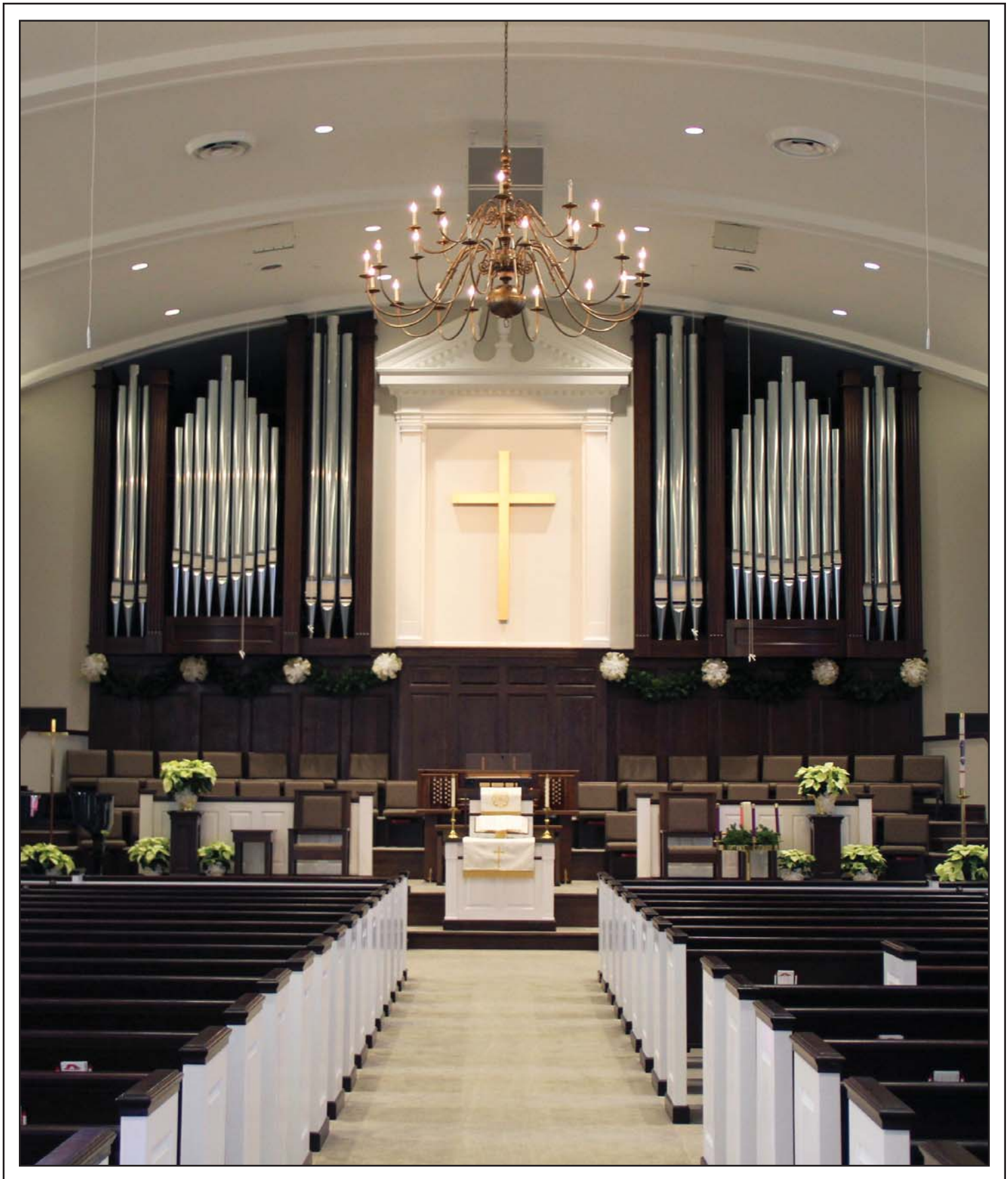


THE DIAPASON

JANUARY 2017



First United Methodist Church
Dalton, Georgia
Cover feature on pages 24–25



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Mark Swed, *The Los Angeles Times*

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the Harpsichord, Carillon, and Church Music

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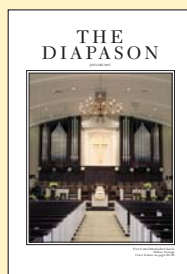
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Editor's Notebook

In this issue

THE DIAPASON begins its 108th year with Timothy Robson's report on the Organ Historical Society's annual convention, held in Philadelphia June 26–July 2, 2016. We also continue David Herman's series of articles on service playing. John Collins outlines the lives and works of composers of early music whose anniversaries (birth or death) fall in 2017.

John Bishop and Larry Palmer both examine the year and the season. Gavin Black is on hiatus; his column will return next month. Our cover feature is Parkey OrganBuilders' Opus 16 at First United Methodist Church, Dalton, Georgia.

Transitions

As we begin a new year, changes are in process for our staff at THE DIAPASON. This is my last issue as editor and publisher, after having served THE DIAPASON for over sixteen years. During those years I was blessed to work with Jerome Butera, from whom I learned much and with whom I worked hard and laughed often. In 2013 we welcomed Stephen Schnurr as our

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editor-at-large; Stephen will now take the reins as editor of THE DIAPASON. I will assist behind the scenes during this transition.

We also say farewell to Cathy LePenske, who designed this journal during the past year; she is moving on to new responsibilities. We offer Cathy many thanks for her work in making THE DIAPASON a beautiful journal, and we wish her well.

20 under 30

Nominations are open for the "20 under 30" Class of 2017. See below for specific details and requirements, and submit your nominations by February 1. Only nominated persons can be selected. If you need assistance, please contact me. ■

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, 2017. Nominees cannot have reached their 30th birthday before January 31, 2017.

Evaluation of the nominations and selection of the members of the Class of 2017 will take place in February; the winners will be announced in the May 2017 issue of THE DIAPASON.

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

If you are unable to use our website, you may submit a nomination by postal mail or e-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! ■



Here & There

Events

Emmanuel Church, Chestertown, Maryland, presents music events: January 5, Evensong, February 17, Ted Davis; March 17, Colin Lynch; May 5, Ken Cowan; 5/25, Evensong. For information: www.emmanuelchesterparish.org.

Grace Church, New York, New York, is host to the Amsterdam-New Amsterdam International Organ Festival, January 12–14. Organ concerts feature artists Matteo Imbruno, organist of the Oude Kerk, Amsterdam, the Netherlands, and successor to Jan Pieterszoon Sweelinck, and Patrick Allen, organist and choirmaster of Grace Church on Grace Church's Bicentennial Organ, Taylor & Boody Opus 65. The festival also includes masterclasses and private lessons. For more information: www.music.gracechurchnyc.org.

The Pink Church (First Presbyterian Church), Pompano Beach, Florida, presents concerts: January 15, Simon Johnson, from St. Paul's Cathedral, London, cosponsored by Pink Church Spire Series and Ft. Lauderdale AGO Chapter; February 19, Mark Jones with Jon Robertson, piano; March 8, Mark Jones with Brian Garcia, trumpet; 3/15, Mark Jones with Felicia

Besan, viola; 3/22, Mark Jones with Jim and Beverly Barfield; 3/29, Mark Jones with Alla Sorokoletova, flute; April 5, Cecily DeMarco; 4/9, Mark Jones with choir and orchestra; May 7, Mark Jones with Lynn Conservatory Brass Department. For information: www.thepinkchurch.org.



St. Luke's Episcopal Church, Evanston

St. Luke's Episcopal Church, Evanston, Illinois, continues its concert series featuring the 1922 Skinner Organ Company Opus 327: January 20, 7:30 p.m., Gaudete Brass; February 18, 7 p.m., J. S. Bach; May 5, 7:30 p.m., Dexter Kennedy; 5/20, 7 p.m., Monteverdi and Bach. For further information: www.stlukesevanston.org.

Christ Episcopal Church, Bradenton, Florida, continues its music series, with events at 4 p.m. except as noted: January 22, Dexter Kennedy; 1/29, lecture by Richard Benedum on Mozart's *Requiem*; February 19, Tenth Anniversary Recital on the Létourneau organ with Richard Benedum, Carol Hawkinson, Dwight Thomas, and the Christ Church Chorale; 2/26, 11 a.m., Schubert, *Mass in G*; March 5, concert for the Sarasota-Manatee Bach Festival featuring Bach concertos; 3/12, Stephen Hamilton, Dupré's *Le Chemin de la Croix*. Lenten organ recitals are also offered, at 12:15 p.m.: March 2, Glen Olsen; 3/9, John Fenstermaker; 3/16, Cynthia Roberts-Greene; 3/23, Ann Stephenson-Moe; 3/30, Nancy Siebecker; April 6, Julane Rodgers, harpsichord. For further information: www.christchurchswfla.org.

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

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Grace Lutheran Church, River Forest Illinois, continues its Bach Cantata Vespers series: January 29, Cantata 14; February 19, Cantata 127; March 19, "O sacred bath of water and the Holy Spirit"; April 8 and 4/9, *St. John Passion*, BWV 245; May 21, *Ascension Oratorio*, BWV 11. For further information: www.bachvespers.org.

Zion Lutheran Church, Wausau, Wisconsin, presents organ concerts at 3:00 p.m.: January 29, Irene Beehe; April 30, Michael Hey; October 1, Robert Hobby with Michael Costello, hymn commentator, hymn festival celebrating the 500th anniversary of the Reformation. For further information: <https://zionlutheranwausau.com>.



Adams Organ, Annisquam Village Church (photo credit: Paul Cary Goldberg)

The Cape Ann Museum, Gloucester, Massachusetts, offers an organ crawl to four organs in Cape Ann, February 4. Featured venues are: Trinity Congregational Church, Unitarian Universalist Meeting House, St. John's Episcopal Church, and the Annisquam Village Church. Resident organists will demonstrate the instruments. The event concludes with high tea. For more information: www.capeannmuseum.org.

Peachtree Road United Methodist Church presents concerts (at 7 p.m. except as noted): February 7, Eastman

Organists' Recital (Nathaniel Gumbs and Thomas Gaynor); 2/25, Georgia Boy Choir Festival concert; March 12, Dan Forrest, *Requiem for the Living*; 3/23, Three Choirs Festival; 3/29, The Tallis Scholars; April 2, Musical Stations of the Cross; 4/9, Coro Vocati: Bach, *St. John Passion*; July 12, 7:30 p.m., Thomas Trotter. For information: www.prumc.org.

St. Basil's School of Gregorian Chant presents its Eighth Annual Winter Chant Conference for choirmasters, cantors, and singers, February 20–24, at Immaculate Heart of Mary Retreat and Conference Center in Santa Fe, New Mexico. The conference covers chant repertoire for the three-year liturgical cycle. Presenters include Fr. Columba Kelly, OSB, Ray Henderson, and others. For more information: www.chantschool.org.

The Mikael Tariverdiev International Organ Competition is a unique and successfully developing international project launched in Russia in the end of the 1990s. Its significance for professional organists can be compared with the role of the Tchaikovsky Competition for pianists and violinists. It is held every two years in different cities of the world, including Europe and America, with the final tour taking place in Kaliningrad, the most western Russian city.

The competition has gained a worldwide popularity attracting professional music communities in Russia, Europe, and America. The Eighth Competition, held in 2015, gathered musicians from 33 countries, with maestros of world reputation sitting on the jury. The Tenth Competition is planned for April through September in 2017. Initial selection rounds will be held in Hamburg, Germany, April 23–28; Kansas, May 1–3; Moscow, Russia, August 27–31. Second and third rounds will take place September 3–9 in Kaliningrad, Russia, for which Martin Haselböck is president of the jury. For additional information contact: Ms. Vera Tariverdieva, Art-director, tariverdi@mail.ru; or Ms. Olga Spiridonova, Executive secretary, icf.moscow@gmail.com; or visit www.organ-competition.ru.

Appointments



Steve Petrunak (photo courtesy NPM)

The National Association of Pastoral Musicians (NPM) announces its new president and chief executive officer, **Steve Petrunak**, effective May 1. Until that date, he will serve as vice-president for operations under the Reverend Monsignor Richard Hilgartner, the present president of the organization. Petrunak has been director of music for St. Blase Catholic Church of Sterling Heights, Michigan. A published composer, he has served the NPM in various capacities. Monsignor Hilgartner will continue some work with the NPM while attending to his duties in the Catholic Archdiocese of Baltimore, Maryland.

The 75th congress of **The Guild of Carillonneurs in North America** will be held June 18–22 in Mariemont, Ohio, a suburb of Cincinnati. The first congress in this location since 1974, it will be headquartered at the Mary M. Emery Memorial Carillon, an instrument of 49 bells in a free-standing campanile in Dogwood Park. The first 23 bells were installed in 1929 by Gillett & Johnston of Croydon, England. In 1969, 26 additional treble bells were cast by Petit & Fritsen of Aarle-Rixtel, the Netherlands, with installation by I. T. Verdin Company of Cincinnati. In 2008, the instrument was renovated by Meeks, Watson & Company, a project including new playing and practice keyboards. The congress schedule includes visits to nearby carillons in Wilmington, Dayton, and Glendale. For information: www.gcna.org.

Associated Pipe Organ Builders of America (APOBA) is partnering with the American Guild of Organists to support the 2017 **Pipe Organ Encounter-Technical** event. The next POE-Tech will be held at the workshop of Parkey OrganBuilders, Berkeley Lake, Georgia, near Atlanta, July 9–14, 2017. The POE-Tech focuses on organ building, while the regular Guild-sponsored POE includes organ instruction and playing.

During the POE-Tech, young persons, regardless of keyboard skills, attend a week of instruction in a pipe organ builder's workshop, to learn about how pipe organs and all their various parts are made. Instruction is given in the building of chests, voicing of pipes, wiring, mechanical systems in tracker organs, etc. The teachers are professional pipe organ builders.

APOBA supports the Guild's sponsorship of these events by providing substantial grants for the POE program, especially POE-Tech. While some instruments will be visited and inspected, students will spend most of their time with hands-on work in the shop.

Twenty spots are available on a first-come basis. Application is the same as for regular POE events. Visit www.apoba.com and agohq.org for additional information. AGO helps train the church musicians of the future; APOBA wants to make sure instruments for those musicians continue to be built and maintained.

Longwood Gardens, Kennett Square, Pennsylvania, announces the launching of its Longwood Organ Academy, a week-long residential summer intensive program providing college students pursuing a degree in organ performance the opportunity to study organ transcriptions on Longwood's 1930 Aeolian Company Opus 1726 of four manuals, 146 ranks. The academy will be held July 24–29 and will include instruction and performance opportunities. Masterclasses and workshops will be led by Peter Richard Conte and Alan Morrison, with additional instruction by

Isabelle Demers and Thomas Murray. Application deadline is March 6. For information: www.longwoodgardens.org/organ-academy.



San Cassiano, Venice (photo credit: Didier Descouens, licensed under Creative Commons Attribution-Share Alike 4.0 International)

Historic Organ Study Tours announces its 24th annual tour of historic European organs, August 21–29, in the Veneto region of northeastern Italy. Home bases will be in Venice, Treviso, and Cortina d'Ampezzo. Italian organs of the 18th and 19th centuries will be the focus of study, including instruments by Pietro Nacchini, Gaetano Callido, as well as more recent instruments by builders such as Jürgen Ahrend. The tour leader will be Roberto Antonello, along with directors Bruce Stevens and William T. Van Pelt. For further information, itinerary, and registration, email bbstevens@erols.com or telephone 804/355-5876.



The Wayne and Diana Murdy Family Organ (photo credit: Matt Haines)

The **University of Notre Dame**, South Bend, Indiana, and the **Westfield Center for Historical Keyboard Studies** announce a conference to be held at the university, September 10–13. Recitals by Christophe Mantoux, Kimberly Marshall, and Craig Cramer will be offered on the university's Paul Fritts & Company Opus 37, newly installed in the Basilica of the Sacred Heart. (Dedication of Opus 37 as the Wayne and Diana Murdy Family Organ

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Jean-Baptiste Robin ❖ Benjamin Sheen ❖ Herndon Spillman
Carole Terry ❖ Johann Vexo ❖ Bradley Welch

Joshua Stafford (2016 Longwood Gardens International Organ Competition Winner)
Johannes Zeinler (2015 St. Albans International Organ Competition Winner)

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Here & There

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will occur on January 20, with blessing of the organ by the Most Reverend Daniel R. Jenky, CSC, bishop of the diocese of Peoria, Illinois, followed by a recital by Craig Cramer.)

In the DiBartolo Performing Arts Center, recitals will be presented on the Fritts Opus 24 organ and the Italian organ by Annette Richards, David Yearsley, Robert Bates, Matthew Dirst, Paul Walker and Stephen Lancaster (organ/voice), Kevin Vaughn, Nicole Simentel, and Annie Laver. Paper sessions will feature Paul Fritts, Annette Richards, Mary Frandsen, and Robert Bates. For more information: www.sacredmusic.nd.edu.

The Association of Anglican Musicians is accepting applications for the 2017–18 AAM Gerre Hancock Fellowship. The 10-month fellowship is available to a graduate of a church-music-relevant college degree program, completed not more than three years prior to the term of the internship. George Fergus is the recipient of the 2016–17 Hancock Fellowship and is currently placed at Washington National Cathedral. Applications are due January 20, 2017. The named host institution and all application guidelines, forms, and deadlines can be found at www.anglican-musicians.org/internship.



Jacob Benda and Stephen Hamilton

November 18, 2016, was the twenty-fifth anniversary of the installation of the 33-stop Van Daalen pipe organ at **Nativity of Mary Catholic Church** in Bloomington, Minnesota. Organist Stephen Hamilton performed the celebratory concert that featured music by Alain, Bach, Dupré, Franck, Ginastera, and Langlais. Jacob Benda is the newly appointed director of music and liturgy at Nativity of Mary.

Competitions

The Ministry of Culture and the Municipality of Mafra, Portugal,

announce the International Composition Award for the Six Historic Organs of Mafra, which aims to create new repertoire for these six instruments in the Basilica of the National Palace of Mafra. The organs are the work of two of Portugal's best organbuilders, António Xavier Machado and Cerveira and Joaquim António Peres Fontanes. The biennial competition is divided in two categories: one for an original work, the other for a transcription for the six organs. The awards are €10,000 and €5,000, respectively. The jury consists of Joris Verdin (Belgium, chair), Maurizio Crezi (Italy), António Pinho Vargas (Portugal), and João Vaz (Portugal). Application deadline is February 28. For information: <http://tinyurl.com/jl63gwq>.

The Académie André Marchal and the **Association Gaston Litaize** are sponsoring an international organ competition in interpretation, October 24–28, in Paris, France. Louis Robilliard will chair the jury of international members. Awards are: grand prize of €3,000; second prize, €1,000; three special prizes, €1,000 each; and the Gaston Litaize Prize. Applications will be received April 18–July 8. For more information: www.academieandremarchal.org.

People



Gail Archer

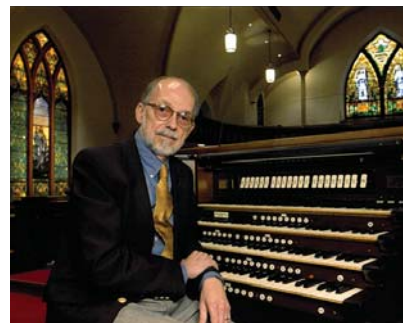
Gail Archer performs concerts: February 12, St. Mary Cathedral, San Francisco, California; 2/26, Anchorage Lutheran Church, Anchorage, Alaska; March 4, First Congregational Church, Hudson, Ohio; 3/12, St. Anthony of Padua Catholic Church, New Bedford, Massachusetts; 3/19, Christ Church, Easton, Maryland; 3/24, *Elijah* by Felix Mendelssohn, The Barnard-Columbia Chorus, Church of the Ascension, New York City; 3/26, St. George Episcopal Church, Fredericksburg, Virginia; April 2, Cadet



Paul Jacobs takes a bow with Christopher Rouse and Yannick Nézet-Séguin (photo credit: Jessica Griffin)

Grammy Award-winning organist **Paul Jacobs** joined the Philadelphia Orchestra and Music Director Yannick Nézet-Séguin to celebrate the 10th anniversary of Verizon Hall's Fred J. Cooper Memorial Organ November 17–19. The centerpiece of the program, which consisted entirely of works featuring the organ, was the world premiere of Pulitzer Prize-winning composer Christopher Rouse's *Organ Concerto*, dedicated to Paul Jacobs. The work was co-commissioned by the Philadelphia Orchestra, the Los Angeles Philharmonic, and the National Symphony. Samuel Barber's *Toccata Festiva* opened the performance and Camille Saint-Saëns' *Organ Symphony* concluded the concert.

Chapel, West Point, Garrison, New York; 4/19, An Evening of Mozart, Barnard-Columbia Chorus with the University Choir of Lausanne, Switzerland, Church of the Ascension, New York City; 4/23, Church of St. Francis Saverio, Milan, Italy; 4/30, St. Mark's Episcopal Church, St. Louis, Missouri; May 7, Cathedral of St. John the Baptist, Savannah, Georgia; 5/21, Cathedral of St. Augustine, St. Augustine, Florida; 5/23, Church of St. Louis, King of France, St. Paul, Minnesota. For information: www.gailarcher.com.



Richard Cummins

After a 57-year career as a church musician, **Richard Cummins** has ended his full-time work. The last 37 years were spent as organist and director of music and fine arts at Greene Memorial United Methodist Church in Roanoke, Virginia, where he expanded the church's Fine Arts Series, winning for it the Perry F. Kendig Award for Excellence in the Arts. Previous to that he had served churches in New Jersey and Pennsylvania.

At Greene Memorial Church in Roanoke, the choir presented many choral works under Cummins's direction including Requiem settings of Brahms, Saint-Saëns, Fauré, Mozart, David Briggs, Mack Wilberg, and Andrew Lloyd Webber. Other performances featured Masses of Beethoven, Schubert, Haydn, Gounod, and Puccini, as well as major works by Handel, Britten, Bernstein, and others.

Compositions by Richard Cummins have been performed in churches in Europe including St. Paul's Cathedral and Westminster Abbey in London, Ste. Clotilde and Notre Dame in Paris, in New York at the Riverside Church, Fifth Avenue Presbyterian Church, and in Washington at the Washington National Cathedral.

Richard Cummins is a graduate of Westminster Choir College, Princeton, New Jersey, and the Curtis Institute of Music in Philadelphia, Pennsylvania, where he was a student of Alexander McCurdy. Cummins has performed at New York's Carnegie Hall with the Westminster Symphonic Choir and the New York Philharmonic under Bruno Walter, Leonard Bernstein, Guido Cantelli, and Igor Stravinsky. Cummins's CDs have been featured on *Pipedreams*.

Andrew Scanlon presents recitals: January 20, St. Michael's Episcopal Church, Raleigh, North Carolina; February 4, Chapel of the Holy Spirit, Duquesne University, Pittsburgh, Pennsylvania; March 10, Grace Church Cathedral, Charleston, South Carolina; 3/26, The First Church UCC, Nashua, New Hampshire.



Raina Wood with organbuilder Randall Dyer

Raina Wood performed an organ recital November 7 at Church Street United Methodist Church of Knoxville, Tennessee, as part of the congregation's Master Arts Series. Miss Wood, currently serving Meridian Street United Methodist Church of Indianapolis, Indiana, was formerly organist for 13 years for the Church Street congregation. She returned to play the four-manual, 84-rank Randall Dyer & Associates, Inc., organ for an event featured during a year-long commemoration of Church Street United Methodist Church's 200th anniversary.

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A.E. Schlueter Pipe Organ Co.

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

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Keith Benjamin, trumpet
University of Missouri - Kansas City
Melody Steed, organ, Bethany College



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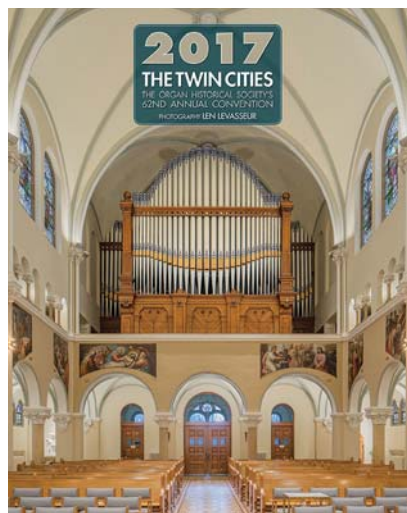
Publishers

Le Chant du Monde Editions Musicales announces release of three transcriptions of Claude Debussy works by Jean-Baptiste Robin. *Pièces pour orgue* (OR 4985, €19.66) features the transcriptions: *La cathédrale engloutie*, *Clair de lune*, and *Prélude à l'après-midi d'un faune*. For further information: www.chantdumonde.com.

Michael's Music Service announces new sheet music reprints: Henry Smart, *Prelude in E-flat*; Alfred Hollins, *Scherzo*; Gatty Sellars, *Repose*; Alexander Gretchaninoff, *Three Pieces*; C. W. Dieckmann, *Processional*; George Ryder (builder of the II/24 organ for the Chautauqua Amphitheatre in 1882), *Cathedral Grand March*; Herbert Fricker, *Romance*, and *Three Gymnopédies* by Eric Satie, transcribed by Warren Allred. Additional titles include *Aria* by Firmin Swinnen; *Toccata Basse* by Robert Leech Bedell; *Pièces pour Orgue*, op. 21, by Joseph Callaerts (1830–1901), who studied with Jacques-Nicolas Lemmens and wrote around 60 pieces of organ music; and *Toccata in D Minor* by Gordon Balch Nevin. For information: michaelsmusicservice.com.

MorningStar Music announces new works for organ and instruments by Charles Callahan. *Te Deum*, for brass quartet and organ, with optional timpani, incorporates the *Te Deum* plainchant (20-454, \$30.00). *Come Down, O Love Divine* (20-618, \$25.00) is a set of six preludes for organ and solo instrument; parts for flute, violin, trumpet, and other instruments are included, and additional parts are available as free downloads. Tunes include CRIMOND, DOWN AMPNEY, KELVINGROVE, LET US BREAK BREAD, THAXTED, and REMEMBER THE POOR. For information: www.morningstarmusic.com.

The Organ Historical Society 2017 Calendar celebrates the 62nd annual OHS convention, which will take place August 5–11 in Minnesota, highlighting organs in our nation's heartland. This calendar is filled with photographs by Len Levasseur—12 different instruments, one for each month—ranging from an 1877 Johnson & Son to a 1963 Casavant, with instruments by 19th-century Minnesota builders Joseph Lorenz and Vogelpohl & Spaeth, the pair of Skinner and Aeolian-Skinner/Quimby organs at the Cathedral of St. Paul, plus unusual examples by Steer & Turner, Hinners, and Hutchings, more contemporary classics by Schlicker, Wicks, and C. B.



Organ Historical Society 2017 calendar

Fisk, and the 1927 Casavant repurposed by Schantz for St. Andrew's Lutheran Church in Mahtomedi. Lise Schmidt's article offers a local history that places the organs in context, punctuated by still more organ photos. The calendar highlights U.S. holidays and the major dates of the Christian and Jewish year. Non-member price: \$19.99; member price: \$15.99. For information: <http://www.ohscatalog.org/ohs20ca.html>.

Selah Publishing Co. announces new releases. *Let All That Hath Breath: An Organ Album for the 50th Anniversary of the Association of Anglican Musicians* (160-600, \$10) contains 12 compositions by as many composers, some published for the first time, others reprinted from out-of-print editions; includes works by Gerre Hancock, Bruce Neswick, Marilyn Keiser, and others. *Scherzo Ostinato* (160-865, \$12) by Alfred V. Fedak is based on a theme by Thomas Ravenscroft. *Rhapsody* (160-830, \$20) by Craig Phillips is a large-scale concert piece, commissioned for the Taylor Organ Competition of the Atlanta Chapter of the American Guild of Organists. For information: www.selahpub.com.

Edition Walhall announces *The Amsterdam Harpsichord Tutor*, sixth edition, by Kees Rosenhart with foreword by Gustav Leonhardt, in two volumes, Volume I (not yet priced, available January 12), and Volume II (SBG15, €27.50). For information: www.edition-walhall.de.

THE DIAPASON 2017 *Resource Directory* was mailed with this issue. Additional copies are available for \$5.00 postpaid. To submit new listings for the next directory, or corrections to existing listings, contact Jerome Butera, jbutera@sgcmail.com, 608/634-6253.

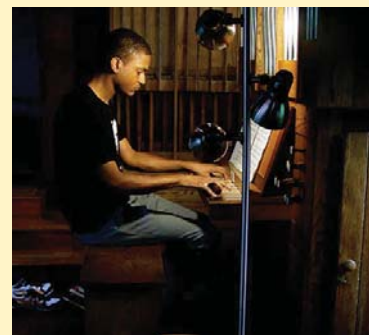
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The Squirrel Island Organ Residency Program

Squirrel Island is located off the picturesque southern coast of Maine. For many years, the Squirrel Island Chapel (built in 1880) was blessed with Islanders who were able to play the organ for services, memorials, and weddings. These included Jeremiah D. Newbury, who became music director in the 1960s and held that position for more than fifty years, the late Elizabeth Draper, and George Spaeth. Without an Islander who played the organ coming along, the idea of having a resident organist program surfaced; hence the Squirrel Island Organ Residency program (SIOR), intended for upcoming university organ students, was established.

In 2010, the Chapel hired the first resident organist, Tim Pyper, who was a Ph.D. candidate at Cornell University and later became director of music at the Cathedral Church of the Redeemer in Calgary, Alberta, Canada. In 2011, Larry Obadiah Stokes of Atlanta, Georgia, was the intern. He had to return to his work in early August, and Mathias Reed of Calais, Maine, a student at Lawrence University in Appleton, Wisconsin, completed the season. Reed returned in 2012 and 2013. In 2014, Larry Obadiah Stokes returned for the entire season. During the past two summers, Sarah Johnson of Garland, Maine, has been the resident organist. She recently completed her bachelor's degree at Vassar College and is now in the master of sacred music program at Boston University.

The Squirrel Island Organ Residency Program would like for schools with organ programs to be aware of the residency and to encourage students to apply. The Resident Organists program is for the months of July and August. Room and board is provided in the Island Farm House, and ferry tickets are provided for travel between the island and the mainland. The resident organist is expected to play one recital each summer and to assist with planning others. Past recitals have featured such organists as John Weaver and Jonathan Dimmock. Additional duties include playing the chimes on most evenings and leading the choir during Sunday worship every other week. The resident organist has teaching privileges and plays for weddings and funerals for an additional stipend. The organ is Bozeman-Gibson Opus 12, designed and built for the Squirrel Island Chapel. It was installed in 1976 and consists of one manual, 11 ranks with mechanical action. Further information and an application can be requested from Martha Mayo, director of music, may@gwi.



Larry Obadiah Stokes



Bozeman-Gibson Opus 12



Sarah Johnson

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Nunc Dimittis



Harry Lyn Huff

Harry Lyn Huff, minister of music for Old South Church, Copley Square, Boston, Massachusetts, died November 3, of complications from a brain aneurism. Born October 25, 1952, in Sevierville, Tennessee, he studied at the North Carolina School of the Arts, Winston-Salem, and later at Yale University, New Haven, Connecticut. He won competitions sponsored by the American Guild

of Organists, the Royal Canadian College of Organists, the National Society of Arts and Letters, and the Music Teachers' National Association. He was guest artist at the Aspen, Spoleto, Mostly Mozart, Copenhagen, and Avignon summer festivals, and appeared with the Orchestra of St. Luke's, the American Composer's Orchestra, the New Jersey Symphony, the New York Pops, and the Metropolitan Opera Orchestra.

From 1978 until 2004, he enjoyed a career in New York City that included collaborations with artists as varied as Jessye Norman, Judy Collins, Al Hirt, and Lar Lubovitch. His recording projects included organ music of late composers Calvin Hampton and Chris DeBlasio. More recent solo organ recital appearances included the E. Power Biggs Celebrity Series Recitals at Busch Hall, Harvard University, Cambridge, Massachusetts, and Peter Schickele's "PDQ Bach" concerts in Carnegie Hall, New York City.

From 1984 until 2004, Huff was director of music for Calvary Episcopal Church and from 1986 until 2004 organist and artist-in-residence at Union Theological Seminary, both in New York City. He also served as adjunct organist at St. Paul's Chapel, Columbia University, organist of Temple Shaaray Tefita, and director of choral activities for the Aaron Copland School of Music, Queens College, City University of New York, and artistic director for St. George's Choral Society.

Harry Huff became minister of music for Old South Church, Boston, in September 2007, supervising the church's music program including its multiple choirs, jazz ministry, the Old South Ringers, and concert series. He was also lecturer on ministry at Harvard Divinity School, chapter organist in the Memorial Church, Harvard, as well as associate in the music department and an affiliate of Lowell House of Harvard, as well as artist associate of the St. Botolph Club of Boston.

Harry Lyn Huff is survived by his brother and sister-in-law, Don and Beth Stanton, nephews Bruce, Billy, and Wesley, and their families. A memorial service was held at Old South Church, Boston, on November 19. Donations may be made to the Harry L. Huff Memorial Fund, Old South Church, 645 Boylston Street, Boston, Massachusetts 02116.

Gary Jenkins died September 29, 2016, at the age of 74. He was born in Rockford, Illinois; his parents moved shortly thereafter to Terre Haute, Indiana, then later to Chicago, Illinois, where he spent most of his life. Jenkins served in churches of various denominations, including Catholic, Methodist, Presbyterian, United Brethren, and United Church of Christ congregations, as well as a synagogue. The churches he served included the First United Methodist Church of Park Ridge, Illinois, and St. Genevieve Catholic Church of Chicago. He also taught at the Park Ridge School for Girls, Park Ridge, Illinois. Jenkins returned to Terre Haute in 2000 to care for his mother. There he served as minister of music for Central Presbyterian Church.

Gary Jenkins is survived by his stepbrother, Patrick O'Malley, of Terre Haute. A memorial service was held October 8 at the Carmelite Monastery of Terre Haute.



Sue Ellen Page Johnson

Sue Ellen Page Johnson, 67, died November 27, 2016, of brain cancer. She was born June 29, 1949, in Osceola, Iowa, to parents who were church musicians. Johnson earned undergraduate and graduate degrees in music education and sacred music at Westminster Choir College of Rider University, Princeton, New Jersey, and taught there as an adjunct instructor. She received a specialist diploma from

the Orff Institute of the Mozarteum, Salzburg, Austria. She conducted choral festivals for children and youth and taught teacher training seminars around the United States and abroad. She was well known for her arrangements and compositions for children and youth singers.

From 1982 until 2016 she was director of choirs for children and youth at Nassau Presbyterian Church, Princeton, and was founder in 1989 of the Trenton Children's Chorus, serving as its artistic director until 2004. Among her awards were a New Jersey Governor's Award for Excellence in the Arts and the distinguished alumni award from Westminster Choir College.

In 1972, she married Eric Johnson, who survives her. Also surviving are her four children: Amanda, Luke, Ben, and Mandy; four brothers: Bill, Richard, Bob, and Dave; and seven grandchildren.

A memorial service for Sue Ellen Page Johnson was held December 20 at Nassau Presbyterian Church. Memorial gifts may be made to the Trenton Children's Chorus (www.trentonchildrenschorus.org) or CASA for Children (www.casaforchildren.org). ■

to *Symphony No. 8*. Part One, lasting about 25 minutes on disc 1, is based on the hymn "Veni Creator Spiritus" and Part Two, lasting just under one hour, is based on a portion of Goethe's *Faust*. David Briggs is in the process of transcribing all of Gustav Mahler's symphonies for the organ. Briggs had collaborated with Kent Tritle and the Cathedral of St. John the Divine three years earlier, in an organ-choral arrangement of Mahler's *Symphony No. 2*.

A video about the production, in which Briggs and Tritle discuss the work and its performance, can be found at <https://vimeo.com/185720512>. *Music From a Higher Sphere*, released on November 25 and available from ProOrgano.com, had exceptionally strong pre-release sales of more than 500 units, according to the label.

Organ Builders



AEOLIAN-SKINNER Opus 892 Pedal Bourdon

Reinstallation of Aeolian-Skinner Opus 892 is well underway. Originally built in 1932, the organ was removed from its home at Northrop Auditorium in Minneapolis, Minnesota, in 2011. **Foley-Baker, Inc.** of Tolland, Connecticut was selected to fully rebuild the organ and installation will be completed in 2018. Pictured here is a 32' Bourdon chest in the Pedal division.

Foley-Baker has been selected to recondition Aeolian-Skinner Opus 832, the Celestial division of the larger Opus 275 at St. Bartholomew Episcopal Church, New York, New York. The project will include releathering of chests and restoration of pipework, to be completed in 2017. For more information: www.foleybaker.com.

Bell Founders

The Whitechapel Bell Foundry, Ltd., London, UK, announces that by May it will cease activities at its foundry on Whitechapel Road, Spitalfields, occupied since moving there in 1738. The business has been in operation since 1570, making it the oldest manufacturing company in England. When the foundry closes, Alan Hughes, the last in a line of bell founders stretching back to 1420, will retire. The bells of London's famed Big Ben were cast here, among countless other examples. Negotiations for future ownership of the business are underway. For further information: www.whitechapelbellfoundry.co.uk.

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Recordings

On April 7, 2016, **Kent Tritle**, Cathedral Director of Music and Organist at Cathedral of St. John the Divine in New York, led eight vocal soloists and 351 choristers, from the combined choruses of the Oratorio Society of New York, the Manhattan School of Music, and the Cathedral Choristers of the Cathedral of St. John the Divine in New York, in the premiere performance of Gustav

Mahler's *Symphony No. 8* (known as "the Symphony of a Thousand") as rendered in a new organ-choral version by **David Briggs**. Briggs performed his orchestra-to-organ reduction/transcription of the full symphonic score on the cathedral's Great Organ, which was restored by Quimby Pipe Organs and reopened in 2008. The original symphonic version of the work specifies an unusually large symphony orchestra of about 100 players, with addition of an exotic instrument, known as the mandolin. The



Music from a Higher Sphere

organ-choral version allows the performance of the work in situations where a large symphony orchestra is unavailable.

The live April 2016 concert at St. John the Divine was recorded by producer Frederick Hohman of **Pro Organo**, and on November 25, a double-CD album of the performance was released. The double-CD, *Music From a Higher Sphere* (Pro Organo CD 7276) is packaged with a 20-page booklet, containing the original German and Latin texts and English translation of the texts



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According to Janus

The ancient Romans worshipped many gods. Janus, who provided the name for our first month of the year, had two faces, which allowed him to look in both directions: back to the past and forward to the future. Thus, a Janusian column seems appropriate for the first month of a new year.

Looking Back: Topics of the 2016 Harpsichord News Columns

January: Buried Treasures: The Harpsichord Pages in Retrospect (2006–2015); Something New: Mysteries with Musical References

March: William Bolcom's Compositions for Solo Harpsichord

April: More Duphly; Two Additional Mystery Novels; Semibreve Website

May: Historical Keyboard Society of North America Conference at Oberlin College: Duphly, Skowronek, Leonhardt, and Kreisler—A Twisted Tale

June: Tempi in Early Music from Beverly Jerold Scheibert; Two Clavichords at the Oberlin HKSNA

July: In Memoriam: Drawings by Jane Johnson (A Retrospective Feature Article)

August: Broadening a Harpsichordist's Horizon: The Fifth East Texas Pipe Organ Festival Continues Tradition

September: Striking Gold: Some Thoughts on Performing Bach's *Goldberg Variations*

October: Well-Tempered: Lou Harrison and the Harpsichord

November: Some Thoughts on Programming

December: Christmas Musings: Joseph Wechsberg's *The Best Things in Life*; Recordings of the complete harpsichord works of Marchand and Clérambault on compact disc and 21st-century solos on another from the British Harpsichord Society; plus a Christmas Vignette (excerpted from Palmer: *Letters from Salzburg*).

Two Vignettes from 2016 East Texas Pipe Organ Festival (November 6–11)

The most recent pipe organ fest in November followed its traditional, successful schedule, albeit with a bit more time allowed for dining and socializing. After the brilliant Sunday evening opening organ recital by **Richard Elliot** on Kilgore's prized Roy Perry-designed Aeolian-Skinner organ (Opus 1173, First Presbyterian Church), **Christopher Marks** (new to the artist roster) began the first full day of the festival on Monday with a recital on the same instrument. His well-designed program devoted to music by Seth Bingham



Joshua Stafford

(1882–1972) showed the conservative American church musician to be a composer consistent in craftsmanship, and one indebted to the French school of organ music as well. Nostalgia welled up when, for the first time since high school, I heard again two pieces from Bingham's organ suite *Harmonies of Florence* (1929): *Savonarola*, and one that was in my repertoire in those youthful years, *Twilight at Fiesole*. These pieces brought back memories of another outstanding advocate for French music, Oberlin professor of organ Fenner Douglass, with whom I had the great privilege of studying during my senior year. Douglass played French organ music ranging from Titelouze to the most recent works of Messiaen, but an American whom he admired and whose music he performed was none other than . . . Seth Bingham.

Vignette Two: In Janus-Speak, Ave atque Vale (Hail and Farewell)

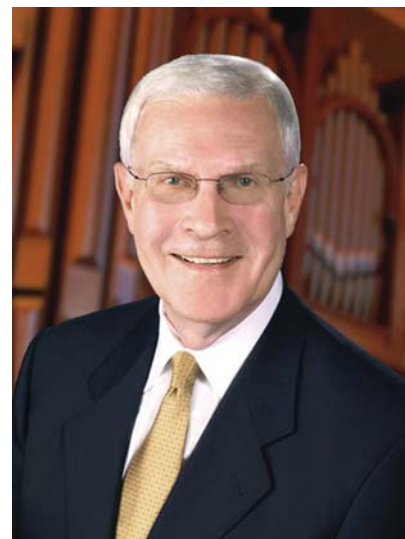
I was not particularly looking forward to the fourth organ concert of our annual "day in Shreveport" even though the program was to take place on the grandest of the festival organs (Aeolian-Skinner opus 1308) in the most accommodating acoustic: St. Mark's Episcopal Cathedral. Replacing the indisposed Marilyn Keiser as recitalist was the winner of the 2016 Longwood Gardens Competition, **Joshua Stafford**. His stylishly eclectic program comprised Leo Sowerby's *Comes Autumn Time*, Seth Bingham's *Roulette* (heard for the second time at this Festival), Lemare's transcription of Dvorák's *Carnival Overture*, a quiet *Lied* (*Douze Pièces*) by Gaston Litaize, and, following intermission, Liszt's lengthy *Fantasie and Fugue on the Chorale "Ad nos"* from Meyerbeer's *Le Prophète*. From the opening notes

until the final strains of his patriotic encore, it was apparent that this young man is a stellar musician with a seemingly effortless technique that could encompass anything. But more than that, he demonstrated music-making of the highest order, delivered without affectation, obviously played with delight and musical intensity. At the conclusion of this amazing recital, before the final chord had died away in the reverberant cathedral, the audience, as one, rose to its feet, shouting "Bravo." My own word choice was "Bravissimo!" Welcome to the company of outstanding artists, Joshua Stafford. I can scarcely wait to hear more from your talented fingers, feet, heart, and soul.

The closing event of the festival on Thursday evening was a recital by **Frederick Swann** at Kilgore's First Presbyterian Church. Announced as the veteran artist's final organ concert (he will continue to play church services), this repeat of the program he had given as a rededication concert for Aeolian-Skinner Opus 1173 following its 1966 revision by Roy Perry, capped Swann's career of some 3,000 recitals with graceful, intense playing, always offered to the benefit of the music. In a class act that will be remembered for a very long time, the acclaimed organist did not play a traditional "encore" to acknowledge the continuing ovation of the large crowd; instead he instructed us to open our hymn books and sing, supported by his inspired accompaniment, "Praise to the Lord, the Almighty, the King of Creation." These two unforgettable musical events receive my vote for best in show, ETPOF VI.

The Future: Hello 2017

Billing itself as "the world's best-selling classical music magazine," *BBC Music* is a very good journal. Each monthly copy has affixed to its cover a compact disc, custom-produced to form part of the month's offerings. For the December 2016 issue the featured composer is Johann Sebastian Bach. Articles discuss "the secret of his genius in ten masterpieces," attempt to make sense of the extensive Bach family tree, and generally aid the reader/listener in various musical discoveries. This issue also contains 110 reviews of classical music discs by knowledgeable critics. The accompanying CD is of JSB's final masterpiece, *The Art of Fugue*, in an orchestration devised by harpsichordist Mahan Esfahani for a substantial baroque instrumental contingent made up of two violins, viola, cello, viola da gamba, violone, two flutes, recorder, oboe, oboe d'amore, oboe da caccia, bassoon, cornetto, and two harpsichords (the players are members of the Academy of Ancient Music). This baroque chamber orchestra version is an



Frederick Swann

attempt to suggest the type of coffee-house performance that Bach might have put together. With some moments of solo harpsichord, but many more with the instrumental band, it is indeed a colorful and unusual performance.

To suggest something for the future, I would like to reference a *BBC Music* "last page"—one of its "Music That Changed Me" series. In the September 2005 issue, the featured musician was the brilliant, energetic British harpsichordist (and conductor) Richard Egarr. I have been an admirer of his nimble-fingered, exciting playing for quite some time, and a part of what nourishes this spirited musical drive surely could be traced, in part, to the choices he makes for his own listening. Egarr cites six recordings, and I note with interest that only two of them comprise music for a solo keyboard. Both of these discs are historical testaments from unique and path-breaking musical artists. I suspect that many of Egarr's own savvy musical instincts come from his "listening outside the [keyboard] box," something I have long advocated, and that I recommend to our readers as a sure path to continuing aural adventures during this new year. My own choices nearly always include vocal works, for listening to good singers or choral ensembles helps incredibly in learning to make our own phrases breathe naturally (a benefit that is also attained by playing, or listening to, wind instruments).

So, for the record (as it were), here are Egarr's six choices: *Music of the Gothic Era* (David Munrow); *Early Violin Music* (Musica Antiqua Köln); Mahler, *Symphony I* (Royal Concertgebouw Orchestra, Leonard Bernstein); Moritz Rosenthal (historical recording of piano music issued by American Columbia's Biddulph label); Tchaikovsky, *Marche Slav* (London Symphony Orchestra, Leopold Stokowski); and, as the second keyboard item: Bach's *Goldberg Variations* (Glenn Gould, piano), which he cites as a performance style that he has had to overcome in his own study of the monumental work.

Finally, dear readers, a few hints of some developing columns that may appear during the first half of 2017: from a group of colleagues who perform contemporary harpsichord music, some listings of their favorite works; an in-depth examination of a Bach prelude and fugue from the WTC; a guest article about some legendary French harpsichordists; an article on harpsichord pedagogy. Any suggestions for other topics of interest? ■

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

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Music for Voices and Organ

by James McCray

Lent

Ah, Holy Jesus, how hast thou offended,
That man to judge thee hath in hate pre-
tended?

By foes derided, by thine own rejected,
O most afflicted!

Robert S. Bridges
1844–1930

Lent begins with Ash Wednesday, which in 2017 occurs on March 1. It is a season of penance, reflection, and fasting that helps to prepare Christians for Christ's Resurrection at Easter. Christians focus on simple living and prayer in order to grow closer to God.

Ash Wednesday, considered by many a day of fasting, was first known in the 13th century. Lent lasts from that day to Saturday, April 15. This year other important dates to note are: Good Friday, April 14; Easter Sunday, April 16; Pentecost, June 4. All these events have an impact on the church, and choir directors plan for them in advance. Note how late Easter is compared to 2016 (March 27). This may cause problems for church choir directors, especially regarding attendance.

The music used during Lent tends to be very slow and usually quite serious. For many directors it is a troublesome season due to the sadness of text references, oppressiveness of the weather, and the usual exhaustion from the long winter that inevitably reduces choir size, especially in the northern states. Lent and Holy Week move through diverse places such as the desert, the city, Golgotha, and finally the tomb.

Next month's column will concern music for Good Friday, then the following month will focus on Easter music.

The Mass Propers for Lent, Gary D. Penkala. Unison (simple psalm tone) and keyboard, Cantica Nova Publications 3204-2, \$2.50 for multiple copies (E).

There are psalm tones for all five Lenten Sundays, plus Palm Sunday. Categories include Entrance Antiphons, Entrance Psalms, Offertory Antiphons, Offertory Psalms, Communion Antiphons, and Communions Psalms. Each is very short and in English with a simple keyboard accompaniment, usually just sustained chords. Any of these could be sung by a cantor, the choir, or just the congregation. A possible format for the Entrance Chant might employ having the cantor sing the antiphon that is then repeated by the congregation.

To Dust, Karen Marroli. SATB and piano, MorningStar Music Publishers, MSM-50-3414, \$1.70 (M-).

This prayer setting may be used throughout the year. The choral parts and the keyboard accompaniment are each on two staves. There are moments of unaccompanied singing, a "Kyrie Eleison" refrain, and some unison singing. Very sensitive choral music and easy piano accompaniment.

Held in the Shelter of God's Wing, Kathy Powell. SAB, piano with optional guitar and C instrument, GIA Publications, G-7156, \$2.00 (M).

There are three verses with the second having contrasting music in unison. The outer verses use similar SAB music but are not identical. Music for the C instrument is on the back cover. Very limited three-part writing with the women mostly in unison; the keyboard music is simple.

Word of God, Come Down on Earth, John A. Behnke. Two-part mixed

voices and keyboard or organ, MorningStar Music Publishers, MSM-50-7506, \$1.70 (M-).

The title does not seem to suggest this work is appropriate for Lent, but the publisher clearly indicates the text is appropriate for the Lenten season. The first of the three verses is in unison, the second verse is for mixed voices with the melody sung by the women, and the third for alto and bass singing the theme below a soprano-tenor harmony that functions as a descant. A lyrical, melodic style with a sensitive text and easy organ music that fully supports the voices.

Jesu, Thy Boundless Love To Me, Robert J. Powell. SATB, flute, and organ, Paraclete Press, PPM 01623, \$1.70 (M-).

Using the melody of RESIGNATION from *Southern Harmony*, this setting has two verses and a coda; the flute has simple music, but plays throughout much of the work. The unison first verse could be sung by a soloist. The second verse is the only true SATB section, and the last half of it is unaccompanied; the coda, in a new key, is also in unison. Easy organ music on two staves gives the music a flowing style. The sensitive text ends with a hopeful, positive, and inspirational spirit.

Depth of Mercy, David Rashbach. SATB, piano, and optional string quartet or string orchestra, Beckenhorst Press, Inc., BP 2065, \$2.00 (M-).

The string parts are available from the publisher (BP2065 Quartet) and (BP2065B Orchestra). The tender music has a strong emotional style for this Charles Wesley text. There are unaccompanied phrases interspersed throughout the setting. Highly recommended to all choir directors seeking a warm, legato Lenten anthem.

Do Not Let Your Hearts Be Troubled, David Haas. SATB, cantor, assembly, keyboard, and guitar with handbells, trumpet, and cello or bassoon, GIA Publications, G-4349, \$2.00 (E).

After opening with an unaccompanied SATB refrain, the keyboard joins the singers. There are three verses sung by the cantor, and each has the refrain sung by the choir with accompaniment. All choral music is easy, in four parts, and on two staves. The back covers have parts for B-flat or C trumpet, the 18 handbells, and music for the congregation. Although it is more appropriate for the Fifth Sunday of Easter, this setting would be useful for Lent, and then repeated again later. The publisher also has parts for the cello or bassoon (G-4349 Inst.).

Jesus, Refuge of the Weary, Franklin D. Ashdown. SATB and organ, Augsburg Fortress, 978-1-4514-9253-8, \$1.80 (M).

The organ music, on three staves, does not intrude on the singing, but provides a solid accompaniment for them. Using a text by Girolamo Savonarola (1452–98), the music flows chordally in traditional harmony at first, and then changes to a more chromatic harmony as it builds to a loud conclusion describing the Crucifixion. The through-composed setting will be useful and attractive to most church choirs.

Come and Go with Me, Michael Burkhardt. SATB unaccompanied with medium solo voice, MorningStar Music Publications, MSM-50-8818, \$1.70 (M).

The call and response style for this energetic spiritual arrangement offers a contrast to the usual music sung in Lent; however,

Burkhardt has provided an alternate text for use at other times in the church year, making it a very practical anthem.

Just As I Am, arr. Evelyn R. Larter. Two-part mixed, piano, and flute, Augsburg Fortress, 978-1-5064-0869-9, \$1.80 (E).

The opening verse is sung by women in unison; the second verse continues with the women singing the theme and men singing a contrapuntal harmony. There is a long, contrasting section for the choir before they return to the third verse. The flute part is soloistic but not overly difficult; it may be downloaded from the publisher's website. The piano music serves as a quiet accompaniment. A useful anthem for small church choirs.

Be Thou Alone, Frank Pesci. SATB and optional keyboard, ECS Publishing, No. 8008, \$1.95 (M+).

This poignant and very personal text is the final section of the prayer of St. Bonaventure. The music is fresh, dissonant, and very emotional for the words. There are many short sections and a closing Amen. This difficult music will need a sophisticated church choir.

Book Review

Organ Historical Society Philadelphia 2016 Diamond Jubilee Commemorative Anthology, various authors. OHS Press, Richmond, Virginia, 2016, 276 pp., softbound. \$29.95 to OHS members; \$34.95 to non-members, available from www.ohscatalog.org.

This volume was published to coincide with the Organ Historical Society's national convention in Philadelphia in June 2016. Featured are sixteen diverse essays by as many authors. Several entries are vintage essays reprinted from other sources, including THE DIAPASON. Authors include some well known in OHS circles: Barbara Owen, Stephen Pinel, Rollin Smith, to name a few; others are names we should see more often, including Paul Marchesano. Brief essays by recitalists of days gone by have been chosen, namely Rollo Maitland and Alexander Russell.

The variety of essays provides something for everyone. Pinel and Owen have

essays on the Philadelphia organbuilders Henry Knauff and John C. B. Standbridge, respectively. Marchesano writes about other Philadelphia organbuilders, Hilborne L. Roosevelt and Charles S. Haskell to name only two. A brief essay by Edward W. Flint (from the May 1971 issue of THE DIAPASON) introduces us to William Boone Fleming, someone most of us would otherwise not know.

Sebastian Glück, whose extensive research focuses on the organ in the American synagogue, expounds about two examples in remarkable and historic Philadelphia synagogues. James Lewis treats us to a look inside two Philadelphia mansions, Lynnewood Hall and Whitmarsh Hall, and their Aeolian organs. Sadly, the synagogues and mansions of that gilded age are now gone.

A reprinted essay by Henry K. Oliver deals with organs installed only temporarily at the Philadelphia Centennial International Exhibition of 1876, the first World's Fair to be hosted in the United States. The essay serves as a report on the E. & G. G. Hook & Hastings, Hilborne L. Roosevelt, and E. F. Walcker & Co. instruments on exhibit.

The 2016 OHS convention visited the Atlantic City (New Jersey) Convention Hall to hear its Midmer-Losh and Kimball organs. David Fuller's essay on Senator Emerson L. Richards and his vision, research, and leadership in American organbuilding, culminating in the Atlantic City Convention Hall organs, and a brief essay by Rollo Maitland on playing the convention hall organ provide some historical background to that venue. (Both essays are reprinted from earlier sources.) Fuller's essay was a particular favorite of mine for its insight into the American Classic period of organbuilding. The opening sentence sets the tone for what is to come:

Young organists! The Classic Revival in American organ design was not begun by G. Donald Harrison. Nor by Walter Holtkamp, nor by Herman Schlicker, least of all by the postwar masters Noack, Brombaugh, Taylor, or even Charles Fisk. The real leader was a New Jersey politician named Emerson L. Richards. (p. 199)

The other behemoth instrument heard during the convention was the grand court organ of the former Wanamaker's (now Macy's) Department Store in

Scattered leaves ... from our Scrapbook

From a review of Thomas Murray's
Symphonic Masterworks (Delos DE 3525)

"I've gone on at such length about the symphony (Franck D Minor) because I find Murray's performance of it on organ absolutely thrilling. It's amazing how closely his choice of stops and registrations simulates the instruments in the orchestral version. There are moments when you can't be 100-percent sure you're not listening to an orchestral performance. But most of all, I think, Murray's playing of the piece made me appreciate its beauty in a way I don't think I ever have hearing the orchestral version. Murray has convinced me more than ever that the roots of this symphony lie deep in the French Romantic organ tradition. This is a recording you must hear. A magnificent organ played by an extraordinary organist and complemented by a fantastic recording. This is a must-have, and not just for organ fanciers."

Jerry Dubins
Fanfare Magazine

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downtown Philadelphia. Two brief reprinted essays are included, written by organists who played the instrument: Irving J. Morgan and Alexander Russell.

Bynum Petty chose to write about an organ that otherwise would not come to our attention, worthy though it is. Tindley Temple Methodist Church of Philadelphia commissioned a four-manual organ for its new edifice, M. P. Möller Opus 3886, in 1926. The large, historic African-American congregation struggled for years to pay off the debt on the organ, yet managed to maintain a music program of excellence for generations. A recent renovation of the organ has brought it back to the glories of nearly a century ago.

Two vintage essays provide insight into the church music scene of the Philadelphia of the past. Robert Rutherford Drummond's work is a chapter from his doctoral dissertation of 1909, dealing with Philadelphia church music of the eighteenth century. An essay of Michael H. Cross, penned in 1887, remarks on Catholic church music in Philadelphia in the nineteenth century.

Rounding out the collection of essays, Agnes Armstrong details Alexandre Guilmant's visits to Philadelphia during his several tours to the United States between 1893 and 1904. Also, early recordings of Philadelphia pipe organs are detailed by Rollin Smith.

Two appendices are included, the first a reprint from the May 1929 issue of *The American Organist*, "Organ for Convention Hall," by Emerson Richards. "The 'Longwood' Organ," the second appendix, is a reprint of the descriptive 1930 publication by the Aeolian Company. Framing the book are a table of contents, list of illustrations, and foreword by Rollin Smith, editor, at the front, and an index, at the rear.

There are 125 illustrations throughout the book, all but one in black and white. Editorial errors (punctuation, spelling, and grammar) occur more frequently than one would expect. However, the book is pleasingly designed and laid out, with type font and size that is easy to read. The subject matter and fascinating information provided overcome any shortcomings of the book.

—Stephen Schnurr
Gary, Indiana

New Recordings

The Chorale Fantasias of Max Reger: Isabelle Demers plays the 103-rank Aeolian-Skinner organ, Opus 1024, at St. Andrew's Episcopal Church, Amarillo, Texas; Acis APL01901. www.acisproductions.com.

The year 2016 commemorates the 100th anniversary of the death of Max Reger (1873–1916), one of the foremost organ composers of the early twentieth century, whose music still enjoys great popularity. Isabelle Demers, professor of organ at Baylor University, has a keen interest in Reger and his music; Reger's centennial was the focus of the Robert and Joyce Jones Conference held at Baylor earlier this year, organized by Demers.

Reger composed his seven chorale fantasias on Protestant hymn tunes, opp. 27, 30, 40, and 52, between 1898 and 1900 during what was an extremely prolific period in his compositional career. Reger's inspiration for these fantasias came from his study of Heinrich Reimann's fantasia on WIE SCHÖN LEUCHTET DER MORGENSTERN, a tune also used by Reger in his set. A notable inclusion on this double-disc set is a recording of the Reimann work. One clearly hears in Reimann's piece his admiration for the music of Johann Sebastian Bach, which undoubtedly pleased Reger. After listening to the Reimann, one can hear in Reger's work his comprehension of the former's ideas, and how Reger infused the form with his unique musical language and personal sense of structure.

Reger's fantasias are among the most difficult works for the organ. Susanne Popp, of the Max-Reger-Institut, wrote that in these fantasias Reger "uses all the compositional advances of the outgoing 19th century with the highest complication of all musical means in the service of a highly expansive language, which is at the same time rooted in a solid compositional technique oriented towards Bach." But in their day, many considered these pieces unplayable because of their complexity. Reger's friend and advocate Karl Straube often quieted these negative comments by premiering these works from Reger's manuscripts. Undoubtedly, Reger's compositional complexity contributed to the advancement of organ technique,

much as Franz Liszt's etudes enhanced pianistic technique.

Reger held Protestant tunes in high regard and composed these fantasias by setting each verse of the text so as to retain the meaning. Both *Ein' feste Burg ist unser Gott*, op. 27, and *Freu dich sehr, o meine Seele*, op. 30, represent his first attempts at the chorale fantasia form, and they clearly make use of a neo-Baroque style. Reger wrote of op. 27 that "Each verse is musically illustrated while retaining the chorale melody as cantus firmus; . . . the last verse is illustrated musically as a free fugue on the opening motif of the chorale, yet in the episodes of the fugue, the chorale goes quietly on its way." A clear example of Reger's text painting appears at the beginning of the third verse, "the world of devils," where the melody sounds in the right foot of the pedal struggling to be heard against the clashing manual chords and a rampant left foot pedal line. Much of the same can be said of op. 30, especially in the use of trio textures. Demers' colorful registrations and adroit playing provide a wonderful degree of clarity to these works as the trio sections sparkle with detached articulation, and the fugal sections build in intensity.

The fantasias of op. 40, according to Straube, were composed to compete with those of Hugo Riemann, as evidenced by a slightly different approach. Here, the format is that of an introduction, variations, and a fugue. Here, also, Reger begins to move toward more extreme levels of dynamics, texture, and complexity.

The three pieces comprising op. 52 were conceived as a set. Reger wrote of op. 52, no. 1, in a letter to Straube: "In case there should be any deaths while listening to this 'crime,' I will assume the costs of the funeral." Reger clearly understood the difficulty of his music and was no stranger to public rejection, yet he persevered. Demers, with her astounding virtuosity and sensitive musicianship, demonstrates a deep understanding of the music's style and structure, and the registrations are wonderfully varied and never tire the ear from extremes of *fortissimo*.

The Aeolian-Skinner organ seems perfectly equipped to recreate Reger's music. While not typically Germanic, the organ possesses the necessary dynamic range to move from the softest *pianissimo* to the strongest *fortissimo* called for by the composer, a testament to the organ's flexibility. Originally belonging to the University of Texas in Austin, the organ was later moved to St. Andrew's and restored with the help of Margaret Lacy, and the many generous contributors who comprise the Friends of Aeolian-Skinner Opus 1024. The organ world is fortunate to have this instrument. Demers puts the organ to the test, and it responds magnificently. Truly, this recording is a welcome addition to the ever-growing Reger discography.

—Steven Young
Bridgewater State University

French Organ Music, Jason Alden, organist. Juget-Sinclair Opus 42, Christ the King Catholic Church, Dallas, Texas. Raven compact disc OAR 972, www.ravencd.com.

Boléro de concert, op. 166, Lefébure-Wely; *Pas trop lent, expressif*, No. 8

(Collection 1, *Vingt petites pièces de Pièces pour harmonium ou orgue*), Albert Alain; *Première fantasia, Deuxième fantasia, Le jardin suspendu*, Jehan Alain; *Joie et clarté du Corps glorieux*, Messiaen; *Prière*, op. 20, Franck; *Organ Symphony No. 2 in D Major*, op. 13; *Praeludium circolare, Andante, Scherzo "La chasse," Adagio, Finale, Widor*.

The artist featured on this compact disc, Jason Alden, is a man of many talents. He wrote his doctoral dissertation on the organs of Aeolian-Skinner Texas representative Roy Perry, and services some of Perry's organs as proprietor of Alden Organ Service of Plano, Texas. He has been assistant professor and university organist of Concordia University in Ann Arbor, Michigan. He has acted as a Spanish translator for several organ projects and has given numerous recitals in several countries.

The instrument he plays on this recording is the first three-manual and the largest organ built to date by Juget-Sinclair of Montreal. The mechanical-action instrument is the builder's Opus 42 of 2015 and has 55 speaking stops, installed at Christ the King Catholic Church in Dallas, Texas, a church whose former organist was Noel Goemanne (1926–2010), a well-known composer who had once been imprisoned by the Nazis for defying a ban against Jewish composers by playing Mendelssohn at a recital. Goemanne was succeeded at Christ the King by his long-time assistant, Henry McDowell. The new Juget-Sinclair organ has been named the Henry McDowell and Dottie Thompson Organ, in honor of Henry McDowell and in memory of a much-loved parishioner, Dottie Thompson.

An added bonus of this compact disc is the excellent article in the leaflet, in which Jonathan Ambrosino explains how Juget-Sinclair adapted a Cavaillé-Coll style of organ to suit the American Catholic liturgy, and this article should be a "must" for anyone who wishes to design a French Romantic-style organ for North American needs. The acoustics of Christ the King are far from stellar, but the organ nevertheless sounds extremely fine on this recording.

Once immensely popular, the music of Lefébure-Wely represents the flamboyant, even the operatic, in nineteenth-century French Romanticism. So much so, indeed, that for a long time his music was considered crass and it was hardly respectable to play it at all. Nevertheless, he was a great friend and champion of the organbuilder Cavaillé-Coll, and his music comes off well on good French Romantic organs. Thus Lefébure-Wely's bombastic *Boléro de concert* sounds well on the Juget-Sinclair organ in Dallas, and being the oldest of the compositions featured on the compact disc, it makes a fitting opening to Alden's recording.

Following this we hear a composition by a rather neglected early twentieth-century composer, Albert Alain, organist of the Church of St. Germain-en-Laye and father of the more famous Jehan and Marie-Claire Alain. He left a number of works for organ or harmonium, of which probably the most famous is his *Toccata on Cantemus Domino*. Alden's disc features the untitled *Pas trop lent, expressif*, a melodic and haunting miniature that demonstrates some of the gentler sounds

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of the Dallas organ. Although from an earlier era, the mystical quality of the composition suggests that the father may have exercised considerable influence over his son Jehan's compositional style, and my suspicion is that this is why Alden chose this particular composition to precede three of Jehan Alain's works.

The three compositions by Jehan Alain seem to form the heart of the recording and are particularly interesting in making some unusual demands on the registrational resources of the organ. The second of the two *fantaisies*, for example, exploits the contrast between the Positif Clarinette Basse (played an octave higher) and the Positif Cromorne. These stops also have the potential to be combined to imitate a small consort of instruments of the clarinet family. *Le jardin suspendu* is unusual in calling for Flûte 4' and Gros Nazard 5½', played here on the Récit Octavin and Nazard an octave lower. The mysticism that we have heard in the music of Albert Alain is reinforced by influences from Arabia and Asia in the works of Jehan Alain. These influences continue to be felt in Messiaen's *Joie et clarté du Corps glorieux*, which follows.

We return then to the nineteenth century for Franck's *Prière*, op. 20, which Alden's notes describe as "arguably, the pinnacle of [Franck's] output for the organ." It is certainly an ideal composition with which to demonstrate the closeness of the sounds of the Juget-Sinclair organ to its Cavaillé-Coll exemplars, as is Widor's *Organ Symphony No. 2* that follows. We are accustomed to thinking of Franck as belonging to the generation before Widor, which in terms of his lifespan is true, but in fact Widor's *Organ Symphony No. 2* antedates Franck's *Prière* by six years in its date of first publication. Listening to these pieces on the Dallas organ, one's mind seems to be tricked, and one does not notice the compromises in scaling and voicing mentioned in Jonathan Ambrosino's article. Rather, one seems to be transported to nineteenth-century Paris.

This is a remarkable recording on a remarkable organ. Alden has clearly taken a great deal of trouble in the selection as well as the performance of the repertoire on this compact disc, and in my opinion his efforts are most successful.

—John L. Speller
Port Huron, Michigan

New Organ Music

John Christopher Smith: *Suites de Pièces Pour le Clavecin Premier Volume*, and *Second Volume* (published here in two parts), edited by Jolando Scarpa, Edition Walhall EW954 (€19.80), EW872 (€16), and EW914 (€18.50). Available from www.edition-walhall.de.

John Christopher Smith (1712–95), assistant to his teacher Handel, was also a composer of some merit in several genres, leaving a large corpus of operas and oratorios. He also published five sets of pieces for keyboards comprising 12 suites, 12 lessons, and 12 sonatas. Although indicated as being for the harpsichord, and certainly the dance pieces sound far better on stringed keyboard instruments, the suites in the first two volumes, here available in three volumes, contain some fine opening movements, several in the form of a prelude and fugue, which would sound well on the organ, as would some of the Italianate pieces carrying tempo indications. Below I offer a brief overview of these three modern editions, concentrating on

those movements that I consider good material for the organ.

The first volume contains the six suites published originally in c. 1732, which, like Handel's own collection of eight suites published "officially" in 1728 to avoid further piracy, contain a balanced mixture of varied but quite substantial opening movements, the four traditional dances of the keyboard suite and Italianate movements bearing tempo indications.

The first suite, in A major, opens with one of those preludes, which contrasts bars of written-out passagework with longer groups of bars containing only whole-note chords marked "Harpegg," which is better suited to the harpsichord. After an Allemande and Courante this suite closes with a 2/4 Allegro in two voices, the right hand making much use of violin-like figures.

The second suite, in C minor, opens with a majestic Prelude followed by a 2/4 Allegro in fugal form. A 3/8 Allegro in two voices contains mainly scalar writing in sixteenth notes in the right hand over eighth-note figures in the left. An overture in two parts—the short majestic first part in dotted rhythms followed by a fugal section based on a descending triad that concludes with a brief coda in dotted rhythm—opens the fourth suite in B-flat major. The second movement is a further Allegro in 3/8 predominantly in two voices with some eighth-note leaps of a tenth in the right hand. This is followed by an Andante in cut time, also mainly in two voices apart from cadences.

The fifth suite, in G minor, opens with a Prelude marked Adagio, which clearly betrays its Handelian origins followed by a fugal Allegro, the subject of which descends from C to F# through felicitous chromatic figures. The final suite opens with a Fantasia of 44 bars in mainly two-part writing, mixing scalar and arpeggiated sixteenth-note writing. The closing movement is an Air in common time followed by five Doubles, the third and fourth having right hand and left hand respectively marked as 12/8.

The second and third volumes reviewed here contains only three suites in each, from the second collection that Smith published ca. 1732. These also contain a mixture: the first Suite in A opening with a Prelude in two parts, the first of which is an Allegro in two voices with right-hand

sixteenth notes over eighth notes, concluding with a three-octave scale passage in single notes. This is followed by an untitled movement in common time, which is clearly a fugue, the subject of which exploits repeated notes after its opening. An Allegro in common time in two voices and a through-composed Vivace in 3/8, the three-voice theme of which reappears like a rondeau during the piece, close this suite. The second suite opens with an untitled chaconne-like movement in 3/4 time, with some varied textures and rhythmic contrasts including eighth-note triplets. The concluding three bars that lead to a close in the dominant before the Allemande could be omitted. The closing Gavotte with its written-out repeats in the second section would also sound well on the organ. The third suite, in E minor, opens with a fine fugue (untitled), and the penultimate movement, an Allegro in two voices, contrasts scalar runs with arpeggios.

The third volume opens with the fourth suite, in C minor, the first movement being a two-voice Prelude in binary form, with sixteenth notes in scalar runs against eighth notes. An untitled movement in 3/8 is a typically Handelian Allegro in two voices, the right hand consisting of arpeggio and violin-like figures over eighth notes. The following Siciliano in 12/8 could sound well provided that the registration is light enough in places for the thickly textured left-hand part. This is followed by an untitled binary-form movement in 3/4, the right hand being in eighth-note triplets over quarter notes, or occasional triplets. The closing Menuet with three variations in eighth notes (first in the right hand, second in the left, and finally both hands together) could also sound well with appropriate registration.

The opening movement to the fifth suite, in G, is in 3/4, and although the eight-bar opening with its quarter-note chords is reprised during the movement in different keys, there are lengthy two- or three-voice passages between them in sufficiently varied rhythms. A movement in 3/4 marked Largo is in the relative minor and closes on its dominant, being followed by an Air with five Doubles to close the suite. The influence of Handel's *Air in E* is quite clear. The final suite is in F minor, the opening movement in

common time consisting of a Grave in quarter and eighth notes, followed by an untitled movement which is clearly a fugue, probably Allegro, the subject opening with three repeated notes leading into syncopations. There are some sequential, homophonically conceived passages in addition to the more strictly applied writing. The final movement of this suite is an extended Chaconne in F major followed by 22 couplets (without any reprise of the theme) of which nos. 10–14 are in the tonic minor. Many are in only two voices, but the rhythmic variety makes this a most successful movement.

The introduction in each volume offers the same brief biography, yet there is no separate critical commentary. Clearly printed, some of these pieces contain demanding passages across the genres, but the standard of writing is high, and they deserve to be better known.

—John Collins
Sussex, England

Joe Utterback: *Dance of Celebration*. Jazzmuze, Inc. 2013-383, \$10. www.jazzmuze.com.

This work for organ was commissioned by a former student of Marilyn Mason, Thomas Marshall, for the special celebration concert honoring her retirement from the University of Michigan. This music is celebratory in all respects with high energy, complex rhythms, intense vigor, bombastic elements, and the jazz idiom that Joe Utterback does so well. Although not extremely difficult, particularly if your jazz fingers are well oiled up, I find that it always takes me a while to get into those large chromatic jazz chords. If you play jazz regularly, it will be easier than the "moderately difficult" level that I would otherwise give it.

One interesting feature of the work is the Michigan fight song, *The Victors*, which appears in the pedal part under one of Utterback's fast toccatas near the end of the music. In the event that you do not want the fight song included, Utterback wrote an alternate section that can replace the fight song. The music can be used for various occasions and would make a unique encore to a concert or a celebratory postlude.

I recommend this music.

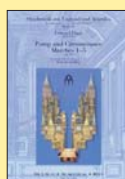
—Jay Zoller
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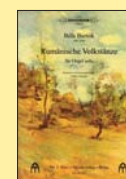
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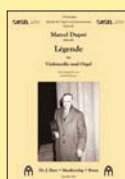
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In the wind...

People, look east. The time is near . . .

We've done it again. We've finished a holiday season replete with performances of *Messiah* and *Nutcracker*, carol services, and pageants. We've roared through the glorious descants by David Willcocks, the Noël variations of d'Aquin and Balbastre, and we've sent choir members home to their families in the wee hours of the morning. We've tolerated ten weeks of holiday advertising—the first Christmas displays I saw this year were in Home Depot, two weeks before Halloween—and through it all, we've celebrated the holiday with our family and friends.

November and December are busy organ tuning months. In the northeast where I live, we think of these as “cold weather” tunings, adjusting the organs as required by the flow and striation of heated air, or the exposure of one organ chamber to prevailing winds while the other is in the lee. In this neck of the woods, Christmas and Easter are both winter holidays, so it makes more sense to tune in November and May. In the last couple months I've tuned more than fifty organs in New York and Boston, shuttling in and out of buildings, greasing the bearings of blower motors, cleaning keyboards, setting temperaments, and regulating reeds.

Of the crowning of the year . . .

I've been doing this since the 1970s, and I've always thought it's fun to poke around the choir rooms to see what music is out. It's also fun to see little packages of goodies that have been left for the organist, sometimes even a bottle or two, and notes on white boards offering thanks for the beautiful music.

Christmas is a holiday of traditions, so each church has a list of pieces that get sung each year. And lots of those pieces are common to hundreds of churches. *Carols for Choirs* is ubiquitous, in all its volumes. When I was a junior chorister, starting around 1966, *Carols for Choirs I* was five years old. The Willcocks descant to *O Come, All Ye Faithful* must be the standard against which all others are judged; how many millions of people know to start “Sing, choirs of angels . . .” on D. And let's not forget those fantasmagorical chords under “Word of the Father . . .” or the majestic progression in the last phrase of the refrain after verse 7—all those sharps! Wow. Fifty-five years later, it still gets me every time. Nice work, Sir David.

Daniel Pinkham's *Christmas Cantata* is another favorite, with its beguiling mix of Renaissance-inspired motives and rhythms, and contemporary harmonies. Choirs love to sing it, and congregations love hearing it. I was at a party

with Pinkham where he mentioned that *Christmas Cantata* paid for his house. Nice work, Daniel.

In the past generation, John Rutter's music has renewed Christmas for many churches. *Shepherd's Pipe Carol* is a peppy little number that makes people smile, and I imagine that *Candlelight Carol* will be as much a staple as *Silent Night*, *Holy Night* in a decade or two. Nice work, John.

Many organists consider the French Noël variations an essential part of Christmas. I know I do. But I had an interesting moment once when a parishioner asked me what was all that French stuff I play at Christmas. He helped me realize that the people in that New England Congregational church had never heard the French carols, as familiar to a French congregation as *Hark! The Herald Angels Sing* is to us, and equally familiar to organists. I had published the titles in the bulletin in French, meaningless to everyone except me. I knew it was Christmas music, but no one else did. Claude Balbastre (1724–99) was one of the most popular musicians in France, a virtuoso for the people. His Noël variations were wildly popular and people thronged to hear him play them, causing such a disturbance in the church that the Archbishop of Paris barred him from playing Christmas services. We should all have such trouble. Nice work, Claude.

Make your house fair as you are able . . .

Eleanor Farjeon (1881–1965) was a British writer, best known for the more than eighty books of stories and poems she wrote for children. She won several prestigious literary awards, and the Children's Book Circle, a society of publishers, authors, and librarians, presents the Eleanor Farjeon Award annually in Great Britain for excellence in children's literature.

Farjeon's *People Look East* is a delightful sprightly poem, familiarly set to the tune of a French carol. It was first published in the *Oxford Book of Carols* in 1928 and has become a mainstay of traditional Christmas music. I bet the tune is rollicking through your mind's ears as you read. I love this carol, both for its beguiling singability, and for the marvelous metaphorical allusion it suggests. Obviously, “. . . Make your house fair as you are able . . .” suggests the pleasure of decorating our houses, yards, and church buildings for the sweetest of Christian holidays. Nice work, Eleanor.

But it means so much more. As we prepare for the celebration of the birth of Christ, we pull out the rich heritage of seasonal music. While I know it's important to take Facebook with a grain of salt,



Trinity Church Wall Street, New York City

my community of “friends” includes thousands of organists and organbuilders making thoughtful comments that enrich my experience. As we approached Christmas I saw conversations about how to finger tricky passages, how to read composers' metronome markings, and what people might suggest for new and interesting choral music to offer during this most traditional of celebrations. Working out the slithery fingerings for Dupré's *Variations on a Noël* is just another way to “trim the hearth and set the table.”¹

To the organ tuner, in addition to oiling blowers and tuning reeds, making the house fair expands to include making sure the Zimbelstern reversible works reliably. And given the usual keys for such carols as *Silent Night* and *O Little Town of Bethlehem*, it's smart to check that B-flat and F in the chimes are sounding their best. The sickening clunk of a chime struck by a faulty hammer can change everything in that magical moment at midnight when everyone is singing with a candle in their hands.

We all love to play the French Noël variations, so it's important to check the Cornet combinations on each organ. The classic registration is flue pipes at 8', 4', 2⅔', 2', and the pesky 1⅜'. Sometimes the Cornet is created by combining five independent ranks, sometimes it's independent ranks at 8', 4', and 2', plus the Sesquialtera, which comprises the 2⅔' (Nazard) and 1⅜' (Tierce) ranks, and sometimes all five pitches pull as one stop. It's most common for those five ranks to be wider-scale flutes, although some larger organs have Cornets both as flutes and as principals. In any event, those pitches, especially the two mutations, the second and fourth in the overtone series, complement the Cromornes and Trumpets of the organ because they reinforce the predominant overtones that color the reed voices.

If the organs you play have Trumpets, Nazards, and Tierces, you can prove this to yourself. Play a note on the Trumpet and turn the Nazard on and off. When it's on, it reinforces that pitch hidden in the tone of the Trumpet, and when you turn it off, you can hear the tone linger as a component of the reed's voice. If you have trouble hearing it, try it with different notes until you find one that's clearer. It works best in the tenor range. This trick also works with an Oboe, Krummhorn, or Clarinet.

The Tierce is one of the most difficult pitches to hear in any organ. They're tricky to tune accurately. But the pitch is clearer to your ears against a reed than a flue pipe. Try it. Play the Tierce with the Octave 4', which is the usual tuning reference stop, then play the Tierce with a reed. I bet you'll hear the tuning easier. It's a good trick to tune a Tierce to a reed, as long as the reed has stable pitch and speech, and as long as you check each note as you go.

In French Classic organs, the combination of Cornet was developed to reinforce the treble ranges of the reeds, which were weaker than the tenor and

bass ranges. That's a simple explanation for why there are duets between cornet trebles and reed basses. It's also the reason for the predominance of the *Grand Jeu* in French registrations. Those organs have lusty, powerful reeds that sound great with a Cornet added to the treble range. Hmm. Maybe that's why the five-rank Cornet starts at middle C. Nice work, François (Bédos de Celles).²

Trim the hearth and set the table . . .

The Coastal Maine Botanical Gardens (CMBG) is a spectacular example of community imagination, effort, and achievement. In 1991, a group of about ten families in the area of Boothbay, Maine, founded the original organization. They mortgaged their homes to raise the funds to purchase a 270-acre tract of coastal land, rescuing it from development, and they established the not-for-profit corporation. Corporate and private sponsorship came in at a rapid rate, and in June 2007, the gardens held a grand opening celebration. Less than ten years later, the CMBG comprises a rich collection of theme-based gardens, several public buildings with a café, gift shop, and educational facility. They present chamber music concerts and dozens of public events, and receive more than 100,000 visitors each year.

You might think that plants all grow at a common rate, but as we have visited the gardens several times each year, we wonder what they are using for fertilizer. You can almost hear the garden grow if you stand still. It's gorgeous, thrilling, informative, and enriching. If you're ever in the area, about forty miles up the coast from Portland, I recommend you stop in. Take a look at www.maineorgardens.org.

Last year, CMBG introduced “Gardens Aglow,” an extensive lighting display festooned about the grounds. This year, with a houseful of family from out of town for Thanksgiving, we convoyed to the Gardens to witness the spectacle. Knowing it would be crowded, we arrived as they opened at 4:00 p.m., just as the sun was setting (Maine is at the extreme eastern end of the eastern time zone, and includes the eastern most point of land in the United States). We were amazed by the number of people. It was the third night of the season, and we learned that they had received more than 10,000 visitors over the previous two nights. That may not seem like much to city dwellers, but considering that the population of Boothbay is under 2,500, and the ten neighboring towns combined have fewer than 12,000 people, this is a big deal. They anticipate more than 100,000 visitors before the exhibit closes on New Year's Day, effectively doubling the annual attendance at CMBG. Nice work, people.

The “Gardens Aglow” page of the CMBG website mentioned that the exhibit is open Thursdays through Sundays, November 18 through December 31, but closed on Thanksgiving and

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Christmas Eve—that was the only time I saw or heard the word Christmas connected with the event. The tasteful jazzy music playing through Bluetooth speakers seemed Christmasy, but it was actually just the wintery classics we associate with Christmas: *Let it Snow*, *Jingle Bells*, *Sleigh Ride*, *Frosty the Snowman*. Rudolph was nowhere to be heard, abolished, no doubt, due to his connection to Santa Claus, even though Jesus makes no appearance in the lyrics. Even the word “holiday” was missing.

It sure felt Christmasy to me, as it did to our Greek Orthodox in-laws. But I thought it was nice that the marvelous event could be freely enjoyed by people of any faith, or by people of no faith.

People, look east and sing today . . .

The United States has just experienced a painful and nasty presidential election. The amount of abuse suffered by both the candidates and their supporters is unprecedented. Things were said across public media that wouldn't be tolerated in school playgrounds, and people of all races and ideological backgrounds were savaged and humiliated in public. No matter how we each feel about the results, no matter how we voted, we can't escape the fact that it was a disgraceful display, a national tantrum displayed to the rest of the world. We should all be mortified. As a nation we are better than that.

While THE DIAPASON is not a place to express or exchange political opinions, this experience must resonate for many readers because so much of the discourse involved interpretations of religious freedom. The idea that the United States was founded on religious principles is at best only partially correct, and according to many historians, it's patently false. Of course, there was a huge indigenous population here before European settlers arrived in the early seventeenth century. But those European settlers did not arrive with the intention of establishing a religious country, they were escaping persecution because of their beliefs.

The point was to be able to worship freely, not just as Puritans, Anglicans, or Catholics, but as members of any faith. In the age of the Internet and the culture of social media, we express and confirm our opinions through memes, especially photos taken out of context and peppered with clever captions—modern versions of a political cartoon, and the campaign season fertilized many doozies. There was one that said, “If your religion tells you to hate anyone, you're doing it wrong.” In others it was easy to interpret that “religious freedom” meant denying someone else the freedom to worship or express themselves.

A particularly poignant moment occurred less than a week before the election, when members of the Westboro Baptist Church protested in front of New York's Juilliard School of Music. Their message was against the vanity of the arts and included hateful derogatory language directed at the faculty and students. The students responded elegantly. They came out onto the sidewalk with their instruments to play patriotic and religious music, and spoke eloquently about the importance of the arts to our shared human expression. Nice work, Juilliard students.

This was a small protest. Only three members of the Westboro Baptist Church were involved, including the daughter of the church's founder, and fewer than a hundred students responded. It was not covered by major newspapers. Without social media it wouldn't have amounted to much. But it

was symbolic of how hatred and intolerance allows some people to condemn huge segments of society, justifying that intolerance by excerpting passages from the Bible out of context. According to my quick Google search, *Playbill Magazine* was the most prominent publication to carry a story with photographs. You can read the article at <http://www.playbill.com/article/juilliard-students-greet-westboro-baptist-protesters-with-music-and-singing>.

Love the Guest is on the way.

A few days after the 9/11 attacks on the World Trade Center, I was invited to visit Trinity Church Wall Street to inspect the organs there. I lived in Boston then, and while I had seen dozens of hours of television coverage of the attack, I was surprised by the devastation, the misery, and even the smells I encountered. St. Paul's Chapel, the neighboring church building that is part of the Trinity family, had instantly been converted into an emergency aid station, providing rest, refreshment, medical attention, even massages to the rescue workers. And the iron fence surrounding the property

became a poignant memorial, adorned with photos of missing people and lost loved ones and expressions of national loss and unity through poetry, art, music, and memorabilia.

I had a brief encounter with the church's rector, a tall handsome guy with an enviable white coif, and suggested to him that it seemed a little strange to be thinking about a pipe organ in the midst of that immense tragedy. He responded that the work of the church had never been more important—and he meant all of the work of the church.

Many, if not most of us who read and care about THE DIAPASON, serve the church in at least one capacity. We plan and present the church's music, maintain and prepare its musical instruments for worship, sharing the message of the church through its music and through all forms of artistic expression. As we work through the next seasons of the Christian year, we should be aware of how bruised we are as a people. Our work has never been more important. Celebrate the talents and gifts you've been given, nurture them through study and practice, and return them to the church and to the



nation, doing all you can to make this a better world. It matters. And it's important. Go do it. Good work, people. ■

Notes

1. Eleanor Farjeon also wrote the poem, *Morning Has Broken*, popularly set to the Gaelic tune, BUNESSAN.

2. François Bédos des Celles (1709–1779), familiarly known to organbuilders as Dom Bédos, was a Benedictine monk and master organbuilder. His treatise, *L'art du facteur d'Orgues* (*The Art of Organ Building*), published in 1768, is still central to the education of every modern organbuilder.

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Thoughts on Service Playing

Part II: Transposition

By David Herman

This is the second installment in a series of articles that will offer ideas for enriching service playing. (The first installment, on hymn playing, appeared in the September 2016 issue of *THE DIAPASON*.) They had their genesis in a series of articles written for *Crescendo*, the newsletter of the Philadelphia chapter of the American Guild of Organists, and are used with permission. In this installment, we turn our attention to *transposition*.

Organist to soloist at the rehearsal:
"So, you're singing 'O Perfect Love.'
What key would you like?"

After some thought, the soloist replied,
"E-flat—or would that be too fast?"

This is a true story; I was the organist. The tasks expected of us vary somewhat according to the traditions and expectations of our congregations. Some of us have the opportunity to provide a significant amount of improvisation during the course of a service—extending the music for processions or linking music at the offertory with the Doxology. Others are occasionally expected to transpose a hymn—"kicking it up a notch," so to speak. Although it is not reasonable to expect us to transpose complicated music such as vocal solos ("G is such a better key for my voice!"), we do face occasions when a psalm or hymn would be better in a different key—for reasons of vocal range; because of the tonality of its surroundings; or in order to integrate it within a choral setting or descant. And, raising the key of the final stanza—judiciously and not every Sunday, please—can provide an exciting climax to the singing of a hymn.

It is true, of course, that those of us with digital instruments (as with some pipe organs) can leave the transposing

to technology. But that's not what we're about here. The goal is to enhance our ability at transposition, one of those venerable skills—along with sight-reading and improvisation—that for centuries have been a hallmark of accomplished keyboardists the world over. (Note: those who may be preparing for the American Guild of Organists Service Playing Test should keep in mind that what is required there is *prepared* transposition, not transposition at sight.)

Transposing at sight

When music with complex harmony or counterpoint must be transposed, writing out the new version is probably in order. Here, however, the subject is transposition at sight. A common situation: a B-flat trumpet player (or tenor sax or B-flat clarinet) must transpose a major second from a given melody in order to create an instrumental part sounding in the correct key. (See Examples A1 and A2.)

To begin with, it should be mentioned that transposition, as with sight-reading, is often challenging to learn (ultimately we must teach ourselves) and requires practice. This is especially so for Americans, whose musical educations usually do not include a working knowledge of the various C clefs. Those fluent in their use (as taught in most European conservatories) can employ the method of transposition in which one substitutes an appropriate clef for the given one and then simply reads the notation in the new key. For the rest of us, other methods must suffice. Let's begin by mentioning a technique that I believe is *not* helpful: thinking *vertically*—that is, mentally moving notes up or down an interval. This may work with a single melodic line: transposing a tune from F major to G involves taking the given



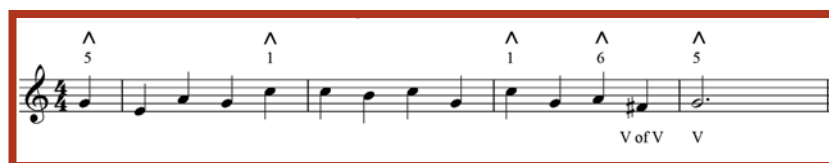
Example A1



Example A2



Example B1



Example B2

notes and moving each up a major second. When more than one musical line is involved, however, this method breaks down. In attempting this with the four lines of a hymn setting, one risks yo-yo of the eyeballs and a sprained brain!

Moving horizontally

Instead, proceed *horizontally*. Try playing from what is written while *thinking in the new key*. This requires a familiarity with keys and their signatures and is enhanced by having the *feel* of the key in one's fingers (from practicing cadences and scales—the "musical vitamins"). The numbers in bold italics that follow represent the scale degrees of a key. Consider the hymn tune AZMON ("O, For a Thousand Tongues to Sing"), as shown in Example A1. Think in the key of G by first focusing on what are the primary scale degrees of any key: ***1-3-5*** (Do-Mi-Sol = the three notes of the tonic triad; here, ***G-B-D***). Beginning with an analysis of the melody and its form, we note a "half cadence" on ***2 (A)*** at the midpoint. The melody's first half, following the initial skip from ***5*** up to ***1***, consists entirely of motion by step, leading to that half cadence. Now play the tune's first four bars in other keys, thinking in each new tonality while recreating the interval patterns of the melody.

The second half consists mostly of intervals of a third, especially that tonally defining pattern of ***5-3-1***. Having discovered that you can now play this melody in different keys, apply the same treatment to the bass, after which you can put the top and bottom voices together in two-part counterpoint. Focusing on these outer voices, which define the harmony, makes it easier to complete the setting by adding the alto and tenor voices. To apply this process to another famous Common Meter tune, ST. ANNE ("O God, our help in ages past"), requires only the additional recognition of the motion (modulation) to the dominant at the midpoint, with

its new melodic leading-tone. (See Examples B1 and B2.)

A final thought: must an organist be able to transpose at sight in order to be considered competent? I think probably not. But there are situations when the ability to transpose a hymn is useful. Let's say that "Praise to the Lord" (LOBE DEN HERREN) is one of the day's hymns. And you would like to embellish the hymn by playing one of the hundreds of chorale preludes written on it over the years: as a prelude, or a hymn introduction/intonation (recalling the centuries-old role of these pieces), or even as an alternation stanza within the hymn. But nearly all of these pieces, having been written in earlier times, will be in the key of G, the key in which the congregation sang it for centuries. In more recent hymnbooks the keys of many hymns have been lowered, meaning that your hymnbook probably has LOBE DEN HERREN in the key of F. Transposing the hymn up a step makes for a smoother connection to the choral prelude. But don't alarm the choir by letting them know you're putting the hymn into a higher key! ■

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

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OHS 2016: Philadelphia, Pennsylvania

The Organ Historical Society's Annual Convention, June 26–July 2, 2016

By Timothy Robson

The Organ Historical Society celebrated its 60th anniversary in Philadelphia from June 26–July 2, 2016, with a memorably diverse array of instruments and concerts, from an organ by David Tannenberg from 1791 with a handful of stops and no pedals to the gargantuan creations at Atlantic City Boardwalk Hall and Macy's Center City store. The convention attendance was the largest ever, with over 500 registrants.

The culture of OHS conventions is unique. Performances (most of which were very fine in Philadelphia) are almost secondary to the qualities of the instruments themselves. One attendee commented that the purpose was "to hear what the organs can do." The concerts always included a congregational hymn. The schedule was rigorous; the convention buses left about 8:00 a.m. each day and generally did not return to the hotel until after 10:00 p.m.

The convention was co-chaired by **Steven Ball** and **Frederick R. Haas**. Haas was present to introduce many of the events, and, in some ways, the convention was a celebration of his and his family's philanthropy toward many significant organ building and restoration projects in Philadelphia. The most recent example of his family's generosity is the gift, announced at the convention, of the family's home, Stoneleigh, to become the new headquarters of the OHS.

Ceremonies

The Sunday evening opening concert in University of Pennsylvania's Irvine Auditorium was preceded by introductory remarks, including a resolution honoring **Orpha C. Ochse** for her decades of research into American pipe organs and her service to the mission of OHS. This year's E. Power Biggs Fellows, who applied and were selected to receive generous support to attend the convention, were also introduced. The backgrounds of the various Fellows included both performance and involvement in the organ building profession.

Stephen Tharp's opening program was a technical tour de force, beginning with Duruflé's *Suite*, op. 5, "Toccata," played at breakneck speed. The premiere of George Baker's *Danse diabolique* was a parody of hellish French toccatas, comically featuring, among other things, snippets of the *Dies irae* and "Tea for Two." Tharp also played Marcel Dupré's own transcription of his *Poème héroïque*, op. 33; Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, which showed off the strings of Irvine Auditorium's Austin (Opus 1416, 1926); and Ravel's *La Valse*. Brilliant playing, however, could often not overcome the loss of Ravel's crystalline orchestration amidst the organ's often murky sound.

The Fred J. Cooper Organ in Verizon Hall (Dobson, 2006) celebrated its tenth anniversary, and the OHS officially celebrated its 60th anniversary in a concert on Monday evening that was simply too long, coming as the sixth concert of an exhausting first day. After remarks from OHS dignitaries, the music began with the premiere of *Toccata, Adagio, and Fugue for Organ and Percussion* (2016) by Kurt Knecht, with **Christopher Marks**, organ, and **Dave Hall**, percussion. Both players were given virtuoso parts, convincingly played. The Adagio was especially attractive in its soaring organ melody, with accompanying gentle rhythmic patterns on the marimba.

The remainder of the program was a musical theater creation, "The Organ as Crystal Ball: Images from Shakespeare's Hamlet" with **Hans Davidsson**, organ, **Henryk Jandorf**, actor, **Stacye Camparo**, **Gabriel Davidsson**, and **Johathan Davidsson**, dancers. There were narrations, monologues from the play, and dance interpretations of scenes with accompanying organ music by Bach, Franck, Mendelssohn, Pärt, Messiaen, and others.

This Hamlet concoction was an interesting idea that should have filled the whole evening; or, perhaps, some of its scenes should have been condensed for this performance because of the other preliminaries. Hans Davidsson showed the Dobson organ to its potential, and



Gabriel Kney organ at First and Central Presbyterian (photo credit: William Van Pelt)



Amanda Mole (photo credit: William Van Pelt)



Marian Ruhl Metson admires 32' pipes at Atlantic City (photo credit: William Van Pelt)

parts of the program were brilliant (including a riveting performance of Ligeti's *Volumina*). Much of his playing, however, seemed mannered; a more straightforward musical line would have been preferable.

The Big Three: Wanamaker, Atlantic City, and Girard Chapel

Peter Richard Conte's program on the Wanamaker Grand Court Organ at Macy's was an astonishing synthesis of performer and instrument. After years of painstaking restoration, the organ is now almost fully playable again. Conte's program was notable for its breadth of literature and virtuosity, especially in the

realm of transcriptions. Dupré's *Cortège et litanie* and Bernstein's "Overture" to *Candide*, and especially Conte's version of E. H. Lemare's transcription of "Wotan's Farewell and Magic Fire Music" from Wagner's *Die Walküre*, conveyed the essence of their orchestral and operatic origins.

Conte's performance of Ives's *Variations on America* captured the phantasmagoria of Ives's variations, complete with Conte's own interpolated cadenza. His spectacular performance of Reubke's

URAWA AKENOHOSHI GIRLS' SCHOOL

Urawa Akenohoshi Girls' Junior and Senior High School is to have an organ built for its Jubilee Hall. The hall was not designed for an organ, so a gallery has to be built for it. It is to be a two manual and pedal instrument of 21 stops. Delivery is anticipated for late 2017.

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Convention report

Sonata on the Ninety-Fourth Psalm was seamlessly tailored to the Wanamaker organ. Several collaborations with flugel-horn player Andrew Ennis, including a transcription for organ duet by Ennis, with arranger as the second player, of Respighi's "Pines of the Appian Way" from *Pines of Rome*, were not as interesting as the solo organ works.

Friday's visit to Atlantic City Boardwalk Hall was revelatory for those who had never heard or seen the instrument. The Midmer-Losh organ, the largest pipe organ ever constructed, was left for decades to decay until it was mostly unplayable. An ongoing program of restoration is slowly bringing the organ back. About 35% of the organ is now playable, including a newly completed section in the left chamber (to the left of the stage from audience viewpoint). It was the first use of that segment since the early 1980s. The instrument continues to be in a fragile state for performance, and, especially in the newly renovated division, there were out-of-tune ranks and missing notes. It had just been heard for the first time at 5:30 that morning. Complete restoration is expected about 2023. OHS registrants toured the pipe chambers and restoration shop.

The pure volume of sound of the organ, which easily fills the vast spaces of Boardwalk Hall's main auditorium, is astounding. There is also an acoustical quirk, seemingly due to the distance between the left and right chambers; unless the listener is sitting directly in the middle of the hall, there is a significant lag in the sound from the left or right.

The auditorium's resident organist, Steven Ball, played a program that included a march written for Boardwalk Hall, Bach's *Toccata and Fugue in D minor*, BWV 538 ("Dorian"), a suite



Christopher Marks at Verizon Hall (photo credit: Len Levasseur)



Alan Morrison (photo credit: Len Levasseur)

from Richard Rodgers' *Victory at Sea*, and works by Langlais and Vierne. The audience sang all four stanzas of "The Star Spangled Banner," probably a first for many. Ball also accompanied Buster Keaton's *Spite Marriage* in the Boardwalk Hall's Adrian Philips Ballroom (Kimball KPO 7073, 42 ranks). Ball's original score supported, but did not overwhelm the comedy.

Nathan Laube is one of the brightest stars in the organ firmament these days,



Dancers at Verizon Hall program (photo credit: Len Levasseur)



Isaac Drewes (photo credit: William Van Pelt)

and he met the high expectations for his Tuesday evening recital at Girard College Chapel, on what is arguably Ernest M. Skinner's masterpiece (Skinner Organ Company Opus 872, 1933). The organ, installed above the recessed ceiling in a tall, resonant chamber, speaks remarkably well through a large, grille-covered opening in the ceiling.

Laube played works by John Cook; Max Reger's wildly Romantic transcription of Bach's *Chromatic Fantasy and Fugue*, BWV 903; a lovely "Lullaby" from Calvin Hampton's *Suite No. 2*; Roger-Ducasse's *Pastorale*; and Willan's *Introduction, Passacaglia, and Fugue*. The *Pastorale*'s kaleidoscopic array of registrations was the perfect demonstration piece for the Skinner, from the softest celestes and quiet solo reeds to full organ.

Other highlights

British organist **Ben Sheen** won first prize in the inaugural Longwood Gardens International Competition in 2013. He returned to the symphonic four-manual, 146-rank Aeolian on Thursday evening for a program mostly of his own transcriptions, which were colorful, invoking the many percussion effects on the organ. Saint-Saëns's *Danse macabre* was dazzling in its orchestral virtuosity. Elgar's *Elegy for Strings*, op. 48, was soft and mournful. Shostakovich was represented in an unusually happy mood in his



Caroline Robinson (photo credit: William Van Pelt)



Jeffrey Brillhart (photo credit: William Van Pelt)

Festival Overture, op. 96, with fanfares, cymbal crashes, and crisp passagework.

Sheen's encore, the "Waltz, no. 2" from Shostakovich's *Suite for Variety Orchestra* (often erroneously identified as the composer's *Jazz Suite No. 2*), again used the organ's extended resources, including the attached grand piano and percussion. Sheen's playing throughout was technically fluent and musically satisfying.

Thursday morning's hymn sing at the Tindley Temple United Methodist Church with organist **Michael Stairs** proved to be one of the most enjoyable events of the convention. The M. P. Möller organ (Opus 3886, 1926, renovated 2016) was ideal for hymn accompaniment, with its broad, rich voices undergirding congregational singing. Stairs's accompaniments were solid rhythmically, imaginatively registered, and sensitive to the texts. The hymns were by composers who lived and worked in Philadelphia. **Rollin Smith's** deadpan commentary captured the often humorous social and historical aspects of the hymns and tunes.

David Schelat's lovely Thursday afternoon recital on the Gabriel Kney organ (1989) at First and Central Presbyterian Church in Wilmington, Delaware, was a perfect OHS recital. He showed the capabilities of the pleasingly clear two-manual organ, with playing that was not showy, but highly musical. The organ was well balanced to the room. Schelat's attractive, ear-cleansing program included anonymous Renaissance dances, short works by Johann Ludwig Krebs, Vierne's *Clair de lune* (*Pièces de fantaisie*), and Schelat's own *Organ Sonata*.

On Saturday's "add-on" day, **Bethan Neely's** recital on the 1791 Tannen-berg organ at Zion Lutheran Church in Spring City, Pennsylvania, was a highlight of the convention. The organ, with six stops (divided bass/treble) on a single 51-note manual and no pedal, was restored in 1998 by Patrick Murphy, who pumped the bellows to supply the wind for this concert.

Neely's imaginative program was confidently performed, with secure technique and musically flexible phrasing. There were works by John Stanley, Herbert

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Stephen Tharp and son Adrian take a bow (photo credit: William Van Pelt)



Monica Czausz (photo credit: William Van Pelt)

Howells, the small Kyrie-Christe-Kyrie settings from Bach's *Clavier-Übung III*, and a partita by Pachelbel. Neely proved that less is sometimes more in organ building and performing.

Annie Laver played one of the most interesting "concept recitals" of the convention on the Hilborne Roosevelt organ (1884, restored 1987 by Patrick Murphy) at Highway Tabernacle Church. Laver assembled a fine batch of music that was played at the 1893 World's Columbian Exposition in Chicago on a 4-manual Roosevelt organ. Laver played works by Lemmens, Schumann, Mendelssohn, Dudley Buck, and Carl Attrup. Her enthusiasm for her program was obvious and contagious.

Alan Morrison played a reworked Skinner Organ Company instrument, Opus 638 (1927), originally in Sinai Temple in Mount Vernon, New York, and relocated to St. Paul Catholic Church. His solid performances of Howells's *Master Tallis's Testament* and Mozart's *Fantasy in F Minor*, K. 608, were highlights.

The winner on **Wesley Parrott's** recital on the J. W. Steere organ (Opus 344, 1892) at Old Pine Street Presbyterian Church was *Variations on an American Air* by Isaac Van Vleck Flager (1844–1909), based on Stephen Foster's *Old Folks at Home*. It was similar in form to other variations by Ives, Paine, Buck, etc., although, disappointingly, it had no concluding fugue.

Andrew Senn's recital at Reform Congregation Keneseth Israel (Austin, 1960) followed the OHS annual meeting immediately after lunch on Tuesday. It was a challenging time slot, and Senn's playing, in music by Bach, Vierne, Cochereau, and others seemed more dutiful than inspired. Other than an impressive Trumpet on 7 inches of wind pressure, the organ was solid, but not especially notable.

Prior to beginning his program in the striking 1992 Chapel of St. Joseph (E. & G. G. Hook Opus 461, 1868, which was acquired by the chapel in 1996), **Eric Plutz** was announced as being ill. His indisposition did not seem to affect his playing of music by Bach, Franck, Whitlock, Gigout, and Mendelssohn. His registrations on the modest two-manual organ were imaginative, although the



Benjamin Sheen at Longwood Gardens (photo credit: William Van Pelt)

wooly-sounding pedal Bourdon 16' often covered softer manual registrations.

Craig Cramer played on the Mander organ (2000) at The Presbyterian Church of Chestnut Hill. The three-manual organ has an overly brilliant sound, and it was too loud for the room, especially in Cramer's choice of organo pleno for the Bach *Passacaglia*, BWV 582, from beginning to end. Cramer closed with Max Reger's three-movement *Zweite Sonate*, op. 60. Cramer's playing was technically superb, but with so much loud music, the program was not particularly enjoyable. A greater variety of works that demonstrated more of the sounds of the organ would have been preferable.

Jeffrey Brillhart is long-time organist at Bryn Mawr Presbyterian Church, and he showed off the church's Cavaillé-Coll-influenced 2005 Rieger in music by Marchand, Franck's *Choral in E Major*, and excerpts from Messiaen's *Livre du Saint Sacrement*. Brillhart's playing was sensitive and musical, but the organ seemed consistently too loud for the size and dry acoustics of the church.

Kimberly Marshall is noted for her performances of early music, repertoire that she sampled on her program on the Brombaugh organ (Opus 32, 1990) at Christ Church Christiana Hundred, Wilmington, Delaware, in works by Muffat, Buxtehude, Schlick, and Sweelinck. But the highlight of her program was the lengthy "Passacaglia" from Rheinberger's *Sonata No. 8*. Her performance showed not just her own versatility and virtuosity, but the Romantic flexibility of Brombaugh's fine instrument. It is a large organ in a relatively small room, but it did not overwhelm.

Emerging artists

Isaac Drewes, a St. Olaf College student, played a 1902 Hook & Hastings organ (2 manuals, 11 stops) in the Carmelite Monastery of Philadelphia. The small organ has a bright, clear sound that filled the monastery's chapel. Vierne's *Impromptu* and *Clair de lune* (*Pièces de fantaisie*) and the last movement of Mendelssohn's *Sonata No. 4* were technically fluent, and were registered imaginatively. Samuel Barber's WONDROUS LOVE variations fared less well, with imprecise attention to Barber's metrical changes.

The concert by "20 under 30" winner **Caroline Robinson** at St. Peter's Church (3-manual, 1931 Skinner Organ Company) showed polished performances of Guilmant, Howells, and Sowerby, along with William Albright's rag *Sweet Sixteenths*, and her own transcription of Sibelius's *Finlandia*. The transcription, though well played, lost its full impact from the dry acoustic, and some rhythmic unsteadiness.

Amanda Mole (DMA student at Eastman and "20 under 30" winner) played at St. Luke's Episcopal Church in the Germantown area of Philadelphia on the 1894 instrument by the British builder Carlton C. Michell, in collaboration with Boston organ builders Cole

& Woodberry, and later alterations by Casavant and Wicks. Her program of works by Hollins, Schumann, Lefébure-Wély, and Vierne was highlighted by her performance of Messiaen's "Alleluia serene" (*L'Ascension*). It was, indeed, serene, with excellent balance of technical accuracy, rhythm, and structure.

Bryn Athyn Cathedral, built between 1913 and 1928 in a Gothic/Norman style, is the episcopal seat of The General Church of the New Jerusalem, a denomination founded on the writings of theologian Emanuel Swedenborg. Although the cathedral nave is on a large scale, the acoustics of the room are not as live as one would expect from its size and building materials. The organ is a 2014 amalgamation by Charles Kegg of two Skinner organs, Opus 574 (1925) and Opus 682 (1927), both dating from the period during which the cathedral was built.

Monica Czausz, a student at Rice University and "20 under 30" winner, was making her second consecutive OHS convention appearance, and it was apparent why. She showed impressive technique and musicianship and a sophisticated use of the organ. John Ireland's *Capriccio* showed off not only the chimes, but also an especially robust tuba. Her virtuoso reworking of E. H. Lemare's transcription of Dvorák's *Carnival Overture*, op. 92, and in the "Final" from Naji Hakim's *Hommage à Igor Stravinsky* were brilliant.

Saturday afternoon featured two young performers, **Bryan Dunnewald**, a Curtis student, on an 1865 George Krauss organ in Huff's Union Church, Alburtis, Pennsylvania, and **Rodney Ward**, a student at Appalachian State University, on a Thomas Dieffenbach organ (1891). Although

both performers matched imaginative programs to their respective small instruments, both seemed to suffer from nerves. In Ward's case, the organ appeared to be recalcitrant, which probably did not help his confidence.

Also noted

Several novelty programs filled out the week: theater organ music played by **Andrew Van Varick** on the 1929 Wurlitzer (Opus 2070) in the Greek Hall of Macy's before dinner on Wednesday; a theater organ concert by **John Peckham** at John Dickinson High School (Kimball, 1928) near Wilmington, Delaware; and a Saturday lunch-time demonstration of Skinner organ rolls at Welkinweir, an estate near Pughtown, Pennsylvania. Restoration of the 1928/1941 organ is still in progress.

Christoph Bull's concert at St. Mark's Episcopal Church (Aeolian-Skinner, 1936/Cornel Zimmer, 2002) was disappointing as the closing event to an otherwise satisfying convention. He played works by Vierne, Bach, Vaughan Williams, Reger, and several of his own "New Age-y" minimalist compositions. The balances of sound of the organ were often awry, with bizarre registrations; phrases were smudged; tempos were unsteady. Although Bull's concert was inexplicably odd, it did not erase the many memorable moments from the preceding days. ■

Timothy Robson is associate director of the Kelvin Smith Library at Case Western Reserve University, and was director of music and organist at Euclid Avenue Congregational Church in Cleveland, Ohio, for 27 years. He reviews concerts regularly for ClevelandClassical.com and Bachtrack.com.

NEW! Wyatt Smith, Tracelyn Gesteland, 1925 Skinner 4m

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NEW! Kola Owolabi, 1950 Holtkamp, Syracuse University

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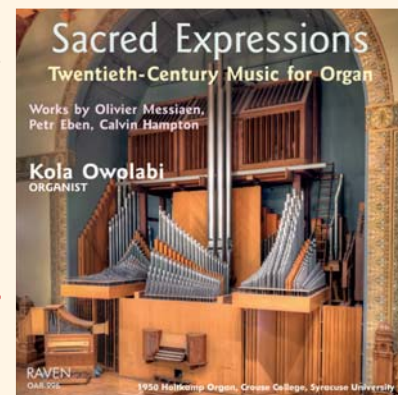
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Early Organ Composer Anniversaries in 2017

By John Collins

In 2017 the anniversaries of numerous composers can be commemorated, albeit some of their birth and death dates are not known for certain. Some names need no introduction, but there are also several lesser-known names here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition is in print—there may well also be editions by other publishers.

An increasing number of pieces, ranging from complete, original publications or manuscripts (which present the usual problems of multiple clefs and original printer's errors) to modern versions of complete or individual works, can be found on various free download sites, most notably IMSLP. However, the accuracy of some modern typesettings is highly questionable, and all should be used with caution.

Heinrich Isaac (ca. 1450–1517), a leading Flemish contemporary of Josquin, left much vocal and also some instrumental music. Some 19 intabulations of sacred and 27 of secular works exist, scattered among the tablatures of Bonifacius Amerbach—written mainly by Hans Kotter (edited by Hans Joachim Marx and published by Bärenreiter as *Schweizerische Denkmäler*, Volume 6), Fridolin Sicher (edited by Hans Joachim Marx and published by Amadeus as *Schweizerische Denkmäler*, Volume 8), Leonhard Kleber (edited by Karin Berg-Kotterba in two volumes in *Das Erbe deutscher Musik*, Bd. 91 and 92, published by Henry Litolf's Verlag), August Nörmiger (no complete edition but some pieces in *Organ Music of the Era of the Reformation*, edited by J. H. Schmidt), and Clemens Hör (edited by Hans Joachim Marx and included in *Schweizerische Denkmäler*, Volume 6, and also published separately as Volume 7).

Pedro Alberch Vila (1517–82) served as organist of the cathedral of Barcelona. He published a *Libro de Tientos* but unfortunately no copies are known to have survived. Two *Tientos* were published in the *Libro de Cifra Nueva* in 1557 by Venegas de Henestrosa and are numbers XXXVIII and XXXIX in the modern edition *La Música en la Corte de Carlos V* edited in two volumes by Higinio Anglés for the Consejo Superior de Investigaciones Científicas, Barcelona. The music is in the second volume and, rather annoyingly, commentary, the prefaces, and contents are in volume I.

Bernhard Schmid der Jünger (ca. 1567–1625) lived in Strasbourg all his life, becoming organist of the cathedral. Instead of preparing a new edition of his father's two tablature books of 1577 in 1607, he published his own *Tablaturbuch* containing 90 pieces. These are divided into 30 intonations on the eight tones by Giovanni (22) and Andrea Gabrieli

(eight); six toccatas by the Gabrielis (two by Andrea, one by Giovanni), Diruta (two), and Merulo; 12 motet settings of from four to six voices; 16 canzonetta settings in four to six voices; 12 four-voice fugues or *Canzoni alla Francese* by Mortaro (three), Brignoli (two), and one each remaining anonymous, Soriano, Vecchi, Malvezzi, Maschera, Banchieri, and A. Gabrieli (his *Canzon Ariosa*); and 14 dances including two *Pass'e mezzi* (the second being by G. M. Radino and included in his book of 1592) and 12 *Gagliardas*, of which the first is by Hans Leo Hassler. The complete book has been edited by Willem Poot in five volumes for Interlude Music productions (I.M.P. 2021–2025). A facsimile has been published by Broude Bros. as *Monuments of Music and Music Literature in Facsimile*, I/20.

Melchior Schildt (ca. 1592–1667) studied with Sweelinck and became organist of the Hannover Marktkirche in 1629. His preserved organ works comprise a 5-verse setting of *Herr Christ der einig Gottes Sohn*, a setting for two manuals of *Herzlieb lieb habe ich dich*, a 5-verse setting of the *Magnificat on the 1st Tone*, two preludes, and a setting of *Allein Gott in der Höh' sei Ehr'*. These have been edited by Klaus Beckmann for Schott as *Masters of the North German Organ School*, Volume 5 (ED9585). Two variation sets on *Gleichwie das Feuer* and Dowland's *Lachrymae Pavan* are included in *Lied- und Tanzvariationen der Sweelinck-Schule*, edited by Werner Breig for Schott (6030).

Franz Tunder (1614–67) was probably born in Lübeck, where he became organist of the Marienkirche in 1641. Some 17 organ pieces have survived in various manuscripts, comprising five praeludia (one is just a five-bar fragment), a canzona for manuals only, and 11 lengthy chorale settings (*Auf meinen lieben Gott* is *Auff 2 Clavier Manualiter*, the rest require pedals) of which the first verse of *Jesus Christus unser Heiland* opens with a pedal solo moving into double pedals beneath three manual parts. Fifteen pieces have been edited by Klaus Beckmann for Breitkopf & Härtel (EB8825). He has also edited the chorale fantasias on *Allein zu dir, Herr Jesu Christ*, and *Ein Feste Burg ist unser Gott* in *Zwei Choralfantasien* for Breitkopf & Härtel (EB8576), previously attributed to Heinrich Scheidemann by Jerzy Golos and Adam Sutykowski for the American Institute of Musicology as *Corpus of Early Keyboard Music* (CEKM) 10, *Keyboard Music from Polish Manuscripts*, (Volume II).

Johann Jakob Froberger (1616–67) spent much time as court organist in Vienna. He was one of the most influential keyboard composers of the second half of the seventeenth century, as his wide-ranging travels took him to France,

England, and Italy. His large output comprises free-form and contrapuntal pieces as well as over 50 dance suites, surviving in many sources including four autograph volumes (a recently discovered one is not accessible, and two have been lost). The three surviving autographs of 1649, 1656, and 1658 contain among them 12 toccatas, 12 ricercars, 12 capricci, six fantasias, six canzonas, and 12 suites of dance movements, with several more pieces in each category as well as single dances, *tombeaux*, and lamentations from other manuscripts being reliably attributed to the canon. Pieces were included in publications from 1693 onwards, but many contain a corrupt and unreliable presentation of the text.

Siegbert Rampe has edited for Bärenreiter the keyboard pieces in six volumes. Volume 1 is devoted to the 1649 autograph, Volume 2 to the 1656 and 1658 autographs, Volumes 3 and 4 to partitas (suites) from copied sources, Volume 5 to toccatas and polyphonic works from copied sources, and Volume 6 to new readings and new pieces from newly discovered sources (Volumes 3–6 are each in two parts). A seventh volume includes the vocal music and a catalogue of Froberger's output. An appraisal of the autograph manuscripts plus a list of each volume's contents and of the works by genre and volume will appear in a future issue of THE DIAPASON.

Nikolaus Hasse (1617–72), born in Lübeck, succeeded David Abel as organist in Rostock in 1642. In addition to chamber music, he left a few organ compositions. Four chorale settings for organ on *Allein Gott in der Hoh' sei Ehr'*, *Jesus Christus unser Heiland* (one setting for manuals only and one for three manuals) and *Komm, heiliger Geist, Herr Gott* (for two manuals) are preserved in the Pelpin Tablatures and have been edited by Klaus Beckmann for Breitkopf & Härtel (EB6715) and also by Jerzy Golos and Adam Sutykowski for the American Institute of Musicology as *CEKM 10 Keyboard Music from Polish Manuscripts*, Volume I, which also includes a setting of *Allein Gott in der Hoh' sei Ehr'* by a composer known only as Ewaldt.

Christian Witt (1660–1717) studied with Georg Wecker in Nuremberg and became court organist at Altenburg. His compositions include vocal and instrumental music, but unfortunately much keyboard music seems to have been lost. His preserved compositions include a chorale prelude on *Herr Christ der einig Gottes Sohn*, edited by Gotthold Frotscher and included in the series *Das Erbe deutscher Musik Reichsdenkmale*, Band 9, *Orgel Choräle um Johann Sebastian Bach*, published by Henry Litolf's Verlag. A prelude on *Nun komm, der Heiden Heiland* was edited in the 19th century by G. W. Körner in *Der Orgelfreund*, viii. A capriccio in the style of a

sarabande is included in *Keyboard Music from the Andreas-Bach Book and the Möller Manuscript*, a modern edition by Robert Hill, published by Harvard University Department of Music. A modern edition of 12 pieces in two volumes edited by Laura Cerutti (Armelin AMM026 and AMM053) contains two suites, in A major and A minor, a sinfonia in D, a *Ciacona con Fuga* in E minor, a suite in C, a praeludium in G, a *Partie* in C, a menuet in G, a *Passegalie* with 30 variations in D minor, a fugetta [*sic*] in G, and two fugues in F and G. Witt's fugues in D minor, E minor, and the *Prelude and Fugue in D* are included in *The Mylau Tabulaturbuch: Forty Selected Compositions*, edited by John Shannon for the American Institute of Musicology (CEKM 39). A complete critical edition is much to be desired.

Daniel Purcell (ca. 1664–1717), the younger brother of Henry, composed much stage, sacred, and secular vocal music as well as some instrumental works. His few keyboard pieces include a suite in D minor published in *A collection of lessons and airs*. . . . 1702, a toccata in A minor that was included in *The 2d. Book of The Lady's Entertainment or Banquet of Musick* (1708), facsimile available from Broude Bros. (PF205), together with the first book in *Seventeenth Century Keyboard Music*, Volume 17, edited by Alexander Silbiger for Garland Press. His *Psalms set full for Organ or Harpsichord* was published in 1718 as an addition to the *Harpsichord Master Improved*. . . with a choice collection of newest and most airy lessons with a variety of passages by Mr. Babel, and reprinted separately in 1731, facsimile of the latter available from Broude Bros. (PF264).

Johann Christoph Pepusch (1667–1752) was born in Berlin. Like Handel, he settled in London during the early eighteenth century and became one of the founders of the Academy of Ancient Music. After about 1728 he gave up composition (with works for stage and church music as well as chamber music) and became renowned as a teacher (his pupils included Boyce, Green, and Roman). In 1737 he became organist of the Charterhouse and left a voluntary, which is found in a manuscript now in the Royal Academy. This is unique in having no fewer than 12 movements, possibly intended to be played at the opening of an organ to demonstrate the stops. An opening Largo and concluding Allegro frame movements for specified registrations for solo stops. Modern editions are by David Byers for Universal Edition (UE18603) and by David Sanger for Oxford University Press. Other movements attributed to Pepusch are included in manuscripts in the British Library and Royal College of Organists Library.

Georg Philipp Telemann (1681–1767), born in Magdeburg, worked in

Leipzig and Frankfurt before settling in Hamburg in 1721. A most prolific composer across all genres, of his many keyboard pieces those more suitable to the organ include *Forty-Eight Chorale Preludes* (two settings: one in three voices, one in two for each of 24 chorales) and settings of *Nun komm der Heiden Heiland* and *Nun freut euch, lieben Christen g'mein* edited by Traugott Fedke and published as *Orgelwerke Volume I* by Bärenreiter (BA3581) and the *Twenty Little Fugues*, a sonata for two manuals and pedal in D, two fuguetas in F and D and a fantasia in D also edited by Traugott Fedke and published as *Orgelwerke Volume II* by Bärenreiter (BA3582). A set of *Fugues légères et petits jeux à clavessin seul* consists of six fugues, each followed by several short pieces; a performance on appropriately light registers could work well. The set has been edited by Martin Lange for Bärenreiter (BA268).

Pere Rabassa (1683–1767) was born in Barcelona and worked at the cathedrals of Vic, Valencia, and Seville. Two *tocatas* have been tentatively assigned to him by one editor—although anonymous in the manuscript, they follow a four-movement sonata ascribed to him. These include a *Tocata de mano derecha de 8 Tono ad libitum* in four movements and a rare example of a *Tocata de ecos y contraecos para clarines de mano derecha de 5 Tono* which requires use of an enclosed second manual. These have been edited by Agueda Pedrero-Encabo in Vicente Rodríguez's *Obras per a orgue* (the second piece she ascribes to Rodríguez without reference and also suggests Rabassa as composer of a four-movement *Tocata de 5 Tono punto alto* included in this volume).

Nicola Antonio Porpora (1686–1768), born and died in Naples, worked in Rome, London, and Venice, and was principally known for his operas and church music. Seven fugues were included in Clementi's *Selection of Practical Harmony for the Organ or Piano-Forte* published 1803–15 (the seventh piece, in E-flat was published by Johann Albrechtsberger as *Fugue III*, op. 7) and have been edited by Maurizio Machella for Armelin (CM002).

Georg Monn (1717–50) was choir-master and organist of the Karlskirche, Vienna. He composed Masses, oratorios, some 16 symphonies, chamber music, concertos, and keyboard music. *Three Preludes and Fugues* for organ or stringed keyboard instruments in G minor, G, and F have been edited by Franz Haselböck for Doblinger, Diletto Musicale (DM822) and a *Preludio & Fuga in A Minor* and a *Fuga in C* have been edited by Erich Benedikt and included in *Viennese Organ Music from around 1750* for Doblinger, Diletto Musicale (DM1335). A set of preludes and versets on the eight tones has been edited by Rudolph Walter for Butz Verlag (BU7Z1825).

Carlo Lancellotti (ca. 1717–82) was born in Rimini, where he became organist of the cathedral. He left 11 one-movement sonatas (six Allegros and five Adagios) in a manuscript, which have been edited by Maurizio Machella for Armelin (AMM143).

Justin Heinrich Knecht (1752–1817) was a Lutheran preceptor and music director in Biberach. He became organist at the Martinkirche in 1792 and was employed in Stuttgart from 1806 to

1808. He left numerous compositions for church and stage as well as a few chamber pieces. He also left theoretical treatises for clavier and on numerous other subjects as well as many sets of organ pieces. Pieces available in modern editions include *Selected Organ Works* edited by Martin Haselböck and Daniel Schlee for Universal Orgel Edition (UE17469). Three pieces in D major including a *Capriccio*, *Cantabile* and *Nachspiel*, have been edited by Willem Poot for Interlude Music Publications (I.M.P.2005). Eberhard Hofmann has edited *Ausgewählte Orgelwerke* for Sonat Verlag (MR5.098.00), who also publish a set of 16 *Orgelstücke in den gebräuchlichsten Dur-Tonarten* (MR5.215.00) and 14 *Orgelstücke in den gebräuchlichsten Moll-Tonarten* (MR5.216.00), both sets taken from Caecilia. These two sets have been edited by Andre Maisch for Edition Kunzelmann (GM664a and 664b). A set of three volumes of selected pieces has been edited by Wolfram Syré for Forberg Edition (F25033-5). *Die durch ein Donnerwetter unterbrochne Hirtenwonne* has been edited by Heinz W. Höhn for Breitkopf & Härtel (EB8364). The 15 items, each frequently subdivided into several pieces, from the *Vollständige Orgelschule für Anfänger und Geübtere—Abteilung I-III* (1795–8), are available in facsimile from Breitkopf & Härtel (BV256). Martin Haselböck and Daniel Schlee have edited and published separately no. 4 from *Abteilung I, Die Auferstehung Jesu, ein Tongemälde für die Orgel*, Universal Edition (UE17159).

The three sections of the *Anhang zu Württemberg Choralbuche* containing 84 short preludes in various keys, a further 72 preludes and 24 organ pieces, are also available in facsimile from Maltzahn'scher Musikverlag, (MMV10010–12). The firm has also published a facsimile of the first of the eight volumes of the *Neue vollständige Sammlung aller Arten Vor- und Nachspielen u.a.* 1791–5 (MMV10001). The *Sonata in C* and *Three Fugues in B-flat (on B-A-C-H)*, C minor and G have been edited by Michael Ladenburger for Doblinger (DM843 and 844, respectively). Willem van Twillert has edited six chorale preludes in *Organisten uit de 18e en 19e eeuw 9* published by Willemsen (Wil912) and nine pieces for manuals only including four rondos, a set of variations, a 4-voice fugue, a *Handstück*, a *Cantabile* and a setting of *Liebster Jesu* in *Organisten uit de 18e en 19e eeuw 14*, also published by Willemsen (Wil1086). *Organisten uit de 18e en 19e eeuw 2* (Wil742) in this series contains three pieces by Knecht and an anonymous *Giga* and *Pastorale*. W. B. Henshaw has edited *Six Short Pieces* for Bardon Enterprises (BE00559).

Vincenzo Benatti (1767–97) is little known. His compositions that have come down to us include three volumes of organ pieces (23 pieces total) that have been edited by Carlo Benatti for Armelin (AMM219–221), *Composizioni inedite per organo o clavicembalo*. Volume 1 contains a pastorale, a sinfonia, a *Sinfonia e Polacca*, and an Allegro. Volume 2 contains 11 sonatas, a rondo, a *Marcia*, a finale, and an *Introduzione*. Volume 3 contains four sonatas, of which the first is in three movements, the others in just one.

August Eberhard Müller (1767–1817) studied with J. C. F. Bach and became organist in Leipzig. He left numerous compositions for keyboard, and six of the pieces in *Sammlung von Orgelstücken, enthaltend zwölf leichte und sechs schwerer Sätze* (Erste Heft

Publishers' websites

A-R Editions: www.areditions.com
Alamire facsimiles: www.alamire.com
Amadeus Musikverlag: www.amadeusmusic.ch
American Institute of Musicology—CEKM series: www.corpusmusicae.com/cekm.htm
Anne Fuzeau facsimiles: www.editions-classique.com
Armelin (and Zanibon): www.armelin.it
B-Note Musikverlag: www.bnote.de
Bardon Music: www.bardon-music.com
Bärenreiter: www.baerenreiter.com
Breitkopf & Härtel: www.breitkopf.com
Broude Bros: www.broude.us
Butz Verlag: www.butz-verlag.de
Capella Hafniensis Editions: www.capellahafniensis.dk
Charivari Agreeable Publications: www.dagamba.com
Consejo Superior de Investigaciones Científicas, Barcelona: www.csic.es
Cornetto Verlag: www.cornetto-music.de
Doblinger: www.doblinger-musikverlag.at
Edition Kunzelmann: www.kunzelmann.ch
Edition Peters: www.editionpeters.com
Edition Walhall: www.edition-walhall.de
Forberg Edition: see Edition Peters
Forni Editore: www.fornieditore.com
Henry Litolf's Verlag: see Edition Peters
Interlude Music Publications: www.interlude.nl
Oxford University Press: global.oup.com
Schott Music: www.schott-music.com
Sonat Verlag: www.sonat-verlag.de
Stainer & Bell: www.stainer.co.uk
Universal Edition: www.universaledition.com
Ut Orpheus: www.utorpheus.com
Willemsen: www.musicshopeurope.com/willemsen

1798) have been edited by Anne Marlene Gurgel in *Leipziger Musik aus der Thomaskirche*, Band 1 for Butz Verlag (1492).

Also deserving of mention is the 500th anniversary of the publication of *Frottole Intabulate da Sonari Organi* by Andrea Antico in Rome in January 1517, the oldest printed volume to consist exclusively of keyboard music. Its 26 settings are available in a modern edition by Christopher Hogwood for Zen-On Music and by Maria Luisa Baldassari from Ut Orpheus (ES69). A facsimile is available from Forni Editions. Another very good resource

is www.bodensee-musikversand.de/, especially for many German, Austrian, and Swiss publishers. ■

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



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Parkey OrganBuilders Opus 16, First United Methodist Church, Dalton, Georgia

**Parkey OrganBuilders,
Norcross, Georgia
Opus 16
First United Methodist Church,
Dalton, Georgia**

First United Methodist Church of Dalton, Georgia, has been a long time client of Parkey OrganBuilders. In the years leading up to the sanctuary renovation, we had the privilege of working with Peter Infanger, the church's music director and organist, in the care of the church's pipe organ. Dalton First United Methodist has a long-standing reputation of excellent music, and many years were spent planning the renovation of the sanctuary to support this fine music program.

In the early 1990s the church increased the facility to add a new fellowship hall, kitchen, and a new chapel. During that growth phase, the church added an extension to the main sanctuary

with plans to expand the choir space. The choir programs have grown over the years, and the choir loft space, which was located between the two organ chambers at the time, drastically hindered growth and expansion of the choir. Peter Infanger worked with the Trustees and building committee to highlight the need and benefits of expanding the choir loft. The space limitations, coupled with the very dated appearance of the 1950s sanctuary, led to the renovation that began in 2014. Many ideas were discussed, and other organ builders were interviewed. Ultimately the organ committee voted unanimously to award the contract for the organ to our firm.

With the need to enlarge the choir space, we recommended moving the organ from side chambers and an exposed division to a much more traditional chambered installation with case and façades. The organ committee

agreed with our recommendations. The renovation committee also responded favorably to the recommendation of improved acoustics aided by reflective surfaces and hardwood and tile floors where possible.

Just before the renovation began, Peter Infanger announced his retirement. Much of the groundwork had been carefully put in place by him. During the interim period, John Wigal of Chattanooga, Tennessee, was selected as the organ consultant to guide the organ committee through the remaining planning process. In mid 2015, Jeff Harbin was selected as the new music director and organist.

Mr. Harbin has worked closely with our firm to bring this project to completion. His input has been valuable and very helpful.

The organ contains pipework from the previous instrument with new

pipework for additions and changes. The final specification comprises 50 ranks over 48 speaking stops. The organ has been designed as a support for service playing and hymns under Jeff Harbin's guidance.

The configuration of the instrument places the organ on the central axis of the room to provide direct tonal egress to the sanctuary. The organ contains two freestanding expression enclosures of our standard design for the Choir and Swell divisions. The Pedal division is behind the left façade, with the Swell division located immediately behind it. The unenclosed Great is located behind the right façade, and the Choir is placed behind the Great. The façade is composed of the Pedal 16' Principal, Pedal 8' Octave, and Great 8' Principal basses.

The new organ is placed on electro-pneumatic slider windchests with limited unified and duplex stops on



Parkey OrganBuilders Opus 16

GREAT (Unenclosed)		SWELL (Enclosed)	
16'	Gemshorn	61	pipes
8'	Principal	61	pipes
8'	Gemshorn (ext)	12	pipes
8'	Rohrflöte	61	pipes
4'	Octave	61	pipes
4'	Spitzflöte	61	pipes
2'	Fifteenth	61	pipes
IV	Fourniture	244	pipes
III	Cymbal	183	pipes
8'	Festival Trumpet (Choir)		
	Chimes (21 notes)		
	(located in Choir expression box)		
	Great Unison Off		
	MIDI on Great		
8'	Bourdon	61	pipes
8'	Viola	61	pipes
8'	Viola Celeste (TC)	49	pipes
4'	Principal	61	pipes
4'	Nachthorn	61	pipes
2 3/4'	Nazard	61	pipes
2'	Blockflöte	61	pipes
1 3/4'	Tierce	61	pipes
IV	Plein Jeu	244	pipes
16'	Basson	61	pipes
8'	Trompette	61	pipes
8'	Hautbois	61	pipes
4'	Rohr Schalmey	61	pipes
	Tremulant		
	Swell 16		
	Swell Unison Off		
	Swell 4		
	MIDI On Swell		



Previous organ and chancel



Completing final borings for windchest primary boards



Case uprights in walnut awaiting final sanding and finish work



Construction of double-wall efficient expression boxes



Hoisting main slider windchests

electro-pneumatic unit windchests. Winding was provided via single-rise reservoirs with tunable concussion winkers. The new windchests have greatly improved wind supply for the organ pipes, allowing our staff to voice for a warm, rich chorus. The stratospheric mixture complement was revised. The Scharf originally located in the Swell was relocated to the Choir. A new IV Plein Jeu was installed in the Swell.

Our choice and design for slider windchests and single-rise reservoirs impart a clarity, promptness, and gentle wind flexibility in the organ. These attributes allow the personality of the instrument to instill a musical sense to the sound. Wind, expression boxes, and accurate well-terraced voicing become the palette for the musician to lead services and congregational singing.

The Swell flute chorus was finished out with a 4' Nachthorn to complete the option of a flute-based Cornet. The strings of this division were broadened to complement a larger 8' Bourdon installed to improve the foundation of the Swell. The 4' Principal was rescaled to accommodate the increased foundation. Finally, an 8' Hautbois was added.

The Great division was revised with several changes. The 16' Gemshorn was extended to provide an 8'. The original installation had relied heavily on Haskelled bass pipes due to limited chamber space. This, coupled with limited chamber openings, had always hampered the organ for an adequate bass line. The Great Principal was also rescaled and re-voiced for the changes and improvements to the room. Additional changes included replacing the 8' flute with a Rohrflöte and adding a 4' Spitzflöte.

The Choir division in the previous organ resembled more of an enclosed Positiv, as was common in the 1970s and 80s. Changes here included addition of an 8' Geigen Prinzipal, revoicing the remaining 4' and 2', and balancing the III Scharf for a functional enclosed Principal chorus for choir accompaniment. The 8' Holzgedeckt was rescaled and revoiced to provide a more fulfilling tone. Some articulation was retained for character, but it was still greatly refined.

The original Pedal division was complete with a nice array of independent stops. However, it, too, was compromised by providing the 16' Principal with Haskelled pipes in the lowest octave and period voicing for the rank's pipework. The new installation includes full-length pipes with the lowest five notes of the Principal and Gemshorn residing on the back wall for maximum bass reflection.

The chamber construction was specified in the design details we provided. Attention was given to the density of wall structures to provide the best reflective surfaces possible. We worked with the architect to design the ceiling of the chamber to match the sanctuary ceiling in an effort to avoid the "arch" effect often encountered with organ chambers.

By eliminating the overhang and wall extensions around the tone opening often found with chambers, egress is greatly improved.

The enhancements included a smooth reflective ceiling replacing the 1950s "fuzzy" acoustical surface. The choir loft is floored in ceramic tile with carpet limited to just the walkways beside the pews.

The results have provided optimal egress and balance for the organ. Jeff Harbin noted that stops previously unusable on the old organ were now functional. Congregation and choir singing reflected an immediate improvement. The room has a warm, clean, and exciting sound matching the new visual look.

The organ was first heard for the Smiley Gregg concert in late August. Mr. Gregg was a long time member of First United Methodist and instrumental in promoting the music program of the church. The Smiley Gregg concerts have been a long-standing tradition for Dalton First United Methodist as a fundraiser for Habitat for Humanity. I have personally attended several of these over the years and remain impressed with their impact on the local community.

We are pleased to have been part of this renovation project and to provide the organ for the renewed sanctuary. Our thanks go to Peter Infanger, John Wigal, and Jeff Harbin for their cooperation and support for this project. I also thank our own staff for their efforts in creating a fine instrument for future generations.

—Phillip K. Parkey
President and Tonal Director
Parkey OrganBuilders

Parkey OrganBuilders Staff for Opus 16

Phillip K. Parkey – president and tonal director

Michael Morris – case designer and engineering

Fred Bahr – tonal work and voicing

Philip Read – shop supervisor and assembly

Johan Nix – master woodworker, construction and assembly

Kurtis Robinson – CNC operator, construction and assembly

Chris Bowman – tonal work, voicing, installation

Otilia Gamboa – winchest construction, wiring

Matthew Edwards – assembly and installation

Jonathan Meeks – office manager

Keith Williamson – sales and scheduling

Design consultation by:

Jeff Harbin – music director and organist, Dalton First United Methodist Church, Dalton, Georgia

John Wigal – organ consultant, Church of the Good Shepherd, Lookout Mountain, Tennessee

First United Methodist Church, Dalton, Georgia

CHOIR (Enclosed)

8' Geigen Prinzipal	61 pipes
8' Holzgedeckt	61 pipes
8' Erzähler	61 pipes
8' Erzähler Celeste (TC)	49 pipes
4' Spitz Prinzipal	61 pipes
4' Waldflöte	61 pipes
2' Klein Octav	61 pipes
1 1/2' Quint	61 pipes
III Scharf	183 pipes
8' Krummhorn	61 pipes
Tremulant	
8' Festival Trumpet	61 pipes
Zimbelstern	
Choir 16	
Choir Unison Off	
Choir 4	
MIDI on Choir	

PEDAL

32' Resultant (derived)*	
16' Principal	32 pipes
16' Subbass	32 pipes
16' Gemshorn (Great)	
8' Octave	32 pipes
8' Bourdon (ext)	12 pipes
8' Gemshorn (Great)	
4' Choral Bass	32 pipes
4' Flöte (ext)	12 pipes
III Mixture	96 pipes
IV Harmonics (derived)	
16' Bombarde	32 pipes
16' Basson (Swell)	
8' Trompette (ext)	12 pipes
4' Krummhorn (Choir)	
8' Festival Trumpet (Choir)	
MIDI on Pedal	

COUPLERS

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4

Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4

Great/Choir Transfer

COMBINATION SYSTEM

(300 Levels of Memory)
12 General Pistons – thumb and toe
8 Divisional Pistons – thumb for manuals; thumb and toe for Pedal
Swell to Pedal Reversible – thumb and toe
Great to Pedal Reversible – thumb and toe
Choir to Pedal Reversible – thumb and toe
Swell to Great Reversible – thumb only
Choir to Great Reversible – thumb only
Sforzando Reversible – thumb and toe
Zimbelstern Reversible – thumb and toe

50 ranks, 2,842 pipes

* (Smart Resultant = Drawn on Subbass until 16' Principal is engaged and then revert to resultant derived from Principal)

New Organs

Dobson Pipe Organ Builders, Lake City, Iowa St. Dunstan's Episcopal Church, Carmel Valley, California

Dobson Pipe Organ Builders of Lake City, Iowa, has built its Opus 94 for St. Dunstan's Episcopal Church in Carmel Valley, California. The church's spare yet handsome building, designed by parishioner Mel Blevens of Holewinski Blevens Fedelem & Lukes Architects in 1963, accurately reflects a parish of modest means but artistic vision. Never intended to house a pipe organ, St. Dunstan's had been served by an increasingly cranky electronic organ. Fitted with carpet, inadequate lighting, and pews stained the color of asphalt, the church was no longer the most visually or aurally welcoming space. Dobson's design of an organ standing front and center encouraged the parish to beautify its worship space and enliven its acoustic by removing the carpeting and staining the concrete floor, refinishing the pews, and installing new LED lighting. The revised altar platform, now deeper and constructed of concrete rather than noisy plywood, is sheathed in stone quarried near Jerusalem. A new communion rail and ambo complete the chancel.

Standing behind all this, the organ makes a sensitive statement, drawing attention to the front of the space rather than overwhelming it. To accommodate the choir, seated to one side of the chancel, the organ console is placed on that end of the instrument. From this location, the organist can easily give direction to the choir and remain abreast of activity in the nave. The angled geometry of the building called for a similarly non-traditional visual design. The speaking front pipes of burnished tin make a bold, sweeping gesture, echoed by slotted openings in the organ case that permit additional sound egress. The arc of the front pipes is anchored by wooden ones that stand along the left side of the instrument. The instrument's white oak case is crowned by a sheltering roof whose slope parallels the ceiling above. A simple Latin cross stands at the front of the instrument, honoring an earlier cross of similar design that was displaced by the chancel renovation.

Steven Denmark, director of music, had long dreamed of the new organ's tonal design, and together we explored many stoplists. His thinking was dramatically affected by a 2014 visit to the organ in St. Michael's Abbey in Farnborough, England. Installed in 1905 and attributed to Charles Mutin, the organ appears to contain older elements built by Mutin's master, Aristide Cavaillé-Coll. Set within a small but acoustically stunning Gothic revival chapel, this organ of only fourteen voices makes an unforgettable impression.

Encouraged by the possibilities on display in the Farnborough organ, essentially



Pédale Bourdon pipes

a one-manual instrument divided over two keyboards, the design of Opus 94 took a new turn. Though improved and now proportional to the space, the acoustic of St. Dunstan's church building is but a pale shadow of that at Farnborough. However, a foundation-rich design as exemplified by the Farnborough organ is not only an appropriate response to a less-reverberant room but also a musically responsible choice for a parish with a traditional choral program. In Opus 94, nine of the manuals' fifteen stops are of 8' pitch. For dynamic flexibility in both accompaniment and literature, the Plein Jeu and manual reeds stand within the Récit enclosure. Denmark felt strongly that some sort of *Jeu de tierce* registration should be present. There is no precedent in the work of Cavaillé-Coll for an independent Tierce, and when a stop of 2½' pitch was included, it was always a Quinte. We elected to make both mutations as flutes with strongly ascendant trebles so that they function well with the principal-toned unisons. A 16' Bourdon shared between Grand-Orgue and Pédale is a feature of most Cavaillé-Coll choir organs that I didn't feel we could replicate here; the poor bass response of the church dictates a scale and treatment for the Pédale that would have muddled any manual texture.

Despite its modern appearance, the instrument is laid out in a traditional way, with the Grand-Orgue standing immediately in front of the Récit. The Pédale Bourdon pipes are painted our customary "Dobson red." Most of the pipes in the organ were built in our shop; the pipes of high tin alloy—the façade pipes, the strings, and the reeds—are the work of Killinger in Freiberg am Neckar, Germany. All are voiced on a wind pressure of 70 mm, regulated by a large, weighted, single-rise reservoir. The mechanical



Dobson Opus 94



The organ's console is located at the side of the case.

key action is balanced, running from the console to transverse rollers just above the floor that are fitted with crank arms for the pulldowns. While not an historic feature, the coupling manual offers useful registration possibilities beyond the common II/I coupler. An electric stop action and 100-level combination action are provided. Mechanism is present for the eventual installation of a Pédale 16' reed.

The organ was dedicated on November 15, 2015, with Steven Denmark at the organ. Inaugural year programs have been presented by Angela Kraft Cross, James Welch, Thomas Joyce, Tiffany Truett, and Kimo Smith.

The Interfaith Forum on Religion, Art, and Architecture presented this organ with an award in the category of Religious Art: Liturgical Furnishings. The award was announced in the Winter 2016 issue of *Faith & Form* magazine.

—John A. Panning, Vice President & Tonal Director
Dobson Pipe Organ Builders,
Lake City, Iowa

Photo credit: Sherman Chu

Dobson Pipe Organ Builders
William Ayers
Abraham Batten
Kent Brown
Lynn Dobson
Randy Hausman
Dean Heim
Donny Hobbs
Ben Hoskins
Arthur Middleton
John Ourensma
John Panning
Kirk Russell
Bob Savage
Jim Streufert
John Streufert
Jon Thieszen
Pat Thieszen
Sally Winter
Randall Wolff
Dean Zenor

Dobson Pipe Organ Builders

St. Dunstan's Episcopal Church, Carmel Valley, California, Opus 94, 2015

COUPLING MANUAL (I)

GRAND-ORGUE (II)

- 8' Montre
- 8' Salicional
- 8' Flûte Harmonique (bass from Bourdon)
- 8' Bourdon
- 4' Prestant
- 2½' Nasard
- 2' Doublette
- 1½' Tierce

RÉCIT EXPRESSIF (III, enclosed)

- 8' Viole de Gambe
- 8' Voix Céleste (FF)
- 8' Cor de Nuit

- 4' Flûte Octaviane
- III Plein Jeu 2'
- 8' Trompette
- 8' Basson-Hautbois
- Tremblant (affects entire instrument)

PÉDALE

- 16' Soubasse
- 8' Bourdon (ext 16')
- 16' Bombarde (preparation)
- 8' Trompette (ext 16')
- G.-O./Pédale
- Récit/Pédale

Manual/Pedal compass: 58/32
18 ranks

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
Katelyn Emerson; Church of the Advent, Boston, MA 4:30 pm
Peter Richard Conte; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Edward Taylor; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alex Ashman; First United Methodist, Hershey, PA 3 pm
Andrew Yeargin; Cathedral of St. Philip, Atlanta, GA 3:15 pm
•**Simon Johnson**; First Presbyterian, Pompano Beach, FL 4 pm
David Ritter; Loyola University, Chicago, IL 3 pm
- 17 JANUARY
David Jenkins; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
- 19 JANUARY
Aaron David Miller; Toledo Museum of Art, Toledo, OH 7 pm
Chelsea Chen; Northminster Baptist, Jackson, MS 7:30 pm
- 20 JANUARY
Mary Pan; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Nathan Laube; United Church of Canandaigua, Canandaigua, NY 7 pm
Andrew Scanlon; St. Michael's Episcopal, Raleigh, NC 7:30 pm
David Enlow; St. Petersburg College, St. Petersburg, FL 7:30 pm
+**Craig Cramer**; Basilica of the Sacred Heart, Notre Dame, IN 8:15 pm
- 21 JANUARY
Yale Schola Cantorum; Christ Church, New Haven, CT 7:30 pm
- 22 JANUARY
Gabriel Benton; Marquand Chapel, Yale Divinity School, New Haven, CT 5 pm
John Paul Farahat; St. Patrick's Cathedral, New York, NY 3:15 pm
Ian Tomesch; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jeffrey Brillhart & Edward Landin, harpsichord, with oboe, flute, & cello; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Katherine Meloan; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Dexter Kennedy; Christ Episcopal, Bradenton, FL 4 pm
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm
Parker Ramsey, organ and harp; First Presbyterian, Nashville, TN 4 pm
Timothy Strand; Como Park Lutheran, St. Paul, MN 4 pm
- 23 JANUARY
Derrick Meador; Presbyterian Homes, Evanston, IL 1:30 pm
- 24 JANUARY
Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm
Chelsea Chen; Valparaiso University, Valparaiso, IN 1:30 pm masterclass, 7:30 pm recital
Dean Billmeyer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
Tom Ferry; Como Park Lutheran, St. Paul, MN 4 pm
- 25 JANUARY
Christopher Keady; Marquand Chapel, Yale University, New Haven, CT 12:30 pm

- 26 JANUARY
Choir of St. Luke-in-the-Fields; St. Luke-in-the-Fields Episcopal, New York, NY 8 pm
- 27 JANUARY
University of Alabama at Birmingham Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Daryl Robinson; St. James Episcopal, Fairhope, AL 7 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Robert Horton; First Lutheran, Duluth, MN 7 pm
- 28 JANUARY
Stephen Tharp; Spivey Hall, Clayton State University, Atlanta, GA 3 pm
Paul Jacobs; Prince of Peace Lutheran, Clearwater, FL 3 pm
David Schrader; North Shore Seventh-Day Adventist, Chicago, IL 4 pm
Tom Ferry; Como Park Lutheran, St. Paul, MN 4 pm
- 29 JANUARY
Superbell XXV; First Church of Christ, Wethersfield, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Alessandro Pittorino; St. Patrick's Cathedral, New York, NY 3:15 pm
Gordon Turk; Christ Church, Easton, MD 4 pm
Thomas Murray; Duke Chapel, Duke University, Durham, NC 5 pm
Epiphany Lessons & Carols; Cathedral of St. Luke & St. Paul, Charleston, SC 6 pm
Simon Thomas Jacobs; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Nathan Laube; Christ Church, Pensacola, FL 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Ken Cowan, with **Lisa Shihoten**, violin; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Gustavus Choir; First Presbyterian, Nashville, TN 7:30 pm
Highland Consort, Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Douglas Reed, with horn; First Presbyterian, Evansville, IN 4 pm
Bach, *Cantata 14*; Grace Lutheran, River Forest, IL 3:45 pm
Robert Frazier, with trumpet; St. Raphael Catholic Church, Naperville, IL 4 pm
Irene Beethe; Zion Lutheran, Wausau, WI 3 pm
- 31 JANUARY
Christopher Stroh; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
- 1 FEBRUARY
Weston Jennings; Christ Church, New Haven, CT 1 pm
- 2 FEBRUARY
Candlemas Procession; Cathedral of All Saints, Albany, NY 7 pm
Justin Addington; St. John's Church, Savannah, GA 5:05 pm; Choral Evensong 5:30 pm
Candlemas Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm
- 3 FEBRUARY
Peter DuBois; Lynchburg College, Lynchburg, VA 7:30 pm
Robert Nicholls, works of Bach; First Presbyterian, Evansville, IN 7 pm
Nathan Laube, workshop; Trinity International University, Deerfield, IL 4:15 pm
- 4 FEBRUARY
Daniel Hyde; St. Thomas Church Fifth Avenue, New York, NY 2 pm
Andrew Scanlon; Duquesne University, Pittsburgh, PA 8 pm
Nathan Laube; Trinity International University, Deerfield, IL 7:30 pm
- 5 FEBRUARY
Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm
Ensemble Origo; Trinity College, Hartford, CT 4 pm
Joseph Fala; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Michael Unger; Cathedral of St. John the Divine, New York, NY 5 pm

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20 UNDER 30

Calendar

Katelyn Emerson; Syracuse University, Syracuse, NY 4 pm

David Higgs; Christ Lutheran, Baltimore, MD 2:30 pm

Samuel Hammond, carillon; Duke Chapel, Duke University, Durham, NC 1 pm
Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm

The Chenault Duo; University of Tampa, Tampa, FL 2 pm

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

Jeremy David Tarrant; Christ Church Cranbrook, Bloomfield Hills, MI 5:30 pm

Choral Evensong; St. Francis-in-the-Fields Episcopal, Harrods Creek, KY 5 pm

Choral Evensong; St. James Cathedral, Chicago, IL 4 pm

Choral Evensong; Cathedral of All Saints, Milwaukee, WI 3:30 pm

7 FEBRUARY

TENET; Stern Auditorium, Carnegie Hall, New York, NY 7 pm

Nathaniel Gumbs & Thomas Gaynor; Peachtree Road United Methodist, Atlanta, GA 7 pm

Brian Hunt; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon

Karen Beaumont; Incarnation Lutheran, Milwaukee, WI 11:30 am

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

8 FEBRUARY

Nicholas Quardokas; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

10 FEBRUARY

Yale Voxtet; Marquand Chapel, Yale Divinity School, New Haven, CT 7:30 pm

Estonian Philharmonic Chamber Choir; Duke Chapel, Duke University, Durham, NC 8 pm

Ken Cowan; Calvary Episcopal, Memphis, TN 7:30 pm

Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

Richard Hoskins, Roger Stanley, Michael Costello, & Brian Schoettler; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

Chelsea Chen; Trinity Lutheran, Des Plaines, IL 7:30 pm

11 FEBRUARY

•**David Enlow**, improvisation workshop; First Unitarian, Providence, RI 9:45 am

Yale Camerata, Yale Symphony Orchestra, Yale Glee Club, Orff, *Carmina Burana*; Woolsey Hall, New Haven, CT 8 pm

Andrew Scanlon & students; St. Paul's Episcopal, Greenville, NC 7:30 pm

Chicago a cappella; Nichols Hall, Music Institute of Chicago, Evanston, IL 8 pm

Jonathan Rudy, with orchestra, Saint-Saëns, *Symphonie III*; Hemmens Cultural Center, Elgin, IL 7:30 pm

12 FEBRUARY

Jacqueline Yost; St. Patrick's Cathedral, New York, NY 3:15 pm

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

Christopher Henley; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Crawford Wiley; Cathedral of All Saints, Albany, NY 2:30 pm; 3 pm Evensong

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Duke Chapel Bach Choir, Bach, Cantatas 9 & 159; Duke Chapel, Durham, NC 5:15 pm

Russell Meyer; Cathedral of St. Philip, Atlanta, GA 3:15 pm

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

Stephen Warner, with soprano; First Presbyterian, Ypsilanti, MI 4 pm

Timothy Baker; St. Margaret Mary Catholic Church, Louisville, KY 2:30 pm

Scott Dettra; Christ Church Cathedral, Nashville, TN 4 pm

Choral Evensong; St. George's Episcopal, Nashville, TN 5 pm

Chicago a cappella; Rockefeller Memorial Chapel, Chicago, IL 4 pm

Michael Gagne, Marianne Kim, Jeffrey Neufeld, Kirstin Synnestevedt, & Christopher Urban; First Presbyterian, Arlington Heights, IL 4 pm

Jonathan Rudy, with orchestra, Saint-Saëns, *Symphonie III*; Hemmens Theatre, Elgin, IL 2:30 pm

Kristina Langlois; Como Park Lutheran, St. Paul, MN 4 pm

13 FEBRUARY

Janet Yieh; Woolsey Hall, Yale University, New Haven, CT 5 pm

Johann Vexo; All Saints' Episcopal, Atlanta, GA 7:30 pm

14 FEBRUARY

Valerie Hall; Central Synagogue, New York, NY 12:30 pm

Diana Chou; Auer Hall, Indiana University, Bloomington, IN 5 pm

Douglas Reed, with horn; Auer Hall, Indiana University, Bloomington, IN 8 pm

James Hicks; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 FEBRUARY

Julie Pinsonneault; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

David Goode; St. Andrew's Chapel, Woodberry Forest, VA 7 pm

16 FEBRUARY

Orchestra of St. Luke's; Carnegie Hall, New York, NY 8 pm

Todd Wilson, masterclass; Rollins College, Winter Park, FL 3 pm

•**Katelyn Emerson**, workshop; St. Paul's Episcopal, Chattanooga, TN 6:30 pm

17 FEBRUARY

Josiah Hamill; Dwight Chapel, Yale University, New Haven, CT 7:30 pm

Jason Roberts, silent film; St. Bartholomew's Episcopal, New York, NY 7:30 pm

TENET; Weill Auditorium, Carnegie Hall, New York, NY 7:30 pm

Ted Davis; Emmanuel Church, Chestertown, MD 7:30 pm

David Goode; St. Stephen's Episcopal, Richmond, VA 7:30 pm

Eastman School of Music organ students; Peachtree Road United Methodist, Atlanta, GA 7 pm

Todd Wilson; Rollins College, Winter Park, FL 7:30 pm

Bruce Neswick; Episcopal Church of the Good Shepherd, Lexington, KY 7 pm

Katelyn Emerson; St. Paul's Episcopal, Chattanooga, TN 7:30 pm

Joel Bacon; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

Bella Voce, Ars Antigua, St. Luke's Choir, Bach cantatas; St. Luke's Episcopal, Evanston, IL 7 pm

Chicago a cappella; Pilgrim Congregational, Oak Park, IL 8 pm

Tom Trenney, silent film; Westminster Presbyterian, Rockford, IL 7 pm

18 FEBRUARY

Josiah Hamill; Dwight Chapel, Yale University, New Haven, CT 7:30 pm

Lexington Chamber Choir; Second Presbyterian, Lexington, KY 7:30 pm

Tom Trenney, improvisation workshop; Westminster Presbyterian, Rockford, IL 9 am

19 FEBRUARY

Concert of spirituals; First Church of Christ, Wethersfield, CT 4 pm

Damin Spritzer; St. Patrick's Cathedral, New York, NY 3:15 pm

Clara Gerdes; Cathedral of St. John the Divine, New York, NY 5 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm

Jeremy David Tarrant; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Richard Benedum, Carol Hawkinson, & Dwight Thomas, with choir; Christ Episcopal, Bradenton, FL 4 pm

Mark Jones, with piano; First Presbyterian, Pompano Beach, FL 4 pm

Choral Evensong; Episcopal Church of the Good Shepherd, Lexington, KY 5 pm

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

Calendar

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

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

24 FEBRUARY
Choral concert; Cathedral of St. Philip, Atlanta, GA 7:30 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

25 FEBRUARY
Ken Cowan; Episcopal Church of Sts. Andrew and Matthew, Wilmington, DE 7 pm
Georgia Boychoir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

26 FEBRUARY
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Bryan Dunnewald; St. Patrick's Cathedral, New York, NY 3:15 pm
Nicholas Haigh; Cathedral of St. John the Divine, New York, NY 5 pm
Jonathan Moyer; Duke Chapel, Duke University, Durham, NC 5 pm
Leon Couch; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Pedals, Pipes, and Pizza; Peachtree Road United Methodist, Atlanta, GA 3:30 pm
Schubert, *Mass in G*; Christ Episcopal, Bradenton, FL 11 am
Thomas Gaynor; Advent Lutheran, Melbourne, FL 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Craig Cramer; Plum Street Temple, Cincinnati, OH 4 pm
Choral Evensong; Christ Church Cathedral, Lexington, KY 4 pm
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm
Gargoyle Brass and choir; Cathedral of St. John the Evangelist, Milwaukee, WI 3 pm

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

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

UNITED STATES West of the Mississippi

20 JANUARY
Ken Cowan; St. James Cathedral, Seattle, WA 7:30 pm

21 JANUARY
Ken David Chorale; Wilshire Baptist, Dallas, TX 3 pm

22 JANUARY
Horst Buchholz; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Isabelle Demers; Highland Park United Methodist, Dallas, TX 6 pm
Evensong; St. Paul's United Methodist, Houston, TX 4 pm
Christopher Houlihan; Grace Cathedral, San Francisco, CA 4 pm

27 JANUARY
Gregory Zelek; St. John's Cathedral, Denver, CO 7:30 pm
Nathan Laube; Texas Christian University, Fort Worth, TX 7 pm
Renée Anne Louprette; Royal Lane Baptist, Dallas, TX 7:30 pm

28 JANUARY
Janette Fishell, masterclass; First United Methodist, San Diego, CA 9 am

29 JANUARY
Robert Bates; University of St. Thomas, Houston, TX 4 pm
Hymn festival; Episcopal Church of the Transfiguration, Dallas, TX 5 pm
Peter Sykes; Southern Methodist University, Dallas, TX 7:30 pm
Peter Bates, with brass ensemble; Covenant Presbyterian, Long Beach, CA 3 pm
Choral Evensong; All Saints' Church, Beverly Hills, CA 5 pm
Janette Fishell; First United Methodist, San Diego, CA 7 pm

3 FEBRUARY
Highland Park Chorale, Bach, *Mass in B Minor*; Dallas City Performance Hall, Dallas, TX 7 pm

4 FEBRUARY
Candlemas Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

5 FEBRUARY
James McVinnie; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

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Calendar

Hans Uwe Hielscher; Grace Cathedral, San Francisco, CA 4 pm

9 FEBRUARY

David Flenen; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

10 FEBRUARY

Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Dallas Bach Society; Southern Methodist University, Dallas, TX 7:30 pm

11 FEBRUARY

Houston Baroque, music of Telemann; St. Philip Presbyterian, Houston, TX 7 pm
Dallas Bach Society; Southern Methodist University, Dallas, TX 7:30 pm

12 FEBRUARY

Aaron David Miller; Luther College, Decorah, IA 4 pm
Edoardo Bellotti; Southern Methodist University, Dallas, TX 7:30 pm
Christopher Young; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Peter Yardley-Jones; St. Mark's Episcopal, Berkeley, CA 6 pm
David Goode; First Congregational, Los Angeles, CA 3 pm
Bach, *A Musical Offering*; All Saints' Church, Beverly Hills, CA 5 pm
Dexter Kennedy; St. James' Episcopal, Los Angeles, CA 6 pm

15 FEBRUARY

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

16 FEBRUARY

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

17 FEBRUARY

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

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

19 FEBRUARY

Andrew Peters; Second Presbyterian, St. Louis, MO 4 pm
Barbara Raedeke; St. Paul's Lutheran, Des Peres, MO 4 pm
The Chenault Duo; St. Phillip's Episcopal, Beesville, TX 3 pm
James O'Donnell, worship service; Holy Rosary Catholic Church, Portland, OR 11 am
Johann Vexo; Neighborhood Church, Palos Verdes Estates, CA 4 pm

20 FEBRUARY

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

22 FEBRUARY

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

24 FEBRUARY

Colorado Children's Choir; St. John's Cathedral, Denver, CO 7:30 pm
Patrick Parker; St. George's Episcopal, Germantown, TX 7 pm
Janette Fishell; St. Mark's Cathedral, Seattle, WA 7:30 pm

25 FEBRUARY

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

26 FEBRUARY

Handbell concert; Peace Lutheran, St. Louis, MO 6:30 pm
Stile Antico; Church of the Incarnation, Dallas, TX 4 pm
James O'Donnell; Davies Symphony Hall, San Francisco, CA 3 pm
Cantiamo Sonoma; Resurrection Parish, Santa Rosa, CA 3:30 pm
Gail Archer; Anchorage Lutheran, Anchorage, AK 4 pm

INTERNATIONAL

15 JANUARY

Christophe Guida; St. Paul's Cathedral, London, UK 4:45 pm
Ben Giddens; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm
Kent Tritle, with cello; St. Thomas Reformed Church, St. Thomas, U.S. Virgin Islands 4 pm

18 JANUARY

Ingo Bredenbach; Stiftskirche, Tübingen, Germany 7 pm

22 JANUARY

Mark Keane; Westminster Abbey, London, UK 5:45 pm

29 JANUARY

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

3 FEBRUARY

Robert Quinney, Bach organ works; Royal Festival Hall, London, UK 7:30 pm

5 FEBRUARY

Patrick Scott; St. Paul's Cathedral, London, UK 4:45 pm
Andrew Pott; Westminster Abbey, London, UK 5:45 pm

12 FEBRUARY

Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

17 FEBRUARY

Isabelle Demers; Westminster United Church, Winnipeg, Manitoba, CA 2:30 pm
Hans Uwe Hielscher; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

19 FEBRUARY

Tina Christiansen; St. Paul's Cathedral, London, UK 4:45 pm
John Paul Farahat; Westminster Abbey, London, UK 5:45 pm

24 FEBRUARY

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

25 FEBRUARY

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

26 FEBRUARY

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

Organ Recitals

BR. BENJAMIN BASILE, C.P.P.S., Christ Church, Michigan City, IN, August 10: *Prélude in E-flat*, Lemmens; *Three Pastorales: Organ Music for Odd Times*, Jenkins; *Intermezzo on an Irish Air*, op. 189, Stanford; *Toccata (Easy Variations in D)*, op. 40, no. 1, Kabalevsky; *Clair de Lune (Suite Bergamasque)*, Debussy, arr. Richter; *Festival Postlude*, Buck.

MICHAEL BATCHO, St. Patrick's Cathedral, New York, NY, August 7: *Fanfare for Organ*, Proulx; *Sonata in c*, op. 65, no. 2, Mendelssohn; *Fantasia super Komm, Heiliger Geist, Herre Gott*, BWV 651, Bach; *Carillon-Sortie*, Mulet.

PAUL BLANCHARD, First Presbyterian Church, Santa Rosa, CA, August 28: *Sonata in d*, op. 65, no. 6, Mendelssohn; *Erbarm dich mein, o Herre Gott*, BWV 721, *Komm, Gott Schöpfer, Heiliger Geist*, BWV 631, *O Lamm Gottes, unschuldig*, BWV 618, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Liebster Jesu, wir sind hier*, BWV 633, *Christ lag in Todesbanden*, BWV 625, Bach; *Cantio Sacra: Warum betrübst du dich, mein Herz*, SSWV 106, Scheidt.

SCOTT BRADFORD, St. James United Church, Montréal, QC, Canada, August 23: *Fantômes (Pièces de Fantaisie, Troisième Suite)*, op. 54, no. 4, Vierne; *Forlana (Five Bagatelles)*, Finzi, arr. Gower; *Prière*, op. 20, Franck; *Les Berger à la Crèche (Weihnachtsbaum)*, Liszt; *Desseins Eternels (La Nativité du Seigneur)*, Messiaen; *Rhapsody in c-sharp*, op. 17, no. 3, Howells.

STEPHEN BUZARD, Christ Church, Michigan City, IN, August 24: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Variations on the Last Rose of Summer*, op. 59, Buck; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

LEON COUCH, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 21: *Praeludium in d*, BuxWV 155, Buxtehude; *Cantabile*, Franck; *Allegro (Concerto in a)*, BWV 593, Bach; *Overture Miniature, Dance of the Sugar-Plum Fairy, Russian Dance (The Nutcracker Suite)*, Tchaikovsky, arr. Hohman; *Praeludium in C*, BuxWV 137, Buxtehude; *All Things Bright and Beautiful, I Think When I Read That Sweet Old Story, Praise Our Father (Folk Hymn Sketches)*, Diemer; *Homage to Dietrich Buxtehude*, Eben.

PHILIP CROZIER, Biserica Sfântul Mihail, Cluj Napoca, Romania, July 2: *Toccata in E*, BWV 566, Bach; *Unter der Linden grüne*, SwWV 325, Sweelinck; *Nun lob mein Seel, den Herren*, BuxWV 212, Buxtehude; *Pastorale*, op. 59, no. 2, Reger; *Ier Kyrie en*

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taille, à 5, *Fugue à 5, qui renferme le chant du Kyrie, Cromorne en taille à 2 parties*, de Grigny; Bergamasca (*Fiori Musicali*), Frescobaldi; *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Hommage, Festive Toccata*, Bédard.

Stadtpfarrkirche Hermannstadt, Sibiu, Romania, July 5: *Unter der Linden grüne*, SwWV 325, Sweelinck; Bergamasca (*Fiori Musicali*), Frescobaldi; *Präludium in d*, op. 65, no. 7, *Pastorale*, op. 59, no. 2, Reger; *Conradus, Ferdinandi, Proportio Ferdinandi Ulterius*, Tablature of Jan z Lublina; *Impromptu* (op. 54, no. 2), Vierne; *Hommage, Festive Toccata*, Bédard.

JOHN CUMMINS, Christ Episcopal Church, Roanoke, VA, July 19: *Joie et clarté des corps glorieux (Les Corps glorieux)*, Messaien; *Suite du Second Ton*, Guilain; *Prelude and Fugue in D*, BWV 532, Bach; *Cantabile*, Franck; *Prelude et fugue sur le nom d'Alain*, Duruflé.

ISABELLE DEMERS, Jones Recital Hall, Baylor University, Waco, TX, August 30: *Orb and Sceptre*, Walton, transcr. McKie; *Scherzo*, op. 2, Duruflé; *Chromatic Fantasy and Fugue in d*, BWV 903, Bach, transcr. Reger; *Prière*, op. 37, no. 3, Jongen; *Fantasy on the Chorale Wachet auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

MATTHEW DION and HEATHER KIRKCONNELL, Old West Church, Boston, MA, August 9: *Sonata in c*, op. 65, no. 2, Mendelssohn; *Prelude on Ecan*, Edmundson; *Noël Joseph est bien marié*, Balbastre; *Prelude and Fugue in c*, BWV 549, *Toccata in d*, BWV 538i, Bach; *Cromorne sur la taille (Messe pour les couvents)*, Couperin; *Toccata and Fugue in d*, op. 59, Reger.

STEPHEN DISTAD with JUSTIN LANGHAM, trumpet, St. Patrick's Cathedral, New York, NY, August 14: *Thaxted*, Holst; *Toccata (Grove Divine)*, Langham; *Allegro (Concerto in D)*, BWV 972, Bach; *Chanson Festive*, Hayes; *Passacaglia Quasi Toccata on Bach, Sokola; Gabriel's Oboe*, Morricone, arr. Langham; *Danse Néapolitaine*, Tchaikovsky.

LIBOR DUDAS, Old West Church, Boston, MA, August 30: *Prelude and Fugue in e*, BWV 548, Bach; *Concerto del signore Meck*,

Walther; *Trois Pièces*, op. 29, Pierné; *Cantabile, Finale (Symphonie II)*, op. 20, Vierne.

BRYAN DUNNEWALD, Huff's Union Church, Alberts, PA, July 2: *Fugue in C*, Bux-WV 174, Buxtehude; *Schmücke dich, o liebe Seele, O Gott, du frommer Gott (Eleven Chorale Preludes)*, op. 122, Brahms; *Est-ce Mars*, SwWV 321, Sweelinck; *Chanty (Plymouth Suite)*, Whitlock; *Premier Prélude profane*, JA 57, Alain; *Sonata No. 3*, op. 56, Guilmant.

FORREST EIMOLD, Old West Church, Boston, MA, August 16: *Livre d'Orgue*, Messaien.

KURT-LUDWIG FORG, St. James United Church, Montréal, QC, Canada, July 19: *Prelude and Fugue in G*, BWV 541, Bach; *Allein Gott in der Höh sei Ehr*, Simon; *Präludium und Fuge über das österliche Alleluia*, Goller; *Chorale Fantasy on Wie schön leucht uns der Morgenstern*, op. 40, no. 1, Reger.

CAROLYN SHUSTER FOURNIER with NICOLAS DEBACQ, trumpet, Cathédrale St.-Gervais et St.-Protas, Soissons, France, July 17: *Toccata en ré majeur*, Martini; *Deuxième sonate en ut majeur*, Viviani; *Jésus demeure ma joie*, BWV 147, *Reste avec moi Seigneur*, BWV 508, Bach; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *La Majesté, La Grâce, La Vaillance*, Telemann; *Symphonie du Te Deum, Concert de Trompettes, Air pour les fêtes sur le Canal de Versailles*, Delalande; *Entrée et Marche de la Suite en ut majeur*, Purcell.

JENNIFER HSIAO, Old West Church, Boston, MA, July 5: *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Praeludium in D*, Bux-WV 139, Buxtehude; *Plein jeu, Duo sur les tierces, Basse de trompette, Récit de tierce, Dialogue sur les grands jeux (Messe pour les Couvents)*, Couperin; *Adagio, Prelude and Fugue on B-A-C-H*, Liszt.

DAVID JONIES, Cathedral of St. Helena, Helena, MT, July 6: *March on a Theme by Handel*, op. 15, Guilmant; *Concerto in B-flat*, op. 4, no. 2, Handel, arr. Dupré; *Marche du Veilleur de Nuit*, Bach, arr. Widor; *The Swan (Carnival of Animals)*, Saint-Saëns, arr. Guilmant; *Hungarian March (The Damnation of Faust)*, Berlioz,

arr. Brewer; *Pavane-Dance Liturgique*, Proulx; *Sonata II*, op. 60, Reger.

BRUNO MATHIEU, St. James United Church, Montréal, QC, Canada, July 12: *Sarabande (Suite in d, HWV 437)*, Handel; *Symphonie VI*, op. 59, Vierne.

MITCHELL MILLER, St. Joseph Catholic Church, Appleton, WI, July 6: *Prelude and Fugue in g*, WoO 10, Herzliebster Jesu, *Schmücke dich, o liebe Seele (Chorale Preludes)*, op. 122, Brahms; *Chorale Prelude and Fugue on O Traurigkeit, o Herzelied*, Smyth; *Andante sostenuto, Intermède et Allegro con brio (Sonata VIII in A)*, op. 91, Guilmant.

BETHAN NEELEY, Zion Lutheran Church, Spring City, PA, July 2: *Voluntary in G*, op. 7, no. 9, Stanley; *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, Bach; *Fuga in g*, Reincken; Dalby's Fancy, Dalby's *Toccata (Two Pieces for Organ)*, Howells; *Partita on Was Gott Tut das ist Wohlgetan*, Pachelbel.

DEREK NICKELS, First United Methodist Church, Appleton, WI, July 13: *Petite Suite*, Bales; *Prelude on Two Folk Songs*, Bristol; *Toccata on Hyfrydol*, Phillips; *Roulade*, op. 9, no. 3, Bingham; *Passacaglia*, Near; *Fast and Sinister (Symphony in G, H. 206)*, Sowerby.

KADE PHILLIPS and BRANDON SANTINI, Old West Church, Boston, MA, July 12: *Concerto in G*, BWV 592, *An Wasersflüssen Babylon*, BWV 653, *Sonata in G*, BWV 530, Bach; *Variations on The Old Hundredth*, Bédard.

ALEXANDER ROSS, St. James United Church, Montréal, QC, Canada, July 26: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Toccata settima (Toccate e corenti d'intavolatura d'organo e cimbalo)*, Rossi; *The Vesper Voluntaries*, op. 14, Elgar; *Epilogue*, Willan.

ANDREW SCANLON, Old West Church, Boston, MA, July 26: *Praeludium in G*, Bruhns; *Sonata I*, Hindemith; *Fantasia and Fugue in g*, BWV 542, Bach.

ANDREW SENN, Reform Congregation Keneseth Israel, Philadelphia, PA, June 28:

Overture to Phaeton, Lully, transcr. Senn; *Prelude and Fugue in d*, BWV 539, Bach; *Berceuse*, op. 31, no. 19, Vierne; *Berceuse à la mémoire de Louis Vierne*, Cocherneau; *Toccata and Fugue*, op. 80, nos. 11 and 12, Reger; *Rhapsody No. IV*, Howells.

MARK STEINBACH, Notre Dame Cathedral, Paris, France, July 2: *Dieu parmi nous (La Nativité)*, Messaien; *Mad Rush*, Glass; *Immeasurable*, Nathan; *Missing Absence*, Lu; *Pièce Héroïque*, Franck.

JOHANN VEXO, Notre Dame Cathedral, Paris, France, July 26: *Dialogue (Troisième Livre)*, Marchand; *Pièce d'Orgue*, BWV 572, *Wachet auf, ruft uns die Stimme*, BWV 645, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Deuxième Chorale en Si mineur*, Franck; *Allegro vivace (Symphonie V)*, op. 42, no. 1, Widor; *Deuxième Fantasia*, Alain; *Résurrection (Symphonie-Passion)*, op. 23, Dupré.

RODNEY WARD, Friedens Church, Bensenville, PA, July 2: *Canzona*, Froberger; *Introtus, Appassionata, Canzona solenne, Corale (A Cycle of 8 Short Pieces)*, op. 154, Karg-Elert; *Petit Prélude*, W 319, Jongen; *Flutes (Ten Pieces)*, Langlais; *Allegretto (Kleine Präludien und Intermezzi)*, op. 9, no. 4, Schroeder; *Variants on Mein junges Leben hat ein End*, Sweelinck.

JAMES WELCH, with Nicholas Welch, piano, and Barbara Cramer, soprano, Church of Jesus Christ of Latter-Day Saints, Ensign Stake Center, Salt Lake City, UT, July 3: *The Star-Spangled Banner*, arr. Fox; *Battle Hymn of the Republic*, arr. Koury; *God Bless America*, Berlin; *A Prayer of Patriotism*, Purvis; *Moderato (Concerto No. 2)*, Rachmaninoff; *Joshua Fit the Battle of Jericho*, Sowande; *Deep River*, arr. Hayes; *Ezekiel's Wheel*, arr. Kern; *Toccata (Suite Gothique)*, Boëllmann; *Fête*, Ash-down; *Amazing Grace*, Wood; *Pastoral Dance on Simple Gifts*, Clarke; *Allegro scherzando (Concerto No. 2)*, Rachmaninoff; *Jesus Wants Me for a Sunbeam*, arr. Hancock; *Medley of American folk tunes; The Liberty Bell*, Sousa.

STEVEN YOUNG, Old West Church, Boston, MA, July 19: *Prelude and Fugue in c*, op. 37, Mendelssohn; *Chorale No. 2 in b*, Franck; *Sonata XI in d*, op. 148, Rheinberger.

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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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Lovallo, Lee T. New Recordings. June 14

McCray, James. Music for Voices and Organ. Jan 11–12, Feb 12, March 13, April 13, May 15–16, June 13, July 12, Aug 12, Sept 12–13, Oct 12, Nov 13, Dec 13

McNeil, Michael. Exploring the Sound of Keyboard Tunings. April 20–21°#
———. What the scaling of Gothic and Baroque organs from Bologna and St. Maximin can teach us. Oct 24–25°#
Music for Voices and Organ. See McCray.

Nelson, Leon. New Handbell Music. Jan 15, Feb 13, April 15, May 17, June 15, July 15, Aug 15, Sept 15, Oct 15, Nov 15, Dec 15
Netherlands Organ Academies. See Goldray.
New Handbell Music. See Nelson.

New music commissions. See Thévenot.
New Organ Music. See Collins, Crean, Kraaz, Schaeffer, Steele, Young, Zoller.

New Recordings. See Cienniva, Fournier, Konewko, Lovallo, Owolabi, Speller, Wagner, Young, Zoller.

Notes inégales. See Hand.

Oaxaca, Mexico. See Winter.
On Teaching. See Black.
Ore, Charles W. See Egler.
Organ conservation. See Libin.

Organ Recitals. Jan 31, Feb 33, March 33, April 33, May 41, June 33, July 33, Aug 32–33, Sept 33, Oct 33, Nov 33, Dec 32–33

Orgelbüchlein. See Patterson.
Owolabi, Kola. New Recordings. Oct 13–14

Palmer, Larry. Drawings by Jane Johnson: An Appreciation. July 24–25°

———. Harpsichord News. Jan 10°, March 12°+, April 12°, May 14°, June 12°, Aug 11°, Sept 11°, Oct 10°, Nov 12°, Dec 12°

Patterson, Myron B. *Das Orgelbüchlein*: A Bibliographic Overview of Selected Editions. Feb 20–23°+

———. Book Reviews. Nov 13–14

Pipe scaling. See McNeil.

Practice techniques. See Freese.

Robinson, Joyce Johnson. American Guild of Organists National Convention 2016, Houston, Texas, June 19–24. Nov 21–25°

———. 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

St. Maximin, France. See McNeil.

San Matías Jalatlaco, Mexico. See Winter.

Scaling. See McNeil.

Schaeffer, Andrew. New Organ Music. July 15, Nov 15

Schleff, Jeffrey. The Twenty-Second Robert and Joyce Jones Midwinter Organ Conference, Baylor University, Waco, Texas, January 24–26, 2016. June 24–25°

Schnurr, Stephen. A new organ for Fourth Presbyterian Church in Chicago. May 25°
———. Book Reviews. Feb 12–13, Sept 14

———. E. M. Skinner Sesquicentennial Conference. March 25°

———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 2: First United Methodist Church and First Congregational Church. June 20–22°†

Scott Smith Pipe Organs. See Granger.

Service playing. See Herman.

Skinner, Ernest M. See Schnurr.

Skinner Organ Company. See Granger.

Smisek, Sr. Anita, OP. See Thoené.

Speller, John L. New Recordings. Jan 13–14, April 15, Nov 14–15, Dec 14–15

———. Book Reviews. May 16, July 12–13

Spicer, David. The Schweitzer Festival moves to Trinity College. Jan 22–23°

Stanford, Charles Villiers. See Burgoyne.

Steele, Charlie. New Organ Music. May 17, July 15, Sept 15

Swager, Brian. Carillon News. April 10°, Sept 8°

Thévenot, Maxine. The Cathedral of St. John Celebrates Ten Years of Cathedral Commissions. Nov 18–20°

Thoené, Marijim. Czech please: A conversation with Sister Anita Smisek, OP. May 32–33°

Tunings and temperaments. See McNeil.

United Church of Christ Musicians Association Conference. See Davis.

University of Michigan Organ Conference. See Van Oyen.

Van Oyen, Marcia. 55th University of Michigan Organ Conference. May 22–24°

Wagner, David. New Recordings. July 13–14
Warde, Anton. Book Reviews. April 14–15, Aug 12

Winter, Cicely. Eleventh International Organ and Early Music Festival, Oaxaca, Mexico: Restoration of the organ in San Matías Jalatlaco, February 18–24, 2016. Oct 20–23°

Young, Steven. New Organ Music. Feb 13, March 15

———. New Recordings. March 14, May 16–17, Aug 12–13

Zoller, Jay. New Organ Music. June 15, Oct 14–15

———. New Recordings. Feb 13

Organ Stoplists			
Austin Royal Poinciana Chapel, Palm Beach, FL. 4/104°, Oct 1, 26–28	Juget-Sinclair Christ the King Catholic Church, Dallas, TX. 3/76°, Dec 28	Parkey Ebenezer Lutheran Church, Greensboro, NC. 2/24°, April 1, 26–27	Shawhan First Congregational Church, Saginaw, MI. 3/66, March 20–22
Berghaus Zion Lutheran Church (WELS), Columbus, WI. 2/28°, May 36	Kegg Our Lady of Fatima Church, Lafayette, LA. 4/63°, Jan 1, 24–25	Reuter First Congregational Church, La Grange, IL. 2/8°, June 20–23	Skinner First Congregational Church, Saginaw, MI. 3/36°, March 20–22
Emery Brothers/Aeolian-Skinner Christ Church in Short Hills, Short Hills, NJ. 3/63°, Aug 1, 26–27	Létourneau St. Joseph's Church in Greenwich Village, New York, NY. 3/39°, July 1, 26–27	Ruffatti Spivey Hall, Clayton State University, Morrow, GA. 3/79°, Sept 1, 26–27	Smith/Skinner First Congregational Church, Saginaw, MI. 3/48°, March 20–22
Farmer/Hook & Hastings St. Timothy's Episcopal Church, Winston-Salem, NC. 3/38°, Feb 28	Marceau Messiah Lutheran Church, Seattle, WA. 2/25°, March 28	Ruggles/Kilgen St. Augustine's Cultural Center, Austin, NV. 1/9°, Jan 26	Thompson-Allen/Skinner Yale University, Woolsey Hall, New Haven, CT. 4/197°. Nov 1, 26–28
Fisk Chapel of the Holy Spirit, Christ Church, Glendale, OH. 2/26°, Feb 1, 26–27	Möller First United Methodist Church, La Grange, IL. 3/30°, June 20–23	Rule/Bishop Majors Estate, NC. 2/5°, June 28	Van Daalen First Congregational Church, La Grange, IL. 2/45°, June 20–23
Glück Marble Collegiate Church, New York, NY. 4/101°, June 1, 26–27	Noack/Houghten/Aeolian-Skinner Church of the Incarnation, Dallas, TX. 4/74°, March 1, 26–28	Schlueter First Lutheran Church, Galveston Island, TX. 3/25°, May 1, 34 First Presbyterian Church, Galveston Island, TX. 3/44°, May 1, 34–35°	Votteler-Holtkamp-Sparling First Congregational Church, La Grange, IL. 3/50°, June 20–23
Hemry St. Joseph Parish, Avon Lake, OH. 3/43°, Sept 28	Ortloff/Russell St. Joseph's Catholic Church, Penfield, NY. 2/24°, Dec 1, 26–27	Schoenstein Ladue Chapel Presbyterian Church, St. Louis, MO. 3/46°, July 28	Wallace, David E. portable organ. 1/4°, Aug 28

Honors and Competitions

Arakelian, Emmanuel, awarded second prize, Grand Prix Bach de Lausanne. Feb 6

Ayers, Paul, awarded second prize, Seattle Chapter AGO composition contest. Sept 4

Bernhardt, Vincent, awarded Grand Prize, Grand Prix Bach de Lausanne. Feb 6

Binkley, David H., honored upon retirement, Camp Hill Presbyterian Church, Camp Hill, PA. Jan 6

Blaske, Lee, winner, Welcome Christmas Carol Contest, VocalEssence. Dec 3–4

Bloche, Camille, awarded second prize *ex-aequo* (interpretation), Giuseppe Englert Memorial Prize *ex-aequo*, International Organ Competition of Biarritz. Feb 6

Buzard, Stephen, ° named to “20 under 30” Class of 2016. May 26

Capozzoli, Nicholas, ° awarded Nancy Bannister Scholarship, National Association of Pastoral Musicians. Feb 6

Charpentier, Jacques, ° presented ribbon of commander of French Legion of Honor. April 6

Choi, Jihye, ° awarded Second Prize, Arthur Poister Scholarship Competition in Organ Playing. Sept 4

Chriss, Alcee, ° named to “20 under 30” Class of 2016. May 26

———, ° awarded Firmin Swinnen Second Prize, Longwood Gardens International Organ Competition. Aug 4

Cortez, Kipp, ° named to “20 under 30” Class of 2016. May 26

Curry, Shirley, ° honored for 50 years as minister of music by First Congregational Church, UCC, South Portland, ME. Aug 6

Czausz, Monica, ° named to “20 under 30” Class of 2016. May 26

Dahl, Thomas, ° awarded First and Audience Prizes, National Competition in Organ Improvisation. Aug 4

Czausz, Monica, ° named to “20 under 30” Class of 2016. May 26

Dodd, Trevor, ° named to “20 under 30” Class of 2016. May 27

Draper, Ruth, wins Seattle Chapter AGO composition contest. Sept 4

Early Music America, awarded National Endowment for the Arts Award. April 4

Emerson, Katelyn, ° awarded First Prize, National Young Artists Competition in Organ Playing. Aug 4

Fala, Joey, ° named to “20 under 30” Class of 2016. May 27

Freeman, Marillyn, ° honored for 50 years of service, St. Paul Lutheran Church, Neenah, WI. Dec 6, 8

Gaynor, Thomas, ° named to “20 under 30” Class of 2016. May 28

Gender, Matt, awarded Second Prize, National Competition in Organ Improvisation. Aug 4

Glass, Hank, ° honored by St. Louis AGO Chapter. July 8

Appointments

Barber, Bruce J., II, ° to director of music, Christ Church Christiana Hundred, Greenville, DE. July 6

Buzard, Stephen, ° to director of music, St. James Episcopal Cathedral, Chicago, IL. July 6

Caldwell, Paul, ° to artistic director, Seattle Men’s Chorus and Seattle Women’s Chorus, Seattle, WA. May 8

Carter, Eleanor, ° to organ scholar, Clare College, Cambridge, UK. Nov 6

Charneski, Jason, ° to director of music and organist, Rye Presbyterian Church, Rye, NY. March 10

Dubois, Vincent, ° to titular organist, Notre Dame Cathedral, Paris, France. March 10

Emerson, Katelyn, ° to associate organist and choirmaster, Church of the Advent, Boston, MA. March 10

Filsell, Jeremy, ° to organ faculty, Peabody Conservatory of Music, Johns Hopkins University, Baltimore, MD. Dec 6

Harden, Victoria, ° to director of music, Trinity Episcopal Cathedral, Little Rock, AR. July 6

Hopkins, James M., ° to director of music, Grace Church, Newark, NJ. Feb 6

Hubner, Brooke, to executive director, Friends of the Kotzschmar Organ and ChoralArt, Portland, ME. Dec 6

Goodson, Susan, honored by Emmanuel United Church of Christ, Manchester, MI. May 6, 8

Gouin, Normand, ° wins 2015 Propers Composition Contest, Conference of Roman Catholic Cathedral Musician. Feb 6

Grew, John, ° honored by McGill University. March 6

Hall, Wesley, ° named to “20 under 30” Class of 2016. May 28

Hamm, Barbara, wins hymn contest, Macalester Plymouth United Church. Aug 3

Hey, Michael, ° named to “20 under 30” Class of 2016. May 28

Holzinger, Shirley, ° honored for 50 years as organist, Newman United Methodist Church, Grants Pass, Oregon. Aug 6

Hey, Michael, ° named to “20 under 30” Class of 2016. May 28

Holzinger, Shirley, ° honored for 50 years as organist, Newman United Methodist Church, Grants Pass, Oregon. Aug 6

Houston Chamber Choir, ° awarded 2015 American Prize in Choral Performance. Feb 4

Jensen, Wilma, ° honored with American Guild of Organists Endowment Fund Distinguished Artist Award. April 6, June 8

Johnson, Katherine, wins high school division, Albert Schweitzer Organ Festival Competition. Dec 10

Jones, Martin, awarded audience prize, high school division, Albert Schweitzer Organ Festival Competition. Dec 10

Joos, Marshall, ° awarded Penn Brown Memorial Scholarship, Young Organist Cooperative. Dec 8–10

Kurtz, Richard W., ° honored upon retirement after 40 years of service, Christ Episcopal Church, Woodbury, NJ. Jan 6

Lancelot, James, presented Cranmer Award for Worship. June 8

Létourneau, Fernand, ° receives Award of Excellence, Royal Canadian College of Organists. Sept 8

Liefting, Geerten, awarded second prize (improvisation), International Organ Competition of Biarritz. Feb 6

———, ° wins International Haarlem Organ Festival 51st Improvisation Competition. Sept 4

MacKnight, Colin, ° awarded Clarence Snyder Third Prize, Longwood Gardens International Organ Competition. Aug 4

———, ° wins Arthur Poister Scholarship Competition in Organ Playing. Sept 4

———, awarded young professional division and audience prize, Albert Schweitzer Organ Festival Competition. Dec 10

Mikami, Ikuyo, awarded Grand Prize André Marchal (interpretation), Giuseppe Englert Memorial Prize *ex-aequo*, International Organ Competition of Biarritz. Feb 6

Hyde, Daniel, ° to organist and director of music, St. Thomas Church Fifth Avenue, New York, NY. April 8

Karosi, Balint, ° to instructor of composition, improvisation, and harpsichord, Choate Rosemary Hall, Wallingford, CT. Dec 6

McCormick, Robert, ° to organist and choirmaster, St. Mark’s Episcopal Church, Philadelphia, PA. May 8

Moult, Daniel, ° to associate head of organ studies, Birmingham Conservatoire, Birmingham, UK. Nov 8

Nolte, Brent, ° to assistant professor of music and college organist, Talladega College, Talladega, AL. April 8

Pan, Mary, ° appointed organ scholar, Grace Episcopal Church, New York, NY. Sept 6

Queval, Pierre, ° 2015–2016 Young Artist in Residence, Cathedral-Basilica of St. Louis, King of France, New Orleans, LA. Feb 6

Reed, Douglas, ° to visiting professor of music (organ), Notre Dame University, South Bend, IN, and interim principal organist, Church of the Ascension, Chicago, IL. Oct 6

Reynolds, Christopher, ° to director of music and organist, St. Paul’s Episcopal Church, Richmond, VA. April 8

Rodriguez, Mark Anthony, ° to director of music and liturgy, Immaculate Heart of

Obituaries

Biggers, Jonathan E. ° Dec 10

Bryant, George Bernard, Jr. Dec 10

Collins, Peter. March 8

Cooper-Gibson, Emily Ann. Dec 10

Cundick, Robert Morton, Sr. March 8

Daveluy, Raymond. ° Nov 10

Dumler, Donald Wayne. ° Aug 10

Edskes, Cor. Jan 8

Fountain, Grigg Thompson. ° May 10

Fyfe, Peter McNeely. ° July 10

Harnoncourt, Nikolaus. ° May 10

Hastings, Joel Ross. ° Sept 10

Hinson, G. Maurice. ° Feb 10

Hopkins, Peter Jay. Nov 10

Hyde, James F., Jr. Oct 8

Isele, David Clark. ° Aug 10

Isoir, André. ° Sept 10

King, Robert Burns. ° Nov 10

Knapp, Richard William. June 10

Lewis, J. Reilly. ° Aug 10

Painter, Temple. Oct 8

Rench, Thomas R. Jan 8

Rhea, Arthur D., Jr. ° Nov 10

Saorgin, René. Feb 10

Schmidt, Dennis P. March 8

Schuneman, Robert. ° Feb 10

Scoggins, Robert B. June 10

Shepfer, Robert J. ° Oct 8

Skates, Stewart W. ° Aug 10

Tambling, Christopher. ° Jan 8

Triplett, Robert (“Bob”). July 10

van Oortmerssen, Jacques. ° March 8

Williams, Peter Frederic. May 10

Wood, James A. Dec 10

Woods, Brandon F. ° July 10

Yates, Kenneth George. ° Sept 10

Mole, Amanda, ° named to “20 under 30” Class of 2016. May 28

Mossakowski, Karol, wins Grand Prize André Marchal, audience prizes (improvisation); second *ex-aequo*, audience prizes (interpretation); and Louis Vierne Prize, International Organ Competition of Biarritz. Feb 6

Nestor, Leo, inducted as knight of the Pontifical Equestrian Order of St. Gregory the Great. Aug 6

Oskwarek, Melissa, awarded J. S. Bach Prize, International Organ Competition of Biarritz. Feb 6

Pajan, Adam, ° named to “20 under 30” Class of 2016. May 29

Papykina, Olga, awarded third and audience prizes, Grand Prix Bach de Lausanne. Feb 6

Paulus, Stephen, posthumously wins GRAMMY® Awards. April 6

Portman, Brenda, ° wins Twin Cities Chapter American Guild of Organists Composition Contest. Dec 10

Rich, Kirk, awarded second prize, National Young Artists Competition in Organ Playing. Aug 4

Riggle, Nathaniel, ° named to “20 under 30” Class of 2016. May 29

Robinson, Caroline, ° named to “20 under 30” Class of 2016. May 29

———, ° receives Peter B. Knock Memorial Award, Rye Presbyterian Church, Rye, NY. July 8

Rose, John, honored by Trinity College with an endowed chair. Sept 6

Rudy, Jonathan, ° named to “20 under 30” Class of 2016. May 30

Schlueter, Arthur E., Jr., ° honored for 25 years of service to the National Fire Protection Association’s National Electrical Code Panel. Oct 6

Scott, Patrick A., ° named to “20 under 30” Class of 2016. May 30

Sheehan, Thomas, ° named to “20 under 30” Class of 2016. May 30

Smith, D. Leslie, ° awarded distinguished service award by Waterloo-Wellington Center of the Royal College of Canadian Organists. Nov 6–7

Smith, Wyatt, ° named to “20 under 30” Class of 2016. May 30

Stafford, Joshua, ° awarded Pierre S. DuPont First Prize, Longwood Gardens International Organ Competition. Aug 4

Street, Jacob, ° named to “20 under 30” Class of 2016. May 31

Stulken, Marilyn Kay, honored for 29 years of service, St. Luke’s Episcopal Church, Racine, WI. Dec 8

Sturm, Martin, awarded audience prize, International Haarlem Organ Festival 51st Improvisation Competition. Sept 4

Sweeden, Sean, winner, Welcome Christmas Carol Contest, VocalEssence. Dec 3–4

Toivio, Kalle, awarded Third Prize, National Competition in Organ Improvisation. Aug 4

Valentine, Ralph, ° honored as organist and choirmaster emeritus, St. John’s Episcopal Church, West Hartford, CT. Sept 6

Von Behren, David, ° named to “20 under 30” Class of 2016. May 31

———, ° receives Peter B. Knock Memorial Award, Rye Presbyterian Church, Rye, NY. July 8

Zelek, Gregory, ° named to “20 under 30” Class of 2016. May 31

———, ° awarded Audience Prize, Longwood Gardens International Organ Competition. Aug 4

Zhao, Weicheng, awarded Third and Audience Prizes, National Young Artists Competition in Organ Playing. Aug 4

Mary Catholic Church, Minnetonka, MN. May 8

Romeri, John, to director of music ministries, Christ Cathedral, Orange, CA. March 10

Sadler, Ian, ° to organist, St. James Cathedral, Toronto, ON, Canada. June 6

Silhavy, Michael, ° to senior editor for church music, GIA Publications, Chicago, IL. June 6

Smith, Timothy E., ° to organist and choirmaster, Trinity Memorial Episcopal Church, Binghamton, NY. March 10

Spicer, David, ° to director of music, radio station WIHS, Middletown, CT. April 8

Street, Jacob, ° to director of music, St. Paul’s on the Green, Norwalk, CT. June 6

Thurman, F. Anthony, ° to music director, First Presbyterian Church in Germantown, Philadelphia, PA. Aug 8

Trépanier, Georges, ° to general manager, Orgues Létourneau, Saint-Hyacinthe, Quebec, Canada. Jan 6

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Tritle, Kent, ° to chair of organ department, Manhattan School of Music, New York, NY. Jan 6

Van Ulft, Carlo, to carillonneur, Thomas Rees Memorial Carillon, Springfield, IL. Jan 6

Ward, Jeffrey, ° to organist and choirmaster, All Saints’ Chapel at Sewanee: The University of the South, Sewanee, TN. June 6

Wetzel, James D., ° director of music and organist, Parish of St. Vincent Ferrer and St. Catherine of Siena, New York, wNY. Sept 6



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Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison



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Thomas Trotter*



Todd Wilson



Christopher Young

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