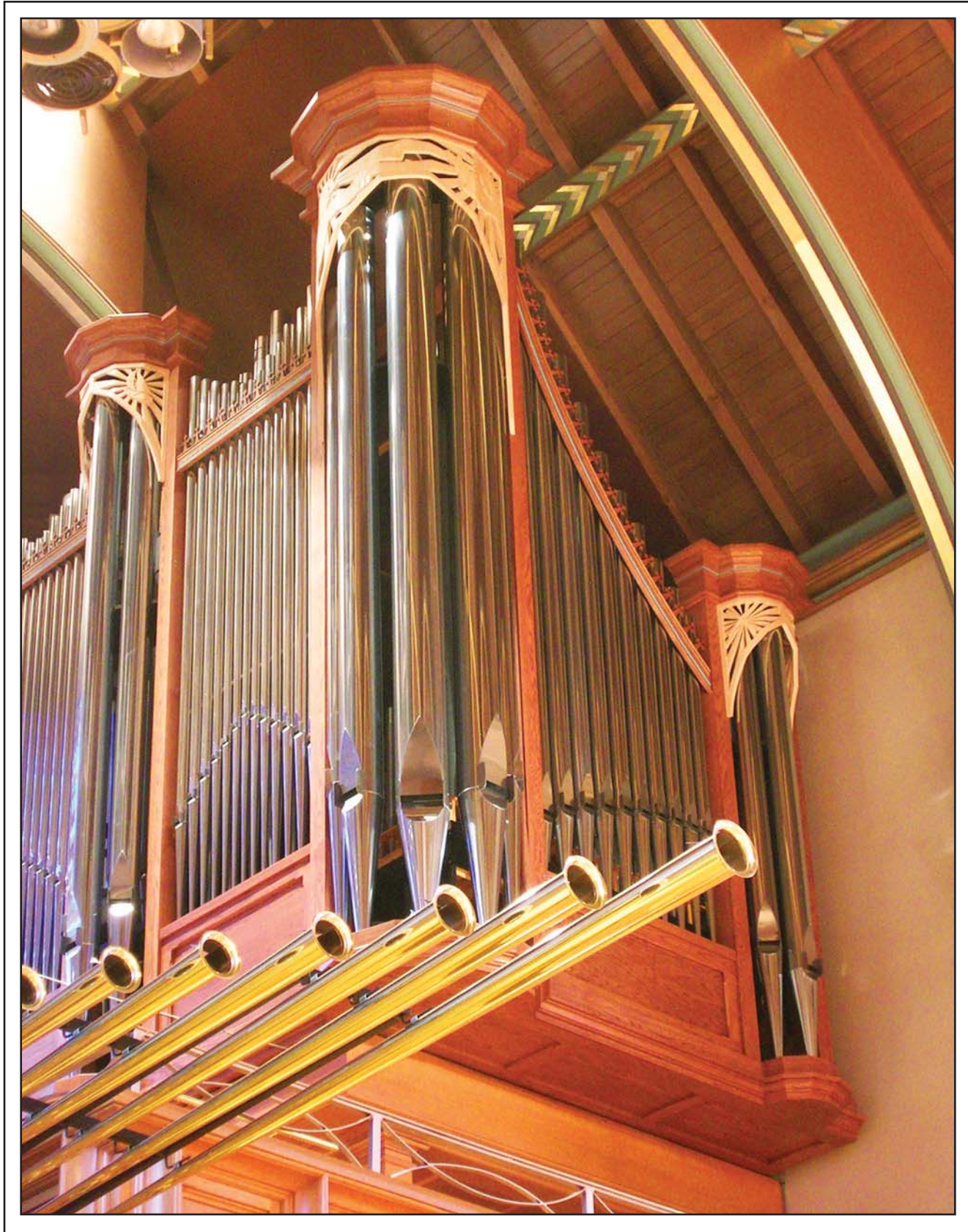


# THE DIAPASON

JANUARY, 2011



Zion Lutheran Church  
Wausau, Wisconsin  
Cover feature on pages 28–29

# The Chenaults

America's Favorite Duo Organists

"Everything was played with the kind of virtuosic security that made you pay attention to the music, not the performers....Probably the world's premiere duo-organ team."  
*(Atlanta Journal/Atlanta Constitution)*

"Hats off to the enterprising and classy Chenaults for such active championing of the organ duet. Not content merely to sit on their well-deserved laurels, as prime executants, they continue to make a frequent and invaluable contribution to the duet repertoire by their imaginative commissioning of works from a cosmopolitan range of stylistic and ethnic sources....As for the playing, the Chenaults' international reputation is its own recommendation here.... another feather in the caps of the splendid Chenaults."  
*(The Diapason)*

"The Chenaults are consummate performers. They know how to relate to an audience, choose repertoire to reach them, and have an elegant, unaffected stage presence. Their tandem negotiation of the console is handled with efficiency and ease. The audience was in the palms of their hands throughout the evening."  
*(The American Organist)*

"The playing here is nothing short of electrifying. There is a clarity of purpose and depth of musicality in every selection. There is nothing superficial in the music or their performance. Their handling of the organ is first-rate...A recording I will enjoy for years to come!"  
*(American Record Guide)*



PHILLIP TRUCKENBROD  
CONCERT ARTISTS

email@concertartists.com • (888) 999-0644 Toll-Free

PO Box 331060, W. Hartford CT 06133-1060

CONCERTARTISTS.COM

# THE DIAPASON

A Scranton Gillette Publication

One Hundred Second Year: No. 1, Whole No. 1214  
Established in 1909

JANUARY, 2011  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

Albert Schweitzer Organ Festival Thirteenth Anniversary by David Spicer	19
Southern Harmony Revisited— in the pew and on the organ bench by Charlie W. Steele	20
AGO National Convention Washington, D.C., July 5–8, 2010 by Marijim Thoene, Francine Maté, Thomas Marshall	24
<b>NEWS &amp; DEPARTMENTS</b>	
Editor's Notebook	3
Here & There	3, 4, 6, 8, 10
Appointments	6
Nunc Dimittis	10
Harpsichord News by Larry Palmer	12
On Teaching by Gavin Black	12
In the wind . . . by John Bishop	15

### REVIEWS

Music for Voices and Organ	17
New Organ Music	18
New Recordings	18

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

### 2010 In Review—An Index

**Cover:** Kegg Pipe Organ Builders,  
Hartville, Ohio; Zion Lutheran Church,  
Wausau, Wisconsin

[www.TheDiapason.com](http://www.TheDiapason.com)

Send subscriptions, inquiries, and address changes to **THE DIAPASON**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

## Editor's Notebook

### In this issue

THE DIAPASON begins its 102nd year with this issue. We will continue our mission: "devoting its pages to the construction of the organ and to those whose life work is the creation of the kist o' whistles."

In this issue of THE DIAPASON David Spicer reports on the 13th annual Albert Schweitzer Organ Festival at First Church, Wethersfield, Connecticut; Charlie Steele discusses shape-note tunes, their inclusion in modern hymnals, and organ settings by contemporary composers; and Marijim Thoene, Francine Maté, and Thomas Marshall report on the national convention of the American Guild of Organists last July in Washington, D.C. In his column, "In the wind . . .," John Bishop muses on the many holes that must be drilled in building an organ, and the drills and bits used to make all those holes; and Gavin Black presents part 4 of his tutorial on Boëllmann's *Suite Gothique*. This is in addition to our regular columns of news and reviews, new organs, calendar, organ recitals, and classified ads.

### Looking ahead

In the coming months, we will offer an update on the Atlantic City organ,

### Editor & Publisher

**JEROME BUTERA**  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
847/391-1045

### Associate Editor

**JOYCE ROBINSON**  
[jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)  
847/391-1044

### Contributing Editors

**LARRY PALMER**  
*Harpsichord*

**JAMES McCRAY**  
*Choral Music*

**BRIAN SWAGER**  
*Carillon*

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

**GAVIN BLACK**  
*On Teaching*

### Reviewers

**John Collins**  
**Charles Huddleston Heaton**

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

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

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright © 2011. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

the 40th anniversary of the Möller organ at National Presbyterian Church, a discussion of Jehan Alain's "*Jannequin*" *Fugato*, a look at the evolution of American choral music, the Courante in Bach's English and French Suites, a report on the national convention of the Organ Historical Society, and much more.

### 2011 Resource Directory

Included with this issue of The Diapason is our *2011 Resource Directory*. Call or e-mail me if you would like to purchase additional copies of the directory. Suppliers, please check your listings so we can update any corrections for next year.

### THE DIAPASON website and newsletter

Are you receiving our free monthly e-mail newsletter? Visit our website and click on "Newsletter." A general newsletter is sent the last week of the month, and a classified ad newsletter the second week of the month.

While on the website, peruse the many offerings of news, calendar, classified ads, and more. You can read the current issue online, as well as search the archives.

847/391-1045

[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

[www.TheDiapason.com](http://www.TheDiapason.com)

## Here & There

**Washington National Cathedral** continues its organ recital series: January 2, Robert Costin; 1/9, Kyle Babin; 1/16, Craig Williams; 1/23, Lee Dettra; 1/30, Brink Bush; February 6, Kristian Schneider; 2/13, Jochanan van Driel; 2/20, Robert McCormick; 2/27, Karen Christianson; March 6, Roman Krasnovsky; 3/20, Jeremy Filsell; 3/27, Florian Wilkes. For information: [www.nationalcathedral.org](http://www.nationalcathedral.org).

**Emmanuel Church**, Chestertown, Maryland, continues its music series: January 5, Evensong; 1/21, Tom Sheehan; February 18, Ahreum Han; March 25, Glenn Kime. For information: [www.emmanuelchesterparish.org](http://www.emmanuelchesterparish.org).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: January 5, Timothy Brand; February 2, Susanne Faust; March 2, Michael Shoemaker, April 6, Shawn Gingrich. For information: 717/737-0488; [www.thechpc.org](http://www.thechpc.org).

**All Saints' Episcopal Church**, Las Vegas, Nevada, continues its music series: January 8, chamber music with Voltaire Verosa; February 2, Candlemas Evensong; April 3, Bede Parry, with flute, followed by Compline. For information: 702/878-2373; [www.allsaintslv.com](http://www.allsaintslv.com).

**St. Thomas Church Fifth Avenue**, New York City, continues its organ recital series, Sundays at 5:15 pm: January 16, Kevin Kwan; 1/23, Iris Lan; 1/30, John Scott; February 6, Scott Dettra; 2/13, Paul M. Weber; 2/20, Sarah Carlson; 2/27, Colin Lynch; March 6, Stephen Price; 3/13, Frederick Teardo; 3/20, Elizabeth Lenti; 3/27, Svetlana Berezhnaya. For information: [www.saintthomaschurch.org](http://www.saintthomaschurch.org).

**Christ Church**, Bradenton, Florida, continues its music events: January 23, Gail Archer; February 4, David Briggs; March 6, Mozart, *Mass in F Major*, K. 192; 3/20, Zachary Johnson, classical guitar; April 1, St. Thomas Church (NYC) Boychoir, John Scott, conductor; 4/7, Julane Rodgers, harpsichord; 4/14, Mary Mozelle; organ recitals and more in Lent take place Thursdays at 12:15 pm: March 10, John Jull; 3/17, R. Alan Kimbrough; 3/24, Robert C. Shone; 3/31, Carol Hawkins and Richard Storm, baritone. For information: 941/747-3709; [www.christchurchswfla.org](http://www.christchurchswfla.org).

**The Los Angeles Philharmonic** continues concerts on its Walt Disney Concert Hall organ (Rosales/Glatzer-Götz):

January 23, Carol Williams; March 13, Stephen Tharp; May 8, Cameron Carpenter. For information: [www.laphil.org](http://www.laphil.org).

**Presbyterian Homes**, Evanston, Illinois, continues its organ recital series at Elliott Chapel: January 24, Julia Brueck; February 28, Harry van Wijk; March 28, Massimo Nosetti; April 25, John Ourensma; May 23, Andrew Peters; June 27, Colin Lynch. For information: [www.presbyterianhomes.org](http://www.presbyterianhomes.org).

**The Church of St. Luke in the Fields**, New York City, presents its music & arts series on Thursdays at 8 pm: January 27, David Schuler, organ fantasies by Bach, Sweelinck, Mozart, and Alain; March 3, Tomás Luis de Victoria, 400th anniversary celebration; April 14, C.P.E. Bach, *St. Matthew Passion*. For information: 212/414-9419; [stlukeinthefields.org](http://stlukeinthefields.org).

**The Cathedral Church of the Advent**, Birmingham, Alabama continues its music series: January 28, the Kimoni Duo; February 13, Raymond and Elizabeth Chenault; 2/25, Cathedral Ringers Handbell Choir; March 6, Georgia Institute of Technology Chamber Choir and New Trinity Baroque Orchestra; 3/27, Evensong for Lent. For information: [www.adventbirmingham.org](http://www.adventbirmingham.org).

**The Church of St. Ignatius Loyola**, New York City, presents its Mander organ recital series: January 30, Jehan Alain celebration featuring organists Kent Tritle, Renée Anne Louprette, and Nancianne Parrella, with members of the Choir of St. Ignatius Loyola; February 27, Renée Anne Louprette; March 16, Nancianne Parrella, with violin, harp, and cello. For information: 212/288-2520; [www.smssconcerts.org](http://www.smssconcerts.org).

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its Music in a Great Space Concert Series: January 30, Olga Pérez, mezzo-soprano; March 27, Jonathan Biggers; April 10, Jory Vinikour; May 22, Shadyside Choral Society and Chancel Choir. For information: 412/682-4300 x116; [www.shadysidepres.org](http://www.shadysidepres.org).

**The Houston Chamber Choir** continues its 15th anniversary season: January 30, at South Main Baptist Church, Houston; February 25 and 26, at Rothko Chapel, Houston; March 12, at Alley Theatre, Houston; and May 14, at the Church of St. John the Divine. For information: 713/224-5566; [www.houstonchamberchoir.org](http://www.houstonchamberchoir.org).



(L to R): Michael Schaner, Dana Steele, Patrick Parker, Todd Wilson, Paula Maust, Hye Ji Hwang, Anthony Rispo, John Alexander, Lynn Balaze, Justin Miller (performers not pictured: Laura Ross, Scott Hayes)

Todd Wilson and organ students at the **Cleveland Institute of Music** performed the complete organ works of César Franck on November 7, 2010, on the restored E.M. Skinner organ in Morley Music Hall of Lake Erie College

in Painesville, Ohio. Students included John Alexander, Lynn Balaze, Scott Hayes, Hye Ji Hwang, Paula Maust, Justin Miller, Patrick Parker, Anthony Rispo, Laura Ross, Michael Schaner, and Dana Steele.

**St. James' Church**, New York City, continues its music series: February 3, Christopher Jennings, with violin; 2/12, Thomas Murray; March 6, music for double choir and organ; May 1, Choral Evensong; 5/14, Brian Harlow and Christopher Jennings. For information: 212/774-4204; <www.stjames.org>.

**Bowling Green State University**, Bowling Green, Ohio, announces its 37th annual organ competition for a \$4,000 scholarship to the College of Musical Arts. The competition takes place on February 26; deadline for applications is February 4. For information: 419/372-2192; <www.bgsu.edu/music>.

**South Church**, New Britain, Connecticut, continues its music series: February 6, Jehan Alain 100th anniversary marathon; March 6, South Church Chamber Society; April 10, Chanticleer. For information: <www.musicseries.org>.

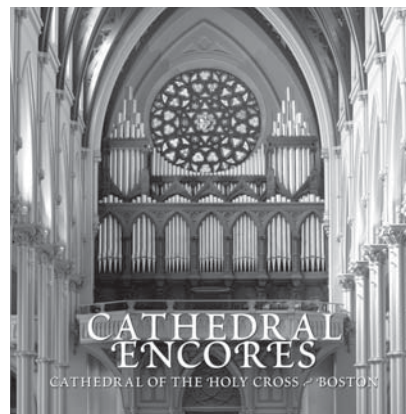
**Douglaston Community Church**, Douglaston, New York, continues its music series: February 6, Katherine Meloan; March 6, organ plus; April 22, Dubois, *Seven Last Words*; May 1, Joe Utterback. For information: 718/229-2169; <www.communitychurchofdouglaston.com>.

**Campbellsville University**, Campbellsville, Kentucky, continues its third annual organ recital series, featuring the Farrand & Votey pipe organ in Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, THE DIAPASON, September 2009.] February 8 (8 pm), Anthony Williams; March 1 (12:20 pm), Tim Baker; March 24 (8 pm), Wesley Roberts; April 19 (12:20 pm), Wesley Roberts, with faculty from the School of Music. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

**Christ & St. Stephen's Episcopal Church**, New York City, continues its music series: February 12, Jeremy Fillsell and Nigel Potts; March 5, hymn festival; 3/26, Solemn Evensong; May

14, soprano Sarah Rose Taylor. For information: 212/787-2755 x6; <www.csschurch.org>.

**The Organ Historical Society** has announced that nominations are being accepted for the John Ogasapian Book Prize. The prize is given for the most significant or distinguished book in print on the pipe organ. An application form and a description of the prize may be found at <http://organsociety.org>.



**Cathedral Encores**

**The Cathedral of the Holy Cross**, Boston, announces the release of *Cathedral Encores*. The CD features Nina Bergeron, Lois Regestein, Rodger Vine, Margaret Angelini, Brian Jones, Leo Abbott, Rosalind Mohnsen, Mark Dwyer, Richard Clark, and Peter Krasinski playing the E. & G.G. Hook & Hastings Opus 801 organ from 1875. Since 1987 the cathedral organ restoration fund has been raising money for the eventual restoration of the organ. A replica of the original console was built by the Andover Organ Company in 2003. For information: For information: 617/542-5682; <www.holycrossboston.com>.

**The American Guild of Organists** has partnered with JobTarget to provide a new career center for AGO members. Job seekers can search for positions available online and can also upload résumés and sign up for job alerts. For information: <www.ago.org>.

The results of several organ competitions have been announced.

**21st International Organ Competition Grand Prix de Chartres**, France: Yuka Ishimura (Japan), Grand Prix d'interprétation; Christian Barthen (Germany), 2nd prize; Ae-Shell Nam (Korea), prize of the audience.

**International Organ Competition Wuppertal**, Germany: Hyo-Jong Kim (Germany), 1st prize; Konstantin Esterl (Germany), 2nd prize; Alexander Toepfer (Germany), 3rd prize.

**3rd International Franz-Schmidt-Organ Competition Kitzbühl**, Austria: Andreas Donner (Austria), 1st prize; Michael Schöch (Austria), 2nd prize; no 3rd prize.

**1st International Daniel Herz Organ Competition Brixen**, Italy: Marius Mack (Freiburg, Germany), 1st prize; Robert Selinger (Stuttgart, Germany), 2nd prize; Iris Rieg (Köln, Germany), 3rd prize.

**13th International César Franck Competition**, Haarlem, the Netherlands: Michael Bartek (Strasbourg, France), 1st prize and audience prize; Zvonimir Nagy (Chicago, USA), 2nd prize; Eiko Maria Yoshimura (St. Blasien, Germany), 3rd prize.

**3rd International Organ competition Pierre de Manchicourt**, Bethune, France: Guillaume Nussbaum (France), 1st prize and audience prize;

Jule Rosner (Germany), 2nd prize; Ami Hoyano (Japan) and Thomas Kientz (France), 3rd prize.



Front row: Temmo Korisheli, Doug Fossek, Emma Lou Diemer, Carol Schaeffer, Lucile and Bill Beasley; back row: Steve Hodson, Charles Talmadge, Sarah Danielle-Grosskopf, and David Gell

**First United Methodist Church**, Santa Barbara presented a Halloween concert. Performers included Mahlon Balderston, Carol Schaeffer, David Gell, Charles Talmadge, Doug Fossek, Sarah Danielle-Grosskopf, and Emma Lou Diemer, playing music by Purvis, Bach, Bédard, Saint-Saëns, de Falla, Herrmann, Purcell, and Boëllmann.



**Worcester AGO festival service**

**The Worcester AGO chapter** presented a festival service on September 26 at Worcester's First Unitarian Church, which featured choral and organ music and a congregation of 100 organists, directors, and listeners from the Worcester community. The choir performed the *Laudes Organi* by Zoltan Kodály, as well as the introit, "Worthy to

Be Praised." The festival also featured hymns written by WorAGO members (with fanfares, interludes, descants, and timpani), an address by chapter chaplain, the Rev. Richard F. Jones ("The Lost Chord"), the installation of chapter officers, and a reception featuring "Pipes on Broadway" entertainment and a choral music giveaway.



**David Baskeyfield, Chelsea Ann Vaught and Weicheng Zhao**

The final event in the Twelfth National Organ-playing Competition sponsored by the **Ruth and Clarence Mader Memorial Scholarship Fund** was held on November 6 at the Claremont United Church of Christ, Claremont, California. The competition was open to organists under the age of 35 who are residents of the United States. Three finalists had been selected previously from recorded performances submitted by 23 contestants. In both the preliminary and the final events, the repertoire was unrestricted except for one required work: *October Interlude* by Clarence Mader.

Four prizes were awarded: \$6,000 (first prize), \$4,000 (second prize), \$2,000 (third prize), and \$1,500 (audience prize). The audience prize was given by the Los Angeles AGO chapter, and the other awards were supplied by the Mader Fund.

First prize was awarded to **David Baskeyfield**, a doctoral student at the Eastman School of Music, where he

studies organ with David Higgs and improvisation with William Porter. Second prize and audience prize were both awarded to **Weicheng Zhao**, a student of Cherry Rhodes enrolled in the Graduate Certificate program at the University of Southern California Thornton School of Music, Los Angeles. Third prize winner **Chelsea Ann Vaught** is a doctoral student at the University of Kansas, Lawrence, Kansas, where she studies with Michael Bauer. The instrument used for the final competition was Glatter-Götz/Rosales Opus 2 (1998). James Hopkins, Frederick Swann, and Peter Sykes served as judges.

The Ruth and Clarence Mader Memorial Scholarship Fund was founded in 1971 to honor the memory of two outstanding Southern California musicians. Dr. Frances Nobert is president of the organization. In addition to organ-playing competitions, the fund has sponsored new compositions and research projects related to the organ.



Top row, left to right: David Lamb, past president of Indiana Organists United; Herndon Spillman, IOU board member and past alumni award recipient; middle row, left to right: honoree David Schrader; Mr. and Mrs. Delman Farris, parents of honoree Michael Farris; bottom row, left to right: Janette Fishell, professor and chair, organ department, Jacobs School of Music; honoree George Ritchie

On September 16, as part of the biennial Jacobs School of Music Organ Department Fall Organ Conference and Alumni Reunion "Bach to School," three graduates of the department were recognized for outstanding contributions made to the profession. **Recipients of the 2010 Oswald Gleason Ragatz Distinguished Alumni Award** are George

Ritchie (DM '74), David Schrader (MM '76, DM '87), and Michael Farris (MM, Performer's Certificate, '85), awarded posthumously. Honoree George Ritchie presented a masterclass on the performance of J.S. Bach's organ works earlier in the day and recipient David Schrader performed a solo organ recital following the banquet.



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



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



**Adam J. Brakel**  
*Organist*  
Palm Beach, Florida



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



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



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



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



**Leon Couch**  
*Organist/Lecturer*  
Spartanburg, South Carolina



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



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



**Catherine Ennis**  
*Organist/Lecturer*  
London, England



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



**Faythe Freese**  
*Organist/Lecturer*  
Tuscaloosa, Alabama



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



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



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



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



**Tong-Soon Kwak**  
*Organist*  
Seoul, Korea



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



**Maija Lehtonen**  
*Organist/Pianist*  
Helsinki, Finland



**Yoon-Mi Lim**  
*Organist*  
Fort Worth, Texas



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



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



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



**S. Douglas O'Neill**  
*Organist*  
Salt Lake City, Utah



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



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



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



**Mark Quarmby**  
*Organist/Teacher*  
Sydney, Australia



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



**Stephen Roberts**  
*Organist/Harpsichordist*  
Danbury, Connecticut



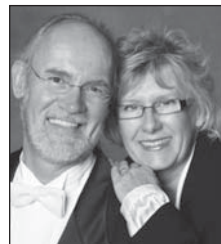
**Brennan Szafron**  
*Organist/Harpsichordist*  
Spartanburg, South Carolina



**Elke Voelker**  
*Organist/Musicologist*  
Speyer, Germany



**Eugeniusz Wawrzyniak**  
*Organist*  
Charleroi, Belgium



**Duo Majoya**  
*Organists/Pianists*  
Edmonton, AB, Canada



**Beth Zuchino**  
*organist/harpsichordist/pianist*  
Sebastopol, California

*www.ConcertArtistCooperative.com*

Beth Zuchino, *Founder and Director*

7710 Lynch Road, Sebastopol, CA 95472 PH: (707) 824-5611 FX: (707) 824-0956 *Established in 1988*

## Appointments

GIA Publications, Inc. has appointed **David Anderson** vice president for church music, a newly created position within the company. He is responsible for setting the overall editorial direction of the company, and will work in consultation with GIA's editorial and management teams and a new advisory board. He has served as director of music at Ascension Parish in Oak Park, Illinois, and as workshop director for GIA.

Anderson received a Master of Church Music degree from Concordia University, Chicago with postgraduate studies in liturgy at Catholic Theological Union and choral conducting at Westminster Choir College. He is a well-known speaker at many national conferences, is frequently asked to prepare the liturgy and music for national events, has consulted and authored materials for Liturgy Training Publications (including *Handbook of Church Music for Weddings*), and has served as an editor of GIA's hymnals *RitualSong*, *Gather—Third Edition* (forthcoming), and *Singing Our Faith*, GIA's children's hymnal.

## Here & There



**James Russell Brown**

**James Russell Brown** recently celebrated 25 years as organist and director of music at St. Giles Episcopal Church, Northbrook, Illinois. On Sunday afternoon, October 3, he performed a recital including works by Bach, Böhm, Widor, and Dupré on the church's 1993 Wolff organ, followed by Solemn Evensong with music by Haydn, Bruckner, Sumsion, and Holst. A large choir assembled to sing, including many former chorists.

**Christoph Bull** has released a first limited edition of his Walt Disney Concert Hall organ premiere recording on the independent artists site CD Baby. The album, which includes eleven tracks and a 24-page booklet, is entitled *First & Grand* after the hall's location on Grand Avenue and First Street in



**Christoph Bull, *First & Grand***

downtown Los Angeles. The organ is a collaboration of Glatter-Götz and Rosales organbuilders, and the façade of the instrument was co-designed by the hall's architect Frank Gehry.

Most of the tracks were recorded with a pair of vintage Neumann microphones placed to capture the sound of both the organ and the hall. The recording engineers were Grammy-award-winners Allen Sides and Fred Vogler as well as Alejandro Leda. The album was mastered by Grammy-winner Bernie Grundman. The repertoire includes works by Bach, Bruhns, and Barber as well as original compositions, improvisations, and arrangements. Christoph Bull is university organist and organ professor at UCLA and a member of the Los Angeles AGO chapter. For more information: <[www.christophbull.com](http://www.christophbull.com)>.



**Melinda Lee Clark, Raymond Chenault, Elizabeth Chenault**

**Elizabeth & Raymond Chenault**, duo-organists, premiered a new organ duet by **Melinda Lee Clark** entitled *Sending Forth the Light of Christ* at St. Paul's Episcopal Church, Augusta, Georgia, on October 10. Based on two hymn tunes, "Fairest Lord Jesus" and "Break Forth, O Beauteous Heavenly Light," the duet was written in thanksgiving for and in honor of the lives of Ms. Clark's parents, Natalie and Lansing Lee, Jr. The recital by the Chenaults was a Celebration of Life Memorial Organ Duet Concert honoring the Lees in their home church. In addition to the premiere, the program included duets by Rutter, Shephard, Briggs, Callahan, and Sousa/Chenault.

Melinda L. Clark is organist and choirmaster of North Avenue Presby-

terian Church, Atlanta. The Chenaults have just completed 35 years as organists and choirmasters of All Saints Church, Atlanta. Under the management of Phillip Truckenbrod Concert Artists, the Chenaults specialize in over 40 organ duets commissioned by and written for them. The Chenault Duo records under the Gothic/Loft Label.



**Scott Dettra**

Karen McFarlane Artists, Inc. announces the addition of **Scott Dettra** to its roster of concert organists beginning January 2011. Scott Dettra is organist and associate director of music at Washington National Cathedral, where he serves as principal organist and assists with the direction of the cathedral choirs. In addition to his work at Washington National Cathedral, Dettra is also keyboard artist of the Washington Bach Consort and organist of The Crossing, Philadelphia's new music choir.

A native of Wilmington, Delaware, Scott Dettra holds two degrees from Westminster Choir College and has also studied jazz piano at Manhattan School of Music. He has previously held positions at St. Paul's Parish, K Street in Washington; St. Mark's Church, Philadelphia; and Trinity Church, Princeton. In addition, he was accompanist of the American Boychoir for several years. His principal organ teachers have been Joan Lippincott, Dennis Keene, and Lee Dettra, his father.

Recent and upcoming performances include appearances at Grace Cathedral, San Francisco; the Cadet Chapel, West Point, New York; Ocean Grove Auditorium, New Jersey; Methuen Memorial Music Hall, Massachusetts; Princeton University Chapel; the Church of the Advent, Boston; the Spreckels Organ Pavilion, San Diego; and St. Thomas Church, New York. Additionally, Dettra has performed at national conventions of the American Guild of Organists and the Association of Anglican Musicians. At the 2010 AGO national convention, he was organist for the opening convocation, a Bach Vespers service, and was featured as soloist in Samuel Barber's *Toccata Festiva* with the National Gallery Orchestra.

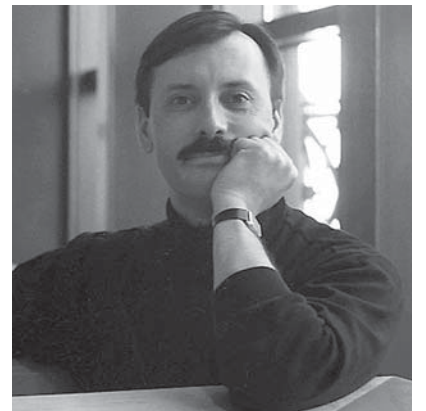
Scott Dettra has two CD recordings available: a new recording on the Loft label, *Majestus*, featuring large-scale organ favorites performed on the Great Organ of Washington National Cathedral, and *Tongues of Fire*, a recording of French music performed on the 325-rank organ of the Cadet Chapel at West Point on the Pro Organo label. For booking information please contact Karen McFarlane Artists, <[www.concertorganists.com](http://www.concertorganists.com)>.

In October and November the international ensemble **Due Solisti**, Czech flutist **Zofie Vokálková** and American organist **Kathleen Scheide**, performed *Dux femina facta*, a five-concert tour of the Northeast featuring music by women composers from the 17th to the 21st centuries. In New York City only, the duo was joined by mezzo-soprano and Czech television personality **Martina Kociánová**, and Diamonds International sponsored an exhibit (worn by the artists) of the jewelry of Blanka Matragi, designer to the royal families of the Persian Gulf. Composers represented include Sylvie Bodorova, Rolande Falcinelli, He-



**Due Solisti**

lene Hoffmann, Elisabeth Jacquet de la Guerre, as well as Pamela Decker and Lynn Job, who have recently written for Due Solisti. Due Solisti is represented in North America by Phillip Truckenbrod Concert Artists.



**Frank Ferko**

For the first time ever, *The Complete Hildegard Motets*—all 15 of **Frank Ferko's** motets, based on texts by Hildegard von Bingen and composed over a span of nearly twenty years—were performed together in a single program, by the award-winning Seattle-based ensemble, The Esoterics, conducted by Eric Banks, four times in December: December 4 at Christ Episcopal Church, Tacoma; December 5 at St. Barnabas Episcopal Church, Bainbridge Island; December 11 at St. Thomas Episcopal Church, Medina; and December 12 at Holy Rosary Catholic Church, West Seattle.

Ferko's motets, composed between 1993 and 2010, set texts by the 12th-century mystic Hildegard von Bingen. The texts of Ferko's motets come from Hildegard's *Symphonium celestium revelationum*, and in his realization of Hildegard's visionary texts, Ferko employs organ-like textures and harmonies that invoke the music of Messiaen and Poulenc. In Ferko's motets, lavish harmonies are placed in direct contrast with acerbic phrases of Medieval counterpoint. For information: <[www.frankferko.com](http://www.frankferko.com)>.



**Crawford Gates and Marsha Foxgrover**

**Marsha Foxgrover** performed *The Timpanogos Suite for Organ* by **Crawford Gates** at the Mormon Tabernacle in Salt Lake City on September 10, 2010. Pictured are the performer and the composer following the concert, which also included *Pageant* by Sowerby on the historic Skinner organ. The *Timpanogos Suite* is in three movements: "Gale," "Summit," and "Monolith." The program

Now booking 2011!  
Recitals & Masterclasses

**Wilma  
JENSEN**

*Legendary*

RESERVE NOW! Contact [WilmaJensen@comcast.net](mailto:WilmaJensen@comcast.net)

LAVISH APPOINTMENTS ~ EXCEPTIONAL TONALITY ~ ARTISTIC INTEGRITY

# Allen Elite™ OPUS VI

## FALLS CHURCH PRESBYTERIAN CHURCH, FALLS CHURCH, VIRGINIA

Allen Elite Opus VI is a four-manual digital instrument of 82 stops with a 48-channel audio system and separate Antiphonal Division. The massive audio system integrated into the building's architecture results in an organ of astonishing clarity and dimension of sound. The English tonal design is adapted for a contemporary American church setting. Its broad and majestic sound, solid foundation tone and ability to fill the building without being harsh or overwhelming testifies to the organ building expertise of Allen Organ Company. Elite Opus VI replaced a three-manual, 42 rank pipe organ.

The Inaugural Recital on Elite™ Opus VI featured Jeremy Filsell, Artist-in-Residence at the Washington National Cathedral. This was the first of a series of concerts presenting Falls Church Presbyterian's own Neil Weston, David Lang, Giles Brightwell, Aram Basmadjian, and the Falls Church Presbyterian's Chancel Choir combined with Opus VI.



## ALLEN ELITE™

### *The Gold Standard of Organ Building*

The Elite program places the resources and expertise of the world's premier organ builder at the disposal of the world's finest organ designers. Each Elite organ is the embodiment of well-articulated musical ideals. Every console is a numbered Opus.

**Allen** organs® [www.allenorgan.com](http://www.allenorgan.com)

Allen Organ Company LLC, 150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036  
Phone: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com

included a PowerPoint presentation, showing manuscript opening pages of each movement in tandem with photos of Mt. Timpanogos, a mountain in the Wasatch range of the Rockies. Marsha Foxgrover is artist-in-residence at Aurora University in Illinois, organist of the Wheaton Bible Church in West Chicago and the Batavia Covenant Church, and serves on the music faculties of Rockford College and College of DuPage.

Crawford Gates, currently residing in Salt Lake City, is a composer of orchestral and chamber works. July 2010 saw the performance of his newly commissioned work for the Oconomowoc Chamber Orchestra, Wisconsin.



**Stephen Hamilton and Eric Hicks**

First Baptist Church in Bristol, Virginia, celebrated the 25th anniversary of the installation of their Möller pipe organ with a concert by **Stephen Hamilton**, minister of music at the Church of the Holy Trinity (Episcopal) in New York City, on October 28. The program included music by Alain, Bach, Dupré, Franck, Ginastera, and Messiaen. Shown in the photograph with Dr. Hamilton, left, is Eric Hicks, director of music and organist at the church.



**Kenneth Hart**

**Kenneth Hart**, ChM, DMA, has retired from his position as senior choir director at the Episcopal Church of the Good Shepherd in Dallas, Texas. As part of the farewell activities at the morning Mass on August 29, 2010, Hart was appointed artist-in-residence to the church.

In 2005 Hart was appointed professor emeritus of sacred music at Southern Methodist University when he retired from his position as director of the graduate program in sacred music, one he held for 18 years. He was educated at Grinnell College (Iowa), Union Theological Seminary (NYC), and the University of Cincinnati. He has conducted and played recitals in many states and in Europe and New Zealand, and held university positions in Kentucky, Nebraska, Kansas, and Texas. Active in the AGO, he is currently North Texas district convener. He has served on national committees, especially the seminary-denominations committee, and as sub-dean and/or dean of chapters in Lincoln, Nebraska; Topeka, Kansas; and Dallas, Texas. He and his wife Ellen Armitage Hart, AAGO, FTCL, will remain in Dallas and continue to substitute for organist-choirmaster positions in the Dallas-Ft. Worth area.

**Mark King**, minister of music, and the choir of St. John's Episcopal Church, Hagerstown, Maryland, presented Evening at the Cathedral Church of St. John the Divine, New York City, on June 27 as part of the cathedral's Distinguished Visiting Choir Series. The choir was assisted at the organ by Bruce Neswick, director of music at St. John the Divine. Choral repertoire included works by Eleanor Daley (*O Come, Let Us Sing Unto the Lord*), Adrian Batten (*Let My Complaint Come Before Thee, O Lord*), Harrison Oxley (*Preces and Responses*), Thomas Attwood (chant for the Psalm), along with Charles Wood's *Evening Canticles in E-flat Major*, No. II.



**Christophe Mantoux**

After a successful tour to the United States in 2010, French organist **Christophe Mantoux** will make another tour to the U.S. in early 2012, again under the management of Penny Lorenz Artist Management. Mantoux, winner of the Grand Prix de Chartres, Professor of Organ at the Conservatoire National de Région in Strasbourg, and Titular Organist at Saint-Séverin church in Paris, has tentatively set his dates for February 25 to March 12, 2012. For further information please contact Penny Lorenz at 425/745-1316 or <penny@organists.net>.

**The Murray/Lohuis Duo** has recorded the sixth volume in their series of CDs on the Raven label of repertoire for violin and organ, most of it original



**The Murray/Lohuis Duo**

compositions for the instrumental combination. *An International Collection* presents nine works for violin and organ by composers of the 19th, 20th, and 21st centuries. The CD (Raven OAR-923) became available from <www.RavenCD.com> and the Organ Historical Society in late September.

Organist Ardyth Lohuis and violinist Robert Murray, both of Richmond, Virginia, specialize in the rarely heard international repertoire for violin and organ. The duo has premiered works by American composers and also given the American premieres of a number of works by Russian, Polish, Baltic, and East European composers.

Composers represented on the new release include Juhan Aavik of Estonia, Ottorino Respighi of Italy, Cor Kint of the Netherlands, E. I. Bagdasaryan of Armenia, Gustav Hägg of Sweden, Günther Raphael of Germany, Derek Healey of England, Victor Herbert of Ireland, Germany, and the United States, and U.S. composers Wilbur Held and Stephen Foster.

The organs used are the 1951/1968 Aeolian-Skinner at St. Stephen's Episcopal Church, Richmond, and 1954 Austin/1991 Guzowski & Steppe at Reveille United Methodist Church, Richmond. Robert Murray plays a violin built in 1729 by Carlo Bergonzi of Cremona, Italy.

The work by Wilbur Held, "That Lonesome Valley," was commissioned from the American Guild of Organists Region V convention committee and was premiered with flute and organ in June 2007 in Columbus, Ohio. Dr. Murray worked with Dr. Held to create the violin version recorded here.

On September 11, 2010, **Robert Parkins**, Professor of Music and University Organist at Duke University, presented a masterclass in Bates Recital Hall at the Butler School of Music on the campus of the University of Texas at Austin. Dr. Parkins lectured on Iberian organ music of the seventeenth century, discussing ornamentation, rhythmic inflection in early Spanish keyboard music, early Spanish keyboard tablature, seventeenth-century



**Robert Parkins**

Spanish organ specifications, and modern editions of early Iberian keyboard music. Members of the organ studio at the Butler School of Music were in attendance. During the following afternoon of September 12, Parkins performed a recital on the Visser-Rowland organ in Bates Recital Hall, featuring anonymous early Iberian works along with compositions by Cabezon, Correa, Conceição, Bach, Karg-Elert, Brahms, and Locklair.

**Almut Rößler** performed an organ recital at the Church of the Transfiguration in Manhattan on October 29, 2010. The program included works spanning three centuries by Schlick, Buxtehude, Bach, Schumann, Messiaen, and Jürg Baur. Rößler studied organ with Konrad Voppel (student of Straube), Michael Schneider (student of Straube and Dupré), and Gaston Litaize (Dupré). Later she continued her studies with Olivier Messiaen and performed his entire organ works, including the European first performance of the *Méditations sur le Mystère de la Saint-Trinité* in Düsseldorf and the world premiere of the *Livre du Saint Sacrement* in Detroit, Michigan.

During her 30-year tenure (1967-1997) at the Johanneskirche Düsseldorf with its Beckerath organ, Rößler devoted herself to the music of Bach. An additional interest was the music of Messiaen and other organ compositions of the 20th century, many of which were dedicated to her.

In the Bach year, 2000, she performed the Eighteen Chorales numerous times, after having studied these works for decades and recorded them in the Thomaskirche, Leipzig in 2003. Rößler has been a lecturer at the Landeskirchenmusikschule Düsseldorf since 1959 and Professor for Organ at the Robert-Schumann-Conservatory Düsseldorf since 1977. She has received many awards for her work, among others the "Organist of the Year 1986" from the University of Michigan and the "Bundesverdienstkreuz 1. Klasse" (1994) from the German government.



**Andrew Peters at DePauw University**

**Andrew Peters** performed works by Bach/Vivaldi, Mader, Decker, and others on October 14 in Kresge Auditorium at DePauw University in Greencastle, Indiana. The following day, DePauw organ

students of Carla Edwards performed works of J. S. Bach in a masterclass conducted by Peters. The student performers were Michael Conley, James Richardson, and William Scharfenberger.

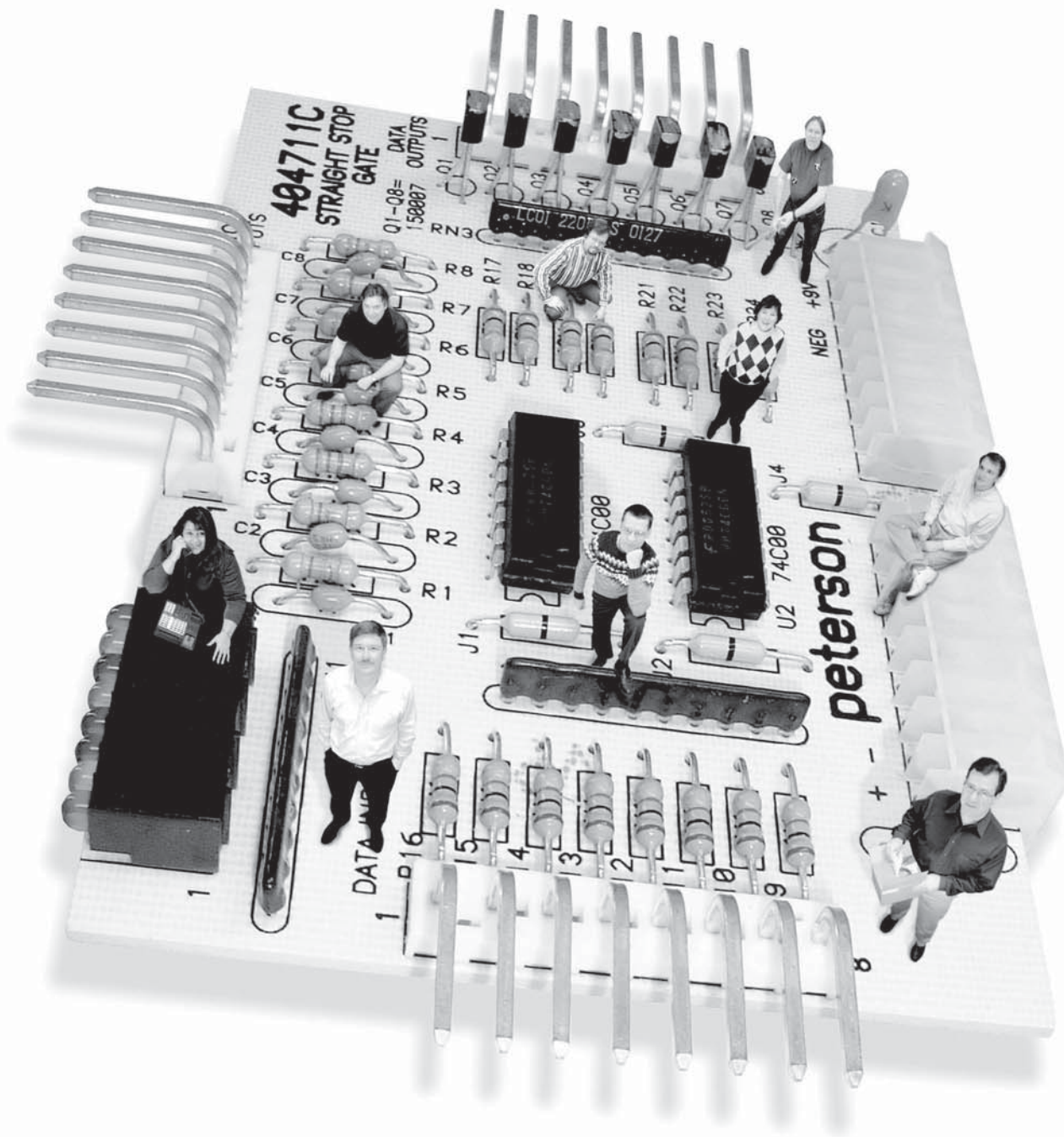
**Elsener**  
Organ Works, Inc.

*Dedicated to the creation and preservation of the world's finest instrument.*

**Elsener Organ Works, Inc.**  
120 East Jefryn Blvd, Deer Park, NY 11729  
Tel: (631) 254-2744 - Fax: (631) 254-8723  
[www.ElsenerOrganWorks.com](http://www.ElsenerOrganWorks.com)



# That "Little Something Extra" With Every Purchase



Every product from Peterson comes standard with extra-value features such as unmatched customer service and a track record of innovation spanning 55 years.

Our people make the difference!

**peterson**  
ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA  
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com  
www.PetersonEMP.com

## Nunc Dimittis



Wallace M. Dunn

**Wallace M. Dunn**, age 85, died on November 3, 2010. He served as organist at First Presbyterian Church in Wichita for 40 years (1966–2006). He earned both bachelor and master of music degrees from the American Conservatory of Music of Chicago, and a doctor of musical arts degree with honors from the University of Southern California, where he held membership in the Pi Kappa Lambda honorary music fraternity. Dr. Dunn studied organ with Frank VanDusen, Edward Eigenschenk, Mildred Andrews, and Irene Robertson. He was a winner of the Society of American Musicians National Organ Playing Competition in 1951, and was chosen by Leo Sowerby to appear as a featured organ soloist with an ensemble from the Chicago Symphony Orchestra at St. James' Cathedral in a program sponsored by the Chicago AGO chapter.

Wallace Dunn served on the faculties of the University of Wichita (Wichita State), the University of Texas, Tabor College (Kansas), and Friends University (Wichita). He served twice as dean of the Wichita AGO chapter. First Presbyterian Church, Wichita, Kansas, honored him with the title of Organist Emeritus, and named the new sanctuary organ as the Dr. Wallace M. Dunn Sanctuary Organ.

**Frank Cedric Smith** died October 12, 2010 in North Eastham, Massachusetts. Born in Brooklyn, Smith became a choirboy at the age of eight and sang in some of the leading New York-area choirs; he also sang with the Bretton Woods Boychoir in New Hampshire, later becoming its accompanist and assistant conductor. Following his return from army duty in World War II, Smith studied with Norman Coke-Jephcott and Alec Wyton at the Cathedral of St. John the Divine in New York City. He served as organist and choirmaster at Grace Episcopal Church in Newark for 14 years, and at Grace Church in New York City for 32; there he developed a

boy choir and founded a community chorus. Smith served the New York City AGO chapter as dean and treasurer, and holds the AGO's Choirmaster certificate; he was also a life member of the Association of Anglican Musicians. Frank Cedric Smith is survived by his wife of fifty-two years (and musical partner), Dilys; sons Derek (wife Lynne), Geoffrey (wife Jayme, children Bennette and Emily), brother David (wife Eve), and many nieces and nephews.

## Here & There

**GIA Publications, Inc.** has announced the establishment of a new advisory board to help guide the company's future publishing decisions. The advisory board will be chaired by Thomas Stehle, currently pastoral associate for liturgy and director of music ministries at the Cathedral of St. Matthew the Apostle in Washington, D.C. He is also vice chair of the board of the National Association of Pastoral Musicians (NPM). Other members of the advisory board have not yet been named.

Working together with vice president for church music David Anderson, the advisory board will serve as a think tank for future initiatives and will also help serve as eyes and ears for GIA in identifying trends and needs of church musicians throughout the United States.

Thomas Stehle's role as chair of the advisory board is part-time. He will continue in his role at St. Matthew's Cathedral and in various teaching positions in the Washington area.

**Wayne Leupold Editions** has announced new releases: Samuel Adler, *The Complete Works for Solo Organ*, Volume 3 (WL600197, \$50); Volume 4 (WL600238, \$50); J. S. Bach, *The Complete Organ Works* (consulting editor: Christoph Wolff; general editor: George B. Stauffer; performance issues editor: Quentin Faulkner; in-house and associate editor: Eleanor McCrickard), Volume 8, *Clavier-Übung III* (WL500019, \$58);

Chelsea Chen, *Taiwanese Suite* (WL600246, \$12.50); Carson Cooman, *The Organ Music of Carson Cooman*, Volume VI (WL600248, \$20); Pamela Decker, *On This Day, Earth Shall Ring* (WL610005, \$21.25); *La Pantera* (WL710008, \$29); *Tango Toccata on a Theme by Melchior Vulpius* (WL710009, \$21); Robin Dinda, *Kiya Pup Strut* (WL700048, \$9); João Wilson Faustini, *Brazilian Organ Music*, Volume III (WL600249, \$16.50);

Calvin Hampton, *In Praise of Humanity* (WL700002, \$21); Dennis Janzer, *Psalm 92, Flourish Like the Palm Tree* (WL700050, \$11.25); Bálint Karosi, *The Organ Music of Bálint Karosi*, Volume 1 (WL600261, \$24); Wayne Leupold, editor, *First Organ Book*, 3rd edition, revised and enlarged (WL600053, \$38); Austin C. Lovelace, *The Church Year*, Volume 2 (WL600118, \$17), Volume 3 (WL600119, \$20.50); Margaret Sandresky, *The Organ Music of Margaret*

*Vardell Sandresky*, Volume VIII (Moravian Music) (WL600242, \$29.50);

Susanne Skyrn, editor, *Anthology of Eighteenth-Century Spanish Keyboard Music* (WL600240, \$49); Larry Visser, *Jacob's Ladder* (WL600198, \$12.50); Scott Joplin, *Ragtime Pipes, Music of Scott Joplin*, transcribed by Gregory Eaton (WL600209, \$30); Maurice Ravel, *Pavane pour une infante défunte*, transcribed by Dennis Janzer (WL600263, \$9); Gioachino Rossini, *The Barber of Seville* [Overture], transcribed by Ekaterina Melnikova (WL700005, \$12.50);

Gioachino Rossini, *The Barber of Seville* [Overture], transcribed for two organists at one organ by Robin Dinda (WL700049, \$21); John Core, *Within the Maddening Maze* (WL800040, \$15); John A. Dalles, *We Turn to God* (WL800037, \$15.00); Jonathan B. Hall, *Calvin Hampton, A Musician without Borders* (WL800021, \$40); Rachel Laurin, *Fantasia for Organ and Harp*, op. 52 (WL600253, \$49.50). For information: 800/765-3196; <www.wayneleupold.com>.

**Johannus** has installed a hybrid combination digital and pipe instrument at St. Thomas Episcopal Church, Denver, Colorado. The heart of the instrument is

a new Rembrandt-497 four-manual console with custom finish. By using a standard console and adding a few additional drawknobs, Johannus was able to cost-effectively customize the Rembrandt to the new specifications. This also made available a complete stoplist of digital pipe samples that allowed the addition of Choir and Solo divisions, along with several missing stops needed to complete the pipe ranks in the Pedal, Great, and Swell divisions.

There are 37 ranks of pipes, including a Bombarde. Pipework and new windchests were handled by Chris Harris of Harris Organ Works. Pipe tonal finishing was by Dan Abrahamson of Reuter (retired). The final voicing of the Johannus digital pipe samples was done by Dan Bashor of Church Organ Works LLC, using the Johannus INTONAT® voicing software.

The pipework is of a more Romantic flavor, so the Johannus Romantic sample palette was used. The Rembrandt-497 also has Baroque and Symphonic tonal palettes that the organist may select by pressing a button. In that case, the instrument is used with only the digital pipe samples, giving the organist three distinct instruments. For information: <www.johannus.com>.



Rev. Laurie Kidd at the piano and Nora Christensen, principal organist, at the console of the Nordlie organ, First United Methodist Church, Sioux Falls



Back row from left: Eric Grane, John F. Nordlie, Rev. Laurie Kidd, Rev. Richard Collman; front row from left: David Beyer, Nora Christensen, Marilyn Schempp

**The 1990 J.F. Nordlie organ** at First United Methodist, Sioux Falls, South Dakota, was re-consecrated to the music ministry of the church on Sunday, November 14, 2010. Participants included builders-finishers of the three-manual tracker organ: John Franklin Nordlie, Eric Grane, and David Beyer. Organ performers included organ project chair and music minister, Rev. Richard Collman; organist from delivery until 1996, Marilyn Schempp; FUMC's current organist, 1996 to date, Nora Christensen; and associate organist then and now, Bruce Feistner. Rev.

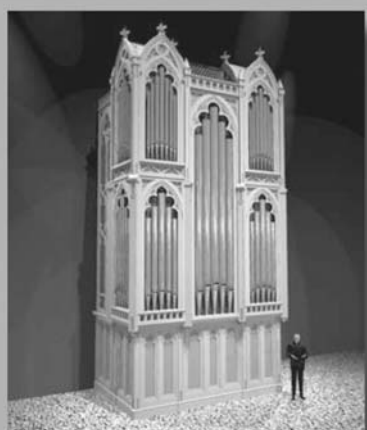
Laurie Kidd, First's current Worship, Music & Fine Arts Pastor, led the choir and was pianist in an organ/piano duet. Attending the concert was lead finish voicer A. Eugene Doult, of Watertown, South Dakota, now 94 yrs old.

Gracing festival anniversary morning services and the afternoon concert program were Les Cloches (senior bell choir), the Chancel Choir, plus brass quartet and tympani. Pastors Bill Bates and Dick Boyd led the assembly in prayers at the concert and a litany of re-consecration during Sunday morning services. For information: <www.jfnordlie.com>.

## A.E. Schlueter Pipe Organ Company

We are pleased to unveil the design for the new II-manual, 38-rank organ for St. Mary's Catholic Church in Evansville, Indiana, which is scheduled to begin installation in the late Fall of 2010.

Conceptual drawing at right.



Our pipe organ builders are ready to consult with you regarding new instruments, rebuilding, restoration, additions, voicing, or service. How can we help express your dreams and turn them into reality?

P O Box 838, Lithonia Ga. 30058 | 800-836-2726 | www.pipe-organ.com



# Vivaldi

## The inspiring revolutionary

The introduction of the Johannus Vivaldi inaugurates a new era in home organ concept. The Vivaldi is incredibly inspiring and combines revolutionary technique with a breathtaking sound. We undergo the experience ourselves, time and time again. This organ delights us because of its enormous richness.

For more information please visit our website.

STARTING AT  
\$13,995



Vivaldi 27

# PETIT LIED

TRÈS FACILE

pour Clavecin (ou piano)

HENRI MULET

Lento.

Copyright by H. MULET 1910  
 Propriété de l'Auteur En vente à Paris:  
 Au dépôt central de la Société Coopérative des Compositeurs de Musique S.C.C.M. Tous droits de réimpression, reproduction et  
 arrangements réservés (1910).

M. Kiehl, Grav.

S.C.C.M.

PARIS, IMP. BIGEARD, 55 Rue Bichat.

## Harpichord News

by Larry Palmer

### The Harpsichord Repertoire in the 20th Century: Petit Lied by Henri Mulet

As detailed in THE DIAPASON for August 2010, a most observant reader, Thomas Annand of Ottawa, brought the existence of a short piece for harpsichord by French composer Henri Mulet to my attention. I had not been aware, previously, of these two pages published in 1910 “for harpsichord (or piano),” but a check of listings in Grove Music Online, a query to Rollin Smith, a referral

to Stephen Best (whose organ arrangement of *Petit Lied* graced the last page of *The American Organist* for August 2010), and Best’s subsequent scan of the original harpsichord score have made it possible for us to share this addition to the early 20th-century harpsichord repertoire with our readers.

Thanks to all who asked the questions and provided the answers. Now all of us in the harpsichord community may enjoy Mulet’s “Little Song” as this lovely “noel” attains its 100th birthday!

## On Teaching

by Gavin Black

### Boëllmann Suite Gothique, Part 4: Prière à Notre-Dame

Last month I wrote of the *Menuet Gothique* as an especially tuneful piece, one that I often find myself whistling or humming as I walk along. The next movement of the *Suite Gothique*—*Prière à Notre-Dame*—is also one in which the treble melody is a large part of the artistic effect of the piece. However, the mood of the piece is as different as can be, and the implications of the shape and nature of the treble melody for the act of learning the piece are also largely different.

#### Texture

In the *Menuet*, the treble melody should be practiced all by itself, as a single line, and then accompanied just by the bass line. This is both because of the essential tuneful nature of that melody, and because all of the other notes—the inner voices, so to speak, though they are not by and large organized as voices—serve primarily to reinforce the harmonies and rhythms of the melody. This approach to practicing the *Menuet* strikes me as being the equivalent for this piece of practicing the separate voices and pairs of voices of a fugue or other contrapuntal piece.

Looking at the texture of the *Prière*, it strikes me that the essential element is *the whole texture itself*. That is, the treble melody seems to float on the bed of the pedal and inner-voice chords in a way that is essential to the nature and effect of that melody. This is of course a subjective analysis. Perhaps it is supported by the somewhat odd fact that the composer has emphatically not “solo’d out” the melody. For almost all of the piece, both hands are meant to be on the same keyboard, sometimes the *Récit*, sometimes the *Grand Orgue*. And this is in spite of the fact that as early the first measure the treble line encroaches upon a note being held by the inner voices, forcing at least a brief departure from the legato with which that inner

voice would otherwise be played. (Only near the end of the movement, when Boëllmann has the treble melody briefly swoop down low and then continue to cross the [fairly high] left-hand chords, does he ask that the two hands play on separate keyboards.) If I am right about this, or more meaningfully, if any other player, teacher, or student also wants to see it this way, that would suggest that practicing separate components—right hand, left hand, pedal—while almost certainly still a good idea and indeed still quite important, would serve primarily a *technical* rather than a *musical* function.

(A practical consequence of this idea: when practicing separate voices or one melody for the purpose of learning it musically, it is normal to use a fingering that is specifically *not* the fingering that will be used in learning the notes. When practicing separate components for technical reasons it is crucial to use the fingering that *will* be used in learning the notes.)

In the *Menuet*, the rather jaunty melody is presented as the upper line of a series of chords in the right hand, marked *non legato*. The notion of practicing the top line of notes, the melody, all by itself comes from the desire to allow the ear to engage with that melody as easily as possible. The nature of the melody and the *non legato* instruction from the composer then allow the fingering and execution of the melody and its chords to be performed in a technically very natural way. Each chord can be given whatever fingering feels most comfortable to the player, based primarily on hand position, and the transition from one such comfortable position to the next can be practiced. The situation with the *Prière* is almost exactly the opposite of all of this. The treble melody is a single line, not the upper note of a series of chords. In 45 out of the 55 measures of the piece, the upper line can be played all by itself in the right hand while the left hand takes care of the other manual notes. This is not always necessarily the

**RONALD CAMERON BISHOP**  
 Consultant  
 Pipe Organs  
 Digital Enhancements  
 All-digital Instruments  
 8608 RTE 20, Westfield, NY 14787-9728  
 Tel 716/326-6500 Fax 716/326-6595

**Example 1**

best fingering by any means, though it often is. This line is clearly meant to be played *legato*. There is no overall articulation instruction at the beginning of this movement, however the melody exists under long slurs—some one measure, some two, a few slightly longer. This movement, marked *Très lent* at the beginning and *Animato* later, has no metronome marking, whereas all three of the other movements do. While pieces with metronome markings are certainly not meant to be played “metronomically,” and pieces without them certainly do not have to be played very freely, this state of affairs at least suggests the possibility that the composer meant for this piece to be freer or more fluid rhythmically than the other movements.

Meanwhile, whereas the pedal line in the *Menuet* is quite active and, just as a matter of note-learning, rather challenging, the pedal line in the *Prière* is slow-moving throughout and simple. Its note patterns could be learned by someone who had started pedal-playing that month, perhaps that week. (Furthermore, 49 of the 72 notes of the pedal line are on raised keys, which helps! In the *Menuet* it is eleven notes out of 165.) However, the *non legato* of the pedal line in the *Menuet* allows the player to address each note with the most comfortable (part of a) foot and, by and large, simply move from one note to the next. The *legato* of the *Prière* requires a different kind of planning and practicing.

**Hand and fingering choices**

So, what do any of these observations tell us about mapping out, practicing, and learning the piece? First of all, except in those few measures where the composer has done this for us—mm. 36–42 and the last two measures—the first task in the manual part is to work out which hand will play which notes. This is always the case, of course, unless the piece has been set up by the composer to be on two manuals. The first consideration is always this: what distribution between the hands makes it easiest and therefore most reliable for the fingers to get to the notes? In this piece, this should be supplemented by an awareness of the need to make the melody *legato* as indicated by the slurs, or, to put it perhaps more accurately, by an awareness of the implications of handing choices for the legato of all of the lines.

The beginning of the piece already provides opportunities to think about hand choices and other aspects of technical planning, as well as interpretation (Example 1). In the first measure, the dotted half-note E-flat on the fourth beat can be reached by either hand. Any player, but especially one with small hands, might want to take that note in the right hand. (Playing the entire chord in the left hand could create tension in the outer part of the left hand.) That would, however, make it harder, or more involved, to make the transition from the third to the fourth beats in the treble voice completely *legato*.

Here are some possible fingerings for that moment in the piece (Examples 2, 3, 4, 5), and there are many others. (In this and other fingering examples I have omitted the slurs and other markings to make more room for the fingering numbers.)

In mm. 5–6, the notes that are printed

**Example 2**

**Example 3**

**Example 4**

**Example 5**

**Example 6**

as the lower of two voices in the upper staff can be played by either hand. Of course those eight notes do not all have to be played by the same hand. Here is one way to divide the notes between the hands (Example 6).

There are, as usual, several other ways to do it. This one in particular is designed in part to minimize the extent to which the thumbs play black notes, and in part to feel comfortable. Of course, in general it is a good idea to keep the thumbs off of black notes, as I have discussed in other columns. However, in a piece written in a key with four flats, of course it will not be possible to accomplish this completely. It is also not necessary to be absolute about it, especially when all of the notes in one hand at a given moment are on black

Concert hall instrument: C.B. Fisk, 3 manuals, 35 stops  
Practice instruments: Fisk, Holtkamp, Walker  
Local community instruments: E.M. Skinner, Fisk-Schreiner, Flentrop, Tannenberg, Grooms & Payne, Austin

**Timothy Olsen**, kenan professor of organ [olsent@unca.edu](mailto:olsent@unca.edu)



We create futures.

C.B. Fisk, Op.75

- Master Classes with internationally-renowned guest artists
- Partnership with Salem College including regular master classes with Barbara Lister-Sink
- Courses in sacred music, improvisation, organ history and literature, and organ pedagogy
- Generous scholarships and graduate teaching assistantships

Wade Weast, dean

**2011 on campus auditions:** \*Merit scholarship consideration

Jan. 14, 2011*	Feb. 4, 2011*	Feb. 25, 2011*
April 8, 2011	May 6, 2011	

- Professional Artist Certificate
- Master of Music
- Bachelor of Music
- College Arts Diploma
- High School Diploma

The University of North Carolina School of the Arts is an equal opportunity campus of the UNC system.



UNIVERSITY OF NORTH CAROLINA  
**SCHOOL of the ARTS**

Dance | Design & Production | Drama | Filmmaking | **Music**

1533 S. Main Street Winston-Salem, NC 27127-2188  
336-770-3290 [admissions@unca.edu](mailto:admissions@unca.edu) [www.unca.edu](http://www.unca.edu)

keys, as in the left hand in m. 1 above. Students should try several possibilities, especially in spots where the notes are all close enough on the keyboard that many of them could go into either hand, and make choices.

#### Interpretive/technical points

There are two interesting interpretive/technical points that arise in the opening measures. In m. 1 at the sixth quarter-note, the treble melody plays a note that is being held by an inner voice, probably in the left hand. There is one simple basic answer to what to do here: release the dotted half-note and play the quarter-note in the treble melody. It is fairly clear that the playing of this treble note is more important than the holding of the last quarter-note's worth or so of the longer note. Of course this is not a rigorous, scientific truth. Some players might feel that holding the long note is more important, here, or, more likely, in various other places in the repertoire where this type of conflict arises. A student can certainly try it both ways: the holding of the long note, combined with the correct timing of the release of the treble A-flat might give an illusion that a new E-flat is being played at that moment. This illusion might or might not be convincing.

If the player is going to choose to release the E-flat and play it again on the sixth quarter-note, then it is important to do it the right way. To start with, it is only the inner voice E-flat that must be released early. It is surprisingly easy to borrow this release for the other voice that is involved: that is to release, in this case, the treble A-flat early, with the inner voice E-flat. This creates a discontinuity that is unnecessary and that is probably responsible for giving the whole phenomenon of voices bumping into each other like this a bad name! In fact, if the dotted half-note E-flat is released appropriately early, then the treble line can be played exactly as if it were the only thing being played, with whatever articulation and timing that implies. It is also important

that the note be released as lightly and gently as possible. After all, the real goal is to release it without the listener even knowing that it is gone. It is better to release a note in this situation a little bit earlier than absolutely necessary than to release it abruptly. If the note being released draws attention to itself by snapping off, then the other voice will not sound *cantabile* or *legato*, no matter how it itself is played. It is important that the held note and the newly played E-flat be played with different fingers. This is of course accomplished automatically if they are in different hands.

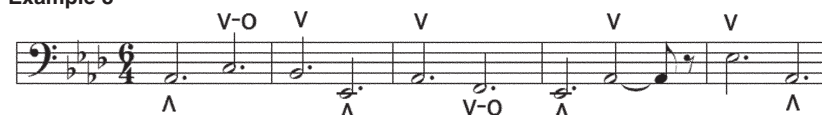
Then in m. 2, moving from the third quarter-note beat to the fourth, the inner voice takes over a note—D-flat—that has just been played by the treble melody. In this case, in order actually to play the inner voice D-flat, it is necessary to release the treble note early, breaking the *legato* of the upper voice. Again, the way that this is done can affect how disruptive it is: if different fingers are used, and the release of the treble eighth-note is made lightly and gently, then the interruption of the *legato* will be minimal, perhaps not really noticeable to a listener. There are also a couple of other possibilities. The treble eighth-note could be tied to the (no longer really) new dotted half-note D-flat. Or the three-note left-hand chord can be arpeggiated, thereby delaying the upper note of that chord and removing the conflict between that note and the upper voice. In general we do not necessarily think of arpeggiating chords or staggering notes on the organ, except as instructed to do so by the composer. However, the aesthetic of this movement suggests to me that this could be appropriate not only at this spot, where it also helps to solve a specific problem, but also elsewhere, where it might support a gentle flowing feeling in the piece. Of course this is quite a subjective interpretive choice, but something that a student can ponder.

This kind of analysis of the effect of hand and fingering decisions on the interpretive impact of the performance of

#### Example 7



#### Example 8



the piece can be carried out throughout the *Prière*. This movement reveals itself to be perhaps the most complicated of the four movements of the *Suite* in this respect, and the one requiring the most meticulous work; though, because it is a fairly slow movement and because the pedal line is not virtuosic, it is probably not the most difficult in performance for most players.

#### Example 9



#### Example 10



#### Pedal line

The pedal line is, as I mentioned above, slow-moving and fairly simple. There are, as always, various possibilities for pedaling. A basic pedaling for the beginning might look like that shown in Example 7. It should be noted that Böellmann in this piece only asks for the use of the swell pedal at times when the pedal part is on low sustained notes, as in m. 8 or m. 11, or during rests. In the above example, the main thing that could be different is the use of some same-foot substitutions for students who would rather strike notes initially with the toe (Example 8).

I myself would probably do the first of these substitutions but not the second. There are also places in the piece—mm. 6–8, mm. 25–29—where both-foot substitution is necessary to preserve complete legato. In this passage (Example 9), the student can listen to the difference between the strict legato created with the help of the indicated substitution and the slight articulation that would result from this pedaling (Example 10).

#### Practicing

As always, the practicing of separate components is crucial to the learning of the piece. After hand assignments, fingering, and pedaling have been worked out, the student should practice pedals, including the choreography of the swell pedal where it is indicated, and separate hands, as much as is needed: that is, until each of those components is absolutely secure. My guess is that with this particular texture, the first step in putting things together should be the two hands together, and that this can be followed by adding the pedals (again, assuming that each of these components is very well learned). That is, I think that practicing each hand separately with pedal is not as important here as it is with some pieces. Of course there is no harm in doing some of it. Everything should be kept slow enough to feel easy. Since the final tempo is not meant to be fast—*très lent*—the process of speeding up to tempo should happen naturally and fairly easily, but should not ever be rushed.

Next month I will return to the Buxtehude *Praeludium in E Major*, looking at some contrapuntal and some non-contrapuntal sections. ■

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

Atlanta  
Chapter,  
AGO



Announces

## The Taylor Organ Competition

Saturday, April 21, 2012

Open to individuals born after June 1, 1989

**1st Prize**  
\$10,000 and  
a solo recital  
in Atlanta

**2nd Prize**  
\$5,000

Application deadline  
October 11, 2011

For complete details including  
repertoire, please see the website.

www.taylororgancompetition.com

**Bunn-Minnick Pipe Organs**  
875 Michigan Avenue  
Columbus, Ohio 43215  
800-292-7934  
www.bunnminnick.com

**CLAYTON ACOUSTICS GROUP**  
2 Wykagyl Road, Carmel, NY 10512  
845-225-7515 mail@claytonacoustics.com  
www.claytonacoustics.com  
ACOUSTICS AND SOUND SYSTEM  
CONSULTING FOR HOUSES OF WORSHIP

**LAUCK PIPE ORGAN CO.**  
92 - 24th Street  
Otsego, Michigan 49078  
Ph: 269/694-4500 Fax: 269/694-4401  
k.reed.com.krr@att.net

**THE GUILD OF CARILLONNEURS IN NORTH AMERICA**  
GCNA.ORG

**David Petty & Associates**  
Organbuilders  
Eugene, OR  
www.davidpettyorgans.com  
davidpettyorgans@msn.com  
(541) 521-7348

**MANDER ORGANS**  
New Mechanical Action Organs  
Exquisite Continuo Organs  
Imaginative Reconstructions  
St. Peter's Square  
London E 2 7AF • England  
[t] 011 44 20 7739 4747  
[f] 011 44 20 7729 4718  
ManderUK@mander-organs.com  
www.mander-organs.com

## In the wind . . .

by John Bishop

### The truth about holes

Almost thirty years ago my wife and I were expecting our first child. I was working for organbuilder John Leek in Oberlin, Ohio, and we were in the midst of building an organ for St. Alban's Episcopal Church in Annandale, Virginia. I was drilling the holes in rackboards—those horizontal boards mounted on windchests that support the pipes about six inches above the toeboards.

It wasn't a large organ, only eleven stops on the manuals, so including the Mixture, there were about 760 holes to drill. That's not quite 14 ranks times 56 notes, but some were in the façade, and some others were tubed off the main chests and mounted on the inside walls of the case.

You determine the sizes of the holes using a jig that is a mock-up of a toeboard-rackboard assembly with holes drilled in the rackboard to match all the appropriate drill sizes. You move each pipe among the holes in the jig until you find the right size, then write the drill size on the rackboard by the mark for the pipe hole. That being finished, I had laid out all the marked rackboards on a table near the drill-press and was going through all the boards with each change of the drill-bit. I start with the smallest holes in the remote chance that I might drill one extra hole of a given size. If you make a mistake, it's easier to drill a hole bigger than smaller!

I suppose I would have been using around 30 different bits for this job, starting with something like 7/32", graduating by 32nds to one inch, by eighths to two inches, and by quarters to three. I guess it took about a day-and-a-half, and all the while I was expecting that call from home. I was sure it wouldn't be on Wednesday. It would have to be Thursday, because that would mean I'd have to cancel choir rehearsal, an ice storm was predicted, and the hospital was an hour away in Cleveland. Sure enough, Michael joined us on Thursday afternoon. A couple days later I went back to finish the rackboards. I have no specific recollection, but I bet there were a few mistakes.

If you'd like to know something about this organ, go to <http://www.stalbansva.org/>, click on "Ministries," then click on "Music." You'll see photos of the organ and its stoplist.

### On with the show

The same number of holes must be drilled in the toeboards, the sliders, and the windchest table in order for the notes to play. That makes about 3,200 holes. But wait, I almost forgot to mention that the toeboards were laminated with interior channeling because the spacing of the slider holes is closer together than that of the pipe holes—so add another 780 holes.

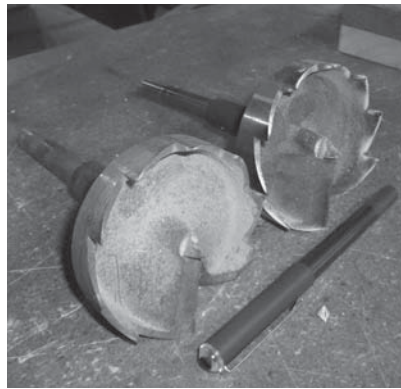
We drill holes in the ends of squares and roller arms to accommodate the tracker action. We drill holes in the keyboards for balance and guide pins. We drill thousands of screw holes to hold the whole thing together. In an electro-pneumatic organ there are rows of holes that serve as pouch wells, pitman wells, housings for primary and secondary valves, and miles of channeling drilled through various windchest components to connect the interior of the pouch wells to the atmosphere, allowing pneumatics to exhaust when actions are activated. Counting on my fingers, I guess that there would be something like 7,000 holes in a ten-stop pitman windchest. Really!

You might say that the art of organbuilding is knowing where to put the holes, and what size each should be.

Drill baby, drill!

### Just a little bit

There are hundreds of drill-bits in any organbuilding workshop. There are multi-spur bits that have center points for drilling larger holes. There are Forstner bits that are guided by the outside edge rather than by a center point, handy if you need to "stretch" a hole by cutting another half-moon. There are twist drills with 60° bevels on the points for drilling smaller holes such as screw holes. These are also used to drill holes in metal. There are countersinks that chamfer a screw hole so the flat head of a flat-head



Big multi-spur bits

screw is flush with the surface of the wood. There are airplane bits, which are twist drills 16 or 18 inches long. I don't know why they're called airplane bits. Drilling holes in airplanes wouldn't require a very long bit.

Any organ shop will sport an impressive rack with rows of bits arranged in order of size. The smallest might be around one-hundredth of an inch, the largest would be something like three inches.

### Twist-and-turn

You need a variety of machines to turn those bits. The workbench workhorse is now the rechargeable drill. I have had a long habit of calling the electric hand drill a "drill-motor" much to the annoy-



Multi-spur at work

ance of at least one of my co-workers. In my mind this distinguishes the machine from the bit. You use a drill-motor to turn a drill-bit. I think that if you just say "drill" you could be referring either to the motor or the bit. Let's be specific. I know I got that habit from someone else, but I don't remember who. Terence, I didn't make it up.

We have electric hand drills with half-inch chucks that can handle the larger

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD

■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ RICHARDS-FOWKES ■ REDMAN ■ QUIMBY ■ PARSONS ■ PASI ■ OTT



Pipe Organs -  
Not  
Snob Appeal,  
but  
Mass Appeal.

Pipe Organs Are for Everyone!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ [www.apoba.com](http://www.apoba.com)  
Associated Pipe Organ Builders of America  
P.O. Box 155 • Chicago Ridge, Illinois 60415

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp

■ CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOULDING & WOOD ■ HENDRICKSON

**tic-tac-toes** <sup>Pro-Model</sup>  
Men's & Women's  
Performance  
Footwear  
For Organists  
MADE IN USA

**Don't Just  
Sound Good.  
Look Good! Feel Good!**



"Tempo"  
#773  
Classic  
Maryjane

All shoes  
manufactured  
in our factory

1 Hamilton Street • PO Box 953  
Gloversville, New York 12078-0953

Call or Write for Free Catalog: 1-800-648-8126  
Visit us at [www.tictactoes.com](http://www.tictactoes.com)



**Drill-press pulleys set on almost highest speed**

multi-spur bits, but there is a lot of torque involved in drilling large holes, and if you are bearing down on the thing with your shoulder to cut through the wood you run the risk of getting whacked in the chin by the handle of the drill motor when the bit gets caught in the wood. It's never actually happened to me but I've read about it! (But notice I said "when," not "if.")

The workshop workhorse is the drill-press. It's a stand-up machine with a motor at eye level that's connected to the arbor with a series of belts. The belts are arranged on stacks of pulleys—you can move the belts to different-sized pulleys to change the speed of the drill. There's a sheet metal hood over the pulleys to protect the worker. We use slower speeds for drilling through metal—the harder the metal, the slower the speed—and if you're drilling through a piece of steel, it's a good idea to have a can of oil with you to lubricate the hole every few seconds. But be careful not to get oil on the surface of any of your wood pieces, as that will foil your attempts to glue pieces of wood together, or to put nice finishes on the wood when the piece is complete.

There's a spoked handle that you turn to drive the drill-bit into the piece of work. There's a table which is normally



**Lots of little bits**

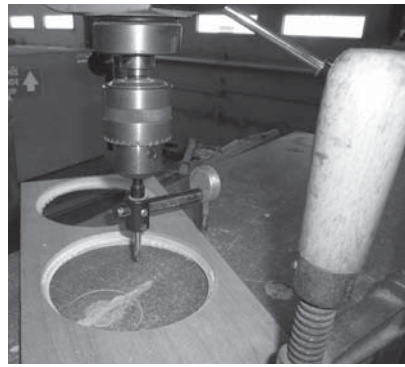
square to the drill-bit, but that can be adjusted if you need to drill a hole at an angle. We stand at the drill press, one hand holding the work firmly against the table, the other working the handle to move the drill-bit into the wood. If you have long hair and you're not careful, you can get it caught in the pulleys and lose a tuft. If you have loose clothing or, God forbid, a necktie, you can get reeled violently into the machine like a big dull catfish being reeled into a boat.

#### Careful of blowout

When you're drilling holes with multi-spur bits, you have to drill from both sides of the wood, or the bit will tear the opposite surface as it goes through the board. It will also tear up the table of the drill-press. So the location of the hole is marked with a smaller bit, say one-eighth, that goes through the board. You drill in a little way with the big bit, then turn the board over and drill from the other side. Doesn't that double the number of holes you're drilling?

#### The saw, the hole-saw, and nothing but the saw

A hole-saw is a specialty tool that's turned by a drill-motor or drill-press. It's a circular saw blade with the teeth pointing downward, something like an aggressive cookie-cutter. There's a smaller twist drill-bit mounted in the middle that guides the center of the hole. They come



**Circle cutter**

in sets graduated by the quarter-inch, nestled inside one another like those Russian *Babushka* dolls. Hole-saws are relatively easy to handle up to six inches in diameter. Bigger than that and they get to be rambunctious. Hole-saws are great for cutting wind holes in reservoirs and windchests. Take a look at this McMaster-Carr page: <<http://www.mcmaster.com/#hole-saw-sets/=9qqoqp>>.

#### Circle cutters

If you need a hole larger than three inches, use a circle cutter (<http://www.mcmaster.com/#adjustable-hole-cutters/=9qqo0f>). It has a twist drill-bit to center the hole, and a cutter mounted on an adjustable arm. You can set these up to cut holes nearly eight inches in diameter. But be sure to set the drill-press on the slowest speed, and use clamps to hold your work piece to the drill-press table. These tools are pretty scary. They can jam in the track they cut, and the holes often burn during drilling. And if you don't tighten the set-screw that fastens the adjustable arm, it can get flung across the shop by the motion of the machine.

#### Oops

What happens if you put a hole in the wrong place? (Never happened to me.) You can glue in a piece of dowel and cut it flush, but the grain will be running in the opposite direction. Better to use a plug-cutter. With this neat tool you can drill into the face of a piece of wood and produce a cross-grained dowel about an inch long. Drill out your mistake with the correct size bit, and glue in your plug. Sand it off and you'll have a hard time finding it again: <<http://www.mcmaster.com/#wood-plug-cutters/=9qqszb>>.

#### The twist

Twist drill bits come in many sizes. I have three basic indexes of twist drill-bits near my drill-press. One goes from one-eighth to one-half an inch, graduated by 64ths. One is an industrial wire-gauge numbered set—the numbers go from 1 (.228", which is a little less than a quarter-inch) to 80 (.0135", which is very tiny!). And the third is "letter-gauge" that goes from A (.234", or .006" larger than the number 1) to Z (.4130", or a little smaller than 7/16").

I have a chart hanging on the wall nearby that shows all three sets graduated by thousands-of-an-inch. If you're going to drill axle holes in action parts you choose the material you're going to use for the axle (let's say it's .0808" phosphorous bronze wire), then choose a drill-bit that's just a little larger. The 3/32" bit is way too big at .0938". The #45 bit is .082" and the #44 bit is .086". Here the choice would be between the #45 and the #44, so I'd drill one of each and try the wire in the hole. But wait! I have one more trick—a set of metric twist drill-bits graduated by tenths-of-a-millimeter. The 2.2-millimeter bit is .0866". That's .0006" larger than the #44 but I bet it's too large. The 2.1-millimeter bit is .0827". That's only .0019" larger than the wire—would be a pretty close fit—probably too tight.

If you'd like a glimpse at what these sets of bits look like, go to <<http://www.mcmaster.com/#catalog/116/2416/=9qq6xs>>. This is page 2416 of the catalogue of McMaster-Carr Industrial Supply Company, an absolute heaven for the serious hardware shopper. The "Combination Set" at the top of the page has the 64ths to 1/2", numbers 1-60, and 1-13mm graduated by half-millimeters—total of 114 bits for \$286.54.

But be reasonable—this is not the perfect Father's Day gift for every home handyman. A simple set that goes from 1/8" to 1/2" graduated by 32nds to 1/4" and 16ths to 1/2" will be plenty, available for about twenty bucks from your Home Depot or Lowe's store. (I prefer the DeWalt sets.)

#### Why the fuss?

You might wonder why I would spend so much energy choosing the right drill-bit, and spending so much money to have at hand an appropriate variety of bits from which to choose. (I bet I have more than \$5,000 worth of drill-bits.)

A pipe organ is a musical instrument. It's a work of art. It's a work of liturgical art. It's a very special creation. But look inside an organ—any type of organ—and you see machinery. You see thousands of parts and pieces all hung together to make a whole. Some organs look downright industrial inside. That defines a conflict. How can a ten-ton pile of industrial equipment be considered artwork?

The answer is simple. If it's built to exacting specifications so the sense of the machine melts into the magic of musical response to the fingers and feet of the musician, then it's artwork. No question, there is such a thing as a pipe organ that's little more than a machine, but that is not the ideal which our great artist-organbuilders strive to achieve.

If I spend an extra hour making sure that the axle-holes I drill in the set of squares I'm making are exactly the right size, then that keyboard action will feel good to the organists' fingers, there will be no slop or wobble in the feel of the keys, and the machine I'm making will not impose itself on the musician and the music. (Squares are those bits of tracker action that allow the action to turn corners.)

And remember, if I'm making squares for an organ, I'm making enough of them for each note on the keyboard, and if it's a larger organ with several keyboards and actions that turn several corners, I might be making 500 squares for the single instrument. While I'm doing that, as long as I think there will be another organ to build, I might as well make a bigger batch—let's say I'll spend a week making 2,500 squares. Each has an axle hole, and each has an action hole at the ends of its two arms. That's 7,500 holes. And those holes are so small that I'll produce only enough sawdust to fill a coffee can. (I don't know why I say *sawdust* when I'm talking about drilling holes, but I've never heard anyone say *drilldust*, and neither has my spellchecker.)


§

The other day I was in a meeting with people from a church who are in the very early stages of dreaming about acquiring a pipe organ. One fellow was really surprised by the cost of organ building—"how can it possibly cost that much to build an organ?" You're going to have to convince me." I answered him by talking about thousands of person-hours, tons of expensive materials, a workshop equipped with a wide variety of industrial machinery and tools, and collective lifetimes of careful learning and experience forming our staff.

I also told the group that the moment the doubters in a congregation finally really understand why organbuilding is so expensive is the day the new organ is delivered to the church, and the entire sanctuary is filled with exquisitely crafted parts. I've been present for the delivery of many new pipe organs, and I've often heard the comment, "Now I see why it cost so much."

As I drove away from that church, my mind took me on this romp about fussing with drill-bits, a reflection on the care, thought, precision, and resourcefulness that I so admire amongst my colleague organbuilders. So I ran back to my hotel room and started to write. I can do the same with lots of other kinds of tools. Want to come see my saws? ■

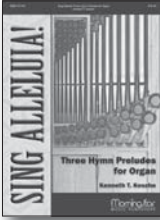
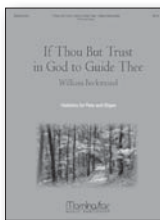


Visit our website:  
[www.TheDiapason.com](http://www.TheDiapason.com)



**New Organ Music for 2011**

Visit our website for  
audio and PDF samples.

[www.morningstarmusic.com](http://www.morningstarmusic.com)

<p><b>Sing Alleluia! Three Hymn Preludes for Organ</b></p> <p><b>Kenneth T. Kosche</b></p> <p>This publication includes three useful settings built around hymns that all include significant use of the word "Alleluia." All are buoyant and quite joyful in style. Hymn tunes included are: <i>WIE SCHÖN LEUCHTET</i>, <i>LAUDA ANIMA (PRAISE, MY SOUL)</i>, <i>HYFRYDOL</i>.</p> <p><i>Moderately Easy</i></p>		<p><b>10-743</b></p> <p><b>\$10.00</b></p>
<p><b>If Thou But Trust in God to Guide Thee (Flute &amp; Organ)</b></p> <p><b>William Beckstrand</b></p> <p>This setting of the classic Lutheran chorale (<i>WER NUR DEN LIEBEN GOTT</i>) employs a jazzy style with a rhythmic, rugged ostinato in the organ and a playful lyricism in the flute.</p> <p><i>Medium</i></p>		<p><b>20-805</b></p> <p><b>\$8.00</b></p>
<p><b>Eight Quiet Preludes on American Hymntunes</b></p> <p><b>Charles Callahan</b></p> <p>Eight beautiful settings that could easily become standards in any organist's repertoire. Include the following tunes: <i>LAQUIPARLE (LAC QUI PARLE)</i>, <i>SAMANTHRA</i>, <i>JESUS LOVES ME (CHINA)</i>, <i>BEECHER</i>, <i>MATERNA</i>, <i>ASSURANCE</i>, <i>LET US BREAK BREAD</i>, <i>DUNLAP'S CREEK</i>.</p> <p><i>Moderately Easy</i></p>		<p><b>10-796</b></p> <p><b>\$14.00</b></p>
<p><b>Two Transcriptions for Organ</b></p> <p><b>J. S. Bach and Edvard Grieg / Transcribed by Clay Christiansen</b></p> <p>Clay Christiansen is known for his work as an organist at the Mormon Tabernacle in Salt Lake City, Utah. His transcriptions of well-known works have been featured in concerts at the tabernacle, as well as recorded on the tabernacle organ. This collection features two transcriptions: "Arioso" by J.S. Bach, and "Morning Mood" by Edvard Grieg.</p> <p><i>Medium</i></p>		<p><b>10-691</b></p> <p><b>\$10.00</b></p>



## Music for voices and organ

by James McCray

### The season of Lent

Bless Now, O God, the journey  
that all your people make,  
The path through noise and silence  
the way of give and take.  
The trail is found in desert  
and winds the mountain round,  
Then leads beside still waters,  
the road where faith is found.  
—*Sylvia G. Dunstan*

In a previous column it was noted that in 2011 Lent begins on March 9, which is much later than usual. Typically, Ash Wednesday is in February; this year Easter will not occur until April 24, and that pushes Pentecost Sunday back to June 12. This will have implications for church choir directors. Many choirs end their year on Pentecost; since directors have a difficult time keeping the choir loft full after Easter, this coming spring will be an even greater challenge.

Epiphany season will be longer in 2011. It begins on January 6, and then extends a full two months until Ash Wednesday in March. This gives ample time for directors to prepare for Lent, and to plan new music for those weeks. Perhaps directors should consider using some popular, upbeat general anthems during the last four Sundays of Epiphany, then contrast them with new, slower Lenten works.

Lent has a pervading mood of darkness and/or sadness as it unfolds toward the most mournful day of the church year, Good Friday. A story such as "The Temptation in the Wilderness" will be a landmark for the 40-day journey as suggested in the Dunstan text above. Other common topics that emerge during Lent are a trio of C's: Commitment, Consolation, Compassion.

The character of sadness is emphasized in the extraction of "Alleluias" during the season. They are not sung or spoken in the liturgy until Easter. Through this journey into darkness we are reminded in John, chapter 1, verse 5 that "The light shineth in darkness, and the darkness comprehended it not." Maybe that theme should be explored during Lent; it could be a unifying idea put forth by the choir's repertoire.

So, with the lateness of Lent there is ample time to prepare your choir and congregation with the choosing of new music for the season. For example, review the many hymns in your denomination's hymnal's Lenten section. There probably are many hymns that have never been sung in the past. Use those for a call to worship sung by the choir, and a clear mood for the service will be quickly established. Those hymns could be sung quietly in unison—it will give a different dimension to the idea of a call to worship without taxing your budget.

The reviews this month feature anthems for Lent; adding a couple of new settings for the choir will help guide the congregation in their journey toward the light of Easter. Even Milton reminds us about "the hope of more light." Let your journey's walk through the lonesome valley begin with fresh, new original choral music.

**As the Deer Longs for the Waterbrooks, Michael Bedford.** SATB, organ, oboe or C instrument, Augsburg Fortress, 978-0-8066-9761-1, \$1.75 (M).

Subtitled "Meditation for Lent," this anthem is based on Psalm 42, verses 1–2. The oboe part is included in the score and also appears on the back cover. It is somewhat soloistic and plays throughout the setting. The choral music, on two staves, is primarily chordal with a few brief emblematic passages and some divisi areas. They frequently sing unaccompanied with a very calm mood. Highly recommended.

**Two Simple Songs for Lent, Marty Haugen.** SATB, assembly, keyboard,

guitar, C instrument, and cello, GIA Publications, G-68034, \$1.50 (E).

The two brief works are "Let Us Return to the Lord" and "May We Have the Mind of Christ." Each is three pages in length, and both have a reprintable part for the assembly to sing. The refrains are for everyone, with the choir singing three verses in each work. The organ music is on two staves and very easy.

**Two Lenten Motets, Peter Pindar Stearns.** SATB unaccompanied, Paraclete Press, PPM 0099901, \$2.10 (M).

Both are based on Psalms (62/51). The music is flowing, with the second setting indicated "chant-like". While there are brief passages of counterpoint, the basic style is chordal and individual lines are not difficult. Each is five pages in length.

**Jesus Walked This Lonesome Valley, arr. Larry Shackley.** SATB, baritone solo, piano, and optional B-flat clarinet, Hope Publishing Co., G 3317, \$1.60 (M-).

The clarinet part is not indicated in the choral score, but is available separately (C 5571P). The accompaniment has a rhythmic character for the opening baritone solo. The music is filled with triplets, which add to the somewhat jazzy character of this spiritual. The choral parts are on two staves. This setting will

lighten the mood during Lent while still focusing on the themes of the season.

**I Want Jesus to Walk with Me, arr. Colin Lett.** SSAATTBB unaccompanied, GIA Publications, G-6242, \$2.10 (D-).

This traditional African-American Spiritual features a soloist (voice classification not indicated) who sings the first two verses above the choral background. The choral parts are rhythmically syncopated, often in block chords. The melody has longer sustained notes that contrast with the background. The music is not difficult but will require a large choir for effective performance; this would be an especially useful work for a concert choir.

**O Vos Omnes, Blake Henson.** SSATB unaccompanied, GIA Publications, G-6183, \$1.60 (M).

This Latin motet is slow and expressive. Its beautiful phrases are punctuated with momentary dissonances that add color to the music. It is especially appropriate for Good Friday.

**I Choose You, Deborah Govenor.** SAB, keyboard and oboe or C instrument, Beckenhorst Press, BP1913, \$1.95 (M-).

In this slow, expressive setting, the oboe has a warm obbligato part; the oboe plays in 9 of 59 measures, and its part is

on the back cover. Also available in two-part and SATB arrangements, the text, by the composer, reflects on Christ as a refuge during difficult times. The choral parts follow similar rhythmic/chordal patterns. The accompaniment has flowing arpeggios. Very sensitive music.

**Jesus, the Very Thought of Thee, Howard Helvey.** SATB, piano, and optional B-flat clarinet or C instrument, Beckenhorst Press, CU 1005, \$2.10 (M).

This long but not difficult setting of the famous Bernard of Clairvaux 12th-century poem is very expressive. The clarinet part is in the choral score, but a separate transposed part will be needed for performance (CU1005A). It has extended lyric phrases. The keyboard part has flowing arpeggios, usually in triplets. There are numerous tempo changes for the various phrases. The choral parts, on two staves, have some unison or two-part passages. Highly recommended.

**What Wondrous Love Is This, Mark Patterson.** SATB and keyboard with optional soprano solo, MorningStar Music Publishers, MSM-50-3210, \$1.85 (M+).

The music hints at the well-known melody but this is new music set to the popular *Southern Harmony* text. The music gets a bit more complicated in the loud climactic passage, where divisi

# Olivet Nazarene University

Bourbonnais, Illinois

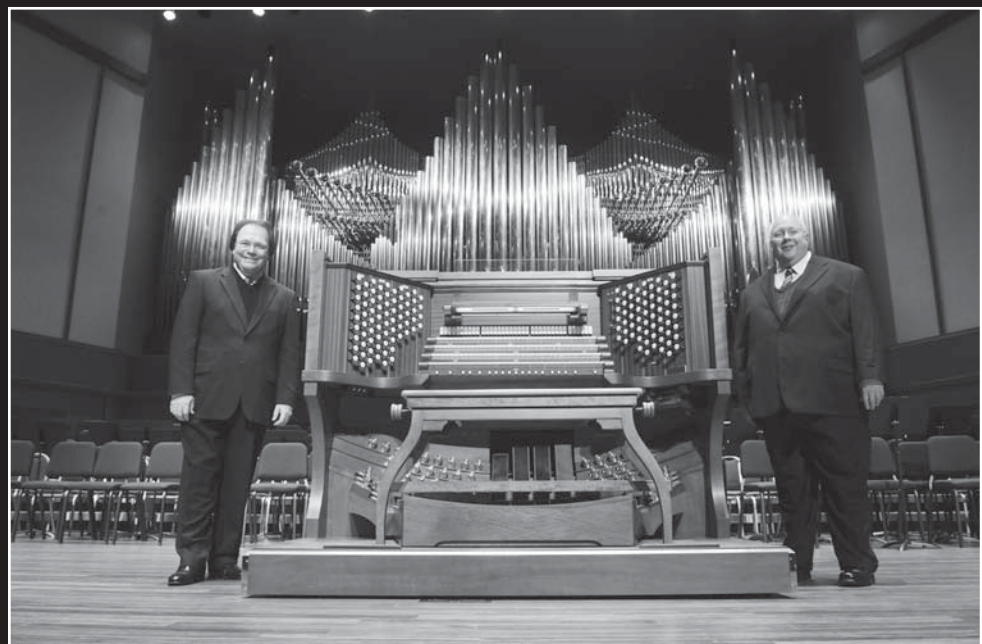
Four-manuals • 74 ranks

Dedication Celebration

Friday, 28 January 2011

7.00 p.m.

The Betty and Kenneth  
Hawkins Centennial Chapel



Dr. Ovid Young  
Artist-in Residence and Consultant

Dr. Timothy Nelson  
Professor of Music, University Organist

## Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • 35127 Padova, Italy

Telephone (39-049) 750-666 • organs@ruffatti.com • In the United States: 330-867-4370

is used and the harmony has some dissonance. The keyboard part has a good style and variety yet remains as accompaniment. Effective music.

**Amazing Love! How Can It Be, Lloyd Larson. SATB and keyboard, Beckenhurst Press, BP 1851, \$1.75 (M-).**

The tender setting uses three verses of the Charles Wesley text. The choral music moves on two staves with the same rhythms; tenors are in bass clef. The keyboard accompaniment has easy solo areas between the verses. This lovely, simple anthem will be useful to most church choirs.

## New Organ Music

**Fitzwilliam Handelian Volume 2: George Frideric Handel—unpublished 18th-century keyboard arrangements of his music and unfamiliar solo keyboard works of the time composed in Handelian manner, edited by Gerald Gifford; published by Edition HH, as HH245, Launton 2010, £14.95; ISMN 979 0708059 95 0, ISBN 978 1 905779 50 5; available through <www.editionhh.co.uk>.**

Volume one of this series was reviewed in the February 2010 issue of THE DIAPASON (p. 18). Volume two contains arrangements of nine pieces either by Handel or composed in his manner, taken from the manuscripts collected by Viscount Fitzwilliam and now in the eponymous museum in Cambridge.

The first piece is a splendid work entitled *Concerto per il Gravicembalo* and comprises a most rewarding and competent adaptation for keyboard of the *Concerto Grosso in C* associated with *Alexander's Feast*, acquired by Viscount Fitzwilliam in 1767. It is in four movements: a through-composed *allegro*, a dotted-rhythm *largo*, a second *allegro* in imitative style, and an *andante ma non presto* in two parts throughout, the phrasing of the Scotch-snap paired eighth notes being carefully notated throughout, its gavotte-like style being confirmed by its appearance as the final movement of the *Sonata in C*, the second piece in this collection, where it is headed *Gavotte, non troppo presto*. This sonata, taken from an earlier autograph than the one published as no. 17 in the third volume of the Bärenreiter Handel edition, was probably conceived originally for a clock-organ and is in three movements: a vibrant *allegro* in two parts until the last few bars, followed by another dotted-rhythm *larghetto* with trills in thirds, and

a shorter version of the movement that concludes the preceding concerto, here with only the first pair of eighth notes notated as a Scotch snap.

The third piece is a short one-movement *Sonatina per Cembalo*, which is an earlier version of no. 13 in the fourth volume in the Bärenreiter edition. Following this is an arrangement of the aria "Oh cara spene del mio diletto" from *Il Floridante*, the arranger being unidentified. In *da capo* form, this attractive setting contains several old-fashioned ornament signs, including sloping lines (i.e., backfalls), wavy lines (i.e., beats), and the sloping line preceding the semicircle over two horizontal lines (i.e., forefall and shake).

The next piece is a substantial arrangement by Fitzwilliam himself of the overture and minuet from *Samson*, which contains several differences from the printed versions by Walsh (available in a facsimile reprint from Dover) and Wright; his version, although showing improvements on the printed ones, still contains passages that are unwieldy—particularly for small hands—but, as seen in volume 1 of this series, the Viscount's own compositions reveal a formidable technical adroitness, not perhaps a surprise in view of his studies with DuPhly. This splendid overture opens with a rhythmically varied *allegro* in binary form, a three-bar *adagio* clearly requiring improvisation, leading to a most vigorous *allegro* with its repetitive drum-beat dactyls; in loosely fugal form the subject covers an ascending octave; a further short *adagio* concludes this movement, which with its repeated-note 16th notes and passages in thirds offers a considerable challenge. Even the final *Minuet* has tricky passages in thirds.

The sixth piece, an unidentified and untitled movement in the source, although clearly a sarabande in style, is full of sensuous harmonies, full chords, an *Adagio ad lib* in the first half, and a further liberal sprinkling of the old-style ornament signs, as is the following arrangement of the minuet from *Tamerlano*, probably an earlier version than the one printed by Walsh. There follow arrangements of part of the minuet and of the march from *Saul*, with its unusual ornamentation, which, however, is skillfully applied, this arrangement being a most effective alternative to the better-known one. Another unidentified but highly able *Sarabande* was understandably appreciated by Samuel Wesley, and the collection is rounded off by a short version of the final movement of a *Sonata in C* by the Swedish composer Johan Helmich Roman, which was not included in his manuscript collections. In binary form and in two parts throughout,

the Handelian influence is obvious in its flowing passagework, although the right-hand syncopations towards the end are less so (the introduction details a modern facsimile). This movement is far more representative of his known admiration for Handel than most of the movements in the 12 manuscript suites/sonatas.

Gerald Gifford has provided a most interesting selection of pieces, several of which show the "work-in-progress" snapshot of a particular time; comparison with the published editions where available will be worthwhile. The thorough introduction documents the provenance of the manuscripts consulted and used for this edition and discusses the compositional process. Three facsimiles are provided. The comprehensive textual notes amplify many points from the introduction and should most certainly be read before playing. This volume includes plenty of material that, individual titles notwithstanding, works just as successfully on the organ as on the harpsichord. Several pieces will need a careful approach to fingering and ornamentation to ensure clarity in performance, but most of these pieces make excellent additions to a recital or, indeed, concluding voluntaries. As to be expected from Dr. Gifford, the editing is exemplary and the printing clear; in most pieces the practical layout ensures that page turns are manageable.

I look forward with great anticipation to future volumes in this imaginative series that will further enhance our understanding of the impact of Handel's music in 18th-century England by making available some of the many unpublished and hitherto neglected contemporary sources containing both Handel's own works and those of his followers.

—John Collins  
Sussex, England

## New Recordings

**Romantics & Classics, the Dobson Organ in St. Joseph Abbey, Marcus St. Julien, organist. Raven OAR-690, \$14.98; <www.ravencd.com>.**

Bach, *Tocatta in F*, BWV 540, *Pasacaglia and Fugue in C Minor*, BWV 582; Clérambault, *Basse et Dessus de Trompette*; *Récit de Cromorne et de Cornet* (from *Suite du Premier Ton*); Alain, *Postlude pour l'office de Complies*; Walther, *Concerto del Signor Meck*; Philip James, *Méditation à Ste. Clotilde*; Yon, *Humoresque: L'Organo primitivo*; Franck, *Prelude, Fugue and Variation*; Mulet, *Tu es petra*.

On this recording, Marcus St. Ju-

lien plays the three-manual, 38-rank Dobson Opus 73, built in 2000 for St. Joseph Abbey, St. Benedict, Louisiana. Program notes imply that the familiar compositions were played by Dr. St. Julien for the dedication of the organ; hence, the notes in the accompanying booklet chiefly concern the tonal palette used in the performances of the various compositions. Tonal resources are adequate for accurate renderings of diverse pieces, from Clérambault's *Basse et Dessus de Trompette* to a *Humoresque* by Pietro Yon.

With an instrument located in an obviously beautiful and acoustically live setting, works ranging stylistically from Bach's *Tocatta in F Major* to the contemplative *Postlude pour l'office de Complies* of Jehan Alain—all well played by Marcus St. Julien—are gratifying to hear. Very effective contrasts are employed in the lovely *Méditation à Ste. Clotilde*, Philip James's tribute to César Franck. During the repetitive opening pedal theme of Bach's *Pasacaglia*, the pedal balance is occasionally overwhelmed by the manuals. I would prefer slightly less detachment in the pedal theme, but the many changes of registration fit the music well.

Imaginative performances of Franck's *Prelude, Fugue and Variation* and Mulet's *Tu es petra* bring this estimable recording to a fitting conclusion.

**Fiesta!, Maxine Thevenot, organist. The Cathedral of St. John, Albuquerque, New Mexico. Reuter organ, ca. 70 ranks. Raven OAR-912, \$14.98; <www.ravencd.com>.**

Fredrik Sixten, *Tocatta Festival*; Gerald Bales, *Three Short Pieces* (Simple Gifts, Idyll—Fairest Lord Jesus, Dance—Lord of the Dance), *Toccatina 'Go, Tell It on the Mountain'*; Pietro Yon, *Humoresque (L'Organo Primitivo)*; Derek Bourgeois, *Serenade for Organ*; Ralph Vaughan Williams, *Rhosymedre*; Simon Preston, *Alleluys*; George Andrix, *Patterns* (from *Three Pieces for Organ*); Jean Langlais, *Nazard* (from *Suite Française*, op. 59), *Chant de Paix* (from *Neuf Pièces*, op. 40); Olivier Messiaen, *Joie et clarté des corps glorieux* (from *Les Corps Glorieux*); Eugène Gigout, *Scherzo*; Louis Vierne, *Berceuse* (from *24 Pièces en Style Libre*), *Allegro vivace* (from *Première Symphonie pour Grand Orgue*, op.14); Léon Boëllmann, *Suite Gothique*.

This colorful recording, with many compositions in the "lesser-known" category, contains much of interest, including four brief pieces by Gerald Bales, one of which is a *Toccatina 'Go, Tell it on the Mountain'*, which would be a sure-fire hit on any recital, as would the following *Humoresque* by Pietro Yon—not to mention a *Serenade for Organ* by Derek Bourgeois! We are indebted to Maxine Thevenot for the opportunity to hear unusual pieces beautifully performed.

The title of the CD has to do with the annual Balloon Festival held in Albuquerque, although perhaps three of the selections most embody the concept: *Tocatta Festival* by Fredrik Sixten, Simon Preston's familiar *Alleluys*, and the concluding *Tocatta* from Boëllmann's *Suite Gothique*, which is played in its entirety as the concluding selection.

A curious and brief *Patterns* by George Andrix (b. 1932) did not move me very much, but is well played, as is everything on the disc. French composers Langlais, Messiaen, Gigout, Vierne, and Boëllmann represent the latter half of the recording. You will enjoy it all.

—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania  
<chas.heaton@verizon.net>

# Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT  
PERMISSIONS WITH THE  
CLICK OF A MOUSE



OneLicense.net

- EASY—online permission and reporting
- ECONOMICAL—based on average weekend attendance
- THOROUGH—your favorite songs
- CONVENIENT—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

### THE WANAMAKER ORGAN

Listen to it worldwide  
over the Internet!

Hourlong streamcasts  
are featured at 5pm ET  
the first Sunday of  
each month at [wrti.org](http://wrti.org)

# Albert Schweitzer Organ Festival Thirteenth Anniversary

David Spicer

It hardly seems possible that thirteen years have gone by since we began the Albert Schweitzer Organ Festival! We have experienced outstanding applicants, who reflected superb teaching, outstanding adjudicators, and a remarkable and consistent high level of music making. Beautiful New England weather gave an idyllic setting for the festival.

On Friday evening, September 10, the opening concert was held. David Spicer played the service/choral portions:

*Prayer (Larghetto)* from *Serenade for Strings*, Elgar, transcribed by David Spicer

*Psalm 150*, César Franck  
Hymn: *Christ Is Made the Sure Foundation* (CHRIST CHURCH), Richard Dirksen

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

*Agnus Dei (Missa Brevis)*, McNeil Robinson

*He Comes to Us* (with text by Albert Schweitzer), Jane Marshall

*Go Ye into All the World*, Robert Wetzler

Hymn: *Let Heaven Rejoice* (ROCK HARBOR), text by Hal M. Helms, tune by Alan MacMillan

The three judges were each invited to play a selection of their own choosing. One of the original judges, Joyce Jones, was unable to attend. David Enlow agreed to be her replacement. The artists playing from the balcony was projected onto a screen downstairs in the historic Meetinghouse. **Frederick Hohman** played the *Toccata (from Suite, op. 5)* by Maurice Duruflé. **Charles Callahan** played *Praeludium in A Minor* by Clarence Eddy, and his own compositions: *Prelude on a Theme of Gustav Holst* (world premiere) and *The Rejoicing*. **David Enlow** then played his own transcription of *La forza del destino: Overture* by Giuseppe Verdi.

Saturday morning, from 9 to noon, the three high school division finalists played the required repertoire. At 2 pm, the young professional division finalists were heard. The combined repertoire of these six finalists included: hymn tunes ST. THOMAS (Williams), HAMBURG, EIN' FESTE BURG, and SLANE; Bach: *Fantasia and Fugue in G Minor*, BWV 542, *Prelude and Fugue in D Major*, BWV 532, *Prelude and Fugue in G Major*, BWV 541, *Trio Sonata No. 4 in E Minor*, BWV 528, and *Trio Sonata No. 1 in E-flat*, BWV 525; Widor: *Andante Cantabile* from *Symphonie No. 4 in F*, Choral from *Symphonie Romane*, and *Prelude* from *Symphony No. 2 in D Major*; Franck: *Choral No. 1 in E Major* and *Choral No. 3 in A Minor*; Dupré: *Prelude and Fugue in B Major*, op. 7, and *Ave Maris Stella* from *Vêpres du Commun*, op. 18; Vierne: *Toccata in B-flat Minor*; Langlais: *Te Deum* from *Three Gregorian Paraphrases*; Paulus: *As if the Whole Creation Cried*; and Messiaen: *Messe de la Pentecôte - Communion* "Les oiseaux et les sources" and *Sortie* "Le vent de l'Esprit." Immediately afterwards, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at the historic Solomon Welles House down the street from the Meetinghouse.

On Sunday, September 12, all finalists played portions of the 8:00, 9:15, and 11:00 am worship services. At 1:30 pm, a masterclass with judges Callahan and Hohman was held. Many topics were covered, and awards were presented.

High school division, first place: **Christopher Holman** from Thomasboro, Illinois, student of Dana Robinson. Second place: **Janet Yieh** from Alexandria, Virginia, student of Dr. John Walker. Third place: **Donald VerKuilen** from Appleton, Wisconsin, student of Frank Rippl.

Young professional division, first place: **Simon Thomas Jacobs** from

Greenwich, Connecticut. Second place: **Dana Steele** from Washington, West Virginia, student of Todd Wilson. Third place: **Brandon Santini** from Weymouth, Massachusetts, previously studied with David Higgs at Eastman School of Music.

We are very grateful to Dr. John Weaver for serving as the screening judge for initial recorded examples of these organists and other applicants.

We are also grateful to Leigh and Betty Standish for the \$2,000 award for first prize in the high school division. The young professional division first prize of \$3,500 was given by Robert Bausmith and Jill Peters-Gee, M.D. Thanks goes to John Gorton and Richard Pilch for providing \$750 for the David Spicer Hymn Playing Award, which was awarded to high school division finalist Christopher Holman. Other prizes and gifts toward the festival—including the high school division second prize of \$1,000 and the young professional division second prize of \$1,500—came from Marilyn Austin and the Austin family and several individuals in the First Church family. We also thank Dr. Paul Bender for his gift to this festival.

Special thanks go to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who was on hand throughout the Saturday competition to offer assistance, should the organ need it, as well as his gracious gift of tuning and maintenance for this festival. Austin Organ Service Company is the regular curator of this instrument, serviced by Alex Belair and Michael Tanguay. Our thanks to Linda Henderson, festival coordinator and associate, for so ably performing the organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice were: Trinity Episcopal Church, Wethersfield (Bruce Henley, organist-choirmaster); Rocky Hill Congregational Church, Rocky Hill (William Kanute, director of music); First Church of Christ, Glastonbury (Angela Salcedo, director of music ministries); St. James' Episcopal Church (James Barry, minister of music); Trinity College, Hartford (John Rose, organist); Cathedral of St. Joseph, Hartford (Dr. Ezequiel Menéndez, music director); and Bethany Covenant Church, Berlin (Olga Ljungholm, minister of music). We are grateful to these churches who also made their instruments available: St. John's Episcopal, West Hartford (Peter Stoltzfus Berton, music director); Asylum Hill Congregational Church (Dan Campolietta, organist); and St. James' Episcopal Church, West Hartford (Jason Roberts, organist-choirmaster).

We are pleased to announce that the 2011 Albert Schweitzer Organ Festival will have the following judges for



Back row, left to right: senior minister Deryk Richenburg, Simon Thomas Jacobs, Dana Steele, Brandon Santini, Christopher Holman, Donald VerKuilen, Janet Yieh, and festival coordinator Linda Henderson; seated, left to right: Charles Callahan, David Spicer, and Fredrick Hohman (not pictured: David Enlow) (Photo credit: David Gilbert)

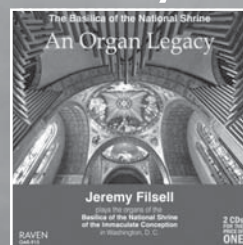
the competition: Gregory D'Agostino, Frederick Hohman, and Michael Barone. Plans are underway to feature these organists in the opening concert of the festival on Friday evening, September 9 at 7:30 pm. The ASOF committee is hoping to invite six qualified young organists to compete in the two divisions on Saturday, September 10.

Our 2010 first-place winners, Christopher Holman and Simon Thomas Jacobs, will perform in recital on Sunday, June 12, 2011, at 7 pm at the First Church of Christ, Wethersfield, Connecticut. ■

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

Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575 x209, by e-mail at <music@firstchurch.org>, or by viewing the ASOF website: <www.firstchurch.org/ASOF>.

## NEW! Jeremy Filsell at the National Shrine's Organ

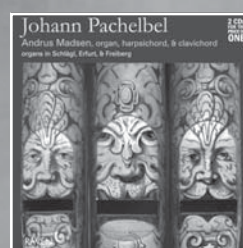


## An Organ Legacy

Jeremy Filsell marks 50 years of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D. C., since the building's completion in 1969, playing the 172-rank Möller organ (1969-84), recording a 2-CD set of works associated with it. **2 CDs for the Price of One Raven OAR-915 \$14.98**

LANGLAIS: Trois Esquisses Gothiques FERNANDO GERMANI: Toccata DURUFLÉ: Prélude et Fugue sur le nom d'Alain Op. 7 FLOR PEETERS: 3 Chorale Preludes from Op. 39:

Von liebe kommt gross • Leiden Mit diesem neuen Jahre • Nun sei willkommen, Jesus lieber Herr  
MESSIAEN: Le Fil, Verbe et Lumière from Méditations sur le mystère de la Saint-Trinité  
DUPRÉ: Prélude & Fugue in A-flat, Op. 36 no. 2  
TOURNEMIRE: L'Orgue Mystique Suite 24: Dominica infra Octave Ascensionis  
MALCOLM WILLIAMSON: Peace in America WILLAN: Introduction, Passacaglia and Fugue  
DANIEL ROTH: Triptyque pour le Nuit de Noël: Veni, veni Emmanuel • Communion • Postlude

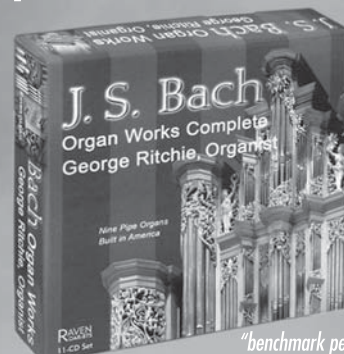


## NEW! Pachelbel on Organs He Knew

## Johann Pachelbel

With compelling communication of Pachelbel's (1653-1706) music, American Andrus Madsen plays 35 organ works on the 1634 Putz/1708 Egedacher organ in Schlägl, Austria; the 1735 Silbermann organ at the Petrikirche in Freiberg, Germany, and the 2000 reconstruction of the 1652 Compenius organ at the Michaeliskirche, Erfurt, Germany. He also plays 4 works on harpsichord and 3 on clavichord. **2 CDs for the Price of One Raven OAR-919 \$14.98**

Special Price! **11-CD set OAR-875 \$49.95** postpaid worldwide



## J. S. Bach Organ Works Complete George Ritchie, Organist

Nine American Pipe Organs

"benchmark performances... outstanding instruments... the highest level of musicianship... magnificent..." James Hildreth, *The American Organist*

**RAVEN**® [www.RavenCD.com](http://www.RavenCD.com)  
BOX 25111 RICHMOND VA 23261 804-355-6386  
Free Shipping Worldwide

**RACING  
to  
LEXINGTON**  
AMERICAN GUILD OF ORGANISTS  
REGION V CONVENTION  
LEXINGTON, KY  
JUNE 12-15  
2011  
[www.2011lexingtonago.com](http://www.2011lexingtonago.com)

# Southern Harmony Revisited— in the pew and on the organ bench

Charlie W. Steele

A significant part of America's musical heritage originating in the nineteenth century is the popular shape-note tunebooks that were an outgrowth of the "singing schools." These collections, which, in their musical notation, used different shapes of note-heads for each syllable of a solfège system, are anthologies of the styles and genres of American music of the time, both sacred and secular. Nineteenth-century American shape-note tunebooks serve as sources for an important body of music—shape-note hymn tunes—which has been, and continues to be, assimilated into the late twentieth-century editions of the hymnals of mainline Protestant denominations.

The availability and popularity of the shape-note tunes in current hymnals has inspired organ composers to use them as *cantus firmi* for organ chorale preludes and variation settings. As a result, a wealth of organ chorale settings using shape-note hymn melodies has been published in the twenty-five years spanning 1980–2005. Many of these organ works were composed for use as voluntaries in the worship services of the late twentieth and early twenty-first century Christian church; moreover, some of the compositions are important contributions to the organ concert literature.

## Origins

The shape-note phenomenon traces its origins to the psalm singing of New England. Congregational singing in the churches of the early eighteenth century had, in the opinion of the clergy and musicians of the day, fallen into a deplorable state. One person, eloquently describing the state of congregational singing in 1724, said, "The Singing appears to be rather a confused Noise, made up of Reading, Squeaking, and Grumbling, than a decent and orderly part of God's worship."<sup>1</sup> In order to improve the state of congregational singing, a form of musical education, the "singing school," was developed. Its purpose was to teach congregations the elements of music so the people could sing "by note, instead of rote."<sup>2</sup>

One of the earliest books developed for use in singing schools was John Tufts's *An Introduction to the Singing of Psalm Tunes*, which appeared in the 1720s. Tufts's book utilized the four-note



Figure 1. Notation system of Tufts. John Tufts, *An Introduction to the Singing of Psalm-Tunes*, 1723

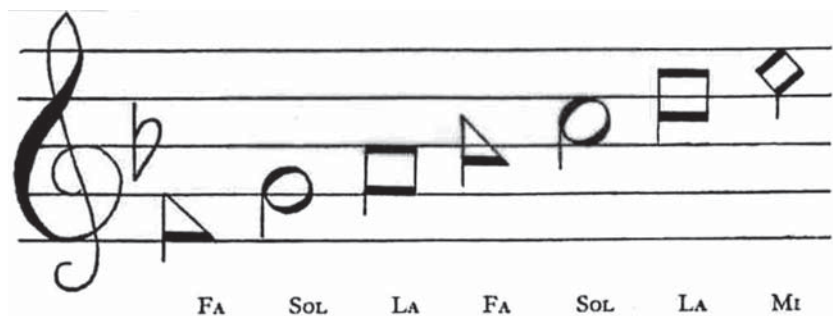


Figure 3. Four-shape major scale. George Pullen Jackson, *White Spirituals in the Southern Uplands*, 14

system of solfège (fa, sol, la, mi) that had been imported to America from England. Tufts used abbreviations of the syllables on the musical staff rather than traditional music notation. Tufts's system, as it appeared in his book, is shown in Figure 1.

In 1801, William Little and William Small compiled what is considered the first shape-note collection, *The Easy Instructor*. Rather than using conventional notation, the two men devised a system in which the four syllables—fa, sol, la, mi—were each notated with a different

note-head shape. The collection became so popular that, according to Marion Hatchett, thirty-four editions or printings of *The Easy Instructor* were published between 1802 and 1832.<sup>3</sup> The shapes, as developed and notated in Little and Small's collection, are shown in Figure 2. Using these four shapes, a major scale notated in shape-notes consists of the sequence demonstrated in Figure 3.

For the many Americans who had little or no formal musical background or education, this new approach to notation made music reading much simpler. The singers needed to know only the shapes of the notes; they did not have to deal with a music reading system in which locating the tonic note depended upon the ability to distinguish key signatures. The shape-note system did have one major disadvantage—no means was devised to indicate accidentals by using shapes. As many of the tunes used in the collections were diatonic in nature, this disadvantage evidently was not a major concern to either the compilers or the singers.

## Collections

The invention of the shape-notes led to a proliferation of published music col-



A half note represents the semitones between mi and faw and law and faw.

Figure 2. Shapes of Little and Small. William Little and William Small, *The Easy Instructor*, 9

lections using the new notation system. During the first half of the eighteenth century, numerous compilers published editions of the shape-note tunebooks. George Pullen Jackson, one of the twentieth-century pioneers in the research of the shape-note tradition, lists thirty-eight collections published in the four-shape system between 1798 and 1855.<sup>4</sup> Twenty-one of the books Jackson designated as works by compilers who lived in the South. Richard J. Stanislaw's more recent research provides evidence of an even larger number of four-shape collections. Stanislaw lists some ninety-five tunebooks published in the four-shape system in the United States between 1798 and 1859.<sup>5</sup>

A significant contribution of the shape-note collections was their function as a repository of American tunes from the oral tradition. Though these types of tunes had appeared in hymnals or collections, such as the *United States Sacred Harmony* (1799) and *The Christian Harmony* (1805), the first shape-note hymnal to incorporate a large number of oral tradition tunes was John Wyeth's *Repository of Sacred Music: Part Second* (1813).<sup>6</sup> Irving Lowens observes that forty-four of the tunes in this collection were "folk hymns."<sup>7</sup> *The Repository of Sacred Music: Part Second* played an important role in the dissemination of these tunes. According to information provided by Lowens, Ananias Davisson, the compiler of the influential *Kentucky Harmony* and the *Supplement to Kentucky Harmony*, used fifteen tunes from Wyeth's *Part Second* collection. William Walker, in his *Southern Harmony*, "borrowed" twenty of these tunes.<sup>8</sup>

## Walker's Southern Harmony

A significant source of the shape-note tunes found in today's hymnals is Walker's *The Southern Harmony* &

## Scattered leaves ... from our Notebook



As a rule of thumb, the 32' stop in an organ should be heard no more often than is the bass drum in a symphony orchestra.



## SCHOENSTEIN & CO.

Established in San Francisco • 1877  
www.schoenstein.com • (707) 747-5858

## Organmaster Shoes

the right shoes on the pedals!

Oxford \$57.<sup>95</sup> plus postage



Mary Jane \$49.<sup>95</sup> plus postage



usually SHIPS within 24 HRS not including weekends

Whole & Half Sizes in 3 widths  
1 1/4" Full Heel for pedaling  
Suede Leather Soles

Call TOLL FREE: 1 (888) 773-0066

www.organmastershoes.com

44 Montague City Rd, Greenfield, MA 01301 USA

*Musical Companion* (hereafter referred to as *Southern Harmony*). One of the most popular and successful of the nineteenth-century shape-note tunebooks, *Southern Harmony* stands as an important “anthology” of the musical styles and genres of its day. As Harry Eskew notes, it is probably the first shape-note collection to be compiled in the “Deep South.”<sup>9</sup> The legacy and tradition of this popular collection continues even today at the “Big Singing Day” held annually in Benton, Kentucky.

Walker was born on May 6, 1809, in South Carolina, near a small village known as Cross Keys.<sup>10</sup> Around the time he was eighteen years of age, Walker’s family moved to a small community called Cedar Springs, near Spartanburg, South Carolina.<sup>11</sup> In 1835, Walker married Amy S. Golightly, the sister of Thurza Golightly, the wife of Benjamin Franklin White, who would become the compiler of *The Sacred Harp*.<sup>12</sup> Not only is 1835 the year Walker married Amy, it is the same year he published his first and most popular shape-note collection, *Southern Harmony*.<sup>13</sup> In addition to *Southern Harmony*, Walker compiled three other collections during his lifetime, including the *Southern and Western Pocket Harmonist*, *The Christian Harmony*, and *Fruits and Flowers*.<sup>14</sup> Although Walker is considered the compiler of *Southern Harmony* and his name graces the cover, the work was initially a joint project of Walker and his brother-in-law, B. F. White.

After its introduction in 1835, *Southern Harmony* underwent several revisions, with the final one being the 1854 edition.<sup>15</sup> During the years of its publication, the collection was obviously popular, as Walker later claimed that 600,000 copies of it had been sold.<sup>16</sup>

Harry Eskew cites several reasons why *Southern Harmony* is a significant shape-note collection: 1) its use as textbook to learn to read music, 2) its role in continuing early American psalmody, and 3) its function as a “musical companion for numerous word-only hymns.”<sup>17</sup> Eskew also notes that *Southern Harmony* is “significant as a repository of melodies from oral tradition” and that “Walker and other rural-oriented singing school teachers/compilers drew from the rich oral tradition of the Anglo-American folksong to provide melodies for many hymn texts.”<sup>18</sup> Walker, in the preface to the first edition of *Southern Harmony* in 1835, states that he had “composed the parts to a great many good airs (which I could not find in any publication, nor in manuscript), and assigned my name as author.”<sup>19</sup> It may be surmised that many of these “airs” were popular melodies or folk tunes of the day that were passed on by oral tradition. Hymnologist Austin C. Lovelace recounts that, “When Walker was going around doing singing schools, he always asked if anyone had some good tunes. He would then write them down and claim them as his own.”<sup>20</sup>

Sources of texts and tunes are indicated for some of the hymns, though often no source is documented for either. Glen Wilcox relates that approximately one-fourth of the hymn texts were by Isaac Watts.<sup>21</sup> Of the 341 tune names in the index, Wilcox maintains that about 250 of them can be attributed to 110 composers, with the remaining tunes being anonymous.<sup>22</sup> For the 1854 edition, Walker added 73 tunes to his collection. It is interesting to note that, according to Eskew, approximately half of the tunes Walker added in 1854 were “in the style of the folk hymn.”<sup>23</sup>

*Southern Harmony* incorporated some important “firsts” regarding several hymn tunes. The 1835 edition marked the first time the text “Amazing Grace” and the tune NEW BRITAIN were joined together in a shape-note collection; the edition of 1840 contained the first appearance of the tune WONDROUS LOVE with the text “What wondrous love is this;” and the 1854 edition has one of the early appearances of DOVE OF PEACE.

The inclusion of the American tunes in this remarkable shape-note collection has helped to preserve them for future generations. Unlike its popular counterpart, *The Sacred Harp*, which has undergone a number of revisions over the years of

its existence (even as recently as 1991), *Southern Harmony* has had no additions or corrections to its music since the final version of 1854. As it stands, *Southern Harmony* is a repository of musical styles and tastes of nineteenth-century America, particularly of southern and rural America. Eskew remarks that, “No wonder *Southern Harmony* was so popular: the hymns . . . were united with tunes which had circulated among the people for years in oral tradition, and they were furthermore printed in easy-to-read shape-notation!”<sup>24</sup>

#### New England “reforms”

As the shape-note tradition moved into the southern and western states, a mid-to-late nineteenth-century movement emerged in New England to eliminate American tunes, as found in shape-note tunebooks, from church hymnals and music collections. New England reformers, among whom were Lowell Mason and Thomas Hastings, considered music and hymns of European background and influence to be superior to America’s “folk-style” music. Hymn tunes and music composed in the European style were “based on ‘scientific’ principles producing ‘correct’ harmonies.”<sup>25</sup> It is ironic that the New England area, whose musicians gave America its singing schools and shape-notes, is the same geographic area that led reforms contributing to the demise of shape-note singing and the use of these tunes in hymnals.

Jackson, in *White Spirituals of the Southern Uplands*, devotes a chapter to the subject of the disappearance of folk-hymns as denominational hymnals began to emerge in the nineteenth century. Though the 1889 edition of the *Methodist Hymnal* contained a number of the tunes, the 1905 edition included only four of what Jackson calls “fasola popular tunes”—LENOX, NETTLETON, MEAR, and GREENVILLE.<sup>26</sup> Jackson’s research points out that the *Service of Song* (1871), a hymnal used by southern Baptists in more urban areas, embodied only nine tunes from the “fasola” tradition.<sup>27</sup> Another hymnal used by Baptists in the early twentieth century, *Modern Hymnal* (1926), incorporated only seventeen of what Jackson refers to as hymns of “specific southern fasola making or adoption.”<sup>28</sup>

Jackson ascertains that the Philadelphia publishers, suppliers of hymnals to southern Presbyterian churches, “avoided all indigenous songs of the southern and western revival.”<sup>29</sup> An examination of Presbyterian hymnals of the late nineteenth century through the early twentieth century certainly underpins Jackson’s observation. The Presbyterian hymnals of 1874, 1895 (revised in 1911), and 1933 all contain some hymn tunes—just as today’s hymnals do—common to *Southern Harmony* and other similar collections. These tunes, however, are primarily ones with an identified composer—tunes such as AZMON, CORONATION, and DUKE STREET. Based on this author’s examination of the index of tune names in each of these three editions of hymnals, NETTLETON seems to be the only anonymous shape-note tune included in Presbyterian hymnals until the appearance of the 1955 edition of the hymnal.<sup>30</sup>

As late in the twentieth century as 1940, American shape-note tunes held little respect among some scholars who were interested in serious hymnody. Henry Wilder Foote, in *Three Centuries of American Hymnody*, spends little time focusing on the history or importance of the tunes. His writing contains remarks such as, “While in general their effect on American hymnody has been neither permanent or valuable . . . the folk hymn was suited to revivals and social gatherings like out-of-door camp meetings . . . and in any case they fall outside the main current of American hymnody.”<sup>31</sup> As one can surmise from Foote’s statements, Raymond Glover’s supposition that the efforts of musicians like Mason created a standard whose “effects may still be seen in today’s mainline hymnals” is certainly supported.<sup>32</sup> Fortunately, these effects initiated by the “scientific” musicians of the nineteenth century experienced a reversal in the late twentieth century.

Table 1. Shape-note Tunes in Hymnals

Hymnal	Number of Shape Note Tunes	Percentage of Total Tunes
Baptist, 1956	12	2.7%
Baptist, 1991	16	3%
Episcopal, 1940	5	1%
Episcopal, 1982	20	3.5%
Lutheran, 1958	2	.3%
Lutheran, 1978	24	5%
Presbyterian, 1955	9	2%
Presbyterian, 1990	20	5%
Methodist, 1966	20	4.8%
United Methodist, 1989	22	4.3%

#### Twentieth-century acceptance

Five Protestant denominational hymnals—Southern Baptist, Episcopal, Lutheran (ELCA), Presbyterian (USA), and United Methodist—were selected to be surveyed as to their inclusion of shape-note tunes. These particular hymnals were chosen because of the importance each denomination places on hymnals and hymn singing and because of the reputation each denomination enjoys regarding the quality of their hymnals. The survey included an inspection of ten hymnals to discern the number of tunes that appear to be of shape-note origin. African-American spirituals, frequently designated as American folk tunes or

melodies in older hymnals, were not within the parameters of the research. The numerical results of the American tune survey, shown in Table 1, verify the thesis that there is a definite increase in the number of shape-note tunes in the current editions of mainline denominational hymnals compared to the previous editions. In the Episcopal, Lutheran, and Presbyterian hymnals, the growth in the number of tunes is significant. Though there is an increase in the number of shape-note tunes in the most recent hymnal of the Methodist Church, the percentage does not indicate an increase because the hymnal contains a larger number of total hymn tunes. The

**The Fourteenth Annual**

# Albert Schweitzer Organ Festival

*A Weekend in Celebration of Excellence in Organ Music:*  
**A Gala Concert, ORGAN COMPETITION, Services, and Masterclass**

**High School Division**

First Prize: \$2,000  
Other prizes also awarded

**College/Young Professional**

Through age 26

First Prize: \$3,500  
Other prizes also awarded

This includes an appearance on our 2011-2012 Concert Series

**AUDITION CDS:**  
Due on June 6, 2011

**THE COMPETITION:**  
September 9-11, 2011


For Information & Application:

**First Church of Christ**


250 Main Street  
Wethersfield, CT 06109

firstchurch.org/asof  
860.529.1575  
Ext. 209  
music@firstchurch.org


**2011 JUDGES**



Gregory D'Agostino



Frederick Hohman



Michael Barone

**PAST JUDGES:**

Colin Andrews, Diane Meredith Belcher, Charles Callahan, Benjamin Dobey, David Enlow, Paul Fejko, Janette Fishell, Gerre Hancock, Fredrick Hohman, Paul Jacobs, Wilma Jensen, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver




Table 2. Walker or Southern Harmony as a Tune Source

Hymnal	Number of Tunes with <i>SoH</i> or Walker as the Source	Percentage of Total Tunes
Baptist, 1956	0	0%
Baptist, 1991	3	.6%
Episcopal, 1940	1	.2%
Episcopal 1982	6	1%
Lutheran, 1958	0	0%
Lutheran, 1978	9	1.9%
Presbyterian, 1955	0	0%
Presbyterian, 1990	2	.5%
Methodist, 1966	2	.5%
United Methodist, 1989	4	.8%

1966 edition contains only 417 hymn tunes, whereas the 1989 edition includes 504 tunes.

Because denominational hymnals use various sources for their tunes, some of the shape-note tunes included in hymnals have indications of possible composers. An example is the tune NETTLETON, identified in two hymnals as being composed by John Wyeth.<sup>33</sup> The tune did appear in the 1813 edition of Wyeth's *Repository of Sacred Music, Part Second*, but it originated from the "camp-meeting repertory of Methodists and Baptists."<sup>34</sup> Given that the tunes were sometimes part of an oral tradition before they were notated in hymnals, it is difficult for musicologists and historians to trace their exact origin.

Among the various shape-note collections of the nineteenth century, William Walker's *Southern Harmony* serves as an important source of American shape-note tunes, especially in the more recent editions of the selected hymnals. In each denomination, the number of hymn tunes attributed to either William Walker or Walker's *Southern Harmony* shows a significant increase. The frequency of their attribution as a source may be observed in Table 2.

#### Factors in 20th-century acceptance

Based on the information and statistics indicated above, it is clear that there is a significant increase in the number of shape-note tunes included in recent hymnals. This phenomenon prompts one to reflect on what factors may have led to the increased presence of these tunes in the hymnals of the late twentieth century. Communications by this author with several persons who served on editorial boards of different hymnals help provide some possible answers to this question.

David W. Music, a member of the editorial board of *The Baptist Hymnal* (1991), suggests three main factors he believes are responsible for the growth in the number of shape-note hymn tunes incorporated into recent hymnals. Outlining these factors, Music states:

The increase in the number of shape-note tunes is due to a number of factors including: 1) the bicentennial of the USA in 1976 with church musicians seeking to honor their country by searching out some of its native expressions. I think this parallels the English folk song recovery that occurred with the 1906 *English Hymnal*; 2) the broadening of the base of congregational song to include a wider diversity of styles and types than before (including black spirituals, world hymnody, American Indian pieces, Taizé, Iona Community, plainsong, newly-written hymns, etc.); 3) in a few cases these melodies have become familiar outside the church (or at least outside the hymnal) and have subsequently been incorporated into them; a good example is RESIGNATION ("My shepherd

will supply my need"), which everybody learned from the Virgil Thomson choral arrangement, later realizing what a great congregational text and tune combination this is. Perhaps related to this was the increased respectability gained by these often very simple tunes through their use by significant American composers such as Thomson and Aaron Copland.<sup>35</sup>

The factors that Music considers significant are echoed by others who have been involved in the editorial process of recent hymnals. Carlton Young, editor of the 1966 and 1989 Methodist hymnals, refers to the 1906 *English Hymnal* and the increase in diversity in hymnals as significant factors in the selection of tunes. Young asserts that "most mid-20th-century mainline USA Protestant hymnals followed the lead of R.V. Williams" and "reflected the work of folklorists such as Cecil Sharp."<sup>36</sup> Young also observes that "The increased number of USA folk melodies in TUMH '89 [*The United Methodist Hymnal*] continues this trend in mainline hymnals, but is also related to the increased number of Native American, Latino, African-American, Asian, and gospel songs."<sup>37</sup>

Ray Glover, editor of *The Hymnal 1982*, affirms that "The inclusion of a goodly number of American folk tunes in *The Hymnal 1982* was, I believe, our response to the growing awareness of the great, rich repository we have in, largely though not exclusively, Southern folk hymnody from the shape-note tradition."<sup>38</sup> Likewise, Carl Schalk, who initially served on the editorial board of the *Lutheran Book of Worship*, feels that the inclusion of American folk hymn tunes was a way to become more American, much in the same way Vaughan Williams used the English folk song.<sup>39</sup> Schalk considers the American folk tunes a source that "had not been tapped before" and a "looking back to some kind of heritage."<sup>40</sup> The editor of *The Presbyterian Hymnal* (1990), Linda Jo H. McKim, echoes a similar sentiment, observing that "The tunes really are a part of who we are and for that reason need to be included in any collection coming out of the Americas today."<sup>41</sup> Marion Hatchett mentions the influence of Vaughan Williams and comments that the inclusion of three American folk tunes in the 1906 *English Hymnal* made it "respectable" for Americans to use these type of tunes in their own hymnals.<sup>42</sup>

#### The organ chorale prelude

The genre of the organ chorale prelude is helping to perpetuate the unique body of tunes stored in the nineteenth-century shape-note tunebooks. The term "chorale" originally referred to the tune used with a hymn text in the sixteenth-century German Protestant Church.<sup>43</sup> Over time, the distinction between "chorale" and "hymn" ("a song in praise of

Table 3. Five Southern Harmony Tunes in Hymnals

Hymnal	Christian's Farewell	Dove of Peace	Holy Manna	New Britain	Wondrous Love
Baptist, 1956	X		X	X	
Baptist, 1991	X		X	X	X
Episcopal, 1940					
Episcopal, 1982	X		X	X	X
Lutheran, 1958					
Lutheran, 1978	X		X	X	X
Presbyterian, 1955	X			X	
Presbyterian, 1990	X	X	X	X	X
Methodist, 1966	X			X	X
Methodist, 1989	X	X	X	X	X

God") has blurred to the point that the two terms are now used interchangeably.<sup>44</sup> Today, "organ chorale" and "chorale prelude" are generic terms referring to pieces composed in the tradition of the chorale prelude, whether they are based on a chorale, a Protestant hymn tune, or even a religious ethnic folk song. They may still serve as introductions to the singing of hymns or chorales. More often than not, in the late twentieth and early twenty-first-century liturgical setting, a chorale prelude functions as service music. It may be performed as a prelude, a postlude, as a selection during the collection of the offering or the serving of communion, or as music covering movement in other parts of the liturgy.

The performance of chorale preludes is not limited to liturgical use. Chorale preludes occupy an important role as part of the literature performed on organ recitals and concerts. A scanning of the recital programs listed each month in *THE DIAPASON* reveals that various works of this genre are included in many recitals. The works may range from the large settings of J. S. Bach to the jazz-influenced pieces of Johann Michel. For example, of the 20 recital programs listed in the February 2010 issue of *THE DIAPASON*, at least 24 of the total selections performed appear to be some form of a chorale prelude.<sup>45</sup>

Because the hymnals of the early-to-mid twentieth century contained very few, if any, American shape-note tunes, it was not until their inclusion into mainline hymnals that they became familiar to many organists and to the general concert or church audience. Even though the tunes were neglected by hymnal committees during the first half of the twentieth century, some significant organ settings of American shape-note tunes did appear around the middle of the century. These settings, however, were not inspired by the composer's familiarity with tunes found in a denominational hymnal; instead, they seem to be the result of the composer's acquaintance with a shape-note collection, primarily *The Sacred Harp*.

Twentieth-century American composer Gardner Read composed a number of organ works, among which are two collections of shape-note hymn tune settings. Read relied on a copy of *The Sacred Harp* as the source of the tunes used in his collections. In the scores of both collections, Read notes that the "preludes are based on authentic old hymn-tunes found in the 1902 edition of 'The Sacred Harp,' a collection of white spirituals and Southern hymns, first published around 1850."<sup>46</sup> *Eight Preludes on Old Southern Tunes*, opus 90, was published in 1952, and the publication of *Six Preludes on Old Southern Hymns*, opus 112, followed in 1963. Of the fourteen tunes Read employed in these two notable collections, seven of them are found in *Southern Harmony*.

Samuel Barber's *Wondrous Love: Variations on a Shape-note Hymn*, written in 1958 for the inaugural recital of the

new Holtkamp organ at Christ Episcopal Church, Grosse Pointe Farms, Michigan, is primarily a concert piece.<sup>47</sup> As the publication of the work predates any inclusion of the tune into a mid-to-late twentieth-century denomination hymnal, one could posit that Barber's piece helped contribute to the popularity of the WONDROUS LOVE tune. In his reference to the tune's source for the composition, Barber notes in the score that the tune was "published in the 'Original Sacred Harp,' Atlanta, Ga., 1869."<sup>48</sup> The score also contains a reproduction of a four-part harmonization of WONDROUS LOVE, probably taken from the 1911 edition of *The Sacred Harp*, as the copy credits the alto part to "S. M. Denson, 1911."<sup>49</sup>

#### Growth since 1980

In late twentieth to early twenty-first century America, the publication of chorale preludes based on shape-note tunes has increased significantly. This trend, during the period from 1980 to 2005, can be confirmed by consulting reference books that list published organ works and chorale settings. In a repertoire list compiled by this author, a total of 238 organ pieces, based on 46 different tunes found in *Southern Harmony*, were documented. Of the works in the repertoire list, only 46 (19%) were composed prior to 1980. The significant number of organ chorale preludes based on these tunes is a direct result of the growth in the number of shape-note tunes appearing in recent hymnals.

Five shape-note tunes found in Walker's *Southern Harmony* (1854)—FOUNDATION (THE CHRISTIAN'S FAREWELL in *Southern Harmony*), HOLY MANNA, NEW BRITAIN, WONDROUS LOVE, and DOVE OF PEACE—are popular tunes found in hymnals of the late twentieth century or, as in the case of DOVE OF PEACE, have recently become popular. The information shown in Table 3 compares the inclusion of these hymn tunes between the previous and present editions of the five selected denominational hymnals.

A look at the occurrence of these five popular shape-note tunes as *cantus firmi* for organ chorales helps illustrate the growing use of the tunes by composers of organ literature. For example, Jean Slater Edson's book, *Organ Preludes: An Index to Compositions on Hymn Tunes, Chorales, Plainsong Melodies, Gregorian Tunes and Carols*, published in 1970, contains a meager listing of published organ works based on shape-note tunes. For the five tunes considered, Edson's index identifies the following number of chorale preludes: FOUNDATION – 5; HOLY MANNA – 1; NEW BRITAIN – 4; WONDROUS LOVE – 5; and DOVE OF PEACE – 0.<sup>50</sup>

In 1987, Dennis Schmidt published the first volume of *An Organist's Guide to Resources for "The Hymnal 1982."* Compared to Edson's book of 1970, Schmidt's number of listings indicates a slight increase in the quantity of published organ settings using the five tunes. In Schmidt's

first volume, the number of works cataloged for each of the selected tunes includes: FOUNDATION – 4; HOLY MANNA – 4; NEW BRITAIN – 7; WONDROUS LOVE – 6; and DOVE OF PEACE – 0.<sup>51</sup>

A second volume of Schmidt's *An Organist's Guide to Resources for "The Hymnal 1982"* appeared in 1991. Compared to the first volume, the second volume confirms a continued increase in the number of organ settings of American tunes. For the five tunes, volume two lists the following number of organ settings: FOUNDATION – 23; HOLY MANNA – 7; NEW BRITAIN – 30; WONDROUS LOVE – 15; and DOVE OF PEACE – 0.<sup>52</sup>

The repertoire list of organ compositions based on shape-note tunes from the *Southern Harmony*, compiled by the author, substantiates the growth of these published works between 1980 and 2005. The number of organ works in the repertoire list using the five selected tunes as *cantus firmi* is summarized below:

FOUNDATION (THE CHRISTIAN'S FAREWELL) – 22, 3 published prior to 1980

DOVE OF PEACE – 7, all published since 1996

HOLY MANNA – 15, 1 published prior to 1980

NEW BRITAIN – 33, 5 published prior to 1980

WONDROUS LOVE – 30, 4 published prior to 1980

The phenomenon of many new shape-note based organ works is, no doubt, a result of composers discovering shape-note tunes as they began to appear in new editions of hymnals. Robert J. Powell, retired organist/choirmaster of Christ Church, Greenville, South Carolina, and a well-known composer of organ and choral music, is the contributor of a number of individual pieces and collections based on shape-note tunes. These tunes are an important source for Powell in his work as a composer. Powell states:

Because many American folk hymns appear in present-day hymnals, I have found they have been influential in my compositions, not only because there are so many from which I have created anthems and organ pieces, but also for their use of modal melodies and uncompromising harmonies.<sup>53</sup>

Michael Burkhardt, formerly a member of the music faculty at Carthage College and currently on the staff of Holy Cross Lutheran Church in Livonia, Michigan, is the composer of a significant number of chorale preludes for the organ. Included in his output are several settings of shape-note tunes. In a personal correspondence with this author, Burkhardt supports the thesis that the growth in the use and appearance of the American tunes in hymnals is a contributing factor to the increasing number of organ compositions utilizing the tunes. Burkhardt comments that:

An increase in the number of early American tunes in hymnals has certainly been an impetus for my settings in the *American Folk Hymn Suite* and in various other organ publications. But an even greater motivation for me is that these hymns are truly hymns of the people and, more specifically, hymns birthed by the people of this country. I love the ruggedness of the tunes as well as their unique qualities, individualities and the texts with which they are associated. . . . I hope that perhaps in some small way an organ setting or two of mine might excite someone regarding this great genre of hymnody.<sup>54</sup>

Samuel Adler, professor of composition at the Juilliard School of Music, has composed a set of organ chorale preludes based on early American tunes, one of which is FOUNDATION. Entitled *Hymnset: Four Chorale Preludes on Old American Hymns*, the work was premiered in 1984 and published in 1987.<sup>55</sup> In correspondence with this author in reference to *Hymnset*, Adler states that "I have always felt that we do not have enough Chorale Preludes on these beautiful hymn tunes and so while I was in residence at the Atlantic Center for the Arts I wrote one of these Preludes a week."<sup>56</sup> Clearly, Adler's sentiment that there is a need for more chorale preludes using American tunes is one that echoes

in the minds of other American composers and organists. The result has been a profusion of chorale preludes representing various levels of difficulty, length, quality, and effectiveness. This particular body of organ literature deserves to be both performed and recognized for the continuing role it plays in exposing both church and concert attendees to the music of *Southern Harmony* and similar nineteenth-century collections.

### Summary

The heritage of American tunes contained within the shape-note tunebooks of the nineteenth century, whether they are called shape-note, folk-hymn, or American folk tunes, represents an important body of music, which, in the past thirty years, has been reclaiming its rightful place in American hymnody. In the last quarter of the twentieth century, the rediscovery of this music prompted mainline Protestant denominational hymnal editors and committees to include many of these tunes into their new editions of hymnals.

The current availability of shape-note tunes in the hymnals of mainline Protestant denominations has, since 1980, significantly affected organ literature. A number of tunes once unknown are now common in many hymnals; as a result, organists and composers have been, and continue to be, drawn to them as fresh sources of *cantus firmi*. This growing body of organ literature represents music of a wide range of difficulty, effectiveness, compositional creativity, and usefulness.

The shape-note collections of the nineteenth century, including the popular and significant *Southern Harmony*, helped preserve the tunes and harmonizations that are part of our American history and hymnody. The hymnals of the late twentieth century, with their inclusion of a representative body of American shape-note tunes, have assisted composers, organists, and concert and church attendees in rediscovering this music. The organ literature resulting from this rediscovery will assist in the preservation of these tunes for new audiences and generations to come. ■

### Notes

1. Marion J. Hatchett, *A Companion to "The New Harp of Columbia"* (Knoxville: The University of Tennessee Press, 2003), 3.
2. George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill: The University of North Carolina Press; reprint, Hatboro, PA: Folklore Associates, Inc., 1964), 7.
3. Hatchett, *Companion to "The New Harp,"* 14.
4. Jackson, *White Spirituals*, 25.
5. Richard J. Stanislav, *A Checklist of Four-Shape Shape-Note Tunebooks* (New York: Institute for Studies in American Music, Brooklyn College of the City University of New York, 1978), 49–54.
6. Raymond F. Glover, *The Hymnal 1982 Companion* (New York: Church Hymnal Corporation, 1990), vol. 1, 410–411; for a discussion of the importance of John Wyeth's collection, see David Warren Steele, "John Wyeth and the Development of Southern Folk Hymnody," <<http://www.mcsr.olemiss.edu/~mudws/wyeth.html>>.
7. Irving Lowens, Introduction to *John Wyeth's Repository of Sacred Music, Part Second*, 2d ed. (Harrisburg, PA: John Wyeth; reprint, New York: Da Capo Press, 1964), x.
8. *Ibid.*
9. Harry Lee Eskew, "William Walker's *Southern Harmony*: Its Basic Editions," *Latin American Music Review* 7, no. 2 (Spring/Summer 1986): 137.
10. Harry Lee Eskew, "The Life and Work of William Walker" (M.S.M. thesis, New Orleans Baptist Theological Seminary, 1960), 21.
11. *Ibid.*, 23.
12. Harry Eskew, "William Walker, 1809–1875: Popular Southern Hymnist," *The Hymn* 15, no. 1 (January 1964): 6.
13. Eskew, "Life and Work of William Walker," 27.
14. *Ibid.*, 42.
15. For a thorough discussion of the various editions of *Southern Harmony*, see Harry Eskew, "William Walker's *Southern Harmony*: Its Basic Editions," *Latin American Music Review*, 7, no. 2 (Spring/Summer 1986), 137–148.
16. William Walker, *The Christian Harmony*, with a foreword by Zack Allen, and an introduction by Brent Holcomb (Philadelphia: Miller's Bible and Publishing House, 1873; reprint, Asheville, NC: Folk Heritage Books, 1994), iii.

17. Harry Eskew, "The Significance of William Walker's *Southern Harmony*" (lecture, Southern Baptist Theological Seminary, Louisville, KY, 16 April 1993), 7–11.

18. *Ibid.*, 8.

19. William Walker, *The Southern Harmony and Musical Companion*, with an introduction by Glenn C. Wilcox (Philadelphia: E. W. Miller, 1854; reprint, Lexington: The University Press of Kentucky, 1987), iii.

20. Austin C. Lovelace, telephone interview with author 1 July 2005.

21. Glen Wilcox, Introduction to *The Southern Harmony and Musical Companion* by William Walker (Philadelphia: E. W. Miller, 1854; reprint, Lexington: The University Press of Kentucky, 1987), v.

22. *Ibid.*, iv.

23. Eskew, "Southern Harmony: Its Basic Editions," 142.

24. Eskew, "Walker: Popular Southern Hymnist," 9.

25. Harry Eskew and Carol A. Pemberton, "Lowell Mason," *Groove Music Online*, <<http://www.groovemusic.com>> (accessed 13 May 2006).

26. Jackson, *White Spirituals*, 308.

27. *Ibid.*, 309.

28. *Ibid.*, 310.

29. *Ibid.*

30. Carlton Young surmises that NETTLETON may have been adapted from a camp-meeting song by Elkanah Kelsay Dare, the music editor for John Wyeth's *Repository of Sacred Music, Part Second*, the collection in which the tune first appeared. See Carlton R. Young, *Companion to the United Methodist Hymnal* (Nashville: Abingdon Press, 1993), 301.

31. Henry Wilder Foote, *Three Centuries of American Hymnody* (Hamden, CT: Shoe String Press, 1961, ©1940), 172–173.

32. Glover, *Companion*, vol. 1, 409.

33. Elkanah Kelsay Dare is considered the music editor and compiler for Wyeth's collection. See Young, *Companion*, 301.

34. Young, *Companion*, 301.

35. David W. Music, e-mail to author 18 August 2005.

36. Carlton Young, e-mail to author 2 September 2005.

37. *Ibid.*

38. Ray Glover, e-mail to author 31 August 2005.

39. Carl Schalk, telephone interview with author 25 August 2005.

40. *Ibid.*

41. LindaJo H. McKim, e-mail to author 24 July 2006.

42. Marion Hatchett, telephone interview with author 5 June 2006.

43. Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), 157.

44. Randel, 385.

45. "Organ Recitals," *THE DIAPASON*, no. 1203 (February 2010): 37.

46. Gardner Read, "Notes on Music," *Eight Preludes on Old Southern Hymns*, op. 90 (Melville, NY: H. W. Gray Publications, 1952).

47. Barbara B. Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 400–401. For a detailed analysis of Barber's *Wondrous Love*, see Larry Lynn Rhoades, "Theme and Variations: Analyses of Variations by Alain, Barber, Distler, Duruffé, and Sowerby" (Ph.D. diss., Ohio State University, 1973), 86–122.

48. Samuel Barber, *Wondrous Love: Variations on a Shape-note Hymn* (New York: G. Schirmer, 1959).

49. *Ibid.*

50. Jean Slater Edson, *Organ Preludes: An Index to Compositions on Hymn Tunes, Chorales, Plainsong Melodies, Gregorian Tunes and Carols* (Metuchen, NJ: The Scarecrow Press, Inc., 1970).

51. Dennis Schmidt, compiler, *An Organist's Guide to Resources for "The Hymnal 1982,"* vol. 1 (New York: The Church Hymnal Corporation, 1991).

52. Dennis Schmidt, compiler, *An Organist's Guide to Resources for "The Hymnal 1982,"* vol. 2 (New York: The Church Hymnal Corporation, 1991).

53. Robert J. Powell, e-mail to author 18 August 2005.

54. Michael Burkhardt, e-mail to author 9 September 2005.

55. Samuel Adler, *Hymnset: Four Chorale Preludes on Old American Hymns* (New York: G. Schirmer, 1987).

56. Samuel Adler, e-mail to author 8 June 2005.

Charlie W. Steele is director of music ministries/organist at Brevard-Davidson River Presbyterian Church, Brevard, North Carolina, and an adjunct music faculty member at Brevard College, where he teaches applied organ. He holds BA (with Honors) and MA degrees in music from Radford University, Radford, Virginia, and a Doctor of Musical Arts degree from the University of Kentucky.

ORGAN HISTORICAL SOCIETY  
56TH NATIONAL CONVENTION  
Washington, D.C.  
June 27 - July 1, 2011

WWW.ORGANSOCIETY.ORG/2011  
804.353.9226 ~ 2011@ORGANSOCIETY.ORG

NATIONAL CITY CHRISTIAN CHURCH - M.P. MÖLLER - PHOTO LEN LEVASSEUR

# AGO National Convention Washington, D.C., July 5–8, 2010

Marijim Thoene, Francine Maté, Thomas Marshall

It was sad to see four days of music-making in which each performer invested every fiber of his or her being into producing sounds that dazzled, soothed, and transported the listener come to an end; however, as the poet Kenneth Rexroth said, “It is impossible to live in a constant state of ecstasy!” Certainly the four days of the AGO national convention provided the listener with the opportunity to be swept up in ephemeral and fleeting beauty that can be recalled as sacred moments in time.

There were several pre-convention programs that set the stage for the opening program at the National Cathedral, two of which were the organ recitals on July 4 at Grace Episcopal Church in Georgetown by **Thomas Marshall**, who played the complete organ concertos of J. S. Bach, and at the Basilica of the National Shrine of the Immaculate Conception by **Roland Maria Stangier** of Essen, Germany.

## July 4 Thomas Marshall

In his performance of J.S. Bach’s complete organ concerti, Thomas Marshall gave us a glimpse of a young Bach, a brilliant organ virtuoso and composer who filled his organ concerti with scintillating, pyrotechnical dances and lyrical melodies. This pre-convention event was part of the Seventeenth Bach Festival at Grace Episcopal Church in Georgetown, directed by Francine Maté, organist and choirmaster at Grace. Marshall made this music his own by adding eloquent ornaments, shaping and moving tempi. All of the concerti were played with a rhythmical vitality.

However, it was the seldom-heard *Concerto in C Major*, BWV 594, an arrangement of Vivaldi’s “Grosso Mogul” *Concerto in D Major* (op. 7, no. 5, RV 285a), which was the most riveting and tantalizing. Here the forces of the concerto form, tutti vs. soli, become a new genre for the organ—all of the movements are expanded to new dimensions and the dialogue between soli divisions are more intense. In the slow movement, Marshall added a few ornaments to the already ornamented coloratura melody and seamlessly bound the melody to the accompaniment. In the third movement, he reflected the contrasts between the formal and mannerly tutti section and the soli sections with registration that recalled full ensemble vs. gossamer strands of birdsong. Marshall’s formidable technique and sense of drama made the voices within this transparent texture shimmer. His CD, *The Organ Concertos of Johann Sebastian Bach*, is available through Arts Laureate, <<http://artslaureate.com>>.



Thomas Marshall, Bach Festival, Grace Episcopal (photo: M. Thoene)

## July 5 Opening Convocation

On July 5 at 7:30 am, four buses pulled away from the Marriott Wardman Park Hotel, carrying over 2,000 organists and organ music enthusiasts to the opening convocation at the National Cathedral, featuring the **Washington National Cathedral Choir**, **Cathedral Voices**, **Michael McCarthy**, director of music, **Scott Dettra**, organist, and the **Washington Symphonic Brass** with **Phil Snedecor**, music director. The prelude music was riveting in its grandeur and freshness: *Ancient Airs and Dances, Suite No. 3 (Passacaglia and Air di Corte)* by Ottorino Respighi; *Symphony No. 3, op. 27 (I. Finale: Allegro)* by Carl Nielsen, featuring the Washington Symphonic Brass and **A. Scott Wood**, conductor; and a commissioned work, *Theme and Variation on “Le Ping,”* by **Michael Bedford**, winner of the 2010 AGO/Holtkamp award in organ composition. Bedford incorporated a variety of compositional styles in his poetic interpretation of the text of Psalm 19:4b–5: bird song, elements of jazz, a fiery toccata, and floating arabesque figures. The television screens that focused on the performers, especially the feet and hands of Scott Dettra, gave a welcome immediacy to the performance.

The processional hymn, *LASST UNS ERFREUEN*, was sung with great gusto as the pageantry began. **Eileen Guenther**, president of the American Guild of Organists, commented that the convention was really international in scope, for it included performers, lecturers, and guests from many countries. **Ronald Stolk**, the AGO 2010 convention coordinator, thanked all of the many volunteers who

gave generously of their time and worked tirelessly in planning the convention. The commissioned hymn, *Great Voice of God* (music by **Mary Beth Bennett**, words by **Shirley Erena Murray**), aptly expressed the text: “Great voice of God in all your good creation, make us your instruments of blessedness.” It was introduced by a brass ensemble and percussion, and the hymn verses were sung in alternation with the instrumental ensemble.

The Reverend Dr. **Thomas H. Troeger**, AGO national chaplain, spoke of his own profound love of J. S. Bach, and said there are things technology cannot solve—the need for a discerning heart and a mind to be attuned to the spirit of the living God. He concluded saying: “Every time you make music you are calling people back to the better spirit—to beauty, wonder and joy.”

The commissioned anthem, *Exultate iusti* by **Rihards Dubra**, like Michael Bedford’s anthem, is an exemplar of text painting. Here the texts of Psalm 33:1–6, 8–12, 18, and 20–20 are exquisitely reflected in multiple resources and textures: an orchestra with solos for chimes, muted trumpets, a counter tenor, a children’s choir, full chorus, kettle drum, xylophone, and organ. This score is a great addition to the repertoire of sacred music.

The service closed with the joyous and triumphant hymn, *As Newborn Stars Were Stirred to Song*, introduced by a brass choir, with words by Carl P. Daw, Jr. and music by John Karl Hirten. The organ voluntary, *Festiva Fanfare* by Kenneth Leighton, was deftly played by Scott Dettra. The energy and stamina of the cathedral organist is amazing, for later in the day he would play at the Bach Vespers as well as at the opening concert at the National Cathedral, where he played Samuel Barber’s *Toccata Festiva*, op. 36 and the demanding organ part in Paul Paray’s *Mass for the 500th Anniversary of the Death of Joan of Arc*.

## Workshop, Dr. Leo Rozmaryn

The workshop “From Brain to Fingertips: Neuro-Muscular Control,” given by Dr. Leo Rozmaryn, addressed the physiological processes involved in organ playing and gave some helpful advice on how to avoid injuries. Dr. Rozmaryn, a surgeon, has worked in the field of what he calls “Music Medicine” for thirty years. He pointed out how the brain of a professional keyboard musician is different from a non-musician’s brain. A keyboard player has more gray matter: the “corpus callosum”—the division between the right and left parts of the brain—is much bigger than in a non-musician. He defined the debilitating injury of focal dystonia, saying that it is a neurological disorder originating in the brain that causes loss of coordination and motor control in the hand, and that some of the following has been effective in its management: retraining, i.e., changing one’s technique by way of the Dorothy Taubman method; instrument modification; botulinum injection; and physical therapy. He praised the work of Sandy Austin, a physical therapist at Arlington Hospital, for her success in working with injured musicians.

Dr. Rozmaryn began his second session by recommending Janet Horvath’s award-winning book, *Playing Less Hurt*, for musicians on how to avoid injuries. He admonished organists to pay attention to their bodies, saying that when injured musicians come to him, they tell him they don’t have time to eat a balanced diet, to exercise, or to get a good night’s sleep. He advises every organist to remember they are athletes. They should have music in one hand and a gym bag in the other. In music schools in Scandinavia, musicians do aerobics after 40 minutes of practice.



Bruce Neswick, hymn festival, National City Christian Church (photo: M. Thoene)

He discussed a number of injuries common to organists and possible treatment modalities. Some common ailments and possible treatment included low back and neck problems due to poor, static posture for long periods of time. He suggested taking frequent breaks and avoiding drooping shoulders. To avoid carpal tunnel syndrome, he advised keeping the wrist in neutral position and to never practice for longer than 30 minutes at a time. If surgical intervention is necessary, you should not use your hands for four weeks following surgery. He suggested Richard Norris’s book on the topic, *Return to Play*, and the website <[www.theorthocentermed.com](http://www.theorthocentermed.com)> for doctors and hand exercises. For cubital tunnel syndrome he suggested sleeping with arms outstretched, and for thoracic outlet syndrome he suggested arm rolls.

## July 6 Hymn Festival

The cavernous National City Christian Church was packed with standing room only for the hymn festival, “We Believe in One God,” led by **Bruce Neswick**. The prelude included five demanding hymn arrangements played by the **Virginia Bronze Handbell Ensemble**, directed by **Carol Martin**, the **National Brass Quintet**, and percussionists **Doug Wallace** and **Bill Richards**. Especially memorable was *’Twas in the Moon of Wintertime*, arranged by Cynthia Carlson. Here the handbells were augmented with a marimba and tiny wind chimes. The spirited and energetic commissioned work, *Doxology on Conductor Alme Siderum* for handbells, brass quartet, and tympani arranged by **Hart Morris**, set the tone for the entire festival of hymns.

Bruce Neswick’s choice of hymns and organ descants reflected his keen awareness of the best of the repertoire: *Christ is made the sure foundation*, descant by Richard Wayne Dirksen; *The stars declare his glory*, descant by Richard Proulx; *Of the Father’s love begotten*, introduction by Gerre Hancock and descant by David Willcocks; and *Lord, you give the great commission*, introduction for brass and organ, solo organ, interlude for brass and organ, and descant by Bruce Neswick. The anthem, *O risen Christ, still wounded* by Bruce Neswick and commissioned by Christ Church Virginia, was performed by the **Cantate Chamber Singers** directed by **Gisèle Becker**, and is another great addition to sacred literature.

The final hymn, *Lord, you give the great commission*, sung exuberantly by over a thousand and joined by brass and soaring organ descant, was truly the most fervent prayer imaginable: “Lord, you bless with words assuring: ‘I am with you to the end.’ Faith and hope and love restoring, may we serve as you intend, and amid the cares that claim us, hold in mind eternity.” The concluding voluntary, Neswick’s improvised toccata,

**JUGET-SINCLAIR**  
MONTREAL

**MECHANICAL ACTION ORGANS**  
T. 1 866 561-9898 / [www.juget-sinclair.com](http://www.juget-sinclair.com)





**National Brass Quintet, hymn festival, National City Christian Church** (photo: M. Thoene)



**Children's Chorus of Washington directed by Joan Gregoryk, Calvary Baptist Church** (photo: M. Thoene)



**Jean-Baptiste Robin, St. John's Episcopal Church** (photo: M. Thoene)

was stunning and a fitting Amen to the festival of readings and hymns of the liturgical year.

#### **Jean-Baptiste Robin and Elizabeth Blakeslee**

In the elegant and historical St. John's of Lafayette Square, Jean-Baptiste Robin, organist of the Royal Chapel in Versailles Palace, and Elizabeth Blakeslee, harpist in the National Symphony Orchestra, performed music by Debussy, Jehan Alain, Robin, and a commissioned work by **Rachel Laurin** with assurance and remarkable virtuosity. The delicacy and transparency of Debussy's *Prélude à l'après-midi d'un faune* transcribed for harp and organ by Robin were apparent in the dry acoustic at St. John's. Robin performed Alain's *Trois Danses* from memory and gave a meticulous rendering of the score, observing Alain's fiendishly demanding tempi markings.

I wish Robin had written more about the "23 reflecting modes" that he created and alluded to in his program notes describing his own composition *Cercles Réfléchissants* ("Reflecting Circles"). The two movements he played from this work reflect his unique compositional vocabulary, which in turn hinted at mysterious shifting wind movements. In her commissioned work, *Fantasia for Organ and Harp*, op. 52, Rachel Laurin interwove the intimate color palettes of the harp and organ with remarkable dexterity, especially in the second movement when flutes 8', 4' and 2' played in dialogue with the harp. The same balance was present in the third movement in a totally contrasting mood—triumphant chords on the organ vs. powerful chords and flourishes on the harp.

#### **Ezequiel Menéndez Historic Organs in Argentina**

Ezequiel Menéndez gave an informative and intriguing lecture on "Historic Organs in Argentina: A Hidden Treasure" that reflected his many years of research and study on the subject. He began by stating that in Buenos Aires, within one square mile one can see organs from France, Germany, England, and Italy. During the Age of Enlighten-



**Ezequiel Menéndez, "Historic Organs in Argentina"** (photo: M. Thoene)

ment, Argentina was the richest country in the world, and people from all over Europe settled there and brought with them their culture, which included pipe organs from their own countries. The inventory of pipe organs in Argentina built by famous builders is impressive: there were 39 organs from Italy, one built in 1868 by Serassi for the Church of Monserrat; 101 organs from Germany; and a Cavaillé-Coll was shipped in 1885 to a Jesuit church in El Salvador and moved in 1912 to the Basílica Del Santísimo Sacramento in Buenos Aires.

#### **July 7 Morning Prayer**

Attending Morning Prayer in the large reverberant sanctuary of St. Patrick Roman Catholic Church was a beautiful way to start the day. The Psalms were sung in by the choir (the **Countertop Ensemble**, directed by **Chris Dudley**) in alternatim with the assembly. The mas-



**Al Russell with Ronald Stolk, organist at the Morning Prayer service, St. Patrick Roman Catholic Church** (photo: M. Thoene)

terful and thoughtful improvisations on the antiphons played by **Ronald Stolk**, director of music at St. Patrick, were a welcome contrast to the austerity of the reading of the lessons and the intoning of the Psalms and Canticles. I wished he had played more.

#### **Worship Service for Children**

The Worship Service for Children, featuring the **Children's Chorus of Washington** directed by **Joan Gregoryk**, held in the 1860 Calvary Baptist Church, was choreographed with amazing precision. Following the organ voluntary composed and played by 22-year-old **Justus Parrotta**, the choir of young singers (30 girls and four boys) quietly processed down the two side aisles, and Dr. Gregoryk, without saying a word, motioned her choir to begin singing the canon *Dona nobis pacem*, then cued each section of the audience to join in singing the canon, which was an effective introit. A portion of the text was repeated as an antiphon throughout the singing

of Psalm 85. The program—music from the Taizé Community, Mendelssohn, an African-American spiritual arranged by Moses Hogan, and Jewish song by Allan E. Naplan—was sung with enthusiasm and from memory. Dr. Gregoryk is obviously a strict taskmaster to present such a polished choir with excellent diction, good blend, and good pitch. She also communicates her joy in the music, which was mirrored in the faces of her singers. Parrotta's spirited playing of the first movement of J.S. Bach's *Concerto in A Minor*, BWV 593, was a perfect ending to this program.

#### **Isabelle Demers**

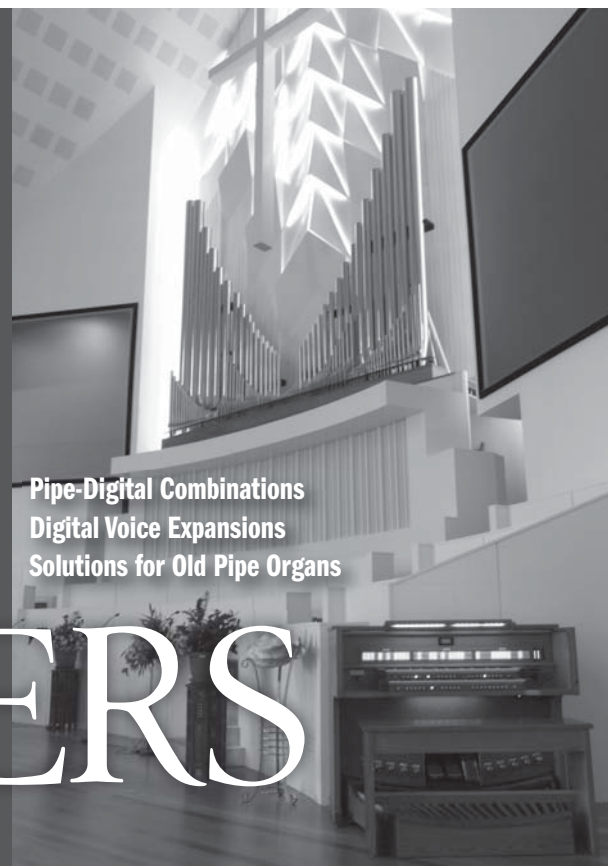
For me, Isabelle Demers' memorized recital was one of the most memorable recitals of the convention. St. Patrick's Roman Catholic Church was a perfect venue for her program: *Prélude* from *First Symphony*, op. 36 by Rachel Laurin; *Three Psalm Preludes*, op. 32, Set 1, No. 2, by Herbert Howells; *Symphonic Chorale on "Jesu, meine Freude,"* op. 87/2, *Introduzione* (inferno), *Canzone*, *Fuga con Corale*, by Karg-Elert; *Organ Symphony No. 2*, op. 20, by Louis Vierne; *Scherzo* and *Toccata* from *First Symphony*, op. 36 by Rachel Laurin. Demers made each work her own, investing herself in the music, from Howells's quiet lyricism to Karg-Elert's diabolical roar. Her brilliant technique served always to make the music soar. This gift was especially apparent in Rachel Laurin's *Toccata*. The audience was dazzled by her magnificent performance.

#### **July 8 Nathan Laube**

Nathan Laube opened his recital at the National Presbyterian Church with his transcription of Johann Strauss's *Over-*

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at [www.rodgersinstruments.com](http://www.rodgersinstruments.com). For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.



**Pipe-Digital Combinations  
Digital Voice Expansions  
Solutions for Old Pipe Organs**

# RODGERS

[www.rodgersinstruments.com](http://www.rodgersinstruments.com)



**Nathan Laube congratulated by Frederick Swann after recital at the National Presbyterian Church** (photo: M. Thoene)

ture to *Die Fledermaus*. Laube's deftness at registration was apparent as each section flowed seamlessly into another. He is a gifted dramatist, and succeeded in catching up the audience in the dance. After thunderous applause he announced that the day was his 22nd birthday, and we all promptly sang "Happy Birthday." His performance of Joseph Jongen's *Sonata Eroica pour Grand Orgue*, op. 94, and Charles Tournemire's *L'Orgue Mystique, Cycle de Noël, Suite No. 7*, op. 55, also showed him to be a master at registration as he moved smoothly from one section to another.

The *tour de force* of his concert was his performance of Maurice Durufle's *Suite pour Orgue*, op. 5. His playing was flawless, inspired, and for want of a better word, transporting. As an encore he played Chopin's *Etude in C-sharp Minor*, op. 10, no. 4, and met with even more thunderous applause.

#### Isabelle Demers Max Reger workshop

Isabelle Demers' workshop on Max Reger's *Orgelbüchlein* was held at St. Paul's Episcopal Church, an elegant, isolated chapel in Rock Creek Parish, surrounded by a cemetery. Ms. Demers gave an overview of Reger's chorale preludes, alluding to those suited for church services and those better suited for concerts. She discussed aspects of Reger's life and how events shaped his compositional style, his quirkiness and spirituality. In her handout, she ranked each of the 52 preludes according to difficulty and listed the timing of each. It was enlightening to hear some of Reger's chorale preludes played from memory by Ms. Demers in this reverberant space on the mechanical action organ II/27 built by Dobson.

Marijnn Thoene received a DMA in organ performance/church music from the University of Michigan in 1984. She is an active recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, *Mystics and Spirits* and *Wind Song*, are available through Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.



**Isabelle Demers, Reger lecture/recital, St. Paul's Episcopal Church, Rock Creek Parish** (photo: M. Thoene)

#### July 5 Jonathan Biggers

Jonathan Biggers, who holds the Edwin Link Endowed Professorship in Organ and Harpsichord at Binghamton University, began his program with Craig Phillips's *Fantasia on "Sine Nomine"* (2007). This work was commissioned by the University of Iowa to honor Professor Delbert Disselhorst's retirement, and is based on the tune by Ralph Vaughan Williams. Among the many interesting sections of the piece are octave "D" leaps in the fugue, which refer to Delbert Disselhorst. Dr. Biggers ended his performance of the work with a brilliantly played toccata.

The *Passacaglia* by Leo Sowerby (from the *Symphony for Organ*, 1930) is similar to Sowerby's posthumous passacaglia, which was edited by Ronald Stalford. The earlier passacaglia from the symphony is less tight than the posthumous piece. Biggers' interpretation, however, provided a convincing musical continuity in the multi-variation work.

National Presbyterian Church is a modern edifice that provided a stark contrast to the Gothic style of Washington National Cathedral, the site of the opening service just 1½ hours before Biggers' recital. The present building was designed by Harold E. Wagoner, with the main sanctuary seating 1,260. The church's cornerstone was laid by President Eisenhower on October 14, 1967; the first worship service at this site took place on September 7, 1969. The organ at National Presbyterian Church is an Aeolian-Skinner, Opus 1456, IV/115, installed in 1970. From 1987 to the present, the organ has been rebuilt and added to by the Di Gennaro-Hart Organ Company.

Biggers' recital ended with the Reger *Phantasie und Fuge d-moll*, op. 135b. It was thrilling and brought the full house to a rousing standing ovation! Biggers repeated this program at 11:30 am on July 5.

#### Paul Jacobs

Next was a marvelous recital at St. Anne's Catholic Church by Paul Jacobs, chairman of the organ department at



**Paul Jacobs** (photo: M. Thoene)

Juilliard School of Music. St. Anne's is a lovely church located a few blocks north of National Presbyterian Church. Jacobs' recital was performed by memory, and was absolutely perfect. The 1999 Létourneau three-manual organ is in the rear gallery. I was sitting close to the gallery in the back of the church, and it was relatively easy for me to simply turn around and watch him. However, there was a giant screen in the front of the church, and by watching the big screen, Jacobs was magnified and in full view for the entire audience. The program included the Reger *Sonata in D Minor*, op. 60 (1901), *Prelude in F Major* (1912) by Nadia Boulanger, and the Franck *Final*, op. 21 (1866). Jacobs was treated to a rousing standing ovation at the end of his flawless performance.

#### Bach Vespers at St. Paul's Lutheran Church The Washington Bach Consort

The venue for the Bach Vespers at St. Paul's Lutheran in Washington, D.C., was perhaps similar to what the setting might have been like in the Thomaskirche during Bach's tenure in Leipzig. St. Paul's, like the Thomaskirche, has lovely stained glass. I thought the light illuminating through the stained glass on this day was very similar to the way the stained glass in the Thomaskirche looked the times I have been fortunate enough to be there.

J. Reilly Lewis, director of the Bach Consort, conducted the vespers service. Lewis has been a Bach icon on the East Coast for many years. His performances are always very musical, and his interpretation of Bach's music is impeccable.

Scott Dettra was the organist for this service. He serves as organist and associate director of music at Washington National Cathedral, as well as assistant conductor and keyboard artist of Washington Bach Consort and the Cathedral Choral Society. Dettra was organist for the opening service at 8:30 am on Monday, organist for this service, and organist for the evening concert back at the National Cathedral. He is an outstanding musician, and his ability to seamlessly go from the cathedral organ to the Johan Deblieck continuo organ for his continuo part in the Bach cantata at St. Paul's, up to the organ loft at St. Paul's to play the St. Paul's Schantz three-manual organ, and then to the cathedral again that evening, was more than remarkable.

The St. Michael's Day Vespers service began with the organ prelude, *Toccata in F*, BWV 540/1 of Bach, played splendidly by Lewis. This was followed by the Bach *Kyrie*, BWV 233A, and the complete Cantata BWV 130, *Herr Gott, dich loben alle wir*. The Bach Consort, as always, sang with great exhilaration and musical conviction. All chorales in the service



**Scott Dettra** (photo: M. Thoene)

were sung in German by the congregation—the singing by the organists at this service was marvelous. The service also included a fine sermon, prepared especially for organists, by St. Paul's pastor, The Reverend Dr. John Witvliet.

#### Opening Concert Washington National Cathedral

The opening concert of the convention was performed at Washington National Cathedral by the Cathedral Choral Society and members of the **National Gallery Orchestra** conducted by J. Reilly Lewis. This program was a continuation of J. Reilly Lewis' 25th anniversary as conductor of the Cathedral Choral Society.

The program began with Scott Dettra performing the *Toccata Festiva*, op. 36 (1960) by Samuel Barber. Dettra performed this work with excitement and verve as if he had rested and prepared all day in order to wow this audience of 2,000-plus organists.

The second and major work on the program was Paul Paray's *Mass for the 500th Anniversary of the Death of Joan of Arc* (1931). The acoustics of Washington National Cathedral provided the perfect venue for this monumental work. The lyricism of the *Kyrie* was quite beautiful, and the Cathedral Choral Society's superbly blended voices filled the glorious space of the cathedral. Even though the cathedral was full to capacity in both the morning opening service and the concert that evening, one could hear a pin drop due to the intensity of listening that all organists possess, and which we exhibited on this day.

#### July 6 David Higgs The United States Naval Academy

The recital by David Higgs was flawless, so very musical, and the audience of organists was so breathtakingly attentive, as was the case at all of the recitals and concerts at the convention. This organ was originally built by the Hutchins Organ Company in 1908, and rebuilt by the Möller Organ Company of Hagerstown, Maryland. Many renovations were made this past year, and the organ is currently 268 ranks with two consoles.

I typically would rather hear Bach played on a mechanical action instrument, but Higgs's playing of the *Passacaglia in C Minor*, BWV 582, was a masterpiece of performance and pure musicality. His drive and care given to the monumental work was simply thrilling. The final piece on the programmed portion of the recital



A HIGHER LEVEL of EXCELLENCE

Great musicians need extraordinary instruments to deliver magnificent performances.



P.O. Box 156 • Orrville, Ohio 44667 • P 800.416.7426 • F 330.683.2274 • www.schantzorgan.com

## CERTIFIED APPRAISALS

Collections of organ books, recordings, and music for gift, tax, and estate purposes

Stephen L. Pinel, Appraiser  
slpinel@verizon.net / (609) 448-8427

al, Widor's *Symphony VI in G Minor*, op. 42 "brought the house down" with the audience's immediate standing ovation. How could there be more excitement to come? Ah, yes!! The encore, *In a Persian Market* by Albert Ketèlbey and arranged by Frank Matthews, just swept us off our feet, literally! "Persian Market" was not only "fun" music, but the magnificent organ at the Naval Academy Chapel has theatre organ stops. The polite, reserved and attentive organists of all the previous recitals and concerts, became "out of control" with enthusiasm for this piece! All the bells, drums, whistles, and stops were pulled out!

The United States Naval Academy Chapel holds 2,000 people, and of the 2,200 attendees at the convention, 2,000 of them attended Higgs's recital. One of the many marks of great organization came at the end of the concert when the 2,000 organists were bused back to the Marriott in Washington after the concert. Kudos to Dr. Carol Guglielmo for orchestrating this important, and most complicated transportation event—there were 35 buses waiting to pick up 2,000 organists after David Higgs's program!

#### Pre- and post-convention events

Among the numerous pre-convention events was the first part of the 17th Annual Bach Festival at Grace Church, Georgetown, of which I am the director. My colleague and friend, **Roland Stangier** from Essen, Germany, performed in our Bach Festival on July 3, and 23 hours later performed a completely different program at the Basilica of the National Shrine of the Immaculate Conception. Professor Stangier's recital in the Bach Festival was entitled "Bach and His European Colleagues." Grace Church is home to an A. David Moore 1981 two-manual mechanical action instrument. Composers on Stangier's program included Pablo Bruna (Spain), Samuel Scheidt (Germany), Andreas Kneller (North Germany), Gaspard Corrette (France), Giovanni Battista Pergolesi (Italy), Charles John Stanley (England), and J.S. Bach (*Trio Sonata in D Minor*). Professor Stangier, as his usual practice, ended the recital with an improvisation.

Stangier's program was full of variety and nuance—he is a very energetic and musical performer. His performance of Bach's trio sonata was full of ornamentation that I had never before considered. This made the work fresh and new, even though the works of Bach rarely need any new performance ideas.

I presented Professor Stangier with two themes on which to improvise that were from the concert I had performed at 3 pm in our festival that afternoon: 1) the "Nun komm der Heiden Heiland" chorale tune, and 2) the lilting flute melody from the famous "Sheep May Safely Graze." Stangier wove these two themes into a tightly knit piece. I only wish we could have a score of his superb improvisation. However, in today's world of the instant reproduction of just about anything, it is a nice thought to consider that an improvisation can simply be as ethereal as Washington, D.C.'s cherry blossoms.

Professor Stangier performed his basilica recital on the 172-rank, four-manual electro-pneumatic Möller organ. His program began with the four Schumann *Sketches*, opus 56, written in 1846. It has been in vogue for several years now for organists to write and perform their own transcriptions of orchestral works. Particularly popular is Gustav Holst's *The Planets*, written in 1914. Stangier performed his transcription of "Venus, the Bringer of Peace" and "Jupiter, the Bringer of Jollity"—what beautiful transcriptions to showcase both the basilica's organ and Stangier's playing! And, not to be forgotten as well, the inside of the basilica is breathtakingly beautiful! Following the Holst transcriptions were the *Fantasia and Fugue in C Minor* by Alexander Winterberger (1834–1914) and the *Grand Choeur* by Zsolt Gardonyi (b. 1946). Stangier ended the program with another one of his dynamic improvisations. Tonight he was given the *Ubi Caritas et amor* Gregorian chant and an Irish folk-song as his improvisation themes.



**Roland Stangier** (photo: M. Thoene)

**Jeremy Filsell** performed all of Vi-erne's symphonies at St. Patrick's Catholic Church in Washington D.C. on the church's 1994 44-rank Lively-Fulcher organ. Although I was back at my job at the Library of Congress on Friday, July 9 and was unable to attend Dr. Filsell's program, this was indeed a monumental endeavor. Word from colleagues who were able to attend was that Filsell, in his usual style, performed every movement of every symphony with great splendor.

Another notable post-convention event was a performance by Isabelle Demers of her own transcription of Tchaikovsky's *Romeo and Juliet* at Capitol Hill Methodist Church on July 9. From friends I know who attended, it sounds as if I missed another splendid event.

*Francine Maté has lived in Washington, D.C. for 26 years. She has been organist/choirmaster and director of the Bach Festival at Grace Episcopal Church in Georgetown, Washington, D.C. since 1998.*

#### July 5 Kimberly Marshall

For her recital at St. Columba's Episcopal Church on the first day of the convention, Kimberly Marshall played a well-selected program for a 1981 Flentrop organ, displaying the well-balanced specification. Her unique and outstanding knowledge of the remote corners of the literature for the organ produced a recital with great variety and interest. Dr. Marshall is a treasure among us all for her ability to combine brilliant performance with good scholarship in an intelligent and informative way. This was a delightful and perhaps surprising recital.

#### Jason Roberts and Michael Unger

For some with "first-day-bus-issues" sometimes associated with these very large AGO conventions, the change in order of both performers and pieces being played was confusing to latecomers to the recital at Chevy Chase Presbyterian Church. Jason Roberts, 2008 winner of the AGO National Competition in Organ Improvisation, and Michel Unger, 2008 winner of the AGO National Young Artists Competition in Organ Performance, together presented a program demonstrating the true art of improvising, whether from score or indeed on the spot. Organ performers are too quick to define "improvisation" at the organ as the art of totally extemporized composition, when much is added to the printed score by the performer who can sense the improvisatory nature that CAN be brought to all music.

#### July 6 Diane Meredith Belcher

The recital by Diane Meredith Belcher on the Létourneau organ (2000) at the Church of the Ascension and St. Agnes was performed with elegance, showing great attention to careful and tasteful phrase development throughout. Her inclusion of a voluntary by English composer William Russell (1777–1813) was refreshing. Her performance of all six fugues on the name B-A-C-H, op. 60, of Robert Schumann, gave the audience a clear impression of the compositional prowess of this composer, now enjoying the 200th anniversary of his birth. While this music may be a bit too "academic" for the average organ recital audience, this venue gave an "organists only" audience the opportunity to hear all of these



**Diane Meredith Belcher recital, Church of the Ascension and St. Agnes** (photo: Brian Sutton)

pieces well knit together in a fine and exciting performance.

#### The Woodley Ensemble

The Woodley Ensemble, under the artistic direction of Frank Albinder, presented a fine and varied program of choral music from many lands, including Sweden, Russia, Scotland, Israel, Estonia, England, New Zealand, Indonesia, and, of course, the United States. The ever-growing number of choral ensembles, both amateur and professional, has also given rise to the composition of unusual and wonderful music for all to experience both as performer and listener alike. The featured work for this concert was by American composer Leo Nestor—a large-scale anthem for SATB chorus and organ. While mainly for concert use in its entirety, it would be useful to find some selections from this work excerpted for use during the Pentecost season in churches as well.

This AGO national convention did an outstanding job in making a variety of workshops and seminars available. The

Washington, D.C. chapter is also to be commended in its presentation of both pre-convention and post-convention events. Of particular note was the stunning performance by **Julie Vidrick Evans** of all six organ trio sonatas by J. S. Bach. For most organists, the inclusion of one or two of these technical masterpieces is daunting, let alone ALL of them, performed in this instance with technical mastery. The seventeenth annual Bach Festival presented by Grace Episcopal Church brings fine performances of the works of Bach and other related composers to a steadily growing audience each summer after summer, under the direction of the church's organist/choirmaster, Francine Maté.

*Thomas Marshall is instructor of organ and harpsichord at the College of William and Mary in Williamsburg, Virginia, where he also serves as organist/associate director of music at Williamsburg United Methodist Church. He holds degrees in organ/harpsichord performance from James Madison University and the University of Michigan. His teachers include Carol Teti, Richard McPherson, Marilyn Mason, and Edward Parmentier.*

SINCE 1979, we have designed and built over 120 new pipe organs for clients in Australia, Austria, New Zealand, England, Canada and the United States. Our instruments, whether tracker or electric action, have been praised for their rugged construction, comfortable consoles, responsive key actions and tonal integrity. New cases, keyboards, windchests, reservoirs and pipes are all built from raw materials within our two workshops located in Saint-Hyacinthe, Québec. Our team of experienced builders also restores and rebuilds older instruments to make them sound and play better than ever.



Opus 116



Opus 118

## LÉTOURNEAU PIPE ORGANS

**USA**  
1220 L Street NW  
Suite 100 – Box 200  
Washington, DC  
20005-4018  
Tel: 800-625-PIPE  
Fax: 202-737-1818  
LetoUSA@aol.com



**Canada**  
16 355, avenue Savoie  
St-Hyacinthe, Québec  
J2T 3N1  
Tel: 450-774-2698  
Fax: 450-774-3008  
mail@letourneauorgans.com  
www.letourneauorgans.com

## Cover feature

### Kegg Pipe Organ Builders, Hartville, Ohio Zion Lutheran Church, Wausau, Wisconsin

Zion Lutheran Church in Wausau, Wisconsin, has deep roots in Lutheran church music, laying claim to both Paul Bunjes and Carl Schalk in a distinguished lineage of musical leadership. Though less well known, Viola Bonsa was also a part of that lineage, and we are delighted to give a wink in her direction with the name of the Swell 8' string. Virginia Giese is the current Kantor and Music Director, and Rev. Steven Gjerde is Pastor.

An organ that had served the church well in a previous space was moved to the new building in the 1950s and placed on platforms in the rear gallery that were to be surrounded with appropriate casework. The layout was tight at best, and the casework never materialized. As the musical understanding and requirements developed and changed over the years, so did the organ. Various revisions and additions were made, sometimes with little or no regard for scaling and even less for accessibility for tuning or repair. The organ lost its identity and virtually choked on itself.

Designing a new organ for Zion gave us an opportunity to exploit some of the effects of placement. There is no question that the focused sound of encased pipe-work in direct line of sight to the listener differs substantially from the reflected sound of pipes enclosed in a swell box perpendicular to the listener. Yet each of those placements can have distinct advantages. Our often-copied all-electric chest design with expansion chambers fitted to each note allowed us the freedom to locate pipes where they needed to be in the tonal strategy, and still arrange them for greatest ease of tuning.

The sounds most often used to lead congregational singing—Great and Positiv—are placed in the front of the cases in direct line of sight to the congregation. These two Principal choruses are nearly equal in volume, but are quite different in color and weight. Instead of the more usual front-to-back or up-and-down relationship of these two choruses, they dialog from side to side, complementing each other when used together.

The sounds most often used to accompany the choir—Swell and Enclosed Great—sit farther back, with the shades opening toward the choir loft. This placement gives the singers the advantage of hearing direct sound from the organ, but gives the congregation a perspective with the voices distinctly in the foreground.

The previous organ had the lowest nine pipes of the 16' Open Wood installed in the ladder shaft at the very back of the right organ platform, in what appeared to be a hopelessly buried location. Surprisingly, the room responds very favorably to bass frequencies generated there, and we followed the cue, successfully installing the 16' Subbass in the matching location on the other side.

The Festival Trumpet, with its resonators and flared bells of polished brass, was originally planned for a location high on the front corner of the chancel. In a decision made just hours before the organ left the shop, the church requested that it be relocated to the back with the rest of the organ. After some re-engineering and new chest construction, it now makes its dramatic statement from the gallery rail.

One might fear that such a mix of direct and reflected sound would result in chaos in the listener's ears. Such is not the case! The sound in the nave is rich, clean and bold—a sound with a depth of field that no speaker system can begin to reproduce.

One of the most important goals of the new organ project was providing a fitting visual design. After decades of exposure to naked organ parts, we wanted to reward the people of Zion with an organ case that doesn't just "clothe the naked," but also feeds those who hunger for beauty as



Kegg organ, Zion Lutheran Church, Wausau, Wisconsin



Console (photo credit: Mark Krambs)

part of worship. As with all of our designs, we aim to have the new organ appear to have been built with and for the building. It is deeply satisfying when parishioners tell us that the new organ looks like it has always been there.

Several elements make this case interesting. The four towers on each case, especially the large corner ones, appear to extend weightlessly over the edge of the organ platforms, even though their cantilevered supports are anchored securely by the weight of the rest of the organ. The effect is subtly enhanced by the fact that the bottom of the casework sits 1/8" above the platform and seems not to touch it at all.

Our use of CAD software, particularly in 3D modeling, was of tremendous help not only in engineering this much organ into the available space, but also in planning the many visual aspects.

The tower crowns have discreet polychrome accents of gold and aqua to coordinate with other decoration in the roof beams. Decorative bands across the flat sections are also polychromed and topped with carved crosses. The use of exaggerated foot and body lengths in these sections that face the choir lends the impression that these pipes are delicately scaled, greatly reducing their visual weight in the gallery.

The 100 façade pipes all speak, and are from the Pedal, Great and Positiv Principals, Octaves and Choralbass.

The pipe shades, hand-carved from basswood by Spirit Williams of Hocking Hills, Ohio, feature Archangels Gabriel, Michael, Uriel, and Raphael on the two large corner towers. The pipe shades on the remaining towers depict the traditional symbols of the twelve Apostles.

Pastor Steven Gjerde writes:



One of the large tower shades

Choral music has been a longstanding and cherished feature of worship at Zion. In the Lutheran liturgical tradition, choirs have often been likened to the company of angels: "Praise him, all his angels, praise him, all his heavenly hosts" (Psalm 148:2). For this reason, they are typically placed in a gallery at the back of the nave, where their voices can fall upon the congregation like a benediction and raise congregational singing to heights that it cannot reach on its own. This "celestial" role of the choir led to our suggestion that the pipe shades feature carvings of the archangels. It gives visible expression to our working theology of music, in which the Church joins the heavenly hosts in their unending hymn.

An additional, deliberately planned case decoration is brought about by the reflection of the large stained glass window in the highly polished façade pipes. This kaleidoscopic effect changes minute by minute, and we found it particularly beautiful in the early morning winter light during our January tonal finishing.

Kegg consoles are known for their luxurious comfort and ease of use. Whenever practicable, they are easily movable on integral casters. At Zion, space in the gallery is at a premium and there is really only one choice for console location. We chose to make it stationary, and actually narrowed our standard geometry slightly, without sacrificing anything, to make the new console fit precisely where the previous one had been.

Many parishioners turned out to help unload the moving van and carry all the pipes, pieces and parts into the church. In a scenario familiar to every pipe organ installation team, we watched as their joy in finally receiving their long-awaited new organ slowly faded to concern, then changed to all-out panic as every square inch of their spiritual home was covered with at least one layer of organ. By Sunday morning, 90% of those organ parts had been moved at least twice more, once up into the gallery, then up once more into place on the organ platforms. Ten days after the van pulled up in front of the church, everything was in place, working, and ready for tonal finishing.

The organ was dedicated during the morning liturgy on February 21, 2010, with a concert that afternoon played by Dr. David Heller of Trinity University, San Antonio, Texas, who also served as consultant to the church.

As music director, Virginia Giese is putting the new organ through its paces, both in excellent support of the parish liturgies, and reaching out to the larger community through performance opportunities. An extensive concert series has already begun, featuring Kathrine Handford, Ken Cowan, Michael Burkhardt, Paul Jacobs, and Chelsea Chen, among several others. Details of these and other concerts on Kegg organs can be found at <[www.keggorgan.com](http://www.keggorgan.com)>.



The case from above

We laud Pastor Gjerde and the people of Zion for making this strong investment in the enduring importance of sacred music in our increasingly secular world, and we are grateful for having had this opportunity to practice our art.

—Fredrick Bahr

#### Kegg Pipe Organ Builders

Charles Kegg, President\*  
 Fredrick Bahr, Tonal Director\*  
 Philip Brown  
 Michael Carden  
 Joyce Harper\*  
 Philip Laakso  
 Thomas Mierau\*  
 Bruce Schutrum  
 \*members, American Institute of Organbuilders

#### From the consultant and artist

When a church makes the decision to purchase a new organ, it provides a golden opportunity to look at the situation from a new perspective. From the start, this congregation asked all of the right questions: What are our priorities? What are our expectations for this instrument in our worship services? The selection of Charles Kegg was a big decision for this congregation, which has a rich history of traditional Lutheran worship supported by a superb choral program. Rather than continue down a well-worn trail in tonal design, the decision was made to follow a slightly different path—and the end result was an instrument that provides a unique balance between “tradition” while embracing some ideas that were outside the box of neo-classic organ design.

One glance at the stoplist will make apparent the importance both the builder and the consultant placed on foundation tone. The rich abundance of 8' stops provides a wide palette of choice for the organist when accompanying voices

(solo, choral, and congregational), giving the instrument a great sense of breadth without sacrificing clarity. Each of the manual divisions has a distinctive Principal chorus with a strong foundation that is balanced by evenly voiced upperwork. Of special note here is the inclusion of a Principal-scale 1 3/4' stop on the Great, a color that enhances that division's plenum and is so useful in German music of the 17th and 18th centuries. The inclusion of an 8' Principal on the Positiv division is a nod to the builders of 18th-century middle Germany and the music of J. S. Bach. Not only is this division a perfect foil to the Great division, it is also one of the few contemporary instruments I have played in which the Positiv Principal chorus balances superbly with the Pedal Principal chorus at 16' – 8' – 4' pitch—and without coupling it to another keyboard!

Another glance at the stoplist will point out the generous number of flute stops throughout the entire instrument. Each one has a different character, providing the player with a wonderful array of color at a variety of pitch levels. The flutes are complemented by two different sets of strings on the Great and Swell, as well as a Gemshorn at 16' and 8'—all of which can produce some superb effects in both service repertoire as well as concert literature.

The number of reed choices for an instrument of this size is a delight. In the Swell division, one finds the typical work-horse chorus reeds (Trompette 8', Clairon 4'), but they are complemented with a Bassoon 16'/Oboe 8' unit that is of a smooth, darker color that opens up many possibilities not only for vocal accompaniment, but for the repertoire as well. A Vox Humana might be considered by some as non-essential or even a luxury—but in this case, its inclusion makes complete sense not only for the



Large tower shade being carved by Spirit Williams

literature, but for the added variety it can provide as a solo stop. The Cromorne, located on both the Great and Positiv divisions, possesses a beautiful, piquant quality that is superb for solo lines. And finally, the reed stop that gathers the most attention (both visually and tonally) is the Festival Trumpet, mounted on the rail of the gallery.

As a church musician, I look for flexibility in an instrument to provide me with as many tonal options as possible, particularly in the area of choral accompanying. One of the distinctive features of this instrument is that seven of the stops in the Great division are under expression, including the 8' Trumpet. The possibilities are endless with regard to accompaniment, and this use of a partially enclosed Great provides the perfect counterweight to the Positiv division, which is unenclosed.

As a performer and a church musician, I also look for ease in performance when I sit down to play a service or a recital. The layout design of the console of

this new instrument is a dream for the player; everything is where it's supposed to be located—from the order of the drawknobs and pistons to the location of the sequencer. This is one of the most user-friendly consoles you will ever find, which further enhances the experience for the player.

It goes without saying that the visual aspects of this instrument are matched by the aural experience one has in both playing and listening to the organ out in the room. At the dedication recital, I stated to the audience that if I could only work with this one single instrument for the rest of my professional life, I would be completely happy. I still stand by that statement today! Zion Lutheran Church and the city of Wausau can take great pride in their new instrument, which will lead future generations in worship and stand as a symbol of excellence and craftsmanship in North Central Wisconsin.

—Dr. David A. Heller  
 Trinity University  
 San Antonio, Texas

#### Zion Lutheran Church Wausau, Wisconsin 49 ranks, 2,903 pipes

##### GREAT (4" wind)

16'	Gemshorn	12 pipes+
8'	Solo Diapason IV**	
8'	Principal	61 pipes+
8'	Gemshorn	61 pipes
8'	Rohrflute*	61 pipes
8'	Harmonic Flute*	49 pipes
8'	Dulciana*	61 pipes+
8'	Unda Maris*	49 pipes+
4'	Octave	61 pipes
4'	Sylvan Flute*	61 pipes
2 1/2'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 1/2'	Seventeenth	61 pipes
IV	Mixture	244 pipes
8'	Trumpet*	61 pipes
8'	Cromorne*	61 pipes
	Tremulant	
8'	Festival Trumpet	
	Zimbelstern (5 handbells)	
	(adjustable speed, volume, delay)	

\* Expressive (4 1/2" wind)  
 \*\* Plays Gt. Principal, Octave, Ped. Principal, Choralbass all at 8' pitch

##### SWELL (enclosed – 5" wind)

16'	Bourdon	12 pipes
8'	Diapason	61 pipes+
8'	Bourdon	61 pipes
8'	Viola d'Bonsa	61 pipes
8'	Voix Celeste	61 pipes
4'	Octave	61 pipes
4'	Spitzflute	61 pipes
4'	Salicet (Viola)	12 pipes
2 1/2'	Nazard	61 pipes
2'	Flute	61 pipes
1 1/2'	Tierce	61 pipes
IV	Plein Jeu	244 pipes
IV	Scharf (Plein Jeu)	
16'	Bassoon	61 pipes
8'	Trompette	61 pipes
8'	Oboe	12 pipes
4'	Clairon	61 pipes
	Tremulant	
8'	Vox Humana	61 pipes
	(separate tremulant)	

##### POSITIV (2 3/4" wind)

8'	Principal	61 pipes
8'	Gedeckt	61 pipes
4'	Octave	61 pipes
4'	Koppelflöte	61 pipes
2'	Blockflöte	61 pipes
1 1/2'	Quinte	61 pipes
III	Cymbal	183 pipes
8'	Cromorne (Gt)	
	Tremulant	
8'	Festival Trumpet (7" wind)	61 pipes

##### PEDAL (4" wind)

32'	Untersatz (resultant)	
16'	Open Wood	19 pipes+
16'	Principal	32 pipes
16'	Gemshorn (Gt)	
16'	Subbass	32 pipes+
16'	Bourdon (Sw)	
8'	Octave	12 pipes
8'	Gemshorn (Gt)	
8'	Subbass	12 pipes+
8'	Bourdon (Sw)	
4'	Choralbass	32 pipes
2'	Cantus Flute (Gt. Harmonic Flute)	
32'	Harmonics (derived)	
16'	Posaune	32 pipes+
16'	Bassoon (Sw)	
8'	Trumpet	12 pipes+
8'	Festival Trumpet	
4'	Clairon	12 pipes+
4'	Cromorne (Gt)	

+ Retained from previous organ  
 All standard American couplers

Photo credit: Charles Kegg, unless indicated otherwise

Kegg Pipe Organ Builders  
 1184 Woodland St., SW  
 Hartville, OH 44632

330/877-8800  
 cek@keggorgan.com  
 www.keggorgan.com

# New Organs

## Casa Organaria Mascioni, Azzio (VA), Italy The new organ for the Catholic Cathedral in Tokyo, Japan

The cathedral church, the work of well-known architect Kenzo Tanga, was built in 1964 and is acknowledged for its cross-shaped floor and its lively concrete structure. Noteworthy are the windows, rising vertically from the ends of the cross arms and continuing as bright bands that mark the top corners of the roof. The size of the building, seating 1,500, and the slanting walls determine the acoustic, which has a different degree and volume depending on the listener's position. While the church was being built, an electronic organ was placed in a second gallery above the main entrance. This placement was too high to allow the organ good sound diffusion, and furthermore it prevented the light to spread through the large glass window behind it.

The request of the client was for a new mechanical-action instrument placed closer to the assembly and designed to fit and respect the architectural features of the cathedral. The new location of the organ in the lower gallery found an impediment in the tribune; this upper gallery was necessary to the structure of the building itself and could not be removed. In order to solve this problem, we decided to divide the organ in three parts; each was placed as follows: the Positiv (Rück) in the foreground in an 8' case, the Great right behind in a 16' case, with the Recitativo on the top, slightly in the back. Two large openings were made in the upper gallery in order to place the Pedal section in the rear.

The casework follows the architectural lines of the church with great vertical structures, which are divided in the upper part to allow better light. Rods in polished brass, placed on both sides of the casework, follow the inclination of the walls and create a special "sail effect." The weight of this instrument, at least 12 tons, required the gallery to be strengthened by adding a further steel support structure to the existing floor.

The tonal design, meant to combine both liturgical and artistic needs, was developed by Lorenzo Ghielmi. The organ of the Cathedral of Tokyo is one of the few instruments in Japan on which music can be played in a different environment than in a concert hall; here the sounds are clear and transparent, meant to reverberate in this church. The Japanese customer expressly requested Italian characteristics for some stops of the Positiv, modeled after the family Antegnati (Italian organbuilders, XVIth century). They wanted a modern, versatile instrument on which an extensive repertoire could be played as well as one suited for liturgical requirements.

The lightness of the action, in spite of the large dimensions of the instrument, allows the organist a perfect control of the touch. The slightly unequal temperament (five pure fifths, five fifths 1/6 of a comma narrow, two fifths 1/12 of a comma narrow) gives beauty to the overall sound, allowing the use of all keys. In order to settle the extended temperature and humidity fluctuations, typical of the Japanese weather conditions and known to adversely affect the wooden structures, a self-adjusting system for the mechanical action was applied to prevent unwanted movement of the keys.

A special free-system was employed to literally "hang" the organ onto a steel rod running from one side to another of the church walls in order to leave the organ free to shake during earthquakes but prevent collapsing.

Lorenzo Ghielmi played the inaugural concert for an audience of 1,200, including representatives of the Italian Embassy of Japan, the Apostolic Nuncio, and the archbishop of the city of Tokyo. Japanese National Television (NHK) recorded a program that showed the work in progress. On three different occasions, a team of four engineers was filmed



Detail of keyboards

building the instrument in Italy, while the assembly and installation were filmed in Japan. This led to a two-hour documentary, broadcast prime-time on NHK.

When the instrument was set up in our assembly hall, we held a weekend open house. This event, published on our website and in local newspapers, was hugely successful, as we were visited by an unexpectedly large number of interested parties.

—Andrea Mascioni  
Mascioni Organi  
Azzio (VA), Italy  
Tel. +39.0332.630605  
www.mascioni-organs.com

### Mascioni Organi Tokyo Cathedral

#### Manual I – Positiv (Rück)

- 8' Bordone
- 8' Principale
- 2 2/3' Sesquialtera II
- 2' Ripieno III
- 8' Cromorno
- Italian stops (Antegnati)*
- 8' Principale Italiano
- 4' Ottava
- 2' Decimaquinta
- 1 1/2' Decimanona
- 4' Flauto in VIII°
- 8' Voce Umana (dal C3)
- Tremolo

#### Manual II – Great

- 16' Principale
- 8' Principale
- 4' Ottava
- 2 2/3' Quinta
- 2' Ottava
- 2' Mistura V
- 3/4' Cimbalo III
- 8' Flauto a camino
- 4' Flauto a cuspid
- 2 2/3' Nazardo
- 1 3/4' Terza
- 8' Tromba

#### Manual III – Recitativo (enclosed)

- 16' Bordone
- 8' Bordone
- 8' Viola da Gamba
- 4' Principale
- 4' Flauto
- 2' Flauto
- 8' Cornetto III-V
- 2' Ripieno IV
- 16' Dulziana
- 8' Tromba
- 8' Oboe
- 4' Clarone

#### Pedal

- 32' Subbasso
- 16' Contrabasso
- 16' Violone
- 16' Subbasso
- 8' Basso
- 8' Bordone
- 4' Principale
- 2 2/3' Mistura IV
- 16' Tromboni
- 8' Tromba
- 4' Tromba

Mechanical couplers  
III/II  
I/II  
III/Ped  
II/Ped

Manual/pedal compass 58/30



Mascioni Organi, Tokyo Cathedral



Keydesk



Tokyo Cathedral

# 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  
**James David Christie**, masterclass; The Community Church of Vero Beach, Vero Beach, FL 9:30 am

16 JANUARY  
Motets of Palestrina and Lassus; Corpus Christi Church, New York, NY 4 pm  
**Kevin Kwan**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Eric Plutz**; Grace Church, Newark, NJ 4 pm  
**Craig Williams**; Washington National Cathedral, Washington, DC 5:15 pm  
**James David Christie**, with harp; Faith Lutheran, Sarasota, FL 4 pm  
**Fred Vipond**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 JANUARY  
**Russell Weismann**; St. Luke Catholic Church, McLean, VA 1 pm

20 JANUARY  
**Charles Sherman**, harpsichord; First Church, Boston, MA 12:15 pm

21 JANUARY  
**Tom Sheehan**; Emmanuel Church, Chestertown, MD 7:30 pm

22 JANUARY  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 2 pm  
**Huw Lewis**, with Grand Rapids Symphony; Cathedral of St. Andrew, Grand Rapids, MI 8 pm

23 JANUARY  
**Daniel McKinley**; Church of the Advent, Boston, MA 4:30 pm, Evensong at 5 pm  
Evensong; Cathedral of St. John the Divine, New York, NY 4 pm  
**Iris Lan**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Lee Dettra**; Washington National Cathedral, Washington, DC 5:15 pm  
**Diane Meredith Belcher**; Old St. Paul's Church, Baltimore, MD 7 pm  
**Paul Jacobs**; Hayes Barton United Methodist, Raleigh, NC 3 pm  
**Gail Archer**; Christ Church, Bradenton, FL 4 pm

24 JANUARY  
Music Dissepolta; Trinity Lutheran, New York, NY 7 pm  
**Julia Brueck**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 JANUARY  
**Stephen Tharp**, lecture-recital; Brick Presbyterian, New York, NY 7 pm

26 JANUARY  
Renaissance choral concert; Church of the Ascension, New York, NY 8 pm

27 JANUARY  
**Sylvia Berry**, harpsichord; First Church, Boston, MA 12:15 pm  
**David Shuler**; Church of St. Luke in the Fields, New York, NY 8 pm  
**Bruce Neswick**, hymn festival; St. John's Episcopal, Tallahassee, FL 7 pm

28 JANUARY  
**Aaron Goen**; St. Peter's Episcopal, Charlotte, NC 8 pm  
**David Higgs**; St. Andrew's Episcopal Cathedral, Jackson, MS 7:30 pm

29 JANUARY  
**Nicole Marane**, with narrator and percussion; Peachtree Road United Methodist, Atlanta, GA 10 am

30 JANUARY  
Choral Evensong; All Saints, Worcester, MA 5 pm

**David Spicer**, with handbells, Super Bell XIX; First Church of Christ, Wethersfield, CT 4 pm  
**Kent Tritle, Renée Anne Louprette, & Nancianne Parrella**, works of Alain; Church of St. Ignatius Loyola, New York, NY 4 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Brink Bush**; Washington National Cathedral, Washington, DC 5:15 pm  
**Vann Quinn**; St. Peter's Episcopal, Charlotte, NC 4:30 pm, Evensong at 5 pm  
**David Arcus**; Duke Chapel, Duke University, Durham, NC 5 pm  
**Thomas Murray**; Trinity Cathedral, Columbia, SC 5 pm  
•Charleston Chapter AGO, Schumann Opp. 56–60; First (Scots) Presbyterian, Charleston SC 7:30 pm  
**Gail Archer**; Lutheran Church of the Redeemer, Atlanta, GA 7 pm  
**John Bernthal**; St. Mary of the Lake Catholic Church, Gary, IN 3 pm  
**Chelsea Chen**; Olson Chapel, Trinity International University, Deerfield, IL 3 pm  
**Richard Hoskins**, with Gaudete Brass; St. Chrysostom's, Chicago, IL 2:30 pm  
**Leonard Danek**, with St. Anthony Brass Quintet and Two Rivers Chorale; Shepherd of the Hills Lutheran, Shoreview, MN 4:30 pm

31 JANUARY  
**Marilyn Keiser**, service playing and improvisation workshop; St. John Presbyterian, New Albany, IN 7 pm

1 FEBRUARY  
**Jonathan Ryan**; Austin Auditorium, Wingate University, Wingate, NC 7:30 pm

2 FEBRUARY  
**Susanna Faust**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

3 FEBRUARY  
**Christa Rakich**, harpsichord; First Church, Boston, MA 12:15 pm  
**Christopher Jennings**, with violin; St. James' Church, New York, NY 3 pm  
The Trinity Choir; Trinity Church, New York, NY 7:30 pm

4 FEBRUARY  
**John Scott**; Christ Church, Rochester, NY 8 pm  
•**David Briggs**; Christ Church, Bradenton, FL 8 pm

5 FEBRUARY  
**Artis Wodehouse**, harmonium; Ann Goodman Recital Hall, Kaufman Center, New York, NY 8 pm  
Handbell workshop; Concordia University, Mequon, WI 9 am

6 FEBRUARY  
Jehan Alain tribute concert; South Church, New Britain, CT 3 pm  
Choral Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Katherine Meloan**; Community Church of Douglaston, Douglaston, NY 4 pm  
**Gail Archer**, Franz Liszt: *A Hungarian Rhapsody*; St. Jean Baptiste, New York, NY 3 pm  
**Andrew Henderson**; Madison Avenue Presbyterian, New York, NY 3 pm  
**Scott Dettra**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Bruce Neswick**, masterclass; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 10 am  
**Kristian Schneider**; Washington National Cathedral, Washington, DC 5:15 pm  
**Mark King**; St. John's Episcopal, Hagerstown, MD 7 pm  
**Ken Cowan**; Whitley Auditorium, Elon University, Elon, NC 3 pm  
**Douglas Cleveland**; Wertheim Performing Arts Center, Florida International University, Miami, FL 4 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Douglas Reed**; First Presbyterian, Evansville, IN 4:30 pm, Evensong at 5 pm  
**J. Craig Sproat**; Concordia University, Mequon, WI 3:30 pm  
**Anthony & Beard** (Ryan Anthony, trumpet and Gary Beard, organ); Church of the Holy Spirit, Lake Forest, IL 4 pm

7 FEBRUARY  
**Todd Wilson**; National City Christian Church, Washington, DC 7 pm

8 FEBRUARY  
**Anthony Williams**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

9 FEBRUARY  
Choral Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Christopher Creaghan**; Church of St. Ignatius Loyola, New York, NY 7 pm

## Bert Adams, FAGO

Park Ridge Presbyterian Church  
Park Ridge, IL  
Pickle Piano & Church Organs  
Bloomington, IL

## Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port  
St. David's, South Yarmouth

Peter J. Basch

261 7<sup>th</sup> St. Hoboken, NJ 07030  
[Cordibus@aol.com](mailto:Cordibus@aol.com) 201-653-5176

Director of Music & Organist Holy Redeemer Parish  
6502 Jackson St West New York, NJ 07093

## Dean W. Billmeyer

University of Minnesota  
Minneapolis 55455 • [dwb@umn.edu](mailto:dwb@umn.edu)

## Byron L. Blackmore

Crown of Life Lutheran Church  
Sun City West, Arizona  
623/214-4903

## DAVID CHALMERS

CONCERT ORGANIST  
*GLORIE DEI CANTORES*  
ORLEANS, MA

## JAMES DORROH, AAGO, PhD

Saint Luke's Episcopal Church  
Samford University  
Birmingham, Alabama  
Organ Consultant Organ Recitals

## JOHN FENSTERMAKER

TRINITY-BY-THE-COVE  
NAPLES, FLORIDA

## E Lary Grossman, PhD

AGO Regional Councillor  
New England

## WILL HEADLEE

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

## Gail Archer

**J.S. Bach – The Transcendent Genius**,  
the new CD from  
[meyer-media.com](http://meyer-media.com)



"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." – *Lucid Culture*

[www.gailarcher.com](http://www.gailarcher.com)

## PATRICK ALLEN

GRACE CHURCH  
NEW YORK

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY

*Keith Bigger*

Phone 718/528-9443  
E-mail [k\\_bigger@yahoo.com](mailto:k_bigger@yahoo.com)



J.W. Steere  
1825-1900

## GAVIN BLACK

Princeton Early Keyboard Center  
732/599-0392  
[www.pekc.org](http://www.pekc.org)

## THOMAS BROWN

UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA  
[ThomasBrownMusic.com](http://ThomasBrownMusic.com)

## DELBERT DISSELHORST

Professor Emeritus  
University of Iowa–Iowa City

## STEVEN EGLER

Central Michigan University  
First Presbyterian Church  
Mt. Pleasant, Michigan 48858  
SOLO Shelly-Egler  
RECITALS Flute and Organ Duo

Organist / Pianist

## Michael Gailit

[www.gailit.at](http://www.gailit.at)  
[office@gailit.at](mailto:office@gailit.at)  
Konservatorium Wien University  
University of Music, Vienna

## JAMES HAMMANN DMA-AAGO

University of New Orleans  
Chapel of the Holy Comforter

## ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church  
New York, NY  
[www.andrewhenderson.net](http://www.andrewhenderson.net)

## LORRAINE BRUGH, Ph.D.

Associate Professor  
University Organist  
Valparaiso University  
Valparaiso, IN  
[www.valpo.edu](http://www.valpo.edu)

219-464-5084

[Lorraine.Brugh@valpo.edu](mailto:Lorraine.Brugh@valpo.edu)

**MICHELE JOHNS**

A.Mus.D

Organ — Harpsichord  
The University of Michigan  
School of Music**KIM R. KASLING**

D.M.A.

St. John's University  
Collegeville, MN 56321ORGAN CONSULTANT  
www.gabrielkney.com**ARTHUR LAMIRANDE**

alamirande2001@yahoo.com

www.youtube.com/watch?v=WTKDk-cX1X4

**Christopher Marks**  
University of Nebraska-Lincolnwww.christophermarksorganist.com  
csmarks.organ@gmail.com  
(315) 278-1410*Sue Mitchell-Wallace*A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949**DOUGLAS O'NEILL**Cathedral of the Madeleine  
Salt Lake City, Utah  
doneill@madeleinechoirschool.org  
801/671-8657**MARILYN MASON**  
CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

*The American Organist*, 1980**LARRY PALMER**

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings

**Brian Jones**Director of Music Emeritus  
TRINITY CHURCH  
BOSTON**JAMES KIBBIE**The University of Michigan  
Ann Arbor, MI 48109-2085  
734-764-1591 FAX: 734-763-5097  
email: jkibbie@umich.edu**DAVID K. LAMB, D.MUS.**Director of Music/Organist  
First United Methodist Church  
Columbus, Indiana  
812/372-2851**David Lowry**THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD  
1512 BLANDING STREET, COLUMBIA, SC 29201  
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY  
ROCK HILL, SC 29733**JAMES R. METZLER**PARK CONGREGATIONAL CHURCH  
GRAND RAPIDS, MICHIGAN  
www.youtube.com  
TheCathedralOrganist**LEON NELSON**University Organist  
North Park University  
Chicago, Illinois**BEDE JAMES PARRY**ALL SAINTS' CHURCH  
LAS VEGAS, NEVADA**SYLVIE POIRIER  
PHILIP CROZIER**

ORGAN DUO

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

*A four-inch Professional Card  
in THE DIAPASON**For rates and specifications  
contact Jerome Butera*

847/391-1045

jbutera@sgcmail.com

Choral concert; Church of St. Ignatius Loyola,  
New York, NY 8 pm

10 FEBRUARY

**Balint Karosi**, harpsichord; First Church, Boston, MA 12:15 pm  
**Dongho Lee**, masterclass; Thomas Recital Hall, Carson-Newman College, Jefferson City, TN 7:30 pm

11 FEBRUARY

**Isabelle Demers**; St. Petersburg College, St. Petersburg, FL 7:30 pm  
**Dongho Lee**; Thomas Recital Hall, Carson-Newman College, Jefferson City, TN 7:30 pm  
**Tom Trenney**, pipe organ introductory classes for children; Hiram Christian Church, Hiram, OH, 9:30 am, 10:45 am  
**Tom Trenney**, silent film accompaniment; Bates Hall, Hiram College, Hiram, OH 7 pm  
God's Trombones; Cathedral Church of St. Paul, Detroit, MI 7:30 pm  
**Kevin Seal**; Chapel of St. Thomas Aquinas, University of St. Thomas, St. Paul, MN 8:15 pm

12 FEBRUARY

Chanson; St. Barnabas Episcopal, Greenwich, CT 8 pm  
**Thomas Murray**; St. James' Church, New York, NY 3 pm  
**Nigel Potts**, with piano; Christ & St. Stephen's Episcopal, New York, NY 5 pm  
TENET; St. Ignatius of Antioch Episcopal, New York, NY 7 pm  
**+Haig Mardirosoian**; Sykes Chapel, University of Tampa, Tampa, FL 7 pm  
**Gail Archer**; St. Bartholomew's Episcopal, Atlanta, GA 7 pm  
**Todd Wilson**; St. Rose Catholic Church, Perysburg, OH 7 pm

13 FEBRUARY

**Barry Rose**, Junior Choristers concert; Grace Church, New York, NY 4 pm  
**Paul Weber**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Alan Morrison**, Bach *Clavierübung III*; Princeton Theological Seminary, Princeton, NJ 4 pm  
**Jochanan van Driel**; Washington National Cathedral, Washington, DC 5:15 pm  
**Gerre Hancock**, hymn festival; St. Martin's Lutheran, Annapolis, MD 4 pm  
**Christopher Houlihan**; St. Paul's by-the-Sea Episcopal, Jacksonville, FL 4 pm  
**+Haig Mardirosoian**; Sykes Chapel, University of Tampa, Tampa, FL 2 pm  
**Clive Driskill-Smith**; Sandersville United Methodist, Sandersville, GA 2 pm  
**Bryan Anderson, Pat Crowe, Weston Jennings**; First Presbyterian, Evansville, IN 4 pm  
**Raymond & Elizabeth Chenault**; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Bill Aylesworth, John Bryant, Don Mead, Kirstin Synnestvedt, Chris Urban, & Gary Wendt**; First Presbyterian, Arlington Heights, IL 4 pm

16 FEBRUARY

**Organized Rhythm** (Clive Driskill-Smith, organ and Joseph Gramley, percussion); Union College Memorial Chapel, Schenectady, NY 7:30 pm  
**Carol Feather Martin**; St. Luke Catholic Church, McLean, VA 1 pm

17 FEBRUARY

**Jean Rife**, harpsichord; First Church, Boston, MA 12:15 pm

18 FEBRUARY

**Ahrem Han**; Emmanuel Church, Chestertown, MD 7:30 pm  
**Barbara MacGregor**, with trumpets and timpani; Holy Trinity Lutheran, Akron, OH 8 pm  
**Christopher Young**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
**Brian Luckner**; Cathedral of St. Joseph the Workman, La Crosse, WI 7:30 pm

19 FEBRUARY

**Raúl Prieto Ramírez**; Spivey Hall, Morrow, GA 3 pm

20 FEBRUARY

**Rob Richards**, with cartoonist; Merrill Auditorium, Portland City Hall, Portland, ME 2 pm  
**Christopher Marks**; Madison Avenue Presbyterian, New York, NY 3 pm  
**Sarah Carlson**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Clive Driskill-Smith**; Chevy Chase Presbyterian, Washington, DC 4 pm  
**Robert McCormick**; Washington National Cathedral, Washington, DC 5:15 pm  
**James Moeser**; Duke Chapel, Duke University, Durham, NC 5 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Allison Boccia**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 FEBRUARY

Minnesota Boychoir; Cathedral of St. Paul, St. Paul, MN 7:30 pm

22 FEBRUARY

**Peter Richard Conte**; Church of the Resurrection, New York, NY 8 pmSchubert, *Mass in G*; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7 pm**Lynne Davis**; All Saints Episcopal, Atlanta, GA 7:30 pm**Karen Beaumont**; St. John's on the Lake, Milwaukee, WI 7 pm

23 FEBRUARY

Handel, *Israel in Egypt*; Carnegie Hall, New York, NY 8 pm

24 FEBRUARY

**Leon Schelhase**, harpsichord; First Church, Boston, MA 12:15 pm  
**Jonathan Ryan**; Church of the Holy Family, New York, NY 7:30 pm

25 FEBRUARY

**Frank Crosio**; Cathedral of the Incarnation, Garden City, NY 8 pm  
**Jeremy David Tarrant**, Poulenc *Concerto*; Cathedral Church of St. Paul, Detroit, MI 7:30 pm  
Cathedral Ringers Handbell Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Marilyn Keiser**; First Presbyterian, Neenah, WI 7:30 pm

26 FEBRUARY

**Joan Lippincott**; Verizon Hall, The Kimmel Center, Philadelphia, PA 3 pm  
**Georgia Boy Choir**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**+Craig Cramer**; St. Aloysius Catholic Church, Baton Rouge, LA 7 pm

27 FEBRUARY

**Nathan Laube**; Mead Chapel, Middlebury College, Middlebury, VT 3 pm  
**David Spicer**, with Alfred E. White Chorale, spirituals; First Church of Christ, Wethersfield, CT 4 pm  
**Renée Anne Louprette**; Church of St. Ignatius Loyola, New York, NY 4 pm  
**Colin Lynch**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Singing Boys of Pennsylvania; Bordentown Regional Middle School, Bordentown, NJ 3 pm  
**Lorenz Maycher**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Karen Christianson**; Washington National Cathedral, Washington, DC 5:15 pm  
**Kyle Ritter**; St. Peter's Episcopal, Charlotte, NC 4:30 pm, Evensong at 5 pm  
**James David Christie**; Old First Church, Tallahassee, FL 3 pm  
**John Scott**; First Presbyterian, Gainesville, FL 4 pm  
**Raúl Prieto Ramírez**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Choral concert; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Richard Hoskins**, with sopranos, counter-tenor, and viole de gambe; St. Chrysostom's, Chicago, IL 2:30 pm

28 FEBRUARY

**Harry van Wijk**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm**UNITED STATES****West of the Mississippi**

15 JANUARY

**+Gail Archer**, masterclass; Cherry Creek Presbyterian, Englewood, CO 9 am

16 JANUARY

Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**+Robert Plimpton**; St. Gregory's Episcopal, Long Beach, CA 4 pm  
**Craig Cramer**; All Souls Episcopal, San Diego, CA 4 pm

17 JANUARY

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

18 JANUARY

**Sarah Hawbecker**; Boe Memorial Chapel, St. Olaf College, Northfield, MN 7 pm

20 JANUARY

**Mary Preston**, with Dallas Symphony; Meyer-son Symphony Center, Dallas, TX 8 pm

21 JANUARY

**Mary Preston**, with Dallas Symphony; Meyer-son Symphony Center, Dallas, TX 8 pm  
The American Boychoir, with Houston Boychoir; Christ the King Lutheran, Houston, TX 7:30 pm  
**James Welch**, all-Bach recital; California Polytechnic University, San Luis Obispo, CA 8 pm

22 JANUARY

**Mary Preston**, with Dallas Symphony; Meyer-son Symphony Center, Dallas, TX 8 pm  
**James David Christie**, masterclass; California State University, Fresno, CA 10 am



**Chelsea Chen**; Christ Church, Eureka, CA 7:30 pm

23 JANUARY

**Steve Gentile & Diana Lee Lucker**; Wayzata Community Church, Wayzata, MN 3 pm

**Ken Cowan**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Legend Singers Chorale Ensemble; Second Presbyterian, St. Louis, MO 4 pm

The American Boychoir; First Presbyterian, Kingwood, TX 4 pm

**Isabelle Demers**; St. Andrew's Episcopal, Amarillo, TX 7 pm

**Mary Preston**, with Dallas Symphony; Meyer-son Symphony Center, Dallas, TX 2:30 pm

**Dong-ill Shin**; Broadway Baptist, Fort Worth, TX 4 pm

**Erik Floan**, with trumpet; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

**Mark Brombaugh & Kathryn Nichols**; Christ Episcopal, Tacoma, WA 4 pm

**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**James David Christie**; California State University, Fresno, CA 3 pm

**Carol Williams**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

24 JANUARY

**Ken Cowan**, workshop; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

**Bálint Karosi**; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm

The American Boychoir, with Austin Girls' Choir; Episcopal Church of the Resurrection, Austin, TX 7 pm

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

26 JANUARY

The American Boychoir; Howard Payne University, Brownwood, TX 5:30 pm

27 JANUARY

The American Boychoir, with Chorus Abilene Youth Chorus; St. Paul United Methodist, Abilene, TX 7 pm

28 JANUARY

VocalEssence; Central Lutheran, Minneapolis, MN 8 pm

**Leonard Danek**, with St. Anthony Brass Quintet and Two Rivers Chorale; Christ Presbyterian, Edina, MN 7:30 pm

The American Boychoir; First Presbyterian, Canadian, TX 7:30 pm

**James David Christie**; First Presbyterian, Santa Fe, NM 5:30 pm

29 JANUARY

**Christopher Houlihan**; Sondheim Center for the Performing Arts, Fairfield, IA 7:30 pm

**Carol Williams**; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm

**Ken Cowan**, lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm, recital at 7 pm

**Kurt Lueders**, lecture on Cavallé-Coll; Dumke Hall, University of Utah, Salt Lake City, UT 2 pm

**Jesse Eschbach**; Tabernacle, Salt Lake City, UT 7:30 pm

30 JANUARY

Houston Chamber Choir; South Main Baptist Church, Houston, TX 4 pm

The American Boychoir, with Albuquerque Boy Choir; Central United Methodist, Albuquerque, NM 4 pm

**Brent Hylton**; Holsclaw Hall, University of Arizona, Tucson, AZ 7 pm

**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

31 JANUARY

**Ruth Draper**; St. James Cathedral, Seattle, WA 7:30 pm

1 FEBRUARY

The American Boychoir, with Tucson Arizona Boys Chorus; St. Andrew's Presbyterian, Tucson, AZ 7 pm

2 FEBRUARY

Candlemas Evensong; All Saints' Episcopal, Las Vegas, NV 7 pm

4 FEBRUARY

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

Ensemble Pearl; St. John's Cathedral, Denver, CO 3:30 pm

5 FEBRUARY

**Tom Trenney**, workshop; Countryside Community Church, Omaha, NE 10:30 am

6 FEBRUARY

**David Gell**, works of Handel; Trinity Episcopal, Santa Barbara, CA 3:30 pm

7 FEBRUARY

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

8 FEBRUARY

The American Boychoir, with SDG Kids; St. Luke's United Methodist, Midland, TX 7 pm

10 FEBRUARY

**Kristina Langlois**; St. Barnabas Lutheran, Plymouth, MN 3 pm

11 FEBRUARY

**Angela Kraft Cross**; Church of the Incarnation, Santa Rosa, CA 6 pm

**James Welch**; Aspen Community Church, Aspen, CO 7:30 pm

12 FEBRUARY

**Raúl Prieto Ramírez**; American Evangelical Lutheran, Prescott, AZ 4 pm

13 FEBRUARY

The American Boychoir; Lovers Lane United Methodist, Dallas, TX 4 pm

**Scott Davis**; Bates Recital Hall, University of Texas, Austin, TX 4 pm

**Isabelle Demers**; Gold Canyon United Methodist, Gold Canyon, AZ 3 pm

**Clint Kraus**; Edmonds United Methodist, Edmonds, WA 3 pm

**Jonathan Young**; Grace Lutheran, Tacoma, WA 3 pm

**Mark Brombaugh**; Kane Hall, University of Washington, Seattle, WA 3 pm

**Cherry Rhodes**; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

**STEPHEN G. SCHAEFFER**

**Recitals – Consultations**

Cathedral Church of the Advent  
Birmingham, Alabama  
www.AdventBirmingham.org

**Stephen Tappe**

Organist and Director of Music  
Saint John's Cathedral  
Denver, Colorado  
www.sjcathedral.org

ORGAN MUSIC OF THE SPANISH BAROQUE

**David Troiano**

DMA MAPM  
586.778.8035  
dtenor2001@yahoo.com

**DAVID WAGNER**

DMA  
Madonna University  
Livonia, Michigan  
dwagner@madonna.edu

**KARL WATSON**

SAINT LUKE'S  
METUCHEN

**Davis Wortman**

ST. JAMES' CHURCH  
NEW YORK

**CHARLES DODSLEY WALKER, FAGO**

ARTIST-IN-RESIDENCE  
SAINT LUKE'S PARISH  
1864 POST ROAD  
DARIEN, CT 06820  
(917) 628-7650

FOUNDER/CONDUCTOR  
CANTERBURY CHORAL SOCIETY  
2 EAST 90TH STREET  
NEW YORK, NY 10128  
(212) 222-9458



**William Webber, C.A.G.O.**

Organist/Director, First Christian Church, Danville, KY  
Instructor of Music & Religious Studies,  
Maysville Community College

For bookings and fees: Contact Bill at <willwebb4@att.net>

**DAVID SPICER**

First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

Cathedral of St. John  
Albuquerque, New Mexico  
www.stjohnsabq.org  
505-247-1581, ext. 106



**Maxine Thévenot**  
Director of Cathedral Music & Organist

www.organconsulting.ca

**RUDOLF ZUIDERVELD**

Illinois College, Jacksonville  
First Presbyterian Church,  
Springfield

**Carol Williams**

Performance

Organ

www.melcot.com  
(919) 341-8120



**Pipedreams®**

A radio program for the king of instruments

J  
A  
N  
U  
A  
R  
Y  
  
2  
0  
1  
1

#1101 - **The North German Nexus**...where the sound of history comes alive in the home territory of Arp Schnitger and Dieterich Buxtehude.

#1102 - **Build Them and They Will Play**. . . selected performances on some recently installed pipe organs in venues around the United States and beyond.

#1103 - **Domestic Issues**...some recently-released CDs featuring organs, composers and performers from these United States.

#1104 - **Foreign Affairs**...an additional set of recently-released CDs featuring organs, composers and performers from Europe, England and Scandinavia.

#1105 - **In Real Time**...in traditional and contemporary repertoire, American artists at home and abroad reveal the energy of live performance.

From American Public Media, *Pipedreams*® is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit [www.pipedreams.org](http://www.pipedreams.org) to locate a broadcast station in your area.



APOBA is a proud supporter of *Pipedreams*®  
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

**Alison Luedecke**, with Millennia Consort; Torrey Pines Christian Church, San Diego, CA 5 pm

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

19 FEBRUARY  
**Gail Archer**, masterclass; St. Olaf Church, Minneapolis, MN 10 am  
**Bradley Hunter Welch**; First United Methodist, Waxahachie, TX 7:30 pm

20 FEBRUARY  
**Gail Archer**; St. Olaf Church, Minneapolis, MN 7 pm  
Collegium Vocale, works of Charpentier; Second Presbyterian, St. Louis, MO 4 pm

**Dong-ill Shin**; Christ United Methodist, Plano, TX 7 pm

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

24 FEBRUARY  
**Maury Castro**; St. Olaf College, Northfield, MN 8:15 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

25 FEBRUARY  
**Clive Driskill-Smith**; St. Mark's Episcopal, St. Louis, MO 7:30 pm  
**James O'Donnell**; All Saints Episcopal, Fort Worth, TX 7:30 pm

Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

26 FEBRUARY  
Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

27 FEBRUARY  
**Ken Cowan**; Recital Hall, Texas A&M International University, Laredo, TX 4 pm  
**Robert Bates**; St. Philip Presbyterian, Houston, TX 6 pm  
**Organized Rhythm** (Clive Driskill-Smith, organ and Joseph Gramley, percussion); University of Denver (Hamilton Recital Hall), Denver, CO 3 pm  
**Bradley Hunter Welch**; First Congregational, Los Angeles, CA 4 pm  
**James Welch**, works of Bach; Mission Church, Santa Clara University, Santa Clara, CA 2 pm

28 FEBRUARY  
**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12:30 pm

9 FEBRUARY  
**James O'Donnell**; St. Botolph without Aldgate, London, UK 7 pm

13 FEBRUARY  
**Alexander Ffinch**; Westminster Cathedral, London, UK 4:45 pm

15 FEBRUARY  
**Robin Jackson & Maureen McAllister**; Solihull School, Solihull, West Midlands, UK 7:30 pm

20 FEBRUARY  
**Robert Quinney**; Westminster Cathedral, London, UK 4:45 pm  
**Christopher Houlihan**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

22 FEBRUARY  
**James O'Donnell**; St. Thomas Anglican Church, St. Catharine's, ON, Canada 7:30 pm

27 FEBRUARY  
**Paul Dean**; Westminster Cathedral, London, UK 4:45 pm

## Organ Recitals

ALEXANDER ANDERSON, Paisley Abbey, Paisley, Scotland, June 16: *Dialogue sur les Grands Jeux*, *Duo sur les Tierces*, En taille à 4, Fugue à 5, Récit (*Pange Lingua*), de Grigny; *Komm, heiliger Geist*, BWV 651, *An Wasserflüssen Babylon*, BWV 653b, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Tocatta and Fugue in F*, BWV 540, Bach; *Le Banquet Celeste*, Messiaen; *Fantasia on the Chorale Ad nos ad salutarem undam*, Liszt.

BR. BENJAMIN BASILE, C.P.P.S., with David Plebanski, narrator, First Congregational Church, Michigan City, IN, June 30: *March Pontificale*, Gounod, arr. Schehl; *Andante Pastorale*, Stephens; *The Battle of Trenton (A Sonata Dedicated to General Washington)*, Hewitt; *Intermezzo on an Irish Air*, Stanford; *Fantasy and Fugue in a*, BWV 561, Bach.

JAMES RUSSELL BROWN, Holy Name Cathedral, July 4: *Prelude and Fugue in b*, BWV 544, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Jesus Christus, unser Heiland*, Tunder; *Annum per Annum*, Pärt; *America, the Beautiful*, Hampton; *Tocatta and Fugue in d/D*, op. 59, Reger.

JEEYOON CHOI, ROBERT GANT, LEE KOHLENBERG, EDWARD NORMAN, organ, and JULIA HARLOW, harpsichord, First (Scots) Presbyterian Church, Charleston, SC, June 1: *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 671, *Dies sind die heiligen zehn Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Duetto*

## INTERNATIONAL

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

19 JANUARY  
**Martin Ellis**; Temple Church, London, UK 1:15 pm

22 JANUARY  
**David Pether**, Poulenc, *Organ Concerto*; Reading Town Hall, Reading, UK 1 pm

23 JANUARY  
**Tim Wakerell**; Westminster Cathedral, London, UK 4:45 pm

26 JANUARY  
**David Humphreys**; Temple Church, London, UK 1:15 pm

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

30 JANUARY  
Small Choirs Festival; The Drive Methodist Church, Ilford, UK 3 pm  
**Jonathan Hope**; Westminster Cathedral, London, UK 4:45 pm

3 FEBRUARY  
**Paul Derrett**; Ripon Cathedral, Ripon, UK 1:15 pm

6 FEBRUARY  
**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm

ORGAN BUILDERS  
**L. W. BLACKINTON**  
*and associates, inc.*  
380 FRONT ST.  
EL CAJON, CA 92020

**NOACK**  
THE NOACK ORGAN CO., INC.  
MAIN AND SCHOOL STREETS  
GEORGETOWN, MA 01833  
www.noackorgan.com  
Member: Associated Pipe Organ Builders of America

**RANDALL DYER & ASSOCIATES**  
PIPE ORGANS OF QUALITY AND DISTINCTION  
BOX 489 JEFFERSON CITY, TENNESSEE 37760  
865-475-9539 www.RDyerOrgans.com  
MEMBER FIRM:  
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

**martin ott pipe organ company inc.**  
7408 Somerset Ave.  
St. Louis, MO 63105  
314-504-0386 Phone  
314-569-3879 Fax  
office@ottpipeorgan.com  
www.ottpipeorgan.com  
Martin Ott  
Orgelbaumeister

**FABRY**  
NEW INSTRUMENTS  
MAINTENANCE  
RESTORATIONS  
974 AUTUMN DRIVE  
ANTIOCH, ILLINOIS 60002  
847-395-1919  
FAX 847-395-1991  
www.fabryinc.com

**Parkey**  
OrganBuilders  
Distinguished Pipe Organs  
3870 Peachtree Ind. Blvd. Voice 770-368-3216  
Suite 150-285 Fax 770-368-3209  
Duluth, Georgia 30096 www.parkeyorgans.com

**Hupalo Repasky**  
Pipe Organ Craftsmen & Builders  
1785 Timothy Drive, Unit 4  
San Leandro, CA 94577  
Tel: 510 483 6905  
www.hupalorepasky.com

**PARSONS**  
PIPE ORGAN BUILDERS  
OF CANANDAIGUA, NEW YORK

**MILNAR ORGAN COMPANY**  
ORGANBUILDING & RESTORATIONS  
3165 Hill Road  
Eagleville, TN 37060  
(615) 274-6400  
Dennis, Derek, Jeff, Todd and Greg Milnar and Associates  
www.milnarorgan.com E-mail: Dennis@milnarorgan.com

**sound INSPIRATION**  
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training  
www.riedelassociates.com • (414) 771-8966  
email: consult@riedelassociates.com  
819 NORTH CASS STREET • MILWAUKEE, WI 53202  
**RIEDEL**  
hear the difference.

**A. David Moore, Inc.**  
TRACKER ORGAN DESIGNERS & BUILDERS  
HC 69 Box 6, North Pomfret, Vermont 05053  
802/457-3914

Advertise in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045  
jbutera@sgcmail.com

A gift subscription to  
**THE DIAPASON**  
The perfect gift for organist colleagues, students, teachers, choir directors, and clergy.  
Each month your gift will keep on giving by providing the important news of the organ and church music field. Send in the form below with your check and know that your gift will be just right. For information, contact editor Jerome Butera, 847/391-1045; <jbutera@sgcmail.com>.  
\$35 one year USA (\$45 foreign)  
**THE DIAPASON**  
3030 W. Salt Creek Lane, Ste. 201, Arlington Heights, IL 60005-5025  
For (Name) \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
From: \_\_\_\_\_

**Experience ATOS**  
American Theatre Organ Society  
Preserving a unique art form.  
Concerts, education, silent film, preservation, fellowship and more. www.atos.org  
Jim Merry, Executive Secretary, merry@atos.org  
P.O. Box 5327, Fullerton, CA 92838

**CORNEL ZIMMER ORGAN BUILDERS**  
FOURTH GENERATION BUILDER . . .  
A NEW GENERATION IN  
EXCEPTIONAL QUALITY,  
CREATIVITY AND INTEGRITY.  
731 CROSSPOINT DRIVE  
DENVER, NC 28037  
PHONE: 1-866-749-7223  
FAX: 704-483-6780  
WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

III, BWV 804, *Fuga à 5 con Pedal pro Organo pleno*, BWV 552, 2, Bach.

CRAIG CRAMER, Dom, Speyer, Germany, May 30: *Introduction, Scherzo und Fugé über B-E-A-T-E*, Zahnbrecher; *Intrada*, Tanz, Nachantanz, Tantz, Proportio, Curanta, Final, Danz Beurlin, Nachantanz, Tantz 'Jesu Du zartes Lämblein', Proportio, Tantz, Nachantanz (*Linzer Orgeltabulaturbuch*); *Wondrous Love: Variations on a Shape-note Hymn*, op. 34, Barber; *Salutation, Petition and Acclamation on Salve Regina*, Trapp; *Air with Variations (Suite)*, Sowerby; *Zweite Sonate d-moll*, op. 60, Regner.

PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 29: *Sketch in C*, op. 58, no. 1, Schumann; *O Gott, du frommer Gott*, BWV 767, Bach; *Fugue in B-flat, Fugue in D*, W.F. Bach; *Elfes*, op. 7, no. 11, Bonnet; *Pastorale*, op. 19, Franck; *Variations sur 'Nous chanterons pour toi, Seigneur'*, Bédard.

DOUG DEFOREEST, Church of the Incarnation, Santa Rosa, CA, June 11: *Idyl, Greensleeves (Four Carol Preludes)*, Adoration (*Four Prayers in Tone*), Brigg Fayre (*Folk Tone Poems for the Organ*), Lento (*Partita on the Easter Chorale 'Christ ist erstanden'*), Fanfare (*A Trio of Contrasts*), Purvis.

JOAN DEVEE DIXON, Sinsinawa Mound, Sinsinawa, WI, July 7: *Aria, Have No Fear, Little Flock, O That I Had a Thousand Voices*, Pastoral (*Partita on St. Anne*), *God of Grace*, Manz; *Short Voluntary*, Worgan; *Pastorale*, C. Wesley; *Voluntary in G*, Heron; *Aria, Toccata*, Strejcs; *My Favorite Things, Edelweiss, Wedding March (The Sound of Music)*, Rodgers & Hammerstein, arr. Dixon; *Polka from Zlonice*, Dvorák; *Dry Bones, Church in the Wildwood*, *Variations on Give Me That Old Time Religion*, arr. Dixon; *Abide with Me*, Diemer.

CAROLYN SHUSTER FOURNIER, Église Saint-Gervais, Paris, France, July 3: *Chacone en sol mineur*, L. Couperin; *Kyrie*,

*Gloria, Offertoire sur les grands jeux (Messe à l'usage ordinaire des Paroisses)*, Sanctus (*Messe propre pour les couvents*), F. Couperin; *Offertoire in ré majeur*, G. Couperin.

RACHEL GRAGSON, Grace Episcopal Church, Charleston, SC, June 10: *Suite de Deuxième Ton*, Clérambault; *Naïades (Pièces de Fantaisie)*, op. 55, no. 4), Adagio (*Troisième Symphonie*, op. 28), Carillon de Westminster (*Pièces de Fantaisie*, op. 55, no. 6), Vienne; *Alléluias sereins d'une âme qui desire le ciel*, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

DAVID JENKINS, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 13: *Batalla Imperial*, Cabanilles; *Fantasy in f*, KV 594, Mozart; *Ave Maris Stella*, de Grigny; *Wondrous Love, variations on a shape-note hymn*, op. 34, Barber; *Toccata, Fugue, and Hymn on Ave Maris Stella*, op. 28, Peeters.

JENS KORNDÖRFER, St. James United Church, Montreal, QC, Canada, June 15: *Voluntary*, Selby; *Pièce d'orgue*, BWV 572, Bach; *Pilgerchor (Tannhäuser)*, Wagner, arr. Liszt; *Allegretto (Sonata in e-flat)*, op. 65), Parker; *Carillon*, Sowerby; *Marche Héroïque*, op. 74, Lemare; *Nocturne, Finale—The Offering (Organ Book III)*, Albricht.

MASSIMO NOSETTI, Église Saints-Anges, Lachine, QC, Canada, April 25: *Fanfare, Cook: Passacaille en Do mineur*, BWV 582, Bach; *Scherzo en Sol mineur*, op. 49, no. 2, Bossi; *Romance (Symphonie No. 4)*, op. 32), Vienne; *Finlandia—Poème Symphonique*, op. 26, Sibelius, transcr. Fricker; *Canto nostalgico*, Matthey; *Etude Héroïque*, op. 38, Laurin.

First Church, Nashua, NH, May 2: *Coronation March from Le Prophète*, Meyerbeer, transcr. Best; *Passacaglia in c*, BWV 582, Bach; *Saeta no. 4*, Torres; *Rondo (Flöten-Concert)*, op. 55), Rinck; *Finlandia—Symphonic Poem*, op. 26, Sibelius, transcr. Fricker; *Badi-*

*nage*, Watson; *Theme and variations*, op. 115, Bossi; *Première Arabesque*, Debussy, transcr. Roques; *Toccata-Studio*, Esposito.

JAY PETERSON, Sinsinawa Mound, Sinsinawa, WI, July 14: *Variations on Veni Creator*, op. 4, Duruflé; *Variations on Jesus, Priceless Treasure*, Walther; *Four Sketches*, op. 58, Schumann; *Kyrie, God Holy Spirit*, BWV 671, *Lord Jesus Christ, Be Present Now*, BWV 655, *We All Believe in One God, Creator*, BWV 680, Bach; *Pastorale*, Adagio, Final (*Symphony in D*, op. 13, no. 2), Widor.

ERIK REINART, St. James United Church, Montreal, QC, Canada, June 22: Adagio, *Allegro (Voluntary No. 2 in G)*, Walond; *Komm, heiliger Geist*, BWV 651, *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; Adagio (*3ème Symphonie*, op. 28), Vienne; *Toccata et fugue en fa majeur*, BWV 540, Bach.

CHERRY RHODES, Loyola University, Chicago, IL, June 20: *Pièce héroïque*, Franck; *4 piezas para la Misa*, Lidón; *Adagio and Fugue in c*, K. 546, Mozart, transcr. Guillou; *Symphonic Poem No. 4, Orpheus*, S. 98, Liszt, transcr. Guillou; *The Primitives, Those Americans*, At the Ballet, *Everyone Dance (Five Dances)*, Hampton.

SISTER M. ARNOLD STAUDT, OSF, with Michaela Galles, OSF, narrator, Sinsinawa Mound, Sinsinawa, WI, June 30: *Prelude and Fugue in d*, Buxtehude; *Three Meditations for Organ*, Goemanne; *Exodus: A Biblical Sonata*, Visser; *Rubrics*, Locklair; *Carillon of Westminster*, Vienne.

JARED STELLMACHER, St. Joseph Catholic Church, Appleton, WI, June 10: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Sonata Eroica*, op. 94, Jongen.

PETER SZEIBEL, organ and harpsichord, Sinsinawa Mound, Sinsinawa, WI, June 23: *Komm, heiliger Geist, Herre Gott, An Was-serflüssen Babylon*, French Suite No. 2 in c,

*Concerto in a, Schmücke dich, o liebe Seele, Fugue in E-flat*, Bach.

MARIJIM STOCKTON THOENE, with vocalist and reader, Olive Drive Church, Bakersfield, California, June 17: *Suite Médiévale*, Langlais; *Choral I in E*, Franck; *Luttes (Trois Dances)*, Alain; *Habakkuk*, op. 434, Hovhanness.

E. RODNEY TRUEBLOOD, CARL L. ANDERSON, MARK L. WILLIAMS & NINA S. GREGORY, First Christian Church (Disciples of Christ), Elizabeth City, NC, July 18: *Now Thank We All Our God*, Kellner; *Rhapsody on American Hymntunes for Organ Duet*, Callahan; *Cantilene*, Archer; *Sonata IV for Flute and Organ*, Handel; *Toccata on O Fili et Filiae*, Farnam; *Prelude and Fugue in E-flat*, Bach; *Partita on St. Anne*, Manz; *Ceremonial March*, Williams; *The Vesper Bell*, Agate; *Contemplation*, Williams; *Toccata*, Dubois; *Variations on Down Ampney for organ duet*, Wold; *The Holy City*, arr. Williams.

PAUL WEBER, First United Methodist Church, Appleton, WI, June 9: *Prelude and Fugue in A*, BWV 536, Bach; *Variations on Mein junges Leben hat ein End*, Sweelinck; *Choral in b*, Franck.

THOMAS WEISFLOG, with Wylie Crawford and James Fackenthal, carillon, Motet Choir, and University Symphony Orchestra, Rockefeller Memorial Chapel, Chicago, IL, June 5: *Sonatine II for Carillon*, van Balkom; *Concerto for Organ, Strings and Timpani in g*, Poulenc; *Ad Sciendam . . .*, Ran; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Singet dem Herrn ein neues Leid*, BWV 225, Bach; *God Is Gone Up*, Finzi; *Der Fluyten Lust-hof*, van Eyck; *Tu es Petra*, Mulet; *Gloria, Sanctus, Benedictus (Mass in g)*, Vaughan Williams; *I Was Glad*, Parry.

ANTHONY WILLIAMS, Bethel Methodist Church, Charleston, SC, June 2: *Fantasy and Fugue on 'My Lord, What a Morning'*, Simpson; *Prelude on 'Were You There?'*, Sowerby; *Spiritual Suite*, Taylor.

Member APOBA (317) 637-5222  
**Goulding & Wood, Inc.**  
 823 Massachusetts Ave. Indianapolis, IN 46204

**Advertise in THE DIAPASON**  
 For information on rates and digital specifications contact Jerome Butera  
 847/391-1045, <jbutera@sgcmail.com>

**Berghaus**  
 Pipe Organ Builders  
 2151 Madison St. www.berghausorgan.com  
 Bellwood, IL EMAIL: info@berghausorgan.com  
 60104 PH: 708.544.4052 FAX: 708.544.4058

**NICHOLS & SIMPSON, INC.**  
 ORGANBUILDERS  
 P. O. BOX 7375  
 LITTLE ROCK, AR 72217  
 501-661-0197  
 C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

**ROSALES**  
 PIPE ORGAN SERVICES, INC.  
 3020 EAST OLYMPIC BLVD.  
 LOS ANGELES, CALIFORNIA 90023  
 323-262-9253

**TAYLOR & BOODY**  
 ORGANBUILDERS  
 George K. Taylor John H. Boody  
 8 Hewitt Road Phone: 540-886-3583  
 Staunton, VA 24401 Fax: 540-886-3584  
 e-mail: organs@taylorandboody.com  
 website: www.taylorandboody.com

**LEVSEN**  
 ORGAN COMPANY  
 ISO · OHS · AIO · AGO  
 Website: http://www.Levsenpipeorgan.com  
 email: Levsenorg@aol.com  
 P.O. BOX 542 - BUFFALO, IOWA 52728 - 800-397-1242

**J.F. NORDLIE COMPANY**  
 PIPE ORGAN BUILDERS  
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612  
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843  
 email:jfnordlie.com http://www.jfnordlie.com

Visit The Diapason website:  
**www.TheDiapason.com**

**WAHL ORGANBUILDERS**  
 320 N. DURKEE ST. - APPLETON, WI 54911  
 WAHL@ATHENET.NET - 920.749.9633  
 WWW.WAHLORGANBUILDERS.COM

**CLASSIFIED ADVERTISING RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word \$ 1.00  
 Regular Classified minimum 22.00  
 Display Classified, per word 1.35  
 Display Classified minimum 26.00

Additional to above charges:  
 Box Service (mail forwarding) 8.00  
 Website placement (includes photo) 15.00  
 (\$26 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

**The Diapason** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON** • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
 847/391-1044 • jrobinson@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):  
 January  February  March  April  May  June  July  August  September  October  November  December

Category \_\_\_\_\_  Regular  Boldface  
 Place on website

Ad Copy \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_  
 Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
 City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**

## POSITIONS AVAILABLE

**Shadyside Presbyterian Church**, 5121 Westminster Place, Pittsburgh, PA, 15232-2116. Web: [www.shadysidepres.org](http://www.shadysidepres.org). Director of Music Ministry, full time, including organist/choir director. A complete job description can be found at the above website, then by opening "A Worshipping Community", then "Music", then "Dir. Music Posting". Résumé, references, and a brief statement of faith may be sent to [pbodnar@shadysidepres.org](mailto:pbodnar@shadysidepres.org), or to Peter Bodnar at the street address above.

**Service Technician**—Berghaus Pipe Organ Builders, Bellwood, IL, seeks experienced, reliable technician who can tune skillfully, perform basic voicing and maintenance, and troubleshoot problems. Occasional travel, reliable transportation, and valid driver's license required. E-mail [jobrien@berghausorgan.com](mailto:jobrien@berghausorgan.com) or fax 708/544-4058; [www.berghausorgan.com](http://www.berghausorgan.com).

## PUBLICATIONS/RECORDINGS

**New Year's Resolution for 2011:** Join our free e-mail list to receive announcements of new restorations of great organ music. Also, learn Thayer's *Variations on Auld Lang Syne*, available now at [michaelsmusicsservice.com](http://michaelsmusicsservice.com); 704/567-1066.

**Wayne Leupold Editions** new publications include the *Clavier-Übung III* of the complete Bach organ works, the *Anthology of Eighteenth-Century Spanish Keyboard Music*, and new compositions by Samuel Adler, Chelsea Chen, Carson Cooman, Pamela Decker, Robin Dinda, João Wilson Faustini, Calvin Hampton, Dennis Janzer, Bálint Karosi, Rachel Laurin, Austin Lovelace, Margaret Sandresky, Larry Visser, and many others. Numerous transcriptions are available, of works by Joplin, Ravel, and Rossini. For information: 800/765-3196; [www.wayneleupold.com](http://www.wayneleupold.com).

## PUBLICATIONS/RECORDINGS

**Harpichord Technique: A Guide to Expressivity, Second Edition**, by Nancy Metzger. **Book, organ, harpsichord CDs at author's website, best prices.** [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

The OHS Press has released *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York* by OHS Archivist Emeritus, Stephen L. Pinel. The Andrews story, spanning nearly 100 years, begins in Waterville, New York in 1834, when Alvinza Andrews began building organs. It covers the firm's work in Utica after 1852 along the Erie Canal, and concludes in Oakland, California, where the firm relocated in 1886. Included are 53 photographs, five tables, lists of the firm's work, and an appendix featuring facsimiles of two nineteenth-century promotional catalogs. Visit [www.organsociety.org](http://www.organsociety.org) for more information.

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail [hannibal@idirect.com](mailto:hannibal@idirect.com).

**Recordings of chants** that will be in the new English-language edition of *The Roman Missal* are on the National Association of Pastoral Musicians (NPM) website. The settings are provided for study purposes in preparation for the implementation of the new Missal on the First Sunday of Advent, November 27, 2011. Each sung part of the Mass has a recording in MP3 format and a PDF of the text with musical notation. Visit [www.npm.org/Chants/index.html](http://www.npm.org/Chants/index.html).

## PUBLICATIONS/RECORDINGS

The OHS Catalog is online at [www.ohscatalog.org](http://www.ohscatalog.org). More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: [catalog@organsociety.org](mailto:catalog@organsociety.org).

**Reflections: 1947-1997.** The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

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

## PUBLICATIONS/RECORDINGS

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: [www.ohscatalog.org](http://www.ohscatalog.org).

## PIPE ORGANS FOR SALE

**Compact Rieger 26-rank 2-manual (61), pedal (32).** 66" x 88" x 87½-90½" tall. Contact [alison@millenniaconsort.com](mailto:alison@millenniaconsort.com), 858/945-5549.

**1981 Lauck Residence Organ**—2-manual, 3 ranks, 16' Gedeckt 97, 4' Principal 73, 8' Oboe TC 49. Unified to 19 stops. Expression, tremulant, combination action. Natural ash casework: 94" high, 72" wide, 24" deep. Movable. Presently being restored. \$18,000. Lauck Pipe Organ Co. 269/694-4500; e-mail: [k.reed.com.krr@att.net](mailto:k.reed.com.krr@att.net).

**Beautiful Dobson tracker organ:** Excellent sound! 12 stops with 8' Principal. 13'19" tall. \$236,000. Richard Wanner, Berkeley, California. 510/841-4382. See [www.dobsonorgan.com/html/instruments/op62\\_berkeley.html](http://www.dobsonorgan.com/html/instruments/op62_berkeley.html) or [www.organclearinghouse.com/instr/detail.php?instr=2396](http://www.organclearinghouse.com/instr/detail.php?instr=2396).

**Three small pipe organs for sale.** For more information, please go to our website, [www.milnarorgan.com](http://www.milnarorgan.com).



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**GLÜCK**  
*pipe organs*

Sebastian M. Glück,  
Artistic and Tonal Director

170 Park Row, Suite 20A  
New York, NY 10038

[www.glucknewyork.com](http://www.glucknewyork.com) 212.608.5651



**Attention Organbuilders**  
For information on sponsoring a color cover for THE DIAPASON, contact editor Jerome Butera, 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**For Sale: This Space**  
For advertising information contact:  
**The Diapason**  
**847/391-1045 voice**  
**847/390-0408 fax**  
**[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) e-mail**



**Andover**  
Fine Mechanical Action Organs

Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)

For Pipe Organ Parts:  
**arndtorgansupply.com**  
Or send for our CD-ROM catalog  
**Arndt Organ Supply Company**  
1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215




**Dobson**  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 464-8865

**MULLER**  
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013  
800.543.0167 | [WWW.MULLERPIPEORGAN.COM](http://WWW.MULLERPIPEORGAN.COM)

**PEEBLES-HERZOG, INC.**  
50 Hayden Ave.  
Columbus, Ohio 43222  
Ph: 614/279-2211 • 800/769-PIPE  
[www.peeblesherzog.com](http://www.peeblesherzog.com)



**Redman Organ Co.**  
816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



**Reuter**  
785.843.2622 [reuterorgan.com](http://reuterorgan.com)



**Wicks**  
ORGAN COMPANY  
WWW.WICKSORGAN.COM  
877-654-2191

**THE DIAPASON**

3030 W. Salt Creek Lane  
Suite 201  
Arlington Heights, IL 60005

ph 847/391-1045  
fax 847/390-0408  
e-mail [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)

# Classified Advertising

Classified Advertising Rates  
will be found on page 35.

## PIPE ORGANS FOR SALE

1929 Estey "Minuette" with 3 unified ranks, a very rare 2-manual instrument in a grand piano style case. Completely rebuilt including case refinishing and a new blower. \$20,000. Contact Box JU-6101, THE DIAPASON.

Available March 2011. Moller Opus 11546 (1981), 3-manual, 34+ ranks. Polished zinc exposed pipes symmetrically set in wood finish casework. Chicago area. Come try it! Contact Adrienne: 847/816-1468; a.tindall@comcast.net.

Late-1800s 2-manual Pilcher tracker pipe organ is available, for just the cost to relocate and refurbish. Specification and photo at [www.pipe-organ.com](http://www.pipe-organ.com). Arthur Schlueter, III, 800/836-2726.

## ELECTRONIC ORGANS FOR SALE

Free to church or charitable organization: Baldwin 3-manual organ, Model A270, 4 external Klipsch speakers, 2 Carver TFM15LB amplifiers. Location: Levittown, PA. 215/945-1243.

## MISCELLANEOUS WANTED

Wanted—Old Klann KCA and KKA actions and/or parts. E-mail Sandy at [sshiflett@klannorgan.com](mailto:sshiflett@klannorgan.com).

## MISCELLANEOUS

Send a gift subscription to THE DIAPASON—Use the coupon on page 34 of this issue to send a gift subscription and help colleagues and students start the new year right! Your own subscription will be extended by three months for each gift.

## MISCELLANEOUS FOR SALE

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnbldr@comcast.com](mailto:orgnbldr@comcast.com) (not comcast), phone 215/353-0286 or 215/788-3423.

Atlantic City Pipe Organ Company—Historic 1901 C.S. Haskell: 16' wood and metal strings, reeds, metal principals. Gottfried 16' Fagotto, 8' Oboe, French Horn. 609/641-9422; <http://my-webpages.comcast.net/acorgan>.

**ATTENTION ORGANISTS!** Are you vertically challenged and find that you cannot use toe studs as often as you like? Do you struggle with thumb pistons when your foot doesn't have much to do, simply because your legs aren't long enough? We have the answer! Our new TOE-STUD EXTENDERS can bring those studs into the realm of the possible. These ingenious devices fit snugly on existing studs—available in 2-inch, 4-inch, and 8-inch heights (for those far-away pistons!), and even in liturgical colors, for an extra bit of whimsy. Specify bullet, cylinder, or spoon shape, height, and color choice for each toe stud. Order yours today and make playing blissfully easier! Box Stud-Con, THE DIAPASON, [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com).

## THE DIAPASON 2011 Resource Directory

is included with this issue

Please check your supplier listing and make any needed corrections <[www.TheDiapason.com](http://www.TheDiapason.com)>

For assistance, contact Joyce Robinson, 847/391-1045

## MISCELLANEOUS FOR SALE

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnbldr@comcast.com](mailto:orgnbldr@comcast.com) (not comcast), phone 215/353-0286 or 215/788-3423.

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

## SERVICES/ SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, [www.columbiaorgan.com](http://www.columbiaorgan.com).

Austin actions recovered. Over 40 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. [foleybaker@sbcglobal.net](mailto:foleybaker@sbcglobal.net).

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

## ALL REPLIES TO BOX NUMBERS

that appear without an address should be sent to:

THE DIAPASON  
3030 W. Salt Creek Lane, Suite 201  
Arlington Heights, IL 60005

## SERVICES/ SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. [www.columbiaorgan.com/col](http://www.columbiaorgan.com/col).

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail [orgnbldr@comcast.com](mailto:orgnbldr@comcast.com)

## ANNOUNCEMENTS

Are you receiving THE DIAPASON E-News? Our newsletter is e-mailed monthly to our registered subscribers; a separate issue each month sends you our web classified ads. Don't miss out! To register, visit [www.TheDiapason.com](http://www.TheDiapason.com), click on Newsletter, and enter your contact information.

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

THE DIAPASON's classified ads are now available on THE DIAPASON website—including photographs and convenient e-mail links directly to the sellers! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and in the left-hand column, look for SPOTLIGHTS, then click on Classified Advertisements. Follow the links to the classifieds that interest you, and click the e-mail button to contact the sellers. What could be easier?

# Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

**HAGERSTOWN**  
ORGAN COMPANY, INC  
*New • Rebuilding • Solid-State Updating  
Musical Instrument Digital Interface (MIDI) Systems*  
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740  
(301) 797-4300

REPAIRING TUNING ADDITIONS  
**R. W. KURTZ ORGAN CO.**  
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
Fax 856/769-0025 e-mail: [kurtz2@comcast.net](mailto:kurtz2@comcast.net)

**J. H. & C.S. Odell**  
PIPE ORGAN BUILDERS  
East Hampton, Connecticut • 860-365-0552 • [odellorgans.com](http://odellorgans.com)  
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**H.W. DEMARSE**  
TRACKER ORGANS  
518-761-0239  
2 Zenus Dr., Queensbury, NY 12804-1930

**GUZOWSKI & STEPPE**  
ORGANBUILDERS INC  
NEW INSTRUMENTS  
REBUILDS - ADDITIONS  
TUNING & SERVICE  
1070 N.E. 48th Court  
FT. LAUDERDALE, FL 33334  
(954) 491-6852

**Lewis & Hitchcock, Inc.**  
*Pipe Organ Builders Since 1915*  
10153 Bacon Dr.  
Beltsville, MD 20705  
1-800/952-PIPE

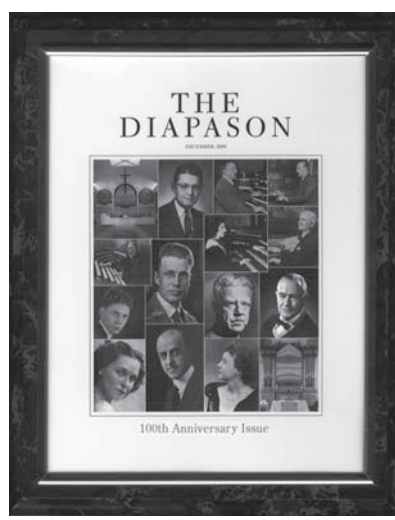
**PATRICK J. MURPHY**  
& ASSOCIATES, INC.  
ORGANBUILDERS  
300 Old Reading Pike • Suite 1D • Stowe, PA 19464  
610-970-9817 • 610-970-9297 fax  
[PMurphy129@aol.com](mailto:PMurphy129@aol.com) • [www.pjmorgans.com](http://www.pjmorgans.com)

Michael Proscia  
Organbuilder, Inc.  
Box 547 Bowdon, GA. 30108  
770-258-3388  
[Prosciaorgans.com](http://Prosciaorgans.com)  
Pipe Organs - Reed Organs

*Jacques Stinkens*  
Organpipes - since 1914  
Flues - Reeds  
Bedrijvenpark "Seyst"  
Woudenbergseweg 19  
NL - 3707 HW Zeist  
Tel. +31 343 491 122 info@stinkens.nl  
Fax +31 343 493 400 [www.stinkens.nl](http://www.stinkens.nl)

**W. Zimmer & Sons, inc.**  
*pipe organ builders*  
429 Marvin Road Fort Mill, SC 29707  
Phone/Fax: 803-547-2073  
[wzimmerandsons.com](http://wzimmerandsons.com)  
[benzimmer@windstream.net](mailto:benzimmer@windstream.net)

**Own a piece of history!**  
The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today!**  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
847/391-1045



# 2010 In Review—An Index

°=picture  
+=musical examples  
†=stoplist  
#=diagrams

## Articles, Reports, and Reviews

by author (boldface) and subject

Albert Schweitzer Organ Festival. See Spicer.

Altamura, Italy. See Halsey.

American Boychoir. See Smith.

Ann Arbor Summer Festival. See Byers.

**August, Robert.** An Old Look at Schumann's Organ Works. Sept 24–29+<sup>#</sup>

Bach. See Fiseisky.

Bedient Pipe Organ Company. See Taylor.

**Biery, Marilyn,** compiler. A Tribute to Grigg Fountain upon his 90th birthday. July 22–24°

\_\_\_\_\_. Music with vigor, vitality and vision: An exploration of the compositions of Harold Stover. April 26–28°+

**Biser, Larry G.** The Art of Teaching: Joan Lippincott at 75. Dec 19°

**Bishop, John.** In the wind . . . Jan 12–13°, Feb 12–14°, Mar 12–14, April 13–14, May 13–15, June 13–14°, July 12–14°, Aug 12–14°, Sept 12, 14°, Oct 12–13°, Nov 13–14, Dec 12–14

**Black, Gavin.** New Recordings. Nov 18–19

\_\_\_\_\_. On Teaching. Jan 13–15, Feb 14–16+, Mar 14–15, April 14–16, May 15–16, June 15–16, July 15–17°, Aug 14–15+, Sept 15–17+, Oct 14–15, Nov 15–17+, Dec 14–16+

Book Reviews. See Bullard, David Palmer, Speller, Wood.

Bossi Vegezzi. See Halsey.

Bulgarian organ music. See Levi.

**Bullard, John M.** Book Reviews. Feb 18, Oct 16, Dec 18

**Butera, Jerome.** Editor's Notebook. Jan 3, Feb 3, Mar 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3

**Byers, Lisa.** Ann Arbor Summer Festival International Organ Series. Nov 20°

**Callahan, James.** New Organ Music. June 19

**Campbell, Neal.** Conversations with Charles Dodsley Walker. Mar 26–29°

\_\_\_\_\_. Conversations with Charles Dodsley Walker, Part II. June 24–29°

Carillon. See Swager.

Carols. See Vogt.

Chopin. See Palmer.

Choral music. See McCray.

*Clavierübung III.* See Fiseisky.

**Collins, John.** An Overview of the Keyboard Music of Bernardo Pasquini (1637–1710). Aug 19–23+<sup>#</sup>

\_\_\_\_\_. Early Organ Composers' Anniversaries in 2010. April 29

\_\_\_\_\_. New Organ Music. Jan 17–18, Feb 18, Mar 18, May 18

Conference of Roman Catholic Cathedral Musicians. See Monachino.

**Couch, Leon W. III.** New Recordings. Dec 16–17

**Crozier, Philip.** Remembering André Marchal Thirty Years Later. Nov 22–25°

Durufié. See Ebrecht.

Early organ composers. See Collins.

**Ebrecht, Ronald.** Poulenc and Durufié 'premieres' in Woolsey Hall at Yale University and the Polignac organ. Jan 19–21°†

Editor's Notebook. See Butera.

**Fiseisky, Alexander.** *Clavierübung III* of J. S. Bach: Theology in Notes and Numbers, Part I. Oct 22–25+; Part II, Nov 26–29+; Part III, Dec 27–29+

Fountain, Grigg. See Biery.

**Friesen, Michael.** W. W. Kimball Op. 7231 Restoration, St. John's Cathedral, Denver. Mar 24–25°†

**Gailit, Michael.** Tales of 1001 Pipes. For Mendelssohn's organ lessons: The Wagner Organ at St. Mary's Church, Berlin. Feb 24–29+†<sup>#</sup>

**Halsey, Bill.** Three wonderful organs in Le Marche, Italy. Jan 22–23°†

\_\_\_\_\_. Two Organs by Bossi Vegezzi in Altamura (Bari), Italy. May 20–22°+†

\_\_\_\_\_. 14th International Organ Festival, Toulouse, France. Mar 22–23°

**Heaton, Charles Huddleston.** Dear Diary, 1954–1956. May 26–29°

\_\_\_\_\_. New Recordings. Jan 17, Feb 17, Mar 17, April 17–18, May 18, June 17–18, July 17–18, Aug 16, Oct 17

Heaton, Charles Huddleston. See Heaton, Dear Diary.

**Herman, David.** New Organ Music. July 19, Aug 18

Hoppe, Joe. See Thoene.

**Huth, Timothy.** University of Michigan Historic Tour LVI: Spain (Catalonia) and France, July 7–22. Feb 20–22°

In the wind . . . See Bishop.

Italian organs. See Halsey.

**Jordan, James.** Abbey of Solesmes Celebrates 100 Years. Oct 20°

Kimball. See Friesen.

**Kraaz, Sarah Mahler.** New Organ Music. Jan 18, Mar 18

**Kramer, Gale.** New Organ Music. May 18–19

**Labounsky, Ann.** Remembering André Marchal, 1894–1980. Dec 20–23°

Le Marche, Italy. See Halsey.

Letters to the Editor. Jan 3, Feb 3, Mar 3, May 3, July 3, Dec 3

**Levi, Sabín.** Organ Music by Bulgarian Composers: A New Music Series Now in Print, Part II. June 22–23+

Lippincott, Joan. See Biser.

Looking Back. Jan 12, Feb 12, Mar 12, April 13, May 13, June 12, July 12, Aug 12

Lovelace, Austin. See Traser.

Marchal, André. See Crozier, Labounsky.

Mendelssohn. See Gailit, Zoller.

**McCray, James.** Music for Voices and Organ. Jan 15–16, Feb 16, Mar 15–16, April 16, May 16, June 16–17, July 17, Aug 15–16, Sept 17–18, Oct 15–16, Nov 17–18, Dec 16

**McKinney, David.** New Organ Music. Sept 19, Oct 18

**Monachino, Paul.** Conference XXVII: St. Mary of the Assumption Cathedral, San Francisco, CA. July 25°

Music for Voices and Organ. See McCray.

National Choral Conference. See Smith.

**Nelson, Leon.** New Handbell Music. Feb 18, Mar 18, April 18, Oct 18, Nov 19, Dec 18

New Handbell Music. See Nelson.

New Organ Music. See Callahan, Collins, Herman, Kraaz, Kramer, McKinney, Young, Zoller.

New Recordings. See Black, Couch, Heaton, Rippl, Speller, Vineer, Wagner.

**Nolte, John.** Organbuilders and research: Another point of view. July 20–21°<sup>#</sup>

OHS National Convention. See Rippl.

On Teaching. See Black.

Organ building. See Bishop; Nolte; Ruffatti and Angster.

Organ Historical Society. See Rippl.

Organ pedagogy. See Black.

Organ Recitals. Jan 34–35, Feb 37, Mar 36–37, April 37, May 36–37, June 37, July 33, Aug 32–33, Sept 37, Oct 33, Nov 37, Dec 36

**Palmer, David.** Book Reviews. Sept 18

**Palmer, Larry.** Harpsichord News. Aug 10, Nov 12–13°

\_\_\_\_\_. The Chopin Bicentennial: Celebrating at the Harpsichord? Feb 23°+

Pasquini. See Collins.

Poulenc. See Ebrecht.

Research. See Ruffatti and Angster.

**Rippl, Frank.** New Recordings. Aug 16–18

\_\_\_\_\_. 54th OHS National Convention, July 5–10, 2009, Cleveland, Ohio. April 19–25°

**Ruffatti, Francesco, and Judit Angster.** Organbuilders and research: Two points of view. Jan 24–27°<sup>#</sup>

\_\_\_\_\_. Organbuilders and research: A clarification. Oct 21°

St. John's Cathedral, Denver. See Friesen.

St. Mary's Church, Berlin. See Gailit.

St. Patrick's Church, New Orleans. See Thoene.

Schumann. See August.

Sewanee Conference. See Smedley.

**Sims, David.** Voice Lessons: An organist's journey to the other side of the console. Aug 24–25°†

**Smedley, Jane Scharding.** Sewanee Church Music Conference July 12–19, 2010. Nov 21°

**Smith, Domecq.** A Choral Conference Reinvents Itself: 16th National Choral Conference, Princeton, New Jersey, September 24–26, 2009. June 20–21°

Solesmes. See Jordan.

**Speller, John.** Book Reviews. Jan 16–17, April 16–17, June 18, July 19, Nov 18

\_\_\_\_\_. New Recordings. Feb 17, Mar 16–17, April 18, May 17–18, June 17, Sept 18–19, Oct 16–17

**Spicer, David.** Albert Schweitzer Organ Festival Twelfth Anniversary. Mar 19°

Stover, Harold. See Biery.

**Swager, Brian.** 2010 Summer Carillon Concert Calendar. June 32–33, July 28–29

**Taylor, Jon.** Bedient update: The University of Iowa. Feb 19°

Theology in Bach. See Fiseisky.

**Thoene, Marijim.** A Celebration of Joe Hoppe's Legacy at St. Patrick's Church, New Orleans. Sept 20–23°

**Thoene, Marijim, and Lisa Byers.** University of Michigan 49th Conference on Organ Music, October 4–7, 2009. May 23–25°

Tonal finishing. See Sims.

Toulouse, France. See Halsey.

**Traser, Donald R.** Austin Lovelace, March 19, 1919–April 25, 2010: A Remembrance. Oct 19°

University of Iowa. See Taylor.

University of Michigan Historic Tour. See Huth.

University of Michigan 49th Conference on Organ Music. See Thoene and Byers.

**Vineer, Bill.** New Recordings. May 18

**Vogt, Sean.** The Carol and Its Context in Twentieth-century England. Dec 24–26°+

Voicing. See Sims.

**Wagner, David.** New Recordings. April 17

Wagner organ, St. Mary's Church, Berlin. See Gailit.

Walker, Charles Dodsley. See Campbell.

**Wood, Thomas.** Book Reviews. May 16–17

Yale University. See Ebrecht.

**Young, Steven.** New Organ Music. Jan 18, Dec 18

**Zoller, Jay.** Mendelssohn and Me: Playing the complete organ works. Mar 20–21°

\_\_\_\_\_. New Organ Music. Feb 18, April 18, May 19, June 18–19, July 18–19, Aug 18, Sept 19, Oct 17–18, Nov 19, Dec 17–18

## Appointments

**Artz, III, F. Allen,**° to Community Congregational Church, Short Hills, NJ. Nov 6

**Biery, James,**° to Grosse Pointe Memorial Church (Presbyterian), Grosse Pointe Farms, MI. Aug 4

**Carabetta, Samuel,**° to St. John's Episcopal Church, Georgetown Parish, Washington, DC. June 6

**Ciampa, Leonardo,**° to Christ Lutheran Church, Natick, MA, and artistic director, MIT chapel organ concert series. Aug 4, 6

**Cummings, Laurence,**° to artistic director, Göttingen Handel Festival. Aug 6

**DuBois, Peter,**° to host of *With Heart and Voice*. Sept 6

**Filsell, Jeremy,**° to artist-in-residence, Washington National Cathedral, Washington, DC. April 6

**Held, Karl,**° to president of the American Boychoir School, Princeton, NJ. July 8

**Jean, Martin,**° reappointed as director, Institute of Sacred Music, Yale University, New Haven, CT. Mar 6

**McCarthy, Stephen,**° to New England area director, Wicks Organ Company, Highland, IL. July 10

**McCormick, Robert,**° to St. Paul's Parish, K Street, Washington, DC. Aug 8

**McNeely, Alan D.,**° to sales and service director, Wicks Organ Company, Highland, IL. April 6

**Mueller, Thomas,**° to First Congregational Church, United Church of Christ, Camden, ME. Feb 5

**Nelson, Leon,**° to Southminster Presbyterian Church, Arlington Heights, IL. Nov 6

**Northway, Dennis,**° to regional representative for service and sales, John-Paul Buzard Pipe Organ Builders. Dec 6

**O'Donnell, James,**° to president of the Royal College of Organists (U.K.). Dec 6, 8

**Park, Shi-Ae,**° to assistant organist, Christ Church Cathedral, Lexington, KY. Oct 6

**Pickering, David,**° to assistant professor of music, Kansas State University, Manhattan, KS. Oct 6

**Quinn, Iain,**° to Director of Music and College Tutor, College of St. Hild and St. Bede, Durham University, UK. May 8

**Sheridan, John,**° to interim director of music and organist, Christ Episcopal Church, New Brunswick, NJ. Oct 6

**Sisley, Todd,** to acting editor and advertising manager of *The American Organist*. Jan 8

**Stoltzfus Berton, Peter,**° to St. John's Episcopal Church, West Hartford, CT. Oct 6

**Symons, Craig Scott,**° to First Congregational Church, Old Greenwich, CT. Oct 6, 8

**Trautman, Mark,**° to St. Paul's Church, Englewood, NJ. Oct 8

**Wachner, Julian,**° to Trinity Wall Street, New York, NY. Sept 6

**Weaver, James M.,**° to executive director, Organ Historical Society. Dec 8

## Honors and Competitions

**Baglivi, Anthony,** honored at retirement with establishment of scholarship. Jan 6

**Barberino, Stefano,**° awarded second prize, Leipzig International Organ Improvisation Competition. Jan 4

**Baskeyfield, David,**° wins Fifth Miami International Organ Competition, Miami, FL. June 3

**Baumgartner, Balthasar,**° wins first prize, International Organ Competition Mainz, Dec 6

**Benda, Jacob,**° awarded second place, 2010 Huntsville Organ Competition, Huntsville, AL. July 6

**Bideler, Nicholas,**° awarded third place, Carlene Neihart International

Pipe Organ Competition, Kansas City, MO. June 4

**Brunelle, Philip,**° honored with "Local Legend" award, Minneapolis, MN. April 8

**Buzard, Stephen,**° wins 2010 Arthur Poister Scholarship Competition in Organ Playing, Syracuse, NY. July 3

**Dalles, Rev. Dr. John A.,** wins Macalester Plymouth United Church 14th annual hymn contest, St. Paul, MN. Aug 4

**Dobson, Lynn,**° named 2010 Outstanding Alumna, School of Arts and Humanities, Wayne State College, Wayne, NE. June 6

**Gokelman, William,** wins National Association of Pastoral Musicians Mass setting competition. Oct 6

**Grab, Szymon,**° wins Elizabeth Elftman Organ Competition, San Marino, CA. June 4

**Gustin, Alvin T.,**° celebrated 40 years as organist, Beth El Hebrew Congregation, Alexandria, VA. June 6

**Hicks, James,**° celebrates 25th year of service, The Presbyterian Church, Morristown, NJ. Aug 6

**Jones, Joyce,**° honored by American Guild of Organists, Fort Worth, TX. May 8

**Kauffman, David,** wins National Association of Pastoral Musicians Mass setting competition. Oct 6

**Kehl, Roy,**° honored with recital, Northwestern University, Evanston, IL. Oct 8

**Kim, JinHee,**° wins Elizabeth Elftman Organ Competition, San Marino, CA. June 4

**Labuda, Berghold,**° receives third prize, International Organ Competition Mainz, Dec 6

**Lee, Dongho,**° wins National Young Artists Competition in Organ Performance. Sept 8

**Liegéon, Samuel,**° awarded third prize, Leipzig International Organ Improvisation Competition. Jan 4

**Lynch, Colin,**° wins 2010 First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. May 6

**Marle-Ouvrard, Baptiste-Florian,**° wins Leipzig International Organ Improvisation Competition. Jan 4

**Ohki, Mari,**° receives second prize, International Organ Competition Mainz, Dec 6

**Ostermann, Jared,**° receives second prize, Fifth Miami International Organ Competition, Miami, FL. June 3

**Park, Song Yi,** awarded second place, 2010 First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. May 6

**Payne, Rev. Dr. Pamela,** receives honorable mention, Macalester Plymouth United Church 14th annual hymn contest, St. Paul, MN. Aug 4

**Pogorzelski, Ronald G.,** presented with AGO President's Award. Nov 6

**Potter, Bronwyn,**° honored at retirement after 63 years as organist and choir director, Greensboro United Church of Christ, Greensboro, VT. Aug 8

**Roberts, Clayton,**° receives third prize, Fifth Miami International Organ Competition, Miami, FL. June 3

**Romeri, John and Karen,**° awarded Avis Blewett Award by St. Louis AGO chapter. Aug 8

**Scoggin, Robert,**° honored by Mayo Clinic and for artistic and cultural achievement, Rochester, MN. April 10

**Scott, Dorothy,**° honored at retirement following 67 years of service, Meridian Street United Methodist Church, Indianapolis, IN. April 10

**Simpson, Robert,**° receives title of Canon for Music, Christ Church Cathedral, Houston, TX. Mar 8

Receives 2010 Chorus America Michael Korn Founders Award for Development of the Professional Choral Art. Sept 8

**Smith, Gregory Michael,**° wins fourth annual Anthem Competition, First Baptist Church, Worcester, MA. May 6

**Swann, Frederick,** presented with AGO Edward A. Hansen Leadership Award. Nov 6

**Tan, Aaron,**° awarded second place, Carlene Neihart International Pipe

Organ Competition, Kansas City, MO. June 4

Wins 2010 Huntsville Organ Competition, Huntsville, AL. June 6

**Tarrant, Jeremy David,**° celebrated fifteen years on music staff of Cathedral Church of St. Paul, Detroit, MI. Feb 8

**Tobiassen, Arnfinn,**° wins Carlene Neihart International Pipe Organ Competition, Kansas City, MO. June 4

**Tortolano, William,**° receives Cross Pro Ecclesia et Pontefice award, St.

Joseph Co-Cathedral, Burlington, VT. Mar 8

**Vaught, Chelsea,**° awarded second place, 2010 Arthur Poister Scholarship Competition in Organ Playing, Syracuse, New York. July 3

**Webber, William,**° honored at retirement. May 10

**Woolsey, John,**° awarded third place, 2010 Huntsville Organ Competition, Huntsville, AL. July 6

**Yankee, Lester D.,** presented with AGO President's Award. Nov 6

## Obituaries

**Bowlus, Martha M.,**° Nov 10

**Clinkscale, Martha Novak,**° June 8, 10

**Courter, John,**° Aug 8

**Davidson, David R.,** Jan 8

**Davis, John Albert Jr.,** July 10

**English, Clyde Neville,** Oct 11

**Fiore-Smith, Anna G.,** June 10

**Flowers, Margaret T. "Meg",** Sept 10

**Gemoets, Martin Owen,** June 10

**Gillett, Donald M.,**° June 10

**Girten, Sr. Marie Theodore, OP,**° Feb 8

**Goemanne, Noel,** May 10

**Hamilton, Jerald,**° Jan 8, 10

**Haney, John B.,** May 10

**Harvey, John Wright,** May 10

**Heusinkveld, Frances M.,** June 10

**Hillert, Richard,**° April 11

**Howell, Rev. Richard D.,**° April 11

**Howell, Richard Dunn,** June 10

**Hutton, John "Jack" Jr.,** July 10

**Kehl, Ruth F.,** Mar 10

**Kimble, Walter Daumont,** Nov 10

**Linzell, August "Ed", Jr.,**° May 12

**Loriod, Yvonne,** Feb 8

**Lovelace, Austin C.,**° June 10

**MacGowan, William Bernard,** May 12

**Pearson, Kathleen Funk,** Sept 10

**Perry, Markwell James,** Feb 8

**Peters, John J.,**° Mar 10

**Proulx, Richard,**° April 11

**Rio, Rosa,**° July 10

**Sandresky, Clemens,** Mar 10

**Sanger, David,**° Aug 8, 10

**Schramm, Lorraine,** Feb 8

**Shephard, William Louis,**° Sept 10

**Shoup, Mary,** Mar 10

**Starkjohann, Richard A.,** Feb 8

**Steffen, Sr. Cecil, OP (Edmund),** Feb 8

**Stone, Caroline B. (Casort),** Dec 11

**Stringham, Phyllis J.,**° April 11-12

**Szonntag, Eugene,** Sept 10

**Tibbs, H. Edward,**° Dec 11-12

**Turvey, Kenneth Vernon,** Aug 10

**Walton, Gail,**° April 12

**Warner, Sally Slade,**° Feb 8, 10

**Wasson, Jeffrey,** Mar 10

**Weaver, William,** Nov 10

**Werle, Floyd Edwards,**° Oct 11

**White, Richard Thornton,** May 12

**Whitten, Jerry P.,** Aug 10

**Wicks, Allan,**° April 12

**Wolfersteig, Robert Frederick,** Dec 12

## Organ Stoplists

**Andover**  
Peter Griffin Residence, Harpswell, ME. 2/12°, July 28

**Berghaus**  
St. Jerome Catholic Parish, Oconomowoc, WI. 3/65°, Nov 1, 30-31

**Bigelow**  
St. Paul Lutheran Church (ELCA), Davenport, IA. 2/42°, Aug 28

**Buzard**  
Hayes Barton United Methodist Church, Raleigh, NC. 3/52°, Dec 1, 30-31  
Renovation of Rieger, Maxwell Street Presbyterian Church, Lexington, KY. 2/30°, Dec 1, 30-31

**Fabry**  
First Presbyterian Church, Lincoln, IL. 2/17°, Jan 30

**Glück**  
Park Avenue United Methodist Church, New York, NY. 3/42°, June 1, 30-31

**Goulding & Wood**  
First United Methodist Church, Rocky Mount, NC. 3/58°, 1/12, Feb 1, 30-31

**Juget-Sinclair**  
Musée de l'Amérique française, Québec City, QC, Canada. 1/14°, Nov 32

**Kegg**  
Christ Episcopal Church, Eureka, CA. 3/32°, Feb 32  
Church of St. Gabriel the Archangel, Saddle River, NJ. 3/31°, April 1, 30-31

**Knight/Rosales**  
Christ the King Lutheran Church, Walnut, CA. 2/12°, Sept 32

**Konzelman**  
St. Francis Episcopal Church, Stamford, CT. 2/24°, Jan 30  
Larchmont Avenue Presbyterian Church, Larchmont, NY. 3/49°, Mar 32

**Lauck**  
Karl Schrock Residence, Kalamazoo, MI. 2/5°, Dec 32

**Lewis & Hitchcock**  
Christus Victor Lutheran Church, Baltimore, MD. 2/5°, Sept 32

**Marceau**  
Trinity Parish Episcopal Church, Seattle, WA. 3/56°, Aug 1, 26-27

**Nichols & Simpson**  
First Presbyterian Church, Birmingham, MI. 4/64°, Oct 28  
Moornings Presbyterian Church, Naples, FL. 3/63°, June 32  
West Side Presbyterian Church, Ridge-wood, NJ. 3/59°, May 32

**Parkey**  
First Presbyterian Church, Gainesville, GA. 3/41°, Mar 1, 30-31

**Richards, Fowkes**  
The Episcopal Church of the Transfiguration, Dallas, TX. 3/47°, Sept 1, 30-31

**Rieger**  
Cathedral Church of St. Peter, Regensburg, Germany. 4/109°, Jan 1, 28-29

**Salmen**  
United Church of Christ-Congregational, Yankton, SD. 3/46°, July 1, 26-27  
First Congregational Church, Boulder, CO. 3/51°, July 27

**Schlueter**  
New York Avenue Presbyterian Church, Washington, DC. 3/62°, May 1, 30-31

**Schoenstein**  
TMI - The Episcopal School of Texas, San Antonio, TX. 2/20°, Oct 1, 26-27

**Wicks**  
Bethel Lutheran Church, Rochester, MN. 3/59°, May 32

**Zamberlan**  
Christ, Prince of Peace Parish, Ford City, PA. 2/36°, Dec 32

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: john@concertorganists.com karen@concertorganists.com  
 Web Site: www.concertorganists.com



George Baker



Diane Meredith Belcher



Guy Bovet\*



Chelsea Chen



Douglas Cleveland



Ken Cowan



Dongho Lee  
 2010 AGO National  
 Competition Winner  
 Available 2010-2012



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



Frédéric Champion  
 Canadian International  
 Organ Competition Winner  
 Available 2009-2011



David Goode\*



Gerre Hancock



Judith Hancock



David Higgs



Marilyn Keiser



Susan Landale\*



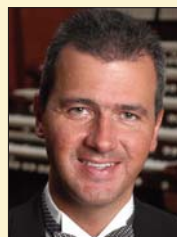
Olivier Latry\*



Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell\*



Jonathan Ryan  
 Jordan International  
 Organ Competition Winner  
 Available 2010-2012



Jane Parker-Smith\*



Peter Planyavsky\*



Daniel Roth\*



Ann Elise Smoot



Donald Sutherland



Tom Trenney

## CHOIRS AVAILABLE

**Westminster Cathedral Choir**  
 London, UK  
 Martin Baker, Director  
 October 10-24, 2011

**The Choir of Saint Thomas Church, NYC**  
 John Scott, Director  
 Available 2012

\*=European artists available  
 2010-2011 and 2011-2012



Thomas Trotter\*



Gillian Weir\*



Todd Wilson



Christopher Young