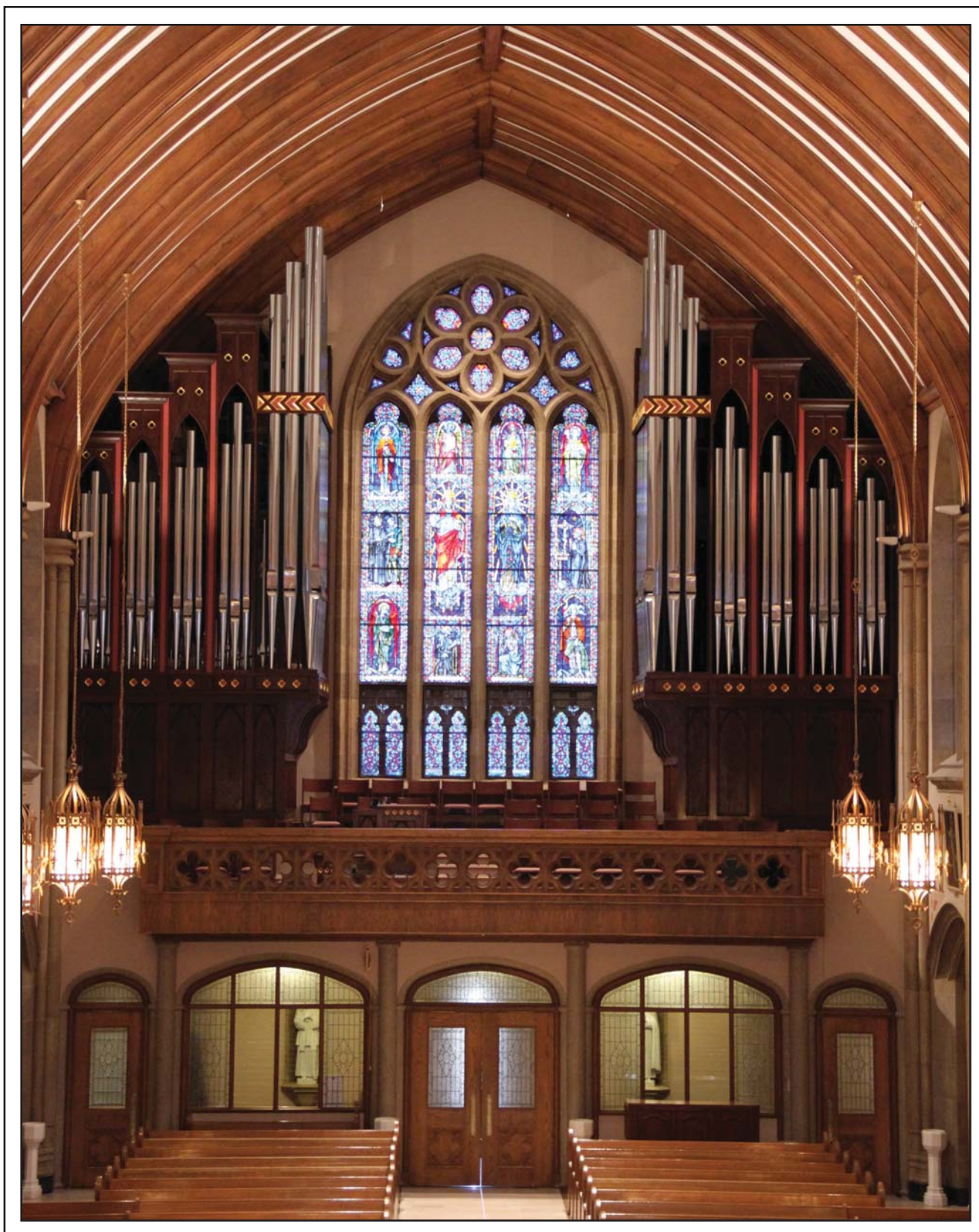


THE DIAPASON

JANUARY, 2012



Cathedral of St. John Berchmans
Shreveport, Louisiana
Cover feature on pages 28–30



Christopher Houlihan performs the six organ symphonies of Louis Vierne in six major North American cities this summer to commemorate the composer on the 75th anniversary of his death.

The symphonies will be presented in two sessions in each city, either in one day or on two successive evenings.

Part One : Symphonies I, III & V
Part Two: Symphonies II, IV & VI

Some venues may charge admission.

NEW YORK CITY

Saturday, June 2
3:00 pm & 7:30 pm
*on the 75th anniversary
of June 2, 1937*
Church of the Ascension

DENVER

Friday & Saturday
June 15 & 16 at 7:30 pm
St. John's Cathedral

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July 6 & 7 at 7:30 pm
Rockefeller Chapel
University of Chicago

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Thursday & Friday
July 19 & 20 at 7:30 pm
Cathedral of Our Lady of the Angels

MONTREAL

Friday & Saturday
August 3 & 4 at 7:30 pm
*in cooperation with
Les Amis de l'Orgue de Montréal*
Church of the Gesu

DALLAS

Saturday, August 18
at 3:00 pm & 7:30 pm
Church of the Incarnation

WWW.VIERNE2012.COM
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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

In this issue of THE DIAPASON, David Spicer reports on the 14th annual Albert Schweitzer Organ Festival; Will Thomas reports on the Organ Academy at the Church of the Ascension in New York City; Thomas Froehlich reports on the Jehan Alain Festival at Wichita State University; and Randall Dyer reflects on the history of the Möller Organ Company following recent visits to Hagerstown, Maryland.

In his column, John Bishop muses about some of the various Apps available today, including some related to the pipe organ. Gavin Black describes his approach for drilling and learning the creation of continuo parts at the keyboard. And, of course, our regular columns of news, reviews, international calendar, organ recital programs, and classified advertising.

Looking ahead

Articles in preparation include a discussion of organs in Lviv, Ukraine, by Bill Halsey; Dudley Buck's *Grand Sonata in E-flat*, by Jonathan Hall; apprenticing with Herman Schlicker, by Joseph Robinson; a report on the Jehan Alain masterclass given by Helga Schauerte at Duquesne University; "Encounters with

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Letters to the Editor

Franjo Dugan, Croatian composer

The very interesting article in the October 2011 issue by Chris Krampe about the "forgotten composer" Franjo Dugan reminded me of another unjustly forgotten Croatian composer: Josip Slavenski (1896–1955). The original name was Stolcer-Slavenski. He was born in what was then Austria-Hungary, May 11, 1896; he died November 30, 1955. In what was then a united Yugoslavia, he spent much of his career in Belgrade, Serbia. Although listed in the 1955 edition of *Grove's Dictionary of Music and Musicians*, he was (incredibly) omitted from the 1982 edition.

Perhaps his most notable work was the *Sinfonia Orienta*, composed 1933–1934. One of my most prized possessions is an LP recording of this work, dating from the early 1950s and performed by the Belgrade Philharmonic Orchestra and Chorus (London LL1216). To quote from the program notes of David Drew: "The work is a setting of ancient texts in their original language, and it attempts to survey the history of Man's efforts to express religious beliefs through music. The work has the subtitle 'Symphonic Cantata in seven parts for soloists, chorus, and orchestra' and is dedicated to the *Missa Solemnis* of Beethoven."

Briefly: the seven movements depict, in order, Pagans, the Hebrews, Buddhism, Christianity, Islam, Free Thought, and a "Hymn of Toil"—with a text in Serbo-Croatian written by the composer, which (presumably) represents Marxism, at that time the newest "religion"! In each movement, the composer masterfully conveys the spirit of each religion. In my opinion, the high point of the score is the Buddhist movement. Truly extraordinary. To the best of my knowledge, this work has never been performed in North America.

Slavenski will probably be of scant interest to organists, inasmuch as he was not an organist and wrote little for that instrument. He did write one sonata for violin and organ—an early work (1919–1925). I am fortunate to have a copy of the (unpublished?) score in my possession, kindly supplied to me some years ago by a faculty member of Virginia Commonwealth University. Any violinists out there?

Arthur LaMirande
New York, New York

John Bishop: In the wind . . .

Thank you for John Bishop's honest and thought-provoking "In the wind" column in the November issue of THE DIAPASON. John made the difficult-to-hear, but difficult-to-refute, statement: "You don't attract Joe Public into a church to hear an all-Buxtehude recital."

How, then, do we attract Joe Public without "dumbing down"? It's the most important question that currently faces us. I admit, and we all should, that we organists are bad at answering it.

I don't claim that the upcoming "MIT Organ Book" is going to solve the problem. But I think that Chaplain Robert Randolph's idea behind it just might. In commissioning me, he gave me very little instruction. I knew I had to vary the pieces; religious life at MIT comprises Catholics, Protestants, Jews, Muslims, Bahá'ís, and so forth. But what Chaplain Randolph did say was this: "Make the tunes recognizable."

In that moment, I realized just how myopic we organists are. That is precisely what we overlooked! That's the secret to relevancy: playing tunes people recognize. Think, for a moment, of Sweelinck's sets of variations, or D'Aquin's Noëls, or the chorale partitas of all the German Baroque composers. The audiences knew the tunes. And let's be candid: those chorale preludes of Bach that embellish the melody beyond recognition might have gone over in Leipzig, a "university town" not unlike Cambridge, Massachusetts, but they would not have gone over nearly so well in the small parish churches of smaller German towns. How can you ask

country folk to accept florid, unrecognizable music? Yet we ask modern audiences to accept that very thing.

The Baroque organists' ability to improvise kept their art vital. In my opinion, today more than ever before, improvisation is key to our continued survival. But the question is: what kind of improvisation? I don't feel it was a coincidence that Chaplain Randolph's idea came while I was improvising on a well-known church hymn—and he could pick out the melody, even though it was not printed in the program. The problem, and this is related to the tracker-electropneumatic polemic, is that Student A studies Baroque-style improvisation on a neo-Baroque tracker, and Student B studies 20th-century French-style improvisation on a Romantic organ somewhere, and Student C, if he or she is lucky, studies with an all-around good teacher on several good organs and learns all the styles—except that even Student C has missed the point, because he or she is such a highly skilled improviser that the person in the pew has not the slightest idea what's going on. Sleeves rolled up, muscles flexed, the organist conjures retrograde inversions, superfluous passage-work, and other dog-and-pony tricks that virtually no one in the pew could possibly understand.

I spent my fortieth birthday (January 17, 2011) at a fascinating class by David Briggs at Church of the Advent on the improvisations of Cocheureau. As we looked at the score and he pointed out the themes here and there, I was able to hear them (almost). But I sat there wondering, "Of the two or three thousand people who used to attend Cocheureau's Notre-Dame concerts, how many of them could detect a melody if even I, without David Briggs standing in front of me, could not?"

John Bishop accurately recounted the tracker-versus-electropneumatic wars, which were still in full swing when I was a student in the 1980s. Though I studied on trackers, my "other education" was the concerts that I attended in or near Copley Square—large electropneumatic instruments at Trinity, Old South, and the Mother Church. In particular, I can never forget how Fred MacArthur perfumed the air with the ranks of that Whitman's Sampler of an organ at Old South. It wasn't so much principals, flutes, strings, and reeds as it was white chocolate, dark chocolate, milk chocolate, and filled chocolate. Fred's playing of that sumptuous 1920 E. M. Skinner was the other half of my musical education. It was where Eusebius was nourished; Florestan was already being fed at the conservatory.

I still remember a life-changing moment at an Old South hymn sing in the late 80s. The hymn was "Were you there?" and at the word "tremble" Fred put on the 32' Open Wood, which did in fact make the floor tremble just a bit. I was converted. THAT's something to which I would invite Joe Public. I cannot say that I would invite Joe Public to an all-Buxtehude concert. The whole point is to disprove to Joe that classical music is difficult to grasp, not prove it to him.

John quoted Ted Alan Worth as saying, "The organ world is the worst world in the world." I don't think that's true, but I think it is one of the most introverted worlds in the world. An organist is happy to have his neo-Baroque tracker with 15 ranks of mixtures over one 8' rank (a stopped flute, of course), or his four-manual digital instrument with five 32' ranks (even though the church seats only 125 people). But how does either instrument serve the folks in the pews? Joe Public is confused by our organs and the music we play on them. Because even though Joe Public doesn't have the vocabulary to explain it, he senses something wrong when he tries to sing a hymn to mixtures that overpower the foundations, or when the organist is preluding and postluding without any apparent connection to the audience. My impression? Joe Public

senses a lot more than we give him credit for. And his desire to recognize a familiar, contemporary melody is one that we would do well to satisfy. Our Baroque ancestors did no differently.

Leonardo Ciampa
Natick, Massachusetts

John Bishop replies

I'm delighted to read Leonardo Ciampa's insightful response to my column of November 2011. My statement, "You don't attract Joe Public into a church to hear an all-Buxtehude organ recital" is at least as difficult to say as it is to hear. And at the moment, I have Stephen Tharp's performance of Buxtehude's *Prelude and Fugue in E Minor* recorded at St. Bavo in Haarlem in my ears, one of the most stylish and exciting performances I've heard. I agree with all Leonardo adds, and especially appreciate his comments about the relevancy of organ music based on chorale tunes to the audiences of the day. A lot of modern congregations would likely enjoy a partita on "Onward Christian Soldiers" more than "Wir glauben all in einem Gott." (I've put German titles in Sunday bulletins hundreds of times, I suppose imagining that my congregation speaks German, or is familiar with the catalogue of Lutheran chorales!)

This conversation reminds me of the days when the Boston Pops Orchestra was a real orchestra—when Arthur Fiedler would offer a popular operetta overture, *The Merry Widow*, for example, a medley of Beatles tunes, and something by Leroy Anderson, flanking a serious performance of a Mozart piano concerto with a significant artist as soloist. I'm not necessarily suggesting that as an ideal format for an organ recital, but it was a format that brought a huge number of people in contact with serious music played well.

For the layperson, recognizable tunes are "value added." And I like to remember why I got interested in the organ as a young teenager—I thought it was fun. What's wrong with having some fun when we play for people?

John Bishop

John Bishop has made some recent insightful comments on the tragedy of useful organs, and sometimes very fine ones, being replaced—not because they're in impossible shape, but because of dissatisfaction with their tonal scheme or voicing or "school," or even their look.

It's often not a global market collapse either, if you will. The staining on the case doesn't match the new pew cushions, or "the façade just looks tired, my dear," or the organist has decided that he simply must have a new 32-foot Godzilla stop. Or most pointless, First

Church of John Jones just down the street got a brand new instrument, and our organist will simply die of envy if he can't have one, too.

This isn't to say that the new should never be sought. It can be wonderful. But so can the old. And I suspect too many musicians and committees get confused by the two primary definitions of adequate: Sufficient for a specific requirement, and barely sufficient or satisfactory. In other words, when you're talking about definition one, sometimes enough really is enough.

Craig A. Smith
Santa Fe, New Mexico

Kennedy Center new organ

In today's times, most Americans are getting tired of losing all of our jobs to other countries. After reading that the Kennedy Center has purchased an instrument from another country (THE DIAPASON, November 2011, page 6), I became rather bothered. We have excellent pipe organ builders in America such as Schoenstein, Schantz, and the many builders belonging to the Associated Pipe Organ Builders of America.

I mean no disrespect for Casavant Frères, who are excellent organ builders and are members of APOBA, but I personally think it is a disgrace that the John F. Kennedy Center located in Washington, D.C., where all of our country's leaders are located, has decided to purchase an instrument from outside our borders. What kind of disrespect does this show our American pipe organ builders? Buy American and support our country!

David J. Fabry
Antioch, Illinois

Here & There

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: January 4, Chelsea Barton; February 1, Brian Rotz; March 7, Beth Palmer; April 4, Donald Golden. For further information: 717/737-0488; <www.thechpc.org>.

The Cathedral of the Incarnation, Garden City, New York, continues its music events: January 8, Choral Evensong for Epiphany; 1/22, Treble Accord Choir; February 5, Choral Evensong for Candlemas; 2/26, Brandon Dumas; March 4, Choral Evensong for Lent; 3/25, Kathy Meloan; April 29, Ryan Jackson; May 6, Choral Evensong for Easter; June 15, Choir of St. John's Cathedral, Albuquerque; July 17, Choir of Selwyn College, Cambridge, UK. For information: <incarnationgc.org>.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: January 15, Evensong; 1/22, opera arias and scenes; February 5, Evensong; 2/19, Evensong; 2/26, choral concert of French music; March 4, Evensong; 3/18, Evensong; April 1, Evensong; 4/6, Bach, *St. Matthew Passion*; May 20, Gryphon Trio; June 2, Evensong; 6/10, Evensong; 6/24, Langsford Men's Chorus. For information: <www.christchurchgp.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: January 20, Charles M. Kennedy; February 17, soprano, violin/viola, and piano; March 4, Choral Evensong; 3/25, Stephen G. Schaeffer; April 27, Broadway cabaret; May 6, choral concert. For information: 205/226-3505; <www.adventbirmingham.org>.

Christ Church, Bradenton, Florida, continues its music series: January 22, Chroma Quartet; February 11, Countertop Ensemble; 2/19, Mozart, *Missa brevis in C Major*, K. 258; 2/25, Sarasota-Manatee Bach Festival II; 2/23, William Holt; March 1, Gregory Chestnut; 3/4, Richard Benedum (Bach, *Art of Fugue*); 3/8, Cynthia Roberts-Greene; 3/11, The Florida Voices; 3/15, Nancy Siebecker; 3/22, R. Alan Kimbrough; 3/23, Istvan Ruppert; 3/29, Michael Wittenburg. For information: <www.christchurchswfla.org>.

Presbyterian Homes, Evanston, Illinois, continues its recital series, Mondays at 1:30 pm: January 23, Derek Nickels; February 27, David C. Jonies; March 26, Jill Hunt; April 23, Mario Duella; May 21, Wolfgang Rübsum; June 25, Marsha Foxgrover. For information: <www.presbyterianhomes.org>.

Reading Town Hall (UK) continues its series of lunchtime concerts: January 25, Douglas Tang; March 14, Daniel Cook; May 16, Jill York. The celebrity series: April 26, Jane Parker-Smith. For information: <www.readingarts.com>.

Duke University Chapel, Durham, North Carolina, continues its 2011-12 organ recital series on Sundays at 5 pm: January 29, David Arcus; February 26, Dongho Lee; March 18, Robert Parkins. For information: <www.chapel.duke.edu/organs/organseries.html>.

The Cathedral of the Holy Angels, Gary, Indiana, continues its nineteenth season of the Cathedral Arts concerts: January 29, Gail Archer at St. Mary of the Lake Catholic Church; April 15, David Troiano at the cathedral. For information: 219/882-6079.



Madison Avenue Presbyterian Church

In February, **Madison Avenue Presbyterian Church**, New York City, will celebrate the 50th anniversary of the dedication of its Casavant organ (Opus 2660, 1961), and a rededication of the organ following a restoration by Casavant Frères. The recent restoration included re-leathering, revoicing, repair of some pipework and mechanisms, and the addition of a Clarinette stop and a Cymbelstern, as well as a thorough cleaning. On Sunday, February 5 at 3 pm, director of music and organist Andrew Henderson will present the opening recital on the restored organ, featuring works by Bach and Duruflé. On February 26 at 3 pm, the church's choral society, the Saint Andrew Chorale & Orchestra, will perform works featured on the original dedication program of March 4, 1962, including Poulenc's *Concerto for Organ, Strings and Timpani*, Respighi's *Suite in G for Organ and Strings*, and choral works by Seth Bingham and Johannes Brahms. The concert will also feature the world premiere of *Three Songs of Isaiah* by John Weaver, director of music and organist emeritus, scored for chorus, organ, strings, and timpani, commissioned by the Saint Andrew Music Society in honor of the occasion. The conductors and organists will be Andrew Henderson, Mary Huff (associate director of music), and John Weaver. For information: visit <www.mapc.com> or call 212/288-8920.



Steiner-Reck organ, California Lutheran University

California Lutheran University, Thousand Oaks, California, continues the Orville and Gloria Franzen 2011-2012 Organ Program Series, celebrating the 20th anniversary of the installation of the Borg Petersen Memorial Organ (Steiner-Reck II/39) in Samuelson Chapel: February 11 (11 am), masterclass with John Ditto; February 12 (2 pm), John Ditto recital. For information, contact CLU's Office of Campus Ministry at 805/493-3228; <www.callutheran.edu>.

St. Mary's Church, Burlington, New Jersey, continues its music events: February 12, Solemn Evensong and Bene-



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diction for Epiphanytide, the Gentlemen of the Choir of Saint Mary's Church (music by Wood, Bridge, Wesley, Purcell, Attwood, and others); April 22, the Practitioners of Musick present Mr. Hopkinson's Musick; May 20, Cordus Mundi male a cappella ensemble, from Brahms to the Beatles and beyond; June 10, the Court Street Brass, salute to George M. Cohan. For information: 609/386-0902; <StMarysBurlington.org>.

Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, continues its music series: February 12, Paul Monachino; March 25, Mozart, *Requiem*; April 15, Toledo Symphony Orchestra. For information: <www.toledodiocese.org>.

St. Chrysostom's Church, Chicago, continues its music series: February 12, treble voices, strings, and organ, music by Bach, Vizzana, Couperin, Charpentier; March 11, viols and verse anthems, Tudor and Restoration music. For information: 312/944-1083.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its Great Music in a Great Space Concerts: February 19 (3 pm), Choir of St. Peter in Chains Cathedral; March 28 (7:30 pm), Talis Scholars; April 4 (7:30 pm), Ancient Office of Tenebrae. For information: Anthony J. DiCello, Cathedral Music Director, 513/421-2222; <www.stpeterinchainscathedral.org>.

VocalEssence continues its 43rd season: February 19, Witness; March 9, 10, Música de México; April 13, Brits & Brass; June 13, Chorus America opening gala concert. For information: <www.vocalescence.org>.

Trinity Episcopal Church, Santa Barbara, California, presents its music series: February 19, music of Handel; March 11, Bach birthday bash; April 29, Kirkin' o' tartans; May 20, young artists; June 17, musical fireworks. For information: <www.trinitysb.org>.



Farrand & Votey organ, Campbellsville University

Campbellsville University, Campbellsville, Kentucky, continues its fourth 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 21, Shiloh Roby; March 13, Maria LeRose; April 17, Wesley Roberts. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

The University of Kansas will sponsor an organ study tour of Italy May 16-28. This tour is open to anyone, and will be directed by Michael Bauer working in conjunction with Francesco Cera. The tour will focus on restored Renaissance and Baroque instruments. There will be ample time available to take in the art and architecture of the various cities. Sites include Rome, Rieti, Assisi, Siena, Florence, Bologna, Mantova, and Venice. For further information, see <www.organ.ku.edu> or write <mbauer@ku.edu>.

The Twin Cities (Minnesota) AGO chapter announces a competition for an unpublished, newly composed anthem/service music piece in which the pipe organ plays a prominent role. A single prize of \$1,000 will be awarded to a composer of any age residing or studying in the United States, for a work utilizing any combination of voices setting a text of the composer's choosing. Existing texts under copyright must have documented permission to use, and should be clearly submitted. The name of the composer must not appear on the score, but a cover letter is to be sent identifying the composer and the title of the composition.

The submission may have been previously performed, but must be unpublished and cannot have won a prize in any other competition. No member of the TCAGO Board or its officers may submit an entry. If, in the opinion of the judges, no entry is worthy of the prize, it will not be awarded. The official registration form at <www.tcago.org> must be submitted with composition. Deadline for submission is April 1, 2012; winner will be announced May 1, 2012. Submit to: AGO Composition Contest, 239 Selby Ave., St. Paul, MN 55102.

The 23rd International Organ Competition Chartres 2012 will take place from August 30 to September 10, 2012. The competition is open to organists of any nationality, born after January 1, 1977. There will be rounds in both interpretation and improvisation. Deadline for sending the complete registration with all required documents is February 15. The 2012 jury comprises Michel Bouvard, Thierry Escaich, and Erwan Le Prado of France, along with Jeffrey Brillhart (U.S.A.), László Fassang (Hungary), Monica Melcova (Slovakia), and Tomasz Adam Nowak (Germany). For information: <http://orgues.chartres.free.fr/agocp3.htm>.

"Historical Eclecticism: Organ Building and Playing in the 21st Century," a conference sponsored by the **Westfield Center for Early Keyboard Studies**

and produced in collaboration with the University of Houston, will take place on April 12-14 in Houston, Texas. The conference will feature performers, organ-builders, and scholars and will showcase three of Houston's historically inspired organs: Paul Fritts Op. 29 at St. Philip Presbyterian Church (2010, III/Ped, 48 stops); Martin Pasi Op. 19 at the Co-Cathedral of the Sacred Heart (2010, IV/Ped, 75 stops); and Fritz Noack Op. 128 at Christ the King Lutheran Church (1995, II/Ped, 30 stops).

Recitalists include Gustavo Delgado, Peter Sykes, Stephen Tharp, Kimberly Marshall, Robert Bates, Mel Butler, and three outstanding young organists: Naomi Shiga, Damin Spritzer, and Tom Schuster. Speakers include Paul Fritts, Martin Pasi, Fritz Noack, Gustavo Delgado, Christopher Anderson, Matthew Dirst, Robert Bates, Kimberly Marshall, Pamela Ruiter-Feenstra, and three student paper competition winners. For information and to register for the conference: 607/255-3065; <http://Westfield.org/Houston>.

Members of Vanderbilt Presbyterian Church, Naples, Florida, and friends of James Cochran recently established the **James B. Cochran Organ Scholarship** at the Eastman School of Music. The scholarship honored Dr. Cochran in

celebrating his twenty years as director of music at the church. The scholarship announcement was made during Sunday worship services in which Cochran directed the Chancel Choir in Schubert's *Mass in G*. Cochran is also resident organist at the Philharmonic Center for the Arts (Naples), and is the founder and director of the Philharmonic Chorale and the Philharmonic Youth Chorale.

The Cochran Organ Scholarship will provide opportunities for organ students who will attend Eastman. Additional gifts may be sent to Eric G. Reuscher, assistant director of development, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

"Time-Space-Music" was the theme of a three-day **Albert Schweitzer Symposium** October 1-3 in Strasbourg and in Königsfeld (Black Forest). The schedules featured lectures and concerts, in addition to two day-trips "In the Footsteps of Albert Schweitzer" into Alsace. Presenters included Manfred Molicki, Uwe Kliemt, Jean-Paul Sorg, Bernhard Haas, Daniel Maurer, and Wolfgang Baumgratz.

In addition to an opening church service, recitals took place at St. Thomas's, St. Guillaume's, and St. Paul's. After the conference, a tour went from Strasbourg- > page 8



Noël Hazebroucq, David Maw, Virgile Monin, Jacob Lekkerkerker, Patryck Lipa, Kenneth Miller, Saori Yamaguchi, and Matthias Kjellgren

The tenth Prix André Marchal international organ competition of Biarritz, France, sponsored jointly by the town of Biarritz and the Académie André Marchal, with Jacqueline Englert-Marchal as honorary president and Susan Landale as president, was held October 25-29, 2011. Eleven candidates of six nationalities competed in the interpretation category, and six candidates of five nationalities competed in the improvisation category. The jury, consisting of François Sabatier (chair), Philippe Brandeis, Pascale Rouet (all from France), Martin Sander (Germany), and Ralph Tilden (USA), determined the following prizes.

Interpretation: Prix André Marchal, **Virgile Monin** (France); second prize, **Patryck Lipa** (Poland); prize for the best interpretation of a piece by Jehan Alain (on the occasion of the 100th anniversary of his birth), **Matthias Kjellgren** (Sweden); Jacqueline Englert-Marchal Prize for the best interpretation of a French piece, **Kenneth Miller** (USA); special



Virgile Monin and Noël Hazebroucq

mention to **Saori Yamaguchi** (Japan); and audience prize, **Virgile Monin**.

Improvisation: Prix André Marchal, **Noël Hazebroucq** (France); second prize, **David Maw** (England); Jacqueline Englert-Marchal Prize for the best improvisation on a theme given to André Marchal for improvisation, **Jacob Lekkerkerker** (Holland); audience prize, **Noël Hazebroucq**. Awards were presented at the Town Hall of Biarritz at a gala champagne reception.

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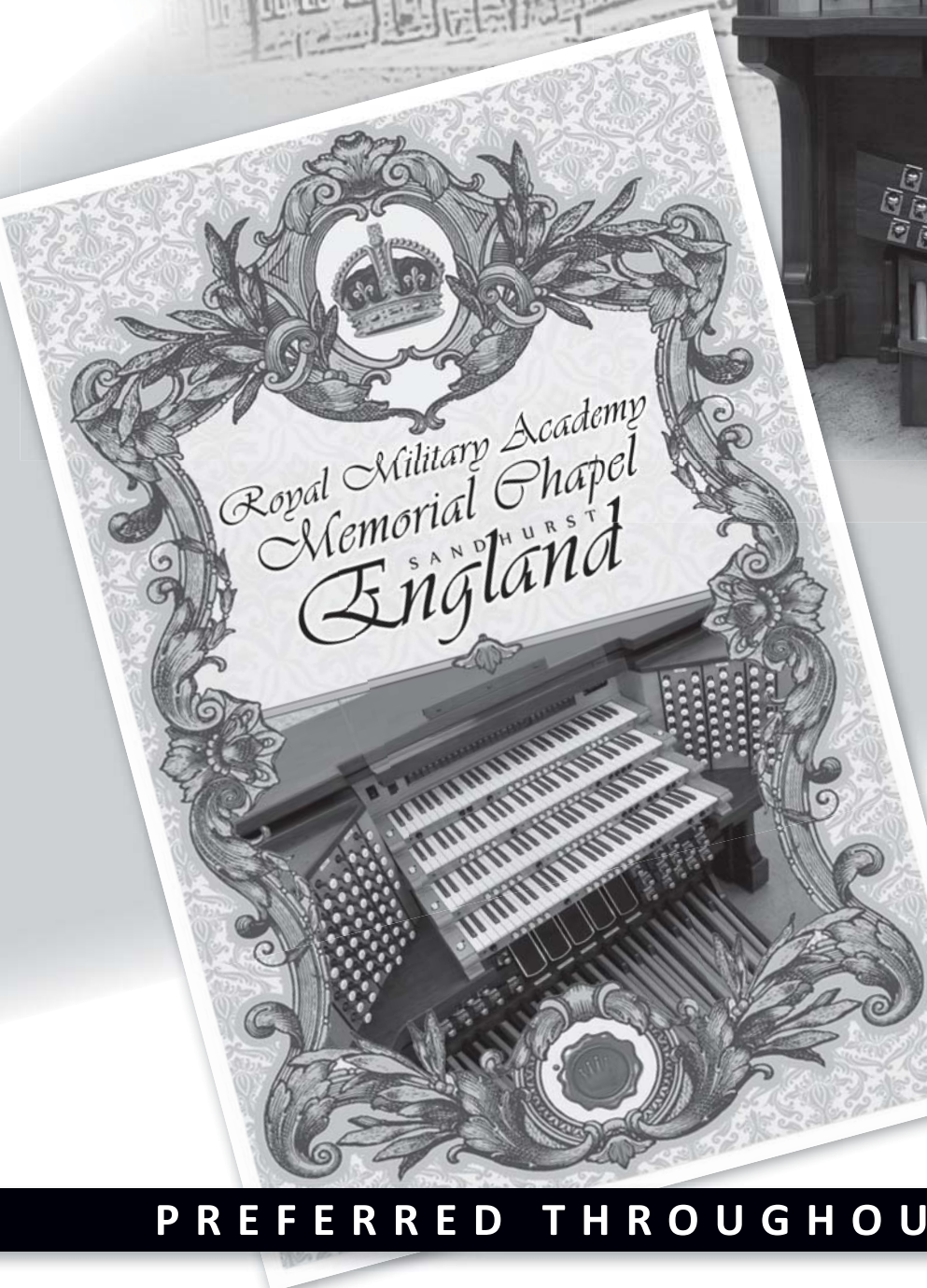
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A bankruptcy judge chose the Roman Catholic Diocese of Orange as the buyer of the **Crystal Cathedral** for \$57.5 million after a hearing in Santa Ana in November, despite pleas by congregants and others that the 56-year-old ministry stay where it is. According to the offer by the diocese, the Crystal Cathedral Ministry will have to relocate within three years.

The church founded by the Rev. Robert H. Schuller and made famous by the "Hour of Power" television ministry, filed for bankruptcy October 18, citing more than \$50 million in debt. Many congregants championed an offer by Chapman University, pleading that the judge choose the school over the diocese.

VocalEssence and the American Composers Forum announce the two winning composers of their 14th annual Welcome Christmas Carol Contest. This year, the contest sought new carols for men's chorus and English horn. Carols composed by **James Kallembach** (Chicago, Illinois) and **Robert Sieving** (Minnetonka, Minnesota)

were selected from a total of 50 scores received from 22 states. In addition to having their works premiered by VocalEssence at the 2011 Welcome Christmas concerts, each composer receives a \$1,000 prize.

Robert Sieving set the text *O Stella de Bethlehem*, which is a Latin translation by the Polish classicist Ryszard Ganzyniec of the carol *O gwiazdo Betlejemska*. Sieving is a past president of the American Choral Directors Association (ACDA) of Minnesota, a recipient of the ACDA of Minnesota Conductor of the Year Award and the Plymouth Music Series (now VocalEssence) Award for Creative Programming. He is the first composer to enter and win the Welcome Christmas Carol Contest twice—in 2009 his composition "See Amid the Winter's Snow" was selected.

James Kallembach chose the text *That Yöngs Child*. He is director of choral activities and senior lecturer at the University of Chicago, where he conducts the University Chorus, Motet Choir, and Rockefeller Chapel Choir. He is currently working with Swedish composer Sven-David Sandström to form the Choral Institute of Chicago, an organization dedicated to promoting vocal music, especially choral music, of young and established composers. For information: <www.vocalescence.org>.



David Baskeyfield

David Baskeyfield has been added to the roster of **Phillip Truckenbrod Concert Artists** by virtue of his having won the most recent St. Albans International Organ Competition, both the top interpretation prize and the prize of the audience. He is also a prize winner in competitions in Ireland, New Jersey, and California, and won both the first and audience prizes at the Miami International Organ Competition and the most recent AGO national competition in organ improvisation.

A doctoral student at the Eastman School of Music, Baskeyfield read law at Oxford, where he was organ scholar at St John's College and studied with John Wellingham and David Sanger. Following a year as organ scholar at both of the Anglican cathedrals in Dublin, he began a master's degree at Eastman, where he now continues in the studio of David Higgs and studies improvisation with William Porter.

In Rochester he continues to be active as an accompanist, continuo player, occasional cocktail pianist, and sometime keyboardist in a 60s rock tribute band. He also enjoys frequent access to the large Wurlitzer organ in the Auditorium Theatre downtown, and has recently been elected as a director on the board of the Rochester Theatre Organ Society. He has been broadcast a number of times on American Public Media's *Pipedreams*.

Baskeyfield has participated in masterclasses given by Marie-Claire Alain, Edoardo Bellotti, Stephen Bicknell, Michel Bouvard, Kevin Bowyer, David Briggs, Mel Butler, Bine Katrine Bryndorff, Hans Davidsson, Marie-Bernadette Dufourcet-Hakim, David Goode, Naji Hakim, David Higgs, Matthew Halls, Nicolas Kynaston, Jon Laukvik, Ludger Lohmann, Jacques van Oortmerssen, Anne Page, James Parsons, William Porter, Joel Speerstra, Thomas Trotter, and Harald Vogel. He cooks, brews, and keeps Malawi cichlids. For information: <www.concertartists.com>.

Bruce P. Bengtson, SMM, AAGO, retired July 31 as organist of Christ Episcopal Church, Reading, Pennsylvania, after forty years' service to the church, and over fifty-five years as a church organist. He served Christ Church longer than any of his predecessors in the history of the parish, which dates back to 1764.

Following the festival choral Eucharist, a reception and luncheon in Bengtson's honor was held. Tributes were delivered by current and former rectors, his assistant for the last 12 years, the soprano



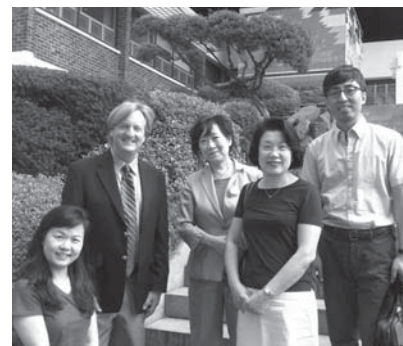
Bruce P. Bengtson

soloist of the choir, the assistant bishop of the Diocese of Bethlehem, Pennsylvania, and a local colleague who was a classmate at Union Theological Seminary. A slide show of Bengtson's life was assembled and narrated by his wife, Ruth Anne, and a tribute from the couple's daughter and son concluded the program.

A piano student from the age of eight, Bruce Bengtson began organ studies in early 1955 and played for his first service at the First Congregational Church, Waterloo, Iowa, in November of that year at the age of 14. His undergraduate degree is from the University of Northern Iowa, where he was an organ student of Philip Hahn. His master's degree is from Union Theological Seminary, where he studied organ, composition, and improvisation with Searle Wright. He studied console conducting with Robert Baker and earned the Associate certificate from the AGO in 1968.

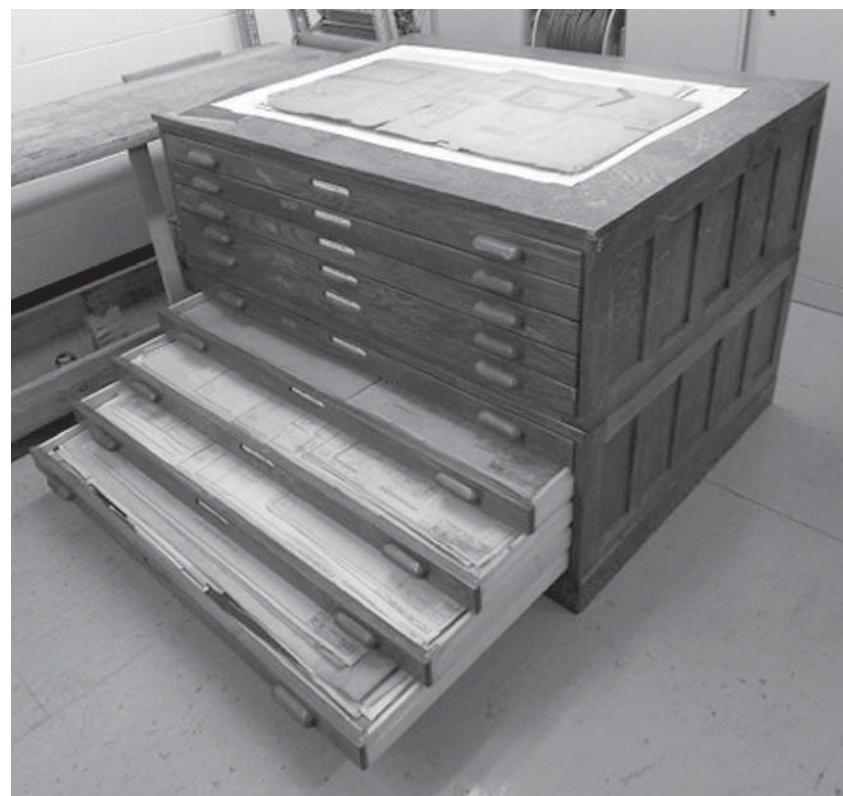
Prior to his service at Christ Church, Bruce Bengtson served churches in Waterloo, Iowa; Elizabeth, New Jersey; Pittsburgh, Pennsylvania; and Lincoln, Nebraska. He and his wife plan to travel in their retirement and enjoy their two grandchildren.

November 18, **Brink Bush** played a recital at the Cathedral of St. John, Providence, Rhode Island. The program included the premiere of a newly discovered organ work by Wilhelm Middelschulte, *Chaconne on the Name of Erich Rath*, written in 1916. Other organ works on the program were by Buxtehude, Bach, Muffat, Dubois, and Saint-Saëns. The church houses a 48-rank organ by E. & G. G. Hook/Hutchings/Andover. Brink Bush is organist and director of music at the cathedral.



Eun Sung Kim, Douglas Cleveland, Tong-Soon Kwak, Sion Park, and Dong-III Shin

On September 16 and 17, 2011, the Korean Association of Organists presented **Douglas Cleveland** in a recital



Skinner Organ Company layout drawings

Digital images of the Skinner Organ Company layout drawings from the collection of the **American Organ Archives** of the Organ Historical Society are available to organ scholars worldwide through a generous grant from the Bradley Foundation. Layout drawings of the Aeolian-Skinner Organ

Company are also available. Because of continuing financial gifts to the archives, digital drawings of the Aeolian Organ Company will be available in the near future. Institutions or individuals interested in obtaining drawings from the archives may contact the archivist at <archivist@organsociety.org>.

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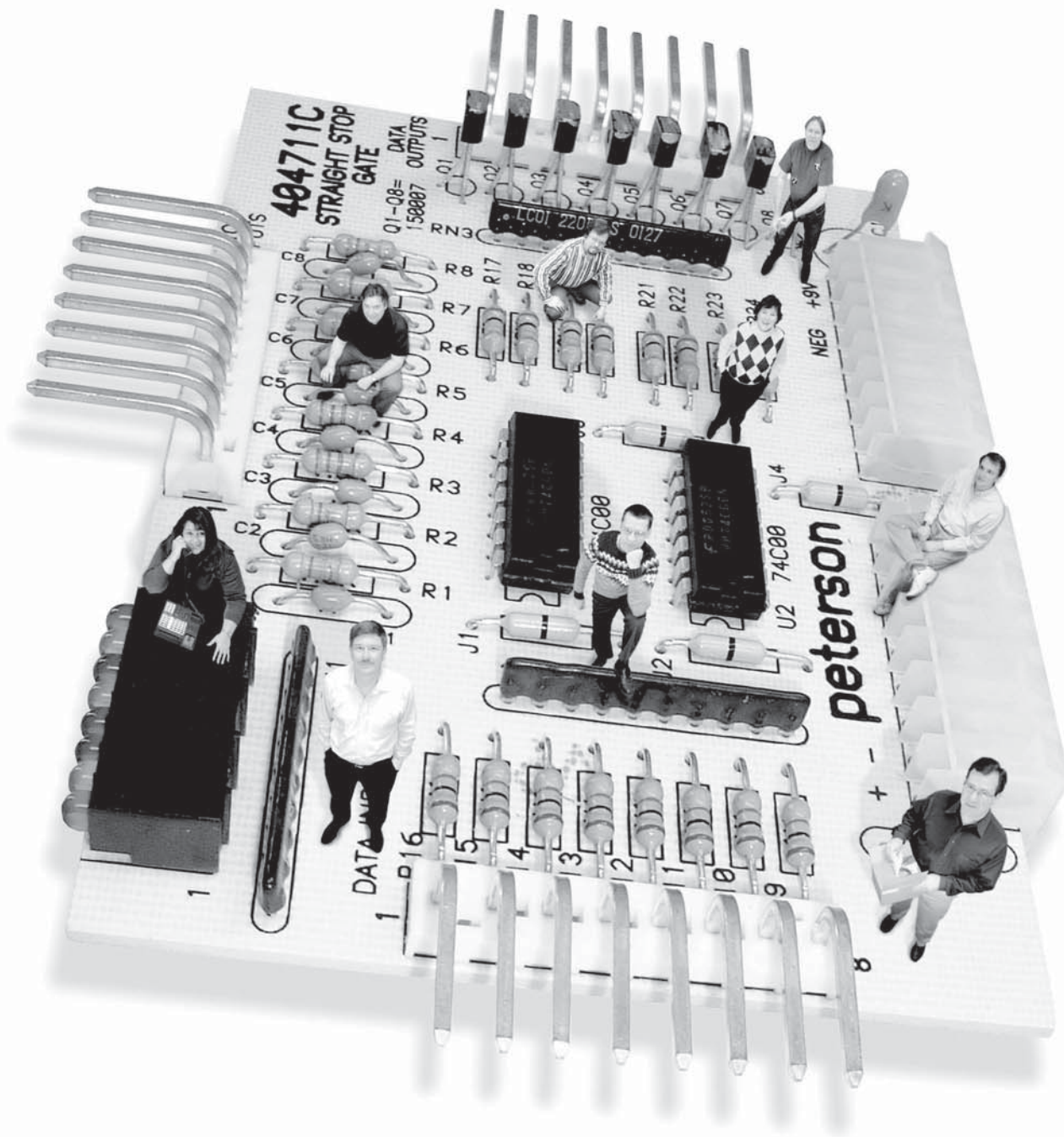
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and masterclass on the 2007 Kuhn organ at the Presbyterian College and Seminary in Seoul, Korea. The following day he presented a lecture on the life and works of Alexandre Guilmant at Yonsei University. Pictured from left to right are Eun Sung Kim (Presbyterian College and Seminary), Douglas Cleveland, Tong-Soon Kwak (Yonsei University), Sion Park (Presbyterian College and Seminary), and Dong-Il Shin (Yonsei University).

Ronald Ebrecht announces the publication of his new book, *Cavaillé-Coll's Monumental Organ Project for Saint Peter's, Rome: Bigger Than Them All*. The book represents the first exhaustively researched and documented account of the plan to build the world's largest organ in the world's most famous church. Cavaillé-Coll's efforts were complicated by intricate problems. St. Peter's Square, now a part of Vatican City, was then part of a newly united Italy, which had just deposed the pope as the ruler of the center of Italy and taken over papal lands. It was part of the Italian state so hotly contested that the Italian Republicans would not accept an organ placed on the basilica wall, lest the nearby, oft-disputed boundary shift. Hardcover, 238 pp., \$70, Lexington Books; for information: 800/462-6420; <www.lexingtonbooks.com>.



Gail White, Rita Cheng, Lynn Trapp, Marianne Webb, Janette Fishell

Janette Fishell performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series in Shryock Auditorium at Southern Illinois University at Carbondale, September 16. A pre-concert dinner included a presentation by Lynn Trapp, principal artistic director of the series, and Dr. Fishell. Pictured left to right are Gail White (artistic director), Chancellor Rita Cheng, Lynn Trapp, Marianne Webb, and Janette Fishell.

Antone Godding and Dorothy Young Riess, M.D. are shown in the photo at the Reuter organ at Nichols Hills United Methodist Church, Oklahoma City, Oklahoma, following re-dedication of the refurbished instrument on October 23, 2011. The dedication ceremony included naming the organ, "The Antone Godding Organ," in honor of Dr. Godding's 36 years of service as church or-



Antone Godding and Dorothy Young Riess, M.D. (photo by Sandra Lynn Pulley)

ganist. Dr. Riess (Dorothy West Young) performed the original dedication concert in 1963 and repeated the exact same program for this event, which included works by Clarke, Daquin, Bach, Haydn, Franck, and Messiaen.



Daniel Roth and Stephen Hamilton

At the invitation of **Daniel Roth**, titular organist of St. Sulpice in Paris, **Stephen Hamilton**, Minister of Music Emeritus at the Church of the Holy Trinity (Episcopal) in New York City, performed a recital on Sunday, November 20, of music of Alain, Franck, and Dupré on the recently restored and historic five-manual Cavaillé-Coll instrument. Shown in the photograph are Daniel Roth, left, and Stephen Hamilton.



David Herman

David Herman recently retired as Trustees Distinguished Professor of Music and University Organist at the University of Delaware. He went to UD in 1987, serving the first fourteen years as chair of the Department of Music. Prior to this he taught for fifteen years

at Drake University, where he was also associate dean of the College of Arts and Sciences. David and Lauri will continue to reside in Newark, Delaware (herman@udel.edu) where he will devote his time to music composition and writing. His newest CD, *A New Song: Music of Hugo Distler and Jan Bender*, is ready for release.



Christopher Houlihan (photo credit: Robert Lang, Spreckels Organ Society)

Louis Vierne's six organ symphonies will be played in marathon performances in six North American cities this summer by the young American organist **Christopher Houlihan**. The first and last of these will offer all six symphonies on the same day, while the other four will offer two successive evenings of three symphonies each.

The series begins in New York City on the date of Vierne's death 75 years ago, June 2, 2012. It will be part of the Voices of Ascension series at the Church of the Ascension, with three symphonies beginning at 3:00 pm and another three after a dinner break beginning at 7:30 pm.

St. John's Cathedral in Denver will host the second performances on June 15 and 16 beginning at 7:30 pm. Other performances are in Chicago at Rockefeller Chapel on July 6 and 7 at 7:30 pm, Los Angeles at the Cathedral of Our Lady of Angels on July 19 and 20 at 7:30 pm, and in Montreal at the Church of the Gesu on August 3 and 4 at 7:30 pm. The final event will be hosted by the Church of the Incarnation in Dallas on August 18, with two sessions beginning at 3:00 pm and 7:30 pm.

Houlihan featured the Vierne second organ symphony on his debut CD released at age 19 while still a college student. He is a recent master's degree recipient from the Juilliard School, and holds the *Prix de Perfectionnement* from the French National Regional Conservatory in Versailles. He spent a year as assistant musician at the American Cathedral in Paris while studying there.

All three of Houlihan's organ teachers happen to be pedagogical descendants of Vierne: John Rose at Trinity College, Connecticut, Paul Jacobs at the Juilliard School, and Jean-Baptiste Robin at the Versailles Conservatory. Information and details are available at <www.Vierne2012.com>.



Calvert Johnson in recital at the Casavant organ, Kinjo Gakuin University, Nagoya, Japan

After serving for 25 years at Agnes Scott College, Decatur, Georgia, **Calvert Johnson** has retired as the Charles A. Dana Professor Emeritus of Music and College Organist Emeritus. At Agnes Scott, a liberal arts college for women in metro Atlanta, Johnson taught courses on the history of sacred music, in addition to applied music lessons in organ, harpsichord, and piano. His retirement began with a recital tour in Japan in May 2011 and leading his church choir on a singing tour of Israel, Jordan, Palestine, and Jerusalem in June 2011 (see *THE DIAPASON*, December 2011, p. 19).

Johnson continues to serve as organist at First Presbyterian Church, Marietta, Georgia. In retirement he continues to prepare volumes in the series *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire* for Wayne Leupold Editions, and modern editions of keyboard music by women composers from the late 18th and early 19th centuries, primarily from France and England. To be released in 2012 are *The Netherlands: 1575-1700* and a new edition of the Susanne Van Soldt *Klavierboek*.



James R. Metzler

James R. Metzler performed organ recitals at Worcester Cathedral (July 9) and Ely Cathedral (July 17) in England last summer. While in the country, he also directed the Canterbury Singers USA for a weeklong choral residency of seven services at Ely Cathedral. In August 2011, he joined the music faculty at Grand Valley State University (Allendale, Michigan) as an adjunct professor and teaches three courses, which have him on campus five days a week.

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Florence Mustric

Florence Mustric is featured on a new recording, Volume 3 in the series *Florence Mustric Plays*, on the MSR Classics label (MS 1272). Recorded on the Beckerath organ at Trinity Evangelical Lutheran Church, Cleveland, Ohio, the program includes works by Elmore, Bovet, Swayne, Duruflé, Schumann, and Bach. The 1956 Beckerath organ is currently under restoration. For information: <www.msacd.com>.



Jonathan Ryan

This past summer marked Jonathan Ryan's debut concert tour of Germany. Managed by OrganPromotion, he performed nine recitals in 25 days in some

of Germany's most notable venues, including the Nikolaikirche in Leipzig, the Hauptkirche St. Petri in Hamburg, the Marienkirche in Lübeck, the Basilica St. Marien in Kevelaer, and the Münster in Konstanz. Winner of the first prize in the 2009 Jordan II International Organ Competition, Ryan is visiting artist at St. James Cathedral (Episcopal) Concerts in Chicago, Illinois, and additionally serves on the music staff of the Episcopal Church of the Holy Spirit in Lake Forest, Illinois. He is represented by Karen McFarlane Artists. For more information, visit <www.jonathan-ryan.com>.

Wolfgang Rüksam and Delbert Disselhorst are recording all the published music by the famed blind German organist Helmut Walcha on four CDs for Naxos Records. This comprises close to 100 chorale preludes published by Peters, as well as the completion of the last Fugue from *The Art of the Fugue* by J. S. Bach. All four CDs will be recorded on the Brombaugh organ Op. 35 at First Presbyterian Church, Springfield, Illinois.

Helmut Walcha, Professor of Organ at the Hochschule in Frankfurt, Germany, taught over 80 American Fulbright students, who subsequently taught in many universities of the United States, including Robert Anderson, David Bowman, Ed Brewer, Larry Cook, Melvin and Margaret Dickinson, Delbert Disselhorst, Grigg Fountain, Antone Godding, Gene Janssen, Paul Jordan, Charles Krigbaum, David Mulbury, John and Margaret Mueller, George Ritchie, Wolfgang Rüksam, Russell Saunders, Edmund Shay, and Robert Thompson, among many others. International marketing release of the CDs is expected for 2013.



Michele Johns and Timothy Tikker

The University of Michigan has awarded the first Michele Johns Scholarship to Timothy Tikker, a doctoral student in organ performance. The award, to be given annually to a student in organ or church music, has been endowed by gifts from Dr. Johns's friends, colleagues, and former students. Dr. Wm. Jean Randall served as chair of the fund-raising committee.

Nunc Dimittis

Burns Smith Davis, 63, died September 8 in Lincoln, Nebraska. Born Bonnie Jill Reimer, she later changed her first and last names to those of beloved piano teachers. Davis received BMus and master of library science degrees from the University of Oklahoma, Norman, and a master's degree in botany in Yakima, Washington. She worked for the library systems of the University of Arkansas, Yakima, Washington, and Red Bluff, California, joined the state library commission in Lincoln, and developed Davis Business Systems; she also worked as a nursing-home administrator and massage therapist. Davis had studied organ with Mary Murrell Faulkner and with Marie Rubis Bauer; she served as a substitute organist at churches in Lincoln, and was organist for a time at Trinity United Methodist. The current dean of the Lincoln AGO chapter, Davis was preparing an October concert on the pump organ at St. Paul's United Methodist in Lincoln. Burns Smith Davis is survived by a sister and a nephew.

Bene Wesley Hammel died July 21 at age 69 in University Place, Washington. He studied organ with Carl Scheibe in Chattanooga and at age 18 was the first-prize winner in the AGO national competition. He studied theory and composition at the University of Tennessee, and served on the faculty of William Jennings Bryan College, which awarded him an honorary doctorate. He did further study with Marilyn Mason, Sam Batt Owens, and Claire Coci. Hammel married his wife, Marti, in 1985 and performed duo recitals with her for 15 years, later assisting her in her position as organist-choirmaster at Holy Cross Lutheran Church, Bellevue, Washington.

Elizabeth "Betty" Grace Lehoczky died June 20 in Allentown, Pennsylvania. She was 81. As a girl she began playing the organ in her father's Hungarian Baptist churches, and met her future husband while serving as a visiting musician. A graduate of the University of Akron (Ohio), Lehoczky served as a public school music teacher in Allentown, and also as organist, choir director, and minister of music at several Protestant churches for more than 40 years. Elizabeth Grace Lehoczky is survived by her son, two daughters, a sister, a brother, eight grandchildren, and nine nieces and nephews.

Robert P. McDermitt, 41, died September 23 in New York City. He earned BM and MM degrees from Westminster Choir College, and served churches in New Jersey while a student, later becoming assistant organist at Princeton University Chapel. In New York City, he became a fellow in church music at Christ and St. Stephen's Church, and later assistant at the Church of St. Ignatius Loyola. He also served as the assistant/associate organist at the Church of St. Mary the Virgin from 2001-2009, and was a music

teacher in the New York City schools and director of the Marsh Singers, a corporate choir. A member of the New York City AGO chapter executive board, he was a member of the St. Wilfrid Club. Robert P. McDermitt is survived by a brother, John.

Robert W. Parris died September 22 at age 59. A native of Virginia, Parris received a BMus degree from the University of North Carolina at Chapel Hill, and a Performer's Certificate, MMus, and DMA degrees from the Eastman School of Music; he did postdoctoral study in Boston and northern Germany. An international concert artist, he was a featured performer at the 2004 AGO national convention in Los Angeles, appearing in Walt Disney Hall with the Los Angeles Philharmonic Orchestra. His recordings include works of Mozart and Reger on the Spectrum label, music of Sowerby for Premier, and works of Buxtehude, Bach, Franck, Sowerby, and, in 2006, Dupré on *Land of Rest* for Loft Recordings. Robert W. Parris is survived by his wife of 31 years, Ellen Gifford Parris, four children, his parents, and sister.

Here & There

CanticaNOVA Publications announces two new publications to help Roman Catholic parishes improve chant-ed liturgy, a goal of the national bishops' conference in conjunction with the implementation of the new translation of the Roman Missal: 1. *And With Your Spirit* (<http://www.canticanova.com/catalog/products/cnp9031.htm>), a CD tutorial on singing the new English translation of the Mass (including the Exsultet); and 2. *Book of Sung Gospels—Fourth Edition* (http://www.canticanova.com/catalog/products/g_bsg.htm), 42 Gospels for major solemnities and feasts, set to the ancient Gospel tone recommended in the Roman Missal. For information: <www.canticanova.com>.

Canticle Distributing, Inc. will serve as the exclusive North American distributor for ECS Publications and Randol Bass Music. Canticle Distributing currently serves as a distributor for MorningStar Music Publishers, Aureole Editions, Prime Music, and Laurende Associates.

ECS features the works of such composers as Randall Thompson, Daniel Pinkham, Libby Larsen, Gwyneth Walker, and many others. ECS will maintain a corporate office in Framingham, Massachusetts, which will handle licensing, editorial, and rental departments.

Randol Bass Music features holiday and pops selections as well as general-purpose compositions and arrangements for chorus, band, and orchestra. Randol Bass has achieved many performances and commissions by orchestras and choruses throughout the U.S. and Europe.

Complete catalog listings for ECS Publishing and Randol Bass music are available at <www.CanticleDistributing.com>. For information: 800/647-2117.

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The International Festival of Spanish Keyboard Music (FIMTE) announces new publications. *Keyboard Music in the Female Monasteries and Convents of Spain, Portugal and the Americas* (FIMTE Series n° 4), edited by Luisa Morales, includes articles by Colleen Baade, Cristina Bordas, Marta Fernández Pan, Gregorio García, Louis Jambou, John Koster, Elisa Lessa, Luisa Morales, Nuria Salazar, Susanne Skyrn, Alfonso de Vicente, and Cicely Winter-Ryszard Rodys. In English and Spanish; 312 pp.; 16 color plates; ISBN:978-84-615-1517-2, 85€. The catalogue of the Women In Music exhibition (*Mujeres en la Música: Catalogo de la exposición fotográfica*) includes 37 selected original pictures out of 400 works presented at the first FIMTE photographic contest, from Peru, Venezuela, Argentina, Spain, Portugal, Canada, and elsewhere. In English and Spanish; 57 pp; 25 color plates; ISBN: 978-84-615-4453-0, 25€. For information: <www.fimte.org>.



Joe Vitacco, Frederick Teardo, Christoph Frommen, Ann Elise Smoot

JAV Recordings announces the release of two new CDs on Silbermann organs. JAV 191 features **Frederick Teardo** playing Bach, de Grigny, and Boyvin on the 1741 Andreas Silbermann organ at St. Thomas Church, Strasbourg, France. JAV 192 features **Ann Elise Smoot** playing Clérambault, Muffat, Böhm, Couperin, Raison, and Bach on the 1732 Silbermann at the Abbey Church of Ebersmunster, France, and on the 1741 Silbermann at Strasbourg. For information: <www.pipeorgancds.com>.

Northwestern Publishing House announces new releases: *14 Hymn Preludes for Organ*, by Matthew Haakenson, Matthew Manthe, Karen Phipps, Kathy Smith, Tim Tollefson, and Jim Vyhanek (OL-270051, \$20.00); *Lent and Easter Hymn Preludes for Organ*, Matthew Haakenson, Rebecca Kramer, Matthew Manthe, Tim Tollefson, Jim Vyhanek, and Carl Ziebell (OL-270052, \$20.00); and *11 Piano Arrangements for Advent and Christmas*, by Rebecca Kramer (OL-270053, \$20.00). For information: <www.nph.net>.

Priory Records has launched its new Internet radio service, eponymously titled "Priory Radio." The station aims to provide a service to admirers of choral and organ music, the demand for which is no longer served by major classical stations in the U.K. Neil Collier, managing director, said "We felt that the amount of airtime given over to organ and niche choral music—particularly organ music—on U.K. radio, had dwindled to the point where the community could really benefit from a 'Priory Radio' station."

The station will transmit a selection of Priory tracks 24/7, at a bit-rate high enough to do proper justice to the qual-

ity of the recordings concerned. Priory Radio is at <http://www.prioryrecords.co.uk/radio/>. Based in Leighton Buzzard, UK, Priory has been recording and distributing choral and organ music of the Anglican tradition for over 31 years. For information contact Ben Collier, at <ben.collier@prioryrecords.co.uk>, or call (01525) 377566.

Regent Records announces new releases. *A Year at York* features the Choir of York Minster, England, directed by Robert Sharpe, with organist David Pipe, in works covering the church year (REGCD368). *Christmas from Saint Louis* features the Saint Louis Chamber Choir, directed by Philip Barnes, in 18 selections by Thomson, Willis, Zuk, Shaffer, Redner, Murray, Hopkins, and others (REGCD373). For information: <www.regentrecords.com>.

Bunn=Minnick Pipe Organs recently completed the rebuilding and enlargement of the pipe organ at Riverside United Methodist Church, Upper Arlington, Ohio. In 1986, Bunn=Minnick secured and installed an available two-manual, nine-rank, 1954 Wicks organ for the church. At the time, it was the dream of the church to someday enlarge the organ to three manuals. Pipes and chests from that organ were retained and revoiced as part of the new 22-rank design, which includes a new visually exposed



Bunn=Minnick, Riverside United Methodist Church, Upper Arlington, Ohio

Great division and casework, Chimes, and Zimbelstern. Bunn=Minnick provided a three-manual console, fitted with a multi-level combination action, and a MIDI system with playback. For information: <www.BunnMinnick.com>.



Fabry "Phantom of the Lakes" bear

When the village of Antioch, Illinois, decided to raise money for the Open Arms Food Pantry, Save-A-Pet, and the Antioch Community High School Scholarship Fund, the village businesses came through. Each business participant purchased a plain white bear and decorated it with the overall theme being "Bears on the Chain (of Lakes)". **Fabry, Inc.** participated in this charitable cause and produced the "Phantom of the Lakes" bear in the opera house with a pipe or-

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Major Projects for 2011-2012 Include:

- Advent Lutheran Church in Melbourne, FL: new III-manual, 29-rank pipe organ
- Sacred Heart Church in Savannah, GA: new III-manual console and solid-state relay
- Covenant Presbyterian Church in Charlotte, NC: new II-manual, 32-rank pipe organ
- St. Paul's Episcopal Church in Savannah, GA: repair water damage in Swell division
- First United Methodist Church in Newnan, GA: new III-manual console and solid-state relay
- Cuthbert United Methodist Church in Cuthbert, GA: rebuild II-manual console and solid-state relay
- Friendship Baptist Church in Atlanta, GA: rebuild 38-rank pipe organ and III-manual console with additions
- Good Shepherd Episcopal Church in Burke, VA: rebuild with new III-manual console, new exposed Great and facade
- The Temple of the Benevolent Congregation in Atlanta, GA: rebuild IV/56 vintage Pilcher/Aeolian-Skinner pipe organ

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gan in the background. There were over 25 bears designed. The community then came together and over \$16,000 was raised for charity at a dinner auction.

J.H. & C.S. Odell Opus 649 (2011), located at the First Congregational Church (United Church of Christ) in Orange, Connecticut, was dedicated and featured in recital on October 2, played by church organist Bryan T. Campbell. The two-manual, 21-rank organ is notable as it is the first new Odell instrument with modern slider chests. The new slider chest design, which features a major-third layout, was developed by Edward Odell and built entirely at the Odell facility. The organ will be featured in recital in the coming months, including a special joint event in April 2012 sponsored by the Greater Bridgeport and New Haven chapters of the AGO with German organist and conductor Henk Galenkamp. (See "New Organs," p. 30.)

Currently underway is the restoration of Möller Opus 8710 (1954) and Austin Opus 2552 (1972) for the Community Church of New York on East 35th Street in New York City. While the Möller organ has been long due for restoration, the restoration of the newer Austin (a II/8 unit organ) was necessitated by recent damage from a burst steam pipe. Both projects are scheduled for completion by the middle of 2012. For information: <odellorgans.com>.

Allen Organ Company has installed a new organ at Holy Cross Parish Church, Kemptville, Ontario, Canada. The church recently completed an artistic and structural renovation, which included the installing an Allen Quantum™ Q300 organ, a 38-stop, three-manual, mechanical drawknob instrument. The instrument provides a tonal palette of six historical styles of organs: American Classic, Cavallé-Coll (French symphonic), Arp Schnitger (18th-century North German), Schlicker (20th-century neo-Baroque), English cathedral, and orchestral. There have been over 500 installations of Allen organs throughout Ontario. For informa-

tion and church photos: <<http://www.allenorgan.com/www/installations/installations/int/inst00203/page1.html>>.

Carillon News

by Brian Swager

Chime Master Systems of Lancaster, Ohio, is offering a new carillon practice console. The kits for a four-octave, 20-pedal practice instrument will be available for shipping in early 2012. The console conforms to the World Carillon Federation's 2006 specifications for the manual baton key geometry and the pedal radiation and concavity. There is a MIDI output, and velocity data is transmitted for dynamics. For information: <chimemaster.com>.

Five candidates passed their examination recitals at the 2011 congress of the Guild of Carillonneurs in North America, which was held in Bloomfield Hills, Michigan: **Chelsea Vaught, Joseph Brink, Joseph Peeples, Nick Huang, and Stephen Burton**. Seventy-five carillonneurs performed on the Friday following the congress to celebrate the 75th anniversary of the GCNA. The 2012 congress will be held at Clemson University, Clemson, Georgia, June 19–22. The 2013 congress will be held at House of Hope Presbyterian Church, St. Paul, Minnesota.

The Ronald Barnes Memorial Scholarship Fund was established by the GCNA in 1998 to provide the opportunity for North Americans to pursue studies within North America of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. The next application deadline is March 1, 2012. For further information, contact Andrea McCrady (andrea.mccrady@parl.gc.ca) or Robin Austin (robin.austin@yahoo.com).

In the wind . . .

by John Bishop



App-titude

I admit it. I'm a Mac-junkie. After my Blackberry fell out of my shirt pocket into a hotel ice bucket, I tried an iPhone (everyone's doing it) and found it easy to use. I used PC's since they were first widely available until last winter, when for the third time in not enough years I had to replace a recalcitrant laptop. Because I liked the iPhone so much, I bought a MacBook and was immediately delighted by the clarity of the screen, the fast response, and the ease of navigation. Now I've added an iPad to my arsenal and I've become hooked on the new and exploding world of Apps.

I have Apps that convert measurements between English and metric, manage to-do lists, give weather forecasts, find restaurants and local tides, warn of heavy traffic, measure decibels, and even provide a carpenter's level and plumb-bob—all useful and relevant to my work and lifestyle. I have *New York Times* crossword puzzles, I love playing *Words with Friends*, and I even have Peterson's *Birds of North America*, complete with audible calls.

New York's Metropolitan Transit Authority has a great App called *iTrans NYC* (free). Stand on a street corner in Manhattan, touch the app's location button, type in your destination, and you get a subway route complete with (amazingly accurate) schedules and related street maps. Want a quick lunch? Open your maps App and type in "diner." Thirty little red pins fall out of the sky onto your screen. If you're in Manhattan, you're never more than two blocks from a diner. Does that whet your App-etite?

The other day my colleague Joshua Wood showed me the Starbucks App. It has a locating feature—touch a button and you get a map with pins showing

the nearest Starbucks stores. You set up an account with a password and credit card, tap a button and the screen shows a barcode. The cashier flashes the little barcode gun at your phone, and you're in Joe. I know perfectly well that if Starbucks is holding twenty-five of my dollars, they're holding twenty-five dollars from a couple million other people, so on the short term they have the use of fifty million dollars, but I still like having the App. It makes me feel as though I belong, just like the turnpike EZ-pass that allows me to drive around a line of traffic—it's better (and probably safer) than a backstage pass for a Rolling Stones concert. The dirty little secret is that when I was setting up the Starbucks App it didn't want to accept my credit card, so I tried again, and again, and again. The next morning there were seven twenty-five-dollar charges on my bank account, but only one registered on my phone—I'm going back to basics by relying on the cheerful tellers in the bank branch to help sort that out for me.

There's a magnificent and innovative App on T. S. Eliot's poetic masterpiece, *The Wasteland* (\$13.99), which includes a filmed dramatic (memorized) reading by actress Fiona Shaw, complete audio recordings by Ted Hughes, Alec Guinness (among others), and by T. S. Eliot himself, all synchronized to the published text. Most interesting are original manuscript pages with editing marks by Ezra Pound. Now that's educational. Think of all the great works of art and literature that could be analyzed and presented in this format.

App-rition

The Roman Catholic Church has approved an App called *Confession* (\$1.99), which claims to be "the perfect aid for every penitent," and especially useful for those who have been away from the confessional for a long time. Like any other App, there's a process you follow to open a "User Account" with password. Once you're in, you open an "Examination" page to get a list of the Ten Commandments. Click on a commandment and you get a checklist of questions, a catalogue of sins, if you will. When you've been through all the commandments and clicked all the sins that apply to you, you have the option to create a custom list, typing in your own free-style personal failings. You are then instructed to take your phone with you to the confession booth and told how to address the priest. For reference when you're finished, there's a handy page with various Acts of Contrition. You are required to enter your password frequently, protection no doubt against allowing your private thoughts to fall into the wrong hands. A warning window clearly states, "This App is intended to be used during the Sacrament of Penance with a Catho-

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lic priest only. This is not a substitute for a valid confession." I suppose marriage counseling is next.

Reminds me of the gospel song made popular by Manhattan Transfer:

Operator, give me information.
Information, give me long distance.
Long distance, give me Heaven.

Operator, give me Heaven,
Give me Jesus on the line . . .

(Find the complete lyrics at <http://www.lyricsfreak.com/m/manhattan+transfer/operator_20087469.html>.) Great song.

The Women of the ELCA (Evangelical Lutheran Church of America) have published an App called *Daily Grace*. The website says:

Daily Grace is an on-the-go companion for your journey, offering a faith reflection every day. In these brief writings you'll encounter God's extravagant, boundless and often surprising grace. You will be comforted, challenged, inspired, consoled and confronted. The daily reflection will stir you to live out your baptismal calling. Take time to reflect, offer a prayer and prepare for the day. Read the daily message or choose Random Grace.

Random Grace. Does that pair with *Custom Confession*? What's going on here?

There are lots of Apps out there useful to church musicians. Google "lectionary app" and you'll get an assortment of choices—one is free this weekend. The hymnals of the Evangelical Lutheran Church, Episcopal Church, Methodist Church, Church of Latter Day Saints, Adventist, and Presbyterian Church are available as Apps, as is the Book of Common Prayer, the Bible, the Quran, and the Talmud. Think how much work you can get done on the train.

But there's also the silly. Google "pipe organ app" and you'll find a thing from MooCowMusic that puts a two-manual organ with stop knobs on your iPhone. The website says you can "add gravitas to any situation." I bought the Confession App out of curiosity, but I'm not curious enough to bother with the MooCow organ. If any of you out there get it, let me know how it works. I have better uses for my ninety-nine cents.

The First Church in Boston's Back Bay is a large and central Unitarian Universalist congregation. The original stone gothic building was destroyed by fire in 1968; all that remains is the east-facing "West End," replete with rose window and a stately stone spire. These relics embrace the striking replacement designed by Paul Rudolph, which houses a neo-classical *Werkprinzip* organ by Casavant. The quirky interior space of the sanctuary includes several unusual windows that splash sunlight across the façade of the organ at astronomically predictable intervals each day. The first time I tuned that instrument I was aware late in the morning of a dramatic stretch of the pitch—all the pipes were tuning with the slide-tuners in just the same spot on each pipe, but suddenly a couple octaves of pipes were too short to reach pitch, and I realized that the façade pipes (Rückpositiv 4' Principal, which I was using as the tuning stop) were heating up in the brilliant sunlight. Wait an hour for the sun to pass across the window and you can start up again.

I was discussing the strategy of tuning the organ with Paul Cienniwa (organist at First Church, and author of an excellent recent article in *THE DIAPASON* on the memorization of harpsichord music, September, pp. 24-25) and we agreed that during the upcoming tuning session we would install thermometers in each division of the organ so we could develop a record of the temperature and pitch. Paul whipped out his iPhone and opened the App called ClearTune (\$9.99), entered the "calibrate" mode, and we recorded the pitch of the organ.

I was trained to tune "by ear," setting my own temperaments with a neat system of double-checking, eschewing electronic "crutches," but I was intrigued by the convenience and simplicity of using my phone this way. I downloaded the App that evening and quickly learned its capabilities, and the next time I made

a service call I experimented using the App to set a temperament, then checked it carefully using my system. I made little corrections to a couple intervals, but was surprised at how quickly and accurately I was able to get the tuning started. I continued as usual, tuning other ranks to the original pitch stop, but I know this new tool saved me some time.

Now I see an App called *Organ Tuner* (\$169.99). It has a large variety of historic temperaments, strobe displays and spectrum graphs for accurate matching of pitch, it tracks temperature and adjusts itself when the temperature changes, and sets itself to allow you to tune mutations at your given pitch level. I downloaded and printed the instruction manual—I think I'll read it before I make the plunge. I've never paid more than fifty dollars for an App—that was for *The Professional Chef*, published by the Culinary Institute of America. (Last night I learned from my iPad how to cut Grapefruit Suprêmes to make a wonderful salad with spinach, avocado, and balsamic vinaigrette.)

§

When President Nixon's White House tape-recording system was revealed by Alexander Butterfield during questioning by the Senate Watergate Committee in July of 1973, a political firestorm ensued during which one disbelieving White House operative commented that

eight years of recordings would take eight years to listen to. There is such a thing as too much information. The world of information, helpful tools, and amusements available to us as Apps has no practical limit. I googled the question to learn that there are more than 300,000 iPhone Apps and 60,000 for iPad.

As I write today, googling my way through my questions, I've bought and downloaded five new Apps. The Episcopal Hymnal (1982) is downloading at the moment—simultaneously on all three of my Mac devices. (Have I told you about iCloud?) That means I've added an hour or so to the amount of time it takes to write this column. Does this represent a net-gain in my productivity? Will I gain that hour back later in the week because an App saves me time?

This morning I read last week's *New Yorker* magazine on my iPad where the App nestles in *Newsstand*. A cartoon shows a group of people sitting around a restaurant table. The plates were empty (so the food must have been good), there were lots of empty wineglasses, and everyone seemed to be having a good time except the couple in the foreground. He was buried in his iPhone. With a cross look on her face she was saying, "Fine. Sit there and check your messages. Perhaps it will give you something to contribute to the conversation." Oof. How often have you dived into your phone to google the answer to a question that

comes up at dinner with friends? Our daughter Meg hates that. She says that in conversation we should rely on what we know. Maybe she's right. Maybe if we rely too heavily on our phones for every thing we do we'll lose the information we've worked so hard to cram into our brains.

But I love having all this information and entertainment so easily available. It's especially helpful to me because I travel frequently and by carrying a couple slim lightweight devices I have encyclopedias at my fingertips. I can navigate effortlessly in foreign cities. I can communicate instantly with people around the world. And I have plenty to do while sitting on a plane.

But I'm in danger of separating myself from my art. There are Apps that play music, and Apps that allow you to record music, but there's no App that performs music. There are Apps that register decibels and pitches, but there's no App that can voice or tune an organ pipe. There are Apps that crunch numbers and measurements, and Apps that show level and plumb, but no App that can read the grain in a piece of wood before it goes through a planer or a table saw. The organbuilder still has to know that wood warps "across" the grain—that the grain in a pallet has to be vertical or warping will cause ciphers, and the grain in a keyboard has to be horizontal or the keys will warp into each other. When

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you're standing at your saw working through a pile of wood, you pick up each piece, glance at it with your trained eye, and flip it around in the right direction before you push it to the blade.

No matter how many Apps we carry, when we're involved in the arts we must leave open the possibility of Operator Error. No risk, no gain.

I've carried on about the convenience and accuracy of tuning Apps, but when I check a temperament by ear that I've set using an App I almost always adjust a few notes to make it sound better. The App has saved me some time, but if the proof is in the pudding, my fifty-something-year-old ears are still the best tools I have. I hope I don't get lulled into losing my ear by tuning to a graph.

There's no App to work out the fingerings of a difficult passage. The idea that every organist would use the same fingerings is as ridiculous as claiming that every organist has identical hands. There's no App to choose registrations—you try different combinations, listening creatively and critically until you find the right sound for the moment. The idea that you would use the same stops on a given piece at every organ you play is as ridiculous as claiming that every organ sounds alike.

There's no App to help you balance the voices in a choir. As director, you listen creatively and critically, coaxing each member of each section to the right slot. The idea that some machine could take the place of all that human artistic interaction is as ridiculous as thinking that every choir has the same issues.

And there's no App that diagnoses a mechanical glitch. The organ technician senses the problem and verifies it with his eyes or by the touch of his finger on the key.

I have a great idea for an App, and I know I'll never act on it so anyone qualified is free to develop the idea. There should be an App with a twelve-step program for people addicted to Apps. It would be called App-endectomy. Go for it. I'm exhausted by all this deep research. I think I'll take an-App. (No App-nea.) ■

On Teaching

by Gavin Black

Continuo, Part 3

The core of this month's column is a description of the approach that I suggest for drilling and learning the actual—improvised—creation of continuo parts at the keyboard. The fundamental rea-



son that it is better to improvise continuo parts than to play from a part—a realization—written out in advance is that the most effective continuo accompaniment is one that is *flexible*. Even at the last minute, but certainly during any process of rehearsal and preparation, it is important to be able to make basic decisions about what notes to play in response to things that we hear from the other players: dynamics, accentuation, intonation, and so on. The earlier in the process the notes are fixed once and for all, the less flexible it is possible to be. So, in playing, unaltered, a continuo realization written by the editor of a published version of a piece, we are committing ourselves to having no flexibility whatsoever during the rehearsal and performance process. Most published realizations are very thick—four voices most of the time—and, in the judgment of many players and listeners, too busy, too noisy. (This is especially true when they are played on organ or harpsichord. At the piano the busy-ness can be made less of a problem by simply playing the part more quietly.) But any realization that is created beforehand, even a wonderfully musical and sensitive one, lacks this flexibility. A player who works out a continuo realization during preparation and rehearsal, and writes it down planning to play it as is, has the opportunity to make it a good realization. But in this approach, last-minute flexibility is still lacking.

(Actual *last-minute* flexibility—the ability to change the notes of a continuo part in performance from what they were even a short time before in rehearsal—can be desirable for several reasons. Some of these are: a change in the room acoustics with the arrival of an audience; an unanticipated change in the way a colleague is playing his or her part; problems in performance that suggest that you must project the beat more force-

fully; and—most happily!—the fact that a new and better idea occurs to you.)

It also turns out to be *easier* in the end to learn how to realize continuo parts at sight than either to write them out in advance or to edit existing, published realizations to make them suitable for a given occasion. (And “suitable” still doesn't take the idea of flexibility into account.) My own reason for plunging into studying continuo realization in the first place—about twenty-five years ago—was not anything artistically significant, but rather extreme annoyance with the mechanics of writing out parts for myself: it was boring, and it took too long.

In the decades following the disappearance of continuo playing as a living art, the notation and technique of continuo realization—figured-bass realization—was borrowed to fill various roles in the teaching of theory, harmony, and counterpoint. It is routine, almost universal, nowadays that anyone who has studied music theory at the college level has spent time learning how to concoct and write out realizations of figured bass lines. Because this activity is done in order to further the learning of something other than actual continuo playing, the kind of realization that is being sought is very different from what is best in performance. Specifically, in theory class, or a similar setting, it is almost always considered necessary to realize in a certain number of contrapuntal voices—probably ideally four, or three to make it easier. The rules of voice leading of course must be followed, and perhaps it is expected that each voice will be kept mostly within a certain range. Often this kind of exercise is presented in two alternate versions: one with all of the added notes in what amounts to the right hand—say, middle C and above—and the other with the four voices more or less evenly distributed, creating a hymn-like texture. In any case, again, all of the rules must be followed. It is (mostly) the need to avoid parallel fifths and octaves that can make practitioners of this sort of exercise tear their hair out.

It is often their experiences with figured-bass realization in such a context that leads students to believe that it is almost unimaginably hard to play continuo at sight. After all, if something is so difficult and awkward even when you have all day to puzzle over it, to try different things, and to write it out, study it, and think about it, then it must be effectively impossible to do it off the cuff while other musicians are actually playing and expecting you to keep up. This logic is good, but the facts are wrong. What you do when actually playing continuo bears very little relation to the “figured-bass as theory-learning tool” activity, and is in some ways di-

rectly opposed to it. The last thing that is desirable in a “real” continuo part is, of course, that the number of voices remain always the same. That immediately and utterly prevents us from using the realization process to influence rhythm, dynamics, texture, and so on. That is, it takes away the very reason for the existence of continuo accompaniment.

The process of actually learning to play continuo, therefore, does not go through the kind of theory-oriented figured-bass study that I describe above. That kind of study can serve a purpose similar to the reading exercise that I included in last month's column, that is, to bring a student to the point of knowing the meaning of the figures with real immediacy and ease. (It is overkill for that purpose, in the amount of time and effort that it takes, but it does accomplish it.) For every aspect of learning continuo playing after the meaning of the figures is well established, work on “continuo as theory/harmony/counterpoint” is actually taking us in the wrong direction.

If a student develops a strong sense—simultaneously conscious and instinctive—of what constellation of keys on the keyboard any given note/figure combination is pointing towards, and this sense directs the fingers towards those notes without the need to think much about it, then that student can play continuo at sight. That is, when the student who can already pick up the exercise from the last month's column and “look at the first note and say ‘F’, the second note and say ‘A, C, and E’, the third note and say ‘F and C” can play those notes rather than say them, he or she can take on continuo parts from real pieces with other players also playing.

The most effective way to develop that sense goes like this:

1) Find a bass line with some figures. It doesn't matter very much what the bass line is, although lines from harmonically dense choral or orchestral music can be harder to deal with than is ideal at this stage. Handel chamber music is one excellent source, among many. (A public domain edition can be found at this address: <http://216.129.110.22/files/imglnks/usimg/4/4d/TMSLP05632-Handel_19_Sonatas_For_Various_Instruments.pdf>. There are appropriate bass lines on more or less every page.) The bass line can come from a slow or a fast movement. For reasons explained below, this doesn't matter at all. It need not be a complete movement of a piece or any coherent section, just some notes and figures.

2) Put this bass line up on the music desk of a keyboard instrument. For this purpose it doesn't matter what instrument: harpsichord, organ, piano, electronic keyboard—anything with at least about four octaves of normal keys.

3) Prepare to play the line very slowly. Because the tempo at which you play this bass line and do this exercise bears no relation to anything about performing the piece from which you have extracted the line, it doesn't matter what the tempo of that piece might normally be. Each note of the bass line must come along very slowly, regardless of whether it is printed as a whole note or a thirty-second note or anything else. For someone beginning this process, the notes of the bass line should come at a rate of no more than ten or twelve per minute. But that is just a guideline: slower is always fine; faster is also fine if it works.

4) As you play the bass line very slowly, try, for each note of the line, to play (in the right hand) some version—any version—of the notes suggested by the bass note and its figuring. Do not think about anything other than playing *something that counts as the right notes*: the *playing* equivalent of what you thought or said in doing the exercise from last month. Specifically, do not worry about the spacing of chords, the part of the compass of the instrument, or the nature of the transition from what you play with one bass note to what you play with the next. Do not worry in the least about parallel fifths or octaves or whether notes resolve correctly.

5) If you cannot—more or less in tempo—think of any notes to add

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above a given bass note, simply move on. Do not worry about this. If, the first time through, you only add ordinary triads above the “8,5,3” notes—or even only above some of them—and nothing “fancier”, do not worry about this.

6) After you have played the bass line and whatever notes you have added in this way once, do it again. Don't increase the tempo. Try to add some notes where you didn't the first time. Then, of course, do it a few more times. If it feels natural to let the tempo increase a little bit that is all right, but by no means necessary. However:

7) Do not play the same line more than several times. If after a while (four or five times through) you have not succeeded in providing right hand notes for all of the bass line, don't worry about this either. The effectiveness of this drill does not depend on “solving” the entire bass line, but rather on developing a sense of spontaneity with those spots that you do solve. If you play over it too many times in a row, that sense of spontaneity will be lost and replaced by excessive concern for getting it all right.

8) Choose another bass line, and do all of the above again. This can be another section from the same movement or piece, or something completely different. Practice this way with as many bass line passages as possible. Never stay with one of them so long that you feel like you know it and are simply repeating something that you have already learned: move on to another one. Try to use lines in different keys, but you need not seek out anything too unusual: two sharps or flats is far enough along the circle of fifths for now. If most of what you use is in keys with one or no sharps or flats that is OK. Just don't stick to only one key. That can become a rut.

All of the details above are important, but clearly **step 4 is the essence of this exercise**. Here are a few more specific thoughts about how to carry out that step.

a) It is perfectly all right for the tempo of the bass line not to be entirely steady. (This is certainly different from most types of practicing.) It doesn't exactly need a tempo, but only be not too fast. If you need to draw one note out a little bit longer to think about what to play over that note, that is OK, as long as it is only a little bit. If you are really, in effect, stopping to figure something out, then that defeats the purpose.

b) You need not play all the notes that you add at the same time as the bass note or together with one another, though as you do more of this exercise you should discover that you can add the relevant notes with or close to the bass note more of the time. Initially it is perfectly acceptable to do something like this: set a metronome to 60; allow each bass note to last for eight metronome beats; expect to play the added notes on or near the fifth metronome beat; use the last beat or two to begin to look ahead at the next note. The numbers are arbitrary; the principle of keeping it slow and careful is crucial.

c) If you make certain kinds of mistakes about what the figuring means or what notes would be appropriate to add over a particular bass note, **this doesn't matter!** One extraordinary thing about this exercise is that it usually leads a student to the right place even if it is done wrong. The most common way that this comes up has to do with un-figured notes. If you mistakenly assume that a passing tone is not a passing tone, and therefore add chords to bass notes that are not supposed to have anything added, this just constitutes more (fully useful) practice. If you interpret as a passing tone a note that really *should* have something added, and don't add anything, that is a very minor wasted opportunity. It doesn't mislead or do any harm. If you forget, for example, that “7” usually implies “7,5,3” and just play the pitch seven degrees above the bass note, that is still useful practice in developing the spontaneity that we are looking for. There is time to refine and fill in gaps in your awareness of what the figuring means and what the abbreviation conventions were later on.

d) Likewise, leaving out things that are too complicated or unexpected—for example a figuring like “9, 7#, 4, 3b”—is

not a problem. You have simply utilized one less practice note: no harm done. Reading really elaborate, complicated, counterintuitive figures can come later. In any case they are extremely rare. It is of course OK *not* to leave them out, but only if they are accurate and don't slow the process up very much.

e) Of course, really fundamental mistakes—taking “6,3” to mean the notes one and four steps above the bass, for example, or anything else really egregious—will lead to trouble. Real misunderstanding at a fundamental level will be hard to eradicate later on. Therefore this exercise should come, as I said above, only after the student has comfortably learned the basic meaning of the figures.

f) It is extremely important to resist the temptation to write anything down about a realization. The sole purpose of this drill is to develop the reading faculties as they apply to figured bass lines. Any time you write anything—a note or chord or a reminder perhaps expressed as a letter-name for a pitch—you have lost the opportunity to develop that reading, and in fact you are training yourself to be unable to do it.

g) It is perfectly OK, though, to flesh out the figuring itself. The relative completeness of the figuring of the line that you happen to be using for practice is arbitrary. If you make it more complete before playing from it that is fine. (See, for example, the two versions of the Handel bass line that I included in last month's column. Either of them is good material for this sort of practice.)

After doing a certain amount of this work, the student will be ready to begin thinking about how to shape an accompaniment for “real life” use, and to begin playing pieces with other musicians. This “certain amount” is often something like 25 or 30 bass lines, each eight to sixteen measures, each played five or six times. That is not a lot, but this method is extremely efficient. Some students will need or want to do more than that; some will be ready to move on to the next stage sooner.

I will return to the subject of continuo playing and deal with approaches to entering that next stage in a future column. Not next month, however; I want to give readers a chance to digest what I have written about it so far and, if so inclined, to try out the drill suggested here or to have their students do so. I welcome both questions about that process as it unfolds, from anyone who is trying it, and any other feedback. ■

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Music for voices and organ

by James McCray

Choral music during Lent

Human felicity is produced not so much by great pieces of good fortune that seldom happen as by little advantages that occur every day.

—Benjamin Franklin (1706–1790)

In 2012 the season of Lent begins on Ash Wednesday, February 22, and reaches its conclusion on the Saturday before Easter Sunday, April 8. It is a period of serious contemplation but results in unbounded joy. Is this the ultimate example of cause and effect? Scripture for Ash Wednesday is Joel 2:1–2, which reminds Christians to “Blow the trumpet in Zion, sound the alarm . . . for the day of the Lord is coming.” For a change of pace this year, consider using Kirke Mechem's wonderful setting *Blow Ye the Trumpet* (G. Schirmer: HL 50481534) for your Ash Wednesday service. Even though it is set to a poem from his opera *John Brown* and is not scripture, its message and mood will be most effective.

Traditionally Lent comprises forty fasting days (excluding Sundays) of penance and abstinence, recalling the forty days that Jesus spent in the desert. In today's world, the custom of giving up something for Lent is a mitigation of the more rigid observance of the fast in earlier centuries where only one meal a day (fish and meat were excluded) was permitted.

Choosing the choir's music for these six Lenten Sundays may be approached in various ways. It is suggested that directors focus their attention on organizing the entire season rather than a monthly schedule. Using a formal publication such as *Prepare!: A Weekly Worship Planbook for Pastors and Musicians* is highly recommended. It is just one of numerous publications available to assist choir directors in their planning of repertoire for the choir and/or congregation.

One approach to planning choral music for Lent is to use a topic for those seven weeks. For example, directors could identify a theme to be explored during the season; this could be a broad topic such as hope, assurance, trust, commitment, compassion, etc. Having a suggested topic to focus on during Lent will be a helpful guide for the congregation in their journey from Ash Wednesday to Easter.

Another suggestion is to focus on the Psalms during those Sundays. The lectionary identifies Psalms for each service, and those are often recited, but this year consider singing those Psalms as your

weekly anthem. Starting with the first Sunday in Lent, the Psalms assigned this year are as follows: February 26, Psalm 25; March 4, Psalm 22; March 11, Psalm 19; March 18, Psalm 107; March 25, Psalm 52; April 1, Psalm 118. A simple check of the church's choral library should reveal settings of many of those Psalms.

Another often-overlooked idea is for directors to review the titles of the music in hymnals under the section labeled LENT. By cross-referencing those hymn titles with settings already in the church choral library, even novice choir directors can identify appropriate music for the season and easily organize their musical calendar.

The season of Lent generally is not a happy time, but rather a passage toward happiness that for Christians is found on Easter morning. So, let us think about Benjamin Franklin's words mentioned above and add to them the words of Robert Frost: *Happiness makes up in height for what it lacks in length.*

Hope of the World, Taylor Davis. SAB and piano, Augsburg Fortress, 978-1-4514-0100-4, \$1.75 (M).

Using a Georgia Harkness (1891–1974) text, women in unison state the opening phrases, “Hope of the world, thou Christ of great compassion.” There are passages of imitative counterpoint, but in general the syllabic choral music is chordal. The keyboard part, on two staves, is simple and not soloistic. The tempo is to be used with great rubato.

All Will Be Well, Penny Rodriguez. SATB and keyboard, Beckenhurst Press, BP 1797, \$1.60 (M-).

The keyboard part often has sixteenth-note flourishes and is busy throughout. The choral parts are on two staves with the opening section in unison. The text reminds us that “Through the love of God our Savior all will be well”; this is a strong message for Lent. There is an extended unaccompanied section; the music is soft throughout.

My Shepherd Will Supply My Need, Matthew Culloton. SATB, flute, and harp or piano, MorningStar Music Publishers, MSM-50-3072, \$1.85 (M).

Based on Psalm 23, this work begins with the choir humming as an opening for the familiar hymn melody. That melody recurs throughout the setting with various parts of the Psalm text. The keyboard part is simple; the flute is treated as an obbligato line above the choir. The music for the harp and flute is published separately (MSM-50-3072A). One section is for unaccompanied men. Quietly sensitive music that will have immediate appeal.

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Let Us Light a Candle, Richard Shephard. SATB and piano, RSCM of GIA Publications, G-7415, \$1.90 (M).

This is a comfortable, straightforward anthem built on the text, "In a world where people walk in darkness, let us light a candle." There are passages where sections sing alone, but in general the choral music is in a block-chord format, with similar rhythms for all parts. The keyboard part is supportive and relatively easy.

The Lord Is My Shepherd, Michael Sitton. Two-part treble and organ, Paraclete Press, PPMO 1148, \$2.50 (E).

Psalm 23 is set with the treble voices in imitative counterpoint; the lines gently flow above the organ music that is on three staves. The harmony is sweet. Although the basic tempo moves somewhat quickly, the mood of the music is gentle and calm. This attractive setting has limited vocal ranges and a soothing quality.

What Wondrous Love Is This, arr. Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1706, \$1.50 (M-).

Larson's arrangement slightly modifies the popular tune so that it has a freshness while retaining most of the melody. The easy keyboard music is a mixture of right-hand chords and passages with busy sixteenth-note right-hand runs. The pensive opening continues to grow and the setting ends with loud, dramatic chords. Expressive music.

Comfort Ye My People, Taylor Davis. SATB, soprano solo, and piano, Choristers Guild, CGA 1201, \$1.85 (M-).

Using a text by Johannes Clearius (1611-1664), this work might seem a stretch for Lent because of its very jazzy style. The music moves in 12/8 with a walking tempo and chords filled with bluesy notes/chords. The soprano solo sings alone and above the choir. The choral parts are on two staves and usually serve as a background for the soloist.

Precious Lord, arr. Nathan Carter. SATB unaccompanied with soprano or tenor solo, African American Church Music Series of GIA Publications, G-7155, \$1.90 (M+).

This gospel favorite has three verses, with the soloist singing on only the third verse. The solo music uses a full vocal range and sings above the choir. There are divisi parts, choral background humming, and mild dissonance in this emotional and very effective arrangement. Clearly, this Thomas A. Dorsey composition is quite popular, and choirs will ask to perform it each year.

This One Thing I Ask of the Lord, Charles McCartha. SATB and piano, Hope Publishing Co., C 5697, \$1.95 (M-).

The text, based on Psalm 27, is set to the English folk song *Scarborough Fair*. Opening with static rolled chords in the piano, the tune is gently presented by the women in a free style. Most of the choral music is simple, syllabic, and somewhat wistful. Chord symbols are provided for an optional acoustic guitar. The quiet ending returns the rolled chords. Lovely arrangement.

Jesus, I Adore Thee (Adoro Te Devote), Stephen Caracciolo. SATB unaccompanied, Roger Dean Publishing Co., HRD 326, \$1.50 (M).

The Benedictine plainsong has a free rhythmic style. The choral parts are on two staves, with English and Latin texts provided for performance. There are large sections where part of the choir is singing on a neutral syllable, and brief divisi in the alto and bass sections. Very sensitive setting.

New Recordings

Choral Music from Canterbury Cathedral. Priory Records (PRAB111), £4; 3 Eden Court, Leighton Buzzard, Bedfordshire, LU7 4FY, England, <www.priory.org.uk>.

It is a real treat to see the digitally remastered Harry Mudd/Abbey Records catalogue available from Priory Records in England—a label synonymous with the highest quality organ and sacred choral music. Number twelve in the Abbey Collection series is this recording by the choir of men and boys at Canterbury Cathedral, under the direction of long-time Master of the Choristers Allan Wicks, and the then-assistant organist David Flood (currently Master of the Choristers at Canterbury himself.)

Wicks (like his counterpart at Peterborough Cathedral, Stanley Vann) was interested in early music at a time when Stainer and Stanford were more frequently found on English Cathedral music lists, and so it is appropriate that this recording begins with a clear, accurate performance of William Byrd's *Laudibus in Sanctis*. Thomas Weelkes's delightful verse anthem *Give ear, O Lord* is nicely sung and is given sensitive and tasteful continuo accompaniment (with Anthony Piccolo as the solo tenor, himself the composer of one of the best settings of *Jesus Christ the Apple Tree*, also recorded by Abbey Records with Dundee Ca-

thedral's choir). Orlando Gibbons' *Hosanna! to the Son of David* is a delightful motet, and given a solid performance here, as is Henry Purcell's *Let mine eyes run down with tears*—a wonderful, sad setting of Jeremiah's lament, sensitively realized here by the choir and soloists and, again, with fine continuo accompaniment by Flood.

However, this disc is not limited to Renaissance and Baroque music, and includes two 19th-century works: C. V. Stanford's setting of Psalm 23 will need no introduction to most church musicians and, although a little drawn out, is a staple of the English Cathedral repertoire, and is well performed on this recording. H. Walford Davies' *Magdalen at Michael's Gate* is less well-known, but deserves a higher profile; it is a beautifully melancholic setting of Henry Kingsley's text and is sung with great expression and feeling by the choir, and is superbly accompanied (on what can only be described as a second-rate cathedral organ).

The four contemporary anthems are a slightly mixed bag. Malcolm Williamson's *Wrestling Jacob* is an interesting work, rarely performed, with a haunting treble solo and a rather unattractive organ cluster accompaniment. Christopher Brown's *Laudate Dominum* is typically chromatic, not dissimilar to the music of Kenneth Leighton; forceful, dissonant, and powerful, it has occasional Victorian throwbacks and a virtuosic, slightly demonic organ accompaniment! The two anthems of Alan Ridout are a real joy—his setting of Dylan Thomas's text *I turn the corner of prayer* is a mysterious but lovely work making use of unison choir, descending scales, and dissonance in an highly-effective way; his arrangement of the classic melody that closes the recording (*Doxology*) gives a lovely, serene ending to the recording.

This is a really nice CD—although the sound quality is not always entirely clear—and combines classics from the English choral tradition with less-known but, on the whole, worthwhile pieces (which would benefit any choir with the resources to perform them). Although the total playing time of fifty minutes is slightly disappointing, but not unexpected given the limitations of the original recording medium (LP), it is still a worthwhile purchase, and would be of interest to anyone who enjoys the glories of the English Cathedral choral tradition, captured here during its heyday and at a time when Xbox and sporting activities did not threaten to undermine the ability of choral foundations to recruit boy choristers.

—James Reed
Bergen, Norway

New Organ Music

Rejoice, Give Thanks and Sing: Hymn Preludes for Organ, by Robert J. Powell. Augsburg Fortress, ED014616, \$17.50; <www.augsburgfortress.org>.

Behold the Host Arrayed in White; By All Your Saints; Come, You Faithful, Raise the Strain/Cradling Children in His Arm; Come, Gracious Spirit, Heavenly Dove; Glorious Things of You Are Spoken; I Come with Joy; Let All Together Praise Our God; Jesus, Keep Me Near the Cross; Light One Candle to Watch for Messiah; Oh, Sing to the Lord; Once We Sang and Danced; O Splendor of God's Glory Bright; Rejoice, for Christ Is King!; Take My Life, That I May Be; This Is My Song/When Memory Fades. Hymn tunes: BLAENWERN; CANTAD AL SEÑOR; DEN STORE HVIDE FLOK; DOVE OF PEACE; FINLANDIA; GAUDEAMUS PARITER; HERR JESU CHRIST, MEINS LEBENS LICHT; KAS DZIEDAJA; KING'S LYNN; LAUS REGIS; LOBT GOTT, IHR CHRISTEN ALLE GLEICH; NEAR THE CROSS; PATMOS; SPLENDOR PATERNAE; TIF IN VELDELE.

This collection holds no surprises to those familiar with Robert Powell's previous publications. The fifteen moderate-easy pieces in this set provide organists with settings of well-known as well as less often-heard hymns. Most arrangements are two to three pages long and require little preparation time—a plus for part-time organists. Though most pieces are rather simple, Powell carefully chooses a variety of moods in this set; *By All Your Saints* has, at times, a modal feel, while the straightforward setting of *Come, You Faithful, Raise the Strain* could almost serve as a hymn introduction. *Once We Sang and Danced* is a fun, dancelike arrangement in which the composer makes clever use of hymn motifs. This set will be useful to organists who prefer the lighter repertoire. Furthermore, \$17.50 for fifteen pieces is a great bargain!

David Chervien, We Sing of God—Hymn Settings for Organ. Augsburg Fortress, ED014545, \$16.00; <www.augsburgfortress.org>.

Tunes include BRED DINA VIDA VINGAR; JENKINS; KOMT NU MET ZANG; MARION; TEMPLE OF PEACE; VRUECHTEN; YIGDAL. Level of difficulty is medium.

The key word to this collection is variety. From the rhythmic, dance-like YIGDAL to the Renaissance KOMT NU MET ZANG, from the sweet BRED DINA VIDA VINGAR to the modern cluster-filled and extended setting of JENKINS, this compilation showcases Chervien at his best. The beginning of TEMPLE OF PEACE is reminiscent of Bach's *Air on the G String*, but Chervien's use of motifs and harmonies is refreshing enough to make it his own. These hymn preludes are practical and accessible pieces that will be enjoyed by performers as well as congregations.

—Robert August
Fort Worth, Texas

Three Gospel Preludes for Organ, by Gerald Near. MorningStar Music Publishers MSM-10-632, \$8.00.

From the pen of one of our best-known composers of church music, Gerald Near, come three short settings of popular gospel tunes: *Amazing Grace*, *Blessed Assurance*, and *In the Garden*. Each setting is relatively easy and presents the tune once with occasional interludes. The harmonies are gentle and refreshing. I have found these to be a perfect length for offertories. It has also occurred to me that for a memorial ser-

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vice when someone says “Mom really loved *In the Garden*, could you play it?” that here is a perfect setting that fills the bill and offers more than just playing the tune through. In fact, every piece here would also be appropriate, and together they would make a great prelude.

—Jay Zoller
Newcastle, Maine

***O Love That Wilt Not Let Me Go*, arranged for viola and piano by Hal H. Hopson. MorningStar Music Publishers MSM-20-917, \$10.00, <www.morningstarmusic.com>.**

***When I Survey the Wondrous Cross*, arranged for viola or cello and piano by Hal H. Hopson. MorningStar Music Publishers MSM-20-916, \$11.00, <www.morningstarmusic.com>.**

Well-known to many church musicians, Hal Hopson has published a large number of works, including arrangements and original music for choirs of all ages, compositions for handbells, and significant contributions in the area of responsorial psalmody. In addition, he is known and respected as a workshop leader and clinician.

Two recent publications by Hopson are hymn-tune arrangements for string instruments and piano. Well-crafted arrangements of hymn tunes are all always beneficial in one's library of music for instruments and keyboard, particularly if there are accomplished instrumentalists within the congregation. Both publications are well within the capabilities of a competent youth or adult string player and offer the reward of playing something beyond simply a melody line.

O Love That Wilt Not Let Me Go, arranged for viola and piano, utilizes the tune ST. MARGARET that is normally associated with this text. Though this text and tune are still found in hymnals, it has been the reviewer's experience that it is not as widely used today. Hopson's arrangement offers the opportunity to highlight this beautiful tune so that perhaps it will remain in the hymn repertoire. Following a short piano introduction, the hymn tune is stated in the instrumental part. After its initial statement, the tune is lengthened in the three additional settings, which utilize interplay between the viola and piano of the melody and countermelody-type material. Beginning in G major, the arrangement modulates to E-flat for the third setting and returns to G for the final statement. With the dynamic indications and other markings in the score, the arrangement offers both the pianist and violist the opportunity for expressive playing. The arrangement concludes with the violist performing a subdued cadenza above sustained piano chords.

Very similar in style to *O Love That Wilt Not Let Me Go* is Hopson's arrangement for cello or viola of *When I Survey the Wondrous Cross*, based on the tune HAMBURG, the common tune for this text in many American hymnals. The arrangement consists of a series of four evolving variations, beginning with a fairly straightforward statement of the tune incorporating two-measure interludes between each phrase. The work begins in A-flat and modulates to E-flat for the third setting. In the second and third statements of the tune, Hopson incorporates ornamentation as well as interplay of the tune with countermelodies between the piano and instrumental part. The fourth setting of the tune becomes more intense, with a shift of tonality from E-flat to F minor, an increase in tempo, and dramatic cadenza-like material in the string part interjected between each phrase of the tune. The piece ends quietly, with a recall of the opening piano introduction. A corrected version of the cello score is available free online at the MorningStar Publishers website. The cello part originally printed with the full score has some incorrect clef signs.

Both of the arrangements are quality contributions to hymn-based repertoire for instruments and keyboard and will be useful for worship services and other programs as well.

—Charlie Steele
Brevard, North Carolina

Book Reviews

James Lewis, *Organs in the Land of Sunshine: Fifty-Two Years of Organs in Los Angeles, 1880–1932*. OHS Monographs in American History No. 4. Richmond, Virginia: OHS Press, 2010; xi + 124 pp., paperback, ISBN 0-913499-32-0, \$29.95; <www.organsociety.org>

James Lewis's attractive monograph traces the organ history of Los Angeles from the building of the first organ in the city at St. Vibiana's Roman Catholic Cathedral in 1880 until the culmination of the English Ensemble Style with the building of the magnificent Skinner Op. 856 at First Congregational Church in 1932. An earlier version of the material appeared as the article “Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906–1930,” published in the November 2009 issue of THE DIAPASON.

Little is known of the first organ of 1880 in St. Vibiana's Cathedral, except that it was built by Joseph Mayer of San Francisco. Other instruments soon followed from San Francisco organbuilders like Bergstrom, Boston builders like Hook, and several instruments built by Kilgen in St. Louis. Kilgen was responsible for the first 3-manual organ in Los Angeles at First Baptist Church in 1887. The stoplist on page 13 fails to include the Great 8-foot Open Diapason. This instrument was thought sufficiently important to import Clarence Eddy from Chicago to give the dedicatory recital. The first electric-action organ in Los Angeles arrived in 1895, a 3-manual from Farrand & Votey of Detroit, replacing the 2-manual Bergstrom organ at First Congregational Church that had been built a mere ten years earlier.

Late 1893 was a watershed moment for Los Angeles organs when Murray M. Harris, who had been working for Hutchings in Boston, moved to Los Angeles to act as Hutchings' local agent and also to open his own organbuilding workshop. Harris's first substantial instrument was a 3-manual tubular-pneumatic organ at First Methodist Church in 1899. This was claimed to be the largest organ south of San Francisco, and again Clarence Eddy was brought in to dedicate it. As the result of various financial vicissitudes, Harris's firm became the Los Angeles Art Organ Company in 1904, then the Art Organ Company of New York, and then the Electrolion Company, which closed its doors in 1905.

After this, Murray M. Harris returned to Los Angeles and re-founded his company under the original name. He sold

out to the Johnston Organ Company in 1913. This in turn became part of the Robert Morton Organ Company, which came to specialize in theatre organs and closed its doors in 1929, when the stock market crash unfortunately coincided with the invention of “talkies.”

Another landmark in Los Angeles organbuilding came in the year 1906 when Austin built the city's first 4-manual instrument at Temple Baptist Auditorium. This building was interesting in being a multi-use auditorium that was a concert venue and home to the Los Angeles Philharmonic Orchestra as well as Temple Baptist Church. The success of this arrangement led to a similar multi-purpose building, Trinity Auditorium, a concert venue and movie theater as well as the home of Trinity Southern Methodist Church, and with a hotel and ballroom attached. The Johnston Organ Company of Los Angeles built the large 4-manual organ. The description on page 48 states that the lowest pipe of the 32-foot Open Wood was 32' long, 22' wide and 24' high, though I think 32" x 22" x 24" would have been more likely dimensions. By all accounts this was a remarkable instrument, and it is a pity that firms like Murray Harris and Johnston—who were probably the equals of Skinner—have until recently been so little known outside of California. Arthur Blakeley was brought in as staff organist of Trinity Auditorium, where he accompanied silent movies as well as giving weekly recitals and playing for the church services.

Johnston's successor, the Robert Morton Organ Company, built a large 4-manual instrument for the Bovard Auditorium, University of Southern California, which included such Skinneresque delights as Erzähler, Flugel Horn, and French and English Horns, as well as much better-developed upperwork than a typical Skinner organ of the day. This was the Morton firm's last non-theatre organ, and magnificent it was indeed. Edwin H. Lemare gave the dedication recital. By contrast, the first Skinner organ in Los Angeles, Op. 446 of 1923, was a dull and pedestrian small 4-manual instrument that did not even have a 2-foot stop on the Great. During the same period, the 4-manual Estey at the Poly-Technical High School, Op. 2225 of 1924, featured a number of labial reeds, including a wooden labial Tuba.

An interesting outdoor installation was the 4-manual 1925 Wurlitzer in Roosevelt Memorial Park. Although only 17 ranks, it was claimed to be “The World's Mightiest Pipe Organ.” In terms of decibels it may well have been, since apart from the Vox Humana, on 10-inch wind, all the pipework was on pressures of 25, 35, and 50 inches.

Organbuilding activity in Los Angeles reached a peak in the years running up to the Great Depression. In 1927 Kimball came on the scene with a fine 4-manual at First Baptist Church, which unusually included a separate Tierce stop on the Great. Casavant built an excellent 4-manual organ, Op. 1209, at First Unitarian Church in the same year. They followed up with another large instrument, Op. 1275 of 1928, at the Roman Catholic Church of the Blessed Sacrament, the gift of some of Hollywood's leading film stars of the day. Richard Keys Biggs was the organist there. Immanuel Presbyterian Church, with 3,600 members, was the second largest Presbyterian Church in the country when Skinner installed his Op. 676 of 1929 there. The organ was a large 4-manual reflecting the “English Ensemble” style of the period following G. Donald Harrison's arrival at the firm. Rather curiously, the Echo Division consisted of a solitary 8-foot Cor de Nuit.

Jack Warner of Warner Bros. Studios donated a fine new synagogue, the Wilshire Temple, to the B'nai B'rith Reform Congregation. Kimball supplied the organ, a 4-manual, 61-rank instrument that is still happily intact and regularly used. Alexander Schreiner was the organist before he moved to the Mormon Tabernacle in 1939. Perhaps the zenith of Los Angeles pipe organs was reached with the installation of two large Skinner organs, Op. 818 of 1930 at Royce Hall, University of California, and Op. 856 of 1932 at First Congregational Church. The latter, of course, has subsequently grown from its original 4 manuals and 55 ranks into a behemoth of 5 manuals and 337 ranks, claimed to be the largest church organ in the world.

A final chapter of James Lewis's book entitled “Around Town” deals with a number of interesting residence and theatre organs. Of particular interest is Barker Bros. department store, which purchased a 4-manual Welte in 1927. The book concludes with a useful bibliography and index.

James Lewis's book is profusely illustrated with black-and-white photographs and includes many other instruments beside those mentioned above, together with historical details and specifications. It is altogether an extremely well-written and interesting book that is particularly helpful in presenting the contribution of Southern Californian organbuilding firms like Murray Harris, Johnston, and Robert Morton to the organ culture of the nation as a whole.

—John L. Speller
St. Louis, Missouri

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The J W Walker organ of Sacred Heart Wimbledon was installed in 1912. Unlike most instruments of that era, it has remained remarkably unchanged, retaining its tonal character and, importantly, its original pneumatic action. Very few organs with pneumatic action remain, the preference being to electrify what is often seen as out-dated technology, which is difficult to restore and adjust. Electrification was discussed, but both we as organ builders, and the clients as custodians, felt it was important that the original pneumatic action was restored.

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Fourteenth Annual Albert Schweitzer Organ Festival

David Spicer



Back row, left to right: Senior Minister Deryk Richenburg, judge Michael Barone, Christopher Ganza, Justin Maxey, Ian Tomesch, and festival coordinator Linda Henderson; seated, left to right: Jacob Reed, judge Gregory D'Agostino, judge Frederick Hohman, Mary Pan, and Minister of Music and co-founder of the Albert Schweitzer Organ Festival David Spicer

The fourteenth Albert Schweitzer Organ Festival took place September 9–11 at the First Church of Christ in Wethersfield, Connecticut. The schedule included a competition, concert, worship services, and masterclass. Charles Callahan served as the screening judge for a portion of the applications. Judges for the festival were Michael Barone, Gregory D'Agostino, and Frederick Hohman.

On Friday evening, September 9, the traditional opening concert was held. The service/choral portions were played by the writer:

Andante Espressivo (Sonata in G Major, op. 28), Elgar
Psalm 150, Franck
 Hymn: *Christ Is Made the Sure Foundation* (CHRIST CHURCH, Dirksen)
Kyrie (Messe Solennelle, op. 16), Vierne
He Comes to Us (with text by Albert Schweitzer), Jane Marshall
Go Ye into All the World, Wetzler
 Hymn: *Let Heaven Rejoice* (ROCK HARBOR), text by Hal M. Helms, tune by Alan MacMillan.

Each of the judges played selections at the Friday evening opening concert: Frederick Hohman, *Finlandia*, Sibelius;



Gregory D'Agostino, Michael Barone, and Frederick Hohman

Michael Barone, *Souvenir*, John Cage, *Adagio (Symphony No. 2 in D)*, Widor; Gregory D'Agostino, *Fantasy and Fugue on B-A-C-H*, Liszt. Saturday morning, from 10 am to noon, the high school division finalists played the required repertoire. At 2 pm the young professional division finalists were heard.

High school finalists

Mary Pan: Bach, *Trio Sonata No. 4 in E Minor*, BWV 528; Widor, *Andante Sostenuto (Symphonie Gothique)*; Vierne, *Toccata (Pièces de Fantaisie)*; hymn, ST. THOMAS (WILLIAMS); hymn, HAMBURG.

Jacob Reed: Bach, *Trio Sonata No. 1 in E-flat*, BWV 525; Widor, *Andante Sostenuto (Symphonie Gothique)*; Messiaen, *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*; hymn, ST. THOMAS (WILLIAMS); hymn, EIN' FESTE BURG.

Young professional finalists

Justin Maxey: Bach, *Fantasia and Fugue in G Minor*, BWV 542; Franck, *Choral No. 2 in B Minor*; Eben, *Moto osstinato (Sunday Music)*; hymn, ST. THOMAS (WILLIAMS); hymn, DIADEMATA.

Ian Tomesch: Bach, *Fantasia and Fugue in G Minor*, BWV 542; Franck, *Choral No. 1 in E Major*; Karg-Elert, *Jesu, Meine Freude (Drei Symphonische Choräle, op 87/2, I. Inferno)*; hymn, ST. THOMAS (WILLIAMS); hymn, SLANE.

Christopher Ganza: Bach, *Prelude and Fugue in D Major*, BWV 532; Franck, *Choral No. 1 in E Major*; Duruflé, *Choral Varié sur le theme du "Veni Creator"*; hymn, ST. THOMAS (WILLIAMS); hymn, EVENTIDE.

Immediately afterwards, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at the Parish Hall of the Trinity Episcopal Church in Wethersfield. On Sunday, September 11, all finalists played portions of the 8, 9:15, and 11 am worship services, and Frederick Hohman played his version of the *Air* (from *Suite No. 3*) by Bach at the 8 am service. At 1:30 pm, a masterclass with the three judges was held.

The judges' decisions

High school division: first place, Mary Pan from Burlington, Connecticut, student of Patricia Snyder; second place, Jacob Reed from Chapel Hill, North Carolina, student of Wylie S. Quinn III.

Young professional division: first place, Christopher Ganza from Norman, Oklahoma, student of John Schwandt; second place, Ian Tomesch from New Haven, Connecticut, student of Thomas Murray; third place, Justin Maxey from Rochester, New York, student of William Porter.

Leigh and Betty Standish provided 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. John Gorton and Richard Pilch provided \$750 for the David Spicer Hymn Playing Award, which was given to young professional division finalist Justin Maxey. 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.

Bon Smith of Austin Organ Service Company of Avon, Connecticut, was on hand throughout the Saturday competition to offer assistance, should the organ need it, and provided a gracious gift of tuning and maintenance for the festival. Austin Organ Service Company is the regular curator of this instrument, serviced by Alex Belair and Michael Tanguay.

Thanks go 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, the Reverend Scott Lee, rector; and First Church of Christ, Glas-tonbury, Angela Salcedo, director of music ministries.

The 2012 Albert Schweitzer Organ Festival will have the following judges for the competition: Faythe Freese, Cherry Rhodes, and Gordon Turk. Plans are underway to feature these organists in the opening concert of the festival on Friday evening, September 7, at 7:30 pm. 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>.

The 2011 first-place winners, Mary Pan and Christopher Ganza, will perform in recital on Sunday, June 10, 2012, 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.

We wish to express our deep gratitude to Frederick Hohman, who has been a judge for these past fourteen years. Fred is resigning from this position. We owe him much for his great insight, guidance, and yes, humor! We shall truly miss him. It speaks volumes about him, and about the festival, that he was willing to invest so much of his time, energy and talents to help encourage so many young organists.

Photos by David Gilbert

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Ascension Organ Academy

June 20–25, 2011

Will Thomas



Front row: Lyudmila Sryochkina, Jon Gillock, Will Thomas; middle row: Benjamin Kolodziej, Eva Sze, Brian Glikes, Karen Schneider-Kirner, Scott Raab; back row: Peter Lynn, Dennis Keene, Arthur Lawrence

June 20–25, 2011 was a week full of high energy and excitement. Selected professional organists from around the U.S. gathered for the first annual Ascension Organ Academy at Manhattan's Episcopal Church of the Ascension, Fifth Avenue at Tenth Street, in the heart of Greenwich Village. The academy was centered around the church's new Manton Memorial Organ, built by Pascal Quoirin of St. Didier, France, which is the first French-built organ to be installed in New York City. Containing approximately 6,183 pipes, 95 stops, 111 ranks, and two consoles, the instrument distinguishes itself as the largest French organ built anywhere in almost 50 years. On this eclectic instrument with widely contrasting color palettes, one can play a wide variety of organ works, using the softest, gentlest flutes to the strongest, most powerful reeds. (See *THE DIAPASON*, November 2011, cover feature.)

The academy's theme was French repertoire, ranging from the early Baroque through Messiaen, although other works could be requested. Led by Jon Gillock and Dennis Keene, participants in the academy had the opportunity to receive outstanding coaching on two works they had prepared—one for Gillock's class, and the other for Keene's. The Baroque pieces were taught at the 3-manual tracker-action console, the Romantic and modern compositions on the 4-manual, electric-action, movable console.

Each afternoon and evening was filled with high inspiration as Dr. Gillock led a class from 2:30 to 5:30 and Dr. Keene led another session from 7:00 to 10:00. While trying to teach seven different students playing fourteen different pieces in a daily six-hour time frame for five days may seem like a daunting task for any instructor, both Dr. Keene and Dr. Gillock utilized every moment to the fullest, providing immeasurable amounts of knowledge and creative perspective.

Though sessions at the console were certainly down to business, the dinner

break between classes, usually spent together, allowed students and faculty the opportunity to relax and converse. Dr. Gillock autographed copies of his new book, *Performing Messiaen's Organ Music: 66 Masterclasses*. With the final session ending at 10:00 p.m. every evening, most participants went on very little sleep, as they rose early for morning practice times. Nonetheless, all players greeted each new day with fire and drive, growing significantly in the development of the advanced repertoire they performed. Ascension and the faculty enthusiastically plan to continue offering this opportunity in a second organ academy in June 2012. Whatever the topic, participants will undoubtedly walk away with a fresh and inspiring mindset that will strengthen their playing.

Participants playing for the academy included Brian Glikes—Messiaen's *Dieu parmi nous* and Mendelssohn's *Sonata III*; Benjamin Kolodziej—Franck's *Choral in E Major* and *Prelude, Fugue, and Variation*; Arthur Lawrence—Franck's *Choral in A Minor* and movements from Couperin's *Mass for the Convents*; Karen Schneider-Kirner playing Marchand's *Grand Dialogue in C* and Franck's *Final*; Lyudmila Sryochkina—Durufle's *Prelude from the Suite, op. 5*, and Franck's *Pièce Héroïque*; Eva Sze—Durufle's *Prelude and Fugue on the Name of Alain*, and Messiaen's *Joie et Clarté des Corps Glorieux* and *Le Mystère de la Sainte Trinité*; and Will Thomas playing movements from Couperin's *Mass for the Convents* and Alain's *Litanies*. ■

Will Thomas currently serves as the full-time director of music and organist for Our Lady of Fatima Catholic Church, a 2,500-member parish in Alcoa, Tennessee, of the Knoxville Diocese. Thomas holds the Bachelor of Music degree in sacred music from Carson-Newman College and the Master of Music degree in organ performance from the University of Tennessee Knoxville. His organ teachers have included Michael Velting, Marilyn Keiser, J. Ryan Garber, and John Brock.

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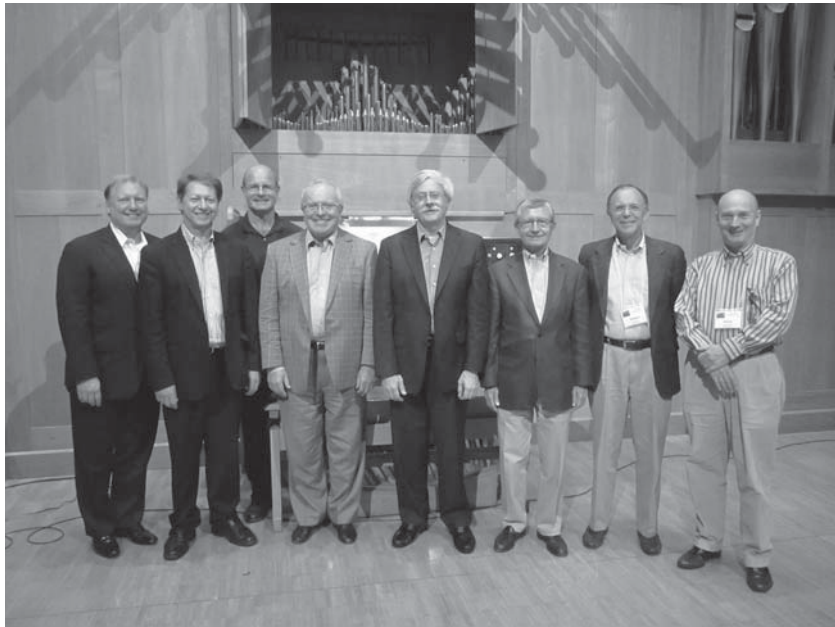
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Jehan Alain—The American Festival Wichita State University

Thomas F. Froehlich



Charles Sundquist, Wim Viljoen, Thomas Froehlich, James Higdon, Robert Bates, Ronald Wyatt, James Frazier, Jesse Eschbach

The Rie Bloomfield Organ Series 2011–2012 presented *Jehan Alain, 1911–1940: The American Festival* at Wichita State University, September 28–30, 2011. The following is a personal reflection.

In January 2009, the church where I have been the organist for 34 years had a 20th birthday party for the organ in our chapel. It was built by Dan Jaeckel and inspired by the choir organs of Cavaillé-Coll, and we discovered quite accidentally that the stoplist is nearly identical to that of the choir organ at the Alain family church in St. Germain-en-Laye. That being the case, we decided to make the 20th-anniversary concert an “Alain Family Evening,” with music composed by, and in honor of, the Alain family. Organists participating were Lynne Davis, George Baker, Jesse Eschbach, and I, all former students of Marie-Claire Alain.

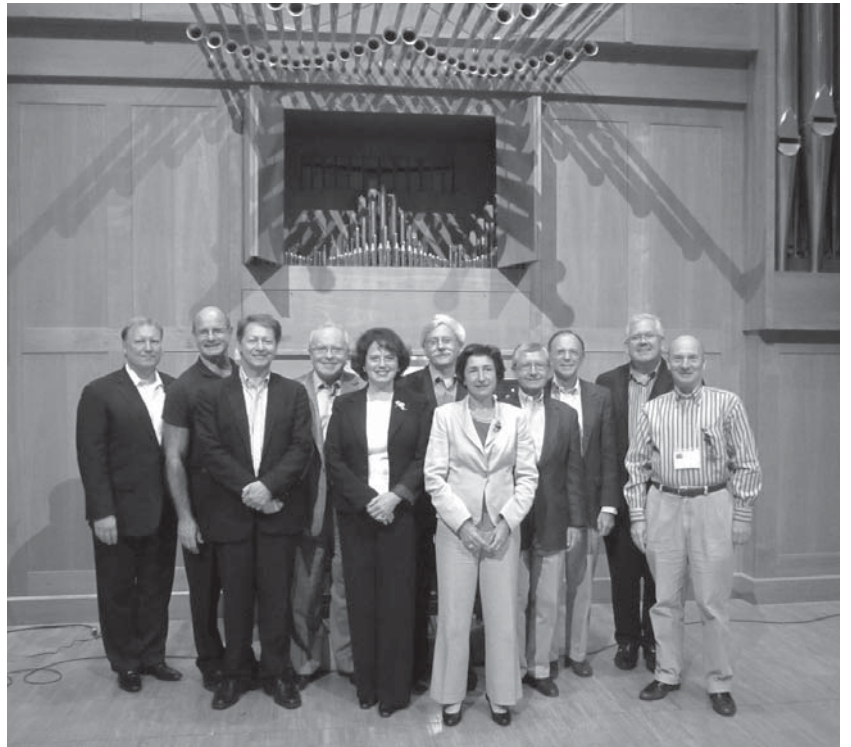
The next morning, basking in the afterglow of what had turned into a magical evening, Lynne Davis commented, “You know, 2011 is the centennial of Jehan Alain’s birth—somebody ought to do something.” I replied, “Why don’t you?” Instantly *Jehan Alain—The Amer-*

ican Festival was born. After an hour of brainstorming, the entire symposium was planned!

Flash forward to 2011, and the festival took place nearly exactly as we had envisioned. Our host was the Rie Bloomfield Organ Series in its 2011–2012 season on the campus of Wichita State University, home to a magnificent four-manual Marcussen organ. The room, Wiedemann Hall, around which the organ was built, was an inspiring venue for the concerts and recitals. Both were built exactly 25 years ago in 1986—another anniversary to celebrate. Across the street, the lectures and dialogue among festival participants took place in the Grace Memorial Chapel. The small room provided an intimate setting for these events without the need for any amplification.

Wednesday, 28 September 2011

The first event of the celebration was the brilliant opening recital—and a festival highlight—on the 1986 Marcussen by **Lynne Davis**, Associate Professor of Organ at WSU, who holds the Ann & Dennis Ross Endowed Faculty of Distinction in Organ Chair. The substantial



Charles Sundquist, Thomas Froehlich, Wim Viljoen, James Higdon, Lynne Davis, Robert Bates, Aurélie Decourt, Ronald Wyatt, James Frazier, James David Christie, Jesse Eschbach



Lynne Davis and Aurélie Decourt



Aurélie Decourt, Lynne Davis, Norma Stevlingson, John Grew

Scattered leaves ... from our Letter File

“I have played this 6-rank instrument every day for nearly two years. The Schoenstein accompanies the service extremely well, and, amazingly, we have not grown tired of its 6 ranks. It is capable of a build-up which is seamless and truly exciting. It performs a good percentage of the solo literature in a truly musical way. The individual stops are remarkably beautiful. Chief among these is the 8' Open Diapason. I cannot compliment you enough about this elegant stop. It fills the room with warm, vibrant, clear, singing tone. The Trumpet, too, is remarkable for its versatility. With the box open, it makes a regal and commanding solo; with the box shut, it gives the necessary Full Swell effect of repressed power.”

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program, entitled “Jehan Alain and the Evolution of the French Tradition,” was physically and musically demanding, but one that Ms. Davis handled with great

ease. It opened with the *Vierne Toccata*, followed by Franck’s *Pastorale*. The first half ended with Jehan Alain’s *Trois Danses*. After intermission was the Alain



Women's ensemble, James David Christie at the console, John Paul Johnson



Aurélie Decourt

Suite pour Orgue and, in closing, the Dupré *Variations on a Noël*.

Thursday, 29 September 2011

Keynote speaker for the conference was **Aurélie Decourt**, niece of Jehan Alain and daughter of Marie-Claire Alain, and a noted musicologist in her own right. Her opening presentation, "Jehan Alain: Musician and Poet," part I, dealt with biographical details as well as personal reflections on the Alain family and of their home life in St. Germain-en-Laye. After a break, part two of her talk centered on Jehan Alain's multi-faceted personality and how this influenced his creative output in music, drawings, and writings.

After lunch, **Lynne Davis** gave a presentation on the Alain family's organ, now housed in Romainmôtier, Switzerland. She started by showing the DVD on the organ produced by Guy Bovet and the Alain Association, and then opened the floor to a general discussion, questions and answers, and general comments.

The next event was a musical one, the first of two recitals featuring the complete works of Jehan Alain, played by former students of Marie-Claire Alain on the Marcussen organ. Organists participating were **James Frazier**, **Jesse Eschbach**, **Ronald Wyatt**, and **Thomas Froehlich**. Following the recital was a gala cocktail reception at the WSU "Ulrich Museum," which houses the famous mural by Joan Miró. The campus of WSU is home to one of the most important outdoor sculpture collections in the world.

The gala recital that evening, "Autour de Jehan Alain," featured students and faculty from the WSU School of Music, and included vocal, choral, and instrumental music of Jehan Alain. Of greatest interest to the organists were the original version of the *Intermezzo* for two pianos and bassoon (followed by Jehan Alain's own arrangement for organ) and an arrangement of *Litanies* by Olivier



Jen Wieman, Becky Keraly, James David Christie

Alain for two pianos (followed by a performance of the original organ version). Organists for the concert were **Lynne Davis**, **James David Christie**, **Jesse Eschbach**, and **Thomas Froehlich**.

Friday, 30 September 2011

The morning began with another lecture by **Aurélie Decourt**, "Jehan Alain: His Creative Musical Inspiration," which expanded on the two presentations made the previous day. Time was spent discussing sources, looking at manuscripts, etc. This led beautifully into a spirited dialogue between **Norma Stevlingson** and **Jesse Eschbach** entitled "New Editions, Critical Notes, and Anecdotes," and also opened up the floor to seminar participants.

After lunch was another former-student recital, this time featuring **James Higdon**, **Robert Bates**, **Wim Viljoen**, and **Charles Sundquist**. The afternoon ended with a panel discussion centered on understanding Jehan Alain through the teaching of Marie-Claire Alain. Panel members were several of her close friends and former students. **Lynne Davis** was the moderator for the panel, which included **Thomas Froehlich**, **James Higdon**, **Norma Stevlingson**, **John Grew**, and **James David Christie**. **Aurélie Decourt** also participated.

The evening concert took place at Century II, the Wichita convention center, which houses the famous Wurlitzer organ built for the Paramount Theatre in New York. Resident organist **James Riggs** presented a program of music celebrating the 100th anniversary of the birth of Tin Pan Alley and the Big Band Era.

Sincere thanks go to James David Christie for his invaluable help and insight in organizing the Thursday night concert as well as to Rodney Miller, Dean of the College of Fine Arts at WSU, for his invaluable support. Hearty congratulations and thanks are due to Lynne Davis, who had both the vision and stamina to organize a symposium that was incredible in every detail. The lectures were both fascinating and informative, and the music was memorable, inspirational, and at times even spiritual. Not only were we nourished musically, but there was also



Patrick Harms, Sylvia Coats, Scott Oakes



String ensemble, Thomas Froehlich at the console, Mark Laycock

plenty of good food and time for socializing! Certainly all who were present left having had an intimate encounter with Jehan Alain, with his music, and with the legacy of the entire Alain family. ■

Thomas F. Froehlich graduated cum laude with a Bachelor of Music degree from Lawrence University in Appleton, Wisconsin, where he was a student of Miriam Clapp Dun-

can. He earned a master's degree from Northwestern University, studying with Wolfgang Rübsam. Other teachers have included Anton Heiller and Jean Langlais (improvisation). During his second tenure in Paris he served as organist/choirmaster at St. Michael's Anglican Church, where he oversaw the installation of their Kern organ and subsequently administered a recital series. He has served as organist at the First Presbyterian Church of Dallas since 1977.

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The Last Vestiges of M. P. Möller?

Recent visits to Hagerstown spur 20-year-old recollections

Randall S. Dyer

Even as Bynum Petty's anticipated book on the life of Mathias Peter Möller and the early years of the company he founded nears completion, what may have been the last chapter of organbuilding at 403 N. Prospect Street in Hagerstown, Maryland, was playing out during a cold week in March 2011. On January 5 of that year, as our crew was working in northern Virginia, removing an organ for rebuilding, I made a quick trip to Hagerstown to take pipes for repair at Eastern Organ Pipes. Their business has always been located in a part of the old Möller plant. Having visited it in bygone days, the church's organist, who had played Möller organs for years, wanted to go along to visit what remained of the once-proud factory again.

Fire

Back on the job site loading our truck the next day, I received a late-afternoon phone call from long-time friend David Bottom of Lexington, Kentucky. He didn't even say hello. "Are you in Hagerstown, watching the fire?" His words sent cold chills down my spine because I knew immediately that he was referring to our mutual interest, the old Möller factory, the nooks and crannies of which we both had plied for years. Beyond the immediate concern for the safety of our friends there, my mind eventually turned to replacing the pipes I had left, which must surely have been consumed; after all, the last I saw them, they were in the room next to where the fire was reported to have started.

During the course of the next several days, it became apparent that the media, as is typical these days, had greatly overplayed the seriousness of the situation. An eventual phone call to Hagerstown revealed that my pipes were fine. Most of the damage had been confined to the spray booth area and the floor immediately above it, all located in a cheaply constructed wooden addition to the back of the main building. Though hampered by an inoperative sprinkler system, apparently disabled without warning at some past date, the fire department had done a heroic job. Only smoke permeated the workspace, and most of the water damage was confined to a few inches of depth in the sub-basement casting and cut-out areas.

Möller closing

For those who may not remember, the M. P. Möller Company abruptly ceased operation on a Wednesday in April 1992. With the business no longer in family hands, the new owners had become weary of the constant injections of cash required to keep it afloat. Employees were called into the erecting room at the afternoon break, and told there was no money in the bank to meet the following day's payroll; they were free to go home.

There had long been tension with the union. A bitter twelve-week strike in 1984 ended with the resignation of the president, Kevin Möller, grandson of the founder. Peter Möller Daniels, another grandson, followed in the president's office. But sparring with the union continued, and on 25 July 1986, Daniels asked them to take a 75 cent per hour pay cut, and eliminate three paid holidays, this a reflection of Möller's 69% loss of market share over the previous year. The union refused; the company cut the workweek to 32.5 hours.

On 13 August 1986, the board abruptly placed Peter Daniels on administrative leave, and appointed the first non-family member, Ronald Ellis, as president. While Ellis made conciliatory offers to the union, and was rebuffed, Daniels made his displeasure with everything known in the local newspaper, stating that he didn't believe Ellis and Henry



Hanging on the corner of the former office building at 403 N. Prospect, the sign for Eastern Organ Pipes is the last reminder of organ work in the building. Just beyond the office is the Möller Company's famous erecting room.



View of the burned area from the south, looking back toward the spray booth. Rick Morrison is taking notes and talking on the phone at the far end of the room.



View from the loading dock area facing south toward the spray booth: in the center of the picture, the source of the January 2011 fire. Daylight at the top of the picture is from an open hole burned in the ceiling of the room.

Hanson, chairman of the board, were qualified to guide Möller and set quality standards.

Years of decline

But the union was only one of the problems at Möller. As the decade of the 1990s dawned, organ industry statistician Robert Ebert would continue to track a decline in overall organ industry sales; there was no question that a serious recession was at hand.

Internal documents would later reveal a company frantically struggling to maintain the place it perceived for itself in the industry while trying to figure out a way to make a profit, something that had been elusive for a long time. In the most recent six-year period, losses had ranged from a low of \$475,000 to as much as \$1.7 million. Healthcare was running nearly 10% of sales.

The new owners, a consortium of businessmen with backgrounds in managing other companies, launched into an effort to bring Möller around. Meetings were held with mid-level management and shop foremen. As late as December 1991, a "Strategic Action Plan" outlined 26 areas of potential improvement, and explored ways and timelines for dealing with them in the new year. The vision, entitled "Möller Number One," was for Möller to be "the undisputed Number One builder of pipe organs" in the world.

Obstacles to success

The list of obstacles to success included "trying to be all things" to a very broad customer base (which included tracker organs); "poor product documentation" within the factory (resulting in rework costs when details were changed after an organ was under construction); general "resistance to change" at all levels; and conflicts between "customization and standardization" (the big organs versus the little ones).

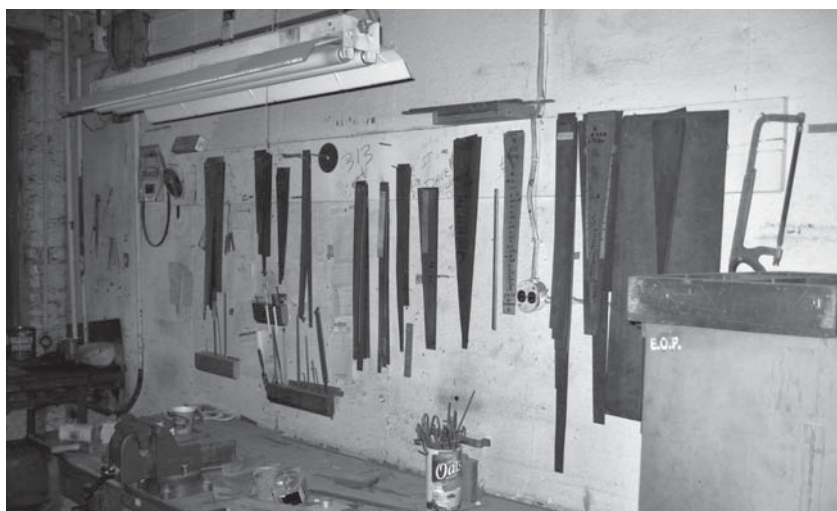
Committees were appointed to deal with things as mundane as open pipe seams, resulting from use of green (uncured) metal; difficulty attaching reed barrels to blocks because of dirty solder; and old worn-out machinery that needed to have cutting parts adjusted and sharpened. Apparently one very serious problem was inadequate fitting in the erecting room, which was resulting in difficulties at the installation site. A suggested solution was to appoint factory installation teams that would follow the organs through final assembly right on to site completion. Major remodeling to the Prospect Street plant, or even a completely new factory, was also suggested to improve manufacturing flow.

In the sales department, new advertising initiatives were studied. Executive summaries cheered major advancements in quality, but recognized the need to cover the extra cost involved while remaining competitive. At the same time, fiascos on several high-profile projects, including St. James Church in New York City, were readily admitted to have resulted in a loss of client base. And a two-manual, 25-rank tracker organ in Texas ran \$175,000 over budget!

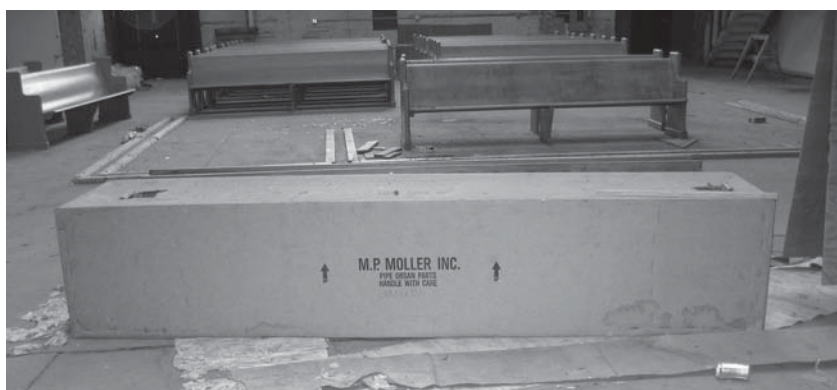
To help bring fallow territories back into the fold, a strategy was detailed for wooing a lengthy list of formerly friendly, well-known organists and consultants. Proposed methods included luncheon invitations, visits to "show organs," and trips to see the factory. Field representatives were encouraged to join as many AGO chapters in their territories as possible, in order to hear of new prospects. It didn't help that Wicks was offering a special 10% discount on outstanding proposals signed before the end of 1991, and Zimmer was known to be nearly 50% under the Möller pricing—both firms were regarded as serious competition, particularly in the small organ market.



Joe Frushour's work bench in the second floor metal pipe area. With only a dusting of smoke, this space was not otherwise damaged. A picture of the same area, remarkably similar in appearance, is found in Junchen, *Encyclopedia of the Theatre Organ*, Vol. 1, p. 396.



Patterns on the wall hang over the shallot-making area



An empty Möller pipe box on the floor of the erecting room. Church pews at the back of the photo are stored by another renter.

Attempts to revive the company

Following the April dismissal in the erecting room, several attempts were made to revive the company. A letter from Paul Coughlin, chairman of the board, to contracted clients dated 12 August 1992, thanked them for their patience, and talked of progress on an employee-sponsored buyout. But employees were apparently not pleased with the idea of mortgaging their personal property to secure the necessary bank loans. Ultimately, no solutions were found; as Bruton Parish Church threatened legal action for return of a contract down payment, it appeared there would be no more work at 403 N. Prospect Street.

Public auction

A four-day public auction, attended by an estimated 2,100 people from around the country, commenced in the world's largest pipe organ erecting room at 9 am on Wednesday, 13 January 1993. Like the documents in the office suite, personal items—tools, calendars, apparel—left by the employees were still in place the day of the sale as if to bear evidence of their owners' quick departure.

The event resembled a feeding frenzy in a shark tank. Those whose agenda was to make sure organbuilding equipment would not be used again in a competitive way bid against those equally deter-

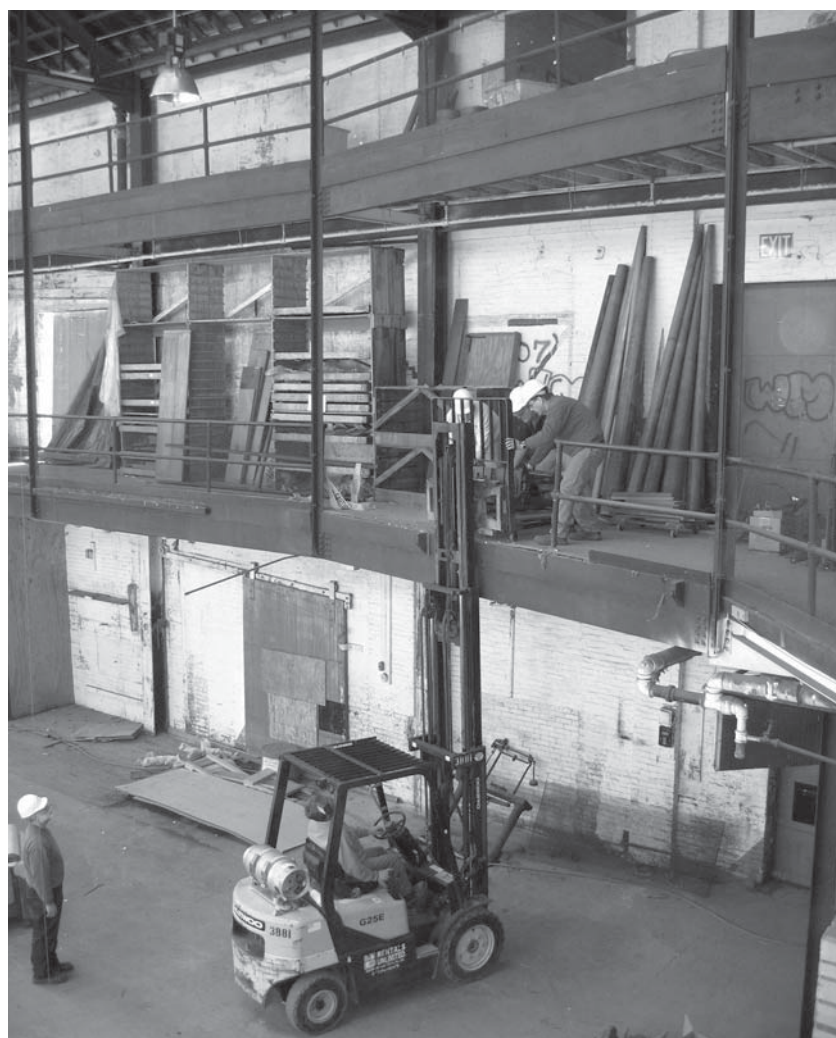
mined that it would. Tempers flared. Under-the-breath remarks were exchanged. And in spite of the terms outlined in the sales brochure, the auction company did a poor job managing dispersion of sold materials. Even bulky items, including lumber and brass, disappeared before the true buyers were able to present their paid receipts and get their trucks backed up to the door.

Items we bought are still in use in our shop, including one of the swing-arm drills from the chest department, an adjustable-height table, which works well with that drill, and several four-wheel factory-style carts. The 900 wooden drawknobs were all used after being turned down by Jan Rowland to a style that belied their ancestry.

Another revival attempt

Much of the equipment and stock was purchased by Paul Stuck, a Chicago businessman with a vision of continuing to build organs in Hagerstown, using the available pool of talent there. Great hype was made of the fact that he bought the Möller name, files and "trade secrets," whatever those might have been, for \$50,000.

Operating under the corporate name King of Instruments, his umbrella company was to handle sales, assembly, installation, and service. The actual work



Without power in the building, the elevator was unusable. By removing the railing on the second floor balcony, a fork truck was able to lift down heavy materials from the pipe shop area behind the camera. Brad Jones is loading a small Pexto shear. The author is operating the fork truck.

of building the parts would be farmed out on a piece basis to a group of small companies remaining in the building. These firms were also free to sell directly to the trade under their own names.

Eastern Organ Pipes, formed by Frederick (Rick) Morrison, Alvin (Jack) Rogers, Delphin (Joe) Frushour, and Dave Keedy, was the pipe-making arm of the operation. All of the principals had

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DUPRÉ: Prelude & Fugue in E minor,
Op. 36, No. 1
BOSSI: Giga Op.73
DUPRÉ: Prelude & Fugue in A-flat,
Opus 36, No. 2
SOWERBY: Prelude on "Were You
There?"
DUPRÉ: Prelude & Fugue in C,
Op. 36, No. 3
RACHMANINOFF: Symphonic
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One of the ABF pup trailers is parked at the back loading dock, adjacent to the area of the January fire. Remnants of the spray booth exhaust fan hang out of the building. The back side of the original southwest building, dating from 1896, complete with Möller sign, clearly shows the extent of deterioration.

worked in the Möller factory, either as pipemakers or as voicers, and they were joined by several other former Möller employees as helpers. The firm occupied three floors in the metal pipe shop area north of the erecting room and directly behind the offices and engineering department. Casting and cut-out remained in the basement of the same building. Large pipe rolling, pipe-metal planing, and the spray booth were on the former loading dock along the Pennsylvania Railroad spur that had brought in rough lumber and carried off completed organs in years past.

Within 18 months, trouble was brewing again. When Stuck failed to pay back rent totaling \$20,000, building owner Vincent Groh sued. By April

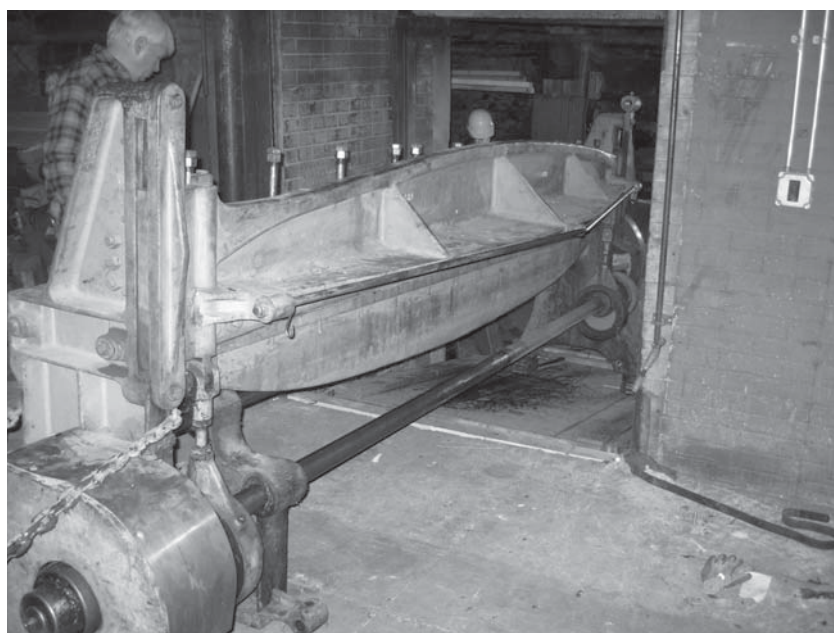
1995, Stuck's operation had crashed, and a second, though much smaller, auction was held to liquidate his bank's holdings. This time we bought the knee-panel bending jig, but once again churches lost down payments, and organs in process were left to be finished by others.

Post Möller

Eastern and the chest/console group, Hagerstown Organ Company, flourished in their own right. Former Möller representatives and service personnel seeking "in-style" equipment to enlarge or rebuild existing Möller organs, were frequent clients of both firms, but a following of others, including ourselves, also developed.



Items brought down from the second floor pipe shop are arranged for placement on one of the ABF trailers, in the world's largest pipe organ erecting room. The large window is visible in the picture of the front of the building. Junchen, vol. 1, has several pictures of the erecting room; in the photo on page 397, the photographer of this picture was standing near the balcony door in the center left of the picture.

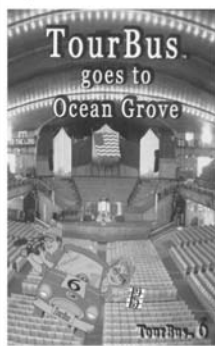


The largest piece moved, a 10-foot Pexto power shear, is pulled up a ramp from the basement, chained to the fork truck. Mounted on machinery movers (visible in the photo on the far end of the machine) it was moved past the fire area to the trailer, by shoving with the fork truck. Once staged facing into the trailer, the fork truck had to get into a narrow corner behind it, and side shift it onto the trailer in 18-inch movements.

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NEW! Join Carol Williams on a tour of the great Ocean Grove Auditorium Organ in New Jersey. Gordon Turk, the Great Meeting Hall Auditorium Organist, demonstrates this vast organ with five manuals, 176 ranks, and 10,823 pipes. John Shaw, Organ Curator, speaks of the organ history and then takes us into the massive concrete chambers revealing special designs by organ builder Robert Hope-Jones. Learn about the fascinating and picturesque Ocean Grove Victorian beach front community. Dr. Williams also performs live! **\$20.00**

BACH AT PALMER

NEW! Kevin Clark plays the organ at Palmer Memorial Episcopal Church in Houston, Texas. It was designed and built by C. B. Fisk, Inc., of Gloucester, Massachusetts. Opus 99 of the Fisk firm - a three-manual instrument - has 46 stops totaling 2,976 pipes, housed in a polychrome case. The late Charles Fisk, in consultation with Rice University's Professor of Organ Clyde Holloway, designed the preliminary specification in 1981. The stoplist reflects the many roles a modern American church organ must play: leading hymn singing, accompanying choral music and playing 400 years of organ repertoire with authority. The contract for the organ was signed in 1984 shortly after Charles's death, affirming the church's faith in his successors. **\$17.98**



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At the time, we were looking for an alternate domestic pipe supplier, and welcomed a new source. Beginning almost immediately, many ranks of reed and flue pipes were purchased from Eastern and installed in our organs. They also did excellent repair of existing pipes. We developed a close working friendship with everyone there, and got quality products in return. Since our vehicles make trips up and down I-81 multiple times a year, stopping in Hagerstown for a pick up or drop off was routine.

During our January visit, Ed had rounded out a couple of large pipes while Lana looked up something in our file. We watched Gary beat Oboe resonators around a mandrel, and Cindy was washing a new set of beautifully made Rohrflöte pipes she had just finished.

After the fire

In the aftermath of the following day's fire, however, enthusiasm began to wane, and the owners, all nearing or past retirement age, eventually decided to accept the insurance company's buy-out offer. The equipment and materials of Eastern Organ Pipes were sold to the highest bidder by a Georgia salvage broker on Friday, 18 March 2011, at 12 noon.

The winning bid was proffered by Oyster Pipe Works, of Louisville, Ohio. Fred Oyster, a former reed voicer at another firm, is well known in the industry, and in recent years has been successful in establishing his own shop. A friend and colleague for many years, we had encouraged his bid, and we gladly jumped in to help expedite removal of the con-



Ignominious end: Replaced by Möller in the late 1980s, stripped out parts of the 1960 Reuter console from Belmont United Methodist Church, Nashville, Tennessee, litter the floor in the far southeast second floor room of the console department. The locker contains a shirt and two jackets left over from the 1992 sale. This room is pictured in Junchen, Vol. 1, p. 400, bottom right.

tents, happy to think the tooling would still be used to make pipes.

Beginning at 7:30 am on Tuesday, 22 March, our crew from Tennessee swept the broken glass from the parking lot, made arrangements for a portable toilet, and backed our truck up to the dock door to unload packing materials and supplies. In the darkness of the building, condemned and without heat or power, we began a clean-up of fire damage, wearing dust masks and hard hats, and using generator-powered string lights in order to see.

By the time Fred and helpers from Ohio arrived after lunch, we had also arranged for a forklift truck to bring heavy items down from the second floor pipe-making room. What followed for the next three days was fast and intensive work in a building that was leaking rainwater and cold wind through multiple openings in walls and roof. On the third morning it was 32 degrees inside and out.

Two pup trailers were staged by ABF Motor Freight, one in the space of the former center bay on the south side of the erecting room. This section—the first erecting room, but more recently the rough wood mill and zinc pipe area—was torn down about two years ago because of serious structural problems, but the concrete floor pad remained. Though the fork truck barely fit through the door to the outside, a milling machine, several large old drill presses, a gigantic old bandsaw, three Pexto shears of varying size, and myriad patterns, sticks, tables, miscellaneous small tools, mandrels, and voicing machines all made a quick trip down to the first floor and eventually out to the trailer. And nothing was dropped or damaged in the process.

Upon completion of work in the erecting room, the fork truck was moved to the back of the building and brought in through another tight-fitting door. It spent the next two days lifting pipe-metal plane, 10-foot Pexto power shear (more than 5,000 pounds), casting table, and two rolling machines onto the second pup trailer, which was parked immediately adjacent to the source of the fire. Several of the items had to be pulled up a makeshift ramp on machinery movers to get to the working floor level.

A week after commencement of removal, everything was in Ohio, undergoing setup in Fred's building where mandrels were put to immediate use; in less than a month's time, pipe metal was being planed there. We lament the passing of Eastern Organ Pipes, while congratulating Oyster Pipe Works on their acquisition; a greatly enhanced and more efficient production capability there will be the result.

Möller—then and now

Returning home to Tennessee, I looked through the pictures of the Möller factory in David L. Junchen's

book, *The Encyclopedia of the American Theatre Organ*. One is immediately taken by the organization and flow of materials through the place in its heyday. An insurance drawing of the building shows the vastness of the space, at one time totaling more than 125,000 square feet. The quantity of completed work that moved through the plant, at one time as many as 30 organs a month, is almost incomprehensible.

Before leaving Hagerstown, I took one last trip around a decaying old building through which I will probably never walk again. That it still stands seems a minor miracle, given the broken windows, roof leaks, sagging floors and crumbling brick. Though technically "locked," graffiti in remote areas testifies that in fact, it is quite open, and one suspects that shady people roam it at will.

Floor after floor reveals organ parts of various descriptions, all old, many left from the first sale in 1992. Chests, pipes, and disassembled consoles are strewn throughout the space in a helter-skelter manner. In a dirt basement of the west building, tucked up under the floor joists, is a long-forgotten and very strange looking green Kinetic blower; actually two blowers on one frame, connected in the middle to the motor by a belt drive. At one time it provided wind for voicing rooms on the south side of the erecting room. Never again.



In a room lit with one drop light, Fred Oyster explains his theory of loading a 14-foot-long slab of marble onto the four-wheel truck to its right. Fred's son Nate stands at the back with a miner's light on his helmet. An earlier view of this room is found in Junchen, Vol. 1, p. 400, bottom left.

Driving away in a truck laden with nearly 10,000 pounds of pipe mandrels, I was struck by the idea that the last chapter of active organ building at 403 N. Prospect Street had probably just closed. But until such time as the building might be completely demolished and hauled away, vestiges of M. P. Möller will remain. Somewhere in that vast space there will always be some reminder that organbuilding once took place within its walls, even if only a random screw, stuck between two planks in the floor.

This article first appeared in the Journal of American Organbuilding (June 2011, Vol. 26, No. 2), published by the American Insti-

tute of Organbuilders. Now in its 38th year, the Institute meets regularly in conventions and seminars throughout the United States and Canada, during which attendees have an opportunity to meet and exchange ideas with colleagues and suppliers, as well as to hear technical lectures, visit organ shops and see local instruments of interest. Information is available at <www.pipeorgan.org>.

With his wife Lou Anna, Randall Dyer owns and operates Randall Dyer & Associates, Inc., of Jefferson City, Tennessee, <www.rdyerorgans.com>. The firm specializes in the high quality construction of electric-actuated pipe organs, using slider-and-pallet chests, and in selective rebuilding of existing instruments of good manufacture. Dyer was Convention Coordinator of AIO for 17 years.

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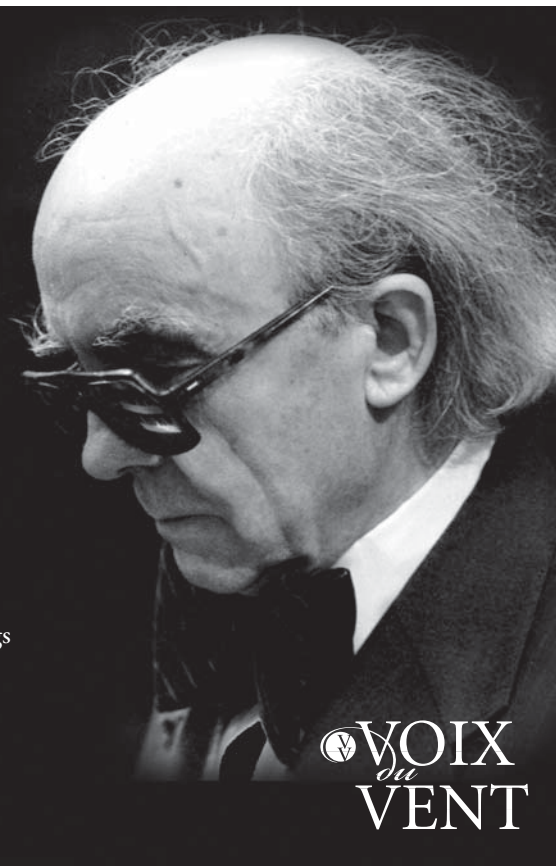
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Cover feature

**Parkey OrganBuilders, Duluth, Georgia
Cathedral of St. John Berchmans, Shreveport, Louisiana**

October 2011 marked the completion of the new pipe organ by Parkey OrganBuilders for the Cathedral of St. John Berchmans, Shreveport, Louisiana. St. John Berchmans had embarked on a major building restoration in 1992, just a few years after becoming the cathedral for the newly created Diocese of Shreveport. The 1992 restoration included plans to build a new organ for the church, but for various reasons, though the pipe organ was signed for and partially built, the instrument was never completed.

More than 15 years later, after the renovation was completed, the cathedral, under the direction of the rector, Father Peter Mangum, and the newly appointed director of sacred music and organist, Justin Ward, set itself a goal of expanding the cathedral music program, to include evaluating and completing the organ project. The cathedral secured the services of James Dorroh of Birmingham, Alabama, as an organ consultant to help achieve the goal of creating an organ that would visually complement the architecture of the building and tonally support both choral and congregational singing. The organ committee recognized the need for such an organ to provide sacred music in a way that would augment the worship experience for parishioners in addition to providing a cornerstone instrument for the community.

The organ committee quickly narrowed the list to three very capable firms, and in the summer of 2010, the committee chose our firm to complete the organ project. We worked directly with Mr. Ward and Dr. Dorroh to refine the initial specification drawn up by Dr. Dorroh to create a sound that would fit the needs of the cathedral. Because the choral program remains the center of music for the cathedral, we had to tailor our design for the most efficient utilization of space possible in the gallery. The new organ stands in two matching cases within the same footprint allocated for the organ in 1992.

To accommodate any number of singers and additional musicians, the organ was designed with a movable console, which of course dictated the need for some sort of electric action. Our firm is comfortable in working with both electric and mechanical actions. When tracker action is not possible, we recommend the use of electro-pneumatic slider chests. Our windchests and winding systems are designed and built completely in-house. Using computer-aided design (CAD) software systems and computer numerically controlled (CNC) router machinery, we have developed an efficient and effective slider chest design for a clean and responsive action. The winding system is engineered based on single-rise reservoirs for a steady, fluid wind supply but with a gentle flex to provide life to the singing line of the organ.

In addition to the mechanical design of the organ, our CAD systems have been instrumental in providing extensively scaled rendering work, so that the client can see and experience the visual design of an organ before anything is ever committed to materials.

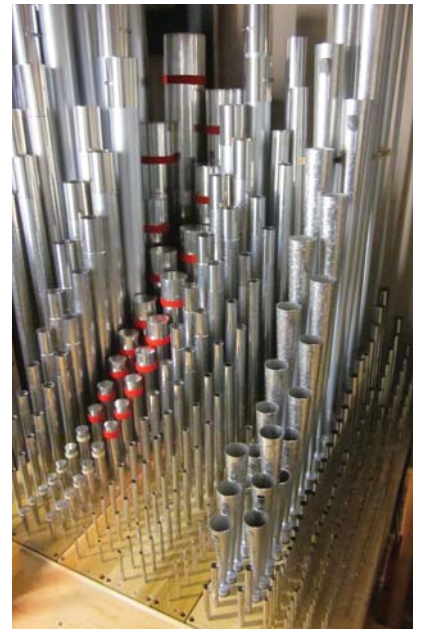
As the organ is a musical instrument capable of a strong visual and aural statement, we work to combine the art of sight and sound together. Michael Morris of our staff provided the visual design, which included retaining materials from the previous organ and expanding the case to house the new organ. In his design, one notes the core of the previous case combined with the essence of visual design seen in organbuilding of the early 1900s. Case details were shifted from the contemporary look to a much more traditional gothic format consistent with the architecture of the cathedral. A majority of material was retained from the previous case, though some parts are easily recognizable and some vastly changed.



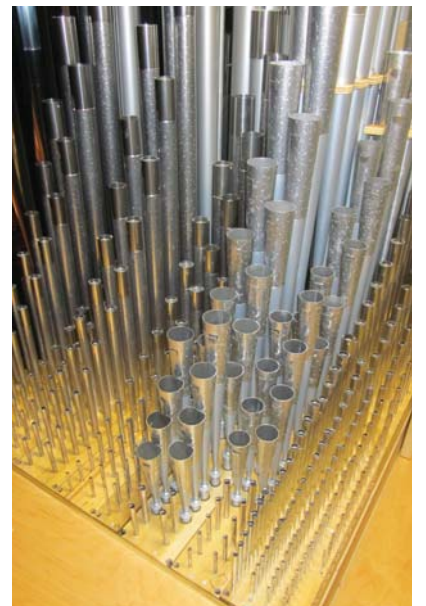
Looking across the console to the Great/Pedal case



Side view of the Swell/Choir case



View of Great pipework



Swell flue and reed pipework



View of Swell Voix Humaine, Hautbois, and Flute a Cheminee



Console side details



Looking across the console to the Choir/Swell case



Case and console details

The side façades provide a magnitude of scale for the space: where the previous organ case was based on the use of 8' pipes, the new cases are based on the 16' Principal and Violone. The use of polychrome details combines with the colors of the nave for a more complete marriage of organ case and room architecture. Careful attention to detail was provided throughout the project. Details range from the turned wooden drawknobs to the 18k gold leaf accents in the case.

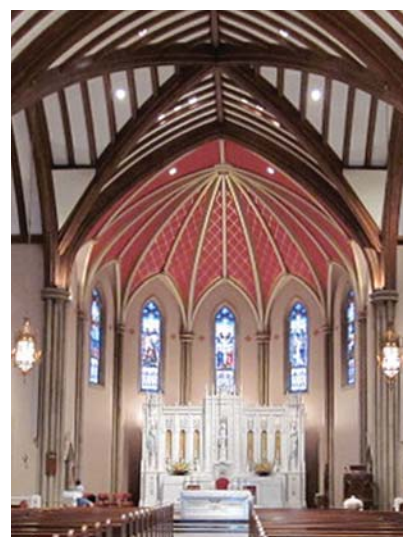
Since part of an earlier organ existed, the organ committee challenged us to retain parts of the existing instrument. In reviewing the uncompleted organ, we found that there were mechanical supply parts that could be retained without sacrificing the integrity of the instrument. Unfortunately, the pipework did not offer such an extensive array of options. While we did retain some pipework, it was limited to four ranks that were rescaled and revoiced to be compatible



View of Pontifical Trumpet looking up from the Great/Pedal service ladder

with the new tonal design of the organ. The remaining organ is completely new, with custom scaling for the space.

In addition to the challenge of working with an existing organ, the cathedral realized the needs of working within an existing space. Though the organ enjoys an excellent position for tonal egress in the room, the nave presented some obstacles in terms of sonic reflections. After consultation with Dennis Fleisher of MuSonics, the cathedral underwent



View of altar area on the south end of the nave

an extensive renovation of the ceiling in the main portion of the nave, in order to install hard surfaces over the previous acoustically absorbent ceiling. The acoustical response in the room was greatly improved. The room now readily supports the organ's warmth and clarity equally throughout the nave.

Our conversations with Justin Ward and James Dorroh focused on the need for the organ to lead choirs and congregations in music for the worship service. In recent years the Catholic Church has

► page 30

**Parkey OrganBuilders Opus 12
Cathedral of St. John Berchmans
Shreveport, Louisiana**

GREAT (unenclosed)	
16' Violone (1–12 in façade)	61 pipes
8' Principal (1–12 in façade)	61 pipes
8' Bourdon	61 pipes
8' Violone	12 pipes
4' Octave	61 pipes
4' Spitzflöte	61 pipes
2' Super Octave	61 pipes
1½' Mixture IV–V	281 pipes
8' Trompette	61 pipes
8' Pontifical Trumpet (horizontal inside Gt/Ped case)	61 pipes
Chimes (37 notes)	digital
Cymbelstern (existing)	
SWELL (enclosed)	
16' Bourdon	12 pipes
8' Flute a Cheminee	61 pipes
8' Viola Pomposa	61 pipes
8' Voix Celeste GG	54 pipes
4' Principal	61 pipes
4' Cor de Nuit	61 pipes
2' Octavin	61 pipes
2' Plein Jeu IV–V	281 pipes
16' Basson	12 pipes
8' Trompette	61 pipes
8' Hautbois	61 pipes
4' Clairon	61 pipes
8' Voix Humaine (separate wind and tremulant)	61 pipes
Tremulant	
Voix Humaine Tremulant	
Swell 16	
Swell Unison Off	
Swell 4	
CHOIR (enclosed)	
8' Prinzipal	61 pipes
8' Holz Gedeckt	61 pipes
8' Spitzflöte	61 pipes
8' Spitzflöte Celeste	49 pipes
4' Octav	61 pipes
4' Koppelflöte	61 pipes
2½' Nazat	61 pipes
2' Superoctav	61 pipes
2' Blockflöte	61 pipes
1½' Terz	61 pipes
1½' Quinte	61 pipes
¾' Zymbel IV	244 pipes
8' Cromorne	61 pipes
8' Pontifical Trumpet	Great
Tremulant	
Harp	digital
Celesta	digital
Choir 16	
Choir Unison Off	
Choir 4	
CHANCEL (unenclosed)	
8' Gedeckt	61 pipes
4' Rohrflöte	61 pipes

PEDAL

32' Subbass (12 notes)	digital
(ext of 16' Subbass)	
16' Principal (1–24 in façade)	32 pipes
16' Subbass	32 pipes
16' Violone	Great
16' Bourdon	Swell
8' Octave	12 pipes
8' Flötenbass	12 pipes
8' Violone	Great
8' Flute a Cheminee	Swell
4' Choral Bass	32 pipes
4' Flute	32 pipes
2½' Rauschquinte IV	128 pipes
32' Contra Posaune (12 notes)	digital
(ext of 16' Posaune)	
16' Posaune	32 pipes
16' Basson	Swell
8' Trompette	12 pipes
8' Hautbois	Swell
8' Pontifical Trumpet	Great

COUPLERS

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Chancel on Great

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

Great to Choir 8
Chancel on Choir

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Chancel on Pedal

Great/Choir Transfer (moves divisional pistons as well)

Transposer

Total stops = 57
Total ranks = 55

COMBINATION ACTION

Solid State Organ Systems
100 memory levels
12 general pistons, thumb and toe
8 divisional pistons, manual, thumb only
6 divisional pistons, pedal, toe only
Great to Pedal reversible, thumb and toe
Swell to Pedal reversible, thumb and toe
Choir to Pedal reversible, thumb and toe
Cymbelstern reversible, thumb and toe
32' Subbass reversible, toe only
32' Contra Posaune reversible, toe only
Sforzando reversible, thumb and toe
General Cancel, thumb only
Reverse piston for sequencer, thumb and toe
Solid State Organ Systems "Any Piston Next" sequencer
Movable console



Blessing of the new organ at delivery

further recognized the contribution of the pipe organ as the main instrument for the Catholic Mass. Dr. Dorroh and I discussed the role and influence of the Baroque revival in America, and the influence of leading clarity common to the German Baroque organ. Those traits were combined with aspects of the weight and presence of the French Grand Orgue of the late 1800s. The result is an organ that can skillfully handle the full range of organ literature, from soft and subtle to large and fiery. However, the use of moderate pressures and large scales keeps a refined and unforced sound.

Mixtures are carefully terraced and balanced to define the chorus with a silvery clarity without becoming abrasive. Power and brilliance are also supported by the use of French reeds in the Swell division. The Cavallé-Coll-scaled 8' Voix Humaine was featured in the Franck *Choral* in proper context during the dedication recital. The Pontifical Trumpet is of ample scale to carry in the room over full organ, yet it manages chords easily with a majestic elegance. The 8' flutes possess individual color and personality and are also enhanced with carefully balanced 4' flutes in each division. Two independent manual Principal choruses are provided in addition to full mutations in the Choir. The 8' Viola Pomposa and 8' Flute a Cheminee provide the foundation support for the Swell division. The dynamic terracing allows for a smooth buildup of sound from the 8' Spitzflöte in the Choir to full organ.

In the end, the organ makes a strong but elegant statement consistent with the quality of worship services at the cathedral. Justin Ward and James Dorroh were a tremendous pleasure to work with during the project, providing clear and concise direction while yet allowing us room for artful design and finishing. We appreciate the confidence placed in us by the parishioners, clergy, and staff of the cathedral. I also extend my personal thanks to our own



Case details being machined on the CNC router

staff and suppliers who have made this an overwhelming success.

Please feel free to contact us at <www.parkeyorgans.com>, or contact the cathedral for further information. Visits can be arranged with Justin Ward at the cathedral.

—Phillip K. Parkey
President and Tonal Director
Parkey OrganBuilders

Staff

- Phillip K. Parkey—President and tonal director, voicing and tonal finishing
- Michael Morris—Visual and structural design and installation
- Josh Okeson—Shop foreman, cabinet maker, wiring and installation
- Otilia Gamboa—Chestwork, wiring and small parts
- Philip Read—CNC operator, cabinet maker and installation
- Jim Allen—Cabinet maker and installation
- Kenny Lewis—Voicing, wiring, installation and tonal finishing.

The DC AGO Foundation

invites musicians and scholars to apply for a grant for the 2012 season.

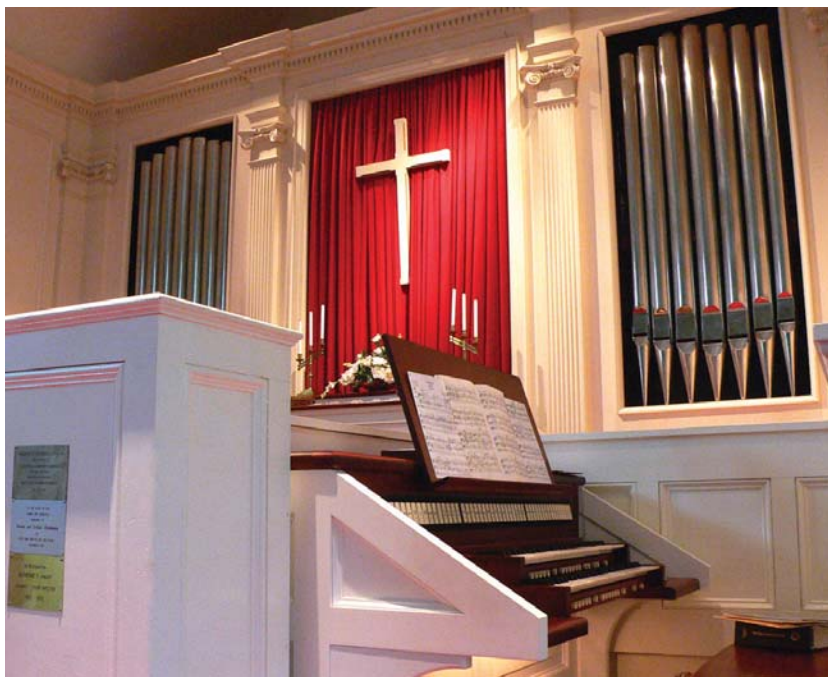
The mission of the Foundation is to support the organ profession. Funding support for competitions, scholarships, educational initiatives, organ-related research and publication, new organ compositions, and the advancement of professional concerns will be considered.

For more information about the DC AGO Foundation and grant applications, visit www.dcagofoundation.org

Applications are due by March 1, 2012, electronically or by mail to: Samuel Baker, 540 N ST SW, Suite S-804, Washington, DC 20024

Questions or additional information: SamuelBakerDC@aol.com

New Organs



J.H. & C.S. Odell, East Haddam, Connecticut
Opus 649, Orange Congregational Church, United Church of Christ, Orange, Connecticut

The Woodruff Memorial Organ, our Opus 649, is the first Odell organ in over 100 years to return to slider windchest construction. Equally important is that this organ expresses a new unity of artistic vision. All aspects of the tonal design—specification, stoplist, pipe scales, and especially voicing—were conceived and realized entirely by Edward Odell. We think the result is fresh and exciting.

The tonal design of the organ does not easily yield to a classification. For the modern church organ, our intent is to look first to classical design principles. This calls for a complete principal chorus in the Great, scaled and voiced in correct proportion to the space and use, and whose rightful priority is the leading of congregational song. This is complemented by a true 8' Gamba, which was created from the original Möller Dulciana by increasing its scale several half tones, by careful raising of the cutups, and by slotting. The division also includes 8' and 4' flutes, stopped and open respectively, which complement each other extremely well. The 8' is also available at 16', with a wooden bottom octave built and voiced in our shop. An appropriately scaled English-style Trumpet completes the division.

The Swell is also generously outfitted with flutes. The metal 8' Rohr Flute is also available at 16', with a subordinate scale to the Great 8' Bourdon and a lightly arched cut-up. The Salicional and Voix Celeste follow, and the compass of the Celeste was increased, as is our custom. As with the flute, the Swell 8' Principal is scaled slightly subordinate to the Great and voiced with more articulation. Also available at 4', it forms a lighter secondary chorus that allows the organist great flexibility in choral accompaniment.

Our distinctively scaled Harmonic Flute further enriches the division; this is adapted from models from our own 19th-century instruments. The flute chorus is completed with a Nazard, Block Flute and Tierce, allowing for (among other effects) the classical *Cornet décomposée*. The division's reed complement includes the organ's original Trompette with French shallots, and an entirely new Oboe, which like the Great reed has English antecedents, as the stop has English shallots and dual-taper resonators, and is half-capped.

The foundation of the Pedal is the original Möller Subbass, placed on new chests to allow for better placement and adjustment of power. The 8' Octave (the tallest seven pipes of which are in the left façade) is entirely new, and is available at 4' to support cantus firmus. A 16' ex-

tension of the Great Trumpet rounds out the additions to the division. The Pedal is further filled out through selective borrowing of manual stops.

We would like to thank the members of Orange Congregational Church who made this project possible, including all the donors, the organ committee, and the pastoral staff. We would like to thank most especially the church members who worked closely with us and waited so patiently in order to make the project a success: Bradford Elker, Bradford Gesler, Ronald Barber, minister Stoddon G.N. King, and church organist Bryan Campbell.

—Edward Odell

J.H. & C.S. Odell
Opus 649, Orange Congregational Church, United Church of Christ

- GREAT**
- 16' Bourdon (ext)
- 8' Open Diapason
- 8' Bourdon
- 8' Gamba
- 4' Octave
- 4' Flute
- 2' Super Octave
- III Mixture (draws 2')
- 8' Trumpet
- Chimes
- Zimbelstern
- SWELL (Expressive)**
- 16' Rohr Flute (ext)
- 8' Principal (from 4' Principal and 16' Rohr Flute)
- 8' Rohr Flute
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Harmonic Flute
- 2½' Nazard
- 2' Block Flute
- 1½' Tierce
- 8' Trompette
- 8' Oboe
- Tremulant
- PEDAL**
- 16' Subbass
- 16' Rohr Gedeckt (Sw)
- 8' Octave
- 8' Bourdon (extension, 16' Subbass)
- 8' Gedeckt (Sw)
- 4' Choralbass (extension, 8' Octave)
- 4' Flute (Sw)
- 16' Trumpet (ext, Gt)
- 8' Trumpet (Gt)
- 4' Clarion (Gt)

Total: 31 stops, 21 ranks

Send a free sample copy of *THE DIAPASON* to a student, friend, or colleague.
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847/391-1045
jbutera@sgcmail.com

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

John Cannon; Washington National Cathedral, Washington, DC 5:15 pm

Nigel Potts; Trinity Cathedral, Columbia, SC 5 pm

Martin Jean; St. Armands Key Lutheran Church, Sarasota, FL 4 pm

Mary Mozelle; Christ Church, Longboat Key, FL 4 pm

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

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

Janette Fishell; Christ Church Cathedral, Indianapolis, IN 4:30 pm

David Anderson; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

16 JANUARY

David Enlow, masterclass; Community Church of Douglaston, Douglaston, NY 2 pm

19 JANUARY

David Shuler; St. Luke in the Fields, New York, NY 8 pm

20 JANUARY

Marilyn Keiser, masterclass; University Memorial Auditorium, University of Florida, Gainesville, FL 10:30 am

Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

21 JANUARY

Jeremy Filsell; The Kimmel Center, Philadelphia, PA 3 pm

Marilyn Keiser, workshop on service playing and service repertoire; First Presbyterian, Gainesville, FL 10:30 am

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

Jonathan Orloff; Phipps Center for the Arts, Hudson, WI 2 pm

22 JANUARY

Woosug Kang; Church of the Advent, Boston, MA 4:30 pm, Evensong 5 pm

Treble Accord Choir; Cathedral of the Incarnation, Garden City, NY 4 pm

David Enlow; Calvary Baptist, New York, NY 3 pm

Christopher Houlihan; Church of St. Ignatius Loyola, New York, NY 4 pm

Singing Boys/Keystone Girls Choir; East Stroudsburg Methodist, East Stroudsburg, PA 3 pm

Chelsea Vaught; Washington National Cathedral, Washington, DC 5:15 pm

Marilyn Keiser; First Presbyterian, Gainesville, FL 4 pm

Craig Cramer, Buxtehude works; St. Joseph Cathedral, Columbus, OH 3 pm

Choral Evensong for Epiphanytide; Cathedral Church of St. Paul, Detroit, MI 4 pm

Gail Archer; Covenant Presbyterian, Huntsville, AL 3 pm

23 JANUARY

Derek Nickels; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 JANUARY

David Enlow, with l'Orchestre des Portes Rouges; Church of the Resurrection, New York, NY 8 pm

Doane Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Yun Kyong Kim; Christ Church United Methodist, Louisville, KY 7:30 pm

Edward Zimmerman; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

25 JANUARY

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

27 JANUARY

Peter Planyavsky; Kresge Auditorium, MIT, Cambridge, MA 8 pm

+Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

Peter Richard Conte; First Baptist, Jackson, MS 7:30 pm

28 JANUARY

Paul Jacobs; East Garden Court, National Gallery of Art, Washington, DC 2 pm, 4 pm

29 JANUARY

Super Bell XX handbell concert; First Church of Christ, Wethersfield, CT 4 pm

Paul Jacobs; Reformed Church of Bronxville, Bronxville, NY 3 pm

Avi Stein, harpsichord, with Rose of the Compass Ensemble; Chapel of St. Bartholomew's, New York, NY 3 pm

+Harold Stover; St. Michael's Church, Jersey City, NJ 4 pm

Lorgus-Kinckner Duo; Longwood Gardens, Kennett Square, PA 1 pm

Singing Boys/Keystone Girls Choir; Our Lady of Mercy Church, Easton, PA 3 pm

Peter Richard Conte; All Saints' Church, Wynnewood, PA 3 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

Ken Cowan; Church of the Redeemer, Baltimore, MD 5 pm

C. Ralph Mills; St. Paul's Memorial Episcopal, Charlottesville, VA 3 pm

David Arcus; Duke University Chapel, Durham, NC 5 pm

+Richard Elliott; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm

Gail Archer; St. Mary of the Lake Catholic Church, Gary, IN 3 pm

Peter Planyavsky; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 7 pm

Hymn Festival; College Church, Wheaton, IL 3 pm

30 JANUARY

U.S. Army Chorus; Capitol Hill United Methodist, Washington, DC 8 pm

1 FEBRUARY

Brian Rotz; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

Jonathan Ryan; Church of the Epiphany, Miami, FL 8 pm

Christopher Urban, with piano; First Presbyterian, Arlington Heights, IL 12:10 pm

2 FEBRUARY

Paul Cienniwa, harpsichord; First Church, Boston, MA 12:15 pm

Michael Lodico; St. John's Church Lafayette Square, Washington, DC 12:10 pm

Schubert, *Mass in G*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

3 FEBRUARY

Harold Stover; Trinity Church, Boston, MA 12:15 pm

5 FEBRUARY

Gail Archer; Orchard Park Presbyterian, Orchard Park, NY 4 pm

+Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm

Choral Evensong for Candlemas; Cathedral of the Incarnation, Garden City, NY 4 pm

John Lowe; Washington National Cathedral, Washington, DC 5:15 pm

Tom Trenney; Hayes-Barton United Methodist, Raleigh, NC 3 pm

Christopher Houlihan; St. Andrew's, Sanford, FL 6 pm

Craig Cramer, Buxtehude works; St. Joseph Cathedral, Columbus, OH 3 pm

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

Alice Millar Birthday Concert; Alice Millar Chapel, Northwestern University, Evanston, IL 2 pm

Douglas Cleveland; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 3 pm

6 FEBRUARY

Thomas Gouwens; Alice Millar Chapel, Northwestern University, Evanston, IL 12:15 pm

10 FEBRUARY

Tom Trenney; Wayne Presbyterian, Wayne, PA 8 pm

God's Trombones; Cathedral Church of St. Paul, Detroit, MI 4 pm

Isabelle Demers; First United Methodist, Montgomery, AL 7 pm

11 FEBRUARY

Gail Archer; An American Idyll: The R. C. Church of St. Agnes, New York, NY 4 pm

Countertop Ensemble; Christ Church, Bradenton, FL 4 pm

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Park Ridge, IL

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12 FEBRUARY
Gerre Hancock, choral festival; Trinity Episcopal Cathedral, Cleveland, OH 9 am**Gerre Hancock**, Evensong; Trinity Episcopal Cathedral, Cleveland, OH 3 pm

12 FEBRUARY

Boyd Jones; Central Synagogue, New York, NY 12:30 pm**Magdalena Baczewska**, harpsichord & piano; Madison Avenue Presbyterian, New York, NY 3 pm**Christopher Jennings**, works of New York composers; St. James' Church, New York, NY 3 pm

Evensong for Epiphanytide; St. Mary's Church, Burlington, NJ 4 pm

Young artists concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Mainstreet Brass Quintet; Holy Trinity Lutheran, Lancaster, PA 4 pm

Anthony Hammond; Washington National Cathedral, Washington, DC 5:15 pm**Stefan Engels**; John Knox Presbyterian, Greenville, SC 3 pm

The Countertop Ensemble; Sykes Chapel, University of Tampa, Tampa, FL 2 pm

Paul Jacobs; Prince of Peace Lutheran, Largo, FL 3 pm**Clive Driskill-Smith**; First Congregational, Sarasota, FL 4 pm**Christopher Houlihan**; First Presbyterian, Naples, FL 4 pm•**Anthony Williams**; St. Agnes Episcopal, Miami, FL 4 pm**Jonathan Ryan**; Cathedral of St. John Berchmans, Shreveport, LA 3 pm**Gerre Hancock**; St. Paul's Episcopal, Cleveland Heights, OH 9 am, 11:15 am**Paul Monachino**; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm

27th annual Organ Fest; First Presbyterian, Arlington Heights, IL 4 pm

13 FEBRUARY

David Goode; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

14 FEBRUARY

Boyd Jones; Central Synagogue, New York, NY 12:30 pm

15 FEBRUARY

James O'Donnell; Wabash College Chapel, Crawfordsville, IN 7:30 pm

16 FEBRUARY

Harold Stover; First Parish Church, Portland, ME 12:15 pm

17 FEBRUARY

Todd Wilson; St. Stephen's Episcopal, Durham, NC 8 pm**Clive Driskill-Smith**; Rollins College, Winter Park, FL 8 pm**Peter Richard Conte**; Community Church at Tellico Village, Loudon, TN 7 pm**Stephen Hamilton**; Westminster Presbyterian, Knoxville, TN 8 pm

18 FEBRUARY

Paul Jacobs; Longwood Gardens, Kennett Square, PA 8 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

19 FEBRUARY

Joseph Arndt; St. Patrick's Cathedral, New York, NY 4:45 pm**Gail Archer**; St. Patrick's Cathedral, Harrisburg, PA 4 pm**Federico Andreoni**; Washington National Cathedral, Washington, DC 5:15 pm**Richard Fitzgerald**; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong**Isabelle Demers**; Covenant Presbyterian, Charlotte, NC 3 pmMozart, *Missa brevis in C*, K. 258; Christ Church, Bradenton, FL 11 am

Choir of St. Peter in Chains Cathedral; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm

Jeremy David Tarrant; First Presbyterian, Birmingham, MI 3 pm

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

Douglas Cleveland; Christ Church Cathedral, Indianapolis, IN 4:30 pm**Clive Driskill-Smith**; Wisconsin Lutheran College, Milwaukee, WI 1:30 pm**Karen Beaumont**; St. John Cantius, Chicago, IL 2 pm**Anthony Williams**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

20 FEBRUARY

University of Florida & Stetson University organ students; Morrison United Methodist, Leesburg, FL 7:30 pm

21 FEBRUARY

Nicole Marane, with trumpets; Peachtree Road United Methodist, Atlanta, GA 7 pm**Shiloh Roby**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm**James O'Donnell**; Schermerhorn Symphony Center, Nashville, TN 7 pm

22 FEBRUARY

David Simms; North Christian Church, Columbus, IN 12 noon

23 FEBRUARY

Musica Sacra; Weill Recital Hall, Carnegie Hall, New York, NY 8 pm

William Holt; Christ Church, Bradenton, FL 12:15 pm

24 FEBRUARY

Timothy Baker; First Presbyterian, Jeffersonville, IN 12 noon

25 FEBRUARY

Ken Tritle; Manhattan School of Music, New York, NY 7:30 pm**Ken Cowan**, recitals for children; Longwood Gardens, Kennett Square, PA 12 noon, 2 pm**Gerre Hancock**, masterclass; Court Street United Methodist, Lynchburg, VA 10:30 am

Sarasota-Manatee Bach Festival II; Christ Church, Bradenton, FL 7:30 pm

26 FEBRUARY

Victor Hill, harpsichord; Clark Art Institute, Williamstown, MA 3 pm**Kevin Jones**; Christ Church, Westerly, RI 4 pm**Stephen Hamilton**; St. John's Lutheran, Stamford, CT 4 pm

Legacy of Spirituals Choir; First Church of Christ, Wethersfield, CT 4 pm

Olivier Latry; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm**Brandon Dumas**; Cathedral of the Incarnation, Garden City, NY 4 pm**Andrew Henderson, Mary Huff & John Weaver**, with Saint Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm**Gerre Hancock**; Court Street United Methodist, Lynchburg, VA 4 pm**Dongho Lee**; Duke University Chapel, Durham, NC 5 pm

Sarasota-Manatee Bach Festival II; Church of the Redeemer, Bradenton, FL 7:30 pm

Lenten Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

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

Janette Fishell; Second Presbyterian, Louisville, KY 2 pm**Jeremy Filsell**; First Presbyterian, Bristol, TN 3 pm**Steve Gentile**; Como Park Lutheran, St. Paul, MN 3 pm

27 FEBRUARY

•**Christophe Mantoux**; St. Luke Catholic Church, McLean, VA 7:30 pm**David Jonies**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 FEBRUARY

Christophe Mantoux; All Hallows Episcopal Chapel, Davidsonville, MD 7:30 pm

29 FEBRUARY

Katie Timm; St. Paul's Lutheran, Columbus, IN 12 noon**Marijmm Thoene**; Rogers Memorial Chapel, Tulane University, New Orleans, LA 12 noon**UNITED STATES**
West of the Mississippi

15 JANUARY

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

Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Gail Archer; St. Mary's Cathedral, San Francisco, CA 3:30 pm**James Walker**; St. Gregory's Episcopal, Long Beach, CA 4 pm

16 JANUARY

Dongho Lee; Northridge Presbyterian, Dallas, TX 8 pm

18 JANUARY

David Hatt; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

20 JANUARY

Chelsea Chen; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7 pm**Joseph Galema**; St. John's Cathedral, Denver, CO 7:30 pm

21 JANUARY

Doane College Choir; Second Presbyterian, St. Louis, MO 7:30 pm

Todd Davis; Christ Episcopal, Tacoma, WA 12 noon**Frances Nobert**, with guest artists; Pasadena Presbyterian, Pasadena, CA 3 pm

22 JANUARY

Bálint Karosi; Central Lutheran, Minneapolis, MN 4 pm*Pipedreams Live!*; St. Andrew's Lutheran, Mahtomedi, MN 4 pm**Gerre Hancock**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm**Jieun Kim Newland**, with recorder and violin, Bach trio sonatas; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm**Paul Jacobs**; Davies Symphony Hall, San Francisco, CA 3 pm*A four-inch Professional Card
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David Troiano; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Ken Cowan; St. Andrew's Cathedral, Honolulu, HI 5:30 pm

23 JANUARY

Robert August, harpsichord; First Presbyterian, Fort Worth, TX 12 noon

Jonathan Dimmock; St. John's Episcopal Cathedral, Los Angeles, CA 8 pm

25 JANUARY

David Higgs; Memorial Church, Stanford, CA 8 pm

Emil Iliev; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

27 JANUARY

Lyn Loewy; St. John's Cathedral, Denver, CO 7:30 pm

28 JANUARY

Luther College Nordic Choir; First-Plymouth Church, Lincoln, NE 7 pm

WSU Organ Day; Wiedemann Hall, Wichita State University, Wichita, KS 3 pm

Martin Jean; Hope Lutheran, Shawnee, KS 5 pm

29 JANUARY

Norma Aamodt-Nelson, with brass; Trinity Lutheran, Lynnwood, WA 3 pm

Christoph Bull, improvisation lecture & film accompaniment; Concordia University, Irvine, CA 3:30 pm

All-American Boys Chorus; St. John's Lutheran, Orange, CA 7 pm

3 FEBRUARY

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

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

4 FEBRUARY

Stephen Hamilton, church music repertoire class; Trinity Episcopal Cathedral, Omaha, NE 9 am

Houston Chamber Choir; Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 8 pm

John Weaver, hymn festival; Pasadena Presbyterian, Pasadena, CA 7:30 pm

5 FEBRUARY

Stephen Hamilton; Trinity Episcopal Cathedral, Omaha, NE 3 pm

Craig Cramer; Arizona State University, Tempe, AZ 2:30 pm

Gerre Hancock, hymns and improvisations; Trinity Cathedral, Portland, OR 5 pm

Chelsea Chen; Memorial Chapel, University of Redlands, Redlands, CA 5 pm

Hymn festival; Church of Our Saviour, San Gabriel, CA 5 pm

7 FEBRUARY

Organ and brass spectacular; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

8 FEBRUARY

Stephen Hamilton; First Presbyterian, Manhattan, KS 7 pm

John Ditto, masterclass; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 11 am

James Vail; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

9 FEBRUARY

Tom Ferry; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

10 FEBRUARY

Richard Robertson; St. John's Cathedral, Denver, CO 7:30 pm

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

Chelsea Chen; First Presbyterian, Santa Barbara, CA 7 pm

Peter Ryan; St. Andrew's Presbyterian, Newport Beach, CA 12:30 pm

11 FEBRUARY

Mary Preston, workshop; Boston Avenue United Methodist, Tulsa, OK 10:30 am

James David Christie, masterclass; First Presbyterian, Santa Fe, NM 10 am

John Ditto, masterclass; California Lutheran University, Thousand Oaks, CA 11 am

12 FEBRUARY

S. Wayne Foster; First Presbyterian, Rochester, MN 4 pm

Mary Preston; Boston Avenue United Methodist, Tulsa, OK 6 pm

James O'Donnell; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Craig Cramer; Arizona State University, Tempe, AZ 2:30 pm

Choral Evensong; St. Francis' Episcopal, San Francisco, CA 5:30 pm

John Ditto; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 2 pm

Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm

Edward Tipton; St. James' Episcopal, Los Angeles, CA 6 pm

Los Angeles Master Chorale, Bruckner & Stravinsky; Walt Disney Concert Hall, Los Angeles, 7 pm

13 FEBRUARY

James O'Donnell, masterclass; Bates Recital Hall, University of Texas, Austin, TX 9 am

15 FEBRUARY

Carole Terry; Memorial Church, Stanford University, Stanford, CA 8 pm

17 FEBRUARY

Benjamin Sheen; St. John's Cathedral, Denver, CO 7:30 pm

James O'Donnell; Pulaski United Methodist, Little Rock, AR 8 pm

Joseph Adam, with Peregrine Chant Ensemble; St. James Cathedral, Seattle, WA 8 pm

18 FEBRUARY

Philip Wilby & Bill Chouinard, with Lake Woebegone Brass Band; St. Andrew's Lutheran, Mahtomedi, MN 7 pm

Christopher Young, masterclass; St. Luke's Episcopal, Fort Collins, CO 10 am

Joseph Pettit; Christ Episcopal, Tacoma, WA 3 pm

19 FEBRUARY

Hans-Uwe Hielscher; Wayzata Community Church, Wayzata, MN 3 pm

Gerre Hancock, Choral Evensong; First-Plymouth Church, Lincoln, NE 4 pm

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James O'Donnell; Augustana Lutheran, Denver, CO 3 pm
Christopher Young; St. Luke's Episcopal, Fort Collins, CO 4 pm
Christopher Houlihan; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
 California Baptist University Choir and Orchestra; St. John's Lutheran, Orange, CA 4 pm
Olivier Latry; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

21 FEBRUARY
Olivier Latry; Bates Recital Hall, Rice University, Houston, TX 7 pm

22 FEBRUARY
Olivier Latry, masterclass/lecture; Bates Recital Hall, Rice University, Houston, TX 12 noon

24 FEBRUARY
Michael Unger; St. John's Cathedral, Denver, CO 7:30 pm
Craig Cramer; Linfield College, McMinnville, OR 2:30 pm

26 FEBRUARY
Anne Wilson; Southwood Lutheran, Lincoln, NE 4 pm, children's event at 3 pm
Peter Richard Conte; First Presbyterian, Wichita Falls, TX 3 pm
Delbert Disselhorst, works of Bach; Trinity Lutheran, Lynnwood, WA 7 pm
Craig Cramer; St. Mark's Episcopal, Medford, OR 3 pm

27 FEBRUARY
Craig Cramer, lecture/workshop; St. Mark's Episcopal, Medford, OR 10 am

INTERNATIONAL

15 JANUARY
Carolyn Shuster Fournier; Saint-Roch, Paris, France 4 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm
 Choral Evensong, St. Jude's Anglican Church, Brantford, ON, Canada 4 pm

16 JANUARY
Stephen Disley; Southwark Cathedral, London, UK 1 pm

21 JANUARY
Thierry Escaich; St. Albans Cathedral, St. Albans, UK 5:30 pm

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22 JANUARY
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm
Jeremy Blasby; Westminster Abbey, London, UK 5:45 pm
Stephanie Burgoyne & William Vander-tuin; St. Paul's United Church, Paris, ON, Canada 3 pm

23 JANUARY
Timothy Wakerell; St. Michael's Cornhill, London, UK 1 pm

25 JANUARY
Douglas Tang; Concert Hall, Reading, UK 1 pm

29 JANUARY
Ronny Krippner; Westminster Abbey, London, UK 5:45 pm

5 FEBRUARY
Luke Bond; Westminster Abbey, London, UK 5:45 pm

6 FEBRUARY
Jane Parker-Smith; Methodist Central Hall, Westminster, London, UK 7:30 pm

7 FEBRUARY
David Graham; St. Giles-in-the-Fields, London, UK 1:10 pm

12 FEBRUARY
Mark Swinton; Westminster Abbey, London, UK 5:45 pm
Scott Dettra; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

15 FEBRUARY
Elisa Freixo; Oaxaca Cathedral, Oaxaca, Mexico 8 pm

It's not too early to send us your summer conference information!
 Summer conference listings are included in the April issue—deadline is February 29. Contact Joyce Robinson, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; e-mail files (Microsoft Word preferred) to jrobinson@sgcmail.com.

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16 FEBRUARY
Santiago Alvarez, harpsichord, with flute; San Andrés Huayapam, Oaxaca, Mexico 1:30 pm
Cicely Winter, with percussion; Basílica de la Soledad, Oaxaca, Mexico 8 pm

17 FEBRUARY
 Melos Gloríae; Centro Académico y Cultural San Pablo, Oaxaca City, Mexico 8 pm

18 FEBRUARY
Jane Parker-Smith; St. Albans Cathedral, St. Albans, UK 5:30 pm
 Organ and instruments concert; Santa María Tamazulapán, Oaxaca, Mexico 11 am
Abraham Alvarado, with Melos Gloríae; Santo Domingo Yanhuitlán, Oaxaca, Mexico 2 pm
 Organ and instruments concert; San Andrés Zautla, Oaxaca, Mexico 7 pm

19 FEBRUARY
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm
Mark Brafield; Westminster Abbey, London, UK 5:45 pm
Elisa Freixo; San Jerónimo, Tlacoachahuaya, Mexico 6 pm

25 FEBRUARY
Hannah Parry-Ridout; Bloomsbury Central Baptist, London, UK 4 pm

26 FEBRUARY
Michael Bacon; Westminster Abbey, London, UK 5:45 pm

Organ Recitals

R. MONTY BENNETT, Sinsinawa Mound, Sinsinawa, WI, August 24: *Alleluys*, Preston; *Choralfantasia: LOBE DEN HERREN*, Drischner; *A Trumpet Minuet*, Hollins; *Rhumba*, Elmore; *Reverie*, Still; *El Flautista Alegre*, Noble; *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Carillon-Sortie*, Mulet.

RAY CORNILS, with Kotschmar Festival Brass, Merrill Auditorium, Portland City Hall, Portland, ME, August 30: *Crown Imperial March*, Walton, arr. Cornils; *Adagio*, Albinoni, arr. Cornils; *Canzon Duodecimi toni*, Gabrieli; *Gigue Fugue*, Bach; Prayer (*Mozartiana*), Tchaikovsky; *Toccata*, Bédard.

PHILIP CROZIER, Marktkirche, Hannover, Germany, July 23: *Triptyque*, Bédard; *Scherzo*, A. Alain; *Litanies*, JA 119, *Le Jardin suspendu*, JA 71, *Petite pièce*, JA 33, *Climat*, JA 79, *Deuxième Fantaisie*, JA 117, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

LYNNE DAVIS, Domkirke, Haderslev, Denmark, August 12: *Suite du Deuxième Ton*, Clérambault; *Incantation pour un Jour Saint*, Langlais; *Pastorale*, op. 19, Franck; *Toccata (Pièces de Fantaisie)*, Vierne; Vitrail, Rosace (*Esquisses Byzantines*), Mulet; *Variations sur un thème de Clément Jannequin*, Alain; *Variations sur un Vieux Noël*, Dupré.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, August 2: *Praeludium in C*, BuxWV 137, Buxtehude; *Minuetto G-Dur*, C.P.E. Bach; *Ronde française*, Boëllmann; *Sicilienne*, op. 78, Fauré; *Prélude et Fughetta*, op. 41, Roussel; *Sonate Nr. 3 G-Dur*, op. 88, Rheinberger.

JAMES HAMMANN, Sinsinawa Mound, Sinsinawa, WI, August 3: *Ciacona in e*, BuxWV 160, Buxtehude; *Wachet auf, ruft uns die Stimme, Auf meinen lieben Gott, Wer nur den lieben Gott lässt walten, Meine Seele erhebet Herrn, Ach bleib bei uns, Herr Jesu Christ, Kommst du nun, Jesu, vom Himmel herunter, Prelude and Fugue in C*, BWV 547, Bach; *Kleine Praeludien und Intermezzi, Werk 9*, Schroeder; *Minuet*, Hollins; *Mit sanften Stimmen, Langsam, nach und nach schneller und starker (Fugues on the name BACH*, op. 60), Schumann.

RICHARD HANSEN, St. James' Anglican Church, Orillia, ON, Canada, August 3: *Trumpet Tune in D*, Johnson; *Berceuse*, Vierne; *Toccata and Fugue in d*, BWV 565, Bach; *Adagio in E*, Bridge; *Voluntary in A, Communion on 'Laus Deo'*, Bedard; *Marche Triomphale*, Karg-Elert.

DAVID C. JONIES, St. Helena Cathedral, Helena, MT, July 17: *Grand Choeur alla Handel*, op. 18, Guilment; *Concerto in D*, Stanley; *Sonata No. 2 in c*, BWV 526, Bach; *Mozart Changes*, Gárdonyi; *Symphonie No. 6*, op. 42, Widor.

NATHAN LAUBE, Loyola University, Chicago, IL, August 21: *Allégo (Symphonie No. 6)*, Widor; *Variations Sérieuses*, op. 54, Mendelssohn, transcr. Laube; *Toccata X (Apparatus Musico-Organisticus)*, Muffat; *Première Fantaisie, Deuxième Fantaisie*, Alain; *Suite pour Orgue*, op. 5, Duruflé.

WILLIAM MADDOX, St. James' Anglican Church, Orillia, ON, Canada, August 24: *Coronation March (Le Prophète)*, Meyerbeer, arr. Best; *Adagio*, Albinoni, arr. Giuzotto; *Sicilienne (Pélleas et Mélisande)*, Fauré, arr. Hesford; *Trio in the style of Bach*, Nalle; *March on a theme of Handel*, Guilment.

JOHN MCELHINEY, St. James' Anglican Church, Orillia, ON, Canada, August 31: *Rondo in G*, Bull, arr. Elsasser; *Processional March, Prelude*, Harris; *Trumpet Tune on 'Lobe den Herren'*, Webber; *Chorale Prelude, 'Westminster Abbey'*, Gant; *Chorale Prelude, 'Ein feste Burg ist unser Gott'*, Reger; *Fantasy in a*, Bach, arr. Reger.

Submit calendar information through **TheDiapason.com!** Just click on **Events Calendar**, then on **Submit an Event**—you can add much more detail than what is in our print issue Calendar, and information should be viewable that day. Items added will be placed in the next print issue if received before deadline. For assistance or information: jrobinson@sgcmail.com.

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JENNIFER MCPHERSON, Old West Church, Boston, MA, August 16: *Grand Dialogue*, Marchand; *Partita on 'Freu dich sehr, o meine Seele'*, Böhm; *Ach Herr, mich armen Sünder*, BuxWV 178, *Gott der Vater wohn uns bei*, BuxWV 190, *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Prelude and Fugue in G*, BWV 550, Bach.

FLORENCE MISTRIC, Trinity Lutheran Church, Cleveland, OH, July 6: *Toccata and Fugue in d*, BWV 565, *Toccata in C and Adagio*, *Toccata and Fugue in F*, Bach.

DEREK E. NICKELS, Sinsinawa Mound, Sinsinawa, WI, August 17: *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Fantasia in f*, K. 594, Mozart; *Evocation à la Chapelle Sixtine*, Liszt; *Fantasia à gusto italiano*, Krebs; *Passacaglia and Fugue*, BWV 582, Bach; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

DAVID PITT, Sinsinawa Mound, Sinsinawa, WI, August 10: *Kyrie (Messe en G)*, Le Livre d'Orgue de Montréal; *Wer nur den lieben Gott lässt walten*, BWV 647, *Wachet auf, ruft uns die Stimme*, BWV 645, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Toccata in F*, BWV 540, Bach; *Schmücke dich, o liebe Seele*, O wie selig seid ihr doch, ihr Frommen, *Herzlich tut mich verlangen (Elf Choralvorspiele für Orgel)*, op. 122, Brahms; *Prélude, Fugue, et Variation*, op. 18, Franck; *Le Banquet Celeste*, Messiaen; *Improvisation on 'All Creatures of Our God and King'*.

LEE RIDGWAY, Old West Church, Boston, MA, August 9: *Toccata and Fugue in d*, BWV 538, Bach; *Partita on 'Nun laßt uns Gott dem Herren'*, Lübeck; *Fantasia on 'Ich ruf zu dir, Herr Jesu Christ'*, Buxtehude; *Fantasia on 'Auf meinen lieben Gott'*, Tunder; *Praeludium in e*, Bruhns.

KYLE RITTER & ERIC PLUTZ, Church of the Atonement, Chicago, IL, August 19: *Praeludium in C*, Böhm; *If thou but trust in God to guide thee*, Bach; *Jesu, joy of man's desiring*, Bach, arr. Biggs; *A mighty fortress*, Bach, arr. Near; *Fidelis*, Whitlock; *Trio*, Hurford; *Toccata in Seven*, Rutter; *Andante, Allegro (Duet for Organ)*, S.S. Wesley; *The Good Shepherd*, Sandresky; *Evensong*, Callahan; *Carillon-Sortie*, Mulet.

DAVID ROSEVEAR, St. James' Anglican Church, Orillia, ON, Canada, August 17: *Prelude and Fugue in c*, BWV 546, Bach; *Serenade*, Bourgeois; *Partita on St. Anne*, Manz.

BRANDON SANTINI, Old West Church, Boston, MA, August 23: *Veni Creator Spiritus (Premier Livre d'Orgue)*, de Grigny; *Prelude and Fugue in D*, BWV 532, Bach; *Canzon ariosa*, A. Gabrieli; *Sonata in f*, op. 65, no. 1, Mendelssohn.

JOHN L. SCHAEFER, with Claudia Risebig, bassoon, Meribeth Risebig, oboe/English horn, Amy Waldron, soprano, Jonathan Krinke, baritone, and Keith Benjamin, trumpet, Grace and Holy Trinity Cathedral, Kansas City, MO, August 7: *Voluntary in G*, Walond; *Sonata for bassoon and harpsichord*, Vivaldi; *Evensong*, Callahan; *Mein Freund ist mein (Cantata 140)*, Bach; *Fantasia in f for oboe and organ*, Krebs; *Fantasia and Fugue in c*, Bach; *Beloved, let us love*, Proulx; *Pastorale and Dance for bassoon and organ*, Phillips; *Let all the world in every corner sing*, Vaughan Williams; *Ballade for English horn and organ*, Sowerby; *Toccata (Symphonie V)*, Widor.

STEPHEN SCHNURR, St. Paul Catholic Cathedral, Pittsburgh, PA, August 7: *Praeludium in e*, BuxWV 142, Buxtehude; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Praeludium et Fuga in e*, BWV 548, *Ein feste Burg ist unser Gott*, BWV 720, *Christ, unser Herr; zum Jordan kam*, BWV 684, Bach; *Prelude and Fugue in g*, WoO 10, Brahms.

CAROLYN SHUSTER FOURNIER, Cathédrale Saint-Marie, Saint-Bertrand-De-Comminges, France, July 21: *Prélude et Fugue en sol majeur*, BWV 541, *Liebster Jesu, wir sind hier*, BWV 731, *Fantaisie et Fugue en sol mineur*, BWV 542, *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Prélude et fugue sur B-A-C-H*, Liszt; *Postlude pour l'Office de Complies, Litanies*, Alain.

SISTER M. ARNOLD STAUDT, OSF, Sinsinawa Mound, Sinsinawa, WI, July 13: *March for a Joyous Occasion*, Peloquin; *Voluntary in A*, Selby; *Variations on 'America'*, *Adeste Fideles (In an Organ Prelude)*, Ives; *Aria, Pange Lingua, Requiem, Improvisation on 'Salve Regina' (Chant)*, Callahan; *Concert Variations on 'The Star Spangled Banner'*, Paine.

KIRSTIN SYNNESTVEDT, Sinsinawa Mound, Sinsinawa, WI, July 20: *Lo Ballo dell'Intorcchia*, Valente; *Partita on Our Father, Thou in Heaven Above*, Bender; *Mein Jesu der du mich*, op. 122, Brahms; *Prelude and Fugue in b*, Bach; *Amazing Grace*, White; *Toccata on Amazing Grace*, Pardini; *O Gott, du frommer Gott!*, Bach.

STEPHEN THARP, Merrill Auditorium, Portland, ME, July 19: *Fanfare*, Cook; *Nimrod (Enigma Variations)*, op. 36, Elgar, transcr. Tharp; *Arabesque*, Latory; *Final (Symphony No. 8)*, op. 42, no. 2, Widor; *Méditation*, Vieme; *We are His people, the sheep of His pasture*, Give thanks to Him and praise His name (*Symphonic Suite: Psalm 100—Shout for Joy to the Lord all the earth*, op. 102), Fagiani; *Toccata and Fugue in F*, BWV 540, Bach; *Ave Maria von Arcadelt*, S. 659, Liszt; *Rhosymedre (Three Preludes on Welsh Hymn Tunes)*, Vaughan Williams; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

VINCENT THÉVENAZ, St. James United Church, Montreal, QC, Canada, July 26: *Toccata I*, FbWV 101, *Capriccio X*, FbWV 510, Froberger; *Fantasia chromatica*, Sweelinck; *Aria Sebalдина (Hexachordum Apollinis)*, Pachelbel; *Suite del Angel*, Piazzolla.

ANDREA PRINTY THOMAS, Old West Church, Boston, MA, July 26: *Variations and Fugue on 'God Save the King'*, Reger; *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Tango de undécimo tono a modo de bossanova*, Boret; *Finale (Symphony No. 1)*, op. 42, Guilmant.

WILHELMINA TIEMERSMA, St. James' Anglican Church, Orillia, ON, Canada, August 10: *Hymn Au Soleil*, op. 53, no. 3, Vieme; *Scherzo (Dix Pièces)*, Gigout; *Cantabile (Trois Pièces)*, Franck; *Allegro Vivace (Symphony V)*, op. 42, no. 1, Widor.

MARIJIM THOENE, St. Francis of Assisi Church, Ann Arbor, MI, August 15: *Concerto in d*, BWV 596, Bach; *Organ Sonata No. 2*, op. 386, Hovhanness; *Magnificat*, op. 18, Dupré.

BEATRICE-MARIA WEINBERGER & GERHARD WEINBERGER, Sinsinawa Mound, Sinsinawa, WI, July 27: *Prelude and Fugue in C*, Handel, arr. Marsh; *Allegretto in E*, *Song of Praise in C*, Whitlock; *Prélude in c-sharp*, Rachmaninoff, arr. Vieme; *Toccata and Fugue in a*, Krebs; *Duetto in F*, op. 18, no. 6, J.C. Bach; *Menuetto in F*, KV 377, Mozart, arr. S. Wesley; *Variations on an Original Theme in A*, Hesse; *Prelude and Fugue in C*, Albrechtsberger.

JAY ZOLLER and CARROLL SMITH, with Nick Wallace, guitar, James Merrifield, trumpet, Virgil Bozeman IV, tenor, and Darin Carlucci, whistler, Broad Bay Congregational United Church of Christ, Waldoboro, ME, August 26: *Broad Bay Welcome*, Merrifield; *Village Variations*, Carter; *Barden Känge*, op. 13, Mertz; *Etude, No. 1, Choro, No. 1*, Villa-Lobos; *Prayer of Saint Gregory*, Hovhanness; *Isory Tower (Marienlieder)*, Peeters; *How Can I Keep from Singing*, Duncan; *Variations on ENDLESS SONG*, Zoller; *Julia Florida*, Mangore; *A Trumpeter's Lullaby*, Anderson; *The Whistler and His Dog*, Pryor.

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PUBLICATIONS/ RECORDINGS

This year marks the 100th anniversary of the sinking of the Titanic. Play Bonnet's "In Memoriam" to commemorate April 15. It's in *Douze (12) Pièces*. Find details and samples at michaelsmusicsservice.com; 704/567-1066.

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

PUBLICATIONS/ RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. slpinel@verizon.net; 609/448-8427.

Banks Music Publications, York, England, announces new organ music releases. By Andrew Carter: *Fanfare & Processional* (14056, £3.50), *Passacaglia* (14061, £5.00), and *Three Pieces for Three Stops* (14057, £3.50); by Robert Cockroft: *Soliloquy* (14063, £2.50); and by Thomas Hewitt Jones: *Intrada* (14065, £3.50). For information: www.banksmusicpublications.co.uk.

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Michael's Music Service presents new sheet music restorations. *Meditation*, by Gottfried Federlein (1883–1952), can be used as a prelude or in sections for interludes; it calls for optional chimes. *In Fairyland*, by Roy Spaulding Stoughton (1884–1953), a bank teller who composed organ music in his spare time, is a three-movement suite, perfect for the current generation who loves fantasy in seemingly unending books and movies. A short 1919 article on him and this suite is also available. Visit michaelsmusicsservice.com; 704/567-1066.

PUBLICATIONS/ RECORDINGS

Like the harpsichord? *Harpsichord Technique: A Guide to Expressivity*, second edition, by Nancy Metzger is the hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

Two Films on DVD about J. S. Bach's "Art of Fugue," and 2 CDs of the entire work played by George Ritchie, as well as two hours of video lecture by Ritchie at the organ, receive rave reviews from all quarters. The set, FSF-DVD-001, is \$39.95 postpaid worldwide by Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

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THE DIAPASON 2012 Resource Directory was mailed to all subscribers with the January 2012 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, jbutera@sgcmail.com.

Tours of the World's Largest Pipe Organ in Atlantic City's Boardwalk Hall are now available by reservation. The two-hour docent tours include the ballroom Kimball organ and the 33,000+ pipe Midmer-Losh organ, with its 7-manual console and 5-manual portable console. Tourgoers will see the 64' pedal stop, the immense 32' Diapasons, and areas of the organs not open to the casual visitor. Tours cost \$20, which goes directly to support the restoration of these instruments; children under 12 are admitted free. For reservations: Tours@acchos.org. For information: www.acchos.org.

Bowling Green State University (Ohio) will hold its 38th annual organ competition. The winner will receive a \$4,000 scholarship to the College of Musical Arts. Contestants will be allowed 15 minutes of playing time, and will play one work by J. S. Bach and one work written after 1750. Deadline for applications is February 3. For information: 419/372-2192; vwolcot@bgsu.edu.

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New classified advertising rates are in effect. See page 35 of this issue for information.

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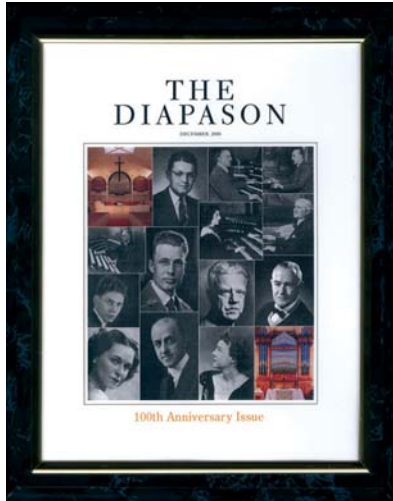
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2011 In Review—An Index

°=picture
+=musical examples
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Feher, Janice. 22nd Annual UK Organ Tour, Led by Leslie Peart. March 20°
First Presbyterian Church, Marietta, Georgia. See Johnson.
Franck. See Enlow.

Gherardeschi, Giuseppe. See Kraaz.
Gigout. See Rumsey.
Grinnell College: Aeolian Skinner Opus 1091 restoration. Oct 20–22°

Hall, Jonathan B. J. L. Krebs: Borrower Extraordinaire. July 28–29+
Halsey, Bill. Two organs in Cairo—a history of renovation by the Ktesibios Foundation.
June 22–23°†
Harpsichord News. See Palmer.
Harpsichord performance. See Cienniwa.
Heaton, Charles Huddleston. New Recordings. Jan 18, March 19, June 16
Herman, David. New Organ Music. June 17–18, Nov 19
Hollingsworth, Devon. The Story of a Home Practice Organ. Sept 26–29°
Holy Land. See Johnson.
Houlihan, Christopher. See Robinson.
House organs. See Hollingsworth.

In the wind . . . See Bishop.
Italian organs. See Kraaz, Scolaro.

Japanese earthquake. See Lowther.
Johnson, Calvert. First Presbyterian Church, Marietta, Georgia: Chancel Choir Holy
Land Mission Tour. Dec 19°

Kirchhoff, Gottfried. See Serebrennikov.
Knijff, Jan-Piet. New Organ Music. April 17–18, July 19
_____. The Wayne Leupold Edition of Bach's *Clavierübung III*. March 22–23+
Kraaz, Sarah Mahler. An Introduction to the Organ World and Works of Giuseppe
Gherardeschi (1759–1815). Nov 26–29°+†
Kramer, Gale. New Organ Music. April 18–19, Dec 17–18
Krampe, Chris. Franjo Dugan: Croatian Organist, Teacher, and Composer. Oct 23–25°
Krebs, J. L. See Hall.
Ktesibios Foundation. See Halsey.

Landowska, Wanda. See Palmer.
Letters to the Editor. March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3,
Nov 3, Dec 3
Lowther, Roger W. The organ and disaster relief: An American organist in Japan.
Oct 19°

McCray, James. The Evolution of American Choral Music: Roots, Trends, and
Composers before the 20th Century. May 26–29°+
_____. Music for Voices and Organ. Jan 17–18, Feb 14–15, March 17, April
15, May 16, June 14–15, July 16–17, Aug 15–16, Sept 17, Oct 15–16, Nov 17–18,
Dec 15–16
McLaughlin, Renate. J. S. Bach's English and French Suites, with an emphasis on
the Courante. May 24–25+
McKinney, David. New Recordings. May 18–19
Memorization. See Cienniwa.
Music for Voices and Organ. See McCray.

National Presbyterian Church. See Childress.
Nelson, Leon. New Handbell Music. Dec 18
New Handbell Music. See Nelson.
New Organ Music. See August, Collins, Herman, Knijff, Kramer, Steele, Zoller.
New Recordings. See August, Campbell, Heaton, McKinney, Palmer, Parizo, Reed,
Speller.

Oaxaca, Mexico. See Winter.
OHS National Convention. See Rippl.
On Teaching. See Black.
Organ building. See Bishop.
Organ Historical Society. See Rippl.
Organ pedagogy. See Black.
Organ Recitals. Jan 34–35, Feb 33, March 40–41, April 36–37, May 36–37, June 33,
July 37, Aug 32–33, Sept 36–37, Oct 33, Nov 37, Dec 32–33

Palmer, David. New Recordings. Feb 16
Palmer, Larry. Harpsichord News. Jan 12+, May 12°, Sept 12–14°
_____. Harpsichord Playing in America "after" Landowska. June 19–21°
Parizo, Kevin D. New Recordings. Oct 17–18
Performance practice. See Cienniwa, Enlow.
Practice organs. See Hollingsworth.

Reed, James. Book Reviews. May 17–18
_____. New Recordings. June 15–16, July 17, Nov 18–19
Rippl, Frank. 55th OHS National Convention. April 20–25°
Roll recordings. See Rumsey.
Roberts, William Neal. See Palmer, Harpsichord News, Sept 12–14.
Robinson, Joyce Johnson. A Conversation with Christopher Houlihan. April
26–28°
Rumsey, David. Welte's *Philharmonie* roll recordings 1910–1928: My afternoons
with Eugène Gigout. March 25–33°

Sadoh, Godwin. Ayo Bankole's *FESTAC Cantata*: A Paradigm for Intercultural
Composition. July 25–27°+
Sandresky, Margaret Vardell. Hidden Patterns in Jehan Alain's "Jannequin" Fuga.
March 24+
Schroeder, Joy. Book Reviews. May 17
Scolaro, Fabrizio, translation by Francesco Ruffatti. Birds, Bells, Drums, and
More in Historical Italian Organs, Part 1. July 20–24°
_____. Birds, Bells, Drums, and More in Historical Italian Organs, Part 2. Aug
22–25°+
Serebrennikov, Maxim. On an unknown prelude and fugue by Gottfried Kirchhoff:
Recovering some lost pages of his output. Sept 20–23+
Sewanee Church Music Conference. See Smedley.
Smedley, Jane Scharding. Sewanee Church Music Conference July 11–17, 2011.
Nov 20°
Smith, Stephen D. and Charles Swisher. Atlantic City Boardwalk Hall's Midmer-
Losh Organ: "And the Work Goes on Merrily". Feb 24–25°
South Korea. See Zoller.
Southern Harmony. See Steele.
Speller, John L. Book Reviews. April 15–16, June 15, Aug 16, Nov 18
_____. New Recordings. Feb 15–16, March 19, May 18, Aug 16–17, Sept 18,
Oct 17, Dec 16–17
Spicer, David. Albert Schweitzer Organ Festival Thirteenth Anniversary. Jan 19°
Squirrel Island, Maine. See Bozeman.
Steele, Charlie W. New Organ Music. June 18, Nov 19
_____. *Southern Harmony* Revisited—in the pew and on the organ bench. Jan
20–23°+ #
Swager, Brian. 2011 Summer Carillon Concert Calendar. June 28, July 32, Aug 29
_____. Carillon News. June 10°

Thoene, Marijim, and Alan Knight. The University of Michigan 51st Conference
on Organ Music. Dec 22–25°
Thoene, Marijim, and Francine Maté, and Thomas Marshall. AGO National
Convention, Washington, D.C., July 5–8, 2010. Jan 24–27°
Thoene, Marijim, and Lisa Byers. The University of Michigan 50th Conference
on Organ Music, October 3–6, 2010. Feb 19–21°

UK Organ Tour. See Feher.
University of Michigan 50th Conference on Organ Music. See Thoene and Byers.
University of Michigan 51st Conference on Organ Music. See Thoene and Knight.
University of Michigan symposium on the pipe organ in African-American worship.
See Wall.

Vivaldi. See Butler.

Wall, Sylvia. The Pipe Organ in African-American Worship: Symposium at the Uni-
versity of Michigan. June 24–25°
Wayne Leupold Edition of Bach's *Clavierübung III*. See Knijff.
Welte *Philharmonie*. See Rumsey.
Winter, Cicely. Eighth International Organ and Early Music Festival, Oaxaca, Mex-
ico, October 21–27, 2010. May 20–23°

Zoller, Jay. An Organ Adventure in South Korea. Dec 20–21*†

Book Reviews. March 18–19

New Organ Music. Feb 17–18, April 18, May 19, June 16–17, July 19, Aug 17–18, Sept 19, Oct 18

Appointments

Anderson, David, to vice president for church music, GIA Publications. Jan 6

Anderson, Mark A., to Shadyside Presbyterian Church, Pittsburgh, PA. Oct 6

Beaumont, Karen, to the Chapel of St. John the Evangelist at St. John's on the Lake, Milwaukee, WI. May 6

Disselhorst, Delbert, to visiting professor of organ, University of Notre Dame, South Bend, IN. Oct 6

Dumas, Brandon, to associate organist and choirmaster, Cathedral of the Incarnation, Garden City, NY. Nov 6

Egler, Steven L., to artist in residence, First Congregational Church, Saginaw, MI. Aug 6

Grassin, Didier, to staff of Noack Organ Company, Georgetown, MA. Aug 6, 8

Grunow, John, to regional sales representative, Reuter Organ Company, Lawrence, KS. Oct 6–7

Guenther, Timothy E., to Gethsemane Lutheran Church, Columbus, OH. Aug 6

Halls, Matthew, to artistic director, Oregon Bach Festival. Nov 6–7

Henderson, Andrew, to assistant organist, Congregation Emanu-El, New York, NY. Aug 8

Jordan, John, to regional representative for service and sales in Wisconsin, John-Paul Buzard Pipe Organ Builders. Dec 8

Kniff, Jan-Piet, to lecturer in music, University of New England, Armidale, New South Wales, Australia. June 8

Lawyer, Lawrence W., to associate director of sacred music, Cathedral of Saint Paul, and associate director, Archdiocesan Choir School of Minnesota, St. Paul, MN. Sept 6

Lenti, Elizabeth, to associate for music and worship, Trinity Episcopal Cathedral, Cleveland, OH. Oct 7

Mantoux, Christophe, to professor of organ, Conservatoire régional de Paris, and Pôle supérieur de Paris. July 6

Moore, Edward Alan, to East Liberty Presbyterian Church, Pittsburgh, PA. Dec 8

Mozelle, Mary, to chapel organist and adjunct faculty, Rollins College, Winter Park, FL. Oct 7

Sutphin, Norman, to Trinity United Methodist Church, Denver, CO. June 8–9

Taylor, Joshua, to First Presbyterian church, Dallas, TX. Aug 8

Tritle, Kent, to Cathedral of Saint John the Divine, New York, NY. Sept 6, 8

Warner, Thomas, to head of performing arts program, Longwood Gardens, Kennett Square, PA. March 6

Wilson, Todd, to Trinity Cathedral, Cleveland, OH. March 6, 8

Yount, Terry, to organist and dean of Saint Andrew's Chapel and Conservatory of Music. Dec 8

Honors and Competitions

Backman, Samuel, wins 2010 Paul Manz Organ Scholarship. Feb 6

Bae, Ye Eun, wins 2011 University of Alabama Organ Scholarship Competition. March 8

Baile, Rev. Paul, wins 2010 hymn contest, Macalester Plymouth United Church, St. Paul, Minnesota. June 4

Baltrusch, Anna-Victoria, awarded second prize, 60th International Musikwettbewerb der ARD München, Gasteig, Germany. Nov 6

Bartek, Michael, wins 13th International César Franck Competition, Haarlem, the Netherlands. Jan 4

Baskeyfield, David, wins Twelfth Mader National Organ-playing Competition, Claremont, CA. Jan 4

Baumgartner, Balthasar, awarded third prize, Canadian International Organ Competition, Montreal, QC, Canada. Dec 4

Beachy, Sean Elliot, wins Fifth Annual Anthem Competition, First Baptist Church, Worcester, MA. May 6

Boda, Stephen, awarded third prize, National Organ Playing Competition of the Royal Canadian College of Organists, Hamilton, ON, Canada. Sept 4

Brown, James Russell, honored for 25 years' service as organist and director of music, St. Giles Episcopal Church, Northbrook, IL. Jan 6

Brunelle, Philip, receives Ohtli Recognition Award, St. Paul, MN. Aug 8

Davis, Lynne, receives Excellence in Creative Activity Award, Wichita State University, Wichita, KS. July 6

Donner, Andreas, wins 3rd International Franz-Schmidt Organ Competition Kitzbühl, Austria. Jan 4

Farris, Michael, posthumously honored with 2010 Oswald Gleason Ragatz Distinguished Alumni Award, Indiana University. Jan 4

Filion, Aurélien, awarded a second prize, 2011 Aristide Cavaillé-Coll composition competition, Paris, France. Nov 6

Grimm, Lukas, awarded a second prize (distinction), 2011 Aristide Cavaillé-Coll composition competition, Paris, France. Nov 6

Hamilton, Stephen, celebrated 20 years as minister of music, Church of the Holy Trinity (Episcopal), New York, NY. Sept 8

Hart, Kenneth, honored at retirement from senior choir directorship, Episcopal Church of the Good Shepherd, Dallas, TX. Jan 8

Ishimura, Yuka, wins 21st International Organ Competition Grand Prix de Chartres, France. Jan 4

Jacobs, Paul, wins 2011 Grammy Award. April 8

James, Aaron, wins National Organ Playing Competition of the Royal Canadian College of Organists, Hamilton, ON, Canada. Sept 4

Kim, Hyo-Jong, wins International Organ Competition, Wuppertal, Germany. Jan 4

Korndörfer, Jens, receives second and Liszt prizes, Canadian International Organ Competition, Montreal, QC, Canada. Dec 4

Kunz, Jean-Willy, awarded third and audience prizes, Canadian International Organ Competition, Montreal, QC, Canada. Dec 4

Lane, Christian, wins Canadian International Organ Competition, Montreal, QC, Canada. Dec 4

Le Dréau, Guillaume, awarded a second prize, 2011 Cavaillé-Coll composition competition, Paris, France. Nov 6

Little, Wm. A., awarded the Organ Historical Society John Ogasapian Book Prize. Oct 8

Mack, Marius, wins 1st International Daniel Herz Organ Competition, Brixen, Italy. Jan 4

Magnificat Ifjúsági Korus wins grand prize, 13th International Choir Competition and Festival Budapest. July 6

Meier-Appel, Manfred, awarded a second prize, 2011 Aristide Cavaillé-Coll composition competition, Paris, France. Nov 6

Murray, Thomas, honored by American Guild of Organists, New Haven, CT. April 8, Oct 8

Nussbaum, Guillaume, wins 3rd International Organ Competition Pierre de Manchicourt, Bethune, France. Jan 4

Ostermann, Jared, awarded Royal Canadian College of Organists prize, Canadian International Organ Competition, Montreal, QC, Canada. Dec 4

Pasch, William Allen, receives honorable mention, 2010 hymn contest, Macalester Plymouth United Church, St. Paul, MN. June 4

Pinel, Stephen, elected honorary member of the Organ Historical Society. June 8

Pleasants, Virginia, celebrates 100th birthday. May 12

Richie, George, honored with 2010 Oswald Gleason Ragatz Distinguished Alumni Award, Indiana University. Jan 4

Rippl, Frank, honored at 40th anniversary as organist/choirmaster, All Saints Episcopal Church, Appleton, WI. Sept 8

Schaefer, John L., celebrates 35th anniversary as organist/director of music, Grace and Holy Trinity Cathedral, Kansas City, MO. Dec 8

Schöch, Michael, wins 60th International Musikwettbewerb der ARD München, Gasteig, Germany. Nov 6

Schrader, David, honored with 2010 Oswald Gleason Ragatz Distinguished Alumni Award, Indiana University. Jan 4

Scott, Patrick A., wins first prize and Agnes Fowler/Marie V. Thiesen Award, National Federation of Music Clubs. Nov 10

Siimes, Santeri, awarded a second prize, 2011 Aristide Cavaillé-Coll composition competition, Paris, France. Nov 6

Stollhof, Lukas, awarded third prize, 60th International Musikwettbewerb der ARD München, Gasteig, Germany. Nov 6

Stringham, Phyllis, honored with memorial recital, Carroll University. May 6

Svendsen, Sarah, awarded second prize, National Organ Playing Competition of the Royal Canadian College of Organists, Hamilton, ON, Canada. Sept 4

Teague, William, awarded honorary Doctor of Fine Arts degree, Centenary College, Shreveport, LA. Oct 10

Tharp, Stephen, wins 2011 International Performer of the Year Award, New York City AGO chapter. July 8

Vaught, Chelsea Ann, awarded third prize, Twelfth Mader National Organ-playing Competition, Claremont, CA. Jan 4

Wolcott, Vernon, initiated as Northwest Ohio Chapter of Sigma Alpha Iota "Friend of the Arts." July 8

Zhao, Weicheng, awarded second prize and audience prize, Twelfth Mader National Organ-playing Competition, Claremont, CA. Jan 4

Obituaries

Ash, Fayola Foltz. July 8, 10

Ball, Mary Charlotte. March 10

Behnke, Wally. Oct 10

Blair, Nancy Jane. May 10

Bliss, Elaine Sylvia. Sept 10

Boyer, George Evans. July 10

Briggs, Jeanne Norman. July 10

Chaplin, Joseph. Dec 10

Chapman, James G. April 9

Christian, Billy J. Nov 10

Christian, Virginia M. Sept 10

Colvin, Otis Herbert Jr. July 10

Daniels, Peter Möller. Oct 10

Dunn, Wallace M. Jan 10

Dykstra, Elaine Sawyer. Nov 10

Edge, Martha "Jane" (Tinder). Sept 10, 12

Elling, Henry August "Hank". Feb 8

Fischer, Robert M. June 9

Geddes, Richard Malcolm (Dick). Oct 10

Giles, Rodney Alan. May 10

Górecki, Henryk Mikolaj. June 9

Grenhart, James Noel. May 10

Hall, George M. Jr. Dec 10

Herrmann, Virginia. July 10

Hoiby, Lee. June 9

Hood, Sebron Yates Jr. July 10

Kehl, Roy Frederic. April 9

Kerr, Albert Edward. Nov 10

MacEnulty, Rosalind. Nov 10

Mahaffey, Robert. Nov 10

Mead, Gilbert. Feb 8–9

Phillips, Nancy Leask. Dec 10

Pizzarro, David A. July 10

Ragatz, Oswald Gleason. Aug 10

Schieke, Glenn Earl. Sept 12

Seivewright, Andrew. Feb 8

Smith, Frank Cedric. Jan 10

Somary, Johannes. March 10

Stein, Sharon L. Dec 10

Stokes, John Albert. July 10

Sue, John M. "Mac". Sept 12

Toppin, Sophie. June 9

Torrence, Richard. April 9

Umla, Walter W. Nov 10

Wilson, Hugh Allen. May 10

Organ Stoplists

Dobson

St. Andrews Lutheran Church, Park Ridge, IL. 2/22°, Dec 28

Fritts

St. Philip Presbyterian Church, Houston, TX. 3/70°, Aug 1, 26–27

GOArt / Parsons / Lowe

Anabel Taylor Chapel, Cornell University, Ithaca, NY. 2/40°, Oct 1, 26–28

Johnson

Bethlehem Lutheran Church, Fergus Falls, MN. 3/28°, Aug 28

Juget-Sinclair

St. Mark's Episcopal Church, St. Louis, MO. 2/23°, Feb 28

Kegg

First Presbyterian Church, Phoenixville, PA. 3/21°, July 32

Private Residence, Palm Springs, CA. 2/8°, Nov 32

Zion Lutheran Church, Wausau, WI. 3/49°, Jan 1, 28–29

Klais

First Church Congregational, Fairfield, CT. 3/38°, Dec 1, 26–28

Lewis & Hitchcock

Christ Ascension Episcopal Church, Richmond, VA. 3/34°, April 29

Wesley United Methodist Church, Vienna, VA. 3/27°, May 32

Lewtak

First Presbyterian Church, Greenville, NC. 2/40°, March 1, 34–35

Mascioni

Tokyo Cathedral, Tokyo, Japan. 3/65°, Jan 30

Odell

Scarborough Presbyterian Church, Scarborough, NY. 2/31°, May 1, 30–32

Organ Clearing House

The Church of the Resurrection, New York, NY. 3/40°, June 1, 26–27

David Petty

St. Ignatius Chapel, Seattle University, Seattle, WA. 1/4°, Oct 28.

Qoquirin

Church of the Ascension, New York, NY. 4 (and 3)/111°, Nov 1, 30–32

Rieger

Golden Hall of the Music Society, Vienna, Austria. 4/115°, Sept 1, 30–32

Schlueter

Hendricks Avenue Baptist Church, Jacksonville, FL. 3/60°, July 1, 30–31

Schoenstein

The Juilliard School, New York, NY. 3/12°, March 36

Swartz

St. Andrew's, Sanford, FL. 3/71°, Feb 1, 26–27

Robert William Wallace

St. Mary of the Immaculate Conception Roman Catholic Church, Fredericksburg, VA. 3/49°, Sept 32

Wicks

All Saints Catholic Church, Manassas, VA. 3/22°, April 29

Zamberlan

Mt. Lebanon United Lutheran Church, Pittsburgh, PA. 3/39°, June 25

Cornel Zimmer

The Community Church at Tellico Village, Loudon, TN. 3/42°, April 1, 30–31

Karen McFarlane Artists

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Diane Meredith Belcher



Michel Bouvard*



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Chelsea Chen



Douglas Cleveland



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David Goode*



Gerre Hancock



Judith Hancock



David Higgs



Marilyn Keiser



Olivier Latry*



Nathan Laube



Joan Lippincott



Alan Morrison



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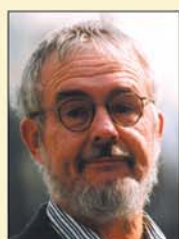
James O'Donnell*



Jonathan Ryan
 Jordan International
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 Available 2010-2012



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Daniel Roth*



Ann Elise Smoot



Donald Sutherland



Tom Trenney

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