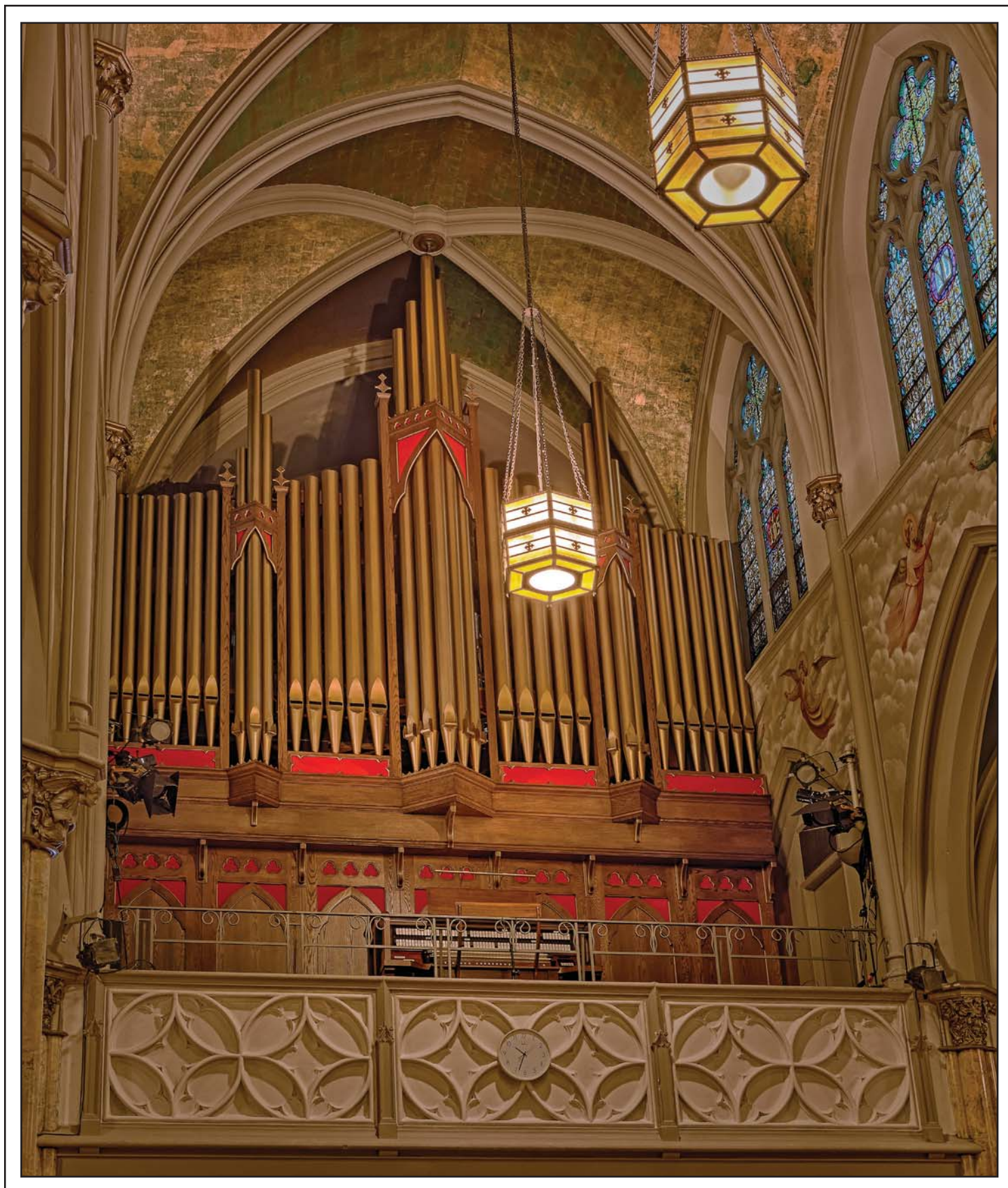


THE DIAPASON

JULY 2013



St. Malachy's—The Actors' Chapel
New York City
Cover feature on pages 26–27



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the Harpsichord, Carillon, and Church Music

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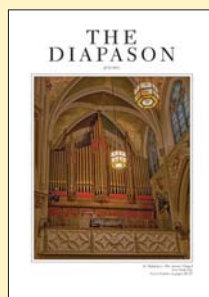
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Editor's Notebook

Transitions

Changes are in process for our staffing at THE DIAPASON.

This marks my last issue as editor and publisher. After serving for 30 years, I am moving to our family farm in rural Wisconsin. But I cannot give up my connection with this magazine that I love. So, I will continue in the role of sales manager, responsible for advertising and subscriptions. And, I will assist with editorial and production as needed.

I began reading THE DIAPASON as a teen-age organ student of Arthur C. Becker in Chicago. If I had practiced well and had a really good lesson, Dr. Becker would let me read his copy of THE DIAPASON. I was amazed and enthralled with the world of the pipe organ as related and reflected in THE DIAPASON. I was soon hooked and took out my own subscription. I would devour each issue and eagerly look forward to the next. I have saved every issue, and my collection extends back to the late 1960s.

Then, while a student at DePaul University, I would visit THE DIAPASON offices, which were located on Wabash Avenue near Congress Parkway in Chicago's "Loop," and drop in on then editor Robert Schuneman. He kindly and patiently answered my questions about the magazine and the organ world, and encouraged me in my studies. I continued to read THE DIAPASON as a graduate student at the University of Michigan and the American Conservatory of Music, changing addresses over the years and making room for the growing collection.

Imagine my delight and amazement when in 1983 I became editor of the magazine that I had loved for many years. I had just completed a DMA at the American Conservatory of Music and was teaching organ at DePaul University and serving as organist

and music director at the Park Ridge Community Church. DePaul colleague Wesley Vos was then associate editor of THE DIAPASON and recommended me for the open editorial post. Now, 30 years later, I continue to take delight in assembling and producing each issue of THE DIAPASON.

But I would also like to pursue the next phase of my life. At our Wisconsin farm, my wife and I have large vegetable beds, orchards, and chickens. We also have a house pipe organ, and I will be playing and teaching, in addition to continuing with DIAPASON advertising and subscriptions.

Effective July 1, Joyce Robinson will assume the role of managing editor. Joyce has a long history with THE DIAPASON, having served as associate editor for the last 13 years, and having written reviews for several years before that. A church organist for many years, Joyce shares a passion for the pipe organ and for THE DIAPASON, and will continue the mission of THE DIAPASON, while expanding the magazine through our website, digital products, and social media. And we will be bringing in additional editorial help—more on that later.

Thank you to our readers, advertisers, and contributing editors for our many years together. I look forward to many more years in my new capacity.

—Jerome Butera



Letters to the Editor

May issue

The May 2013 issue of THE DIAPASON is one of the most interesting I've seen for a long time. In particular, I really liked reading about the recent restoration of the great Beckerath organ at St. Joseph's Oratory in Montreal. That my old partner and close friend, George Taylor, was enlisted as the advisor on what Juget-Sinclair Organbuilders would do was good news. George had told me about the work that his firm, Taylor & Boody (also my former partner), did recently on the Pittsburgh Beckerath; this—along with what George learned during his full apprenticeship with 'Der Chef' in Hamburg—gives him a solid knowledge

base for working on instruments such as that at St. Joseph. (George and I first met when we were both working at Beckerath's shop during my 'Gesell-ezeit' in 1967-68.)

I first learned about the St. Joseph's Oratory organ in THE DIAPASON when it was brand new; when I was an apprentice with Fritz Noack, several of us young organbuilders went to Montreal for a week in 1965 to see all the Canadian Beckerath organs and visit the Casavant shop with Karl Wilhelm and Helmuth Wolff.

So, many thanks for the good article that Stephen Sinclair and the current music director wrote and all the wonderful photos. It is really special.

David Rumsey's article on the "Secrets of Medieval Organs" was quite interesting. Winold van der Putten and Jankees Braaksma, shown in photos on pages 22, 23, and 24, are good friends of mine. Next week, Winold and I will attend the yearly meeting of the Arp Schnitger Gesellschaft. Later, they plan to show me the new Rims organ shown on pages 20 and 22.

I have gone to visit the van der Putten 'Rutland' Theophilus organ several times; it's in the 12th-century church in Marsum. Jankees was with me the last time I saw a good demonstration on how it works—really interesting! Thanks for the great articles in the May DIAPASON!

John Brombaugh
Eugene, Oregon

Here & There

Events

Lunchtime Organ Recital Series 2013 continues in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15-12:45 p.m.: July 3, Charles Barland, First United Methodist Church, Appleton; 7/4, Frank Rippl, All Saints Episcopal Church, Appleton; 7/10, Jeffrey Verkuilen, First Congregational Church, U.C.C., Appleton; 7/17, Michael Stefanek, Holy Cross Catholic Church, Kaukauna; 7/24, Blake Doss & Frank Rippl, First English Lutheran Church, Appleton; 7/31, Paul Weber, All Saints Episcopal Church, Appleton;

August 1, Naomi Rowley, Memorial Presbyterian Church, Appleton; 8/7, John Skidmore, St. Joseph Catholic Church, Appleton; 8/14, Thomas Froehlich, First United Methodist Church, Appleton; 8/21, Ralph & Marilyn Freeman, St. Paul Lutheran Church, Neenah; 8/28, Daniel Schwandt, St. Joseph Catholic Church, Appleton. For information: 920/734-3762; www.lunchtimeorganrecital.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2013 Wednesday evening organ recital series: July 3, C.S. Teardo; 7/10, Margaret Irwin-Brandon; 7/17, Peter Latona; 7/24 Harry Lyn Huff; 7/31, Jung-A Lee;

August 7, David Enlow; 8/14, Martin Schmeding; 8/21, Yun Kyong Kim; 8/28, Michael S. Murray. For information: www.mmmh.org.



Sinsinawa Mound Chapel

The Sinsinawa Dominicans continue their 2013 summer organ recital series on Wednesdays at 7 p.m. Recitals feature the Casavant organ designed by Lawrence Phelps and recently restored at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: July 3, Paul Pavioir with tenor John Lander; 7/10, Sister Patricia Gallagher, OP; 7/17, Charles Barland; 7/24, Michael Bottenhorn;

August 7, Gregory Peterson; 8/14, Joan DeVee Dixon and Alice Fiedlerova; 8/21, Bruce Bengtson; 8/28, Stephen Steely. For information: 608/748-4411 x271; www.sinsinawa.org.

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Here & There



Stephen Brereton, Isabelle Demers, Simon Couture, James Mellichamp

On April 14, **Piedmont College** celebrated the tenth anniversary of the installation of the Sewell Organ, opus 3799, built by Casavant Frères. The event was billed as a celebration of all things Canadian and featured performer **Isabelle Demers** in a program of Canadian organ repertoire. President James F. Mellichamp recognized special guests including Stephen Brereton, Consul General of the Consulate General of Canada in Atlanta, and Simon Couture, Vice President of Casavant Frères. They joined Dr. Demers in greeting the large audience after the recital at the college's Mason-Scharfenstein Museum of Art.

► page 3

The Basilica of the National Shrine of the Immaculate Conception announces its 2013 Summer Organ Recital Series: July 7, Michael Lodico; 7/14, Peter Latona; 7/21, Timothy Duhr; 7/28, Benjamin Straley; August 4, Russell Weismann; 8/11, Josh Stattford; 8/18, Adam Detzner; 8/25, Benjamin LaPrairie. All recitals take place at 6 p.m. on the Crypt Church's Schudi organ and are free of charge. For more information: www.nationalshrine.com.



Shrine of Our Lady of Guadalupe

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, continues its 2013 Summer Organ Recital Series, Sundays at 3 p.m.: July 7, Wyatt Smith; 7/21, Jeffrey Verkuilen; August 4, Kraig Windschitl; 8/18, John Chappell Stowe.

All recitals are free of charge. For information: www.guadalupeshrine.org.

Sacred Heart Church, Palos Hills, Illinois, continues its second annual summer music series: July 7, music for brass and organ; 7/21, mezzo soprano Amanda Thomas; August 14, Solemn Choral Evening Prayer. For information: 708/974-3336 x245.

St. Mary's Cathedral, San Francisco, continues its Sunday afternoon organ recitals (3:30 p.m.): July 7, Jozef Kotowicz; 7/14, Christoph Tietze; 7/21, Paul Fejko. For information: 415/567-2020 x213, www.stmaryscathedralsf.org.



Old West Church, Boston

The Old West Organ Society announces its summer organ recitals,



First Parish Church, Brunswick, Maine

First Parish Church, Brunswick, Maine, announces its 28th annual summer organ concert series, Tuesdays at 12:10 p.m.: July 9, Mathias Schmelter; 7/16, Ann Hartzler; 7/23, Jacques Boucher, with Anne Robert, violin; 7/30, Harold Stover; August 6, Katelyn Emerson; 8/13, Ray Cornils. The concerts feature the church's 1883 Hutchings-Plaisted organ, which was restored in 2003. For information: 207/729-7331.

Tuesdays at 8 p.m. on the C. B. Fisk op. 55 at Old West Church, Boston: July 9, Edward Landin; 7/16, Colin Lynch; 7/23, Jonathan Bezdegian; 7/30, Geoff Wieting; August 6, Julie Huang; 8/13, Katelyn Emerson; 8/20, Erica Johnson; 8/27, Jonathan Schakel. For information: www.oldwestorgansociety.org.

Christ Episcopal Church, Roanoke, Virginia, presents its Summer Festival of Organ Music, Tuesdays at 7:30 p.m.: July 9, Herbert Buffington; 7/16, Virginia Vance; 7/23, Thomas Baugh. For information: www.christroanoke.org.

Northfield Noontime Organ Recitals presents their seventh season, July 10–August 14, held on Wednesdays from 12:15 to 12:45 p.m.: July 10, Phyllis Milbrandt and Richard Collman (private residence); 7/17, David Lim, Carleton College; 7/24, Stephen May, Carleton College; 7/31, Rosalie Alcoser, First Congregational Church; August 7, Bob Henstein, Northfield United Methodist Church; 8/14, Katie Burk, St. Olaf College. For information, contact Richard Collman at 507/645-1357 or rkcollman@msn.com.

Gloriae Dei Cantores announces their 25th anniversary concert series, at the Church of the Transfiguration, Orleans, Massachusetts: July 12 and 13, Mozart, *Mass in C Minor*, Fauré, *Requiem*; August 2 and 3, Kodaly, *Missa Brevis*, and works by Janson, Berger, and Finzi. For information: www.gdcechoir.org.

Friends of the Kotschmar Organ presents summer organ recitals in Maine: Felix Hell, July 16 (7:30 p.m.), Cathedral of St. Luke in Portland; Ray Cornils, 7/18, St. John's Episcopal Church, Bangor (7:30 p.m.); 7/24, Basilica of Saints Peter & Paul, Lewiston (12:15 p.m.); August 13, First Parish Church, Brunswick (12:10 p.m.); 8/16, St. Saviour's Episcopal Church, Bar Harbor (12:15 p.m.); 8/20, with the Kotschmar Festival Brass, Cathedral of St. Luke, Portland (7:30 p.m.). For information: www.foko.org.

The choir of **St. Aidan's Episcopal Church**, Alpharetta, Georgia, Christian Schoen, director, will tour the U.K. this summer: July 19, St. German's Church, Cardiff, Wales; 7/21, Bath Abbey, England, and St. David's Church, Llanddewi Rhydderch, Wales; 7/22, Christ Church Cathedral, Oxford, England; 7/24, Usk Priory, Wales, and Hereford Cathedral, England; 7/25, Chester Cathedral, England; 7/26, Liverpool Cathedral, England; 7/27–28, Dublin National Cathedral, Ireland. For information: www.staidans.org.

Shattinger Music's new choral music reading clinics take place July 31, with Jerry Estes covering K–5/elementary and middle school works, and August 10, with Kevin McBeth covering adult church choir repertoire. For information: info@shattingermusic.com.

Trinity Episcopal Church, Santa Barbara, California, presents summer concerts: August 3, Old Spanish Days' Fiesta Concert; 8/11, Tony Baldwin. For information: www.trinitysb.org.

The eighth **International Academy Dom Bedos-Merklin** takes place September 7–11 in Sainte-Croix and Saint-Michel, Bordeaux, France. The academy program, dealing with de Grigny's *Livre d'orgue* and symphonic organ works, will be led by François Espinasse, on the Dom Bedos and Merklin organs in Bordeaux. For information: www.renaissance-orgue.fr.

Indiana University Jacobs School of Music announces "An Organ at the Crossroads: Fall Organ Conference & Inaugural Festivities for C. B. Fisk, Opus 91," September 15–18. The conference will include performances by Colin Andrews, James David Christie (Oberlin Conservatory), Janette Fishell, David Kazimir, Marilyn Keiser, Bruce Neswick, William Porter (Eastman School of Music), Charles Webb, Christopher Young, and Jacobs School students.

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Young Organist Collaborative masterclass

On April 13, the **Young Organist Collaborative** of Portsmouth, New Hampshire sponsored a group class for first-year organ students, and a masterclass for continuing organ students, 8th to 12th grade, who participate in the collaborative. The classes were held at St. John's Episcopal Church, Portsmouth, on the Létourneau organ. The group class was taught by Abbey Hallberg Siegfried, and pictured are (l-r) Ben Blumenscheid, Iara Manchester, Ms. Siegfried, Seamus Gethicker, and Jacob Golas. The masterclass was taught by John Skelton and pictured are (l-r) Mr. Skelton, Clayton Jacques, Philip Pampreen, Joseph Stevens, Richie Gress, Christopher Thompson, Christopher Shek, and Nathan Pace. Not pictured: Ben Taylor.

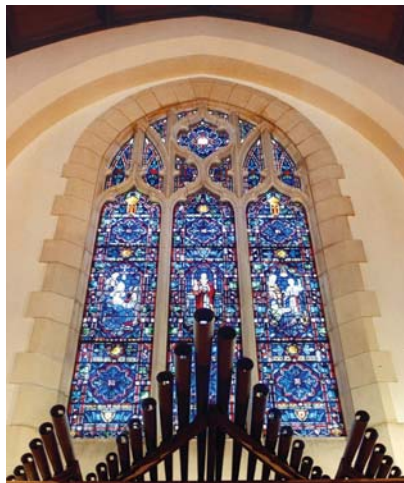
More than 90 young people from Maine, New Hampshire, and Massachusetts have taken pipe organ lessons with the financial help of YOC. This year 13 students supported by the Young Organist Collaborative performed in the year-end recital on May 11 at Christ Episcopal Church in Exeter, New Hampshire.



Young Organist Collaborative group class

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Presenters at the conference include Steven Dieck and members of the C. B. Fisk team, Distinguished Alumnus Jesse Eschbach (University of North Texas), and student scholars under the direction of musicologist Daniel Melamed. Workshops and master classes will also be offered. For information and registration: music.indiana.edu/departments/academic/organ.



Trompette-en-Chamade, 1949 Aeolian-Skinner Opus 1173, First Presbyterian Church, Kilgore, Texas

First Presbyterian Church of Kilgore, Texas has announced the third annual **East Texas Pipe Organ Festival** honoring the life and work of Roy Perry (1906–1978). This year's festival will take place November 10–14, and will feature five landmark Aeolian-Skinner pipe organs in the East Texas area designed and



William Teague

tonally finished by Perry and installed by the Williams Family of New Orleans. As Perry wrote in a 1952 promotional brochure, "None of these organs is extreme in any direction. They are alike only by way of family resemblance, but each in its way is a work of art. They provide a generous education in contemporary organ building, and are happily concentrated in a small geographical area."

This year's guest recitalists will include Joby Bell, Charles Callahan, Ken Cowan, Isabelle Demers, Nathan Laube, Lorenz Maycher, Jason Roberts, Tom Trenney, Thomas Trotter, Brett Valliant, and Bradley Welch. In addition to five organ recitals on Roy Perry's masterpiece at First Presbyterian Church, Kilgore, there will be two full-length recitals on the 1959 Aeolian-Skinner at St. Mark's Episcopal Cathedral in Shreveport, Louisiana. Other highlights of the festival will include special concerts, presentations, and exhibits honoring the life and career of concert organist William Teague and the world premiere performance of a newly commissioned work for organ solo by Charles Callahan.

For more information, visit www.East-TexasPipeOrganFestival.com or contact Lorenz Maycher at EastTexasPipeOrganFestival@yahoo.com or by mail at East Texas Pipe Organ Festival, P.O. Box 2069, Kilgore, TX 75663. On Facebook: East Texas Pipe Organ Festival.

People



David H. Binkley

David H. Binkley was recently honored at Camp Hill (Pennsylvania) Presbyterian Church on his 40th anniversary as the church's organist/choirmaster. The celebration included a program and luncheon following worship on April 7.

Binkley's primary responsibilities at the church include music teaching in the Sunday church school for children (Kindergarten–Grade 5), direction of three singing choirs—Middle School (grades 5–8), Kirk (grades 6–12 and adults), and Sanctuary (adults), coordination of the church's Music, Art & Drama Series, and staff support with Pastor David Roquemore for the church's Worship & Fine Arts Ministry of Session.

A new 39-rank Schantz organ was installed in the church in 2008 after a major renovation of the building. The church regularly presents organ recitals featuring concert artists. There is

also a monthly (October–April) luncheon and 30-minute organ concert featuring members of the Harrisburg AGO chapter.

An active member of the American Guild of Organists and the Presbyterian Association of Musicians, Binkley has played organ recitals and presented church music workshops throughout the central Pennsylvania area. An honor graduate of Lebanon Valley College, he received the Master of Sacred Music degree from Union Theological Seminary School of Sacred Music. His primary organ teachers have been Robert Clippinger, Karl Moyer, Pierce Getz, and Robert Baker.

In 1996 Binkley was awarded Certified Church Musician status by the Presbyterian Association of Musicians, and he holds the Colleague certificate from the American Guild of Organists.



Philip Crozier

Philip Crozier makes his annual concert tour of Europe this summer: July 12, Speyer Dom, Germany; 7/14, Barockkirche St. Franziskus, Zwillbrock, Germany; 7/17, Friedenskirche, Potsdam, Germany; 7/20, Le Musée Suisse de l'Orgue, Roche, Switzerland; 7/26, Collégiale de Neuchâtel, Switzerland; 7/28, Eglise Saint-Just, Arbois (Jura), France; August 3, Vor Frelsers Kirke, Horsens, Denmark; 8/4, Malmö Museum, Sweden; 8/7, Sofia Albertina Kyrka, Landskrona, Sweden.

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Photo: Michael Timms



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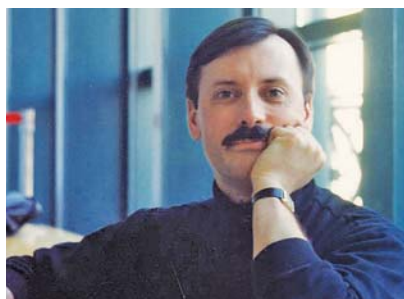
Web site: www.allenorgan.com

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Isabelle Demers

Isabelle Demers is featured on a new recording, *Bach, Bull & Bombardes*, on the Pro Organo label (CD 7259). Recorded on the Patrick J. Murphy & Associates Opus 53 organ at St. Patrick's Church, New Orleans, the program includes *Chromatic Fantasy and Fugue*, BWV 903, Bach, transcribed by Reger; four selections from Reger's *Twelve Pieces for Organ*, op. 80; *Bull's Good-night* by John Bull; *Allegro* from *Symphony No. 6*, Widor; *Scherzo* from *Symphony No. 5*, Mendelssohn, transcribed by Demers; *Prélude-Carillon* from *Suite for Organ*, Amédée Tremblay; *Elegy*, Thalben-Ball; and *Toccata* from *Sixth Organ Sonata*, Daveluy. For information: www.proorgano.com.



Frank Ferko

The Seasons (for mixed chorus and string quartet), a new, larger-scale choral work by **Frank Ferko**, commissioned by the South Bend Chamber Singers, received its world premiere on March 3 in a concert at the South Bend Reformed Church by the South Bend Chamber Singers and the Euclid Quartet under the baton of Nancy Menk.

In April, Frank Ferko appeared as guest composer at the annual new music festival, "Outside the Box," at Southern Illinois University, Carbondale. The festival featured Ferko in two presentations of his works, one of which was devoted to his music for organ. Ferko's works were featured April 10 in a concert that included five of his choral works, performed by the SIU Choral Union and SIU Concert Choir, with members of the

SIU Wind Ensemble and cellist Richard Davis, conducted by Susan Davenport. The concert also included Ferko's organ work, "Places of Purification" from *The Hildegard Organ Cycle*, performed by the composer, who also gave a performance of "Adoro te" from *Livre du Saint Sacrement* by Olivier Messiaen.

Flutist Zoe Lethbridge and organist Julian Collings presented the European premiere of Ferko's *Te lucis ante terminum: Introduction and Variations on a Medieval Chant* in a concert at St. Pancras Parish Church, London, on April 18. Commissioned by American flutist Teresa Bowers, the work has been published by Augsburg Fortress in *Pipings*, a collection of new works for flute and organ. Ferko's work was included in the collection by special arrangement with his exclusive publisher, ECS Publishing. Augsburg Fortress has also issued a recording of all of the works in the collection, performed by Teresa Bowers and organist Bruce Neswick.



Richard Garven

Richard Garven, AAGO, organist-choirmaster of St. Clement's Church, El Paso, Texas, was presented in recital on May 19, in celebration of his 30 years of service to St. Clement's Church and the anniversary of the installation of the church's Visser-Rowland organ. Garven is a past dean of the El Paso AGO chapter and has been active in promoting local POE events as well as serving as organist for the El Paso Symphony Orchestra. The program included works by Bruhns, J. S. Bach, Gerre Hancock, Franklin Ashdown, and Simon Preston.

Robert Patrick Girard is featured on three new recordings. *Victoire sur... le temps: L'Orgue 1753*, with Ensemble Nouvelle-France, features a modern replica of the 1753 Robert Richard organ at the Musée de l'Amérique française,

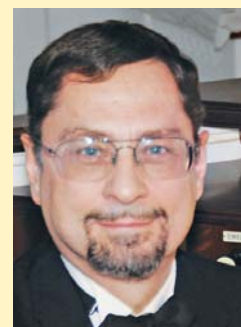
Appointments



Vincent Dubois (photo credit Elie Galey)



Daniel Roth (photo credit Sjaak Verboom)



Karl Schrock

The University of Michigan has announced the appointment of three visiting faculty members in organ for the 2013–14 academic year. **Vincent Dubois**, General Director of the Strasbourg National and Superior Conservatory and Titular Organist of the Cathedral of Soissons, France, will serve as Visiting Artist during the fall term. **Daniel Roth**, Titular Organist of the Church of St. Sulpice in Paris, will serve as Visiting Artist during the winter term. **Karl Schrock**, University Organist of Western Michigan University, has been appointed Visiting Faculty Member in Organ for the academic year. M. Dubois and M. Roth will each teach private lessons to all organ students and present a public masterclass and recital. Dr. Schrock will teach studio organ. They join continuing organ department faculty members Michele Johns, James Kibbie, and Marilyn Mason (on retirement furlough).

Quebec City (one manual, ten stops). The program includes works by Marchand, Balbastre, Dandrieu, Lebègue, Clérambault, Couperin, and others.

Orguement Vôte... Highlights was recorded on the 1922 Casavant organ at the Cathedral of St. François-Xavier in Chicoutimi, Quebec, and includes works by Widor, Gounod, Clarke, Bach, Saint-Saëns, and Guilmant.

Mozart... If You Please features the brothers Claude and Robert Patrick playing the Guilbault-Thérien Opus 57 organ at St. Geneviève, Quebec, in adaptations by Robert Girard of Mozart works for two organists. For information: 418/524-8352; www.robertgirard.com.



Norberto Guinaldo

Norberto Guinaldo celebrated 50 years as organist of Temple Ner Tamid of Downey, California, in October 2012. A gala dinner celebration for the congregation took place, with the participation of founder members of the congregation, the present and a former rabbi, the present and a former cantor, four members of the Junior Choir from 1962–65, members of the professional quartet, former piano students, and many friends and well-wishers.

Guinaldo, who was born in Buenos Aires, Argentina and immigrated to the USA in 1959, is also organist at the United Methodist Church of Garden Grove, California, a position he has held for 47 years. He holds a master's degree

in composition from the University of California at Riverside and the Diplôme Supérieure d'Orgue from the Schola Cantorum in Paris, France, where he studied with Jean Langlais. Other teachers have included Jean Guillou and Clarence Mader. Many of Guinaldo's compositions have been performed in regional and national AGO conventions.



Rachel Laurin

Rachel Laurin is featured on a new recording, *Music by Rachel Laurin*, on the Raven label (OAR-943), which includes her music for organ and harp, organ and French horn, as well as fourteen solo organ works.

Laurin plays all of the solo organ works on the CD, and is joined by harpist Caroline Léonardelli for the three-movement *Fantasia for Organ and Harp*, op. 52, commissioned for the 2010 AGO national convention in Washington, D.C. The *Sonata for Organ and Horn*, op. 60, is played by organist Karen Holmes and hornist Damian Rivers-Moore. Karen Holmes commissioned the work for performance at the 2011 RCCO national convention in Hamilton, Ontario.

Solo organ works include *Epilogue*, op. 50 (first-prize winner of the Marilyn

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JOHANNUS

► page 8

Mason New Organ Music Competition 2009), *Prelude and Fugue in F Minor*, op. 45 (winner of the Holtkamp-AGO Composition Award 2008), and *Twelve Short Pieces, Volume 2*.

The organ heard on the CD at St. Anne's Church, Ottawa, was built in 1917 by Casavant Frères, using most of the organ built in 1914 by La Compagnie Canadienne d'Orgues, a firm that coexisted 1910–1930 with Casavant in St. Hyacinthe, Quebec. It was rebuilt by Casavant in 1988 and revoiced in 2011 by Alain Gagnon Pipe Organs, Kingston, Ontario.

Rachel Laurin was born in Quebec, studied at the Montreal Conservatory, and was associate organist of St. Joseph's Oratory, Montreal (1986–2002), and titular organist of Notre Dame Cathedral, Ottawa (2002–2006). She now devotes her time to composing, recitals, master classes, and lectures. For information: www.ravencd.com.



Alan Morrison

Alan Morrison recently made his Russian debut, performing a solo recital to a capacity audience in Glazunov Auditorium at the St. Petersburg Conservatory in St. Petersburg, Russia. The invitation came from both the Conservatory and the U.S. Consulate, to promote cultural exchange. He also taught an extended masterclass to six of the twenty organ students at the conservatory. A television interview was also conducted and can be seen on YouTube through a link on www.alanmorrison.com.

Morrison also recently performed an all-Bach-Family recital on the Fritts organ at Princeton Theological Seminary, appeared in Overture Hall in Madison, Wisconsin, and played the piano score of Rossini's *Petite Messe Solennelle* with Choral Arts Philadelphia. For information: www.concertorganists.com.



Eric Plutz

Eric Plutz is featured on a new recording, *French Trilogy*, on the Pro Organo label (CD 7255). Recorded on the Aeolian-Skinner Opus 1257 organ at Winthrop University, Rock Hill, South Carolina, the program includes Pierné, *Trois Pièces*; Saint-Saëns, *Three Preludes and Fugues*, op. 99; and Vierne, *Deuxième Symphonie*, op. 20. For information: www.proorgano.com.



Daryl Robinson

Daryl Robinson is featured on a new recording, *Sempre Organo*, on the Pro Organo label (CD 7261). Recorded on the Fisk-Rosales organ at Rice University, Houston, Texas, the program includes Cochereau, *Scherzo symphonique*; Karg-Elert, *Harmonies du soir*, op. 72, no. 1; Heiller, *Tanz-Toccata*; Franck, *Deuxième Choral*; White, *Come, Pure Hearts*; Dandrieu, *Offertoire pour le Jour de Pâques: O filii et filiae*; Bach, *Allein Gott in der Höh' sei Ehr'*, BWV 676, *Wir glauben all' an einen Gott*, BWV 680; and Liszt, *Präludium und Füge über den Namen BACH*. For information: www.proorgano.com.

Stephen Tharp recently concluded his 42nd world tour, playing concerts in Germany and Switzerland. Programming continued to feature composers of our time, including George Baker, Jean Guillou, and Anthony Newman, all of whom have dedicated music to Tharp.

The New York City AGO chapter awarded Tharp their International Performer of the Year award in 2011.



Stephen Tharp

In 2009, his Aeolus Recordings release, the *Complete Organ Works of Jeanne Demessieux*, received Germany's premier critic's award, the *Preis der Deutschen Schallplattenkritik*, alongside recipients Cecilia Bartoli and the Philadelphia Orchestra.

Upcoming concerts include five further solo European tours, a program with organ and orchestra as part of the dedication events for the new Eule organ at the Konstantinbasilika in Trier, Germany, and the "St. Cecilia Recital," the closing concert for the 2014 AGO national convention at The Mother Church, Boston. For information: www.stephentharp.com.

Jonathan Vaughn is featured on a new recording, *Wagner at the Organ—The Transcriptions of Edwin Lemare*, on the Regent label (REGCD394). Recorded on the Harrison & Harrison organ at St. Mary Redcliffe, Bristol, England, the program includes *Overture to Die Meistersinger*, *Pilgrim's Chorus from Tannhäuser*, and selections from *Tristan und Isolde*, *Lohengrin*, *Götterdämmerung*, and *Die Walküre*. For information: www.regentrecords.com.



James Welch

On April 12, James Welch performed a recital on the four-manual Schantz organ at Christ Presbyterian Church in Canton, Ohio. The recital was co-sponsored by the Wagner Society of Ohio as part of their Wagner bicentennial celebration. Welch performed five Wagner transcriptions: "Entry of the Guests" and "To the Evening Star" from *Tannhäuser*; the Overture from *Die Meistersinger*; "Prayer," from *Rienzi*; and the Dickinson-Lockwood four-hand arrangement of "Ride of the Valkyrs," assisted by David Kienzle, resident organist of Christ Church.

Also on the program were the *Dorian Toccata* by Bach; *Toccata* by Ramón Noble, *Procesión y Saeta* by José Jesús Estrada, *Tico-Tico* by Abreu, *Melody in Mauve* by Richard Purvis, and three movements (1, 2, and 5) from Widor's *Symphony No. 5*. Fred Gibbs, current

president of the Wagner Society of Ohio, and an organist and retired Presbyterian minister himself, introduced Welch to the large audience.

Publishers

Bärenreiter announces new publications for organ. *An Easy Bach Organ Album*, edited by Daniel Moulton (BA 11212, €12.95), presents easy to medium-difficulty Bach works (original and arranged) that can be played on small instruments. Chorale preludes, works from the *Well-Tempered Clavier*, the *Schemelli Gesangbuch*, and others are included. Volume V of the *Complete Organ Works of Theodore Dubois*, edited by Helga Schauerte-Maubouet (BA 9208, approx. €46.50), includes the *Dix Pièces* and the *Fantasia*. This Urtext edition includes a detailed foreword, critical commentary in German, French, and English, and facsimile pages. The Frescobaldi Urtext edition continues with Volume III, containing *Il Secondo Libro di Toccate*. Edited by Christopher Stenbridge (BA 8414, €39.90), the volume includes Frescobaldi's foreword on the performance of his keyboard music, along with critical commentary, and an index of sources (in German and English). For information: www.baerenreiter.com.

The Church Music Association of America announces the publication of the second edition of *The Parish Book of Chant*. The book presents an expansion of the core repertoire of chant for congregations. This edition includes the Order of Mass for both Ordinary and Extraordinary Forms of the Roman Rite, with their musical settings.

A collection of 70 chants of various styles follows, arranged by genre and liturgical season, and includes all Sequences, fully notated verses to all chant hymns, the ad libitum *communio* for the ordinary form, and the complete Requiem Mass. As with the first edition, it includes a chant tutorial, a pronunciation guide, and chants for Benediction, plus several litanies; 350 pages, hardback with matte finished cover, two gold ribbons, and Smyth binding. For information: musicasacra.com.

Colne Edition announces the release of new works by Alan Bullard: *Fanfare on York for organ* (CE50); and the anthem *Love on my heart from heaven fell* (SSAA, CE51; SATB, CE52). The music is available from Spartan Press (www.spartanpress.co.uk) and elsewhere. For information: www.colneedition.co.uk.

Michael's Music Service announces new organ music publications. Reginald Barrett's not-too-difficult arrangement of *Wedding March* by Victor Nessler (1841–1890) features bouncy rhythms followed by a contrasting quiet section, and a big finish. Edwin H. Lemare's 1931 transcription of Verdi's *March from Aida* is not as difficult as many of his transcriptions. Michael's Music Service's website contains a video performance by Thomas Heywood. For information: michaelsmusicservice.com.

Oxford University Press announces the release of *The Oxford Book of Lent and Easter Organ Music: Music for Lent, Palm Sunday, Holy Week, Easter,*

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Ascension, and Pentecost, edited by Robert Gower (128 pages, \$28.49). The volume brings together a broad repertoire for use from Ash Wednesday through Pentecost, providing a comprehensive volume for this extended liturgical period. The pieces—largely based on well-known hymn tunes—vary in style and length, from processional and interludes to voluntaries and recital works, covering a range of technical difficulty. For information: ukcatalogue.oup.com.

Trumph Music Publishing House announces new releases; *Four Romantic Transcriptions* (Serge Ollive, T072001); *Four Classical Transcriptions* (Serge Ollive, T072002); *Two Mahler Transcriptions* (Kiyo Watanabe, T074001); *Roy Perry: Christos Paterakis* (Kiyo Watanabe, T074002); *Erik Satie: Je te veux* (Kiyo Watanabe, T074003); *Two Hymn Settings in Jazz Style* (Kiyo Watanabe, T074004); *Claude Debussy: Clair de Lune* (Kiyo Watanabe, T074007); *Henry Walford Davies: Solemn Melody* (Kiyo Watanabe, T074008). For information: www.trumph.se.

Edition Walhall announces the release of the first facsimile edition of the *Stabat Mater* autograph by Giovanni Battista Pergolesi (1710–1736). The manuscript is preserved in the Benedictine Abbey of Monte Cassino in Italy. Editor Tineke Steenbrink, harpsichordist and founder of the Holland Baroque Society, wrote in her introduction: “The great differences in the modern printed editions raise many questions that can possibly be answered through the study of the facsimile.” Musikverlag Edition Walhall, EW 880, 88 pages, €49.80. For information: www.edition-walhall.de.

Nunc Dimittis

Eugene Hoyne Clark, known to his friends as Gene, died suddenly on March 2. Born December 12, 1929, in La Crosse, Wisconsin, he graduated from La Crosse Central High School in 1947; he went on to Northwestern University in Evanston, Illinois, where he earned his bachelor of music degree in 1951 and his master's in 1952. In October of that year he was inducted into the U.S. Army and was sent to Korea, where he directed prize-winning choral groups. He was honorably discharged in 1954.

Upon release from the military, he relocated to San Francisco and taught choral music for the San Francisco Unified School District. He also held organist/choir director positions in several Bay Area churches, including St. Francis Lutheran Church and Lakeside Presbyterian Church in San Francisco, St. Paul's Lutheran Church in Oakdale, and Woodside Village Church in Woodside. In later years he was substitute organist/director in many Bay Area churches.

Ronald Cross died February 21 in Staten Island, New York, at the age of 84. A native of Fort Worth, Texas, he earned a B.A. degree from Centenary College and M.A. and Ph.D. degrees from New York University. A Fulbright fellowship supported his studies at the Venice Conservatory, Chigi Academy, and the universities of Siena, Vienna, and Florence. Cross taught at Notre Dame College, Staten Island, from 1958–68, and at Wagner College, Staten Island, from 1968 until his retirement. A member of the New York City AGO chapter, he had previously served as dean of the Staten Island chapter. He had served St. Paul's-St. Luke's Evangelical Church in Staten Island as organist-choirmaster.

Arlene Heywood Howes, age 77, died February 28 in Longmeadow, Massachusetts. Born in St. Paul, Minnesota, she graduated from the University of Minnesota in 1956. Howes served for 38 years as organist-choir director at Calvary Presbyterian Church, Enfield, Connecticut, directed the handbell choir of the Second Baptist Church in Suffield, and performed with the Springfield Symphony Chorus in Massachusetts for more than 40 years. She was a longtime member and former treasurer of the Springfield AGO chapter. Arlene Heywood Howes is survived by three daughters, three grandchildren, and four stepchildren. ■

Recordings

Regent Records announces the release of *Deep River: Music for Lent, Passiontide and Holy Week*, by the Winchester College Chapel Choir; Jarnal Sutton, organ; Malcolm Archer, director (REGCD405). The program features works by Lotti, Byrd, Greene,

Purcell, Ireland, Bach, Sanders, Duruflé, and Bruckner, including five spirituals arranged by Tippett. For information: www.regentrecords.com.

The Digital Bach Project presents its *St. Matthew Passion* material. The website www.digitalbach.com, officially

launched on Bach's birthday (March 21), incorporates video of conductor Helmuth Rilling's complete *St. Matthew* lecture-concerts (recorded at the 2012 Oregon Bach Festival), plus poetry, artwork, photography, and scholarship, and a line-by-line animation of the libretto, available in 15 languages, set to Rilling's 1999 recording. The “Cuepoints” section shows a visual representation of the 1681 Bible edited and annotated by Abraham Calov, a leading theologian of that time; viewers can study Bach's libretto matched against pages of the Calov Bible while hearing the corresponding passage of music.

Other features include virtual tours of St. Nicholas and St. Thomas churches in Leipzig, interactive music notation and text of the eight different Lutheran chorales Bach incorporated into the score, and Rilling's complete Hänssler CD recording. The Digital Bach Project has also explored the *Mass in B Minor*, and the *Goldberg Variations*. Partners in the Digital Bach Project include the Oregon Bach Festival, University of Oregon, Hänssler Classic, and Northern Arizona University, where music theorist Tim Smith, the site's chief programmer and editor, is on the faculty.

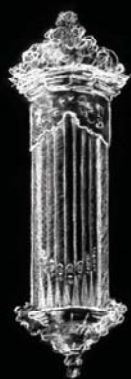
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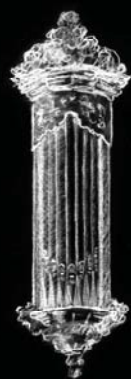
Richard Parsons, *Reviewer*

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Reviews

Music for Voices and Organ

by James McCray

Choral music collections, and early and late summer responsibilities

For unto whomsoever much is given, of him shall be much required.

Luke 12:48

For church and school choir directors, summer is a time to reflect on the past year and plan for the future. Often ensembles limp exhausted into the summer hiatus, so that some of what has been accomplished is lost, or forgotten. Church choirs who have faithfully provided music for weekly services and special occasions deserve to end their season on a high note. Their contributions to the church during the past nine months deserve more than just a few brief remarks from church leaders and polite applause from the congregation during their final performance. It is vital that the singers feel their work has important value to the church and the congregation. This cannot be over-emphasized!

Choirs develop a sense of family. Conversations at weekly rehearsals and services bring singers together; good directors who foster togetherness usually have choirs that not only have a stronger commitment, but also possibly perform better. The end of the season often is a time of dwindling attendance due to a myriad of reasons that extend beyond the church. After Easter, members of both the choir and the congregation seem to quietly disappear. Shrinking attendance also results in less income from the collection plates.

Church leaders recognize the value and necessity of the choir's summer break, but know that the choir's absence usually has a negative impact on the services during those summer months. The choir adds a level of excitement to most services, and without them there is a feeling of loss to worship, the emotional drama achieved, and especially the effectiveness of congregational singing. Those who lead the service would like the choir to sing every week, but they know that is not possible with volunteer choirs.

Directors who end the season with a positive feeling of accomplishment usually will be rewarded with many returning singers come fall. One small token of appreciation might be a picnic or party to thank the choir for their months of dedication. Pastors should be encouraged to attend and offer additional thanks. As a part of that celebration there should be a few special internal awards to members for serious and funny things that happened throughout the year. Pictures should be taken and

posted in the choir room to remind singers of this appreciation when they return in late summer.

Directors should find ways to create a sense of anticipation about the new season. Newsletters during the summer with personal information about vacation activities and news regarding the upcoming season will be welcomed by everyone. Planning for fall is the other portion of a director's summer responsibility. Decisions regarding new repertoire, special musical events (cantata, choir exchanges, etc.) need to be made in the first half of summer, and building enthusiasm through communication of those events should dominate the last half.

The music reviewed this month keeps budgets in mind. Choral music collections are less expensive than individual settings, although some works in a collection might not be used for various reasons. Nevertheless, having collections of choral anthems in the church music library will be a pragmatic and cost-saving strategy.

As you reflect on the accomplishments of the past year, also give a firm and honest appraisal of how the year concluded. Then while enjoying your summer break spend some time on preparing for Rally Sunday and a year of church choir work filled with brio!

Collections by a single composer/arranger

Jack Schrader's Collected Choral Works, Vol. 1, Jack Schrader, arranger. SATB and keyboard, Hope Publishing Co., 8430, \$8.95 (M).

There are ten anthems, with texts for various times during the church year. One anthem is scored for a trio of trumpets; the parts are included. The choral and keyboard music are each on two staves; most of the keyboard accompaniment is for piano. Composers include Sydney H. Nicholson and Glenn Burleigh. (All works are published separately.) The strong keyboard writing and relatively easy choral parts make this a very useful collection.

Choral Introits with Bells, Hal Hopson, arranger. SATB and handbells, MorningStar Music Publishers, MSM-50-2540, \$5.00 (E).

This collection should be owned by every church that has a set of handbells. Each of the 17 settings for the church year is brief (1–2 pages), and uses 4–8 handbells. Separate handbell parts are included. The choral music, on two staves, is quite simple, with texts for Sundays from Advent through Christ the King; these settings will be a very pragmatic addition to any worship

service. In many churches the handbells play once a month; adding these simple introits to the service will give a stronger identity and responsibility to handbell choirs. Inexpensive and highly recommended.

Classic Hymns for Two Voices, Lloyd Larson. Medium voices and piano, Hope Publishing Co., 8533, \$16.95 (M-).

Although most of these settings could be sung by multiple voices, these duets were designed for two single voices. The texts are somewhat generic, so the settings are appropriate for most Sundays. The vocal and keyboard music are not difficult; the alto line sometimes has a low tessitura. These settings would be very useful for offertories, or to fill the anthem slot during the summer when the choir is on vacation.

In Beauty We Walk, Ian Callanan. SATB and guitar, GIA Publications, G-8230, \$22.00 (M).

This unusual collection is not a book of music but rather a front/back cover to hold 14 separately published works, all under the same title. Some works require additional instruments (C instrument, string quartet, etc.), and all have music for the assembly, which is at the back for duplication. The texts are varied ("Come Eat This Bread," "What Must We Do?"), so they are appropriate throughout the church year.

Sacred Land, Liam Lawton. SATB, keyboard, and guitar, GIA Publications, G-6847, \$16.95 (M).

As with the previous collection, this has a cover for individually published works by the same composer (Liam Lawton). Here the works have been arranged by two different people, Gary Frye or Paul Tate; all have been published by GIA over a period of time. Many require additional instruments, and all feature congregational singing, with a reproducible part for them. The music is not difficult, with the chorus usually on two staves. Titles vary, such as "Kyrie," "Fan the Flame," and "Far Beyond."

God Is Love, Paul Melley. SATB and keyboard, GIA Publications, G-8229, \$17.00 (M).

This collection of 11 separately published works is arranged by the composer. One work uses string quartet and another calls for flute and violin. There also is a separate edition for guitar accompaniment. With love as the connecting theme, titles include "Fill Us With Your Love," "Set Me As A Seal," and "Who Is Your Neighbor?"

Collections by various composers/arrangers

Easy Settings 2, compiled and edited by Joel Raney. SAB and piano, Hope Publishing Co., 8534, \$8.95 (M).

SAB collections are popular with small choirs, and Hope Publishing lists ten different SAB publications at the end of this book, most by Jack Schrader. Raney's collection offers works, in a great variety of musical styles, which were originally published by publishers other than Hope. These arrangements have texts such as "Surely the Lord Is in This Place," "Amazing Grace," and "Calypso Lullaby." The accompaniments are busier than the choral parts, which have many unison passages.

Children Sing in Worship (Volume Two), Carol Carver and Mark Weiler, editors. Augsburg Fortress, 978-1-4514-2412-6, \$29.95 (M-).

These nine anthems are for singers 8–12 years of age. The collection includes both the complete score with accompaniment and a reproducible melody line version for the singers. The composers/arrangers are Cynthia Anderson, Shari Anderson, Thomas Keesecker, Nancy Raabe, and Julia Simon. Texts include "A Calypso Lord's Prayer" and "While Shepherds Watched Their Flocks." Having music for duplication is very practical for children's choirs; this reduces the cost considerably since often many singers are just learning to read music and sing mostly by rote. Highly recommended.

The Oxford Book of Descants, Julian Elloway, editor. Mostly unison/two-part with keyboard, Oxford University Press, 978-0-19-336559-8, \$25.50 (M-).

Oxford's full music edition has a keyboard setting of 102 hymns that includes the melody; the descants are above. Hymns are identified by both their tune name and more common name (SLANE = "Be Thou My Vision") and cover a wide range of 19th- and 20th-century composers. This collection focuses on descants used in ordinary worship services throughout the church year. Some are presented in different keys with alternative words to match most popular hymnals. Useful and effective.

Book Reviews

The Compenius Organ: Compenius Orglet, edited by Claus Røllum-Larsen, Thomas Lyngby, Sven-Ingart Mikkelsen, and Henrik Fibiger Nørfelt; English translation by Gwyn Hodgson. Text in English and Danish. Published by



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the Museum of National History at Frederiksborg, 2012; hardback, 213 pp. ISBN: 9788787237734. Available from the Museum Store or from dnm@dnm.dk.

In 1610 the organbuilder Esaias Compenius built a 2-manual-and-pedal organ with 27 stops—9 on each division—for Duke Heinrich Julius of Brunswick-Wolfenbüttel and his wife, the Duchess Elisabeth, for their home at Hessen Castle in Wolfenbüttel, Lower Saxony. Seven years later, accompanied by the organbuilder, the Duke sent the organ as a gift to his brother-in-law, King Christian IV of Denmark, who installed it in the chapel of his castle at Frederiksborg. His grandson, Christian V, moved the organ to the Great Hall, but in 1790 it was moved again to Frederiksborg Castle (*Frederiksberg* with an “e”—not to be confused with *Frederiksborg*!). It is just as well it was no longer in Frederiksborg, since the castle there mostly burnt down in 1859. Following rebuilding of the castle, it was thought fitting for the Compenius organ to be moved back to its earlier home, and it was returned to the chapel of Frederiksborg Castle in 1869. By this time it was pretty well unplayable, and it is most fortunate that the organbuilder chosen to restore it in 1895 was Aristide Cavaillé-Coll, whose only changes to the instrument were to add metal tuning flaps to the open wooden pipes and a small concussion bellows to steady the wind. [The reader may wonder how open wood pipes were tuned before the invention of the tuning flap. The pipes were cut to length. If the pipe needed to be shortened to bring it into tune a knife was used to trim a little wood from the inside top edge of the pipe, and if the pipe needed to be lengthened a little candle wax was dripped onto the top of the pipe. It may be imagined that before the invention of the mechanical reproduction of music most people were not used to music being in tune and had a rather higher tolerance for out-of-tuneness than most people do today!]

The organ was in need of more work by 1940, when the organbuilders Marcussen and Frobenius both sent in reports, but could not agree on whether or not to remove the tuning flaps and concussion bellows that had been added by Cavaillé-Coll. It was therefore the 1990s before the organ was finally given a museum-quality restoration by Danish organbuilder Mads Kjersgaard, partly in consultation with Jürgen Ahrend. This time it was generally agreed that the tuning flaps and concussion bellows should go. The only change was to make a new frame for the four three-fold wedge bellows, the old frame being beyond practicable to repair. The new frame has been placed near the organ, so that the public can watch the organ being pumped. For the benefit of tourists, there is a short recital on the instrument every Thursday at 1:30 p.m.

The Compenius organ was an extraordinary instrument at the time it was built in 1610 and remains so today. All 1,001 of its pipes are made of wood, of a plethora of different types, many rare and precious. These include juniper, ash, maple, plum, boxwood, and ebony. The façade pipes are covered with a thick plate of the finest ivory, which has remained white even after 400 years. The oak casework is richly carved and covered with marquetry in rowan, ash, pear, and ebony. The drawknobs are shaped like lion's heads and made of solid silver. The instrument is not, however, a church organ, but a secular instrument intended for dance music and such. There are percussion and bagpipe stops, as well as the

usual principals and flutes, and the organ can perhaps in some ways be considered a seventeenth-century precursor of the twentieth-century theatre organ.

This book consists of a number of scholarly articles by several experts who have been involved with the Compenius organ in one way or another. Following a Foreword by Mette Skougaard, the director of the Museum of National History at Frederiksborg Castle, there is a general essay on “The Compenius Organ in Denmark,” by Thomas Lyngby, the curator. Lyngby notes, among other things, that the Compenius organ was played by British Prime Minister Edward Heath in 1972. Lyngby's article is followed by one by Dorothea Schröder on “Where the Compenius Organ was Built: Cultural Life at the Court of Wolfenbüttel around 1600.” The original owner of the organ, Duke Heinrich Julius, was a cultured and learned man, who was a fine keyboard player among many other accomplishments, and so would have enjoyed playing the Compenius organ himself. Around 1593 or 1594 he had employed Michael Praetorius, first as chamber organist and then as *Kapellmeister*, and it seems that Praetorius acted as a consultant to the Duke at the time the Compenius organ was built. Schröder also has an interesting study of the iconography of the decoration of the organ case.

This is followed by an article by Gerhard Aumüller on “Esaias Compenius and his Family.” Then comes “Concerning the Survey of the Compenius Organ in 1940,” by Svend Prip, including detailed plans of the windchests on pp. 98–107. The survey included a meticulous description of the pipework by Sybrand Zachariassen of the Marcussen firm. After this there is a fascinating essay by Christian Gorm Tortzen on “Compenius as a Butcher of Books,” which discusses the medieval vellum manuscripts found lining the bellows, etc. These include 450 fragments of a late twelfth- or early thirteenth-century folio of the Psalms, Old and New Testament Canticles, and Office for the Dead, thought to have originated in Brunswick, which has been named the *Psalterium Compenianum*.

The article by the organbuilder responsible for the most recent restoration of

the Compenius organ, Mads Kjersgaard, is entitled “The Compenius Organ over 400 Years,” which contains a wealth of information about other Compenius organs as well as the Frederiksborg one. Thus, for example, we learn (p. 131) that the only other known extant pipework by Compenius consists of a few Gemshorn pipes recycled by Reubke in the nineteenth century when he replaced Compenius's Croppenstadt organ. Pages 141 to 176 are taken up with a magnificent collection of color photographs of the restoration.

By way of a slight excursus, but nevertheless a very interesting one, there comes next an essay by Kai Ole Bøggild on “Finn Viderø and the Compenius Organ,” which chronicles the close relationship between the great Danish organist Finn Viderø and the Frederiksborg organ, including Viderø's landmark set of six 78-rpm discs recorded on the Compenius organ for the Gramophone Company. The final essay, by the organist of Frederiksborg Castle, Sven-Ingvart Mikkelsen, “The Musician and the Compenius Organ,” discusses the tonal concept of the instrument and the type of music that may most effectively be performed on it. This is not an organ on which you can play Buxtehude or Bach—its principals are very light, and the mixtures are so quiet and silvery that they can be used with very soft combinations. Chorale-based church works and small dance music do come off exceedingly well on the instrument, however, and a number of works have also been specially written for the instrument by modern composers such as Aksel Andersen and Leif Thybo.

The book concludes with a discography and an index of names.

In illustration of the sort of repertoire that comes off well on the instrument, the book is accompanied by a DVD, the details of which are as follows:

The Compenius Organ, 1610: Musica Autentia Society. Sven-Ingvart Mikkelsen, organ, with the Ensemble Autentia—Lene Langballe, cornetto and recorder; Roberto Falcone, baroque violin; and Hans Andersen, percussion. Commentary in Danish with English subtitles.

The DVD may be obtained separately for purchase or download at Gateway Music gatewaymusic.omega.oitvd.dk/kunstner/18919.

Engellischer Mascharader, Johan Rudolf Radeck; *King of Denmark's Galliard*, John Dowland; *Praeludium*, Johann Lorentz; *Ciacona*, BuxWV 160, Buxtehude; *Kunigin haff tantz*, Hans Neusiedler; *Aria sopra la “Bergamasca,”* Marco Uccellini; *Ein Feste Burg ist unser Gott*, Christian Flor; *Ciaccona*, Andrea Falconieri; *Canario*, Michael Praetorius.

This is a lavish and well-produced volume through and through. It is an erudite work containing a massive amount of scholarship. Indeed, a skillful organbuilder might pretty well produce a replica of the instrument using this book alone. It is nonetheless eminently readable so far as the general reader is concerned. It is also, with its many color illustrations, a most elegant book fit to grace the noblest of coffee tables. Together with the DVD it gives a wonderful impression of a unique and interesting organ, and I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

New Recordings

The Genius of Cavaillé-Coll. Fugue State Films, www.fuguestatefilms.co.uk/cavaillé-coll/.

Available from the Organ Historical Society, FSF-DVD-004, \$160.00, www.ohscatalog.org.

Congratulations to Will Fraser of Fugue State Films for undertaking the monumental project of documenting 19th-century French organbuilder Aristide Cavaillé-Coll and his works. This effort produced a set that includes a 76-page full-color booklet, two CDs, and five DVDs. Video subtitles are available in English, French, or German. The quality of this work is outstanding and I find that it succeeds on many levels.

France is a country that lends itself to being painted, photographed, and filmed. If the documentary had not succeeded at its main goal, it would remain a testament to beautiful cinematography and editing. The images are splendid,

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crisp, vibrant, gorgeous, and leap out of the screen to draw the viewer inside. The audio quality of both the video tracks and the CDs is outstanding.

There is so much that could be said about Aristide Cavaillé-Coll and his works. A great deal is covered in the three-segment DVD, but the viewer will find that each part passes by very quickly, because the presentation is so captivating. The three-part documentary discusses the rise and decline of Aristide Cavaillé-Coll et Cie over the three generally agreed-upon periods of his career. It is important to note that the story is not only about Cavaillé-Coll, but also about his relationships with organists, composers, and organ teachers of the time, and how the development of the organs influenced compositions and vice versa. All is elegantly discussed, beautifully documented, and will be appreciated both by those very knowledgeable about the topic as well as those who wish to enhance their knowledge.

I dare say that even those who believe they already know the subject very well will learn at least something new after perusing this work. At the same time, with the organ world being so diverse and opinionated, some who take the time to view and listen to the entire work will undoubtedly wish that more had been covered in detail, that other organs had been featured, that other personalities had been utilized, that other comments had been made, or that other reflections had been included. At the conclusion of a project like this, the viewer never knows what remained on the cutting room floor. But such creative endeavors succeed at their best level when decisions are made by a competent person in charge and not a committee.

Cavaillé-Coll has many fans, and there are numerous historians, organists, musicologists, and organbuilders who are truly experts regarding this man, his organs, and the movement he unleashed in 19th-century France. Therefore, to make such a documentary, choices had to be made, and I believe that Will Fraser chose well. Gerard Brooks, Kurt Lueders, Ronald Ebrecht, and Carolyn Shuster Fournier, the principal spokespersons, have all spent lifetimes studying and digesting this subject; all are brilliant and articulate. Brooks is not only a fine musician and scholar with in-depth knowledge of the subject, but through the quality of his voice and his calm and professional demeanor on camera, he quickly instills in the viewer confidence that the story will be well told. Lueders leads the viewer through the technical, musical, and aesthetic threads of the man and the movement, and weaves them

into a secure fabric that helps anchor the viewer. He has, without doubt, the best grasp of the work of Cavaillé-Coll of anyone on the planet. Ebrecht helps the audience understand the context of the times, the setting, the country, and the man, as if he had known Aristide Cavaillé-Coll personally. Shuster Fournier—who, like Lueders, has lived in France for many years—has in-depth knowledge of the subject, a great deal of experience with the instruments, and speaks elegantly about the salon organ, which was a very important part of 19th-century French culture.

Fraser and his team have done a superb job of editing. Brooks looks directly at the viewer when he is on camera and gives the sense that he talking directly to you, one-on-one. Lueders always looks just to the right of the camera and Ebrecht just to the left, as if they are having a conversation with you rather than lecturing. Carolyn Shuster Fournier invites you into a salon as if she was *la maîtresse de maison* and then plays Bach on a salon organ as Widor might have. She explains everything about this part of the topic convincingly and she is elegantly dressed while playing, as if she had been one of the invitees to the salon.

The French organists featured on camera are excellent and add vital authenticity to the piece. Daniel Roth's explanation of the layout of the organ at St. Sulpice is outstanding and beautiful to behold. The same can be said of every French organist featured. Organbuilder Bertrand Cattiaux's commentary and explanation of the Barker machines inside the organ at St. Sernin is a valuable addition.

It is dangerous to ask an organbuilder his opinion of such a work because there are always tiny technical things that we would have described differently. *Tant pis!* The technical explanations are excellent. I am grateful that some instruments of modest size have been included. Many tend to focus on the monumental organs, but it is important to remember that probably two-thirds of the organs made by the Cavaillé-Coll firm are twenty-five stops or less. These smaller instruments all have mechanical action without a Barker machine and they tend to be very beautiful creations. The choir organ at the Cathedral at Orleans, featured in the piece, is a case in point.

Much is made about the use of higher wind pressures for the treble pipes. Very true, but the majority of the organs are on one wind pressure and when there are two pressures, the difference between the two is not much, as I can attest from having made measurements myself. Therefore, the aesthetic of how the pipes were made and voiced is very

important and is certainly the major contributor to the sound of a Cavaillé-Coll organ. Those who have had experience restoring 19th-century organs in France will confirm that the quality of the Cavaillé-Coll pipework is generally superior to that of the firm's contemporaries.

I greatly appreciated Lueders' demonstration of the Cavaillé-Coll *Poikilorgue* at the Musée d'Art et Metiers, an important part of the Cavaillé-Coll story. Although I've been to see the organ on display many times, I had never heard it until watching the video.

Those outside France often express criticism that French organs sound out of tune. Mendelssohn, upon making a trip to hear the famous Clicquot organ at St. Sulpice, reported that it was in such bad condition, it sounded like a chorus of screaming old women! Never mind that the Revolution had recently ended and that the French organ world was in chaos. American GI organists returning from World War II reported that the organs in France were badly out of tune. Never mind that the country had just been devastated by war. Yes, sometimes they do sound out of tune and that is almost always because reed pipes can and do separate in pitch from each other and from the flue pipes in an organ. Fortunately, reed pipes are relatively easy to tune.

It is not that French organists are happy to play organs with sour reed tuning. It is much more a consideration of un-air-conditioned churches, circumstances, the cost of maintenance, and the timing. French organs are almost all proudly in tune for the major celebrations, just as they are in other countries of the world. Thus, I was disappointed that the reeds of the Jean-Pierre Cavaillé organ (grandfather of Aristide) could not have been tuned for this important project. It is somewhat off-putting to hear the first organ featured in this monumental work not having its reeds well in tune, thereby perpetuating the myth that French organs are never in tune. With this one exception, the tuning condition of the featured organs is overall very good.

If the main documentary were not enough, two additional DVDs document visually and in sound recordings fifteen organs of the Cavaillé-Coll firm. Each includes an orientation of both the cities or villages where they are located and the buildings within which they have been installed. Usually in this documentation, music that is contemporary with each instrument is featured. Sometimes the organist/narrator gives a verbal explanation of the organ and plays an improvisation to demonstrate. In any case, this documentation of instruments is an important part of the project. Stop lists as well as color photos are featured in the printed booklet.

Two CD recordings feature nine organists (who are also in the documentary) playing a variety of appropriate literature on the fifteen documented organs.

Whether you are a Cavaillé-Coll aficionado, a collector of organ recordings, an organ nut who loves to read, listen and learn about the organ, or simply a part of the world of organs and organists, you will enjoy owning this important work. The amount of expense and effort that went into its production is truly phenomenal. The project was co-sponsored by the Organ Historical Society, where the work is available for U.S. purchase. Outside of the U.S., the set is available directly from Fugue State Films. Supplemental funding was provided by many of you who will be reading this review as well as by other private and public

institutions. All who contributed either financially, or with time, expertise and talent, are to be congratulated. Kudos to Will Fraser of Fugue State Films, UK, who not only had the vision to undertake such a project but to see it to fruition as a grand success.

—Gene Bedient

Gene Bedient is a retired organbuilder, living in Paris, and working part-time for organbuilder Michel Jurine, Rontalon, France, collaborating and assisting on the construction of new organs and the restoration of 19th-century French organs.

Confluence, Barbara Raedeke, organist. Juget-Sinclair organ, St. Mark's Episcopal Church, St. Louis, Missouri. Raven OAR937, \$15.98, www.RavenCD.com.

Bruhns, *Praeludium in E Minor*; Bach, *Pastorella*, BWV 590; Brahms, *O Gott, du frommer Gott* (no. 7), *Herzlich tut mich verlangen* (no. 10) (from *Eleven Chorale Preludes*, op. 122); Bach, *Prelude and Fugue in G Major*, BWV 541; Franck, *Prelude, Fugue and Variation*, op. 18; Vierne, *Clair de lune*, op. 53, no. 5 (from *24 Pièces de Fantaisie, Suite 2*); Widor, *Allegro (Symphony No. 6 in G Minor)*, op. 42).

Inspired by a visit to the organ of Nashville's Second Presbyterian Church, the organ committee at St. Mark's Church, St. Louis, Missouri, made the decision to install a two-manual Juget-Sinclair in their delightful, reverberant Art Deco sanctuary, and, judging from this recording, it is a decision from which they will reap many years of musical rewards (see *THE DIAPASON*, February 2011, p. 28).

The recording opens with Nicolaus Bruhns's *Praeludium in E Minor*. Barbara Raedeke's performance is unhurried in the best possible sense: grand, stately and polished, it signals the beginning of a very fine, musical recital. After this dramatic opening, there follows a charming performance of J. S. Bach's *Pastorella* (BWV 590) in which Raedeke introduces us to the solo possibilities of several of the organ's 20 speaking stops. Again, the tempo is relaxed and unhurried in a performance that the player is clearly enjoying, and over which she has full control. Two of the Johannes Brahms chorale preludes follow: *Herzlich tut mich verlangen* (no. 10) and *O Gott, du frommer Gott* (no. 7). Given Raedeke's sensitive performance of the Bruhns and Bach, the slightly sterile performance of these two works was a little disappointing, and they would both have perhaps benefited from a freer approach to tempi and a more indulgent approach to Brahms's darker mood.

These are followed by another great Bach work, the *Prelude and Fugue in G Major* (BWV 541), which is given a very fine, spirited performance, with clear lines, good articulation, and excellent linear treatment of the fugue subject; the organ really sings out this Baroque German music with a colorful, bright pleno. The final three works on the CD come from the French romantic school: César Franck's *Prelude, Fugue and Variation* (op. 18) taken from his *Six Pieces*; Louis Vierne's *Clair de lune* (from *24 Pièces de Fantaisie*), and closing with the first movement (*Allegro*) from the *Symphony No. 6 in G Minor* by Charles-Marie Widor. In all three works, Raedeke's judicious registrations present the impression of a much larger instrument, and her superior musicianship is evident throughout her playing of these three works (as, indeed, throughout the entire disc.)

The booklet includes informative program notes, in addition to details of the



instrument, the process for choosing an organbuilder, and some nice photographs of the instrument's construction (as well as a lovely full-color photograph of the instrument on the front cover). There is a short biography of Barbara Raedeke, and detailed registration information for each piece performed. Raven's fine recording technique ensures that every note is heard as clear as a bell, no matter how soft, and coupled with the church's lively acoustic and majestic organ, Raedeke's commanding and measured performance makes this a very good disc.

—James M. Reed
Bergen, Norway

New Organ Music

Mr Theo Saunders, His Trumpet Tune, Antony Baldwin. Banks Music Publications 14064, £2.95.

The cleverest aspect of this piece is its early-English-like title. (The dedicatee is organist and master of the choristers at Armagh Cathedral.) Otherwise, it's imitation 18th-century stuff—sectional, with harmonic motion that is not as clear and engaging as that of its ancestors.

Opera Festiva: Masterpieces for Organ, edited by Günter Kaluza. Heinrichshofen's Verlag, N2693, €12.90.

These transcriptions for organ of eight instrumental works are likely already in many organists' libraries. If not, and you would like this particular grouping under one cover, these are well done: idiomatic for the organ, though (as sometimes happens with transcriptions) technically challenging. The transcriptions are faithful to the originals. The pedals, as is often the case, are overused in the earlier works. The first fourteen pages (35% of the volume) are taken up with Mozart's *Adagio and Allegro in F Minor*, K. 594. The others: Bach (*Air in D* and *Jesu, Joy*); Purcell (*Rondo*); Charpentier (*Prélude from Te Deum*); Marcello (*Psalms 19*); Handel (*Hallelujah*); Beethoven (*The Heavens Are Telling*); and Clarke (*Trumpet Voluntary*).

—David Herman
The University of Delaware

Ian Hare, Three Hymn Preludes for Organ, £4.95.

Andrew Carter, Fanfare & Processional for Organ, £3.50.

Robert Cockcroft, Soliloquy, £2.50. Banks Music Publications; www.banksmusicpublications.co.uk.

Ian Hare's *Three Hymn Preludes* (lasting just under seven minutes in total) are based on LITTLE CORNARD, DOMINUS REGIT ME, and SINE NOMINE. LITTLE CORNARD is in two sections: a short opening leads to the melody, given out on a Choir reed against rhythmic figures in the right hand and pedal, before a return to the style of the opening section to conclude powerfully. In the gentle setting of DOMINUS REGIT ME, the tune is given out on a soft Choir solo reed, with interludes and accompaniment on the Swell. SINE NOMINE is the most substantial work here, covering almost 70 bars, and is in two sections. The short first section has a toccata-like opening with eighth-note runs, leading to a chordal build-up, followed by a slower-moving chordal coda. The second section opens quietly, with a fugal arrangement of the first line, soon yielding to an interlude on the Swell before building to a full chordal climax, which is rather more demanding with some difficult stretches for smaller hands and triplets against duplets. This dramatically arresting

prelude would make an ideal postlude for All Saints' Day.

Andrew Carter's *Fanfare and Processional* (lasting five minutes) is an exciting work that opens with a sharply rhythmic motif featuring plenty of crunchy dissonances and pedal eighth notes against held chords, with simultaneous fifths in the pedals. The second movement sets a solo line for Trumpet against an accompaniment, followed by an interlude in which a right-hand solo orchestral reed plays an eighth-note line against repeated quarter-note chords, followed by the left hand on the solo reed against syncopated chords on the Celestes. A gradual crescendo leads to a repeat of the first part with a recapitulation of the Fanfare rhythms on the Tuba. While an organ with the appropriate resources would do the fullest justice to it, I see no reason why a player at a more modest instrument could not make this piece sound convincing. A most entertaining piece that is not over-demanding technically, it would make a good concluding voluntary or recital item.

Robert Cockcroft's *Soliloquy* is a quiet and slow work, with the composer asking for three manuals, with flutes on each and also a Salicional on the Swell. The pedal part has a two-bar recurrent ostinato-like figure consisting of just tonic and dominant that occurs in different keys; the left-hand is on the Swell throughout, consisting almost entirely of quarter-note triads in close position (marked *legato possibile*) in a repetitive pattern beneath a solo line on the Great or Choir that includes some syncopations, triplets, and occasional long-held notes with a moving lower voice. Atmospheric and hypnotic, this piece would be extremely effective where a quiet conclusion is fitting.

These inexpensive volumes are clearly printed and can be ordered online; they are recommended as being well-crafted short works.

Ludwig Ebner, Zehn Trios für Orgel, op. 48, edited by Franz Stoiber. Edition Walhall EW844, €12.80, www.edition-walhall.de.

Ebner was born in Deggendorf, where he worked as an organist and choir director; he was a prolific composer of sacred and secular vocal music and operettas,

as well as organ music. This collection of ten trios, dating from 1899, follows in the tradition of Rheinberger; apart from no. 1, which covers only one page, they are just two pages long. The shortest note value is an eighth note (some moving in quarter notes and half notes in C time), and each trio is no faster than *Moderato*, with most being headed *Andante*; there are a few instances of a note being played simultaneously on the two manuals, but no crossing of voices. Keys do not exceed three sharps (nos. 6 in A major and 7 in F-sharp minor).

Some pieces begin with conscious imitation between voices, others are homophonic. Syncopation is used regularly but not excessively, and there are several chromatic passages to add interest. No registration is suggested, leaving the player with a very broad palette of possibilities; neither is there any ornamentation, although cadential trills should not be excluded.

These gentle, tuneful, and relatively undemanding pieces would make excellent fillers before or during the service; they are also excellent teaching material as an introduction to the more demanding trios by Rheinberger and Merkel, and to the taxing examples by Bach, Krebs, Rembt, and other 18th-century composers.

—John Collins
Sussex, England

Three Pieces for Three Stops (Manuals alone), Andrew Carter. Banks Music Publications 14057, £3.50; www.banksmusicpublications.co.uk.

I am familiar with Andrew Carter's choral music and have performed *A Maiden Most Gentle* and *Songs of Stillness*. The present selections for organ offer a new sound from the composer. *Three Pieces for Three Stops* is a very cleverly composed trilogy. These pieces would make excellent practice sight-reading material for those preparing for the AGO service playing exam, or great teaching pieces for piano students coming to organ as their pedal technique takes time to develop. They are suitable for concert material on a manuals-only organ when something lighter is needed. This work is definitely going in my pedagogy file for students.

A *Cipher* is two pages in length and in 3/8 meter. A repetitive minor third is heard in the left hand for the first 15 measures, coming to rest in measure 16. In measure 17 the right hand abandons the linear line and plays triads in various positions. Fingering challenges abound for the beginner in order to follow the indicated articulation. In measure 25 the opening left-hand motive is taken up by the right hand, and the left hand plays chromatically altered scale patterns until measure 40, when the triads appear in the left hand. At measure 47 a recap of the opening section presents itself with variation and the composition ends on a sustained middle C.

Tuning Slides is clever and delightful for the listener. Sequential moments reinforce an opening pattern. Again, fingering concepts can be taught through a piece like this. At 28 measures in length, it fits well between the outer movements of the trilogy. The composition begins as though in C major and ends tunefully on an F-major chord—delightful writing.

Gremlins on the Great sounds like its title and again is great for sight-reading. The dissonance of a minor second is prevalent and the tritone makes its appearance along with clustered chords filling out the tritone interval. Like the two movements before, this is in compound time and presents the performer with the task of creating convincing rhythmic concepts through appropriate tempo choices.

—Marjorie Ness, DMA
Fitchburg State University
Fitchburg, Massachusetts

David Lasky, In Praise of God: Organ Improvisations on Hymns of Faith, Augsburg Fortress, ED 0184540, \$19.50, www.augsburgfortress.org.

For over 30 years Massachusetts native David Lasky (b. 1957) has been director of music and organist at the very large St. Cecilia's Roman Catholic Church in Leominster, Massachusetts, home of a four-manual vintage 1933 Casavant. Most of his numerous organ pieces have been composed at this instrument.

This is a collection of ten hymn improvisations in at least as many styles. Highly melodic are Lasky's Baroque-style trio setting of KING'S LYNN, which features

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Reviews

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the tune soloed on an 8' and Nazard against counterpoint on an 8' flute; his setting of BERGLUND, which solos out the tune on an oboe with gentle interludes; and a lyrical meditation on TOPLADY.

Variations abound in the ever-popular LOBE DEN HERREN, set as a prelude in 9/8 time followed by a trio, fugato, meditation, and a dance-like *Paeon* in mixed meters. Five variations on MATERNA include a pedal solo and a rousing finale. Finally, three variations on AR HYD Y NOS form an attractive suite, beginning with a piquant trio using 8' and 2' flutes against the tune on an 8' reed in the tenor, followed by an *Aria* using a decorated cornet solo, and concluding with a fugue-like finale.

A simple meditation on the Native American tune LAC QUI PARLE begins and ends with an 8' flute playing in a Native-American style. JESU, DULCIS MEMORIA comprises four reflections, three with the chant played as a solo voice, and the last as chords played on celestes.

More rousing sounds emanate from a festive postlude on Holst's THAXTED, which begins in C and concludes triumphantly in D, and from two settings of WESTMINSTER ABBEY, set once as a fanfare and once as a trumpet tune. Either of these brief settings would serve nicely as a hymn introduction or postlude.

Charles Callahan, *O God Beyond All Praise: Seven Pieces for Organ on English Hymntunes*. MorningStar Music Publishers, 10-799, \$16.00.

Another Massachusetts native, Charles Callahan (b. 1951) has produced yet another top pick. Although every organist certainly already plays one if not several works of Callahan, this album is a "must-have." Not only has Dr. Callahan chosen seven of the most beloved British tunes of our time, but he has also arranged them in an immediately appealing style. THAXTED, KING'S LYNN, TERRA BEATA, REPTON, and JERUSALEM are all contemplative, whereas AGINCOURT HYMN and THORNBURY are robust. All of the settings are playable on the most modest to the largest organ. Only general registrations are printed to suit the dynamics. Highly recommended.

—Kenneth Udy
University of Utah, Salt Lake City

New Handbell Music

A Time for Joy, arranged for 3–6 octaves of handbells by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2595, \$4.50, Level 1+ (E+).

This original composition, level 1+, is written in such a way that it sounds

much more difficult to play than it is. A delightful rondo, it is easily learned and uses a variety of special effects—shakes, thumb damping, swinging, martellatos, martellato lifts, brush damping, and mallets. This is a great addition to any handbell library.

Steal Away, arranged for 3, 4, 5, or 6 octaves of handbells with optional 3, 4, or 5 octaves of handchimes, by Sandra Eithun. Choristers Guild, CGB775, \$4.50, Level 2+ (M).

This popular African-American spiritual is well arranged to bring the text to light. The harmonic spectrum is broad and brings several special effects into play, which add to the effectiveness of the piece. Written in the key of E-flat, this piece will be a worthwhile challenge for any player.

O God Beyond All Praise, arranged for 3–5 octaves of handbells by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2632, \$4.50, Level 2 (M+).

Gustav Holst's beautiful melody, *Thaxted*, excerpted from his orchestral suite, *The Planets*, has been coupled with Michael Perry's text and has been included in hymnals and sung in worship in a multitude of denominations. The arranger has captured the spirit of this tune and provided a fresh, festive piece.

A Mighty Fortress Is Our God, arranged for 3–6 octaves of handbells with optional 3 octaves of handchimes and C or B-flat instrument, by Valerie W. Stephenson. Agape (a division of Hope Publishing Company), Code No. 2601, \$4.95, C or B-flat trumpet part, 2601P, \$2.50, Level 3 (D).

The beloved reformation hymn by Martin Luther is written for bells in a festive, celebratory style that complements the tune from beginning to end. Adding the trumpet fanfare segment would only add to the success of this piece. Highly recommended.

Thee We Adore, O Hidden Savior, arranged for 2–3 octaves of handbells, arranged by Cathy Moklebust. Choristers Guild, CGB372, \$3.95, also arranged for 3, 4, or 5 octaves of handbells, CGB714, Level 1+ (E).

Here is a lovely meditation on the 17th-century French tune *Adoro Te Devote*. Two verses are arranged in a gentle, flowing mood from beginning to end. The two editions are compatible for massed ringing.

—Leon Nelson

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On Teaching

Organ Method X

This follows directly from the end of last month's column.

Take the same approach and follow the same procedures with these additional exercises. These are also four-finger exercises that allow for choices of fingering (2-3-4-5 and 1-2-3-4) and therefore for comparing the feel of different fingerings. They add different, slightly more complicated, note patterns (Examples 1 and 2).

Each of these can also be moved to different positions on the keyboard: moving to a different C as a starting place gives you a chance to practice the feel of the same patterns with different arm angles. When you start on other pitches, change the key signature in such a way as to keep the melodies the same. This will give you a chance to experience different physical shapes with these exercises. Try each of the eight short exercises starting on F, with B-flats, and starting on D, with F-sharps. These flats and sharps may very well change the feel of some of the alternate fingerings, perhaps making some of them distinctly uncomfortable—be on the lookout for this.

You can also start any of the exercises described so far on a raised key. For example, try starting on F#, with the full F# major key signature. Again, be aware of difference in the feel of the fingerings. Keep everything light and relaxed, and remember all of the points listed above.

As you move these exercises to different places on the keyboard, whether by octave or by transposing into another key, make a clear decision as to whether you should write out the new notes, or whether you can effect those changes at sight and by memory. There is nothing wrong with either approach: it is important, however, that you not be distracted from the playing and practicing by worrying about the notes. If the transposing at sight is even a little bit distracting, please go ahead and write things out. (This is absolutely crucial for a student who is new to keyboard playing, and should be done without fail at this stage in the learning process.) The same applies to trying different fingerings: write them in for now. You cannot practice a variety of fingerings effectively if you—even some of the time—don't quite remember what fingering you are using. Again, if you are beginning your keyboard study with this work on organ, *thinking about* fingering is something that you can do—for yourself, in large part—even from the very beginning. *Remembering* your fingerings, especially different ones for the same passage, is tricky at first, though both necessary and completely feasible in the long run.

The following exercises expand the scope of the notes that you are playing: that is, the notes range a little bit farther over the keyboard (Examples 3 and 4). Each of these eight exercises suggests a



Example 1



Example 2

slightly different approach to fingering. For example, the second and sixth exercises can be played simply by positioning the five fingers above the five different notes, and then playing those notes. (This gives, for the second exercise in the right hand the fingering 1-3-5-4-2-3-2-1; and for the seventh of these exercises—in the left hand—the fingering 5-3-1-2-4-3-4-5.) The first exercise, for the right hand, and the corresponding fifth, for the left hand, are the first pair that we have seen in which the fingerings in the two hands cannot mirror each other. This fingering works very naturally in the right hand: 1-2-3-4-5-4-3-2-1-2-1-3-5. In the left hand the closest corresponding fingering—which would start out 5-4-3-2-1—ends up getting us into trouble (try it and see). Other fingerings will work, for example 4-3-2-1-2-1-2-3-4-5-4-2-1.

Playing scales

The last of these exercises for each hand is a scale. (In the physical act of playing, a scale is just a stepwise pattern that spans an octave. It is not intrinsically different from other stepwise patterns.) You should try playing this scale with a number of different fingerings. For example:

R.H.: 1-2-3-1-2-3-4-5-4-3-2-1-3-2-1
L.H.: 5-4-3-2-1-3-2-1-2-3-1-2-3-4-5
R.H.: 1-2-3-4-1-2-3-4-3-2-1-4-3-2-1
L.H.: 4-3-2-1-4-3-2-1-2-3-4-1-2-3-4
R.H.: 3-4-3-4-3-4-3-4-3-2-3-2-3-2-3
(quite detached: basically eighth notes with eighth-note rests in between; light and relaxed)
L.H.: 3-2-3-2-3-2-3-2-3-4-3-4-3-4-3
(likewise)

The first of these in each hand is the standard (piano) scale fingering. The second is a variant of that, which might be appropriate in some situations, but is included here simply to afford more practice with a variety of fingerings. The third is a version of the sort of scale fingering that was prevalent before about 1700.

You should also try this scale—and any transpositions of it that you want to

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Example 3



Example 4

make—playing *every note with the same finger*. The three middle fingers are more natural for this than the thumb or the fifth finger. In doing this, you should expect the notes to be detached—but just enough that the motion from one note to the next is smooth, no “lurching”. You should also keep it slow—again so that the motion can be smooth. (It would indeed be quite unusual to play a long stepwise passage all with one finger, however, playing two or more notes in a row with one finger is common, and this is a good systematic way to practice it.)

The third and seventh of these exercises are the first ones in which you are asked to spread the fingers in such a way that adjacent fingers do not necessarily play adjacent notes, though this happens only briefly. The first three notes of exercise two or six and the first three notes of exercise three or seven are the same: C, E, G. However, the exercises go on to different places, which suggests different fingerings. Exercises two and six can start like this:

Right hand: 1-3-5 [-4]

Left hand: 5-3-1 [-2]

However, exercises three and seven should probably start like this:

Right hand: 1-2-3 [-5]

Left hand: 5-4-2 [-1]

The latter two measures of the third exercise—right hand—could be played with the “standard” scale fingering 5-4-3-2-1-3-2-1, or, just to practice a different feel, a variant: for example, 5-4-1-4-3-2-1-3.

Thoughts on fingering

It should be clear by now that I am asking you, the student, to think about the fingering of these fairly simple exercises for yourself, albeit with some guidance. This is, of course, on purpose. *Learning to devise your own fingerings* is one of the most important aspects of your learning to play organ—or any keyboard instrument. The primary purpose of these exercises is to help you begin to explore the touch and sound of the instrument. However, while you are doing that, you can begin to gain experience thinking about fingering—rather than just implementing fingerings devised by someone else. This may take more time now, but it will save you a lot of time later on.

For the beginner

If you are a beginner—having more or less never touched a keyboard instrument before—you should nonetheless have been able to do everything that you have encountered so far, if you have taken it slowly and carefully, and paid attention to the suggestions and instructions. It is extremely important that you

feel very comfortable with everything that you have encountered so far before you go on. There is no harm in spending extra time with these beginning steps.

Articulation

There can be a very direct relationship in organ playing in particular between fingering and articulation. Simply put, if a fingering does not allow you to keep holding one note in a passage while you start to play the next note, then going from that first note to that next note will be *detached* rather than *legato*. This is simply a fact, not a judgment or even a suggestion about what to do in any situation. There are many places in the organ repertoire where a fingering that actually requires a detached articulation and makes legato impossible—that is, a *disjunct fingering*—is appropriate or necessary or good. There are also many places where a legato fingering is a good idea or necessary, though there are indeed places where a legato fingering is impossible. The clearest example of disjunct fingering is, of course, playing successive notes with the same finger. Note that if a fingering allows legato, it usually does not require legato: you can release notes early.

If you neither need nor want legato in a particular situation, it is not necessary

By Gavin Black

to create a legato fingering. A legato fingering is often—though certainly not always—more difficult than a disjunct fingering. A disjunct—non-legato—fingering that is comfortable will allow you to create a wide variety of articulations, short of full legato.

Other considerations

Physical comfort and logistic convenience are crucially important first principles of fingering. When you are trying to come up with a fingering for a passage—whether it is fairly simple, like the exercises above, or as complicated as the repertoire gets—the first step is to examine where the hand most naturally lies, what is the most comfortable hand position, what has the fewest steps and can thus be most easily remembered. This does not give all of the answers to all of the fingering questions, but is a good place to start.

All else being equal, it is useful to plan fingering based on what is going to come next. (For example, that is the point of the different fingerings for the notes C-E-G in exercises three and seven.) Of course, fingering is also about where you have just come from, but the more you can plan fingering based on where you are going, the better.

When either hand is playing only one note at a time, fingering choices are usually very flexible. The more notes or voices a hand is playing, the more constrained the fingering will be. It is often better to change fingers on repeated notes—that is, to play successive notes that are the same as one another with different fingers. This is important enough that I will discuss it at some length later on.

For the experienced player

If you are coming to the organ having already studied and played another keyboard instrument, and if you have previously played pieces that are in two voices—that is, pieces in which there is indeed only one note at a time in each hand—find such a piece that you already know and bring it to the organ now. Work out fingering that is comfortable and in accordance with the discussion above, as much as possible. (This may be largely the same as the fingering that you



have used for the piece previously on piano or harpsichord; it may differ from it somewhat.) Then practice the piece hands separately, slowly and carefully. Look at the keyboard as little as possible; an occasional glance is fine, but by and large keep your eyes on the music. As with the exercises above, you should listen carefully for articulation, and you should listen to the sonority.

Try out different registrations. Do not assume in advance that a certain kind of sound will be right for the piece and other sounds wrong; try things and listen. A strictly two-voice piece is always a candidate to play on two manuals. Try your piece out that way, in all sorts of different configurations. Does it feel more comfortable or natural to have the right hand on a higher manual than the left or the other way around? Or are they both equally comfortable?

(The next section, which will constitute next month's excerpt, consists of a short two-voice piece by Samuel Scheidt, with a discussion about fingering it and practicing it. It is geared towards those students who have little or no prior keyboard experience but who have gone through the exercises and practicing described so far. That is followed by exercises in which each hand plays more than one note at a time, with further discussion about how to make fingering choices and how to practice.)

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In the wind...

User interface

In 1975 and 1976 I had summer jobs in the workshops of Bozeman-Gibson & Company. I use the plural because the shop was in Lowell, Massachusetts in 1975, and during the summer of 1976 the company was moving to new digs in Deerfield, New Hampshire. These were my first forays into the craft, and those few months were full of adventure. In 1975 the company was installing an organ in Castleton, Vermont, and I thought it was great fun to be working on site. They were also starting the restoration of the very old Stevens organ in First Church in Belfast, Maine.

During the transitional summer of 1976, we worked hard moving truckloads of machines, tools, stock, and supplies to Deerfield. As I arrived in the shop at the end of the semester, a one-manual organ for the Chapel on Squirrel Island, Maine was being completed. We installed it in the crossing of Holy Cross Cathedral in Boston for use in a concert by the Handel & Haydn Society during the national convention of the American Guild of Organists. When the convention was over, we took the organ to Maine, carrying it to the island on the small private ferry. It was all very exotic.

The new workshop in Deerfield was an old barn, and we split our days between organ building and barn building, making all sorts of repairs to the place. One night there was a wicked thunderstorm, the remnants of a hurricane that worked its way up the coast, and we stayed up late moving things away from the unfinished windows.

George Bozeman and David Gibson were the partner-principals, and David and his family moved into the farmhouse that accompanied the barn. Several of us rented rooms in the house. We had a beer kitty (25 cents a bottle) on top of the refrigerator and we had communal meals. The whole thing was a great experience for a 20-year-old organ nut.

Today, the Organ Clearing House rents the workshop from George in his retirement. The plywood outfeed table I built for the table saw is still there, along with remnants of lots of other little handyman things I did. The roof above the table saw is the place where I put a hammer through the wood into a hornet's nest while replacing shingles, and escaped by sliding off the roof into the bushes—a stunt that would kill me today! Since we occupied the shop several years ago, we've done lots of great work there, and it's nice to have that connection with my past. George still lives in the little house out back, and it's great fun to see him regularly.

Today, our house in Maine is about twelve miles from Squirrel Island, as the crow flies. I visited the organ there last summer. And First Church in Belfast is about fifty miles away. Wendy and I attended a concert there a couple years ago. It's fun revisiting those places and those instruments that were part of my introduction to organbuilding, nearly forty (gulp) years ago.

A work in progress

As I look back across the intervening years, I realize how much has changed in the trade, and in my outlook and perception. In the seventies, I was a tracker-action firebrand. I've since come to appreciate and love the sounds of the expressive electro-pneumatic organ. Thirty-five years ago I scoffed at the gaudy consoles of big organs with electric actions. Those were the days when the phrase *cockpit syndrome* was born, and it was not meant to be complimentary. I wondered why an organist needed



Harvard University, E. M. Skinner #886, 1932

all those gizmos and indicator lights to make music. It seemed that the intimacy of the pure relationship between musician and instrument was compromised.

But even I had to admit that it was tricky to get your fingers between the huge ebony sharp-keys on the keyboards of a Hook organ. And speaking of that big 1860 three-manual Hook organ that I loved so much, draw two or three couplers, especially the Choir to Great sub-octave, and to repeat a common phrase, it was like driving a Mack truck. How intimate is that? And by the way, that would be a Mack truck from 1950 with a steel dashboard, twelve-speed manual transmission (without synchronized gears), a two-speed axle, and a cracked mirror—not a modern dreamboat of a truck with power steering, hydrostatic transmission, ergonomic seats, air conditioning, stereo, and GPS.

What was Ernest Skinner thinking when the only Trumpet in the organ was in the Swell box, not on the Great where God meant Trumpets to be? And forget about Trumpets, what about the Mixture? One Mixture in an organ and he put it in the Swell? Ridiculous.

Oh, wait a minute, I get it—when the most powerful voices are under expression, you maximize the range of expression. So when that full Swell is coupled to the Great with the box closed, you can “crack” it for the start of the second line, and by the end of the verse the organ is roaring, and your hands never left the keyboards. Marvelous.

Consoles

Until I joined the Organ Clearing House, I led the double life common among organ folk, that of organist and organbuilder. I recognize this as the source of my love for working on consoles. Whenever one of our projects includes rebuilding a console, I try to organize bringing it to my personal workshop at our house in Maine, where I can revel in the puzzle of how best to make the console as functional and accessible as possible.

I've come to realize that the well-appointed console of an expressive electro-pneumatic organ is the vehicle for the intimacy between the organist and the instrument. Longtime violinist of the Guarneri Quartet, Arnold Steinhardt, has written eloquently of the intimacy between the player and the instrument: “When I hold the violin, my left hand stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, a place halfway between my brain and my beating heart.” (*Violin Dreams*, Houghton Mifflin, 2006, page 5.)

Steinhardt goes on to compare all this with instruments that are played “at arm's length.” He implies that the violinist has



E. Power Biggs, Harvard University, Busch Hall, Aeolian-Skinner #931, 1956

more intimacy with the music he makes than the pianist. He overlooks the oboe, clarinet, and bassoon—those guys take the intimacy thing a step further. But I don't think organists need to be left out of the fun. Playing a large organ in a vast acoustic is a heroic, monumental experience. Many of us know the thrill of taking our hands off the keys and reveling in that last chord as it reverberates. But the modern console allows the organist real intimacy in the control of that gigantic beast.

Think of the players of orchestral instruments as they achieve *fortissimo*. The trumpet player's face becomes a roadmap of veins and muscles, the violinist sends horsehair and rosin flying, the pianist conjures power from the base of his spine and his shoulders, not unlike the major league pitcher turning his arm into a whip to hurl a ball at superhuman speeds.

Sit at the console of a large organ and draw a full registration, then quietly touch a single key. With a miniscule twitch of a muscle you emit a roar. If you saw that motion on a soundless video, it might resemble touching a lover's hand or flicking away a mosquito. Combine hundreds of those flicks, and a cavernous space is alive with sound energy. There are 82 notes in the first measure of the *Toccata* from Widor's *Fifth Symphony*. Play that on a hundred stops, that's 8,200 individual notes in about four seconds, unless you're playing too fast. Take that, Mr. Steinhardt!

What that organ's console allows you to do is fling those notes into space by the thousand without breaking a sweat. The flick of the organist's finger is magnified exponentially.

I think of this as a magical intimacy. The ergonomic seats and power steering in that modern Mack truck allow the driver to manage the huge machine effortlessly and tirelessly. The ergonomic organ console allows the organist to command many tons of organ components with flicks of the fingers.

Gizmos and gadgets

I love to think of a console as a magnifier, expanding the motions of the fingers into monumental sounds. I also love to think of an organ console as a manipulator, even a conjurer, fooling the organ into doing things it didn't know were possible. The clever use of Unison Off and related couplers make possible the redistribution of the keyboards so a solo sound might be made available on a neighboring keyboard for the “thumbing” of a few solo notes, or a lengthy melody. This is one place where “thumbs down” is a positive thing.

And when we get into a complicated situation like that, it's handy to have indicators that tell you where you are and remind you what you're doing. Now, if only we could add a “rerouting” feature like that in Google Maps, which realizes when you're gone astray, takes a moment to catch its breath, and then displays a new route home.



A beautiful organ console without wires. Duke University, Flentrop organ, 1976, thumbs a'dangling

The organ console is our “user interface.” When we play, we have the notes in our minds, whether we're reading a score or drawing on our memory. The organ console allows us to translate those thoughts, which are the intellectual versions of audible music into a stream of information—a data-stream. The data-stream leaves the console and enters the organ, where the data is converted to audible music at the speed of light.

Ideally, the console is configured to allow maximum flexible control over the machinery that is the organ. There's a philosophical beauty present as we think of how thoughts are translated into sound.

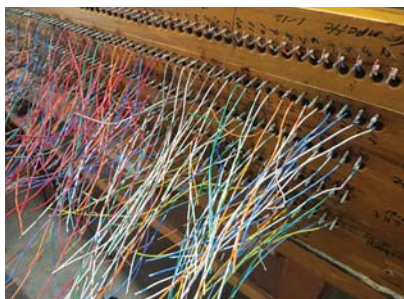
The intimacy is magnified when we add the composer to the mix. The creation of music comes from the mystical skill of hearing melody and harmony before they have jelled into a musical phrase or composition. Our system of notation is precise enough to allow the intentions of a composer to be delivered to the brain of the musician, and it is the relationship between the musician and the instrument that allows the contemporary immediate translation and interpretation. The organ console is that relationship between musician and instrument. It's a physical appliance that performs a metaphysical function. How cool is that?

White with blue

Most organbuilders have adopted and adapted the use of color-coded cables that were developed by telephone companies to simplify the wiring of multiple circuits. The cables come in various sizes—12 pairs, 25 pairs, 50 pairs, and the special 32-pair cables created for organbuilders that allow the 61 notes of the keyboard plus three spares.

The conductors are arranged in reversings pairs, with primary and secondary colors. The first two conductors of a standard cable have a white wire with blue stripe, and a blue wire with white stripe. Keeping white as a common, you go through a series of five colors—blue, orange, green, brown, slate. So we rattle off the sequence as white-with-blue, blue-with-white, white-with-orange, orange-with-white. When we finish the first five pairs at white-with-slate, slate-with-white, the common color shifts to red: red-with-blue, blue-with-red, etc. Sounds complicated, but after you've wired a hundred keyboards, stops, windchests, etc., it becomes second nature. Everyone knows that black-with-green is note 25, which is middle C. The point is that you can accurately wire both ends of a lengthy cable by yourself.

As I separate the individual conductors in a cable, and sort them into the correct order, I think of the relationship between colors and notes. Green-with-white is low F. That wire will fire the low note of the last chords of grand pieces



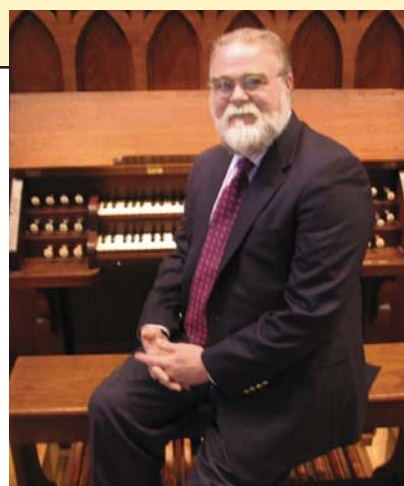
White with blue, blue with white. In this organ, separate cables run to the C and C# sides of the windchests. So both Low C and Low C# are "white with blue." The top row of wires have been dressed, but not soldered.



The console of a small Möller organ, ready for wiring in the workshop



Church of the Resurrection, New York, Casavant #665, 1915, David Enlow, organist



by Widor, Bach, or Mozart. Slate-with-white is number ten—the low note of the first chord (after the fanfare) of Mendelssohn's *Wedding March*. How many times will that piece be played on this organ? And have you ever stopped to think of the ironic symbolism that the first note of that melody is supported by a chord that demands resolution, 'til death do us part? Think of all those brides and grooms trembling with the increased tension of the diminished chord. It's the second note of the melody that allows a sigh of relief. And by the way, that high C which starts the melody? Violet-with-slate.

Years ago my company installed a solid-state switching system in the grand Skinner/Aeolian-Skinner organ at Boston's Trinity Church. One woman working for me at the time had trouble seeing the difference between the slates and violets in the color code. More than half of the high-B/C pairs were reversed!

The console is up on my workbench so I can work on the stuff below the keyboards. Those expression pedals—I'm manipulating them with my hands. Is that enough tension for operation by foot? (If you manipulate with your hands, do you pedipulate with your feet?) How long after the organ is finished before the organist hears the first squeak? What can I do to lengthen that period? Some axle grease, lithium grease, graphite paste?

Will the light over the pedalboard shine up through the keyboards to distract the organist? It's a movable console. When the console is placed in front of an audience, will that light distract them? If the light is shaded so it doesn't distract the audience, can the organist see the pedal keys?

Recently we completed an organ with a complex and sophisticated console. I'm counting the indicator lights with my memory's eye—I think there are about ten. I came up with LED (light emitting diode) bulbs with various and rich colors that are about an eighth of an inch in diameter. I drilled perfectly sized holes in the stop jambs and coupler rail and inserted the bulbs from behind so they stuck out the tiniest bit. Man, were they bright. I pushed them back in the holes, which made the light more remote to the organist, but they shone on the wall behind the console like a circus wagon, and when the console was moved to the chancel steps for a recital, those pesky lights were like laser beams in the eyes of the audience. So I used a leather punch to make little discs of black translucent plastic that I stuck in the holes in front of the LEDs. Perfect. The colors are still vivid, but not so gaudy. Where did I get the black plastic? A report cover from Staples.

The pitter-patter of little feet

When I was a student at Oberlin, I was fortunate to participate in a month-long workshop in Eurhythmics. It was organized by my organ teacher Haskell

Thomson, and led by the recently retired professor of Eurhythmics and Music Theory, Inda Howland, who had studied with Emile Jaques-Dalcroze in Geneva. The longer I played music after my graduation, the more I realized the value of that month—what the exposure to that discipline added to my musicianship. I was studying Bach's *Toccata in F* at the time (remember that green-with-white wire), and during one of the sessions I played the piece for the class in a Robertson Hall practice room. Professor Howland's first comment was a

question: "What is my first impression?" I had the right answer—the noise on the pedalboard. "Play it again without making noise." Hmm. Good point.

And today, I try to make the pedalboard help the player to meet Professor Howland's standards. Here's a pedalboard that doesn't make much noise when I play the keys, but makes a heck of a thump when I release a note. It's a little like playing the pedal solo on steel drums. What can

I use as a bumper or cushion that won't compress too much with use, changing the travel of the pedal key and the "pluck point" of the contacts?

All this happens in that workshop that's so close to some of the first organs I worked on. If I had been given a 50-pair color-coded cable in the summer of 1975 I wouldn't have understood. But those thousands of little wires have everything to do with great music-making.

I can name that tune in three colors! ■

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Continuo: The Art of Creative Collaboration

A Westfield Center Conference in Collaboration with Pacific Lutheran University
April 4–6, 2013

By Andrew Willis

The Westfield Center presented its annual conference April 4–6, in Tacoma, Washington, in collaboration with Pacific Lutheran University. Arriving in the Puget Sound area a day before the conference to explore a bit and visit friends, I was treated to the sight of Mt. Rainier aglow in the evening over the streets of downtown Tacoma.

Thursday evening concert

On Thursday evening, the opening concert took place in Pacific Lutheran University's Lagerquist Concert Hall, anchored by the Gottfried and Mary Fuchs Organ, built by Paul Fritts in 1998 in the tradition of Northern European instruments of the 18th century. Later in the conference, Paul Tegels would demonstrate this instrument, but on this evening the focus remained on the hall itself, a high-ceilinged, shoebox-style space with a transparent, warm acoustic—ideal for the performance of early music. Violinist **Ingrid Mathews** and harpsichordist **Byron Schenkman** presented 17th-century sonatas by Dario Castello, Isabella Leonarda, and Heinrich Schmelzer, as well as a solo performance by Schenkman of Georg Muffat's *Passacaglia*. This 24-section piece, whose opening period recurs *en rondeau* at four pivotal moments, came to life in Schenkman's hands. Mathews delivered an authoritative performance, presenting all three sonatas from memory with a spontaneity that bore the stamp of naturalness and identification with the improvisatory prowess of the *Seicento*.

The second half of the concert featured Carissimi's *Historia di Jephthe*, presented by the **PLU Choir of the West** with a chamber orchestra conducted by **Richard Nance**. The student ensemble achieved a wholly professional standard under its conductor. The soloists displayed a remarkable acumen for tragic characterization. In keeping with the theme of the conference, the performance was secured and animated by inventive playing from the continuo group, consisting of **Nathan Whittaker**, cello, **Mercedes Paynter**, bass,



Gregory Crowell, Edward Parmentier, Charlotte Mattax Moersch



PLU students in class with Charlotte Mattax Moersch

James Brown, baroque guitar, **Kathryn Habedank**, harpsichord, and **Paul Tegels**, positiv organ. If the impact of Haydn's *Little Organ Mass* that closed the evening was somewhat diluted after the intense expressivity of Carissimi, it was nonetheless charming to traverse the text of the Mass in under twenty minutes. Tegels capitalized upon the opportunity to shine in the organ obbligate of the Benedictus.

Friday

The morning began with "The Nuts and Bolts of Basso Continuo," by **Edward Parmentier**. Parmentier's lecture covered such core precepts as bringing the bass to life with the left hand, treating the bass as an independent melody, recognizing the bass as the king melody in the piece, and, rather exhilaratingly, unlistening to the ensemble so as to create the maximum dialogue between the bass and other parts. Could there be any doubt on which part the attention should be focused? In a generous annotated handout, Parmentier presented the score of a *Veni Domine* by Viadana and a *Largo* from a Handel flute sonata, showing multiple stages of preparation, each illustrating one step in his systematic approach to realizing a basso continuo part. Among the recommended steps: identifying motivic associations with the verbal text if one exists; creating phrasings, articulations, and

emphases for the bass part; identifying harmonic roots and harmonic rhythm; adding numeric figures; and identifying and classifying cadences. Parmentier's confidence in the process and the clarity of his explication left many eager to try their hands at his method, and in possession of clear instructions for doing so.

Throughout the conference, lectures alternated with sessions of applied music, and thus a Parmentier masterclass ensued after a short break. Four harpsichord students, assisted by various soloists, presented a gavotte from a LeRoux trio sonata, a movement from a Telemann violin sonata, a Handel aria, and a movement from a Handel violin sonata. With each, Parmentier zeroed in on one primary objective, underlining the chosen concept with energy and a wealth of colorful imagery. As soon as each student demonstrated a grasp of the essential point, he or she was congratulated and the class progressed to the next work. This brisk approach to teaching ensured that each student took away something practical and memorable. Questions from the audience were welcomed and addressed in a spirit of shared inquiry.

After lunch, **Gregory Crowell** took the helm for an illuminating talk on "Continuo for Organ." Armed with slides and recorded excerpts, Crowell addressed numerous concerns specific to organ continuo playing, arguing for a bolder, more substantial sonority than is often heard. Adducing evidence drawn from the disposition of various German organs and illustrated by recordings of both problematic and successful organ continuo sonorities, Crowell offered practical advice relating to chordal voicing, the use of embellishment, matching releases to the ensemble sound, and the

substitution of sonority for cleverness. No fewer than three modern flutists with their keyboard partners had been assigned to his masterclass, and he gently encouraged each toward realizations that addressed inflection, phrasing, and the awareness of harmonic and rhythmic structure, pointing out that a realization should be neither interesting all the time nor boring all the time. Crowell's reward came in the form of a refined and assured reading of a Biber violin sonata by two experienced professionals, allowing him to offer suggestions at a more sophisticated level. A paper on "Seventeenth- and Eighteenth-Century Italian Continuo Improvisation and its Application to Buxtehude's Trio Sonatas Op. 1 and 2" was read by **Jeong-Suk Bae** to round out the afternoon's activity.

The evening featured a brilliant chamber concert anchored by the indefatigable Parmentier. Joined in turn by four soloists on each half of the generous program, the harpsichordist became the avatar of the conference's subtitle: "the art of creative collaboration." Flutist **Jennifer Rhyne**, violinist **Svend Rønning**, cellist **Nathan Whittaker**, and tenor **James Brown** assisted him in presenting a wide spectrum of Baroque styles, from Viadana, Caccini, Frescobaldi, and Purcell (Brown), through François Couperin and Hotteterre (Rhyne), and Veracini and Handel (Rønning), to Vivaldi and again Frescobaldi (Whittaker). As a finale, all joined forces in the aria, "So schnell ein rauschend Wasser schiesst," from J. S. Bach's *Cantata 26*.

Responsive to each composer's individuality and supportive of each soloist's musicianship, Parmentier animated movement after movement with energy and imagination, proving the efficacy of the practice outlined in his morning

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Stephen Stubbs, Gregory Crowell, Edward Parmentier, Charlotte Mattax Moersch

lecture. His independent, strong, clear bass lines—he might call them “argumentative”—generated and justified freely shaped right-hand parts of great textural, rhythmic, and decorative variety. It was a *tour de force* by a master who did not disdain to shuttle chairs and stands about the stage between pieces.

Saturday

Day three opened with a presentation by **Charlotte Mattax Moersch** on “The Style of Basso Continuo Accompaniment in France according to Denis Delair.” From Delair’s 1690 treatise, described as “sympathetic to the performer and the beginner,” and thus a good resource for pedagogy, Mattax Moersch extracted much guidance for realization in the French style. A useful distinction was drawn between science and art, corresponding to rules and style. Rules are fairly universal, reflecting the laws of tonal composition, but styles differ according to time and place. The elements of style that Delair discusses relate to such refinements as ornaments, arpeggiation, alteration of the bass, and added dissonance, leading to a chord treatment not unlike the unmeasured prelude tradition. Mattax Moersch’s playing of examples drawn from the treatise eloquently illustrated Delair’s taste in considerable detail, demonstrating the abundance of practical guidance that may be drawn from this source.

Although none of the works presented in the masterclass that followed was French, Mattax Moersch’s comprehensive grasp of the repertoire generated sage guidance toward the realization of Caccini’s “Amarilli mia bella,” of an *Allegro assai* from a Telemann flute sonata, of Purcell’s “The Blessed Virgin’s Expostulation,” and of the *Andante* from J. S. Bach’s *Flute Sonata in E Minor*. Her suggestions immediately proved effective, as in the Purcell, where a highly expressive realization was developed by employing an unobtrusive 1 x 8’ registration, varying the direction and degree of arpeggiation, releasing long basses during recitative, and closely following the singer’s punctuation. When the need for improvised melody arose in the introduction of the Bach sonata movement, a wealth of options involving scale figures, arpeggiation, ornaments, and leaps was proffered. It was clear that the art of creative collaboration would continue to thrive in the hands of many a talented young artist.

After lunch, lutenist and leader of Pacific MusicWorks **Stephen Stubbs**

discussed “The Conceptual Shift between 17th and 18th Century Keyboard Continuo.” Tracing the historical context for the development of continuo, Stubbs claimed the chittarone as “the humanistic instrument” during the “humanistic revolution” of the late 16th and early 17th centuries. Though the instruments are physically unrelated, the chittarone’s name evokes the image of the ancient Greek kithara and reflects its role in support of the fusion of poetry and music during the rise of opera. Its ascendance fostered chordal consciousness, “breaking the stranglehold of polyphony,” and its technique gradually evolved from artistic strumming to include the plucking of individual notes. Of particular interest was the distinction drawn between the 17th-century conception of harmony in confrontation with the melodic parts and the 18th-century conception of harmony as accommodating to them. The succinct 1607 continuo tutor of Agazzari was recommended to those seeking guidance contemporary to this period.

At midafternoon, a splendid harpsichord recital by **Ignacio Prego** revealed the harpsichord in a different light from that of continuo instrument (though I dare say many were by now extra attentive to the bass lines!). Much was expected of Prego, winner of the 2012 Westfield International Harpsichord Competition, and he did not disappoint, traversing works by Cabezon, Cabanilles, Frescobaldi, Froberger, and J. S. Bach with intelligence, command, and warmth. Bravo Prego, and bravo Westfield for supporting the future of early keyboard performance in an eminently tangible way.

A gathering for final questions brought together all four presenters with the attendees to clarify, reinforce, and further contemplate many points developed during the conference, and conviviality reigned as all decamped to a local restaurant for dinner. Local hosts **Paul Tegels** and **Kathryn Habedank** cannot be praised enough for their unflagging attention to the visiting conferees.

Those who have heard **Stephen Stubbs** may predict that one of the highlights of the conference still lay in store, and indeed, his unobtrusive yet spirited leadership from the continuo section molded a magnificent all-Handel concert by Pacific MusicWorks, a professional ensemble blending virtuosity, beauty of tone, perfect ensemble, and refined historical awareness. Anchoring



Charlotte Mattax Moersch

the program were two early vocal works, *Apollo e Dafne* (1709) and a *Gloria* (1707). Though oddly described in the program as “A Sacred Oratorio,” *Apollo e Dafne* is in fact a secular cantata that deploys the mythical figures as archetypes in a grand battle of the sexes. Singers **Amanda Forsythe** and **Douglas Williams** both possess beautifully resonant instruments and both delivered Handel’s vividly styled lines with accuracy, agility, and dignity. Even more electrifying, if it were possible, was Forsythe’s coloratura in the *Gloria* that brought the concert to a brilliant close. This was a level of historical performance that will long reverberate in the memory.

To my regret, I was unable to attend the organ recital played by Greg Crowell on Sunday afternoon.

Through this conference, “Continuo: The Art of Creative Collaboration,” the Westfield Center has once again



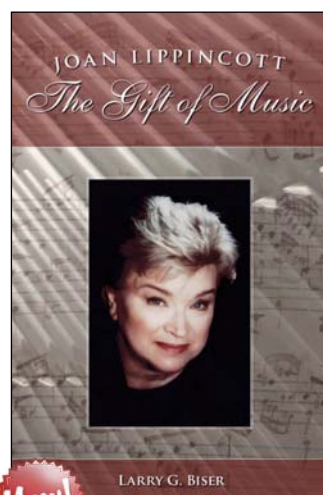
Stephen Stubbs

invigorated America’s historical keyboard culture in a way that is certain to pay dividends through the better-informed and more creative playing and listening of all who participated. May the future continue to smile upon this mission. ■

Andrew Willis performs on pianos of all periods. He has recorded vocal and chamber music with many artists and solo works ranging from Beethoven’s “Hammerklavier” sonata to Martin Amlin’s Sonata No. 7 (1999). A past president of the Southeastern Historical Keyboard Society, Willis holds degrees from Curtis, Temple, and Cornell universities and is a professor at the University of North Carolina at Greensboro, where he directs the biennial “Focus on Piano Literature.”

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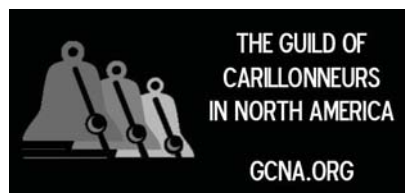
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The British Invasion Lives On!

Pipe Organs of Newfoundland and Labrador, Canada

By Lester Goulding and William (Bill) Vineer

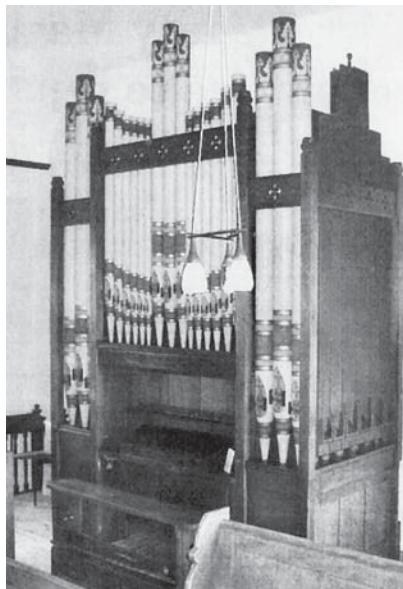
For those of us in Canada who have a passionate love for the pipe organ and its history, there is no need to look further than our own backyard: a gold mine of glorious history is sitting right here in the youngest province of the Confederation, Newfoundland and Labrador, which became Canada's tenth province in 1949. Prior to joining Canada, Newfoundland and Labrador was a Crown colony and in fact the oldest colony of the British Empire in North America. Thus, as we uncover the history of pipe organs past and present, it is not surprising to find in this eastern province a loyalty to the old country, Britain. A profound respect and affection for British standards of quality can be readily observed and it was quite common for the principal churches in the colony to turn to Britain rather than to America for their organs.

Pre-Confederation (1853–1949)

The earliest pipe organ found in our research that could be factually dated was constructed in 1853 by the British builder Thomas J. Robson for St. John the Baptist Roman Catholic Cathedral, in St. John's. Taking this date as a starting point, we have a period of 96 years, ending when Newfoundland and Labrador joined the Canadian Confederation in 1949. During this period, a total of 52 pipe organs were installed in the British colony: 36 were of British make, eleven were from Canada, and two from the United States of America. We did not find any information regarding the origin and manufacturer of the other three instruments. The date of installation could not be determined for eight of the 52 organs.

1949–present

After Newfoundland and Labrador joined the Canadian Confederation in

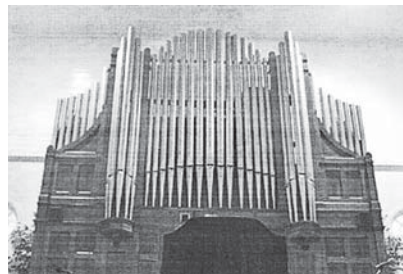


North East Church Museum, Twillingate, NL, Bevington & Sons 1906 (photo courtesy Lester Goulding)

1949 and up to the present day, a total of eighteen organs were installed in the province, all manufactured in Canada and all still currently in use. The instrument built by Létourneau Organs as well as sixteen of the instruments built by Casavant Frères remain in the province, their conditions ranging from good to excellent. Another of the organs built by Casavant Frères and originally installed in Newfoundland is now located in Ontario and is in excellent condition.

Pipe organs of Labrador

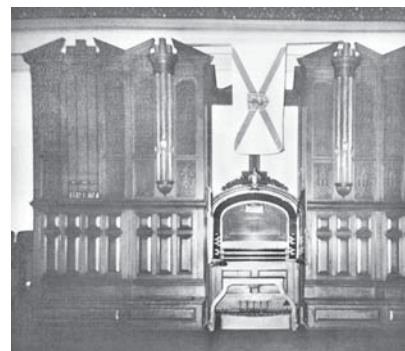
We believe that there were at least five pipe organs installed in Labrador, the mainland part of the province. Four of these were smaller instruments and were installed in communities along the coastal



Memorial United Church, Bonavista, NL, Woodstock 1922 (photo courtesy Lester Goulding)



Botwood United Church, Botwood, NL, Forster & Andrews 1928 (photo courtesy Lester Goulding)



Masonic Temple, St. John's, NL, August Gern 1883 (photo courtesy Lester Goulding)



Private residence, St. John's, NL, Positive Organ Company (photo courtesy Lester Goulding)

shore, the first having arrived in 1824. The only organ among these four still in existence today is located in the Moravian Church, Hopedale: a one-manual with four stops, built in Saxony, Germany. We continue to search for information on the other three pipe organs we believe were located along the coastal shore of Labrador. It is highly likely that these too came from Saxony, Germany.

The fifth pipe organ located in Labrador is a Casavant, a unit organ of one manual, nine stops, three ranks. It was relocated in 1981 to Our Lady of Perpetual Help Roman Catholic Basilica, Labrador City. The organ is in good condition, is played on a regular basis, and is actively maintained.

Inventory of Newfoundland and Labrador pipe organs

The table below, a chronological listing of the instruments of the past and present installed in Newfoundland and Labrador, is current as of January 2013. Each instrument is identified by opus number, year of installation, city or town, location, builder, number of manuals, stops, and ranks, type of action, and present condition. Abbreviations were used to describe the action of the instruments: "M" Mechanical (Tracker), "P" Pneumatic, "MP" Mechanical-Pneumatic, "EP" Electro-Pneumatic, "DE" Direct Electric (all unit organs), and "ES" Electric Slider. In the Opus and Year columns, "N/A" indicates data was not available at the time of publication.

We would greatly appreciate being made aware of any errors or omissions and would welcome readers' corrections and comments. Any information that can be added to these files or data to help fill in the table would certainly be welcomed. All information on the organs of Newfoundland and Labrador has been submitted from the files of Lester Goulding.

Some historical facts of interest

The 1853 Thomas J. Robson organ, installed in St. John the Baptist Roman Catholic Basilica, St. John's, had three manuals and 46 stops: 16 on the Great, 11 on the Choir, 13 on the Swell, and six for the pedals, plus four couplers;¹ "[...] it was handsomely equipped with mixtures on all three manuals, and fell short of the full present-day gospel by failing to have a 4ft. choral bass on the pedals."² We have found no trace of this pipe organ.

Today, St. John the Baptist Roman Catholic Basilica houses two Casavant organs, both installed in 1955. Opus 2269 is a four-manual, 51-stop instrument located in the gallery, and opus 2270 a two-manual, 15-stop instrument located in the chancel.

A very rare and historic instrument is to be found in the Masonic Temple, St. John's. Built in 1883 (opus number unknown) by August Gern, who previously worked as a foreman in the late 19th century for the renowned French organbuilder Cavallé-Coll, the instrument is fitted with two manuals, 10 stops, and mechanical/pneumatic action. It has glass-paneled doors, all part of the console, which are set into the beautiful case. This pipe organ was originally built for the home of John B. Ayre (1850–1915), a merchant, political figure, organist, and director of the music section of the now defunct Ayre and Sons department store.

The importance of this instrument is that it is the only Gern pipe organ in Canada and in fact the only one in North America. Our understanding is that only a very few August Gern pipe organs remain intact in England where the builder lived. Unfortunately this pipe organ is in poor condition and in need of a total restoration. We firmly believe that this pipe organ should be restored to the full working condition of its glory days and sit in its rightful place as part

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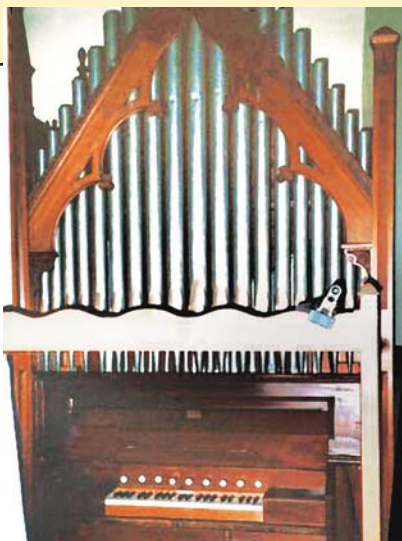
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St. James Anglican Church, Carbonear, NL, Positive Organ Company 1900, Number 262 (photos by Rev. Morley Boutcher)



Corpus Christi Roman Catholic Church, St. John's, NL, Forster & Andrews 1928 (photo by Robert Young)



Corpus Christi Roman Catholic Church, St. John's, NL, Forster & Andrews 1928 (photo by Heather Roberts)



Gower Street United Church, St. John's, NL, Casavant 1930 / 2008 Opus 1386 (photo courtesy Lester Goulding)

Pipe Organs of Newfoundland and Labrador

Opus	Year	City/Town	Location	Builder	Manuals	Stops	Ranks	Action	Condition
N/A	N/A	St. John's	Masonic Temple	Gern, August	2	10		MP	Poor
850	N/A	Burgeo	St. John the Evangelist Anglican Church	Positive Organ Company	1	11		M	Silent
N/A	N/A	Grand Bank	Grand Bank United Church	Peter Conacher & Company	1	8		M	Destroyed
N/A	N/A	Grate's Cove	St. Luke's Anglican Church	Positive Organ Company	1				Destroyed
N/A	N/A	St. John's	private residence	Positive Organ Company	1	3		M	Poor
N/A	N/A	St. John's	Congregational Church	Peter Conacher & Company	2				Destroyed
N/A	N/A	St. John's	George Street United Church	Bevington & Sons	3				Destroyed
N/A	N/A	St. John's	St. Mary the Virgin Anglican Church, South Side Road	Unknown					Destroyed
N/A	1853	St. John's	St. John the Baptist Roman Catholic Cathedral	Robson, Thomas J.	3	46			Destroyed
N/A	1862	Hopedale	Moravian Church	Unknown	1	4		M	Poor
1139	1874	Brigus	Brigus United Church	Bevington & Sons	1	10		M	Good
N/A	1877	Harbour Grace	St. Paul's Anglican Church	Chappell Company	1	5		M	Good
N/A	1880	Trinity	St. Paul's Anglican Church	Bevington & Sons	1	6		M	Good
N/A	1882	St. John's	Cochrane Street United Church	Peter Conacher & Company	3			M	Destroyed
N/A	1883	St. John's	Ayre, John B. Residence (relocated)	Gern, August	2	10		MP	
N/A	1884	St. John's	Alexander Street Methodist Church (relocated)	Bevington & Sons	1	9		M	
N/A	1890	Harbour Grace	Immaculate Conception Roman Catholic Cathedral	Unknown	1			M	Good
N/A	1895	St. John's	Methodist College Hall	Peter Conacher & Company	3				Destroyed
N/A	1896	St. John's	Gower Street United Church	Peter Conacher & Company				M	Destroyed
N/A	1896	St. John's	St. Andrew's Presbyterian Church	Peter Conacher & Company	2	22			Destroyed
N/A	1897	Twillingate	St. Peter's Anglican Church	Norman Bros. & Beard	1	4		M	Good

► Table continued on page 24

of the glorious history of Newfoundland and Labrador.

The Bevington & Sons organ of 1884, a one-manual, nine-stop instrument with mechanical action, was built for Alexander Street Methodist Church. It was moved in 1911 to Trinity United Church, Winterton. This instrument is in good condition today.

The British organ builders, Forster & Andrews (1843–1956), of Hull, England, built a total of eight instruments that were exported to Newfoundland. Seven of these were smaller instruments of similar design (one manual, six stops), the other one being a larger organ of three manuals, 38 stops. The last of the smaller instruments was built in 1928 for Botwood United Church, Botwood. In 1990, the organ was relocated to the Corpus Christi Roman Catholic Church, St. John's. The organ is in poor condition and is in need of a total restoration. It should be pointed out that Forster & Andrews were exporting their instruments to Newfoundland while it was still a British colony and did not export any of their instruments to Canada.³

Casavant opus 2586, built in 1960 for All Saints' Anglican Church, Foxtrap, is a two-manual, 20-stop, three-rank direct electric action instrument. It was moved in 1999 to St. Leonard's Roman Catholic Church in Manotick, Ontario. This pipe organ is in excellent condition.⁴

The only two pipe organs that we know to have been imported from the United States are Estey opus 1701 (1919), located in Central United Church, Bay Roberts (two manuals, seven stops) and Möller opus 7751 (1948), located in St. Anthony United Church, St. Anthony (two manuals, 17 stops, three ranks). Both are still in good playing condition.

Of the eleven pipe organs built in Canada and exported before 1949, nine were by Casavant, one by Woodstock,



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Pipe Organs in Canada

Pipe Organs of Newfoundland and Labrador (continued)

Opus	Year	City/Town	Location	Builder	Manuals	Stops	Ranks	Action	Condition
262	1900	Carbonear	St. James Anglican Church	Positive Organ Company	1	8		M	Good
N/A	1900	Clarke's Beach	Clarke's Beach United Church	Forster & Andrews	1	6		M	Silent
N/A	1900	Cupids, Conception Bay	Cupids United Church	Forster & Andrews	1	6		M	Good
N/A	1900	Fogo Island	St. Andrew's Anglican Church	Forster & Andrews	1	6		M	Good
N/A	1901	Bonavista	Christ Church (Anglican)	Forster & Andrews	1	6		M	Destroyed
N/A	1903	St. John's	St. John the Baptist Anglican Cathedral	Hope-Jones Organ Builder / Ingram, C.	4	39			Destroyed
N/A	1903	Twillingate	North East Church Museum	Bevington & Sons	1	6		M	Good
N/A	1906	Collins Cove	Zion United Church	Bevington & Sons	1	6		M	Good
N/A	1909	St. John's	Cochrane Street United Church	Forster & Andrews	3	38			Destroyed
N/A	1910	St. John's	St. Thomas Anglican Church	Peter Conacher & Company	3				Destroyed
N/A	1911	Winterton	Trinity United Church	Bevington & Sons	1	9		M	Good
N/A	1911	Brigus	St. George's Anglican Church	Peter Conacher & Company	2			M	Destroyed
N/A	1912	Bay Roberts	St. Matthew's Anglican Church	Forster & Andrews	1	6		M	Good
N/A	1912	Spaniard's Bay	Holy Redeemer Anglican Church	Forster & Andrews	1	6		M	Good
N/A	1915	St. John's	St. John the Baptist Anglican Cathedral	Norman & Beard	3	32			Destroyed
N/A	1916	St. John's	Cochrane Street United Church	Harrison & Harrison	3	50	65	P	Destroyed
N/A	1916	St. John's	St. Andrew's Presbyterian Church	Norman & Beard	3	42			Destroyed
1701	1919	Bay Roberts	Central United Church	Estey Organ Company	2	7		P	Good
804	1919	St. John's	St. Michael's & All Angels Anglican Church	Casavant Frères	1	5		P	Destroyed
N/A	1922	Bonavista	Memorial United Church	Woodstock Organ Builders	2	7		DE	Console Destroyed Case Remains
931	1922	Grand Falls	Holy Trinity Anglican Church	Casavant Frères	1	5		P	Good

➤ Table continued on page 25

Scattered leaves ... from our Notebook



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



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Gower Street United Church, St. John's, NL, Casavant 1930 / 2008 Opus 1386 (photo above by Heather Roberts) (photo on right by Robert Young)



Memorial University, St. John's, NL, Casavant 1986 Opus 3601 (photo by Robert Young)



St. James United Church, St. John's, NL, Casavant 1975 Opus 3292 (photo by Heather Roberts)



Cochrane Street United Church, St. John's, NL, Casavant 1957 Opus 2386, façade Harrison & Harrison 1916 (photo by Heather Roberts)



Peter Conacher organ, Memorial United Church, Grand Falls, Newfoundland (photo courtesy Lester Goulding)

and one by Lye. Of these instruments, eight are still playable and rate from good to excellent, two were destroyed, and one lost its console (destroyed), although the case remains in the church.

Of the three instruments installed by unknown builders, one has been destroyed and two are still in use, one rated poor and one good.

Casavant opus 1386, located in Gower Street United Church, St. John's, was installed in 1930: three manuals, 29 stops. This instrument was rebuilt and enlarged in 2007 to 36 stops.

It is amazing that, even after 160 years (1853–2013), fourteen of the 36 instruments manufactured in England remain in playable condition, their status ranging from poor to good, and that the two that

are silent remain intact in their original location. We would very much like to see all of these remaining instruments that came from Britain and are still in playable condition be classified as heritage instruments, and rebuilt to their original condition before this very important part of Canadian history is lost forever.

Gower Street United Church, St. John's, Newfoundland

In the photograph, we see the Peter Conacher organ built in 1896 for Gower Street United Church, St. John's, Newfoundland. In 1930, the organ was moved to the Memorial United Church, Grand Falls, Newfoundland. This photo was taken in 1953, prior to the organ

Pipe Organs of Newfoundland and Labrador (continued)

Opus	Year	City/Town	Location	Builder	M a n u a l s	S t o p s	R a n k s	A c t i o n	Condition
1178	1927	St. John's	St. John the Baptist Anglican Cathedral	Casavant Frères	4	52		EP	Excellent
N/A	1928	Botwood	Botwood United Church (relocated)	Forster & Andrews	1	6		M	
N/A	1928	St. John's	Corpus Christi Roman Catholic Church	Forster & Andrews	1	6		M	Poor
N/A	1930	Fortune	Fortune United Church	Lye, Edward & Sons	1	6		M	Destroyed
1385	1930	St. John's	Wesley United Church	Casavant Frères	3	28		EP	Very Good
N/A	1930	Grand Falls	Memorial United Church	Peter Conacher & Company					Destroyed
1386	1930	St. John's	Gower Street United Church	Casavant Frères	3	29		EP	Excellent
1441	1931	Bay Bulls	Ss. Peter & Paul Roman Catholic Church	Casavant Frères	2	12		P	Good



St. Mary the Virgin Anglican Church, St. John's, NL, Casavant 1986 Opus 3613 (photo by Heather Roberts)



St. Pius X Roman Catholic Church, St. John's, NL, Casavant 1987, Opus 3638 (photo by Heather Roberts)

being dismantled. The casework shown here now houses Casavant opus 2182. The towers and rosettes are hand-carved. Beautiful!

Historical note

The United Church of Canada came into existence in 1925, bringing together the Congregational, Methodist, and some of the Presbyterian churches of Canada.

Acknowledgements

The authors wish to express their most sincere thanks and appreciation to the following: Carl Goulding, who spent countless hours correcting the chronological listing for this article; Kathy Roberts, who spent hours making changes and corrections in order for this article to be published; Paul Cheatley, who designed the database used in this article and provided helpful input to this article.

Notes

1. E. J. Hopkins and E. F. Rimbault, *The Organ: Its History and Construction* (London: Robert Cocks & Co., 1877), pp. 453-454.
2. C. I. G. Stobie, "The Organ in St. Andrew's Presbyterian Church, St. John's, Newfoundland," *The Organ*, 52, 1972, p. 58.
3. Laurence Elvin, *Forster and Andrews: Organ Builders, 1843-1956* (Lincoln: Laurence Elvin, 1968), p. 77.
4. "Pipe Organ Database," *Organ Historical Society*, 15 February 2013, database.organsociety.org.

Lester Goulding was born in Grand Falls, Newfoundland. He has been an independent businessman, a music specialist (wind band) in the provincial school system, and a sessional instrumental instructor at the Department of Music at Memorial University of Newfoundland. A Licentiate and Fellow of Trinity College of Music, London, England, Goulding apprenticed and worked at Casavant Frères, St. Hyacinthe, Quebec in 1954 and 1955. In 1956 he was appointed by the builder to be their sales and service representative in Newfoundland and Labrador. With few exceptions, he has serviced all of the organs in this province. He lives in St. John's, Newfoundland with his wife Elsie. He has four children and nine grandchildren.

William (Bill) Vineer is an Ottawa Valley boy from Renfrew who got "hooked on the pipe organ" at age five when he attended Renfrew

Presbyterian Church with his family. While he has had a lifelong love for the pipe organ, his focus since 1967 has been on the Vineer Organ Library & Archives, now celebrating its 46th anniversary; the library and archives are located in Vineer's west-end Ottawa home. Its website: www.vineerorganlibrary.com. Moving to Ottawa in 1965, Vineer began a 30-year career with the Department of Retro Virology in the Department of Agriculture's Animal Disease Research Institute, during which time he contributed to over 150 published scientific papers, and two patents. In addition to his research work, he taught for 26 years in the Department of Hospitality at Algonquin College.

Contact the authors at the Vineer Organ Library & Archives by telephone at 613/224-1553 or by e-mail at bill@vineerorganlibrary.com.

Opus	Year	City/Town	Location	Builder	M a n u a l s	S t o p s	R a n k s	A c t i o n	Condition
N/A	1931	Heart's Content	St. Mary's Anglican Church	Sweetland Organ Company	2				Destroyed
1427	1931	St. John's	St. Patrick's Roman Catholic Church	Casavant Frères	2	21		EP	Very Good
1635	1940	Channel Port aux Basques	St. James Anglican Church	Casavant Frères	1	5		P	Very Good
1672	1941	Corner Brook	St. John the Evangelist Anglican Cathedral	Casavant Frères	1	9		P	Very Good
7751	1948	St. Anthony	St. Anthony United Church	Moller, M.P.	2	17	3	DE	Good
1970	1949	Coley's Point	St. John the Evangelist Anglican Church	Casavant Frères	1	9	3	DE	Good
2182	1953	Grand Falls	Memorial United Church	Casavant Frères	2	17		EP	Good
2270	1955	St. John's	St. John the Baptist Roman Catholic Basilica	Casavant Frères	2	15		EP	Very Good
2301	1955	Labrador City	Our Lady of Perpetual Help Roman Catholic Basilica	Casavant Frères	1	9	3	DE	Good
2269	1955	St. John's	St. John the Baptist Roman Catholic Basilica	Casavant Frères	4	51		EP	Very Good
2386	1957	St. John's	Cochrane Street United Church	Casavant Frères	4	55		EP	Very Good
2511	1959	Gander	St. Martin's Anglican Cathedral	Casavant Frères	2	25	5	DE	Good
2546	1959	St. John's	St. David's Presbyterian Church	Casavant Frères	2	25	5	DE	Very Good
2586	1960	Foxtrap	All Saints' Anglican Church (relocated)	Casavant Frères	2	20	3	DE	
3292	1975	St. John's	St. James United Church	Casavant Frères	2	17	23	EP	Very Good
3351	1977	St. John's	Memorial University of Newfoundland	Casavant Frères	2	7		M	Excellent
3601	1986	St. John's	Memorial University of Newfoundland	Casavant Frères	3	32	45	EP	Excellent
3613	1986	St. John's	St. Mary the Virgin Anglican Church	Casavant Frères	3	28	40	EP	Excellent
16	1987	St. John's	St. Andrew's Presbyterian Church	Létourneau Pipe Organs	3	37		ES	Excellent
3638	1987	St. John's	St. Pius X Roman Catholic Church	Casavant Frères	2	24	29	EP	Excellent
3737	1994	St. John's	St. Thomas Anglican Church	Casavant Frères	2	24	32	EP	Excellent
3747	1996	Corner Brook	First United Church	Casavant Frères	3	32	45	EP	Excellent

Responding to generous commissions, this summer Frederick is busy completing work on:

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- Rhapsody for Organ and Orchestra
- Concerto for Organ and Orchestra

"The playing throughout was brilliant, the registrations appropriately kaleidoscopic, and the artist's command of the idiom complete."
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Chancel keydesk

**Peragallo Pipe Organ Company,
Paterson, New Jersey
St. Malachy's—The Actors' Chapel,
New York City**

**The music ministry at St. Malachy's
Church in New York City**

On Monday, January 20, 2012, the *New York Times* published a feature article on the Paul Creston Memorial Pipe Organ, Aeolian-Skinner (1935), Opus 938, that was relocated to St. Malachy's—The Actors' Chapel, New York City, and rebuilt, renovated, and enhanced by the Peragallo Pipe Organ Company (2012) of Paterson, New Jersey. This vintage instrument has a storied past, which, coupled with its remarkable 'rebirth,' makes it a cultural landmark in its new home in the heart of New York City's Theater District, the performing arts capital of the world.

In 2007, the late John Peragallo, Jr. received a call from a church in East Orange, New Jersey (formerly Hillside Presbyterian Church) about the organ, which had been damaged from a water leak in the roof. There was significant damage to the console, but the majority of the instrument, including the pipes and chests, remained mostly in good condition. However, the church no longer had the ability to maintain or use the organ and it was days away from being thrown away. Upon hearing this, Peragallo said to hold off on demolition. He returned the next day with his staff to dismantle the organ and began looking for a new home for it. John Peragallo, Jr.'s next call was to his friend, Reverend Richard D. Baker, pastor at St. Malachy's—The Actors' Chapel, to consider this instrument for installation at the church. With the guidance of then director of music Daniel

Brondel, a proposal was developed in 2008. It was not until current director of music Mark Pacoe arrived in January 2009, that the project would gain traction. A comprehensive and multi-faceted fundraising and education campaign was launched in early 2009.

Over the next few years (2009–2012), St. Malachy's Parish garnered widespread support for this extensive undertaking. St. Malachy's is a relatively small parish that listed about 600 families on the register in 2009. Compared to its suburban counterparts that typically have rosters two and three times as large, St. Malachy's is uniquely situated in the heart of the theater district and attracts regular visitors from around the world, as well as tourists on a daily basis. Fittingly, a campaign was developed to promote not only fundraising for this 'King of Instruments,' but also a liturgical and cultural outreach that resonates with all who visit and pray at The Actors' Chapel. Through Fr. Baker's vision, a high-quality music program, with its fine choral and liturgical tradition, was paramount in the challenge of acquiring such a fine, vintage instrument.

The new installation would be called the 'Paul Creston Memorial Pipe Organ,' honoring the legacy of the great American composer, who served as organist at St. Malachy's from 1934–1967. During Creston's time, there was a Kimball organ (15 stops) in the upper church and a Kilgen organ (20 stops) in the lower church (commonly referred to as The Actors' Chapel, which was converted into the Encore Senior Center in 1978). Unfortunately, because of disrepair and other mitigating factors, both instruments were eventually removed in the late 1970s, when the church and the



Gallery keydesk

neighborhood were entrenched in difficult times and transition. Fr. George Moore was assigned to assess the dire existence of St. Malachy's in the late 1970s, and became its pastor in 1978. Through Fr. Moore's leadership, he re-galvanized St. Malachy's influence and ministry in the neighborhood. Father Moore's legacy is still felt today because of the measures he took then as a community activist and leader of the church. Throughout the 1990s and 2000s, Times Square and the Theater District became more attractive, commercial, and family friendly. The neighborhood surrounding St. Malachy's was in the early years of a successful re-gentrification. While the church and surrounding areas were on the verge of 'better days,' it would be a very long time before a new pipe organ would sound again in the sacred place. In the 1980s, a two-manual electronic organ was installed and was used until obsolete in 2012.

One of the most important challenges of this pipe organ project was how to promote St. Malachy's rich history, its location, and its mission and ministry; this special place needed a worthy and versatile American classic organ, namely Aeolian-Skinner. The essential part of this campaign resides in the legacy of St. Malachy's own distinguished composer and organist, Paul Creston. Future generations will benefit from the campaign and the new organ that embody Creston's timeless ideals. Paul Creston is hailed as one of America's leading 20th-century composers. During the 1940s–1960s, Creston's music was performed regularly by leading orchestras across the nation, including the New York Philharmonic, the Boston Symphony Orchestra, the

National Symphony Orchestra, and the Seattle Symphony, to name a few. Legendary conductors such as Leopold Stokowski, Arturo Toscanini, Eugene Ormandy, and Gerard Schwarz championed Creston's music. In addition to Creston's prolific compositional output, he also published authoritative books on music and devoted himself to teaching and academia, especially following his time at St. Malachy's. 'The Creston Creed,' a self-penned statement about his philosophy of music and composition, expressed his strongest sentiments in the spiritual nature of creativity, music-making, and well-being. Creston's 'credo' became the foundation of the Paul Creston Award that was established in 2009. This annual award honors a distinguished artist who embodies the Creston Creed, excellence in the arts, and is a significant figure in church music and the performing arts.

The first recipient of the Paul Creston Award (2009) was Frederick Swann, internationally recognized church musician and concert artist. At this inaugural Creston Award event, coupled with the official launch of the pipe organ campaign, an all-Creston program, 'The St. Malachy's Years,' was presented at the church. This unusual program included *Prelude and Dance* for solo accordion, his well-known setting of Psalm 23 for countertenor, and the *Concertino for Marimba and Orchestra*. Craig R. Whitney, former assisting managing editor of the *New York Times* and author of *All the Stops: The Glorious Pipe Organ and Its American Masters*, presented the keynote address about the Aeolian-Skinner pipe organ, Opus 938. Whitney's address recounted American organ building in the 1930s,

Peragallo Pipe Organ Company / Aeolian-Skinner Organ Company, Inc.

GREAT—Manual II—61 notes		
16'	Violone (façade)	73 pipes
8'	First Diapason	61
8'	Second Diapason	61
8'	Doppel Flute	61
8'	Violoncello (ext 16')	
4'	Octave	61
4'	Harmonic Flute	61
2 3/4'	Twelfth	61
2'	Fifteenth	61
IV	Mixture	244
IV	Fourniture*	
8'	Actors' Trumpet	49
8'	Tromba	Ch
4'	Clarion	Ch
	Chimes	digital
	Cymbelstern	digital
	Great 16'	
	Great Unison Off	
	Great 4'	

*(from Mixture 8va higher)

SWELL—Manual III—61 notes, enclosed		
16'	Bourdon	73
8'	Geigen	73
8'	Stopped Diapason	73
8'	Voile d'amour	73
8'	Voix Celeste	73
4'	Fugara	73
4'	Flute Triangular	73
2 3/4'	Nazard	61
2'	Flautino	61
1 3/4'	Tierce	61
III	Mixture	183
16'	Fagotto	73
8'	Trumpet	73
8'	Oboe	73
8'	Vox Humana	73
4'	Clarion	73
	Tremolo	
8'	Actors' Trumpet	Gt
	Swell 16'	
	Swell Unison Off	
	Swell 4'	

CHOIR—Manual I—61 notes, enclosed		
16'	Contra Viole	73
8'	Open Diapason	73
8'	Concert Flute	73
8'	Erzähler	73
8'	Erzähler Celeste (TC)	61
4'	Flute Traverso	73
2'	Harmonic Piccolo	61
8'	Tromba	73
8'	Clarinet	73
8'	Cor Anglais	73
4'	Clarion (ext Tromba)	
	Tremolo	
8'	Actors' Trumpet	Gt
	Harp	digital
	Celesta	digital
	Choir 16'	
	Choir Unison Off	
	Choir 4'	

PEDAL		
32'	Contre Bourdon	digital
32'	Contra Violone	digital
16'	Open Wood	44
16'	Diapason	digital
16'	Violone	Gt
16'	Contra Viole	Ch
16'	Bourdon	44
16'	Echo Lieblich	Sw
8'	Octave	digital
8'	Violoncello	Gt
8'	Flute (ext 16' Bourdon)	
8'	Still Gedeckt	Sw
4'	Flute	digital
32'	Contra Bombarde	digital
32'	Contra Fagotto	digital
16'	Bombard	digital
16'	Fagotto	Sw
8'	Tromba	Ch
8'	Actors' Trumpet	Gt
4'	Clarion	Ch
	*Tower Carillon	digital
	Chimes	digital
	*Cymbelstern	digital

*on drawknob console: by rocking tablet on coupler rail



Choir division



Great Fourniture, Violone, and Pedal Bourdon



Swell Geigen, Fugara, Flute Triangular, Mixture, Vox Humana, Fagotto, Clarion

organ builder and Opus 938 consultant G. Donald Harrison, Opus 938's relevance to the acoustical space and future usage at St. Malachy's, and most interestingly, a novel and entertaining narration that enlivened Paul Creston's legacy through the organ at The Actors' Chapel.

The second recipient of the Paul Creston Award (2010) was Bruce Neswick, then director of music at the Cathedral of St. John the Divine, New York City, now on the faculty at Indiana University, Bloomington. The award event featured a professional orchestra, the Salvatones (a professional choral ensemble), and the New York Boychoir. This program, 'Creston's New York', included music by American composers Copland, Gershwin, Larsen, and Corigliano.

The third recipient of the award was David Higgs, chair of the organ department at the Eastman School of Music in Rochester, New York. Higgs was presented the award at 'Voices United', a benefit event for St. Malachy's Outreach Ministries and Covenant House New York at the historic Beacon Theatre in New York's Upper West Side in November 2012. Higgs presented the headlining recital for the inaugural season of the Paul Creston Memorial Pipe Organ in April 2013, co-sponsored by the New Jersey Metropolitan and New York City chapters of the American Guild of Organists. Higgs performed Creston's rarely heard, complex solo organ work *Fantasia*. This co-sponsored event was the first of its kind between these two AGO chapters and coincidentally connected the heritage of Opus 938 from the New Jersey chapter to its new home in the New York chapter.

The Concerts at St. Malachy's series was initially developed to benefit the

organ campaign through diverse and distinct programming, featuring instrumental, choral, Broadway, opera, chamber and symphonic performers. Concerts at St. Malachy's programs have included the Fairbanks Trio (Asimov, Nagin and Hopkins), Danilo Pina (piano), 'Love Notes—from Broadway to Opera' (NY Bar Association), the Three Cantors—from Sanctuary to Stage, the Salvatones, the Orchestra of St. Malachy's, the New York Boychoir, Face the Music, the Auburn University Show Choir, the Virtuosi (wind) Quintet, Sweet Plantain String Quartet, and Simon Boyar, Daniel Brondel, Deborah Jamini, and Joanna Arnold Darrow in a performance of Creston's music. For the inaugural year of the new organ, Concerts at St. Malachy's launched the 'Fridays in October' post-theater organ recitals at 11 p.m., and the 'Fridays in December' pre-theater organ recitals at 6:30 p.m. Other special performances included silent films, the Educational Outreach Series for school-age children through college-level music appreciation classes, massed choral performances and collaborations between St. Malachy's Choir and tri-state regional choral societies, as well as full-length feature recitals. Inaugural-year recitalists included David Higgs, Mark Pacoe, David Ball, Jon Johnson, Michael Hey, Crista Miller, James Wetzel, Jonathan Ortloff, and Vincent Carr.

The builders

The new installation of Aeolian-Skinner Opus 938 (1935) was completed by the Peragallo Pipe Organ Company of Paterson, New Jersey. The Peragallo Pipe Organ Company was founded in 1918 by John Peragallo, Sr., who developed his

craft as an apprentice with the E. M. Skinner Company. His son, John Peragallo, Jr., who was a member of the American Guild of Organists, joined the company in 1949.

Now in its fourth generation, the sons of John Jr., John Peragallo III and Frank Peragallo, having grown up in the business, now head the company. John III received his Bachelor of Science degree in Electrical Engineering from the New Jersey Institute of Technology and also studied organ with Russell Hayton of Montclair and Leonard Raver of the Juilliard School. He also pursued musical studies at the New York School of Liturgical Music. Frank studied cabinetmaking with the Salesian Brothers of Don Bosco.

John III and Frank are now joined by their sons, Anthony and John IV. Anthony received his Bachelor of Science degree in Finance from Montclair State University. John IV received the Bachelor of Science degree in Architecture and a Master's of Architecture degree from the Catholic University of America in Washington, D.C.

The firm's leadership is well rounded, with diverse skills and business acumen, and has distinguished the Peragallo Pipe Organ Company in fine pipe organ building and restoration.

The organ

The Paul Creston Memorial Pipe Organ includes 73 stops, 43 ranks of pipes, and 19 digitally sampled stops. These are all playable from two keydesks. A repurposed E. M. Skinner keydesk from Opus 524 is located in the gallery. The Aeolian-Skinner keydesk original to Opus 938 is located on the floor of the chancel. Both keydesks were completely

updated with new key claviars and pedalboards, rocker tablets for stop control in the gallery keydesk and new drawknobs for the chancel keydesk.

The tonal design was slightly modified with the addition of Walker components, primarily to expand the existing small pedal division and for a new floating division in the chancel for support of choral accompaniment. Several ranks of pipes were also added, including a Great four-rank mixture (12-15-19-22), 16' Violone (façade, with 8' Violoncello on the Great), and a hooded solo reed, the Actors' Trumpet, on eight inches of wind pressure. The ranks of the original Dolce Cornet III of the Swell division were separated and installed independently as a 2 2/3' Nazard, 2' Flautino, and 1 3/4' Tierce. The Grave Mixture II of the Great Organ was also separated and installed as the 2 2/3' Twelfth and the 2' Fifteenth.

The casework of the instrument was designed and handcrafted to match the Gothic architectural style throughout the church. The façade includes the original pipes from the Aeolian-Skinner, along with the Violone 16' comprising the towers. The case is adorned with gold accents found in the ceiling of the church and also features hand-crafted trefoil moldings and tower crowns featured throughout the nave.

The superb acoustic of the church, at about three seconds, is a result of the high, narrow, neo-Gothic vaulting of the room. The room seats 350 comfortably, and provides an intimate and aesthetically pleasing setting for the dynamically subtle yet powerful instrument. While only steps away from the bustling theaters of Broadway and the frenzy of Times Square, St. Malachy's is a hidden gem, a sanctuary where tourists, parishioners, neighbors, and people from all walks of life feel welcomed.

For more information about St. Malachy's—The Actors' Chapel, the music calendar, and the Paul Creston Memorial Pipe Organ, see www.actorschapel.org or 'Creston Memorial Pipe Organ' on Facebook.

We recognize those who made this restoration and relocation possible: Reverend Richard Baker, Mark Pacoe, Peggy Pugh, Daniel Brondel, Benjamin Lorello, Andy Nerhbas, John Peragallo Jr., and the parishioners and supporters of St. Malachy's Parish.

Information about the construction and rebuilding of this fine instrument can be found at www.peragallo.com.

—Mark Pacoe, Director of Music,
St. Malachy's Church

—John Peragallo IV, Architectural
Designer, Peragallo Organ Company
—John Peragallo III, Principal, Tonal
Director, Peragallo Organ Company

St. Malachy's Church – The Actors' Chapel, New York, New York

Chancel Organ (floating)—61 notes, expressive (digital stops by Walker Technical Company)

8'	Diapason	digital
8'	Bourdon	digital
8'	Gemshorn	digital
8'	Vox Angelorum II	digital
4'	Principal	digital
4'	Chimney Flute	digital
8'	Cor d'amour	digital
	Chancel 4'	
	Tremolo	

Chancel Pedal

16'	Bourdon	digital
8'	Flute	digital

Couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Chancel to Pedal 8
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Chancel to Great 8

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

Adjustable Combinations (250 Levels)

Swell Organ Pistons 1-2-3-4-5-6 (thumb)
Great Organ Pistons 1-2-3-4-5-6 (thumb)
Choir Organ Pistons 1-2-3-4-5-6 (thumb)
Chancel Organ Pistons 1-2-3 (thumb)
Pedal Organ Pistons 1-2-3-4 (thumb and toe)
General Pistons 1-2-3-4-5-6-7-8-9-10-11-12 (thumb & toe), 13-14 (thumb)
General Cancel (thumb)
Setter (thumb)

Reversibles

Swell to Pedal (thumb & toe)
Great to Pedal (thumb & toe)
Choir to Pedal (thumb & toe)
Sforzando (thumb & toe with ind.)
Cymbelstern (toe paddle)

Accessories

Swell MIDI 1 (thumb)
Swell MIDI 2 (thumb)
Great MIDI 1 (thumb)
Great MIDI 2 (thumb)
Choir MIDI 1 (thumb)
Choir MIDI 2 (thumb)
Pedal MIDI 1 (thumb)
Pedal MIDI 2 (thumb)
Memory Level Up (thumb)
Memory Level Down (thumb)
Sequencer Next (two thumb, 1 toe)
MIDI record/Playback
Transposer

Expression

Balanced Swell Pedal (with LED ribbon)
Balanced Choir Pedal (with LED ribbon)
Crescendo Pedal (with LED ribbon)
All Swells to Swell (keycheek)

New Organs

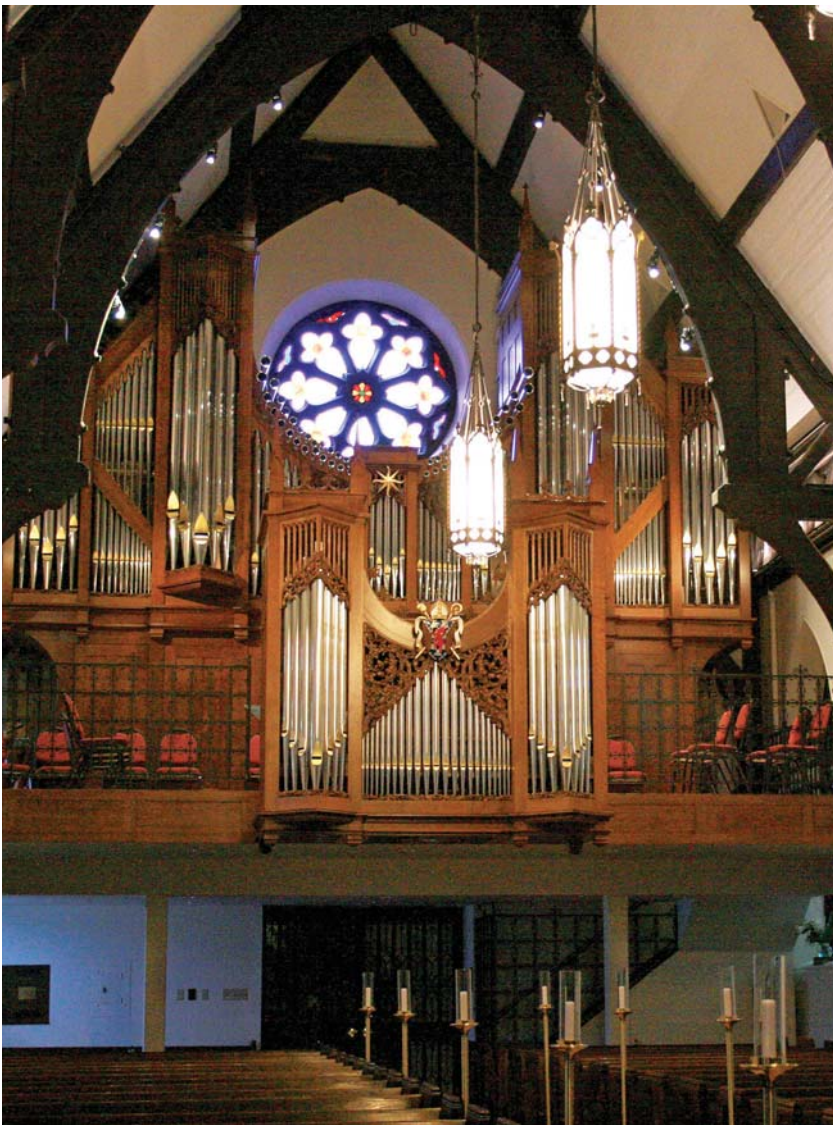
Bigelow & Co., Inc., Organ Builders,
American Fork, Utah, Opus 35
The Cathedral Church of St. Mark
(Episcopal), Salt Lake City, Utah

All of us at Bigelow & Co. were thrilled and honored to be commissioned to build a new tracker organ for the beautiful, historic Cathedral Church of St. Mark in Salt Lake City. The three-manual, 40-rank instrument is the firm's Opus 35, our fourth largest when it was completed in February 2012. The Very Reverend Frederick Q. Lawson, former dean of the cathedral, initiated the project and supported it throughout. Dr. Andrew Unsworth (Mormon Tabernacle) served as consultant.

Founded in 1871 (less than thirty years after the first Mormon settlers arrived in the Salt Lake Valley, and only two years after the completion of the first transcontinental railroad), St. Mark's is the oldest non-Mormon church in Utah in continuous use. It was designed by noted architect Richard Upjohn (Trinity Church, New York City) in the Gothic Revival style, and is now listed on the National Register of Historic Places. The interior is graced by beautiful stained glass windows, including several by the Tiffany firm.

The highest priority in the visual design of the new organ was to reveal the rose window that had been walled over behind the previous organ for forty years. That requirement was met, and the south-facing rose window once again adds light and life to the Sunday morning worship experience. The gothic architecture of the organ case fits the church interior perfectly and is a joy to behold.

Tonal objectives of the new organ included a generally warmer sound than had been in vogue at the time of the previous organ and more resources for choral accompaniment in the Anglican tradition. Because the Positive division, placed on the gallery rail, would be the least useful for accompanying a choir, it was conceived as a quasi-Solo division (Cornet, Processional Trumpet, Great-to-Positive coupler). Placing the Great division under expression, except Praestant 8' and Octave 4', increases its usefulness in choral accompaniment



St. Mark Cathedral

Photo credit: Katherine Bigelow

and adds considerably to the flexibility of the instrument.

Manual key action and all coupling is mechanical, except that the Processional Trumpet (mounted horizontally in the main case), the Swell Fagotto 16', and the lower two octaves of the Great Bourdon (borrowed from the Pedal) play from electro-pneumatic chests, as do all Pedal stops. Giving up tracker action on this limited basis solved several problems associated with fitting a

sizeable organ into a restricted space, and it made some valuable unification and duplexing practical.

Dedicatory and inaugural recitals spanned several months and were played by cathedral organists George Henry and Christopher Wootton, other area organists, including those of the Mormon Tabernacle (one of whom is a former organist of St. Mark's), and Dr. Julia Brown.

—David Chamberlin

2013 Summer Carillon
Concert Calendar

Alfred, New York
Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 9, Carol Jickling Lens
July 16, Sally Harwood
July 23, Tim Sleep
July 30, Philippe Beullens

Allendale, Michigan
Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 7, Linda Dzuris
July 14, Sue Bergren
July 21, Laura Ellis
July 28, open tower
August 4, Helen Hawley
August 11, Jeremy Chesman
August 18, Julianne Vanden Wyngaard

Austin, Texas
University of Texas, Kniker Carillon
Sundays at 4 pm
July 7, July 28, August 18, Austin Ferguson

Belmont, North Carolina
First Presbyterian Church
August 25, Mary McFarland & Joseph Vaughan, 6:30 pm

Berea, Kentucky
Berea College, Mondays at 6:30 pm
August 5, John Gouwens

Birmingham, Alabama
Samford University, Rushton Memorial Carillon, Wednesdays & Thursdays at 4:30 pm, July–August
Stephen Brooks Knight, carillonneur

Bloomfield Hills, Michigan
Christ Church Cranbrook, Sundays at 4 pm
July 7, Robin Austin
July 14, Philippe Beullens
July 21, Carol Lens
July 28, Gijsbert Kok
August 4, Kipp Cortez
August 11, Dick van Dijk

Kirk in the Hills Presbyterian Church
Sundays at 10 am & noon
July 14, Philippe Buellens
July 21, Laura Ellis
July 27, Gijsbert Kok
August 11, Dick van Dijk
September 1, Dennis Curry

Centralia, Illinois
Centralia Carillon, evenings at 6:30 pm
July 19, Carlo van Uift & Little Egypt Brass
August 31, Julianne Vanden Wyngaard
September 1, Robin Austin
September 2, Carlo van Uift

Chicago, Illinois
University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 7, Isaac Wong
July 14, Vera Wünsche
July 21, Philippe Beullens
July 28, John Widmann
August 4, Gijsbert Kok
August 11, Lisa Lonie & Janet Tebbel
August 18, Dick van Dijk
August 25, Wylie Crawford

Cohasset, Massachusetts
St. Stephen's Episcopal Church
Sundays at 6 pm
July 7, Margaret Angelini
July 14, Richard Watson
July 21, Helen Hawley
July 28, Gerard de Waardt
August 4, Gordon Slater
August 11, Philippe Beullens
August 18, Lee Leach

Culver, Indiana
Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
July 6, Robin Austin
July 13, 20, 27, August 31, September 28, John Gouwens

Denver, Colorado
University of Denver, Williams Carillon
Sundays at 7 pm
July 14, Carol Jickling Lens
July 28, Lee Cobb
Aug 11, Jeff Davis
Aug 25, Joey Brink

Detroit, Michigan
Jefferson Avenue Presbyterian Church
July 30, Gijsbert Kok, 7:30 pm

Bigelow & Co., Inc.

The Cathedral Church of St. Mark (Episcopal), Salt Lake City, Utah

POSITIVE – Manual I

8' Praestant (façade, 1–6 = Ch. Fl.)
8' Chimney Flute
4' Octave
4' Open Flute
2' Octave
III Cornet (AA–d''')

8' Cromorne
16' Processional Trumpet (TC)
8' Processional Trumpet
Flexible Wind, Positive
Great to Positive
Swell to Positive

GREAT – Manual II

16' Bourdon° (1–24 = Ped)
8' Praestant (façade)
8' Conical Flute°
8' Harmonic Flute° (1–16 = Con. Fl.)
4' Octave
4' Lieblich Flute°
2¾' Twelfth°
2' Fifteenth°
IV Mixture°
8' Trumpet°
Flexible Wind, Great
Positive to Great
Swell to Great
°expressive

SWELL – Manual III

8' Stopped Diapason
8' Voile de gambe
8' Voix céleste (GG)
4' Viol-Principal
4' Traverse Flute
2¾' Nasard
2' Blockflöte
1½' Tierce
III Plein Jeu
16' Fagotto
8' Oboe
Flexible Wind, Swell
Flexible Wind, All
Tremulant (affects all divisions with Flexible Wind on)

PEDAL

32' Resultant (Bourdon)
16' Contrebasse (wood)
16' Bourdon
8' Octave (façade)
8' Bourdon (ext)
4' Octave (ext)
16' Trombone
16' Fagotto (Sw)
8' Trombone (ext)
8' Fagotto (Sw)
4' Fagotto (Sw)
Great to Pedal
Positive to Pedal
Swell to Pedal
Zimbelstern (rotating star, 8 bells)

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St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 6, Patrick Macoska
July 20, Carol Jickling Lens
July 27, Gijsbert Kok

East Lansing, Michigan
Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 3, Stephan D. Burton
July 10, Philippe Beullens
July 17, Ray McLellan
July 24, Laura Ellis
July 31, Gijsbert Kok

Erie, Pennsylvania
Penn State University, Smith Chapel
Thursdays at 7 pm
July 11, Carol Jickling Lens
July 18, Sally Harwood
July 25, Tim Sleep
August 1, Philippe Beullens

Fort Washington, Pennsylvania
St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 2, Julianne Vanden Wyngaard
July 9, Gerard de Waardt
July 16, Lisa Lonie & Janet Tebbel
July 23, Sally Harwood
July 30, Linda Dzuris

Gainesville, Florida
University of Florida, Sundays at 3 pm
July 14, Ryan Chancoco
August 18, Laura Ellis

Glencoe, Illinois
Chicago Botanic Garden, Mondays at 7 pm
July 1, Povl Christian Balslev
July 8, Isaac Wong
July 15, Vera Wünsche
July 22, Christmas in July
July 29, John Widmann
August 5, Gijsbert Kok
August 12, Lisa Lonie & Janet Tebbel
August 19, Dick van Dijk
August 26, Wylie Crawford
September 2, Mark Lee

Grand Rapids, Michigan
Grand Valley State University
Wednesdays at noon
July 10, Linda Dzuris
July 17, Sue Bergren
July 24, Laura Ellis
July 31, Gijsbert Kok

Grosse Pointe Farms, Michigan
Christ Church Grosse Pointe
July 7, Robin Austin, 11:15 am

Jackson, Tennessee
First Presbyterian Church, Jackson Memorial Carillon
August 24, Jackson Symphony Orchestra with carillon, 6:45 pm

Kennett Square, Pennsylvania
Longwood Gardens, Sundays at 3 pm
July 7, Gerard de Waardt
July 21, Sally Harwood
July 28, Linda Dzuris
August 4, Daniel Kehoe
August 18, John Widmann
August 25, Gordon Slater
September 1, Ellen Dickinson
September 8, Janet Tebbel
September 15, Doug Gefvert

Lincoln, Nebraska
First-Plymouth Congregational Church
Saturdays at 6:15 pm
July 13, Kathleen Johnson
August 10, Brent Shaw

Madison, Wisconsin
University of Wisconsin
Thursdays at 7:30 pm
July 11, 18, 25, Lyle Anderson

Mariemont, Ohio
Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 4 (2 pm), July 14, August 4, August 18, September 2 (2 pm), Richard D. Gegner
July 7, July 21, August 11, September 1, Richard M. Watson
July 28, August 25, Richard D. Gegner & Richard M. Watson

Middlebury, Vermont
Middlebury College, Fridays at 5 pm
July 5, George Matthew Jr.
July 12, Elena Sadina
July 19, Tatiana Lukyanova
July 26, Sergei Gratchev
August 2, Philippe Beullens
August 9, Gordon Slater
August 16, George Matthew Jr. (7 pm)

Minneapolis, Minnesota
Central Lutheran Church, Sundays
July 7, Povl Christian Balslev, 9:30 am
July 28, Chelsea Vaught, 11:15 am

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 2, Povl Christian Balslev
July 9, Isaac Wong
July 16, Vera Wünsche
July 23, Philippe Beullens
July 30, John Widmann
August 6, Gijsbert Kok
August 13, Lisa Lonie & Janet Tebbel
August 20, Dick van Dijk

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
July 5, Ellen Dickinson
July 12, Vera Wünsche
July 19, Helen Hawley
July 26, Yale summer carillonneurs
August 2, Roy Lee
August 9, Philippe Beullens

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 6, George Matthew Jr.
July 13, Elena Sadina
July 20, Tatiana Lukyanova
July 27, Sergei Gratchev
August 3, Philippe Beullens
August 10, Gordon Slater

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 1, Tatiana Lukyanova
July 4, Margaret Angelini & Lee B. Leach (3 pm)
July 8, Margaret Angelini
July 15, Richard Watson
July 22, Helen Hawley
July 29, Gerard de Waardt
August 5, Gordon Slater
August 12, Philippe Beullens
August 19, Lee B. Leach

Omaha, Nebraska
University of Nebraska at Omaha, Henningson Campanile
July 4, patriotic concert, 9 am

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays, 11 am
July 1, Andrea McCrady (9 am)
July 9, Sally Harwood
July 16, Isaac Wong
July 23, Wesley Arai
July 30, student recital

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 5, Julianne Vanden Wyngaard
July 12, Gerard de Waardt
July 19, Lisa Lonie
July 26, Philippe Beullens
August 2, Buck Lyon-Vaiden

Philadelphia, Pennsylvania
First United Methodist Church of Germantown, Mondays at 7:30 pm
July 1, Julianne Vanden Wyngaard
July 8, Gerard de Waardt
July 15, Lisa Lonie & Janet Tebbel

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 7, Julianne Vanden Wyngaard
July 14, Gerard de Waardt
July 2, Lisa Lonie
July 28, Sally Harwood
August 5, Linda Dzuris
August 11, Doug Gefvert
August 18, Gordon Slater
August 25, Lisa Lonie & Janet Tebbel
September 1, Anton Fleissner

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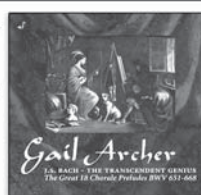
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WARREN D. HOOD II, DSM

Organist and Director of Music
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Baltimore, MD 21217

2013 Summer Carillon Concert Calendar

Rochester, Minnesota

Mayo Clinic
July 8, Povl Christian Balslev, 7 pm

University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm

July 8, Carol Jickling Lens
July 15, Sally Harwood
July 22, Tim Sleep
July 29, Philippe Beullens

St. Paul, Minnesota

House of Hope Presbyterian Church
Sundays at 4 pm

July 4, Dave Johnson
July 7, Povl Christian Balslev
July 21, Dave Johnson
July 28, Chelsea Vaught

Sewanee, Tennessee

University of the South, Sundays at 4:45 pm
July 4, John Bordley & Charlene Williamson (1 pm)

July 7, Anton Fleissner
July 14, Ray Gotko & Michael Moore
July 21, Richard Shadinger

Spokane, Washington

Cathedral of St. John the Evangelist
July 4, Wesley Arai, 9 pm

Springfield, Missouri

Missouri State University, Jane A. Meyer Carillon, Sundays at 7 pm

July 14, Karel Keldermans

August 11, Tin-Shi Tam

September 8, Jeremy Chesman

Storrs, Connecticut

Storrs Congregational Church

July 22, Isaac Wong, 7 pm
August 25, Ellen Dickinson, 4 pm

Toronto, Ontario

University of Toronto, Soldiers' Tower

Wednesdays at 5 pm

July 10, Sally Harwood
July 17, Isaac Wong
July 24, Wesley Arai
July 31, Canadian student recital

Valley Forge, Pennsylvania

Washington Memorial Chapel

Wednesdays at 7:30 pm

July 3, Julianne Vanden Wyngaard
July 10, Gerard de Waardt
July 17, Lisa Lonie & Janet Tebbel
July 24, Sally Harwood
July 31, Linda Dzuris
August 7, Daniel K. Kehoe
August 21, Gordon Slater
August 28, Doug Gefvert

Victoria, British Columbia

Netherlands Centennial Carillon

Sundays at 3 pm, June–August
Rosemary Laing, carillonneur

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

16 JULY

Ann Hartzler; First Parish Church, Brunswick, ME 12:10 pm

Felix Hell; Cathedral of St. Luke, Portland, ME 7:30 pm

Colin Lynch; Old West Church, Boston MA 8 pm

Virginia Vance; Christ Episcopal, Roanoke, VA 7:30 pm

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

Huw Lewis; Broadway Baptist, Louisville, KY 10:45 am

17 JULY

Peter Latona; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Nathan Laube, with Pittsburgh Concert Chorale; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

Nathan Zullinger; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Isabelle Demers; Cathedral of Christ the King, Atlanta, GA 7:30 pm

Michael Stefanek; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 JULY

Ray Cornils; St. John's Episcopal, Bangor, ME 7:30 pm

20 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

21 JULY

Nathan Laube; Union Evangelical Church, Heath, MA 4 pm

Steven Anisko; St. Paul Cathedral, Pittsburgh, PA 4 pm

Timothy Duhr; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Marilyn Keiser; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm

Jeffrey Verkuilen; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

Olivier Latry; Madonna Della Strada Chapel, Loyola University, Chicago, IL 3 pm

Philippe Beullens, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

Anita Werling, with horn; Sts. Peter and Paul, Nauvoo, IL 3 pm

23 JULY

Jacques Boucher, with violin; First Parish Church, Brunswick, ME 12:10 pm

Jonathan Bezdegian; Old West Church, Boston MA 8 pm

Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm

Christ Church Choir of Men and Girls; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

24 JULY

Ray Cornils; Basilica of Sts. Peter & Paul, Lewiston, ME 12:15 pm

Harry Lyn Huff; Methuen Memorial Music Hall, Methuen, MA 8 pm

Robert Plimpton; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Scott Hyslop; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Olivier Latry; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Blake Doss & Frank Rippl; First English Lutheran, Appleton, WI 12:15 pm

Michael Bottenhorn; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 JULY

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

Karen Beaumont; St. Hedwig's, Milwaukee, WI 2:30 pm

28 JULY

Marisa & Roger Cazden; St. Paul Cathedral, Pittsburgh, PA 4 pm

Benjamin Straley; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

John Widmann, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

30 JULY

Harold Stover; First Parish Church, Brunswick, ME 12:10 pm

Geoff Wieting; Old West Church, Boston, MA 8 pm

31 JULY

Jung-A Lee; Methuen Memorial Music Hall, Methuen, MA 8 pm

Brennan Szafon; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Paul Weber; All Saints Episcopal, Appleton, WI 12:15 pm

Calendar

1 AUGUST

Rosalind Mohnsen; St. John's Catholic Church, Bangor, ME 7:30 pm
Naomi Rowley; Memorial Presbyterian, Appleton, WI 12:15 pm

2 AUGUST

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm

3 AUGUST

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Karen Beaumont; All Saints' Cathedral, Milwaukee, WI 2 pm

4 AUGUST

John & Marianne Weaver, organ and flute; Chapel on Squirrel Island, ME 4 pm
Daniel Sansone; St. Paul Cathedral, Pittsburgh, PA 4 pm
Russell Weismann; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Gijsbert Kok, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
Kraig Windschitl; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

6 AUGUST

Katelyn Emerson; First Parish Church, Brunswick, ME 12:10 pm
Julie Huang; Old West Church, Boston, MA 8 pm

7 AUGUST

David Enlow; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ken Cowan; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
John Skidmore; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Gregory Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

11 AUGUST

David Troiano; St. Paul Cathedral, Pittsburgh, PA 4 pm
Josh Stafford; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Lisa Lonie & Janet Tebbel, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

13 AUGUST

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Katelyn Emerson; Old West Church, Boston, MA 8 pm

14 AUGUST

Martin Schmeding; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ahreum Han; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Thomas Froehlich; First United Methodist, Appleton, WI 12:15 pm
Joan DeVee Dixon & Alice Fiedlerova; Sinsinawa Mound, Sinsinawa, WI 7 pm
Choral Evening Prayer; Sacred Heart Church, Palos Hills, IL 7 pm

16 AUGUST

Ray Cornils; St. Saviour's Episcopal, Bar Harbor, ME 12:15 pm

17 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

18 AUGUST

Nick Capozzoli; St. Paul Cathedral, Pittsburgh, PA 4 pm
Adam Detzner; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Paul Jacobs; Loyola University, Chicago, IL 3 pm
Dick van Dijk, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
John Chappell Stowe; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

20 AUGUST

Ray Cornils, with Kotzschmar Festival Brass; Cathedral of St. Luke, Portland, ME 7:30 pm
Erica Johnson; Old West Church, Boston, MA 8 pm

21 AUGUST

Yun Kyong Kim; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

25 AUGUST

Thomas Dressler; Round Lake Auditorium, Round Lake, NY 8 pm
Russell Weismann; St. Paul Cathedral, Pittsburgh, PA 4 pm
Benjamin LaPrairie; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Wylie Crawford, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

26 AUGUST

Thomas Dressler; Round Lake Auditorium, Round Lake, NY 2 pm

27 AUGUST

Jonathan Schakel; Old West Church, Boston, MA 8 pm

28 AUGUST

Michael S. Murray; Methuen Memorial Music Hall, Methuen, MA 8 pm
Daniel Schwandt; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

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Calendar

31 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

UNITED STATES West of the Mississippi

15 JULY
Daryl Robinson; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

17 JULY
David Lim; Carleton College, Northfield, MN 12:15 pm

18 JULY
Stephen Tharp; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

19 JULY
Joseph Adam; Christ Episcopal, Tacoma, WA 12:10 pm


21 JULY
Paul Fejko; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

24 JULY
Stephen May; Carleton College, Northfield, MN 12:15 pm
James Welch; Mount Angel Abbey, Salem, Oregon 6 pm

26 JULY
Olivier Latry; St. Helena Cathedral, Helena, MT 7 pm
Jonathan Ryan; Our Lady of Fatima Parish, Seattle, WA 7:30 pm

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

31 JULY
Rosalie Alcoser; First Congregational, Northfield, MN 12:15 pm



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3 AUGUST
David Gell, with guitar and piano, Old Spanish Days' Fiesta concert; Trinity Episcopal, Santa Barbara, CA 3 pm

4 AUGUST
Stephen Hamilton; Grace Cathedral, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

7 AUGUST
Bob Henstein; Northfield United Methodist, Northfield, MN 12:15 pm

11 AUGUST
Anthony Baldwin; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

14 AUGUST
Katie Burk; Boe Memorial Chapel, St. Olaf College, Northfield, MN 12:15 pm

16 AUGUST
Susanna Valleau; Christ Episcopal, Tacoma, WA 12:10 pm


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

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

INTERNATIONAL

16 JULY
Robert Sigmund; St. James United Church, Montreal, QC, Canada 12:30 pm

17 JULY
Philip Crozier; Friedenskirche, Potsdam, Germany 7:30 pm
Hee-Jung Min; Kathedrale, Dresden, Germany 8 pm
Kent Tritle; St. Vitus Church, Prague, Czech Republic 7:30 pm
Ruaraidh Sutherland; St. Michael & All Angels, West Croydon, London, UK 1:10 pm



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18 JULY
Simone Gheller; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm
Alan Morrison; St. Albans Cathedral, St. Albans, UK 6 pm

19 JULY
Choir of St. Aidan's Episcopal, Alpharetta, GA, Choral Evensong; St. German's Church, Cardiff, UK 7 pm
Jeremy Joseph; St. Wenzel's Church, Naumburg, Germany 7:30 pm

20 JULY
Philip Crozier; Le Musée Suisse de l'Orgue, Roche, Switzerland 5 pm
Simone Gheller; Basilica Antica, Oropa, Italy 9 pm

21 JULY
Choir of St. Aidan's Episcopal, Alpharetta, GA; Bath Abbey, Bath, UK Matins 11:15 am, Evensong 3:30 pm
Choir of St. Aidan's Episcopal, Alpharetta, GA, Choral Evensong; St. David's Church, Llanddewi Rhydderch, Wales, UK 7 pm
Tom Winpenny; St. Paul's Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Cathedral, London, UK 4:45 pm

22 JULY
Choir of St. Aidan's Episcopal, Alpharetta, GA; Christ Church Cathedral, Oxford, UK 6:05 pm

23 JULY
James Vivian; Mansion House, London, UK 6:30 pm
John Walker; St. James United Church, Montreal, QC, Canada 12:30 pm

24 JULY
Peter Planyavsky; Frauenkirche, Dresden, Germany 8 pm
Choir of St. Aidan's Episcopal, Alpharetta, GA; Hereford Cathedral, Hereford, UK 5:30 pm
Tak Chow; St. Michael & All Angels, West Croydon, London, UK 1:10 pm
Philip Scriven; Westminster Cathedral, London, UK 7:30 pm

26 JULY
Jeannine Jordan; Stadtkirche, Wittenberg-Lutherstadt, Germany 6 pm
Silvius von Kessel; St. Wenzel's Church, Naumburg, Germany 7:30 pm
Philip Crozier; Collégiale de Neuchâtel, Switzerland 6 pm
Michel Colin; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

27 JULY
Choir of St. Aidan's Episcopal, Alpharetta, GA, Choral Evensong; Dublin National Cathedral, Dublin, Ireland 5:30 pm

28 JULY
Philip Crozier; Eglise Saint-Just, Arbois (Jura), France 6 pm
Edward Picton-Turberville; St. Paul's Cathedral, London, UK 4:45 pm
Andrzej Chorosinski; Westminster Abbey, London, UK 5:45 pm
Choir of St. Aidan's Episcopal, Alpharetta, GA, Choral Evensong; Dublin National Cathedral, Dublin, Ireland 3:15 pm

30 JULY
Eugenio Fagiani; Chiesa di S. Antonio, Borgosesia, Italy 9 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

31 JULY
Thierry Escaich; Kreuzkirche, Dresden, Germany 8 pm
Eugenio Fagiani; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
Stephen Tharp; Santuario di San Francesco, La Verna, Italy 9:20 pm
Jonathan Hope; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

1 AUGUST
Sergio Paolini; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

2 AUGUST
Jeannine Jordan; Stadtkirche, Wittenberg-Lutherstadt, Germany 6 pm
Monica Melcova; St. Wenzel's Church, Naumburg, Germany 7:30 pm
Sergio Militello; Chiesa dei SS. Giovanni e Giuseppe, Molli, Italy 9 pm

3 AUGUST
Philip Crozier; Vor Frelsers Kirke, Horsens, Denmark 11 am
Peter King; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Claudia Termini; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

4 AUGUST
Philip Crozier; Malmö Konstmuseum, Malmö, Sweden 2 pm
Mario Duella, with flute; Chiesa di Santa Croce, Rassa, Italy 9 pm
Jérôme Faucheur; St. Paul's Cathedral, London, UK 4:45 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm

5 AUGUST
Stephen Tharp; St. Lambertus, Düsseldorf, Germany 7:30 pm
Carlo Barbierato; Chiesa di S. Stefano, Piode, Italy 9 pm

6 AUGUST
Ennio Cominetti; Parrocchia di Brugaro, Cravagliana, Italy 9 pm

7 AUGUST
Philip Crozier; Sofia Albertina Kyrka, Landskrona, Sweden 12:10 pm
Stephen Tharp; Domkirke Århus, Århus, Denmark 5 pm
Susan Landale; Kathedrale, Dresden, Germany 8 pm
Gail Archer; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

8 AUGUST
Mario Duella; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

9 AUGUST
Wolfgang Zerer; St. Wenzel's Church, Naumburg, Germany 7:30 pm
Walter D'Arcangelo, with flute; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

10 AUGUST
Stephen Tharp; Domkirke Copenhagen, Copenhagen, Denmark 12 noon
Jeannine Jordan, with media artist, Bach and Sons; St. Bartholomäus Kirche, Dornheim, Germany 7:30 pm
Richard Pinel; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

11 AUGUST
Mary Mozelle; St. Paul's Cathedral, London, UK 4:45 pm
Jean-Baptiste Dupont; Westminster Abbey, London, UK 5:45 pm

14 AUGUST
Laurence Lyndon-Jones; Frauenkirche, Dresden, Germany 8 pm

16 AUGUST
Bine Bryndorf; St. Wenzel's Church, Naumburg, Germany 7:30 pm

17 AUGUST
Per Bonsaksen; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

18 AUGUST
Ben Chewter; St. Paul's Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

21 AUGUST
Francesco di Lernia; Kreuzkirche, Dresden, Germany 8 pm
Stephen Tharp; Konstantinbasilika, Trier, Germany 8:30 pm

22 AUGUST
Stephen Tharp; Altenberger Dom, Altenberg, Germany 8 pm

24 AUGUST
Stephen van der Wijgert, with soprano; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

25 AUGUST
Richard Pilliner; St. Paul's Cathedral, London, UK 4:45 pm
Paul Derrett; Westminster Abbey, London, UK 5:45 pm

28 AUGUST
Jan Hage; Kathedrale, Dresden, Germany 8 pm
Hansjörg Albrecht; Westminster Cathedral, London, UK 7:30 pm

30 AUGUST
Michael Schönheit, with Baroque trumpet; St. Wenzel's Church, Naumburg, Germany 7:30 pm

31 AUGUST
Mari Mihara; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

JAMES E. "JEB" BARRETT, First Plymouth Congregational Church, Greenwood Village, CO, February 26: *Präludium und Fuge in C dur, Wer nur den lieben Gott lässt walten, Präludium und Fuge in D moll*, Böhm; *Jesu, meine Freude*, W. F. Bach; *Preludio con Fuga in A dur*, Walther; *Prelude and Fugue in E*, op. 99, no. 1, Saint-Saëns; *Sonata on the 1st Tone*, Lidon; *Le coucou*, d'Aquin; *Tu es Petra*, Mulet.

JACKSON BORGES, Presbyterian Homes, Evanston, IL, February 25: *Fiat Lux*, Dubois; *Lead, Kindly Light*, Hamlin; *Fantasia and Fugue in c*, Bach; *Psalm Prelude*, Set 2, No. 2, Howells; *Suite Gothique*, Boëllmann.

CRAIG CRAMER, Sacred Heart University, Fairfield, CT, January 26: *Toccata and Fugue in E*, Krebs; *Freu dich sehr, o meine Seele*, Böhm; *Passacaglia et thema fugatum*, BWV 582, Bach; *Introduction, Scherzo und Fugue on B-E-A-T-E*, Zahnbrecher; *Salutation, Petition, and Acclamation on Salve Regina*, Trapp; *Sonata No. 1 in f*, Mendelssohn.

DELBERT DISSELHORST, Collegiate United Methodist Church, Ames, IA, February 24: *Praeludium in C*, BuxWV 136, Buxtehude; *Mein junges Leben hat ein End*, Sweelinck; *Ein feste Burg ist unser Gott*, Vom Himmel hoch, da komm ich her, Ich ruf zu dir, Herr Jesu Christ, Lobe den Herren, Walcha; *Prelude and Fugue in G*, BuxWV 541, Bach; *Hymne d'action de Grâce-Te Deum*, Arabesque sur les flûtes (*Suite française*), Langlais; Andante sostenuto (*Symphonie Gothique*), Widor; *Fiesta!*, Farrington; *Tu es petra*, Mulet.

JAMES DORROH, Bluff Park United Methodist Church, Birmingham, AL, February 24: *Marche Heroique*, Brewer; *Herzlich tut mich verlangen*, Es ist ein' Ros' entsprungen (*Eleven Chorale Preludes*, op. 122), Brahms; *Prelude and Fugue in G*, BWV 541, Bach; Choral in b (*Trois Chorals*), Franck;

Prelude (*Suite pour orgue*, op. 5), Duruflé; *Prelude on a Christmas Carol*, Gibbs; Hanson Place (*Five Gospel Preludes*), Owens; Andante cantabile, Finale (*Quatrième Symphonie*, op. 14, no. 4), Widor.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 16: *Trumpet Processional*, Fedak; *Nun komm, der Heiden Heiland*, Sweelinck; *Nun komm, der Heiden Heiland*, Bach; *Choral Fantasy on Nun komm der Heiden Heiland*, Pachelbel; *Noël: Vous qui deserez sans fin*, Dandrieu; *IIIème Dimanche de l'Avent*, Chauvet; *Noël Basque*, Benoit; *Five Variations on Antioch*, Schaffner; *Noël Nouvelet*, Wood; *Silent Night, Holy Night*, Hebble; *On Christmas Night*, Martin; *Good Christian Friends, Rejoice!*, Sergis; *A Christmas Suite on Irby*, Gell.

DENNIS JANZER, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, February 3: *Psalm 19, The Heavens Declare the Glory of God*, Marcell; *Invention in a*, Bach; *Toccata des Cloches (Toccata of the Bells)*, Janzer; Andante Cantabile (*String Quartet No. 1 in D*), Tchaikovsky; *Toccata Fluide, By the Waters...*, Adagio & Rondeau de Concert on a theme by Henry Purcell, Janzer.

SARAH KRAAZ, with Annalisa D'Agosto, soprano, Chiesa di S. Benedetto, Pontecagnano Faiano, Italy, December 16: *Ave maris stella*, Cavazzoni; *Away in a Manger*, Held; *Salve Regina*, Bellini; *In dulci jubilo*, J. M. Bach; Pastorale (*Concerto Grosso*, op. 6, no. 8), Corelli; Rejoice greatly (*Messiah*), Handel; *Trois Noël's*, Franck; Et incarnatus est (*Mass in c*), Mozart; *Es ist ein Ros' entsprungen*, Brahms; *Vom Himmel hoch, da komm ich her*, Bach; *Cantique de Noël*, Adam.

DEANNA MURO, private residence, Sands Point, NY, January 27: *Toccata in F*, BuxWV 157, Buxtehude; *Suite for a Musical Clock*, Handel; *Schmücke dich, o liebe Seele*,

BWV 654, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *The Star Spangled Banner (Concert Variations)*, Buck; *Sonata No. 1 in d*, op. 42, Guilman.

DEREK NICKELS, United Church of Hyde Park, Chicago, IL, February 21: *Prelude and Fugue in C*, op. 109, no. 3, Saint-Saëns; *Adagio in E*, Bridge; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Psalm Prelude*, op. 32, no. 1, Howells; *Herzlich tut mich verlangen*, op. 122, nos. 9-10, Brahms; Very Slowly (*Sonatina*, H. 279), Sowerby; *Toccata*, op. 53, no. 6, Vierne.

ANNETTE RICHARDS, University of Notre Dame, South Bend, IN, February 3: *Fantasia and Fugue in c*, BWV 537, Bach; *Ich ruf zu dir*, BWV Anh. II 73, Bach, arr. C. P. E. Bach; *Duetto (Fugue)*, Princess Anna Amalia of Prussia; *Toccata in F*, BuxWV 156, Buxtehude; Bergamasca (*Missa della Madonna*), Frescobaldi; *Madrigal intabulation 'Ancientem pur'*, after Jacques Arcadelt; *Variations on 'Fidèle'*, Mayone; *Sonata in g*, Wq. 70/6, C. P. E. Bach; *Pièce d'Orgue*, BWV 572, Bach.

NAOMI ROWLEY, with Lori Meyer, cello, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, February 24: *Sketch in f*, Schumann; *When I Survey the Wondrous Cross*, Hopson; Andante sostenuto (*Symphonie gothique*, op. 70), Widor; *Let All Mortal Flesh Keep Silence, Jerusalem, My Happy Home*, Held; *Variations on 'O Sacred Head Now Wounded'*, Bédard; *Toccata for Cello and Organ*, Frescobaldi, arr. Cassadò; *March on Handel's 'Lift Up Your Heads'*, op. 15, Guilman.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, December 9: *Break Forth, O Beauteous Heavenly Light*, Bach; *Savior of the Nations, Come*, Walther; *Wachet auf, ruft uns die Stimme*, Bach; *O Little Town of Bethlehem*, Hobby; *Canon Meditation—Choral: O komm, o komm Emmanuel*, Rübsam.

St. Andrew Lutheran Church, Mundelein, IL, December 23: *IIIème Dimanche de l'Avent*, Chauvet; *Komm und lasst uns Christum ehren, O Heiland, reiss die Himmel auf, Wie soll ich dich empfangen*, Pepping; *Wie soll ich dich empfangen*, Rübsam.

STEPHEN SCHNURR, Lutheran School of Theology, Chicago, IL, February 5: *Overture in C*, K. 399, Mozart; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Sweet Sixteenths: A Concert Rag for Organ*, Albright; Final (*Troisième Symphonie*, op. 28), Vierne.

DAVID SCHRADER, Northern Illinois University, DeKalb, IL, January 20: *L'Ascension*, Messiaen; *Chaconne en Trio*, Morel; *Two Fantasies*, Alain; *Variations on Vom Himmel hoch, da komm' ich her*, *Prelude and Fugue in e*, Bach.

CAROLYN SHUSTER FOURNIER, Hospital De Los Venerables, Seville, Spain, February 19: Dialogue (*Livre III*, 1696), Marchand; Récit de Tierce en Taille (Gloria, *Cunctipotens Genitor Deus Mass*), De Grigny; *Voluntary and Fugue in A*, Selby; Gavotte, Allegro (*Concerto in D*), Balbastre; *Prélude, Fugue, Variation*, op. 18 (*Six Pieces*), Franck; *Organ Piece in g*, Chauvet; *Grand Chorus in D (alla Handel)*, op. 18, no. 1, Guilman; *Postlude pour l'office de complies, Litanies*, Alain.

STEPHEN THARP, Sacred Heart Cathedral, Rochester, NY, February 8: *Toccata in E*, BWV 566, Bach; *Prière*, op. 20, Franck; *Variations on the Hymn-Tune 'Rouen'*, Baker; *Mathnavi*, op. 50, Falcinelli; *Larghetto (Symphonie No. 5)*, op. 47, Vierne; *Straf' mich nicht in deinem Zorn*, op. 40, no. 2, Reger.

MARIJIM THOENE, St. Charles Ave. Presbyterian Church, New Orleans, LA, February 27: *Second Fantaisie*, Alain; *Three Pieces for Organ*, Teml; *Choral Variations on the Theme Veni Creator*, Duruflé.

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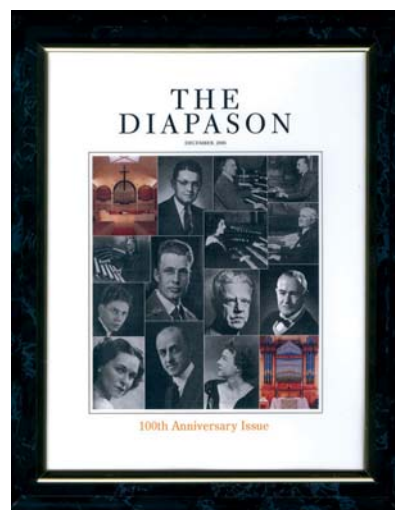
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PUBLICATIONS / RECORDINGS

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Hymn Tunes from the British Isles, Settings for Organ, Volume 2: Invention on Aberystwyth; Postlude on Bunessan; 3 Canons and a Lilt on Danby; Fantasy on Down Ampney [also available as a single issue]; Paraphrase on God Rest You Merry; Chorale Prelude on Llangloffan; Prelude on Slane. Visit www.frumuspub.net for complete listings.

PUBLICATIONS / RECORDINGS

Newtown Requiem by Joe Utterback, dedicated to "the loved ones of Sandy Hook Elementary School" consists of "Balm in Gilead" for baritone, SATB, flute, piano; "We Are Not Alone," a gospel setting for tenor, choir ensemble, piano, and possible guitar; "Requiem Aeternam" for soprano, alto, SATB, flute, piano; and "Dona Eis Pacem" for young soprano and flute. Sample pages may be viewed on http://www.jazzmuze.com/catalog_newtown.html. Price for two bound copies and flat sheets for local duplication is \$50 + \$6 postage (+NJ sales tax if applicable) from Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Phone orders accepted: 732/747-5227 Questions? wmtodt@aol.com.

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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.

In the Organ Lofts of Paris—A new edition of Frederic B. Stiven's 1923 Parisian study is available, edited and annotated by Rollin Smith. Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. From 1909–11 he studied with Alexandre Guilmant in Paris and each Sunday he visited important churches. Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet, and describes encounters with other organists, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Includes Stiven's articles written for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant," and stoplists of all organs mentioned in the text. Hardbound; 184 pages. \$24.95; OHS member price, \$19.95. www.ohscatalog.org.

Historic Organs of Southeastern Massachusetts—New! The long-awaited OHS Convention recording is finally here! This diverse 4-CD collection features stellar performances by 37 different organists, including Brian Jones, Thomas Murray, Peter Sykes, and Barbara Owen. More than just a memento of the convention, this is an important documentation of many historic organs that have never before been recorded, featuring instruments by Beach, Erben, Hook, Hutchings, Jardine, Johnson, and Skinner. Be among the first to own this treasury! The booklet offers detailed information about all performers, organs and composers. Click the link above to see track information and how to order. Regular Price: \$34.95, member Price: \$31.95.

PUBLICATIONS / RECORDINGS

Shattinger Music's new choral music reading clinics take place July 31, with Jerry Estes covering K–5/elementary and middle school works, and August 10, with Kevin McBeth covering adult church choir repertoire. Contact: info@shattingermusic.com.

Pro Organo presents Eric Plutz on a new recording, *French Trilogy* (Pro Organo CD 7255). Recorded on the Aeolian-Skinner Opus 1257 organ at Winthrop University, Rock Hill, South Carolina, the program includes Pierné, *Trois Pièces*; Saint-Saëns, *Three Preludes and Fugues*, op. 99; and Vierne, *Deuxième Symphonie*, op. 20. www.proorgano.com.

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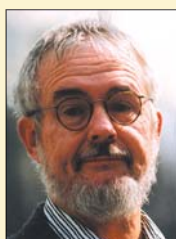
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