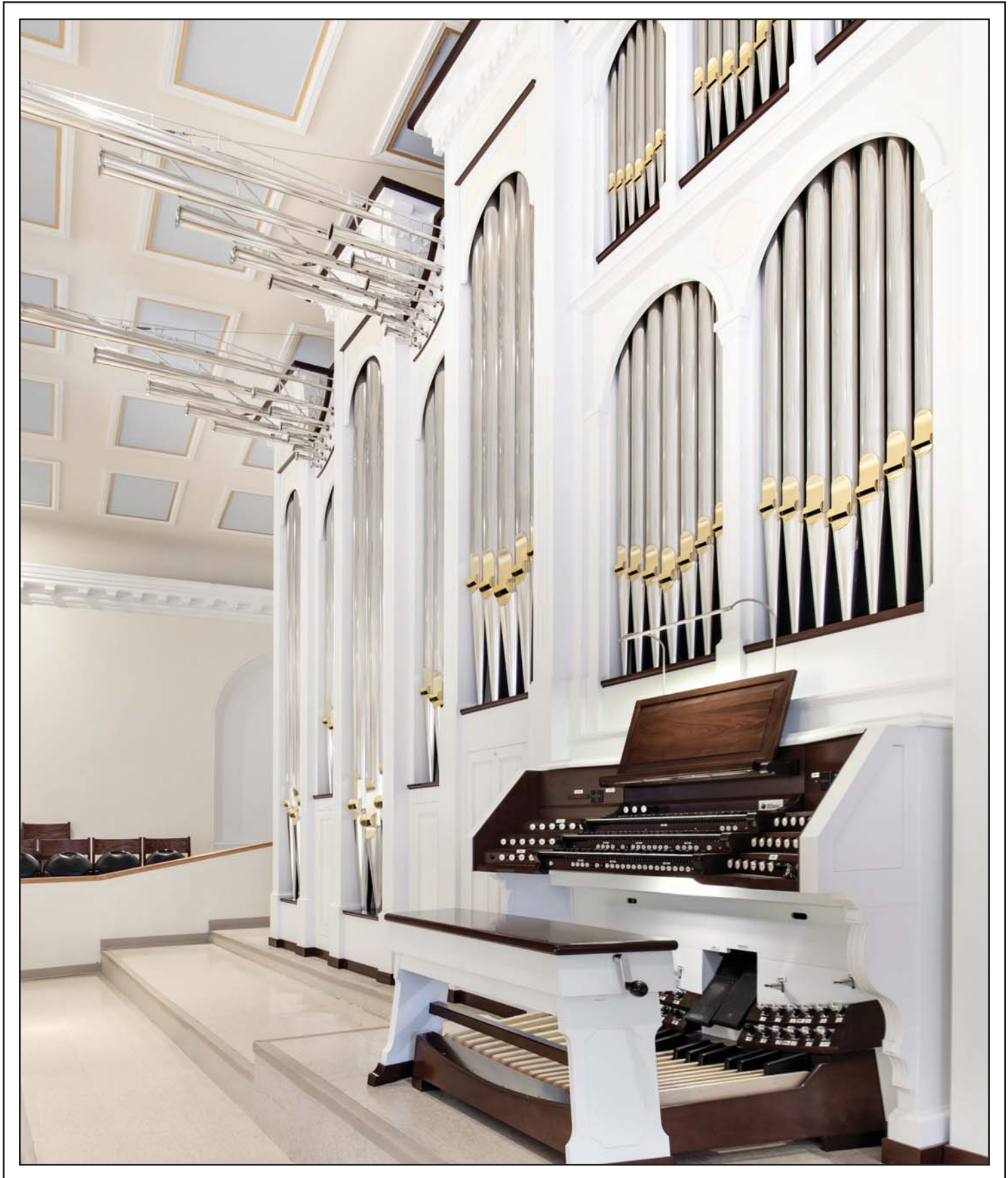


THE DIAPASON

JULY 2016



St. Joseph's Church in Greenwich Village
New York, New York
Cover feature on pages 26–27

Adam J. Brakel

"Spellbinding virtuosity"
The American Organist



Robert McCormick

"...rare sensitivity and passion"
The Macon Telegraph



**WELCOMING
THESE
CELEBRATED
ARTISTS TO THE
ROSTER!**



Renée Anne Louprette

"A thoughtful, rich-hued performance."
The New York Times

**PHILLIP TRUCKENBROD
CONCERT ARTISTS**

www.concertartists.com

860-560-7800

THE DIAPASON

Scranton Gillette Communications

One Hundred Seventh Year: No. 7,
Whole No. 1280
JULY 2016
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- Celebrating Marilyn Keiser at 75
by Steven Egler 19
- Drawings by Jane Johnson
(September 22, 1923–May 11, 2016)
An Appreciation
by Larry Palmer 24
- NEWS & DEPARTMENTS**
- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 3
- Appointments 6
- Nunc Dimittis 10
- In the wind . . . by John Bishop 16
- On Teaching by Gavin Black 18

REVIEWS

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

NEW ORGANS

28

SUMMER CARILLON CALENDAR

29

CALENDAR

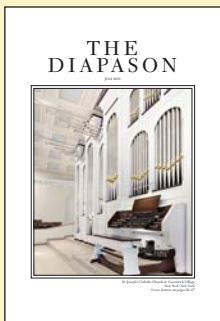
30

ORGAN RECITALS

33

CLASSIFIED ADVERTISING

34



COVER

Orgues Létourneau Limitée, Saint-Hyacinthe,
Québec, Canada; St. Joseph's Church in
Greenwich Village, New York, New York 26

Editorial Director and Publisher **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Sr. Vice President **RICK SCHWER**
rschwer@sgcmail.com
847/391-1048

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
219/531-0922

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/
Subscriptions **DONNA HEUBERGER**
dheuberger@sgcmail.com
847/954-7986

Designer **CATHY LEPENSKE**
clepenske@sgcmail.com
847/954-7964

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John L. Speller**
David Wagner
John Collins
Andrew Schaeffer
Charlie Steele
Leon Nelson

Editor's Notebook

In this issue

We present Steven Egler's interview with Marilyn Keiser this month, which also marks Marilyn Keiser's 75th birthday. We also offer Larry Palmer's tribute to the late artist Jane Johnson, whose witty drawings of so many musicians have graced these pages numerous times over the years.

John Bishop discusses Durham—including its cathedral, and the firm of Harrison & Harrison that was based there. John describes his visit to the Harrison & Harrison workshop, their major projects, and how Great Britain uses lottery proceeds a bit differently than we do here.

Gavin Black continues his musings on the nature of recordings—whether they are to be objective representations of the composer's intentions or free expressions by the performer. We also continue our summer carillon concert listings, as well as our usual calendar of events.

Our cover feature this month is Orgues Létourneau Limitée's new organ at St. Joseph's Church in Greenwich Village in New York City.

Letters to the Editor

Correction

When I was a freshman at Oberlin, I, like most in my class, took the year-long course Music Theory 101–102 with Robert Melcher at the helm. Melcher was a tough old bird whose mission in life was to be sure every student understood four-part harmony, or died trying. He was rough on singers and orchestral players who were one-line musicians, and he touted organ majors as “theory prone” because of their focus on bass lines. He was willing to humiliate a student for a wrong answer—a hard way to learn, but if you did learn, you never forgot. No one who took that class would forget him singing the theme to Beethoven's *Eroica Symphony* in a goofy tremulous voice: *Looooo Loo Looooo Loo loo-loo-loo, loo-looooo*. There were weekly quizzes,

students were called to the piano—and more than one left the room in tears. But forty years later, when I sit at a keyboard, fingers wandering idly, I hear the contrary motion I learned from him, I see the parallel fifths coming before I play them, and I thank him for the solid foundation.

Before a particularly important test, Melcher announced that he'd give one point of extra credit for every “composer's dates” we could write at the bottom of the page. I saw my opening, and scored 175 points—100 on the quiz plus 75 composers. Of course, one was Beethoven (1770–1827). I thought it was a minor triumph, but those dates stuck with me. When leading a choir, I could rattle off dates to help singers understand the historical significance of what they were singing. They were impressed,

and got so they could see it coming. (There he goes again!)

Imagine my embarrassment when I started hearing from readers, noting that in the June issue of THE DIAPASON, I had Beethoven and Isaac Newton both dying in 1727, in my comments about graves and memorials at Westminster Abbey. A whopper like that is a good thing—it's flattering to be reminded how many readers there are. But I especially like writing about the history of music as it compares with social and political history, and I'm sorry to imply that Beethoven and Bach would have been contemporaries, and that Beethoven died before the American Revolution. In fact, he was born five years before the start of the Revolution. Please keep reading, and watch me carefully.

John Bishop

Here & There

Events



Casavant organ, Sinsinawa Mound

The Sinsinawa Mound Center, Sinsinawa, Wisconsin, continues the 25th season of their summer organ concert series, which began in June: July 6, Bang Lang Do and Friends; 7/13, Ahreum Han; 7/20, Jeff Verkuijen; 7/27, Jeffrey Arnold; August 3, Dalaie Choi; 8/10, Joan DeVeé Dixon

and Alice Fiedlerova; 8/17, David O'Shea; 8/24, Bruce Bengtson; 8/31, Stephen Steely. For information: www.sinsinawa.org.

Northfield Noontime Organ Recitals in Northfield, Minnesota, presents its tenth season. Recitals will be held at different venues, Wednesdays from 12:15 to 12:45 p.m.: July 6, Richard F. Collman with David K. Miller, piano, Northfield United Methodist Church; 7/13, Rosalie Alcoser, First United Church of Christ; 7/20, Catherine Rodland and Jamie Bobb, Boe Memorial Chapel, St. Olaf College; 7/27, Kraig Windschitl, Carleton College, Music & Drama Center; August 3, Stephen May, Carleton College, Skinner Chapel; 8/10, David Lim, St. John's Lutheran Church. For information, contact Richard Collman at 507/645-1357 or e-mail rkcollman@msn.com.

The Aspen Community Church in Aspen, Colorado, presents its free summer recital series, Mondays at 8 p.m.: July 11, Stephen Hamilton; 7/25, Kurt Schakel; August 8, Joseph Galema. For information: 970/925-1571.

First Parish Church, UCC in Brunswick, Maine, announces its 31st annual summer organ concert series, held at 12:10 p.m. on the church's Hutchings, Plaisted & Co. organ, which was restored by the Andover Organ Company of Methuen, Massachusetts, in 2003: July 12, Harold Stover; 7/19, Christopher Pelonzi; 7/26, Margaret Harper; August 2, Hanna Powell; 8/9, Jacques Boucher, with Sophie Poulin de Courval, saxophonist; 8/16, Ray Cornils. For information: 207/729-7331.

Augsburg Fortress presents six free summer music clinics, featuring reading sessions of new seasonal music, workshops led by clinicians Michael Burkhardt and Kristina Langlois, a hymn festival, and more. Scheduled clinics are: July 15–16, Roseville Lutheran Church, Roseville, Minnesota; 7/22–23, St. Paul's Lutheran Church, Columbia, South Carolina; 7/25–26, Lutheran School of Theology, Chicago, Illinois; 7/29–30, Trinity Lutheran Church, Lynnwood, Washington; August 1–2, Gethsemane Lutheran Church, Columbus, Ohio; 8/4–5, St. Paul's Lutheran Church, Ardmore, Pennsylvania. For information: www.augsburgmusic.org.

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

Subscriptions: 1 yr. \$40; 2 yr. \$64; 3 yr. \$88 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$50; 2 yr. \$80; 3 yr. \$99. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts. Copyright ©2016. Printed in the U.S.A.

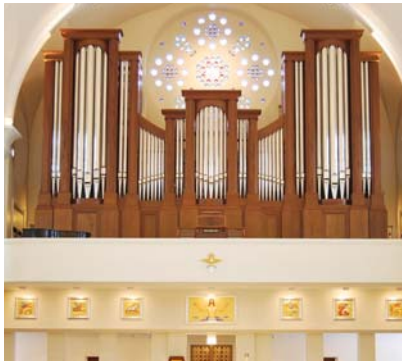
No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students.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

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



Here & There

► page 3



Goulding & Wood organ, Madonna della Strada Chapel, Loyola University

Loyola University Chicago presents its 2016 Summer Celebrity Organ Concerts, free and open to the public, on its Goulding & Wood instrument, Sundays at 3 p.m.: July 17, George Baker; August 21, Renée Anne Louprette. For information: www.LUC.edu/organ.



St. Mary's Cathedral, San Francisco

The Bay Area Max Reger Festival announces a series of nine concerts by five artists at two venues, to celebrate the centennial of the death of Max Reger (1873–1916). Paul Fejko, Stephen Hamilton, David Hatt, Thomas Joyce, and Angela Kraft Cross will perform at the Cathedral of St. Mary of the Assumption, San Francisco (Ruffatti IV/84) and Trinity Episcopal Church, Reno, Nevada (Casavant III/44). Repertoire includes portions of *Easily Performed Preludes and Fugues* (op. 56), *Monologues* (op. 63), *Ten Pieces* (op. 59), *Chorale Fantasia on Wie schoen leuchtet der Morgenstern*, and the *Introduction and Passacaglia in D Minor*.

At the Cathedral of St. Mary of the Assumption, concerts at 4 p.m.: August 14, Paul Fejko; 8/21, Thomas Joyce; September 4, David Hatt; 9/11, Stephen Hamilton; 9/18, Angela Kraft Cross; and at Trinity Episcopal Church, concerts July 28 at 7 pm and 7/29 at 12 noon by Angela Kraft Cross; September 2 at 12 noon, Thomas Joyce. For information: 415/640-6815.

In 2008 the festival presented Isabelle Demers in her first West Coast appearances, two concerts at St. Mary's Cathedral, San Francisco, where she performed the complete *Chorale Fantasias* of Max Reger.

The Friends of the Kotschmar Organ present their 2016–17 season of organ recitals at 7:30 p.m. in Merrill Auditorium, Portland, Maine: August 2, Frederick Swann; 8/9, Dave Wickham; 8/16, Katelyn Emerson; 8/23, Ray Cornils and Festival Brass; September 20, Thomas Heywood; October 29, Jonathan Ortloff, silent film accompaniment; December 20, Ray Cornils, Christmas with Cornils; March 5 (3 p.m.), Ray Cornils, children's program. For information: www.foko.org.

The American Institute of Organbuilders (AIO) will host its annual convention in Boston, Massachusetts, August 28–31. Organs demonstrated during the convention, including the pre- and post-convention tours, include those at Church of the Advent, Church of the Covenant, Holy Cross Cathedral, Old South Church, Old West Church, Symphony Hall, and First Lutheran, all in Boston; the Parish of All Saints, Ashmont; Christ Church, Andover; Groton School, St. John's Chapel, Groton; Methuen Memorial Music Hall, Methuen; St. John Seminary, Brighton; the United Parish, Brookline; Trinitarian Congregational, Concord; St. Andrew's, Wellesley; and the Kotschmar Organ in Merrill Auditorium of Portland City Hall, Portland, Maine.

Lectures and demonstrations will be offered by Jonathan Ambrosino, Matthew Bellocchio, Joseph F. Dzeda, Katelyn Emerson, Michael Fazio,

► page 6



Spreckels Organ April 23 celebratory concert (photo credit: Bob Lang)

On April 23, with a special concert, the Spreckels Organ in San Diego's Balboa Park dedicated the latest and final ranks of pipes that completed its "Drive to 5000" capital campaign and took the title as the world's largest outdoor pipe organ. Long ranked as second, the organ has been expanded to 5,005 pipes, outranking the Heroes' organ in Austria's Kufstein Fortress with 4,948 pipes. The campaign led to the addition of 280 pipes.

San Diego Civic Organist Carol Williams premiered "A La Romantique" from her *Organ Symphonie*, a new composition written for the occasion. Williams was joined by Civic Organist Emeritus Robert Plimpton, Russ Peck, soprano Diane Alexander, percussionist Jason Ginter, Balboa Park Carillonist Gina Seashore, actor Miles Anderson, and the House of Scotland Pipe Band. The evening was sponsored by the Spreckels Organ Society.

The Spreckels Organ was inaugurated on December 31, 1914, when from his presidential desk, Woodrow Wilson touched a telegraph key that set off fireworks and lit the organ pavilion's 1,644 incandescent bulbs launching the Panama-California International Exposition.



Young Organist Collaborative recital

On May 7, 2016, the fourteenth class of the Young Organist Collaborative, centered in Portsmouth, New Hampshire, performed a year-end recital on the 43-stop, 2,621-pipe Lively-Fulcher organ at Christ Episcopal Church in Exeter, New Hampshire. The students performed pieces by Bach, Vierne, Saint-Saëns, Widor, Franck, Penfield,

Weaver, and Fedak. The YOC, funded exclusively by donations, supports area students in seventh through twelfth grade by providing financial support for lessons with local organists, opportunities for master-classes with well-known organists and field trips to area pipe organs and organ-builders. Students participating in the program come from southern Maine, the Seacoast of New Hampshire, and northeastern portions of Massachusetts. Participants (pictured left to right) included, first row: Gillian Croteau, Colette Sevey, Emmeline Sevey, Emma Masse; second row: Seamus Gethicker, Noah Jacobs, Ben Taylor, Alexander Marin, Philip Pampreen, Brigham Parker, Roric Cunningham, Marshall Joos.

Scattered leaves ... from our Sketchbook

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

The Bay Area Max Reger Festival 2016

honoring the centennial of the death
of Max Reger (1873–1916)

at the Cathedral of St. Mary of the Assumption,
San Francisco, concerts at 4 pm

August 14 - Paul Fejko
August 21 - Thomas Joyce
September 4 - David Hatt
September 11 - Stephen Hamilton
September 18 - Angela Kraft Cross

at Trinity Episcopal Church, Reno, Nevada
concerts at 7 pm/noon

July 28/29 - Angela Kraft Cross
September 2 - Thomas Joyce

For information call 415/640-6815



Colin Andrews
Organist/Lecture
Recording Artist



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Colin A. Campbell
Assistant Professor of Organ
Texas A&M, Laredo TX



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Birmingham, Alabama



Joan DeVee Dixon
Organist/Pianist
Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
University of Alabama



Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



James D. Hicks
Organist
Bernardville, NJ



Michael Kaminski
Organist
Brooklyn, New York



Sarah Mahler Kraaz
Musicologist/Organist
Ripon College



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



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



Wynford S. Lyddane
Pianist/Instructor
Washington, D.C.



Colin Lynch
Organist/Conductor
Boston, Massachusetts



Philip Manwell
Organist
Reno, Nevada



Christopher Marks
Organist/Professor of Music
U of Nebraska-Lincoln



Katherine Meloan
Organist/Faculty
Manhattan School of Music



Scott Montgomery
Organist/Presenter
Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Mission, Kansas



David F. Oliver
Organist
Morehouse College



Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
Organist/ Choral Conductor
Carlisle Cathedral, UK



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



Duo Majoya
Organ/Piano
Marnie Giesbrecht, Joachim Segger
U of Alberta, King's U, Canada



Rodland Duo
Viola and Organ
Eastman School of Music/
St. Olaf College



**Christine Westhoff
& Timothy Allen**
Soprano & Organ
Little Rock, Arkansas

www.ConcertArtistCooperative.com

Beth Zucchini, Founder and Director

7710 Lynch Road, Sebastopol, CA 95472 PH: 707-824-5611 FX: 707-824-0956

a non-traditional representation celebrating its 29th year of operation

Appointments



Bruce Barber

Bruce J. Barber, II, has been appointed director of music for Christ Church Christiana Hundred, Greenville, Delaware. Prior to his work at Christ Church, he served as director of cathedral music for St. James Episcopal Cathedral, Chicago, Illinois (2004–2015); as Canon Precentor and Director of Cathedral Music at the Cathedral Church of St. John, Albuquerque, New Mexico (1994–2004); and as parish musician at Christ and Holy Trinity Church, Westport, Connecticut (1984–1994). Barber becomes the fifth organist-choirmaster at Christ Church since 1890 and follows the 32-year tenure of William Owen.

An avid conductor, Barber has conducted a wide range of sacred music, orchestral literature, and concerto repertoire ranging from Bach to Beethoven, Haydn, and Mozart, Brahms to Duruflé, Bernstein, and Stravinsky. As an orchestral organist, he has performed with the New Haven Symphony Orchestra, the Florida Symphony Orchestra, and the New Mexico Symphony Orchestra. During his time in Chicago, he regularly performed with the Chicago Symphony Orchestra under the direction of such maestros as Riccardo Muti, Bernard Haitink, James Conlon, David Zinman, Helmuth Rilling, Semyon Bychkov, Charles Dutoit, and Michael Tilson Thomas.

In 2010, the Cathedral Choir of St. James Cathedral released its first recording in over 25 years under Barber's direction—*Arise, Shine!* (MSR Classics). He has made two CD recordings with the musicians of St. John's Cathedral, *To the Creator of Light: Choral Music from the Cathedral Church of St. John* and *All This Time: Music for Advent and Christmas*.

Trained as a choral and orchestral conductor, an organist, and cellist, Barber holds a bachelor of arts degree from Rollins College, Winter Park, Florida, and a master of music degree from the Yale School of Music and the Institute of Sacred Music. His primary teachers include Alexander Anderson (Rollins), Robert S. Baker, and Gerre E. Hancock (Yale).



Stephen Buzard

Stephen Buzard has been appointed director of music for St. James Episcopal Cathedral, Chicago, Illinois, effective September 1, where he will serve as organist-choirmaster for the Cathedral Choir and principal musician of the cathedral. He holds degrees from Westminster Choir College, Princeton, New Jersey, where he studied with Ken Cowan, and the Yale University Institute of Sacred Music, New Haven, Connecticut, where he studied with Thomas

Murray. Other teachers include Jeffrey Brillhart and Bruce Neswick. A member of THE DIAPASON's "20 under 30" class of 2016, Buzard has recorded *In Light or Darkness* on the Delos label. In 2013, he was appointed assistant organist to John Scott at St. Thomas Church, Fifth Avenue, New York, New York, and became acting organist and director of music following Scott's untimely death in August 2015. Previously, Buzard served as organ scholar for Trinity Church, Princeton, Wells Cathedral (UK), and Trinity Church on the Green, New Haven, as well as organist for the Episcopal Church at Princeton University and for Yale University's Marquand Chapel and Berkeley Divinity School. A native of Champaign, Illinois, he began organ studies with Dana Robinson at the University of Illinois at Urbana-Champaign. He comes from a musical household, as his mother is organist and choirmaster for the Chapel of St. John the Divine, and his father is president and artistic director of Buzard Pipe Organ Builders of Champaign.



Victoria Harden

Victoria Harden has been named director of music at Trinity Episcopal Cathedral, Little Rock, Arkansas, where she has served as interim director since January. Harden began studying piano at age 8 and organ at the age of 14, taking lessons from Fletcher Trotter at First United Methodist Church, Camden, Arkansas. Two years later she began her organ studies at Henderson State University with Robert Ellis and received her bachelor of music degree in 1972. Harden then attended North Texas State University and Memphis State University to earn a master of music in organ performance and a master of arts in musicology. During these years she served as organist-choirmaster at St. John's Episcopal Church, Camden; Westminster Presbyterian Church, Hot Springs; and associate organist at St. Michael's and All Angels Episcopal Church, Dallas. Organ positions in Memphis included Barth House Episcopal Chaplaincy, Christ Church Episcopal, and guest organist at St. Mary's Episcopal Cathedral.

After moving to New York City in 1977, Harden played at St. Peter's Church, St. Bartholomew's Episcopal Church, and held the organist-choirmaster position at Bedford Park Presbyterian Church. While pursuing a doctoral pedagogy degree at Columbia University Teacher's College, Harden was one of 35 professional choir members at St. Bartholomew's Church, where she met and married her husband, Shelton. Upon returning to Arkansas in the 1990s, Harden taught at Southern Arkansas University, Southern Arkansas University Technical Branch, and in 2001 became the music faculty at South Arkansas Community College. During these years she served as organist-choirmaster of First Presbyterian Church and St. John's Episcopal Church, Camden. For information: www.trinitylittlerock.org.

► page 4

William Finch, Mike Foley, Jon C. Jones, Chris Nagorka, Martin Near, Sean O'Donnell, Barbara Owen, John A. Panning, Deneb Puchalski, Richard Rabin, Joseph K. Rotella, John (Brooks) Sullivan, Jeff Weiler, Thomas Wood, and Sandra Wyman. For information: www.pipeorgan.org.

The Course on Italian Organ Music will be held September 1–6 in the Sanctuary of La Verna, Arezzo (Tuscany), Italy. Eugenio Maria Fagiani will lead the course. Course fee is €60; room and full board at the sanctuary is available at a cost of €260. For information: e.fagiani@gmail.com, or www.laverna.it/2016/corso-di-interpretazione-organistica-2.



Church of the Gesu, Toulouse, France

Toulouse les Orgues of Toulouse, France, will celebrate its 20th anniversary festival October 6–16. This year's theme is "Dialogue between Cultures." This festival features not only organ recitals, but also events that merge the organ with other artistic disciplines and instruments. The first weekend of the festival will feature "The Sultan's Organ," a program of music of Arab-Andalusian, Balkan, Turkish, and English traditions. Throughout the festival, performances on organs will be combined with traditional Japanese drums, the Estonian *kannel*, choirs, and a symphony orchestra. Special programs will feature artists who have participated in previous festivals and young artists. An open console day is also included. For further information: www.toulouse-les-orgues.org.



Paul Jacobs and Diane Bish (photo credit: Richard Termine)

On April 28, **Diane Bish** led a public masterclass for the students of Paul Jacobs at the **Juilliard School**, New York City. The students played music of Mendelssohn, Mozart, and Vierne for Bish to critique. Following this, Bish shared stories from her long career as host of *The Joy of Music* television show as well as inspiring words for the students.

The Curtis Institute of Music, Philadelphia, Pennsylvania, has received a \$55 million gift from Nina Baroness von Maltzahn, who stepped down at the end of May as the school's board chair. ► page 8

Advanced
Digital Sound Source Co.

Stereo Samples • Organ Pipes & Percussions
Pipes, Chimes, Harp, Celeste & Zimbelstern

Visit our website
www.advanceddigitalsoundsource.com

P.O. Box 838, Lithonia, GA 30058

The Associated Pipe Organ Builders of America held its regular spring meeting in suburban Chicago, Illinois, on April 29 and 30. Those who arrived early were given the opportunity to visit the new Quimby Pipe Organs, Inc., instrument at the Fourth Presbyterian Church, downtown Chicago, prior to a recital by the church's organist and director of music, John W. W. Sherer. (See Stephen Schnurr, "A new organ for Fourth Presbyterian Church in Chicago," May 2016 issue, p. 25.)

Bedient
pipe organ company

f t g+ bedientorgan.com

Bond
ORGAN BUILDERS, INC.

2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987

Member: Associated Pipe Organ Builders of America

IT'S ALL IN THE DETAILS

Although we're from Europe, we prefer to keep our clients close. After nearly a half century in the United States, we have many dealers across the country. Experience first hand the unparalleled sound quality offered by a Johannus organ. See it. Feel it. Hear it. Enjoy!

JOHANNUS

/ MONARKE III



The sound of excellence

www.johannus.com



(Above left) Katrina Leshan, Larry Palmer, and Michael Alonzo (Above right) Larry Palmer shows one of the four random examples used when providing a requested quick introduction to the “Palmer Collection”—here the work in question is Vincent Persichetti’s *Serenade No. 15 for Harpsichord*—first score copy of the holograph, with handwritten dedication/explanation from the composer. (photo credit: Arlene Bakner)

Guitarist **Katrina Leshan**, organist/harpsichordist **Larry Palmer**, and tenor **Michael Alonzo** presented a half-hour concert as part of the April 27 celebratory reception hosted by Palmer and partner Clyde Putman for alumni and friends of the University of Rochester’s Eastman School of Music. The three musicians collaborated in music by Balbastre, Palmer, Puccini, and De Blasio. Dean Jamal Rossi of the Eastman School was present to announce that Larry Palmer’s valuable collection of research materials, rare scores, and autograph items from many of the large number of composers he has commissioned to write music for harpsichord, organ, and voices, will be housed, ultimately, in the Sibley Music Library at Eastman, with a supporting endowment to aid research projects involving the collection. The event was attended by more than 30, all of whom enjoyed a bountiful reception catered by Two Sisters Catering of Dallas.

► page 6

Considering adjustments for inflation, the gift is the largest to Curtis since Mary Louis Curtis Bok established the school as tuition-free in 1928. Maltzahn and her husband have given gifts totaling \$70 million over a span of years. This recent commitment will be added largely to the Curtis endowment, to help assure the endowment is sufficient to keep the school tuition-free.

Competitions

The **19th Albert Schweitzer Organ Festival Hartford** has announced changes to its prizes and application deadline. Prizes have been increased and the application deadline has been moved to August 1. First prize for the “Young Professional” division is now \$5,000 and the first prize for the “High School”

Division is now \$3,000. Second and third prizes have also been increased. The competition’s website contains further information on requirements and repertoire. For information: albertschweitzerorganfestival.org.

The **Indianapolis Symphonic Choir** announces the seventh annual Christmas Carol Commission Competition. Submitted works must be original, unpublished, and have not been publicly performed; between three and five minutes long; written for SATB, mixed adult choir; and may be a cappella or utilize keyboard accompaniment. Text and language are at the composer’s discretion and should be suitable for a Christmas/holiday performance. Composers 35 years of age or younger (as of December 1, 2016) who are United States citizens or legal residents may submit one composition via e-mail to the Indianapolis

Symphonic Choir by 11:59 p.m. (EST), August 31, 2016. Compositions must be in PDF format and e-mailed to commission@indychoir.org. A cash prize of \$1,000, plus travel and lodging for the world premiere in December 2016, will be awarded to the winning composer. Full details are available at indychoir.org.



Caroline Robinson



David von Behren

Rye Presbyterian Church, Rye, New York, announces selection of its 25th annual **Peter B. Knock Memorial Awards** for studies in sacred music. **Caroline Robinson**, a student of the Eastman School of Music and music associate for Third Presbyterian Church, both of Rochester, New York, has been awarded \$18,000. **David von Behren**, a student of the Cleveland Institute of Music and music intern at Plymouth Church (United Church of Christ), Shaker Heights, Ohio, has been awarded \$12,000. Both recipients are members

of THE DIAPASON’s “20 under 30” class of 2016, and their biographies can be reviewed in the May issue. Caroline Robinson and David von Behren will present a recital in the Rye Presbyterian Church on March 17, 2017.

People



Hank Glass and Dawn Riske

Hank Glass, director of music/organist of St. Michael and All Angels Church on Sanibel Island, Florida, received a special resolution honoring him on sixty years of membership in the St. Louis AGO chapter. **Dawn Riske**, director of music/organist of Christ the King Parish in University City, Missouri, and dean of the St. Louis chapter, presented the award. Glass is also a member of the Southwest Florida AGO chapter.



Kael Sherrard, Stephen Hamilton, and Douglas Cleveland at Plymouth Church, Seattle, dedicatory concert

Stephen Hamilton presented the third dedicatory concert on the newly installed C. B. Fisk, Inc., Opus 140, at Plymouth Church in Seattle, Washington, on Palm Sunday, March 20, with a performance of Marcel Dupré’s *Le Chemin de la Croix*. Shown in the photograph are Kael Sherrard, who read the Paul Claudel poetry before each station; Stephen Hamilton, guest organist; and Douglas Cleveland, director of music and organist at Plymouth Church.

Sarah Kraaz was selected to participate in the seminar “Sight and Sound in Renaissance and Baroque Europe (c. 1300–1700),” sponsored by the Council of Independent Colleges and held at the High Museum of Art in Atlanta, Georgia, June 20–24. Only twenty scholars are accepted for the seminar, which is designed for music historians who also teach art history in some capacity. The

► page 10



American Institute of Organbuilders
2016 Convention – Boston, Massachusetts
August 28-31, 2016
www.pipeorgan.org for more information

Quimby Pipe Organs, Inc.
208 Marshall Street
P O Box 434
Warrensburg, MO 64093
Ph: 660.747.3066
Fax: 660.747.7920
Email: qpo1@earthlink.net
www.quimbypipeorgans.com
BUILDING • RESTORATION
REBUILDING • TUNING

TRADITION **REBORN**

EXQUISITE SOUND THAT ELEVATES ANY OCCASION



VISIT OUR NEW WEBSITE AT
RODGERSINSTRUMENTS.COM

RODGERS[®]

EXPERIENCE ELEVATED

Nunc Dimittis



Peter McNeely Fyfe

Peter McNeely Fyfe, 92, died May 7 in Nashville, Tennessee. For 35 years, he served as organist and choir-master for Christ Church Cathedral (Episcopal) in downtown Nashville. He was an adjunct instructor of organ at the Blair School of Music, Vanderbilt University. Born August 23, 1923, in Covington, Tennessee, Fyfe became organist for St. Matthew Episcopal Church in his hometown while he was in

high school. In 1943, he left for service in the U. S. Army in World War II, and while in battle in North Africa, played a pump organ for chapel services. Returning from service, he earned degrees from the American Conservatory of Music in Chicago and the Union Theological Seminary School of Sacred Music in New York City.

Peter Fyfe married Lois Gainer Fyfe on November 28, 1953. In January 1959, the Fyfes moved to Nashville, when Peter was appointed to Christ Church. In 1993, Lois established Lois Fyfe Music of Nashville. At the 2012 national convention of the American Guild of Organists, Peter and Lois Fyfe were presented the Guild's Edward Hansen Leadership Award. Lois Gainer Fyfe passed away June 18, 2014.

Peter Fyfe is survived by one daughter, Catharine Fyfe McEacham, two grandsons, Charles and Joseph, all of St. Paul, Minnesota, and one sister, Nancy Fyfe Cardozier, of Austin, Texas. Funeral services were conducted June 6 at Christ Church Cathedral, Nashville.

Robert ("Bob") Triplett (1936–2016), former organist and director of music of Trinity Episcopal Church in Iowa City, died on April 25. A native of Chester, South Carolina, he studied at the University of Georgia and later earned graduate degrees at Union Theological Seminary, where he studied organ with Robert Baker. He taught at the University of North Carolina in Chapel Hill and in 1964 joined the faculty of Cornell College in Mt. Vernon, Iowa, where he served as professor of music until his retirement in 2001. He was also a visiting professor at the University of Iowa. During his tenure at Cornell, he studied with Anton Heiller in Vienna. He was one of the founders of the River Valley Chapter of the AGO and was active throughout his career as a recitalist, teacher, and church musician.

Triplett was the director of music at Trinity Episcopal Church in Iowa City from 1986 to 2000. After retirement, he returned to his native South Carolina and lived in the city of Columbia where he was active as an organist and as a docent at several important historic homes in the city. He had profound interests in art, architecture, history, antiques, music, and performance. His book *Stagefright: Letting It Work for You* led to classes and lectures throughout the United States, influencing many individuals in various walks of life. At his death he was revising that text. Robert Triplett is survived by two sisters-in-law and several nieces.

Brandon F. Woods, voicer of Goulding & Wood Pipe Organs who defined the musical character of the company's instruments for over thirty years, died May 25 at age 65



Brandon F. Woods

in Indianapolis, Indiana. Born in Indianapolis, he spent much of his childhood and adolescence there along with three brothers and two sisters. By 1969 he worked for Edward H. Holloway Corporation tuning and maintaining area pipe organs and then training as a voicer. His budding career was interrupted when he was drafted into the U. S. Army in 1971 and served a two-year

stint in the military police. Following his return to Indianapolis, Brandon voiced countless instruments through the 1970s and early 1980s for the Holloway Corporation, eventually becoming a partner in the firm. After Goulding & Wood Organbuilders was established, Brandon joined fellow former Holloway employees John Goulding and Thomas Wood. He voiced and finished all organs beginning with the firm's sixth instrument and continuing through their most recently completed installation in Mobile, Alabama. Notable projects in his career include the Catholic cathedral in Atlanta, Georgia; the Episcopal cathedral in New Orleans, Louisiana; St. Meinrad Benedictine Archabbey in southern Indiana; Ball State University in Muncie, Indiana; Loyola University in Chicago, Illinois; and large organs in Greenville, South Carolina; Indianapolis, Indiana; and Dallas, Texas. He also completed refurbishments of large, historically significant Aeolian-Skinner organs at Fourth Presbyterian Church in Chicago and East Liberty Presbyterian Church in Pittsburgh.

Brandon maintained a dedication to and intense care for every project, regardless of size or locale, with an uncompromising attention to detail and meticulous approach to voicing. A lifelong student of the art, he actively sought out techniques and skills from contemporary voicers and by studying historic instruments. Brandon's greatest gift, however, was his instinctive understanding of the physics of sound, the principles of acoustics, and the aesthetics of musical taste. He synthesized these dynamics and used his perception of human audiology to produce organs of exquisite beauty.

Brandon complemented his artistic pursuits with pipe organs with a number of outside interests. He was a lifelong musician and an accomplished guitarist in the jazz-rock genre. He preferred the sound of Fender Stratocaster guitars with an aggressive playing style that accentuated the inherent nature of the design. Brandon was a fervent fan of motor racing, particularly around the Indianapolis Motor Speedway. He attended the famed Indy 500 religiously from an early age, and he was actively preparing to attend the 2016 100th race at the time of his death. Brandon was also an avid tennis player for many years, reaching a high level of accomplishment in amateur competitions and casual matches.

Brandon Woods is survived by his wife, Linda Passwater Woods; stepchildren Chris Beatty, Nikki Smythe, Tiffany Cornelius, Lia Cornelius-Glenn, and Danica Park; Brothers Monte, Loren, and Lyle Woods, sisters Fontane and Marcy Woods, and eleven grandchildren.

—Jason Overall

► page 8

seminar was led by Gary Radke, emeritus professor of art history at Syracuse University, and Amanda Eubanks Winkler, associate professor of music history and cultures and director of undergraduate studies in the department of art and music histories at Syracuse.



Brenda Portman

Brenda Portman is featured on a new recording, *Pilgrimages: Organ Music of Rachel Laurin Inspired by Sacred Themes*, on the Raven label (Raven OAR-975). Portman plays the four-manual, 88-rank Casavant organ, Opus 3671, built in 1990/2015 at Hyde Park Community United Methodist Church in Cincinnati, Ohio, where she is resident organist. Portman met Rachel Laurin in 2014, when Portman competed in the Canadian International Organ Competition in Montréal. Her performance there led to collaboration on the new CD, including a work for organ duet in which Laurin joins Portman, *Fantasy and Fugue on the Genevan Psalm 47*. For information: www.ravencd.com.

Publishers

Augsburg Fortress announces publication of *Sundays and Seasons: Year A 2017*, a guide to worship planning that follows the church year and the Revised Common Lectionary. The publication includes resources for planning the observance of the 500th anniversary of the Reformation. Cost is \$39, or \$32 each for orders of multiple copies. For further information, www.augsburgfortress.org.

Greenway Music Press, a division of A-R Editions, Inc., announces the following editions of organ music: *Ten Preludes and Fugues from the 19th and 20th Centuries for Organ* (GMP001, ISMN 979-0-58039-000-4, \$25.00), pre-ludes, fugues, and prelude-fugue pairs by Charles Zeuner, Carl Czerny, Joseph Sulzer, and others, in a range of difficulties

A. E. Schlueter Pipe Organ Co.

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



Our dedicated artisans take pride in every instrument we build or rebuild.
We are working in your area, how can we help you?
New Instruments • Rebuilding • New Consoles
Tonal Additions • Maintenance and Tuning

2843 Stone Mountain Lithonia Road • Lithonia, GA 30012
800-836-2726 • 770-482-4845 • www.pipe-organ.com • art3@pipe-organ.com



AUSTINORGANS.COM

860-522-8293 • 156 Woodland St. Hartford CT 06105

Organ Builders



Girl Scouts visit the Buzard shop

Buzard Pipe Organ Builders recently welcomed Urbana Girl Scout Troop 2207 to the Buzard shop in Champaign, Illinois. Dave Brown, service department foreman, is shown with the troop as they posed in front of a Noehren organ being rebuilt for the Lutheran Church of the Holy Spirit in Charleston, South Carolina, to be installed this summer.

and lengths, with and without pedals; *Ten Voluntaries for Organ (Manuals Only)* (GMP002, ISMN 979-0-58039-001-1, \$25.00), works by John Bennett, Maurice Greene, William Walond, and Carl Czerny; *Baroque Organ Music from Central Europe, Germany, and France* (GMP003, ISMN 979-0-58039-002-8, \$25.00), fifteen works by Telemann, Corrette, and others, as well as anonymous pieces from the Brasov Tablature; easy to intermediate, in chorale- and plainchant-based genres as well as free compositions, with and without pedals. For information: www.areditions.com.

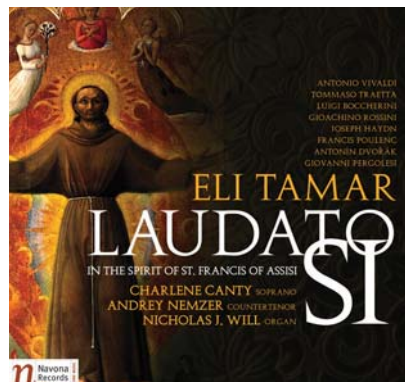
Michael's Music Service announces new sheet music reprints: *Prelude in A and Postlude in C*, by Henry Smart; *Rondoletto*, by Louis Spohr, arranged by William Diller; *Festintrade*, by Wilhelm Volckmar, a duet for the opening of a festival in which each performer gets a pedal part; *Valencia*, by Jose Padilla, arranged by Charles Cronham. Additional titles include *Bridal Song* by Adolf Jensen, arranged by Samuel P. Warren; *Marche aux Flambeaux*, by Isaac Barton; *Vesper Hymn*, by Everett Truette, suitable for an evening service or as an offertory; *Finlandia*, by Jean Sibelius, arranged by Herbert Fricker. For information: michaelsmusic.com.

Paraclete Press announces organ music packets, which offer a 20% savings. The summer packet of seven pieces for \$48 includes works by Hancock, Lau, Nagy, Weidner, and Powell; the student organ packet offers four works by Martinson, Lind, Weidner, and Powell, at a price of \$60. Packets can be ordered

at 800/451-5006, ext. 328 or 309. For information: <https://paraclete.leadpages.co/summerorganpackets>.

Trumph AB announces new publications: John Philip Sousa, *Twelve Marches* (T071002), and John Alcock Jr., *Eight Easy Voluntaries for the Organ* (T071001), both arranged by Michael Casey; Wolfgang Amadeus Mozart, *Piano Concerto No. 21* (T074012-Organ/T074012-Piano), and Sergei Rachmaninov, *Piano Concerto No. 2*, (T074011-Organ/T074011-Piano), both arranged for piano and organ by Kiyo Watanabe. For information: www.trumph.se.

Recordings



Laudato Si

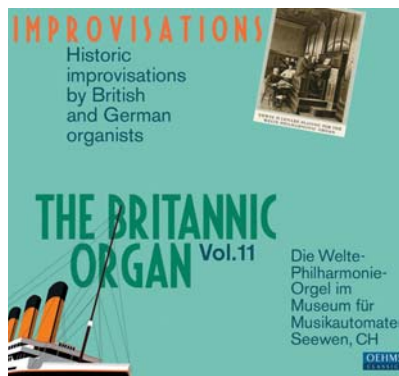
Navona Records (of Parma Recordings) announces the release of *Laudato Si: In the Spirit of St. Francis of Assisi*, featuring soprano Charlene Canty, countertenor Andrey Nemzer, and organist Nicholas

Will, with world premiere recordings of three contemporary settings of texts by (or attributed to) St. Francis composed by Eli Tamar. The recording also includes solos and duets from various settings of *Stabat Mater* from the Baroque period to the mid-twentieth century. For information: parmarecordings.com.



John Worgan: Complete Organ Music

Naxos announces new releases. *Worgan: Complete Organ Music, Organ Pieces Nos. 1–15* presents Timothy Roberts playing organ works by John Worgan (1724–90), an English organist and harpsichordist who was admired by Handel and was described by Burney as “very masterly and learned.” These pieces are performed on the organ of St. Botolph’s without Aldgate (possibly England’s oldest church organ.) For information: www.naxos.com.



The Britannic Organ, Vol. 11

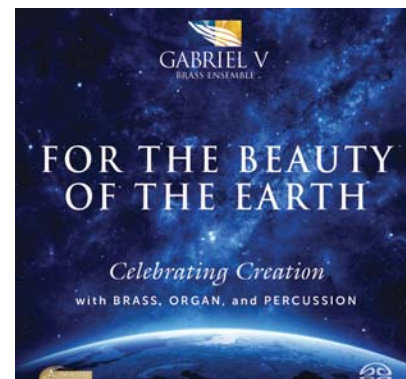
The Britannic Organ, Vol. 11: Historic Improvisations by British & German Organists features recordings of improvisations made on the Welte Philharmonie Organ in the Museum für Musical Automations in Seewen.

Bottle Post Secrets presents seventeen-year-old organist Sebastian Heindl, a former member of the Leipzig Thomanechor, playing his new transcription of Paul Dukas’s ballet, *La Péri*, in honor of Dukas’s 150th birthday anniversary. In this transcription, Heindl displays the ways in which three of Dukas’s students—Jehan

Alain, Olivier Messiaen, and Maurice Duruflé—interpreted and developed further their master’s understanding of music.

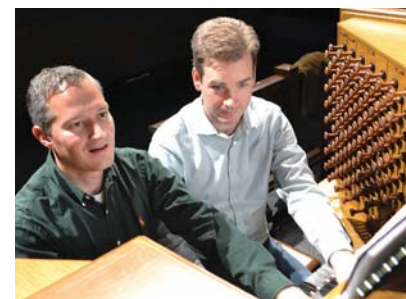
Widor: Organ Symphonies Vol. 5, the fifth in Signum’s sequence of the organ symphonies of Charles-Marie Widor, features Joseph Nolan on the Cavallé-Coll organs of La Madeleine, Paris, and Saint-Sernin, Toulouse.

For information: www.naxos.com.



For the Beauty of the Earth

Paraclete Recordings announces *For the Beauty of the Earth: Celebrating Creation with Brass, Organ, and Percussion*, a new recording by Sharon Rose Pfeiffer with the Gabriel V Brass Ensemble (ISBN 978-1-61261-698-8, \$18.95). The CD includes works by Widor, Vaughan Williams, David Marlatt, Anthony Di Lorenzo, James Curnow, and others. For information: www.paracleterecordings.com.



Bradley Welch and Ken Cowan at the Broadway Baptist console

Pro Organo announces a new recording (Pro Organo 7275) by Texas-based Ken Cowan and Bradley Welch of music for two organists, recorded on the five-manual Casavant organ at Broadway Baptist Church, Fort Worth, Texas. Cowan and Welch had presented a program of duo-organist music at Broadway Baptist, and the response to the concert was so positive that Al Travis, organist at Broadway Baptist, encouraged them to record a program. Bradley Welch is active as a freelance organ recitalist, and Ken Cowan divides his time between concert engagements and teaching at Rice University in Houston. For information: <https://proorgano.com>.

A NEW SONG IN SWITZERLAND



An Historic Restoration and Installation of Wurlitzer Opus 647 (1923) Evangelisch-reformierte Kirchgemeinde, St. Gallen, Switzerland

JL WEILER, INC.
PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

Specialists in Restoration, Conservation, Voicing & Tonal Finishing of High-Pressure Pipe Organs

1845 South Michigan Avenue #1905
Chicago, Illinois 60616
312-842-7475
jeff@jlweiler.com | www.jlweiler.com

Confident pedal work comes with practice and **the right shoes on the pedals**



- Men's & Women's Organ Shoes with suede soles and heels
- Whole & Half Sizes in 3 Widths
- Quick & Easy Returns



OrganMasterShoes.com
44 Montague City Rd
Greenfield, MA 01301

TOLL FREE: 1 (888) 773-0066 ET
Email: service@organmastershoes.com
facebook: <https://www.facebook.com/OrganShoes>



OM SHOES



Reviews

Music for Voices and Organ

by James McCray

Rally Day: A variety of approaches

A certain Music, never known before,
Here soothed the pensive melancholy
Mind;
The God of Winds drew Sounds of deep
Delight:
Whence, with just Cause, The Harp of
Aeolus in Light.
Ah me! What hand can touch the strings
so fine?
Who up the lofty Diapason roll
Such sweet, such sad, such solemn Airs
divine,
Then let them down again into the Soul?
— James Thomson (1700–48)
Castle of Indolence

In the relaxing days of summer, church choir directors should be planning for the fall Rally Day in their churches. This happy event usually occurs in early September, most often the Sunday after Labor Day, which in 2016 is September 11 (that day also commemorates Patriots' Day and Grandparents' Day).

In the comments below, I have divided Rally Day repertoire into categories so that directors may have options in ways to emphasize the music for that Sunday: festive music with brass, protective music, emotional music, and fun music. It is strongly recommended that the director choose a direction that would be appropriate for his or her church. The director may want to consult the minister to seek additional guidance for the emphasis of music to start the year.

Rally Day signals such matters as changes in new Sunday School classes or teachers, new schedules for services, new church or congregation goals for the year, and a host of other possible things. It is important that the service music make a positive impact on the congregation. Most people in the congregation will be members of the church; however, some may be people looking for a new church. This is also a good time for recruitment for the choir; there may be interested singers in the Rally Day congregation who could be encouraged to join the choir.

Rally Day Sunday is important to the life of the church. The music used may continue to be remembered long after

the service, so directors will want it to last in the congregation's memory. Summer may be a more relaxed period, but it should also be a time when planning for fall is critical for the music director.

Festive music with brass

Start the year by singing loud, exciting music with a brass choir!

All Hail the Power of Jesus' Name, arr. Bryan L. Greer. Unison, congregation, brass sextet, percussion, and organ, MorningStar Music Publishers, MSM-20-719 (all parts and conductor score), \$25.00 (M).

This is one of those "wow" settings that will be certain to get Rally Sunday off to a grand start. Described as a congregational hymn setting, this arrangement of CORONATION by Oliver Holden (1765–1844) features three B-flat trumpets and three trombones, timpani, suspended cymbal, and organ. Note there is *no* choral score; the choir/congregation sing the hymn from their hymnals, which makes it even more appealing. There is a long instrumental introduction and later an instrumental interlude between the verses. A unison vocal line is also supported by the brass, which play on the verses to help with the singing. The music is not difficult, just exciting and festive with lots of trumpet figuration to drive the tune forward. Highly recommended—a guaranteed winner for the unison choir to start the year!

Sing Ye a Joyful Song, Ann MacDonald Diers. SATB, brass quartet, and organ, Paraclete Press, PPNM01502 (choral score), \$3.70 (M+).

The text is drawn from Psalms 68, 57, and 47. There are many tempo changes as the mood shifts. The closing section is a celebrative and at times contrapuntal Alleluia. The brass quartet often plays antiphonally with the organ as it accompanies the choir; the choral music is usually more challenging than the accompaniment.

Sing Joyfully to God! (alternate text: Go Forth into the World!), James Chepponis. SATB, congregation, brass quartet, timpani, and organ,

MorningStar Music Publishers, MSM-60-6300, \$1.95 (M-).

The tune is FESTAL SONG by William Walter (1825–93); however, Chepponis has added an alternate text to emphasize discipleship and mission, which makes this setting great for Rally Sunday, especially suitable for a closing hymn. The choral music is on two staves and very easy. The melody and text are on the back cover for congregational duplication.

Protective music

The emphasis here is on texts emphasizing the Lord who protects us.

I Look to Thee in Every Need, Scott Perkins. SATB, piano, and optional assembly, Augsburg Fortress, 978-1-5064-1390-7, \$1.95 (M-).

The text by Samuel Longfellow (1819–92) is set to a slow, smoothly flowing accompaniment. There are four verses with numbers two and three for choir alone; a unison score for the assembly is found on the back cover for duplication. The verses for the choir are more elaborate for both the singers and the accompanist. The choral music is on two staves with the melody emphasized for all four verses.

I Need Thee Every Hour, Mark Shepperd. SATB and piano, MorningStar Music Publishers, MSM-50-3426, \$1.95 (M).

This well-known and popular hymn tune (NEED) moves emotionally from a quiet beginning to a louder and more dramatic setting. The piano music is busy and filled with flowing triplets; the accompaniment adds significantly to the arrangement while keeping the hymn tune always present. Certain to be a favorite with many in the congregation.

God Who Watches Over Me, arr. Mark Shepperd. SATB, keyboard, optional flute, guitar, bass, and hand drum, Augsburg Fortress 978-1-4514-9247-7, \$1.95 (M-).

The instrumental parts are available for download at www.augsburgfortress.org. This score indicates where they play using +/- signs. Originally by Robyn Lensch, who also adapted the text based on Psalm 121, the music has a folk-like flavor. There is a solo that begins the setting, has a limited range for a variety of voices, and then later returns to sing above the choir. The flute part, here in the choral score, plays above the soloist and, later, the choir. Simple, tuneful music.

Emotional music

Popular hymn tunes that stir emotions.

Then Sings My Soul (How Great Thou Art), arr. Mary McDonald. Two-part mixed voices and piano, Hope Publications, C 5993, \$2.25 (M-).

For those choirs wanting to start the year with a strong accompaniment and a favorite tune of the congregation, this may be for you. The piano music is busy and somewhat soloistic in style; it plays below the choir, whose two-part music is not difficult but will sound forcefully solid. This is certain to be a popular choice that will move the congregation. It is also scored for SATB (C5701), SAB (C5720), TTBB (C5724), vocal

solo (8552) or vocal duet (8681). Highly recommended in multiple settings for various needs.

Great Is Thy Faithfulness, arr. Michael Burkhardt. SATB divisi, two-part children's choir, congregation, handbells, brass quintet, piano, and organ, MorningStar Music Publishers, MSM-50-5311, \$2.25 (M).

This work is for those choirs wanting to impress the congregation; the setting is not difficult, but still grandiose. The full score is available as MSM-50-5311A and instrumental parts as MSM-50-5311B. There are three verses with the children singing the refrain on two of them, and then the congregation joins on the last verse. There is an instrumental interlude and a big finish involving both the piano and the organ accompanying all the singers. A dramatic setting all will enjoy.

Fun music

Start the year with fun, yet interesting music.

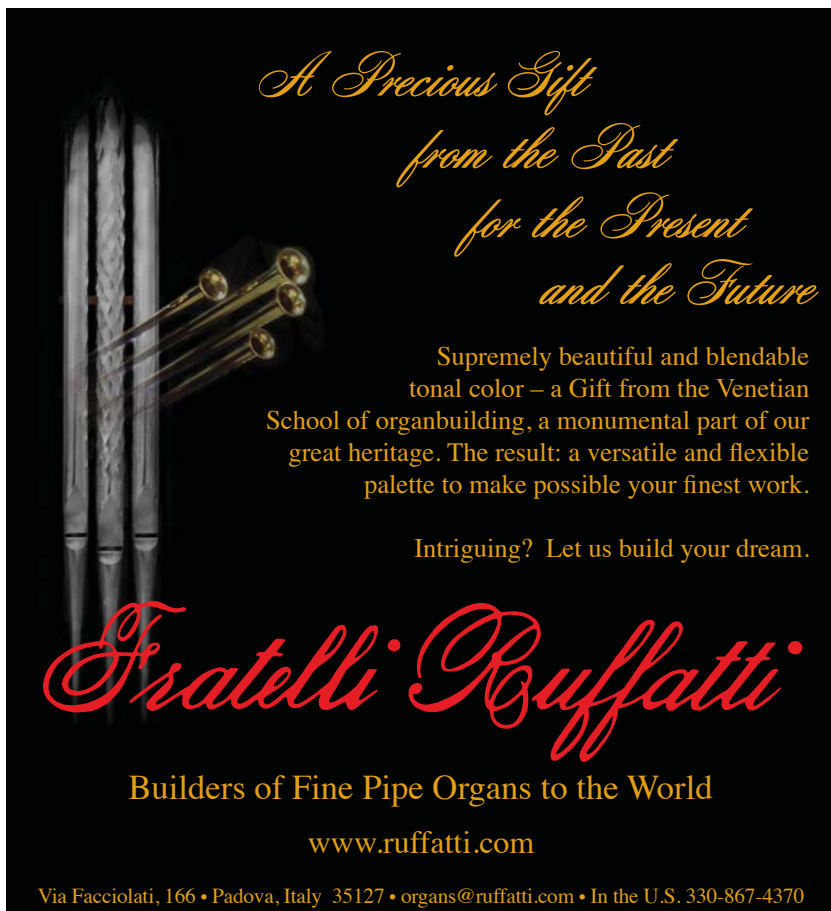
Satan, Down!, arr. William Allen Pasch. SATB, organ or keyboard, optional solo, and optional string or electric bass, Augsburg Fortress, 978-0-8066-9828-1, \$1.90 (M).

This African-American spiritual has a text that says "Satan, we're gonna tear your kingdom down," which might be a great way to start the year. The accompaniment is not difficult, although the string bass will drive the music with its mixture of syncopated phrases contrasted with a straight jazz line. The solo section has a few sopranos singing a repeated "No" in various rhythms above the choir. The ending has a choral glissando and "Sfp-crescendo" that give the piece a very exciting finish. This work will excite everyone and start the year with great enthusiasm.

Book Reviews

Johnson Organs 1844–1898: Wm. A. Johnson, Johnson Organ Co., Johnson & Son: A Documentary issued in honor of the Two Hundredth Anniversary of his [sic.] Birth, by Scot L. Huntington, Barbara Owen, Stephen L. Pinel, and Martin L. Walsh. Publication design by Len Levasseur. Cranbury, New Jersey: The Princeton Academy of the Arts, Culture and Society, 2015. Paperback, viii + 239 pp. ISBN 978-1-5121-6955-3.

In the early 1940s John Van Varick Elsworth (1905–71) began a series of articles in *The American Organist* and elsewhere on Victorian tracker organs. He had a particular interest in the Westfield, Massachusetts, organbuilder William A. Johnson (1816–1901), who, later assisted by his son, William H. Johnson (1841–1922), between 1844 and 1898 built 860 organs ranging in size from one to three manuals. On one of his pilgrimages to Westfield, Elsworth met Ned Hedges (1872–1967), a retired pipemaker who was possibly the last Johnson employee alive. They struck up a friendship and carried on a correspondence about the Johnson firm over a number of years. Around 1955 Elsworth compiled a manuscript about the Johnson company, based in part on



*A Precious Gift
from the Past
for the Present
and the Future*

Supremely beautiful and blendable tonal color – a Gift from the Venetian School of organbuilding, a monumental part of our great heritage. The result: a versatile and flexible palette to make possible your finest work.

Intriguing? Let us build your dream.

Fratelli Ruffatti
Builders of Fine Pipe Organs to the World
www.ruffatti.com
Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370



AB PIPE ORGAN SERVICE
QUALITY - INTEGRITY - EXPERIENCE
Complete Pipe Organ Service, Restoration, Additions, and Custom Instruments
www.abpipes.com
(844) 722-7473

this correspondence, and, following Elsworth's death in 1971, the manuscript was edited by Organ Historical Society member Donald M. Paterson (1933–93) and published in 1984 by the Boston chapter of the Organ Historical Society as *The Johnson Organs: the Story of one of our famous American Organ Builders*. The present book, *Johnson Organs 1844–1898*, is partly an attempt to update Elsworth's book, though most of the material it contains is entirely original. The confluence of the impending bicentennial of William A. Johnson's birth and the location of the 2015 Organ Historical Society Convention near Westfield make it a most auspicious time for the publication of such a book. The book is profusely illustrated with photographs of the people mentioned, of the organs, and of some of Johnson's advertising material.

The book begins with an introduction by Barbara Owen that explains the genesis of the book in rather more detail than I have done above, following which there is a timeline or annuary of the Johnsons and their firm, compiled by Stephen L. Pinel. After this Martin L. Walsh has produced an annotated opus list of Johnson organs, giving details of all 860 organs, together with brief histories and details of their ultimate fate, so far as these details are known. At the end of this section there is a gazetteer by state of all the Johnson organs, followed by a gazetteer of extant Johnson organs, of which there appear to be 110, or just under 13 percent of the total built.

Following this there is a detailed chapter describing the 2013 restoration by Scot L. Huntington of Johnson Opus 16 of 1850, built for the Congregational Church in Haydenville, Massachusetts, and now in the Union Church in Heath, Massachusetts. There is then an appendix containing facsimiles of various items such as patents and promotional material, and the book is completed by an extensive bibliography. Altogether a fascinating book and a very fine piece of scholarship.

—John L. Speller
Port Huron, Michigan

New Recordings

***Light and Dark and In Between: A Progressive Recital Featuring Four Organs in Baltimore*; Diane Luchese, organist. Raven Recordings OAR-964, \$15.98; www.ravencd.com.**

Noon Bells at the Cathedral of Mary Our Queen; Olivier Messiaen: *Adoro te* from *Livre du Saint Sacrement*; Jean-Louis Florentz: *Pelurs de la Vierge* from *Les Laudes*; Sofia Gubaidulina: *Hell und Dunkel*; Arvo Pärt: *Annum per annum*; Robert Cogan: *No Attack of Organic Metals*; Keith A. Carpenter: *Sister Rosetta Calling the Sinners Home*; John Cage: *Souvenir*; Mauricio Kagel: *Rrrrrr.....* (First movement: *Râga*; fifth movement: *Rondeau*); György Ligeti: *Harmonies* from *Zwei Etuden für Orgel*; Pozzi Escot: *Mirabilis IV*.

To quote the immortal words of Monty Python, "Now for something completely different," this new recording by organist Diane Luchese presents music that without a doubt, is likely *not* to be heard anywhere else. This is music that challenges the senses, that draws you into its

own sonic landscape, and explores the colors and textures of four instruments in the Baltimore, Maryland, area.

Featured on this disc is the 2007 Schantz organ at the Cathedral of Mary Our Queen, a large instrument of 130 ranks in both gallery and sanctuary settings that incorporates a good portion of M. P. Möller's Opus 9200 of 1959. That is followed by the 2007 Andover organ at Christ Lutheran Church of 81 stops and 82 ranks, also in gallery and chancel configuration. Then we move to Brown Memorial Presbyterian Church and its 1931 Skinner organ with tonal finishing by G. Donald Harrison and, finally, to Mount Calvary Church with its 1961 Andover organ that Charles Fisk built in consultation with Flentrop Orgelbau just before Fisk moved to Gloucester to establish what is now C. B. Fisk, Inc.

Diane Luchese is professor of music theory at Towson University with an impressive list of credentials. Luchese earned a PhD in music theory from Northwestern University, a master of music degree in both organ and theoretical studies from the New England Conservatory of Music, and a bachelor

of music degree in organ performance from the Manhattan School of Music.

As always, the presentation from Raven Recordings is absolutely first rate. It includes extensive, informative, and well-written program notes on the music and the composers, complete specifications of the organs with attached pictures, and technical recording prowess that in each instance captures the clarity of the organ's presence along with the acoustics of the room in which that particular instrument lives and interacts.

With the changes that are now occurring in the music recording industry (or what remains of it), this particular recording is a good example of why the CD format could survive and continue to offer a unique experience for individuals who are interested in music, sonic experiences, and an aural experience not found anywhere else. To truly understand and appreciate this music it is important—and I would even venture to state, imperative—that one needs to understand the "back story" of the composer and what he or she is attempting to portray in these individual works. Complete and thorough program notes

on the composers and the music are essential for the full enjoyment of this music, and these insights are included in the excellent booklet that accompanies the recording.

This "concept" disc attempts to feature four distinct instruments in Baltimore over a 75-year period from the time of G. Donald Harrison through the organ reform movement to the embrace most recently of the large and colorful "American classic/new neo-romantic organ" now in favor in many quarters. The operative word here for this reviewer is "attempts." It is a great concept, although all of the music on this recording does not totally represent a broad cross section of stylistic approaches. *All* of the music is what the casual listener and even collectors of organ recordings would consider "avant-garde" in the extreme. If one is expecting to hear the 1931 Skinner organ with lush romantic tonal music, the music of John Cage and Keith A. Carpenter will not fit the bill of those expectations.

Every single composition here presented is fascinating and challenging. This can hardly be said for many

► page 14

AUTHENTIC SOUND FROM REAL PIPES: THE ORIGINAL TECHNOLOGY.

INVEST ONCE... THINK APOBA.

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING AND SERVICE FIRMS

BUILDER MEMBERS

<ul style="list-style-type: none"> Andover Organ Company Bedient Pipe Organ Company Berghaus Pipe Organ Builders, Inc. Bond Organ Builders, Inc. Buzard Pipe Organ Builders, LLC C. B. Fisk, Inc. Casavant Frères Dobson Pipe Organ Builders Garland Pipe Organs, Inc. Goulding & Wood, Inc. Holtkamp Organ Company 	<ul style="list-style-type: none"> Kegg Pipe Organ Builders Létourneau Pipe Organs Noack Organ Company, Inc. Parkey Organ Builders Parsons Pipe Organ Builders Pasi Organbuilders, Inc. Patrick J. Murphy & Associates Paul Fritts & Co. Organ Quimby Pipe Organs, Inc. Randall Dyer & Associates, Inc. Schantz Organ Company 	<ul style="list-style-type: none"> Schoenstein & Co. Taylor & Boody Organbuilders
--	--	---

SUPPLIER MEMBERS

- A.R. Schopp's Sons, Inc.
- Integrated Organ Technologies, Inc.
- Solid State Organ Systems
- Syndyne Corporation
- OSI - Total Pipe Organ Resources
- Peterson Electro-Musical Products

Call today for
APOBA's free 66+
page color prospectus



A · P · O · B · A

Associated Pipe Organ Builders of America

30 DEDICATED MEMBER FIRMS

APOBA.COM 1-800-473-5270

Please watch and share
our short video at:
www.apoba.com/video





Bunn-Minnick Pipe Organs
875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934
WWW.BUNNMINNICK.COM

► page 13

recordings, but be prepared for what will be presented. One of the most fascinating pieces is *No Attack of Organic Metals* by Robert Cogan, a work that includes the organ and “the sounds of our everyday electromechanical environment.” That means everything from pre-recorded material, to a slide whistle, with vocal yells (!) and outbursts that appear and disappear within the organ wall of sound.

This is a brave recording. This is a recording for musicians and organists who want to experience the sonic landscape of a musical instrument. Diane Luchese is to be commended for presenting this challenging and fascinating recording, but keep in mind that this is probably not the recording that you want to give to a friend as an introduction to the glories of pipe organ. Your non-organist friends will be totally baffled by this recording—even those with whom you have shared recordings before. It might even baffle some of your friends who do have organ recordings. Maybe you will want to keep this recording for yourself as you experience something not available from your “off the shelf standard repertoire” organ recordings.

It is also fair to say that this is not the recording that you will want to purchase because of the organs themselves. If you are planning to purchase this because you want a record of these very important and individual instruments in the Baltimore, Maryland, area, you will be disappointed. There are organ recordings that are as much about the organs and their history as about the music, but this is a recording more about the music that is presented.

You also must have a really good sound system; otherwise all of these dynamics and the dynamic range of the music will be lost. This is a serious “at home listening” disc, impossible to experience on most musical reproducing devices (standard-issue MP3 players with compressed files or files downloaded to a phone). It just might be, however, one of the most interesting and challenging recordings of music conceived for and played on the organ that you may ever own in your collection. Be prepared for a musical journey. Take time to listen with your entire being, because this recording and this music demands it. One listening is not even enough for an introduction.

Live with this recording, and let it challenge you. It draws you in and takes you to a different space . . . just be ready and open for the journey.

—David Wagner
Detroit, Michigan

New Organ Music

J. Th. Cramer: 2 Organ Sonatas, edited by Willem Poot. Interlude Music Productions I.M.P. 2003, €9.50; www.interlude.nl.

Johann Thielemann Cramer is one of the nebulous eighteenth-century figures of whom we know very little, other than that he wrote some chamber music and C. P. E. Bach published two Cramer keyboard sonatas in 1779 in *Musikalisches Vielerlei*. Ernst Ludwig Gerber states that he died in 1793. These two sonatas are now available in this modern edition and require an organ with two manuals.

The sonata in C is in three movements, opening with a binary form allegro in common time that covers seven pages. The texture varies between mainly two and three parts with predominantly sixteenth-note movement. The central movement is an adagio, which opens in A minor and closes in G, with a varied texture ranging from repeated eighth-note chords to thirty-second-note passages. The closing movement, an allegro in C in 3/4 time, is in binary form, with plenty of scale passages in sixteenth notes against held notes or chords, each half closing with a passage marked *p* in single notes concluding with a written-out long appoggiatura.

The second sonata is in G, in common time and in one movement only, in binary form; it covers four pages. There is much rhythmic switching, typical of the *galant*, and arpeggiated figures and scalar runs in thirty-second notes, sometimes in octaves (one note per hand), in addition to extended passages of left-hand eighth notes against right-hand arpeggiated figures of a rest followed by three thirty-second notes. Again, this piece finishes with a passage marked *p*, concluding with a written-out appoggiatura. Both sonatas have carefully furnished dynamics and phrasing and some printed ornaments.

The printing is clear with between five to seven systems per page, which avoids awkward or impossible page turns without an assistant. The brief introduction

gives us a simple biography of the composer and a description of the source for these two sonatas. Although their performance can usually be deduced fairly readily, an explanation of the ornament signs would have been helpful to the player not familiar with the explanations given primarily by C. P. E. Bach and Daniel Gottlob Türk, particularly of the subtle way of playing the two-note appoggiatura-like grace. Quite tricky in places, with some fast passages in parallel sixths for the right hand, and demanding nimble manual changes, these sonatas offer further examples of the *galant* style, and are worthy companions to the organ sonatas of C. P. E. Bach, with the second sonata approaching more closely the *Sturm und Drang* style.

A Baroque Organ Book (Austria 1690–1731), edited by Rudolf Scholz. Doblinger, Vienna: Diletto Musicale DM 1474, €27.95; www.doblinger-musikverlag.at.

This extensive volume of some 90 pages offers a large number of pieces based upon the eight church tones, according to the requirements of the Catholic liturgy throughout France, Spain, and Italy, and also in southern Germany and present-day Austria. There are numerous similar collections written and, in many instances, also published during the eighteenth century by a number of composers with varying degrees of skill, but this volume, seemingly compiled over 40 years, presents a much larger compilation than many from the German-speaking lands, most of which probably served as aids to improvisation or were used by organists who were either diffident about their skills or who were just not up to it.

Most pieces in this collection are unattributed, but named composers, some of whose pieces may be unique to this source, include Elias de Silva (23 pieces including preludia, fugas, arias), Giacomo Carissimi (one piece, a fugue on the Eighth Tone published in the Wegweiser collection of 1689), Johann Caspar Ferdinand Fischer (four pieces, including a Praeludium and Fuga on the Third Tone published in his collection *Ariadne Musica*, a *Toccata Sexti Toni cum Pedali*, and a Menuet and Bourée on the Sixth Suite published in his *Musikalisches Blumen-Buschlein*), Johann Caspar Kerll (one piece, a *Praeludium secundi toni*), Georg Muffat (7 pieces, including a *Praeludium primi toni* which is also in manuscript in Vienna, a Gavotte on the Fifth Tone, two Menuets and a Sarabande on the Fifth Tone, and Menuets on the Sixth and Eighth Tones), Severin Schwaighofer (a Versus on the First Tone), Johann Jakob Walther (12 pieces including four preludia, seven

versus, and a fuga) and Bartholomäus Weisthoma (two pieces, a Capriccio on the Sixth Tone, omitted from the index, and a Versus on the Eighth Tone).

After the sets of verses on each of the eight tones there follows a set in B-flat major, which includes two arias by Elias de Silva dated 1710 and 1698, respectively, the latter marked *Pro Elevatione* (For the Elevation). In addition to the set of 30 *Arias sub Elevatione* published by Paganelli, Johann Naus describes the practice of playing arias during the Elevation in the preface to his collection of pieces on the eight tones, which suggests that arias by Pachelbel and de Neufville were perhaps played at this point in the Mass as well. The collection concludes with pieces in C minor, including two further arias, one in C major and a *capo Menuet* on the Eighth Tone.

There is no biographical information concerning the composers apart from scanty details about de Silva. While Fischer, Kerll, and Muffat should need no introduction to keyboard players, the others are scarcely household names. There is great stylistic variety: the prelude pieces, for instance, are miniature toccatas from six to twenty bars in length, with the possibility of abbreviating the longer pieces (as Frescobaldi had done) indicated in the text.

The pieces offer a wide range of contrasting styles, most of them being quite short, although a few are more substantial; some offer suggestions for abbreviating. The preludia and toccatas are generally freer, some based on sequential passages, others exploiting rapid passagework. The Versus groups are also mainly short, from three bars to ten. Most of the *versi* are fugal, a few being homophonic and more chordal; a Versus on the First Tone combines the descending chromatic tetrachord with a fugal subject. A few items are actually marked *Fuga*, an example being the lengthy piece by de Silva dated 1696 in 12/8 on the eighth tone, which resembles a north German gigue. A handful of slower pieces are marked *Pro Tremulo*, but unfortunately no explanation is given as to the precise meaning of this phrase; it may well simply imply the use of the Tremulant. The Versus by Weisthoma opens with seven repeated sixteenth-note Ds.

An unexpected feature is the appearance of a number of dances including the Menuet, Courante, Sarabande, and Bourée, several of which are taken from published or manuscript collections by Fischer and Muffat. De Silva's piece in 6/8 in the fourth tone carries the unusual title of *Guigetta Ariosa*. Some information about whether these pieces were actually played during the liturgy or were purely for domestic performance on harpsichord, clavichord, or chamber organ would have been helpful.

It would also have been valuable if specifications of contemporary organs from the area had been included, to offer a guide to the registration possibilities

CELEBRATING 30 YEARS

AMERICAN PUBLIC MEDIA | **Pipedreams**

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

JULY 2016


- 1627 - Celebrating Bach!** . . . in this first of three Bach-related programs this month, notable performers bring decided individuality to their interpretations and tributes.
- 1628 - What's New?** . . . a selective summary of some intriguing and unusual albums of organ music issued on CD.
- 1629 - What's New, Two?** . . . a further selective summary of some intriguing and unusual albums of organ music issued on CD.
- 1630 - In Many Moods** . . . from humorous and whimsical to thoughtful, introspective and impressionistic, the classical organ's repertoire covers it all.

Pipedreams® is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
Associated Pipe Organ Builders of America
is a proud supporter
of Pipedreams® apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Quality and Economy



Two-manual pipe organs
see website for details
and photos

www.pipe-organ.com

THE WANAMAKER ORGAN

Listen to it worldwide
over the Internet!
Hourlong streamcasts
are featured at 5pm ET
the first Sunday of
each month at wrti.org

then available. Almost all the pieces can be performed quite satisfactorily on manuals only, with just a few requiring pedals; there are occasional intervals that would have been easily manageable on a short octave instrument.

The introduction to the volume (in German and English) describes its discovery in 1995 in an antique shop; comparison with a second manuscript indicates a shared provenance. There is discussion concerning whether the composer de Silva compiled the collection. The short commentary at the end of the volume (in German only) includes a description of the manuscript and a discussion of ornament symbols and their interpretation. The index presents the pieces in order of their tone, so that a set or individual piece in a specific key can be located quickly, with a list of pieces attributed to specific composers.

The printing is clear, with six systems to a page, and given the large number of pieces it contains, the book is an excellent value. It will be very useful for occasions when a short prelude or interlude is required in the liturgy, as well as adding to our knowledge of the wide-ranging style of such compositions in Austria during this period. Many of the pieces are accessible to players of a moderate ability, although a few are somewhat more demanding. It is to be hoped that they will be added to the repertoire of functional liturgical music by many organists.

—John Collins
Sussex, England

Women Composers' Album: Twenty Pieces for Organ from the 17th–20th Centuries, edited by Charles Callahan. MorningStar Music Publishers 10-774, \$25.00; www.morningstarmusic.com.

If you're anything like me, good anthologies are among the most well-worn volumes of music in your library. One of the reasons I value anthologies is that they often contain hard-to-find pieces and expose me to music that I may have never explored. Charles Callahan's *Women Composers' Album: Twenty Pieces for Organ from the 17th–20th Centuries* is no exception. These short pieces are ideal for church voluntaries and are easily accommodated on a variety of different instruments. With this in mind, Callahan also thoughtfully includes key signatures in the index so you can easily pair pieces with other liturgical music.

In addition to liturgical use, this volume could also serve as a unique pedagogical tool since it contains many pieces with minimal to non-existent pedal parts

in a variety of styles, and its level of difficulty is easy. Given the lack of registration indications, these pieces could serve as blank canvases for the student learning about tone color.

Charles Callahan obviously worked tirelessly to uncover these relatively unknown pieces by equally obscure composers—from 17th-century French composer Elizabeth Jacquet de la Guerre to 20th-century composer Germaine Tailleferre. Some of these composers are so obscure that not even the *New Grove Dictionary of Music and Musicians* has entries on them.

Of particular interest to me was Florence B. Price's *Adoration*. A student of George Whitefield Chadwick and Leo Sowerby, Price was the first African-American woman to be recognized as a symphonic composer. Equally haunting is Alice Sauvrezis's *Choral in E Major*. Sauvrezis was a student of César Franck and Théodore Dubois, and this is perhaps her only organ composition.

Rounding out this collection are pieces by Elizabeth Turner, Anna Bon, Fanny Mendelssohn Hensel, Clara Schumann, Elizabeth von Herzogenberg, Luise Adolpha Le Beau, Adela Douglas-Pennant, Hedwige Chrétien, Kate Boundy, and Henriette Renié. While some pieces are newly transcribed by Callahan, many are pieces originally written for the organ. Recommended.

—Andrew Schaeffer
First United Methodist Church
Edmond, Oklahoma

A Carol Nativity: A Biblical Pageant for one or more Narrators, Organ, Congregation, and optional Actors, Alfred V. Fedak. Wayne Leupold Editions WL600287, \$15.00; www.wayneleupold.com.

A Carol Nativity is one of the works from the organ demonstrator series published by Wayne Leupold Editions, Inc. These compositions serve as a resource for introducing the pipe organ to various age groups. The multi-movement works are designed so that each movement highlights one of the basic sounds of the organ (principals, strings, flutes, reeds) and/or other aspects and features of the organ. Many compositions in the series incorporate a narrator whose function is to provide information about the organ or to tell a story.

Alfred V. Fedak's *A Carol Nativity* centers on the telling of the Christmas story through the use of scripture, carol singing, staged tableaux, and organ music. With the exception of the narrator, there are no speaking parts. The cast of characters includes Mary and Joseph, Baby Jesus, the three kings, angels, shepherds, and animals. The parts may

be portrayed by actors of any age. After an organ prelude, the pageant proceeds through each section of the story with the narration, the characters for each passage getting into place during the playing of an organ carol arrangement, and a suggested congregational hymn to be used. Because of the variation that exists in the carols among various hymnals, the music for the hymns is not included in the score. The hymn versions common to the specific denomination or church should be used. To assist those directing a production of the pageant, a page of suggestions and instructions for the pageant is included in the score.

As a Christmas pageant, *A Carol Nativity* may easily be produced and adapted to the resources on hand. Because of its flexibility, the program can be used by a congregation of any size; it also offers the opportunity for multi-generational participation. For the organist involved, preparation time will not be extensive, though it will be necessary. The carol arrangements could also be used for other services and events during the Christmas season. For those who are searching for a new or slightly different approach to the annual Christmas pageant, *A Carol Nativity* is an excellent resource that should be given strong consideration.

Alfred V. Fedak has composed more than two hundred published organ and choral works, as well as more than one hundred hymn tunes that appear in hymnals and collections around the world. Fedak holds degrees in organ from Hope College and Montclair State University and Fellow and Choirmaster certification from the American Guild of Organists. He currently serves as minister of music and arts at Westminster Presbyterian Church in Albany, New York, as an adjunct faculty member at Schenectady County Community College, and as the accompanist for the Burnt Hills Oratorio Society and the Mohawk Valley Chorus.

—Charlie Steele
Brevard, North Carolina

New Handbell Music

Rejoice, Ye Pure in Heart, arranged for 2 or 3 octaves of handbells with optional B-flat or C instrument and 2 or 3 octaves of handchimes, by Margaret R. Tucker. Choristers Guild, CGB921, \$4.95, also available for 3, 4, 5, or 6 octaves of handbells, CGB922, Level 2+ (M).

Using the refrain as a fanfare introduction, this arrangement of the hymn tune MARION is given a festive treatment from beginning to end. The

addition of handchimes and the optional instrument will only enhance this dazzling composition.

Keep It Simple 2, arranged for 2 octaves of handbell or handchime choirs by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2554, \$8.95, Level 1 (E+). (3-octave edition, Code No. 2389.)

This collection of eight titles is a lifesaver in planning pieces for worship. Every hymn tune is creatively arranged by Lloyd Larson, and sounds more difficult than it is to learn. Titles include *Were You There?*; *Fairest Lord Jesus*; *Be Thou My Vision*; *Praise to the Lord, the Almighty*; *Jesus! What A Friend for Sinners*; *When I Survey the Wondrous Cross*; *Come, Thou Fount of Every Blessing*; and *Holy, Holy, Holy! Lord God Almighty*. A bargain to boot!

I Was There to Hear Your Boring Cry, arranged for 3–5 octaves of handbells with optional 3–4 octaves of handchimes, by Cathy Moklebust. Agape (a division of Hope Publishing Company), Code No. 2746, \$5.50, Level 3+ (D-).

John Ylvisaker's text in this popular hymn tune, WATERLIFE, has given arranger Cathy Moklebust a wide gamut of styles and techniques to illustrate this piece. From randomly malleted bells and a free tempo to various staccato techniques and a variety of tempos, this hymn comes alive in so many ways from beginning to end. The final result should be rewarding for the players and the listeners.

First Praise, arranged for 2, 3, or 5 octaves of handbells or handchimes by Bill Ingram. Choristers Guild, CGB940, \$4.50, Level 1 (E+).

The composer has given us a joyful, original composition that is especially effective with the special effects he has indicated. A prevalence of quarter notes, half notes, and whole notes make this piece easy to learn. Special notes are given for handchime choirs.

Resound, arranged for 3, 4, or 5 octaves of handbells by Karen Thompson. Choristers Guild, CGB934, \$4.50, Level 3 (D-).

Karen Thompson has provided a wonderful challenging piece that exudes the emotion of its title. The key of C major pervades throughout, and with just a few special effects and some rhythmic demands, this music should be dazzling.

—Leon Nelson
Vernon Hills, Illinois



JUGET-SINCLAIR
MONTREAL

Facteurs d'orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com

Saving organs throughout America....affordably!



Foley~Baker Inc.

1-800-621-2624
foleybaker.com

Cuthbert and the Cow

Cuthbert (634–687 AD) was a monk and later a bishop in the Northumbrian Church, in the northeast of England, the area of modern Newcastle, near the Scottish border. After his death, his remains had remarkable adventures, which seemed to contribute as much to his eventual sainthood as did his activities while breathing. Eleven years after his death, his tomb was opened in preparation for his reburial, and to the amazement of those present, his corpse was miraculously preserved, inspiring the swift development of a cult honoring his memory and making him the most popular saint in England at the time.

Several centuries after his death, his admirers dug up his remains again to take him on the lam, protecting him from a Danish invasion. Suddenly and mysteriously, the cart carrying the coffin became stuck in the road. According to the legend, it wasn't mud, and it wasn't a mechanical breakdown, it was just stuck. Bishop Aldun, the leader of Cuthbert's groupies, had a vision that St. Cuthbert was asking to be taken to Dunholme. Trouble was, no one knew where that was. As they pondered, a milkmaid wandered by looking for her lost cow. When she asked if anyone had seen her cow, a young woman pointed up the road, saying she had seen the cow heading toward Dunholme (now Durham). Miraculously, the cart was freed, and the roadies continued to Durham. Cuthbert was buried there and a great church was built to honor his memory. The present cathedral was built on the same site a century later, and Cuthbert was unearched again and moved to a shrine attached to the new building. Apparently that was the end of Cuthbert's travels, more than 400 years after his death, though after all that, I wouldn't stand too close to his grave, beautifully preserved or not.

The episode with the cart might have been the first time on record that the men stood around wondering where they were, while a woman asked for directions. By the way, she found her cow, whose role in the legend is commemorated by a Victorian bovine statue, in a niche high on the exterior of the cathedral.

§

Durham Cathedral is an incredible place. William the Conqueror appointed William of St. Carilef as the first bishop there in 1081. Construction of the new cathedral started in 1093, and the nave was completed around 1130 (AD, not AM). It's officially called the Cathedral Church of Christ, Blessed Mary the Virgin, and St. Cuthbert of Durham. "Durham Cathedral" works for me. While the great buildings of the High Gothic defy

gravity, relying on exterior buttresses to support the weight of huge high ceilings while walls are nearly all glass and apparently structure-free, the Norman architecture of Durham Cathedral is gravity-intensive. The ancient fabric of the building is solid, and it seems as though the engineers and architects were experimenting as they went. Some arches are round while others are pointed, and clerestory windows don't line up above those in lower stories. Buttresses between the windows are integral with the building, amounting to "thickening" of the walls rather than flying free.

Wendy and I spent one night in Durham during our recent trip to England. After dinner, we walked up to the cathedral where bellringers' practice was going on, and the building was bathed in light. I had the sense that we were witnessing the early development of monumental ecclesiastical architecture, a prelude for our visit the next day to the High Gothic masterpiece of York Minster. The 150 or so years between the buildings at Durham and York, just seventy miles apart, brought incredible advances in construction techniques. Those builders were true innovators, and I wonder how much communication there was between builders in England and those in France at the same time. There was no Chunnel facilitating travel between the two countries, but there must have been plenty of interchange. Maybe there were international job fairs for medieval stonecutters. *Come visit us at booth #1081.*

Durham is home to 65,000 people and is about 270 miles from London. It's a long way to go for a one-night visit, but besides visiting the cathedral, I was being offered a cobblers' dream holiday. Church musicians make pilgrimages to the Chapel of King's College in Cambridge to hear the world-famous choir and organ. I got to see that iconic Harrison & Harrison organ in the workshop during its reconstruction.

Not that Harrison,

The American organ world celebrates a British immigrant organbuilder who started his working life as a patent attorney before "catching the bug." G. Donald Harrison was largely responsible for the development of the American Classic pipe organ—that unique style of instrument found in places like the Church of the Advent in Boston, known for sprightly Principal choruses and Baroque-inspired secondary choruses on Positiv divisions with low wind pressure. They represent a style unto themselves and helped inspire the mid-twentieth century revival of classic styles of organbuilding. Harrison was also responsible for the great organs of the Mormon Tabernacle in Salt Lake



King's College façade repairs



King's College façade toe repair



Lowering the pitch at Peterborough

City and the Riverside Church in New York City.

I mention Mr. Harrison somewhat out of context here because we've just passed the 60th anniversary of his death. In June of 1956, he was working feverishly to complete the rebuilding of the Aeolian-Skinner organ at St. Thomas Church in New York City in time for the convention of the American Guild of Organists, while New York was suffering the unfortunate combination of a heat wave and strike of taxi drivers. After work on June 14, Harrison walked the eight blocks from St. Thomas to his Third Avenue apartment, stopping on the way to pick up a dose of smelling salts. After dinner, while watching Victor Borge on television with his wife, Helen, Harrison suffered a fatal heart attack.

Four days after Harrison's death, the British organist John Scott was born in Wakefield, Yorkshire, foreshadowing Scott's brilliant career as organist and director of music at St. Thomas Church, so sadly cut short last August by his sudden death.

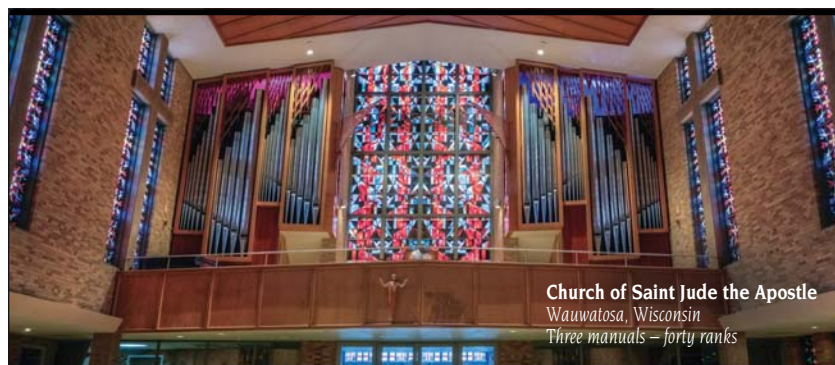
That Harrison (& Harrison).

In 1861, Thomas Harrison established a pipe organ building company in Rochdale, near Manchester in the U. K., and in 1876, he moved the company to Durham. He built a number of wonderful organs, and the company really took

off when his sons Arthur and Harry took over in 1896. They were exceptionally gifted organbuilders, Harry at the design table and Arthur in the voicing room. The catalogue of Harrison & Harrison organs shows dozens of instruments built in the first decades of the twentieth century. Arthur and Harry must have been especially pleased to have the hometown opportunity to rebuild the 1876 Willis organ in Durham Cathedral in 1905. Arthur Harrison died in 1936, and Harry retired in 1946, and the cows came home when control of the firm was passed on to Harry's son, Cuthbert in 1945. Cuthbert was director of the firm until 1975 and remained Chairman of the Board until his death in 1991.

Mark Venning ran the company from 1975 until 2011, when Christopher Batchelor was appointed managing director. Dr. Batchelor was my tour guide in the busy workshop, where, among other projects, the King's College organ was being prepared for shipment back to Cambridge.

A member of the Harrison & Harrison staff met us at the train station, dropped Wendy off at The Victoria Inn (a crazy little B&B above a six-stool pub), and took me to the workshop, a snazzy place built in 1996 to replace a 124-year-old building that had outlived its usefulness. There's a small entry vestibule (narthex?) inside the front door that contained two



Church of Saint Jude the Apostle
Wauwatosa, Wisconsin
Three manuals – forty ranks

ARTISTRY – RELIABILITY – ADAPTABILITY

For over 140 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com



Find us on



King's College stopjamb on the bench



Organ parts for King's College

items of interest. One was a four-stop dual-pitched continuo organ (which is for sale), and the other was a letter signed by Queen Elizabeth, framed with a special commemorative medal honoring the work done by Harrison & Harrison as part of the restoration of Windsor Castle following the devastating fire there in 1992.

An organ fit for a king

Reading that letter, I remembered thoughts I had while watching the wedding of Prince William and Kate Middleton on television in 2011. That was some job for the organ tuners. The Harrison & Harrison organ at Westminster Abbey was installed in 1937 and was played for the first time for the Coronation of King George VI, the father of Queen Elizabeth. We were recently reminded of King George VI, as he was the central character in the 2010 movie, *The King's Speech*. Remember, he's the one who became king when his brother King Edward VIII abdicated the throne to marry Wallis Simpson.

All of us in the business of organ building have been involved in projects that must be finished by Christmas, by Easter, or in time for the wedding of the donor's daughter. But who else besides the people of Harrison & Harrison have been faced with such momentous events, so many times? An internationally televised royal wedding or coronation is a terrible time for a copher!

And speaking of kings, the marvelous Harrison & Harrison organ at King's College was built in 1934. There are famous photographs that show the organ case perched atop the central screen. Graceful towers on either side of the case seem like upraised arms, while the center of the main case ducks out of the way of the view. It looks monumental, but in fact, the case is not large enough to house the massive organ, so much of the instrument is concealed within the screen, below the level of the organ's console.

Installing a large organ in an ancient building is charged with difficulties. Even though the chapel building is huge (those at King's College, Duke University, and Valparaiso University are supposedly the world's largest collegiate chapels), the original designers made no provision for placement of an organ. And if they had, they would never have conceived of our modern instruments with 32-foot pipes, heavy expression boxes, and all the other pneumatic goodies that take up so much space.

The organ at King's College is used very heavily, and after 80 years, mechanical systems became increasingly difficult to maintain, so much of the mechanical structure of the instrument is new, including windchests, reservoirs,

structure, expression boxes, and other appliances. Maintenance passage boards are mounted on hinges to swing up, providing freer egress of sound, especially allowing the organists to better hear the organ from the console. All of the new structure was standing in the shop during my visit. A large part of the project was complete before the organ was removed early in 2016.

The original pipes are being cleaned and repaired, ready for installation during the summer, with the project scheduled for completion in September. We (along with millions of others) can all look forward to hearing the renovated instrument in the broadcast of the Festival of Nine Lessons and Carols on Christmas Eve.

I found it strangely moving to see pipes in crates from particular stops I remember hearing on recordings and radio broadcasts, like the English Horn in Berlioz's *Shepherds' Farewell*. And who among us hasn't wept to the strains of that Tuba pointing out the melody under descants in *Hark, the Herald Angels Sing*, or *O Come, All Ye Faithful*? (Special thanks to the late David Willcocks.) I also saw the famous gold-leafed façade pipes, many of which date from the original organ built in 1605, some of which had suffered terrible gravity-induced damage. A pair of cheerful metal workers showed me how they were cutting off time- and weight-ravaged toes, reinforcing the pipe feet, and soldering on new cast toes—a sort of galvanized pedicure.

A fund-lowering pitch

As Peterborough Cathedral celebrates its 900th anniversary, they've embarked on an ambitious campaign, raising funds for a large number of extraordinary projects. You can see the scope of Peterborough 900 on the cathedral's website at www.peterborough-cathedral.org.uk/home/campaign-objectives.aspx. Two of the projects are directly related to music. One is a £1,000,000 Cathedral and Community Music School (when we were in the U. K. last month, £1 cost almost \$1.50), and the other is lowering the pitch of the 1884 Hill Organ. The organ was originally built at "Old Philharmonic Pitch," commonly used in the late nineteenth century. While modern concert pitch is A = 440 cycles per second, Old Philharmonic Pitch is A = 453 Hz, enough higher that singers are surprised by it, and many modern orchestral instruments can't match it.

Changing the pitch of a large pipe organ is a complicated process. Each pipe has to be made longer (the Peterborough organ has 5,286 pipes). It's also a tricky decision because lengthening an organ pipe changes its scale, which is the ratio of length by diameter. During my

tour, I saw many pipes from the Peterborough organ, both wood and metal, with their extensions and new tuning scrolls in various stages of completion. I was impressed that big projects on two huge and famous organs were underway in the workshop at the same time. There sure were a lot of organ parts stacked about. And that wasn't all. A new two-manual tracker-action instrument was underway as well.

When one is not enough

The morning after my tour of the Harrison & Harrison workshops, H&H operations manager Jeremy Maritz met Wendy and me "by the font" at the west end of Durham Cathedral to show us the organ. The three of us crowded into the tiny console gallery above the quire and explored the kaleidoscope of tone color revealed by the luxurious ivory drawknobs. Isn't it rich when a Great division has both First and Second 8' Diapasons? But wait—this organ has four! It's the Swell division that has "only" First and Second Diapasons. And here's a new one—in the Pedal division, Open Wood 16' I and Open Wood 16' II. Those two huge stops are located on opposite sides of quire, in the surrounding ambulatory—and it's Open Wood 16' II that's extended to 32-foot. Heavens! And as if that's not enough, there's also a 16' Diapason made of metal. Reeds, you ask? 32' Double Ophicleide (an extension of the Solo Tuba) and 32' Double Trombone. It's embarrassing.

I'm grateful to Jeremy Maritz, Christopher Batchelor, and the staff of Harrison & Harrison for their hospitality and for the great education I received at their hands.

Betting on the future of the past

Here in the United States, lotteries operated by governments are a mixed bag. In Colorado, proceeds from the state lottery are largely invested in parks and recreational facilities, while in Kansas significant lottery money goes to the construction and maintenance of prisons. In Great Britain, the Heritage Lottery Fund provides funding for countless projects related to the preservation of the country's heritage, from steam-powered tugboats to church bells, from medieval cathedrals to pipe organs. Actually, the



projects are not countless—the lottery's website claims that £6.8 billion have been awarded to support 39,000 projects since 1994.


Durham Cathedral has an ongoing project called Open Treasure that involves restoration and preservation of the building itself as well as new programs and uses for the enclosed spaces. Exhibition spaces are being developed for the display of incredible treasures owned by the cathedral, and the lottery has provided £3,850,000. Peterborough 900 has received grants totaling £2.5 million from the lottery.

Go to the website www.hlf.org.uk, type "pipe organs" into the search field, and you'll find a list of projects that have been supported by grants from the Heritage Lottery Fund—from £44,000 for the restoration of the 1881 organ built by K. C. Reiter in the parish church of All Saints', Roos, to £950,000 toward the restoration of the Harrison & Harrison organ at Royal Festival Hall.

During our trip, we saw signs proclaiming the support of the HLF at York Minster, Blenheim Palace, and the Ashmolean Museum in Oxford. We saw it at Westminster Abbey and at St. Martin in the Fields at Trafalgar Square.

The Heritage Lottery Fund is one of twelve specialty funds that disperse the proceeds of the National Lottery (www.national-lottery.co.uk). Other funds support arts councils, sports organizations, and the British Film Institute. As a short-term observer from the outside, it seemed pretty enlightened to me. Can you imagine our federal legislature coming up with something like that? I'd buy a ticket. ■

opus 124 — 40 RANKS
Braddock Street United Methodist Church
WINCHESTER, VIRGINIA



FOLLOW US ON FACEBOOK!

ORGUES
LETOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA
T 800 625-7473 mail@letourneauorgans.com

Visit our website at www.letourneauorgans.com

Photo courtesy of John Westervelt



Recording Notes II

Last month I recounted some musings that passed through my mind during preparation for my recent Frescobaldi recording sessions, about why one might want to make recordings. Now I offer related musings about what exactly a recording is or should be. This is a pastiche of notes that I took during the weeks before the recording sessions began, blended with some later thoughts arising from perusal of those notes and out of my memories of what I was thinking during that time.

So, what is a recording or what should a recording be? Should it be a simple record (in the colloquial sense) of something that happened? That is the source of the name that we use for the process of playing music in the presence of machinery that enables someone else later to listen to some other music that is closely derived from what was played in the presence of that machinery. (Notice that it's hard even to describe the process without actually using the word "record." I didn't want to write "that is the source of the name that we use for the process of recording . . ." so I had to devise something convoluted.) The original concept seems to be simple: this is happening, let's make a record of it, as we might make a written or photographic record of something. I would think that photography, which existed first, could easily have decided to claim the word "record" to be used as we now use the word "photo."

But recording is also something else (as is a photograph). It is the source of artistic experience on the part of a listener. Should that experience be the same as what it would have been for the listener to have been in the room where the recording took place? Or at a similar performance of the same music? Is that possible? Does trying to achieve that lead to a better or a worse potential artistic experience for that listener? Do the answers to any of this tell me anything practical or specific about how to approach this recording? Or anything not too practical or not that specific, but still meaningful?

Overhearing the battle

I once listened in on a conversation about the nature of recording that has remained with me for a long time. I have measured and understood some of my own feelings about music by referring back to this conversation. The ways I relate to what I remember was said then have changed. In this conversation, which took place about 1980 and involved two older colleagues of mine, as I remember it, I didn't have much of my own to say. That was probably just as well: I didn't have the relevant experience to know what to think. The point was this: two musicians, older and more experienced than I was, both harpsichordists among other things, were discussing Ton Koopman's recording of harpsichord music of Giovanni Picchi. As it happened, they were both themselves specialists in Picchi. They had studied and performed his music and had various thoughts, feelings, and ideas about it.

The conversation began when one of them commented that the Koopman recording, then quite recent, struck him as too quirky. (At that time there was a lot about Koopman's approach to rhythm and articulation that was new and seemed startling to many.) Beyond just not liking Koopman's approach, he asserted that a recording should be objective—that it should present the music "as is" without the imposition of personal whim. The other member of the discussion strongly disagreed. She felt that if a performer were to embrace the idea of recording in an impersonalized way, stripping away whatever that performer would normally

add out of his or her own artistic stance and experience, then the result would almost certainly be boring. That approach wouldn't result in recordings that gave a pure unvarnished version of the music, but with recordings that misrepresented the music as stiff and not alive.

Each of these musicians (both teachers) felt that performers who wanted to approach recording the other way shouldn't make recordings. "If you are going to make a record of something, show the music as itself without imposing anything on it. If you can't do that, don't record," as opposed to "If you are going to make a record of something, play it the way you really feel it, otherwise there's no point, so don't record." Diametrically opposed ideas. (There was anger involved, something that surprised and disturbed me at the time, especially since each discussant turned to me looking for agreement!) At the time, I tended towards the first view, though with an uncomfortable awareness that it could lead to boring recordings. Now I am only interested in approaching things the second way: a complete reversal for me that has happened gradually over more than thirty years.

There is a concept that people turn to once in a while of a "reference" recording. That phrase can mean a number of things. It probably most often means what the first member of the above-referenced conversation meant: a recording that has an air of objectivity to it, that is trying to stake a claim to be "just the music" and not a performance with any quirkiness to it. As an ideal this has to be based on a feeling that certain ways of playing are more objective than others. That's complicated. Does objective mean moderate—medium tempi, only a little bit of rubato, and so on—or does it mean specifically true to what the composer wanted? That opens up problems that come with trying to know what the composer wanted.

But there's another thing: sometimes recordings that are clearly quirky and personal become established as reference recordings because of something about their circumstances. That is true of the Bach recordings of both Glenn Gould and Wanda Landowska. Neither of those performers was striving for a middle of the road objectivity. And although one or the other of them might have wanted to dispute this, it's clear that neither of them was doing specifically what the composer would have done or would have expected to hear. Nonetheless, many listeners assume that these recordings are somehow "definitive," and many students assume they should listen to these recordings for the express purpose of learning how they should play the pieces.

So, either a self-consciously objective or an unapologetically personal recorded performance can come to exercise a substantial influence on how people think about and play a particular repertoire.

As the years go by, one's viewpoint evolves

When I was growing up, I reacted to the Bach recordings of Helmut Walcha as having a quality of objectivity, of being some sort of settled reality, rather than just how one amazingly gifted and thoughtful performer chose to play the music. I got a lot of excitement from basking in the feeling as I listened to his records (drawn from the boxes that I loved so much as physical objects), that I was hearing something as close as would ever be possible to the fingers and feet of Bach himself. Now, as much as I admire Walcha's extraordinary artistry and skill and still enjoy listening to his recordings, I have moved away from hearing or

wanting to hear the for-the-ages objective correctness in his way of playing.

A little bit later I reacted to Alfred Brendel's Beethoven recordings in a similar way. I don't know in retrospect how much any of this came from something intrinsic to those recordings and how much came from something about the circumstances in which I encountered them or about me as a listener at that time.

Like it or not, the past influences the present

What does any of this say about how I should approach recording now? I have to remember two things that tug in opposite directions. First, I really don't want to think of what I am doing as having that "reference" quality. I don't want any of what I create to have a feeling of objectivity, and I really don't want it to be used to create a sense that this is how it should be. I understand that the amount of dissemination that any recording of mine will have will be modest enough to limit the damage that could come from anyone's taking it that way, unlike with Gould, Landowska, Walcha, or Brendel. But (ideally) I don't want anyone to take it that way. Whether I am right, wrong, or neither, to feel that way I have no idea. But I do feel that way. On the other hand, stemming from the relationship for me between recording and nostalgia, I do feel the tug of trying to create the kind of edifice that I thought I was encountering in those Walcha Bach boxes, even as I avowedly don't want to do so.

That probably means that when I find myself actually sitting there with the tape rolling (so to speak), I have to remind myself not to tighten up, not to mimic, unconsciously, some sort of image of the magisterial, objective, for-the-ages performer. It's not that I think that those recording artists whose work I react to as having that objective quality necessarily felt that way during recording sessions. They probably didn't. It's that I am aware of a pull to try to feel that way, though I know that I shouldn't, and don't want to. If I give in to that pull and sit there playing, thinking, "this is a well-crafted, definitive performance," that will only lead to stiffness. It would also likely be a distraction.

In concert performance, I want there to be an element of spontaneity, something that at least part of the time leaves people reacting as they would to improvisation. (That's not only my idea, of course: it's a common ideal and often a fruitful one.) Sometimes this means being willing to do very specific performance and interpretive things that are unplanned and that the player might not do again. Certainly in the areas of arpeggiation, articulation, some sorts of rubato, shaping of certain ornaments, etc., I might do something in a performance that I hadn't planned in advance and don't consciously plan even as I am doing it. Some of these things come out as noticeably quirky. Is it OK for that to happen in a recording session? If I play a piece in concert a dozen times and in each of those performances a particular spot in the piece is discernibly different, is it acceptable if the finished recorded product has one of those and not the others? Of course it has to, but does there have to be some sort of hierarchy of how suitable those interpretive quirks are to be "immortalized?" If there is such a hierarchy, does that feed into the quest to make the recording sound "objective?"

There's a spot in one Frescobaldi piece where I really love the effect that I get by eliding a certain repeat, actually omitting the final chord of a particular section the first time through and replacing it with the beginning of the repeat of that

section. It is appropriate harmonically and can be made to work rhythmically. In no way does the composer indicate this or suggest it. (It could have been indicated with a "first ending—second ending" setup.) I know of no musicology to back it up. It is hauntingly beautiful to me. I usually do it in concert. Should I do it on the recording?

(Did I? Of course as I sit here writing I know the answer . . .)

There are places where I am convinced that the surviving sources have made a small mistake: that something—a note, an accidental, a rhythm—should be different. (Usually by that I mean that the composer actually intended it to be different and that the "mistake" is an out-and-out typo. Sometimes I mean I believe that on further reflection, the composer probably would have done something a little bit differently.) In concert I usually feel absolutely fine about changing the passage to be what I think it should be. What about in a recording? Again the "for the ages" idea comes into play. Any one concert performance is ephemeral. If I try out something that may be "wrong" (Frescobaldi surely meant C# there—the C-natural sounds odd) there's a limit to how much artistic damage that can be done if it is in fact I rather than the composer or copyist who was wrong. Is it different in a recording because it will be listened to repeatedly (if I'm lucky!) or because it will still be around many years from now?

We allotted a whole five-day workweek for this series of recording sessions. That's rather a long time. There's a bit more than ninety minutes of music in this project. If I want to play everything five times—which is somewhere between average and safe for getting good takes of it all and for having choices among takes—that is about eight hours. In a pinch one could do eight hours of taping in one day. (My first recording for the PGM label was taped in one day, since we only had the venue for that long, and the producer was very eager to use that particular venue. It was a very grueling day!) But we want to allow for noise, tuning, regulation issues, periods of time when I space out and fail to play adequately for several takes in a row, stretching, relaxing, lunch breaks, and in general for it not to be too grueling—no more so than is necessary.

Next month I will present the fruits of the note-taking that I did during each of those five days and close with some thoughts that stem from where I am now: taping done, a bit of listening done (more by the time I am writing for next month), editing begun, but with a long way to go.

Here, as a sort of appetizer, is a link to a short video from the final day of the sessions. The piece is the second *Gallarda* from the *Second Book of Toccatas and Partitas*: <https://www.youtube.com/watch?v=YxQgs1m5HIs>. ■

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

Celebrating Marilyn Keiser at 75

By Steven Egler

In honor of Marilyn Keiser's 75th birthday (she was born on July 12, 1941), we offer this glimpse into her journey as a well-respected musician and person. One of our country's foremost concert organists, Marilyn Keiser is a person of deep faith, humility, and tireless devotion to her family, students, and friends. In this interview, conducted on May 8, 2015, she talks at length about the importance of her family, her work ethic and practicing, and her love of and devotion to church music. She also discusses her longtime association with composer Dan Locklair and offers her pearls of wisdom to church musicians.

Marilyn Keiser is Chancellor's Professor of Music Emerita at the Jacobs School of Music, Indiana University, Bloomington, where she taught courses in sacred music and applied organ for 25 years. Prior to her appointment at Indiana University, Dr. Keiser was organist and director of music at All Souls Parish (now Cathedral) in Asheville, North Carolina, and music consultant for the Episcopal Diocese of Western North Carolina, holding both positions from 1970-83. She is currently organist and choirmaster at Trinity Episcopal Church, Bloomington, a position she has held for over 30 years. She is represented by Karen McFarlane Artists.

Acknowledgements and sincere thanks are due to First Congregational Church, Saginaw, Michigan; for the interview recording and photo, Kenneth Wuepper, Saginaw, Michigan; and for final editing, Marilyn Keiser.



With Trinity choral scholars Christine Buras and Arwen Myers

Steven Egler: What can you recall about your early formative years, before you started music lessons?

Marilyn Keiser: When I was born, my parents, Oliver and Eleanor Keiser, lived in Benld, Illinois, which was a river town. My father was the minister of the Methodist church, but it was during World War II, and the church was not always able to pay my father. They generally paid him with potatoes or chickens, but he was clearly not going to be able to raise a family that way.

So in 1943 or 1944, we moved to Springfield, where we lived with my grandparents for a while, and my dad went to work at Allis-Chalmers Manufacturing Company. We rented a little house close to Allis-Chalmers, where he was on the night shift. During World War II, the company was making tanks, so since he was a foreman, he didn't have to go to the war.

When I was four we moved to the house on South Douglas in Springfield, where my parents lived for 54-1/2 years. There were great schools—Butler Grade School and Springfield High School—that both my brother and I attended.

I was 3 or 4 when I started taking piano lessons. My brother was taking lessons, and I was trying to play what he played, so my parents let me start piano. I loved it. I practiced every day, usually before school so that I could play with my friends after school.

Your father was a Methodist minister. Did your family move frequently?

Dad was an ordained Methodist minister, but for the first 25 or 30 years of his ministry he was a supply minister and wasn't moved around like the other clergy were. While other clergy stayed only three or four years, he was able to stay in one place for a longer period.

When I was about 7 or 8, my father started supplying in small churches around Springfield, and at one time he had three churches whose services were at 9, 10, and 11 a.m. respectively. He started the 9 o'clock service and delivered the sermon, drove to the next church where their lay leaders had started the service, preached the sermon, then drove to the third church, where they also would have started that service at 11, and he finished the service there.

A few years later he had two churches south of Springfield in the morning and one on Sunday night north of Springfield. I don't know how he did all that because he had hospital visitations and other duties as well. In 1972, when he was 62, he retired from Allis-Chalmers and spent 15 years as a minister of pastoral visitation at Laurel Methodist Church, Springfield.

How did you become interested in playing the organ? As a young organist, what do you recall about playing for church services? What were the organs like that you played?

When I was eight, I recall telling my piano teacher that I wanted to be a church organist because I heard the organ at Laurel Church where my family attended when my dad wasn't preaching somewhere else. Laurel had a two-manual Möller organ, which I thought was magnificent. When I was in seventh grade, my family visited my Uncle Dave in Miami,



Marilyn Keiser practices *Twinkle, Twinkle, Little Star* with Lucas and Orion Meyer

Florida, and I played my Chopin piano pieces on his little Hammond organ.

I wanted to start organ, but my parents couldn't afford to pay the three-dollar organ lessons fee that was charged by one of the local church organists, so I took lessons at Bruce's Music Store for 50 cents a lesson. I did that for four years from the age of 12 to the week before I turned 16. I pedaled with only my left foot, and the week before I turned 16, I had my first pipe organ lesson with Frank Perkins who was organist at First Methodist Church. He was a Union Theological Seminary graduate and a wonderful human being.

I rode my bike to practice for two to three hours every day, and I learned how to pedal with both feet in one week. That was in mid-July, and at the end of the summer, I supplied for him on the big four-manual Möller at First Methodist when he went to New York City for some lessons with Alec Wyton. During my junior and senior years of high school, I

played for First Congregational Church. This was my first church job, and I was paid \$7.50 a week! They were meeting in the Jewish synagogue because their church had burned down in November 1956. My senior year in high school, First Congregational built a new church and I got to play and help dedicate a brand-new two-manual Casavant organ.

Another important teacher in my life was Paul Koch, the successor to Frank Perkins at First Methodist Church in Springfield and another graduate of Union Theological Seminary. I studied with Paul during the summers between my college studies at Illinois Wesleyan University.

Tell us more about your family.

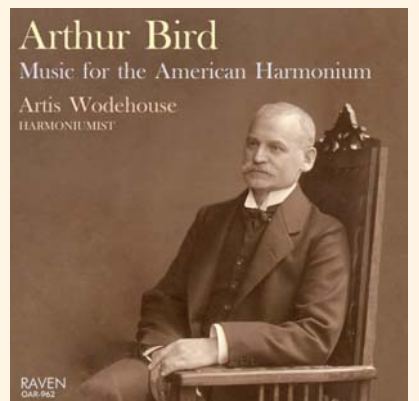
My parents both loved music and they both sang. My mom played piano, and my dad always wanted to play trombone: he could even make his mouth sound like a trombone! My brother played clarinet. I could not have had a more wonderful

NEW! Artis Wodehouse & Art Music for the Mason & Hamlin

Arthur Bird Music for the American Harmonium

Artis Wodehouse discovers a large body of art music composed by Arthur Bird (1856-1923), an American living in Germany. He composed for the Mason & Hamlin American Harmonium, which was very popular in Europe and differed from the European harmonium. The 24 works are selected from five collections published in Germany 1897-1909, plus two unpublished works. Artis Wodehouse plays a restored Mason & Hamlin. **Raven OAR-962 \$15.98 postpaid worldwide**

Arthur Bird: 24 original works composed for the American harmonium as built by Mason & Hamlin for the European market. Published in Germany, the works are from five collections Opp. 37, 39, 42, 44, 45, and two unpublished works. Names of the works include: Pastoral, Auf dem Lande, Marsch, Adagio, several Skizzen, Gavotte, Preludium, Offertoire, Scherzo, Preludium & Fugue in A Minor, Tempo di Menuetto, Valse Menuet, Improvisato, Reverie, Meditation, Marsch der Aethiopier, Waltzer, Menuet, Intermezzo, Interludium, Postlude



NEW! David Heller Plays a Létourneau Organ in Louisville

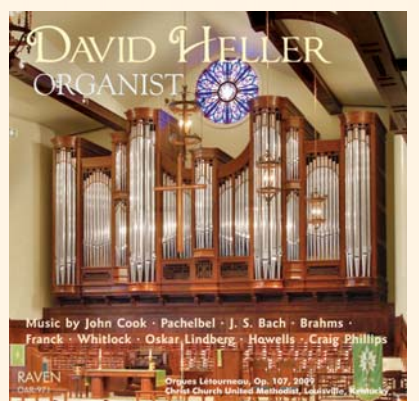
DAVID HELLER, ORGANIST

David Heller plays the recent Létourneau organ of 54 ranks at the large and acoustically resonant edifice of Trinity Church United Methodist, Louisville, Kentucky. **Raven OAR-971 \$15.98 postpaid worldwide**

Pachelbel: Partita *Werde munter, mein Gemüte*
J. S. Bach: *Schmücke dich, o liebe Seele*, BWV 654
J. S. Bach: Toccata, Adagio, and Fugue in C Major, BWV564
Oskar Lindberg: *Gammal fäbodpsalm från Dalarna*
Craig Phillips: Fugue on the Carillon d'Alet
John Cook: Fanfare
Brahms: 4 Chorale Preludes, Op. 122:
No. 5 *Schmücke dich, o liebe Seele*;
No. 8 *Es ist ein Ros' entsprungen*;
No. 9 *Herzlich tut mich verlangen*;
No. 11 *O Welt, ich muß dich lassen*
Franck: Choral No. 3 in A Minor
Percy Whitlock: Folk Tune
Howells: *Master Tallis's Testament*



David Heller



RAVEN® www.RavenCD.com
BOX 25111 RICHMOND VA 23261 804-355-6386

family. I had loving, nurturing, and supportive parents, who traveled to many places over the years to hear me play concerts and services. My mother was a fabulous cook and a bookkeeper for Sears; she managed the accounts for the large Sears store in Springfield along with six other regional stores. My dad worked two jobs most of the years I was growing up. He was a great communicator, and, having grown up on a farm, he could fix or build anything. He was a wonderful athlete and had a great sense of humor (as did all of his siblings.)

They are both deceased now: my dad died in 2003 at the age of 92, and my mother died in 2012 at the age of 98-1/2. They both had a wonderful sense of rhythm, and while they listened to music, my dad often tapped his hand or foot. Mom would also tap her heel on the floor. I have a wonderful video of her doing that a month before she died.

Please speak about the rest of your family. Were they musical as well?

I had an older brother Ralph (deceased September 2015), and we grew up in Springfield where we lived close to our maternal grandparents but were only an hour away from my dad's father and his siblings. My dad's mother died in 1938 so neither my brother nor I knew her, but all four of my grandparents were from musical families.

My mom's mother played the piano for silent movies when she was 16, and it was there that she met my grandfather who was a violinist and had a band. His family had lots of musicians: my dad's mother's family, the Schellers, also had tons of musicians. One of her brothers was an organist and a piano tuner, and my father's father had a beautiful bass voice. The

Keisers and the Schellers had a double male quartet that sang at the Methodist Church in Mount Olive. In addition, my dad's sisters all played piano and organ, and my mother's first cousin played organ, so there was lots of music all around me.

Did you study any other instruments besides the organ and piano?

I did study the violin, but I didn't really play after eighth grade. My maternal grandfather was a great violinist and had a beautiful German violin that I gave to a 14-year-old, a fabulous violinist, who studied at Indiana University. He had it restored to its original, beautiful sound. I actually got a recording of it for my mom, and she was thrilled to hear Grandpa's violin played by such a talented young man.

Did you ever feel any "competition" between organ and violin?

Not violin, but I did study piano all through high school. I did a lot of accompanying in college and played for two honor recitals my senior year. I also studied harpsichord with Bedford Watkins at Illinois Wesleyan University.

Do you recall any of the repertoire that you learned when you first studied with Frank Perkins?

I learned the Krebs/Bach *Eight Little Preludes and Fugues* and the Boëllmann *Suite Gothique*. I just loved that first movement! I learned the "Dorian" Toccata of Bach and played it for the dedication of the Casavant organ at First Congregational. Another piece I learned was the *Carillon* in the 24 *Pièces* of Vierne, the one with the big pedal part. I played it so many times that the sexton at Laurel Methodist Church called me the "boom boom girl!"



Preparing for a recital at Laurel United Methodist Church, 1969

What I remember about practicing is that my dad would go with me after supper a couple of nights a week to sit with me while I practiced on the pipe organ at church. I also practiced at a music store close to my school.

After graduation from high school, you decided to major in music at Illinois Wesleyan University in Bloomington where you studied organ with Lillian McCord.

I loved chemistry, math, and history in school, but yes I decided to go into music. I auditioned at MacMurray College in Jacksonville, Illinois, and Illinois Wesleyan University, but Wesleyan gave me a full tuition scholarship, so I went there.

Lillian McCord was amazing. She had parties for all of her students after their recitals. She drove us around to hear André Marchal, Marilyn Mason, Virgil Fox, and Alec Wyton. Wyton came to Peoria my senior year, but I was not able to go due to a conflict. She took to him my copy of his *Fanfare* that I was learning for my senior recital, and he autographed it for me.

Lillian was so musical and so nurturing and encouraging. She also attended a lot of conferences and was always learning new things and new repertoire. She never hesitated to suggest pieces for me to study, even though she had never played them herself.

IWU gave me a great education in music history and theory, choral literature, and contemporary music.

Tell us about your time after you graduated from Illinois Wesleyan University.

After IWU, I went to Union Theological Seminary in New York (1963-65). Lillian McCord had gone to Union, and Paul Koch, Frank Perkins, and Lewis Whitehart, my choral director at Wesleyan, had all gone to Union.

Although I had been to New York City on a choir tour in my senior year of college, I hadn't seen Union at that time; however, Robert Baker came to IWU my senior year, and I auditioned for him there. He also suggested, as did Lillian, that I study with Alec. I wrote a letter to Alec to ask if I could study with him, and he replied saying he would be happy to accept me as a student.

There were always 35 to 40 students in each of the two graduate classes at Union: two years of master's students. You said it right: it really was a mecca for future church musicians. Daniel Day Williams taught systematic theology. Cyril Richardson taught liturgies, and Samuel Terrien, a great Biblical scholar, was also on the faculty.

After my parents drove me to New York City to begin my master's degree and before they left the city, we went over to the cathedral so they could see where I would be taking organ lessons. Just as we were leaving, Alec Wyton was walking down the driveway. We waited for him inside the choir room, and he took us up



With Trinity musicians Carolyn Craig, Katie Burk, and Brent te Velde

to the organ. I'll always remember this because when we were walking up the winding staircase to the organ loft, Alec said, "Isn't music fun?" After that, my dad quoted him all of the time.

What was Alec Wyton like as a teacher?

He was a great teacher. I became his assistant later, but as a student I was impressed by his tremendous repertoire and how incredibly musical he was. I heard him improvise many times at daily services and on Sundays, and I never heard a trite improvisation. He had an incredible creative gift.

What I remember specifically about his teaching was his concentration on musical line. Sometimes in a Bach trio sonata he'd say, "Let your right hand be an oboe." He talked a lot about hand position and about preparing your hand position. This was especially helpful since I learned a lot of Messiaen during my doctoral studies. I did the whole *Pentecost Mass* along with many other Messiaen compositions. In regard to preparing hand and feet positions, he often quoted his teacher George Cunningham who would say, "Have your foot right over the note you need to play before you play it."

Alec also was very drawn to new music and very supportive of it, and he commissioned a lot of new works. There were many concerts during the years I was in New York including Sunday afternoon concerts, and many included new music of various sorts. He commissioned Richard Felciano to write a piece, *God of the Expanding Universe*, for tape, organ, choir, and strobe lights.

After receiving the Master of Sacred Music degree in 1965, you were assistant organist at the Riverside Church where you worked with Fred Swann for one year. How did this come about?

After my master's I applied for a German government grant to study in Cologne, but during that spring I encountered Fred Swann. Evidently, Robert Baker had mentioned my name to him and that I might be interested in applying for the job as assistant organist at Riverside Church. Virgil Fox was leaving and Fred was going to become the organist, and so I was one of three candidates who applied for the job. Subsequently, I was offered the job the day my boat ticket arrived for Germany, and that was really a difficult decision. I remember lying face down on the floor trying to decide what to do, and I finally decided that the thing to do was to stay in New York: I would have opportunities to go to Germany again, but I wouldn't have another opportunity to be Fred Swann's assistant at Riverside.

The first Sunday I played was in mid-August 1965, and the preacher was Martin Luther King, Jr.! That year was wonderful. Fred was so funny and such a master. I learned so much by watching

THE OHS CATALOG

SHEET MUSIC ✦ BOOKS ✦ RECORDINGS



PIPE ORGANS OF THE RICH AND FAMOUS
ROLLIN SMITH

ROLLIN SMITH has won the 2016 NICHOLAS BESSARABOFF PRIZE, an award presented by the AMERICAN MUSICAL INSTRUMENT SOCIETY for the most distinguished book-length publication written in English.

Largest, loudest, and most complex of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small "chamber organs" were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical blowing devices, organs entered the private homes of the well-to-do and professional musicians. Automatic player devices provided those who could afford them with a self-playing organ and the opulent mansions of the new American aristocracy offered unlimited space for extremely large instruments.

Rollin Smith's *Pipe Organs of the Rich and Famous* is the story of organs in more than 50 private homes. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Included are royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Well-known subjects include Andrew Carnegie, Horace Dodge, Marcel Dupré, George Eastman, Henry Ford, Henry Clay Frick, Charles Gounod, John Hays Hammond, Robert Todd Lincoln, John D. Rockefeller, Louis Comfort Tiffany, Wm. K. Vanderbilt, Charles-Marie Widor, and Frank W. Woolworth.

Designed by Len Levasseur and profusely illustrated with 300 photographs and engravings, this large-format, hard-cover book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included.

OHS PRESS ~ SALE \$45.95

IN STOCK FOR IMMEDIATE SHIPMENT! NOW CHOOSE FROM 4,367 SELECTIONS!

ORDER ANY TIME ONLINE WWW.OHSCATALOG.ORG



ORGAN HISTORICAL SOCIETY
P.O. Box 26811 Richmond, VA 23261
Telephone: (804) 353-9226
Monday-Friday 9:30am-5:00pm ET
catalog@organsociety.org

SHIPPING UPS shipping to U.S. addresses, which we recommend, is \$10.00 for your entire order. Media Mail shipping is \$5.00 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Marilyn Keiser with Alec Wyton at the Montreat Conference, Montreat, North Carolina, June 1968



Receiving a red ribbon at the Abraham Lincoln Hotel, March 1950



Playing first chair violin in the Butler Grade School orchestra, spring 1955



With brother Ralph (left) and their parents (below) at Marilyn's Indiana University 20th-anniversary celebration, January 2003

him play that big five-manual organ. Fred had such incredible control of the organ, and his accompanying of oratorios was spectacular. The choir sang an oratorio every Sunday afternoon.

He was gone quite a bit, and the first Sunday he was gone I was just starting the improvisation after the offertory anthem leading into the Doxology, and Richard Weagly, who was the choir director, leaned over and said that a man was having a heart attack and just to keep playing.

I had started to build the organ up really loud and kept playing, but it was starting to get really loud, and I thought, "Oh, my gosh! What if this man is really dying?" So I pulled the organ way back and just kept playing; it seemed like an eternity. Eventually, they were able to get him out on a stretcher, and he did not die. That was a memorable moment!

Did you have any other church positions while you were in New York City?

During the two years I was working on my master's degree, I did have a church job at a Methodist church in Bergenfield, New Jersey. That was my first experience working with a children's choir. I also played the organ and directed the adult choir.

After one year at Riverside Church, you were appointed associate organist and choirmaster of the Cathedral of St. John the Divine where you served for four years. You were now a colleague of your teacher, Alec Wyton.

Eugene Hancock was leaving St. John the Divine, so Alec asked me to become his associate at the end of that summer. He thought that they would not acknowledge that I was a woman and, instead, put M. J. Keiser on the masthead of the cathedral bulletin, but they did in fact print my name as Marilyn Keiser. When I first went there, I even had to wear a black beanie on my head during the service.

Times have changed, haven't they?

Yes. I did that for four years (1966–70), eleven rehearsals a week with the choir boys—twice a day—and Thursday night with the men. My first week there Alec had just been elected president of the AGO. He was there one day and gone four. We sang two psalms to Anglican chant Monday through Thursday and plainsong on Fridays. Alec transposed every chant up a third, so not only did I have to learn how to do Anglican chant—which I'd never done—but also I had to learn how to do it and then transpose it up a third! I worked very hard that first week along with all of the choir rehearsals. It was a big learning curve for me.

You might as well have been called co-organist and choirmaster.

Yes. He was gone a lot during his time as president but particularly that first year.

In 1970, you moved to Asheville, North Carolina. Tell us about the responsibilities there in those positions.

In my fourth year at St. John the Divine, I met the Reverend Alex Viola—at Alec Wyton's recommendation—in New York. He had just moved to Asheville as the associate rector at All Souls Episcopal Church and said they were looking for a new musician. I had also looked at a couple of other options, but he persuaded me to go to Asheville to audition. I was really interested in this, because in addition, Alex had gone to the diocesan foundation to ask for a three-year grant for someone to travel around the diocese (Diocese of Western North Carolina) to work with small churches.

That summer, I was the first person hired by an Episcopal diocese to serve as a music consultant and work with small churches throughout the diocese. So I had a joint appointment: I worked three-quarter time at the church and one-quarter time for the Diocese of Western North Carolina, and I traveled to the small churches at their invitation.

When I went to All Souls, the choir was pretty small. I recall there were maybe twelve people, whose average age was about 68. They did, however, have a few paid soloists—one student and some adults—and over the course of the years, we established a music committee that was instrumental in establishing a choral scholar program similar to what a colleague of mine had instituted in Milwaukee. We then brought in two students from Mars Hill College—now University—who received a \$50 stipend each semester. After that, we soon had four and then eight by the time I left in 1983. The choral scholars with their young voices transformed the choir.

My diocesan work turned out to be the topic of my doctoral dissertation at Union, which was called *Singing the Liturgy in Small Communities: Pilot Project in the Diocese of Western North Carolina*.

Describe your work as consultant to the Diocese of Western North Carolina.

I worked with choirs and organists as well as with clergy groups. I also worked with children's choirs and had a children's choir festival and acolyte festival,

but most of what I did was leading congregational hymn sings. Of course, these were the years prior to *The Hymnal* 1982, and I led many hymn sings.

All Souls Parish—now Cathedral of the Diocese of Western North Carolina as of 1995—was the church built by George Vanderbilt and had a fine music tradition. F. Flaxington Harker was one of my predecessors there. Clem Sandresky, who later became the head of the School of the Arts in Winston-Salem, North Carolina, was also a predecessor of mine, and in the early years he was also the organist at the Grove Park Inn, which had a big organ no longer in existence.

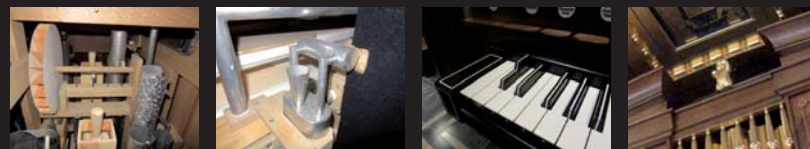
What sorts of music did you perform while at All Souls?

I had great support from the clergy, and in fact, I have had that in every position I've ever held. Neil Zabriskie was a fantastic rector and very supportive during my years there. We did *Noye's Fludde* by Benjamin Britten twice: the first time was for the 75th anniversary celebration of the church. We involved 200 people in it one way or another and had kids from all over the city. We also had a team of about 20 women who made the most fabulous costumes.

We also presented Menotti's *Amahl and the Night Visitors* twice. When we did *Amahl*, I actually played the organ and had a small orchestra around me: I played and conducted from the organ. When we performed *Noye's Fludde*, we had a full orchestra, so I stood in the pulpit in order to conduct the congregation.

AN ORGAN FOR A PRIVATE CHAPEL

It is not often that a private chapel is built these days. We have completed an instrument for such a chapel. It is a one manual and pedal instrument and has some unusual elements. Firstly, the organ has a traditional old English feature of including a GG and AA below bottom C, with a split C# key so that AA and C# can be played. Most stops are divided at middle c. The client also requested a thunder pedal, nightingale and a wind-operated cymbelstern. But the most unusual request was for a bear to be hidden in the case and to emerge when a stop was pulled, making a bear-like sound. This is operated pneumatically and can be viewed at <https://youtu.be/iusa0miwHb0>. The organ has a fine walnut case with gilded cast bronze pipe-shades and decorated keys.



► St Peter's Square - London E 2 7AF - England ► [t] +44 (0) 20 7739 4747 - [f] +44 (0) 20 7729 4718 ► [e] ManderUK@mander-organs.com

MANDER ORGANS

www.mander-organs.com

We commissioned and premiered the children's opera *Genesis* (1971) from Malcolm Williamson and gave the first performance of his opera *The Red Sea* (1972). We did the first performance of Alec's opera *Journey with Jonah*. In 1980 we did a performance with full orchestra of Mendelsohn's *Elijah* and had a "Mostly Mozart" concert one year, and a Haydn concert another year. Then for six or seven years we presented a procession of Advent Lessons and Carols, an idea that I had gotten from Jim Litton at Princeton. I always had wonderful support from the parish and the community.

You also taught at the University of North Carolina at Asheville during this time.

I taught at Brevard College my first three years in Asheville, and then during the last two years of my tenure in Asheville I taught at UNC Asheville. During those two years, I conducted the community chorus of about 75 people and performed the Fauré *Requiem* the first year and the Honegger *King David* the second year.

I recall starting to conduct the Fauré, and my baton hit the music rack and flipped over into the French horn section. I just kept conducting and the horn player handed the baton back to me!

How do you balance being a performer, a church musician, and an educator?

I have had the best of all worlds. I used to think when I was driving to IU that so many people work in factories or clean houses and shovel coal, and I go to work and make music all day long. What a gift to be able to spend your life making music: I cannot imagine a more fulfilling and wonderful way to spend your life.

I first joined Phyllis Stringham's management and was with her for just a couple of years. Then Karen McFarlane and Ralph McFarlane began their own management. I had met Karen when I was in St. Louis during the summer of 1963. Karen was also a student of Frank Perkins during her undergraduate studies at Lindenwood College.

So this was before the Murtagh years?

Yes. Karen and Ralph had a management which, I believe, was called McFarlane Artists. The summer before I moved to New York I stayed in Frank Perkins's house with another Lindenwood graduate, Linda Street, who was also going to attend Union Seminary that fall. She and Karen were good friends, so this is how I got to know Karen.

Karen then moved to New York at the end of my year with Fred Swann at Riverside, and she became Fred's secretary. We stayed in contact for a long time and became good friends, so I was with her management for a number of years. When Lilian Murtagh became ill, Karen of course, being at Riverside with Fred and Fred being in the Murtagh

"stable" as they called it, got to know Lilian and eventually took over the management in 1976.

Your performing career has taken you across the U. S. and abroad.

I've performed a lot in this country, but I haven't traveled abroad too much. I've played of every organ, in England and once in Paris and Brazil and Singapore. Three years ago, I went to China with the Indianapolis Symphonic Chorus where I played the Brahms *Requiem* for them on the organ at the Shanghai Oriental Arts Center on two hours' practice. It was the most nerve-racking thing I've ever done!

There were 1,100 people, even sitting behind the choir. It was jam-packed! Since the Brahms ends so quietly, I offered to play the Widor *Toccata* as an encore. It was well received.

What do you like about being a concert organist?

I love playing beautiful organs, and I love finding beautiful sounds on those organs. I also love learning the geography of every organ, which is so unique and very challenging. Some people love crossword puzzles: I love getting to know new instruments. I also enjoy seeing former students and classmates and friends from over the years.

What's the schedule like in a day of Marilyn Keiser's life?

When I was teaching I got up at 5 o'clock every morning and walked, had breakfast, dressed, said my prayers, and I always tried to get to school by at least 7:30 a.m. so I could get a parking place. I'd teach sometimes five or six hours with maybe a 15 to 20-minute break before my classes began in the afternoon.

I always try to practice every day. One of the gifts I got from my parents—not just the gift of interest in and ear for music—was discipline. In my parents, I saw great discipline and the ability to keep working at something. My mother was a fantastic seamstress and quilter. She also crocheted, and with a project almost complete, she'd see where she dropped a stitch, take it up and go back and repair that spot. Her stitches and quilts are absolutely exquisite.

I think both Ralph and I inherited the energy and the will to work hard at things. I admit that for me practicing has never been a burden: it is something that I just love to do. I have always loved learning new music and still do.

In 1983 you were appointed to the faculty at Indiana University where you served until 2008, and in addition to applied organ, you taught classes as well.

I was brought to Indiana University to develop the church music curriculum. I added to the choral literature courses that Oswald Ragatz had created. He taught two choral literature courses: one

in anthems and motets and the other one in large forms.

I didn't have any of his notes, so I just developed those courses on my own. I added courses in hymnody and organ improvisation, and I developed a church music practicum where we talked about hymn playing, conducting from the console, anthem repertoire, wedding music, handbells, working relationships with clergy, and other issues facing church musicians. I would also bring in a psychiatrist to talk about conflict and communication. In addition, I usually had 10–14 private organ students and a lot of doctoral dissertation and research director responsibilities.

Please tell us about your teaching. How is it rewarding for you?

I love teaching—I really, truly did and do love teaching. You're a teacher: I know you love it since I can see it in your face. I loved seeing students grow. Their interest and eagerness to learn was always so inspiring to me. I learned so much from my students—I think that we all do—just in learning how to articulate something that might come naturally to you but that might involve a more careful explanation to a young student.

I tried to help students bring the music to life, to help them with interpretation, articulation, and timing, and to help them learn to listen to melodic lines and harmonic development. I found it a challenge to help students find their balance and learn to relax at the organ.

Robert Baker used to say, "Find your nest and make a nest at the organ." He also said, "If you don't sit on the organ, the organ will sit on you!" I recall working with an older student who was playing the Mendelssohn *Prelude and Fugue in G Major*, and I noticed that his legs were very tight and stiff. I suggested that he imagine sitting on a soft brown pillow. All of a sudden, the pedal part just floated. I then realized that the sound that had been coming out of him was due to the tension in his legs and in his body.

That's not easy when you're working with young students. I think it's hard to help them to get to that point.

I think that we, myself included, forget that images can really help a student. One image I use is sitting at the edge of a pond or on a dock and dangling your feet into the water.

The image that Marie-Claire Alain used for neutral touch was to imagine a string of pearls: neither do the pearls overlap nor is there space between the pearls. I think that is a fantastic image.

Are you still teaching?

I do teach privately and have a few students. I did retire from IU in 2008, but I did go back this past semester (spring of 2015), and I am supervising the Sacred Music Practicum course this school year (2015–16).

You have recorded several CDs that include a wide variety of repertoire. What is the recording process like for you?

It is very easy to record in a quiet church, such as St. Paul's Episcopal, Indianapolis. It's only frustrating when there is a lot of noise outside and you have to keep repeating passages over and over. Additionally, the recording



Steven Egler and Marilyn Keiser

engineer is very important. Some of them are so encouraging.

Please tell us about your longtime collaboration with composer Dan Locklair.

Dan was a senior at Mars Hill College when I went to Asheville as music consultant for the Diocese of Western North Carolina in 1970. Dan called to ask me to come out to his church in Flat Rock, North Carolina, so that's how I first met him.

I didn't realize then that he was a composer. He went on to Union Theological Seminary for his master's and then to the Eastman School of Music for his doctorate. It was after that that I learned about his compositions, after which he sent me a few things.

The first piece that I really became deeply acquainted with was *Rubrics* (1988). He gave me a copy of it when he was at the Brevard Music Festival. I listened to a recording of it [Mary Preston's premiere performance in 1989 in Pittsburgh] and was just blown away. I just loved it and wanted to learn it. The first time that I performed it was for the 1994 AGO national convention in Dallas. Before that I had gone to Winston-Salem to play it for him. Dan danced, sang, and carried on with such energy while I played it for him.

What is it about his music that attracts you?

His music has integrity and energy and freshness, and it's so appealing to ordinary people. There's joy and, at the same time, deep serenity. You'll hear this serenity in his new composition, *In Memory—HHL*, originally composed for orchestra in 2005 after his mother's death and revised for solo organ in 2014.

I certainly don't play all of his music, but I've learned a lot of it. *Spiritual Pair* (1994) was composed for and dedicated to me. It was a nice surprise. Tom Wood and I had been talking about my doing a recording on the new Goulding & Wood organ at Christ Church Cathedral in New Orleans, and because of the strong history and tradition of jazz in that city, I decided that the CD should include that music and be titled *Spiritual Pairs*.

Retirement: this word means many things to many people. What does it mean to you?

Well, I haven't really retired (hearty laughter)!

I assume that you are continuing in your post at Trinity Episcopal Church, Bloomington.

CORNEL ZIMMER ORGAN BUILDERS

FOURTH GENERATION BUILDER . . .
A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY AND INTEGRITY.

731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 1-866-749-7223
FAX: 704-483-6780

WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

CLAYTON ACOUSTICS GROUP

2 Wykagyl Road, Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

Duchon's Organ Pipes

New Reeds & New Flues
Additions & Repairs

330/257-0491
tduchonpipes@gmail.com



Marilyn Keiser after All Souls recital, Asheville, North Carolina, c. 1985



Marilyn Keiser and Dan Locklair after St. John the Divine recital at the AGO Gala, April 2013

I'm considered half-time at Trinity Church, but since I retired from IU, I've spent much more time there and have had much more time to plan. I have 11 paid choral scholars in my choir. We began the choral scholar program when I became the organist in 1985. I took over from Tom Wood when Goulding & Wood came into being. He had been co-organist with Robert Rayfield who was on the faculty at IU, so Bob Rayfield continued as the 9 a.m. organist and I was the 11:15 a.m. organist. Tom was around occasionally to substitute.

That arrangement continued until Bob died very suddenly in 1999 of an aortic aneurysm. There was nobody to take over his service that next Sunday, so I agreed to take over both services until Christmas. In the end, however, I continued to play for both services on a regular basis.

Bob had a wonderful and very close-knit choir, and so for the remainder of that school year, I rehearsed his choir separately (as we had done previously). I kept Bob's 9 o'clock choir separate from the 11:15 choir until the end of that school year, at which time I combined the choirs. We still have the 9 o'clock choir and the 11:15 choir.

When I went there in 1985, I spoke to the rector and expressed my concern that the 11:15 choir was down to about seven people, so I told him about the choral scholar program that I had started in Asheville. He then approached Genevieve Daniel, widow of former School of Music Dean Ralph Daniel, who gave \$5,000 a year for 20 years. So, we were able to get choral scholars, starting with four, then eight. Now I have 11 choral scholars, but there are also seven or eight IU students who sing at either one or the other services. The choral scholars sing at both.

Then there is a fabulous group of volunteers, many of whom are retired professors—Latin, French, and Greek, physics, speech/theater lighting. It is a great group of people.

Do you plan the same music for both services?

Yes. We all rehearse together and sing the same anthem at both services. With the choral scholars present at both, the continuity is there, even though the 9 o'clock choir is considerably bigger than the 11:15 choir. There are also several fine instrumentalists and singers in the parish, many who are music professors.

One other thing that I wanted to say about my choir is that I often say to them, "If the whole world could hear you sing, wars would cease." Of all the things that I do in my life, standing in the middle of that choir and hearing them

sing on Thursday night rehearsals is very moving. I am so lucky—and so grateful!

We have a fantastic clergy presence at the church. Our rector, Charlie Dupree, studied organ with Janette Fishell when he was an undergraduate student in graphic arts at East Carolina University. He is a magnificent preacher, administrator, leader, and amazing colleague. He's a composer and writes a lot of the Psalm refrains we sing. They are all beautiful, very singable, and very creative.

Why is it important for you to still have a church job?

Well, I grew up in the church. My father was a Methodist minister, and I went to church with my parents every Sunday. I began piano when I was four and often played at my father's churches. When I was eight I told my piano teacher that I wanted to be a church organist. I began organ at the age of twelve and had my first real church organist position when I was sixteen. I have been at Trinity Church now for over thirty years, and I feel so blessed. It is my calling. It feeds me. Also, I keep learning new organ music, new service music, and new choral music.

What books do you like to read?

I love history—American history and world history—and biographies and the works of Barbara Brown Taylor. I really enjoy the writings of Tom Brokaw and Charles Kuralt. Right now I am reading his book entitled *Charles Kuralt's America*. I also read *The Smithsonian* and *National Geographic*, which my dad would read from cover to cover.

Is there any aspect of your career you'd like to do another way?

No! I feel that I have been enormously blessed. The only thing that I would like to do someday before I die is to go to Leipzig.

What are your favorite organs?

I absolutely love the new Fisk organ in Auer Hall at IU. It is just a magnificent instrument—never overpowering, just a fabulous organ. St. John the Divine is another instrument I love. The sound of that instrument in that room is quite remarkable and thrilling!

Please comment about your service to the American Guild of Organists and other organizations.

I served as registrar on the AGO's National Council, Dean of the Western

North Carolina Chapter, and I'm currently serving on the National Nominating Committee.

I'm also on a Task Force on Denominational Music Organizations that we started this past year. One of the important things about this Task Force is that we are trying to make connections between the various denominations, both in the sharing of information and in finding ways to work with each other. Those things are good for everyone.

You were also a consultant to the Hymnal Music Committee of the 1982 Hymnal of the Episcopal Church.

That was a phenomenal experience. I was on the Committee during my first year at IU (1983–84). It was so important to me because it kept me in touch with the church music scene; I did not play for a church during those first two years that I was at IU. It was a fabulous group of people: Jim Litton, Ray Glover, Richard Proulx, and David Hurd.

Early on, I served on the Standing Commission in the 1970s and then again during the actual *Hymnal 1982* process. I was on the commission again in the late 1980s and early 1990s and was asked to develop a program for musicians in small churches, so I got together Ray Glover, who was then at Virginia Seminary, and Carol Doran, who was at Colgate-Rochester Divinity School. The three of us met in Indianapolis and put together a curriculum for what became the Leadership Program for Musicians Serving in Small Churches, which was eventually called LPM.

We then added people from the Standing Commission and brought on two more people from the Washington, D. C., area: Martin Rideout, who was in Burke, Virginia, and Ed Kryder who taught liturgics at Virginia Seminary. They ultimately became the advisory board for the Leadership Program for Musicians Serving Small Churches, for which I served as chair for the first five years of its life.

I also worked for 3–4 years with the Association of Anglican Musicians (AAM) to try to develop a mentoring program for young musicians just coming out of school. Our hope was to pair them with seasoned professionals. AAM continues its work to find internships for young church musicians.

What advice do you have for the younger generation of musicians entering the organ and church music profession today?

I think that it's really important to learn a lot of repertoire while you're in school. When I began working full time, it was much more difficult to learn new repertoire. During my years in New York,

we had recitals at the cathedral every Sunday before Evensong, and I usually played at least one—sometimes two—a month. So, I had many opportunities to learn new repertoire. Never stop learning new music: new organ music, new service music, and new choral music.

Also, it's really important to *keep* being flexible. That's one of the things that I find in working with Charlie Dupree. Both of us feel that way. Sometimes, I see colleagues who feel that it has to be just one way.

Developing a spirit of cooperation, collaboration, and flexibility is so important, especially when you're working in the church. As I have mentioned before, I've taught church music practicum courses, and at the end of every semester, I left them with this quote that I found on the choir room wall in a church in Pittsburgh, "May you always be young and glad, and even if it is Sunday, may you be wrong, because when men and women are always right, they are no longer young." Isn't that great?

Can you comment about what your legacy might be to our profession?

At the end of each semester, I would always talk to my students about the importance of reaching out to area musicians who work in small churches or in small communities. So many of them had not had the opportunities that our college and university students have had, and they are so eager to learn. I love my life in music, my life as a church musician and teacher, and I love my church. And I've tried to pass this love on to my students. And—embrace your gifts and share them freely and with joy.


Another quote that I always end my workshops with comes from George Cunningham, organist for the BBC and Birmingham Town Hall, a teacher at the Royal Academy of Music and President of the Royal College of Organists. He was Alec Wyton's teacher. The old *American Organist* published four speeches of his, one of which ended with the following [I always get choked up when I read this]:

"Our work as musicians must be for us a call and a challenge: a call to more eager study and a search for the beauty and truth of music, and a challenge to carry everywhere its message of joy, of order, and of peace. That is our reasonable service."

Thank you, Marilyn. You are a heroine for all of us. Godspeed to you!

Steven Egler is professor of music at Central Michigan University in Mt. Pleasant.

1988 Berghaus Tracker Pipe Organ for Sale



- Two manuals
- 18 ranks
- 17 stops
- 59 inches deep
- 142 inches wide
- 112 inches high

Built for a private residence in Valparaiso, Indiana.

Absolutely in like new condition!

Contact: thomass745@aol.com or cell phone 219/929-7558



BROOME & CO. LLC

PIPE ORGAN REED SPECIALISTS

860-653-2106 www.reedvoicers.com

Drawings by Jane Johnson

(September 22, 1923–May 11, 2016)

An Appreciation

By Larry Palmer

Readers of a report on the third Southeastern Historical Keyboard Society conclave, published in *THE DIAPASON* for February 1983, were treated to four clever caricatures of harpsichordists featured at the Florida event: Edward Parmentier, Ton Koopman, Robert Conant, and Glen Wilson. These drawings by Jane Johnson introduced her work to this journal, for which she became, *de facto*, a treasured “house” illustrator during the succeeding decades.

Throughout my entire career as a musician I have been drawn to friendships with graphic artists. These associations began a long time ago during my last two high school years when, playing oboe with the All Ohio Boys’ Band at the State Fair in Columbus, during rare times that were free from performing duties I hung around the Arts Barn and thus came to know the fair’s fine arts director, painter Charlotte [Astar] Daniels. So it was not unusual for me to take note of an interesting-looking, white-haired woman sketching away at various concerts during the Tallahassee conclave. I asked to see her work, requested copies of some drawings, submitted them with my article—and thus began a long-lasting continuing association with Jane Johnson and her immediately recognizable art. (Illustrations 1–4: Harpsichordists Parmentier, Koopman, Conant, Wilson.)

SEHKS Conclave Five was held at Sweet Briar College in Virginia. Julane Rodgers wrote our review of this event (published in September 1985) for which Jane provided two illustrations: highly lauded harpsichordist Lisa Crawford and her fellow soloists performing Bach’s *Brandenburg Concerto V* and organist Fenner Douglass accompanying soprano Penelope Jensen. (Illustrations 5–6: Brandenburg Ensemble, Douglass and Jensen.)

Jane’s willingness to contribute several illustrations for my 1989 book *Harpsichord in America: a 20th-Century Revival* saved two elusive subjects from being un-imaged. Both Frances Pelton-Jones and Claude Jean Chiasson were to be seen in faded newspaper prints and sepia magazine photographs, but portraits of suitable clarity for reproduction could not be found. This first experience of asking Jane to create specific drawings led to a number of subsequent requests. The first one for *THE DIAPASON* resulted in the evocative image that accompanied “Murder and the Harpsichord” (July 1991), which appeared again when “Murder, Part Two” was published in the August 1992 issue. The artist’s keen eye for period detail resulted not only

in a historically accurate harpsichord, but also provided our readers with the image of a historically-correct pistol based on an engraving from Diderot’s 18th-century Encyclopedia. (Illustration 7: Murder and the Harpsichord.)

The eminent harpsichord maker William Dowd was honored with a 70th birthday tribute in *THE DIAPASON* for February 1992. In addition to fourteen short essays by Bill’s friends, co-workers, and players of his instruments, this issue included the first publication of a harpsichord solo, *William Dowd: His Bleu* by composer Glenn Spring and

Jane’s drawing *William Dowd Posing as Earl “Fatha” Hines*, itself a clever reference to one of the harpsichord builder’s several unexpected musical likes. Another of Jane’s Dowd caricatures graced the honoree’s written response to and clarification of the various celebratory offerings, issued exactly one year later in February 1993. (Illustrations 8–9: Dowd as “Fatha” Hines and William Dowd.)

THE DIAPASON drawings continued with a beautifully bewigged Henry Purcell for “Purcell Postscripts” (April 1996); an irreverent J. S. Bach to accompany the master composer’s “Letter from J S B” (July 2000); and a memorial sketch of Igor Kipnis illustrating “Remembering Igor” (April 2002). (Illustrations 10–12: Purcell, Bach, Kipnis.)

Drawing the twentieth-century harpsichordist’s portrait evoked some memories from Jane: “. . . I first met Igor



Jane at the house organ built by husband David (courtesy Roger Johnson)

Kipnis when he played a concert in Oak Ridge, Tennessee (we had a reception for him at our house after the concert). I arranged to have his instrument stored for a few days at the home of a friend (a fine violinist and violist) who had studied at the American Conservatory as I did.” (Jane, born in Illinois, went on to teach piano in that Chicago conservatory’s Robyn Children’s Department from 1941 to 1945, after which she and her engineer husband David moved south, remaining there in a productive retirement as he indulged his hobby of historical instrument building and restoration.)

“Fast Fingers” was Jane’s 1992 response to my request for a caricature of “ye harpsichord editor.” It soon became a logo for my personal note pads, as well as a frequent cover illustration for recital programs. (Illustration 13: Fast Fingers: Larry Palmer.)

All of the illustrations thus far were included in a tribute to Jane Johnson,



Jane at the piano, Oak Ridge Playhouse, mid-1950s (courtesy Roger Johnson)



Illustration 1: Edward Parmentier

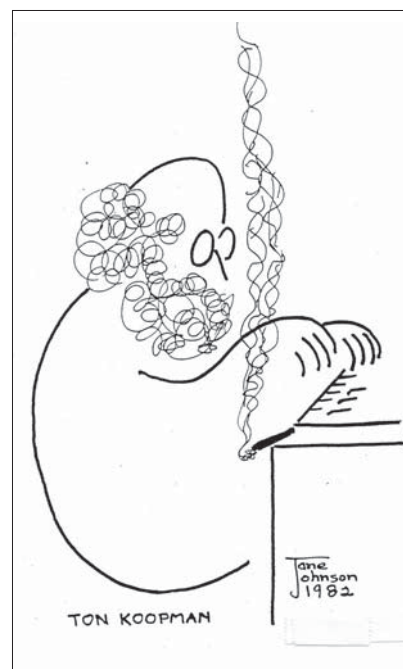


Illustration 2: Ton Koopman

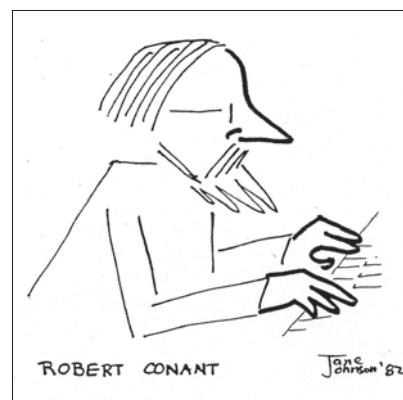


Illustration 3: Robert Conant

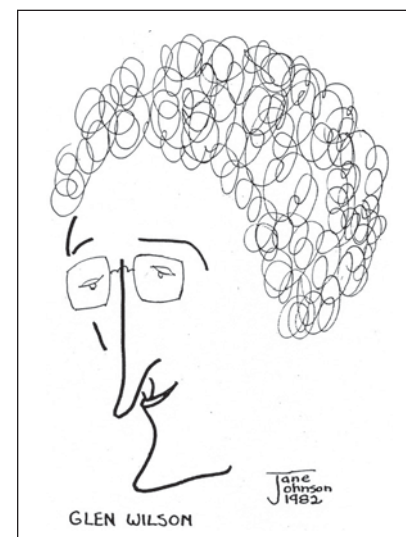


Illustration 4: Glen Wilson



Illustration 5: Brandenburg Ensemble



Illustration 6: Douglass and Jensen

the prior DIAPASON retrospective, offered on pages 18–19 in August 2002. The artist was very pleased with the recognition and display of her contributions; we continued to correspond and I continued to request the occasional illustration, projects always graciously accepted by Jane. For the April 2004 journal article on harpsichord music by Rudy Davenport, Jane halved one that had originally included harpsichordist Peter Marshall, both featured at a joint Texas meeting of SEHKS and its sister organization MHKS (the Midwestern Historical Keyboard Society).

Mozart, depicted in profile at a harpsichord, was the subject in October 2006 as illustration for my article on an alternative ending for the composer's incomplete *Fantasia in D Minor*, K. 397. (Illustrations 14: Rudy Davenport and 15: Mozart at the Harpsichord.)

For the 25th anniversary conclave of SEHKS I was midway through my four-year term as president of the organization. Founder George Lucktenberg and all of the subsequent SEHKS presidents were alive, and I had the brilliant idea of commissioning Jane to create a composite sketch of all of us. Gracious, as always, she took on this daunting task, producing twelve signed and numbered copies, which we distributed in numerical order to founder (number one), past executives, and incumbent (number twelve). This group portrait was published most recently by THE DIAPASON as part of our tribute to the now-deceased Dr. Lucktenberg, in the issue for February 2015.

Other “re-prints” of Jane’s oeuvre include the sketch of William Dowd (as himself), in the January 2009 appreciation of his life and work, and, yet again, her ever-welcome gun-toting harpsichordist reappeared in August 2014 to anchor the heading for “Joys of Rereading,” a listing of still more mysteries that mention one of our favorite revived instruments.

If this current retrospective has fomented a desire to view even more of Johnson’s drawings, *Harpsichord Playing: Then & Now*, another of her 1992 works, is to be found on page 120 of Frances Bedford’s *Harpsichord and Clavichord Music of the 20th Century*. While holding this book in hand, be sure to check Jane Johnson’s own composer entry (for her solo keyboard work *Appalachian Excursion*).

Jane had an extensive knowledge of Iberian baroque instruments and the literature composed for them. She travelled multiple times to the Clavichord Symposia in Magnano (Italy) where she contributed both scholarly papers and recitals. I, too, was the grateful recipient of information about Portuguese organs, with her citations



Illustration 7: Murder and the Harpsichord

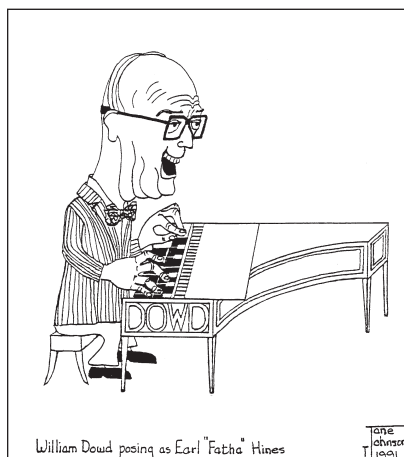


Illustration 8: Dowd as “Fatha” Hines

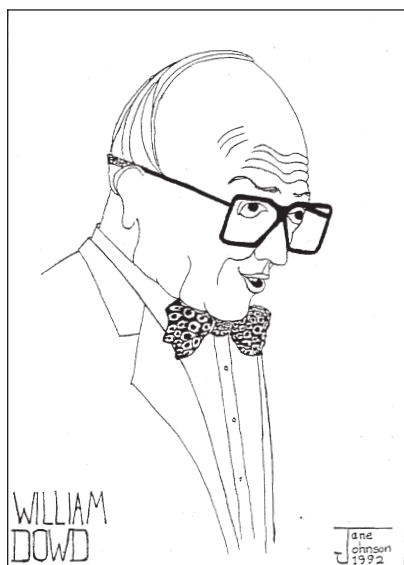


Illustration 9: William Dowd

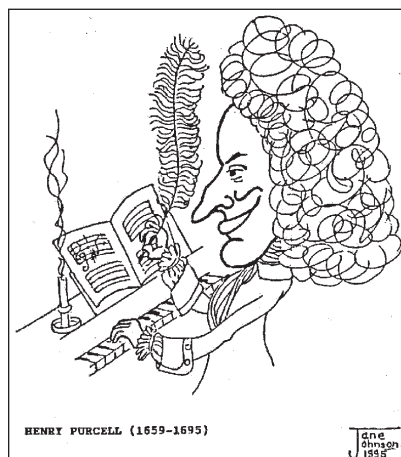


Illustration 10: Purcell



Illustration 11: Bach

and suggestions generously forwarded to me as I prepared in 2000 for a concert trip to play and hear the Oldovini instruments in the Alentejo. I still refer to her handwritten notes about things I simply “had to visit and experience”—papers and citations that were additionally valued (and disseminated) during that segment of the biennial organ literature course offered for decades in the Meadows School of the Arts at Southern Methodist University.

Part of the allure of Tennessee for Mrs. Johnson was the opportunity to study with Judy Glass at Southern College in Collegedale. There, in 1991 Jane gave an all-Iberian concert on the very appropriate meantone organ built by John Brombaugh.

Multi-faceted woman that she was, Jane Louise (Somers) Johnson contributed to the early music community in a widely varied number of ways. She passed away peacefully on May 11, but both art and musical legacies endure. Predeceased by her husband David, she leaves four children, six grandchildren, and two great-grandchildren. A memorial service is scheduled for Friday, July 8, 2016 at 11 a.m. in St. Stephen’s Episcopal Church, Oak Ridge, Tennessee. ■

This revised and expanded version of a feature article published in THE DIAPASON for August 2002 comprises information from Jane Johnson’s correspondence and deeply appreciated e-mail communications from her son Roger Ward Johnson.

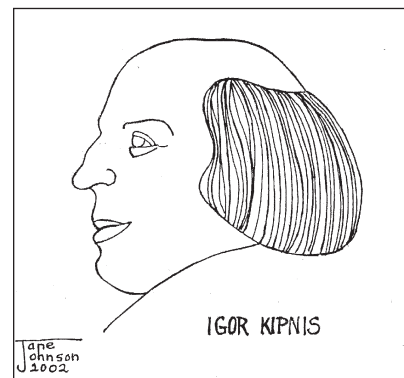


Illustration 12: Kipnis



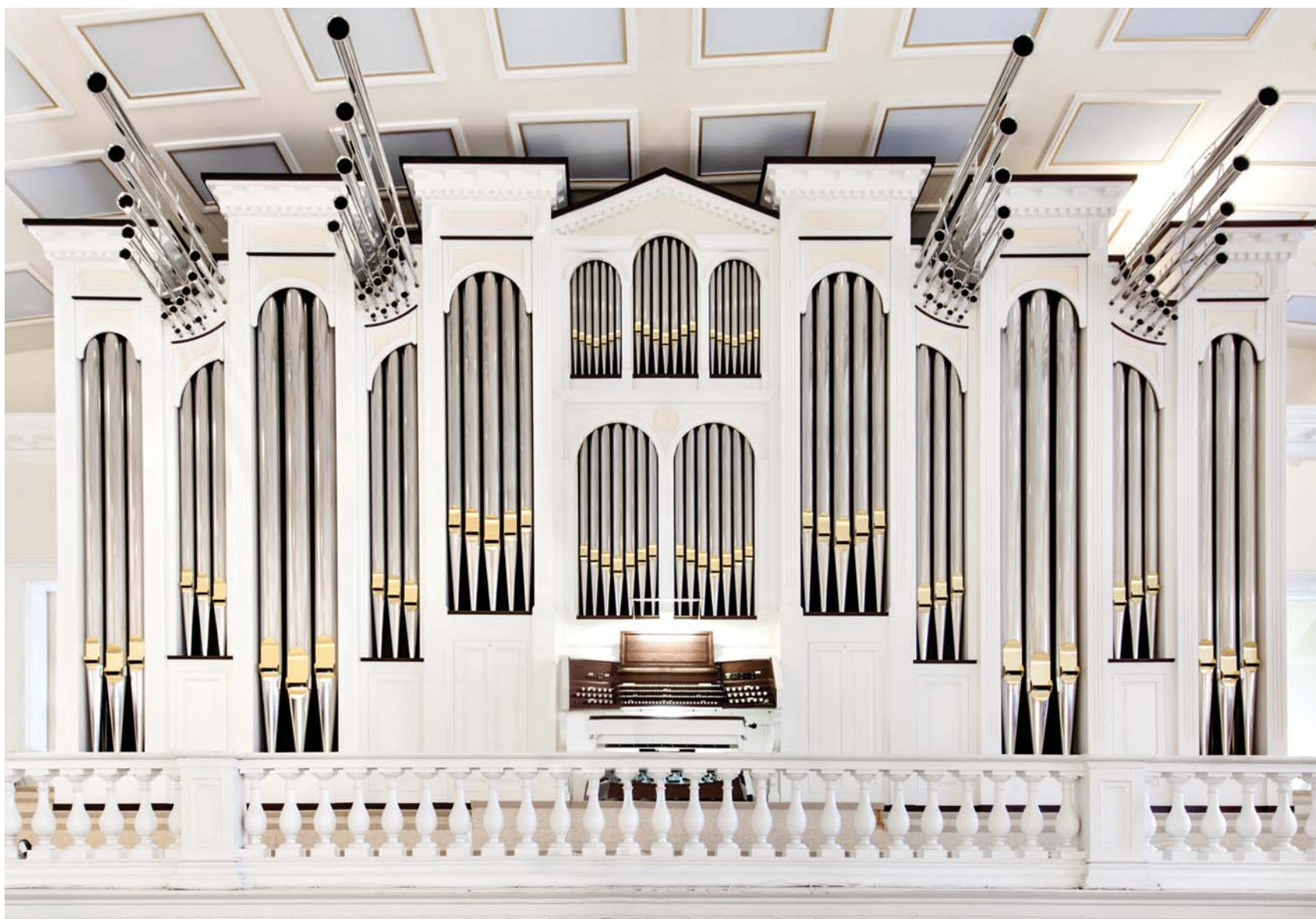
Illustration 13: Fast Fingers: Larry Palmer



Illustration 14: Rudy Davenport



Illustration 15: Mozart at the Harpsichord



Orgues Létourneau Opus 128, St. Joseph's Church in Greenwich Village, New York, New York (photo credit: Regan Wood Photography)

**Orgues Létourneau,
St-Hyacinthe, Québec, Canada
The Sabbatino Family Memorial Pipe Organ, St. Joseph's
Church in Greenwich Village,
New York, New York**

From the organist and director of music

For more than 187 years, the congregation of St. Joseph's Church has worshipped and praised God in the sacred liturgy through prayer and song. Founded in 1829, St. Joseph's Parish was the sixth to be established among those still in existence in the Archdiocese of New York. The cornerstone of the present structure was laid on June 10, 1833, "at the corner of Barrow Street and Sixth Avenue" and allows St. Joseph's Church the distinction of being the oldest Catholic church edifice in Manhattan and perhaps the entire archdiocese.

Dedicated on Sunday, March 16, 1834, St. Joseph's Church is today an integral part of the vibrant neighborhoods of Greenwich Village, Chelsea, and Tribeca. In 2003, the Archdiocese of New York invited the Order of Preachers (the "Dominicans") to care for the combined ministries of both the neighborhood residents and the students and faculty of New York University. Today, four friars serve these constituents of St. Joseph's Church in Greenwich Village.

The organ at St. Joseph's has always been an important element of the music program. Earlier instruments by Henry Erben (1836) and Aeolian-Skinner (1952) had been in use prior to the installation of Létourneau's Opus 128. This new organ, built in Saint-Hyacinthe, Québec, Canada, has mechanical key



View of Great pipework

action as well as electric stop action and contains 31 stops and 39 ranks over the three manuals and pedal.

Known as the Sabbatino Family Memorial Organ, the instrument and its installation were made possible through a bequest from Clare C. Sabbatino, a lifelong resident of Greenwich Village and faithful parishioner of St. Joseph's Church. Clare had a deep appreciation for music—her father and uncle were both musicians with the New York Philharmonic—and her gift in honor and memory of her entire family is a permanent reminder of her extraordinary generosity to her beloved parish. The Sabbatino Family Memorial Organ was blessed by the Reverend John P. McGuire, O.P., nineteenth pastor of



Preparing a gilded pipe mouth

St. Joseph's Church, and dedicated by Kyler Brown, organist, on April 10, 2015. As director of music ministries and organist, I am thrilled to have such an instrument for worship and concerts in Greenwich Village.

The organ has enriched the musical life of this area greatly with its perfectly voiced stops whose individual colors combine so flawlessly. Each flute stop is different in color and weight, making possible endless solo possibilities as well as exquisite combinations, while the reeds have both power and an ability to sing as solo stops. The mechanical key action weds with the vocal nature of the stops, and this combination opens the path for great expressivity. In sum, the organ is grand and delicate at once, a

perfect instrument for the environment at St. Joseph's Church.

—Kyler Brown

From the builder

We remember fondly our first visit with Father John McGuire at St. Joseph's Church in Greenwich Village to talk about a new Létourneau pipe organ for the parish. The church is a handsome space, tucked away in a busy block on the Avenue of the Americas and boasts gracious acoustics. This historic building appears skewed, an impression that is confirmed visually where the barrel vault ceiling's coffers intersect awkwardly with the back wall. The nave seats approximately 700 people but perhaps this risks overstating its size; the

deep side galleries account for perhaps a third of this number.

Replacing an 11-rank Aeolian-Skinner, our Opus 128 resides in the rear gallery and projects sound easily throughout the church. Given the size of the nave and its kind acoustic, we set out to create an instrument that charms with the elegance of its colors and the fluidity with which its stops can be combined. Indeed, the organ impresses with its warmth and calm demeanor rather than trying to dazzle with muscle. With this patrician bearing, the organ truly excels in all its roles as the music ministry's primary instrument.

The instrument is arrayed within a wide wooden case made from painted solid maple with walnut highlights. Taken from the Great 8' Principal, Pedal 16' Principal, and Pedal 8' Octave stops, the façade pipes are made from 70% hand-polished tin and sport Roman mouths gilded with 23k gold leaf. A large Swell division sits immediately behind the console, while the Great is divided into C and C# wind chests on either side. The Pedal is located at the extremities of the organ case, again on divided wind chests. The horizontal trumpet projecting from the casework—the 8' Festival Trumpet—was a relatively late addition to the project and has its own dedicated manual; the chest pallets are actuated electrically due to the spread-out arrangement of pipes across the top of the organ case.

The organ is played from a three-manual terraced console attached to the organ case. The combination action offers 256 levels of memory with 12 general pistons and a general piston sequencer. The interior of the console is finished in a dark walnut, while the three manuals have bone overlays and solid ebony accidentals. The drawknobs are likewise made from turned ebony. A short tracker action and pallet box were provided for the console's third manual (controlling the 8' Festival Trumpet) despite its electric action so as to preserve a consistent mechanical pluck when moving from manual to manual.

We were given a largely free hand to develop the organ's stop list, and it reflects the space available, the acoustic, and the musical roles the organ fills. The Great and Swell offer generous foundations; scalings in the principal ranks tend towards the modest for good harmonic development within the individual stops. The Great Cornet, a compound stop of three wide-scale tapered flutes, pairs handsomely with the 8' Chimney Flute and 4' Open Flute for this characteristically French sonority. The organ's chorus reeds feature tapered English shallots with long triangular openings to achieve



The Sabbatino Family Memorial Organ, seen from the side gallery (photo credit: Regan Wood Photography)

a balance between snap and body while the 8' Festival Trumpet features domed shallots in the style of Bertounèche.

The organ has proved itself at ease in concert with music from all periods and nationalities, beginning with the inaugural recital played by Kyler Brown. Maurice Clerc, *organiste titulaire* at Dijon Cathedral in France, wrote the following after his concert at St. Joseph's during the summer of 2015:

I was greatly impressed by the quality of your pipe organ. As an instrument, the stops are properly balanced and their voicing permits them to sound beautifully in the church. I specifically enjoyed the 8' Festival Trumpet which, in partnership with the superb Cornet of the Great, permits an excellent French *grand jeu*. Also noteworthy are the Swell stops, which offer numerous possibilities for honoring the romantic and modern repertoire. The console and the piston sequencer further multiply the possibilities in terms of interpretation, making this overall a very comfortable organ to play . . . This is a pipe organ of rich potential on which one can present a great deal of repertoire with exceptional ease and authenticity . . . I already knew firsthand the quality of Létourneau's instruments but in New York, my impressions were confirmed. Bravo!

—Andrew Forrest, Artistic Director
—Fernand Létourneau, President

Cover photo: Regan Wood Photography



Console

Orgues Létourneau Limitée Opus 128

St. Joseph's Church in Greenwich Village, New York, New York

GREAT (3' wind)		
16'	Bourdon (c ¹ -g ²⁰ wood)	58 pipes
8'	Principal	58 pipes
8'	Flûte harmonique	58 pipes
8'	Salicional	58 pipes
8'	Stopped Diapason (c ¹ -b ¹² wood)	58 pipes
4'	Octave	58 pipes
4'	Open Flute	58 pipes
2'	Super Octave	58 pipes
1 1/2'	Mixture IV	232 pipes
2 1/2'	Cornet III	174 pipes
8'	Trumpet (harmonic resonators from f# ⁴³)	58 pipes
	Tremulant	
8'	Festival Trumpet	Solo

SWELL (expressive, 3 1/4" wind)		
8'	Geigen Diapason	58 pipes
8'	Gamba	58 pipes
8'	Voix Celeste (from g ⁸)	51 pipes
8'	Bourdon (c ¹ -to b ¹² wood)	58 pipes
4'	Octave	58 pipes
4'	Spire Flute	58 pipes
2'	Flageolet	58 pipes
1 1/2'	Larigot	58 pipes
2'	Mixture III-IV	215 pipes
16'	Fagotto (full length)	58 pipes
8'	Trumpet (harmonic resonators from f# ⁴³)	58 pipes
8'	Oboe (capped resonators)	58 pipes
	Tremulant	

SOLO (3 1/4" wind)		
8'	Festival Trumpet	58 pipes

PEDAL (3 1/4" wind)		
32'	Resultant (derived from Subbass and Bourdon)	
16'	Principal	32 pipes
16'	Subbass (wood)	32 pipes
16'	Bourdon	Great
8'	Octave	32 pipes
8'	Bass Flute	32 pipes
4'	Choral Bass	32 pipes
16'	Trombone (full length)	32 pipes
16'	Fagotto	Swell
8'	Trumpet	32 pipes
8'	Festival Trumpet	Solo

Usual unison intermanual couplers. Pallet and slider wind chests with mechanical key actions. 31 independent stops; 39 ranks; 2,056 pipes

New Organs

Schoenstein & Co. Pipe Organ Builders, Benicia, California Ladue Chapel Presbyterian Church, St. Louis, Missouri

This new organ is the result of a musical journey common to many American congregations. Ladue Chapel Presbyterian Church's first organ, built by Kilgen and dedicated by William H. Barnes, was warmly received with praise for its "dignified and churchly ensemble." By 1971, however, the academic pressure to forsake "accompaniment" organs in favor of "solo repertoire" instruments was so great that a large mechanical-action organ by the German firm of Werner Bosch replaced the Kilgen. The congregation began to miss the pleasing tones of the old organ. After two major attempts at remaking the neo-Baroque instrument, it was decided that it was time to start fresh. The exceptionally fine music program developed by director of music ministry and organist David Erwin deserved an equally fine instrument.

Schoenstein & Co. was selected to design an organ primarily to support and accompany the service. Our approach recognizes that a church organ is a specific type of instrument that must be able to capture and hold the interest of listeners and musicians. If it lacks enough variety and the ability to make a strong emotional connection—to celebrate joy, to comfort in grief—it is a failure. The church organ has a heavy musical job to accomplish, and its most important characteristics are versatility and beauty.

The main divisions are located in side chancel chambers for excellent control of dynamics. The large open wood pipes are arranged horizontally behind the choir risers. The Echo organ is in a chamber at the rear of the balcony. Acoustical renovation was designed by Scott Riedel & Associates of Milwaukee, Wisconsin. Casework was built by New Holland Church Furniture.

The organ was dedicated in a recital by Scott Dettra on March 6, 2016, before a packed audience and included stunning performances of works by Gigout, Bach, Guilman, Saint-Saëns, Craig Phillips, Howells, Whitlock, and Stanford. It was broadcast via live streaming over Organ-Live.com, a project of the Organ Media Foundation. At the Sunday, April 10, Choral Vespers, "Te Deum laudamus" by Robert Lehman received its world premiere.

—Jack M. Bethards
President and tonal director



Sanctuary of Ladue Chapel Presbyterian Church (photo credit: Louis Patterson)

Schoenstein & Co.

Ladue Chapel Presbyterian Church, St. Louis, Missouri

GREAT (Enclosed)

16'	Contra Salicional	12 pipes
8'	First Open Diapason (unenclosed)	61 pipes
8'	Second Open Diapason	61 pipes
8'	Harmonic Flute (unenclosed)	61 pipes
8'	Salicional	61 pipes
8'	Bourdon	61 pipes
4'	Principal	61 pipes
4'	Silver Flute	61 pipes
2 3/4'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 1/2'	Mixture (III-IV)	186 pipes
8'	Tuba (Choir)	
8'	Clarinet (Choir)	
	Chimes (Echo) †	

SWELL (Enclosed)

16'	Bourdon	12 pipes
8'	Horn Diapason	61 pipes
8'	Traverse Flute (Stopped Diapason Bass)	49 pipes
8'	Flutes Unison (TC)*	
8'	Stopped Diapason	61 pipes
8'	Gamba	61 pipes
8'	Gamba Celeste	61 pipes
8'	Erzähler (Stopped Diapason Bass)	49 pipes
8'	Erzähler Celeste (TC)	49 pipes
4'	Gemshorn	61 pipes

4'	Harmonic Flute	61 pipes
2'	Fifteenth (ext Gems)	12 pipes
2'	Mixture (III-IV)	209 pipes
16'	Contra Fagotto	61 pipes
8'	Trumpet	61 pipes
8'	Fagotto	12 pipes
8'	Oboe Horn	61 pipes
	Tremulant	

CHOIR (Enclosed)

8'	Dulciana	61 pipes
8'	Unda-Maris (TC)	49 pipes
8'	Concert Flute	61 pipes
8'	Lieblich Gedeckt (Concert Flute Bass)	49 pipes
4'	Fugara	61 pipes
4'	Concert Flute (Lieb Ged treble)	
4'	Lieblich Gedeckt	12 pipes
2 3/4'	Twelfth (TC, from Nineteenth)	
2 3/4'	Nazard (from Lieblich Gedeckt)	
2'	Harmonic Piccolo	61 pipes
1 3/4'	Tierce (TC)	42 pipes
1 1/2'	Nineteenth	54 pipes
8'	English Horn	61 pipes
8'	Clarinet	61 pipes
16'	Bass Tuba ††	12 pipes
8'	Tuba ††	61 pipes
	Tremulant	
	Chimes (Echo) †	
	Zimbelstern	

ECHO (Enclosed – Floating)

8'	Chimney Flute †	61 pipes
8'	Voix Sérénissime	61 pipes
8'	Voix Céleste (TC)	49 pipes
4'	Chimney Flute (ext.)	12 pipes
4'	Voix Sérénissime (ext.)	12 pipes
4'	Voix Céleste (ext.)	12 pipes
8'	Vox Humana	61 pipes
	Tremulant	

* From 8' Traverse Flute and 4' Harmonic Flute

† From existing organ

†† High pressure

+ From Great Silver Flute, Swell Traverse Flute, Swell Harmonic Flute, and Choir Concert Flute

++ Full length

PEDAL

32'	Acoustic Bass	
16'	Open Wood	32 pipes
16'	Contra Salicional (Great)	
16'	Bourdon (Swell)	
8'	Principal	32 pipes
8'	Flute (Great Harmonic Flute)	
8'	Salicional (Great)	
8'	Horn Diapason (Swell)	
8'	Stopped Diapason (Swell)	
8'	Dulciana (Choir)	

4'	Fifteenth	12 pipes
4'	Flute (Great Harmonic Flute)	
4'	Flutes Unison+	
32'	Contra Fagotto (ext Sw)++	12 pipes
16'	Bass Tuba (Choir)	
16'	Contra Fagotto (Swell)	
8'	Tuba (Choir)	
8'	Fagotto (Swell)	
4'	English Horn (Choir)	
4'	Clarinet (Choir)	
	Chimes (Echo) †	

Mechanicals

Usual Couplers
Peterson ICS System
100 Memories
Programmable piston range for each memory level
58 Pistons and toe studs
7 Reversibles including Full Organ
Piston Sequencer
Record/Playback
Crescendo Pedal
All Swells to Swell
Manual I-II Transfer
Expression selector for Echo
Adjustable bench

Three manuals, 40 voices, 46 ranks

2016 Summer Carillon Concert Calendar

By Brian Swager

Albany, New York

Albany City Hall, Sundays at 1 pm
July 3, Gerald Martindale

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 5, Rachel Perfecto & Jakob De Vreese Duo
July 12, Mathieu Polak
July 19, Gordon Slater
July 26, Toru Takao

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 3, Open Tower, Julianne Vanden Wyngaard, host, 7 pm
July 10, Linda Dzuris
July 17, Tin-Shi Tam
July 24, Ray McLellan
July 31, Helen Hawley
August 7, Dennis Curry
August 14, Mathieu Polack
August 21, Tim Sleep
August 28, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 4 pm
July 3, Rachel Perfecto & Jakob De Vreese Duo
July 10, Tiffany Ng
July 31, Hylke Banning
August 7, Mathieu Polak

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
July 3, Rachel Perfecto & Jakob De Vreese Duo
July 10, Tiffany Ng
July 17, Tin-Shi Tam
July 24, Linda Dzuris
July 31, Hylke Banning
August 7, Mathieu Polak
August 14, Open Tower
August 21, Open Tower
August 28, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 7, Tiffany Ng
July 14, Tin-Shi Tam
July 28, Mathieu Polak

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 3, Carol Jickling Lens
July 10, Wesley Arai
July 17, Hylke Banning
July 24, Kymberly Stone
July 31, Ellen Dickinson
August 7, Joey Brink

Clemson, South Carolina

Clemson University, Thursdays at 7 pm
July 7, Elizabeth Vitu & Laurent Pie

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 3, David Maker
July 10, Laura Ellis
July 17, Sergei Gratchev, Nikita Gratchev, Elena Sadina
July 24, Gordon Slater
July 31, Thomas Lee
August 7, Toru Takao
August 14, John Whiteside

Culver, Indiana

Culver Academies, Saturdays at 4 pm
July 2, 16, 23 John Gouwens
July 9, Wesley Arai
September 3, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
July 6, Gerald Martindale, 12:30 pm

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
July 3, Hunter Chase
July 17, Carol Jickling Lens
July 31, Carolyn Bolden
August 14, Ray McLellan
August 28, Carlo Van Ulf

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 2, Rachel Perfecto & Jakob De Vreese Duo

July 9, Tiffany Ng

July 16, Tin-Shi Tam
July 23, Helen Hawley
July 30, Patrick Macoska

East Lansing, Michigan

Michigan State University, Beaumont Tower
Carillon, Wednesdays at 6 pm
July 6, Tiffany Ng
July 13, Tin-Shi Tam
July 20, Ray McLellan
July 27, Hylke Banning
August 3, Mathieu Polak

Erie, Pennsylvania

Penn State University, Behrend Campus,
Smith Chapel, Thursdays at 7 pm
July 7, Rachel Perfecto & Jakob De Vreese Duo
July 14, Mathieu Polak
July 21, Gordon Slater
July 28, Toru Takao

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 5, Ulla Laage
July 12, Rachel Perfecto & Jakob De Vreese Duo
July 19, Lisa Lonie & Janet Tebbel Duo
July 26, Auke deBoer

Frederick, Maryland

Baker Park
First & Third Sundays at 12:30 pm
John Widmann, City Carillonneur

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
July 17, UF Carillon Studio
August 21, Laura Ellis

Gates Mills, Ohio

St Christopher's By-the-River Episcopal
Church
July 4, David Osburn, 10:15 am

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
July 4, Carol Jickling Lens
July 11, Wesley Arai
July 18, Hylke Banning
July 25, Kymberly Stone (Christmas in July)
August 1, Ellen Dickinson
August 8, Joey Brink
August 15, Sally Harwood
August 22, Hunter Chase
August 29, Kimberly Schafer
September 5, Sue Bergren

Tuesdays at 10 am

July 12, Wylie Crawford
August 9, Hunter Chase

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 6, Linda Dzuris
July 13, Tin-Shi Tam
July 20, Hylke Banning
July 27, Ray McLellan

Grosse Point Farms, Michigan

Grosse Point Memorial Church
Tuesdays at 7 pm
July 5, Phyllis Webb & GPMC Players
July 12, Ray McLellan
July 19, Dennis Curry
July 26, Hylke Banning

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:30 pm
July 7, John Widmann
July 21, Tin-Shi Tam

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 3, Richard D. Gegner
July 4, Richard M. Watson; Richard D. Gegner, assisting (2 pm)
July 10, Richard D. Gegner
July 17, Richard M. Watson
July 24, Laura Ellis
July 31, Richard D. Gegner & Richard M. Watson Duo
August 7, Richard D. Gegner
August 14, Richard M. Watson
August 21, Richard D. Gegner
August 28, Richard D. Gegner & Richard M. Watson Duo
September 4, Richard M. Watson
September 5, Richard D. Gegner (2 pm)

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

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

Keith Bigger



J.W. Steere
1825-1900

Phone 718/528-9443
E-mail k_bigger@yahoo.com

GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
School of Music
Mt. Pleasant, MI 48859
egler1s@cmich.edu

Norberto Guinaldo

His Music
See—Listen—Buy
www.GuinaldoPublications.com

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Michael J. Batcho

Director of Music
CATHEDRAL OF ST. JOHN
MILWAUKEE

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

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

ROBERT CLARK

Houston Texas
Master Classes, Consultation
robert.cameron.clark@gmail.com
513/478-0079

JAMES DORROH, AAGO, PhD

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

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

STEPHEN HAMILTON

recitalist—clinician—educator
www.stephenjonhamilton.com

David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware ■ herman@udel.edu

A Professional Card in THE DIAPASON

For rates and digital specifications, contact Jerome Butera
847/391-1045; jbutera@sgmail.com

Gail Archer

J.S. Bach – The
Transcendent
Genius,
the new CD from
meyer-media.com



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

www.gailarcher.com



VALPARAISO
UNIVERSITY

Lorraine Brugh, Ph.D.

Professor of Music
University Organist

Valparaiso, Ind.
valpo.edu
219.464.5084

lorraine.brugh@valpo.edu

WILL HEADLEE

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

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

Gary L. Jenkins

Director, Schmidt Concert Series
Director of Music, Carmelite Monastery
Curator of Organs
Rose-Hulman Institute of Technology
Terre Haute, Indiana

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

Gabriel Kney

ORGAN CONSULTANT
www.gabrielkney.com

DAVID K. LAMB, D.MUS.

Director of Music
Trinity United Methodist Church
New Albany, Indiana
812/944-2229

David Lowry

DMA, HonRSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201

Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949



Marilyn Mason
Professor Emeritus - University of Michigan - Ann Arbor
Professor of Organ for 67 years
The University's longest-serving faculty member

A two-inch Professional Card in THE DIAPASON

For information on and specifications, contact Jerome Butera:
jbutera@sgcmail.com 608/634-6253

PHILIP CROZIER

CONCERT ORGANIST
ACCOMPANIST
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
philipcrozier@sympatico.ca

LARRY PALMER

Harpichord - Organ
Professor of Music, Emeritus
SMU, Dallas, Texas
Recitals - Lectures - Consultancies
lpalmer@smu.edu + 214.350-3628

THE DIAPASON announces...

20 under 30 Class of 2016

We offer our congratulations to the 20 under 30 Class of 2016. Thanks are also extended to those who submitted nominations. We encourage you to submit nominations next year for the Class of 2017.

You can read the profiles of this year's winners on our website. Click 20 under 30, then 2016.

20
UNDER
30

Stay up to date on all of the latest industry news and events.
Visit TheDiapason.com regularly.

2016 Summer Carillon Concert Calendar

Middlebury, Vermont
Middlebury College, Friday at 5 pm
July 1, Laurent Pie & Elizabeth Vitu Duo

Minneapolis, Minnesota
Central Lutheran Church
Sundays at 11:15 am
July 10, John Widmann
July 17, Povl Christian Balslev
July 24, Carolyn Bolden
July 31, Jim Fackenthal
August 7, Carol Jickling Lens

Montréal, Québec
Oratoire Saint-Joseph, Sundays at 2:30 pm
July 31, Lisa Lonie & Janet Tebbel
August 7, Brian Tang
August 15, Andrée-Anne Doane, David Doane & Gabriel Doane-Picard

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 5, Carol Jickling Lens
July 12, Wesley Arai
July 19, Hylke Banning
July 26, Kymberly Stone
August 2, Ellen Dickinson
August 9, Joey Brink
August 16, Sally Harwood
August 23, Hunter Chase

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 2, Laurent Pie & Elizabeth Vitu Duo
July 30, Charles Semowich

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 4, Margaret Angelini & Lee B. Leach (3 pm)
July 11, Laura Ellis
July 18, Sergei Gratchev, Nikita Gratchev, Elena Sadina

July 25, Gordon Slater
August 1, Thomas Lee
August 8, Toru Takao
August 15, David Maker

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, Carillonneur
July 1, Andrea McCrady (10 am)
July 26, Student recital
August 2, Lisa Lonie & Janet Tebbel Duo
August 9, Brian Tang

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 1, Gerald Martindale
July 8, Rachel Perfecto & Jakob DeVreese Duo
July 15, Buck Lyon-Vaiden
July 22, Auke de Boer
July 29, Toru Takao

Philadelphia, Pennsylvania
First United Methodist Church of Germantown, Mondays at 7:30 pm
July 11, Lisa Lonie & Janet Tebbel Duo
July 18, Brian Tang
July 24, Auke de Boer
August 1, Toru Takao

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 3, Ulla Laage
July 10, Rachel Perfecto & Jakob DeVreese Duo
July 17, Lisa Lonie & Janet Tebbel Duo
July 24, Auke deBoer
July 31, Toru Takao
August 7, Tiffany Lin & Michael Solotke
August 14, Lisa Lonie
August 21, Daniel Kehoe
August 28, Janet Tebbel

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.
Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 JULY
Martin Jean; Immanuel Lutheran, Leeland, MI 10 am masterclass; 7:30 pm recital

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

17 JULY
Rev. Cyprian Constantine; St. Paul Cathedral, Pittsburgh, PA 4 pm
Kyle Ritter; Unity Presbyterian, Fort Mill, SC 7 pm
George Baker; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Jared Ostermann; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

19 JULY
Christopher Pelonzi; First Parish Church UCC, Brunswick, ME 12:10 pm

20 JULY
Mark Thewes & Chad Pittman; Methuen Memorial Music Hall, Methuen, MA 8 pm
Susan Heaton Bates; Old Salem Visitors Center, Winston-Salem, NC 12 noon
Albert Bellefeuille; Trinity Lutheran, Cleveland, OH 12:15 pm
Kent Jager; Christ Church, Michigan City, IN 12:15 pm
Ryan Mueller; First English Lutheran, Appleton, WI 12:15 pm
Jeff Verkuilen; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

24 JULY
Elna Johnson; St. Paul Cathedral, Pittsburgh, PA 4 pm
Evensong; Myers Park Baptist, Charlotte, NC 4 pm

26 JULY
Margaret Harper; First Parish Church UCC, Brunswick, ME 12:10 pm

27 JULY
George Sargeant; Methuen Memorial Music Hall, Methuen, MA 8 pm
Michael Hey; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Raymond Ebert; Old Salem Visitors Center, Winston-Salem, NC 12 noon
Martin Baker; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Cary Scheck; Christ Church, Michigan City, IN 12:15 pm
Michael Burkhardt, hymn festival; Fourth Presbyterian, Chicago, IL 7:30 pm
Matthew Buller; First Presbyterian, Neenah, WI 12:15 pm
Jeffrey Arnold; Sinsinawa Mound, Sinsinawa, WI 7 pm

31 JULY
Mary Catherine Levri; St. Paul Cathedral, Pittsburgh, PA 4 pm
Nathaniel Gumbs; First United Methodist, Charlotte, NC 7 pm
Civic Chorale of Greater Miami; St. Andrew's Episcopal, Palmetto Bay, FL 4 pm

2 AUGUST
Hanna Powell; First Parish Church UCC, Brunswick, ME 12:10 pm
Frederick Swann; Merrill Auditorium, Portland, ME 7:30 pm

3 AUGUST
Sean Redrow; Mechanics Hall, Worcester, MA 12 noon
Matthias Havinga; Methuen Memorial Music Hall, Methuen, MA 8 pm
Matt Gerhard; Christ Church, Michigan City, IN 12:15 pm
Jonathan Oblander; St. Bernard Catholic Church, Appleton, WI 12:15 pm
Dalaie Choi; Sinsinawa Mound, Sinsinawa, WI 7 pm

Calendar

4 AUGUST

ALLISON; St. Andrew's by the Sea Episcopal, Little Compton, RI 6 pm
Donald Verkuilen; St. Joseph Catholic Church, Appleton, WI 7 pm

7 AUGUST

Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Richard Gray; Myers Park Baptist, Charlotte, NC 7 pm

9 AUGUST

Jacques Boucher, with saxophone; First Parish Church UCC, Brunswick, ME 12:10 pm
Dave Wickerham; Merrill Auditorium, Portland, ME 7:30 pm

10 AUGUST

Brett Maguire; Mechanics Hall, Worcester, MA 12 noon
Katelyn Emerson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Br. Benjamin Basile; Christ Church, Michigan City, IN 12:15 pm
Mario Buchanan; St. Mary Catholic Church, Menasha, WI 12:15 pm
Joan DeVee Dixon & Alice Fiedlerova; Sinsinawa Mound, Sinsinawa, WI 7 pm

11 AUGUST

Naomi Rowley; St. Paul Lutheran, Neenah, WI 12:15 pm

14 AUGUST

Justin Wallace; St. Paul Cathedral, Pittsburgh, PA 4 pm
Brennan Szafron; Myers Park Presbyterian, Charlotte, NC 7 pm
Karen Beaumont; St. John's Lutheran, Milwaukee, WI 2 pm

16 AUGUST

Ray Cornils; First Parish Church UCC, Brunswick, ME 12:10 pm
Katelyn Emerson; Merrill Auditorium, Portland, ME 7:30 pm

17 AUGUST

Monica Harper; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Bohn; First Congregational UCC, Appleton, WI 12:15 pm
David O'Shea; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST

Brian Gurley; St. Paul Cathedral, Pittsburgh, PA 4 pm
Thomas Russell; St. John's Baptist, Charlotte, NC 7 pm
Mark Sudeith; Christ Church, Michigan City, IN 12:15 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Leon W. Couch III; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

23 AUGUST

Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm

24 AUGUST

Neal Campbell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Buzard; Christ Church, Michigan City, IN 12:15 p
Charles Barland; Memorial Presbyterian, Appleton, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 AUGUST

Hector Olivera; Valparaiso University, Valparaiso, IN 7 pm

28 AUGUST

Choirs of Covenant Presbyterian and Myers Park United Methodist; Covenant Presbyterian, Charlotte, NC 7 pm

31 AUGUST

Anne Horsch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

UNITED STATES
 West of the Mississippi

15 JULY

Jim Heller & Philip Manwell; Trinity Episcopal, Reno, NV 12 noon
Isaac Drewes; Christ Episcopal, Tacoma, WA 12:10 pm

16 JULY

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

17 JULY

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

18 JULY

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

20 JULY

Catherine Rodland & Jamie Bobb; St. Olaf College, Northfield, MN 12:15 pm
Peter Latona; St. James Catholic Cathedral, Seattle, WA 7 pm

21 JULY

James David Christie; St. Alphonsus Catholic Church, Seattle, WA 7:30 pm

22 JULY

Larry Aynesmith & Philip Manwell; Trinity Episcopal, Reno, NV 12 noon

23 JULY

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

24 JULY

Mark McClellan; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

25 JULY

Kurt Schakel; Aspen Community United Methodist, Aspen, CO 8 pm

27 JULY

Kraig Windschitl; Music & Drama Center, Carleton College, Northfield, MN 12:15 pm

28 JULY

Angela Kraft Cross; Trinity Episcopal, Reno, NV 7 pm

29 JULY

Angela Kraft Cross; Trinity Episcopal, Reno, NV 12 noon

30 JULY

Bruce Neswick; First Presbyterian, Oakland, CA 3 pm
Steve Main; Legion of Honor Museum, San Francisco, CA 4 pm

31 JULY

Steve Main; Legion of Honor Museum, San Francisco, CA 4 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

1 AUGUST

Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

3 AUGUST

Stephen May; Skinner Chapel, Carleton College, Northfield, MN 12:15 pm
Michelle Horsley & Ruth Draper; First Baptist, Seattle, WA 7 pm

5 AUGUST

Philip Manwell; Trinity Episcopal, Reno, NV 12 noon

6 AUGUST

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

7 AUGUST

David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm
Robert Gurney; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

8 AUGUST

Joseph Galema; Aspen Community United Methodist, Aspen, CO 8 pm

10 AUGUST

David Lim; St. John's Lutheran, Northfield, MN 12:15 pm

13 AUGUST

Tony Baldwin; Legion of Honor Museum, San Francisco, CA 4 pm

14 AUGUST

Tony Baldwin; Legion of Honor Museum, San Francisco, CA 4 pm
Paul Fejko; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 AUGUST

Craig Cramer; St. James Catholic Cathedral, Seattle, WA 7 pm

Scott Montgomery Concert Organist

www.ScoMo.org
 scottmontgomery8@gmail.com



ANDREW PAUL MOORE
 CHRIST CHURCH
 SHORT HILLS

STEPHEN G. SCHAEFFER
 Recitals – Consultations
 Director of Music Emeritus
 Cathedral Church of the Advent
 Birmingham, Alabama

NICHOLAS E. SCHMELTER
 Organist
 989/980-9912
 schmelternick@hotmail.com

MARK STEINBACH
 BROWN UNIVERSITY

Marcia Van Oyen
 First United Methodist Church
 Plymouth, Michigan
 mvanoyen.com

KEVIN WALTERS
 M.A., F.A.G.O.
 Rye, New York

Alan G Woolley PhD
 Musical Instrument Research
 Edinburgh
 awoolley@ph.ed.ac.uk

RUDOLF ZUIDERVELD
 Illinois College, Jacksonville
 First Presbyterian Church,
 Springfield

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:
 jbutera@sgcmail.com 608/634-6253

LEON NELSON
 Director of Traditional Music
 Southminster Presbyterian Church
 Arlington Heights, IL 60005

A one-inch Professional Card in THE DIAPASON

For information on rates and specifications,
 contact Jerome Butera:
 jbutera@sgcmail.com 608/634-6253

ROBERT L.
 SIMPSON
 Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

ORGAN MUSIC OF THE SPANISH BAROQUE

David Troiano
 DMA MAPM
 586.778.8035
 dtenor2001@yahoo.com

DAVID WAGNER

DMA
 www.davidwagnerorganist.com

KARL WATSON
 SAINT LUKE'S
 METUCHEN

RONALD WYATT
 Trinity Church
 Galveston

A one-inch Professional Card in THE DIAPASON

For information on rates and specifications,
 contact Jerome Butera:
 jbutera@sgcmail.com 608/634-6253

Artist Spotlights

Artist Spotlights are available on THE DIAPASON website and e-mail newsletter. Contact Jerome Butera for rates and specifications. 608/634-6253 jbutera@sgcmail.com



DAVID SPICER
 First Church of Christ
 Wethersfield, Connecticut



Artistic Director
 Albert Schweitzer Organ Festival

Calendar

19 AUGUST
Michael Lynch; Trinity Episcopal, Reno, NV 12 noon

20 AUGUST
Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

21 AUGUST
Nancy Ypma; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm
Thomas Joyce; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 AUGUST
Tom Trenney, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

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

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

29 AUGUST
Aaron David Miller & Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

16 JULY
Martin Bernreuther; Dom, Eichstätt, Germany 11:30 am
Bernhard Haas; Marktkirche, Hannover, Germany 12 noon
Bernhard Buttman; St. Sebald, Nürnberg, Germany 7:30 pm
Gerben Budding; Our Lady's Church, Breda, Netherlands 8 pm

17 JULY
Craig Cramer; Basilika, Steinfeld/Eifel, Germany 4 pm

Sebastian Freitag; Münster, Herford, Germany 6 pm
Steven Patchell; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

19 JULY
Matthias Dreissig; Münster, Bern, Switzerland 8 pm
Winfried Böning; Westminster Abbey, London, UK 7 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

20 JULY
Daniel Zaretsky; Kathedrale, Dresden, Germany 8 pm
Nico Declerck; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

22 JULY
Bernhard Buttman; St. Mang, Füssen, Germany 7:30 pm
Adriaan Hoek; Our Lady's Church, Breda, Netherlands 8 pm

23 JULY
Andreas Jost; St. Michaelis Kirche, Hamburg, Germany 7 pm
Christoph Schoener; St. Michaelis Kirche, Hamburg, Germany 7:30 pm
Philip Crozier; Brigidakerk, Geldrop, Holland 4:15pm

24 JULY
Holger Gehring; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Craig Cramer; St. Willibald Kirche, Munich/Laim, Germany 4 pm
The Chenaults; St. Sulpice, Paris, France 12 noon
David Henning; St. Paul's Cathedral, London, UK 4:45 pm
Kees Nottrot; Westminster Abbey, London, UK 5:45 pm

26 JULY
Heinz Balli; Münster, Bern, Switzerland 8 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Alexander Ross; St. James United Church, Montreal, QC, Canada 12:15 pm

27 JULY
Moritz Schott; St. Michaelis Kirche, Hamburg, Germany 7 pm
Iveta Apkalna; Frauenkirche, Dresden, Germany 8 pm

28 JULY
Burkhard Ascherl; Herz Jesu, Bad Kissingen, Germany 8 pm
Christophe Mantoux; St. Bavo Kerk, Haarlem, Netherlands 4 pm
Philip Crozier; Dom, Altenberg, Germany 8pm

29 JULY
Ludger Lohmann; Our Lady's Church, Breda, Netherlands 8 pm

30 JULY
Mario Verdicchio; Basilica Antica, Orapa, Italy 9 pm
Bernhard Buttman; Maria Himmelfahrt, Landsberg, Germany 11:15 am
Philip Crozier; Dom, Hildesheim, Germany 8 pm

31 JULY
Mario Verdicchio; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Christoph Hauser; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4:30 pm
Christoph Schoener; Münster, Herford, Germany 6 pm
Bernhard Buttman; Maria Himmelfahrt, Weilheim, Germany 8 pm
Anna Lapwood; Westminster Abbey, London, UK 5:45 pm

1 AUGUST
Sandro Carnelos; Collegiata di S. Gaudenzio, Verallo, Italy 4 pm
Sandro Carnelos; Chiesa di S. Maria delle Grazie, Verallo, Italy 9 pm

2 AUGUST
Mario Duella; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm
Daniel Cook; Westminster Abbey, London, UK 7 pm
János Kristófi; St. James United Church, Montreal, QC, Canada 12:15 pm

3 AUGUST
Michal Kocot; St. Michaelis Kirche, Hamburg, Germany 7 pm
Massimiliano di Fino; Kreuzkirche, Dresden, Germany 8 pm
Christina Hutten; Christ Church Cathedral, Vancouver, BC, Canada 1 pm
Davitt Moroney; harpsichord, Bach, *Art of the Fugue*; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

5 AUGUST
Massimo Andrea Verzilli; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm
Hansjörg Albrecht; Stadtkirche, Bayreuth, Germany 8 pm
Kerstin Wolf; Our Lady's Church, Breda, Netherlands 8 pm
 Bach, *Mass in B Minor*; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

6 AUGUST
Mario Duella; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

7 AUGUST
Laurent Fievet; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm
Nicolò Sari; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Ignace Michiels; Jakobikirche, Herford, Germany 6 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

8 AUGUST
Sergio Paolini; Parrocchia di Brugaro, Cravagliana, Italy 9 pm

9 AUGUST
Laurent Fievet; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm
Thilo Muster; Münster, Bern, Switzerland 8 pm
David Goode; Westminster Abbey, London, UK 7 pm

Stephen Hamilton; St. James United Church, Montreal, QC, Canada 12:15 pm

10 AUGUST
Alessandra Mazzanti; Chiesa di S. Stefano, Piode, Italy 9 pm
Andrzej Chorosiński; St. Michaelis Kirche, Hamburg, Germany 7 pm
Paul Rosoman; Kathedrale, Dresden, Germany 8 pm

11 AUGUST
Alessandra Mazzanti; Chiesa di S. Giovanni Battista, Sabbia, Italy 9 pm
Bernhard Buttman; Markuskirche, Munich, Germany 8 pm

12 AUGUST
Guido Donati; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm
Ulfert Smidt & Markus Becker; Marktkirche, Hannover, Germany 12 noon
Stephen Tharp; Our Lady's Church, Breda, Netherlands 8 pm

13 AUGUST
Renato Negri; Chiesa di S. Lorenzo, Crevola, Italy 9 pm
Giovanna Franzoni & Fabiola Frontalini; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

14 AUGUST
Giovanna Franzoni & Fabiola Frontalini; Chiesa di Santa Croce, Rassa, Italy 9 pm
Peter Frisée; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Thomas Lennartz; St. Nikolaus, Immenstadt, Germany, 7 pm
Bernhard Buttman; Münster, Ingolstadt, Germany 8:15 pm
Andrew Forbes; Westminster Abbey, London, UK 5:45 pm

16 AUGUST
Daniel Glaus, with brass; Münster, Bern, Switzerland 8 pm
Matthew Larkin; St. James United Church, Montreal, QC, Canada 12:15 pm

17 AUGUST
Espen Melbø; St. Michaelis Kirche, Hamburg, Germany 7 pm
Nathan Laube; Frauenkirche, Dresden, Germany 8 pm

19 AUGUST
Ben van Oosten; Our Lady's Church, Breda, Netherlands 8 pm

21 AUGUST
Christian Schmitt; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Simon Harden; St. Justinus, Frankfurt, Germany 5 pm
Daniele Dori; St. Johannes Baptist, Herford, Germany 6 pm
Malcolm Sinn; Westminster Abbey, London, UK 5:45 pm

23 AUGUST
Felix Pachlatko; Münster, Bern, Switzerland 8 pm
Scott Bradford; St. James United Church, Montreal, QC, Canada 12:15 pm

24 AUGUST
Markus Eichenlaub; St. Michaelis Kirche, Hamburg, Germany 7 pm
Csaba Kerály; Kreuzkirche, Dresden, Germany 8 pm
Felix Pachlatko, masterclass; Münster, Bern, Switzerland 8 pm

25 AUGUST
Thomas Kladeck, with oboe; Abteikirche, Köln, Germany 7:30 pm
Gereon Krahorst & Maria Laach; Abteikirche, Köln, Germany 8:30 pm

28 AUGUST
Christophe Guida; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Jos van der Kooy; St. Nikolaus Kirche, Frankfurt, Germany 6 pm
Roberto Marini; Münster, Herford, Germany 6 pm
Ian Wicks; Westminster Abbey, London, UK 5:45 pm

30 AUGUST
Gian Paolo di Rosa, masterclass; Münster, Bern, Switzerland 8 pm

31 AUGUST
Barry Jordan; St. Michaelis Kirche, Hamburg, Germany 7 pm
Peter King; Kathedrale, Dresden, Germany 8 pm
Juan de la Rubia; Westminster Cathedral, London, UK 7:30 pm

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

ODELL
 ODELLORGANS.COM

AUTHENTIC
 AMERICAN
 PIPE ORGANS
 (860)365-8233

ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.
 380 FRONT ST.
 EL CAJON, CA 92020

Member Firm: The Associated Pipe Organ Builders of America
RANDALL DYER
 & ASSOCIATES, INC.
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
 randalldyer@bellsouth.net • www.rdyerorgans.com

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
 11561 Edmonston Rd.
 Beltsville, MD 20705
 800/952-PIPE

A. David Moore, Inc.
 TRACKER ORGAN DESIGNERS & BUILDERS
 HC 69 Box 6, North Pomfret, Vermont 05053
 802/457-3914


PARSONS
 PIPE ORGAN BUILDERS
 OF CHAMPAIGN, NEW YORK

David E. Wallace
 AND COMPANY, L.L.C.
 Pipe Organ Builders
 New Organs
 Restoration / Renovation / Relocation
 www.wallacepipeorgans.com

Visit The Diapason
 website:
www.TheDiapason.com

STEPHEN BUZARD and BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, March 5: *Fantasia super Komm Heiliger Geist*, BWV 651, *Ich ruf zu dir*, BWV 639, *Sonata VI in G*, BWV 530, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott*, BWV 657, *Toccata in F*, BWV 540, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *O Lamm Gottes, unschuldig*, BWV 618, *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, *Passacaglia in c*, BWV 582, Bach.

CRAIG CRAMER, Westminster Presbyterian Church, Charlottesville, NC, March 11: *Toccata in D*, BuxWV 155, Buxtehude; *Intrada-Tanz-Nachtanz*, *Tantz-Proportio-Curanta-Final*, *Danz Beurlin-Nachtanz*, *Tantz "Jesu Du zartes Lämblein"*-Proportio, *Tantz-Nachtanz (Linz Orgeltablaturbuch)*; *Freu dich sehr, o meine Seele*, Böhm; *Kingsfold Suite*, Martinson; *Herr Gott, nun schleuss den Himmel auf*, BWV 1092, *Allein zu dir, Herr Jesu Christ*, BWV 1100, *Herr Jesu Christ, du höchstes Gut*, BWV 1114, *Passacaglia and Fugue in c*, BWV 582, Bach.

JOHN CUMMINS, Shirley Recital Hall, Eberson Fine Arts Center, Salem College, Winston-Salem, NC, February 9: *Variations on Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Sonata I in E-flat*, BWV 525, *Dies sind die heil'gen zehn Gebot'*, BWV 678, *O Lamm Gottes unschuldig*, BWV 656, Bach.

LYNNE DAVIS, Wiedemann Hall, Wichita State University, Wichita, KS, March 2: *Theme and Variations on Est-ce-Mars?*, Sweelinck; *Variations sur un thème du Clément Jannequin*, Alain; *Passacaglia in c*, BWV 582, Bach.

MARGARET DICKINSON, St. James Catholic Church, Louisville, KY, March 10: *A Mighty Fortress Is Our God*, op. 13, Paine; *Trio in G*, K. 443, *Fugue in g*, K. 401, Mozart; *Sonata VIII in e*, op. 132, Rheinberger.

DAVID ENLOW, Westminster United Church, Winnipeg, MB, Canada, February 28: *Furiant*, Dumka, *Polka (Slavonic Dances)*, op. 46), Dvorak, transcr. Enlow; *Naiades*, Vierne; *Prelude and Fugue in D*, BWV 532, Bach; *Folk Tune, Fanfare*, Whitlock; *Choral in E*, Franck; *Petite Suite*, Debussy.

JILLIAN GARDNER, Jones Concert Hall, Baylor University, Waco, TX, February 15: *Allegro, Choral (Symphonie No. 2, op. 20)*, Vierne; *Trio Sonata No. 5 in C*, BWV 529, Bach; *Introduktion, Passacaglia (Monologe für Orgel, op. 63)*, Reger; *Master Tallis's Testament*, Howells; *For All the Saints*, Weaver.

SARAH HAWBECKER, Advent Lutheran Church, Melbourne, FL, February 14: *Rhapsody for Organ*, Phillips; *Ein feste Burg (Cantata 80)*, Bach, arr. Near; *Prelude and Fugue on O Traurigkeit, o Herzeleid, WoO 7*, Brahms; *Fantasy and Fugue in g*, BWV 542, Bach; *Aria*, Carter; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Pastorale (Symphony I, op. 14)*, Vierne; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

CHRISTOPHER HOULIHAN, Westminster Presbyterian Church, Knoxville, TN, February 12: *Toccata*, Sowerby; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Prelude and Fugue in e*, BWV 548; *Prelude and Fugue in a*, WoO 9, *O Welt, ich muss dich lassen*, op. 122, no. 11, Brahms; *March on a Theme by Handel*, op. 15, Guilman; *Scherzo (Symphony No. 2, op. 20)*, Romance (*Symphony No. 4, op. 32*), Vierne.

DAVID JONIES, St. John the Evangelist Catholic Cathedral, Milwaukee, WI, January 27: *Sonata II*, Hindemith; *Partita on Christ, der du bist der helle Tag*, Bach; *Improvisation (Sonata II, op. 60)*, Reger.

MICHAL MARKUSZEWSKI, St. Thomas Church Fifth Avenue, New York, NY, February 21: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prière*, Borowski; *Fantasia per Organo*, Bloch; *Prelude and Fugue in F*, op. 13, Gawlas; *Festive Prelude on Lobe den Herren*, Gade.

PASCAL MARSAULT, Presbyterian Homes, Evanston, IL, February 22: *Praeludium in C*, BuxWV 137, Buxtehude; *Le jardin suspendu*, JA 71, Alain; *Prelude and Fugue in a*, BWV 543, Bach; *Schafe können sicher werden (Cantata 208, BWV 208)*, Bach, transcr. Isoir; *Concerto in a*, BWV 1065, Bach, transcr. Bovet; *Prelude, Fugue, and Variation*, op. 18, Franck; *Chorale varié sur le Veni Creator*, op. 4, Duruflé.

JAMES O'DONNELL, St. Chrysostom's Episcopal Church, Chicago, IL, February 16: *Veni Creator Spiritus*, de Grigny; *Fantasia in E-flat*, Saint-Saëns; *Lebhaft*, Mit sanften Stimmen, Mäßig, nach und nach schneller (*Fugues on the Name of BACH*, op. 60), Schumann; *Scherzetto (Sonata in c)*, Whitlock; *Prelude in E-flat*, BWV 552/1, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen zehn Gebot*, BWV 678, *Christ, unser Herr; zum Jordan kam*, BWV 684, *Fugue in E-flat*, BWV 552/2, Bach

SERGIO ORABONA, St. Thomas Church Fifth Avenue, New York, NY, February 28: *Allegro risoluto (Symphonie No. 2 in e, op. 20)*, Vierne; *Scherzo in g*, op. 49, no. 2, Bossi; *Elegy*, Thalben-Ball; *Tu es petra (Esquisses Byzantines)*, Mulet; *Allegro cantabile (Symphonie No. 5 in f, op. 42, no. 1)*, Widor; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

CHRISTA RAKICH, Christ Episcopal Church, Macon, GA, February 26: *Praeludium in d*, Böhm; *Aria and Five Variations*, BWV 988, Bach; *Praeludium in F*, Fanny Mendelssohn; *Andante Sostenuto (Symphonie Gothique, op. 70)*, Widor; *Fantasia on Salve Regina, de Jong*; *Sonata in Sea: Cape Cod*, Woodman.

DANIEL ROTH, St. Brigid Catholic Church, Richmond, VA, February 16: *Prelude and Fugue in C*, BWV 547, *Canonic Variations on Vom Himmel hoch da komm ich her*, BWV 769; *Interlude Symphonique (Rédemption pour orchestra)*, Franck, transcr. Roth; *Scherzo (Six Duos for piano and harmonium)*, Saint-Saëns, transcr. Roth; *Et misericordia (Livre d'orgue pour le Magnificat)*, Roth; *Overture to Der Fliegende Holländer*, Wagner, transcr. Lemare; *Improvisation on submitted themes*.

WOLFGANG RÜBSAM, Seitoku University, Matsudo, Chiba, Japan, January 14: *Toccata and Fugue in d*, BWV 565, *Wachet, auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Sonata No. 2 in c*, BWV 526, *Praeludium und Fugue in E-flat*, BWV 552, Bach.

NICHOLAS SCHMELTER, Immaculate Conception of the Blessed Virgin Mary Catholic Church, Lapeer, MI, February 13: *Festival (Two Pieces for Organ)*, Willan; *Intermezzo*, Stanford; *Praeludium et Fuga in G*, BWV 541, Bach; *Prelude, Air, and Gavotte*, Wesley; *Variations on Old Folks at Home*, Buck; *Toccata*, Sowerby.

STEPHEN SCHNURR, Augustana Chapel, Lutheran School of Theology at Chicago, Chicago, IL, February 2: *Praeludium in g*, BuxWV 148, Buxtehude; *Variations on Mein Junges Leben hat ein End*, Sweelinck; *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Ein feste Burg ist unser Gott*, Pachelbel; *Praeludium in e*, Bruhns.

HAROLD STOVER, First Parish Unitarian-Universalist, Portland, Maine, February 18: *Allein Gott in der Höh sei Ehr*, BWV 715, Bach; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Praeludium in d*, Böhm; *Von Gott will ich nicht lassen*, BWV 658, *Prelude and Fugue in C*, BWV 545, Bach.

ERIK WM. SUTER, Finney Chapel, Oberlin College, Oberlin, OH, February 9: *Fugue sur le Thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, *Méditation pour Orgue*, op. posth., *Prélude et Fugue sur le nom d'Alain*, op. 7, *Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, *Prélude sur l'Introit de l'Épiphanie*, op. 13, *Scherzo*, op. 2, *Suite pour Orgue*, op. 5, Duruflé.

JEREMY DAVID TARRANT, First Presbyterian Church, Ypsilanti, MI, February 14: *Prelude and Fugue in G*, BWV 541, Bach; *Sonata in C*, K. 255, Scarlatti; *Lotus Blossom*, Strayhorn; *Four Sketches*, op. 58, Schumann; *Cortège et Litanie*, Dupré; *Allegretto (Symphonie VII, op. 42, no. 3)*, Widor; *Clair de lune, Toccata (Pièces de fantaisie)*, Vierne.

DAVID TROIANO, Church of St. Louis, King of France, St. Paul, MN, February 16: *Voluntary in A*, Selby; *Psalm 33*, Diemer; *Fugue for Three Voices*, Zeuner; *Toccata in F*, Becker; " . . . I will love thee . . ." (*Glory and Peace*), Locklair; *Trumpet Tune*, Hebble; *Andante*, Foote; *En la Silencio de la Noche*, Goemanne; *Festive Gloria*, Miller.

MILNAR ORGAN COMPANY
ORGANBUILDING & RESTORATIONS
 3165 Hill Road
 Eagleville, TN 37060
 (615) 274-6400
 Dennis, Derek, Jeff, Todd and Greg Milnar and Associates
www.milnarorgan.com E-mail: Dennis@milnarorgan.com

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
 300 Old Reading Pike • Suite 1D • Stowe, PA 19464
 610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

The Organ Clearing House
 PO Box 290786
 Charlestown, MA 02129
 Ph: 617.688.9290
www.organclearinghouse.com

M. P. Rathke, Inc.
 Pipe Organ Builders
 Post Office Box 389
 Spiceland, Indiana 47385 U.S.A.
 Tel. 317-903-8816 Fax 765-529-1284
www.rathkepipeorgans.com

Check your listing in
THE DIAPASON Resource Directory
 If changes are needed in your listing, contact Jerome Butera
 608/634-6253
jbutera@sgcmail.com

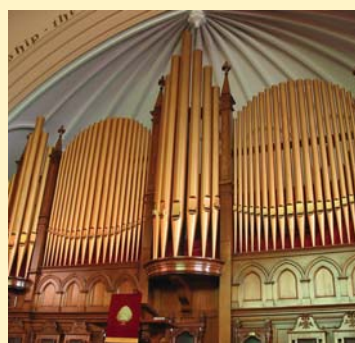
DIAPASON Student Rate
WOW! \$20 one year
 847/391-1044
jrobinson@sgcmail.com

Parkey ORGAN BUILDERS
 New Instruments | RESTORATION & DESIGN
 770.368.3216 • DULUTH, GA • www.parkeyorgans.com

sound INSPIRATION
 Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
 email: consult@riedelassociates.com
 819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL
 hear the difference.

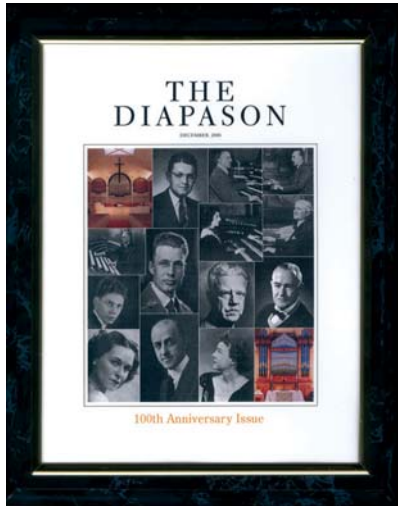
Building websites for tomorrow
MEDIAPRESS STUDIOS
 An affiliate of Scranton Gillette Communications
 Content Strategy | Custom Coding
 E-Commerce | SEO | Training
 Want to know more?
www.mediapressstudios.com or
 e-mail sales@mediapressstudios.com

Don't just tell people what you have for sale. Show them!



Include pictures with your classified ads on our website.
WWW.THEDIAPASON.COM
 Contact Jerome Butera for details.
 608/634-6253; jbutera@sgcmail.com

Own a piece of history!



The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**
jbutera@sgcmail.com
 608/634-6253

Classified Advertising

POSITIONS AVAILABLE

Pipe Organ Technician: Fabry Inc. is looking for a full-time organ technician with at least 5 years experience in organ tuning and maintenance. Compensation determined based on skills and experience. Please contact Dave Fabry: fabryinc@aol.com.

Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org

PUBLICATIONS / RECORDINGS

My restoration of Weinberger's Bible Poems includes the original Foreword, Editor's Note, and Program Notes by Weinberger: Abide with Us, Lord Jesus Walking on the Sea, The Marriage at Cana, Hosanna, The Last Supper, Hear, O Israel. michaelmusicsservice.com 704/567-1066.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; e-mail: slporganist@gmail.com.

PUBLICATIONS / RECORDINGS

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

From Fruhauf Music Publications—a gem from the Baroque organ repertory: Johann Kaspar Ferdinand Fischer's *Praeludium VIII* and *Chaconne in G*, from *Blumen-Büschlein*, Op. II, in a performance edition that includes realization of an arpeggiated section and suggestions for dynamics and manual changes. Visit www.frumuspub.net's home page Bulletin Board for more details about this 12-page booklet publication and other unique offerings for organ from FMP.

The OHS Catalog is online with more than 5,000 classical and theater organ CDs, books, sheet music, and DVD/VHS videos. Visit www.ohscatalog.org. To add your name to the OHS Catalog mailing list, send an email to catalog@organsociety.org or mail to Organ Historical Society, Box 26811, Richmond, VA 23261.

The new **Nordic Journey** series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

PUBLICATIONS / RECORDINGS

Christmas for the Organ. Quiet to Festive. Twenty titles to choose from! Singles. Collections. The whole gamut of sound and color. Explore our website. Listen. Buy. www.guinaldo.com publications.com.

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 4-disc DVD/CD set about César Franck, 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach /Art of Fugue/ DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (Epiphany Church, Washington, DC; National Cathedral, National Shrine), Todd Wilson (Gerre Hancock Organ Works at St. Thomas, NYC), Jon Gillock (Messiaen on the new Quirin organ, Ascension, NYC), Anthony Hammond (Coventry Cathedral, UK), Mark Brombaugh (David Dahl organ works on the Christ Church, Tacoma, John Brombaugh organ) Jack Mitchener, Stephen Williams, J. Thoams Mitts, Adam Brakel (Beckerath, Pittsburgh Cathedral), Peter Sykes (Bach, clavi-chord), Maxine Thévenot, Damin Spritzer, Faythe Freese (Magdeburg Cathedral), Rachel Laurin, Colin Lynch Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

PUBLICATIONS / RECORDINGS

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

PIPE ORGANS WANTED

Looking for an early 20th-century Casavant or E. M. Skinner organ or organ/pipework with a similar tonal design to repurpose; three manuals, 40–50 ranks; voiced to fill a chapel which seats 400 people (+200 when transepts are full). Please contact Kurt Poterack at kpoterack@hotmail.com.

PIPE ORGANS FOR SALE

Holtkamp residence organ, 2 manuals, 10 stops, 13 ranks, electro-pneumatic action. Completed winter 2014. Beautiful oiled walnut case-work with clear lacquer and gold façade pipes. Located in the south east USA. Easily modified for a small to medium sized church. \$160,000 includes removal, shipping, and installation. Dimensions: 12'-6" wide x 7'-7" deep x 12'-6" high. For more information, contact The Holtkamp Organ Company, chris@holtkamporgan.com, 216 741-5180.

Reuter, opus 1380, 1962, 3 manuals, 23 ranks. \$2,975.00. Proscia Organs, 770/258-3388. For complete details, stoplist and pictures: Prosciaorg@aol.com.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK
pipe organs

Sebastian M. Glück,
Artistic and Tonal Director

170 Park Row, Suite 20A
New York, NY 10038

www.glucknewyork.com 212.608.5651

For Sale: This Space
For advertising information contact:
THE DIAPASON
608/634-6253 voice
jbutera@sgcmail.com e-mail

Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend!
Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com




Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com


For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215



JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065


MULLER
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | www.MULLERPIPEORGAN.COM



NICHOLS & SIMPSON, INC.
ORGANBUILDERS
P. O. BOX 7375
LITTLE ROCK, AR 72217
501-661-0197
www.nicholsandsimpson.com
C. JOSEPH NICHOLS WAYNE E. SIMPSON III

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



Reuter
785.843.2622 reuterorgan.com

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1044
fax 847/390-0408
e-mail jrobinson@sgcmail.com
web www.TheDiapason.com

PIPE ORGANS FOR SALE

Circa 1860 Pfeiffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debieerre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

1981 Casavant tracker—3 manuals, 23 stops, 30 ranks. Footprint 10' x 14'; height 18'. Good working order. Available now. Seller will consider offers on a competitive basis. For details, contact consultant Dr. David Lowry at DavidL1205@aol.com.

1981/2015 BIGELOW tracker, II+Ped, six stops: 8', 4', 8', 4', 16', 8'. Excellent for a small chapel, residence, or practice room. www.bigeloworgans.com. Click on News.

Historic 1859 ROBJOHN, II+Ped, 11 ranks. Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. www.bigeloworgans.com. Click on News.

1928 Casavant pipe organ, completely restored with five new stops by Létourneau in 1987. Two manuals and pedals, 24 ranks. Organ is in excellent condition and is a good candidate for solid-state conversion. Asking \$65,000 "as is" or can be rebuilt with modifications. For more information, contact Létourneau Pipe Organs at info@letourneauorgans.com or 800/625-7473.

Kimball Organ (3/29, 1930), all enclosed, terrific Swell reeds, four 8-foot Diapasons, two sets of celestes (and you know those Kimball strings!). \$70,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

PIPE ORGANS FOR SALE

Bedient Pipe Organ, 2005. Mechanical key, electric stop action, 2 manuals/pedal 58/30, 12 stops, 11 ranks, Zimbelstern, combination action. Main case, external pipes, pedalboard: 100"D x 87"W x 115"H. Blower: 30"D x 22"W x 24"H. Voiced by Gene Bedient for Seattle residence. \$250,000 obo. Contact: griffenjm7@gmail.com, 206/784-1690.

George Hutchings, rebuilt by Philip Beaudry. 2 manuals, 29 stops, tracker action, detached console, good condition, Boston, MA. No sale price, new owner is responsible for removal and relocation. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

1944 Aeolian-Skinner, 3 manuals, 43 stops. Excellent condition in its original location. \$45,000. Contact John Bishop, Organ Clearing House, john@organclearinghouse.com.

Expressive and compact—3/27 Kilgen (1940). Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

HYBRID ORGANS FOR SALE

Three-manual Rodgers Hybrid with eight sets of Laukhuff/Stinkens pipes; all working fine. For more information please go to www.milnarorgan.com.

MISCELLANEOUS FOR SALE

Möller 16' Principal (32 pipes) in zinc. Suitable for a façade with over-length bodies. Asking \$5,000. For information: Létourneau Pipe Organs at info@letourneauorgans.com or 800/625-7473.

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcast.com (not comcast), phone 215/353-0286 or 215/788-3423.

E. M. Skinner 32' Bourdon (44 notes) with chests and racks. E. M. Skinner 16' Double Open Wood Diapason (32 notes) with chests and racks. \$17,500 each, or \$30,000 for both, FOB Newcastle, Maine. Delivery services available. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

SERVICES / SUPPLIES

Do you have a pipe organ that you would like to interface with an electronic or digital organ? We can interface any digital organ or any organ console with any pipe organ. For more information e-mail orgnbldr@comcast.com (not Comcast) or call 215/353-0286.

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Professional organ consultants assist with your church's pipe organ project. New organs, rebuilding, renovations, repairs, tonal designs. Contact: Audio Forum, 254/230-8476, organ1982@outlook.com.

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

THE DIAPASON E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! To register for the newsletters, visit www.TheDiapason.com and click on Subscribe to our newsletter. For assistance, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

Goulding & Wood
PIPE ORGAN BUILDERS
MEMBER Associated Pipe Organ Builders of America 823 Massachusetts Ave.
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

Advertise in THE DIAPASON
For information on rates and digital specifications contact Jerome Butera
608/634-6253, jbutera@sgcmail.com

Like THE DIAPASON on Facebook:

www.Facebook.com/TheDiapason

Berghaus
Pipe Organ Builders
2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: info@berghausorgan.com
60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN ORGAN COMPANY

800-397-1242 E-mail Levsenorg@aol.com
<http://www.levseng.org>

J.F. NORDLIE COMPANY
ORGAN BUILDERS
TRACKER / ELECTRIC ACTION
605-335-3336 john@jfnordlie.com

ROSALES
PIPE ORGAN SERVICES, INC.
3020 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
323-262-9253

Taylor & Boody Organbuilders
Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com

WICKS PIPE ORGAN COMPANY

"Building organs since 1906"
www.wicksorgan.com
618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	27.00
Display Classified, per word	1.40
Display Classified minimum	33.00

Additional to above charges:
Box Service (mail forwarding) 8.00
Website placement (includes photo) 20.00 (\$35 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy
 2014 AGO National
 Competition Winner
 Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



David Baskeyfield
 Canadian International
 Organ Competition Winner
 Available 2015-2017



Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choir

The Choir of
 New College, Oxford, UK
 Robert Quinney, Director
 Available
 March 26 - April 9, 2017



James O'Donnell*



Thomas Ospital*



Jane Parker-Smith*



Peter Planavsky*



Daryl Robinson



Daniel Roth*

**Celebrating
 Our 95th
 Season!**



Jonathan Ryan



Ann Elise Smoot



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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