

THE DIAPASON

JULY, 2010



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United Church of Christ-Congregational
Yankton, South Dakota
Cover feature on pages 26–27

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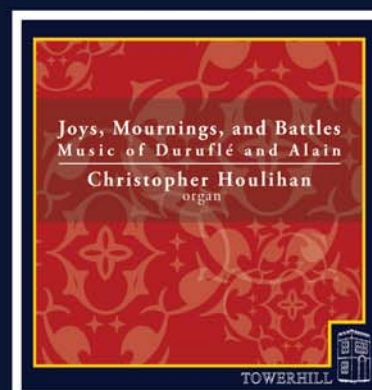
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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is John Nolte's discussion of research in organbuilding, specifically measurements of open-toe and closed-toe pipes and the effects on voicing techniques. He refers to the earlier article on the same topic by Judit Angster and Francesco Ruffatti (January 2010, pp. 24-26; this article is available on our website—click on "Articles" under the "Archives" heading).

Marilyn Biery has compiled tributes to Grigg Fountain, following his 90th birthday (October 2008), and Paul Monachino reports on the Conference of Roman Catholic Cathedral Musicians' annual meeting. This is in addition to our regular news and departments: continuing columns by John Bishop and Gavin Black, reviews of books, scores, and recordings, calendar, organ recitals, and classified ads.

Reader's survey

In June, we sent out an e-mail survey to readers of THE DIAPASON, asking you to rate various sections of the magazine in terms of importance, what you would like to see more of, or less of, how often you visit our website, how you like our e-mail newsletters, if you would prefer

a digital version of THE DIAPASON, and other items. Your response is important in planning our next century.

If you did not receive the survey, please contact me. We kept the survey short and simple, with just 10 questions; it should take only a few minutes to complete the survey. Please do take time to respond to these questions. Results will be published in succeeding issues.

Resource Directory

It is not too early to plan for the 2011 *Resource Directory*. Take a moment to check your company's listing in the 2010 directory, or, if you were not listed, visit our website and enter a new listing. Go to www.TheDiapason.com and in the left column click on "Supplier Login" and follow the prompts. Contact me if you need assistance. I will also be sending out advertising information.

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Are you receiving our free monthly e-mail newsletter? Visit our website and click on "Newsletter." While on the website, peruse the many offerings of news, calendar, classified ads, and more.

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Letters to the Editor

On Teaching

BRAVO!! I just finished reading the "On Teaching" column by Gavin Black in the May issue. I will be looking forward to the future articles about the Buxtehude and Böellmann organ selections that will be discussed. Mr. Black is to be commended for his teaching abilities and communication skills in order to achieve this worthwhile project. His prior columns, in my opinion, have always been "first rate!" Best wishes for continued success with the magazine. Your publications have been greatly appreciated. Well done!!

Don Stoner
Meyersdale, Pennsylvania

Charles Huddleston Heaton Diary

I have had the privilege of calling Charles H. Heaton a personal friend since the summer of 1971. I have read with delight his accounts in "Dear Diary" in the May 2010 issue.

Robert J. Pegritz
Pittsburgh, Pennsylvania

This article serves as a nostalgic reminder for us "older" folk; however, I believe that it also serves as a clear indicator of what people refer to as a "classical education." Dr. Heaton literally had daily access to some of the greats in organ music and composition as well as "down the street" access to some of the most important pipe organs of the 20th century.

Dr. Heaton's diary entries should serve as an example to the young organists of today to actively seek out the finest musical offerings and, if possible, get to hear them either in person or via digital media. And if an "in person" recital is attended, we learn that it isn't enough to hear it and leave, but to go to the artist, ask questions, correspond with him or her, and enrich their formal education and dare I say, their lives.

Here & There

St. Thomas Church, Leipzig, celebrates the 325th anniversary of J.S. Bach's birth and the 10th anniversary of the church's "Bach Organ" with a series of organ recitals: July 3, Michael Radulescu; 7/10, Ullrich Böhme; 7/17, Lorenzo Ghielmi; 7/24, Jacques van Oortmerssen; 7/31, Michel Bouvard; August 7, Masaaki Suzuki. A masterclass with Ullrich Böhme will take place August 4-6. For information: www.organpromotion.org.

Holy Name Cathedral, Chicago, Illinois, presents their annual summer organ recital series on Sundays at 4 pm: July 4, James Russell Brown; 7/11, David C. Jonies; 7/18, Richard Hoskins; 7/25, Jay Peterson; August 1, Steven Betancourt; 8/8, Dan Pollack (6:30 pm); 8/15, Derek Nickels; 8/22, Stephen Schurr; 8/29, Michael Batcho; September 5, Thom Gouwens. For information: 312/664-6963; www.holynamecathedral.org.

St. Mary's Cathedral, San Francisco, California, continues its music series on Sundays at 3:30 pm: July 4, Christoph Tietze; 7/11, Karen Beaumont; 7/18, Duane Soubirous; 7/25, Martin Welzel. For information: www.stmarycathedralsf.org.

Lunchtime Organ Recital Series 2010 continues in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, Wednesdays from 12:15-12:45 pm:

July 7, Mary Kay Easty, First Congregational UCC, Appleton;

7/14, Naomi Rowley, First Presbyterian Church, Neenah;

7/15 (Thursday), Joanne Peterson, St. Mary's Catholic Church, Menasha;

7/21, Jon Riehle, Mt. Olive Lutheran Church, Appleton;

*7/23 (Friday, 7 pm), Heather and Mark Paisar, St. Mary's Catholic Church, Menasha;

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Front row (l to r): Laura Ross, Chelsea Vaught, Victor Li; middle row: Stephen Buzard, Brett Judson, Andrew Pester; back row: Joan Lippincott, Diane Maynard, Kola Owolabi

The finals of the 2010 **Arthur Poister Scholarship Competition in Organ Playing** were held April 10 at St. Paul's Episcopal Church, Syracuse, New York. First place went to **Stephen Buzard**, a *summa cum laude* graduate of Westminster Choir College, where he studied with Ken Cowan. He will present a recital at Syracuse University, Crouse College, in the fall.

Second place went to **Chelsea Vaught**, a DMA candidate at the University of Kansas studying with Michael Bauer. She will present a recital at Hendricks Chapel, Syracuse University, in

spring 2011. Other contestants included Victor Li, a student of Donald Sutherland at Peabody Institute; Laura Ross, a student of Todd Wilson at the Cleveland Institute of Music; Andrew Pester, a student of Robert Parkins at Duke University; and Brett Judson, a student of William Porter at the Eastman School of Music.

Judges for the finals were Joan Lippincott, Diane Maynard, and Kola Owolabi. Judges for the recorded preliminaries were Bonnie Beth Derby, Allison Evans Henry, and Glenn Kime.

7/28, Michael Stefanek, Faith Lutheran Church, Appleton;

August 4, Jeffrey Verkuilen, Holy Cross Catholic Church, Kaukauna;

8/11, John Skidmore, St. Joseph's Catholic Church, Appleton;

8/18, David Bohn, St. Bernard's Catholic Church, Appleton;

8/25, Marilyn Freeman, St. Paul Lutheran Church, Neenah.

For information: 920/734-3762.

The Sinsinawa Dominicans continue their 2010 summer organ recital series on Wednesdays at 7 pm at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin:

July 7, Joan DeVee Dixon; 7/14, Jay Peterson; 7/21, Jay Peterson and David Jonies; 7/28, David Jonies;

August 4, Bruce Bengtson; 8/11, Marijim Thoene; 8/18, Mark McClellan; 8/25, Stephen Steely. For information: 608/748-4411 x271;

<edushek-manthe@sinsinawa.org>.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, continues its 2010 summer organ recitals on Sunday afternoons at 3 pm: July 11, Charles Echols; 7/25, Kathrine Handford; August 8, William Kuhlman; 8/22, Louise Temte. The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: <www.guadalupe Shrine.org>.

First Parish Church United Church of Christ, Brunswick, Maine, presents its 25th annual summer or-

gan concert series July 13–August 17. The 40-minute noontime concerts are played on the church's 1883 Hutchings-Plaisted organ, restored in 2003: July 13, Tom Mueller; 7/20, Harold Stover; 7/27, Katelyn Emerson; August 3, Jennifer McPherson; 8/10, Christopher Ganza; 8/17, Ray Cornils.

A tour of the historic church, established in 1717 and added to the National Register of Historic Places on December 2, 1969, will be available after each concert. For information: 207/729-7331; <rcornils@firstparish.net>; <www.firstparish.net>.

ORGANPromotion presents summer events. An organ tour takes place August 8–13, crossing Germany from Leipzig to Weingarten. The tour will visit historic and cathedral organs, an organ museum and organ-building workshop, meet with renowned organists, and offer teaching and the chance to play.

The South German Organ Academy, August 13–15, will feature instruction, recitals, and organ visits, with focus on South German performance practice on historic instruments of Johann Nepomuk Holzhey (Rot, Neresheim), Joseph Gabler (Weingarten, Ochsenhausen), and Karl Joseph Riepp (Ottobeuren). The course will focus on organ works by Pachelbel, Bach, Couperin, Knecht, Krebs, and Froberger. For information: <www.organpromotion.org>.

The Friends of the Kotschmar Organ, Inc. of Portland, Maine, in cooperation with Wayne Leupold Edi-

tions, announces a composition competition for an "organ demonstrator," a work designed to illustrate aspects of the pipe organ to a specific age group by means of the musical illustration of a poetic theme. Prize: \$1000, publication by Wayne Leupold Editions, and performance in 2012 as part of the 100th anniversary season of the Kotschmar Memorial Organ. Contestants must be U.S. citizens and must obtain a copy of the competition guidelines before entering. There is no entry fee and no age restric-

tion. Deadline for submissions is January 1, 2011. Before entering, request guidelines and application form from the Friends of the Kotschmar Organ, Inc. at <composers@foko.org>.

The **Charleston (SC) Chapter of the AGO** sponsored a complete performance of J.S. Bach's *Clavierübung* Part III on the composer's 325th birthday, March 21. Eight organists divided the duties on the Ontko & Young organ at

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CONCORA Festival Choir

The CONCORA Festival 2010 choir, conducted by Richard Coffey, will present "Choral Songs of Life and Love: Impassioned Words and Music for Soloists, Choir, and Piano" on July 24 at 4 pm at Bethany Covenant Church, Berlin, Connecticut. The program includes Schumann's *Zigeunerleben*, a love song trilogy by James Mulholland (on texts of

William Butler Yeats, Emily Dickinson, and Robert Burns), Gwyneth Walker's *White Horses* (E.E. Cummings), Norman Dello Joio's *Jubilant Song* for women's voices (Whitman), *Alto Rhapsody* by Brahms (Goethe), Fauré's *Pavane*, and "Habañera" from *Carmen* by Bizet. For information: 860/224-7500; <www.concora.org>.



Ken Cowan, Anthony Rispo, Laura Ross, Dana Steele, and Patrick Parker

Students of Todd Wilson at the Cleveland Institute of Music played in a masterclass given by Ken Cowan at Plymouth Church of Shaker Heights on March 18. Performers and repertoire included Laura Ross: Dupré, arr. Farnam, *Cortège et Litanie*; Anthony Rispo: Mendelssohn, *Sonata IV in B-flat* (3rd and 4th movements); Dana Steele:

Bach, *Nun komm, der Heiden Heiland*, BWV 658; Dupré, *Fugue in F Minor*, op. 7, no. 2; and Patrick Parker: Vierne, Final from *Symphonie No. 2*. The organ is a 3-manual Holtkamp (1964), rebuilt with additions by Tim Henry in 2000. Pictured are Ken Cowan, Anthony Rispo, Laura Ross, Dana Steele, and Patrick Parker.



Felgemaker façade, Elizabeth City, North Carolina

The 3-manual Felgemaker organ in **First Christian Church** (Disciples of Christ) in Elizabeth City, North Carolina will be 100 years old in July. The organ will be prominently featured in the morning service on July 18. A birthday luncheon will follow in the Fellowship Hall, with an afternoon recital at 2 pm. Four organists will perform, including Nina S. Gregory, organist of the church; Carl L. Anderson, organist at Trinity Presbyterian, Prescott, Arizona; Mark L. Williams, composer and organist at West Trenton (New Jersey) Presbyterian Church; and E. Rodney Trueblood, freelance organist in northeast North Carolina and southeast Virginia.

The organ was originally installed in First United Methodist Church, Lexington, North Carolina in 1910. The last service played in Lexington was Easter 1987. A new, larger organ was installed



Felgemaker console, Elizabeth City, North Carolina

in the congregation's new building, at which time the Felgemaker was given to First Christian. Joseph Pool, Nags Head, North Carolina, removed the organ and installed it at First Christian, replacing a failing electronic. For information: 252/338-8256; <rtrueblood@roadrunner.com>.

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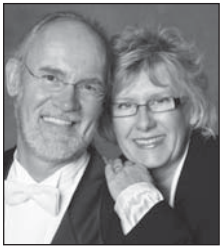
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First (Scots) Presbyterian Church, with a few of the *manualiter* pieces performed on the church's John Phillips harpsichord. The performers were JeeYoon Choi (host and organizer), Robert Gant, William Gudger, Julia Harlow, Gregory Homza, Lee Kohlenberg, Edward Norman, and SeungLan Pritchett. Birthday cake was served following the concert.



Gordon Atkinson and Frances Nobert

Gordon Atkinson, president of the Society of Organists, Melbourne, Victoria, and **Frances Nobert**, region IX councillor of the American Guild of Organists, participated in the 33rd Annual Conference of the Organ Historical Trust of Australia. The April 2010 event explored organs in historic urban and rural settings in New South Wales. Dr. Atkinson demonstrated a two-manual Chapell & Co. mechanical-action instrument of ca. 1823 in Vaucluse Uniting

Church. Dr. Nobert presented a lecture/recital, "Music, She Wrote: Organ Compositions by Women," on a 1910, three-manual Hill & Son organ tubular-pneumatic organ at Pitt Street Uniting Church in Sydney. Nobert is a member of the Los Angeles AGO chapter, while Atkinson belongs to both the Ann Arbor and the Tidewater chapters.



Edward A. Broms



Peter Krasinski

Edward A. Broms and **Peter Krasinski** are featured on a new recording, *Organ Symphony #1* by Edward A. Broms, on the Zimbel label. The work, commissioned by Peter Krasinski, was premiered March 28 and 29, 2008 at Holy Name Parish, West Roxbury, Massachusetts; the CD was recorded live at the premiere. *Organ Symphony #1* is inspired by the creation story at the beginning of J.R.R. Tolkien's *The Silmarillion*, a mythic prehistory of *The Lord of the Rings*, and is structured in five movements. The recording was made on the church's 1938 Wicks organ, op. 1691,

with restorations and additions by Southfield Organ Builders in 2004. The score is published by Zimbel Press. For information: 617/548-3974; <www.zimbel.com>; <www.edbroms.com>.



Craig Cramer

Craig Cramer recently returned from his annual concert tour of historic organs of Germany. He performed the first of seven recitals in May at the Protestant Church in the town of Eckenhausen on the historic 18th-century organ by Johann Christian Kleine. He also performed concerts at the Kloster Steinfeld in the Eifel (König organ, 1727), the church of Schellerten (1769 Müller organ), the church of St. Nikolai and Martini in Steinkirchen (Schnitger, 1787), the Stadtkirche of Bad Wimpfen (Johann Adam Erlich, 1748), in Kirchheimbolanden (Alffermann, 1844), and finally at the Speyer Dom (new choir organ by Seiffert).

Cramer will return to Germany for two more concerts in July, the first on the

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Paul Jacobs, Aaron Tan, Jeff McLelland, John Woolsey, Michael Velting, Jacob Benda, Andrew Risinger

The first Huntsville Organ Festival took place March 12-13, with a guest artist recital, organ scholarship competition, and masterclass. The event was planned by Suzanne Purtee, Wilson Luquire, and the Huntsville AGO executive board members.

The festival weekend opened with a recital by **Paul Jacobs**, sponsored by the Huntsville Chamber Music Guild's Celebrity Series and held at Trinity United Methodist Church on its 56-rank, 1991 Möller organ. The program included works by Reger, Franck, Reubke, Boulangier, Schumann, and Bach.

First Baptist Church of Huntsville, Elizabeth Hostetter, organist, hosted the next day's competition. The church houses a 1965-era, 79-rank Casavant organ. The \$1000 first place award was provided by the Milnar Organ Company of Eagleville, Tennessee. Judges for the competition were Jeff R. McClelland of Independent Presbyterian Church, Birmingham, Alabama; Andrew Risinger, organist and associate director of music at West End United Methodist Church and curator of the organ for the Schermerhorn Symphony Center, Nashville, Tennessee; and Michael Velting, organist and choirmaster at Christ Church Cathedral in Nashville. Competition organizers were Mark Moorehead, David Miller, and Suzanne Purtee.

Each contestant played a work by Bach, and one composition from the 19th and 20th centuries. First place went to **Aaron Tan**, who is working towards a doctorate in materials engineering at the University of Michigan, Ann Arbor, and studies organ with David Palmer at the University of Windsor, Ontario. Second place was awarded to **Jacob Benda**, who is completing a master's degree at Louisiana State University, where he studies with Herndon Spillman. Third place finalist was **John Woolsey**, a junior at the University of Michigan, Ann Arbor, where he studies with James Kibbie.

The weekend concluded with a masterclass led by Paul Jacobs; each contestant performed a new selection rather than one from their competition repertoire. David Harrison, a Mississippi College freshman and student of Robert Knupp, also participated in the masterclass. A closing dinner gave the judges, contestants, and their guests an opportunity to mingle.

More information on this event, and the next festival in 2011, may be found at <www.huntsvilleago.org>.

—Elizabeth Hostetter and Suzanne Purtee



Daisy Bridges, Susan and Stephen Talley

Covenant Presbyterian Church, Charlotte, North Carolina, received a gift of a two-manual/pedal Flentrop organ from Daisy and Henry Bridges. Susan and Stephen Talley, ministers of music, assisted by soprano Joan Kelley and a string ensemble, presented a dedicatory concert on March 21. The Flentrop organ was built for the Bridges' home in 1968 at the same time that D.A. Flentrop was building the large instrument for Duke University Chapel. Comprising nine stops/ten

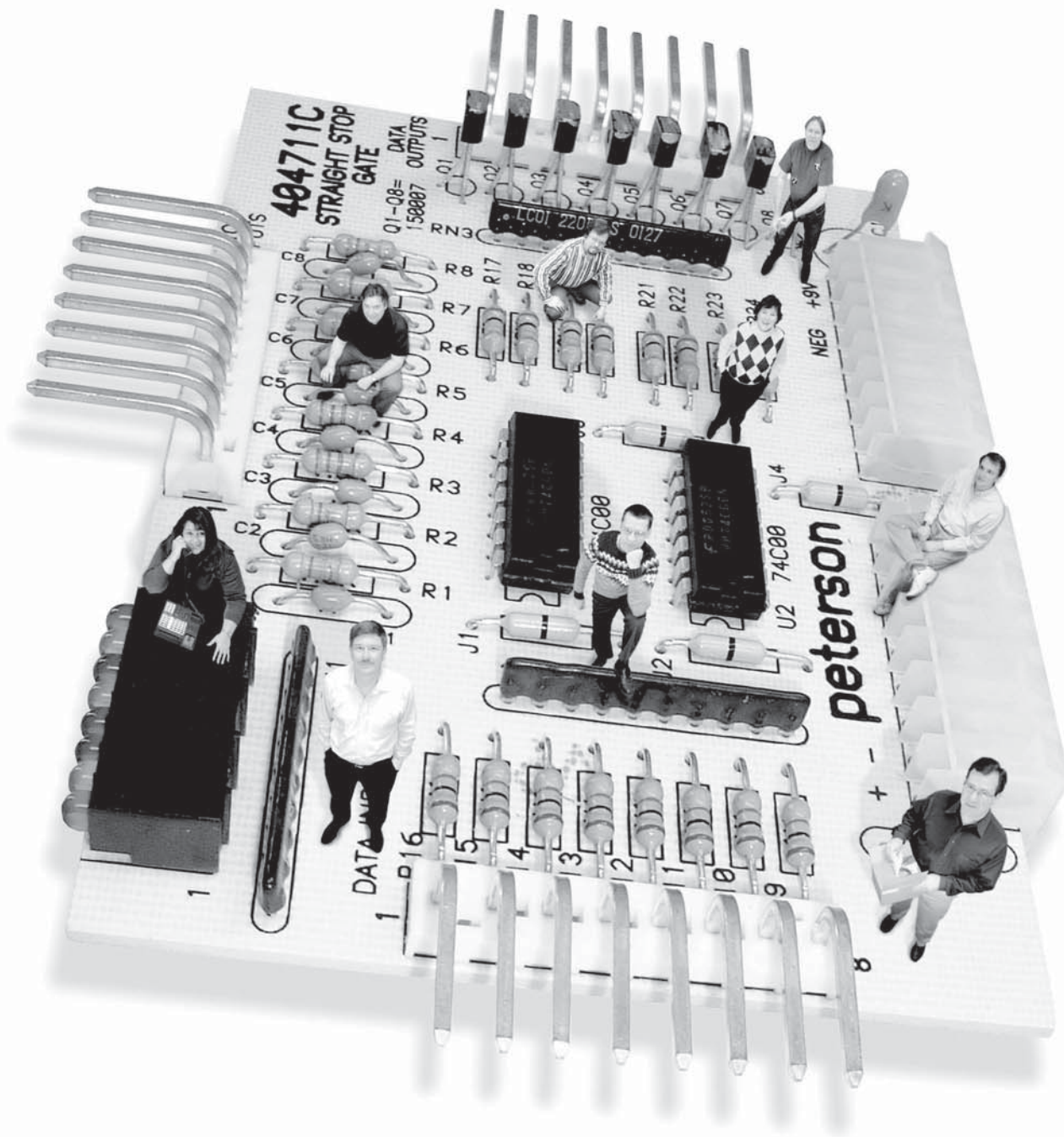
ranks, the instrument resides in the church's music studio, and joins the church's other organs: a five-manual Aeolian-Skinner in the sanctuary, a two-manual Schlicker tracker in the sanctuary gallery, and a two-manual Johnson/Schlicker tracker in the chapel. David Nelms of Pipe Organ Service of the Carolinas disassembled, moved, and reinstalled the instrument. Named after one of Charlotte's most generous benefactors of arts and education, it is now "The Henry Bridges Organ."

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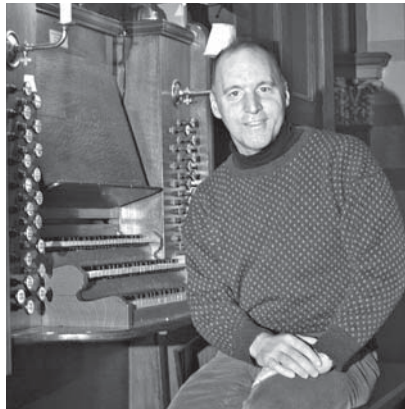
2008 Schuke organ in the Magdeburg Dom, the second in Nassau (Saxony) on the 1748 Gottfried Silbermann organ. Craig Cramer is represented by Penny Lorenz Artist Management: <www.organists.net>.



Philip Crozier

Philip Crozier plays eight recitals in Europe this summer:

- July 24, Evangelische Stadtkirche, Schopfheim, Germany, 8 pm;
- August 1, Evangelische Kirche, Nieder-Moos, Germany, 5 pm;
- 8/3, Svendborg International Organ-festival, Denmark, 8 pm;
- 8/5, Zomerserie Oude & Nieuwe Kerk, Delft, Holland, 8 pm;
- 8/7, Brigidakerk, Geldrop, Holland, 4:15 pm;
- 8/8, Barockkirche St. Franziskus, Zwillbrock, Germany, 4:30 pm;
- 8/15, Maribo Domkirke, Denmark, 8 pm;
- 8/17, St.-Gertraud-Kirche, Frankfurt (Oder), Germany, 8 pm.



Jonathan Dimmock at 1871 Willis organ

Jonathan Dimmock plays a rare example of a perfectly preserved three-manual organ built by "Father" Henry Willis in 1871 on a new Raven CD, *A British Organ: Sounds of an Empire*. The program comprises British and American organ works composed since the organ was built. At least two of the composers, Herbert Howells and George Thalben-Ball, took lessons on Willis organs and played them during their careers.

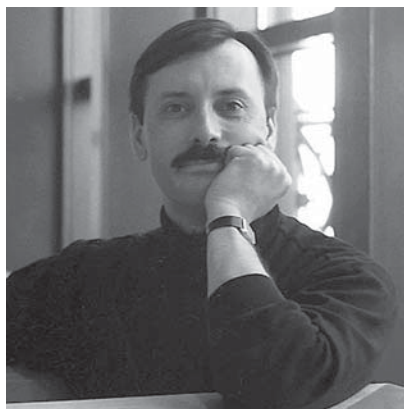
Jonathan Dimmock is organist of the San Francisco Symphony Orchestra, St. Ignatius Church, and Congregation



1871 "Father" Willis organ

Sherith Israel in San Francisco, and Lafayette-Orinda Presbyterian Church, Lafayette, California. His musical posts have included Organ Scholar at Westminster Abbey in London and organist at the Cathedral of St. John the Divine in New York and St. Mark's Cathedral in Minneapolis. A graduate of Oberlin Conservatory and Yale University, his mentors include Dame Gillian Weir, Simon Preston, Thomas Murray, William Porter, Harald Vogel, and Haskell Thomson.

The Willis organ heard on this CD and others like it were widely prevalent in larger English parish churches during much of the 20th century. As the century waned, some churches closed and finer organs were relocated—some beyond the British Empire. The Willis organ recorded on this CD, built for St. Stephen's Church in Hampstead, London, is now in Göteborg, Sweden, serving since 1998 the parish of the Örgryte New Church as well as the students of the Göteborg Art Organ Center. For information: 804/355-6386; <www.ravencd.com>.



Frank Ferko

Works by Frank Ferko received their world premieres in May and June. *Three Buttons (aka What's This?)*, for women's voices and piano, on texts by Gertrude Stein, was performed by the Peninsula Women's Chorus, conducted by Martin Benvenuto, in May at Mission Dolores Basilica, San Francisco, and at Santa Clara University in California.

Spiritus Sanctus Vivificans Vita, for unaccompanied mixed chorus, on a text by Hildegard von Bingen, was performed

in celebration of the tenth anniversary of the Meistersingers, conducted by Brian Dehn, in June at Red Hill Lutheran Church, Tustin, California, and at Mission Basilica San Juan Capistrano. For information: <www.frankferko.com>.

Barbara Harbach performed a special "Women Composers for the Organ" recital April 25 at St. Ita's Roman Catholic Church in Chicago, Illinois, presented by the Chicago AGO chapter. The program included Harbach's *Nights in Timisoara*, *Darvall's 148th*, *Fantasy and Fugue on a Hungarian Melody*, and other works by Fanny Mendelssohn, Elizabeth Stirling, Sharon Willis, and Jeanne Demessieux. For information: <www.barbaraharbach.com>.



Frederick Hohman

Frederick Hohman is featured on a new recording, *Methuen Century* (double-disc DVD and CD package), on the Pro Organo label (CD 7324). The recording celebrates the 100th anniversary of the opening of Serlo Hall (now known as Methuen Memorial Music Hall) and its world-renowned organ, the first pipe organ in an American concert hall. Hohman has appeared six times in concert at Methuen over the past 20 years. Methuen Memorial Music Hall served as one of 24 locations visited in Hohman's *Midnight Pipes* TV/video series (1996).

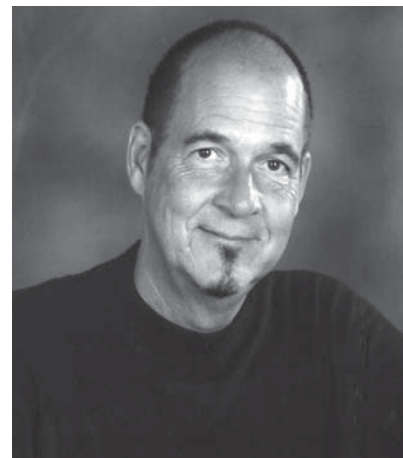
The new 67-minute main DVD program offers a history of the hall, as well as a tour explaining the primary functions of the Methuen organ console. A 22-minute tour of the entire Methuen organ is led by Andover Organ Company technician Matthew Bellocchio. Also in the video, Hohman performs 25 minutes of works by Widor, Vierne, Grieg, and Bach. In the "Extras" section of the DVD, there are 17 minutes of video from Hohman's September 1996 Methuen concert, digitally remastered for this DVD, and a menu-driven, pictorial specification of the Methuen Memorial Music Hall organ.

The DVD also includes a 16-page booklet and a 79-minute CD, with a different music program from the video (Franck, Sowerby, Dupré, Mozart, Schumann, Handel, Brahms). The CD is a remastered version of Hohman's CD *Forever Methuen* (previously issued as Pro Organo CD 7066) plus one additional track not on the original CD. For information: <ProOrgano.com> and enter 7234 in the "Search" box.

Kristopher (Storm) Knien presented a lecture-recital at the Bates Recital Hall on the campus of the University of Texas at Austin on April 26. The topic was "Cellular Transformations: Compositional Procedures in Dan Locklair's *Windows of Comfort*." The recital was given in partial fulfillment of the DMA degree. Knien is a student of Gerre Hancock.

Lucinda Meredith presented a lecture-recital at the organ studio on the campus of the University of Texas at Austin on May 2. Her topic was "The Alexander Technique's Application to

Organists," with works by Durón, Bach, and Widor. The recital was given in partial fulfillment of the DMA degree. Meredith is a student of Judith Hancock.



Leon Nelson

Leon Nelson has written two new pieces, "Trumpet Tune in C" and "Processional," included in a new collection, *The Wedding Organist (50 Organ Settings for the Perfect Wedding)*, compiled and edited by Jane Holstein and published by Hope Publishing Company, Carol Stream, Illinois. Along with traditional wedding music, the collection includes arrangements and original works by such composers as Lloyd Larson, Donald Hustad, Joel Raney, Douglas Wagner, Hal Hopson, Jane Holstein, Gordon Young, and others. It can be viewed and purchased on Hope Publishing Company's website: <hopepublishing.com>.



Br. Jonathan Ryan

Br. Jonathan Ryan performed a recital at the Cathedral of Christ the Light in Oakland, California on April 16, on the cathedral's concert series featuring their new Létourneau organ. Jonathan Ryan has gained public notoriety as a concert organist, most recently with his First Place prize in the Jordan II International Organ Competition this past September. He currently divides his time between St. John Cantius Church, Chicago, where he regularly plays within a liturgical context during Holy Week, Advent, Christmas, and from May through August, and Holy Apostles College & Seminary in Cromwell, Connecticut, where he plays for daily chapel liturgies and assists in the musical formation of seminarians. For booking information, contact Karen McFarlane Artists: <www.concertorganists.com>.

David Troiano presented the world premiere of *TAU*, a work written for him by Mexican composer Armando Torres. The concert took place on May 7 at the Seminario Diocesano de Nuestra Señora de Ocotlán in Tlaxcala, Mexico. Organist, tenor, and choral conductor, Troiano has appeared in recital in the United States, Canada, Italy, Portugal, and Mexico. He

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David Troiano

earned a DMA degree from the University of Michigan, where he studied organ with Marilyn Mason and harpsichord with Edward Parmentier. He is music director at St. Clare of Montefalco Church in Grosse Pointe Park, Michigan.



William Whitehead

William Whitehead is featured on a new recording, *Mendelssohn: Complete Organ Sonatas*, on the Chandos label (CHAN 10532). Recorded on the 1818 Lincoln organ in the ballroom of Buckingham Palace, the program includes the six sonatas of Opus 65. For information: <www.chandos.net>.

Appointments

Karl Held has been appointed president of the American Boychoir School. Educated at Westminster Choir College, he served as the executive producer of numerous Boychoir recordings under conductor and music director James Litton in the 1980s. Other recording projects include the latest in the series of American Boychoir recordings with Fernando Malvar-Ruiz, Litton-Lodal Music Director.

Karl Held has served on several national councils for the John F. Kennedy Center for the Performing Arts in Washington, D.C., and for numerous arts organizations in New York City. From 1998–2009, he served as the senior ad-



Karl Held

visor to the president of Gettysburg College, where he developed an international concert and lecture series incorporating cultural classroom exchanges on a global level.

Held's numerous awards include the presentation of the key to his native Gettysburg, Pennsylvania by Mayor William Troxell for "the promotion and appreciation of the arts for all Americans." He received nominations for 2010 Tony and Drama Desk awards as producer for the recent Broadway revival of *Ragtime*, and a 2010 MAC (Manhattan Association of Cabarets & Clubs) Award for his production of *Hysterical Boldness*.



Stephen McCarthy, Wicks area director, with Alan McNeely, New England service director

The Wicks Organ Company of Highland, Illinois, announces the appointment of **Stephen McCarthy** as area director of the six New England states: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. A musician all his life, McCarthy serves as a cantor and a vocal soloist. He resides in Duxbury, Massachusetts, and can be reached at <hkf123@aol.com> or <www.wicksorgan.com>.

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Nunc Dimittis

John Albert Davis Jr. died March 18 in Poughkeepsie, New York, at the age of 86. Born July 21, 1923, in Pulas-ki, New York, he was an organ major at Westminster Choir College, interrupting his studies to serve in the U.S. Army Air Corps during World War II. After finishing his bachelor's degree at Westminster, he served as organist and choirmaster at Park Congregational Church in Grand Rapids, Michigan. In 1955 he was appointed organist and choirmaster at the U.S. Military Academy at West Point. During this time he earned a master's degree in musicology at Boston University. He also directed the Ladycliff College Women's Glee Club for many years.

After retiring from West Point in 1985, he served as organist-choirmaster at the Reformed Church in Poughkeepsie until December 2009. John Davis was preceded in death by his wife of 58 years, Dorothy Ann Deiningor; he is survived by his daughter, two sons, two grandsons, and one great-grandson.

John "Jack" Hutton Jr. died March 10 in New Orleans, Louisiana, at the age of 82. He was organist-choirmaster of Rayne Memorial United Methodist Church in New Orleans for 42 years, directed the Concert Choir of New Orleans for 30 years, and taught at the University of New Orleans and Dillard and Loyola universities.

A native of Wilkinsburg, Pennsylvania, he earned bachelor's and master's degrees from the Peabody Conservatory, and held MSM degrees from Southern Methodist University and Perkins Theological Seminary. Prior to his move to New Orleans, he taught at the Hampton Institute and Maryville College, and served as minister of music at churches in West Virginia and Texas.

Hutton served Rayne Memorial Church from 1965 until his retirement in 2007, when he was named choirmaster emeritus. After losing most of his music library to Hurricane Katrina, he worked to rebuild Rayne Memorial Church and its 1962 Aeolian-Skinner organ, damaged when the steeple toppled into the church. John Hutton is survived by his wife, Elizabeth Enloe, a son, two daughters, and five grandchildren.



Rosa Rio

Rosa Rio, theatre organist, died May 13, less than three weeks before her 108th birthday, at her home in Sun City Center, Florida. She was one of the very last—and one of the few women—to have played the silent-picture houses, accompanying films featuring Chaplin, Keaton, and Pickford. When the silent-film era ended, Rio moved to radio, and when radio gave way to television, she played for daytime soap operas. As staff organist of the NBC radio network from the late 1930s to 1960, and an occasional organist for ABC Radio, she provided live music for many shows, including

"The Shadow," with Orson Welles, and "The Bob and Ray Show." Her television credits include "As the World Turns" and the "Today" show. In recent years, Miss Rio accompanied silent films at movie houses. She was most closely associated with the Tampa Theatre in Florida.

Born on June 2, 1902, Rosa Rio's maiden name and birthplace are not known; her given name was Elizabeth and she was raised in New Orleans. She began piano lessons at age 8 and later entered the Oberlin College Conservatory. She transferred to the Eastman School of Music, which had a program in silent-film accompanying, and began calling herself Rosa Rio.

In the 1920s, Rio played in movie houses around the country before being hired by the Fox Theater in Brooklyn. When sound was added to films, she worked as an accompanist and vocal coach, including for an unknown singer named Mary Martin, whom Rio accompanied on her successful audition for the Cole Porter musical "Leave It to Me!" (1938), Martin's Broadway debut. At NBC, Rio played for as many as two dozen radio shows a week, often with just 60 seconds between shows to bolt from one studio to another. On September 1, 1939, the day Germany invaded Poland, she was summoned to work at 2 am, performing somber music between news bulletins. During World War II, she had her own show, "Rosa Rio Rhythms," broadcast to American troops overseas.

She was a Hall of Fame member of the American Theatre Organ Society, and had presented two command performances before the U.N. General Assembly. She was also an honorary member of the Detroit and Central Florida theatre organ societies and of the Clearwater, Florida AGO chapter.

Rosa Rio is survived by her husband, Bill Yeoman, whom she married in 1947, three grandchildren, and nine great-grandchildren; a son, John Hammond III, died several years ago.

Here & There

Amadeus Press announces the publication of two new books in their "Unlocking the Masters" series. *Bach's Choral Music, A Listener's Guide*, by Gordon Jones (\$22.99 softcover, with CD), provides a sketch of Bach's life and times, a guide to the cantata as a genre, and a detailed exploration of 30 of Bach's 200 church cantatas. The author also analyzes the *St. John Passion*, *St. Matthew Passion*, and *Mass in B Minor*. The included CD highlights several of the pieces discussed, performed by the Bach Collegium Japan.

Bach's Keyboard Music, A Listener's Guide, by Victor Lederer (\$22.99 softcover, with CD), takes a close but non-technical look at Bach's solo keyboard music, including the toccatas, inventions, sinfonias, dance suites, *Well-Tempered Clavier*, *Goldberg Variations*, and organ works. The included Naxos CD features 18 selections, performed on piano, harpsichord, and organ. For information: <www.amadeuspress.com>.

Michael's Music Service announces new titles. *Sonata III* by Eugene Thayer, a contemporary of Richard Wagner (1813–1883), uses Haydn's tune "Austria," still widely recognized today. Franz von Suppé's *Poet and Peasant Overture*, transcribed by Edwin H. Lemare, makes a stunning closing number or encore. Michael's Music Service presents recordings of the Thayer and Lemare works. *The Open Diapason*, a march by Louis Meyer dating from 1879, is available in both the solo and duet (4-hand) versions. <http://michaelsmusicservice.com>.

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Throughout her long and varied career, Rosa Rio believed in following strong professional practices and the highest ethical standards. She regularly faced discrimination for being a woman and had to work doubly hard to win a job in competition with men. Rosa was a fully capable organist with a solid playing technique,

Rosa Rio



wide stylistic abilities, and firm knowledge of classical music theory. I wanted to honor her by placing all of her published organ music back in print because her arrangements are the closest to the actual theatre organ sound and they are not so difficult that few can play them. She was a joy to know and an American Treasure.

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For more information please visit www.johannus.com

MorningStar Music Publishers announces the release of new organ music: *Aria (Homage to Flor Peeters and Paul Manz)* by Michael Burkhardt (10-170, \$7.00); *O Love, How Deep: Three Hymn Settings for Organ* by Craig Phillips (10-240, \$12.00); *Six General Hymn Improvisations, Set 3*, by Michael Burkhardt (10-539, \$14.00); *Introductions, Interludes & Codas on Traditional Hymn Tunes, Set 4*, by Donald Rotermund (10-544, \$20); *Four Postludes in Classic Style* (Bach, Handel, Haydn), transcriptions and settings by Charles Callahan (10-608, \$9.00); *Two Festive Pieces for Organ* by Neil Harmon (10-612, \$11.00); *Contemplations on Four English Hymn Tunes* by James Biery (10621, \$10.00); *La Croix* by David Evan Thomas (10-631, \$8.00); *Five Liturgical Pieces for Organ* by Lynn Trapp (10-641, \$11.00); *Toccata on A Mighty Fortress* by Austin Lovelace (10-795, \$8.00). For information: 800/647-2117; <www.morningstarmusic.com>.

The spring issue of *The Organbuilder*, newsletter of **Dobson Pipe Organ Builders, Ltd.**, includes Lynn Dobson's discussion of the company's 35th anniversary, the website exhibition of his organ design drawings, the new organ for the University of Tampa, updates on projects for Independent Presbyterian Church, Birmingham, Alabama, St. Thomas Church, New York, and Bruton Parish Church, Williamsburg, as well as restoration projects; a profile of woodworker Kent Brown; recently completed instruments and works in progress; and news of performances on Dobson organs. For information: 712/464-8065; <www.dobsonorgan.com>.

Work was scaled back, but is going once again at **Wicks Organ Co.** In February many craftsmen and office staff were temporarily laid off and the shop was idled. But with new contracts and approved drawings from existing contracts, the firm called its staff back to work. A week after the shutdown, call-backs began. Component parts currently being made are for a job that was approved on February 24. President Mark H. Wick said, "We have over 6,400 customers worldwide, and we have survived for over 104 years. We are confident to continue that tradition of serving our customers unless our government makes it too difficult to continue."

Current projects include the sanctuary and chapel organs for St. James Cathedral, Orlando, Florida, and a new organ for All Saint Catholic Church, Manassas, Virginia. Wicks has recently signed a contract for a new pipe organ at King Moravian Church, King, North Carolina. For information: <www.WicksOrgan.com>.

Installed just in time for Easter, a **Rodgers Masterpiece organ** will serve the congregation at San Francisco's Grace Cathedral during refurbishment of its Aeolian-Skinner pipe organ. Grace Cathedral's organ dates to 1934, when it was donated by Harriet Crocker Alexander, sister of the principal donor



Grace Cathedral, San Francisco

of the cathedral site. According to the cathedral's website, although it is listed as Opus 910A of Ernest M. Skinner, the Alexander organ was in fact largely designed by G. Donald Harrison. When built, the Grace Cathedral organ had five divisions—Choir, Great, Swell, Solo, and Pedal—and 6,077 pipes. It has since grown to 7,466 pipes.

The cathedral launched its "Organ/Acoustics Project" in response to impending failure of roofs over the two organ chambers. The work will include an overhaul of the organ's wind system, re-leathering and various pipe replacements and installations. The organ restoration work will be done by the Schoenstein Co. of San Francisco.

The Rodgers organ chosen to serve the cathedral is a three-manual drawknob console with the equivalent of 120 pipe ranks. Using Rodgers' patented Parallel Digital Imaging® technology, it generates sound in the same way as a pipe organ, with each pipe speaking from its own aural position. The organ was tonally finished by John Green and Richard Anderson of Rodgers Instruments Corporation, in partnership with the cathedral's interim assistant organist Robert Gurney. For information: <www.rodgersinstruments.com>.

Schmidt Piano & Organ Service of Kitchener, Ontario, announces debut concerts to introduce the Physis Unico Church Organs by Viscount International in eastern Canada. The organ uses pipe modeling technology developed by Viscount International engineering over the last ten years. These consoles blend with windblown pipes or Schmidt Classique Organ Sound Systems.

Schmidt will sponsor a Unico 400 Custom Console and custom-built Schmidt Classique Organ sound systems for most of the following concerts. Concerts are presented by "Stiching One Day," which supports private Christian education as well as various missions. Various choirs and instrumentalists will be heard, including Martin Maans and Andre Knevel.

July 9, Compass Point Bible Church, Burlington, Ontario, 8 pm;

July 10, Centennial Hall, London, Ontario, 7:30 pm;

July 13, St. George's Anglican Church, Guelph, Ontario, 8 pm;

July 14, Cathedral of St. Catherine of Alexandria, St. Catharines, Ontario, 8 pm

July 15, Hamilton Place, Hamilton, Ontario, 8 pm;

July 16, Roy Thomson Hall, Toronto, Ontario, 8 pm;

July 17, Redeemer College, Ancaster, Ontario, 7:30 pm. For information:

<www.canadachoir.ca>;

<www.schmidtpianoandorgan.com>.

Looking Back

10 years ago in the July 2000 issue of THE DIAPASON

Cover: Martin Ott Pipe Organ Company, Mount Angel Abbey, St. Benedict, OR

Colin Andrews appointed visiting lecturer in organ and church music, East Carolina University, Greenville, NC

Jeremy David Tarrant appointed organist/choirmaster, Cathedral Church of St. Paul, Detroit, MI

Elizabeth and Raymond Chenault celebrate 25 years as organists/choirmasters at All Saints Church, Atlanta, GA

William Ferris died May 16 at age 63
Lester H. Groom, age 71, died March 28

"OHS Convention 2000," by Jerry D. Morton

"An Interview with John Scott," by Marcia Van Oyen

"Ernest M. Skinner Opus 327, St. Luke's Episcopal Church, Evanston, Illinois," by Richard Webster

New organs: Bedient, Gabriel Kney, Lewis & Hitchcock

25 years ago, July 1985

Cover: C. B. Fisk, Inc., Mount Holyoke College, South Hadley, MA

Jonathan A. Wright appointed assistant organist-choirmaster, Cathedral of St. Philip, Atlanta, GA

Thomas Wikman appointed to preside over Wilhelm organ, Chicago Theological Seminary, Chicago, IL

Roger Sessions died at the age of 88 on March 16

"Bach's Canonic Variations on *Vom Himmel hoch*, Text and Context—Part 1," by Gwen E. Adams

"A Survey of Viennese Organs and Organbuilders, 1300–1800," by Kit Stout

New organs: John-Paul Buzard, Jude, Prairie Organ Company, Schudi Organ Company, Karl Wilhelm

50 years ago, July 1960

People: M. Albert Bichsel, Edgar Parke Billups, Virgil Fox, Philip Gehring, Theodore Herzl, John Hamilton, Clarence Ledbetter, William Whitlock Lemonds, George Markey, Donald McDonald, Margaret McElwain, Walter Piston, Leo Sowerby, Halsey Stevens, Gordon Wilson

Obituaries: Ruth Krehbiel Jacobs, Raymond J. Smith, Marie Briel Humphries, Harry McGaw

"Ford Museum Has Valuable Early Organ," by Wendling Hastings

Organs: Aeolian-Skinner, Austin, Brattel, Casavant, Hunter and Kirtledge, Jardine, Möller, Pels, Reuter, Schantz, Wicks

75 years ago, July 1935

Austin Organ Company to go out of business

Alexander McCurdy appointed head of organ department at Curtis Institute of Music, Philadelphia

Porter Heaps named winner of the H. W. Gray anthem prize

Harvey Gaul celebrates 25th anniversary at Calvary Church, Pittsburgh

Franklin S. Palmer died June 5 in Seattle, WA

New York AGO convention is largest on record

Leon Verres wins THE DIAPASON Prize "Significant Aspects of Bach's Genius Noted; Study of His Rhythm," by Oscar E. Schminke

Aeolian-Skinner organ for East Liberty Presbyterian Church, Pittsburgh

Möller organ built for Tudor Chapel at Langley Field (Air Force)

Kimball dedicated at Ruggles Street Baptist Church, Roxbury, MA

Three-manual Austin installed at First Presbyterian Church, Marquette, MI

John McDonald Lyon appointed to St. James Cathedral, Seattle, WA

Organs by Aeolian-Skinner, Casavant, Estey, Frazee, Kimball, Reuter

In the wind . . .

by John Bishop



The hands of an artist

Wendy and I are just back from a vacation in Greece. Our daughter Meg has lived in Athens for three years, and we've visited several times. With her help, we've had a wonderful introduction to Greek history and culture. There are plenty of difficulties associated with living in Greece—the current economic crisis there is fueling labor strikes and deadly protests, and plenty of that was going on during our visit, just a few blocks from Meg's apartment. But the deep history of the country is fascinating and moving. As you walk or drive around Athens you constantly rediscover the Parthenon perched high on the Acropolis. It seems there are hundreds of tiny streets that provide distant views of the majestic temple, and you can easily identify which rooftop terraces provide those views.

As you walk, you stumble across countless archeological sites hidden in quiet neighborhoods away from the bustle of the Acropolis. The city's streets are lined with orange and lemon trees—sounds romantic and smells wonderful, until the fruit ripens and the sidewalks are littered with rotting lemons and oranges.

Greece is not a pipe organ country. There is a large organ by Klais in the Friends of Music Hall in Athens, but

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Hilltop cathedrals on Serifos, Catholic cathedral on the left

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ΠΕΡΡΥ Η ΝΤΡΙΚ ΝΤΕ ΣΑΡΙΕ	1246
ΠΕΤΡΟΣ ΝΤΕ ΒΑΛΕΡ ΜΠΕΤΝΑΧ	1276-1284
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ΓΚΟΥΛΑΤΕΡΟΣ ΝΤΕ ΠΑΛΕΜΑ	1398-1410
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ΑΝΤΩΝΙΟΣ ΜΟΥΝΟΣ	1420
ΠΑΥΛΟΣ	...
ΒΕΝΕΔΙΚΤΟΣ ΝΤ' ΑΝΤΡΙΑ	1450
ΙΩΑΝΝΗΣ ΠΡΕΦΕΚΤΙ	1455
ΑΝΤΩΝΙΟΣ ΝΥΜΕΛΙΟΣ	1391
ΦΡΑΓΚΙΣΚΟΣ ΜΑΙΣΤΡΑΝΟΣ	1323
ΣΥΜΠΕΡΙΝΟΣ ΖΕΡΑΤΟΣ	1526
ΝΙΚΟΛΑΟΣ ΔΕ ΒΕΛΑ	1537-1554
ΝΙΚΟΛΑΟΣ ΓΚΟΥΛΚΟΣ	1554
ΒΕΝΕΔΙΚΤΟΣ ΣΤΕΦΑΝ	1583-1591
ΑΥΤΟΥΣΙΝΟΣ ΓΙΖΟΦΟΣ	1594-1606
ΑΝΔΡΕΑΣ ΚΑΡΓΑΣ	1607-1617
ΙΩΑΝΝΗΣ ΓΗΡΑΡΗΣ	1619-1624
ΔΟΜΕΝΙΚΟΣ ΜΑΡΕΚΟ	1625-1645
ΙΩΑΝΝΗΣ ΝΤΕ ΚΟΥΡΤΗΣ	1647-1655
ΙΩΑΝΝΗΣ ΓΚΟΥΛΚΗΣ	1655-1669
ΑΝΤΩΝΙΟΣ ΙΟΥΣΤΙΝΙΑΝΗΣ	1694-1701
ΜΙΧΑΗΛ ΚΑΡΟΣ	1703-1707
ΝΙΚΟΛΑΟΣ ΠΟΤΡΟΚΕΖΗΣ	1710-1728
ΑΝΤΩΝΙΟΣ ΜΑΤΟΥΡΙ	1730-1733
ΕΜΜΑΝΟΥΗΛ ΚΑΡΑΝΖΑΣ	1733-1734
ΔΑΡΕΙΟΣ ΔΕΛΟΓΙΤΗΣ	1735-1747
ΑΝΤΩΝΙΟΣ ΜΑΤΟΥΡΙ	1748-1751
ΥΑΚΙΝΘΟΣ ΙΟΥΣΤΙΝΙΑΝΗΣ	1752-1767
ΙΩΑΝΝΗΣ ΒΑΠΤΙΣΤΗΣ ΣΟΝΤΟΝ	1787-1800
ΙΩΑΝΝΗΣ ΒΑΠΤΙΣΤΗΣ ΡΟΥΣΙΝ	1800-1824

Serifos Catholic priests

the dominance of the Greek Orthodox Church, which does not use musical instruments, means that there are very few organs there. Our vacation was a tour of the Cycladic Islands in the Aegean Sea, which form a political state whose capital is Spathi on the island of Serifos. The population of Greece is about eleven million—ten thousand are Roman Catholics, and most of them live on Serifos. There are dueling cathedrals (Orthodox and Catholic) on hilltops above the city, and sure enough, there's a small pipe organ in the Catholic cathedral. We climbed hundreds of stairs from the port to the hilltop, and unbelievably we were not able to get into the organ loft.

It's common in American churches to see a plaque honoring the succession of pastors. A few congregations around us in New England trace that history to the seventeenth century. Organists revere the plaque in the organ loft of the Church of St. Sulpice in Paris where organists are traced back to Nicolas Pescheur in

1601. (This has been easy to maintain as there have been only five organists there since 1863.)¹ The plaque honoring clergy in the Cathedral of Serifos goes back to 343 AD. No kidding!

The island of Aegina is a touristy place near Athens, a good stopping point for boats traveling to the more distant Cycladias. It's a major producer of pistachio nuts (we brought home a couple kilos) and home to some extraordinary archeological sites. The museum in Aegina Town includes decorated pottery from 2500 BC and shows a model of a bronze



The organ at the Catholic cathedral in Serifos

casting facility from about 1000 BC that was discovered nearby. I was captivated by the idea that such sophisticated techniques were developed so long ago (4500-year-old pottery kilns?), and as the Cycladic islands are volcanic, including a couple that are still active, I wondered what role volcanoes might have had in

the development of crafts that depend on intense heat.

One of the most gifted Greek sculptors was Praxiteles. He lived from 400–330 BC, not all that old. But his work was far ahead of his time. As far as we know, he was the first to sculpt life-size female nudes from marble. There's a

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Praxiteles: Aphrodite of Credos

legend that he had a romantic relationship with his primary model, Phryne, who came from Thespiae (origin of the term *thespian*) and was known as one of the most beautiful women of her time. She was the model for Praxiteles' famous *Aphrodite of Credos*. Their relationship was explored by Camille Saint-Saëns in his comic opera *Phryne*. (How did he ever stumble on that subject?)

Praxiteles worked in Athens. His model came from Thespiae, about 150 kilometers away. He worked with marble from the Cycladic Island of Paros, more than 200 kilometers away by water. Think of the logistics of transporting a six-foot block of marble from Paros to Athens just to carve a statue of a pretty woman. It would be difficult enough now with power equipment and hydraulics. Praxiteles produced artworks of staggering beauty and unprecedented liveliness. I suppose his love for the beautiful Phryne brought out the best in him.

Too many cooks

I wonder if there was anyone looking over Praxiteles' shoulder saying, "Take a little more off the top," or, "You've got the left earlobe too fat."

We know that happened to Michelangelo as he released *David* from a huge block of Carrara marble. He was commissioned by the Overseers of the Office of Works of the Cathedral in Florence, and was in fact the third artist to receive the commission. The overseers were very concerned that the huge and wildly expensive block of marble (already named *David*) was neglected for twenty-five years, lying on its side exposed to the elements. The committee got its act back together, had the stone set upright so artists could see its potential, and went looking for someone to realize the project after the first two attempts failed. Leonardo da Vinci was interviewed, but the twenty-six-year-old Michelangelo got the gig.

Not only was he hired by a committee to produce the piece, but another committee including Leonardo and his colleague/competitor Botticelli was formed to choose the location. There is record of disagreement among the members of

the committee before the site by the entrance to the Palazzo Vecchio on Piazza della Signoria was chosen. Apparently Leonardo didn't get his way.²

So much for the image of the artist toiling in his studio, free to express his deepest emotions through an unlikely medium that he understands better than anyone. It's a romantic image to be sure, but especially when there's a lot of money involved and the artwork is for a public place, there are likely to be a lot of spoons in the soup.

I know that guy

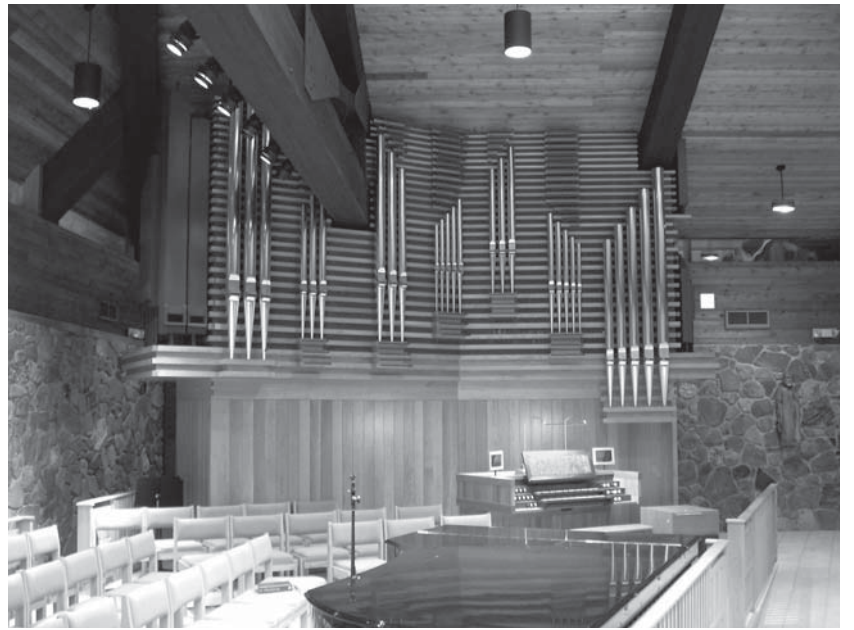
Each month I receive several journals with photos of pipe organs on the front cover and I always try to guess the builder before I look inside. I'm often wrong, but there are a half-dozen North American organbuilders whose styles are so clearly recognizable to me that I get them right every time. As most organs are commissioned by committee, I admire those builders who can create and maintain recognizable styles.

I like to think of a pipe organ as an expression of the sensibilities of the builder. I love the process of organ design, when the concept of an instrument gets put on paper. When several companies are invited to submit proposals to a church for a new instrument, it's interesting to see the various drawings—how each firm would meet the particular challenges of the building. And sometimes we get to see several different concepts by a single builder for a particular instrument.

Organbuilder Lynn Dobson has produced many wonderful pipe organ designs, and as his firm celebrates its thirty-fifth anniversary they have created an online exhibition of many of his drawings, including designs of many organs that were never built. When you scroll through this rich display, you can see projects in various stages of design, from simple back-of-a-napkin pencil sketches to elaborate scale models. Take a look at the designs for the important organ they built for the Kimmel Center in Philadelphia (Opus 76) and you'll see a drawing and a model (two different designs) that are radically different from the organ that was actually built. You can find this exhibit at <http://www.dobsonorgan.com/dwg/home.html>.

Dobson's exhibition reflects his exceptional talent for design, and it implies thousands of hours of committee work as each design was presented, discussed, criticized, and altered. From first-hand experience I know well the feelings that accompany the rejection of a design by a committee member. One such meeting was held in a newly decorated church parlor, and I wondered if anyone who was speaking up against my design had been involved in creating the cacophony of clash and kitsch, which was that room.

Maybe I flatter Lynn by mentioning him in the same breath with Michelangelo, and to be honest I think Michelangelo is the larger talent, but the idea that a great artwork can be both the expression of its creator and of those who pay for and "consume" it, is one of the most interesting facets of the organbuilder's trade. And that a personal style can tran-



Dobson organ, St. Peter Claver, West Hartford, Connecticut (photo: courtesy Dobson Pipe Organ Builders, Ltd.)

scend the whims and pressures of dozens of committees reflects both artistic integrity and conviction.

Stop, look, and listen

Visual design is only part of the job. A pipe organ is both an architectural element and a musical instrument. Ideally, there's some relationship between an organ's appearance and its musical content—but sometimes a building's architecture doesn't allow it. It's easy to picture the stark contemporary building owned by a congregation that would be best served by an organ of classic style. Sometimes an ornate classic case looks good in such building—it's possible to make a case for the organ to serve as the only beautiful thing in the place! But organbuilders often place organs with classic influence in contemporary buildings.

As we're talking about Dobson, take a look at their instrument for the Church of St. Peter Claver in West Hartford, Connecticut: http://www.dobsonorgan.com/html/instruments/op85_westhartford.html. The stoplist is classical, even predictable, but the case is pure contemporary. And by the way, in this design Dobson has dealt with one of the most common problems. Pipe organs are about height, and contemporary American church buildings often have low ceilings. The organ in West Hartford implies a struggle between the organ and the ceiling.

We often hear of a pipe organ that was designed by the local organist, a source of pride for a congregation. This usually means that the organist wrote up the stoplist, likely subject to discussion with the builder. If an organbuilder has a recognizable visual style, he would certainly have a signature tonal style. So how does it work if the Request for Proposal from a church includes a stoplist? What if the organbuilder doesn't agree with the concept implied by that stoplist?

One good reason for including a stoplist in an RFP is to solicit proposals that are easy to compare. Once several proposals are studied and a builder is chosen, then it's time to work on final specifications. So it's back to the committee. I know of one large organ built several years ago whose stoplist was the product of many hours of conversation in a small bar across the street from the church.

Who brought the camel?

So what good comes from artworks designed by committee? You know the old saying, "A camel is a horse that was designed by a committee." If too many people, especially those who know little or nothing about organs, are involved in planning an organ, whose art is it? Or is it even art? An organbuilder can withdraw a proposal if he's not happy with the concept the client insists on, but you can't eat a withdrawn proposal. How many of us have produced projects we disagree with? If you have a story, send me a message at john@organclearinghouse.com.

Our current project was greatly influenced by the church's organist, whose insight into what an organ console can be was an education for me. Adding a half-dozen clever and unusual controls increased the organ's flexibility exponentially. The time we spent together planning the project before any screws were turned or leather was cut was a collegial creative process that I think enlightened us both.

We often think of the artist as independent. Of course, art of a personal scale is usually the purview of the artist. But I wonder if the celebrated portrait artist John Singer Sargent was ever told, "Just don't make me look fat." I bet he was, and more than once.

Monumental art, including pipe organs, is almost always a community effort. There is usually a central creative force, but when there is a committee involved to raise and spend money responsibly, they usually insist on a role in the planning. If organbuilders are competing for a project, they must decide how much they want the job and how much they are willing to compromise their vision of the ideal instrument.

It's rare for a builder to be given a blank check and a free hand. It would be a special opportunity for a creative person—but also what a huge responsibility. Organbuilders, if this ever happens to you, make sure you build something the church can use. ■

Notes

1. <http://www.stsulpipe.com/Docs/history.html>
2. I recall this story from a college art history class. I've refreshed my memory by reading the article about Michelangelo's *David* in the on-line encyclopedia Wikipedia.



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On Teaching

by Gavin Black



Buxtehude BuxWV 141 – Part 2: Fingering, pedaling, and practicing, part 1

In this month's column, we will look at the opening section of the Buxtehude E major Praeludium in great detail as to fingering and pedaling, and outline ways of practicing that section. When we return to this piece, after beginning our look at the Böellmann *Suite Gothique*, we will analyze the section that begins in m. 13 with regard to practicing and learning that section. These two sections offer several different textures and types of writing; each suggests a different approach to the very practical act of learning the notes. These textures include the one-voice opening, the multi-voiced but not strictly contrapuntal measures that immediately follow, and the rigorously contrapuntal—fugal—section that begins in the soprano voice in m. 13. Each of these textures recurs in this piece, and of course throughout the repertoire as well.

This and the next few Buxtehude columns will focus on the steps necessary

Example 1



Example 2



to learn the right notes securely and efficiently. I will try my best to do this in a way that leaves open as many different interpretive possibilities as possible. In particular, I do not mean to take sides in any debate about how much to incorporate "authentic" fingerings and pedalings, or about what those are or might be in any particular case. That does not mean that I will not mention them or include them among the possibilities. As I hinted but did not quite state last month, I will not discuss any work on memorization. (I have, like many performers and teachers, somewhat mixed and complicated feelings about memorization, but I do not consider it to be a necessary or integral part of learning a piece well and performing it in a way that is both solid and artistically worthwhile. I will discuss memorization as an issue unto itself in a later column.)

Fingering

Since the opening of our Praeludium (see Example 1) is a monophonic statement of three rather long measures—49 notes—the first question that arises is which hand or hands should play it. (This foreshadows the most important practical question about any passage of keyboard music; namely, which notes

should go in which hand. This question must precede detailed questions about fingering, and it is often overlooked or shortchanged by students. More about this later.) Since the passage is basically high—in the right hand region of the keyboard—and is probably not going to be played in a way that is prohibitively fast for one hand, it makes sense to start out by assuming that it is a right-hand passage.

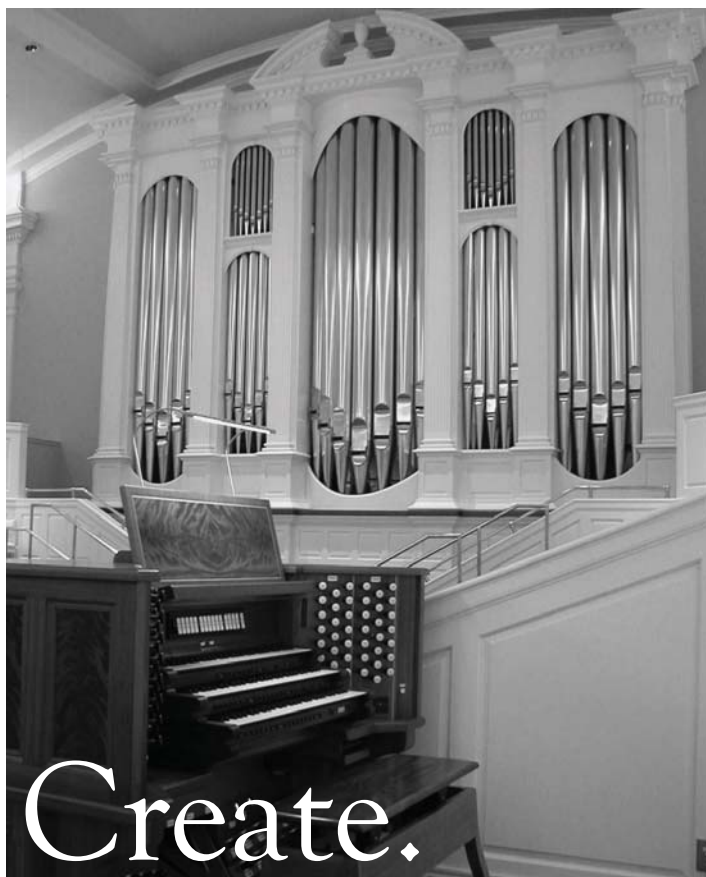
However, it also makes sense to look for places where taking some of the notes in the left hand would make things easier. Each student can look the passage over and make this judgment for him- or herself. It might, for example, make sense to take the four sixteenth notes of the third beat of m. 3 in the left hand. These notes are lower than the rest and using the left hand to play them would put that hand in a good position to participate in playing the chord on the first beat of m. 4.

It is also possible to share the notes more or less equally between the hands, though I myself have not been in the habit of doing so in this passage. An advantage of sharing the notes between the two hands is that it is just easier to execute. This becomes more important the faster a player wants the passage to go. A

disadvantage to dividing the passage up between the hands is that it gives more to think about in the learning process and to remember in playing, and probably takes longer to learn.

On a more positive note, an advantage to keeping the passage in one hand is that it is probably easier or more natural to project the overall rhetorical shape of the line when the shape and spacing of the notes is felt in the most direct physical way by the player. None of these considerations is absolute, and a teacher and student can think about them and work them out.

Just for the record, the fingering that I myself would use to play this passage is shown in Example 2. This is largely a common-sense and *hand-position-based* fingering. For example, the choice of 1-3 to begin the passage is entirely based on the way that my own fingers happen to fall over those notes, given my posture and my arm angle. (The arm angle stems from my preference for letting my elbows float out from my sides, which in turn is—for me—part of a relaxed posture.) The first four notes could just as well be played 1-2-3-4 or 2-3-4-5. The choice of 3 rather than 4 for the D-natural 32nd note late in m. 1 is designed to make it easier to reach the coming G#



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with 4 (rather than 5). The point of playing that G# with 4, in turn, is twofold: first, to place the (long) third finger on the F# and the (shorter) second finger on the E; second, to make it easier then to reach the high B on the final half-beat of the measure with finger 5. (It would also be fine to play those notes—G#-F#-E—with 3-2-1.) For me, keeping the thumb off of raised keys is a guiding principle.

A reason for not playing the third beat of m. 1 with 2-1-2-5, etc. (but rather with 4-3-2-5, etc.) is that the gesture of turning the second finger over the thumb to play the G# moves the hand away from the upcoming (high) E, and therefore makes the playing of that note awkward—at least, that is how it works with my hand. In m. 3, the non-adjacent fingerings of each of the beat groupings are all designed to move the hand in the correct direction for whatever is coming up next.

This fingering is not intended to be a recommendation or even a suggestion: it is just how I would probably do it. There are many other ways. (Some of these might be *more* historically minded—with more disjunct or pair-wise fingerings—or *less so*—with substitution or more use of the thumb, even occasionally on a black note.) The important thing is that teacher and student work out a fingering that is appropriate for that student. Sometimes that process involves a lot of specific input from the teacher, sometimes little or none. A teacher should always look for ways to let the student assume increasingly more responsibility for working out fingerings. I tend to give very few specific fingering suggestions, but keep an eye out for spots where a student may not have succeeded in finding something that works well. In those cases, I will invite the student to analyze the spot again, perhaps with more input from me.

So in this case, once a fingering has been worked out, the most effective approach to practicing the passage is clear. That is, since it is only one line and one hand—at least, certainly one hand at a time—there is no concern about how to combine parts, and in what order. The plan is just to practice it. First, choose a very slow tempo: slow enough that playing the right notes with the planned fingering is actually easy. This might, for one player, be sixteenth note equals 60, for another 80, for another 45. For an advanced player or a good reader it might be faster, and it might be all right to think about a pulse for the eighth note even from the beginning. Anything is all right, as long as the student does not start with too fast a tempo. Then, having played the passage several times at this starting tempo, the student should play it several times a little bit faster, then a little bit faster still. At some point, the beat in the student's head will naturally shift from the sixteenth note to the eighth note, then to the quarter note. The crucial thing is not to get ahead of a tempo that honestly feels easy. This, if practiced rigorously, will lead to unshakable security.

Meanwhile, the rest of the opening section is multi-voiced, a mix of not very strict counterpoint and homophonic writing. In this passage, the main practical

question is which hand should play some of the inner-voice notes. As I mentioned above, this is extraordinarily important. I have seen students waste a lot of time or even make an easy passage almost unplayable by assigning notes to hands in an awkward way. This is usually caused by assuming too readily that the notes printed in the upper staff *should* be played by the right hand and those printed in the lower staff *should* be played by the left hand. In fact, there should never be such an assumption unless the two hands are meant to be on different keyboards, providing different sounds for different parts of the texture. In general, the two manual staves between them present a note picture, and we have ten fingers with which to play that note picture in the most reliable way possible.

In each of the measures in Example 3, there are notes in what is more or less the alto voice that are printed in the upper staff; some of these might be best played in the left hand. The notes that I have highlighted are those that I would choose to play in the left hand. Again, this is not by any means the only way to do it. The first criterion that I use in working this out is that “extra” notes should be placed in the hand that otherwise has less to do. That is at work very strikingly in mm. 7-8, and the beginning of m. 9, but also elsewhere. Sometimes hand choices are made based on the need to prepare what comes next. That applies here in m. 11, where I am not taking several notes in the left hand that could, or in a sense should, be in the left hand, so as to make it possible for the left hand to play the (tenor) E in the chord in m. 12. (There would be other ways to deal with this, involving substitution.)

Sometimes the notes of a passage in a middle voice can be divided between the hands just to make that passage easier—less inclined to get tangled. This is the case here in m. 5 and to some extent in m. 10. An overriding consideration is hand position: **how can notes be divided between the hands in a way that best allows each hand to remain in a natural, comfortable position?**

After the hand assignments have been worked out, the next step is to work out fingering. (In the process, some hand choices may be changed.) As always, fingering will depend in part on factors that differ from one player to another, including the size and shape of the hands, existing habits or “comfort zones,” and artistic goals concerning articulation, tempo, and other matters. Example 4 shows a possible sample fingering for one of the more convoluted of these measures. As always, there is a lot here that could be done differently. For example, it could make sense to play the E that is the first note in the top voice of the first full measure with 5, or the D#/B right-hand chord later in that measure with 2/1. It would also be possible to take the A#/B in the first full measure with the left hand, probably with 2-1. The above is just one way of doing it.

Practicing

Once the fingering has been worked out, the next step is practicing. The prin-

Example 3

Example 4

principles of practicing are always the same, and they are both so important and so difficult psychologically (for most of us, certainly including me) that they can't be repeated too often: **break the music down into manageable units**—short passages, separate hands and feet; practice slowly enough; **speed up gradually and only when the unit being practiced is really ready for it.** In the case of the passage under discussion, one sensible way to divide things up might be as follows:

- 1) the right hand from the last few notes of m. 3 through the downbeat of m. 9
- 2) the left hand from the downbeat of m. 4 through the second beat of m. 9
- 3) the right hand from the first high B in m. 8 through m. 12
- 4) the left hand from the half note D# in m. 8 through m. 12, and
- 5) the pedal part, which I will discuss in its own right just below.

(Notice that the sections are designed to dovetail, not to bump into one another. This guarantees that practicing in sections will not cause fissures or awkward transitions to develop. This is quite important. It also applies to practicing across page turns.)

Each of these units should be played many times at, initially, a very slow tempo: as always, slow enough that it feels easy. For most students it would probably make sense, given the somewhat complex texture of this passage, to start with a beat—in the student's head or from a metronome—that will represent the 32nd note, so that each of the sixteenth notes will receive two of those beats. This 32nd-note beat might initially be at 100, or 80, or 120: whatever feels comfortable. Then each unit should be sped up gradually.

(Some musicians express concern that starting the practicing procedure with beats that represent very short notes—many levels down from the “beat” suggested by the time signature—will result in playing that lacks a sense of underlying pulse, that is too divided into small fragments. However, it is insecurity as to the notes, fingerings, and pedalings that is by far the greatest cause of rhythmically unconvincing playing. At the early to middle stages of learning a passage, the best thing that we can do to predispose

that passage towards convincing rhythm is *whatever will get the notes learned the most securely.* The use of very small note values early in practicing is so removed from later performance, in time and in feel, that I have never known it to come back and haunt or influence the quality of a that performance.)

Some variation is possible in the mode of reconnecting the separate hands. In general, the slower you are willing to keep things, the more promptly you can let yourself put components of the whole texture together. There is some speed at which any given student could indeed skip the step of separating hands. For most of us, in moderately or very difficult passages, this tempo is very slow indeed, and in general it is not a good idea to aim to do this. (Not a good idea partly because it taxes our boredom threshold and partly because separate-hand practicing also allows us to hear things clearly.) In general, if each hand feels really solid at a certain tempo—ready in theory to be *performed* by itself at that tempo—then it is possible to put those hands together at a somewhat slower tempo. How much slower varies from one situation to another. The overriding principle is a familiar one: when you put the hands together, the tempo should be such that the results are accurate and the experience feels easy—no scrambling, no emergencies, no near misses.

Pedaling

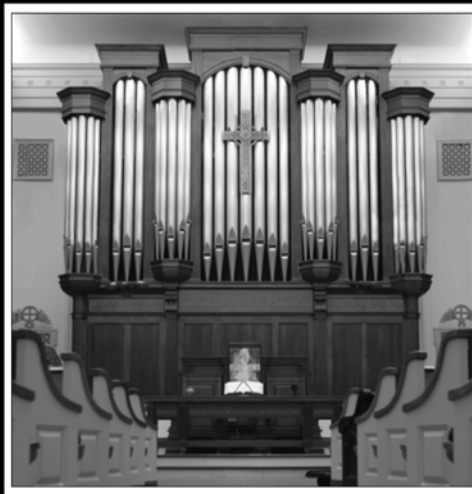
The pedal part in mm. 4-12 of this piece is simple though non-trivial. I would play the fifteen pedal notes with the following feet, all toes:

l-r-r-l-l-r-l-l-r-l-l-r-l

Other possibilities involve, for example, playing the first note of m. 5 with left toe (crossing over) or playing the second note of that measure with right heel; or playing some of the two-note groupings that span bar lines (between mm. 6-7, 7-8, 8-9) with one foot, either all toes or toe and heel. Once a student has decided on a pedaling, he or she should play through the pedal part slowly, not looking at the feet, until it is second nature. Since the note values are all long, getting the pedal part up to tempo will not take as long or go through as many stages as it would with some other passages. However, it is extremely important not to shortchange the practicing of even this fairly simple pedal line. This is all the more true because in general *lower* notes and *slower* notes play the greatest part in shaping the underlying pulse and rhythm in organ music. This pedal line is both.

When the pedal part seems very solid, then it is time to begin practicing it with the left hand. It is often true—for most players—that “left hand and pedal” is

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the combination of parts that requires the most work. Therefore it should be started as soon as each of those parts is ready. It is also often true that once left hand and pedal is very secure, and the right hand part is well learned, and the two hands together are secure, then the whole texture will fit together without too much trouble. However, it certainly never hurts to practice right hand and pedal as well. In the case of this section, there are a couple of places where the strongest rhetorical and rhythmic interaction is between the something that is being played by the right hand and the bass line in the pedal. This is the case, for example, with the transition from m. 3 to m. 4, and also the middle of m. 10. Practicing the right hand and pedal together will draw the attention of the ears to these spots.

Next month we will start looking at the Böellmann, concentrating on understanding the overall shape of the piece and looking for connections and contrasts. ■

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>.

Music for voices and organ

by James McCray

Choral with solo violin

Music religious hearts inspires;
It wakes the soul, and lifts it high,
And wings it with sublime desires,
And fits it to bespeak the Deity.

Joseph Addison
A Song for St. Cecilia's Day

Whenever I program an anthem that uses at least one solo string player, I tend to have this rush of pomposity, but then I remind myself of the Tang Dynasty (618–907) that kept 14 court orchestras, and each one had 500–700 performers. Nevertheless, programming a work in which one or more strings are added to the church choir usually has very positive results. By the time of Buxtehude, in the middle of the 17th century, the violin was not only common, but also considered “the king of instruments.” Furthermore, there are only six of his vocal works that do not use at least one violin.

With today's rapidly shrinking budgets, the possibility of having a small string orchestra to accompany the choir has become almost non-existent. The glory days of the Baroque, where a small orchestra was considered essential for the Sunday services, have long faded into history. And with that loss also went a musical style that demanded a higher quality of original repertoire, so the church has suffered on both levels. But it should be noted that many of today's congregations really have no desire for that “stuffy highbrow” music, and it is only a small minority who long for a return to those glory days of the past.

A violin, when played well, brings a special soothing beauty to the music. The emotion that a solo string can express is immediate and undeniable. Church clearly is a place where people are seeking comfort, so enhancing a choral work

with that warmth of sound surely seems like a good idea. To assist with this, the reviews below all feature the use of a solo violin with choir, but do not require a full orchestra. Consider programming a choral work with an additional solo violin at least once or twice a year. Your congregation (and choir) will be delighted.

In the Light of His Glory and Grace, Mark Shepperd. SATB, keyboard, and violin, Augsburg Fortress, 978-0-8006-6426-8, \$1.75 (M).

The text and tune by Helen H. Lemmel (1863–1961) has been arranged by Mark Shepperd. The text is based on 2 Corinthians 4:18, with the choral parts on two staves and the violin part on a staff above them; a separate violin part is included on the back cover. The expressive music is syllabic with some minimal divisi. Neither the keyboard nor the violin part is difficult; this would be useful for most church choirs.

Healer Divine, Raymond H. Haan. SATB, organ, violin (or viola), harp (or piano), and optional assembly, GIA Publications, G-6386, \$1.60 (E).

There are four short verses, with the last using a descant for the women while the congregation sings the basic melody; their part is included at the end for duplication. A part for viola is included on the back cover, but is not in the choral score; violin and harp (piano) parts are available from the publisher (G-6386VLN, \$2.00, and G-6386INST, \$2.50, respectively). The organ part is on three staves and has registration suggestions. Each of the choral verses is only eight measures in length; easy, expressive music.

Praise Him, King of All (Lauda anima mea Dominum), Antonio Caldara (1670–1736). SATB, 2 solo violins, and organ, Mark Foster Music Co. (Shawnee Press), MF 131, Print on Demand (M).

The choral score has the two violin lines above the choral parts; their music also may be ordered separately (MF 131A and B). At times the violin doubles one of the vocal lines, which usually are contrapuntal. There are brief solo passages, often with some melismas. Both Latin and English texts are provided for performance. This motet is based on Psalm 145 and is among Caldara's most popular choral works; excellent music and highly recommended.

Come Down, O Love Divine, John Leavitt. SATB, keyboard, and violin, MorningStar Music Publishers, MSM-50-5401, \$1.35 (E).

After an instrumental introduction the men sing the first verse, followed by the full choir on the second verse. An instrumental interlude modulates for the third verse. The violin plays an obbligato, often in its upper register. Choral parts are on two staves and are set like a hymn. This is a useful Pentecost anthem.

O Lord Be Gracious, Carl Heinrich Graun (1703–1759). SATB, keyboard, and violin (or flute), Cantate Music Press, no number given, \$1.50 (M).

This, the opening chorus of Graun's cantata for the 11th Sunday after Trinity, was originally scored for small orchestra and chorus. The violin part is very easy, consisting of a cantus firmus in half

notes; its music is on the back cover but is not indicated in the choral score. The text is in German and English and the choral music is very contrapuntal; the keyboard part consists of repeated, pulsating chords.

How Can I Keep from Singing, Taylor Davis. SATB, violin, oboe, and piano, MorningStar Music Publishers, MSM-50-2545, \$2.25 (M).

Subtitled *My Life Flows on in Endless Song*, this setting from the Luther College Music Series features an attractive folk melody that begins in unison and develops into four parts with the violin/oboe playing throughout. The choral music is on two staves with a relatively simple keyboard part. This is a sure winner that is not difficult.

We Three Kings, James Laster. SATB, keyboard, violin, and finger cymbals, Augsburg Fortress, 978-0-80006-6418-3, \$1.90 (M).

Here is that Epiphany work for next year; it combines the traditional melody and text with one by 19th-century poet/musician John Henry Hopkins. Choral parts are on two staves and are not difficult. The violin obbligato line is heard throughout, but the finger cymbals are used very sparingly; a very useful setting.

Here, O My Lord, Russell Schulz-Widmar. Two-part, keyboard, and optional violin (or oboe), Augsburg Fortress, 978-0-8006-6422-0, \$1.50 (E).

The two parts are in treble clef. There are four verses in this setting of the Horatius Bonar text, with the first in unison. The keyboard and violin parts are also quite simple, and this anthem could be sung by children.

New Recordings

New Vintage—Music for Trumpet and Organ. Keith Benjamin, trumpet; Melody Steed, organ; Gabriel Kney organ, 4 manuals, ca. 56 ranks, Grace and Holy Trinity Cathedral, Kansas City, Missouri. Gothic Records, G-49127; <www.gothic-catalog.com>.

Samuel Adler, *Clarion Calls* (1995); Donald Freund, *Breezeworks* (1997); Eugene O'Brien, *Brunelleschi's Machines* (1998); James Mobberley, *Icarus Wept* (1995–98); Stephen David Beck, *Eine Kleine Yiddische Spaß* (1998).

The title refers to the concept of “new music in old bottles,” since the recording consists of recent compositions by

American composers, played by the familiar combination of organ and trumpet. Drs. Benjamin and Steed perform as a duo under the name “Clarion.” The five mostly lengthy pieces were composed from 1995–1998.

Best known of the composers represented is probably Samuel Adler, whose virtuosic *Clarion Calls* begins the disc. Of its four movements, the exciting final “Celebration” is very effective. The single-movement, 13-minute *Breezeworks* by Donald Freund follows, commissioned by Clarion, as apparently were all numbers played here. It contains many ideas and is well worth hearing, both for the musical interest and the very accomplished musicianship of the performers.

Brunelleschi's Machines by Eugene O'Brien is intended to evoke machines of the Renaissance and later ages, according to the notes, realizing that the organ itself is a complex machine. The amazing *Icarus Wept* by James Mobberley introduces various tape sounds into the mix. Of the five movements played here, “Eleven Feet from the Sun” is self-explanatory. As for “Strap on Your Lobster” and “Getting Waxed,” don't ask! I doubt if you have ever heard anything like this; I certainly had not.

Stephen David Beck's *Eine Kleine Yiddische Spaß* (A Little Yiddish Joke) is patterned on traditional klezmer music. It certainly fulfills the composer's intent “to compose music very different from what one usually hears in church.” Technique of the highest order is required for any one of the pieces on this remarkable CD, perhaps best enjoyed by listening to one or two of the lengthy compositions at a time. Both performers are to be congratulated for this considerable musical accomplishment.

Joie de Vivre, David Briggs, organist. The Presbyterian Church, Danville, Kentucky; 1999 Taylor & Boody organ, opus 35. Chestnut Music; <www.david-briggs.org.uk/rec.php>.

Prelude and Fugue in C major, BWV 547; *Schmücke dich, O liebe Seele*, BWV 654; *Little Fugue in G minor*, BWV 578; *Concerto in A minor*, BWV 593; *Jesus Christus, unser Heiland*, BWV 689; *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655; *Kyrie Gott, heiliger Geist*, BWV 671; *Nun komm' der Heiden Heiland*, BWV 659; *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650; *Toccata [sic] and Fugue in D major*, BWV 532.

CDs of all-Bach organ pieces certainly are in no short supply these days, played both by excellent performers, as is the case here, and by those who perhaps should not have bothered. The location of the instrument used here may be un-

Scattered leaves ... from our Scrapbook

From a review of Ken Cowan Plays *Romantic Masterworks* (Raven OAR 903).

Ken Cowan plays with verve and energy and exploits the rich symphonic palette of the vast Lincoln Schoenstein instrument. This has an extremely warm, rounded tone, and is capable of lengthy and seamless *crescendos* as Cowan amply demonstrates on this recording, while also possessing numerous colorful solo stops at

different dynamic levels. ... while the Reger showcases an astonishing array of sounds, these never take precedence over the communication of the musical sense of the piece. Although both are staples of the German Romantic repertoire, Cowan succeeds in making them sound fresh, through his energetic and controlled playing and his command of this remarkable instrument.

Martin Clarke
Organists' Review

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expected: a contemporary mechanical-action organ with 56-note manual and 30-note pedal compasses, it is located in a church building across from Danville's Center College.

Should you need additional Bach recordings to add to your stash, or perhaps are just beginning a collection, this well-played example would be a good one to own. Twelve varied compositions are included, ending with the BWV 532 *Prelude and Fugue in D Major* (listed here as "Toccata"), given a rollicking performance by David Briggs and taken at the upper limit of tempo.

Tom Johnson: Organ and Silence. Wesley Roberts, organ. Chapel of the Sisters of Loretto, Nerinx, Kentucky. Ants Records AG05, \$16.00; <www.pogus.com/AG05.html>.

Here is another recording made in Kentucky, and it could not be more different. *Organ and Silence* consists of 28 relatively brief pieces, of which sixteen are played here. Unfortunately, no further information about the organ, other than the location, is included.

The minimalist composer Tom Johnson was born in Colorado in 1939. His liner notes indicate a desire to compose pieces for organ that are mostly silence but could sustain interest. That he has succeeded is due in great part to the artistic interpretation of Prof. Roberts, using imaginative and frequent changes of registration. The lavish use of silence admittedly requires becoming accustomed to, but a certain fascination ensues if you permit yourself to relax.

Certainly this CD is not for everyone, but it is a serious foray into uncharted territory for most of us. The recording deserves your attention and our gratitude to the composer and organist for exploring this mostly unknown musical landscape.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
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New Organ Music

Barrie Cabena, well known as a composer, teacher, conductor, and organist, was born in 1933 in Melbourne, Australia. He studied in England at the Royal College of Music and, with the help of John Cook, secured a position in London, Ontario, where he has made his home. Dr. Cabena has been a church organist in London, Kitchener-Waterloo, and Guelph (Ontario, Canada), where his choirs have gained a stellar reputation. In addition to performing widely as an organ soloist, he has been active in

music education, serving for 27 years on the faculty of Wilfrid Laurier University before he took early retirement in 1996. Dr. Cabena has nearly 500 compositions to his credit.

Seven organ works of Barrie Cabena are reviewed below; all are published by ECS Publishing (www.ecspublishing.com). Cabena's organ music often reminded me of the music of Daniel Pinkham—well thought-out, cohesive, dissonant, with unexpected lyrical beauty, and the use of historical forms. It is rare that Cabena added extra notes to fill out a texture. Rather, he has written out careful suggestions for registration and manual changes. I found the music to be well written, always remaining in his own consistent style. Depending on your church's acceptance of new sounds, it is usable in church, albeit a concert program would be the more acceptable venue. A larger instrument would make registrational changes easier; indeed, the suggested registrations are for a three-manual organ, but with some imagination the music would be effective on two manuals as well.

Variants in Memoriam John Cook, ECS Publishing 6880, \$10.00.

Barrie Cabena wrote this set of variations as a memorial to John Cook, who was influential in Cabena's early career and whose intervention helped Cabena secure a position in Canada. The work was composed for the memorial concert for John Cook held at the Church of the Advent, Boston, where it received its premiere performance. This seven-minute, twenty-second piece has a slow theme followed by three variations and a short coda that sums up the three variations. The score does not indicate the source of the theme. This would make a great recital piece or service prelude.

Three Pieces for Organ, ECS Publishing 6889, \$12.50.

These pieces won the Royal Canadian College of Organists Composition Competition in 1993. Each is part of his *Homage V* in which he pays tribute to people who have helped him in his compositional career. The original titles show Cabena to be a man of humor: *Mr. Boon's Boomerang* became *Chaconne* in the present edition; *Mistress Merrie's Meditation* became simply *Meditation*; and *Theresa's Toccata* became *Toccata*. I think I prefer the original titles! The music is spiky with a sparse texture.

The titles remind me of an earlier piece, *Cabena's Homage*, which he wrote on commission for the Royal Canadian College of Organists in 1967. The idea for it came from two collections that Herbert Howells had written for his

friends. Cabena used humorous titles such as *MacMillan's Majesty*, *Raymond's Rownde*, *Willan's Whim* (Fantasy on one note), *Victor's Variations* and so on, for a delightful homage to ten of his friends. It was published by Waterloo Music Company Limited, 1967.

Organ Sonata II (Sonata for Manuals Only), ECS Publishing 6856, \$12.50.

Dr. Cabena wrote the *Sonata for Manuals Only* for the benefit of students who, having a good keyboard technique, find the early stages of organ study frustrating. It is meant to explore some of the basic colors of the different divisions. The sonata is broken into three movements: *Theme and Six Variations*, *Pastorale*, and *Toccata*. The piece presents a number of technical difficulties, but at the same time is very musical and could be used in concert as well as church. I enjoy his economy of means—there is never an extra note; the counterpoint is clean and original. I particularly liked the lyricism of the *Pastorale*.

Organ Sonata VI (Sonata da Chiesa), ECS Publishing 6860, \$15.00.

This sonata was composed for the dedication of the rebuilt organ at St. James Church, London, Ontario, in 1968. The sonata has four movements: 1. *Partita* (Seven canonic variations) on *St. Peter*, which represents the life of Christ; 2. *Aria on "Heinlein,"* which represents the Passion of Christ; 3. *Paeon on "Lasst uns Erfreuen"* represents the resurrection of Christ; and 4. *Epilogue on "Veni Sancte Spiritus"* is a prayer for the coming of the Holy Spirit.

In the *Partita*, Cabena works out the canonic variations in intricate detail: canon at the octave below, canon at the octave above, double canon at the octave below, canon at the fifth below, canon by inversion and diminution, canon at the third below, and canon by inversion. The *Aria* presents the melody ornamented in the soprano. *Paeon* is a rapid-moving toccata with the chorale tune appearing in the pedal. The composer notes that if a splashy ending is wanted, the sonata should be concluded at the end of this movement, but the *Epilogue* is a very quiet canon at the fifth above and well worth including.

Sonata Festiva (Organ Sonata VII), ECS Publishing 6864, \$17.50.

This sonata was composed for the dedication of the three-manual tracker-action Casavant organ at First-St. Andrew's United Church, London, Ontario, in 1969. The first movement, *Overture*, is to be played in the style of a French overture, with double dotting and precise articulation. The movement begins

fortissimo and vigorously and in a short time leads into a softer *andante* section before returning to the opening music. The second movement, *Intermezzo*, alternates several times between a melodic *andante* and a vigorous *vivace*. The final movement, *Rondo*, plays happily with a quirky tune and irregular rhythms.

Sonata in Five Movements (Organ Sonata IX), ECS Publishing 6868, \$22.50.

The longest of the sonatas reviewed here, *Sonata IX* was composed in 1971 for the AGO mid-winter conclave in Detroit. In its construction, however, it was designed to show off the three-manual tracker-action Casavant organ at First-St. Andrew's United Church, London, Ontario. As in most of Cabena's organ music, the performer must be on his toes. The movements in this sonata are *Toccata I*, *Ciaccona*, *Toccata II*, *Fugue*, and *Toccata III*. The registrations in this, as in the other sonatas, are for a three-manual organ, and Cabena has made very precise suggestions.

Variations on an Original Theme (for organ duet), ECS Publishing 6869, \$25.00.

Decidedly an interesting piece, the *Variations on an Original Theme* require two performers to snuggle together on the organ bench and work out a myriad of details about who is playing where at any given time. The registrations are worked out for a three-manual instrument, but four manuals would facilitate the performance.

The work was composed in memory of a friend and former piano teacher, Eric Harrison, with whom Cabena had spent many hours playing duets. The Coda, which is a shortened version of the theme, represents a life cut short. There is a certain melancholy in the piece and, as the composer says, some humor of the kind Harrison would have appreciated.

As is the case with Cabena's other organ works, the writing is clean and sparse, which is not to say easy. With the right partner, this would make an effective recital piece. I found a performance of the piece on YouTube, excerpts unfortunately, but played by the husband and wife team of Kiyō and Chiemi Watanabe, which gave me a better idea of the music than my trying to play all the notes by myself.

Five Preludes on Early American Hymn Tunes, by John Ogasapian. GIA Publications, G-5709, \$18.00, <www.giamusic.com>.

John K. Ogasapian (1940–2005) was a professor at Lowell University and perhaps best known for his numerous writings on organs and church music. Among his better-known titles are *Music of the Colonial and Revolutionary Era*, *Church Music in America*, and *Henry Erben: Portrait of a Nineteenth-Century Organbuilder*. He served for a time as editor of *The Tracker*, the quarterly journal of the Organ Historical Society. He composed several church anthems and organ pieces for *The Organist's Companion*. Beyond that, I know of no other organ music other than the *Five Preludes on Early American Hymn Tunes* that he has written.

Preludes on early American tunes are good additions to a service, as they are easily recognized by people in the pews and the music gives a new perspective to the hymn tune. The first prelude, *David's Lamentation*, has a pedal ostinato that continues almost unabated throughout the music. After a short introduction, the melody appears in the soprano and builds to a *forte* before subsiding. Introductory material returns and is developed along with the tune until the soft conclusion. Continuous use of the interval of a second makes one wish for a few moments of repose from the lamentation.

Land of Rest presents the tune just once in its entirety, effectively done against running eighth notes, and has a short introduction that begins the piece and also acts as a coda. Whereas in *David's Lamentation* one might expect un-

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relieved dissonance, the lack of harmonic relief here is more disturbing.

I found the *Prelude on New Britain* to be the most effective prelude in the set. The first statement of the tune calls for an 8' reed against chords and running eighths in the left hand, and a slow-moving pedal line. This gives way to a *forte* statement of the melody, again in the soprano, but this time against a two-part accompaniment in eighth notes. A short coda ends the piece.

Promised Land is the longest and most rigorous prelude in the set. Each verse grows in volume and complexity. Short interludes set off the different sections. The final verse modulates from F minor to F major, and the prelude ends brilliantly. This is also quite effective.

Wondrous Love brings the set of preludes to a close. Of the three verses, the first is the only loud one. The second is faster in a two-part texture, with the melody in the left hand, and the final verse ends softly.

In general, this is a very nice set of preludes on early American tunes. Certainly, each one is serviceable music and they rank from easy to medium in difficulty. However, in many places, due to extreme stretches in the hand, the melody is very difficult to play legato in passages where a legato touch would seem to be appropriate. At times, the dissonance, without any resolution, becomes tedious. There are virtually no tempo markings in any of the pieces, which leaves the performance interpretation entirely up to the performer.

I Sing the Almighty Power of God: Organ Voluntaries on the Hymn Tunes of Ralph Vaughan Williams, Vol. II, by Robert Lind. Paraclete Press PPM0839, \$18.00; <www.paracletepress.com>.

We all love the hymn tunes of Ralph Vaughan Williams. This is volume two of a three-volume set that honors the composer on the fiftieth anniversary of his death with a voluntary on each of his hymn tunes. American composer Robert Lind, who has spent much of his working life in the Chicago area, has written a very satisfying set of voluntaries (there are six settings in the second volume: SINE NOMINE, GREENSLEEVES, MARATHON, CUMNOR, WHITE GATES, and OAKLEY), which are written very much in the style of Vaughan Williams.

I would like to discuss the first two as representative of the set. SINE NOMINE begins in G major with a six-bar introduction, where just a little of the flavor of the tune is suggested. At bar seven, the melody is begun in the left hand on a solo reed at 8' pitch, presented in its entirety. At bar 25, in a two- and three-part texture over a soft pedal, the phrases of the melody are worked together with a fairly constant running eighth-note countermelody. Suddenly, at bar 52, Lind takes us through a number of rapidly changing keys: on one page, D-flat, E, G, and B-flat, where it remains in two- and three-part texture with imitation of the melodic phrases, building in volume. Lind enjoys the first phrase of the hymn throughout until bar 82, where he begins modulating again: C, A, F-sharp, A-flat, where a trace of KING'S LYNN and then "Let Us Now Praise Famous Men" is heard, while going back to E major. At bar 109 we find ourselves back in G major with material from the introduction, which builds to the ending climax.

The *Voluntary on Sine nomine* is well written and would make an appropriate prelude on a Sunday when the tune was going to be sung. It is of easy to medium difficulty and certainly effective. My only complaint is that the composer takes us through many different keys in a very short time. While it can be effective, the first time I played the piece through I felt as though I were suffering from jet lag. Having said that, your congregation will love it!

The *Voluntary on Greensleeves* is in the same harmonic language, but much shorter and quieter than *Sine nomine*. The key changes are not nearly as drastic and, in my mind, fit the mood of the music much better. The lilting quality of the tune is carried throughout the piece,

beginning with the ten-bar introduction and an opening presentation of the tune in the soprano. The melody stays in the soprano against running sixteenth notes in the left hand, before the tune jumps to a pedal solo on an 8' stop. The development takes us through B minor and C minor before a calm closing in D minor. This is one of the most effective voluntaries in the volume. I have every intention of playing this piece next Christmas Eve when it will be most appropriate.

The music in this volume makes me want to see the other two volumes. They are a fitting tribute to a much-loved English composer and certainly make us more aware of some of his lesser-known hymn tunes.

—Jay Zoller
Newcastle, Maine

Adagio in B-Flat, Tomaso Albinoni, edited and arranged by G. Franklin Eddings. MorningStar Music Publishers MSM-10-974, \$7.00.

This is an arrangement, including a part for an optional C instrument, of a movement of Albinoni's *Oboe Concerto*, op. 9, no. 2: a clean score of a not-so-well-known piece by a contemporary of Bach. The voice leading in the realization of the continuo part (here, left hand and pedal) is nearly always well done—so much so that the occasional consecutive fifths/octaves are the more conspicuous.

Triumphant March on "Darwall's 148th," Andrew Clarke. Tenuto Publications (Presser) 493-00105, \$5.95.

Might not "Theme and Variations on . . ." have been a more appropriate title than "Triumphant March?" In any case, Darwall's tune goes through the variation treatment (minor, eighth notes, triplets, etc.) in this attractive piece, which weaves colorful harmony (with mild, seventh-chord dissonance) within a fabric of convincing linear motion. Much of the piece is for manuals only and the pedal part is not difficult. Recommended.

Partita on "Wondrous Love," Michael Bedford. Paraclete Press PPM00515, \$10.00.

This theme and four variations, the last of which is an extended fugue, is well crafted, although the unremitting triplets in three of the four variations are somewhat tiresome.

The Concordia Organ Method, John A. Behnke. Concordia Publishing House 99-1674, \$34.95.

Concordia's volume is a useful addition to the organ method repertory. Although perhaps not the book for university organ majors (who require further challenges in exercises and literature), it could be a very useful introduction to making music on the organ for those with keyboard skills, and a resource for those wishing to prepare for playing in church. It begins with the usual ingredients: technical information on the organ; basics of stop nomenclature and registration; and suggestions on how to practice. At the core of the book are the organ pieces, interspersed with information on techniques of hymn playing, improvisation and transposition. Technical studies are integrated within the collection of pieces, relating them to the specific demands of each.

The literature combines music from previous centuries with 20th-century compositions from the Concordia catalog: altogether, a variety of pieces, progressing in difficulty. Among them are three preludes, plus one prelude and fugue from the *Eight Little Preludes*

and *Fugues* of Bach/Krebs as well as two *Orgelbüchlein* settings. Much of the music, while not overly edited, is fitted with fingerings and pedalings. In some of the early music, the author suggests a more legato approach (finger and pedal substitutions as well as use of heels) than currently is in fashion; later in the book, however, he advocates semi-detached playing as the norm in early music.

One might quibble about very small points, such as the suggestion in a section on service playing that we are "accompanying" hymns and liturgy (as compared with "leading"); the manner in which repeated notes are to be played; and the misspelling of "Wittenberg" [!]
—minor quibbles. In fact, the students who master the pieces in this volume, with support of the technical studies integrated therein, not only will have developed a serviceable technique for making music on the organ but also will have a collection of well-crafted and attractive pieces to play in church.

—David Herman
Trustees Distinguished Professor of
Music and University Organist
The University of Delaware

Book Reviews

Organ Building: Journal of the Institute of British Organ Builders, Volume 9 (2009). 116 pp., ISSN 1472-9040; ISBN 978-0-9545361-6-9. IBO Publications Group, 13 Ryefields, Thurston, Bury St. Edmunds, IP31 3TD, United Kingdom; tel. & fax 01359-233433 (from the USA 011-44-1359-233433).

Available through the IBO web-store at <www.ibo.co.uk>; payment (by check in Pounds Sterling or credit card), including post & packing, is £16.50 in UK, £18.50 in Europe, £21.75 all other.

This year's volume is as well produced as ever and as deals with some very interesting instruments. Although, of course, the recession has had its effect as

everywhere else on the number of new organs built in the course of the year, most British organbuilders were fortunately able to make this up by means of an increase in restoration and rebuilding work, some of which was the result of insurance claims resulting from fire and weather damage.

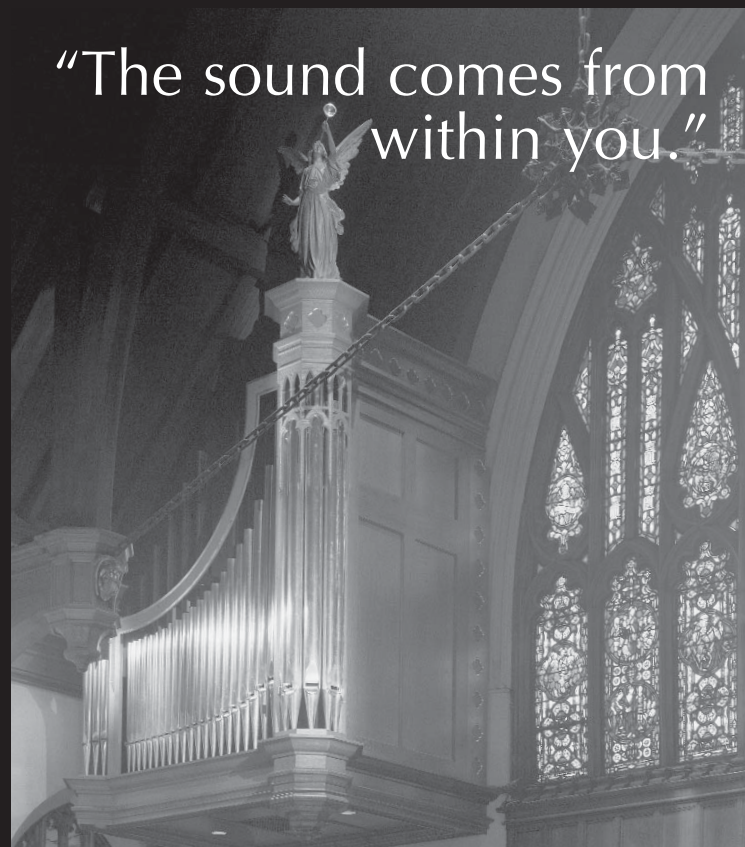
Among the many interesting articles in this year's volume is one by Michael Blighton, head voicer of Mander Organs, on the new Dome division reeds at St. Paul's Cathedral in London. The same author has a second article on a British export to the United States, the new Mander gallery organ at Peachtree United Methodist Church in Atlanta, where it joins the previous Mander chancel organ of a few years back. There are articles by Adrian Lucas, Kenneth Tickell, and John Norman on the important new Tickell organ in Worcester Cathedral. Mark Venning, the head of Britain's largest organ building company, Harrison & Harrison, has an article on his firm's restoration of the 5-manual Walcker organ in the Stockholm City Hall in Sweden.

On the historic organ front, Dominic Gwynn has an article on the restoration of the 1579 Theewe *claviorganum* in the Victoria & Albert Museum in South Kensington. (In view of the fact that the V & A is proposing to abolish their musical instrument gallery, it is rather odd, though laudable, that they should still be spending money on restoring the exhibits.) Dominic Gwynn's business partner, Martin Goetze, has an article on a mid-nineteenth-century British export to Chile, the 1849 Benjamin Flight organ in the Santiago Cathedral. (One hopes this instrument did not fare badly in the recent Chilean earthquake.) An absolutely charming little organ is the 1783 James Grange Hancock instrument in the Parish Church of St. Peter & St. Paul in Pertenhall, Bedfordshire, described by organbuilder Robert Shaftoe.

As usual, there is a useful appendix outlining the services offered by the different members of the Institute.

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St. Louis, Missouri

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Organbuilders and research: Another point of view

John M. Nolte

The January 2010 issue of THE DIAPASON featured an article by Judit Angster and Francesco Ruffatti on organbuilders and research.¹ This kind of work is very necessary and useful, and it can generate profitable discussion that leads to a better and broader understanding of the pipe organ. The research reported in January is far from complete, but it is a very good discussion starter. Several things in the article struck a chord with me, and I will elaborate on two of them. In this article I will discuss the open-toe versus closed-toe question on the basis of a little technical background that goes back to Daniel Bernoulli, an 18th-century Swiss scientist. This will be followed by a reprint of my article, "Scaling Pipes in Wood," originally published in the *Journal of American Organbuilding* in March 2001.

The question of open-toe versus closed-toe requires an understanding of what organ wind pressure is with respect to voicing. There is a big difference between windchest pressure and voicing pressure. Windchest pressure is the pressure present at the toe of the pipe when the valve is opened. Voicing pressure is the pressure at the languid. **In every case, voicing pressure is lower than windchest pressure.** When we say an organ is on 5 inches wind pressure, measured in the chest, all we know about voicing pressure is that it is less than 5 inches—it could be 2 inches or less. What happens in the foot of the pipe is the key.

In the research article, one measurement that was taken was the wind pressure in the foot of the pipe. The author states, "To everyone's surprise, it was

noted that the wind pressure inside the pipe foot in open-toe pipes showed an average pressure drop of 10% or less from the original pressure inside the windchest, while in the closed-toe pipes, even though these were still fairly open, the pressure drop was about 40 to 50%."² I was surprised that a group of voicers and physicists was surprised. This is exactly what one should expect. Let's look at what happens in the foot of the pipe. See Figure 1.

When the organist plays the note, air enters the foot of the pipe through the toe, and it exits the foot of the pipe through the flue. If the pipe is well made, and the toe is seated properly in the chest, all of the air that enters the toe leaves through the flue. When the chest pressure is higher, the air coming out of the pipe hole travels faster. When the pressure is lower, the air travels slower. The size of the hole does not affect the speed of the air—it just controls the volume of air that comes out of the chest. If the flue is completely closed so the air has nowhere to go, when the valve is open the pressure in the foot will rise until it is equal to the pressure in the chest. If we open the flue, air will escape from the foot, and the toe hole will replace it as fast as it can. In every case the pressure in the foot will be lower than the pressure in the chest. Because the volume of air leaving the pipe at the flue is the same as the volume of air entering at the toe, we can use variations of Bernoulli's equation to predict what the difference in chest pressure and foot pressure will be. The rule is that the pressure drops at the toe and the flue vary inversely with the squares of their areas. Here is the formula:

$$\frac{(A_{toe})^2}{(A_{flue})^2} = \frac{\Delta P_{flue}}{\Delta P_{toe}}$$

where A is the area of the toe or flue, and ΔP is the pressure drop at the toe or flue.

Let's illustrate this with a chart. If the original chest pressure is 100mm, then the area of the toe compared to the area of the flue will give these results for the pressure in the foot:

Atoe	Aflue	Foot Pressure
1	2	20mm
1	1	50mm
2	1	80mm
9.95	1	99mm

Notice that when the area of the toe opening and the area of the flue are the same, half of the chest pressure is lost in the toe, and half is lost when the air exits the flue to the atmosphere. When the toe opening is smaller than the flue, the pressure in the foot is even less than half of chest pressure. We have seen examples of pipes voiced on 10" wind pressure that were actually speaking on 2" wind pressure. For flue pipes, wind pressures of 8–10" are found at the languid of fairground organs designed to be played outdoors and heard up to a quarter mile away. Rarely do indoor pipes receive pressures over 4" at the languid. **When the toe is larger than the flue, more than half of the chest pressure is present in the foot of the pipe.** When the ratio is about 10:1, the toe is fully open and 99% of chest pressure is present in the toe.

For many years the American Institute of Organbuilders has recommended that **in good flue voicing we aim for a toe that is twice the area of the flue.** Notice from the chart that this yields 80% of chest pressure in the toe. This allows the voicer a little latitude to make the pipe louder or quieter by regulating the toe more or less open.

Why the emphasis on the pressure in the foot? Air passes through the flue to the upper lip where an oscillation develops that creates the standing wave in the body of the pipe. What matters for pipe speech is the velocity of the air at the flue, and that velocity is determined by the pressure in the foot of the pipe just below the languid. The blower pressure, the pressure in the chest, and the pressure at the bottom of the organ are all irrelevant.

With this technical information in mind, I really must question the experiments that were supposed to determine whether or not there is a difference between closed-toe and open-toe voicing. The experiments referred to in the article state that windchest pressure was constant, and that pressure in the foot was twice as much for the open-toe compared to the closed-toe. Then both pipes were voiced to match loudness. This proves nothing about the difference between open-toe and closed-toe voicing.

If I voice a pipe with an open toe on 70mm wind pressure, and then voice a pipe with an open toe on 35mm wind pressure, and I make the two pipes equally loud, will there be a difference in tonality? Of course there will be. The pipe voiced on the higher pressure will drive the upper harmonics more in relation to the fundamental, and the tone will be brighter. That is exactly what the chart in Figure 5 in the article illustrates. The only difference is that the researchers achieved a pressure in the foot of about 35mm by closing the toe, instead of opening the toe and setting windchest pressure at 35mm.

If I want to compare open-toe voicing to closed-toe voicing, the pressure in the foot must be the same, not the pressure in the windchest. If we use the

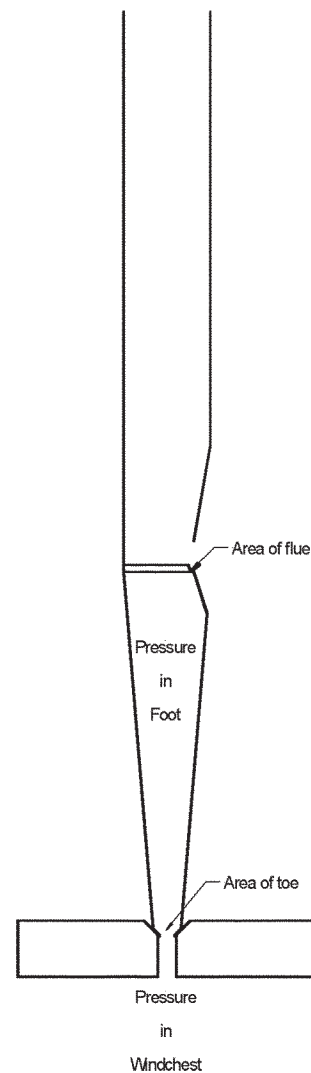


Figure 1. This cutaway view of an organ pipe illustrates the important difference between windchest pressure and voicing pressure. The foot of the pipe lowers windchest pressure. The area of the toe and the area of the flue determine the exact pressure that creates pipe speech when the air flows through the flue mouth towards the upper lip of the pipe mouth.

toe-to-flue ratio of 2:1, that means that to achieve the same tonality between the two voicing methods, the chest pressure for the closed toe must be 25% higher. If I voice an open-toe pipe on 80mm windchest pressure, I must voice the comparable closed-toe pipe on 100mm windchest pressure. The cut-up, the size of the flue, and the treatment of the languid should be the same.

When organs started to use tubular pneumatic and electro-pneumatic actions, these early actions required windchest pressures of 4" to 6" to operate properly. When these new chests were used to rebuild older organs that were voiced on lower pressures with open or nearly open toes, the old pipes had to be revoiced to the higher windchest pressures. Frequently, all the voicers did with the old pipes was to close the toes until the pressure in the foot was lowered to where it had been originally. This method is fast, and if the pipes were going back into the same room, the original voicing and regulation was already correct.

In the last few years we happened upon a large supply of treble pipes that were well made and voiced with open toes on low pressure, around 65mm (2½"). We have used them to replace inferior trebles in a number of sets of pipes on several different, but higher, pressures. Closing the toes was all that was necessary, unless the pipes needed to be made significantly louder.

To do a meaningful comparison between open-toe voicing and closed-toe voicing, several identical pipes should be



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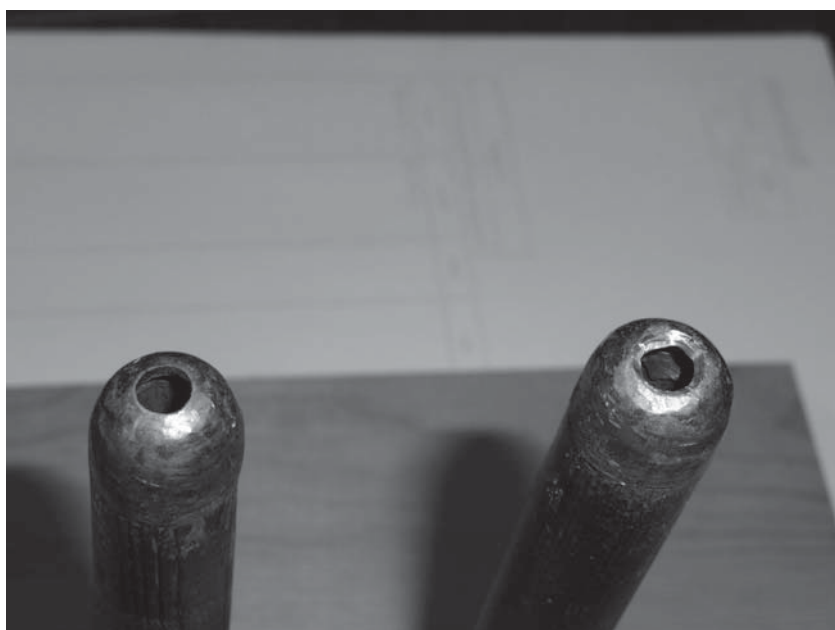


Photo 1. A noisy toe and a quiet toe. The toe-hole on the left has a short straight section that creates noise when air passes through it. The toe-hole on the right has been countersunk to eliminate the noise.

voiced to match as perfectly as possible with open toes. Then raise the windchest pressure for one of them and see if closing the toes will bring back the match. It will.

The researchers also noted another difference:

Under equal conditions, the 'wind noise,' a natural component of the pipe sound that the voicer normally tends to reduce or eliminate, was by far more noticeable in closed toe pipes. This is not at all an irrelevant difference: in practical terms, it means that **pipes voiced with closed or partially opened toes will require a heavier presence of 'nicks' at the languids in order to control wind noise**, and this in turn will determine significant modifications to the structure of their sound.³

There are several distinct ways wind noise can be generated in a pipe with closed toes, and the treatment must address the problem. Nicking is seldom the only solution, and rarely is it the best solution for eliminating wind noise.

At the toe, if chest pressure is quite high, the velocity of the air through the toe can create turbulence and, consequently, noise. Turbulence is exacerbated when friction in the toe opening slows down the air at the boundary of the hole, while the air towards the middle of the hole is unimpeded. The solution is to carefully countersink the toe hole so that the smallest part of the hole comes to a point in the cross-section. See the photos for examples of a noisy and a quiet toe. The closed toe pictured in the research article has not been properly treated to keep it as quiet as possible.

At the flue, noise is generated when the flue is overly large. This happens for different reasons. When the chest pressure or foot pressure is too low, the flue must be opened more to get enough volume of air to produce a loud enough sound. This can happen with

either open or closed toes. When the pressure in the foot is too high, opening the flue will lower the foot pressure, but it also creates a wider air stream than necessary to create the musical note, so some of the air generates noise, not tone. Large flues are also sometimes used to compensate for upper lips that are too thick. Once again, excessive amounts of air traveling through the flue create unwanted and unnecessary noise. A thinner lip and smaller flue will eliminate the problem.

When the area of the toe is relatively small compared to the flue, the velocity of the air entering the toe is substantially higher than the velocity of the air exiting the flue. As the air in the foot slows down, the degree to which it has to slow down will create turbulent conditions in the foot of the pipe, which generate noise both in the foot and at the flue. Some voicers use steel wool or other devices in the foot itself to overcome this.

Nicking can be used to control wind noise in all of these circumstances, and if the tonal quality resulting from the nicking is what one wants, so be it. If, instead, we want a tone more like what is achieved without nicking in open-toe voicing, attention to detail can achieve this quite easily.

The 2:1 relationship of toe area to flue area, along with the correct windchest pressure, will overcome these problems. A ratio of 1:1 can be used with good results if the voicer is very attentive to detail. When the toe becomes smaller than the flue, trouble is not far behind. **The use of partially closed toes to regulate pipe speech can provide results equal in virtually every respect to what can be achieved with open toes.** In order to accomplish this, it is necessary for the windchest pressure to be higher than it would be for open-toe voicing so that the pressure in the pipe foot is ideal.

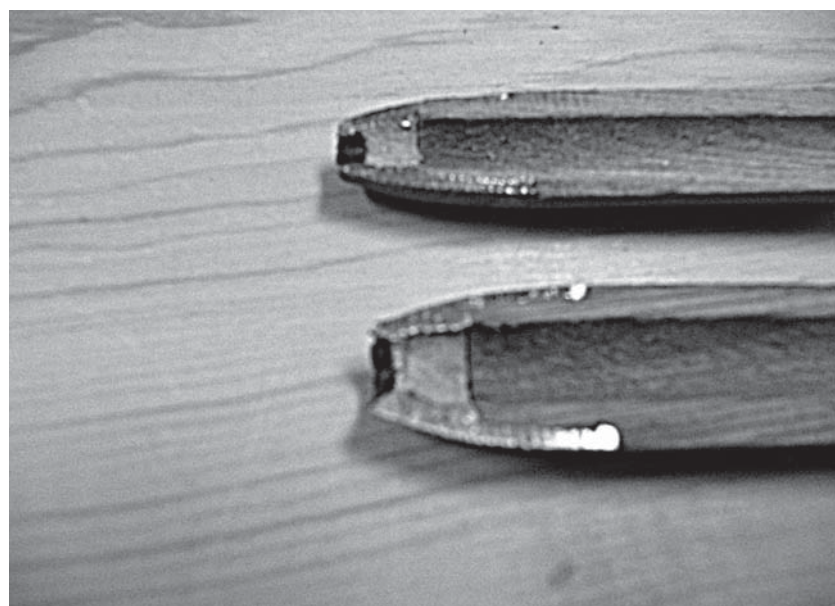


Photo 2. A cutaway view of the noisy and quiet toe-holes. The straight section of the hole on top and the countersunk section of the hole on the bottom have been shaded for clarity. Notice how the countersink brings the wall of the hole to a point to eliminate friction and noise.

Raising the chest pressure too high can cause wind noise problems, but these can be controlled by keeping the windchest pressures from being excessive. So much for my contribution to this part of the discussion.

The researchers also mentioned investigations into transitions between stopped and open pipes, or between wood and metal pipes within the same rank. My research on wood pipes will be presented in the reprint of my March 2001 article, "Scaling Pipes in Wood." The research for this article was based on years of making reproductions of wood pipes for antique orchestrions, and a study of historic wood pipe scaling, notably the Compenius organ of 1610. On the practical side, this led to a commission for an all-wood practice organ, which also had strict action requirements. This organ will be featured in a future article. ■

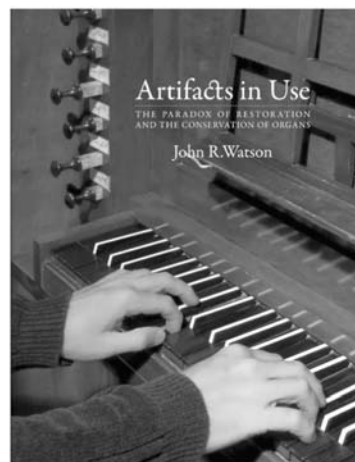
Notes

1. "Organbuilders and research: Two points of view," Francesco Ruffatti and Judit Angster, *THE DIAPASON*, January 2010, 24-27.
2. *Ibid.*, 25.
3. *Ibid.*

John M. Nolte has been in organ building for more than 40 years. In 1986 he founded his own company, which has grown to a staff of five, including his sons Benjamin and Jeremy. The firm has an international reputation for quality wood pipes. They have supplied voiced and unvoiced pipes to many of the best American organbuilders, and recently completed a commission for all of the wood pipes in the new Nicholson organ at Llandaff Cathedral. Nolte has been active in the American Institute of Organbuilders for the past ten years, and has shared technical information with that organization with a Journal of American Organbuilding article, convention lecture, and mid-year seminar on various aspects of wood pipe scaling, production, and voicing. The firm is currently focusing on a highly refined mechanical action.

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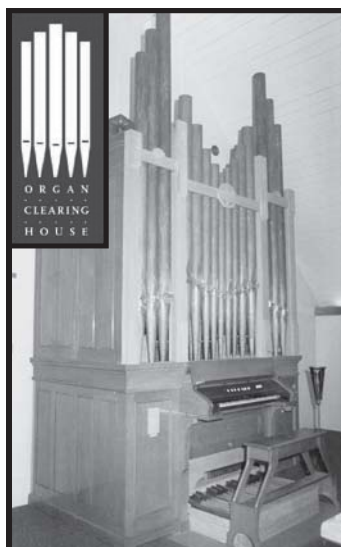
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A Tribute to Grigg Fountain upon his 90th birthday

Compiled by Marilyn Biery

Grigg Fountain was born in October, 1918, in Bishopville, South Carolina. He attended Wake Forest College for a year and received a B.A. in music from Furman University (1939). He continued his training in music, earning both B.M. and M.M. degrees in church music and organ from Yale University (1943), studying with Luther Noss. He also had private organ studies with Arthur Poister (1945) and Marcel Dupré (1946). He studied Baroque organ literature with Helmut Walcha in Frankfurt-Am-Main, Germany, on a Fulbright Fellowship in 1953–54. From 1946–1961 he was on the faculty at Oberlin Conservatory of Music. In 1961 he was appointed professor of organ and church music in the School of Music at Northwestern University, from which he retired as Emeritus in August 1986. During that time he was also organist and choirmaster at Alice Millar Chapel, on the Northwestern campus. Grigg and Helen Erday Fountain celebrated their 60th wedding anniversary on April 2, 2009, a union that produced four children—Bruce, John, Drew, and Suzanne—and eight grandchildren. Helen passed away on October 12, 2009. They maintained homes in Port Isabel, Texas, and Albuquerque, New Mexico.



Grigg Fountain (courtesy Northwestern University Archives)

student or choir would then apply the lesson learned to the rest of the piece

- Having students practice with the metronome on the off-beats, which creates a dance-like step, particularly in Baroque music, and enables precise and infectious rhythm (Richard Enright did this too—I'm not sure who influenced whom on this one)

- Teaching a student to perfect a difficult, lyric pedal solo by first having them play the pedal solo with the right hand, then with the pedal (silent) playing with the right hand, then dropping out the right hand and repeating these steps until the student could play the pedal solo as well with the feet as they could with the fingers (try this with the Messiaen *Serene Alleluias*).

Grigg also had at least two regular, non-credit classes: the hymn-playing class of his studio that met weekly to play hymns in the ways mentioned above, plus as many ways as Grigg could imagine, and probably with a hymnal on their heads, and the "Wizards," comprising aspiring conductors, who were given instruction in conducting hymns as well as the opportunity to conduct the Chapel Choir during services.

It's Grigg's voice that I heard in my ear for years after studying with him in the early 1980s. "Now, now, now Marilyn, is THAT how you wanted that phrase to sound?" "Marilyn, is the choir doing EXACTLY what you want them to do?" I couldn't practice the organ without hearing his voice, challenging and encouraging, and I took that voice with me from Illinois to Connecticut to Minnesota. From Grigg I learned how to make my feet play phrases on the pedals to rival phrases I could sing or play with my hands, how to play hymns that sang, and how to pay attention to every single note I play, sing, conduct, or write. He was the teacher whose presence and style was so vivid and compelling, most of us who experienced it have never forgotten it, nor ceased to be grateful. So, to you, Grigg Fountain, organist, choir-director, mentor, professor, church musician, friend, here are a few tributes from those who know you well, and love you anyway:

Dear Grigg,

What better occasion than your 90th birthday to pay tribute to a professor who consistently went beyond his duties to become a true mentor, advisor, and friend? You are a remarkable man. Others may write about the mark you have made in your field. I write about the one you have left on my heart.

Church music should uplift and edify, you said. Words to cherish. Your knowl-



Dedication of the Alice Millar Chapel organ, 1964, with Benn Gibson turning pages. James Hopkins was conductor (not in picture) (courtesy Northwestern University Archives)

edge of it was unrivalled, your enthusiasm contagious. You conveyed your passion so convincingly that it became mine, too. It is impossible to sing a hymn in church today without thinking of you.

Your 'forgettery' is legendary. It is striking that you still recall the smallest details about former choir members, how you cite sources for the vast, varied store of information you so readily share. I love your insatiable curiosity.

In the years since NU, I have been fortunate to get to know not only the mentor, but the man. The persona of those days seems only a veneer of the man you are: the sense of humor, the eccentricity perhaps exaggerated then to give you room in an environment that otherwise might have restricted you. The depth of your generosity, decency, and formidable intellect were sometimes obscured by irrepressible charm, affability, and an inexhaustible supply of intricately detailed stories in true southern tradition.

The greatest lesson you taught me was not musical, but human. When you learned that I was unable to finance further studies, you took me by the hand. You did not let it go until we arrived at the dean's office, where you arranged everything. You showed me what kindness, grace, and mercy were about. What better example could you wish to live? What better legacy could you wish to leave?

With thanks and love,
Alisa

Alisa Kasmir was a student of vocal performance at Northwestern and member of its Chapel Choir under the direction of Grigg Fountain from 1978–1984. She now resides in Holland but maintains frequent phone contact with Grigg. Last year they planned the music together for the Maundy Thursday service at St. Mary's Anglican and Episcopal Church in Rotterdam, where Alisa still sings an occasional solo and knows where the on/off switch on the organ is!

Dear Grigg,

Are you sure? How many times have you stopped unsuspecting students, faculty or even passersby to query, "Are you sure?" My answer is, yes, I am sure; you are truly part of Alice Millar Chapel and Northwestern University lore. And now you head into your 90s, and one wonders if you are still quite the character we knew you to be.

You spoke in a word order that led one to believe your native tongue had been German instead of South Carolinian. And after working with you for some

twenty-three years, I heard myself saying one day that "the clouds in the sky look ominous."

You spoke to your students and sometimes to co-workers in illustrations. To the organ student, "You have to treat a memory slip as you would a skidding car—go with the skid, bring yourself back and move on."

I shall always think of you as an educator at heart. You so wanted us to understand why a hymn's phrasing was important—a hallmark of your congregational organ playing. And to this day some hymns shall always be "right" only when played in a *Fountainesque* manner.

And, of course, we all remember you taught playing with a minimum of extraneous movement; no dramatic swooping over the keys for you. Your students learned to play while balancing a hymnal on the head. (I, in turn, tried typing and using the Dictaphone pedal while balancing a hymnal on my head.)

Ah, the memories and tales are endless. Thanks to you, I have a store of wonderful Fountain memories that will always make me smile.

Affectionately,
Margaret-at-the-desk

Margie Verhulst began working at Alice Millar Chapel in 1963, the start of what would be 40 years working in the chapel office. She met her husband, Walter Bradford, who was learning the ropes as an organ builder, at the chapel. Now retired, she can simply enjoy the continuing fine music at Millar without typing choir notes or scheduling organ practice. She also has the luxury of looking back on those days with great joy and gratitude. This is a brief glimpse of Marge Verhulst Bradford, a.k.a. Margaret-at-the-desk.

Most esteemed and honored Herr Kapellmeister,

As you may remember, we met in the spring of my junior year at Northwestern, when you played my *Carol Suite* with flutist Darlene Drew at a Millar service. You promptly rechristened me "Evangelical," and I found myself in the Chapel Choir the following fall.

Through you, Northwestern opened to me in a new way. You suggested that I use the Chapel Oratory—the "Prophet's Chamber," as you called it—as a composition studio a few times a week. And you provided an introduction to Alan Stout, who became my *Kompositionslehrer*. Two years in Chapel Choir transformed choral singing for me; all subsequent choral experiences seemed tame and dull. Music-making at Millar was dy-



Grigg Fountain, with Christine Kraemer at the organ and the Chapel Choir (courtesy Northwestern University Archives)



David Evan Thomas with Grigg at Griggfest (Grigg's retirement concert and festivities), June 1986 (from David Evan Thomas)

namic, as you collaborated with staff, organists, and singers on a new worship experience each week. It was a community, not just an ensemble. From you I learned to think about the Why of singing, not just the How, and to think creatively about how music serves a larger purpose. Your conducting technique was inimitable—though many of us did our honest best to imitate you; I even tried to apply it to Gilbert & Sullivan—but the music you pulled from us transcended technique. At its best, it was prayer, pure laughter, hallelujah.

For all the opportunities you gave me to sing, conduct, arrange, play the trumpet or the organ, perhaps your greatest gift to me, Grigg, was the seriousness with which you treated me as a composer, young as I was. For one December Sunday in 1979, you requested brass settings for "St. Denio." On short notice, I cranked out a noisy, festive arrangement, which went off with aplomb. As I walked around campus later that day, I felt newly born as a composer. Later that year, I gave an unconventional senior recital in the chapel, with you graciously playing the organ, and members of the Chapel Choir on loan. You helped set me on a path I haven't strayed from since.

I've been going through old Millar recordings, and I have memorable dubs of Brahms's "Lass dich," Britten's *Te Deum*, and the Lutkin "Benediction," as well as the big pieces from my years: Rachmaninoff, Schönberg, Bruckner. Thank you for all those experiences, now memories that haven't lost any of their sweetness or power. But there is one little recording I prize, because it documents our work together: Krebs's setting of "Wachet auf." I'm playing the tune serenely on the trumpet; you're playing a giggling trio on the Millar organ.

Let Krebs's ditty be a toast to you in your 90s: a gently carbonated spiritual cocktail, a happy mixture of humor and gravity, shaken lightly.

David Evan Thomas
(a.k.a. David Evangelical Thomas)

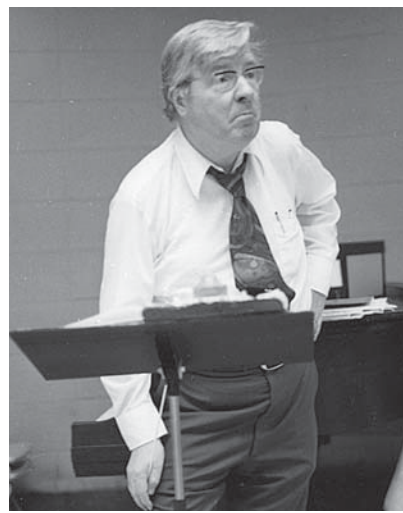
David Evan Thomas was a member of the Alice Millar Chapel Choir as an undergraduate at Northwestern, from 1979–1981. He studied subsequently at Eastman and the University of Minnesota. From 2003–2005, he was composer-in-residence at the Cathed-

ral of St. Paul, working with James and Marilyn Biery. Thomas's music has been performed by the Minnesota Orchestra and the Westminster Cathedral Choir, and has been recognized by the American Academy of Arts and Letters. Thomas lives in Minneapolis, where he is still singing.

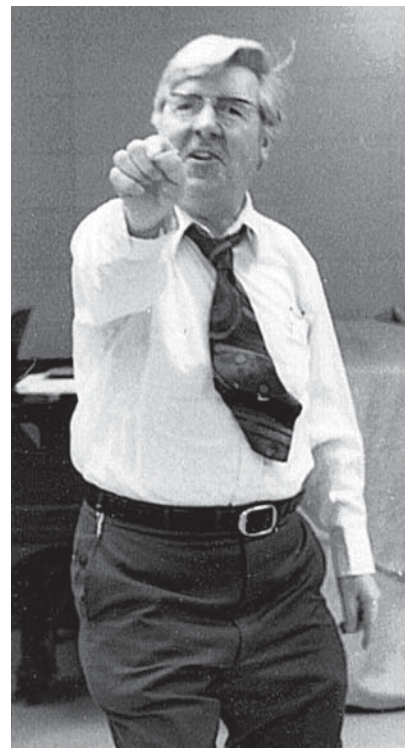
Dear Grigg,

In your ninetieth year, although I am sure you will insist that you are at least 115, it is a good and proper exercise to reflect on all that you have given me—given all of us, who have had the good fortune to work with you. You shared your knowledge, also your craft, and most of all your passion for making music not just notes. You are teacher, colleague, and friend all at the same time, because I am still learning and sharing, while always enjoying your company.

There are three hallmarks of your teaching that constantly inspire me. You have a keen sense of hearing and listening. This seems so basic, but you heard both where the "sound" was, whether in choir or on the organ, and you knew how to get it to where it would transcend the bounds of the page. I will never forget you saying about one of your graduate students after a performance he did, "Well, that is not the way I would have done it, BUT it had complete validity." You wanted us to become our own artists and not just clones. And I watched you agonize from week to week about seating plans for the choir and how to make small ensembles that utilized everyone, not just the strongest voices or musicians. "Maybe if I put her next to him, her musicianship will rub off on his voice, and



Grigg conducting in the Alice Millar basement (courtesy Northwestern University Archives)



his tone will improve her singing." You made each of us feel that we were important as individuals and to the entire ensemble. Finally, I wish I had a nickel for every time I heard you say, "Now ladies and gentlemen, that is in tune and in time, BUT IT DOESN'T MAKE THE HAIR ON THE BACK OF MY NECK STAND UP!" You refused to let us get away with cold music-making and phrasing—ever.

Thanks for all the inspiration and joy you have given and still give to all of us.

Kooort (Kurt R. Hansen)

Kurt Hansen first met Grigg in the fall of his freshman year, 1964, at his Chapel Choir audition. Kurt was in the Chapel Choir from 1964 to 1968, and after a four-year "vacation" in the Air Force band program, rejoined the Chapel

Choir in the fall of 1972 when he returned to grad school; he stayed until Grigg's retirement in 1986. Kurt started as choir librarian, turned pages for Grigg's preludes and postludes, became a conducting student, participated in "Wizards," was a grad assistant, assistant conductor, and vocal/language coach. Kurt is delighted to call Grigg his mentor and friend.

Dear Grigg,

When I was appointed as a full-time faculty member of the Northwestern University School of Music in 1962, I was absolutely elated. This was my first teaching position, and of course Northwestern was the "plum" of the appointments that year. I was already well aware of the excellent reputation of the school in general, and was particularly happy to be working in a university with such a



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Kurt Hansen (left) and Grigg, June 1986 Griggfest, with Helen Fountain (facing Grigg) and Drew Fountain (right) (From David Evan Thomas)

strong organ and church music program. Shortly before my move to Evanston, a friend talked about the remarkable talents and virtues of another recent appointment, Grigg Fountain. I was encouraged to seek you out, as you were “a truly unique” individual.

Soon after my arrival, I investigated the various church programs in the vicinity of the university. I decided that the most interesting was in fact the university church service, led by the university chaplain, with choral and organ music under your direction. At that time, the services were held in Lutkin Hall, a music auditorium named after famed musician Peter Christian Lutkin of ‘benediction’ fame. At my first visit to these services, my reaction was mixed: the organ music was very good in spite of the old, very ordinary Casavant organ, an instrument whose only claim to fame was that, at some earlier time, André Marchal had given a recital on it. The choir and the sermon were also good, but the surroundings— theater seating, a stage, very little Christian art or decor—made the experience less than totally satisfactory. In talking with you afterward, you expressed your great frustration with having to produce music on such an inadequate, poorly maintained organ.

I continued attending church in Lutkin, feeling more at home each time and more in tune with the ethos as I got to know more students, faculty, and you. My attendance was soon rewarded by what I can only describe as “the most extraordinary virtuoso performance” I have ever witnessed.

For most people, a “virtuoso” musical performance is one in which a very dif-

ficult work is performed. Usually, such a work involves an incredible number of notes (usually very fast notes), advanced techniques, a dazzling display of physical or musical prowess or endurance, etc. At the service in question, you did indeed give a dazzling performance at the organ. You had carefully investigated each and every problem, defect or weakness of the instrument. You knew which keys stuck, which pipes spoke slowly, which valves shut slowly, which specific notes were painfully out of tune, which pistons were unreliable, and so forth.

At the organ offertory, you played a piece during which you were able to feature each and every one of these problems! You had worked out special fingering so that getting to each sticky key, out-of-tune note or other unfortunate musical situation was treated in a rather flamboyant way. “Let the worshipper see just what I have to endure with this terrible instrument” must have been your guiding incentive. Even the non-musicians had to have realized that what they were hearing was just plain awful. Immediately afterward, you stepped to the podium to ask for forgiveness, explaining rather sheepishly that you had done the best you could under such trying circumstances. You then expressed your profound desire that the university get a new, adequate instrument for your good, and the good of all humanity.

One was hard-pressed to know whether to cry or laugh, whether to applaud or boo. Whatever one’s reaction, the performance was memorable—and totally VIRTUOSO.

James Hopkins



Richard Enright, Wolfgang Rübsum and Grigg Fountain (counterclockwise), Alice Millar (Uldis Saule, ION Photographics) (courtesy Northwestern University Archives)



Grigg Fountain lesson with freshman James Biery, Alice Millar Chapel, 1974 (Uldis Saule, ION Photographics) (courtesy Northwestern University Archives)

James Hopkins, AAGO, taught music composition at Northwestern 1962–66, after receiving his M.M. degree from Yale, and returned in 1968–71 after completing the PhD at Princeton. He composed and arranged music for various instrumental and choral ensembles for use in services at Alice Millar Chapel while the organ was being installed. He is now Professor Emeritus of Music at the University of Southern California, where he taught from 1971–2005. His catalog includes many works for choral ensembles, organ solo, organ duet, and many other combinations. His Concierto de los Angeles was the first organ work to be heard in a public concert at the Walt Disney Concert Hall in Los Angeles.

Dear Grigg,

I have so many vivid memories of my four years with you at Northwestern, but I can’t help but focus on those first few weeks as a timid and frightened freshman. I knew that studying organ with you was going to be an unusual experience when, in the course of determining bench height and position at the console, you asked me “What kind of underwear do you wear, boxers or briefs?” I don’t think many organ professors ask that question of new students. (Apparently boxer shorts offer a convenient way to gauge one’s front-to-back position on the bench.)

You may not remember, but my freshman year was the year that you doggedly attempted to teach us that all music—and particularly Baroque music—relates to dance. (This was part of your pedagogical genius: there was always some sort of overarching concept or theme that held together a lesson, rehearsal, or often, as in this case, an entire year.) I

still chuckle when I recall our organ class one day, singly and in groups, in the Millar Chapel gallery, gamely attempting to dance “Der Tag, der ist so freudenreich” from the *Orgelbüchlein*.

As I look back upon my career as a church musician, I am particularly grateful for the complete musical education I received from you at Northwestern. For centuries, the art of the organist, and the church musician, was set apart from other musical disciplines by the expectation that the organist would master all the facets of music-making: performance, improvisation, score-reading, transposition, composition, conducting, voice training, diplomacy, and so on. You provided a remarkable environment at Millar Chapel that offered constant opportunities to learn and practice all these skills. And we were allowed, yes encouraged, to experiment in so many different ways. Those vocal improvisations, with flute-celeste clusters sustained by pencils in the keys, are not something I have ever found a practical use for, but they planted the seeds for me to develop organ improvisational skills on my own after leaving Northwestern. Thank you for encouraging all of us to sing, to conduct, to prepare hymn settings, and above all to value the skills and talents of others.

I am also grateful for your unique ability to teach students to teach themselves. Yes, we would spend an entire hour at the organ picking apart the first measure of a Bach toccata. But the real learning occurred in the seven days following, when we were expected to apply that knowledge, in the practice room, to the rest of the piece—and then, in subsequent years, to apply it to other works in the same genre. In a very real sense, you continue to teach me to play the organ every day.

Best wishes, and thanks for everything, as you sail into your tenth decade.

James Russell Lowell Biery

James Biery received a B.Mus. in organ from Northwestern in 1978, successfully managing to play enough complete pieces to finish a senior recital under Grigg’s tutelage. He ate donuts with the Millar Chapel Choir every Sunday morning of his four undergraduate years, and did some singing, conducting, and organ playing, too. After receiving another Northwestern organ degree, he went on to play the organ and teach choirs to “bum” and “nah” at a parish church and two cathedrals. He and Marilyn Biery now ply their trade at the Cathedral of Saint Paul in St. Paul, Minnesota.

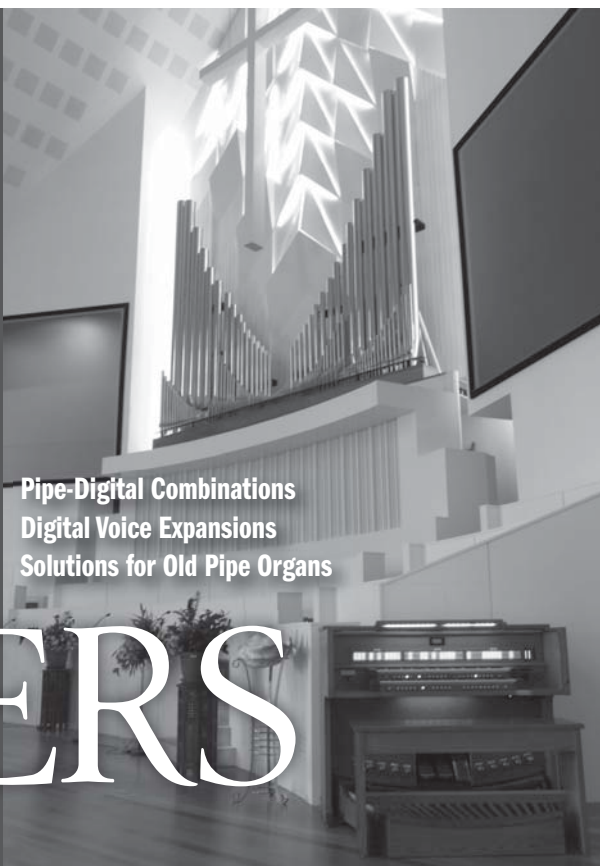
Marilyn Perkins Biery received B.M. and M.M. degrees in organ performance from Northwestern, where her graduate study was with Grigg, for whom she was also graduate assistant at the Alice Millar Chapel in 1981–82. Marilyn spent four undergraduate years in the well-behaved Richard Enright studio, watching the Grigg students have fun running out for ice cream during studio class, sit askew in the chapel pews, and behave like the fun-loving, eccentric organ students they were, so she decided to become one herself (and marry one). Marilyn is now at the Cathedral of Saint Paul, in St. Paul, MN, where she and James Biery carry on as many Grigg traditions as possible.

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

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Conference XXVII: St. Mary of the Assumption Cathedral, San Francisco, California

Paul Monachino

The 27th Conference of Roman Catholic Cathedral Musicians was held January 4-7, 2010 in San Francisco, California. St. Mary Cathedral music director **Chris Tietze** was the conference host.

Members gathered on Monday afternoon for a tour of the cathedral and demonstration of the Ruffatti pipe organ. A reception and dinner hosted by the cathedral followed in the rectory. A brief welcome meeting was held, where attendees introduced themselves and the business agenda for the week was announced. Evening Prayer in the cathedral concluded the evening.

Tuesday began with Morning Prayer followed by a spiritual reflection by **Fr. James McKearney**, rector of St. Patrick's Seminary and University. His reflection suggested that we undertake our ministry with "courage, compassion and competence."

William Mahrt, president of the Church Music Association of America, delivered a presentation focused on Gregorian chant as a template for the sacred nature of music. Following lunch, members took a tour of three significant structures in the city. St. Mark's Lutheran was severely damaged during the 1989 earthquake but has been completely restored and includes a fine Taylor & Boody organ. Temple Sherith Israel was one of the few structures to survive the 1906 earthquake and houses an unaltered Murray Harris organ. The final stop was the Palace of the Legion of Honor, where we were treated to a concert by **John Karl Hirten** on the E. M. Skinner organ and had time to browse the extensive art collection. Organ concerts are regularly scheduled at the Palace and, from our experience that day, attract a fascinated and enthusiastic audience. In the evening an organ concert was presented at St. Mary's by **Ron McKean** of Oakland, who performed an entirely improvised program in musical styles and forms from the fifteenth through the twentieth centuries.

Wednesday began with Morning Prayer at the cathedral and a second spiritual reflection by Fr. McKearney focusing on music in relation to discipleship. After a business meeting, members traveled to Oakland and the new Cathedral of Christ the Light. After lunch, **Fernand Létourneau** gave a presentation on the design of the organ at the cathedral. Then **Brother William Woeger, FSC**, the liturgical art consultant for the cathedral project, offered a presentation on the artwork and design of the cathedral. He began with a reflection on creation and human creativity, particularly related to ecclesial art and worship. A cathedral tour followed. That evening, a concert featured the choirs of St. Mary's Cathedral, Blessed Sacrament Cathedral (Sacramento), and St. Joseph Cathedral (San Jose). Newly appointed music director **Rudy deVos** accompanied the choirs and performed several organ solos.

On Thursday, Morning Prayer was followed by a business meeting and the composers' reading session. At noon, Mass was celebrated, with **Archbishop Niederauer** presiding. Music was provided by the cathedral musicians and the Honors String Quartet from San Domenico High School. After some free time in the afternoon, members attended Evensong at Grace Cathedral, and then returned to St. Mary's for the banquet. During the cocktail hour, music was provided by the **Golden Gate Bellringers**, a group associated with the Golden Gate Boys Choir. ■

Paul Monachino is Director of Music/Organist at Our Lady, Queen of the Most Holy Rosary Cathedral in Toledo, Ohio and a member of the Conference of Roman Catholic Cathedral Musicians.



27th Conference of Roman Catholic Cathedral Musicians, San Francisco

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Cover feature

Salmen Organ Company, 2007, Wessington Springs, South Dakota The Yankton College Memorial Organ at United Church of Christ-Congregational, Yankton, South Dakota

One cannot speak of the Yankton, South Dakota organ without mentioning a parallel project in Boulder, Colorado. We have been privileged to have recently worked with Organ Supply Industries as we built these two new 3-manual instruments for the United Church of Christ-Congregational, Yankton, South Dakota, and First Congregational Church, Boulder, Colorado. These congregations and the experiences with them are so nearly parallel that they deserve to be told almost as a single story. Both are thriving downtown congregations with historic buildings that had suffered the neglect of time. Both had existing instruments; while unique and somewhat interesting, neither served its congregation in a reliable and musical manner. Each church has a music program without rival in its own community. And each—while offering an array of meaningful and much needed social ministries—has also been an influential medium in which music and fine arts have been fostered and shared with a larger community.

When the opportunity arose to design new instruments for the Yankton and Boulder congregations, we took our typically conservative approach. This approach seeks to use viable existing materials in an environmentally and musically sound manner, while always keeping the stewardship of the congregation as a focusing factor in our design recommendations. Each of the congregations' existing instruments had some beautifully crafted pipework from previous incarnations, mostly in which the true color and clarity of the stops had not yet been realized. Working with the architects and contractors for Yankton and Boulder, we were able to influence the outcome visually and acoustically of each of the historic conservation efforts.

Historic conservation, I believe, is an ideal approach to working with older buildings. It recognizes the historic integrity, inherent beauty, and original design intent of a structure; and while maintaining this character, it brings the building into full usefulness and compliance for today's needs and service. It would seem that most historic American churches have suffered from decades-old attempts at modernizations. Too often, one will find ceilings covered in acoustically absorbent tiles as a perceived cure for a problem caused by the installation of a poor amplification system. In addition, one will usually find a sea of aging, thick carpet installed, often over a beautiful wooden floor. Paneling covers cracking plaster over lath.

Visually the rooms appear straight out of the 1950s post-WW II era. Gone are the encased instruments and decorative façades that complemented and graced the original building's design. Quite often an inadequate or neglected pipe organ speaks through a tattered grille-covered opening. Fortunately for the Yankton and Boulder congregations, they were served with leadership from within and design teams from outside the congregation to recreate exciting new worship spaces—relevant to today while being faithful to their past. For me, worshipping with these congregations while working on their instruments has reinforced the UCC mantra, "God Is Still Speaking." Yes, there is great historical importance to the biblical message and the message of sanctuaries of a more ancient time, but both are also being rediscovered today in a way that is fresh, relevant and new!

As an organbuilder, I have relied upon our friends at Organ Supply Industries as valued partners in our musical endeavors. Their business model of being our partner in production while never our competitor in the marketplace has

served us and our clients well. For the past ten years, following the termination of a relationship with a national organ building firm, I have been able to work more closely with and appreciate the knowledge and craftsmanship of our friends at OSI in Erie. Their attitude is refreshing in that they are always looking for ways to serve us; they are creative in assisting us in finding solutions when some seem impossible; they openly embrace new concepts and layouts with the premise that "anything is possible"; most importantly from a strictly business perspective, we get what we want, when we need it, delivered as promised for a fair and open price. I believe that the partnership we enjoy with OSI has allowed us to deliver higher quality instruments for a lower price than was previously possible in our business.

—David Salmen

Historical sketch of organ music at First Congregational Church

The Civil War had ended, and Yankton was a frontier town of approximately 400 inhabitants. Immigrants came to take advantage of the Homestead Act, signed into law by President Lincoln in 1862. Imagine that—160 acres of free land for those brave enough to leave the Old Country and come to Dakota Territory. The people who came were religious and wanted a church.

The Congregational Church was organized here on April 6, 1868, at the home of A. G. Fuller by the Rev. E. W. Cook from Wisconsin. On November 6, 1868, Rev. Joseph Ward and his bride Sarah arrived in Dakota Territory as missionaries. Services were held two days later (November 8, 1868) in the lower level of the Dakota Territorial Capitol Building. Thirty-three people attended.

A charter member of this congregation was J. B. S. Todd, a cousin of Mary Lincoln, wife of the president. At the Christmas Eve service, he pinned a note on the Christmas tree, which read: "lots for the church." On Christmas Day, Rev. Ward, one of the trustees, and J. B. S. Todd went to see the lots. They chose the lots this church still occupies today. Some members questioned, "Who would attend a church so far from town? . . . way out on the prairie!"

The earliest church was built of wood and dedicated July 17, 1870. It is reported to have had a "hand-organ." The present brick church was built in 1904 and dedicated May 14, 1905.

In 1880 Rev. Ward founded Yankton College. It was the first institution of higher learning in the Dakota Territory. It had a School of Theology, which graduated German-speaking Congregational ministers, who served many communities in the Dakota Territory and beyond.

Yankton College had a highly respected Conservatory of Music, which originally used the (brick) church sanctuary as its concert hall. Staff included musicians such as Dr. Lee N. Bailey, Ida Clawson Hunt, J. Laiten Weed, Dr. Evelyn Hohf, Floyd McClain, Lewis Hamvas, Gene Brinkmeyer, Stan Rishoi, and others. Dr. Hohf and Mr. Brinkmeyer were organists of this church for many years.

The first pipe organ in Yankton was installed in First Congregational Church. Records reveal that the congregation voted to form a "Committee on Music" on January 5, 1882. In 1888 a Johnson tracker organ was installed. A recital was given on September 6 of that same year, with an offering of \$52.90 received.

In 1905 this organ was enlarged and placed in the present brick church building. In 1957 the organ was modernized, and the console moved to the choir loft. The tracker action was changed to an electrically controlled system. This project cost \$14,000. In 1980 the organ was enlarged and renovated to three manuals for a cost of \$40,000 by Eugene Doult of Watertown, South Dakota.

During the historic renovation of the sanctuary in 2004, it was necessary to remove all organ pipes and parts because



Yankton College Memorial Organ, United Church of Christ-Congregational, Yankton, South Dakota



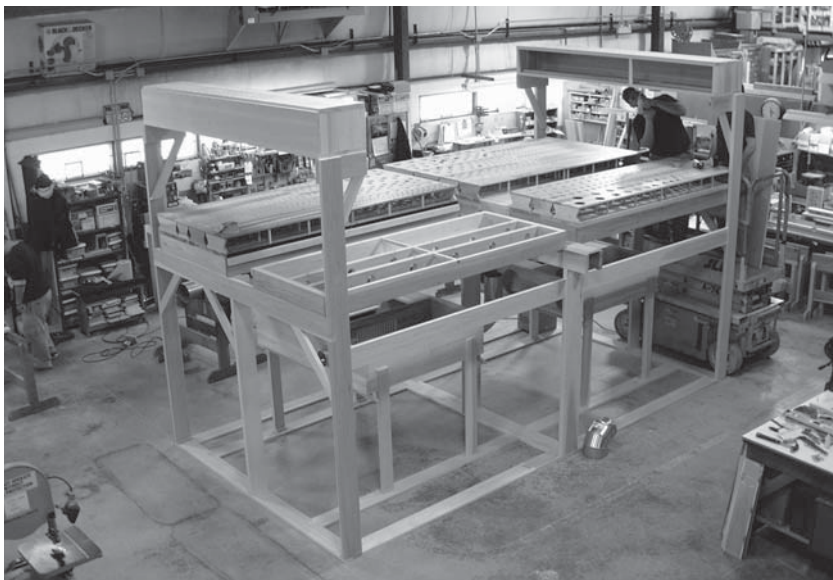
Final enlargement and renovation of previous organ in 1980



1888 William Johnson organ, enlarged and moved to 1905 brick church



Salmen organ, First Congregational Church, Boulder, Colorado



Swell and Choir divisions under construction at OSI



Detail of corner case tower turning

of construction dust. The organ was removed in October 2003 by David Salmen of Salmen Organs & Farms, Wessington Springs, South Dakota. Among the pipes saved and put in storage, until a new organ could be built and safely installed, were some that were part of the original 1888 organ.

Plans for a new organ were on hold until the Yankton College Board of Trustees announced a \$100,000 named grant in appreciation for the support given by this congregation to the college over many years. The grant challenged the congregation to pledge an equal amount. Plans that were on hold were now put into ac-

tion. The organ chamber had to be prepared with new walls, proper insulation, new wiring, and a new floor. This added to the daunting tasks addressed so conscientiously by the renovation committee.

On January 9, 2005, a semi-trailer loaded with over 2,000 pipes arrived at the church; it was unloaded by a host of excited members. David Salmen began the installation of the new Yankton College Organ. The three-manual organ with 33 ranks of pipes and a beautiful new console was installed. The visible (black) expression shutters and a few pipes dating to the original 1888 organ were reminders that the organ had yet to be completed. For nearly three years the members of the congregation worked together to pay down the remaining building renovation debt and raise the funds to complete the new organ.

February 2008 again found the congregation assembled to unload another semi-trailer of pipes, windchests, reservoirs, and the casework necessary to complete the organ. The organ now contains 46 ranks of pipes.

It has truly been a labor of love and sacrifice for the members of this congregation, who love to sing with the majestic accompaniment of a pipe organ. Music has always been central in worship to this church. The 45-member Adult Choir enjoys this fine instrument as they prepare not only to lead Sunday worship, but also for special masterworks concerts and cantatas.

We remain ever grateful to Yankton College, the J. Laiten Weed Endowment, and to the generous members and friends

of this congregation for their support. Yankton College Conservatory graduates Ted and Jennifer Powell are the present organist and choir director. Chelsea Chen played the dedicatory recital.

We look forward to the next 100 years as we continue the tradition of wonder-

ful music to the glory of God, which began at the First Congregational Church, way out on the prairie in Dakota Territory 120 years ago.

—Brooks and Vi Ranney

Photo credit: David Salmen

**The Yankton College Memorial Organ at United Church of Christ-Congregational, Yankton, South Dakota
Salmen Organ Company, 2007
Wessington Springs, South Dakota
3 manuals, 36 stops, 46 ranks**

GREAT		
16'	Bourdon (Choir)	
8'	Principal	61 pipes
8'	Harmonic Flute	61 pipes
8'	Bourdon (Choir)	
8'	Chimney Flute (Swell)	
4'	Octave	61 pipes
2'	Flachflute	61 pipes
IV	Fourniture	244 pipes
8'	Tromba (Choir)	
8'	Basson (Choir)	
8'	Posaune (Pedal)	
	Cymbelstern	
	Tremulant	
	Great-Great 16-UO-4	
	Swell-Great 16-8-4	
	Choir-Great 16-8-4	
	Pedal on Great Continuo	
	MIDI I	

SWELL		
8'	Montre	61 pipes
8'	Chimney Flute	61 pipes
8'	Viola	61 pipes
8'	Voix Celeste (TC)	49 pipes
4'	Principal	61 pipes
4'	Hohlflute	61 pipes
2 1/2'	Nasard	61 pipes
2'	Blockflute	61 pipes
1 3/4'	Tierce	61 pipes
IV	Plein Jeu	244 pipes
16'	Bombarde	85 pipes
8'	Trompette	61 pipes
8'	Bombarde (ext)	
8'	Hautbois	61 pipes
4'	Bombarde Clarion (ext)	
8'	Festival Trompette	preparation
	Tremulant	
	Swell-Swell 16-UO-4	
	Choir-Swell 8	
	MIDI II	

CHOIR		
16'	Bourdon	73 pipes
8'	Diapason	61 pipes
8'	Bourdon (ext)	
8'	Spitzflute	61 pipes
8'	Flute Celeste (TC)	49 pipes
4'	Geigen Octave	61 pipes
4'	Koppelflute	61 pipes
2 1/2'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 3/4'	Seventeenth	61 pipes
IV	Scharf	244 pipes
16'	Basson	73 pipes
8'	Tromba	61 pipes
8'	Clarinet	61 pipes
16'	Posaune (Pedal)	
8'	Posaune (Pedal)	
	Tremulant	
	Choir-Choir 16-UO-4	
	Swell-Choir 16-8-4	
	Pedal on Choir 8	
	Great/Choir Transfer	
	MIDI III	

PEDAL		
32'	Resultant	
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Bourdon (Choir)	
8'	Oktav	44 pipes
8'	Diapason (Choir)	
8'	Chimney Flute (Swell)	
8'	Bourdon (Choir)	
4'	Oktav (ext)	
4'	Chimney Flute (Swell)	
II	Mixture	68 pipes
16'	Posaune	73 pipes
16'	Bombarde (Swell)	
16'	Basson (Choir)	
8'	Posaune (ext)	
8'	Bombarde (Swell)	
4'	Posaune (ext)	
4'	Basson (Choir)	
4'	Clarinet (Choir)	
	Great-Pedal 8-4	
	Swell-Pedal 8-4	
	Choir-Pedal 8-4	
	MIDI IV	

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Web: www.salmenorgans.com

**First Congregational Church, Boulder, Colorado
Salmen Organ Company, 2007
Wessington Springs, South Dakota
3 manuals, 41 stops, 51 ranks**

GREAT		
16'	Rohrflute (Swell)	
8'	Principal	61 pipes
8'	Harmonic Flute	49 pipes
	(1-12 from Bourdon)	
8'	Bourdon	61 pipes
8'	Rohrflute (Swell)	
8'	Gemshorn (Choir)	
8'	Flauto Dolce*	61 pipes
8'	Flute Celeste*	49 pipes
4'	Octave	61 pipes
4'	Spillflute	61 pipes
2'	Flachflute	61 pipes
IV	Fourniture	244 pipes
16'	Basson (Choir)	
8'	Tromba	61 pipes
8'	Basson (Choir)	
8'	Festival Trumpet	preparation
	Tremulant	
	Sawyer Cymbelstern	
	Great-Great 16-UO-4	
	Swell-Great 16-8-4	
	Choir-Great 16-8-4	
	Pedal Continuo on Great	
	MIDI on Great	

* located in Swell

SWELL		
16'	Rohrflute	73 pipes
8'	Montre	61 pipes
8'	Rohrflute (ext)	
8'	Salicional	61 pipes
8'	Voix Celeste	49 pipes
4'	Prestant	61 pipes
4'	Hohlflute	61 pipes
2 1/2'	Nasard	61 pipes
2'	Blockflute	61 pipes
1 3/4'	Tierce	61 pipes
IV	Plein Jeu	244 pipes
16'	Bombarde	85 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes
4'	Bombarde Clarion (ext)	
16'	Festival Trumpet	preparation
8'	Festival Trumpet	preparation
	Tremulant	
	Swell-Swell 16-UO-4	
	Choir-Swell 8	
	MIDI on Swell	

CHOIR		
16'	Gemshorn	73 pipes
8'	Geigen Principal	61 pipes
8'	Doppel Flute	49 pipes
	(1-12 from Stopt Diapason)	
8'	Stopt Diapason	61 pipes
8'	Gemshorn (ext)	
8'	Gemshorn Celeste	49 pipes
4'	Octave	61 pipes
4'	Koppelflute	61 pipes
2 1/2'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 3/4'	Seventeenth	61 pipes
IV	Scharf	244 pipes
16'	Basson	73 pipes
8'	Posaune (Pedal)	
8'	Basson (ext)	
8'	Clarinet	61 pipes
8'	Festival Trumpet	preparation
	Tremulant	
	Choir-Choir 16-UO-4	
	Swell-Choir 16-8-4	
	Pedal on Choir	
	Great/Choir Transfer	
	MIDI on Choir	

PEDAL		
32'	Resultant	
16'	Contra Bass	32 pipes
16'	Subbass	44 pipes
16'	Gemshorn (Choir)	
16'	Rohrflute (Swell)	
8'	Oktav	44 pipes
8'	Subbass (ext)	
8'	Gemshorn (Choir)	
8'	Rohrflute (Swell)	
4'	Oktav (ext)	
4'	Rohrflute (Swell)	
4'	Gemshorn (Choir)	
II	Mixture	64 pipes
16'	Posaune**	73 pipes
16'	Bombarde (Swell)	
16'	Basson (Choir)	
8'	Posaune (ext)**	
8'	Bombarde (Swell)	
4'	Posaune (ext)**	
4'	Basson (Choir)	
8'	Festival Trumpet	preparation
	Great-Pedal 8-4	
	Swell-Pedal 8-4	
	Choir-Pedal 8-4	
	MIDI on Pedal	

** located in Choir

New Organs



Andover Opus 117, Peter Griffin residence, Harpswell, Maine



Griffin logo on music desk

**Andover Organ Company,
Methuen, Massachusetts,
Opus 117, 2009
Peter Griffin residence,
Harpswell, Maine**

In February 2009, Andover Organ Company completed Opus 117, a residence organ for Peter Griffin of Harpswell, Maine. The organ is an expanded version of our ELM model practice/teaching instrument. It features our three-stop mechanical unit Pedal that begins with stopped wood pipes and

changes to open metal, with the voicing gradually ranging from a flute in the bass to a principal sound in the 4' range.

The casework is solid cherry, with case pipes of polished tin. The keyboards have bone naturals and ebony sharps. The drawknobs are pau ferro, with engraved inserts. The key action and stop action are mechanical. The visual design is by Don Olson, the mechanical design by Michael Eaton, and the tonal design and finishing by John Morlock. Ben Mague was the team leader, with Al Hosman, David Zarges, and David Michaud responsible for casework, windchests, and wind system. The tonal crew consisted of Don Glover, Jonathan Ross, and Fay Morlock. Mr. Griffin is a retired businessman and organ aficionado. He studies organ with Ray Cornils, Portland's municipal organist.

—Don Olson

photo credit: Ben Mague

2 manuals, 13 stops, 12 ranks

MANUAL I

8'	Chimney Flute	58 pipes
4'	Principal	58 pipes
2'	Fifteenth	58 pipes
II	Mixture	116 pipes

MANUAL II

8'	St. Diapason	58 pipes
4'	Flute	58 pipes
2½'	Nazard	58 pipes
2'	Principal	58 pipes
1½'	Tierce	58 pipes
8'	Hautboy	58 pipes

PEDAL

16'	Subbass	30 pipes
8'	Flutebass	12 pipes
4'	Chorale	12 pipes

Couplers

Manual II to Manual I
Manual I to Pedal
Manual II to Pedal

2010 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall, Sundays at 1 pm
July 11, Hans Hielscher
July 18, Marcel Siebers

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 6, Carlo van Ulf
July 13, Margo Halsted
July 20, Lee Cobb
July 27, Jonathan Lehrer

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 4, Julianne Vanden Wyngaard
July 11, Julia Walton
July 18, Peter Langberg
July 25, Grand Valley Carillon Collaborative
August 1, Gert Oldenbeuving
August 8, Carol Anne Taylor
August 15, Julianne Vanden Wyngaard
August 22, John Courter

Ames, Iowa

Iowa State University
July 27, Min-Jin O, 7 pm
August 17, Jeremy Chesman, 7 pm
September 12, Tin-Shi Tam with ISU Percussion, 3 pm

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm
July 5, Carol Jickling Lens
July 12, Anne Kroeze
July 19, Peter Langberg
July 26, Gert Oldenbeuving
August 2, Ann-Kirstine Christiansen

Berea, Kentucky

Berea College, Draper Building Tower
September 6, John Courter, 7:30 pm

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
July 4, Carol Jickling Lens
July 11, Elizabeth Vitu and Laurent Pie
July 25, Gert Oldenbeuving
August 1, Ann-Kirstine Christiansen
August 8, Pat Macoska
August 15, Carrie Poon

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
July 4, Carol Jickling Lens
July 11, Elizabeth Vitu and Laurent Pie
July 18, Peter Langberg
July 25, Ann-Kirstine Christiansen
August 1, Gert Oldenbeuving
August 8, Carol Anne Taylor
September 5, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 15, Sharon Hettinger
July 29, Gert Oldenbeuving
August 5, Charles Dairay

Centralia, Illinois

Centralia Carillon
July 11, August 8, Carlo Van Ulf, 2 pm
September Carillon Weekend
September 4, George Gregory, 2 pm
September 4, Claire Halpert, 2:45 pm
September 5, Ray McLellan, 2 pm
September 5, Carlo van Ulf, 2:45 pm

Charlotte, North Carolina

Covenant Presbyterian Church
July 18, Gerald Martindale, 12 noon

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
July 4, Elizabeth Vitu
July 11, Lee Cobb
July 18, Doug Gefvert
July 25, Helen Hawley
August 1, Richard M. Watson
August 8, Charles Dairay
August 15, David Maker
August 22, Tin-Shi Tam

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 4, Ulla Laage
July 11, Wesley Arai
July 18, Gerard and Richard de Waardt
July 25, Marcel Siebers
August 1, Ellen Dickinson
August 8, J. Samuel Hammond
August 15, Milford Myhre

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
July 3, Charles Dairay

July 10, 17, 24, 31, September 4, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
Wednesdays at 12:30 pm
July 7, Dave Johnson
July 14, Gordon Slater
July 21, Marcel Siebers
July 28, George Matthew, Jr.

Dayton, Ohio

Deeds Carillon
July 4 at 11 am
July 18, August 1, 15, 29 at 3 pm
August 28 at 1 pm
Larry Weinstein, carillonneur

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 20, Peter Langberg, 7:30 pm

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm

July 17, Peter Langberg
July 31, Gert Oldenbeuving

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 7, Elizabeth Vitu & Laurent Pie
July 14, Ray McLellan
July 21, Peter Langberg
July 28, Gert Oldenbeuving

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 8, Carlo van Ulf
July 15, Margo Halsted
July 22, Lee Cobb
July 29, Jonathan Lehrer

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 6, Gerard and Richard de Waardt
July 13, Melissa Weidner
July 20, Charles Dairay
July 27, Lisa Lonie
August 3, Malgosia Fiebig, 8 pm

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
July 5, Elizabeth Vitu
July 12, Lee Cobb
July 19, Doug Gefvert
July 26, Helen Hawley
August 2, Richard M. Watson
August 9, Charles Dairay
August 16, David Maker
August 23, Tin-Shi Tam
August 30, Wylie Crawford
September 6, James M. Brown

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 7, Julianne Vanden Wyngaard
July 14, Sharon Hettinger
July 21, Peter Langberg
July 28, Gert Oldenbeuving

Green Bay, Wisconsin

First Evangelical Lutheran Church
July 19, Gerald Martindale, 7 pm

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
July 7, Dave Johnson
July 14, Gerard and Richard de Waardt
July 21, Jonathan Lehrer
July 28, Marcel Siebers
August 4, Claire Halpert
August 11, Milford Myhre
August 18, Daniel K. Kehoe

Jackson, Tennessee

First Presbyterian Church
August 28, Jackson Symphony Orchestra and carillon, 6:45 pm

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
July 11, Melissa Weidner
July 18, Charles Dairay
July 25, Thomas Lee
August 8, Malgosia Fiebig
August 22, Ellen Dickinson

LaPorte, Indiana

The Presbyterian Church of LaPorte
July 25, Mark Lee, 4 pm

Lawrence, Kansas

University of Kansas
Sundays and Thursdays at 8 pm
July 1–29, Elizabeth Berghout

Luray, Virginia
Luray Singing Tower
Tuesdays, Thursdays, Saturdays and
Sundays in July and August at 8 pm, David
Breneman, carillonneur
July 27, Jason Perry
August 3, Jason Perry

Madison, Wisconsin
University of Wisconsin, Thursdays at 7:30 pm
July 8, 15, 22, 29, Lyle Anderson

Mariemont, Ohio
Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 4, Richard D. Gegner
July 11, Richard M. Watson
July 18, Richard D. Gegner
July 25, Richard M. Watson
August 1, Richard D. Gegner
August 8, Richard M. Watson
August 15, Richard D. Gegner and Rich-
ard M. Watson
August 22, Richard D. Gegner
August 29, Richard M. Watson
September 5, Richard D. Gegner
September 6, Richard M. Watson, 2 pm

Middlebury, Vermont
Middlebury College
Fridays at 7 pm
July 9, Elena Sadina
July 16, Gordon Slater
July 23, Sergei Gratchev
July 30, Julia Littleton
August 6, Alexander Solovov
August 13, George Matthew, Jr.

Minneapolis, Minnesota
Central Lutheran Church
Sundays at 11:10 am
July 4, Amy Johansen
July 11, Jonathan Lehrer
July 18, Ronald Kressman
July 25, John Widmann

Montreal, Quebec
St. Joseph's Oratory, Sundays at 2:30 pm
July 11, Robert B. Grogan
July 25, Charles Dairay
August 8, David Maker
August 22, Andrée-Anne Doane and
Claude Aubin

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 6, Elizabeth Vitu
July 13, Lee Cobb
July 20, Doug Gefvert
July 27, Helen Hawley
August 3, Richard M. Watson
August 10, Charles Dairay
August 17, David Maker
August 24, Tin-Shi Tam
August 25, Julianne Vanden Wyngaard

New Britain, Connecticut
First Church of Christ, Congregational
Tuesdays at 7 pm
July 6, Dave Johnson
July 20, Marcel Siebers

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
July 9, Yale Univ. Summer Carillonneurs
July 16, Gerard and Richard de Waardt
July 23, Charles Dairay
July 30, Marcel Siebers
August 6, Claire Halpert
August 13, Milford Myhre

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 3, George Matthew, Jr.
July 10, Hans Hielscher
July 17, Gerard and Richard de Waardt
July 24, Marcel Siebers
July 31, David Maker

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 4, Lee B. Leach, 3 pm
July 5, Ulla Laage
July 12, Wesley Arai
July 19, Gerard and Richard de Waardt
July 26, Marcel Siebers
August 2, Ellen Dickinson
August 9, J. Samuel Hammond
August 16, Milford Myhre

Ottawa, Ontario
Peace Tower Carillon
July and August, weekdays, 11 am, An-
drea McCrady
July 6, Dana Price, Jonathan Hebert,
and Minako Uchino
July 13, Robert Grogan
July 20, Jason Lee
July 27, Charles Dairay

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 9, Gerard and Richard de Waardt
July 16, Tin-shi Tam

July 23, Buck Lyon-Vaiden
July 30, Peter Langberg

Philadelphia, Pennsylvania
First United Methodist Church of Ger-
mantown
July 5, Gerard and Richard de Waardt,
7:30 pm

Princeton, New Jersey
Princeton University, Grover Cleveland
Tower, Sundays at 1 pm
July 4, Gerard and Richard de Waardt
July 11, John Widmann
July 18, Melissa Weidner
July 25, Claire Halpert
August 1, Malgosia Fiebig
August 8, Kim Schafer
August 15, Daniel K. Kehoe
August 22, R. Robin Austin
August 29, Janet Tebbel
September 5, Anton Fleissner and Emily
Kirkegaard

Rochester, Minnesota
Mayo Clinic
July 5, Amy Johansen, 4 pm
July 26, John Widmann, 7 pm

Rochester, New York
University of Rochester, Hopeman Memo-
rial Carillon, Mondays at 7 pm
July 5, Carlo van Ulft
July 12, Margo Halsted
July 19, Lee Cobb
July 26, Jonathan Lehrer

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Amy Johansen
July 11, Johathan Lehrer
July 18, Ronald Kressman
July 25, John Widmann
August 1, Dave Johnson

Sewanee, Tennessee
The University of the South
Sundays at 4:45 pm
July 4, J. Samuel Hammond
July 11, John Bordley
July 18, Anton Fleissner

Simsbury, Connecticut
Simsbury United Methodist Church
Sundays at 7 pm
July 4, Daniel K. Kehoe
July 11, David Maker
July 18, Marcel Siebers
July 25, Gerard and Richard de Waardt

Springfield, Massachusetts
Trinity United Methodist Church
Thursdays at 7 pm
July 8, Amy Heebner
July 15, Hans Hielscher
July 22, Marcel Siebers
July 29, David Maker

Springfield, Missouri
Missouri State University
Sundays at 6 pm
July 18, Jeremy Chesman
August 15, Malgosia Fiebig
September 19, George Gregory

Stamford, Connecticut
First Presbyterian Church
July 15, David Maker and Nicole Ber-
nier, 7 pm

Toronto, Ontario
Metropolitan United Church
July 11, Margo Halsted, 2 pm

West Hartford, Connecticut
First Church of Christ Congregational
Thursdays at 7 pm
July 8, Lee B. Leach
July 15, First Church Carillonneurs
July 22, George Matthew, Jr.
July 29, Marcel Siebers

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
July 7, Carlo van Ulft
July 21, Lee Cobb
July 28, Jonathan Lehrer
August 4, Gloria Werblow

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 7, Gerard and Richard de Waardt
July 14, Melissa Weidner
July 21, Charles Dairay
July 28, Doug Gefvert
August 4, Malgosia Fiebig
August 11, Daniel K. Kehoe
August 18, Doug Gefvert
August 25, Robin Austin

Victoria, British Columbia
Netherlands Centennial Carillon
Sundays at 3 pm, January–December
Saturdays at 3 pm, July–August
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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

Tom Trenney, improvisation workshop; Old St. Mary's Church, Detroit, MI 10:30 am
Tom Trenney, improvisation workshop; St. Aloysius Church, Detroit, MI 3:45 pm
Joanne Peterson; St. Mary's Catholic Church, Menasha, WI 12:15 pm

17 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

18 JULY

Andrew Henderson, Mary Huff, Renée Anne Louprette, Nancianne Parrella & Stephen Tharp; St. Ignatius Loyola, New York, NY 4:30 pm
Larry Allen; St. Paul Cathedral, Pittsburgh, PA 4 pm
E. Rodney Trueblood, Carl Anderson, Mark Williams & Nina Gregory, Felgemaker 100th birthday recital; First Christian Church (Disciples of Christ), Elizabeth City, NC 2 pm
Gerre Hancock; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Richard Hoskins; Holy Name Cathedral, Chicago, IL 4 pm

19 JULY

John Walthausen; First Presbyterian, New York, NY 4 pm

20 JULY

Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Isabelle Demers; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Christopher Creaghan; Riverside Church, New York, NY 7 pm
Ben Outen; Christ Episcopal, Roanoke, VA 7:30 pm

21 JULY

Jacob Street; Methuen Memorial Music Hall, Methuen, MA 8 pm
Robert Ridgell, hymn festival; Church of the Holy Family, New York, NY 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Victor Fields; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Jon Riehle; Mt. Olive Lutheran, Appleton, WI 12:15 pm
Jay Peterson & David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JULY

Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 8 pm

23 JULY

Heather & Mark Paisar; St. Mary's Catholic Church, Menasha, WI 7 pm

24 JULY

CONCORA Festival Choir; Bethany Covenant Church, Berlin, CT 4 pm
Singing Boys of Pennsylvania; Oswego Harbor Festival, Oswego, NY 7:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

25 JULY

Mark Pacoe; St. Paul Cathedral, Pittsburgh, PA 4 pm
Singing Boys of Pennsylvania; Mt. Gretna Campmeeting Tabernacle, Mt. Gretna, PA 7:30 pm
Marilyn Keiser; Boone United Methodist, Boone, NC 4 pm
Ruth Tweeten; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Kathrine Handford; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Jay Peterson; Holy Name Cathedral, Chicago, IL 4 pm

27 JULY

Katelyn Emerson; First Parish Church, Brunswick, ME 12:10 pm
James David Christie; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

Robert Parris; Christ Episcopal, Roanoke, VA 7:30 pm

28 JULY

Carolyn Shuster Fournier; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Tony Robertson; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Michael Stefanek; Faith Lutheran, Appleton, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

29 JULY

Gordon Turk, with orchestra, Jongen, *Symphonie Concertante*; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

31 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

1 AUGUST

Nicole Cochran; St. Paul Cathedral, Pittsburgh, PA 4 pm
Steven Betancourt; Holy Name Cathedral, Chicago, IL 4 pm

3 AUGUST

Jennifer McPherson; First Parish Church, Brunswick, ME 12:10 pm
Josh Stafford & Ahreum Han; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

4 AUGUST

Adrienne Pavur; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Jeffrey Verkuilen; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

5 AUGUST

Christopher Babcock; All Saints Episcopal, Rehoboth, DE 12:15 pm

6 AUGUST

Marijim Thoene, with vocalist; Cathedral of St. Mary, Peoria, IL 7 pm

7 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Karen Beaumont; All Saints Cathedral, Milwaukee, WI 2 pm

8 AUGUST

Russell Weismann; St. Paul Cathedral, Pittsburgh, PA 4 pm
William Kuhman; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Dan Pollack; Holy Name Cathedral, Chicago, IL 6:30 pm

10 AUGUST

Christopher Ganza; First Parish Church, Brunswick, ME 12:10 pm

11 AUGUST

Scott Dettra; Methuen Memorial Music Hall, Methuen, MA 8 pm
Mark Laubach; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
John Skidmore; St. Joseph's Catholic Church, Appleton, WI 12:15 pm
Marijim Thoene; Sinsinawa Mound, Sinsinawa, WI 7 pm

15 AUGUST

John Sittard; St. Paul Cathedral, Pittsburgh, PA 4 pm
Ronald Wise; Boone United Methodist, Boone, NC 4 pm
Peter Richard Conte; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Derek Nickels; Holy Name Cathedral, Chicago, IL 4 pm

17 AUGUST

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Christoph Bull, silent film accompaniment; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Baroque Band; Martin Theatre, Ravinia Park, Highland Park, IL 8 pm

18 AUGUST

Michael Smith; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Bohn; St. Bernard's Catholic Church, Appleton, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST

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

22 AUGUST

John Weaver, reed organ, with flute & cello; Union Church, Belgrade Lakes, ME 4 pm
Nicholas Will; St. Paul Cathedral, Pittsburgh, PA 4 pm
Louise Temte; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Jonathan Ryan; St. John Cantius Church, Chicago, IL 2 pm
Stephen Schnurr; Holy Name Cathedral, Chicago, IL 4 pm

24 AUGUST

Chelsea Chen; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

25 AUGUST

Stephen Roberts; Methuen Memorial Music Hall, Methuen, MA 8 pm
Craig Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Marilyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

29 AUGUST

Adam Brakel; St. Paul Cathedral, Pittsburgh, PA 4 pm
Elizabeth & Raymond Chenault; Boone United Methodist, Boone, NC 4 pm
Michael Batcho; Holy Name Cathedral, Chicago, IL 4 pm

31 AUGUST

Ray Cornils, with Kotzschmar Festival Brass; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

UNITED STATES

West of the Mississippi

17 JULY

John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

18 JULY

Duane Soubrouse; St. Mary's Cathedral, San Francisco, CA 3:30 pm
John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

19 JULY

Chelsea Chen; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

20 JULY

Chad Winterfeldt; Bethlehem Lutheran, Mankato, MN 12:10 pm

23 JULY

J. Melvin Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

24 JULY

Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

25 JULY

Martin Welzel; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

26 JULY

Kalevi Kiviniemi; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

27 JULY

Charles Luedtke; Bethlehem Lutheran, Mankato, MN 12:10 pm

2 AUGUST

Jelani Eddington; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

3 AUGUST

Aaron Hirsch; Bethlehem Lutheran, Mankato, MN 12:10 pm

9 AUGUST

James David Christie; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

10 AUGUST

Chad Fothergill; Bethlehem Lutheran, Mankato, MN 12:10 pm

16 AUGUST

Keenan Boswell & Nicole Cochran; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

17 AUGUST

Sandra Krumholz; Bethlehem Lutheran, Mankato, MN 12:10 pm

23 AUGUST

Dennis James; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

24 AUGUST

Christine Schulz; Bethlehem Lutheran, Mankato, MN 12:10 pm

30 AUGUST

Carol Williams, with jazz musicians; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY

Francis Jackson; Alexandra Palace, London, UK 7:30 pm
Choral concert; Hamilton Place, Hamilton, ON, Canada 8 pm

16 JULY

Roman Perucki; Cathedral, Lausanne, Switzerland 8 pm
Michael Pelzel; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm
Choral concert; Roy Thomson Hall, Toronto, ON, Canada 8 pm

17 JULY

Lorenzo Ghielmi; Thomaskirche, Leipzig, Germany 3 pm
Olga Grigorieva; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Mario Duella, with Coro Andolla di Villadosola; Santuario della Madonna delle Grazie, Portofino, Italy 5 pm
Choral concert; Redeemer College, Ancaster, ON, Canada 7:30 pm

18 JULY

Sigrid Steck & Stefan Lust; Ev. Stadtkirche, Besigheim, Germany 11:15 am
Joris Verdin; Orgue Alain, Romainmôtier, Switzerland 4 pm

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Marie-Claire Alain; Abbatiale, Romainmôtier, Switzerland 5 pm
Anna-Victoria Baltrusch; Chiesa Parrocchiale, Gordola, Switzerland 8:30 pm
Christian Lane; St. Paul's Cathedral, London, UK 4:45 pm
Peter Barley; Westminster Cathedral, London, UK 4:45 pm
Tobias Frank; Westminster Abbey, London, UK 5:45 pm
Philip Crozier; Basilique Notre-Dame, Montreal, QC, Canada 7 pm

19 JULY
Paul Jacobs; St. John the Divine Anglican Church, Victoria, BC, Canada 8 pm

20 JULY
Xavier Deprez; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm
David Saint; Worcester Cathedral, Worcester, UK 1:10 pm
John Scott; Westminster Abbey, London, UK 7 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

21 JULY
Gillian Weir; Frauenkirche, Dresden, Germany 8 pm
Bart Jacobs; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Simon Peguiron, with La Voix Magique; Collégiale, Neuchâtel, Switzerland 8 pm
Patrick Russell; Westminster Cathedral, London, UK 7:30 pm

23 JULY
Imrich Szabó; Cathedral, Lausanne, Switzerland 8 pm
Margreth de Jong; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm
Michel Colin; Chiesa di S. Eurosia, Pralungo, Italy 9 pm

24 JULY
Jacques van Oortmerssen; Thomaskirche, Leipzig, Germany 3 pm
Gillian Weir; Domkirche, Merseburg, Germany 5 pm
Philip Crozier; Evangelische Stadtkirche, Schopfheim, Germany 8 pm
Federico Andreoni; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Mario Duella; Basilica Antica, Oropa, Italy 9 pm
Simon Preston; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

Martin Baker; St. John the Evangelist, London, UK 7:30 pm

25 JULY
Guy Bovet; Orgue Alain, Romainmôtier, Switzerland 4 pm
Guy Bovet; Abbatiale, Romainmôtier, Switzerland 5 pm
Francesco Bongiorno; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Tobias Frank; St. Paul's Cathedral, London, UK 4:45 pm
Kevin Kwan; Westminster Cathedral, London, UK 4:45 pm
Christian Lane; Westminster Abbey, London, UK 5:45 pm

27 JULY
Jean-Charles Ablitzer, with vocal ensemble; Collégiale, St-Ursanne, Switzerland 9 pm
Robert Quinney; Westminster Abbey, London, UK 7 pm
Margaret de Castro; St. James United Church, Montreal, QC, Canada 12:30 pm

28 JULY
Michael Radulescu; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm

29 JULY
Mario Duella; Chiesa di Sant'Anna al Montrigone, Borgosesia, Italy 5 pm
Hervé Desarbre; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

30 JULY
Benjamin Guélat; Collégiale, Neuchâtel, Switzerland 6:30 pm
Juan Paradell Solé; Cathedral, Lausanne, Switzerland 8 pm
Hervé Desarbre; Chiesa di Santa Mara Vergine Assunta, Viverone, Italy 9 pm

31 JULY
Gillian Weir; Cathedral, Copenhagen, Denmark 12 noon
Michel Bouvard; Thomaskirche, Leipzig, Germany 3 pm
Flavio Desandrè, with tenor; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Josef Miltschitzky; Chiesa di S. Lorenzo, Soestegno, Italy 9 pm
Robert Sharpe; Bridlington Priory, Bridlington, UK 6 pm
Andrew Lumsden; Worcester Cathedral, Worcester, UK 6:30 pm

1 AUGUST
Mariko Takei; Evangelische Stadtkirche, Bessheim, Germany 7 pm
Philip Crozier; Evangelische Kirche, Nieder-Moos, Germany 5 pm
Roland Muhr; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm
Andrew Ager; St. Paul's Cathedral, London, UK 4:45 pm
Angela Kraft Cross; Westminster Abbey, London, UK 5:45 pm

2 AUGUST
Luca Lavuri; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

3 AUGUST
Philip Crozier; Svendborg International Organ Festival, Denmark 8 pm
Mark Steinbach; Chiesa di S. Maurizio, Vocca, Italy 9 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Rafael de Castro; St. James United Church, Montreal, QC, Canada 12:30 pm

4 AUGUST
Jaap Zwart; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Mario Duella, with soprano and contralto; Chiesa di S. Maria della Grazie, Varallo, Italy 9 pm
Ben Bloor, Richard Dawson, & Lawrence Williams; Alexandra Palace, London, UK 7:30 pm

5 AUGUST
Philip Crozier; Oude & Nieuwe Kerk, Delft, Holland 8 pm
Dominic Perissinotto; Chiesa di S. Margherita, Balmuccia, Italy 9 pm

6 AUGUST
Gillian Weir; Helligaandskirke, Copenhagen, Denmark 4:30 pm
Andrzej Chorosinski; Cathedral, Lausanne, Switzerland 8 pm
Massimo Gabba; Chiesa di S. Stefano, Piode, Italy 9 pm

7 AUGUST
Masaaki Suzuki; Thomaskirche, Leipzig, Germany 3 pm
Felix Hell; Berliner Dom, Berlin, Germany 8 pm
Philip Crozier; Brigidakerk, Geldrop, Holland 4:15 pm
Giorgio Revelli; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Dominic Perissinotto; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm
Richard Brasier; Beverley Minster, Beverley, UK 6 pm

8 AUGUST
Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4:30 pm
Christian Bacheley; Orgue Alain, Romainmôtier, Switzerland 4 pm
Christian Bacheley, with trumpet; Abbatiale, Romainmôtier, Switzerland 5 pm
Michael Radulescu; Eglise des Jésuites, Porrentruy, Switzerland 8 pm
Kees van Houten; Laurenskerk, Rotterdam, Netherlands 3 pm
Gerard Gillen; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm

Antonio Caporaso; St. Paul's Cathedral, London, UK 4:45 pm
James Taylor; Westminster Abbey, London, UK 5:45 pm

9 AUGUST
Gillian Weir; Soelleroed Kirke, Copenhagen, Denmark 8 pm
Felix Hell; Kaiserdom Königslutter, Königslutter, Germany 7 pm
Fabio Ciofini; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

10 AUGUST
Gillian Weir; Klosterkirke, Nybøbing Falster, Denmark 8 pm
Michele Croese, with trumpet; Chiesa di S. Sebastiano, Trivero, Italy 9 pm
James McVinnie; Westminster Abbey, London, UK 7 pm

11 AUGUST
Leo van Doeselaar; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Michele Croese, with trumpet; Chiesa di S. Antonio Abate, Cravagliana, Italy 9 pm
Isabelle Demers; Eglise Saint-Jean-Baptiste, Montréal, QC, Canada 4:30 pm

12 AUGUST
Jan Van Mol, with soprano; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm


13 AUGUST
Gillian Weir; Domkirke, Haderslev, Denmark 4:30 pm
Elena Sartori; Cathedral, Lausanne, Switzerland 8 pm
Jan Van Mol, with soprano; Chiesa di Santa Croce, Rassa, Italy 9 pm

14 AUGUST
Gillian Weir; Vor Frelzers Kirke, Horsens, Denmark 11 am
Dominique Bréda, with oboe; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Roberto Padión; Chiesa di S. Lorenzo, Crevola, Italy 9 pm
Michael Rhodes, with oboe; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

15 AUGUST
Gillian Weir; Høje Kolstrup Kirke, Aabenraa, Denmark 8 pm
Philip Crozier; Maribo Domkirke, Denmark 8 pm
Duo Henry-Laloux; Orgue Alain, Romainmôtier, Switzerland 4 pm
Duo Henry-Laloux; Abbatiale, Romainmôtier, Switzerland 5 pm
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm
Jean-Luc Thellin; St. Paul's Cathedral, London, UK 4:45 pm
Paul Derrett; Westminster Abbey, London, UK 5:45 pm

17 AUGUST
Gillian Weir; Konservatorium, Esbjerg, Denmark 7:30 pm
Philip Crozier; St.-Gertraud-Kirche, Frankfurt (Oder), Germany 8 pm

18 AUGUST
Pieter van Dijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm

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20 AUGUST

Gillian Weir; Skagen Kirke, Skagen, Denmark 12 noon

Jürgen Wolf; Cathedral, Lausanne, Switzerland 8 pm

Giovanni Galfetti, with ciaramella; Chiesa della SS. Trinità e di S. Carlo, Tavigliano, Italy 9 pm

21 AUGUST

Hilmar Gertschen; Musée suisse de l'orgue, Roche, Switzerland 5 pm

22 AUGUST

Michel Jordan; Orgue Alain, Romainmôtier, Switzerland 4 pm

Michel Jordan, with flute; Abbatiale, Romainmôtier, Switzerland 5 pm

Naoki Kitaya, harpsichord, with cello; Kirche Amsoldingen, Amsoldingen, Germany 5 pm

Sarah MacDonald; St. Paul's Cathedral, London, UK 4:45 pm

Keith Hearnshaw; Westminster Abbey, London, UK 5:45 pm

24 AUGUST

Francine Nguyen-Savaria; St. James United Church, Montreal, QC, Canada 12:30 pm

25 AUGUST

Frank van Wijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm

Giampaolo di Rosa; Westminster Cathedral, London, UK 7:30 pm

27 AUGUST

Pierre-Laurent Haesler; Collégiale, Neuchâtel, Switzerland 6:30 pm

Andres Uibo; Cathedral, Lausanne, Switzerland 8 pm

28 AUGUST

Ludmila Tschakalova, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm

Aurélien Delage & Laurent Stewart, harpsichord; Lutherse Kerk, Utrecht, Netherlands 5 pm

Ernst Kubitschek, with violin; Musée suisse de l'orgue, Roche, Switzerland 5 pm

Keith Hearnshaw; Bridlington Priory, Bridlington, UK 6 pm

29 AUGUST

Bob van Asperen, harpsichord; Aula, Festivalcentrum, Utrecht, Netherlands 1 pm

Felix Hell; RC Church St. Maria Magdalena, Bobenheim-Roxheim, Palatinate, Germany 7 pm

Paul Bowen; St. Paul's Cathedral, London, UK 4:45 pm

Anna Myeong; Westminster Abbey, London, UK 5:45 pm

30 AUGUST

Laurent Stewart, harpsichord; Lutherse Kerk, Utrecht, Netherlands 11:59 pm

Alan Spedding; Beverley Minster, Beverley, UK 6 pm

31 AUGUST

Lars Ulrik Mortensen, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm

Frédéric Haas, harpsichord; Lutherse Kerk, Utrecht, Netherlands 11:59 pm

Travis Baker; St. James United Church, Montreal, QC, Canada 12:30 pm

Organ Recitals

DEAN BILLMEYER, Church of St. Louis, King of France, St. Paul, MN, November 10: *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Ecce Lignum Crucis*, Heiller; *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, Bach.

STEPHEN BUZARD, with Katherine Buzard, soprano, The Presbyterian Homes, Evanston, IL, January 11: *Gelobet seist du, Jesu Christ*, BuxWV 188, Buxtehude; *Das alte Jahr vergangen ist*, BWV 614, *In dir ist Freude*, BWV 615, Bach; *Canon in A-flat*, op. 56, no. 4, Schumann; *An die Musik, Heidenröslein*, *Die Forelle*, Schubert; *Prelude and Fugue in C*, BWV 547, Bach.

CHARLES CALLAHAN, William Carey University, Hattiesburg, MS, January 22: *Jubilate Deo (Psalm 100)*, Silver; *Adagio (Suite dans le style ancien)*, Enesco, arr. Dickinson; *Lord God, Now Open Wide Thy Heaven, We All Believe in One God*, Bach; *Litany for All Souls*, Schubert, arr. Dickinson; *Prelude, Scherzetto*, Vierne; *Introduction and Variations sur un ancien Noël Polonais*, Guilmant; *Grand Choeur*, Spence; *Alla Pastorella*, Thayer; *Memories*, Dickinson; *Bourree in the olden style*, Sabin; *Impromptu*, Parker; *Lotus Blossom*, Strayhorn, arr. Wyton; *Amazing Grace, Psalm of Praise—Toccata on Old 100th*, Callahan.

PHILIP CROZIER, with Stéphanie Vézi-na, soprano, and Aura West, trumpet, Eglise St. Germain d'Outremont, Montreal, QC, Canada, September 26: *A Trumpet Minuet*, Hollins; *Voluntary en La*, Selby; *Sonate en Trio No. 4 en Mi mineur*, BWV 528, Bach; *Suite du premier ton*, Bédard; *Werde munter, mein Gemüte*, Pachelbel; *Humoresque 'L'organo primitivo'*, Yon; *Fugue en Do*, BuxWV 174, Buxtehude; *Postlude pour l'Office de Complies*, JA 29; Alain; *Impromptu*, op. 54, no. 2, *Carillon de Westminster*, op. 54, no. 6, Vierne; Let the Bright Seraphim (*Samson*), Handel.

St. James United Church, Montreal, QC, Canada, September 28: *Sonate no. 6, en ré mineur*, op. 65, no. 6, *Prélude et fugue en ut mineur*, op. 37, no. 1, *Prélude et fugue en sol mineur*, op. 37, no. 2, *Sonate no. 1, en ré mineur*, op. 65, no. 1, Mendelssohn.

EMMA LOU DIEMER, First United Methodist Church, Santa Barbara, CA, February 17: *O Sacred Head, Now Wounded*, Bach; *Fantasy on "O Sacred Head"*, Diemer; *Mountain Air and Dance*, Balderston; *Chorale Prelude on "Herzliebster Jesu"*, Gell; *Three Verses on Wondrous Love*, Fruhauf; *We Come as Guests Invited*, Diemer; *Prelude for the Sabbath*, Berlinski; *Beneath the Cross of Jesus*, Wood; *Beneath the Cross, I Come with Joy*, Diemer; *Christ Jesus Lay in Death's*

Strong Bands, Bach; *Toccata on "Christ Jesus Lay in Death's Strong Bands"*, Diemer.

FREDERICK HOHMAN, Goshen College, Goshen, IN, February 14: *Concerto in a for Two Violins and Orchestra*, BWV 593, Bach; *Langsam, Lebhaft (Six Fugues on B-A-C-H)*, op. 60, Schumann; *Allein Gott in der Höh sei Ehr'*, BWV 662, BWV 664, Bach; *Récit de Tierce en Taille (Premier Livre d'Orgue)*, de Grigny; *Le Romance de Monsieur Balbastre*, Balbastre; *Sonate in F*, op. 65, no. 1, Mendelssohn; No. 1 in C, No. 5 in b (Six Canonic Studies, op. 56), Schumann; *Toccata in F*, BWV 540a, Bach.

JOAN LIPPINCOTT, Christ Church, Rochester, NY, February 12: *Pièce d'Orgue in G*, BWV 572, *Nun danket alle Gott*, BWV 657, *Schmücke dich, o liebe Seele*, BWV 654, *Von Gott will ich nicht lassen*, BWV 658, *Prelude and Fugue in C*, BWV 547, *Contrapunctus 6 in Stylo Francese*, *Contrapunctus 4 (The Art of Fugue, BWV 1080)*, *Trio Sonata in E-flat*, BWV 525, *Passacaglia in c*, BWV 582, Bach.

JAMES R. METZLER, First Park Congregational Church, Grand Rapids, MI, November 15: *Offertoire sur les grand jeux (Messe pour les Couvents)*, Couperin; *The Musical Clocks*, Haydn, arr. Biggs; *Jesu, joy of man's desiring (Cantata 147)*, Bach, arr. Rawsthorne; *Passacaglia and Fugue in c*, BWV 582, Bach; *Pièce Héroïque*, Franck; *Le Jardin suspendu (Trois Pièces)*, Alain; *Crucifixion, Résurrection (Symphonie-Passion)*, op. 23), Dupré.

KAREL PAUKERT, with Robert Walters and Michelle Wong, English horn, and Sandra Simon, soprano, St. Paul's Episcopal Church, Cleveland Heights, OH, January 15: *Les Tableaux Galants*, d'Hervelois; *Partita on the chorale How brightly shines the morning star*, Buxtehude; *First Choral, Variations on a theme of Josef Haydn*, Andriessen; *Au loin*, op. 20, Koechlin; *Liebster Gott, erbarne dich*, Bach.

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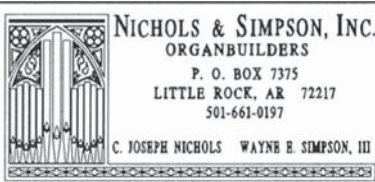
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PUBLICATIONS/ RECORDINGS

Stormy weather got you down? Ryder's *Thunder Storm* was the first of its kind published in the USA (1880). We've all made thunder effects on the organ, and Ryder published his instructions in this piece. Thunder storms are still popular for organ dedications—Karel Paukert played this during one in 1996. Raise some thunder with your audience this season! michaelsmusicsservice.com; 704/567-1066.

Pro Organo announces *The Organ at the Grand Lodge* (Pro Organo CD 7240) featuring Simon Nieminski in a 74-minute CD playing a 1913 vintage Brindley & Foster organ, heretofore not heard in a public concert, at Freemasons' Hall in Edinburgh, Scotland. The organ is unique in that it has been maintained in its original condition, as a fully tubular-pneumatic organ, complete with winded stop action and a crescendo pedal labeled as the "Brindgradus." The program comprises works by several composers with Masonic connections. \$17.98 plus postage at ProOrgano.com.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

PUBLICATIONS/ RECORDINGS

Harpichord Technique: A Guide to Expressivity, Second Edition, by Nancy Metzger. Book, organ, harpsichord CDs at author's website, best prices. www.rcip.com/musicadulce.

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

PUBLICATIONS/ RECORDINGS

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

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Henry Pilcher's Sons tracker, currently in storage. Some parts missing; was up and playing in my Baltimore home 1980-1990. Original blower, keyboards, couplers, music desk, back-falls, trackers, Swell shades, miscellaneous original or re-built stop action, wind duct, chest supports, and other parts. Great chest (4 stops), Swell chest (5 stops), Pedal chests for 16' Bourdon. Some original pipes (may be damaged): 16' Bourdon, 8' Melodia (TC), 8' Violin Diapason (TC), 8' Stopped Diapason; additional parts & pipes from Durst or elsewhere, including: pedalboard, reservoir, 4' Octave, 4' Gedeckt, 2' Blockflute, 2' Piccolo, Mixture IV, Krummhorn 8', miscellaneous parts and pipes. It's yours for \$1,000 if you come and carry it away as is. Contact: Bill Clisham; cell 908/472-7597, e-mail: wflcish@aol.com.

8-rank Wangerin near Detroit is seeking a good home. I am in good condition and will bring joy to my new owner. Owner is asking \$3,500 and buyer to remove. For information please contact 248/356-0896 or mclungave@comcast.net.



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Martin Pasi pipe organ—Two manuals, 24 stops, suspended-tracker action. Web: <http://martin-pasi-pipe-organ-sale.com>; phone: 425/471-0826.

1977 3-manual, 41-rank Casavant, Opus 3334, located in Seattle, WA. This well-maintained organ is available immediately. It can be seen and played by appointment. Call 425/269-5035 or e-mail rdye@nporgansound.com for details and specification.

Wicks pipe organ—\$4,500. 248/471-1515.

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Atlantic City Pipe Organ Company—Tellers 16' Viol, 73 pipes; Gottfried reeds: 16' Harmonic Tuba, 85 pipes, 8" sc, 8" wp; 16' Fagott, 4" sc, 61 pipes, 4" wp; 8' Trumpet, 5" sc; 8' Capped Oboe, 8' French Horn. Tellers 2-manual, 4-rank unit organ. 16' Gemshorn. 609/641-9422. <http://mywebpages.comcast.net/acorgan>.

1980 OSI Gemshorn 8-2', 85 notes with chest and racking, 3 1/2" WP, good shape; free. 1980 OSI Trumpet 8-4', 73 notes with chest and racking, 3 1/2" to 4" WP, good shape; free. Call Kent at 970/242-8408.

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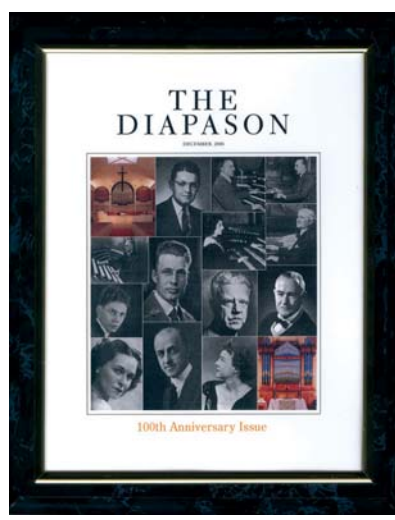
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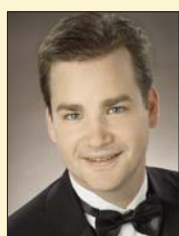
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