

THE DIAPASON

JUNE 2013



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Cover feature on pages 26–28



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THE DIAPASON

Scranton Gillette Communications

One Hundred Fourth Year: No. 6,
Whole No. 1243
JUNE 2013
Established in 1909
ISSN 0012-2378

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

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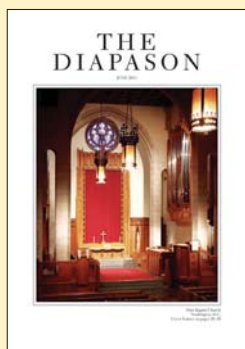
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GAVIN BLACK
On Teaching

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James M. Reed
David Herman
Robert Jan August

Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, Domecq Smith reports on the 17th National Choral Conference, held last September at the home of the American Boychoir in Princeton, New Jersey. Presenters included Therees Tkach Hibbard, Helen Kemp, James Litton, Fred Meads, Anton Armstrong, Lisa Eckstrom, and Fernando Malvar-Ruiz. The article also mentions the move by the American Boychoir from their current home, the Albemarle estate, to the Princeton Center for Arts and Education, formerly St. Joseph's Seminary in Princeton.

Marijim Thoene presents a travelogue and description of organs and churches in Poland, including the cities of Warsaw, Białystok, Białowieża, and Kraków. The article relates some of the history of the places and instruments, and includes stoplists and photos of St. Anne's Church, Warsaw; the Cathedral Basilica of the Assumption of Our Lady and its chapel, Białystok; the Church of St. Theresa, Białowieża; St. Casimir Church, Białystok; the Opera House, Białystok; the Paderewski School of Music, Białystok; and the Academy of Music, Kraków.

The cover feature is Austin Opus 2795, of five manuals and 118 ranks at First Baptist Church, Washington, D.C.

Gavin Black offers part nine of his organ method, which begins the section on manual playing: position on the organ bench, playing simple note patterns with separate hands, hands together, fingering, and hand position. The column includes 10 examples.

In his column "In the wind . . .", John Bishop muses about visits to churches that are working to acquire pipe organs,

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conversations with the people at each church, and various aspects of the organ world: the many different ways to approach a single instrument, how different an organ can sound under the hands of different players; the magic of reed stops, the variety of solo and chorus reeds, and the challenge of making, voicing, and tuning reeds; craftsmanship in organbuilding; and the foibles of servicing pipe organs.

This issue also includes the Summer Carillon Concert Calendar, compiled by Brian Swager, along with our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing articles on Franz Liszt and Johann Gottlob Töpfer, fugal improvisation, an interview with Robert Clark, pipe organs of Labrador and Newfoundland, and more.

Newsletters

Be sure to watch for our free e-mail newsletters: classified ads the second week of the month, artist spotlights the third week, and general news the fourth week. ■

Letters to the Editor

Heinz Wunderlich and Arthur Howes

I received the April issue of THE DIAPASON in yesterday's mail, and enjoyed reading Jay Zoller's article "Heinz Wunderlich: A Remembrance One Year Later." Allow me to bring to your attention one minor error. In the section "1989", the sentence "Unknown to me, Heinz Wunderlich had been engaged for the dedication recital through his friendship with Arthur Howells" is in error. The person referenced is not "Arthur Howells,"

but "Arthur Howes." Attached is a PDF file of Mr. Howes' obituary from *The Boston Globe*. Mr. Howes was very involved with the 1946 rebuild of the "Great Organ" in the Methuen Memorial Music Hall. Please accept my ongoing admiration and gratitude for all you do for the organ world. The color in THE DIAPASON is wonderful! All the best.

Ed Sampson
President

Methuen Memorial Music Hall, Inc.

Karg-Elert

Excellent article on Karg-Elert in the April 2013 issue of THE DIAPASON! Karg-Elert's 66 *Choral-Improvisations*, op. 65, are also available in three volumes from LudwigMasters Publications. "Praise the Lord with Drums and Cymbals" is included in *Diane Bish Classical Organ Favorites* (Hal Leonard Corporation).

Richard Strattan
Choral-Organ Dept.
Dale Music Co., Inc.
Silver Spring, Maryland

Here & There

Events

Lunchtime Organ Recital Series 2013 continues in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15–12:45 pm: June 5, Stephen Schnurr, St. Thomas Episcopal Church, Menasha; 6/6 (Thursday), Rolie Hebel, St. Mary's, Menasha; 6/12, David Bohn, Faith Lutheran Church, Appleton; 6/14 (Friday, 7 pm), Donald VerKuilen, First Presbyterian Church, Neenah; 6/19, Sarah Kraaz, Memorial Presbyterian Church, Appleton; 6/26, Derek Nickels, St. Mary's Catholic Church, Menasha; July 3, Charles Barland, First United Methodist Church, Appleton. For information: 920/734-3762.

The University of Chicago hosts "A Tale of Two Organs" on June 8. Thomas Weisflog will play the newly installed Reneker Organ at Bond Chapel at 4 pm, followed by a procession (with carillon) to Rockefeller Chapel at 4:30 pm, where the concert of organ and choral music continues. The Bond Chapel portion of the program will repeat at 5:15 pm, due to the intimate size of Bond Chapel. For information: rockefeller.uchicago.edu.

The International Organ Festival "Dialogues Mystiques," featuring

works by Wagner and Verdi, takes place at Benediktinerabtei unserer lieben Frau zu den Schotten in Vienna, evenings at 8 pm: June 11, Thierry Mechler; July 9, Jörg Abbing; October 15, Michael Gailit; November 5, Thomas Trotter; and December 10, Zuzana Ferjencikova. For information: www.dialogues-mystiques.info.

The **Kotzschmar Kause Book & Yard Sale** will take place at Merrill Auditorium Rehearsal Hall, Portland, Maine, June 21 (5–8 pm), June 22 (9 am–4 pm), and June 23 (9 am–noon). Friends of the Kotzschmar Organ will be selling books, decorative items, children's toys, antiques, furniture, cooking and craft items, garden supplies, tools, lamps, jewelry, and much more. Preview night, June 21, features wine and hors d'oeuvres, previewing of all sale items and first pick, with 10% off purchases of \$100 or more. Proceeds benefit Friends of the Kotzschmar Organ educational programs and outreach. Admission is \$10 in advance, \$15 at the door. For information: info@foko.org.

St. Paul Cathedral, Pittsburgh, continues its organ recital series, Sundays at 4 pm: June 23, Kenneth Danchik; July 14, Paul Weber; 7/21, Steven Anisko;

7/28, Marisa & Roger Cazden; August 4, Daniel Sansone; 8/11, David Troiano; 8/18, Nick Capozzoli; 8/25, Russell Weismann. For information: stpaulpgh.org.

Wanamaker Organ Day 2013 takes place on June 29, featuring Peter Richard Conte with guests Ray Cornils and Christian Elliott, and the Friends of the Wanamaker Organ Festival Chorus and Brass Ensemble. Full details on the mainly free day (which includes a paid-admission after-hours evening concert) are at wanamakerorgan.com.

The Ann Arbor Chapter AGO and the University of Michigan announce the second annual Michigan Improvisation Competition. Applications and recorded entries are due July 1, with the final round held in Ann Arbor on October 1, during the annual Conference on Organ Music. Prizes of \$3,000, \$2,000, and \$1,000 will be awarded. For more information: www.music.umich.edu/departments/organ/index.php or contact Michele Johns, johnsm@umich.edu.

The United Church of Christ Musicians Association (UCCMA) presents its biennial conference, "Worship and Music on the Edge," July 4–17 at Plymouth
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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. E-mail: jbutera@sgcmail.com. Subscriptions: 1 yr. \$38; 2 yr. \$60; 3 yr. \$80 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$48; 2 yr. \$70; 3 yr. \$95. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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Congregational Church, UCC, in Seattle, Washington. Featured presenters are Douglas Cleveland, organ; Dennis Coleman, choral; and Marcia McFee, clergy. For information: www.uccma.org.

The **McGill Summer Organ Academy** will be held in Montreal July 8–18. Concerts, lectures, and courses will feature James David Christie, Hans-Ola Ericsson, John Grew, Hank Knox, Olivier Latry, William Porter, and Sietze de Vries. For information: www.msoa.ca.

Perspectives 2013: A Choral Workshop takes place July 9–12 in Santa Fe, New Mexico, featuring Simon Carrington, Bradley Ellingboe, Joshua Habermann, Kent Hatteberg, Gary Schwartzhoff, Robert Simpson, and the Santa Fe Desert Chorale. For information: www.perspectiveschoralworkshop.com.

The **50th St. Albans International Organ Festival** takes place July 11–20. The schedule includes concerts, lectures, and art exhibitions, in addition to the interpretation and improvisation competitions. The quarter final of the interpretation competition will feature a new work commissioned from Jon Laukvik entitled *Aria, Fugue and Final*.

To mark the 50th anniversary a gold medal has been specially designed. This will be awarded to all future winners of the interpretation competition. In addition, the Tournemire Prize will be awarded to the winner of the improvisation competition. For information: www.organfestival.com.

Westminster Choir College's Summer Choral Festival takes place July 14–19 in Princeton, New Jersey. The featured work will be Handel's oratorio *Israel in Egypt*, performed with orchestra. Attendees will rehearse daily, conduct in masterclasses, receive private conducting lessons, and participate in round-table discussions with faculty. For information: www.rider.edu/summerchoralfestival.

The **Association Jehan Alain Interpretation Course** takes place July 14–28 in Romainmôtier, Switzerland. Presenters include Luigi Ferdinando Tagliavini, Lionel Rogg, Guy Bovet,

Emmanuel Le Divellec, Tobias Will, and Michel Jordan. For information: www.jehanalain.ch/interpretation_E.htm.

The **Incorporated Association of Organists (IAO)** presents its annual congress July 25–30 in Nuremberg, Germany. The schedule includes visits to Regensburg, Pegnitz, Bayreuth, and Bamberg. For information: www.iao.org.uk.

The **Académie Orgues et Cimes** takes place August 4–11 in Finhaut, Switzerland. The schedule includes an interpretation course for organists and an introduction to the organ for pianists. Presenters include Yves-G. Préfontaine and Betty Maisonnat. For information: www.orgues-et-cimes.org.

The **Royal School of Church Music** will hold its Conference for RSCM Volunteers August 11–12 and its International Summer School August 12–18, both in York, England. Presenters include Robert Sharpe, Malcolm Archer, David Ogden, and others. The program includes varied workshops, worship, concerts and recitals, and more. For information: www.rscm.com/issc.

The organ competition **Orgues sans frontières 2013** will be held in Dudelange (Luxembourg) August 26–31. Prizes will be awarded for both interpretation and improvisation sections; first prize is €4,000, second prize €1,000, third prize €600, and audience prize is €500. Jane Parker-Smith heads the interpretation jury, and Wolfgang Seifen the jury for improvisation. Events include elimination rounds in the city of Luxembourg and in Dudelange, masterclasses in Metz and/or Saarbrücken with members of the jury, and a recital in Dudelange by Jane Parker-Smith and Wolfgang Seifen. Entry deadline is July 15 for the interpretation competition, and July 31 for the improvisation competition. For further information: www.orgue-dudelange.lu.

The **University of Chicago's Rockefeller Chapel** has released a recording featuring the restored E. M. Skinner organ, the Laura Spelman Rockefeller Carillon, and the choirs of Rockefeller

Chapel. The CD includes performances by organist Thomas Weisflog, carillonneurs Wylie Crawford and James Fackenthal, and the Rockefeller Chapel Choir and Motet Choir, of works by Bullock, Mulet, Parry, Barnes, Berlinski, Sowerby, Bolcom, Duruflé, Messiaen, and Satie. For information: 773/702-7059; rockefeller.uchicago.edu.

The **Utrecht Early Music Festival 2012** broke attendance records, but its

future hangs in the balance. The festival has enjoyed three successive years of growth: since 2009 there has been a 35% increase in the number of festival visitors. More than 50,000 early music devotees attended this 31st festival boasting 190 concerts and activities in Utrecht.

This year's theme was "From Sweelinck to Bach," featuring Zelenka's *Missa omnium sanctorum*, performed by Collegium 1704, a chorale program

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Canterbury Singers USA (photo: Chuck Lever)

The **Canterbury Singers USA** from Toledo, Ohio (James R. Metzler, director) sang for five services of Choral Evensong at Southwark Cathedral, Westminster Abbey, and St. Paul's Cathedral in London, England following Christmas 2012. It was the choir's 16th choral tour to the United Kingdom. Michael Gartz serves as organist for the ensemble. Chuck Lever, a bass in the choir, took the official photo of the Canterbury Singers USA following Evensong at Westminster Abbey on New Year's Day.



Poister Competition: (front row) Judy Congdon, Silviya Mateva, Yoomi Chang, Aaron Tan; (back row) Donald Sutherland, Kola Owolabi, Ben Stone, Thomas Gaynor, and Mike Powell

The 37th **Arthur Poister Competition 2013** took place April 6 at St. Paul's Cathedral in Syracuse, New York. The winner was Aaron Tan of Ann Arbor, Michigan. Second place went to Thomas Gaynor of Rochester, New York. The other finalists were Yoomi Chang (University of Kansas), Silviya Mateva (University of Oklahoma), Mike Powell (Indiana University) and Ben Stone (University of Notre Dame). Judges were Judy Congdon of Houghton College, Donald Sutherland of Peabody Conservatory, and Kola Owolabi of Syracuse University.

Aaron Tan earned the PhD in engineering from the University of Michigan, studying organ with Marilyn Mason. In Toronto he studied with John Tuttle, earning the FRCCO. A post-doctoral researcher at the University of Michigan, he serves as organ scholar at St. John's Episcopal Church in Detroit, and a board member of the Boychoir of Ann Arbor. Tan was second-place winner of the Poister in 2008; he will play his winner's recital this fall on the Holtkamp Organ in Setnor Auditorium of Syracuse University. **Thomas Gaynor** is in his first year of the MM program at Eastman, where he studies with David Higgs; he holds the BMus (Honors) from Victoria University, Wellington, New Zealand, where he studied with Douglas Mews. He is organist of Salem UCC in Rochester. He will play at Hendricks Chapel in the Malmgren Concert Series 2013–14.

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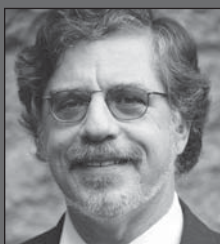
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performed by Gli Angeli Genève, and Bach's *St. Matthew Passion*, with the Akademie für Alte Musik Berlin and RIAS Kammerchor directed by René Jacobs. The Carillon Festival featured the carillons of the Dom and Nicolai towers. A scholarly symposium illuminated the career of the late Gustav Leonhardt.

The Early Music Festival will lose 70% of its subsidy, a financial setback of no less than €600,000. At present, it is unclear to what extent the Province and Municipality of Utrecht will be able to help alleviate the impact of this. For information: www.oudmuziek.nl.

Nicholas Schmelter, director of music ministries at **First Congregational Church, Saginaw, Michigan**, announces the receipt of a commissioned composition by Bernard Wayne Sanders. Scored for brass quintet, tympani, and organ, *Invocation* was written for the rededication of the church's 1928 Ernest M. Skinner organ. Sanders, a native of De Pere, Wisconsin, completed his bachelor of music degree at St. Norbert College in 1979, a master's degree in composition and organ from Wichita State University in 1983, and a degree in organ performance from the Hochschule für Musik in Hamburg in 1989. Since 1974, he has been active as a church musician in Tuttingen, Germany and as a diocesan liaison and official organ consultant (Baden-Württemberg). For information: fcc-musicfriends.blogspot.com.

People



Richard Coffey

After a four-decade tenure, **Richard Coffey**, who founded CONCORA (Connecticut Choral Artists) as the region's first all-professional choir in 1974, will step down as artistic director at the conclusion of the 2013–14 season. CONCORA's board of directors will launch a national search for the next artistic director, who is expected to lead the ensemble for the 2015–16 season.

With the support of South Church, New Britain, Richard Coffey founded the South Church Choral Society, as CONCORA was then known, in 1974; the group has presented choral repertoire, especially the works of J. S. Bach and of contemporary composers. In his final performance with CONCORA in March 2014, Coffey will lead Bach's *Mass in B Minor*.

Under Coffey's leadership, CONCORA established educational and outreach programs. CONCORA-to-Go, a professional vocal quartet, takes choral music into the public schools. The Extraordinary Concert Series, established in 1993, features select high school and college choirs and CONCORA's professional singers. The Summer Festival, now in its 15th year, brings together amateur singers, from high school age to adult, to work with Coffey and CONCORA singers. For 2013, Coffey has selected Brahms's *German Requiem*.

This fall, CONCORA's board of directors will establish the Connecticut Choral Artists Endowment Fund in Honor of Richard M. Coffey, to support the commissioning of new choral works, and live performances and recordings of contemporary classical masterworks.



Thomas A. DeWitt

Thomas A. DeWitt retired April 14 as organist-choirmaster at Morrison United Methodist Church in Leesburg, Florida, having served for 42 years. He received bachelor's and master's degrees from the University of Michigan. Through the years he has directed choirs of all ages. His Chancel Choir grew from 22 to 85 members. Since 1974 he has managed a concert series that presented evening and noontime concerts supported with free-will offerings.

An active member of the Central Florida AGO chapter, DeWitt has served as dean, treasurer, and on the board. He was awarded the Lake County Cities and Lake Sentinel Community Service Award for Arts and Culture. The church



Gail Archer (judge), Carina Sturdy, Michael Olson, Michael LeGrand, and Andrew Scanlon (ECU's organ professor)

East Carolina University School of Music announces the results of the 7th Annual Young Artists Competition in Organ Performance, held in Greenville, North Carolina on April 13. The first-prize winner was Michael LeGrand of Orlando, Florida, who also received the prize for the most convincing performance of an organ work by J.S. Bach. Second prize was awarded to Carina Sturdy of Williamsburg, Virginia, who received an additional prize in hymn playing. Third place was won by Michael Olson of Raleigh, North Carolina. The competition was held on the Fisk organ in St. Paul's Episcopal Church and prizes were sponsored by C.B. Fisk Inc., Organ Builders, the East Carolina Musical Arts Education Foundation, and the East Carolina AGO chapter. The guest artist and adjudicator for this event was Gail Archer from New York City.

has honored him with several celebrations of his retirement, and he has been named organist-choirmaster emeritus. DeWitt plans to remain active as a substitute organist.

William D. Gudger recently retired as organist of the Cathedral Church of St. Luke and St. Paul in Charleston, South Carolina. He served as associate organist under Ben Hutto from 1979 to 1985, and as cathedral organist from 1985 through 2012, in tandem with choirmaster Sam Sheffer. Gudger is professor emeritus of music history and theory at the College of Charleston. He was a founder of the L'Organo recital series for the Piccolo Spoleto Festival, hosting in 2013 its thirty-fourth organ recital series.

David Jonies is the featured recitalist for this year's Pine Mountain Music Festival in the Keweenaw Peninsula of Michigan's Upper Peninsula: June 26, First Evangelical Lutheran Church, Iron Mountain; 6/28, St. Paul's Episcopal Church, Marquette; July 2, St. Joseph Catholic Church, Lake Linden. For information: www.pmmf.org.



Jeannine and David Jordan

Jeannine and David Jordan presented their organ and multi-media

concert, *Bach and Sons*, in Indiana and New Jersey. Pipe organs included a Goulding & Wood at First United Methodist Church in Warsaw, Indiana; an Austin in Cordier Auditorium at Manchester University in North Manchester, Indiana; a Casavant at St. John Lutheran Church in Fort Wayne, Indiana; and a Reuter at First United Methodist Church in Moorestown, New Jersey. The performances were projected on large screens in each location, and were accompanied by visuals and videos by media artist David Jordan. For information: www.bachandsons.com.



James F. Mellichamp at Cadet Chapel, West Point

James F. Mellichamp presented a concert April 7 at the Cadet Chapel, United States Military Academy, West Point, New York. The program, given under the auspices of the Class of 1936 Distinguished Organist Recital Series, featured works by Tomlinson, Howells, Schumann, Bach, Conte, Cochereau, and Vieme. The chapel organ, constructed in 1911 and enlarged over a period of many years, contains approximately 23,500 pipes located throughout the historic building designed by architect Bertram G. Goodhue.

Nigel Potts and MorningStar Music announce the launch of the "Nigel Potts Transcription Series." The first two transcriptions to be published are Handel's *Overture from Occasional Oratorio* and Rachmaninov's *Vocalise*, both of which are available at www.morningstarmusic.com. For further information about Nigel Potts: www.nigelpotts.com.

Volker Bouffier, Prime Minister of Hesse, handed over the Federal Cross

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of Merit of the Federal Republic of Germany, awarded by the Federal President of Germany, to Interkultur president **Günter Titsch**, founder and organizer of the "World Choir Games." The World Choir Games—formerly known as "Choir Olympics"—is a biennial event that takes place in different countries. Based on the Olympic model, amateur choirs have competed since 2000. In 1980 Titsch received the honorary letter of Hesse. In 2009 he became an honorary citizen of the city of Xiamen (China), host city of the 4th World Choir Games in 2006.

The 7th World Choir Games 2012 were held in Cincinnati, Ohio. In the year 2014, Riga, Latvia will host the 8th World Choir Games. For information: www.interkultur.com.



James Welch

James Welch was honored recently for his twenty years as organist of St. Mark's Episcopal Church in Palo Alto, California. He also plays for three other churches in Palo Alto: The Church of Jesus Christ of Latter-day Saints; First Church of Christ, Scientist (Wednesday organist); and Palo Alto Seventh Day Adventist Church.

Since his appointment in 1993 at St. Mark's, Welch has presided over the church's four-manual 1958 Casavant organ (Opus 2398, with additions). Among the many recitals he has performed there, the Halloween and New Year's Eve recitals have become traditional favorites in the community. He is often joined on these recitals by his two sons, who are accomplished musicians. His predecessors at St. Mark's include C. Thomas Rhoads, Ted Flath, Tom Hazleton, Porter Heaps, Joe Hansen, Robert Bates, Douglas Butler, and Don Giberson.

Welch received his DMA from Stanford University, where he studied with Herbert Nanney. After 15 years as organist at the University of California, Santa Barbara, he returned to the San Francisco Bay area, where he joined the music faculty of Santa Clara University. He is the author of *Richard Purvis, Organist of Grace*.



Carol Williams

Carol Williams and Melcot Music announce the release of "TourBus 9" in the DVD series *Great Organs of the World*. Dr. Williams leads a tour of the organ at First Congregational Church in Los Angeles, the largest church organ in the world. Stewart Wayne Foster demonstrates the organ, gives the history of the instrument, and takes viewers into the pipe chambers. Dr. Williams then performs in concert on the five-manual instrument; the program includes *Etude Symphonique*, Bossi; *Grand Choeur Dialogué*, Gigout; *Waltz of the Flowers*, Tchaikovsky, and more. For information: www.melcot.com.



Fang Gao and Weicheng Zhao

After winning both first and audience prizes at the Sixth Miami International Organ Competition last spring, Chinese organist **Weicheng Zhao** returned to Miami's Church of the Epiphany in January for the winner's recital. His program featured works by Widor, Bach, Liszt, and Dupré, as well as two of Zhao's transcriptions based on traditional Chinese tunes. In 2011 he transcribed Yuankai Bao's *Young Girl Carrying Water on a Shoulder Pole* for organ and played the premiere in Paris at St. Eustache. He revised the piece in 2012 and the alternate version was premiered by Cherry Rhodes at the 2012 AGO national convention in Nashville, Tennessee. Originally a violin concerto, *The Butterfly Lovers* was written by Gang Chen and Zhanhao He. Zhao transcribed the full orchestra parts for organ

and collaborated with his wife, violinist Fang Gao. Based on a familiar Chinese love story written more than 1,000 years ago, this work is often regarded as the Chinese equivalent of Romeo and Juliet.

Weicheng Zhao won first prize in the organ division of the Los Angeles International Liszt Competition in 2012. In 2010 he received second and audience prizes in the Ruth and Clarence Mader National Organ Playing Competition. He completed the Graduate Certificate program in organ performance and is currently enrolled in the Master of Music program with Cherry Rhodes at the University of Southern California, Thornton School of Music.

Before coming to the United States, Zhao was the first prize winner at the Yamaha National Electronic Organ Competition held in Shanghai, 2007, and was the first Chinese to win the 43rd Yamaha International Electronic Organ Competition in Tokyo, Japan. After receiving a Bachelor of Music degree in 2008, he was appointed a full-time faculty member for Electone Organ in the keyboard music department at the Tianjin Conservatory of Music.

Publishers

Bärenreiter announces new publications for organ. *Organ Plus One: Low Instruments I* (BA 11213, €24.95) presents original works along with arrangements, for organ and lower-register solo instruments, such as cello and bassoon. Edited by Carsten Klomp, works are by composers including Bach, Bunk, Dubois, Guilmant, and others. The scores include parts in C, B-flat, E-flat, and F. *Praise and Thanks for Organ II*, edited by Andreas Rockstroh (BA 8497, €26.95), contains chorale settings as well as freely composed organ works, by such composers as Piutti, Fink, Drath, and other 19th-century composers. Works are of easy to medium difficulty. *Organ Plus Brass Volume III* presents Carsten Klomp's *Toccata festiva*, an original composition for brass choir and organ (full score, BA 11203, €11.95). For information: www.baerenreiter.com.

Carl Fischer Music announces new sacred choral music for 2013. The catalogue includes sacred anthems, benedictions, and spirituals, for unison, male and treble chorus, two-part mixed, SAB, and SATB by such composers as David Lantz III, Ken Berg, Vicki Tucker Courtney, Janet Pummill, Dave and Jean Perry, Russell Robinson, and others.

Carl Fischer also provides free part-by-part resources that consist of part-dominant recordings for each voice, along with accompaniment and performance recordings. Directors can listen to complete performances of every work in MP3 format while studying the PDF score for range, text, and rhythmic considerations. For information: www.carlfischer.com.

Michael's Music Service announces new sheet music publications. *Evensong*, by Edward F. Johnston (1879–1919), is a programmatic piece first published in 1910, the first in a series of five by J. Fischer; suitable on either an orchestral or theatre organ. *Dramatic Pedal Studies*, by H. C. Macdougall (1858–1945), exhibits techniques found in Dudley Buck's pedal exercises; the volume includes

short pieces that are not mere exercises. The well-known programmatic pieces *Longwood Sketches*, by Firmin Swinnen (1885–1972), have now been restored, with the help of the Longwood Gardens Archive and Colvin Randall, the P. S. du Pont Fellow. There is a discount for buying the entire suite, which comprises: *In The Shadow Of The Old Trees*; *Rosebuds* ("Capriccio"), the least demanding technically; *Dewdrops*, in which the pedals suggest the falling of dewdrops; and *Sunshine*, a toccata featuring multi-note pedal solos. For information: michaelsmusicsservice.com.

Recordings

Regent Records announces the release of *Penitence and Redemption*, by the Ely Cathedral Girls' Choir, members of the Cambridge University Baroque Ensemble; Oliver Hancock, organ; Sarah MacDonald, director (REGCD397). The program includes the Pergolesi *Stabat Mater* and other works for Lent and Passiontide by Sumson, Lole, Moore, Hilton, Ireland, Gibbons, and Parry. For information: www.regentrecords.com.

The Royal School of Church Music's Millennium Youth Choir is featured on a new CD recording, *The Heart's Voice*, featuring sacred music works from leading English contemporary composers. The main work is a setting of the Magnificat and Nunc Dimittis by James Whitbourn. The choir also performs anthems by contemporary English composers, including Thomas Hewitt Jones, Malcolm Archer, Philip Moore, David Ogden, Philip Wilby and John Rutter. For information: www.rscmmysc.org.uk.

MakeMusic, Inc. announces the release of Garritan Classic Pipe Organs, a new virtual pipe organ collection. This sound library features six historic instruments, each representing a specific school of organ building, ranging from early Baroque to Classical, through the Renaissance, Romantic, and modern eras. Included with Garritan Classic Pipe Organs is the ARIA Player, which includes Convolution Sampled Reverb. With this technology, the sound of specific performance spaces can be captured and shared. Included are many sampled venues, from a small chapel to a cathedral, with a variety of concert halls and other acoustic spaces in between.

Classic Pipe Organs offers control over tremulants, blower noise, chuff noise, crescendo pedal, swell pedal, timbre, pedal bass, and more. Scala file support allows users to play in the various temperaments of earlier historic eras.

Classic Pipe Organs is designed as an addition to music notation programs, like Finale, as well as to all sequencers and digital audio workstations. Also included is a standalone ARIA Player, which allows anyone to load and play back MIDI files and produce audio recordings of the MIDI file or live performances, without additional software.

Classic Pipe Organs is available as a download for \$119.95. A boxed (DVD) version is available for \$169.95. Additional information, patch lists, audio sample files, and more can be found on the Classic Pipe Organs page at www.garritan.com.

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JOHANNUS

Nunc Dimittis

David Albert John

Broome, 81, of Windsor Locks, Connecticut, died March 17 after a long illness. He is remembered as one of the world's foremost reed voicers. Born in Leicester, England on February 21, 1932, he served two years in the Royal Air Force. In 1948, David began his career in organbuilding at J.W. Walker Sons, Ltd in London, England and immigrated to the United States after marrying Caroline Mason in Leicester on October 27, 1956. The Broomes settled in Windsor Locks, Connecticut in 1958 after moving from Hartford, where David had been recruited to join Austin Organs.

By 1978, he had risen to the executive post of vice president and tonal director at Austin, a position he held until his retirement in 1999. Broome was responsible for the finishing and tonal design of more than 150 organs worldwide, including those at Brompton Oratory, London; Nassau Cathedral, Bahamas; Adelaide Cathedral, Australia; Riverside Church Chapel and First Presbyterian Church, New York City; Czestochowa National Shrine, Doylestown, Pennsylvania; St. John's Episcopal Church, West Hartford, and Trinity College Chapel, Hartford.

Since his retirement from Austin, David and his son Christopher operated Broome and Company, voicing reeds for restorations and new installations, including those at Longwood Gardens, Pennsylvania; Woolsey Hall, Yale University, and the Duke University Chapel. David Broome is survived by his wife of 56 years, Caroline (Mason) Broome, four children, ten grandchildren, and nieces and nephews.

Linda Lanier-Keosaian died January 28; she was 72. She received her BMus degree in organ from Westminster Choir College, and her MSM degree from Union Theological Seminary. At the time of her death, Lanier-Keosaian was working on her Ph.D. in music education at New York University; her doctoral dissertation concerned different interpretive approaches to Franck's *Choral No. 3 in A Minor*. As a church organist and choir director, she served numerous churches, include Connecticut Farms Presbyterian in Union, New Jersey, First Congregational in Chatham, Massachusetts, Wilton Congregational in



David A. J. Broome

Wilton, Connecticut, and most recently, the Church of the Annunciation in Oradell, New Jersey.

She and her husband, Rev. Gregory Keosaian, served for 20 years as musician and pastor, respectively, for several Presbyterian churches in New Jersey, including Second Presbyterian in Rahway and Trinity in Paramus. A longtime AGO member, Lanier-Keosaian was a music teacher and choral conductor in the New Jersey public school system for more than 25 years. She founded the New Jersey High School Women's Choir Festival and was co-founder of the Essex County Choral Festival. Linda Lanier-Keosaian is survived by her husband of 30 years, Gregory Keosaian, two children, and five grandchildren.

Donald G. Larson died February 26 in Decatur, Georgia. Born in Fargo, North Dakota, he was raised on a farm near Moorhead, Minnesota. He received his bachelor's degree in music from the University of Minnesota and his master's degree in church music from Northwestern University, where he was a student of Thomas Matthews. He served as a chaplain's assistant in the U.S. Army and as organist at Wheaton College in Illinois. He moved to Atlanta in 1960.

Larson spent more than 30 years as music teacher and counselor at Georgia Perimeter College and was awarded professor emeritus status in 1995. He also served as minister of music at three Atlanta-area churches. A long-time member of the Atlanta AGO chapter, he served on the executive committee several times and for 32 years offered monthly classes in training for the Guild exams. Donald G. Larson is survived by his wife of 61 years, Jacqueline, a son, a daughter Marcia, and grandchildren.

Elizabeth "Betty" Lankford Peek died March 24. She had served as associate minister of music at Covenant Presbyterian Church for more than 47 years. Born June 10, 1929, in Spartanburg, South Carolina, she graduated from Mary Baldwin College in Staunton, Virginia, in 1950, and earned the MSM degree from Union Theological Seminary, where she studied organ and composition with M. Searle Wright.

On June 6, 1952, she married Richard Maurice Peek, whom she met at Union. The Peeks were

invited to interview for positions at Charlotte's new Covenant Presbyterian Church. They began their ministry at Covenant July 1, 1952. Over the next 47 years, the Peeks developed and led a music ministry that became one of the most renowned church music programs in the nation.

Arriving long before the city had a full-time symphony orchestra or a performing arts center, the Peeks introduced Charlotte to world-class music by producing free concerts and sponsoring visits by choirs and organists from around the world. There are three pipe organs in the sanctuary building, and the bell tower houses Charlotte's first cast-bronze carillon.

Mrs. Peek directed the children's choirs at Covenant, and also directed the handbell choirs, the first in Charlotte. During worship services and also during special performances she often served as organist while Dr. Peek conducted. She led and participated in numerous music and worship conferences, and served as president of the Presbyterian Association of Musicians from 1978 to 1980. In the mid-eighties she was appointed to the committee to develop a new hymnal for the Presbyterian Church (U.S.A.).

In 1991 the Peeks led Covenant's adult choir on the first of several concert tours in Great Britain and Europe, with programs in St. Paul's Cathedral, York Minster, St. Giles Cathedral, Durham Cathedral, and other well-known churches. When Mrs. Peek and her husband retired in December 1999, Covenant published a 164-page book about the couple. Dr. Peek died in 2005. Mrs. Peek is survived by two sons and two grandchildren.

Jane Elizabeth Sawyer died July 12, 2012 in Boulder, Colorado; she was 60 years old. The longtime director of music at the First Congregational Church in Boulder, she played the organ, directed vocal and handbell choirs, and was instrumental in rebuilding the church's organ and in bringing in noted organists for recitals. Sawyer earned bachelor's degrees in math and music at the University of Wyoming, earned a master's degree in organ at Southern Methodist University, and did doctoral work in music theory at the Eastman School of Music, where she also was an instructor. In Rochester, New York, she served as director of music and organist at Irondequoit United Church of Christ from 1988 to 1997; she held other church positions in Boulder, Rochester, Dallas, and Laramie, Wyoming. Sawyer served on the executive board of the Denver AGO chapter and was a member of the American Guild of English Handbell Ringers and the Choristers Guild. Jane Elizabeth Sawyer is survived by her brother.



Betty and Richard Peek

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Organ Builders

The Rieger Organ Company in Schwarzach, Austria, is installing three new instruments: one in Seoul Sin-Gil Church (three manuals, 53 stops) in Seoul; the Church of the Franciscan monastery in Klaipeda, Lithuania (three manuals, 37 stops); and a new instrument for the Folkwang

University in Essen, Germany (three manuals, 35 stops).

Rieger has recently been chosen to build a new instrument for the Lotte Concert Hall in Seoul (four manuals, 68 stops). The company has installed a new instrument of three manuals and 41 stops for the University of Music and Performing Arts in Vienna, and has shipped the previous instrument there to the University of Pretoria in South

Africa. Rieger is also building a Cavaillé-Coll style instrument of two manuals and 30 stops for Nasunogahara Harmony Hall in Japan.

Most recently, three new instruments were completed for the Basilica of the Annunciation in Nazareth: III/49 for the Upper Church; II/17 for the Lower church; and I/10 for St. Josef's Chapel. In addition, Wendelin Eberle, the president of the Rieger organ company, was featured in a full-page article in the *Wall Street Journal* discussing Rieger's new instruments in Vienna's University of Music and Performing Arts, a short walk from the Musikverein that houses a recently installed Rieger in the famed Great Hall. The article also features another one of Rieger's premier instruments found in the Cathedral in Regensburg (IV/80) that is suspended from the ceiling of the cathedral. Rieger has just completed an installation of a 28-stop instrument for the Catholic Church in Lingenau, which is near the Rieger factory in Schwarzach. For information: www.rieger-orgelbau.com.



Goulding & Wood Op. 50 open house

Goulding & Wood opened its doors to over 300 people on April 5 for a demonstration of their Op. 50, built for the Episcopal Church of the Good Shepherd in Lexington, Kentucky. Good Shepherd's organist, John Linker, played for the crowd, which included a bus full of church members, Indianapolis AGO members, and downtown residents walking the "First Friday" art gallery circuit. Installation started in Lexington a week later, with a full procession and liturgy celebrating the



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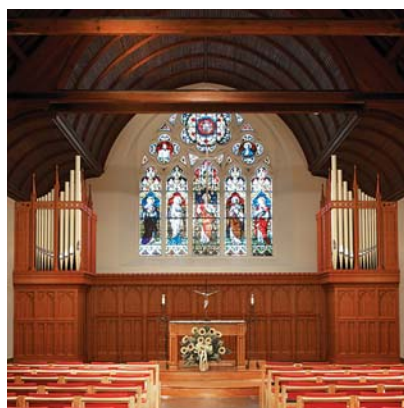
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arrival of the Antiphonal division. The four-manual, 59-rank organ will be completed this month. For information: www.gouldingandwood.com.



Schoenstein organ for Dahlgren Chapel organ (artist's rendering)

Schoenstein & Co. is building an organ for the historic Dahlgren Chapel of Georgetown University in Washington, D.C. The instrument of three manuals and 19 ranks will be located in two matching cases on either side of the sanctuary and speaking directly down the nave. The organ has two enclosed divisions with a double expressive sub-division in the Swell. One of the two 8' Diapasons in the Great and the 16'/8' Pedal Diapason are unenclosed. The tonal design is along symphonic lines and includes, in addition to solid chorus work, two celestes, Oboe and Clarinet, high pressure Tuba Minor, and four 16' stops. The third manual borrows solo and ensemble stops from the Great and Swell.

Installation is planned for January 2014, to coincide with completion of the chapel's renovation. The director of music and liturgy is James A. Wickman. The organ consultant is Lynn Trapp, director of worship and music, St. Olaf Catholic Church, Minneapolis. For information: www.schoenstein.com.



Viscount Unico console, Ancaster Christian Reformed Church

Schmidt Piano & Organ Service of Kitchener, Ontario, Canada has installed a Viscount custom Unico 500 drawknob console and custom-built Schmidt Classique organ sound system at Ancaster Christian Reformed Church in Ancaster, Ontario, Canada. The sound system includes 34 speakers, and features both chancel and antiphonal systems. The three-manual organ console was featured in a concert at Redeemer University College with a custom Schmidt Classique Organ System on November 22, 2012. Performers included Martin Mans and Martin Zonnenberg from the Netherlands, John Van der Laan from Ancaster, Ontario, the Hosanna Choir and Meadowlands Salvation Army Band, and Redeemer's own Reil tracker pipe organ built in the Netherlands.

The custom Viscount 500 console organ was then delivered to Ancaster Christian Reformed Church and installed with the new sound system in time for the first Sunday of Advent. For information: www.schmidtpianoandorgan.com.

Music for Voices and Organ by James McCray

Choir, keyboard, and additional instrument

Craft: What is good instrumentation?
Stravinsky: When you are unaware that it is instrumentation.

—Igor Stravinsky and Robert Craft
Conversations with Stravinsky (1959)

Most congregations have members who play an instrument. Usually they are students or community adult performers whose love for music is extensive enough that they retain those skills beyond their youthful experiences. Often the performers welcome the opportunity to play in church or community functions; church choir directors who seek out those individuals will be rewarded with new vistas of repertoire that will energize both choir and congregation.

Amazingly, adding a single instrumental line to the church choir raises its impact. While congregations appreciate the weekly performances of their choir, the occasional use of additional instruments brings a new dimension to the sound. In 1862 Hector Berlioz said, "Instrumentation is, in music, the exact equivalent of color in painting." Directors are encouraged to bring some technicolor into their choir lofts!

Although the ability of the instrumental performer has a serious effect on the outcome, most situations are favorable. Average instrumentalists tend to be more than adequate for church services. It is not uncommon for them to have frequent experiences playing individual lines in bands or orchestras, whereas average vocalists tend to sing in sections of the choir where they are surrounded by many others singing the same parts.

Publishers of church music are very savvy in finding music where a clever arranger or composer writes for an optional instrument. In these cases the music functions well with or without that separate instrumental line. This adds to its selling power and gives choir directors—especially those on a limited budget—options. It is common for music to be published with the directions "for an optional C instrument." An extra part on the back cover for the solo line may be

played by flute, violin, or some similar C instrument. Some publishers have expanded this concept to include both an untransposed and a transposed part, making the options for performance even greater. Typically these generic parts are in B-flat, which is useful for an even wider variety of common instruments, such as clarinet and trumpet.

Except in unusual instances, a limited rehearsal is all that will be needed to achieve performance. For many, simply having the instrumentalist there for the morning warm-up and run-through is sufficient, so these volunteers may be more available, especially if they regularly attend church. Also, if the instrumentalist is particularly accomplished, directors may have the option of inviting their guest to play a prepared solo as the Offertory. Of course, that will require some additional rehearsal with the organist, but will not add rehearsal time for the choir. And it might be the motivating factor that "seals the deal."

Church choir directors who purchase these publications will greatly enhance their weekly anthem contributions to the worship service. The reviews this month feature anthems with one additional instrument (optional or required), and they will be useful for most levels of church choirs.

There Is an Everlasting Kindness, arr. Lloyd Larson. SATB, piano, and optional C instrument, Hope Publishing Co., C 5803, \$2.10 (M-).

Subtitled *The Compassion Hymn*, the melody has a folk-tune flavor and is sung by unison women for the first verse and unison mixed choir for much of the second verse. When four parts are used, they are static chords. The keyboard music is easy; the optional solo part is on the back cover but does not appear in the choral score.

Pray for the Peace of Jerusalem (Sha'alu Sh'lom Y'rushalayim), David Shukiar. SATB, keyboard, and flute, Transcontinental Music Publications, 993470 (Hal Leonard HL 00191710), \$2.50 (M+).

Only a Hebrew text is provided for performance. The sophisticated music moves through changing styles that

depict the various textual phrases. The keyboard part has a solo character that is sometimes gently flowing and later more aggressively dramatic. The flute part is on the back cover and in the choral score; it has warm, flowing lines.

Lux Aeterna, John Bell. SATB, keyboard, with C instrument, GIA Publications, Inc., G-8017, \$1.80 (E).

Only Latin is used for the first section, entitled "For the Deceased"; the last half, in English, is "A Blessing for the Bereft." Most of the choral music is sustained half- and whole-note chords. The C instrument's music consists of long flowing phrases and is on the back cover, but not in the choral score. Interesting, but specialized music.

In a Mother's Heart, Thomas Kees-ecker. Unison/two-part with piano and optional violin, Choristers Guild, CGA 1312, \$2.10 (M-).

A separate violin part is included on the back cover, and is on the choral score. It is soloistic in style, but always plays above the choir. The keyboard part provides a steady chordal rhythm and generally plays the choir's music in the right hand. This will be a perfect setting for Mother's Day celebrations in church or school; directors should add it to their list of future publications.

The Morning Trumpet, arr. Lloyd Larson. SATB, keyboard, with optional trumpet, Beckenhurst Press, BP 1976, \$1.95 (M-).

This arrangement of the hymn from *The Sacred Harp* (1844) is straightforward, so the familiar melody is always heard. Four-part writing for the choir is limited. The very easy trumpet music is separate, on the back cover with +Tpt. and -Tpt. indications in the choral score. The music has a rugged, early American character, and will be easy enough for most church choirs.

Mothering God, You Gave Me Birth, arr. Zebulon Highben. SAB, guitar, and flute, Augsburg Fortress, 978-1-4514-2429-9, \$1.60 (E).

Based on NORWICH, this hymn setting has a guitar part that plays throughout,

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First United Church of Christ in Salisbury, NC selected a custom Rodgers 3-manual with a colonial finish, mechanical drawknobs and MIDI to be interfaced to 11 ranks of new Ruffatti pipes. The pipe ranks are 8' Principal, 4' Octave, 2' Super Octave, IV Mixture, 8' Gemshorn, 8' Flute Harmonique, 8' Pedal Principal and 4' Pedal Octave. The installation was completed by R. A. Daffer Church Organs, Inc. The late Paul E. Oakley was the consultant to the church.

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RODGERS
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with a mixture of single line and chordal accompaniment. The peaceful setting opens with an extended instrumental introduction. Instrumental parts may be downloaded from Augsburg Fortress. The guitar sounds an octave lower, so if played on keyboard, it will need to be transposed accordingly. The first verse is for two-part choir; there are two other verses and an extended closing passage. Charming music.

When We Are Tempted to Deny Your Son, Zebulon Highben. SATB, organ, with optional violin, MorningStar Music Publishers, MSM-50-3073, \$1.70 (M).

The violin part must be read from the choral score, although a separate part in both C and B-flat (clarinet) may be ordered from the publisher. The work opens with a rubato unaccompanied violin solo that leads to the entry of the unison men, again with free tempo. The women enter singing a unison setting of *Lord Jesus, Think on Me* above a continuation of the men's opening material. There is a dramatic four-part section before the return of the violin solo, which leads to a primarily unison choral coda. Effective, sensitive music.

Day of Arising, David Cherwien. SATB, flute/violin or B-flat clarinet, and organ, MorningStar Music Publishers, MSM-50-5020, \$1.85 (M).

The text is by Susan Palo Cherwien and is appropriate for Communion. The organ part, on three staves, plays an important role in the music. A B-flat part of the C instrument music is available separately from the publisher, and is included in the choral score. The choral parts are easy, mostly in a two-part mixed arrangement. Sophisticated and lovely music.

How Can I Keep from Singing?, arr. Timothy Shaw. Unison or two parts, piano, and optional C instrument, Hope Publishing Co., C 5799, \$1.95 (E).

This easy arrangement might be a wonderful addition for a summer choir. Its generic text and melody are immediately attractive. The C instrument's part is on the back cover and indicated by small notes in the choral score.

Book Reviews

J. S. Bach at His Royal Instrument: Essays on His Organ Works, by Russell Stinson. New York: Oxford University Press, 2012; xi + 203 pages; clothbound, \$49.95. ISBN: 978-0-19-991723-5; www.oup.com.

Shakespeare, Wagner, Jesus, Napoleon, and Bach have been subjected to more critical investigation and commentary than probably anyone else in history. Libraries all over the world are filled with books and articles by writers who are somehow compelled to contribute their insights on these subjects. Can we make room for yet another book of essays on Bach? In the case of Russell Stinson, we must make room. He brings to his task a background of significant publications on the *Orgelbüchlein*, the *Great Eighteen Organ Chorales*, and the reception of Bach in the 19th century, among other scholarly writings. His seven essays here are exciting reading. They delve into previously unexplored aspects of Bach's nearly 300 masterpieces for organ. Chapter 1 begins with a critique of recent literature, focusing on Peter Williams's monumental survey of Bach's organ music in three volumes, now in a shortened 2-volume revised edition, and ends by unveiling what the author describes as "the best-kept secret in modern Bach scholarship." (Get this book.)

Chapter 2 investigates the compositional procedure of "Varied *Stollen*," whereby Bach and some of his predecessors and contemporaries set chorale melodies that they encountered in bar form (diagrammed AAB) to a design characterized by immediate restatement of the opening two or three musical phrases, known as the tune's *Stollen*. This technique by organ composers of varying the music of the *Stollen* on its restatement may have originated with Sweelinck, founder of the North German organ school. Bach seems to have used it mostly in his earlier works, beginning with the *Neumeister Chorales*. Stinson provides a convenient table listing on three pages all the chorales containing a varied *Stollen*, with approximate date of composition and a description of the manner in which Bach varied the *Stollen* on restatement.

Chapters 3 and 4 are an exercise in reception criticism, investigating how Mendelssohn understood Bach's music and promoted it in his now-famous Bach recital at Leipzig, August 6, 1840. Stinson reproduces a photograph of Schumann's valuable personal copy of the handbill listing the program selections. Lacking BWV catalogue numbers, there are some ambiguities since two pieces will have the same key. Stinson examines the evidence and identifies every piece played followed by a critical analysis. He goes on to show how Carl Becker and J. G. Schneider received Bach.

In Chapter 4 he describes how Schumann, Becker, and the "Bach fanatic" Eduard Krüger promoted Bach's

music in Leipzig's *Neue Zeitschrift für Musik*, the famous journal founded and edited by Schumann. Chapter 5 looks at César Franck as a receptor of Bach's organ works, joining the select Parisian company of Guilmant, Saint-Saëns, and Widor, who regularly performed Bach on their recitals. But Stinson believes it was the friend Charles Alkan who most persuasively steered Franck toward Bach. He notes that in 50 years of playing church services, Franck is not known to have played a single piece by Bach in worship. Bach is quintessentially Protestant, as Saint-Saëns maintained, so his chorale-based compositions seem incompatible with Roman Catholic liturgy, and the free works are "too showy." But his recitals, while poorly documented, show he did occasionally perform some of Bach's works. In pedagogy Franck made his every pupil study Bach; Stinson provides an appendix from archival Conservatoire records showing Franck's pupils by name, the repertoire studied, and Franck's assessment. Some popular names are recorded: Wachs, Thomé, D'Indy, Dallier, Chapuis, Pierné, Ganne, Busser, Tournemire, and others. Finally, the influence of Bach on Franck's own compositions is demonstrated, showing similarities in Franck's *Offertoire in F Minor* plus the second *Choral* to Bach's *Passacaglia in C Minor* and the *Fantasy in G Minor*, the *Grande Pièce Symphonique* to Bach's "Little" *Fugue in G Minor*, Franck's *Final* to Bach's *Toccata and Fugue in D Minor*, and *Choral No. III* to Bach's *Prelude in A Minor*. These relevant passages are quoted in notation for critical comparison.

The English Yorkshireman Sir Edward Elgar is the subject of Chapter 6, first as Bach interpreter, devotee, and critic, and finally as transcriber of Bach organ works. The two main interpretative sources used are the 8-volume edition of the organ pieces published by Peters in Leipzig, and the two-volume treatise from 1905 by Albert Schweitzer, translated into English by Ernest Newman and issued by Breitkopf & Härtel in 1911. Elgar studied these works and annotated them heavily, frequently challenging Schweitzer's assertions (using such terms as "nonsense!" or "I doubt that"). He transcribed two of Bach's famous organ works for symphony orchestra: *Fantasy and Fugue in C Minor*, BWV 537, and the conclusion of the *Toccata in F Major*, BWV 540/1, replacing the "rather banal" coda provided by Heinrich Esser to his own transcription of 1859. Stinson describes the *Fantasy* transcription as "one of the most famous (and successful) Bach transcriptions ever committed to paper," the *Toccata* transcription as "virtually unknown." To Ivor Atkins, editor at Novello's, Elgar confided that he intended to transcribe the great "Wedge" *Prelude and Fugue in E Minor*, BWV 548, but he never got around to it.

The final chapter, 7, focuses broadly on aspects of reception from Bach's day to ours. Stinson selects thirteen representative works of Bach rather than individual persons, although individuals cited include many of the "greatest luminaries in music history." This chapter is far-flung and far-reaching and may be the most creative and fascinating part of the book. The modern allusions and interpretations will resonate with

contemporary readers. For example, the six Trio Sonatas, BWV 525–30, are shown to have been championed by Haupt (1810–91) in Berlin, who taught them to his American students John Knowles Paine and Wilhelm Middelschulte. Both Middelschulte and Marcel Dupré taught them to Virgil Fox, who had to learn a new movement every week and sometimes was required by Dupré to transpose it into another key—without the music. Fox regularly featured the fast movements at breakneck speed on his legendary "Heavy Organ" programs.

At the flicks—using the *Prelude and Fugue in D Major*, BWV 532, plus part of *Passacaglia in C Minor*, BWV 582, Francis Ford Coppola produced one of the most famous scenes in all of cinema: the climactic baptism sequence near the end of *The Godfather* (1972). This scene, according to Stinson, "qualifies as the most effective use of Bach's organ music anywhere in the movie genre." He explains why. Other movies making use of Bach are Disney's 1940 *Fantasia*, Dr. Jekyll and Mr. Hyde, The Raven, and on television, *Countdown* with Keith Olbermann.

Of tragic historical interest is the use made of Bach's organ music by the Nazi party in the early 1930s. The notorious Herbert Haag, chief ideologue of the organ workshop component of the Hitler Youth organization and a leading musician of the Nazi Confessionalist church, championed Bach's music, e.g., the middle section of the *Fantasy in G Major* ("Pièce d'Orgue"), Preludes in E-flat Major, C Minor, D Major, and the other "inherently powerful" works, as appropriate for festivals glorifying the totalitarianism of the Nazi regime. The party constructed a gigantic five-manual organ, complete with loudspeakers, for the 1936 Nazi rally in Nuremberg. The organ was "the total instrument of the total state," and Adolf Hitler was the state's "omnipotent organist."


Every one of the essays is interesting and quite compelling. Stinson writes in an attractive, flowing style, entirely accessible to every organist, and his ideas are refreshing and thought-provoking. This book should be required reading.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

Christoph Wolff and Markus Zeph, The Organs of J. S. Bach: A Handbook, translated by Lynne Edwards Butler. University of Illinois Press, 2012; 209 pp. + xxv. ISBN: 9780252078453.

Within months of his death in 1750, an obituary described Johann Sebastian Bach as a "world famous organist, composer and music director;" but what of the instruments he played? Some of them are well known, and most of us, for example, are aware of instruments such as the organ that Bach had at his disposal as *Kapellmeister* at Arnstadt. Actually, as the authors of this book point out (p. xvi), Bach was rather lucky to have this particular instrument, as it was "a brand new and perfectly-functioning instrument constructed by one of the best and most advanced organ builders of his time." Most Bach aficionados have some idea of the instruments that the master played from Sunday to Sunday, and an increasing number of us have some idea of the sound of a "Bach organ" from

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the recordings of replica instruments that are available to us today. But—as is clear from the book—that is just the tip of the iceberg.

This is one of the first books to make use of the wealth of information about Saxon and Thuringian organs that has come to light since the collapse of the German Democratic Republic and the reunification of Germany in 1990. We remember Bach today mostly as a composer. However, in his lifetime as a practicing organist he gave many recitals and was unusually well informed about the principles of organ design; he was much in demand as an organ consultant, and as an expert tester of new organs who would recommend to churches whether or not to sign off on the contract. We are dealing, therefore, with literally hundreds of organs, and the remarkable thing about this book is the wealth of information about many of them that the authors have been able to discover.

The first section of the book, entitled “Organs with a Proven Connection to Bach,” deals with those instruments with a definite Bach association. Besides the well-known ones such as Arnstadt and Leipzig, there are many instruments of which few people will have heard. One example is the Marienkirche in Bad Berka, where Bach drew up the specification for a 28-stop organ to be built by the organbuilder Trebs in 1742. Unfortunately, because of lack of funds the instrument as actually constructed had to be reduced to 13 stops (p. 13). All the instruments are described in detail, with their histories, any available stop lists, drawings or black-and-white photographs where they exist, and in the case of extant instruments, photographs in full color, with details of the present state of the instrument.

In some cases particular compositions can be associated with particular organs—as in the case of the *Harpsichord Concerto No. 2 in E Major*, BWV 1053, which Bach seems to have played in a concert of music for organ and strings at St. Sophia's Church in Dresden in 1725 (p. 15). According to one of Kittel's students, Bach performed the *Dorian Toccata and Fugue*, BWV 538, when inspecting the 1732 Becker organ at St. Martin's Church in Kassel (p. 39).

When in 1717 J. S. Bach and organ-builder Zacharias Hildebrandt tested the new Scheibe organ at St. Paul's University Church in Leipzig, the organist of the church, Daniel Vetter, commented that it was “perhaps one of the strictest investigations ever suffered by an organ.” One would have liked to have been a fly on the wall! Nevertheless, Scheibe's instrument passed the test with flying colors. Some of the details of individual organs are quite fascinating; for example, we are told that at the Herderkirche in Weimar many of the reeds had tin-plated sheet-metal resonators (p. 94).

The second section of the book, entitled “Reference Organs,” deals with organs which, while Bach may or not have played them, are useful as additional evidence of the tonal qualities of a typical “Bach Organ.” I was intrigued by a reference to the Marienkirche in Rötha, home of a fine 1721 Gottfried Silbermann organ, as “The Pilgrimage Church of the Miraculous Pear” (p. 128). On researching this on the Internet it seems that in 1508 a shepherd claimed he saw the Virgin Mary in a pear tree, and a sick sheep was healed by eating the bark. So far as I am concerned, any excuse will do for having a good Silbermann organ!

The next part of the book, “Organ Tests and Examinations,” is in two sections. The first is devoted to reproducing

the records that have survived of tests and examinations carried out on new organs by J. S. Bach. The second part reproduces Gottfried Silbermann's instructions for examining organs, which seem to correspond fairly closely with what Bach actually did.

The final section of the book, “Organ Builders,” is devoted to individual biographies of the organbuilders responsible for constructing the instruments described earlier in the book. This is subdivided into “Organ Builders with a Personal Connection to Bach,” other organbuilders of the period, and more recent builders who have restored or rebuilt the instruments. It is surely the finest biographical summary of seventeenth- and eighteenth-century Saxon and Thuringian organbuilders yet produced, and will be useful to many other than Bach scholars. There is an excellent bibliography and index at the end.

I must say that this book has made me feel rather humble. I used to think I knew a fair amount about Bach organs, and perhaps after reading the book I now do. It is a stunning piece of scholarship that at times quite took my breath away. Nevertheless, it is eminently readable and should be of interest to the general reader as well as the scholar. It is a “must” for anyone who wishes to perform Bach's organ music in an authentic manner.

—John L. Speller
St. Louis, Missouri

New Recordings

Joys, Mournings and Battles: The Music of Duruflé and Alain. Christopher Houlihan, organ. **The Rice Memorial Organ, Aeolian-Skinner Opus 909, 1933, All Saints Church, Worcester, Massachusetts. Towerhill Records, TH-72025, \$19.95; www.towerhill-recordings.com.** Also available as MP3 downloads at www.amazon.com.

Duruflé, *Suite*, op. 5; Alain, *Trois Danses*; Duruflé, *Prélude et Fugue sur le nom d'A.L.A.I.N.*, op. 7.

One of the bright new stars in the organ world, Christopher Houlihan has already established himself as a concert artist. (See “A Conversation with Christopher Houlihan,” in *THE DIAPASON*, April 2011.) This last year the young Houlihan performed his *Vierne* 2012 program, which included the six symphonies of Louis Vierne, at various venues. (See “Christopher Houlihan Vierne Marathon,” *THE DIAPASON*, August 2012.) A graduate of Trinity College in Hartford, Connecticut, he studied with John Rose from the age of 12. Houlihan won first prize in the Albert Schweitzer National Organ Competition at age 15. Further study was at the French national regional conservatory in Versailles, where he worked with Jean-Baptiste Robin, while still an undergraduate.

Houlihan's first recording for Towerhill Recordings was of the *Second Symphony* of Louis Vierne, made on the Austin organ at Trinity College Chapel in Hartford in 2007 (see review in *THE DIAPASON*, January 2009). The present Towerhill disc was made in 2010, while Houlihan was studying with Paul Jacobs at the Juilliard School in New York.

The organ on this recording is one of the significant early instruments by Aeolian-Skinner under the direction of G. Donald Harrison. There were continuing disagreements between Ernest M. Skinner and the new president and tonal director Harrison. It was G. Donald Harrison, the younger of the two men, who would become associated with a style of organbuilding known as

“American Classic.” This new design concept was in direct opposition to the symphonic-orchestral organ that had been championed by Skinner. It was not long before the elder Skinner left the firm that partially bore his name and set up his own organbuilding concern, seeing, to his dismay, many of his earlier instruments rebuilt by the new firm to reflect the tonal ideas of Harrison.

The All Saints instrument, one of the first in this new “American Classic” style, is now approaching its 80th year, and—outside of a few minor changes with the addition of horizontal trumpets, a new Great Fourniture mixture, console updates, and solid-state switching—it is much as G. Donald Harrison envisioned it. The Bombarde division, which lost its shutters in the 1950s, is now enclosed, and six of the enclosed ranks in this division that had been removed were recreated following the original Aeolian-Skinner shop notes. Finally, Jack Bethards of Schoenstein & Co. completed a mechanical and tonal survey of Opus 909, detailing the scope of restoration work.

This particular recording was made during a week of survey work, when all of the furniture had been removed from the nave of the church, which was an attempt to create the sound in the building as it would be if the sound-deadening material were removed from the ceiling over the organ, a sound we assume that would have been pleasing to G. Donald Harrison.

So, here for this reviewer rests the great irony. The “American Classic” design, which strove for clarity and purity with a nod to the performance of Baroque and earlier music, soars to new heights in this recording of French romantic organ music by Maurice Duruflé and

Jehan Alain. Beginning with Franck and continuing with Widor and Alexander Guilmant, the French organists of the 19th century developed a sophisticated symphonic style of organ music. Both Duruflé and Alain studied with Paul Dukas, who was Widor's successor at the Paris Conservatory. The musical language of the two 20th-century composers featured here is a direct descendant of a French symphonic language, overlaid with the impressionism of Duruflé and the influences of jazz, Moroccan and Indian music in Alain's music.

It is a pleasure to see the full and detailed specification of the organ included with the very complete program notes on the music and the organ. Truly one of the joys of organ recordings is the inclusion of full information on the music, the performer, and the instrument, especially an instrument of such historic significance.

For this recording by Christopher Houlihan, a comparison may be drawn with the great recordings of George Szell and the Cleveland Orchestra. With Szell there was an incredible attention to detail, with absolutely seamless crescendos, and the slightest change in orchestra color was captured with almost magical clarity. The opening of the Duruflé *Suite* captures the orchestral wizardry that many think is impossible on the organ; the opening motive over a sustained B-flat literally melts into the first theme. The organ under Houlihan's control is full of color in a way that is much more symphonic than it is organistic, an amazing feat in itself.

This sensitive playing extends into the impressionistic second movement, *Sicilienne*, in which Houlihan makes use of the organ's unique sounds and solo

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NEW! Rachel Laurin & Friends Play

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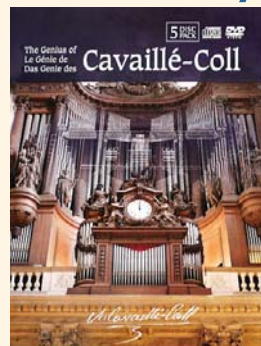
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voices. Here is the symphonic organ at its very best, and again, all of this from an “American Classic” instrument. One can imagine the hours spent by this young artist to understand intimately this particular instrument.

The closing movement of the Duruflé *Suite* was never played by the composer himself. Stories of Duruflé’s notorious harsh self-criticism are legendary, and he destroyed many works that he felt unworthy. Throughout his own life Duruflé spoke of the disappointment (!) that he felt over this last movement and never played it in public, playing only the *Suite*’s first two movements. Christopher Houlihan totally vindicates the worth of this music, reminding us all through that true technical virtuosity, displayed in abundance in his playing of the last movement, is first put to use in the service of the music itself.

The second treasure on this recording is the magnificent playing of Jehan Alain’s *Three Dances*. Originally conceived as an orchestral piece as early as 1938, Alain transcribed it while serving in the French Army at the start of World War II. Sadly, Alain never lived to hear a complete performance of the work because he was killed in battle outside of Saumur, France on June 20, 1940, just two months after completing the score.

As Alain himself wrote, “There is no contradiction between dance and sorrow. Dance, like music, is expressed without concept, and in its sublimity can interpret what a word could not say without brutality.” Again, the magic of both organ registration and insightful musicianship transforms these three dances beyond a mere description of “happy,” “sad,” “playful,” or “sorrowful.” The dances, from the first “Joys,” include all of these emotions and more, sometimes at the same time. And with “Mournings” there are movements of calm repose in the sarabande-inspired theme. One can only imagine the emotional turmoil of the composer in the final movement, “Battles,” which begins with brief fragments from the “Joys” movement mixed in with an alternative version of the first theme as they crash into each other, and the movement ends with harsh chords. This most powerful reading of the Alain work shows not just technical mastery but emotional understanding of this music.

The final work on the disc is from 1942: Duruflé’s homage to Alain, written in Paris while the city suffered under the German occupation. The theme is based on Alain’s name, transformed into the pitches A-D-A-A-F. This musical motive is combined with the theme from

Alain’s own *Litanies*. Duruflé creates a perpetual-motion prelude that continues on into a fugue with two contrasting subjects, building to a great crescendo and a fitting conclusion to this work and to this recording.

This recording is also available as a digital download, either with the entire recording or for individual tracks from Houlihan’s website www.christopherhoulihan.com. You will want to hear every note that this young musician plays. All of us await Houlihan’s third recording and many more to come.

—David Wagner
Madonna University

The Complete Organ Works of César Franck. Domenico Severin plays the organ of Église St-Martin, Dudelange, Luxembourg. Syrius SYR141431 (two-CD set); available from http://domenicoseverin.perso.sfr.fr/cesar_franck_complete_organ_works_185.htm.

Choral I in E, Choral II in b, Choral III in a, Prière, op. 20, *Fantaisie in A, Pièce héroïque, Grande pièce symphonique*, op. 17, *Prélude, fugue et variation*, op. 18, *Cantabile, Pastorale*, op. 19, *Fantaisie in C*, op. 16, *Final*, op. 21.

The works of César Franck, one of Belgium’s most prolific composers for the organ, are often overlooked in favor of the flashier French toccatas. This is a great pity, as Franck’s music is intricate, sensitive, highly refined, and emotive. Of his organ repertoire, the *Trois Chorals* are probably the best known, along with the *Prélude, fugue et variation*, and these receive very respectable performances here under the fingers of Italian organist Domenico Severin, titular organist of the Cathedral Saint-Etienne de Meaux.

The organ in Église St-Martin, Dudelange, is a fine-looking, large instrument (IV/78) built in 1912 by the German organbuilders Georg Stahlhuth & Son. Tonally modified in 1962, the recent 2001–02 renovation by Thomas Jann of Germany has attempted to restore the tonal palette back to the original design; it is certainly an extremely romantic instrument, with a fine terraced four-manual console. It includes some notable features, such as a complete string chorus (16’ through to 1 3/4’) and 23 reed stops (including a rare Trompette en Chamade at 5 1/4’)—the works of Reger, Rheinberger and Karg-Elert would find a most natural home on this organ.

A nicely produced full-color booklet accompanies the disc, with a great photograph of the Dudelange organ filling both center pages (a note to all CD companies: all organ recordings should feature such a photograph!). With text

in Italian, French, and English, there is not room for an overwhelming amount of information in the booklet, but there is a short biography and photograph of Severin, a specification, console shot and brief history of the organ, and a short explanation of the philosophy behind the choice of instrument and the style of the performance. Having heard several extremely fine recordings of Franck’s organ music (particularly Michael Howard at Farnborough Abbey), I found this an enjoyable alternative approach to his music, but I don’t think I would want it to be my only recording of the works of Franck. ProOrgano recently released a complete Franck recording from St. Mary the Virgin, New York City, which provides interesting comparison with Severin’s recording from Dudelange.

A Cathedral’s Voice: The Organ of the Cathedral of St. John Berchmans, Shreveport. Jonathan Ryan, organist. Raven (OAR941), \$15.98; www.RavenCD.com.

Bach: *Prelude and Fugue in D Major*, BWV 532; Byrd: three settings of *Clarifica me Pater*; Oldroyd: *Three Liturgical Improvisations*; Eben: *Studentenlieder* from *Faust*; Schumann: *Canonic Etudes*, op. 56: No. 4 in A-flat Major, No. 5 in B Minor, No. 6 in B Major; Zachary Wadsworth: *Resignation* (composed 2012, premiere recording); Shearing: *Come Away to the Skies*; Travis: *Amazing Grace*; Tournemire: *Fantaisie sur le Te Deum et Guirlandes Alleluatiques*; Dupré: *Placare Christe servulis*, op. 38, no. 1.

Jonathan Ryan is one talented organist! Matched as he is on this CD with the new 54-rank Parkey organ in Shreveport’s Catholic Cathedral (see THE DIAPASON, January 2012) and some superb previously unrecorded music (as well as plenty of old favorites), this is much more interesting than the average run-of-the-mill organ demonstration disc.

Ryan opens with a lively and spirited performance of Bach’s *Prelude and Fugue in D* (BWV 532) in which we are quickly introduced to the performer’s technical skill and the organ’s varied musical palette. After three charming settings of *Clarifica me Pater* by William Byrd, the disc moves to the first of several most interesting musical selections—the first recording of the *Three Liturgical Improvisations* by the English church musician George Oldroyd (probably best known to most parish musicians as the composer of the *Mass for the Quiet Hour*), and although these performances here are divorced from the highly ritualistic Anglo-Catholic liturgical activity that they would almost certainly have been improvised to cover, they are played with tremendous feeling; the expressive, singing lines of Oldroyd’s rich harmonic framework soar under Ryan’s skilled fingers as he captures exactly the essence of this great emotive liturgical music. This is extremely beautiful, soulful music (particularly the first improvisation) and one can hope that these three fine pieces will be heard more often in concerts, or perhaps as preludes to services of Choral Evensong.

After an extremely capable performance of Petr Eben’s *Studentenlieder* (the fifth movement from *Faust*, adapted by the composer himself for the organ) the recording turns to the last three of Robert Schumann’s *Six Canonic Etudes* (op. 56): No. 4 in A-flat, No. 5 in b, and No. 6 in B-flat. Ryan captures the lyrical quality of these lovely studies, working the romantic nature of the Parkey organ to extract well-controlled and appropriate crescendos and diminuendos. (It

is regrettable that only the first three studies were included here, as all six performed by a player of Ryan’s skill would make for a most compelling purchase.)

Three preludes on early American hymn tunes follow: *Resignation* by Zachary Wadsworth (receiving its first recording here, it is an interesting little piece with a constant sense of motion, and the well-known melody played on a soft solo reed stop), George Shearing’s *Come Away to the Skies*, which begins with a delightful (almost) dance-like section, before transitioning into a somewhat comic theatre-organ style second half! The last of these three preludes is the lovely, gentle and meditative setting of *Amazing Grace* by Al Travis, organist of Broadway Baptist Church in Fort Worth, Texas.

The final two pieces are, however, anything but meditative—quite popular works of the French organ repertoire, both pieces provide a glimpse into the extraordinary technical ability of this international (multiple) prize-winning organist: *Fantaisie sur le Te Deum et Guirlandes Alleluatiques* of Charles Tournemire, an exciting, free-form fantasia based on the melody of the *Te Deum laudamus*; and finally the quite spectacular *Placare Christe servulis* (op. 38, no. 16) of Marcel Dupré, played here with all the great drama and excitement befitting such a cracking toccata—the Pontifical Trumpet may not compare to the great Cavallé-Coll reeds on the organ of St. Sulpice, Paris, over which Dupré presided for many years, but put aside your purist tendencies, and allow yourself to get caught up in this incredible performance—Ryan will take your breath away.

Raven has produced another of their fine booklets, with magnificent photographs and plentiful information about the repertoire, instrument, and performer; the clarity of their recordings never fails to deliver the impression of being seated in the room listening to a live performance, and this recording is no exception.

Wild Sunrises: Organ Music of Carson Cooman. Harry Lyn Huff plays the Skinner organ of Old South Church, Boston. Raven OAR932, \$15.98, www.RavenCD.com.

Toccata-Fantasy on a Medieval Welsh Carol (6:32); *Alive!* (7:25); *Sunburst: A Recessional Fanfare* (1:54); *Trio: In Memoriam Dirk Flentrop* (3:31); *Exaltations: Heralding* (3:22), *Reflective* (5:15), *Joyous* (4:16); *No Darkness at All* (4:53); *Toccata: Homage to Buxtehude* (5:49); *Blessing* (4:05); *Dawning* (3:24); *Ab ortu Solis* (3:14); *Make Glad the City of God* (2:47); *Jubilee-Postlude on Converse* (3:12); *Berceuse* (4:22); *Trumpet Tune* (4:20); *Wild Sunrises* (9:26).

If you enjoy modern organ music and the roaring sound of the great American symphonic/romantic organ-building period, then this is the disc for you. Harry Lyn Huff presents a program of organ music composed in the first decade of the 21st century by the contemporary American composer Carson Cooman (b. 1982). It was recorded on the sanctuary organ of Old South Church, Boston, Massachusetts, where Huff presides as minister of music and organist. The organ, built in 1921 by the Skinner Organ Company for the Municipal Auditorium in St. Paul, Minnesota, was rebuilt by Casavant Frères in the Old South Church (1982–84) and was again rebuilt and modified tonally by Nelson Barden Associates (1987–90).

It would be fair to say that much of Cooman’s music owes something to the



Photo: Michael Timms



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Photo: David Morrison

harmonic language of Kenneth Leighton and Judith Weir, the best of the rhythmic language of William Mathias and Christopher Steele, and the deep spirituality of Naji Hakim and Olivier Messiaen, for there is nothing superficial about the majority of this music, despite the occasional almost-flippant treatment of material (such as in *What a friend we have in Jesus*.) Although much of the music is fast, dramatic, and loud with an inner rhythm that drives the music forward, the *Berceuse* and *Reflective Exaltation* stand out, along with the *Trio: In Memoriam Dirk Flentrop*, as three beautiful, soft, slow meditations (which will certainly be finding a place in my communion repertoire in the near future). Much of the music does exactly what would be expected from the title, in terms of thematic word-painting, and there are informative and insightful booklet notes by the composer himself concerning his compositions (although I doubt any amount of background could prepare you for the funky, rhythmic heralding of the first piece from the *Exaltations* bearing the same name!).

This is not a disc for the faint-hearted, but those who like their music composed "outside the box" (in all possible senses) will appreciate this recording enormously. Huff's playing is assured and controlled, bringing Cooman's music bursting to life in full bloom.

—James M. Reed
Bergen, Norway

New Organ Music

Rejoice, O Earth: Organ Improvisations on World Songs, Michael Bedford. Augsburg Fortress, ED018844, \$15.00.

Seven pieces, three to four pages each, medium difficulty. The title refers to the diverse origins of these tunes, including the Dominican Republic, Africa, and China. Several are well-known traditional hymns but even if the tune is not (yet) familiar—*Alleluia! Christo resuscitô*, for example—the pieces are nonetheless musically effective and engage the listener. *Gracious Spirit, Hear Our Pleading*, a tune from Tanzania, is colorful, winning, and rhythmically exciting, as is the swinging *I Want Jesus to Walk with Me* (the spiritual, SOJOURNER) with its jazz bass—are your feet ready to boogie? *Midnight Stars Make Bright the Skies* links a "sparkling" pentatonic figure in the right hand to the Chinese melody. (The same figure, later moved down an octave to the left hand, is less sparkling and a bit stodgy.) A similar accompaniment does not fare so well when wedded to Holst's *THAXTED*, and its lack of regularity will make this one more challenging to learn. *People, Look East* is great fun: a lively dance, with great rhythmic energy and surprising key changes.

All Praise for Music: Easy Hymn Settings for Organ, Timothy Shaw. Augsburg Fortress, ED015052, \$16.00.

Seventeen settings, easy to moderate, one to two pages. Some pieces provide merely a quick one-page trip through the tune; others are more developed. Some are a bit too simple to offer much musical interest. Even at one page, however, the duo on *NETTLETON* captures the spirit of the tune well. The quietly evocative setting of *HOLY MANNA* is effective musically, but does it reflect either of the suggested texts? The setting of *RUSTINGTON* is quite harmonically daring. *NICAEA* includes a lively section in a non-Trinitarian 5/8. Most are thoughtful and imaginative—a well-written and attractive set.

Spirituals: For Manuals Only or Keyboard, Edwin T. Childs. Augsburg Fortress, ED015054, \$17.50.

These pieces rock! This is a treasure trove of expressive and engaging music. Although these settings of thirteen well-known spirituals are written on two staves, the subtitle may be slightly misleading: this is not "easy" manuals-only music; don't look here for a simple setting of, say, "Were You There." Rather, these want to be practiced—if not for the notes, then for the music therein. They employ a variety of jazz idioms, and the composer has done a marvelous job in translating the blue notes, cross rhythms and syncopations, altered chords and glissandi of jazz into traditional notation. These pieces should be played with confidence—rock-solid rhythm, to begin with, but also by getting into their "skin": feeling the essence within and expressing it to the listener; in short, animating the **spirit** in these **spirituals**.

Although the registrations suggest these can be played on the organ, I think the piano, with its expressive touch, is

the way to bring them alive. *Give Me Jesus* is one that might benefit from the organ, however; its long sustained notes (especially the seven measures of tied whole notes at the beginning) would require re-striking on the piano. Play this piece, as the composer directs, "Earnestly," with the text singing. The player of "Every Time I Think About Jesus" will enjoy dense, swinging, often chromatic added-note chords in the right hand over a striding string bass line in the left—fun!

Others include *I'm So Glad*—rhythmically energetic and joyous; tricky as well, but just keep that left hand going! The quiet duo on *In Christ There Is No East or West* provides contrast to the thicker, jazz textures. The listener is drawn into *Let Us Break Bread Together* through its lush, Shearing-like harmonies. There is a long and dreamlike *Balm in Gilead*, an almost painfully dissonant *They Crucified My Lord* (how could it be otherwise?), and an exuberant *This Little Light of Mine*.

This is meaningful and expressive music—imaginative, and generated

directly from the spiritual. Moving through the volume and discovering each piece, with styles ranging from the blues to boogie-woogie, is a musical adventure. And yes, at the end there is *Were You There* (but in this case, as if Schoenberg had written jazz). More could be said in favor of each of these thirteen settings, but instead please get this volume and discover them on your own.

At the Name of Jesus: Four Hymns of Devotion, Michael Burkhardt. MorningStar Music Publishers, MSM-10-747, \$14.00.

Although not particularly inventive harmonically and somewhat repetitive in nature, these medium-difficulty settings are sympathetic to the tunes. Their textures and counterpoint, however, look more interesting than they sound. Especially attractive, nonetheless, is the collection of tunes itself: melodies not often set, including Erik Routley's *SHARPTHORNE*, Noble's *ORA LABORA*, and two by Vaughan Williams: *KING'S WESTON* and *THE CALL*.

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6 Choralvorspiele, Op. 104, A.[rmd]
Mendelssohn. Edition Peters, 3945A,
\$23.00.

Edited by Jürgen Trinkewitz, this is a reprint of an initial publication of 1929. "Who was this fellow?" the reader may well ask. The question is addressed extensively, but in German only, in the volume's *Nachwort*. (Short answer: Arnold lived from 1855–1933 and was the son of a cousin to Felix. Interestingly, Paul Hindemith was one of Arnold's students.) The moderately difficult settings here are quite thick and complex in texture and the score includes many expression directives. In short, it resembles Reger, whose working years lay within those of A. Mendelssohn's. The tunes, for the most part, are not well known in this country: four of the six are in the current LCMS hymnal, three are in the ELCA hymnal: *Wir Christenleut*; *Morgenglanz der Ewigkeit*; *Christus der ist mein Leben*; *Wie heilig ist die Stätte hier*; *Gott sei Dank durch alle Welt*; *O daß ich tausend Zungen hätte*.

Five Liturgical Pieces for Organ, Lynn Trapp. MorningStar Music Publishers, MSM-10-641, \$11.00.

In these moderately easy settings, *Gaudete* is a rather wandering, improvisatory piece, with harmonies including such odd choices as 6/4 and diminished chords, which are not very sympathetic to the shape and flow of the chant. *Divinum Mysterium* similarly uses devices that seem not to enhance the plainsong, especially in its rather sudden modulations—E-flat to Mixolydian on G to B-major, and the use of tonic/dominant ostinati. *Attende Domine*: seventh and ninth chords? The opening fanfare of *O Filii et Filiae* would make a good hymn introduction, but its key is a step lower than that in most hymnbooks.

Three Hymn Preludes, Ian Hare. Banks Music Publications, 14062, \$4.95.

Two to four pages in length, moderately difficult. *DOMINUS REGIT ME* (the British enjoy this tune more than we for "The King of Love") is written in a romantic-modern, chromatic style (think Reger in English). The prelude on *LITTLE CORNARD* ("Hills of the North, Rejoice") is sturdy and straightforward, à la Willan. *For All the Saints*: original and effective; a big ending follows a well-crafted fugal section.

Advent Postludes for Organ, various composers. MorningStar Music Publishers, MSM-10-026, \$16.00.

These seven pieces by six composers are of medium difficulty; all but one are two to four pages in length and all were written between 1990 and 2005. If you have volumes by Manz, Burkhardt, or Held it is likely that you might already

have some of these pieces. The two pieces by Kristina Langlois are the most interesting. *People Look East* is harmonically colorful and rhythmically interesting. *Come, Thou Long-Expected Jesus* sets the melody against a quiet, delicate keyboard part that includes references to *NUN KOMM, DER HEIDEN HEILAND*. *HAF TRONES LAMPA FÄRDIG* is not the most interesting of Manz's pieces for Advent. Wilbur Held's *Lift Up Your Heads* has a middle section that takes *TRURO* to the key of the relative minor—an unusual sound. Burkhardt's fanfare-like and dramatic setting proclaims *The King Shall Come*.

A Blue Cloud Abbey Organ Book for Lent, Christopher Uehlein. Augsburg Fortress, ED015053, \$17.50.

This collection comprises settings of seventeen hymns and takes its title from a Benedictine monastery in South Dakota. (As it happens, the monastery, founded 62 years ago, closed this past summer.) Many are written on two staves, without pedal or with optional pedal. The opening piece, a setting of *JULION*, is the most developed and fleshed out. A few are based on liturgical music, as with the improvisation on a plainsong offertory. This set is a collection of contrasts: some are thoughtfully developed while others seem to be short extemporizations.

Four Pieces for Trumpet and Organ, Robert P. Wetzler. MorningStar Music Publishers, MSM-20-792, \$12.00.

Festival Processional is a stately piece in which the organ and trumpet toss phrases of Purcell's *WESTMINSTER ABBEY* back and forth. The second is a curiously modal *Intrada. Adoro te devote* is a reflective setting in which the trumpet carries the tune. Instrumental parts in C are included should you wish to use something other than trumpet for this movement. *Fuguing Tune*, based on *ALABAMA*, a melody from *The Sacred Harp*, spins an attractive, open texture with many parallel fifths and octaves.

Above All Praise: Choral Hymn Descants with Organ Accompaniment, Antony Baldwin. Paraclete Press, PPM01136, \$14.00.

This is a collection of descants and accompaniments for 24 hymns. The accompaniments are well crafted but unimaginative in harmony. Indeed, the setting of *SINE NOMINE* does not seem to differ from Vaughan Williams's original (though the settings of *DOWN AMPNEY* and *LASST UNS ERFREUEN* do introduce some harmonic color). The congregation might not notice that an altered version is being played. The descants, while harmonically agreeable, often provide little contrapuntal interest by way of composite rhythm. Many high Gs and As await the sopranos. These are pleasant and "correct" settings but without much new to say. In any case, how is this music

to be provided to sopranos singing the descants? No permission to reproduce the score is given, nor is a separate version of the descants provided.

Come & Praise, Vol. 2, Mark Sedio. Augsburg Fortress, ED013706, \$19.50.

These eighteen pieces on hymns old and new are of medium difficulty and range, with one exception, from one to three pages in length. *Holy Manna* is attractively Manzan. These are certainly well enough crafted but often seem not to have much musical interest. They are a bit formulaic (the sequences, modulations, and frequent rise or drop of a third in tonal centers), but are simple and serviceable. (But *Sonne der Gerechtigkeit* as a quiet pastorate? And is *JERUSALEM* really happy to be a fugue?)

Organ Plus Anthology: Settings for Organ and Instrument, Vol. 1, settings by ten composers edited by Norma Aamodt-Nelson and Mark Weiler. Augsburg Fortress, ED018852, \$35.00.

110 pages of music plus 71 pages of separate instrumental parts for a variety of instruments, including trumpets in B-flat and C, horn in F, viola; the generic "C instrument;" and one each for cello, flute, and English horn. Rather than remove the parts from the volume, the user can take advantage of the permission to reproduce them. This excellent resource is the work of ten composers (as well as the editors) and contains 22 pieces (all but seven are newly written for this volume) based on 21 hymn tunes and three (not one, as stated on the back cover) non-hymn-based pieces. Not to be found in my score: the two Bach transcriptions mentioned on the back cover.

These are not miniatures; rather, they are substantial pieces that could be used as music for the service or recitals. They are crafted with skill and imagination and, without exception, fit hand-in-glove the spirit of the hymn texts and tunes. Regrettably, space does not permit comment on each piece, though all are deserving. Instead, I will reference a few.

A Morning Trumpet by Barbara Harbach is a lengthy (eleven pages) fantasy incorporating five early American hymn tunes. *O Waly Waly* (Al Roberts) is inventive. *Italian Hymn* (Franklin D. Ashdown) is a harmonically colorful trumpet tune. Also effective is his piece for cello and organ, quoting *Wondrous Love*. Roger Petrich's *Gaudeamus Pariter* references the text "Cradling Children in His Arm," and the composer does just that, with a colorful, gently rocking texture. John Leavitt's *Love Unknown* is delicious and shows that rich romantic harmonies can be spun with relatively thin textures. How well these pieces wed with the texts and tunes that they carry, as in the waters David Cherrien sets flowing beneath *Shall We Gather at the River*. The chords provide the "love" and the flute the "shepherd" in David Christiansen's *St. Columba*. Robert Buckley Farlee's *There Is a Balm*, seldom set, is a welcome addition to the repertoire. Harold Stover's piece on *Wondrous Love* is lustrous.

While most of the instrumental parts are not overly difficult, the organ parts range from moderate to moderately

difficult. They will require (and repay) study and rehearsal. The musical text is clear, well edited, and easy to read, and the spiral binding facilitates its use. Highly recommended.

—David Herman
The University of Delaware

Twenty-Four Chorale Preludes by Friedrich Wilhelm Markull, opus 123, edited by Frederick Frahm and Joseph Pettit. Augsburg Fortress, ED 015838, \$25.00.

Allein Gott in der Höh sei Ehr; Christus, der ist mein Leben; Ein feste Burg ist unser Gott; Es ist das Heil uns kommen her; Es wolle Gott uns gnädig sein; Freu dich sehr, o meine Seele; Herzlich lieb hab' ich dich, o Herr; Herzlich tut mich verlangen; Jesu, meine Zuversicht; Jesu, meines Lebens Leben (Wessnitzer); *Lobe den Herren, den mächtigen König; Lobt Gott, ihr Christen, allzugleich; Machs mit mir, Gott; Nun lob, mein Seel, den Herren; O Welt, ich muss dich lassen; O Gott, du frommer Gott* (Freykinghausen); *O Traurigkeit, o Herzeleid; Soll' ich meinem Gott nicht singen; Vom Himmel hoch da komm ich her; Wachet auf, ruft uns die Stimme; Was Gott tut, das ist wohlgetan; Wer nur den lieben Gott lässt walten; Wie schön leuchtet der Morgenstern*.

Markull's Opus 123 comprises 24 chorale preludes based on Lutheran hymns. Interestingly, all but three of the hymn tunes found in this collection remain in the modern *Evangelical Lutheran Worship* and *Lutheran Service Book*, augmenting its status from interesting to also highly practical. While a supply of baroque chorale preludes may seem virtually unlimited, finding quality settings from the romantic era can be more challenging. This collection, then, certainly fills a void. The editors indicate their desire to reintroduce this music into Lutheran worship, but they may be selling their product short, as other denominations could also greatly benefit from this set. This edition comes with a concise but well-informed overview of Markull's life, his works, places of employment, and instruments. Highly recommended.

Dynamic Hymn Introductions for Organ, Jason D. Payne. The Lorenz Company, 70/1822L, \$15.00, www.lorenz.com.

Content: *Coronation, Diademata, Ein feste Burg, Ellacombe, Forest Green, Holy Manna, Hyfrydol, Hymn to Joy, Italian Hymn, Lasst uns erfreuen, Laudes Domini, Lobe den Herren, Marion, Madrid (Spanish Hymn), New Britain, Old Hundredth, Nicaea, Sine Nomine, St. Denio, St. George's Windsor*.

The title of this set of arrangements could not have been clearer. Jason Payne, a former student of Dr. Albert Travis, provides us with a set of short, exciting introductions to some of the most popular tunes found in most major denominational hymnals. The arrangements are relatively easy and (all but two) just one page long. Most of these settings use gradual dynamic build-ups, often enhanced by key changes. Some end on the tonic while others conclude on the dominant, suggesting a continuation into the first verse without pause. A very practical addition to most organ libraries.

—Robert Jan August
Mansfield, Texas

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Organ Method IX

This excerpt begins the section on manual playing, in which I offer guidance to the student who has already played piano or harpsichord, on how to adapt that playing to the organ. This is, as I wrote in the Preface to the method—which appeared as the October 2012 column—mostly about how to practice. One model for an approach to learning organ (manual) playing for a student who is already a keyboard player is this: sit down at the organ, play around, and see what you notice. Of course, this is potentially inefficient. There is no reason that a student should lack the advantage of some guidance from someone more experienced, in person or through writing. However, this hands-off, unguided approach is in fact the essence of what a musician/student should do. The way to learn what sounds and touch on the organ are like is to play the organ, notice everything that you hear and feel, and respond to what you notice. Although I think that at least on grounds of efficiency it is a good idea for a student to accept guidance from teachers (or for that matter from method-writers), I also think that such guidance should remove as little autonomy and initiative from the student as possible. The opening of the section on manual playing—the part included this month—is a general guide to starting the process.

I should mention that, whereas in the column from last October I wrote that the work on playing manuals and pedals together would form part of the section on pedal-playing (the section that was printed in several columns ending last month), I have since decided to shift it to after the section on manual playing. This seems to me to make more sense, although of course in the end students can use chapters of this book in any order that they want.

Position

Take a seat on the organ bench. If you have already begun to work on pedal playing, then remember to position yourself on the bench—and to position the bench itself—in the way that you have found best for pedal work. It is not a good idea to get accustomed to a different bench position for manuals-only music, pedals-only music, and the large segment of the organ repertoire that uses hands and feet together. (Though once in a while, later on, it might be a good idea to change position for a particular piece that presents some sort of unusual challenge.) If you are coming to this section of the book without yet having begun to work on pedal playing, then position the bench at a height that allows you to relax your legs completely either without depressing any pedal keys, or only depressing them lightly with your toes. Of course, while practicing manuals without pedal, you should rest your feet in whatever way that the organ you are playing provides. Usually there is a bar low down on the bench that is meant to accommodate the feet when they are not being used to play.

Since the vast majority of organs have at least two—often three—manuals, there is no way to sit that gives you one position in relation to the manual keys. The higher manuals are both higher and farther away. In trying to work out the right distance from the manuals at which to sit, it is important to make sure that you do not feel cramped. If you are too close to a keyboard, it is extremely difficult to play without tension. You should never feel that your shoulders need to be drawn upwards or back in order to give your hands and arms room to address the keyboards. Your shoulders should also, however, not be hunched forward. Your

posture on the bench should be as relaxed and comfortable as possible. As you get accustomed to playing, you may make changes in the exact distance from the keyboards that you choose to sit. There is no “correct” posture for your arms while playing the organ. That is, your elbows, for example, do not have to be in one particular place or one particular alignment with your torso; your wrists need not be consistently above, below, or even with your forearms or hands. These things will vary with your own physique and habits.

Once you are seated on the bench, notice where on each keyboard each of your hands most naturally falls—the place on the keyboard at which your forearms, the middle three fingers of each hand, and the keys themselves line up straight, while your shoulders and elbows are in a comfortable place. This will probably be roughly an octave below middle C for the left hand and an octave above middle C for the right hand: a bit farther out from the center for players who are particularly broad-shouldered or who prefer to keep their elbows out from their sides. This is the place on the keyboard where it is easiest to play without tension. Therefore, it is the best place to use as a sort of laboratory for learning or trying out various aspects of organ touch and various fingering skills.

Begin to play

Now draw a stop or two (you can revisit the Introduction for a reminder about drawing and combining stops) and play some individual notes in the region of the keyboard described above. What do you notice? What is the touch like? How does it compare to the instruments with which you are most familiar—piano, harpsichord, or others? Is it heavy or light or in-between? Try playing a few notes with your fingers as far out on the keys as possible—almost slipping off to the front—and then with your fingers in

the middle of the keys. Do these different positions feel different? Try playing notes in this same region of each of the different keyboards of the organ at which you are seated. Do the keyboards feel different from one another? Try engaging a coupler. Does this change the feel of either of the keyboards involved? If you depress a key very slowly, with as little force as possible, does that seem to sound or feel different from what you experience if you strike a key with more force? The answers to these questions will vary—sometimes a lot—from one organ to another. Whatever you notice or learn at the first organ keyboard at which you sit and play is, of course, only a beginning.

Next play some simple note patterns, one hand at a time, along the lines of these, the first for the right hand, the second for the left (Examples 1 and 2). I have located these short exercises in the region of the keyboard that I have identified as the most natural for your arms and hands to reach. However, if for you that region is a little bit higher or lower, then start out playing the same four-note pattern using whatever specific notes seem most comfortable. (Stick to natural notes for the moment.) Try the following different fingerings—right hand: 2-3-4-5-4-3-2 or 1-2-3-4-3-2-1; left hand: 5-4-3-2-3-4-5 or 4-3-2-1-2-3-4.

What do you notice about the different fingerings? Do they seem to result in differences in hand position or in where on the key you play each note? Does one feel more comfortable or more natural than the other?

Next, try the same exercise about a fifth closer to the center of the keyboard. If you started on the notes that I pictured, move to this (Examples 3 and 4). Try the same different fingerings, and look out for the same things. Then play the same pattern near the middle of the keyboard, perhaps with each hand



Example 1



Example 3



Example 2



Example 4



crossing or including the note middle C. Try this on all of the keyboards of the organ that you are playing.

In playing this short exercise bear the following in mind:

1) **Keep everything relaxed:** hands, arms, shoulders, and your entire body.

2) As long as you are physically relaxed, **do not worry for now about the shape or position of the hand:** the relationship between the fingers and the rest of the hand; the height of the wrist; the height of the wrist or hand in relation to the arm. All of these things are individual and flexible. There might turn out to be *right* and wrong ways for you to approach these things, but they will be right or wrong for you specifically; they will emerge in the course of your learning—they can't be dictated in advance. There are aspects of sideways hand position—that is, how the hand is turned or cocked side-to-side—that are important, and that tend to work out the same way for most players. You will begin to work on this a bit later on.

3) **The fingers need not always be parallel to the keys.** It is fine for the finger playing a note to be at any angle to that key, as long as the part of the finger actually playing the note touches the key solidly.

4) **Keep the tempo slow, and listen** to the sound of each note: savor each note. There is nothing to be gained by speed.

5) **Try different articulations.** Some of the time, make the exercise legato: release each note as you play the next note. Other times, try an *exaggerated* legato: let notes overlap to such an extent

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that you hear adjacent notes sounding together, perhaps for nearly the full length of the latter note, even though this will sound odd. Then try it detached: release each note long enough before playing the next note that you hear a gap. Then also try it *very* detached: release each note as soon as possible after you play it, only making sure that you do really hear the sound of each note. (Even these very short notes should be played without extra force or tension.)

6) In trying out all of these articulations, do not worry about precision or making everything come out the same.



Example 5



Example 7



Example 9

Just keep relaxed and listen. This will lead to the most control—and precision when it is desired—later on.

Next, **add some raised keys**—sharps and flats—to the exercise. Start with one of the following, and take it through all of the steps described above (Examples 5 and 6).

Two hands together

These simple exercises are meant to be played one hand at a time. The next step is to put the two hands together, keeping the note picture simple. As always, you the student can construct such exercises yourself. Here are a few possibilities derived from the exercises above (Examples 7, 8, 9, and 10).

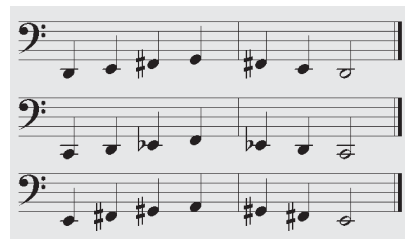
Concerning the fingering for these exercises, bear the following in mind:

1) **Use the same sorts of fingerings** for each hand of these exercises that you used for the separate-hand exercises above; that is, sometimes 1-2-3-4, etc., sometimes 2-3-4-5, etc.

2) **Mix and match these fingerings** between the two hands. Sometimes use the thumb-based fingering in both hands, sometimes use the second-finger-based fingering in both hands, and sometimes use one of those in each hand.

3) Note that **when the notes are parallel, the fingerings are mirrored**, or nearly mirrored; when the notes are mirrored, the fingerings are parallel or nearly parallel.

4) Before you play through an exercise, be absolutely sure that you **know what fingering you are about to use**. If it would help, write the fingering in—but lightly, in pencil. When you want to try a



Example 6



Example 8



Example 10

different fingering, erase what you have written and write in the new fingering.

Keep these exercises slow: it is not useful to practice this sort of material if, in doing so, you feel that you have to scramble to find the next note, or if you actually make wrong notes, or if you have to hesitate in order to get it right. There is no disadvantage to keeping the notes very slow indeed. Listen to the sounds, and to the intervals. Savor the sounds of the registrations that you use.

Continue to try different articulations, as described above. If you feel comfortable doing so, you may try different articulations in each hand. In doing this, again don't expect for the results to be measured or precise: just keep the feel of the hands relaxed and natural, and listen carefully. ■

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. He writes a blog at www.amorningfordreams.com.

The magic machine, The power of Aeolus, Combined for worship.

Recently I've spent a couple long days in my car traveling to visit churches that are working to acquire pipe organs. It's fun to talk with people who are excited about the future of their churches, and who are devoted to the power and beauty of great music in worship. I'm energized by those conversations. They are great opportunities to review what led me to spend my life with the organ, and to refresh my own philosophies about the majesty of our instrument, its origins, its purposes, and its uses. I love going into a building for the first time, learning how the local musicians and clergy use their building, and imagining how a new organ could enhance the life of the place. Yesterday I drove more than 600 miles for two of those meetings.

Yesterday was also the day that Boston and surrounding communities were on alert because of the massive hunt for the surviving suspect in the bombing at the Boston Marathon. This story was personal—thankfully not because anyone I know was directly affected, but because it was our city, our neighborhood. Coverage on television showed the roads we drive, places we shop, places we take recreational and exercise walks, even trees I recognized. My son Mike and his girlfriend Nicole live close to the site of the horrific firefight in which one of the suspects was killed. A dog that's afraid of thunder sure doesn't like gunfire, and their household was up in the middle of the night experiencing all that terror first hand.

Being something of a news junkie, as I drove I fired up my iPhone to stream coverage from WBUR—the excellent NPR news station in Boston—whose reporters predictably droned on all day, whether or not they had any new information to share. There may have been fighting in Syria, protests over gun control, even a horrible deadly explosion in Texas, but you would have thought that Boston was the only city in the world for that one day. Having listened to that for the first 300 miles, after my first meeting I changed gears and switched to a great collection of organ music I keep at the iTips of my iFingers, and hurtled through the Poconos savoring the great heritage of our instrument.

The powerful music in my ears combined with reflections on the day's great conversations and as I drove I thought about various aspects of the world of the church organ.

*Is tracker action
Or electro-pneumatic
Better for good sound?*

I grew up in Boston during the height of the revival of tracker action in pipe organs, and was sure that a good clear tracker-action instrument was the one true form. I was in my twenties and working on renovating an Aeolian-Skinner organ when I started to understand the merits of a first-rate electro-pneumatic action. Later, when I was curator of the mighty Skinner/Aeolian-Skinner organ at Trinity Church in Boston—a few hundred feet from the finish line of the Boston Marathon—I had the rich experience of hearing a different artist play the same instrument each week on the popular “Fridays at Noon” series. I was amazed to realize how many different ways there are to approach a single instrument, and how different the organ could sound from one week to the next.

Today I'm not able to name a favorite type of organ. I'm interested in good organs that are well chosen and effectively designed to meet the needs of the congregations that buy them, and to enhance the buildings into which they are installed.

*Good registrations,
Not formulaic, better
Chosen for their sounds.*

Give the same collection of tubes of paint to a succession of different artists, and you'll get a succession of approaches to color. Place a succession of musicians on the same organ bench and you'll get a wide variety of approaches. I've written before, and recently, about my dislike of formulaic registrations. Why do so many different people play the same piece with similar registrations? Why does one organist draw the same list of stops for a given piece, no matter what organ he's playing? “I can't play that piece here, there's no two-foot.” Baloney. Learn to listen. And learn to hear. Find stops that sound good. If you have good taste and you listen, you can't go wrong. The ghost of François Couperin is not going to rattle chains in your bedroom if you add a Principal, an Oboe, or a colorful flute to the Grand Jeu.

*Choruses of reeds
Add color, pizzazz, beauty,
Bring music to life.*

“When they are good, they are very, very good, and when they are bad, they are horrid.” I care for an organ in Boston that has lots of beautiful flutes, terrific well-developed Principal choruses, rich Cornets, and lousy reeds. They are thin and harsh sounding. They resist tuning, and will hold pitch until my car leaves the block. The variety is disappointing—the Oboe sounds like a Trumpet—and to my ears they detract from the effect of the organ. It sounds great until you draw a reed.

A good chorus or two of Trumpets, a powerful Trombone, a contrasting softer sixteen-foot reed, and a couple colorful solo reeds like Oboe, Clarinet, or English Horn can transform an organ from ordinary to magical. Well-made reeds, well maintained, dominate the personality of any great organ.

The great organbuilder Charles Fisk left us an apocryphal definition for a reed: “An organ stop that still needs three days of work.” Reeds are tricky. They're expensive. They can be moody. And they're wildly affected by outside forces like humidity and cleanliness. They're the Venus Fly Traps of the pipe organ. Because they're shaped like funnels, hapless flying creatures often their way in and can't get out. And the leg of a moth or common housefly is more than enough to leave a hole in a melody.

If you love pipe organ reeds and haven't heard the terrific organ at Walt Disney Hall in Los Angeles, you're nuts. Get there. Reed tongue magician Manuel Rosales has festooned the instrument with the most exciting and colorful collection of reeds in captivity. Everywhere you look on those stop jambs there's another cool-sounding Spanish word that translates to “fire.”

Ernest Skinner gave American organists a new vocabulary of reeds. He listened to the symphony orchestra and tinkered in his voicing room to create the Orchestral Oboe, the Flugel Horn, and his signature contribution, the French Horn. Boy, does a Skinner French Horn ever make an instrument special.

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*Temperature change
Pulls the pitch of the Organ
Like a rubber band.*

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The outstanding Trinity Choir at Trinity Church in Boston is renowned for the magnificent Candlelight Carols services they offer each year during the Christmas season; during my time with that organ, Brian Jones and the choir planned to make a recording based on that service that has since become a perennial favorite and best-seller. In order to be able to release the recording in time for the Christmas shopping season, the recording sessions happened in July. In a big center-city location like Copley Square with heavy traffic and the rumble of subway trains, it's necessary to make recordings in the middle of the night. There was a heat wave. I remember lying on a pew in the wee hours of the morning, wearing shorts and a tee shirt, and sweating while listening to the most glorious of Christmas music. It was surreal.

It was also a conundrum. Of course, Brian and associate organist Ross Wood wanted the reeds to be right in tune with the organ, but the instrument's pitch was so high because of the extreme temperature (it was 100 degrees in the Solo box) the poor old reeds just didn't want to go. The tuning wires were moved down on the reeds so as to reduce the curves of the tongues and stifle the sound of the pipes. What a challenge.

Like a rubber band, the organ's pitch returns to normal with the temperature. If the organ is tuned at A=440 at 68 degrees, it will always go back to that, no matter how high or how low it has gone. Try not to over-tune your organ. If you can put up with the reeds being below the pitch of the rest of the organ for the summer, leave it be. Stretch a rubber band too many times, and it deforms or snaps.

*Careful thought, good taste.
Everything in the right place,
Nothing too strident.*

Perhaps the most famous of all reed stops is the State Trumpet in the Cathedral of St. John the Divine in New York. That one set of pipes must have thrilled more people than any other organ stop in the world. The trouble is, it has also influenced some of the most poorly chosen organ stops. When the State Trumpet hit the airways, every organist wanted one, and shrill, tinny, piercing "pea shooters" were installed in some of the most intimate churches.

Seems they forgot that the cathedral holds more than fifteen million cubic feet of air. In New York City, north-south blocks are 260 feet—twenty to a mile. The interior of St. John the Divine is over 600 feet. That's the distance between the front doors of St. Thomas Church and St. Patrick's Cathedral, kiddy-corner between 51st and 53rd Streets.

The sound of that powerful organ voice echoes around in that vast space as if it belongs there. There's a good reason for that. It does. Take a look at this YouTube video: <http://www.youtube.com/watch?v=JUXBzAfmLiM>. Listen to the exclamation of the guy holding the camera. But don't try this at home. Someone might get hurt.

(By the way, I often include links to websites, photos, and videos in my

writing to illustrate my points. I don't know if I've ever said directly that I expect you to look them up. I think you'll enjoy this one. It's grand. And don't worry that those singing nearby are not always with the organ. After all, it's a block away.)

The First Congregational Church in Anytown, USA might hold eighty thousand cubic feet. Think it through, people. There's such a thing as big-city organ music, and we don't need to do it in every church. I've seen those nasty little *en chamades* mounted on balcony rails not five feet over the heads of the unsuspecting bridesmaids.

In some churches, a sweet and gentle-sounding organ is a treasure. Loud music is not, by definition, beautiful music. Funny, not everyone knows that.

*Good craftsmanship sings.
Sloppy work makes sloppy sounds.
Sharpen your tools, please.*

A dull saw won't cut straight. A dull drill bit tears at the wood. A dull chisel crushes fine wood grain rather than cutting. And a dull mind produces dull thoughts. When restoring a smashing organ by E. & G.G. Hook I was deeply impressed by the precision of the pencil marks left by the woodworkers. The men in that workshop sure knew how to sharpen a pencil. A pencil line that's a sixteenth of an inch wide gives a margin of error of an eighth. And if you cut a piece of wood an eighth of an inch too short, you're fired.

Laypeople visiting a new organ often comment that they didn't realize that people still have the skills of "old world" craftsmen. They see raised panels mounted in mortise-and-tenon frames, carvings and moldings, checker-ing and inlays worthy of the finest royal chambers. It's thrilling to visit an organ shop where keyboards, casework, and wood and metal pipes are made. Great organbuilders have deep affinity for their materials. They choose the finest wood and purest metals, and work the stuff with respect and care. Measurements are precise, tools are sharp, cuts are clean, square, and accurate. It's a pleasure to watch.

If the interior of an organ looks chaotic, it probably sounds that way.

*Neatness in public.
Institutional hygiene,
A common shortfall.*

Servicing pipe organs can be like cleaning other peoples' bathrooms. Sometimes I think that if all the organists in the world suddenly disappeared, the companies that make and sell Kleenex™, cough drops, dental floss, hairbrushes, nail clippers, and Post-Its™ would instantly go out of business. An organ console in a worship space should not be considered a private office or place of refuge, especially if it's visible from the pews. Nail clippers, really? Are you using them during worship? Imagine that distant snip-snip-snip during the sermon.

One organist I worked with, now deceased, had very long gray hair. It was routine for notes in the pedalboard to go dead because of being clogged like a bathtub drain.

Lots of organists keep a special pair of shoes just for playing the organ. Some prefer especially supple petite shoes, some prefer slick soles or raised heels. Besides the pedagogic reasons for *organ shoes*, think of the guy who tramps through snow, ice, slush, and salt to get from his car to the church door, and sits down at the organ with dripping shoes.

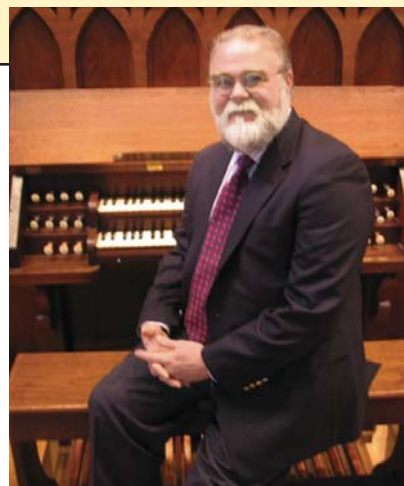
You can be sure he'll be calling the technician to fix dead notes in the pedals.

And coffee cups. A ten-ounce cup of coffee can do a number on a stack of keyboards, especially if there's sugar in it. I'm not making this stuff up.

The custodian finds that inside the door of the organ chamber is a great place to store a vacuum cleaner and extension cord. And there was the organist who called saying the organ was "sounding funny," when the custodian had left a bucket of dirty mop-water on the reservoir. Let's see, a gallon of water weighs about eight pounds, five ounces. A couple of them plus the weight of the bucket is enough to double the wind pressure in a low-pressure organ. And what if it spills . . .

There was the Saturday morning emergency call from the organist saying that the church was full of people, bagpipes were playing, the bride and groom were ready, and the organ wouldn't play. The lights came on with the blower switch, but not sound. Now that's a real emergency because the bagpipes won't stop until I get there. There was a card table up against the air intake of the blower.

I came up with the phrase *institutional hygiene* during a consultation trip. I was struck by how orderly everything was. Kitchen cupboards were immaculate, closets were neatly organized. All of the desks in all of the offices were trim and efficient, waste baskets were empty, gardens were cultivated and weeded. There was no huge stash of treasures left from last year's rummage sale, and the Christmas pageant costumes were nicely hung on hangers. You didn't have to move a pile of boxes to service the organ blower. I commented on this in the written report that I prepare at the conclusion of each consultation, and the



music director wrote back to me that a previous pastor had purposefully established neatness as a feature of the life of the parish.

*Rambling through thoughts,
Combining memories with
Fresh observations.*

When I walk by myself for recreation and exercise, I often carry index cards so I can write down my thoughts. It's so easy to come up with the perfect idea for solving a problem or the perfect phrase for a business letter, promise myself I'll remember it, and then lose it altogether. That's something I can't do when I'm driving. I've tried Siri™, the oddball virtual assistant left to us by a cynical Steve Jobs, to record verbal reminders. (You can hold a button on your iPhone, summoning a quirky female voice asking if she can help.) But simple as it is to use, I know it's bad to do while driving alone. Besides, the noises of the motion of the car seem to confuse her.

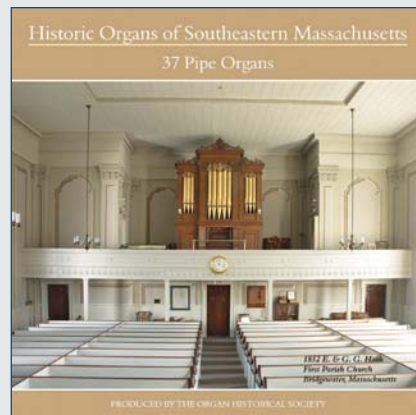
The organ is a deep and rich subject. It has a terrific heritage. I hope I can live up to it. ■

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Princeton Center for Arts and Education—new home of the American Boychoir

17th National Choral Conference

Princeton, New Jersey, September 27–29, 2012

By Domecq Smith

“To embody music allows you to express the ineffable.” These words spoken by Therees Hibbard, featured clinician for this year’s conference, could easily have served as the conference’s motto. Indeed, embodiment of music was a primary theme of the 2012 National Choral Conference, which began amidst the deepening colors of a Princeton autumn. The 33-member Concert Choir, on risers with the rolling expanse of the Albemarle estate behind them visible through large French doors, began the opening rehearsal in its comfortable manner, although conference participants crowded into chairs, some sitting on the great staircase of the main hall of the school, as an American Boychoir rehearsal, typically devoid of artifice, unfolded. To experience the choir in concert is one thing, in recording another. Yet, to experience the nationally recognized choir in authentic rehearsals is altogether an experience unto itself, especially when the expressive quality of singing becomes subject to bodily motion.

Some regulars to this conference insist that the choir is the conference. Others are drawn to the eminent clinicians, interest sessions, and choral reading sessions. Binding the many strands of a National Choral Conference, however,

is the thematic focus upon a particular consideration within the choral art. This year, matters kinesthetic—the relation of body, motion, movement through time and space, and its relationship to vocal production, interpretation and expression—were discussed and experienced. A particular manifestation of bodily motion in the service of the vocal art is called *BodySinging: Developing Artistry in Choral Performance*, and is the development and specialty of Therees Hibbard.

Therees Tkach Hibbard is Associate Director of Choral Activities and Associate Professor of Choral Music at the University of Nebraska-Lincoln School of Music. Her work as a movement specialist in the training of choral singers and conductors has created unique opportunities for her to work with choirs and collaborate with conductors from around the world. Her research on enhancing choral performance through movement training has most clearly been demonstrated through her work with the Oregon Bach Festival Youth Choral Academy, the St. Olaf Choir, and with the American Boychoir.

Those familiar with the work of Jaques-Dalcroze may both readily comprehend Hibbard’s work, as well as challenge what may make *BodySinging*

particularly new or unique when compared to Jaques-Dalcroze’s own work in the field of *Eurhythmics*. Certainly, the incorporation of bodily kinesthetics as a vehicle towards greater musical expression is widely known, notable today in the work of Robert Abramson of the Juilliard School, and recognized as a tool for use within the choral rehearsal by Weston Noble, Andre Thomas, and others.

Similar to the techniques utilized by these practitioners, the American Boychoir and conference participants were themselves challenged by Hibbard to literally step outside of their own comfort zones. Utilizing the space of a large gymnasium, choir and participants were put through a few of *BodySinging*’s paces. To the accompaniment of preselected recorded music, choir and participants, led by Dr. Hibbard, stepped forward in regular time, arms lifting steadily, coordinated with deep diaphragmatic breathing, followed by relaxation of the same, all movements ordered within the regular pulse of the music, followed by variations and transformations.

This preliminary groundwork forms the basis for the *BodySinging* principles in their application to the study and supplementation of one’s own vocal work, individually or collectively. This was evident in Hibbard’s incorporation of *BodySinging* techniques within an open rehearsal of the choir. When, for example, Hibbard desired greater expressivity within a particular musical phrase, she demonstrated kinesthetically what the phrase could look like through her own highly expressive bodily motion. The choir, prompted by Hibbard, then mirrored this motion, followed by a re-execution of the phrase.

Some conference participants responded to the resulting transformation with audible “ahhs” of affirmation. Hibbard explains, “I believe by moving to the music and allowing it to move you, you then can move others.” What makes Hibbard’s *BodySinging* unique is the specialization and extension of the Jaques-Dalcroze principles as they can apply to the mechanism of vocal production, and ultimately to a fuller realization of emotive possibility. For a full video presentation of Hibbard’s work and the *BodySinging* principles, go to www.youtube.com/watch?v=IU57HMZwP8I.

As in past conferences, other clinicians presented offerings at this conference, including **Helen Kemp**, who made a welcomed return. Kemp’s many years of acumen and wisdom in the choral world, as well as her deep humanity, make her appearance at any conference a must see. Her presence was celebrated by unusually extended applause following her presentation entitled “Shaping the Future—One Generation to the Next.”

James Litton, another figure of choral gravitas, and Director Emeritus of the American Boychoir, made an appearance with his talk, “Building a Comprehensive Choral Program: The Role of Children Singing.” Dr. Litton was the organization’s music director from 1985 to 2001. **Fred Meads**, Director of Vocal Studies of the American Boychoir, presented a talk on techniques of engaging in rehearsal the newer members to the school who sing in the school’s Training Choir. Meads exhibited particular gifts in this area in his abilities in training newer choristers. These techniques were demonstrated with enthusiasm in an open rehearsal of the Training Choir. **Anton Armstrong**, distinguished alumnus and conductor of the famed St. Olaf Choir, gave a talk on working with the developing singer. **Lisa Eckstrom**, Head of School, presented a talk on the value of arts in education, sprinkled with interesting and relevant data on the changing role of arts in education today. **Fernando Malvar-Ruiz**, Director of the American Boychoir, utilized individual members of the choir in a presentation to effectively and concretely demonstrate the journey of the changing voice of the boy singer in an effective demonstration of this changing process.

At the conclusion of the last National Choral Conference, Malvar-Ruiz stated, “The next big step in my development as a musician is to embrace the paradigm of a choral ensemble in a 21st-century reality, a 21st-century society, a 21st-century culture” (see “The 16th National Choral Conference,” *THE DIAPASON*, June 2010). Indeed, the American Boychoir takes a big step towards a new paradigm as choir and school take up residence in their new home at the newly created Princeton Center for Arts and Education (PCAE), formerly St. Joseph’s Seminary in Princeton. Founded in 1912 by the



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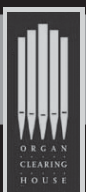
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Anton Armstrong leading a reading session at Albemarle, with **Kerry Heimann** at the piano



Fred Meads leading a choral reading session in the PCAE chapel



Therees Hibbard with the **American Boychoir**

Congregation of the Mission (the Vincentian Brothers) to train young men in the priesthood, the all-boys high school closed its doors in 1992. Since then, the Board of Trustees for the American Boychoir negotiated a long-term lease for the former seminary, whose facilities consist of an impressive set of gothic-revival buildings surrounded by over 45 acres of land.

In the words of **Chester Douglass**, board chairman of the American Boychoir, the school has “gained a beautiful new campus with expanded facilities such as a gymnasium and a performance hall that were missing at Albemarle. But an equally exciting part of the plan from its beginning was to be the leading resident organization on a shared campus that emphasized the arts within an academic education. Accordingly, we have invited other schools and arts organizations to be part of a greater whole.” Those other two resident organizations include the Wilberforce School and the French American School of Princeton, also joining the campus.

The buildings are to be occupied by the boys and the school as the American Boychoir continues to be one out of only two remaining choral boarding schools in the country (the other being St. Thomas Choir School, New York City, a mere 50 miles to the northeast). For information, go to www.americanboychoir.org.

In a sense, the conference had one foot set in the old school at the Albemarle campus, and the other foot set in the new. During a tour of the new campus conducted by **Kerry Heimann**, accompanist for the American Boychoir, participants were shown, in his words, the “crown jewel” of the new buildings: the resplendent chapel of the former seminary. The chapel boasts genuine and soaring gothic lines, collegiate-style choral stalls, and opulent acoustics, and will serve well as the long and much-needed regular venue for American Boychoir concerts when the choir performs at home. School and choir begin a promising new journey.

New facilities aside, what is an element that will secure the future and promise



James Litton addressing conference participants

of the American Boychoir? In the words of **Christie Starrett**, General Manager of the American Boychoir, “What makes it special are the boys, without question, and there is a sense of community you cannot find literally anywhere else.” ■

Domecq Smith is a graduate of the Peabody Conservatory and the Manhattan School



Fernando Malvar-Ruiz and the **American Boychoir** at the closing concert

of Music in organ performance, and was a student of Emmet Smith at Texas Christian University. He is a two-time recipient of the Meet the Composer Grant funded by the National Endowment for the Arts. His music is published by MorningStar Music and Spervai Music Publishers. He is a doctoral student at Rutgers University in music education

administration, serves on the faculty of F.W. Cook School, Plainfield, New Jersey, and is a guest lecturer for Immaculate Conception Seminary, Seton Hall University, New Jersey. He is director of music at the Church of St. John the Evangelist, Orange, New Jersey, where he oversees a diverse music program. For information: www.domeqsmith.com.

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A Brief Glimpse of Organs and Churches in Warsaw, Białystok, Białowieża, and Kraków

By Marijim Thoene

If Józef Kotowicz asks you if you would like to play in his recital series in Białystok, Poland, say “YES!” I did say “Yes” and in July of 2012 had an experience of a lifetime; but I confess I had some sleepless nights wondering what was in store for me, especially knowing that the large organ in the Basilica Cathedral of Our Lady of the Assumption was an early 20th-century tubular pneumatic with three general pistons. Having played weekly on a cumbersome and psychotic 1923 tubular-pneumatic Möller with three undependable general pistons and a cipher that habitually showed up unannounced and unstoppable, I feared the worst. However, my fears were allayed when I heard Józef Kotowicz’s CD of the organ in the basilica. And who would not want to play in Białowieża’s St. Teresa Church on the edge of the oldest primeval forest in Europe and in Białystok’s St. Casimir Church, where the sound of the organ, also heard on Kotowicz’s CD, was kaleidoscopic in color and bloomed in the huge sacred space?

I write about my experience in hopes that readers will take heart in knowing that there are cities, e.g., Warsaw, Białystok, Białowieża, and Kraków, where people fill the churches to worship and listen to organ music; they are as passionate to listen as we are to play. From my bird’s eye view, I saw a reverence for organ music that was both inspiring and humbling. I also wish to not only describe the richness and beauty of the instruments I saw and heard, but also to describe a kind of miraculous phenomenon, much like the rebirth of the phoenix, in the city of Białystok.

The following is a brief account of organs experienced during my journey. After settling in our dorm room at the University of Warsaw, my husband Jess and I walked out of the front gate, turned left on Krakowskie Przedmieście, and discovered the **Warsaw Pro Cathedral Seminar Church**, where there would be an organ recital that night, July 10, at 7 pm. By happy chance we were about to hear the second recital of the International Bach Organ Festival. When we arrived at 7:05 all the programs were gone and the church was packed. People listened in rapt attention, caught up in

an interior world. We heard organist **Jan Brögger** from Germany.

The next morning we exited the front door of the dormitory and turned right on Krakowskie Przedmieście and found **St. Anne’s Church** just outside the Castle Square. In front of the church was a poster advertising the upcoming recitals, one of which was by **Józef Kotowicz** (see photo 1). How like my host, not to have told me he would be playing here. I was beginning to see evidence of his whirlwind schedule as a recitalist. He later told me he plays between 12 to 15 concerts between May and September, throughout Poland, Italy, Finland, Sweden, and Norway. As I stood in the entrance of the church I was touched at witnessing people kissing the feet of the statue of the crucified Christ as they left the church. Here I began to see part of the history unfold of a country of which I knew very little. St. Anne’s Church was built in the 15th century but was destroyed in the 1650s by Swedish and German troops. It was rebuilt between 1740–60 and the present Neoclassical façade was built in 1788. During World War II the roof was destroyed by the Nazis. The organ was built by Pflüger Orgelbau in 1992. The organ case (see photo 2) and the interior of the church are in Baroque style.

The rich colors of this organ are apparent on YouTube: Diane Bish performs the *Sortie* by Denis Bédard (<http://www.youtube.com/watch?v=8KGB3BZItKU>). Here is the specification of the organ:

St. Anne’s Church, Warsaw Pflüger Orgelbau, 1992

Manual I (Hauptwerk) C–a^{'''}

- 16′ Gedackt
- 8′ Principal
- 8′ Gamba
- 8′ Voce umana
- 8′ Spitzflöte
- 4′ Octav
- 4′ Flöte
- 2½′ Quint
- 2′ Superoctav
- 1½′ Mixture IV
- 8′ Cornett V
- 8′ Trompete

Manual II (Positive) C–a^{'''}

- 8′ Gemshorn
- 8′ Holzgedackt

- 4′ Principal
- 4′ Rohrflöte
- 2½′ Sesquialter II
- 2′ Principal
- 2′ Blockflöte
- 1½′ Quint
- 1′ Scharff III
- 8′ Krummhorn
- Glockenspiel
- Tremulant

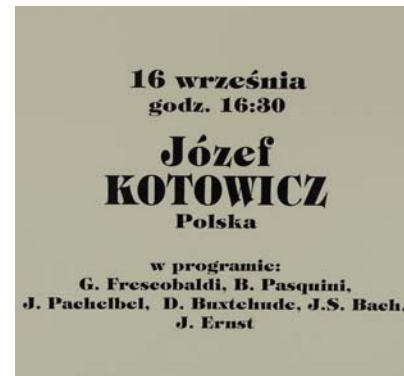
Pedal C–f

- 16′ Principalbass
- 16′ Subbass
- 8′ Octavbass
- 8′ Gedacktbass
- 4′ Choralbass
- 2½′ Mixture IV
- 16′ Posaune
- 8′ Trompete

Couplers
II/I I/P II/P

On July 11, Józef—who had just played two recitals in southeastern Poland at the Cathedral in Lubaczow and a church in Krasnobrod—and his lovely wife Ewa picked us up and drove us to Białystok. In the old city square the towering spires of the **Cathedral Basilica of the Assumption of the Blessed Virgin Mary** dominate the skyline; to the left, connected to the Cathedral Basilica, is a small Baroque chapel, bearing the same name, with an intriguing history (see photo 3). The history of these two buildings reflects the remarkable determination, ingenuity, and spiritual commitment of the people of Białystok. Construction of the chapel was begun in 1611; it was consecrated in 1626 and later rebuilt in 1751. In the 19th century the congregation wished to expand the church. Since at that time the land was part of Russia, the people had to get permission from the Czar to rebuild the church. After many years of saying “No,” the Czar relented only on the condition that no new church would be built; only the present one could be enlarged. The neo-Gothic Cathedral Basilica was built as an addition to the chapel. Its construction lasted up to World War I. Unlike most of the city of Białystok, the buildings were not destroyed by the bombings in World War II.

The earliest document that mentions the existence of an organ in the Baroque chapel of the Assumption of the Blessed



1. Józef Kotowicz recital announcement

Virgin dates from 1671. The present organ was built between 1751–1752, and includes some elements from the older organ.

I was able to meet **Richard Onopa**, who has been organist of the Baroque **Chapel of the Assumption** for 57 years (see photo 4). His playing demonstrated the beauty and clarity of the flute stops and the power of the full organ—an elegant sound for a royal space, where many of the kings of Poland worshipped, including the last king of Poland, Stanisław II August, who ruled from 1764–1795. The pedalboard consists of an octave (see photo 5) and the stops are literally projecting from the wall above the keyboard.

Chapel of the Assumption, Białystok

Manual

- 8′ Pryncypal
- 16′ Bourdon
- 8′ Major flet
- 8′ Amabilis
- 4′ Spielflet
- 2′ Oktawa
- 8′ Gedackt
- 4′ Oktawa
- 4′ Minor flet
- 2′ Piccolo
- 3½′ Tercja
- 2½′ Kwinta
- V Mixtura
- III Cymbel

Pedal coupler F–f

Upon entering the Cathedral Basilica of the Assumption of Our Lady, one feels transported in time by the soaring, graceful arches and the large sober faces of the church patriarchs in the stained-glass windows. Here I first encountered the image of the Polish saint and mystic, Saint Faustina (d. 1938), and the painting of Christ that she inspired.

The construction of the organ was begun in 1903 by Józef Rudowicz and completed in 1908 by Antoni Szymanowski of Warsaw. The stoplist reflects the romantic style of early twentieth-century instruments.



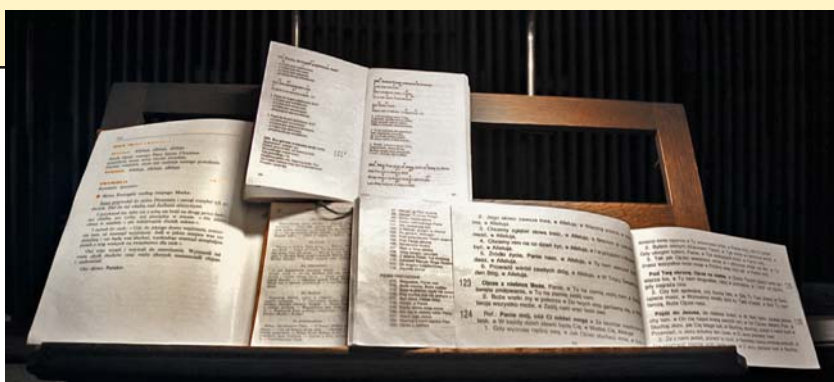
2. Organ case, St. Anne’s Church, Warsaw



6. Console of organ, Cathedral Basilica of the Assumption of St. Mary, Białystok



3. Baroque Chapel, Cathedral, Białystok



7. Music rack at Church of St. Theresa in Białowieża

Cathedral Basilica of the Assumption of Our Lady, Białystok

Rudowicz and Szymanski, 1903–08

I Manual

- 16' Pryncypal
- 16' Bourdon
- 8' Pryncypal
- 8' Gamba
- 8' Gemshorn
- 8' Salicet
- 8' Holflet
- 8' Kwintaton
- 8' Gedekt
- 4' Rurflet
- 4' Flet kryty
- 4' Wiolina
- 4' Oktawa
- 1½' Kwinta
- 2' Oktawa
- 2½' Nasard
- 1' Superokt
- Mixtura II–IV
- 8' Trompet

II Manual

- 16' Fugara
- 8' Pryncypal
- 8' Sylwestryna
- 8' Flet kryty
- 8' Koncert flet
- 8' Traw. Flet
- 8' Dolce
- 4' Róg nocny
- 4' Oktawa
- 2' Flautino
- 1' Pikolo
- 2½' Kint flet
- Tercja II
- 1' Flageolet
- Sesquialt. II
- Cymbel III
- Kornet V
- 8' Klarinet

III Manual

- 8' Pryncypal
- 8' Bourdon
- 8' Bachflet
- 8' Szpicflet
- 8' Aeolina
- 8' Vox coel.
- 4' Flet harm.
- 4' Prestant
- 4' Fugara
- 2' Flageolet
- 1' Róg nocny
- 1½' Tercja
- 1½' Superkwint
- Harm. Aeter. III
- Scharf III
- 8' Obój

Pedal

- 16' Kontrabas
- 16' Pryncypbas
- 16' Wiolonbas
- 16' Subbas
- 8' Oktawbas
- 8' Wiolina
- 8' Fletbas
- 4' Oktawa
- 5½' Kwinta
- 4' Flet
- Mikstura IV
- 16' Puzonbas



4. Richard Onopa, organist in Baroque Chapel, Assumption of St. Mary, Białystok

The pedalboard is straight and flat. Three general pistons are set by pushing in a red, blue, or green button and pulling out red, blue, or green toggles (see photo 6). Fortunately for me, there was an “organ master” or “organ maintenance” person there the whole time I practiced and was helpful when I had questions. The organ has a commanding and dramatic presence as well as a rich palette of delicate, subtle colors. Organists know a cipher can happen, and try to believe that when it does, it isn't the end of the world. It did happen on the first piece on the first chord of Bach's St. Anne Prelude. I played the entire prelude and fugue with the cipher roaring right along, following Marilyn Mason's mantra, “Keep going, no matter what!” Not one, but four “organ masters” came to my rescue, taking off the back of the organ console while I played. The head “organ master” said, “I beg of you, do not play on the Great.” I followed his advice and there were no more mechanical problems. (I was later told that this was the first time a cipher had occurred since the concert series began in 1996. It was Friday the 13th!) At the end I ran down the spiral staircase and thanked an appreciative audience. Later that evening we were treated to a delicious dinner by the rector, **Henryk Zukowski**.

The “village” church of St. Theresa in Białowieża, built in 1927, is on the edge of one of the oldest primeval forests of Europe. The church is decorated with branches and horns, reminders of the forest outside. Here I discovered another Polish saint, Maximilian Kolbe, whose photograph was hanging on the wall. A Polish Franciscan friar, remembered for volunteering to die in place of a stranger in the Auschwitz concentration camp during World War II, he was canonized in 1982 by Pope John Paul II, who described him as the “Patron saint of our difficult century.”

When I arrived on Saturday night to practice, I found the music rack holding all the material for the Mass in the morning (see photo 7). I watched the parishioners arrive on foot and on bicycles, and leave their faithful dogs outside. Many of the parishioners stayed for my noon-time recital. The two-manual, 17-rank Walcker tracker well suited this church.



5. Pedalboard of organ in Baroque Chapel, Assumption of St. Mary, Białystok

Every stop of the organ, from flute to trumpet, spoke with great clarity and brightness. The specification:

Church of St. Theresa, Białowieża Walcker

Hauptwerk (II Manual C–g^{'''})

- 8' Prinzipal
- 8' Gemshorn
- 4' Oktave
- 2' Schwegel
- 1½' Mixtur IV–VI
- 8' Trompete

Rückpositiv (I Manual C–g^{'''})

- 8' Holzgedackt
- 4' Nachthorn
- 2' Prinzipal
- Sesquialtera II
- 1½' Quinte
- 1' Scharff

Pedal (C–f^{'''})

- 16' Subass
- 8' Oktavbass
- 4' Pommer
- 16' Posaune

Couplers: II/I, I/P, II/P

The church was near not only an ancient forest, but also the Czar of Russia's private railroad and hunting lodge. The latter has been converted to a gourmet restaurant. The priest of St. Theresa, **Fr. Bogdan Poplawski**, took us to lunch here—what an amazing place of genteel elegance steeped in history.

St. Casimir (Kazimierz) Church, close to Białystok's central business district, is a relatively new church, built in 1981. Its namesake is St. Casimir Jagiellon (1458–1484), the patron saint of Poland, whose feast day is March 4. It is modern in design, with high ceilings, and flooded with light. By the altar are contemporary luminous paintings in the style of medieval Byzantine art. The five-manual German organ was built by the Wolfgang Scherpf Company in 1965–77 for the cathedral in Speyer and was moved to St. Casimir Church in 2009. It is the seventh largest pipe organ in Poland. Józef Kotowicz's performance on YouTube offers a great opportunity to see the interior of the church and hear the organ: <http://www.youtube.com/watch?v=ljSPCnAfeKg>. Kotowicz performs *Letanias z cyklu*

Espanordica by Stefan Lindblad. The specifications:

St. Casimir Church, Białystok Wolfgang Scherpf, 1965–77

Hauptwerk (C–g3) I. Manual

- 16' Prinzipal
- 16' Quintade
- 8' Prinzipal
- 8' Holzprinzipal
- 8' Weitgedackt
- 4' Prinzipal 4'
- 4' Oktave
- 4' Gedackt
- 5½' Quinte
- 3½' Terz
- 2½' Quinte
- 2' Oktave
- 1½' Mixture VI–VIII
- ½' Zimbel IV
- 8' Kornett V
- 8' Horizontalbombarde
- 16' Horizontalbombarde
- 4' Horizontalclarine

Bombardwerk (C–g3) IV. Manual

- 16' Bourdon
- 8' Prinzipal
- 8' Flöte harmonique
- 8' Salicional
- 4' Oktave
- 4' Spillpfeife
- 4' Fugara
- 2½' Nasat
- 2' Flageolet
- 1½' Terz
- 1½' Septime
- ½' None
- 2½' Mixture VI
- 16' Bombarde
- 8' Trompete
- 4' Clairon
- Röhrglocken (A–e1)
- Tremulant

Positivwerk (C–g3) II. Manual

- 8' Prinzipal
- 8' Quintade
- 8' Spitzgedackt
- 4' Singend Oktav
- 4' Rohrflöte
- 2' Kleinprinzipal
- 2' Blockflöte
- 1' Kleinoktave
- 4' Echokornett IV
- 1' Scharf V–VI
- 16' Dulzian
- 8' Trompete
- 8' Krumhorn
- Tremulant

Oberwerk (C–g3) V. Manual

- 8' Rohrquintade
- 8' Lieblich Gedackt
- 4' Prinzipal
- 4' Koppelflöte
- 2' Oktave

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Organs in Poland



8. Organ case, St. Roch Church, Białystok

- 1¼' Sifflöte
1' Oktävlein
⅓' (Terz-)Quintzimbel III
8' Missette
4' Singend Regal
Tremulant

Schwellwerk (C–g3) III. Manual
16' Pommer
8' Principal
8' Flötgedackt
8' Salicional
8' Schwebung
8' Weidenpfeife
4' Oktave
4' Rohrpfeif
2¾' Sesquialter II
2' Hohlflöte
2' Mixtur VI
½' Terzzimbel III
16' Fagott
8' Oboe
4' Schalmey
Tremulant

Pedalwerk (C–f1)
32' Contra-Principal
16' Principalbass
16' Untersatz
16' Rohrflötenbass
8' Grobkotave
8' Offenflöte
4' Choralbass
4' Hohlpeif
2' Waldflöte
1' Blockflöte
5½' Bassquint
4' Hintersatz IV–VII
32' Contra-Posaune
16' Posaune
8' Trompete
4' Clarine
2' Zinkenbass

The suspended tracker action made the touch light and sensitive, and infinite levels of memory made it a joy to play. **Fr. Wojciech Lazewski**, the rector of the parish, spoke to the audience and introduced each organ piece, and after the recital we were invited to an elegant dinner in the rectory.

What a heart-warming experience to play three recitals in Poland in churches filled with people who appreciate organ music, who gave me such a warm welcome, and who thanked me, in English(!), for playing for them. I could only say hello (*dzien dobry*) and thank you (*dziękuję*) in Polish. It was gratifying to have the priest at each church talk to the audience and describe the music before I played, and as if it weren't enough to have the privilege to play, to be invited to a feast afterwards. Józef arranged for our food, lodgings, and transportation, and provided me with one of his students, **Rafał Pluszczewicz**, who explained the vagaries of setting the general pistons and turned pages for me.

After playing the recitals, I had the luxury of being a tourist in Białystok, and Józef showed us some of the most interesting organs in the city. First on the tour was the organ at the massive **St. Roch Church**. The architecture is avant-garde even by today's standards, even though it was built between 1927–46. It is now undergoing restoration. It used to be one of the largest parishes in Białystok, with 40,000 people attending Mass each weekend. Józef was organist there for two years, beginning in 1991, and played eleven Masses on the



9. Professor Andrzej Chorosinski at the console in the new Opera House, Białystok



10. Detail of organ console in new Opera House

weekend, as well as Masses in the evening throughout the week. The parish borders have since been changed and the congregation is smaller.

The organ and pipes were discovered at the end of World War II in 1945 in an abandoned boxcar in the train station in Białystok. The legend is that the workers from the train station asked the priest if he wanted an organ and so for a couple of cases of beer it was delivered to the church. The plate on the organ reads “Schlag und Sohn, 1945.” The general pistons are set by a toggle system similar to the one in the cathedral. The organ case creates the illusion that all the pipes are of equal length (see photo 8, organ case, St. Roch Church). The organ has a great presence in this cavernous space.

We were privileged to have a tour of the stunning new **Opera House** in Białystok scheduled to open this fall. We were fortunate to get to hear the new 64-rank organ, built by the Polish builder Zych Zakłady Company, played by **Professor Andrzej Chorosinski** of the Chopin Conservatory in Warsaw, who was there to inspect the organ and rehearse for his inaugural recital (see photo 9). The specification of the organ:

- Opera House, Białystok**
Zych Zakłady Organowe, 2012
Manual I
16' Gedackt
8' Pryncypał
8' Bourdon
8' Flute harm.
8' V da Gamba
8' Kwintadena
4' Oktawa
4' Flet
4' Traversflet
2¾' Kwinta
2' Superoktawa
Kornet V
Mixtura IV–V
8' Trompeta magna
8' Trompet
4' Clairon
Manual II
8' Pryncypał
8' Salicet
8' Flet rurkowy
8' Gemshorn
4' Fugara
4' Pryncypał
2¾' Nasard
2' Oktawa
1¾' Tercja
Cymbel III
8' Trompeta magna
8' Klamet
Manual III
16' Gedackt
8' Pryncypał skrzyp
8' Flet podwójny
8' Fugara
8' Aeolina
8' Vox coelestis



11. Organ in recital hall in the Academy of Music, Kraków

- 4' Prestant
4' Flet rurkowy
2' Piccolo
Sesquialtera II
Mixtura IV–VI
16' Fagot
8' Obój
8' Vox humana
8' Trompeta magna
Manual IV
8' Flet otwarty
8' Gedackt
8' Salicional
4' Szpicflet
4' Pryncypał
2' Oktawa
1½' Kwinta
8' Regal
Pedal
32' Violonbas
16' Pryncypał
16' Subbas
16' Violon
8' Bourdon
8' Oktawbas
8' Cello
4' Choralbas
Mixtura IV
16' Puzon
16' Fagot
8' Trompet harm.
8' Trompeta magna

The organ console is red and green, truly one of the most exuberant organ consoles I've ever seen (see photo 10).

We also toured **I. J. Paderewski School of Music**, where Józef has been on the faculty for twenty years. He recently acquired a beautiful tracker for the recital hall; built in 1976 in Denmark by Troels Krohn, it is reminiscent of the typical North German Baroque organ. The specifications:

- Paderewski School of Music, Białystok**
Troels Krohn, 1976
Positive
8' Salicional
8' Gedacht
4' Principal
2¾' Quint
2' Octave
1¾' Terts
Swell
8' Gemshorn
8' Quitaton
4' Rohrflute
2' Panfłojte
8' Oboe
Pedal
16' Subbas
Manual to Pedal couplers

Last on the tour was **Santa Ecclesia**, which has a 39-rank, three-manual German tracker built by Friedrich Weisenborn, again mirroring the disposition of the North German Baroque instrument. The sound of organ is lush as well as brilliant; however, the key action is very heavy.

In the **Church of St. Jadwiga** in Białystok there is a 57-rank organ from the Philharmonic concert hall in Salzburg. The organ was built by E. F. Walcker & Co. in 1970. The church had no organ before acquiring this one.

Tragic epochs in Poland, including the loss of independence in the 19th



12. Ceiling of stars in the Cathedral of the Assumption of the Virgin in Kraków

century, World War II, and the 50-year Communist regime, had a devastating effect on the rich musical tradition of the church and on organ building. A tradition, whose beginning is apparent in the early organ tablatures of Kraków ca. 1548, the Gdąnsk tablature of 1591, and the tablature of Johannes of Lublin, was silenced. I could not fail to see the reminders of the struggle for life itself in Białystok when I saw the single railway car beside the Museum of the Polish Army, a grim reminder that one million Poles were transported to Russia (Siberia and Kazakhstan). Many of them died during the journey. Most of them did not return to Poland at all. I learned that organ building in Poland came to a halt during the Communist regime, and that many churches had no organs because there was no money. During these years the rich musical tradition of the church was silent, but during this bleak time their faith grew stronger and their love of organ music did not die.

Since the fall of Communism in 1989, churches started looking for organs they could afford and found they could purchase instruments from Germany, where many churches were closing. Currently Poland has a growing economy in Europe and they are building new churches—big churches. It has been Józef's mission to help churches find organs and to make organ music accessible. He began by creating a concert series in the cathedral in 1996, which has grown to include other venues. This summer he organized 19 recitals in five different churches in Hajnowka, Białystok, and Białowieża, and invited 12 organists from Poland, Norway, and America.

Józef pointed out that crucial to the rebuilding of the rich musical tradition of the church has been the attitude of the clergy toward music and having church music classes in the schools. When Józef finished his studies in 1991 he was the first organist in the diocese; now there are thirteen. Now there are two outstanding organ builders in Poland: Zych Zakłady Organbuilders: organy@zych.com, and Andrzej Kaminski Organbuilders: kaminski@kaminski-organy.pl.

On July 17 we bid our farewells to Józef and Ewa in Białystok and took the train to Kraków, where Józef had arranged for us to stay in the Academy of Music. The medieval city of Kraków keeps its history alive by the daily performance of trumpet music played from one of the windows of the tallest tower of the Gothic Cathedral of St. Mary. During the 13th and 14th-centuries a trumpeter played at dawn and at dusk to signal the



15. Organ in rear gallery, Cathedral of the Assumption, Kraków



16. 17th-century portative organ, National Museum of Kraków



13. Organ to the left of the altar, Cathedral of the Assumption of the Virgin, Kraków



14. Fresco to the left of the altar, Cathedral of the Assumption of the Virgin, Kraków

- 8' Gedackt
- 4' Octava
- 4' Rohrflöte
- 2' Superoctava
- 2' Mixtura IV
- 8' Trompete

II. Manual Positiv C–a3

- 8' Flûte harmonique
- 4' Flûte octaviante
- 2 3/4' Nasard
- 2' Flûte traversière
- 1 3/4' Terz
- 1 1/4' Larigot
- 8' Cromorne
- Tremulant

III. Manual Schwellwerk C–a3

- 8' Rohrflöte
- 8' Gambe
- 8' Vox coelestis
- 4' Fugara
- 2' Flachflöte
- 2 3/4' Mixtura III
- 8' Trompette harmonique
- 8' Oboe
- Tremulant

Pedal C–f

- 16' Subbass
- 8' Principalbass
- 8' Floetenbass
- 4' Choralbass
- 16' Posaune
- 8' Trompete

opening of the city gates. He also kept watch for fires or enemy invaders and would sound the alarm with a bugle call. Today a short bugle call is played on the hour beginning at 8 AM and ending at 11 PM from one of the towers of the cathedral. The plaintive bugle call is a melody that ends abruptly. This live performance is an hourly remembrance and commemoration of a heroic trumpeter who warned the city of invading Tatars in 1240 and who died from the enemy's arrow while sounding the alarm.

The Old Town of Kraków is filled with sounds, from horse-drawn carriages circling around the historic market place, to a band of accordion players playing Bach's *Toccata in D Minor* on the steps of the cathedral. Equally prominent are reminders of the pipe organ, which showed itself to be part of the fabric of life, past and present. These findings—whether in a fresco, a Book of Hours, a sculpture, a choir loft, or a recital hall—were dazzling to the eye and imagination and underscore its importance in providing music that provides solace and lifts the human spirit. I found these images in diverse places, ranging from the National Museum to Wawel Cathedral, from the Jagiellonian University Library to the Academy of Music.

From my bird's eye view, organ music appears to be alive and well in Kraków. I heard a new organ student practicing in the recital hall in the **Academy of Music** (see photo 11). This three-manual tracker organ was built by the Karl Schuke Company of Berlin. The disposition:

Academy of Music, Kraków Karl Schuke

I. Manual Hauptwerk C–a3

- 16' Bordun
- 8' Principal



17. Portative organ in a French 16th-century Book of Hours, Jagiellonian Library, Kraków



18. Wood carving of portative organ, Wawel Cathedral, Kraków



eum in chordis et organo (Praise him with strings and organ) (see photo 13).

To the right of the altarpiece is a fresco of an angel playing the organetto accompanied by the text, *Super omnes speciosa* (Lovely beyond all others), one of the lines from the Marian hymn, *Ave Regina Caelorum* (see photo 14.) A positive organ (not pictured) contains seven stops and was 1898 built by Tomasz Falla. The big organ in the rear gallery (see photo 15) dates back to 1908 and has been rebuilt many times. The last general rebuilding took place in 1987–1989 by organbuilder Włodzimierz Truszczyński. Now the organ has mechanical action and 56 stops. For specifications of the three organs, see http://organy.pingwin.waw.pl/index.php?f=kr_mariacki.htm.

On the second floor of the **National Museum of Kraków** is a 17th-century portative organ (see photo 16). This portative organ has one manual of three octaves and two bellows. The pipes are made of lead and beech, and the keys are made of birch. It is from the Parish Church at Stary Sacz and was given to the museum by Stanisław Tomkowicz in 1934.

In the **Jagiellonian Library** I found one image of a portative organ in a French 16th-century Book of Hours (see photo 17). Here, along with other musicians, an angel organist celebrates the coronation of the Virgin. It is ironic that the pipes of the organetto are all the same length, and that several of the organ cases mentioned earlier give the illusion that all the pipes are the same length. Here and in the last image shown, the portative organ is played by an angel in the macrocosm of heaven.

The last organ shown is from **Wawel Cathedral**, the Archcathedral of Saints Stanislaus and Wenceslaus, which is, according to Frommer's guide book, the "most grandiose church in Poland, and a necropolis of Polish kings, rulers, most outstanding poets and Kraków's

bishops." The carved image of a portative is in the Swietokryjska Chapel near the front entrance of the cathedral (see photo 18). Here an angel organist accompanies the crucifixion in a scene that allows the viewer to step into another dimension of time and space.

Conclusion

The organs and images of organs I saw in Warsaw, Białystok, Białowieża, and Kraków represent only a tiny amount of what exists in Poland. I am grateful I had the opportunity to savor the sounds and sights of these instruments, experience such kindness, and witness the appreciation and love for organ music on many faces. I have great admiration for the composers, performers, and audiences who have survived one of the darkest times in history and are dedicated to preserving and building upon their rich tradition of organ music. Exciting new organ repertoire has been composed by contemporary Polish composers, such as Marian Sawa (1937–2005), Tadeusz Paciorkiewicz (1916–1998), Romuald Twardowski (b. 1930), Henryk Mikołaj Górecki (1933–2010), and Wojciech Kilar (b. 1932). Beautiful new organs are once again being built by Polish builders, including Zych Zakłady, Andrzej Kaminiski, and others. The organ music filling the churches and the people who listen signify that in Poland, and especially in Białystok, "the music cannot be stopped"—in fact, like the phoenix, it is soaring. ■

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Photo credit: Marijim Thoene

Cover feature

Austin Organs, Inc.,
Hartford, Connecticut
Opus 2795
First Baptist Church,
Washington, D.C.

Fulfillment of a vision: the second
five-manual organ in the City of
Washington

First Baptist Church's new Austin Organ installation marks the realization of a vision that has been several generations in the making for both the church and the organbuilder. First Baptist Church was organized in 1802 when Thomas Jefferson was president and Washington, D.C., was a village of only a few thousand people. The first worship space was in a building where the U.S. Treasury is now located. From that early time, First Baptist has provided continuous ministry in the heart of the nation's capital. Since the division of Baptists North and South in 1845, First Baptist has been a vital link between major national Baptist bodies. It maintains membership in the District of Columbia Baptist Convention (which is triply aligned with the American Baptist Churches in the U.S.A., the Progressive National Baptist Convention, and the Southern Baptist Convention). First Baptist Church is also affiliated with the Alliance of Baptists, the Cooperative Baptist Fellowship, and the Baptist World Alliance. Several U.S. presidents have worshiped here, notably Harry S. Truman, Jimmy Carter, and Bill Clinton. The church has occupied five buildings on four sites in the District of Columbia, including one that is now Ford's Theater, where President Lincoln was assassinated.

The first service in the new sanctuary at 16th & O Streets was held on January 12, 1890, and six pastors served in the years that followed. Following his installation as senior pastor in 1937, Dr. Edward Pruden led the church in a building campaign. In 1953, First Baptist tore down its previous building and started construction on its current neo-gothic sanctuary on the same site. The first worship service in the new sanctuary was celebrated on Christmas Day in 1955. The plans initially included a large organ that was to be installed in the chancel area and constructed to match the baptistry. Due to funding shortfalls, however, it was eventually decided that the previous M.P. Möller organ would be

re-installed in the new building. Under the subsequent three-decade leadership of minister of music Alvin T. Lund, proposals from myriad organbuilders were examined and considered.

Ironically, it was the acquisition of a new nine-foot Steinway concert grand piano that revived the church's hopes for a new organ. In 2007 First Baptist member Carol M. Kirby, who sits on the board of visitors for George Mason University, was assisting the school in acquiring new Steinway pianos for their Steinway School of Music. Through her leadership and introductions to Steinway, the church was able to purchase one of the last concert grand pianos signed by Henry Z. Steinway. The acquisition of the new piano inspired members of First Baptist to believe the time had come to complete the long-deferred dream of a new pipe organ for the church. In early 2010, First Baptist member Dr. Wayne Angell met with the newly installed Rev. Dr. Jeffrey Haggray and members of the church leadership team to investigate the possibility of moving forward with the organ project if the initial funding for the project could be raised. After receiving enthusiastic endorsement, Dr. Angell then worked to raise the funds to meet the cost of the organ.

Austin's history of building large
instruments

In the early part of the 20th century, an ever-increasing number of important contracts steadily built the Austin Organ Company's reputation for organs of impressive design and solid construction. A significant piece of Austin history was the company's hiring in 1901 of the infamous Robert Hope-Jones (later known as the father of the Wurlitzer organ) to help direct the company into the symphonic realm. During this time Hope-Jones, through Austin, exposed the United States to the Diaphone, famously installed in lighthouses and fire stations around the country. The premier organ version of this somewhat musical "noise" to which Austin held the patent, however, is known as the Magnaton. Hope-Jones also brought us high-pressure voicing for both reeds and flue pipes. While the organ at First Baptist does not have a Magnaton, it does have some interesting higher-pressure voicing



Five-manual console on movable internal iron dolly frame

than is typical. Before discussing the particulars of this new instrument, let us present some history of our instruments built for concert halls and auditoriums. Hallmarks of their design include walk-in airboxes with vestibules (airlocks), significant wind pressures, generous scaling, and a wealth of orchestral and traditional organ stops. Even an incomplete chronology of these instruments and their clients is impressive:

Opus 120 was installed in the Auditorium of John Wanamaker's New York Store in 1904.

Opus 182 for the Jamestown Exposition, Jamestown, Virginia, was the first concert organ for which we won an award. A succession of instruments in concert halls followed, including Opus 199 in the Greek Hall of Wanamaker's Philadelphia store, Opus 252 in the ballroom of the Hotel Astor, New York City, and Opus 279 in John M. Greene Auditorium of Smith College, Northampton, Massachusetts. Of these, the Greek Hall organ survives, relocated from the store, as does the Smith College organ, which we rebuilt a number of years ago. Opus 323, built for the City Hall Auditorium of Portland, Maine in 1912, is today one of the most famous municipal concert instruments in the United States. The Spreckels Organ, Opus 453, installed in 1914 outdoors in Balboa Park, San Diego, California, certainly needs no introduction.

Opus 500 (120 ranks), for the Festival Hall of the Panama Pacific Exposition in San Francisco in 1915, was completed and delivered in less than six months.

Opus 558 for Medinah Temple in Chicago crossed paths with Opus 500 on the shop floor in 1915. Opus 573 for the Mormon Tabernacle in Salt Lake City followed shortly thereafter. Opus 913, built for the mysterious Bohemian Club of San Francisco, is also located outdoors like the San Diego organ.

Opus 1206 was built in 1924 for the Soldiers and Sailors Memorial Auditorium in Chattanooga, Tennessee. Opus 1416 was built in 1926 for the Sesqui-Centennial International Exposition in Philadelphia, and was the largest new instrument built at one time by the Austin Organ Company, having 162 speaking ranks. We restored this instrument in the early 2000s. Finally, Opus 1627 for Horace Bushnell Memorial Hall in Hartford is a still-later example of Austin's concert hall instruments. This organ, dating from 1929, was restored by Austin in 1989.

This list only scratches the surface. The legacy and memory of these monumental instruments echo around our shop in the records and photographs of their construction and subsequent history. The machines and fixtures on which they were built continue to turn out new instruments, including the First Baptist organ.

Critical elements of the tonal design

With the reality of the purchase of a pipe organ on the horizon, the church was fortunate to have minister of music Dr. Lon Schreiber on staff. Three decades earlier, he had overseen the "other" five-manual organ in the City

Austin Organs, Inc., Opus 2795

First Baptist Church, Washington, D.C.

GREAT (7" wind)

16'	Violone Prestant	61 pipes
8'	Open Diapason	61 pipes
8'	Prestant	12 pipes
8'	Flute Harmonique	61 pipes
8'	Bourdon	61 pipes
8'	Gamba	61 pipes
5 1/2'	Gross Quint	61 pipes
4'	Octave	61 pipes
4'	Prestant Octave	12 pipes
4'	Koppelflöte	61 pipes
3 1/2'	Gross Tierce	61 pipes
2 1/2'	Quint	61 pipes
2'	Fifteenth	61 pipes
	Grand Chorus V	305 pipes
	Scharff IV	244 pipes
16'	Double Trumpet	12 pipes
8'	Trumpet	68 pipes
4'	Claron	80 pipes
16'	Grand Mounted Cornet V (Solo, TC)	
8'	Mounted Cornet V (Solo)	
8'	Trompette-en-Chamade	54 pipes
	Chimes (Solo)	
	Flute Harmonique Tremulant	

SWELL (7" wind)

16'	Contra Gamba °	
16'	Lieblich Gedeckt	12 pipes
8'	Geigen Diapason	61 pipes
8'	Viole de Gambe	61 pipes
8'	Voix Celeste	61 pipes
8'	Stopped Diapason	61 pipes
8'	Spitzflöte °	
8'	Flute Celeste °	
4'	Prestant	61 pipes

4'	Flute Octavante	61 pipes
2 1/2'	Nazard	61 pipes
2'	Octavin	61 pipes
1 1/2'	Tierce	61 pipes
	Plein Jeu V	305 pipes

32'	Contra Fagotto °	
16'	Tromba °	
16'	Basson	61 pipes
8'	Trompette Harmonique	61 pipes
8'	Cornopean °	
8'	Hautbois	61 pipes
8'	Voix Humaine	61 pipes
4'	Clairon Harmonique	80 pipes
4'	English Trumpet	
16'	Trompette-en-Chamade (TC)	
8'	Trompette-en-Chamade (Great)	
	Tremulant	

CHOIR (7" wind)

16'	Gemshorn	12 pipes
8'	Principal	61 pipes
8'	Voce Umana °	
8'	Holz Gedeckt	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste	61 pipes
8'	Flauto Dolce Celeste °	
4'	Octave	61 pipes
4'	Spiel Flute	61 pipes
2 1/2'	Nazard	61 pipes
2'	Fifteenth	61 pipes
2'	Open Flute	61 pipes
1 1/2'	Tierce	61 pipes
1 1/2'	Larigot (from Cymbel)	
	Cymbel IV	244 pipes
8'	Klein Trompete	61 pipes

8'	Cromorne	61 pipes
16'	Double Tuba Major (Solo)	
8'	Tuba Major (Solo)	
4'	Tuba Octave (Solo)	
16'	Trompette-en-Chamade (TC)	
8'	Trompette-en-Chamade (Great)	
	Orchestral Harp °	
	Harp, Celesta	
	Zimbelstern °	
	Tremulant	

SOLO (10" and 22" wind)

16'	Contra Gamba °	
16'	Contra Gamba Celeste °	
8'	Cello °	
8'	Cello Celeste °	
8'	Voix Angelique III °	
8'	Muted Viols II °	
8'	Doppel Flute °	
4'	Orchestral Flute °	
2 1/2'	Quint Flute °	
16'	Corno di Bassetto °	
8'	French Horn °	
8'	Clarinet °	
8'	English Horn °	
8'	Orchestral Oboe °	
16'	Double Tuba Major	
8'	Tuba Major	85 pipes
4'	Tuba Octave	
	Unenclosed Solo	
	Mounted Cornet V	305 pipes
	Chimes °	
	Orchestral Harp °	
	Harp °	
	Celesta °	

16'	Trompette-en-Chamade (TC)	
8'	Trompette Royale (Gallery Great)	
	Tremulant	

RESONANCE (7" wind)

32'	Contre Bourdon °	
16'	Dbl. Open Diapason	61 pipes
16'	Violone Prestant (Great)	
16'	Bourdon (Pedal)	
16'	Gemshorn (Swell)	
8'	Open Diapason	61 pipes
8'	Prestant (Great)	
8'	Hohlflöte	61 pipes
8'	Bourdon	17 pipes
5 1/2'	Gross Quint (Pedal)	
4'	Octave	61 pipes
4'	Cantus Flute	61 pipes
3 1/2'	Gross Tierce (Great)	
2'	Descant Flute	61 pipes
	Mixture IV †	
	Grand Fourniture IV-VI †	
	Descant Grand Mixture IV-VIII †	
32'	Contra Posaune (Pedal)	
32'	Contra Fagotto °	
16'	Posaune (Pedal)	
16'	Double Trumpet (Great)	
8'	Octave Trumpet	61 pipes
8'	Trumpet (Great)	
4'	Clairon	61 pipes
8'	Mounted Cornet V (Solo)	
16'	Trompette-en-Chamade (Great, TC)	
8'	Trompette-en-Chamade (Great)	

† The Resonance Mixture is a composite formula based on a four-rank stop, based on 2 1/2' pitch (244 pipes). Adding the fifth through eighth ranks expands the mixture by 214 pipes, creating three distinctive mixture stops.



Factory erecting of the Swell and Choir



AutoCAD rendering of the Chamade



Resonance Diapason, with leathered lips



The mechanism inside the Swell-Choir airbox: the large regulator on the left (5'x8') connected to the control valve by steel rods, the electronic control system next to it, and the vestibule door in the far background



The Mounted Cornet on the left, the wooden Gemshorn bass in the foreground, reaching back to the Solo Tuba enclosure in the back

of Washington installed at National City Christian Church. After reviewing a stack of proposals that stood two feet high, he contacted Austin Organs through Austin representative William E. Gray. Drawing on his experience as former president of M.P. Möller, and certainly having designed more large organs in this country than any single person alive, he and Lon developed a stoplist of slightly more than 100 ranks, along with some digital augmentation, across five manuals. Bill Gray had a concept for two large organ cases in the chancel (the existing organ has been covered with two decomposing drapes since 1955). The Austin design staff turned this concept into a rendering, and the church enthusiastically endorsed Austin Organs, Inc. to build the new organ for First Baptist.

Austin's staff drew upon more than a century of design and voicing experience for this project. Each stop was meticulously scrutinized for scale, design, and voicing. The gallery organ project was revised early in the contract to utilize some pipework from the church's former organ. This, along with several replacements of pipework in lieu of digital, brought the rank count to 118.

The scaling and refinement of this concept was completed by the combined experience of some of the most seasoned voicing staff in the country, including assistant tonal director Dan Kingman, senior voicer Fred Heffner, reed voicer Sam Hughes, and voicers Holly Odell, Annie Wysocki, David Johnston, and tonal director Mike Fazio.

After several visits to the church, it was determined that this large worship space called for an instrument voiced

on significant wind pressures. The main airchests are set at 7 inches wind pressure, 10 inches for the Mounted Cornet, and 12 inches and 22 inches for the reeds. In our experience, heavy wind-pressure voicing delivers tone colors and intensity not possible with light-pressure organs.

The manual divisions of this instrument have multiple diapason, flute, and reed choruses. The mixtures are reasonably pitched and scaled, and the voicing is gently ascendant without stridency. The flutes are subtly voiced for variety, blend, and individualistic tonal colors. Ample mutations, rich string tone, and complete reed choruses expand the tonal palette, allowing the musician to create a kaleidoscope of sound.

The Resonance division is a new concept for Austin, its deployment in this organ due to Bill Gray's tonal design. The Resonance Organ is composed of the actual voices of the Pedal Organ, but adding 29 pipes, extending from 32 to 61 pipes per rank. Mechanically, it has been possible utilizing an almost forgotten chest design: the Austin Duplex Chest Mechanism. The voices are full, round and deliciously extravagant. The Diapason (a generous 40 scale) was voiced with leathered lips. This practice, once frowned upon, delivers the most natural-sounding Diapason tone for this scale pipework voiced on this pressure. It must be heard to be appreciated.

In the French tradition, the Resonance was a type of Solo organ, but Opus 2795 also has a Solo division. It is composed of several digital voices, provided by Walker Technical Company. It also has a five-rank (305 pipes) Mounted Cornet, installed at the top of the organ, voiced on 10 inches wind pressure, and the Austin Tuba Magna voiced on 22 inches wind pressure that is enclosed in a separate expression box. Inside this expression box are the speakers for the digital voices. A few additional voices inside the Swell and Choir have their speakers mounted in those chambers as well. This allows the tone to resonate with its associated pipework, and express naturally, rather than from an artificial

volume control. Again, none of the digital voices are considered ensemble voices; they are only superfluous solo stops.

Following a tradition of tonal innovation, we have also included three new Austin voices in this instrument: a new hybrid Cromorne, the 4' Spiel Flute, and a 2' Zauberflöte (listed on the specification as the Descant Flute in the Resonance). The Cromorne is a new scale based on the Austin Clarinet, which morphs into the French Cromorne scale. Our hybrid combination, along with special shallots, gives us the best of both worlds. The Spiel Flute ("Play" Flute) is based on our standard Blockflöte scale, with soldered-on canisters, special mouth widths, and an open bass. The new Zauberflöte is similar to the examples from our instruments of the 1920s. The differences are in the scale and pitch; this type is much larger and has an open bass rather than the typical chimney-flute type. This stop was created to join the chorus of a large 8' (metal) Hohlflöte and a 4' Cantus Flute, where we wanted a flute chorus with significant color and strength.

The Choir contains the only stop in the organ to extend in wood past the 4' range: the Holz Gedeckt. Most of the 16' extensions (except of course the façade) are wooden as well. Atop the Choir enclosure, we find the 16' extension of the Gemshorn. This stop was constructed from beautiful vintage 16' open wood diapason pipes manufactured of perfectly clear-grained sugar pine. The tone is somewhat string-like, but rich and warm. The Pedal (Resonance) Bourdon, made of heavy poplar, is the largest scale made in the Austin factory. These pipes are the first new 16' Bourdons made in the Austin shop in nearly two decades. They were completed by cabinetmaker Bruce Coderre, finished by Richard Walker, and voiced by Dan Kingman. The 8' octave of this stop was made of 'new' M.P.

PEDAL (7" and 12" wind)		
32'	Double Open Wood °	
32'	Contre Bourdon °	
32'	Erzähler °	
16'	Open Diapason	32 pipes
16'	Open Wood °	
16'	Violone Prestant (Great)	
16'	Subbass	32 pipes
16'	Gemshorn (Choir)	
16'	Contra Gamba (Swell)	
16'	Lieblich Gedeckt (Swell)	
10 3/4'	Gross Quint (Swell)	
8'	Octave (Res)	
8'	Prestant (Great)	
8'	Hohlflöte (Res)	
8'	Bourdon	12 pipes
8'	Gemshorn (Choir)	
8'	Stopped Diapason (Swell)	
6 3/4'	Gross Tierce	12 pipes
5 1/4'	Quint (Great)	
4'	Choral Bass (Res)	
4'	Cantus Flute (Res)	
4'	Stopped Flute	12 pipes
3 1/2'	Tierce (Great)	
2'	Descant Flute (Res)	
	Mixture IV	128 pipes
64'	Grand Contra Posaune	3 pipes
32'	Contra Posaune (Res)	
32'	Contra Fagotto °	
16'	Corno di Bassetto (Solo)	
16'	Posaune (Res)	
16'	Double Trumpet (Great)	
16'	Tromba (Swell)	
16'	Basson (Swell)	
8'	Octave Trumpet (Res)	

8'	Cornopean (Swell)	
4'	Clairon (Res)	
4'	Hautbois	32 pipes
8'	Trompette-en-Chamade (Great)	
4'	Trompette-en-Chamade (Great)	
	Chimes °	
Full complement of inter/intramanual couplers, and other accessories		
GALLERY GREAT (4.5" wind)		
16'	Violone	12 pipes
8'	Principal	61 pipes
8'	Viola	61 pipes
8'	Traverse Flute	61 pipes
8'	Bourdon	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste	61 pipes
4'	Octave	61 pipes
4'	Flute Harmonique	61 pipes
2'	Super Octave	61 pipes
2'	Waldflöte	24 pipes
	Sesquialtera III-IV	192 pipes
	Mixture IV	244 pipes
8'	Trompette Royale	61 pipes
	Tremulant	
GALLERY SWELL (5" wind)		
16'	Rohrbass	12 pipes
8'	Geigen Diapason	61 pipes
8'	Rohrflöte	61 pipes
8'	Viola da Gamba	61 pipes
8'	Viola Celeste	54 pipes
4'	Principal	61 pipes
4'	Spitzflöte	61 pipes
2'	Octave	61 pipes

	Plein Jeu IV	244 pipes
16'	Basson	12 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes
4'	Clairon	80 pipes
	Tremulant	
	GALLERY PEDAL (5" wind)	
32'	Contre Bourdon °	
16'	Principal °	
16'	Violone (Gal. Great)	
16'	Bourdon	32 pipes
16'	Rohrbass (Gal. Swell)	
8'	Octave	32 pipes
8'	Violone (Gal. Great)	
8'	Bourdon	12 pipes
8'	Rohrflöte (Gal. Swell)	
4'	Choral Bass	12 pipes
4'	Nachthorn	32 pipes
4'	Rohrflöte (Gal. Swell)	
32'	Contra Fagotto °	
16'	Double Trompette (Gal. Swell)	
16'	Fagotto °	
8'	Trumpet (Gal. Swell)	
8'	Fagotto °	
4'	Hautbois (Gal. Swell)	

° indicates digital voice

Chancel Organ: 83 ranks

Gallery Organ: 35 ranks

Total number of ranks: 118

Total number of pipes: 6,158

Main blower: 20 HP

Gallery blowers: (four) ¾ HP

° indicates digital voice
 Chancel Organ: 83 ranks
 Gallery Organ: 35 ranks
 Total number of ranks: 118
 Total number of pipes: 6,158
 Main blower: 20 HP
 Gallery blowers: (four) 3/4 HP



Austin's custom expression shoes, signature toe studs, pedalboard with walnut sharps

Möller pipework. Following the demise of Möller, Austin purchased their entire inventory of wooden 16' and 8' pipework. The Choir Gedeckt also has a 'new' M.P. Möller bass octave of smaller scale.

Each reed chorus contains stops of unique personalities. In the Great division, we find Trumpets of the English style. The Resonance reed chorus is distinctly in the American-Symphonic tradition. The Choir has a smaller German Klein Trompete, and of course the hybrid Cromorne, while the Swell Organ has reeds that echo the brightness of the Trompettes of the French tradition. All the reeds were made in the Austin factory, with exception of the 64/32' Posaune, Chamade, and the Gallery Swell Trompette and Clairon (from the previous organ). It is notable that every reed from 32'-16' boasts full-length construction; that there are no half-length reed basses in any department of the organ results in unmatched tone color and voicing stability.

The organ also boasts three Tuba stops. The Resonance 8' Octave Trumpet is made to Austin's small Tuba/Horn scale, and voiced as a Tromba. The Solo Tuba Major is made from the early Austin Tuba patterns, dating to the 1920s. Mounted horizontally on the gallery rail, low in the church, is the brass Trompette-en-Chamade. It was manufactured using the dark Waldhorn shallots, and begins its harmonic range at middle C.

An early visit to two Austin organs in Hartford allowed First Baptist's organist Lon Schreiber to hear two very different examples of horizontal trumpets. The problem became immediately apparent in that he wanted both! So, the Chancel 8' Trompette-en-Chamade (located on the gallery rail) has been designed to be a darker Tuba, commanding yet neither harsh nor bombastic. High above in the Gallery organ's Great division, atop the expression boxes, one will find the very bright harmonic Trompette Royale (horizontal). This location allows the stop to be voiced bright and full-out.

Console design

This console is the third five-manual drawknob console built by Austin in 120 years. It is also the largest. In addition, it is only the second five-manual console in the city of Washington! It is manufactured of selected red oak with custom-carved moldings and an elegant black-walnut interior. The basic design and layout was conceived by Austin's vice president Raymond Albright, with cabinetmaker Bruce Coderre and designer/draftsman David Secour. The console was stained and finished by Richard Walker. Austin's Bill Gray and First Baptist's Lon Schreiber worked with Albright, with valuable support from

Austin CEO Richard Taylor, Bill Hesterman, and organist Frederick Swann, drawing inspiration from the five-manual Aeolian-Skinner console at the Mormon Tabernacle in Salt Lake City. The organ control system was custom-designed by Atlanta-based International Organ Technologies in collaboration with Albright, who holds a degree in electrical engineering. This Virtuoso system employs a very stable processor that connects the console to the chamber with fiber-optic cables. The system includes a virtually unlimited number of memory levels for the combination action. The keyboards were made to original Austin key design by Pennells & Sharpe Ltd. of Brandon-Suffolk, United Kingdom. They have bone natural coverings with walnut sharps. The console is built upon the sturdy, Austin-patented steel frame. The internal dolly allows the console to be easily moved by one person. The console was shown at the AGO national convention held in Nashville last summer.

Mechanical design

The Austin Universal Airchest was developed in the early 1890s by John T. Austin, who was granted a U.S. Patent for this innovation in 1893 at the age of 23. We are certainly proud of the Airchest, and we also truly believe that it is the very best action and system for an organ that can be built. The original 1893 design (of which several remain in service) was improved and updated several times over a 30-year period, until the current design (which we term the "modern action") was universally employed in 1923. The older organs can be retrofitted with this action, and most have been, but this 1923 action remains the current version and is still made on the same patterns, jigs, and machines. The First Baptist organ not only employs this windchest design but also the conveniences of Austin Airchest construction: full-height, walk-in airboxes, fitted with vestibules (airlocks), so that one may enter the airbox while the organ is being played. Because of the heavy wind pressures, the regulators are of an older, more substantial construction. The 20-hp blower was custom-manufactured by Robert Otey of Washington State to provide the rather substantial pressures and volume of wind required.

Conclusion

The new Austin organ at First Baptist represents two important company ideals: first, the continuation of a fine tradition of large organs in a time-honored style; second, an exciting challenge for our company to recapture the spirit of many legendary Austin organs. This project is the result of the skill, dedication, and vision of many people: Richard Taylor, a veteran of Aeolian-Skinner and Austin

Organs, and Michael Fazio, who acquired Austin Organs, Inc. from the original stockholders in January 2006; Bill Gray for his design input and representation; and the Austin factory staff: Victor Hoyt, Stewart Skates, Rafael Ramos, Tony Valdez, Dan Kingman, Fred Heffner, and Michael Chiaradia, along with designer Donald Hand, who learned his craft from Percy Stark, designer of the 1915 Mormon Tabernacle organ. Some of these artisans are now teaching their craft to new apprentices, ensuring that the Austin organ legacy will continue for future generations. The chest room/mechanical department is headed up by Victor Hoyt, with Michael Chiaradia, Bill Mullen, Rafael Ramos, Arthur Hertzog, and Pedro Flores. The console and cabinet shop crosses over to include the craftsmanship of Bruce Coderre, Richard Walker (who not only sets pipes, but is the company wood finisher), and Ray Albright. Manufacturing pneumatics and mechanical components of all kinds: Keith Taylor

assisted by Sarah Rigby, Jessinia Flores, and Jonathan Roberts. The pipeshop is ably staffed by Stewart Skates, Tony Valdez, and Colin Coderre. Our office staff consists of Alan Rodi, a recent Wesleyan graduate who serves as general assistant and media specialist; Curt Hawkes, a 20-year Austin employee who serves as our historian and project manager; and David Secour, CAD designer. Together, they have spent countless hours sharing the Austin story on Facebook (Facebook.com/AustinOrgans), YouTube (Youtube.com/AustinOrgans), and the recently revamped Austin website (Austinorgans.com). Please visit these sites for further information on this and other projects.

The fall dedication concert series launches on September 15 at 4 PM with the inaugural recital by Lon Schreiber, and continues on October 20 at 4 PM with Ken Cowan, and November 24 at 4 PM with Christopher Houlihan.

—Michael Fazio, Alan Rodi,
Curt Hawkes

2013 Summer Carillon Concert Calendar

By Brian Swager

Alfred, New York

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

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 23, Anne Kroeze
June 30, Julia Ann Walton
July 7, Linda Dzuris
July 14, Sue Bergren
July 21, Laura Ellis
July 28, open tower
August 4, Helen Hawley
August 11, Jeremy Chesman
August 18, Julianne Vanden Wyngaard

Austin, Texas

University of Texas, Kniker Carillon
Sundays at 4 pm
June 16, July 7, July 28, August 18, Austin Ferguson

Belmont, North Carolina

First Presbyterian Church
Sundays at 6:30 pm
June 23, Mary McFarland
August 25, Mary McFarland & Joseph Vaughan

Berea, Kentucky

Berea College, Mondays at 6:30 pm
June 10, George Gregory
August 5, John Gouwens

Birmingham, Alabama

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

Bloomfield Hills, Michigan

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

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
June 16, Dennis Curry
June 23, Steven Ball
June 30, Stephan Burton
July 14, Philippe Buellens
July 21, Laura Ellis
July 27, Gijsbert Kok
August 11, Dick van Dijk
September 1, Dennis Curry

Centralia, Illinois

Centralia Carillon evenings at 6:30 pm
June 7, Carlo van Ulf
June 8, Arie Abbenes
June 9, John Gouwens

July 19, Carlo van Ulf & Little Egypt Brass
August 31, Julianne Vanden Wyngaard
September 1, Robin Austin
September 2, Carlo van Ulf

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
June 23, Arie Abbenes
June 30, Povl Christian Balslev
July 7, Isaac Wong
July 14, Vera Wünsche
July 21, Philippe Beullens
July 28, John Widmann
August 4, Gijsbert Kok
August 11, Lisa Lonie & Janet Tebbel
August 18, Dick van Dijk
August 25, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 30, Mary Kennedy
July 7, Margaret Angelini
July 14, Richard Watson
July 21, Helen Hawley
July 28, Gerard de Waardt
August 4, Gordon Slater
August 11, Philippe Beullens
August 18, Lee Leach

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 22, 29, July 13, 20, 27, August 31, September 28, John Gouwens
July 6, Robin Austin

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
June 30, Lisa Lonie
July 14, Carol Jickling Lens
July 28, Lee Cobb
Aug 11, Jeff Davis
Aug 25, Joey Brink

Detroit, Michigan

Jefferson Avenue Presbyterian Church
June 30, Kipp Cortez, 10:45 am
July 30, Gijsbert Kok, 7:30 pm

St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm
July 6, Patrick Macoska
July 20, Carol Jickling Lens
July 27, Gijsbert Kok

East Lansing, Michigan

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

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 11, Carol Jickling Lens
July 18, Sally Harwood

2013 Summer Carillon Concert Calendar

July 25, Tim Sleep
August 1, Philippe Beullens

Fort Washington, Pennsylvania

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

Gainesville, Florida

University of Florida, Sundays at 3 pm
June 16, Ryan Chancoco & Harold Rocha
July 14, Ryan Chancoco
August 18, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 3, Tim Sleep
June 10, James Fackenthal
June 17, Katherine Zhou
June 24, Arie Abbenes
July 1, Povl Christian Balslev
July 8, Isaac Wong
July 15, Vera Wunsche
July 22, Christmas in July
July 29, John Widmann
August 5, Gijsbert Kok
August 12, Lisa Lonie & Janet Tebbel
August 19, Dick van Dijk
August 26, Wylie Crawford
September 2, Mark Lee

Grand Rapids, Michigan

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

Grosse Pointe Farms, Michigan

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

Jackson, Tennessee

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

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
June 23, Lisa Lonie & Janet Tebbel
June 30, Julianne Vanden Wyngaard
July 7, Gerard de Waardt
July 21, Sally Harwood
July 28, Linda Dzuris
August 4, Daniel Kehoe
August 18, John Widmann
August 25, Gordon Slater
September 1, Ellen Dickinson
September 8, Janet Tebbel
September 15, Doug Gefvert

Lincoln, Nebraska

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

Madison, Wisconsin

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

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
June 2, June 23, July 4 (2 pm), July 14, August 4, August 18, September 2 (2 pm), Richard D. Gegner
June 9, George R. Gregory
June 16, June 30, July 7, July 21, August 11, September 1, Richard M. Watson
July 28, August 25, Richard D. Gegner & Richard M. Watson

Middlebury, Vermont

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

Minneapolis, Minnesota

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

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 4, Tim Sleep

June 11, James Fackenthal
June 18, Katherine Zhou
June 25, Arie Abbenes
July 2, Povl Christian Balslev
July 9, Isaac Wong
July 16, Vera Wunsche
July 23, Philippe Beullens
July 30, John Widmann
August 6, Gijsbert Kok
August 13, Lisa Lonie & Janet Tebbel
August 20, Dick van Dijk

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
June 28, Linda Dzuris
July 5, Ellen Dickinson
July 12, Vera Wunsche
July 19, Helen Hawley
July 26, Yale summer carillonners
August 2, Roy Lee
August 9, Philippe Beullens

Northfield, Vermont

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

Norwood, Massachusetts

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

Omaha, Nebraska

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

Ottawa, Ontario

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

Owings Mills, Maryland

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

Philadelphia, Pennsylvania

First United Methodist Church of Germantown, Mondays at 7:30 pm
June 24, Janet Tebbel
July 1, Julianne Vanden Wyngaard
July 8, Gerard de Waardt
July 15, Lisa Lonie & Janet Tebbel

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
June 30, Janet Tebbel
July 7, Julianne Vanden Wyngaard
July 14, Gerard de Waardt
July 2, Lisa Lonie
July 28, Sally Harwood
August 5, Linda Dzuris
August 11, Doug Gefvert
August 18, Gordon Slater
August 25, Tebbel Lonie Duo
Sept 1, Anton Fleissner

Rochester, Minnesota

Mayo Clinic
July 8, Povl Christian Balslev, 7 pm

University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
July 8, Carol Jickling Lens
July 15, Sally Harwood
July 22, Tim Sleep
July 29, Philippe Beullens

St. Paul, Minnesota

House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 7, Povl Christian Balslev
July 21, Dave Johnson
July 28, Chelsea Vaught

Bert Adams, FAGO

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

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The Historic Sharon Baptist Church
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2013 Summer Carillon Concert Calendar

Sewanee, Tennessee

University of the South

Sundays at 4:45 pm

June 23, J. Samuel Hammond

June 26, J. Samuel Hammond (7 pm)

June 30, Robin Austin

July 4, John Bordley & Charlene William-son (1 pm)

July 7, Anton Fleissner

July 14, Ray Gotko & Michael Moore

July 21, Richard Shadinger

Spokane, Washington

Cathedral of St. John the Evangelist

July 4, Wesley Arai, 9 pm

Springfield, Illinois

Thomas Rees Memorial Carillon

June 2, Robin Austin, 7 pm

June 2, Carol Jickling Lens, 7:45 pm

June 3, Carol Jickling Lens, 7 pm

June 3, Arie Abbenes, 7:45 pm

June 4, Arie Abbenes, 7 pm

June 4, Malgosia Fiebig, 7:45 pm

June 6, Malgosia Fiebig, 7 pm

June 6, Brian Tang, 7:45 pm

June 7, Margaret Pan, 7 pm

June 7, Robin Austin, 7:45 pm

June 8, Brian Tang, 7 pm

June 8, Margaret Pan, 7:45 pm

Springfield, Missouri

Missouri State University, Jane A. Meyer

Carillon, Sundays at 7 pm

June 9, Jeremy Chesman

July 14, Karel Keldermans

August 11, Tin-Shi Tam

September 8, Jeremy Chesman

Storrs, Connecticut

Storrs Congregational Church

Mondays at 7 pm

June 17, David Maker

July 22, Isaac Wong

August 25, Ellen Dickinson (4 pm)

Toronto, Ontario

University of Toronto, Soldiers' Tower

Wednesdays at 5 pm

July 10, Sally Harwood

July 17, Isaac Wong

July 24, Wesley Arai

July 31, Canadian student recital

Valley Forge, Pennsylvania

Washington Memorial Chapel

Wednesdays at 7:30 pm

July 3, Julianne Vanden Wyngaard

July 10, Gerard de Waardt

July 17, Janet Tebbel-Lisa Lonie Duo

July 24, Sally Harwood

July 31, Linda Dzuris

August 7, Daniel K. Kehoe

August 21, Gordon Slater

August 28, Doug Gefvert

Victoria, British Columbia

Netherlands Centennial Carillon

Sundays at 3 pm, June–August

Rosemary Laing, carillonneur

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES

East of the Mississippi

16 JUNE

William Ferris Chorale, Vienne, *Messe Solennelle*; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 JUNE

Tom Trenney; Anderson Auditorium, Montreat Conference Center, Montreat, NC 8 pm

19 JUNE

William Ness; Methuen Memorial Music Hall, Methuen, MA 8 pm

Sarah Kraaz; Memorial Presbyterian, Appleton, WI 12:15 pm

Sister M. Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 JUNE

Bruce Neswick; Church of the Good Shepherd, Lexington, KY 7:30 pm

22 JUNE

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

23 JUNE

Raleigh Ringers; First Church, Wethersfield, CT 4 pm

Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm

Arie Abbenes, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

Erik Wm. Suter; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm

Stephen Hamilton; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

24 JUNE

++Joan Lippincott; Southwick Music Complex Recital Hall, University of Vermont, Burlington, VT 6:30 pm

Tom Trenney; Anderson Auditorium, Montreat Conference Center, Montreat, NC 8 pm

Margaret Martin; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE

Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm

Christopher Houlihan; All Saints' Episcopal, Atlanta, GA 7:30 pm

Derek Nickels; St. Mary's Catholic Church, Menasha, WI 12:15 pm

James Hammann; Sinsinawa Mound, Sinsinawa, WI 7 pm

David Jonies; First Evangelical Lutheran, Iron Mountain, MI 7:30 pm

27 JUNE

++Isabelle Demers; Holy Angels Roman Catholic Church, St. Albans, VT 9 am

++Ray Cornils; First Baptist, Burlington, VT 8 pm

28 JUNE

++James David Christie; St. Paul's Cathedral, Burlington, VT 8 pm

David Jonies; St. Paul's Episcopal, Marquette, MI 7:30 pm

29 JUNE

Peter Richard Conte, Ray Cornils, & Christian Elliott, with Friends of the Wanamaker Organ Festival Chorus and Brass Ensemble; Wanamaker Organ, Macy's, Philadelphia, PA 10 am–6 pm

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

30 JUNE

Isabelle Demers; St. John's Episcopal, West Hartford, CT 8:30 pm

•Bruce Neswick, conference service; First Congregational, Kalamazoo, MI 8 pm

Povl Balslev, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

1 JULY

•Todd Wilson, masterclass; Christ Church Cathedral, Hartford, CT 3 pm

•Nathan Laube; St. Augustine Cathedral, Kalamazoo, MI 8 pm

2 JULY

Christopher Houlihan; Trinity College Chapel, Hartford, CT 8 pm

David Jonies; St. Joseph Catholic Church, Lake Linden, MI 7:30 pm

Calendar

3 JULY

Leslie Teardo; Methuen Memorial Music Hall, Methuen, MA 8 pm

•**Todd Wilson**; Asylum Hill Congregational, Hartford, CT 10:30 am

•**Nathan Laube**; Christ Church Cathedral, Hartford, CT 8 pm

Katherine Meloan; Old Salem Visitor Center, Winston-Salem, NC 12 noon

•**Stefan Engels**; Washington St. United Methodist, Columbia, SC 8 pm

Yun Kyong Kim; First Presbyterian, Battle Creek, MI 11 am

Huw Lewis; First Congregational, Battle Creek, MI 1:30 pm

Martin Jean; Valparaiso University, Valparaiso, IN 11:40 am

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Charles Barland; First United Methodist, Appleton, WI 12:15 pm

Paul Paviour, with tenor; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 JULY

Christopher Betts & Benjamin Straley; Washington National Cathedral, Washington, DC 11 am

•**Dongho Lee**; University of South Carolina, Columbia, SC 9 am

•**The Chenaults**; Shandon United Methodist Church, Columbia, SC 8 pm

5 JULY

•**Janette Fishell**, masterclass; Lutheran Theological Southern Seminary, Columbia, SC 10:30 am

6 JULY

•**Janette Fishell**; St. Peter's Catholic Church, Columbia, SC 1 pm

Christopher Houlihan; Winthrop University, Rock Hill, SC 5 pm

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

7 JULY

Michael Lodico; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Isaac Wong, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

Brass and organ works; Sacred Heart Church, Palos Hills, IL 4 pm

Wyatt Smith; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

8 JULY

•**Ann Elise Smoot**, masterclass; Goodson Chapel, Shenandoah University, Winchester, VA 9 am

•**Nathan Laube**; Trinity Episcopal, Uperville, VA 7:30 pm

9 JULY

Edward Landin; Old West Church, Boston, MA 8 pm

•**Ann Elise Smoot**, masterclass; Goodson Chapel, Shenandoah University, Winchester, VA 9 am

Herbert Buffington; Christ Episcopal, Roanoke, VA 7:30 pm

Michael Batcho; Gesu Parish, Milwaukee, WI 7:30 pm

10 JULY

Margaret Irwin-Brandon; Methuen Memorial Music Hall, Methuen, MA 8 pm

•**Ann Elise Smoot**; Goodson Chapel, Shenandoah University, Winchester, VA 3 pm

Brandon Burns; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Sister Patricia Gallagher, OP; Sinsinawa Mound, Sinsinawa, WI 7 pm

12 JULY

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

13 JULY

Gloriae Dei Cantores, Mozart & Fauré works; Church of the Transfiguration, Orleans, MA 7:30 pm

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

14 JULY

Paul Weber; St. Paul Cathedral, Pittsburgh, PA 4 pm

Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Vera Wünsche, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

16 JULY

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

Colin Lynch; Old West Church, Boston MA 8 pm

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

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

17 JULY

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

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

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

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

Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 JULY

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

20 JULY

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

21 JULY

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

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

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

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

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

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

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

23 JULY

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

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

24 JULY

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

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

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

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

Michael Bottenhorn; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 JULY

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

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

28 JULY

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

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

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

31 JULY

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

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

UNITED STATES

West of the Mississippi

16 JUNE

David Gell, with piano and LUX; Trinity Episcopal, Santa Barbara, CA 3:30 pm

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Calendar

21 JUNE

Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm
James Welch; St. Paul's Episcopal, Salinas, CA 6 pm

24 JUNE

•**Jeannine Jordan**, with media artist, Bach and Sons; St. John Lutheran, Salem, OR 10:30 am

26 JUNE

•**Bruce Neswick;** St. Mark Lutheran, Salem, OR 3 pm

30 JUNE

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

1 JULY

•**Isabelle Demers;** Westlake Hills Presbyterian, Austin, TX 7:30 pm

2 JULY

•**Ken Cowan**, workshop; University United Methodist, Austin, TX 11:15 am
 •**Ken Cowan;** Bates Recital Hall, University of Texas, Austin, TX 7:30 pm
Dongho Lee; Air Force Academy Protestant Cadet Chapel, Colorado Springs, CO 11 am

6 JULY

Karen Beaumont; Grace Cathedral, San Francisco, CA 4 pm

7 JULY

Zachary Hemenway; St. Mary's Cathedral, San Francisco, CA 3:30 pm

15 JULY

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



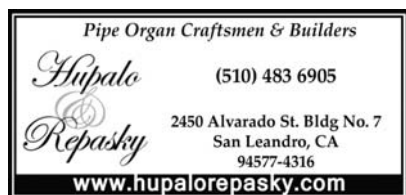
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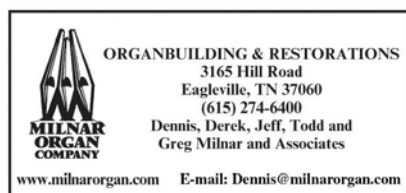
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18 JULY

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

19 JULY

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

24 JULY

James Welch; Mount Angel Abbey, Salem, Oregon 6 pm

26 JULY

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

INTERNATIONAL

16 JUNE

Odile Jutten; Cathedral, Evreux, France 5 pm
Travis Baker; St. Paul's Cathedral, London, UK 4:45 pm
Edward Symington; Westminster Cathedral, London, UK 4:45 pm
Richard Moore; Westminster Abbey, London, UK 5:45 pm

18 JUNE

Erik Reinart; St. James United Church, Montreal, QC, Canada 12:30 pm
Jeremy David Tarrant; St. Paul's Cathedral, London, ON, Canada 12:15 pm

19 JUNE

Thomas Schmitz; Kreuzkirche, Dresden, Germany 8 pm
Massimo Nasetti; St. Michael & All Angels, West Croydon, London, UK 1:10 pm



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23 JUNE

Christoph Kaufmann & Tobias Lindner; Klosterkirche, Muri, Switzerland 5 pm
Timothy Wakerell; St. Paul's Cathedral, London, UK 4:45 pm
Mark Brafield; Westminster Cathedral, London, UK 4:45 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

25 JUNE

Dudley Oakes; St. James United Church, Montreal, QC, Canada 12:30 pm
Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

26 JUNE

Holger Gehring; Kathedrale, Dresden, Germany 8 pm
Thomas Allery; St. Michael & All Angels, West Croydon, London, UK 1:10 pm
Olivier Latry; Westminster Cathedral, London, UK 7:30 pm

27 JUNE

Christophe Mantoux; Frauenkirche, Nuremberg, Germany 12:15 pm
Monica Melcova; Parroquia de Nuestro Salvador, Granada, Spain 9 pm

28 JUNE

Christian Lane; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

30 JUNE

Jan-Olov Berglund; Ovensjö Church, Kungsgården, Sweden 6 pm
David Jernigan; St. Paul's Cathedral, London, UK 4:45 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Ian Le Grice; Westminster Abbey, London, UK 5:45 pm

2 JULY

Nina De Sole; St. James United Church, Montreal, QC, Canada 12:30 pm

3 JULY

Leopold Digrys; Frauenkirche, Dresden, Germany 8 pm
Martin Kasperek; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

4 JULY

Lorenzo Ghielmi; Iglesia Santos Justo y Pastor, Granada, Spain 9 pm

6 JULY

Luciano Zecca, with Coro Parrocchiale Don Giuseppe Marcodini; Chiesa di S. Lorenzo, Crevola, Italy 9 pm
Ton Koopman; Monasterio de San Jerónimo, Granada, Spain 12 noon

7 JULY

David Jonies; St. Josef, Bonn-Beuel, Germany 7 pm
Richard Gowers; St. Paul's Cathedral, London, UK 4:45 pm
Peter Dutton; Westminster Cathedral, London, UK 4:45 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm

9 JULY

Christopher Jackson; St. James United Church, Montreal, QC, Canada 12:30 pm

10 JULY

Holger Gehring, with baroque orchestra; Kreuzkirche, Dresden, Germany 8 pm
Alessandro Bianchi; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

12 JULY

Philip Crozier; Dom, Speyer, Germany 7:30 pm

14 JULY

Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4:30 pm
Makato James; St. Paul's Cathedral, London, UK 4:45 pm
Julian Thomas; Westminster Abbey, London, UK 5:45 pm

16 JULY

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

17 JULY

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

18 JULY

Simone Gheller; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm
Alan Morrison; St. Alban's International Organ Festival, St. Albans, UK 6 pm

19 JULY

Choir of St. Aidan's Episcopal, Alpharetta, GA, Choral Evensong; St. German's Church, Cardiff, UK 7 pm

20 JULY

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

21 JULY

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

22 JULY

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

23 JULY

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

24 JULY

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

26 JULY

Jeannine Jordan; Stadtkirche, Wittenberg-Lutherstadt, Germany 6 pm
Philip Crozier; Collégiale de Neuchâtel, Switzerland 6 pm
Michel Colin; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

27 JULY

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

28 JULY

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

30 JULY

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

31 JULY

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

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 23: *Hornpipe, Voluntary*, Handel; *In Dulci Jubilo, For unto Us a Child*, Bach; *The Snow Lay on the Ground*, Jordan; *Toccata and Pastorale*, Pachelbel; *Noël and Variations*, Daquin; *Jesus, Rest Your Head*, Diemer; *O Come All Ye Shepherds*, Young; *Morning Song Variants, Advent Chorale*, Balderston.

PHILIP CROZIER, Bosebo Kyrka, Lund, Sweden, August 11, 2012: *Bergamasca (Fiori Musicali)*, Frescobaldi; *A Gigge—Doctor Bull's my selfe*, Bull; *Mein junges Leben hat ein End*, Sweelinck; *Introduction and Fugue in a/A*, Nares; *Schmücke dich, o liebe Seele* (op. 122, no. 5), Brahms; *Praeludium in F-Dur* (op. 698, no. 1), Czerny; *Cortège (Heures Intimes)*, op. 17, no. 17), Peeters.

Sankta Maria Kyrka, Helsingborg, Sweden, August 12, 2012: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Nun freut euch lieben Christen g'mein*, BuxWV 210, Buxtehude; *Praeludium in e*, Bruhns; *Pastorale*, Fricker; *Grand Choeur*, Reed.

EMMA LOU DIEMER, with Philip Fisor, violin, Trinity Episcopal Church, Santa Barbara, CA, December 9: *Intonation on Vom Himmel Hoch*, Gell; *From Heaven Above to Earth I Come*, Pachelbel; *Prepare the Way, O Zion*, Wood; *Advent Prelude*, Balderston; *Fantasy on 'O How Shall I Greet Thee'*, Diemer; *Listen, God Is Calling*, Organ; *Lo, How a Rose*, Brahms; *Holiday Madness Melody, Toccata on 'Lo! He Comes with Clouds Descending'*, Diemer.

MATTHEW DIRST, University of Calgary, Calgary, AB, Canada, October 30: *The Art of Fugue*, Bach.

DAVID A. GELL, Cate School, Carpinteria, CA, November 11: *Toccata in a, Est-ce Mars*, Sweelinck; *Herr Christ, der ein'ge Gottes Sohn*, BuxWV 192, *Toccata in d*, BuxWV 155, Buxtehude; *Fantasy in G*, BWV 571, Bach; *Trumpet Processional*, Fedak; *Toccata*, Jones; *Toccata, Aria, and Fugue in C*, Bender.

DAVID HATT, St. Mary's Cathedral, San Francisco, CA, December 30: *Rhapsodie sur des Noël's*, Gigout; *Canonic Variations on 'Vom Himmel hoch'*, Bach; *Prelude in D*, op. 65, no. 7; *Weihnachten*, op. 145, no. 3; *Fugue in D*, op. 65, no. 8, Reger; *Paraphrase-Fantaisie on 'Lauda Sion'*, Grunenwald.

JEANNINE JORDAN, St. Petrikirche, Freiberg, Germany, August 22, 2012: *Prelude and Fugue in e*, Bruhns; *Nun freut euch, lieben Christen g'mein*, Bach; *Wir glauben all' an einen Gott*, Pachelbel; *Fantasie super Komm Heiliger Geist*, Bach; *Schmücke dich, o liebe Seele*, Telemann; *Fugue in E-flat*, BWV 552, Bach.

PETER K. MILLER, St. John Lutheran Church, Athens, TX, December 12: *Benedicite—Psalm 150 (Buxheimer Orgelbuch)*, transcr. Booth; *Ricercar #3 in F, Ricercar #4 in F*, Fogliano; *Chorale on "In Dulci Jubilo" (Orgel Tabulaturbuch)*, Sicher; *Canzona francese*, de Macque; *Puer nobis nascitur*, Sweelinck; *Gelobet seist du, Jesu Christ*, WV 60, Magnificat V toni, Scheidemann; *Canzona in G*, Tunder; *Nun freut euch, lieben Christen g'mein*, Weckmann; *Allein Gott in der Hoh sei Ehr*, N. Hasse; *In dulci jubilo*, BuxWV 197, *Lobt Gott ihr Christen allzugleich*, BuxWV 202, *Wie schon leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Der Tag, der ist so freudenreich*, Vom Himmel hoch, Pachelbel; *Wachet auf, ruft uns die Stimme*, BWV 645, *Prelude and Fugue in C*, BWV 545, Bach.

C. RALPH MILLS, Bland Street United Methodist Church, Bluefield, WV, November 4: *Pièce Heroïque*, Franck; *Two Tudor English Pieces*, S. Wesley; *Prelude and Fugue in G*, Bach; *Now Thank We All Our God*, Bach, arr. Fox; *Jesu, Joy of Man's Desiring*, Bach; *Stand Up, Stand Up for Jesus*, Jordan.

SCOTT MONTGOMERY, Presbyterian Homes, Evanston, IL, January 28: *Imperial March*, op. 32, Elgar; *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; *Fantasie in f*, K. 608, Mozart; *Amazing Grace*, Shearing; *Variations on "Home, Sweet Home"*, Buck; *Final*, Franck.

MARY MOZELLE, First Congregational Church, Ridgefield, CT, January 27: *Sinfonia from Solomon*, Handel; *Air (Suite No. 3)*, *Toccata in C*, BWV 564, Bach; *Adagio for Strings*, Barber; *Allegro assai vivace (Sonata No. 1 in f)*, op. 65), Mendelssohn; *Nocturne*, Gawthrop; *Allegro (Symphony VI)*, Widor; *Finale (William Tell Overture)*, Rossini.

LINDA RANEY, with Victoria Hudimac, mezzo soprano, First Presbyterian Church, Santa Fe, NM, January 6: *La Nativité*, Langlais; *The First Mercy*, Warlock; *The Carol of the Birds*, Thiman; *The Virgin Mary Had a Baby Boy*, arr. Evans; *Carillon de Westminster*, Vierne.

JIM RASMUSSEN, with Quinn Boyack, cello, and Bethany Roper, harp, First Presbyterian Church, Santa Fe, NM, December 28: *In dulci jubilo*, BWV 729, Bach; *In dulci jubilo*, op. 28, no. 41, Dupré; *In dulci jubilo*, BWV 608, Bach; *Weihnachten*, op. 145, no. 3, Reger; *Le Sommeil de l'Enfant Jésus*, op. 3, Büsser; *I Saw Three Ships*, arr. Wood; *Sussex Mimmers' Carol*, arr. Grainger; *Sussex Carol*, arr. Wood.

KEVIN ROSE, Trinity Episcopal Church, Santa Barbara, CA, December 2: *Prelude and Fugue in C*, BWV 547, Bach; *Fanfare Prelude on Wachet Auf*, Manz; *Pastorale on Forest Green*, Purvis; *Postlude on Garton (Set I)*, op. 101), Stanford; *Choral No. 1 in E*, Franck.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, November 18: *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *For the Beauty of the Earth, We Gather Together*, Ferguson; *Veni Creator*, De Grigny; *Nun komm der Heiden Heiland*, BWV 599, *Wachet auf, ruft uns die Stimme*, BWV 140, *Herr Christ, der ein'ge Gottes Sohn*, BWV 601, Bach; *Suite Gothique*, op. 25, Boëllmann; *Prelude and Fugue in a*, BWV 543, Bach.

St. Andrew Lutheran Church, Mundelein, IL, December 2: *O Come, O Come Emmanuel*, Manz; *Wachet auf, ruft uns die Stimme*, Walther; *Wachet auf, ruft uns die Stimme*, So-

baje; *Lo! He Comes with Clouds Descending*, Bales; *The King Shall Come When Morning Dawns*, Johnson.

STEPHEN SCHNURR, St. Mary of the Lake Catholic Church, Gary, IN, January 27: *Toccata et Fuga in d*, BWV 565, *Ich ruf' zu dir, Herr Jesu Christ*, BWV 639, *O Mensch beweine dein' Sünde gross*, BWV 622, *Fugue in E-flat*, BWV 552, Bach; *Overture in C*, K. 399, Mozart; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Sweet Sixteenths: A Concert Rag for Organ*, Albright; *Final (Troisième Symphonie)*, op. 28), Vierne.

DAVID SCHRADER, Lutheran School of Theology, Chicago, IL, January 8: *Praeludium in g*, BuxWV 163, *Christ, unser Herr; zum Jordan kam*, BuxWV 180, *In dulci jubilo*, BuxWV 197, Buxtehude; *In dulci jubilo*, Dupré; *Das alte Jahr' vergangen ist*, BWV 614, *In dir ist Freude*, BWV 615, *Prelude and Fugue in d*, BWV 539, Bach.

JOHN W. W. SHERER, Holy Name Cathedral, Chicago, IL, December 23: *The King of Glory Comes*, Miller; *Prepare the Way, O Zion, Come, Thou Long Expected Jesus, People, Look East, Rejoice, Rejoice Believers*, Powell; *Partita on "O Lord, How Shall I Meet You?"*, Burkhardt.

STEPHEN THARP, Church of the Gesu, Milwaukee, WI, October 23, 2012: *Overture (The Occasional Oratorio)*, Handel, transcr. Tharp; *Brandenburg Concerto No. 3 in G*, Bach, transcr. Fagiani; *Nimrod (Enigma Variations)*, op. 36), Elgar, transcr. Tharp; *Trois Nouvelle Pièces*, op. 87, Widor; *Sortie Improvisée sur 'Venez, Divin Messie'*, Cochereau, transcr. Tharp; *Adagio (Symphonie No. 6 pour Grand Orgue)*, op. 59), Vierne; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, December 4: *Gelobet seist du, Jesu Christ, Zu Bethlehem geboren*, Walcha; *Nun komm, der Heiden Heiland*, BWV 659, *Pièce d'Orgue*, BWV 572, Bach; *Prudentes Virgines, Veni sponsa Christi*, Chausson; *Prelude modal, Chant de joie*, Langlais.

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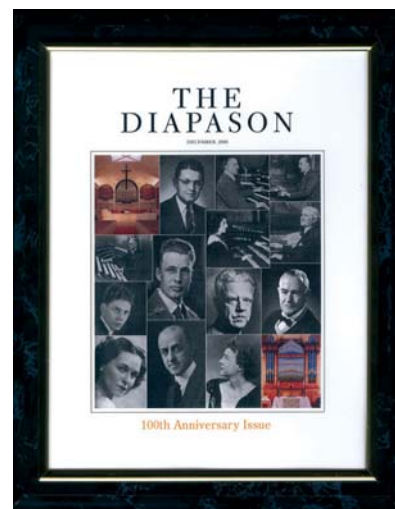
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Assistant Professor/University Organist & Collaborative Pianist—Texas A&M International University has a faculty position for an Assistant Professor/University Organist and Collaborative Pianist beginning in Fall 2013. The successful candidate will be expected to develop a new organ program, perform solo organ recitals, concerts with orchestra, organ demonstrations, and piano collaboration with faculty and students, and accompany choir within the Department of Fine & Performing Arts. Teach organ and other subjects as assigned. The university features a 2006 four-manual 69-rank Keggs pipe organ in an 800-seat reverberant hall. Applicants must have a graduate degree in music with emphasis on organ performance. Complete employment application process is available via our online employment system, TAMIUWorks, at <https://employment.tamui.edu>. Review of applicants will begin immediately and continue until position is filled. EOE/AA.

Apprentice sought to train with and succeed Frederick Hohman as primary Producer/Engineer and/or Director of Artists & Repertoire for the American CD/DVD label PRO ORGANO. Applicant must display strong aptitude for acquiring modern skills in audio and video media production and must possess a base level of knowledge and some practical experience in sacred music, with a focus on classical organ and choral literature. Must be willing to commit to a seven-year apprentice program, the successful completion of which shall culminate with the eventual assumption of label operations in year 2020. Preference given to applicants who are U.S. residents 30 years of age and younger as of July 2013. Those interested are invited to send an introductory cover letter by mail or FAX (574/271-9191)—no telephone or Internet inquiries, please—detailing reasons and motivation for pursuing this vocation, along with a brief c.v., including contact information, to: Zarex Corp, F. Hohman, P.O. Box 8338, South Bend IN 46660-8338.

PUBLICATIONS / RECORDINGS

July 4th is approaching soon. Consider "The Star Spangled Banner" by John Knowles Paine. His variations are perfect for patriotic concerts. Many of you play Buck's Variations but Paine's are just as much fun! michaelsmusicervice.com; 704/567-1066.

2013 Calendar—Be sure to buy your 2013 OHS Calendar today! Celebrating the Organ Historical Society's upcoming 58th National Convention in Vermont, this calendar contains 13 high-quality color photographs of historic pipe organs the convention will be visiting June 24–29, 2013. Calendar is 8 1/2" by 11" and opens vertically to highlight the beautiful photography! Photography and calendar design by Len Levasseur. Vermont organ history details provided by Stephen L. Pinel. Regular price: \$14.99, sale price: \$5.00. To order: www.ohscatalog.org.

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

Nigel Williams is pleased to offer a limited selection of his organ and choral music free of charge. E-mail nigel@nigelwilliamscomposernz.com or visit www.nigelwilliamscomposernz.com.

PUBLICATIONS / RECORDINGS

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

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

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

PUBLICATIONS / RECORDINGS

Harpichord Technique: A Guide to Expressivity—2nd edition with CDs, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.

A Baroque Sampler for Organ, Vol. 3: Cabanilles, Pasacalles de 1o Tono; Casanoves, Cantabile and Paso VII in D; Clarke, Duke of Marlborough's March; Ground (12 variations), Prince of Denmark's March; Francois Couperin, Passacaille (*Huitième Ordre*); Louis Couperin, Prelude (*Pièces de Clavecin*), Sarabande en canon, Chaconne in F. Visit www.frumuspub.net for complete listings; write Fruhauf Music Publications at P.O. Box 22043, Santa Barbara, CA 93121-2043; or phone 805/682-5727.

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barkhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

PIPE ORGANS FOR SALE

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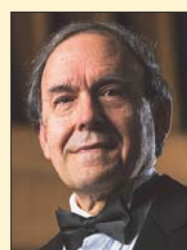
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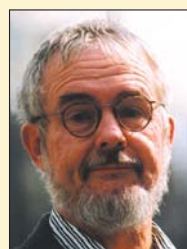
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