

# THE DIAPASON

JUNE 2014



Christ Cathedral  
Garden Grove, California  
Cover feature on pages 26–28





## *Simon Thomas Jacobs*

subsequent broadcast) of Sir John Tavener's Christmas Sequence, Ex Maria Virgine.

Upon graduation, Simon took up the post of Associate Director of Music at Christ Church, Greenwich, CT. Later, he served as Associate Organist and Choirmaster at Christ Church Cathedral, Indianapolis. He has been invited to perform at venues across the country, including Jacoby Symphony Hall, Jacksonville, Florida; Grace Cathedral, San Francisco; St Mark's Episcopal Church, Berkeley; Christ Church Cathedral, Cincinnati; and St Columba's Episcopal Church, Washington D.C. for the District of Columbia Chapter of the American Guild of Organists.

In September 2010, Simon won first prize in the Albert Schweitzer Organ Competition held annually in Wethersfield, CT. Most recently, he was awarded a full scholarship to the Artist Diploma program at Oberlin College, where he studies with James David Christie. As winner of St Albans, Simon will perform recitals at some of the world's most esteemed concert venues: Notre Dame de Paris; King's College, Cambridge; St Albans Cathedral; Christ Church Cathedral, Oxford; St Giles' Cathedral, Edinburgh; Ste Croix, Bordeaux; Galway Cathedral; and the International Performing Arts Center in Moscow. He will also record his first solo disc as part of Priory's "Great European Organs" series.

Simon Thomas Jacobs is winner of the First Prize and the Audience Prize at the 2013 St Albans International Organ Competition.

A native of Great Britain, Simon spent a year as organ scholar at All Saints' Margaret Street – an historic Anglo-Catholic parish in London's West End – before taking up the position of organ scholar at Clare College, University of Cambridge where he graduated with an honors degree in music in June 2009. During this time Simon accompanied and assisted in the direction of the internationally-renowned chapel choir both at home and abroad and studied organ with David Sanger and Jacques van Oortmerssen.

Performance highlights with the choir included concerts as part of the Salzburg Music Festival, Munich Opera Festival and the London, Innsbruck and Potsdam Early Music Festivals as well as several commercial CD recordings. On Remembrance Sunday, 2007, Simon accompanied the choir on a live broadcast

of Choral Evensong for BBC Radio 3 and during the Christmas season of 2008 played for the world première performance and BBC recording (and



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# THE DIAPASON

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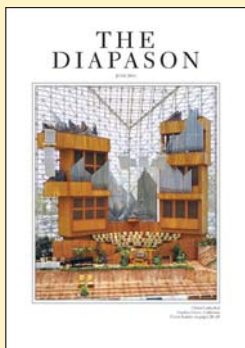
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## Editor's Notebook

### In this issue

This issue features an interview with international concert organist Stephen Tharp, who will play the closing recital of this year's American Guild of Organists national convention in Boston. Stephen is no stranger to the pages of THE DIAPASON; we previously spoke with him in 2004, and this month is a perfect time for another visit.

We also present Leonardo Ciampa's tribute to Massimo Nosetti, who died November 12, 2013. (See "Nunc Dimittis" in THE DIAPASON, January 2014, p. 10.) Ciampa and other colleagues and students of Nosetti offer their remembrances.

Our *Nunc Dimittis* section remembers Ruth Ann Hofstad Ferguson, William A. Goodwin, Paul Salamunovich, William Henry Sprigg, Jr., Greg Vey, and Brett Allan Zumsteg.

John Bishop offers thoughts on the "chestnuts" that we all have programmed in our careers, and also on the revival of the art of improvisation.

Gavin Black presents more exercises for gaining skill in changing manuals.

Summer's here, and the time is right, for . . . carillon concerts! Brian Swager has compiled our annual carillon concert calendar.

Our cover feature this month is the Fratelli Ruffatti organ at Christ Cathedral (the former Crystal Cathedral) in Garden Grove, California.

### Other news

We remind you that THE DIAPASON now offers a student rate. Students, visit TheDiapason.com to begin your subscription. Contact me if you need assistance or a sample copy.

## Here & There

### Events

**Lunchtime Organ Recital Series 2014** continues in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays (except as noted) from 12:15–12:45 p.m.: June 4, Nancy Siebecker, First Presbyterian Church, Neenah; 6/11, Michael Simonini, St. Bernard Parish, Appleton; Thursday, 6/12, Derek Nickels, First Presbyterian Church, Neenah; 6/18, Matthew Walsh, Trinity Lutheran Church, Kaukauna; 6/25, Donald VerKuilen, St. Mary's Catholic Church, Menasha;

July 2, Naomi Rowley, First Congregational UCC, Appleton; 7/4, Frank Rippl, All Saints Episcopal Church, Appleton; 7/9, Stephen Schnurr, St. Mary's Catholic Church, Menasha; Thursday, 7/10, Michael Stefanek, First United Methodist Church, Appleton; 7/16, Matthew Buller, St. Joseph's Catholic Church, Appleton; 7/23, Jeffrey Verkuilen, Holy Cross Catholic Church, Kaukauna; 7/30, Charles Barland, St. Bernard's Catholic Church, Appleton;

August 6, Donald VerKuilen, St. Joseph Catholic Church, Appleton; 8/13, David Bohn, First United Methodist Church, Appleton; 8/20, Jon M. Peterson, Memorial Presbyterian Church, Appleton; 8/27, Ralph & Marillyn Freeman, St. Paul Lutheran Church, Neenah. For information: 920/734-3762.

**The Sinsinawa Dominicans** present their 2014 summer organ recital series on Wednesdays at 7 p.m. Recitals feature the Casavant organ designed by Lawrence Phelps and recently renovated at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: June 4, Mark McClellan; 6/11, Sister Patricia Gallagher, OP; 6/18, David Jonies; 6/25, James Hammann;

July 2, Gail Archer; 7/9, Marie Rubis Bauer and Michael Bauer; 7/16, Jay Peterson; 7/23, Sister M. Arnold Staudt, OSF & Michael Bottenhorn;

August 6, Diane Sherry and the Concordance Ensemble; 8/13, Joan DeVee Dixon and Alice Fiedlerova; 8/20, Karen Black; 8/27, Stephen Steely. For information: 608/748-4411, ext. 271; edushek-manthe@sinsinawa.org.



Noack organ, Shrine of Our Lady of Guadalupe

**The Shrine of Our Lady of Guadalupe**, La Crosse, Wisconsin, presents summer concerts on its three-manual, 54-rank Noack organ, Sundays at 3 p.m.: June 8, Cristiano Rizzotto; 6/29, James Hicks; July 13, Michael Bauer and Marie Rubis Bauer; 7/27, Mary Newton; August 10, Erik Floan; 8/24, Mary Jane Wagner, SSSF. For information: 608/782-0322, ext. 232; www.guadalupe Shrine.org.

**The Philadelphia Singers** present their second annual "Bring Your Sing!" Community Sing-In, a performance of selections from Mendelssohn's *Elijah*, on June 13 at 7:00 p.m. at the Friends Center in Philadelphia. The Orchestra Society of Philadelphia will be performing with the participating singers. The event was conceived as an opportunity for singers from all over the Philadelphia

community to sing with a professional chorus. For registration, information, or to find a copy of the score, visit [www.philadelphiasingers.org/index.php/community/bring-your-sing](http://www.philadelphiasingers.org/index.php/community/bring-your-sing).

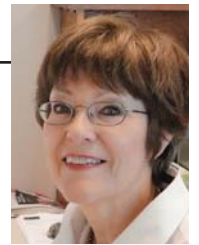


Dobson Opus 79, Shepherd of the Bay Lutheran Church

**Shepherd of the Bay Lutheran Church**, Ellison Bay, Wisconsin, presents summer concerts on the Dobson Opus 79 organ, Sundays at 7 p.m.: June 15, Ken Cowan, with Lisa Shihoten, violin; July 27, Peter Richard Conte, with Andrew Essin, flugelhorn. For information: 920/839-2444; [www.shepherdofthebay.org](http://www.shepherdofthebay.org).

**The Culver Academies**, Culver, Indiana, presents carillon concerts at 4 p.m. Saturdays in June and July, beginning June 21. Carillonists include John Gouwens and Brian Tang. For information: [www.culver.org](http://www.culver.org).

The **2014 Schoenstein Competition in Hymn Playing** announces the three judges: Eileen Guenther, president  
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Joyce Robinson  
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For some time we have been working to make complete past issues of THE DIAPASON available on our website to our subscribers. Much progress has been made! By the time you read this, issues dating back several years will be accessible to subscribers. The issues will be available as PDF files through the "Archive" option in our website's "Magazine" menu, and will be searchable. We are pleased to make these available to you and hope it will be a feature you will use often.

### In preparation

In the coming months, we will be publishing articles on Iberian battle music, Polish organ music sources and editions, and various organ projects, along with an interview with Ann Labounsky, and more.

### Corrections and clarifications

The photo caption on page 6 of the April issue of THE DIAPASON incorrectly named David Hatt as dean of the Santa Barbara AGO chapter. Charles Talmadge is the dean of the Santa Barbara AGO chapter.

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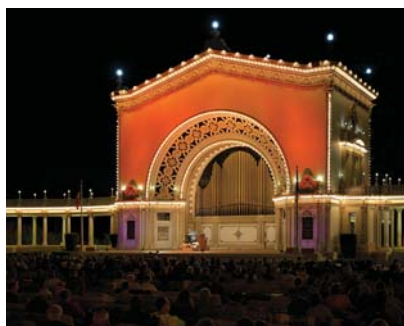


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of the American Guild of Organists, and associate professor of church music at Wesley Theological Seminary; Carl Daw, Jr., hymn writer, adjunct professor of hymnology and curator of the hymnological collections at Boston University School of Theology; Will Sherwood, director of music and organist at First Unitarian, Worcester, and dean of Worcester, Massachusetts AGO chapter.

The public is invited to participate as the singing congregation in the final round of the competition, scheduled at 4:00 p.m. on Sunday, June 22, at Christ Church, Cambridge, Massachusetts (the day before the national convention in Boston of the American Guild of Organists). For information, contact Stuart Forster, [stuartforster@aya.yale.edu](mailto:stuartforster@aya.yale.edu).

**The National Shrine of St. Frances Xavier Cabrini**, Chicago, Illinois, continues concerts on its 1955 Tamburini organ, with renovation and additions by the Wicks Organ Company in 1990. June 22, 1:30 p.m.: Robert E. Woodworth Jr. For information: [www.cabrinishrinechicago.com](http://www.cabrinishrinechicago.com).



**Spreckels Organ Pavilion** (photo credit: Robert Lang)

The **Spreckels Organ Society** announces the 27th Annual Summer International Organ Festival, Monday evenings at 7:30 p.m. at the Spreckels Organ Pavilion in Balboa Park, San Diego: June 23, Anthony Newman; 6/30, Monte Maxwell;

July 7, R. Jelani Eddington; 7/14, Wyatt Smith; 7/21, Robert Plimpton; 7/28, Sven Ingvard Mikkelsen;

August 4, Stewart Wayne Foster; 8/11, Kimberly Marshall; 8/18, Donald McKenzie; 8/25, Carol Williams and the Moonlight Serenade Orchestra. For information: [sosorgan.com](http://sosorgan.com).

Rev. Richard F. Collman announces the eighth summer of the **Northfield, Minnesota Organ Recitals**, on Wednesdays from 12:15 p.m. Northfield, located just south of Minneapolis and St. Paul, is the home of St. Olaf College and Carleton College: July 2, Jamie Bobb;

7/9, Jacob Fuhrman; 7/16, Rev. Richard Collman and pianist David Miller; 7/23, George Fergus; 7/30, Stephen May; August 6, Noah Klein; 8/13, John Ferguson. For information, contact Richard Collman at 507/645-1357.



**Merklin organ, Cathedral of Blois, France**

French organist **Christophe Mantoux**, professor of organ at the Conservatoire Régional de Paris and titular organist at St. Severin in Paris, will teach at the **Blois Organ Academy** on the historical Merklin organ of the Cathedral of Blois, France, from July 7–11 on the subject of French romantic music. The number of playing participants is limited to 12. Students will have classes each day with time for practice on the organs of the Blois region. Mantoux will be featured soloist in the inaugural concert on Sunday, July 6. For information: [jeuxdorgue41.free.fr/\\_media/academie-orgue-blois-2014.pdf](http://jeuxdorgue41.free.fr/_media/academie-orgue-blois-2014.pdf).

The **International Organ Festival Haarlem** (the Netherlands) takes place July 12–26; this will be the 50th edition since its foundation in 1951. Events include an anniversary recital on July 15 by Ton Koopman and Olivier Lattry, with a program from Bach to Messiaen's *L'Ascension*, and recitals and presentations by Masaaki Suzuki, Luigi Ferdinando Tagliavini, and Bernard Haas, whose recital will include the world premiere of *These livid flames*, commissioned from French composer Hugues Dufourt.

Contestants have been selected for the 50th Improvisation Competition (July 14–18): Jacob Lekkerkerker, Geerten Liefing, and Harmen Trimp (the Netherlands), David Cassan (France), Lukas Grimm and Tobias Wittmann (Germany), Morten Ladehoff (Denmark), and Luke Mayernik (United States). On July 14, contestants will improvise on the 18th-century Müller organ in St. Bavo's, on a theme by Austrian organist Hans Haselböck (one of five winners in 1958–1960). On July 16, all competitors will improvise on the romantic Cavaillé-Coll organ in the Philharmonie concert hall,

on material by Dutch composer Roderik de Man and sound and video artist Marcel Wierckx. Louis Andriessen will provide the theme for the three finalists on July 18 in St. Bavo's. For information: [www.organfestival.nl](http://www.organfestival.nl).

**CONCORA** (Connecticut Choral Artists) announces the finalists for Artistic Director, one of whom will succeed outgoing CONCORA artistic director, Richard Coffey, in the 2015–16 season.

Maestro Coffey, who founded CONCORA 40 years ago and has served as its artistic director throughout those 40 years, stepped down after CONCORA's performance of Bach's *Mass in B Minor*, with the Hartford Symphony Orchestra, on March 30.

The three finalists for the position of music director of CONCORA are Richard Giarusso, conductor of the Maryland Choral Society and the Georgetown

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**2014 Arthur Poister Competition: (front row) Amanda Mole, Brent Neuenschwander, Robin Jenkins, and Mitchell Miller; (back row) Christopher Marks, Patricia Snyder, Kola Owolabi, Josiah Hamill, and Joseph Peeples** (photo credit: Ryan Boyle)

The **2014 Arthur Poister Competition** took place March 29 at St. Paul's Cathedral, Syracuse, New York, on the Quimby organ. The winner was Amanda Mole, a DMA candidate at Eastman studying with David Higgs. Second prize was awarded to Robin Jenkins, an MM candidate at Mercer University, Macon, Georgia, where she studies with Jack Mitchener. The other finalists were Brent Neuenschwander (University of North Carolina School of the Arts, studying with Timothy Olsen), Mitchell Miller (Oberlin, studying with James David Christie), Josiah Hamill (University of Denver, studying with Joseph Galema), and Joseph Peeples (Indiana University, studying with Janette Fishell). Judges were Christopher Marks of the University of Nebraska–Lincoln; Patricia Snyder of Storrs Congregational Church, Storrs, Connecticut, and Kola Owolabi of Syracuse University.

Amanda Mole holds a BM from Eastman and the MM from Yale; she will play her winner's recital this fall in Setnor Auditorium (on the Crouse Holtkamp, 1950) at Syracuse University. Robin Jenkins holds a BM in piano and in organ from Oberlin, studying with Jack Mitchener. She will play in the Malmgren Concert Series at Hendricks Chapel, Syracuse University, in 2015.



**Church of the Assumption School Choir members assist the organist**

**William Vaughan**, director of music, organist, and school music teacher, Church of the Assumption, San Leandro, California, offers opportunities to the 25-member Church of the Assumption School Choir to assist at the organ. Each Sunday, two school children sit with the organist on the bench during Mass; they take turns assisting. Each child is kept busy during Mass; the child on the left pushes the generals and other pistons and occasionally pulls out the 32s. The child on the right is always ready to push the cancel piston. (They have yet to push it early.) Occasionally the pastor hears a low or high pedal note from a growing child who slips. These young children's experiences can be the beginning of interest in the church organ. Pictured are members of the choir seated at the church's Rodgers organ.

## A. E. Schlueter Pipe Organ Co.

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

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Organ/Choral  
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**Joan DeVee Dixon**  
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**Laura Ellis**  
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University of Florida



**Henry Fairs**  
Head of Organ Studies  
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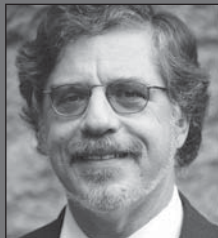
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## Here & There

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Chorale; David Hodgkins, conductor of Coro Allegro in Boston and the New England Classical Singers in Andover, Massachusetts; and Christopher Shepard, conductor of the Worcester Chorus and the Dessoff Choirs in New York City. Each finalist will conduct CONCORA in a public concert in the fall of 2014. In January 2015, CONCORA will announce its new artistic director, who will take the podium in the fall of 2015. For information: [www.concora.org](http://www.concora.org).

The **3rd Annual Michigan Improvisation Competition** for organ will take place September 30, during the 54th Annual Conference on Organ Music at the University of Michigan. Presented by the Ann Arbor chapter of the American Guild of Organists and the University of Michigan School of Music, Theater and Dance, applications and recorded entries are due July 1. For information: [www.music.umich.edu/departments/organ](http://www.music.umich.edu/departments/organ).

The **Royal School of Church Music** (RSCM) has launched new courses. New sessions for cathedral and collegiate organ scholars, worship leaders, and for churches with no choirs, along with a course for music group leaders, are being offered.

A new day course for those leading groups of acoustic instruments will be held in Coventry (U.K.) in June under the direction of Paul Leddington Wright; it will explore arranging, rehearsal techniques, and the use of instrumental music in worship.

The RSCM will offer a course based at Bristol Cathedral for those taking up organ scholarships in cathedrals and collegiate churches; it will address practical skills such as accompaniment and managing a cathedral organ, administrative matters such as copyright, and the teaching of very young choristers.

Very concentrated short courses for organists will take place in Birmingham and Liverpool, led by Daniel Moulton and Gerard Brooks, respectively. Cathedral courses for boys, girls, and young adults will take place at Lincoln Cathedral where participants will sing services and receive vocal and musicianship tuition. The Singing Course for Young People will take place in Bath during August. For further information: [www.rscm.com/courses](http://www.rscm.com/courses).

### People

**Francesco Cera** presents concerts: June 1, Venice, Church of San Rocco; July 10, Roskilde (Denmark), Domkirche; August 9, Vallombrosa (Florence), Italy, Abbey church. Cera will also play historical organs in several villages in Corsica in

August, and in Contigliano (Rieti), Italy in September at the Collegiate Church of San Michele. He will present a concert and lead a course on Giovanni Maria Trabaci during the Academia de Órgano Fray Joseph de Echevarria July 20–26; for information: [www.aaopalencia.org/index.php/en/academia.html](http://www.aaopalencia.org/index.php/en/academia.html).



**The Freese Collection CD**

**Faythe Freese** is featured on a new recording on the Raven label, *The Freese Collection* (OAR-948), recorded on the 106-rank Schuke organ of the Cathedral of Sts. Mauritius and Katharina in Magdeburg, Germany. Works performed include *The Freese Collection* by Pamela Decker, *Heinz Wunderlich's Orgel Sonate über ein Thema*, and *Variationen und Fuge, op. 73*, by Max Reger. For information: [www.ravencd.com](http://www.ravencd.com).



**Jon Gillock at Church of the Ascension**

**Jon Gillock** is featured on a new recording on the Raven label, *Méditations sur le Mystère de la Sainte Trinité* (OAR-981), first in a series of recordings of Olivier Messiaen's complete works for organ. The series features the organ built by Pascal Quoirin of Saint-Didier, ► **page 8**



**Andrew Scanlon, Patricia Tanzer, Katherine Johnson, Laura Agner, Steve Dieck, and Christopher Jacobson at East Carolina University**

**East Carolina University** announces the results of the Eighth Annual Young Artists Competition in Organ Performance, held in Greenville, North Carolina, on March 1. First prize (sponsored by C.B. Fisk, Inc.) was awarded to Katherine Johnson of Wilson, North Carolina, a student of Andrew Scanlon. Johnson also earned the hymn playing prize and the Bach prize, in recognition of the day's most convincing performance of a work by J. S. Bach. Second prize (sponsored by East Carolina Musical Arts Education Foundation) was awarded to Patricia Tanzer of Winston-Salem, North Carolina, a student of Timothy Olsen; and third prize (sponsored by the East Carolina Chapter AGO) was awarded to Laura Agner of Salisbury, North Carolina, a student of Dr. Jacquie Yost. Guest artist and adjudicator for the event was Christopher Jacobson, associate organist-choirmaster at Trinity Cathedral in Columbia, South Carolina. All events were held at St. Paul's Episcopal Church in Greenville, and the participants are pictured in front of the C.B. Fisk Opus 126 organ at St. Paul's.




**Miami International Organ Competition participants and Michael Barone** (photo credit: Ann Robbins-Udel, Robbins-Udel Images)

American Public Media's *Pipedreams* host **Michael Barone** spent five busy days on the road, initially involved in promotional activity for Classical South Florida and the local organ scene. First he spoke at a special reception at Miami's Steinway Piano Gallery, attended by finalists from the Miami International Organ Competition (l to r: Thomas Schuster, competition chair; Christopher Keenan [3rd]; Thomas Gaynor [2nd], Alcee Chriss III [1st and audience prizes], and Barone) and enjoyed a concert at Trinity Cathedral featuring guest artist Simon Johnson from St. Paul's, London. The next day, Barone interviewed the competition finalists for a subsequent broadcast and, as competition judges were deliberating, provided an impromptu introduction to the Ruffatti organ for the large, expectant, and patient audience at Miami's Epiphany Catholic Church.


The following day, he and competition judge Nicole Marane (organist at Peachtree Road United Methodist Church in Atlanta) were driven by Florida AGO ambassador-at-large Joanne Schulte to Naples, where they teamed up with John Fenstermaker and an elegant Taylor & Boody organ to present a mini-version of *Pipedreams Live!* to a considerable audience in Bower Chapel of The Moorings retirement community. The next day, Barone was off to Nashville to be master-of-ceremonies for Wilma Jensen's 85th birthday gala at St. George's Episcopal Church and from there flew to Cincinnati to enjoy Peter Richard Conte's guest appearance, with local mezzo-soprano Stacey Rishoi, showcasing the splendid Skinner organ installed by Harley Piltingsrud at the Cincinnati Museum Center/Depot.

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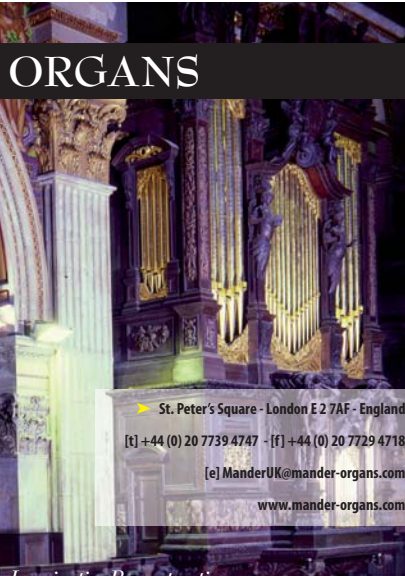
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**Nunc Dimittis**

**Ruth Ann Hofstad Ferguson** died March 23 in Northfield, Minnesota, after a prolonged struggle with Alzheimer's disease. She was 71. She attended Concordia College, Moorhead, Minnesota, majoring in music education, with a minor in religion. While at Concordia, she studied organ and served churches as a substitute organist. Upon graduation, she taught elementary music in Hawley, Minnesota, and in summers continued her organ studies with Arthur Poister at Syracuse University. Ferguson obtained a master's degree in organ performance at the Eastman School of Music, studying with Russell Saunders.



**Ruth Ann Hofstad Ferguson and John Ferguson**

It was at Eastman that she met John Ferguson; they married in August 1971, moving to Kent, Ohio, where she worked as an adjunct faculty member at Kent State University and served as associate organist at the Kent United Church of Christ. In 1978, the family moved to Minneapolis, where John was appointed organist and director of music at Central Lutheran Church and Ruth as assistant organist. The family moved to Northfield in 1983, where Ruth Ferguson served as organist at St. John's Lutheran Church for 25 years, and later was their music coordinator. She also taught organ for fifteen years at St. Olaf College as an adjunct faculty member.

Ruth Ann Hofstad Ferguson is survived by her husband, John; son, Christopher (Sarah) of Auburn, Alabama; granddaughter, Lucy; sister, Ardis Braaton (David) of Grand Forks; and brother, Philip Hofstad (Carole) of Bemidji; several nieces and nephews, and other relatives and friends.

**William A. Goodwin** passed away December 7, 2013, at the age of 83. A native of Elgin, Illinois, he studied at Knox College in Galesburg. While in service in the United States Army from 1952 to 1954 in Maryland, he studied organ on weekend leaves. He worked for Baird Associates of Cambridge, Massachusetts, until he founded his own firm, Keyword Associates, which designed and installed recording systems in courtrooms around the nation.

For more than thirty years, he served as organist and music director for the First Congregational

Church of Woburn, Massachusetts, where he played the 1860 E. & G. G. Hook Opus 283. Goodwin established an organ restoration fund to maintain the historic instrument there. A memorial concert was presented at the church on May 4.

**Paul Salamunovich**, Grammy-nominated conductor who was music director of the Los Angeles Master Chorale from 1991 to 2001, died April 3. He was 86. He also served as director of music at St. Charles Borromeo Church in North Hollywood, California, from 1949 to 2009, and taught at Loyola Marymount University, Mount St. Mary's College, and USC Thornton School of Music. Early in his career he sang for movies and TV shows. Salamunovich never formally studied choral music but sang in a boys' choir at St. James Elementary School in Redondo Beach. He enlisted in the Navy during World War II and following his discharge in 1946, joined the Los Angeles Concert Youth Chorus, which later became the Roger Wagner Chorale. Wagner named Salamunovich assistant conductor in 1953. When Wagner created the Los Angeles Master Chorale in 1964, Salamunovich served as assistant conductor until 1977; he returned to the group as music director in 1991. His work with composer Morten Lauridsen led to a Grammy nomination for their 1998 recording of "Lux Aeterna," which Lauridsen wrote for the Master Chorale.

Paul Salamunovich is survived by his wife of more than 60 years, Dottie; sons John, Stephen, Joseph, and Thomas; 11 grandchildren, four great-grandchildren, and his brother Joseph. A daughter, Nanette, then 23, died in 1977.

**William Henry Sprigg, Jr.**, age 94, died on April 3 in Frederick, Maryland. Born March 7, 1920, in Manchester, New Hampshire, he earned a Bachelor's degree, majoring in organ and music theory, a Master of Music degree in composition, and a Performer's Certificate in organ from the Eastman School of Music of the University of Rochester, and did additional graduate work at Harvard, Boston University, the Organ Institute, and the Peabody Conservatory of the Johns Hopkins University. In the 1950s he won first prize for the symphonic tone poem "Maryland Portraits in Contrast: Edgar Allen Poe and Charles Carroll" in a competition sponsored by the Baltimore Symphony Orchestra Association; the orchestra performed it several times. Sprigg played many recitals nationwide, and recorded and engineered two LP recordings for the Orion label. For more than forty years Sprigg was professor of organ and music theory at Hood College, where he was instrumental in restoring Brodbeck Music Hall and designing the Coblenz Memorial Organ in

Coffman Chapel. He served as organist-choir director at Evangelical Lutheran Church in Frederick, where he designed the organs in 1950 and again in 1981. William Henry Sprigg, Jr. is survived by four nieces and a nephew.

**Greg Vey**, 51, passed away July 26, 2013, in Fort Wayne, Indiana. He directed musical theater productions in the Fort Wayne area, served the University of St. Francis in the music technology program, and was director of music and organist at St. Peter's Catholic Church, music director for the Fort Wayne Männerchor/Damenchor, and director of operations for the Heartland Chamber Chorale. Dean of the Fort Wayne AGO chapter, Vey was a regular contributor to the *Sänger Zeitung auf dem Nord Amerikanischer Sängerbund*, the North American journal for German choral singing societies, served as associate director of choral studies at Homestead High School, and on various panels and committees including the Community Arts Council of Fort Wayne. Vey earned BA and MA degrees at Indiana University, and earned certifications to help implement emerging technologies in an arts-based business model for the 21st century.

Greg Vey is survived by his wife, Kathy Vey, daughter Karra (Ian) McCormick, son Kristofer Vey, granddaughter Emma Hackett, and sister, Elaine Layland.

**Brett Allan Zumsteg** died April 14. Born December 23, 1953, in Burlingame, California, he developed a love of music and the organ at age eight, receiving degrees in organ performance: a bachelor's degree from the University of Southern California, and master's and doctoral degrees from Northwestern University. Zumsteg held teaching positions at Boys Town in Omaha, Nebraska; Brigham Young University in Provo, Utah; and Northern Michigan University in Marquette, Michigan. He became a Fellow of the American Guild of Organists in 1986.

Brett Zumsteg served for many years as organist and choir director for First United Methodist Church in Park Ridge, Illinois, where he was the driving force behind the design and installation of its organ in 1996. He also accompanied the Lake Forest College Concert Choir and directed its College and Community Chorus. Gifted at improvisation, he had the ability to develop melodies and variations on the spot, even while carrying on a conversation with someone. Zumsteg worked as a senior client services analyst for the Business Information Services division of Smiths Group and John Crane, Inc. for 15 years.

Brett Allan Zumsteg is survived by his children, Emily (James) and Benjamin (Michael), granddaughters Zoe and Eva, and innumerable family and friends. ■

► page 6

France, in 2011 at the Church of the Ascension in New York City. This organ was conceived to play the works of Messiaen specifically, and Gillock was greatly involved in the design of the instrument to achieve the tonal characteristics, colors, dynamics, and power required by Messiaen's scores.

The new release is the first CD of the organ to become available. Gillock, a student of Messiaen, is known internationally for his interpretations of Messiaen's music. In 1974, Gillock gave the New York premiere of *Meditations* (playing the previous organ at the Church of the Ascension) and also gave the Japan premiere in 2004. He

is the author of *Performing Messiaen's Organ Music: 66 Masterclasses* (Indiana University Press), and has served on the organ faculties of the Juilliard School and the Manhattan School of Music in New York, and Montclair State University in Upper Montclair, New Jersey. For information, contact Bill Van Pelt, bill@ravencd.com.

Lake Linden; 7/23, First Evangelical Lutheran Church, Iron Mountain, 7/25, St. Paul's Episcopal Church, Marquette. For information: pmmf.org.



Photo: Michael Timms



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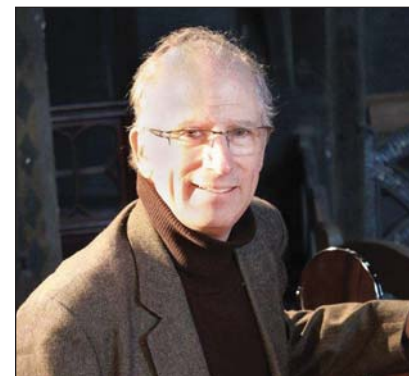


Photo: David Morrison



**David Jonies**

**David Jonies** presents concerts: June 18, Queen of the Rosary Chapel, Sinsinawa, Wisconsin; July 2, Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; and three recitals (7:30 p.m.) as part of the Pine Mountain Music Festival in Michigan's Upper Peninsula: July 21, St. Joseph Catholic Church,



**Frank Mento**

**Frank Mento** announces the publication of an online harpsichord method for children and all beginners. The method aims to promote in a pleasant manner the learning and localization of the most commonly played notes, motor skills, hand coordination, and displacement by way of basso continuo, diminutions, articulations, and sight-reading. The project was the fruit of 12 years of

► page 10





When the Möller pipe organ at Shiloh UCC in Dayton, Ohio needed a new console, the church turned to Allen. The stunning new four-manual console in oak finish has become the highlight of a complete sanctuary renovation and includes a complete MIDI system as well as four new Allen digital pedal ranks. The organ features Great, Swell, Choir and Pedal divisions arrayed across the front of the sanctuary, and an impressive Antiphonal division high above the rear balcony, including a commanding Trompette en Chamade.

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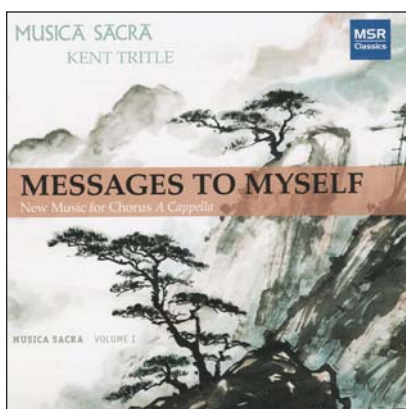


## Here & There

### ► page 8

planning and experimenting in real-life situations. Frank Mento is titular organist at Saint-Jean de Montmartre Church in Paris, France, and professor of harpsichord at the Conservatory of the 18th precinct, also in Paris. For information: [methode-clavecin.fr/?en](http://methode-clavecin.fr/?en).

Organist **David Tierney** performed *Celestial Wind*, by composer **Robert Sirota**, at Boston's Trinity Church, Copley Square, on April 4, as part of the "Friday at Trinity" concerts, which featured innovative programs by organ recitalists and ensembles. Sirota was commissioned to write *Apparitions* for the 2014 AGO convention. David Tierney, minister of music at St. Paul's Episcopal Church in Dedham, is on the faculty of the Rivers School Conservatory and the Rivers School, and conductor of the Rivers Symphony Orchestra, the Waltham Philharmonic Orchestra, and the New England Classical Singers.



*Messages to Myself* CD

**Kent Tritle** is featured on a new recording, *Messages to Myself*, with Tritle conducting the choral group Musica Sacra. The recording is a compilation of nine new sacred and secular a cappella works, written by living composers over the past 25 years. For further information: [www.kenttritle.com](http://www.kenttritle.com).

### Publishers

**GIA Publications, Inc.**, announces new publications. *Melodious Accord: Good Singing in Church* is a book by Alice Parker that explores the importance of congregational singing (\$7.95). *Gregorian Preludes for the Liturgical Year* is a new offering of organ works by Kenneth Lowenberg. The ten preludes are based on well-known Gregorian chants for the liturgical seasons of Advent, Christmas, Lent, Palm Sunday, Good Friday, Ascension, Pentecost, Trinity, and Corpus Christi (\$25.00). For information: [www.giamusic.com](http://www.giamusic.com).



Left: viewing construction details. Right: Peggy Kelley Reinburg, consultant, Brian Berghaus, president, Berghaus Pipe Organ Builders, and Jeanne Dart, director of music at St. Benedict's Church, at Berghaus open house

**Berghaus Pipe Organ Builders** and three generations of the Berghaus family hosted over 150 people at an open house on March 15, where guests enjoyed seeing the construction details of Berghaus's latest instrument (two manuals, 34 ranks), which was installed at St. Benedict's Church in Chesapeake, Virginia, in late April. The tongue-and-groove enclosures, slider chest and windline setup, façade, and console provided interesting opportunities for attendees of all ages and backgrounds to witness "behind-the-scenes" construction of a pipe organ.

**Oxford University Press** announces new choral works. New titles include Cecilia McDowell's 30-minute work, *Stabat Mater* (978-0-19-340049-8, \$12.95), and Bob Chilcott's *Nidaros Jazz Mass* (SATB version, 978-0-19-340211-9, \$10.50), originally commissioned as a work for upper voices by the Nidaros Cathedral Girls' Choir of Trondheim, Norway. Michael Finnis has completed Mozart's *Requiem* using Süßmeyer's completion as its basis while adhering to Mozart's scoring (for rental). Also available is *Mass in Blue* by Will Todd (choral score, 978-0-19-340050-4, \$15.95). An anthology of nine anthems by William Mathias celebrates the eightieth anniversary of the composer's birth (978-0-19-339262-5, \$14.25). For information: [www.oup.com/uk/music](http://www.oup.com/uk/music).

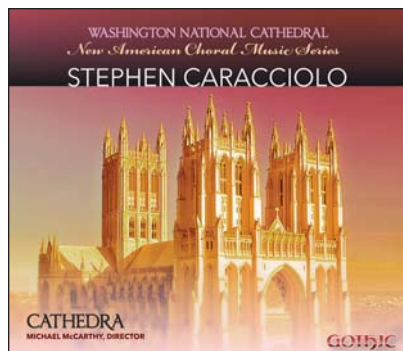
**World Library Publications** announces the release of *Ten Chant Preludes for Organ* by Gregory Hamilton (WLP 003035, \$16.00). Accessible for intermediate-level organists, these works based on familiar chants are useful for the major seasons and days of the liturgical year. For further information: [www.wlpmusic.com](http://www.wlpmusic.com).

### Recordings

The Dutch foundation "Promotion de la musique d'Olivier Messiaen et ses contemporains" has released a CD set, *Prisme: Olivier Messiaen et les années 30*, produced by **D.E. Versluis Classical Music Productions**. Recorded on the Cavaillé-Coll

organ of Ste Trinité in Paris by Dutch organists Anton Doornhein, Hans van Gelder, and Arjan Versluis, the recording includes improvisations performed by Arjan Versluis, with Doornhein and van Gelder playing organ compositions by Claire Delbos (Messiaen's first wife), Jean-Yves Daniel-Lesur, Andre Jolivet, Georges Migot, Marcel Dupré, Jean Langlais, Charles Tournemire, and Olivier Messiaen. The two-CD set also includes extensive accompanying text in a full-color 100-page booklet in three languages. For information: [www.deversluis.nl](http://www.deversluis.nl).

**Fugue State Films'** DVD recording, *The Genius of Cavaillé-Coll*, has won the prize for Best Documentary at the BBC Music Magazine Awards. The documentary, comprising three DVDs, two CDs, and an 80-page booklet, also was a winner of the Deutschen Schallplattenkritikpreis. For information: [www.fuguestatefilms.co.uk](http://www.fuguestatefilms.co.uk).



*The Choral Music of Stephen Caracciolo*

**Gothic Records** announces new releases. *The Choral Music of Stephen Caracciolo* (G-49287), second in a series of new American choral music from

the Washington National Cathedral, features the new choral ensemble based at the cathedral, Cathedra, directed by Michael McCarthy, with organist Jeremy Filsell and brass. For information: [www.gothic-catalog.com](http://www.gothic-catalog.com).

### Organ Builders

The **A. Thompson-Allen Company** of New Haven, Connecticut, has completed restoration of the Swell division of the Newberry Memorial Organ in Woolsey Hall at Yale University. More than 2,500 pipes were cleaned and regulated, and the mechanisms of the division were fully restored. Completed in 1929, the four-manual Skinner Organ Company Opus 722 of 197 ranks and 12,617 pipes has been enjoying phased restoration, sponsored by the Yale Institute of Sacred Music, for the past two years. With the completion of the Swell, there are now three divisions restored, the others being the Choir and String divisions. In late spring of 2014, restoration will turn to the Solo division.

For information: [ism.yale.edu/news/newberry-memorial-organ-restoration](http://ism.yale.edu/news/newberry-memorial-organ-restoration).

In January 2014, **Dobson Pipe Organ Builders** reinstalled M.P. Möller Opus 9494 of 1961, rebuilt for Bethel College Mennonite Church in North Newton, Kansas, just a short distance from Dobson's Opus 27 of 1985. In addition to constructing new electric slider windchests for the organ, several new stops were added, and some of the existing ranks were rescaled, with all pipes carefully revoiced. New keyboards and electronic components have been fitted into the original console, for which a discreet internal dolly was built so that it is now movable.

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**William Stevens organ, St. Anna's Chapel, St. Paul Episcopal Church, Newburyport, Massachusetts**

In 2013, the **Andover Organ Company**, Methuen, Massachusetts, restored the one-manual, nine-rank 1863 William Stevens organ in St. Anna's Chapel of St. Paul's Episcopal Church, Newburyport. The organ is concealed in a very small chamber to the left of the chancel, with only the keydesk visible. Rather difficult access to the chamber helped keep the organ in nearly original condition. Newspapers from 1863 still wrapped the granite rock weights on the bellows when the organ was removed for restoration. The organ was reused again for the first time after restoration on Christmas Day.

Andover has enlarged the Swell division of the 1908 John Brennan organ in the Congregational Church of Groveland, Massachusetts, with the addition of an 8' Oboe. The two-manual, nine-rank organ was rededicated on June 2, 2013. For information: [www.andoverorgan.com](http://www.andoverorgan.com).



**John Brennan organ, Congregational Church, Groveland, Massachusetts**

970 (III/8), completed with Spencer Organ Company and volunteer labor in 2013, and the construction of a two-manual cherry and maple practice console for Christian Lane.

Current work includes Orloff's joining the team under Jonathan Ambrosino restoring and relocating Skinner Opus 708 (III/24) for the Parish of All Saints, Ashmont, in Boston, two additional practice consoles of three and four manuals, and local service and rebuilding projects. For information: [www.ortlofforgan.com](http://www.ortlofforgan.com).

On December 10, 2013, the vestry at Calvary Church, Stonington, Connecticut, signed a contract with **Richards, Fowkes & Co.** to build a new organ for the sanctuary. A Calvary family, members for the past two decades and active in the music ministry, have generously offered this gift; the organ will be named the Chandler McIvor Memorial Organ. Expected installation is spring 2016. For information: [www.richardsfowkes.com](http://www.richardsfowkes.com).

founding of the parish of Notre-Dame de Québec ([notredamedequébec.org](http://notredamedequébec.org)). For further information: [www.letourneauorgans.com](http://www.letourneauorgans.com).

Jonathan Orloff announces the founding of **Orloff Organ Company, LLC**, his organbuilding, restoration, and maintenance company, in greater Boston, Massachusetts. A nine-year apprenticeship with organbuilder and pipe-maker Stephen Russell, two years' work with Spencer Organ Company, Inc., and shorter periods with C.B. Fisk, Inc., and Paul Fritts & Co. provide a broad range of experience. The company will focus on the construction of new electric-action pipe organs, and the restoration of heritage electro-pneumatic instruments, as well as maintenance work throughout New England.

Completed projects include the restoration and relocation of Wurlitzer Opus

Harrison & Harrison Organ Builders of Durham, England, chose **Solid State Organ Systems** for their recent organ installed in St. Edmundsbury Cathedral, Bury St. Edmunds, Suffolk, U.K. The organ features two cases at the nave crossing. Products used in St. Edmundsbury include MultiSystem for coupling and transmission, MultiLevel Capture for combination action, DirectConnect for slider solenoid control, and PowerLight power supplies. SSOS manufactures custom display components to Harrison & Harrison's specifications. The MultiSystem is adapted for their proprietary, mobile tuning/voicing keyboard. For information: [www.sso.org.uk](http://www.sso.org.uk).



**Juget-Sinclair Opus 43**

**Juget-Sinclair Organbuilders** has recently completed work on two organs for Florida State University in Tallahassee. Opus 44 is a continuo instrument with Bourdon 8', Flûte à Cheminée 4', Doublette 2', and Quinte 1½'. Opus 43 is a two-manual practice instrument with Montre 8' and Flûte 4' on the first manual and Flûte à Cheminée 8' and Flûte 4' (borrowed from Man I) on the second. There is a Soubasse 16' in the pedal, tremulant and couplers, including a super coupler from Man I to Pedal. The studio housing this instrument was renovated to improve room acoustics by removing carpeting and installing a new floor. The practice organ is dedicated to Michael Corzine in honor of his career as Professor of Organ at the FSU College of Music. Both instruments were installed and voiced on site in January 2014.

At the Juget-Sinclair shop, work continues on Opus 42, a three-manual, 58-stop French symphonic organ for Christ the King Catholic Church in Dallas, Texas. Installation is scheduled in two phases: installation of Récit, Positif, and 32' Bourdon and Bombarde in June 2014, and final installation of Grand Orgue, remainder of the Pédale, main case, façade, and voicing this fall. For information: [www.juget-sinclair.com](http://www.juget-sinclair.com).



**Notre Dame Cathedral Basilica**

**Orgues Létourneau** announces the signing of a contract with the Cathedral-Basilica of Notre Dame de Québec for the restoration and enlargement of their sanctuary pipe organ. Following a fire on December 22, 1922, the cathedral was rebuilt following the original plans but using steel and concrete; the sanctuary Casavant organ was the first of three instruments to be installed in the cathedral complex between 1924 and 1927.

The sanctuary organ (two manuals, 23 ranks) is largely unaltered since its installation, apart from some rescaling of certain ranks in the Récit division. From a mechanical standpoint, the instrument will be restored including its vent-type electro-pneumatic windchests and the wind system. Two new stops for the Grand-Orgue division—a three-rank Fourniture and an 8' Trompette—will be scaled, built, and voiced to fit cohesively with the pipework from 1924. The organ's electrical and coupling system will be renewed with modern materials while the organ's two-manual console will be rebuilt to incorporate a 32-note pedalboard, a multi-level system of pistons and a record-playback function. The console will also be placed on a rolling platform for mobility within the cathedral's sanctuary area.

The project is part of the celebrations surrounding the 350th anniversary of the

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## Reviews

### Music for Voices and Organ by James McCray

#### Music for Christ's table

From the table of Christ Jesus to the table of the world, we are nourished by this banquet; may we nourish all we meet.

—Tony Alonso

The rite of communion is a sacred event in the life of the church; but for some in the congregation, it may not be the crowning event of the service as in the past. As church attendance continues to dwindle, especially within the more formal churches, there seems to be a change of attitude regarding communion. For many, it remains an important feature of the church; however, there are members of the congregation who seem to be influential on its frequency of service inclusion. In the past few years, the act of taking bread and wine has been reduced to once a month. Of course, that is not true of all denominations, but there clearly has been a shift away from its universal importance.

Why has this happened? Health fears at sharing the cup have been one of the contributors to this, so intinction (the act of dipping the bread or wafers of the Eucharist into the consecrated wine so that the communicant can receive both together) has become another communion option in many churches.

Another influence is that Americans seem to like the process of having the elements distributed by servers who pass them down each row of pews. This means that for those who may have problems walking or moving, there is no waiting in line in the aisle. I must admit that it loses something when compared to coming to the altar to receive the sacraments. Even here, there has been a change from the kneeling at the communion table and receiving the elements and a blessing, which makes the event more personal. But it takes more time to get everyone up and down and that probably has been an influence on its reduction of use. Further to the issue is adding the difficulty of kneeling for many of the seniors.

So, in recent decades we have seen a continued reduction in the number and process used in this most sacred event within the church. One wonders what it will be like by the end of this century!

**This is the Hour of Banquet and of Song, Leo Nestor. SATB and organ, MorningStar Music Publishers, MSM-50-9813, \$2.25 (M+).**

The organ part, on three staves, offers complete support for the choir; there are only very brief passages where it plays alone. The choir sings in a four-part texture throughout, with no unaccompanied areas. The music is sophisticated, with tempo, meter, and dynamic changes throughout (in great detail). Although mostly calmly sustained in mood, it builds to a loud and dramatic ending as the text professes, "This is the hour of banquet and of song." Highly recommended.

**In Remembrance, Buryl Red, newly arranged by Lloyd Larson. SAB or two-part and piano with optional instruments, Hope Publishing Co., C 5722, \$2.10 (E).**

Larson has arranged Red's famous 1972 composition, which is often sung unaccompanied during communion in numerous denominations. It is a very popular melody and message. A conductor's score will be needed if the extra instruments (flute, oboe, horn, cello, and bass guitar) are used. This piano-only version retains the simple choral writing of the original, but adds the African-American spiritual *Let Us Break Bread Together* as an instrumental introduction. This may make it even more popular with many churches.

**Look Who Gathers at Christ's Table, arr. John Ferguson. SATB, clarinet, and organ with optional congregation, MorningStar Music Publishers, MSM-50-6090, \$1.85 (M).**

Originally published as Michael Corzine's *COPLAND*, this tune has retained its simplicity but with the added clarinet solo that helps to "dress it up." The organ part is very simple, on two staves, with the choir rarely in a four-part texture. The congregation is added for the final unison verse. Charming setting.

**Let Us Break Bread Together, Jay Althouse. SATB and piano, Hope Publishing Co., C 5788, \$1.95 (M-).**

This traditional African-American spiritual keeps the familiar melody, but Althouse has added a jazz-like harmony for both the keyboard and the choir. The piano part is not difficult, although there are some busy running passages. There are three verses and a very personal, quiet ending.

**Two Simple Songs for Communion, Marty Haugen. SATB, assembly, keyboard, and guitar with one or two instruments, GIA Publications, G 3936, \$1.50 (E).**

Each setting has a repeated refrain followed by several verses. *Christ, Our Peace* has seven short verses, with the last two for general rather than communion use; *Living Word, Living Bread* has five verses, but the refrain may be sung separately or as an obbligato above the choir. The instrumental parts are on separate pages at the end, but are not shown in this choral score.

**Do This in Remembrance, Allen Pote. SATB and piano, MorningStar Music Publishers, MSM-50-5440, \$1.70 (M-).**

The music is flowing and rather slow, with three verses and a middle contrasting section before the final verse. Verse one is in unison. The keyboard part is not difficult and adds to the flowing nature of the style. Attractive and easy.

**What Feast of Love, Thomas Keecker. SAB or SATB unaccompanied**

**with two optional handbells, MorningStar Music Publishers, MSM-50-7510, \$1.70 (M+).**

The handbells play static perfect fifths throughout and may be increased by adding more octaves. The music has a simple chant-like character, mostly in SAB (only two phrases add a tenor line for SATB). The setting is sensitive and very lyrical.

**Room at the Table, David Lantz III. SATB and piano, Beckenhurst Press, BP 1999, \$1.90 (M-).**

Lantz's new work has some surprising mildly dissonant harmonies in the accompaniment, while the voices move along in a more traditional manner. The opening could be sung by a soloist. There is a recurring melody as the music moves through a series of keys. Choral parts are on two staves and the text is particularly effective.

**Table of the World, Tony Alonso. SATB, assembly, keyboard, and guitar with C instrument, GIA Publications, G 7188, \$1.75 (E).**

The well-known hymn tune NETLETON, from *Wyeth's Repository of Sacred Music* (1813), serves as the unifying melody. There are three very easy verses, with the last one including a soprano descant; the assembly may sing on all three. The introduction and later interlude incorporate the C instrument; its music is included at the end. This would serve well as a post-communion or sending forth hymn. Folk-like setting.

## Book Reviews

**The Sound of Pipe Organs, by Michael McNeil. Mead, Colorado: CC&A, 2012. 191 pp. plus DVD; \$40, ISBN 9780972038652. Available directly from the publisher: via Paypal to mmcneil@k2cable.net, or by U.S. bank check to CC&A, 321 Seventh Street, Mead, CO 80542.**

As the book begins, the author explains that, "The scope of this book encompasses the basic principles of scaling, voicing, wind flow, wind dynamics and tuning, i.e., how an organ sounds." This is some considerable undertaking, and this volume, aimed primarily at "professional organ builders, tonal directors and voicers," necessarily contains quite a lot of technical information. The author, however, writes in a very clear and concise manner, and the information he conveys is relatively easy to understand, notwithstanding that the book contains some quite advanced concepts. Because of this, and because the book is beautifully produced and illustrated with numerous graphs and photographs, I would have said that it is also a book that could be enjoyed by organists and lovers of the organ in general, as well as organ builders in particular.

The book begins with a discussion of the parameters for designing the wind pressure, pipe diameters, and mouth widths of pipes to suit

particular acoustical environments. McNeil explains how pipes are "voiced" to adjust their timbre, power, sustained speech, and transient speech characteristics. He points out that the design of the wind system also contributes considerably to the power dynamics of an organ, and also how tuning and temperament can contribute to an instrument's ability to make the historical organ literature sound "as exciting as it did to its composer."

The next section deals in more detail with the measurement of an organ's power in decibels and of its perceived loudness in phons. McNeil relates these to the Normal Scale for pipe diameters, but points out the limitations of this approach and shows how compensation may be made for distance and for atmospheric dissipation of higher frequencies. He also suggests how to compensate for the differences between live and dead acoustical environments. From here he proceeds to discuss chorus design, and in particular the scaling of mixtures in both the French and German traditions.

The next section is devoted to mouth widths, and McNeil explains, for example, how Gottfried Silbermann's use of 2/7 mouths produced very different results from Ernest M. Skinner's use of 2/9 and 1/5 mouths. After this he proceeds to discuss other voicing parameters such as open and closed toes and mouth heights. McNeil suggests that the usual way of determining mouth heights as a fraction of the mouth width is sometimes misleading and can lead to unsatisfactory results. He suggests that developing a Normal Scale of mouth heights is a much more helpful way of proceeding, and shows how this may be calculated. He goes on to examine the effect of ears, slots, and beards on voicing. All of this discussion is profusely illustrated with charts showing waveforms for the particular phenomena under review.

The next section of the book is devoted to the dynamics of the wind system, and includes formulae for determining the frequency of resonance of winding systems, illustrating this by calculating the resonant frequency of the Isnard organ at St. Maximin.

The final section of the book deals with tuning, beat rates, and voicing. McNeil suggests that particular voicing styles are more suited to particular temperaments than others. The book includes instructions for laying a number of temperaments and also includes the instructions in Basic for a computer program that calculates beat rates.

An appendix lists the scales and voicing parameters of the 1774 Isnard organ at St. Maximin in such detail that it ought to be possible to produce a more or less exact replica of the instrument from the data.

The DVD that accompanies the book contains a PDF file of the book, a series of sound clips illustrative of the discussion of voicing techniques discussed in the book, an executable beat rate calculation program, and a text document printout of the code. There are also Excel files dealing with wind response, wood pipe scale conversions, and the scales of the Isnard organ at St. Maximin.

This is a very interesting book that has the potential to enhance the organ builder's understanding by providing

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a scientific underpinning of much of what he or she has perhaps been doing fairly intuitively up to now. I emphasize that McNeil has a gift for making quite complex scientific concepts readily comprehensible and suggest that this book might be of interest to a wider audience than even the author had in mind.

—John L. Speller  
St. Louis, Missouri

## New Recordings

**The First Printed Organ Music, Kimberly Marshall, organist. Loft Recordings LRCO 1124, \$16.98; www.gothic-catalog.com.**

On this CD Kimberly Marshall, well known as a leading interpreter of late Medieval and early Renaissance keyboard music, presents the complete organ works of Arnolt Schlick, most of which are taken from his print of 1512 entitled *Tablaturen etlicher lobgesang und lidlin*, which, in addition to pieces for lute, contains the first music printed for organ. Also recorded are a few works by Schlick's predecessor, Conrad Paumann, and his contemporaries, Kotter, Hofhaimer, Buchner, and Isaac, as well as a setting of the popular Marian devotional song *Maria zart* by Leonard Kleber who was some 40 years younger. The CD includes some 25 keyboard settings of both sacred and secular texts together with seven sung versions, and charts the development of composition technique over more than half a century from ca. 1450.

By Schlick himself the sacred settings include *Salve Regina* (the alternatim chants are sung by Skye Hart), with double pedals featured in *O pia*, a *Benedictus*, a *Christe* that lacks a cantus firmus, and three verses of *Da pacem* (preceded by a sung setting), the final verse being a sublimely majestic setting with the chant in the bass. We also hear a highly ornamented one-movement setting by Kotter of the *Salve*, and Isaac's three-voice *Benedictus* setting with prominent use of the reeds. Buchner's two verses of the *Agnus Dei* are separated by a sung verse. Secular pieces include *Was ich durch Glück und Zucht, Her und Lob* by Hofhaimer, with the melody in the tenor thrown into relief by the figurations in the discant; quite varied registration adds to the effect. *Maria zart* is heard in contrasting settings by Schlick and Kleber, the former with the three voices high up on the keyboard; the latter's four-part setting has them all lying rather low. The settings are separated by a sung verse.

Other pieces by Schlick are *Pete quid vis*, which makes extensive use of the first four notes of the ascending scale of F major, and a piece entitled only *Primi Toni*. Kimberly Marshall plays a prelude from Paumann's *Fundamentum* and also two of his pieces that show how ever-increasing figuration can be added to repeated notes; dotted rhythms are prominent in the first of these. The final piece on the CD is Schlick's magnificent setting of *Ascendo ad patrem*, one of two compositions Schlick sent to Bernhard

Cles, bishop of Trent, firstly in just two voices, then in a fully chordal ten-voice setting, with six voices in the manual and four in the pedal. In this CD we can trace the exciting rhythmic development of the parts added to the cantus firmus as applied to both sacred and secular texts. From the powerfully arresting opening verse of the *Salve* to the final chord of the *Ascendo* we are thrust deep into this exciting soundscape.

The organ chosen was Opus 12 of Paul Fritts & Company, built 1991, the instrument at Arizona State University where Dr. Marshall teaches. It has two manuals and pedals, all richly endowed with reeds (16' to 4'), as Schlick would have liked. The Hauptwerk includes Principals from 16' to 2', with Flutes at 8' and 4', a Nasat/Cornet, and 4–6 rank Mixture; the Unterwerk is based on a 4' Principal with Flutes at 8' and 4', a Gemshorn at 2', Quint/Sesquialtera, and 4–6 rank Scharff. The Pedal contains Principals from 16' to 2', some by transmission. The transparent voicing, based on Northern European baroque instruments, makes the instrument ideally suited to this music.

The booklet contains an introduction by Kimberly Marshall to the pieces played, with the rationale behind the choice of the organ used—in the second *Da Pacem* setting, there is a sustained third A-flat to C; in his book on organ-building, Schlick advocates a modification of the ¼-comma meantone so that the pure third E–G# is sacrificed to make the A-flat–C third bearable!—substantial retuning of existing historic instruments not being a viable option. There is a brief account of Schlick's handbook on organ building and his approach to writing for the pedals, singularly advanced in comparison with many other European countries at the time.

Stephen Keyl has provided an invaluable commentary on each of the pieces played, and there is a concise account of the construction of the organ at ASU and a biography of the artist. Several color photos show the organ in various details, and on lifting out the CD one can see a shot of Dr. Marshall's feet in action!

The quality of playing is exemplary with careful articulation, especially in the highly florid manual writing, and clarity of line in the complex pedal parts. The choice of registers (a pity that they were not included in the booklet) suits the music admirably and conveys the freshness, vivacity, and innovation that must have been felt 500 years ago; under the skillful hands and feet of Kimberly Marshall, these pieces still project their excitement to listeners today. This CD is highly recommended to both the non-specialist and the specialist; it would be wonderful if some of the former were moved to explore the scores of at least some of this repertoire.

**Neapolitan Organ Music. Emanuele Cardi, organ. Brilliant Classics 94622; www.brilliantclassics.com.**

On this CD, Emanuele Cardi plays pieces written by composers who were

born in Naples and lived between ca. 1725 and 1825. The great majority of pieces, and most of the composers, will almost certainly not be well known. Cardi has chosen to record the music on the Giuseppe Picardi organ in San Nicola de Bari, Coperchia, Pellezzano (Salerno). Dating from 1889, it was restored in 2009 by Giuseppe Fontana and contains the usual Principale chorus up to Vigesimanona, with the Principale and Ottava divided into bass and treble, as is the Tromba, with an additional Tromba Tenori. There are also a Flauto Traverso and a Flutt, an Ottavino, a Violoncello, Viola da Gamba, Corno Inglese, and Oboe (these are described in the booklet as harmonium stops without any clarification). The keyboard covers 61 notes (B1–C6), and the pedals span 16 notes from C1 to D2, permanently coupled. C# operates the drum, D the triangle, and D# the bass drum and cymbals.

Gian Francesco de Majò (1732–70), who studied with his father, uncle, and great uncle, and some time later with G. B. Martini, is better known today for his operas and sacred works, but he left eleven sonatas for organ. The three sonatas played here are multi-movement works that exude a typically *galant* feel and make for fine opening and closing pieces in the CD. The first sonata heard, no. 9 in G minor, a vibrant allegro with some lovely clashes, opens with flue chorus, the appearance of the reeds halfway through the first track being a particularly dramatic success. The second movement of the first sonata played, a Balletto allegro in triple time like a minuet, utilizes the higher pitches with a tuneful left hand. This is followed by the four-movement no. 8 in B-flat. The final sonata, no. 6 in F, is in two movements

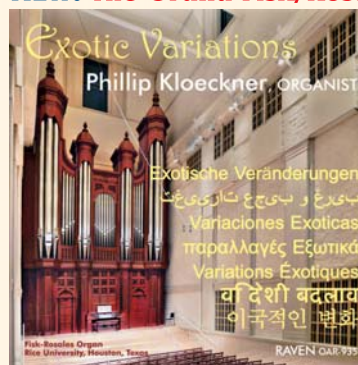
and opens with the reeds and the drum to great effect before settling into a piece for flue chorus. The closing movement is a gentle triple-time Andantino, which suddenly recalls the opening for drum and reeds.

The two sonatas by Domenico Scarlatti include the loosely fugal K41 in D minor and the more lively 6/8 K288 in D major, one of the very few sonatas intended for organ. Francesco Durante (1684–1755), who published a set of six two-movement sonatas for cembalo, is represented by two pieces from manuscript, a perpetuo moto *Sonata in D*, mainly in two voices, which exploits scale passages and is played on the flue chorus, and a *Toccata in D Minor*, which makes much of repeated notes harking back to 17th-century rhetoric, figuration of broken chords, and oscillating octaves. Emanuele Cardi plays most of it on a 4-foot registration, with the closing section played on the flue chorus—a most exciting performance of a motoric piece.

The three fugues by Nicola Porpora (1686–1768) are taken from seven included in Clementi's selection of *Practical Harmony* of 1803. No. 2 in G opens with imitation, but like Scarlatti's, it soon dissolves into figuration and purely homophonic writing, while no. 6 in C does interrupt the figuration with a return to imitative entries in the course of the piece. However, surprisingly not mentioned in the accompanying booklet, the final fugue in E-flat was also published by Albrechtsberger as the third of his *Six Fugues*, op. 7 (ca. 1796), its rigid attention to contrapuntal detail a major trait of the Austrian composer, making it most unlikely that the Neapolitan composer was responsible for this piece.

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## NEW! The Grand Fisk/Rosales Organ at Rice University



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► page 13

Paolo Altieri (1745–1820), a pupil of Fenaroli, moved to Noto, Sicily, in 1768. He left a large number of short, one-movement sonatas, of which Emanuele Cardi plays seven; of the four marked Andante, those in D minor and B-flat are taken at a somewhat brisk pace, as is the *Allegretto in B-flat*, but the A minor is played at a more sedate pace as befits its more languid style. No. 25 is taken at a more well-paced andante, the gapped registration used being particularly successful in bringing a sparkle to the performance. The drums bring a rousing conclusion to the closing bars of no. 19. The opening phrase of the *Sonatina in G*, given out on the reeds before yielding to the flues for the rest of the piece, arrests the attention. The *Pastorale in D* by Niccolò Zingarelli (1752–1837), again better known for his operas, is one of a few that he composed in this popular genre; it makes much use of the quarter-note/eighth-note rhythm throughout its over 200 bars, and lilt along happily here. Emanuele Cardi does not play the central section at a slower tempo as indicated, neither does he use the Tromba, a popular registration for a pastorale, preferring on this recording to use a flue chorus, possibly more frequently used in Naples, although reeds were being incorporated into southern organs at the time of composition of this example.

The booklet gives a very brief survey of the Neapolitan repertoire and short biographical details of the composers whose works are included, as well as of the performer. Three pieces are described as being in D, although in the originals they are in C—possibly a printing error, as there would not appear to be any reason for this transposition. There is a description of the organ and a photo of the façade pipes. The running order of the tracks with the titles is printed only on the back cover of the CD case and is not shown in the booklet. The playing is of a high standard throughout, with ornaments added convincingly (although the opportunity to add a cadenza at the end of the *Fugue in G* by Porpora is overlooked) and clear articulation. But despite the majority of pieces being played on various flue combinations as generally befits the Neapolitan 18th-century repertoire, the organ does not really match the music played. Surely it would have been better to have recorded these pieces on a late 18th-century instrument rather than a late 19th-century one that is based more on Lombardian characteristics, which is far more suited to the somewhat later repertoire than that chosen for this recording.

—John Collins  
Sussex, England

**Organ Works: Mendelssohn Bartholdy. Yuval Rabin plays the Braun/Mathis organ in St. Marzellus Kirche, Gersau. Dabringhaus und Grimm Audiovision GmbH (MDG 906, 1786-6) Bachstr. 35, D-32756, Detmold; www.mdg.de.**

The organ music of Felix Mendelssohn-Bartholdy will require little introduction to organ enthusiasts, although some of the repertoire included on this excellent new disc from MDG will be unfamiliar to most listeners. The recording begins with the *Three Preludes and Fugues*, op. 37 (No. 1 in c, No. 2 in G, and No. 3 in d), which are executed beautifully and unhurriedly, with majestic, musical style.

The popular *Andante in D* follows, written in the form of a lullaby-esque theme and (four) variations; it is given sensitive, loving treatment here, using the strings and flutes of the instrument. A short and rather lovely *Andante con moto in g* follows and is given equally tender consideration. No recording of Mendelssohn's organ music would be complete without some representation from the *Six Sonatas*, op. 65, and so it is here—No. 2 in c and No. 4 in B-flat are superbly performed with relaxed tempi and thrilling registrations.

Sandwiched between them is the *Andante in F*, which is nicely articulated and registered, but is, regrettably, somewhat lost in the cavernous acoustic of Gersau Kirche. The final work, *Hommage à Mendelssohn*, is a set of variations by Rabin himself, culminating in a dramatic, exciting fugue, all based around the Jewish Sabbath song, *Yedid Nefesh*, and borne out of several of the performer's improvised concert encores!

Yuval Rabin, one of the better-known Israeli concert organists, gives a superbly musical and polished performance on this recording. In contrast to several recent recordings that are too hurried and frantic, Rabin's tempi are excellent throughout, with stately, majestic performances, which sit well on this grand instrument in a wonderful, rolling acoustic. The instrument itself was contemporaneous with Mendelssohn, built in 1813 by Johann Braun as a sizeable two-manual tracker instrument. Throughout its life, the instrument has been considerably altered and enlarged, having been rebuilt several times and enlarged to a three-manual with Barker-lever action. It has, however, recently (2011/12) been restored to the original tonal scheme with mechanical action by the Mathis organ company, and the following synoptic specification:  
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The sound captured here is live and authentic, generally clear although occasionally muddled by the ample acoustic of the room. The presentation is first rate, with a beautiful color photograph of the case on the front, the organ specification, and detailed program notes in French, German, and English. This disc is superb in every way, and is to be highly recommended for any organ enthusiast.

—James M. Reed  
Bergen, Norway

**A Tribute to Jeanne Demessieux (1921–1968). Hampus Lindwall, organs of the Église de la Madeleine and the Église du Saint-Esprit, Paris. Ligia Digital CD Lidi 0109228-11, distributed by Harmonia Mundi; www.harmoniamundi.com.**

*Te Deum*, op. 11; *Douze Choral-Préludes*, op. 7: no. 1, *Rorate Cæli*; no. 3, *Attende Domine*; *Prélude et Fugue en ut*,

op. 13; *Douze Choral-Préludes*, op. 7: no. 4, *Stabat Mater*; no. 7, *O Filii et Filiae*; *Répons pour le Temps de Pâques*; *Douze Choral-Préludes*, op. 7: no. 9, *Ubi Caritas*; no. 11, *Tu es Petrus*; no. 12, *Domine Jesu*; *Six Études*, op. 5: no. 5, *Notes Répétées*; no. 6, *Octaves*. Bonus tracks: op. 7: no. 7, *O Filii et Filiae*; no. 3, *Attende Domine*; *Te Deum*, op. 11; *Hommage à Jeanne Demessieux—Improvisation sur le Nom de Jeanne Demessieux*.

Hampus Lindwall is a talented Swedish recitalist who resides in Paris. The compact disc is recorded on two organs in churches where Jeanne Demessieux was titulaire—the Église du Saint-Esprit, Paris, where Demessieux was organist from 1933 to 1962, and where Hampus Lindwall is the current titulaire, and the Église de la Madeleine, Paris, where Jeanne Demessieux was organist from 1962 until her tragically early death in 1968.

So far as the organ at the Madeleine is concerned, Jeanne Demessieux would hardly recognize it, since the action was electrified three years after her death and a number of mixtures, mutations, and en chamade reeds have been added. That the action should have been electrified seems ironic given the iconic photograph of Demessieux playing on the antique pedalboard of the St. Bavoker organ in Haarlem in high heels. There would be even less for the original builder, Aristide Cavaillé-Coll, to recognize. As originally built in 1846 (the nameplate erroneously gives the year as 1845), the instrument possessed 46 stops, rather than the present 60, and was noteworthy for being the first Cavaillé-Coll organ with a Voix Céleste stop, though this was on the Positif rather than the Récit, as was the Viole de Gambe and the Basson et Hautbois. The Récit and Bombarde divisions had rather similar stoplists and would have formed an interesting contrast when in dialog together. There was a Cor Anglais on the Grand-orgue and a Musette on the Récit (now transferred to the Positif), but no Clarinette. The Madeleine organ was also the first Cavaillé-Coll instrument with a detached, reversed console, and it is a pity the console Jeanne Demessieux used has been replaced by an electric one.

The Saint-Esprit organ, built by Gloton-Debierre in 1934 to the design of Albert Alain, has always had electric action, but like the Madeleine instrument it has had a number of mixtures and mutations added since Jeanne Demessieux's death. The first thirteen tracks on the CD are recorded on the Madeleine organ, and the remaining four—three of which repeat music that has already been played—were recorded at Saint-Esprit.

Hampus Lindwall is a first-rate player who has a particular interest in the music of his predecessor at Saint-Esprit, Jeanne Demessieux, and in the course of the recording he plays the *Te Deum* twice, seven of the *Douze Choral-Préludes* (two of them twice), and two of the *Six Études*. I find the duplications rather helpful, and, in fact, I think the pieces come off better on the Saint-Esprit organ than on the larger instrument at the Madeleine. There is no limit to the number of times I could hear *O Filii et Filiae*! All these compositions are played uniformly well, and Lindwall's improvisation at the end on the name of Jeanne Demessieux is very interesting. It begins softly and builds up to a climax before dropping away to a whisper at the end. The compositional style has some characteristics in common with Demessieux's *Six Études*, but is more atonal than her plainsong-based pieces.

It also has something in common with the music of Olivier Messiaen. Overall I am happy to recommend this recording, although I am a little disappointed in the fact that both instruments have been changed since Jeanne Demessieux's death and it is now a little difficult to know exactly what an authentic "Demessieux organ" would be. Perhaps this is the best we can do.

—John L. Speller  
St. Louis, Missouri


**New Organ Music**

**John A. Behnke, 5 Preludes of Praise: Set Eight. Concordia Publishing House, 97-7493, \$12.00; www.cph.org.**

John Behnke continues his series of "praise" preludes with sturdy settings of BOYLSTON, LATTIMER, NUN FREUT EUCH, STEPHANOS, and THAXTED. All preludes are easy to play, well crafted, and of short length at three or four pages each. The *Prelude on THAXTED* is a dignified and straightforward setting of the famous tune from *The Planets* by Gustav Holst. The piece is very accessible, with the majestic melody accompanied by expected chords. The beginning and ending of the piece calls for static double pedals in fifths, adding to the power of Behnke's treatment. STEPHANOS has lush but predictable chordal harmonies, with the hymn tune written for a solo stop near the middle of the prelude. An assertive and bold treatment of *This Little Light of Mine* contains a touch of chromaticism lending to a slightly "bluesy" treatment. NUN FREUT EUCH is a powerful and engaging fugue, the subject of which bears remarkable similarity to a chorale improvisation with two- and three-note pedal "chords" on the same tune by the late Paul Manz. This is a solid and reliable collection that will be handy during weeks when available practice time is at a minimum. Recommended.

**J. William Greene, Love Divine: 6 Practical Hymn Preludes on Familiar Hymns. Concordia Publishing House, 97-7437, \$18.00; www.cph.org.**

In contrast to the Behnke preludes, Greene's "practical preludes" utilize a high level of invention. Based on BUNESSAN, HYFRYDOL, IN BABILONE, MELITA, SALZBURG, and WESTMINSTER ABBEY, these compositions are marked by a high level of rhythmic variety and inventiveness. Three preludes are in ABA form, extending the selections and engaging listener enjoyment. *Morning Has Broken* is hardly at all a sleepy one, bursting with energy, rhythmic variety, and full plenum registrations. IN BABILONE offers up quick 16th-note rhythms in octave unison writing, leading to a calmer middle section and a key change, concluding with a return of the "jaunty and bright" opening section. Being slightly more challenging though still accessible, these are probably best not sight-read for a service, due to the refreshing surprises that are contained in virtually all six preludes. These settings are a joy to play, and would stand up well for more than one hearing by an alert congregation. There is a reasonable amount of pedal activity in these preludes, but not technically demanding. These selections would be marvelous material for budding organ students due to the highly original rhythmic and harmonic nuances, as well as the independence of musical lines throughout. Not your grandmother's hymn settings, indeed, this collection is highly recommended.



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**J. William Greene, *Times and Seasons: 6 Moderate Preludes and Postludes for Organ*. Concordia Publishing House, 97-7436, \$25.00; www.cph.org.**

Greene's *Times and Seasons* collection offers longer and moderately difficult settings of CANTIQUE DE NOËL, CHRIST UNSER HERR, EASTER HYMN, ST. CHRISTOPHER, ST. THEODULPH (VALET WILL ICH DIR GEBEN), and VENI EMMANUEL. VENI EMMANUEL was, according to the composer, inspired by the rhapsodic North German *praeludia* of the late-17th and early-18th centuries. Each of the four sections of this piece is unique and refreshing, from the opening "improvisation," to the following fugue, invention, and gigue. This selection, as do many others in this collection, defies the typical mood or persona of the hymn tune. For example, *Oh, Holy Night* features a compelling use of thick chords over a hypnotic pattern of recurring quarter and eighth notes moving in a scalar fashion. CHRIST UNSER HERR is a personal favorite that could be described as clever. The *Rondeau Français on St. Theodulph* hearkens to the French Classic tradition with engaging episodic couplets for manuals only. This piece and the *Fanfare-Prelude on Easter Hymn* that follows feature more conservative pedal lines than all of the other preludes. This is a "must have" set if you are seeking different and adventurous hymn preludes for either service playing or recitals! Very highly recommended!

—Jeffrey Schreff  
Immanuel Lutheran Church  
Des Plaines, Illinois

**Luca Marenzio, *Primo libro de madrigali a Quattro voci, Canzonette... a tre voci*, edited by Felix Marangoni. Il Levante Libreria Editrice TA25, €40; www.lastanzadellamusica.com.**

This volume contains the intabulations of Marenzio's vocal works, which were entered in German organ tablature into two volumes of the extensive manuscripts during the 1630s and are now preserved in Turin, a collection of 16 tomes covering all compositional genres and including many published volumes as well as copies of pieces, surviving only in manuscript, by most of the greatest composers of the 17th century. In addition to works conceived specifically for the keyboard, there are also many arrangements for keyboard of vocal and instrumental works, an art that flourished in the late 16th and early 17th centuries.

This volume under review includes settings of Marenzio's first book of madrigals for four voices (29), a setting of *Tirsi morir volea* and the five books of *canzonette*, *villanelle*, and arias *a la napoletana* in three voices, which amount to a further 117 pieces. Many of the *canzonette* are short, little more than 10–12 bars, and display much less ornamentation, whereas the madrigals are longer and contain more examples of florid ornamented writing, although still less than some arrangements made earlier in the century. There is, of course, plenty of scope for adding further ornaments, particularly in the repeats. Comparison with the intabulations made by Peter Philips, especially of *Tirsi morir volea*, which are included in the *Fitzwilliam Virginal Book* will be a most worthwhile undertaking.

The extremely comprehensive preface provides an introduction to the manuscripts, the notation, the location of each piece included here in the source, and a thorough commentary on the discrepancies between the printed editions of the vocal works and the

division of the multi-section works in the manuscripts. There is also a full critical commentary. The volume is well printed and provides a fascinating snapshot of the art of intabulation during the second quarter of the 17th century. Because of the somewhat narrow stylistic range of the pieces and their limited use in recitals today, this volume will probably be of interest to specialists in the period and students needing to acquire a greater knowledge of this aspect of composition during the period.

—John Collins  
Sussex, England

**Three English Voluntaries, edited and arranged for oboe or clarinet and organ by Susan Marchant. MorningStar Music Publishers (MSM-20-645), 2013, \$16.00.**

Each voluntary is substantial—several minutes long. Reproducible parts for oboe, violin, or clarinet in B-flat are included (oboe is preferred). Two of the composers are well known and one is less familiar: George Berg, whose work here, a cornet voluntary, is lively and engaging. A quiet *Pastorale* by Charles Wesley follows. (This is C.W., Jr.: his father was the noted hymn writer and brother of John; his brother was the important composer Samuel.) A *Gavotte* by Matthew Camidge rounds out the set. These are clean, well-edited scores; the organ part, appropriately, is notated on two staves (no pedal). It is effective keyboard music, staying mainly within a two- or three-voice texture. These attractive and useful pieces may also be a way of involving young instrumentalists in the church service: they are suitable for advanced-beginning/intermediate oboe players.

**Prélude, Choral varié et Fugue sur Veni redemptor gentium (Nun komm, der Heiden Heiland) pour Orgue, Margaretha Christina de Jong. Boeijenga Music Publications, BE 1079, 2010.**

A fantasia on a German chorale, by a Dutch composer (who studied with Swiss organist Guy Bovet), in the French style (de Jong also studied with Langlais)! The multi-national result is an original, colorful, imaginative, and well-crafted addition to the settings of this great tune. (It invites comparison with Distler's extended work on the tune, as well as to Duruflé's similarly designed *Veni Creator Spiritus*.) Whole-tone scales, augmented-sixth chords, and other colorful ingredients abound. The passagework, though occasionally challenging, lies very well in the hands. Each variation is rather short, as is the tune itself. And each, although self-contained, leads directly to the next. The work ends with a rollicking fugue-toccata à la Dupré. Although it certainly would enhance a church service, this is more likely a work for recitals. And a fine, highly recommended addition it is.

**The Oxford Book of Lent and Easter Organ Music, compiled by Robert Gower. Oxford University Press, ISBN 978-0-19-338623-5, 2013.**

Another useful collection from OUP and Robert Gower. The liturgical scope goes in fact beyond the title's and includes music for Ascension and Pentecost. The music is clear, well laid out, and easy to read. Variety is a keyword in this collection of hymn tune settings: 34 pieces, by composers representing five centuries and many nationalities, with a range of technical difficulty, and including seven new works commissioned for this volume. Space permits mention of only a few. The toccata on

ABERYSTWYTH is a winner: colorful, exciting, and—like many toccatas—based on patterns that are not as difficult as they sound. The older prelude by C.H.H. Parry on MARTYRDOM is elegantly beautiful. The arrangement by Robert Gower of the beautiful and dramatic closing chorus of Bach's *St. Matthew Passion* is effective, fits very well in the hands, and is much easier to play than the version by Widor (in *Bach's Memento*, 1925). Mendelssohn's chorale and variations on HERZLICH TUT are not usually referenced in scholarly lists of his works, probably because the composer left it only a bit more than half finished. (Editor Gower completed it for this volume.) It is nonetheless Mendelssohnian, effective, and a useful addition to the settings of the chorale that is sung in nearly every church on Good Friday. A paraphrase of Handel by Guilment is included, here on the famous tune from *Judas Maccabaeus*—a fun piece for any time in Eastertide. The single American contribution is Sowerby's prelude on WERE YOU THERE—dense, chromatic, and dissonant. One of the new pieces disappoints: David Briggs' setting of LLANFAIR. One would expect a more colorful, and less stodgy, effort from this master improviser. Two more highlights: Wm. H. Harris' effective Edwardian setting of the famous EASTER HYMN and the witty, highly original, and rhythmically colorful variations on NOËL NOUVELET by Philip Moore. Finally, let's not overlook the fanfare on SHINE, JESUS, SHINE by Christopher Tambling. The energetic enthusiasm of the hymn might have inspired a more imaginative setting, but in the meantime, it's nice to have this one.

**Five Light Pieces for Organ, Reitze Smits. Boeijenga Music Publications, BE 1043, 2009.**

The five movements are titled in the manner of a French suite. The composer's preface doesn't reveal what is meant by the word "light" in the title. They certainly are not technically easy; on the contrary, they appear to be exceedingly difficult, with unusual meters, much 32nd-note passagework, and dense, dissonant counterpoint that stretches tonality. Whether or not they are musically effective remains to be discovered by the player with the technical mastery and time needed to work through all the notes.

**A Gregorian Liturgical Year for Organ, Vol. 2, Gerald Near. Aureole Editions, AE122, 2012.**

This volume in a continuing series is for Ash Wednesday through Easter VII. The introductory composer's note provides an abundance of useful

information including the sources of the chant melodies (from one of the Propertians for each day), their functions in the lectionary cycles, as well as suggestions for performance and use—very thorough. These are brief settings, ranging in length from one to three minutes, of easy to medium difficulty. They will prove attractive even to those for whom the chants are not well known—which may be nearly everybody since, even in the so-called "liturgical" churches, plainsong settings of the introits, graduals, etc. are less recognizable than plainsong hymns. They nevertheless capture the spiritual qualities of the day and will enrich the faithful in the same way as does a Bach chorale prelude on a tune that may be unfamiliar.

These eighteen pieces are elegantly crafted for the organ and will enhance services in any denomination. Registrations are not given but the chant melodies are clearly identified within the score through manual indications. They are harmonically rich and imaginative (often rather Howellsian, at other times quite French), while still maintaining the modal character of the chants. Especially engaging: the antiphon for Palm Sunday; the famous Alleluia associated with Easter; the Offertory for Easter III. And the rising motives for the Introit for Ascension/Easter VII look heavenward, along with the men of Galilee.

—David Herman  
The University of Delaware

### New Handbell Music

**Easter Bells, arranged for 2–3 octaves of bells by Michael Ryan. Agape (a division of Hope Publishing Company), Code No. 2675, \$4.50, Level 2+ (M-).**

The brilliant pairing of EASTER HYMN and LASST UNS ERFREUEN provides a striking arrangement for the Easter season. It is written in a very accessible and engaging setting for any bell choir.

**Great Is Thy Faithfulness, arranged for 3–5 octaves of handbells with optional 3 octaves of handchimes by Cathy Moklebus. Agape (a division of Hope Publishing Company), Code No. 2671, \$5.25, Level 3- (M+).**

This beautiful arrangement of the beloved hymn tune FAITHFULNESS begins with a lovely, simple, original melody, progressing to an inspiring rendition of the tune. This piece was commissioned by Providence Baptist Church, Charleston, South Carolina, in memory of fellow handbell ringer, Sandra Kennedy.

—Leon Nelson  
Vernon Hills, Illinois

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## In the wind...

### The usual fare

My colleague Amory Atkins and I have just returned from a second trip to Coolin, Idaho, where we completed the installation of a Möller Double Artiste in a lakefront residence. Regular readers may recall mention of this project in the February 2014 issue of THE DIAPASON, in which I talked about it being strange to take an instrument so far and do all that work when the client does not play the organ, and there seems to be little prospect for this instrument to be played. We were there in December and had to leave early because of the death of a close friend, and we are glad now to have the project finished.

Northern Idaho is a beautiful and rugged place. Dense forests of Western Red Cedar cover steep slopes that plummet to the edge of the water. Logging trucks lumber along scary narrow roads (if logging trucks can lumber, can lumber trucks log?), smoke from “controlled burns” obscures the roads, and deer and moose pop out of the brush to startle drivers. The rugged people who live there work hard through ferocious winters, and play even harder, roaring through the woods on high-powered recreational vehicles, providing graphic demonstration of the origin of the phrase “breakneck speed.”

Our client's house is twenty-five miles north of the village of Coolin (population between 75 and 100, depending on whom you listen to), and twenty-five miles south of the Canadian border. The towns of Priest River and Newport are around thirty miles south, but for people in Coolin, “going to town” means driving ninety miles or so to Spokane, Washington, a city of about 210,000. You have to go there for medical care, haircuts, and any shopping more complicated than quarts of milk and loaves of bread.

And when you drive across the city limits, you're instantly immersed in the world of the ubiquitous chains and franchises. Taco Bell, Chili's, T.G.I. Friday's, Home Depot, WalMart, and dozens of other familiar signs cover the roadside. It's as if there could be no individualism in such a distinctive provincial capitol. This spectacular region of transition from dramatic mountains to beautiful and fertile plains, striped with rivers roaring full of



Stopping for dinner

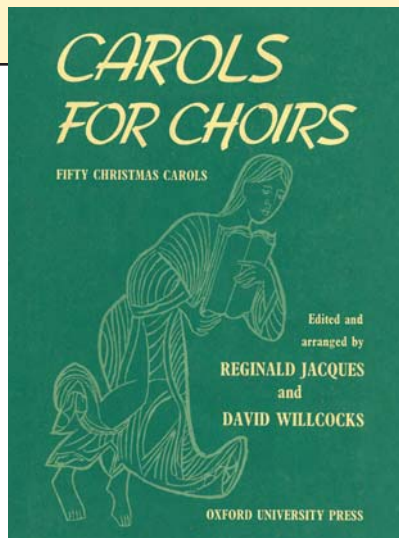
the run-off from huge snow melts, is no different from Waco, Sacramento, Akron, Albany, Cheyenne, Taos, or Manchester. The same books are on the front tables at Barnes & Noble, the same makeup is in Rite Aid, and the same clothes are at The Gap. We're homogenized and pasteurized, and herded into compliance by advertising campaigns.

It seems as though the only chance for individualism is buying California Pizza in Richmond and New York Bagels in Tucson.

### The choir room table

I've been servicing pipe organs for just about forty years, since I started working part-time for Jan G. P. Leek in Oberlin, Ohio, when I was a student. Sometimes it seems impossible that it's been that long, and sometimes I think I can feel every ladder rung and every nasty wriggle under a windchest. I moved from Ohio back to my home turf in the Boston area in 1984, and there are about a dozen organs I've been caring for since then, among the many others. There are three organs built in the 1980s for which I've provided the only maintenance.

Going in and out of dozens, maybe hundreds, of churches over such a period of time, I've paid attention to trends in modern church music, and the church in general. One worrying trend is the diminishing office hours. We used to take for granted that there was someone in the church office answering the phone during business hours. Today,



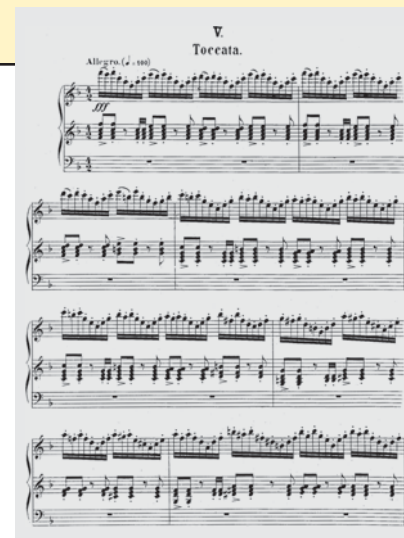
Carols for Choirs

we listen through endless answering-machine greetings that offer us God's and/or Christ's blessings, give directions to the church, publish the hours of worship and Christian education, and finish by giving office hours on Tuesday and Thursday from ten to two, and a voice-mail directory: “If you want . . . Pastor Bill, press two, if you want . . .” If you want to ask that the heat be turned on a couple hours before the tuning, what button do you push?

Another trend is the diminishing number of chairs around the choir-room piano and number of copies of anthems spread about. Yet another is the sameness of those piles of anthems from church to church. Is all this related?

It's been almost fifteen years since I left “the bench” to follow the heavy travel schedule of the Organ Clearing House, but I remember thinking that *E'en So, Lord Jesus, Quickly Come* (Paul Manz) was beautiful and insightful programming for early Advent. Then I see it on the choir room piano in thirty different churches. I guess that means I was right—it's wonderful programming. Likewise, I imagine that if all the copies of the green and orange volumes of *Carols for Choirs* (Oxford University Press) were suddenly to vanish, Christmas would be cancelled in American Christian churches.

The last church I served as music director was located near a popular resort hotel with a famous golf course—the sort of place where professional athletes hang



Widor you-know-what

out. It was common for a couple to book a room there for their wedding reception and ask the sales director if there was a pretty church nearby. So we had a heavy schedule of weddings—nice income for the organist, but lots of time spent planning music with people for whom the church was not necessarily a priority. I tried to offer a variety of music, but somehow it seemed we always went back to *Jesu, Joy of Man's Desiring*, *Hornpipe*, and *A Midsummer Night's Dream*. Like *Carols for Choirs*, I suppose we could end the concept of wedding music if we took away Wagner, Purcell/Clarke, Handel, Bach, and Mendelssohn.

### Toccatas: a touchy subject


Easter Sunday was a couple days ago, and in the preceding days I spent the usual amount of time running between churches tuning reeds, fixing sticky keys, and lubricating expression shutters. Several of the organists we work for left notes on the console saying, “I need this for the Widor.” Say no more. I know exactly what you're talking about.

In fact, Wendy and I went to church with my brother, sister-in-law, and nephew, and sure enough—“The Widor.” There's no doubt it's a masterpiece, and it has taken its place as an icon among repertory for the pipe organ. And there's no doubt that people love it. The congregation jumped to its feet cheering at the church we attended. But really, is it all we have to offer? How many congregations heard that piece this past Easter Sunday?

I freely admit that I've played the piece dozens (hundreds?) of times, almost never on an appropriate organ in an appropriate acoustic. The moment I could wrap my sixteen-year-old fingers around it, I was shrieking it across the airwaves on any organ at all. A favorite was the ten-stop organ in Yarmouthport, Massachusetts, built in 1872 by William H. Clarke, and rebuilt by the Andover Organ Company in the 1960s. Original “extra” eight-foot stops had been replaced by Mixture, Larigot, and Sesquialtera, and boy did that Widor sing. The lone sixteen-foot Bourdon gave drama to the stately pedal line, and the hair-plaster walls of the country church provided acoustical depth and majesty. Looking back, I suppose it sounded like dumping a barrel of marbles on a metal roof.


Permit me a few thoughts about this ubiquitous piece of music. The basic rhythmic unit is the half-note. I think that implies a certain stateliness. If I can't hear the left hand sixteenth-note repeated chords, you're playing too fast. That's an awkward position for your wrist, playing those chords up so high with your left hand. Give yourself and your carpal tunnel a break!

The first beat of the piece comprises five notes played simultaneously, all above middle C. If you start out of nowhere using full organ, you startle me.



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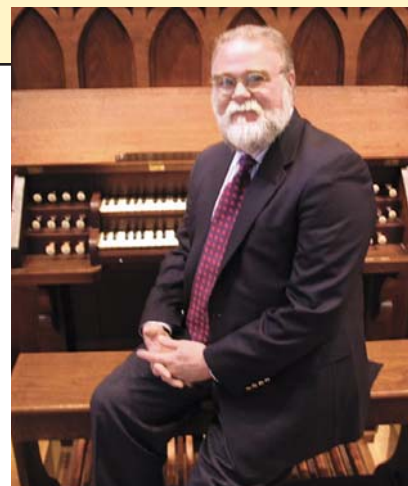


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I don't think you need all the mixtures on just then, but I do think you need plenty of sixteen-foot manual tone. How about principals and reeds at sixteen, eight, and four? Your organ doesn't have sixteen-foot manual tone? Then don't play this piece on that organ. And I believe that the real motion of the piece is steady half-notes, not a machine-gun volley of frantic sixteenth.

But don't just listen to me. Open YouTube and search "Widor Toccata Symphony V." You'll find twenty or thirty different performances, all less than five-and-a-half minutes long, except the one played by Widor himself on "his" organ at St. Sulpice in Paris. I concede that the 1932 recording was made when Widor was 88 years old, but he took exactly seven minutes to play the piece—and those sixteenth-note repeated chords are clear as a bell.

**The past becomes the future**

Don't get me wrong. I am not advocating that we shouldn't play chestnuts. Obviously people love them. I love them. But my vantage point is different from many organists because my work takes me in and out of dozens of churches each year, and I can't help noticing how much repetition and overlap there is from one church to another. It's not fair to say that *Jesu, Joy of Man's Desiring, Toccata and Fugue in D*, and *Toccata from Symphony V* (don't need to name the composers) are the Taco Bells of organ music. Those pieces and many others like them have great artistic content, while any factory can throw ground beef at a crispy tortilla shell. But there is no shortage of thrilling and beautiful music written for the organ, and I think it's a shame that we focus on such a small sampling.

The organ world is brilliantly and appropriately focused on history. For the last sixty or seventy years we have worked hard to understand all that preceded us. We strive to match music with the instruments best suited for it, and we put lots of effort into wondering how music sounded when it was played by its creators in earlier centuries. The Organ Historical Society is a marvelous organization that has added much to our lives and work by venerating the life and work of our predecessors. But as I've written before, I'm interested in the Organ Future Society.

What will pipe organ professionals be doing in twenty years? Fifty years? A hundred years? Will hundreds of us grace the benches of America's churches week after week, bringing meaning and majesty to public worship? Will the members of our churches be rallying around the purchase of new pipe organs? Will people be flocking to hear organs played in recitals outside of worship? Follow and continue the lines on the charts over the last fifty years, and the answer is clear. No. No. No.

There's a wonderful organ built by Ernest M. Skinner in 1928 in a church near us. I've been proud to know that I am the second "organ guy" to care for the organ since it was new. The first service technician was there to help with the installation. But I just heard that the building is for sale. Oh well. There goes another one.

§

What do we make of all this? Is the organ doomed because churches are closing? Are we too focused on tradition to be perceived as creative? Is the church at fault, failing to pay living wages to musicians, making it necessary for those musicians to work "day jobs" rather than practicing? Are musicians at fault for

insisting that singing Bach's cantatas in German is meaningful for modern congregations? Carefully and thoughtfully we select exactly the right chorale prelude for the day or season, then publish the title in German—are we right in assuming that the congregants know all about the tradition of chorales and the improvisatory style that begat them?

One big exception is Bach's easy-to-program and difficult to perform chorale prelude on *Valet will ich dir geben*. Dutifully we put the title in the bulletin. And perhaps just this once, someone in the pews will notice that it sounds a lot like *All Glory, Laud, and Honor*. Why? Because it is *All Glory, Laud, and Honor*! Great. We have Palm Sunday covered. I think I'll play it every year. (And I did.)

Real live improvisation is one of the great things about organ music, and much of our beloved literature was conceived as improvisation. If someone had been there to transcribe all of Dupré's improvisations, there would be thousands of opus numbers. Pieces like *Variations on a Noël* and *Passion Symphony* were originally made up on the spot. Think of it.

The American late twentieth-century focus on historic music did little to foster improvisation, but thankfully, we are witnessing a strong revival of that vital art. The wide dynamic and tonal range of the organ makes it the perfect vehicle. It's as if a whole symphony orchestra could make up a monumental piece of music on the spot. Very few of us are modern-day Duprés, but more and more of our young organists are being schooled in the pedagogy, theory, and harmony necessary to support real improvisation.

I don't know if there's any single answer to the conundrum of the dwindling church and the perception that the pipe organ is yesterday's story, but if there is, improvisation must be part of it. If our congregations are thrilled to hear too-fast and too-loud performances of Widor, and remain unaware of how many other brilliant and flashy pieces Widor created, think how much they'll marvel when you whip up a toccata on the tune of the recessional hymn.

You organists who are out there learning, don't forget the ABCs. If you

learn theory and harmony, if you learn about musical architecture, and if you learn to manipulate your instrument like a conjurer, you'll take the pipe organ into the heart of the twenty-first century just as our predecessors took it through the nineteenth.

Don't give up on the classics. Learn from them and create new ones. It's a little like turning down dinner at Applebee's and whipping up a wonderful meal in your own kitchen. ■

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## Organ Method XXI

The rest of the discussion about manual changes—as found in this month's column—is the last segment of the practical part of this method. As I mentioned in the introduction to last month's column, it seems clear that a method cannot and should not aspire to include detailed instruction about every facet of organ playing. Since I consider it important for this method to discuss in some detail each of the fundamental skills that it is trying to teach—more prose and fewer examples than some method books—I must limit the scope. I cannot address everything about organ playing that might be important, or, to put it another way, cannot move on to very many of the “advanced” topics—or else the method will be too long. So this planned ongoing discussion does not include, for example, specifics about swell pedal technique or about ornamentation, just to mention two very different but important matters.

The specific exercise for learning the physical feeling of manual changing that I include below was inspired by a casual remark made to me years ago by my great teacher, Eugene Roan. He said that you change manuals not with the hands but with the elbows. This led me to think about manual changing as being concerned primarily with the planes through which the arms move rather than specifically how the fingers operate. The rest of the exercise then developed through my applying to this concept the usual notion of practicing a physical skill in as simple, direct, and undistracted a way as possible.

The rest of this method, when it is compiled into a book, will constitute



Example 1



Example 2



Example 3



Example 4

some of the type of “introduction to the organ” material that is important for beginners to encounter, and that forms part of most organ methods. Even in the couple of years since I started this project, however, the standards and practices have changed as to what people expect to encounter in printed and bound books, and what they expect to find by exploring the Internet. Therefore, I have been reassessing exactly how much organ history and other such material to include, and how much to focus instead on suggestions for research.



Example 5



Example 6



Example 7

Therefore I have decided to postpone writing that part of the method: not for very long, but for long enough to live with (and revise) the existing part, to think at leisure about how to configure the rest of it, and, especially, to receive and assimilate feedback from readers of THE DIAPASON and from my own students and various colleagues. I will, with next month's column, return for a while to “traditional” topics: writing about teaching to teachers and organists, rather than writing about learning to students.

At this point, I would be most grateful for any feedback or reaction to this whole run of columns—the proposed “method” as it now stands—and also specific thoughts about the question of how much written history of the organ or detailed discussion of stops and registration a book of this sort should include.

This month's column picks up exactly where last month's left off.

You will probably want to follow these composers' suggestions as closely as you can. The organ on which you are working may not have keyboards or stops with the same names as those that the composer has specifically mentioned. Keyboard names and stop names may not correspond perfectly in the ways that they are used or can be used, or in exactly what they sound like, especially if the organ on which you are playing belongs to a different school of organ building from what

the composer knew or expected. The Rückpositiv, Oberwerk, Grand Orgue, and Récit of the last two examples might have to be replaced by Great, Swell, Choir, Solo, perhaps Echo, and so on. And while there may be some correspondence among some of those names (“Great” = “Grand Orgue”; “Récit” = “Swell”), in fact, divisions with names that correspond or even that are exactly the same are not necessarily even similar. If you want to reproduce Buxtehude's R and O, you must try as best you can to figure out what sorts of sounds the composer expected from these keyboards and how they related to each other. The Oberwerk appears to be functioning as the echo sound, so presumably it is at least somewhat the quieter. Then, in the case of this piece, you can observe that both the Rückpositiv and the Oberwerk are played along with the Pedal division. So, if the balance is to be plausible throughout, the two manuals cannot be drastically different in volume, though they probably need to be somewhat different. You can try to reproduce these results using whatever keyboards your instrument has.

There are two important points about this:

1) If you are playing a piece on an instrument that really is very similar to what a composer had in mind, then you can rely on manual indications (and everything else about registration) quite closely.

2) The best way to learn how to use the keyboards and stops of the organ that you are using in a way that reflects what the composer might have expected is to hear or play instruments that are as much like what the composer knew as you can find. Once you internalize a sense of what the sounds indicated were like, or what a transition from one kind of sound to another was like, then you can work on finding those sounds and making those transitions work on your instrument. This will sometimes involve departing from the most closely corresponding stop names and keyboard names.

In pieces of music that do not have any indications about manual changes from the hand of the composer, a player can nonetheless decide to change manuals from time to time. The choice to do this or not to do it is in large part something that arises out of the artistic tastes (and philosophical stance) of that player. As you continue to play the organ, you

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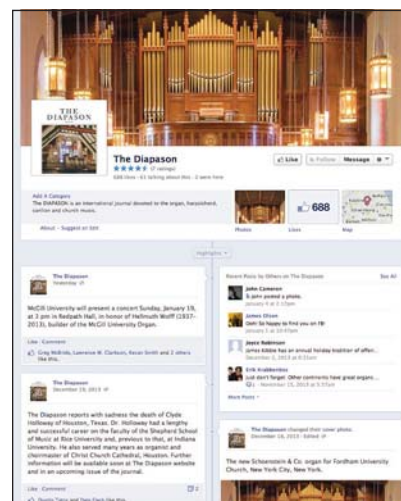
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can refine your sense of when and how (and also why) you might want to change manuals. If a piece clearly falls into sections, then it might seem to make sense to use manual changes to delineate those sections. (Be on the lookout, however, for the possibility that changes in the writing—texture, or compass, or use of rhythm, for example—might cause the same registration to sound different, as this might be what the composer had planned.) If a piece is quite unified from beginning to end, a manual change might seem disruptive—though it also might enhance interest by adding variety. If the transition points where you are thinking of moving the hands from one keyboard to another are awkward and disruptive, then you might well want to decide not to do that manual change, even if you would prefer to hear the two passages on different sounds from one another. (Awkward in this situation usually means breaking a musical line that you would otherwise want to hear as an ongoing phrase. This is not about articulation, since an ongoing phrase can include detached notes. It is only about the effect of the change of sound.) You can also look for another, more successful, transition point.

Manual changes sometimes take place in circumstances in which there is plenty of time, and the physical act of moving your hands from one keyboard to another does not seem like a challenge or like something that has to be learned and practiced. This is most clearly the case when the manual change takes place across a rest. This would be the case, for example, with a manual change from measure 9 to measure 10 in Bach's *Prelude and Fugue in D Major*, or immediately before the *Alla Breve*

section of the same piece. Later on, if you wish to change manuals to begin the section marked *Adagio*, you will probably find that the shape of the transition makes it seem leisurely enough to be physically easy, even though there is not a rest as such.

However, there are also manual changes that take place while the music is ongoing, sometimes while it is moving very quickly indeed. These might be called one-gesture manual changes: part of the choreography of the playing. For these situations, it is important to specifically practice executing manual changes quickly but smoothly.

#### Practicing a manual change

The key to beginning this sort of practice is to think of a one-gesture manual change as the act of *moving the arms to the plane of the new keyboard while the fingers just continue to play*. This is in lieu of thinking of this sort of manual change as a gesture led by the fingers. The following exercise will enable you to develop a solid feeling for this.

**First, choose a very simple note pattern**—one note at a time for one hand—that you can repeat indefinitely. This might well be a scale fragment such as that shown in Example 1, or something similar for the right hand, and an equivalent pattern—lower on the keyboard—for the left hand.

Play this pattern slowly, with whatever fingering seems simplest to you, on any organ keyboard. After a while, **move your arm and hand to another keyboard** at a point near the middle of your passage. **Then, when you arrive next at the beginning of the passage, move back to the starting keyboard.** This might look like Example 2.

Do this back and forth several times. Try not to look at your hands. Keep everything slow: not just the playing of the notes, but also the motion between keyboards. Try to feel that that motion takes place in the arm, and that the finger that is going to be first on the new keyboard each time just plays. Be sure that when you move from a higher to a lower keyboard that you do not land heavily on that lower keyboard.

When you have done this some with each hand and feel comfortable with it, **start moving between keyboards at closer intervals**, as shown in Example 3. (You should start this off at a slower tempo than where you left the example with the manual changes farther apart.)

This is still regular, planned motion. **The next step is again to play your pattern in a loop, but to change keyboards at random, unplanned times.** The simplicity and predictability of the pattern is crucial at this step: you shouldn't have to think about anything except the feeling of the motion of moving from one keyboard to another.

Next, go through this same procedure with a note pattern that is also very simple and predictable, but that covers a wider range on the keyboard, such as a scale through a whole octave or more, an arpeggio-based pattern, or a melody that you know extremely well. Continue to keep the hands separate.

The next two steps can be done in any order. The first is to go through the same process with patterns that are still utterly predictable but that involve more than one note at a time in one hand, as shown in Example 4.

If you are already getting comfortable with the process, you can probably start with the random changes of keyboard.

If this is at all uncomfortable, go back to a planned pattern for a while, such as every other chord.

The other step is to **combine the hands**. Use a parallel or mirror pattern, such as that shown in Example 5, or something else simple. Make the manual changes regular at first, and the same in each hand, as shown in Example 6. Then make them opposite but timed together, as shown in Example 7.

Next, you can make random manual changes, but still timed together in the hands. Finally, you can try to change each hand at random times, but not at the same time. This is extremely difficult: if it throws you off, you need not do it. You can come back to it later, or not. It is interesting to try, but in a sense beyond what you need to get used to for applying this technique to manual changes in music that will normally be planned. ■

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Stephen rehearsing at St. Peter's Basilica in Rome.



# Catching up with Stephen Tharp

## Reflections ten years later

By Joyce Johnson Robinson

An interview with Stephen Tharp appeared a decade ago in *THE DIAPASON* (“A conversation with Stephen Tharp: Catching up with a well-traveled recitalist,” January 2004). At that time, Tharp’s discography included six recordings, and he had made over twenty intercontinental tours. Among the topics discussed were Tharp’s many concert tours, his advocacy of new music, and interest in transcriptions. In the decade since, Tharp has continued his travels and performances, and received many accolades. He presently resides in New York City, where he serves as associate director of music at the Church of Our Saviour. Stephen Tharp will be the featured performer at the closing recital of 2014’s American Guild of Organists national convention in Boston.

**Joyce Robinson:** Our previous interview’s title called you a “well-traveled recitalist,” and that seems truer than ever today. Tell us about your concert tours (and how you keep track of all those recitals!).

My grandfather, who was director of personnel management at Blue Cross/Blue Shield in Chicago for some 40-plus years, and also a lecturer at both Northwestern University and University of Chicago post-World War II, was a real business model for me. He was the ultimate paper hoarder, keeping track of all of his correspondence, lectures, and so forth, throughout his life. For better or worse, he taught me to keep a paper record of everything I’d accomplished.

Of course, I let go of a great deal with time, but, as far as concert programs go, I have saved one copy of everything I have ever played. Consequently, after 1,400 concerts, I am glad I can look back, trace them, and keep track—like keeping a diary. My 1300th solo recital was at St. Laurenskerk in Rotterdam, on their very large Marcussen organ, in November 2008. A few days later, in St. Martin, Dudelange, Luxembourg, was the concert that coincided with my *Jeanne Demessieux Complete Organ Works* CD set (Aeolus Recordings) “release party,” where the recording was officially made available to the public for the first time. It remains my largest recording project to date, which I will discuss more a little later. The recording led directly to a series of three concerts in October 2010 at the Cathedral of St. John the Divine in New York City, wherein I played the complete organ works of Demessieux.

On July 30, 2013, I performed my 1400th solo concert, for the organ festival

in La Verna, Tuscany (some of which is up on YouTube). This is the place, on top of a mountain and a 90-minute drive from Florence, where Francis of Assisi spent his later years on land that was bequeathed to him. It is a picturesque spot surrounded by forests untouched for some 900 years; in the center is a basilica where there is a regular summer festival of organ concerts catering to an immense tourist crowd that packs the house for recitals starting at 9 p.m. (when the temperature cools down enough for a full church to be tolerable). A small group of friends and colleagues celebrated afterwards with a private meal that included regional wines.

What is awesome for the organ in central European culture is that festivals like this, well attended, grow on trees. In Germany alone, you could hit a series every weekend for two years without repeating yourself—funding in place, quite often new organs, and audiences that support its continuation. There seems something about Old World culture that’s founded in the deepest roots, centuries of traditions under them, that maintains a thriving life no matter what the come-and-go cultural shifts of any given generation—a kind of condensed richness around which you can build an entire life.

As for my own tours, 1,400 concerts means too many to name. Standouts include the Gewandhaus, Leipzig; the Igreja de Lapa in Porto, Portugal; Victoria Hall, Geneva; the Frauenkirche, Dresden (which was only recently reconstructed); the inaugural organ week of the new Seifert organ at the Cathedral in Speyer, Germany, with its 14-second acoustic—a whole new character for Alain’s *Trois Danses*; Ben van Oosten’s glorious festival in The Hague; twice at the Berlin Cathedral, with another concert set for summer 2015; Cologne Cathedral (with its 5,000 regular concertgoers during the summer *Orgelfeierstunden*, encouraged to bring their own lawn chairs if necessary and seat themselves in the aisles, which they do, going wild over a program of Guillou, Alain, Dupré, and Litaize); the summer festival at St. Bavo, Haarlem (there are no words for the experience of playing this organ); playing the de Grigny *Messe* on the Dom Bedos at Ste. Croix in Bordeaux, and so on. In addition to that, my one and only action-packed trip without jetlag adjustment, over six days, for concerts in St. Petersburg, Moscow, and Riga. Twice to Hong Kong, twice to Korea, twice to Australia. Every memorable moment



Stephen Tharp at Victoria Hall, Geneva, in 2014 (photo credit: Christophe Renaud)

outside the box would take a book. But connect all the dots over time and it’s the richest and most diverse menu of experiences I could ever have imagined. And as an American, it is seeing the forest from outside the trees, in spades, and that has determined a great deal for me.

**You’ve also been busy with recordings. Would you summarize these, and tell us about your experiences making them?**

This is a discussion of but a few of my projects. Ultimately, audio and video recordings are one’s most powerful tools. How one can spread the word on Facebook, iTunes, or YouTube puts global exposure at your fingertips, which is wonderful. Listening as a child to LPs of many organs, I often fantasized about getting to these instruments one day, either to perform on them or record them myself. One of my greatest battery chargers, the kind that continues to inspire in the long term, has been recording a number of these landmark instruments, both for JAV Recordings and the Aeolus label in Germany.

The first opportunity like this was St. Sulpice, Paris, where I recorded in October 2001, a somewhat nervous traveler given the horrific events of September 11 the month before—and amplified by a flight over to Paris on a plane that was mostly empty. In 2005 I was back in St. Sulpice for two more projects. A large choir, comprising several groups, was assembled to record the Widor *Mass*, op. 36, for choir and two organs (main and choir organ), which was never before recorded in St. Sulpice. With Daniel Roth at the *grand orgue*, Mark Dwyer and I played musical benches with the *orgue de chœur* in the front of the church. In the two days that followed that project, I had the great pleasure of recording Dupré’s *Le Chemin de la Croix* there. Dupré recorded this years before in St. Sulpice on LP, which went out of print. So, my recording is the only one available of this entire work on the organ most associated with the composer.

In the summer/early fall of 2008 I made two more recordings for JAV within a month of each other, which were released at different times. One is my organ adaptation of J. S. Bach’s *Goldberg Variations* on Paul Fritts’s stunning *magnum opus* instrument at St. Joseph’s Cathedral, Columbus, Ohio, and the other a mixed repertoire recording on the Christian Müller organ of St. Bavo, Haarlem, the Netherlands. My first experience with this famous organ

was as a student when, at age 20, I spent three weeks at the Haarlem International Organ Academy as the result of a generous scholarship from Illinois College. That experience was life-changing in that it turned my thinking upside down and, consequently, permanently re-directed the way I would conceive performance as it is informed by music history and aesthetics, standards that remain in place to this day. I can’t fully express how thankful I am that this was an experience I had at a young age, when these influences had the chance to be the most powerful.

On this side of the pond is the first commercial recording of the Casavant organ Opus 3837 at the Brick Presbyterian Church in Manhattan. This instrument, a cooperative design between director of music Keith Tóth and Jean-Louis Coignet, is a masterpiece. A synthesis between the French symphonic and American orchestral, the organ covers music from Jongen to Tournemire to Hakim to Guilman, in a warm acoustic environment. There is also my *Organ Classics from Saint Patrick Cathedral in New York City*—all somewhat lighter fare, some organ solo, some organ plus trumpet, aside from a few heftier pieces by Cook, Vierne, and Widor. It was a great pleasure to have been able to make these two recordings.

All of my commercial CD releases from St. Sulpice thus far are on JAV, and all engineered by the outstanding Christoph Frommen, who also owns the Aeolus label in Germany. It was with Frommen, and for Aeolus, that I embarked upon my biggest recording project to date: *The Complete Organ Works of Jeanne Demessieux*. I had played much of her music starting as early as my college years, but to document all of her organ solo works on recording was an exciting and challenging prospect. Too many stereotypes were also floating around about this music: that it was a language worth little more than an extension of Dupré’s harmonic idiom, more cerebral than communicative, and not worth the effort. I sought to prove this very wrong.

At the time of the recording, several pieces remained unpublished, and so Chris Frommen and I sought copies of these in manuscript form from Pierre Labric, one of Demessieux’s more famous students, who generously shared the scores with us for this project. These are, specifically, *Nativité*, *Andante*, and the *Répons* (the one for Easter being the only score from the set





At the grave of Louis Vierne, Montparnasse, Paris



Lena and Stephen Tharp in Dudelange, Luxembourg, November 2008



Stephen at the Fisk organ of the Meyerson Center, Dallas, September 2010



At the basilica of Waldsassen, Germany, June 2012 (photo credit: Silvia Gmeiner)

previously published), now printed by Delatour in France.

We needed an electric-action organ for certain pieces, most importantly the treacherous *Six Études*, so some of the recording was done on the Stahlhuth/Jann instrument at the Church of St. Martin, Dudelange, Luxembourg, an organ of great color and strength. For the remainder of the release, we chose the great Cavallé-Coll organ at St. Ouen, Rouen, France, an instrument closely associated with Demessieux's life. This is such a splendid *oeuvre* that was too long overlooked. If you don't know the music, investigate it.

It is with Aeolus that I will release my next recording, the Symphonies 5 and 6 of Louis Vierne. Symphonies 1-4 are now available with Daniel Roth, and my release will complete the set, hopefully later this year. All were recorded again at St. Sulpice.

One additional recording must be mentioned, as it appears as a single track on iTunes and is not part of any CD. In September 2010, as a part of one of Michael Barone's *Pipedreams Live!* concerts, I played the world premiere of a work I'd commissioned for the occasion from George Baker, *Variations on 'Rouen.'* It is also composed in memory of Jehan Alain, and so there are harmonic and motivic nods in that direction, very much on purpose. That first performance was played at the Meyerson Symphony Center, Dallas; my recording of the piece, made as well at St. Sulpice, is what is available on iTunes. There is also a YouTube concert video of my live performance of it at the St. Louis Cathedral Basilica in Missouri from the summer of 2013.

**You are also a composer and arranger, creating both transcriptions and original compositions. Are any of these published? Do you have any plans for future works?**

I have only one published organ work, my *Easter Fanfares*, composed in 2006 as the result of a commission from Cologne Cathedral in Germany. Two new high-pressure en chamade Tuba ranks had been added to the instrument at the west end of the cathedral, which they wanted to play for the first time at Easter in 2006. My work was composed to be the postlude for that occasion. It is structured, at surface level, like an improvised *sortie* with the architecture of a written composition, with all melodic and motivic material throughout derived from only two sources: *Ite Missa est*, *Alleluia*, the

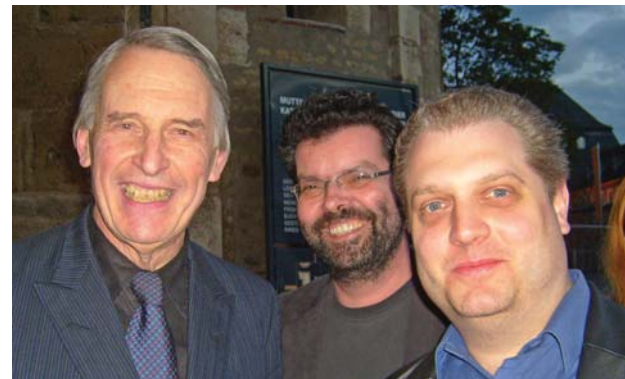
dismissal at the conclusion of the Mass, and the Easter sequence *Victimae Paschali Laudes*. The piece is dedicated to the Cologne Cathedral organist Winfried Böning, and is published in a collection of organ music specifically written for the Cologne Cathedral organ called *Cologne Fanfares*. It is published by Butz Musikverlag of Bonn. There is a JAV YouTube video of me playing the work at St. Patrick's Cathedral in Manhattan, made a few years ago.

My only other fairly recent solo organ work was occasion-specific, my *Disney's Trumpets*, written for the organ at the Walt Disney Hall in Los Angeles, where I premiered it in concert in March 2011. It is a short, agitato fanfare designed to highlight the various powerful reed stops of this particular instrument, heard both separately by division and, at times, altogether. I kept the unique visual design of the façade in mind. In musical terms, this is reflected in short riffs, which appear rapidly, flinging gestures into many directions at will. And as with the organ's façade, which appears random to the eye amidst an underlying cohesive structure, so is true in this work, where an overall architecture gives proportion to what seems irregular. As an added layer of tongue-and-cheek, I used as the model for the riffs a motive from a song by David Bowie, of all things. (I don't remember the name anymore.) I have only played *Disney's Trumpets* that one time.

I also have an ongoing list of organ transcriptions, which I'm getting to little by little. Those are premiered here and there from time to time; Chopin, Dukas, Stravinsky, Bartók, Mussorgsky, Liszt. I have also toured quite a bit with David Briggs's colorful transcription of Ravel's *Daphnis et Chloé* and two rather demanding organ adaptations by a gifted Italian colleague, Eugenio Fagiani, namely J. S. Bach's *Brandenburg Concerto No. 3* and Ravel's *La Valse*.



With Marie-Pierre Cochereau and Lena Tharp in Paris



With Simon Preston and Christoph Keller in Trier, Germany

**You have received several awards in recent years. Tell us about those.**

There are two particular awards about which I feel especially honored. One is the 2011 International Performer of the Year award from the New York City chapter of the American Guild of Organists, the only award of its kind specifically for organists from any professional music guild in the United States. It is a recognition of long-standing accomplishment whose list of recipients is truly global, and I tie with Dame Gillian Weir for the youngest in the award's history (received, respectively, at the same age in our early

40s). The other is the *Preis der deutschen Schallplattenkritik*, Germany's highest critic's award for recordings, which I received for *The Complete Organ Works of Jeanne Demessieux* release on Aeolus. Imagine some 140 judges looking at an assortment of releases and ripping apart everything from sound quality to performance to graphic design to music notes scholarship. This is the prize. The recipients are chosen under great scrutiny, more so than voted for (and there is a big difference). It is, for me subjectively, the ultimate compliment. Other recipients at that time include the Philadelphia

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Orchestra, Marc-André Hamelin, and Cecilia Bartoli.

**Beyond your solo career, you have also worked as a church musician. Are you presently doing so?**

In September 2013 I was offered the position of associate director of music and organist at the Church of Our Saviour (Roman Catholic) in Manhattan by the newly appointed music director and organist, Paul Murray, a long-time friend and colleague in the city with whom I have collaborated on many previous occasions. Ironically, it was in this very church that my wife Lena and I had our son Adrian (born January 5, 2013) baptized. This music program embodies



With George Baker in Dallas

high standards of choral singing—we have an all-professional choir—use of chant, a rich palette of choral and organ repertoire, and no-nonsense liturgical organ improvisation, something I was not



At Walt Disney Concert Hall, Los Angeles, 2011



Recording at St. Bavo, Haarlem, Netherlands, September 2007 (photo credit: Christoph Frommen)

## Discography

- *Mendelssohn: Organ Sonatas Nos. 1–6, Op. 65: The Casavant organ at St. Clement's Church, Chicago, Illinois* (Naxos Recordings 8.553583, 1996)
- *Legendary Organ Works, Volume 1: The organ at Girard College, Philadelphia, Pennsylvania* (Ethereal Recordings 108, 1997)
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- *Stephen Tharp at Trumbull: The organ at St. Theresa's Church, Trumbull, Connecticut* (Ethereal Recordings 123, 1999)
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- *Dupré: The Stations of the Cross, Opus 29—organ at St. Sulpice, Paris, France* (JAV Recordings 161, 2005)
- *Stephen Tharp plays the Anderson Organ: Brick Presbyterian Church in the City of New York, Casavant Frères Op. 3837* (JAV Recordings 160, 2007)
- *Hymns Old and New—at Our Lady Queen of the Most Holy Rosary, Toledo, Ohio, Skinner Opus 820* (JAV Recordings 162)
- *Jeanne Demessieux Complete Organ Works—organs of St. Ouen, Rouen, France and St. Martin, Dudelange, Luxembourg* (Aeolus Recordings 10561)
- *Stephen Tharp plays St. Bavo, Haarlem—organ of the Grote Kerk of St. Bavo, Haarlem, the Netherlands* (JAV Recordings 178, 2009)
- *Goldberg Variations: Johann Sebastian Bach—Fritts organ, St. Joseph's Cathedral, Columbus, Ohio* (JAV Recordings 172, 2011)
- *Organ Classics from Saint Patrick's Cathedral in New York City—with John Lambert, trumpet* (JAV Recordings 185, 2010)
- *Benefit Recital for Our Lady of Refuge (Brooklyn) Organ Restoration—live concert recorded at Grace Church, Brooklyn Heights, New York* (JAV Recordings 5163)
- *George Baker: Variations on the hymn-tune "Rouen"—organ at St. Sulpice, Paris, France* (iTunes, 2012)
- *Regina Immaculata: Music in Honor of the Immaculate Conception—Maurice Durufle: Messe "Cum jubilo"—Seminary Choir of the Pontifical North American College, Vatican City, Christopher Berry, conductor* (JAV Recordings 181, 2009)
- *The Widor Mass, Op. 36: The Grand 19th-Century St. Sulpice Tradition—with Choëur Darius Milhaud, Ensemble Dodecamen, Christopher Hyde and Camille Haedt-Goussu, conductors; Daniel Roth (Grand Orgue); Stephen Tharp (Orgue du Choëur); Mark Dwyer (Orgue du Choëur)* (JAV Recordings 158, 2005)
- *Joseph Gelineau: Psalms of David—The Cathedral Singers, Richard Proulx, conductor; Stephen Tharp, organ; recorded at St. Luke's Church, Evanston, Illinois* (GIA Publications, Chicago)
- *Missa Campanella—Choirs of the Cathedral of St. John, Albuquerque, New Mexico, Maxine Thévenot, conductor and organ; Stephen Tharp, organ* (Raven OAR-926, 2010)
- *The Immortal Air: Anthems & Canticles—Choirs of the Cathedral of St. John, Albuquerque, New Mexico, Maxine Thévenot, conductor and organ; Stephen Tharp, organ; Edmund Connolly, organ* (Raven OAR-954)
- *Mystic Meaning: Music for Advent, Christmas and Epiphany—Choirs of the Cathedral of St. John, Albuquerque, New Mexico, Maxine Thévenot, conductor/organist; Stephen Tharp, organ; Edmund Connolly, organ* (Raven OAR-955)

Links to purchasing information for the above recordings can be found at [www.TheDiapason.com](http://www.TheDiapason.com).

## Radio programs

- *Stephen Tharp, 2011 Organist of the Year*; Pipedreams® 1145 ([pipedreams.publicradio.org/listings/2011/1145](http://pipedreams.publicradio.org/listings/2011/1145))
- *Even Stephen*, Pipedreams® 0545 ([pipedreams.publicradio.org/listings/2005/0545](http://pipedreams.publicradio.org/listings/2005/0545))

doing in New York City since my days at St. Patrick's Cathedral. The mission statement of the church has been beautifully summarized by Mr. Murray as follows:

In the Constitution on the Sacred Liturgy of the Second Vatican Council, it was made clear that the Church's musical heritage, namely chant and polyphony, was to be preserved. At the Church of Our Saviour in New York City, it is my goal to build a liturgical music program that is in concurrence with the admonition of the Second Vatican Council, by developing a professional music program offering music of the highest caliber to the Greater Glory of God.

Paul and I have a great rapport as professional colleagues, devoid of the drama that all too often accompanies working relationships. In this regard, I've struck gold. The church is also very supportive of my travels. Everything about this position is a match, the kind one hopes to find but rarely does. It is a special centering for me that provides a constant in my artistic life as other things continue in different directions.

I must also make mention of post-Easter April 2008, when I was asked to be the official organist for the New York City visit of His Holiness Pope Benedict XVI. I was contacted by the current director of music at St. Patrick's Cathedral, Jennifer Pascual, who was in charge of music for all events for the Pope's visit. The organist at the cathedral had been taken ill, and I was asked to cover all televised events from St. Joseph's Roman Catholic Church in Yorkville (in Manhattan), St. Patrick's Cathedral, and, yes, Yankee Stadium, which took place outdoors. I was struck primarily with how this church leader in his 80s, not some young pop star, captivated these massive gatherings with an energy that was palpable. Music for each of the three occasions was different, involving soloists, choirs, and instrumental ensembles, rehearsals for all of which occurred in under two weeks. It was quite moving to be in the center of the energy that radiated from these huge events. And my days at St. Patrick's Cathedral in the mid-1990s had prepared me for live television, which is always exhilarating.

## What are your thoughts about the future?

Becoming the father of a little boy who is now 1-1/2 years old has become the ultimate filter. My shifts in priorities have been herculean, in a way that a parent understands. I am very sensitive to the passage of time one doesn't see again, so there is this intolerance for the irrelevant, the counter-productive and the trivial.

The most important thing for me to remember is why I have always done what I do, as that unshakably justifies how I must continue. It is critical for me to remember that I was never media-constructed at a young age. In fact, that approach in this country during my 20s, under management, completely failed. I have, however, taken decades to build where I am, and am one who is given the respect on a global platform that I probably sought above all else. It's an Old School approach to achievement—and it stems from the kind of teaching I had—the kind that leaves you a library of references, not just a membership, and that you don't accomplish overnight. It must be earned.

This all underscores one aspect of my musical life that has become even more pronounced. I consider myself a very serious artist, not an entertainer, one who believes that an audience knows the difference between putting before them a substantial product and just celebrity. If what you speak reaches people profoundly, they remember not only you as the vehicle but the statement, the music itself, and musical memories that matter. You see, this is what will actually save our instrument. Popularity alone is not enough. Actually moving an audience is vital, as this instigates a curiosity for more, which has direct impact on literacy, not merely fascination. It is not possible to produce book after book without addressing the literacy of your readers and then claim you have "saved the book." There is a big difference between selling an audience tickets and keeping them there. That said, every teacher has to make decisions: one cannot build rockets by continuing to play with blocks. And if nobody curates the collection, what will all of the newly schooled have to hear beyond Concerts 101?

It is no great secret that I have a mostly European career. My own passion for the lineage of such long-rooted, historically aware and layered culture seems to be a marriage with the demand for it from the large (and multi-aged) audiences that continue to want programs of real meat and substance. I feel that I am most inspired engaging an environment wherein, no matter what other globalization invades, the baby isn't simply discarded with the bathwater. This will continue as my direction for the future, regardless of what else happens. It's taken me years to evolve to this point, but this article documents part of the journey. ■

Joyce Johnson Robinson is editorial director of THE DIAPASON.



# A tribute to Massimo Nasetti

January 5, 1960–November 12, 2013

By Leonardo Ciampa

Massimo Nasetti was one of the busiest organists in Italy. Born in Alessandria, Italy, on January 5, 1960, he studied organ, composition, and choral conducting at the conservatories of Torino (Turin) and Milan. He then studied in Switzerland with Pierre Pidoux and in France with Jean Langlais. He was a professor of organ and composition at Cuneo Conservatory from 1981 till his death, and was titular organist of the cathedral in Torino (home of the famous shroud). At the Basilica di Santa Rita in Torino, where he was the long-time director of music, he was responsible for the installation of a splendid four-manual tracker by Zanin, one of the finest organs in the region.

It would be impossible to list all of the cities in which Maestro Nasetti played concerts, gave masterclasses, and recorded CDs. He also found time to teach, compose, and serve as a member of the Diocesan Commission of Sacred Music and as a consultant of the National Commission for Sacred Music. From 1999 to 2004, he was also vice-president of the Italian Association of St. Cecilia; at the time of his death he also served as dean of their organ department.

On November 12, I received an e-mail entitled, "RIP Massimo Nasetti." I thought it had to be a mistake, some sort of misprint. How could Massimo be gone? He was only 53 years old. I never heard a word about his being sick. A colleague of mine in Torino said, "That's not possible. I heard him play a Mass in the cathedral just last month; he looked fine." Alas, it was pancreatic cancer, noted for its swiftness. As I later learned, the tumor was discovered late the previous September, less than two months before his death.

It was hard not to think about Massimo for the rest of that day. Every time I thought of him, the word that came to mind was "impeccable." He dressed impeccably, spoke impeccably, played the organ impeccably, interpreted music impeccably. And he was an impeccable friend. If I wrote to him, he wrote back. If I asked him a question, he answered it. His high standards did not require condescension as part of the package. In fact, I think condescension was foreign to his nature.

Upon receiving the sad news, many people wrote about the similarities between Massimo the organist and Massimo the person. He was always well groomed and well dressed; you couldn't

picture him without a tie. He was a serious person, yet he was always approachable—never cold, never inhuman. He had wonderful taste, but instead of being snobbish about it, he was pragmatic. I remember, for instance, one night near Boston, when we were deciding what to have for dinner. I was nervous, because there were no "Italian" restaurants around that would have had food that he would have recognized. But he said, "You know what I'd really like? A nice steak!" He knew that steak was something that Americans did well. In his mind, steak was not "inferior" to *gnocchi*. Authentic steak is certainly superior to inauthentic *gnocchi*.

Impeccable, well groomed, serious, tasteful, pragmatic, approachable, never cold or snobby, always striving for authenticity—these, indeed, are traits that could be used to describe his playing. In 2004, he played an unforgettable recital at St. Paul's Church in Brookline, Massachusetts. Entitled "From the Classic to the Neoclassic," the concert was a survey of Italian organ music from the eighteenth through the twentieth centuries. The instrument was a two-manual organ in a room seating only 200 people. From the first notes he played,



Franca and Massimo Nasetti (photo credit: Maxine Thévenot)

he grabbed my attention with phrasing and lyricism that made me think the room was five times its size—grand but never dragging, elegant but never cool. Stylistically, every piece was beyond reproach. He elevated the repertoire, the organ, even the acoustics to his own high standards. Yet it never felt like an academic experience, but rather like a person communicating music to an audience. It was music-making of the highest order—all the more impressive because the repertoire contained no "masterpieces." (This wasn't Bach's *Passacaglia* or Franck's *A-minor Choral*.)

Even the greatest organists sometimes have an off night. Yet you just never heard about Massimo ever playing a recital, or even a piece, that wasn't up to snuff. And he played everywhere. He played concerts in every part of Italy, in every country in Europe, in the United States, Canada, Mexico, South America, Russia, Japan, Korea, Hong Kong, Australia, and New Zealand. His vast repertoire included the complete works of Frescobaldi, Buxtehude, Bach, Mozart, Mendelssohn, Franck, Hindemith, Alain, and Duruflé.

Massimo hosted my very first concert in Italy. I had dear friends who lived in Torino near the Basilica di Santa Rita. From the first time I set foot in the special ambience of the basilica, I dreamed of playing there one day. Massimo allowed this dream to become a reality. It was during his tenure that the basilica purchased a wondrous instrument by Zanin, built in 1990—a four-manual tracker, very unusual for Italy! But it was more than just the instrument. It was the magic of the piazza, the magic of the basilica that dominated it, the magic of getting to play my first recital ever in Italy . . . and the magic of Massimo Nasetti, the gentleman who was the reason it all was happening.

Massimo was a faithful, confident man who, at the same time, took nothing for granted and made no assumptions. Every note he played, every lesson he taught, every aspect of every project he embarked upon—everything counted.

Massimo Nasetti had colleagues and friends throughout the world. This tribute is merely a tiny token of the impression that he made in Italy and France. I translated the Italian reminiscences; the French reminiscences were translated in collaboration with my wife, Jeanette McGlamery.

*Leonardo Ciampa is artistic director of organ concerts at MIT. He is a highly regarded organist, pianist, and composer.*

**By Omar Caputi**

"Maestro, excuse me . . . but why are we tuning the whole Krummhorn if in the concert you're using only the central octave?"

"Because every pipe has its dignity!"



Trumpeter Michael Barth, Massimo Nasetti, and conductor Philip Sarabura at St. Paul's Anglican Church, Toronto, after the opening of the 2012 ORGANIX Festival (courtesy Hanné Becker)



The impeccable Massimo Nasetti (photo credit: Maxine Thévenot)



## Discography

### Rusty Records (Milan)

- *Il Romanticismo Organistico in Europa* (1993)

### Carrara (Bergamo)

- *Stille Nacht (Advent und Weihnachtsmusik)* (1997)

### BNL (Cannes)

- *Musique Baroque Italienne pour Trompette et Orgue*—Pascal Vigneron, trumpet (1994)
- *Musique pour Flûte et Orgue*—Ugo Piovano, flute (1999)

### Elegia (Turin)

- *César Franck: Trois Pièces, Trois Chorals* (Vegezzi-Bossi organ, Cattedrale di Susa, Italy, 2009)
- *Organalia per la Sindone* (Tamburini organ, Conservatorio di Torino, Italy, 2010; Perosi, Bossi, Renzi, Matthey)

### Syrius (Cannes)

- *La Musique d'Orgue Italienne, Vol. 1 "La Renaissance"* (Zanin organ, Duomo de Spilimbergo, Italy, 1995)
- *La Musique d'Orgue Italienne, Vol. 2 "Le Baroque"* (Nacchini organ, Paroisse de Dardago, Italy, 1995; re-released 2013, SYR 141303)
- *La Musique d'Orgue Italienne, Vol. 4 "Le Style théâtral"* (Serassi organ, Duomo de Valenza, Italy, 1996)
- *La Musique d'Orgue Italienne, Vol. 6 "Entre XIX et XX Siècle"* (1996) (Zanin organ, Basilique Sainte-Rita, Turin, Italy)
- *La Renaissance en Europe* (Giroud organ, Le Monastier-sur-Gazeille, France, 1997)
- *C. Saint-Saëns: Messe op. 4 pour Choeur et Orgue* (1998)
- *Grandes Sonates Romantiques* (Walker/Oberlinger organ, Marktkirche, Wiesbaden, Germany, 1998; Reubke, Jongen, Yon)
- *Marco Enrico Bossi: Oeuvres pour Orgue* (Balbani organ, Cathédrale, Alessandria, Italy, 1999)
- *La Musique d'Orgue Italienne, Vol. 8*
- *L'Orgue de Concert 1* (Mascioni organ, Pontificio Istituto di Musica Sacra, Rome, Italy, 2000; Boëly, Buck, Gounod, Noble, Whitlock, Fletcher, Nosetti, Sowerby, Bingham, Rawsthorne, Hidas)
- *L'Orgue de Concert 2* (Gandolfo/Zanin organ, Collégiale St. Ambrogio, Alassio, Italy, 2001; Anon., Walther, Stanley, Zingoni, Balbastre, Kuchar, Knecht, Morandi, Lefébure-Wély, Yon)
- *L'Orgue de Concert 3* (Ayer organ, Paroisse de Ursy, Switzerland, 2002; Franck, Widor, Reger, Jongen, Weitz, Yon, Rota, Ducommun)

- *English Organ Music in 19th and 20th Centuries* (Harrison organ, Holy Trinity Church, London, England, 2002; S.S. Wesley, Parry, Brewer, Harris, Cocker, Howells, Thalben-Ball, Whitlock, Hawes, Leighton)
- *L'Orgue de Concert 4* (Zanin organ, Basilique de Aquileia, Italy, 2003; Boëly, Guilmant, Rheinberger, Boëllmann, Torres, Sløgedal, Peeters)
- *L'Orgue de Concert 5* (Brondino-Vegezzi-Bossi organ, Paroisse de Limone Piemonte, Italy, 2003; Guilmant, Karg-Elert, Bossi, Bairstow, Vierne, Estrada, Mathias, Lemare, Peeters)
- *L'Orgue de Concert 6* (Tamburini organ, Cathédrale de Messina, Italy, 2004; Lang, Bach/Matthey, Bach/Fox, Sibelius, Lazzaro, Franck, Whitlock, Matthey), re-released as *Il Grande Organo della Cattedrale di Messina, Vol. 1* (SYR 1413181, 2012)
- *L'Orgue de Concert 7* (Tamburini organ, Cathédrale de Messina, Italy, 2005; German, Bach, Bach/Fox, Liszt/Rogg, Bossi, Bush, Debussy/Cellier, Jongen, Chiesa, Saint-Martin), re-released as *Il Grande Organo della Cattedrale di Messina, Vol. 2* (SYR 141397, 2012)
- *L'Orgue de Concert 8* (Tamburini organ, Cathédrale de Messina, Italy, 2006; Andriessen, Bach/Fox, Borowski, Elgar, Karg-Elert, McAmis, McCabe, Somma, Vierne, Wagner/Lemare), re-released as *Il Grande Organo della Cattedrale di Messina, Vol. 3* (SYR 141403, 2012)
- *Il Nuovo Organo Fratelli Ruffatti della Chiesa del S. Volto in Torino* (2007; Callahan, Vierne, Renaud, Reger, Stanford, Bossi, Near, Karg-Elert, Lemare, Burtonwood, Peeters)
- *Ch. M. Widor: Symphonies 5 et 6* (2008) (Tamburini organ, Cathédrale de Messina, Italy, 2008)
- *Transcriptions* (Tamburini organ, Cathédrale de Messina, Italy, 2008; Bach, Barber, Beethoven, Brahms, Campa, Couperin, Elgar, Ketelbey, Morandi, Saint-Saëns, Strauss), re-released as *Il Grande Organo della Cattedrale di Messina, Vol. 4* (SYR 141415, 2012)
- *L'Orgue de Concert 9* (Zanin organ, Basilique Sainte-Rita de Turin, Italy, 2008; Bossi, Guilmant, Guridi, Karg-Elert, Lefébure-Wély, Lemmens, Nosetti, Ravanello, Swann, Usandizaga)
- *L. Vierne: Symphonie n. 3 et pièces choisies* (Tamburini organ, Cathédrale de Messina, Italy, 2009)
- *L'Orgue de Concert, Vol. 10* (SYR 141439, Mascioni organ, Chiesa Parrocchiale S. Giovanni Evangelista, Alessandria, Italy, 2010; de Boeck, Capocci, Elgar, Gade, Guilmant, Karg-Elert, Lemmens, Paine)
- *L'Orgue de Concert, Vol. 11 "Bossi ... and friends"* (SYR 141444, Vegezzi-Bossi organ, Cattedrale d'Aosta, Italy, 2012; Bossi, Guilmant, Hägg, Rheinberger, Yon)
- *L'Orgue de Concert, Vol. 12* (SYR 141450, Brondino-Vegezzi-Bossi organ, Sacro Cuore, Cuneo, Italy, 2013)
- *Il Grande Organo della Cattedrale di Messina, Vol. 5* (SYR 141425, 2012, Bossi, Callaerts, Fletcher, Mendelssohn, Meyerbeer, Pierné, Ritter, Stanford)

This pithy reply by Massimo Nosetti would suffice to explain his personality and wisdom. Behind his impeccable daily necktie was a man of unquestionable human quality and great spirituality. In his concertizing and teaching, in his composing and organology, in his liturgical work and choral directing (and what directing he did with his prestigious chorus Cantus Firmus), he knew how to give us culture with a capital C. The Maestro was a man of sterling character, severe with himself and with his students. Without extraneous turns of phrase, he managed to exact discipline. That discipline became our art.

With his over 2,500 concerts, held on many continents, he went to great lengths to spread organ music in every direction, 360 degrees. In his concert programs,

always varied and always appropriate for the instrument he was playing, his comprehensive musicality was never absent, from early music to the music of our day, with no discrimination towards repertoire, so as to bring light even to the most unknown compositions, by composers who often were intentionally "forgotten" by many in the 20th century.

This love and attention for the disclosure and the rediscovery of the great art of the organ had its apex with the realization in Torino of the prestigious Festival Organistico Internazionale di Santa Rita, a music festival in which the greatest organists of the world performed. Thanks to them, one was able to listen to so much music.

All this great music was a gift from God, as was the special pipe organ on

which it was heard. Indeed, another great work conceived and realized by our Maestro: the four-manual tracker by Francesco Zanin (one of the largest and most beautiful in Italy) at the Basilica di Santa Rita, which with its almost 4,000 pipes permits the performance of a very vast repertoire.

Although he was a profound connoisseur of the philological issues and the various concepts relating to performance practice, he knew how to avoid their sterile techniques, incarnating the spirit of the Italian organists of the early 1900s—Ulisse Matthey, Marco Enrico Bossi, Pietro Yon, and Fernando Germani. I would argue that, exactly a hundred years later, Massimo Nosetti was the founder of a new "Cecilian Movement 2.0."

Maestro, high in the heavens, may you be serene. We, your students, will continue to give dignity to every pipe and to every note!

*Omar Caputi served for 27 years as Maestro Nosetti's assistant and co-organist at the Basilica di Santa Rita in Torino and succeeded Nosetti as titular organist of the basilica.*

## By Michel Colin

My first contact with Massimo Nosetti was many years ago. I very much liked a piece on one of his recordings, but the score was not at all

easy to find. He sent me the score in question with a nice note attached.

We met again at a recital that he gave on the organ of the basilica in Saint-Raphaël, on the French Riviera. Thereafter, we continued our relationship through letters and phone calls, and we were able to see each other, particularly during a visit to the historic Italian organ built in 1874 by Valoncini at the church in Contes, near Nice. He brought his students at the invitation of our mutual friend, Olivier Vernet, organist of Monaco Cathedral.

The goal of these visits, other than the pleasure of seeing each other again, was to share knowledge about Italian organs among young organists in training, to encourage a musical exchange between French and Italian students, to have them discover a cultural heritage they certainly had in large quantity in their countries. But here, I was able to show an exceptional instrument that didn't have a direct equivalent in Italy, despite its modest size. (I had been a consultant during its restoration.)

This type of exchange visit was very convivial. Each student, at whatever his or her level, could prepare some pieces, once he or she understood how the instrument worked, with its characteristic percussion stops—bass drum, little bells, cymbals—an organ adept at highlighting the "Bel Canto" (i.e., operatic-style) repertoire that was not as yet well known.

We saw each other again in Italy. A particularly wonderful memory was a



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special masterclass, with some of the best students from his organ studio at Cuneo Conservatory, at an exceptional organ made available to the students of the class. The plan was for me to teach the French repertoire that they knew, and the basic principles such as the interpretation of tempos, expression, and registration. Massimo thought that the students would accept this if it were a French person explaining the music of his own country. I could also amuse them with many anecdotes. The students were therefore able to experience the value of the teaching that was offered them.

I then had the luxury of explaining to them my work as an organ curator, historian, and technician. They held in their hands old documents such as the writings of Clicquot and Dom Bedos, as well as a few pipes, and even a *serinette* (small barrel organ). Thus they learned the rudiments of building and tuning; Massimo thought it was very important for them to have effective knowledge and practical experience of these, and the usual teaching time never permits this.

This historical, musical, and technical border-crossing seemed to Massimo and myself to be the basis of a venture in the spirit of the "chappelles" or cloistered schools (*écoles cloisonnées*).

Many know the wide distribution of Massimo's discography, and his impressive repertoire, played with finesse on various instruments, always well adapted to the repertoire. He was one of those rare Italian organists to perform widely in France for many years.

Many of us will miss him for his legendary competency and kindness. We both had in common the pleasure of laughter and a sense of humor. I had fun translating his last name into French, which sounds like the favorite food of the squirrel! I once made a sketch of a lost hazelnut (*noisette*) on an organ keyboard, followed by the rodent's gnawing. He thought that was very funny. Needless to say, despite his high stature, he knew how not to take himself too seriously.

We have been thinking especially about his wife and those close to him, who encouraged him in his brilliant career as an international concert and recording artist. Farewell, my friend. We will see each other in a world without suffering. We won't forget you; your honest smile accompanies us.

*Michel Colin is titular organist of the Basilica of Notre-Dame de la Victoire in St. Raphaël, professor of organ and organology at Toulon Conservatory, and consultant in ancient organs for the French Ministry of Culture.*

**By Olivier Vernet**

I first met Massimo Nosetti many years ago. We had organized a workshop around a small Italian organ in the town of Contes, near Nice. It was an opportunity for his students from Cuneo and my students from Nice to meet each other.

The day was memorable, with Massimo sharing his kindness and his extensive experience with Italian organs. I also discovered a cultured, sensitive, amicable, and open-minded person.

When I had concerts in Italy, close to Torino, I often saw Massimo in the audience. He always had kind words. I saw him for the last time with his wife in December 2012 at a concert in Pinerolo.

He had organized a small trip to Monaco in July 2013 for friends; because I was away at that time, I was unable to show them the new instrument of

the cathedral, but I had made arrangements so they could play the Dominique Thomas organ. They were thrilled.

Massimo had agreed to come and give a concert for our Festival International d'Orgue 2014. We were discussing the program he was thinking of playing . . . Unfortunately, life decided otherwise.

Massimo Nosetti was for me a wonderful person to know. I remember our mutual friendship and the moments of sharing. He was a great artist. We still have with us his numerous recordings, but we miss him greatly.

*Olivier Vernet is the titular organist of Monaco Cathedral and an award-winning concert artist.*

**By Elia Carletto, Fabio Pietro Di Tullio, Gianfranco Luca, Tommaso Mazzoletti, Alessio Pace, Matteo Scovazzo, Carmelo Tavarresi, and Ruben Zambon**

*The following is an excerpt from a tribute by Nosetti's organ class, given at his funeral at the Basilica di Santa Rita in Torino.*

Buon giorno, Maestro. Here we are. Your students. Your children.

The last time that we were all together was for your Holy Week concert last April. Such sadness we feel not seeing you seated at the console of the organ, of which you were so proud. So many times you spoke to us about it as one of your most precious creations.

How much music we made together. With your immense knowledge and noble style, you never failed to make us feel honored to serve this noble art.

Affectionate father and zealous teacher, we will miss your lessons, in which you always knew how to find the exact term, a phrase in Latin or in Greek, a word in German. Like a great gentleman you never criticized anyone; you were never jealous. You always said to us, "You mustn't ask anything of anyone; they will come search for you. You must give honor to the organ world."

We remember how you prepared us for our exams with a rare passion and involvement, how much effort you made to perfect our public performances. They were not mere exams,

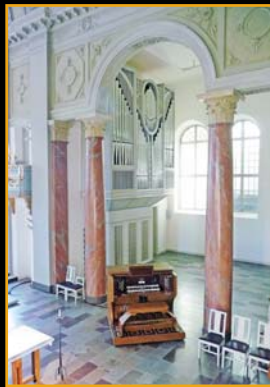
but moments in which everything was put into play.

Several of us came from faraway cities in order to study, to be able to learn as much as possible. To be your student was like attending the conservatory, doing masterclasses, competitions, and advanced classes all at the same time. You were . . . a sea of knowledge.

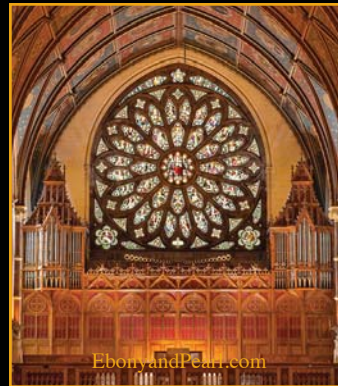
We thank you for the many organs in Italy that you designed, on which several of us play; you've given to us and to posterity the gift of instruments.

It is impossible that everything should finish here. An illness cannot erase all of this. You have hurled a rock in the lake that has created waves, which certainly will never end. We will continue to work as good professionals as you always taught us, making music and continuing to imagine the poetic things you might say to us regarding the interpretation of a work. In this way, your music will not disappear, but will live again in us.

Thank you for everything. This is not a farewell, but a till-we-meet-again. Massimo Nosetti is not dead. Music renders you immortal. You are and will be our teacher. Always. ■



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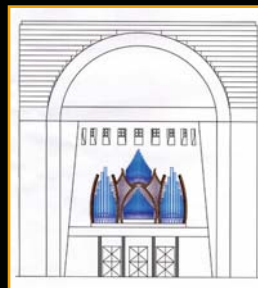
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## Cover feature

### Fratelli Ruffatti, Padova, Italy Christ Cathedral, Garden Grove, California

Here is the brief history of a truly remarkable pipe organ, one of the most famous in the entire world, from America and Europe to the Far East and Australia. It is the massive instrument in the former Crystal Cathedral, now Christ Cathedral, of Garden Grove, California.

#### The beginning

It all began in 1970, when Richard Unfried, organist of the Garden Grove Community Church, headed by Dr. Robert H. Schuller, contacted the firm of Fratelli Ruffatti to submit a proposal for the manufacturing of a new organ. The driving force behind the acquisition of the new instrument was Arvella Schuller, the wife of Dr. Schuller, who was herself an organist, and the first organist of the Garden Grove Community Church. Her focus was a high quality music program and the consequent need for an instrument of great significance.

The first Fratelli Ruffatti organ, a five-manual instrument of 116 ranks and nearly 7,000 pipes, was installed in 1977 in the building that is currently called the "Arboretum." It was then the sanctuary from which Dr. Schuller preached, not only to a local congregation of several thousand people, but also to the worldwide audience of the *Hour of Power*, by far the most popular televised church service of all time, which was broadcast throughout the United States and in many countries on several continents.

The organ was inaugurated by Virgil Fox on April 1, 1977, followed by concerts by Richard Unfried, Diane Bish, David Craighead, and others. On this instrument, Virgil Fox later made the first "direct-to-disk" recording ever made on a pipe organ, playing the entire program from memory at night, with

only a few seconds of silence between pieces. No editing was possible with the technology of the time.

#### In the new Crystal Cathedral

A new, exciting building was designed by Philip Johnson and built to serve as the main sanctuary, accommodating more than 4,000 people. It is enclosed by more than 10,000 rectangular panes of reflective glass that constitute the walls and roof. The size is remarkable: 128 feet high, 207 feet deep, and 145 feet wide, 91,000 square feet of floor space. In 1979, Dr. Schuller appointed Virgil Fox as consultant for the installation of the organ in the new space. Fratelli Ruffatti, Virgil Fox, and Arvella Schuller planned the new instrument. At the end of 1979, the contract was awarded to Ruffatti for the building of a new instrument, both exciting and unique, and one of the largest church organs of its time. The project was made possible by the generous donation of Hazel Wright, a Chicago resident and a follower of the *Hour of Power* television program. Not only did she finance the entire project, but she also provided an endowment for the future maintenance of the instrument.

In its original Virgil Fox design, the new organ included the previous Ruffatti instrument from the Arboretum, the 1962 Aeolian-Skinner organ formerly installed at Lincoln Center for the Performing Arts in New York City, and a number of additional Ruffatti stops, among which were seven sets of horizontal brass trumpets and a string division. Over the years, under the direction of Guy Henderson, John Wilson, and Brian Sawyers, who also took part with Ruffatti in the installation, several additional stops were installed, ultimately reaching a total of 16,000 pipes.

Unfortunately, Virgil Fox never lived to see the organ completed. He died on October 25, 1980, while the organ was



December 4, 2013: Bishop Kevin William Vann with Francesco and Piero Ruffatti at the contract-signing ceremony held at the Basilica of St. Anthony in Padova

still under construction. Dr. Frederick Swann was appointed the new director of music and organist, and took over for Virgil Fox as consultant, giving final approval to the project in 1982. In his words, "the new five-manual console is the largest drawknob console ever built. The exterior is of Virginia oak, the interior of rosewood. It is mounted on a moveable platform with a parquet floor and is one of the most luxuriously equipped consoles in the world."

The opening concert on May 7, 1982, was a memorable event, involving Pierre Cochereau, organist of Notre Dame, Paris; Ted Alan Worth; a full orchestra directed by Pierre Cochereau's son Jean-Marc; and an impressive choir of a thousand, uniting several choirs from the Los Angeles area. Frederick Swann recalls the event: "None of us in the throng present will ever forget the sensational evening of sights and sounds. It would be difficult to imagine a more inspiring occasion in pipe organ history."

#### The instrument

This magnificent organ, one of the largest in the world, is playable from five 61-key manuals and a 32-note pedalboard. It consists of 14 pipe divisions, 265 stops, and 268 ranks of pipes, plus a good number of prepared-for ranks. The main organ is located in front. The south balcony houses three manual divisions and one pedal division, and the horizontal brass trumpets are in the east and west galleries. Because of this, the sound comes from all four sides of the cathedral, for an incredible and unique sonic experience. Due to the complexity of the installation, with pipes located at various heights and, in some cases, exposed to direct sunlight, tuning has never been easy. Early on, a computerized system was installed by the organ curators, to monitor the temperatures in the various organ locations, thus obtaining vital information for the regular tuning of the 16,000 pipes.

After decades of exposure to sunlight, heat, humidity, and in some cases

## Fratelli Ruffatti

### GREAT – II – Unenclosed

- 16' Montre
- 16' Kontra Geigen
- 16' Bourdon
- 8' Diapason
- 8' Principal Major
- 8' Principal
- 8' Flûte Harmonique
- 8' Spitzflöte
- 8' Spitz Celeste
- 8' Holz Gedeckt
- 5 1/2' Gross Quinte
- 4' Oktav
- 4' Octave
- 4' Flûte Ouverte
- 4' Flûte à cheminée
- 3 1/2' Gross Tierce
- 2 3/4' Quinte
- 2 3/4' Sesquialtera II
- 2 3/4' Jeu de Tierce II
- 2' Fifteenth
- 2' Super Octave
- 2' Blockflöte
- 1 1/2' Mixture IV-VI
- 1 1/2' Ripieno IV
- 3/4' Cimbalo IV
- 1/2' Zimbel IV
- 16' Contre Trompette
- 16' Posaune (ext 8' Trompette)
- 8' Trompette
- 8' Trompette
- 8' Herald Trumpet (Bombarde)
- 4' Clairon
- 4' Tremulant
- Sub – Super – Unison off

### GALLERY GREAT – II – Unenclosed

- 8' Grand Montre (Gallery Pedal)
- 8' Principal
- 8' Holzgedeckt
- 4' Octave
- 4' Koppelflöte
- 2' Fifteenth

- 1 1/2' Nineteenth
- 1' Twenty-second
- 1 1/2' Fourniture V
- 1/2' Zimbel IV
- 16' Sub Trumpet (ext 8' Trumpet)
- 8' Trumpet
- 8' Millennial Trumpet
- 8' Herald Trumpet (Bombarde)
- 4' Clairon (ext 8' Trumpet)
- Great on Choir
- Great on Swell
- Great on Solo
- Great on Celestial
- Gallery Great off II
- Tremulant
- Sub – Super – Unison off

### SWELL – III – Enclosed

- 16' Flûte Courte
- 16' Quintaton
- 8' Montre
- 8' Principal
- 8' Flute Couverte
- 8' Bourdon
- 8' Viole de Gambe
- 8' Gambe Celeste
- 8' Salicional
- 8' Voix Celeste
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Prestant
- 4' Octave
- 4' Cor de Nuit
- 4' Flûte à Pavillon
- 2 3/4' Nazard
- 2' Doublette
- 2' Flûte à bec
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1 1/2' Septième
- 1' Piccolo
- 3/4' Neuf
- 2' Plein Jeu III
- 1 1/2' Mixture V

- 3/4' Cymbale III
- 8' Cornet de Récit V (wired)
- 16' Bombarde
- 16' Contre Trompette (ext 2<sup>ème</sup> Tpt)
- 16' Basson
- 8' Première Trompette
- 8' Deuxième Trompette
- 4' Première Clairon
- 4' Deuxième Clairon
- 8' Voix Humaine
- 8' Hautbois
- 8' Hautbois d'Orchestre
- Tremulant
- Sub – Super – Unison off

### CHOIR – I – Enclosed

- 16' Gemshorn
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Flauto Dolce
- 8' Flauto Celeste
- 8' Cor de Nuit
- 4' Prinzival
- 4' Koppelflöte
- 2 3/4' Rohrnazat
- 2' Prinzival
- 2' Zauberflöte
- 1 1/2' Tierce
- 1 1/2' Larigot
- 3/4' Scharff IV
- 16' Fagotto
- 8' Petite Trompette
- 8' Millennial Trumpet (Gallery)
- 8' Clarinet
- 4' Fagotto (ext 16' Fagotto)
- Tremulant
- Sub – Super – Unison off

### POSITIV – V – Unenclosed

- 16' Bourdon (Great)
- 8' Prinzival
- 8' Rohrflöte
- 4' Prinzival
- 4' Spillflöte
- 2' Oktav
- 1 1/2' Larigot
- 1' Siffilöte
- 1' Scharff IV
- 1/4' Terz Zimbel III
- 16' Fagott (Choir)
- 8' Krummhorn
- 8' Tuba Mirabilis (Bombarde)
- 4' Rohrschalmei
- Tremulant
- Sub – Super – Unison Off

### SOLO – IV – Enclosed

- 8' Gambe
- 8' Gambe Celeste
- 8' Doppelflöte
- 8' Major Flute (Gallery)
- 4' Orchestral Flute
- 2 3/4' Quintflöte
- 2' Fife
- 8' French Horn
- 8' English Horn
- 8' Corno di Bassetto
- 8' Cor de Bassett (Gallery)
- Tremulant
- Gallery Flute Trem
- Sub – Super

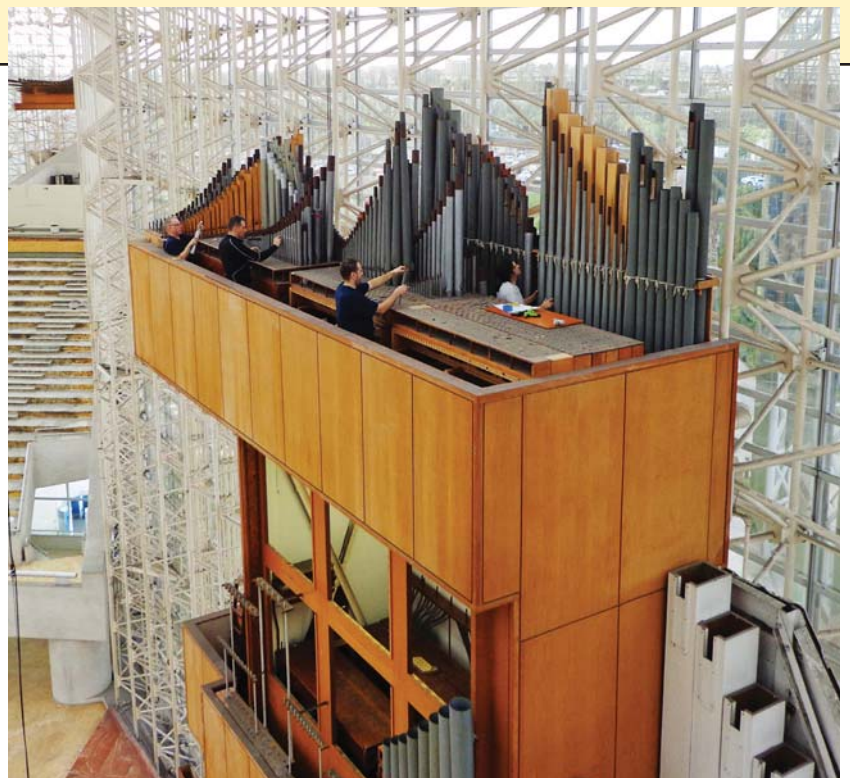
### BOMBARDE – IV Unenclosed

- 4' Flûte d'Arvella (Pedal 4' Spillflöte)
- 16' Tuba Profunda (TC, 8' Tuba Mirabilis)
- 8' Tuba Mirabilis
- 8' Herald Trumpet
- 8' Millennial Trumpet (Gallery Great)
- 4' Tuba Clairon (ext 8' Tuba Mirabilis)





Front organ: large façade pipes being removed



Pipes being removed from the highest level of the front organ



The five-manual console prior to restoration

rainwater from leaks in the roof, the organ was in need of urgent repair. Following the acquisition of the cathedral and its 34-acre campus by the Archdiocese of Orange, Bishop Kevin William Vann, an organist and music lover, launched the project of preserving and restoring the iconic instrument. A farewell fund-raising event was organized: on May 18, 2013, Hector Olivera played the last concert on the instrument prior to restoration, to an audience that nearly filled the building.

### The restoration

Bishop Vann came to Padova (Padua), Italy, in December 2013, visited the workshop of Fratelli Ruffatti and, on December 4, 2013, met with brothers Francesco and Piero Ruffatti, principals of the company, at the Basilica of St. Anthony, for the official signing of the restoration contract. Soon after, the complicated process of restoration began. A 40-foot container full of crates of all sizes was sent from Padova to Garden

## Christ Cathedral, Garden Grove, California

### Enclosed with Solo

- 4' Major Octave
- 1 1/2' Harmonics VI
- 1 1/2' Fourniture III
- 1/2' Cymbel IV
- 16' English Post Horn (ext 8')
- 8' English Post Horn
- 8' Trompette Harmonique
- 4' Clairon Harmonique
- Unison off

### CELESTIAL – V – Enclosed

- 16' Bourdon Doux (ext 8' Fl à cheminée)
- 8' Principal
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Flauto Dolce
- 8' Flauto Celeste
- 8' Flûte à cheminée
- 4' Principal
- 4' Italian Principal
- 4' Flûte Traversière
- 2 3/4' Sesquialtera II
- 2' Doublette
- 2' Octavin
- 1 1/2' Plein Jeu V
- 3/4' Cymbale IV
- 1/2' Jeu de Clochette II
- 16' Contre Trompette (ext 8' Trompette)
- 16' Ranquette
- 8' Trompette
- 8' Cor Anglais
- 8' Cromorne
- 4' Clairon
- 4' Chalumeau
- Tremulant
- Sub – Super – Unison Off

### STRING – I – Enclosed

- 16' Viola
- 16' Viola Celeste
- 8' Dulciana
- 8' Unda Maris
- 8' Salicional

- 8' Voix Celeste
- 8' Dulcet
- 8' Dulcet Celeste
- 8' Muted Viole I
- 8' Muted Viole Celeste I
- 8' Muted Viole II
- 8' Muted Viole Celeste II
- 8' Violoncello
- 8' Cello Celeste
- 8' Rohrpfeife
- 4' Nachthorn
- 8' Voix Humaine
- Tremulant
- Sub – Super – Unison Off
- String Off I
- String on Great
- String on Swell
- String on Solo
- String on Celestial

### EPISTLE – Floating

- 8' Mounted Cornet V
- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Trompette en chamade
- 2' Trompette en chamade
- Sub
- Epistle on Choir
- Epistle on Great
- Epistle on Swell
- Epistle on Solo
- Epistle on Celestial

### GOSPEL – Floating

- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Trompette en chamade
- Sub
- Gospel on Choir
- Gospel on Great
- Gospel on Swell
- Gospel on Solo
- Gospel on Celestial

### PEDAL

- 64' La Force (resultant)
- 32' Double Diapason
- 32' Kontra Geigen (ext 16' Geigen)
- 32' Grand Cornet IV (wired)
- 21 1/2' Diapente Grave (ext 16' Geigen)
- 16' Contre Basse
- 16' Diapason
- 16' Principal
- 16' Montre (Great)
- 16' Geigen (Great)
- 16' Subbasso
- 16' Bourdon
- 16' Flûte Courte (Swell)
- 16' Quintaton (Swell)
- 16' Gemshorn (Choir)
- 10 3/4' Quinte
- 8' Principal
- 8' Octavé
- 8' Principal (Positiv)
- 8' Violone
- 8' Geigen (Great)
- 8' Bourdon (ext 16' Bourdon)
- 8' Bordone
- 8' Spitzflöte
- 8' Flûte Courte (Swell)
- 8' Gemshorn (Choir)
- 5 1/2' Octave quinte (ext 10 3/4' Quinte)
- 4' Octave
- 4' Choralbass
- 4' Principal (Positiv)
- 4' Spireflöte
- 4' Spillflöte
- 2' Octave
- 2' Spindleflöte (ext 4' Spillflöte)
- 5 1/2' Fourniture IV
- 2 3/4' Ripieno VI
- 1 1/2' Acuta II
- 32' Kontre Posaune (ext 16' Posaune)
- 16' Posaune
- 16' English Post Horn (Bombarde)
- 16' Contre Trompette (Great)
- 16' Bombarde (Swell)
- 16' Basson (Swell)

- 16' Fagotto (Choir)
- 8' Trompette
- 8' Trompette
- 8' Herald Trumpet (Bombarde)
- 8' Fagotto (Choir)
- 8' Krummhorn (Positiv)
- 4' Trompette (ext 8' Trompette)
- 4' Klarine (ext 8' Trompette)
- 4' Krummhorn (Positiv)
- 4' Rohrschalmei (Positiv)

### GALLERY PEDAL

- 16' Open Wood
- 16' Montre Le Tour
- 16' Bourdon
- 16' Bourdon Doux (Celestial)
- 16' Viola (String)
- 16' Viola Celeste (String)
- 8' Prestant (ext 16' Montre Le Tour)
- 8' Bourdon (ext 16' Bourdon)
- 8' Viola (String)
- 8' Viola Celeste (String)
- 4' Basse de Choral (ext 16' Montre LT)
- 2 3/4' Mixture V (Gallery Great)
- 16' Bombarde
- 16' Contre Trompette (Celestial)
- 16' Sub Trumpet (Great)
- 16' Ranquette (Celestial)
- 8' Trompette (ext 16' Bombarde)
- 8' Millennial Trumpet (Gallery Great)
- 4' Clairon (ext 16' Bombarde)

### PERCUSSIONS

- Bells on IV
- Bells on Pedal
- Rosignol
- Etoile de Grand matin
- Glockenstern
- Celestial Cloches
- Carillon on Pedal
- Carillon I
- Carillon IV



## Cover feature



Gallery organ, prior to restoration. Several areas of the organ were temporarily protected to limit the damage from rainwater from leaks in the roof.



The organ's disassembly: all chairs have been removed from the cathedral floor and pipes are being carefully stored over the entire floor area, waiting to be packed.

Grove, and, upon its arrival, the delicate dismantling process took place, involving a five-man crew from the factory, headed by Piero Ruffatti, and a local crew headed by Brian Sawyers, former curator of the instrument.

With the help of local riggers, most of the pipes and many windchests were removed, plus a number of other vital components. The pipes were temporarily stored using the entire cathedral floor. Thousands of them were then carefully packed into crates, loaded into the 40-foot sea-land containers, and shipped to the Ruffatti factory, along with a number of windchests, expression louvers, the organ console, and miscellaneous parts.

A very efficient system was implemented to remove the heavy windchests from the chambers, some of which were located at a very high elevation. By using four electric hoists, two inside the chamber hooked to the ceilings and two outside hooked to the building's roof structure, parts were moved out of the chambers, transferred from one hoist to another, and lowered to floor level with no physical strain.

Restoration will include the replacement of perishable materials such as felt and leather, reconditioning of all windchests (with special attention to those damaged by rainwater), re-shaping of many damaged pipes, replacement of slide tuners, and reconstruction of some pipes that have been misplaced over the years. The present Ruffatti console will be retained, fully restored, and equipped with the most advanced technology, to offer new and innovative features such as a high number of personalized, password-protected folders to control the complex combination action, recording/playback, and much more. The connection between the console and the many organ divisions throughout the building will be by fiber optics, to achieve the fastest and most efficient data transmission.

Part of the restoration process will be carried out locally by a team led by Brian Sawyers, under the aegis of Fratelli Ruffatti. This process will include thorough cleaning of all organ parts, rearranging of some windchests, rewiring to new junction boards, and restoration of parts that were not shipped to Italy. The project does not include changes to the present stoplist. The organ chambers will be protected from dust originated by the



Trompeteria



Removal of the Ruffatti mahogany windchests



Ruffatti windchests being lowered to floor level

considerable amount of work that will take place in the building, which will be renovated inside to accommodate the Roman Catholic liturgy.

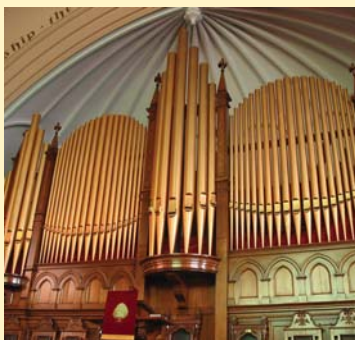
Dr. Frederick Swann, former music director of the Crystal Cathedral, has been appointed as the Cathedral consultant for the project. The re-named 'Christ Cathedral' is scheduled to reopen, with the restored organ, in 2016.

—Fratelli Ruffatti

Photo credit: Fratelli Ruffatti

*Note: Years ago, a number of digital stops were added to help support members of the congregation sitting in the east and west galleries where the horizontal trumpets are located, since there was no room for additional pipe divisions in those parts of the building. Some extra pedal stops were also added, to reinforce the sound in a vast building with poor acoustics for bass frequencies. Those digital voices will be replaced with the latest technology, under a separate contract not involving Fratelli Ruffatti.*

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## 2014 Summer Carillon Concert Calendar

By Brian Swager

### Alfred, New York

Alfred University, Davis Memorial Carillon  
Tuesdays at 7 pm  
July 15, Tin-shi Tam  
July 22, Laura Ellis  
July 29, Klaas de Haan

### Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm  
July 6, Kipp Cortez  
July 13, Dave Hunsberger  
July 20, Open Tower  
July 27, Dave Johnson  
August 3, Sally Harwood  
August 10, Joey Brink  
August 17, Julianne Vanden Wyngaard

### Ames, Iowa

Iowa State University, Stanton Memorial Carillon, Tuesdays at 7 pm  
June 10, Eddy Mariën  
July 8, Andrée-Anne Douane  
August 5, Lynnette Geary  
September 2, Robin Austin

### Berea, Kentucky

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

### Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm  
July 6, Julia Walton  
July 13, Dave Hunsberger  
July 20, Pamela Ruiters-Feenstra  
July 27, John Widmann  
August 3, Auke de Boer & Adolph Rots  
August 10, Joey Brink

### Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon  
June 15, Dennis Curry  
June 22, Julianne Vanden Wyngaard  
July 13, David Hunsberger  
July 20, Kipp Cortez  
July 27, John Widmann  
August 3, Auke de Boer & Adolph Rots  
August 10, Joey Brink  
August 31, Dennis Curry

### St. Hugo of the Hills Catholic Church

Thursdays at 7 pm  
July 17, David Hunsberger  
July 24, John Widmann  
August 7, Auke de Boer & Adolph Rots

### Centralia, Illinois

Centralia Carillon, Fridays at 6:30 pm  
June 6, Eddy Mariën  
June 13, Carlo van Ulf  
August 22, Lee Cobb  
August 29, Carol Lens  
September 5, Carlo van Ulf

### Chicago, Illinois

University of Chicago, Rockefeller Chapel  
Sundays at 5 pm  
June 22, Andrée-Anne Doane  
June 29, Jim Fackenthal  
July 6, Tim Sleep  
July 13, Jonathan Hebert  
July 20, David Hunsberger  
July 27, Tiffany Lin & Michael Solotke  
August 3, Julie Zhu  
August 10, Auke de Boer & Adolph Rots  
August 17, Julia Littleton  
August 24, Wylie Crawford

### Cohasset, Massachusetts

St. Stephen's Episcopal Church  
Sundays at 6 pm  
June 29, Mary Kennedy  
July 6, Gordon Slater  
July 13, Tatiana Lyukanova  
July 20, Elena Sadina  
July 27, Vera Wünche  
August 3, Steven Ball  
August 10, Roy Kroezen  
August 17, George Matthew, Jr.

### Danbury, Connecticut

St James Episcopal Church  
July 16, Gerald Martindale, 12:30 pm

### Denver, Colorado

University of Denver, Williams Carillon  
Sundays at 7 pm  
June 22, Jeremy Chesman  
July 6, Carolyn Bolden  
July 20, Hunter Chase  
August 3, Brian Tang  
August 17, Carol Jickling Lens

### Detroit, Michigan

Jefferson Avenue Presbyterian Church  
August 5, Auke de Boer & Adolph Rots, 7:30 pm

### St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm  
July 5, Patrick Macoska  
July 12, Kipp Cortez  
July 19, David Hunsberger  
July 26, John Widmann

### East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm  
July 2, Thomas Bond  
July 9, Helen Hofmeister  
July 16, David Hunsberger  
July 23, Ray McLellan  
July 30, Dennis Curry

### Erie, Pennsylvania

Penn State University, Smith Chapel  
Thursdays at 7 pm  
July 17, Tin-shi Tam  
July 24, Laura Ellis  
July 31, Klaas de Haan

### Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh  
Tuesdays at 7 pm  
July 1, Steven Ball  
July 8, Doug Gefvert  
July 15, Tim Sleep  
July 22, Lisa Lonie  
July 29, Ray McLellan

### Gainesville, Florida

University of Florida, Sundays at 3 pm  
June 15, UF Carillon Studio  
July 13, UF Carillon Studio  
August 24, Mitchell Stecker

### Gates Mills, Ohio

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

### Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm  
June 9, Stefano Colletti  
June 16, Jim Brown  
June 23, Andrée-Anne Doane  
June 30, Jim Fackenthal  
July 7, Tim Sleep  
July 15, Jonathan Hebert  
July 21, David Hunsberger  
July 28, Tiffany Lin & Michael Solotke  
August 4, Julie Zhu  
August 11, Auke de Boer & Adolph Rots  
August 18, Julia Littleton  
August 25, Wylie Crawford  
September 1, Kimberly Schafer

### Grand Rapids, Michigan

Grand Valley State University  
Wednesdays at noon  
June 29, Julianne Vanden Wyngaard (8 pm)  
July 9, Helen Hofmeister Hawley  
July 16, Dave Hunsberger  
July 23, Julianne Vanden Wyngaard  
July 30, Dave Johnson

### Green Bay, Wisconsin

First Evangelical Lutheran Church  
July 29, Gerald Martindale, 6 pm

### Hartford, Connecticut

First Church of Christ, Congregational  
July 3, Gordon Slater, 7 pm

### Trinity College, Plumb Memorial Carillon

Wednesdays at 7 pm  
July 2, Ellen Dickinson  
July 9, Tiffany Lin  
July 16, Michael Solotke  
July 23, Julie Zhu  
July 30, Vera Wuensche  
August 6, Carlo van Ulf

### Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm  
June 15, Julie Zhu  
June 29, Steven Ball  
July 13, Tim Sleep  
July 27, Jim Fackenthal  
August 3, Ray McLellan  
August 10, John Widmann

### Madison, Wisconsin

University of Wisconsin  
Thursdays at 7:30 pm  
July 10, Gerald Martindale  
July 17, Wesley Arai  
July 24, Lyle Anderson  
July 31, Michael Solotke & Tiffany Lin

### Mariemont, Ohio

Mary M. Emery Memorial Carillon  
Sundays at 7 pm  
June 1, Richard D. Gegner  
June 8, Richard M. Watson  
June 15, Richard D. Gegner  
June 22, Richard M. Watson  
June 29, Richard D. Gegner

### Bert Adams, FAGO

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

### Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port

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**2014 Summer Carillon Concert Calendar**

July 4, Richard D. Gegner & Richard M. Watson (2 pm)  
 July 6, Richard M. Watson  
 July 13, Richard D. Gegner  
 July 20, Richard M. Watson  
 July 27, Richard D. Gegner & Richard M. Watson  
 August 3, Richard D. Gegner  
 August 10, Richard M. Watson  
 August 17, Tin-Shi Tam  
 August 24, Richard D. Gegner & Richard M. Watson  
 August 31, Richard D. Gegner  
 September 1, Richard M. Watson (2 pm)

**Princeton, New Jersey**  
 Princeton University, Grover Cleveland Tower, Sundays at 1 pm  
 July 6, Anton Fleissner  
 July 13, Steven Ball  
 July 20, Tim Sleep  
 July 27, Ray McLellan  
 August 3, Klaus DeHaan  
 August 10, Steven Schreiber  
 August 17, Lisa Lonie  
 August 24, Ed Nassor  
 August 31, Julie Zhu

**Middlebury, Vermont**  
 Middlebury College, Fridays at 5 pm  
 July 4, George Matthew, Jr.  
 July 11, Amy Heebner  
 July 18, Elena Sadina  
 July 25, Sergei Gratchev  
 August 1, Tatiana Lukyanova  
 August 8, Charles Semowich  
 August 15, Alexander Solovov (7 pm)

**Rochester, Minnesota**  
 Mayo Clinic  
 July 21, Wesley Arai, 7 pm

**Rochester, New York**  
 University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm  
 July 14, Tin-shi Tam  
 July 21, Laura Ellis  
 July 28, Klaas de Haan

**Minneapolis, Minnesota**  
 Central Lutheran Church  
 Sundays at 11:15 am  
 July 13, Gerald Martindale  
 July 20, Wesley Arai  
 August 3, Tiffany Lin & Michael Soltke  
 August 10, Julie Zhu

**St. Paul, Minnesota**  
 House of Hope Presbyterian Church  
 Sundays at 4 pm  
 July 4, Dave Johnson  
 July 13, Gerald Martindale  
 July 20, Wesley Arai  
 August 3, Tiffany Lin & Michael Soltke  
 August 10, Julie Zhu  
 August 17, Dave Johnson

**Montréal, Québec**  
 Oratoire Saint-Joseph, Sundays at 2:30 pm  
 June 29, Roy Lee  
 July 6, Jonathan Hebert  
 July 13, Jonathan Lehrer  
 August 10, Andrée-Anne Doane & David Doane

**Sewanee, Tennessee**  
 University of the South  
 Sundays at 4:45 pm  
 June 22, John Bordley  
 June 29, Ray Gotko  
 July 4, Ray Gotko (1 pm)  
 July 6, Michael Moore  
 July 13, Ray Gotko & John Bordley  
 July 20, Richard Shadinger  
 July 27, J. Samuel Hammond

**Naperville, Illinois**  
 Naperville Millennium Carillon  
 Tuesdays at 7 pm  
 June 3, Frans Haagen  
 June 10, Stefano Colletti  
 June 17, Jim Brown  
 June 24, Andrée-Anne Doane  
 July 1, Jim Fackenthal  
 July 8, Tim Sleep  
 July 16, Jonathan Hebert  
 July 23, David Hunsberger  
 July 29, Tiffany Lin & Michael Soltke  
 August 5, Julie Zhu  
 August 12, Auke de Boer & Adolph Rots  
 August 19, Julia Littleton

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

**New Haven, Connecticut**  
 Yale University, Yale Memorial Carillon  
 Fridays at 7 pm  
 July 4, Ellen Dickinson  
 July 11, Tiffany Lin  
 July 18, Michael Soltke  
 July 25, Julie Zhu  
 August 1, Summer Carillonneurs  
 August 8, Carlo van Uft  
 August 15, Roy Kroezen

**Springfield, Illinois**  
 Thomas Rees Memorial Carillon  
 June 4, Frans Haagen, 7 pm  
 June 4, Robin Austin, 7:45 pm  
 June 5, James Rogers, 6:30 pm  
 June 5, Claire Halpert, 7 pm  
 June 5, Frans Haagen, 7:45 pm  
 June 6, Caleb Melamed, 6:30 pm  
 June 6, Robin Austin, 7 pm  
 June 6, Claire Halpert, 7:45 pm  
 June 7, Patrick Knox, 6:30 pm  
 June 7, Eddy Mariën, 7 pm  
 June 7, Geert D'hollander, 7:45 pm  
 June 8, Student Recital, 3 pm  
 June 8, Annie Gregurich, 6:30 pm  
 June 8, Geert D'hollander, 7 pm  
 June 8, Eddy Mariën, 7:45 pm

**Northfield, Vermont**  
 Norwich University, Saturdays at 1 pm  
 July 5, George Matthew, Jr.  
 July 12, Amy Heebner  
 July 19, Elena Sadina  
 July 26, Sergei Gratchev  
 August 2, Tatiana Lukyanova

**Springfield, Massachusetts**  
 Trinity United Methodist Church  
 July 18, Gerald Martindale, 7 pm

**Norwood, Massachusetts**  
 Norwood Memorial Municipal Building  
 Mondays at 7 pm  
 June 30, Lee B. Leach  
 July 4, Lee B. Leach (3 pm)  
 July 7, Gordon Slater  
 July 14, Tatiana Lukyanova  
 July 21, Elena Sadina  
 July 28, Vera Wünche  
 August 4, Steven Ball  
 August 11, Roy Kroezen  
 August 18, George Matthew, Jr.

**Storrs, Connecticut**  
 Storrs Congregational Church,  
 Thursdays at 7 pm  
 August 14, Tatiana Lukyanova  
 August 21, George Matthew, Jr.  
 August 24, David Maker (4 pm)

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

**Toronto, Ontario**  
 Metropolitan United Church  
 Thursdays at 7 pm  
 July 10, Jonathan Hebert  
 July 17, Jonathan Lehrer  
 July 24, Andrée-Anne Doane

**Ottawa, Ontario**  
 Peace Tower Carillon  
 July & August, weekdays, 11am  
 Andrea McCrady, carillonneur  
 July 1, Roy Lee (10 am)  
 July 8, Jonathan Hebert  
 July 15, Jonathan Lehrer  
 July 22, Andrée-Anne Doane  
 August 12, student recital

**Valley Forge, Pennsylvania**  
 Washington Memorial Chapel  
 Wednesdays at 7:30 pm  
 July 2, Steven Ball  
 July 9, Doug Gefvert  
 July 16, Tim Sleep  
 July 24, Jim Fackenthal  
 July 30, Ray McLellan  
 August 6, Klaas de Haan  
 August 13, Doug Gefvert with Irish Thunder Pipes & Drums  
 August 20, John Widmann

**Owings Mills, Maryland**  
 McDonogh School, Fridays at 7 pm  
 July 4, Gordon Slater  
 July 11, Doug Gefvert  
 July 18, Tim Sleep  
 July 25, Buck Lyon-Vaiden  
 August 1, John Widmann

**Victoria, British Columbia**  
 Netherlands Centennial Carillon  
 Sundays at 3 pm, June-August  
 Rosemary Laing, carillonneur

**Williamsville, New York**  
 Calvary Episcopal Church  
 Wednesdays at 7 pm  
 July 2, Gloria Werblow  
 July 16, Tin-shi Tam  
 July 23, Laura Ellis  
 July 30, Klaas de Haan



# Calendar

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

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

## UNITED STATES East of the Mississippi

15 JUNE  
Baroque cantatas; Church of the Transfiguration, New York, NY 3 pm  
Bach, *Cantata 148*; Holy Trinity Lutheran, New York, NY 5 pm  
**Ken Cowan**, with Lisa Shihoten, violin; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm  
Verdi, *Requiem*; Pick-Staiger Concert Hall, Northwestern University, Evanston, IL 2:30 pm  
**David Enlow**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 JUNE  
**Jonathan Dimmock**; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

18 JUNE  
**Henry Lowe**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Matthew Owens**; All Saints' Episcopal, Atlanta, GA 7:30 pm  
**Robert Myers**; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm  
**Derek Nickels**; Christ Church, Michigan City, IN 12:10 pm  
**Cristiano Rizzotto**; St. John's Cathedral, Milwaukee, WI 12:15 pm  
**Matthew Walsh**; Trinity Lutheran, Kaukauna, WI 12:15 pm  
**David Jonies**; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 JUNE  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

22 JUNE  
**Hans Hielscher**; Union Congregational, Groton, MA 4 pm  
**James Welch**; First Parish in Concord, Concord, MA 4 pm  
•Trinity Choirs and Beacon Brass; Trinity Church, Boston, MA 7:30 pm

23 JUNE  
**James David Christie**, with orchestra; Symphony Hall, Boston, MA 7:30 pm  
**Christopher Urban**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 JUNE  
**Craig Cramer**; Old South Church, Boston, MA 10:45 am  
**Scott Dettra**; Trinity Church, Boston, MA 10:45 am  
**Janette Fishell**, masterclass; Trinity Church, Boston, MA 4:15 pm  
**Christian Lane**; Memorial Church, Harvard University, Cambridge, MA 7:30 pm, 9 pm

25 JUNE  
**Joe Utterback**; Trinity Church, Boston, MA 8:30 am  
**Jonathan Ryan**; Christ Church, Cambridge, MA 2 pm  
**Daryl Robinson & Robert Nicholls**; Arlington Street Church, Boston, MA 3:30 pm  
**Janette Fishell**; Old West Church, Boston, MA 4 pm  
**Kola Owolabi**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Joan Lippincott**, with chamber ensemble; First Lutheran, Boston, MA 8:30 pm  
**Robert Myers**; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm  
**Ann Dobie**; Christ Church, Michigan City, IN 12:10 pm  
**Donald VerKuijen**; St. Mary's Catholic Church, Menasha, WI 12:15 pm  
**James Hammann**; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JUNE  
**Jonathan Ryan**; Christ Church, Cambridge, MA 2 pm  
**Daryl Robinson & Robert Nicholls**; Arlington Street Church, Boston, MA 3:30 pm  
**Janette Fishell**; Old West Church, Boston, MA 4 pm  
**Joan Lippincott**; First Lutheran, Boston, MA 8:30 pm  
**Sean Vogt**; Cathedral of St. Paul, St. Paul, MN 7:30 pm

27 JUNE  
**Thierry Escaich**; Basilica of Our Lady of Perpetual Help, Boston, MA 10:30 am  
**Thierry Escaich**, masterclass; Trinity Church, Copley Square, Boston, MA 1 pm  
**Chelsea Chen**; St. Cecilia Parish, Boston, MA 2:30 pm  
**Bruce Neswick**; Old South Church, Copley Square, Boston, MA 2:30 pm  
**Stephen Sharp**; First Church of Christ Scientist, Boston, MA 8 pm

28 JUNE  
Manhattan School of Music Choral Festival; Cathedral of St. John Divine, New York City, NY 7:30 pm  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

29 JUNE  
**James Hicks**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

1 JULY  
**Gordon Turk**; Riverside Church, New York, NY 6:30 pm  
**Jonathan Ryan**, masterclass; Christ Church Cathedral, Indianapolis, IN 1 pm  
**Jonathan Ryan**, accompanying Mass; St. John the Evangelist, Indianapolis, IN 5 pm

2 JULY  
**Kathrine Handford**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Nathan Laube**; Longwood Gardens Ballroom, Kennett Square, PA 2 pm  
**Nathan Laube**, masterclass; First & Central Presbyterian, Wilmington, DE 4:30 pm  
**Stephen Schnurr**; Christ Church, Michigan City, IN 12:10 pm  
**Naomi Rowley**; First Congregational UCC, Appleton, WI 12:15 pm  
**David Jonies**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:10 pm  
**Gail Archer**; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 JULY  
**Carol Williams**; Essex Community, Essex, NY 7:30 pm  
**Christopher Betts & Benjamin Straley**; Washington National Cathedral, Washington, DC 5:15 pm  
**Frank Rippl**; All Saints' Episcopal, Appleton, WI 12:15 pm

5 JULY  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

6 JULY  
**Nathan Laube**; St. Paul's Episcopal, Indianapolis, IN 2:30 pm

7 JULY  
**Benjamin Sheen**; St. Philip the Apostle, Saddle Brook, NJ 8 pm  
**Simon Thomas Jacobs**; Christ Church Cathedral, Indianapolis, IN 8 pm

8 JULY  
**Joyce Jones**; Riverside Church, New York, NY 6:30 pm  
**Jonathan Schakel**; Christ Episcopal, Roanoke, VA 7:30 pm

9 JULY  
**Damin Spritzer**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Carol Williams**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Gary Powell**; Christ Church, Michigan City, IN 12:10 pm  
**Nathan Laube**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
**Stephen Schnurr**; St. Mary's Parish, Menasha, WI 12:15 pm  
**Michael & Marie Rubis Bauer**; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 JULY  
**Michael Stefanek**; First United Methodist, Appleton, WI 12:15 pm

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# Calendar

12 JULY  
**Brian Tang**, carillon; Culver Academies, Culver, IN 4 pm

13 JULY  
**Mark King**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Michael Bauer & Marie Rubis Bauer**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm  
Choir of Men & Boys; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

14 JULY  
**Bruce Neswick**; Central Christian Church, Decatur, IL 7:30 pm

15 JULY  
**Christopher Creaghan**; Riverside Church, New York, NY 6:30 pm  
**Julie Vidrick Evans**; Christ Episcopal, Roanoke, VA 7:30 pm

16 JULY  
**Rudolf Innig**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gary Powell & Stephen Schnurr**; Christ Church, Michigan City, IN 12:10 pm  
**Matthew Buller**; St. Joseph's Catholic Church, Appleton, WI 12:15 pm  
**Wyatt Smith**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Jay Peterson**; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 JULY  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

20 JULY  
**Robert Wisniewski**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Marilyn Keiser**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

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

22 JULY  
**Robert McCormick**; Riverside Church, New York, NY 6:30 pm  
**Andrew Scanlon**; Christ Episcopal, Roanoke, VA 7:30 pm

23 JULY  
**Mark Engelhardt**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Stephen Tharp**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Kent Jager**; Christ Church, Michigan City, IN 12:10 pm  
**Jeffrey Verkuilen**; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm  
**Thomas Fielding**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Sister M. Arnold Staudt & Michael Bottenhorn**; Sinsinawa Mound, Sinsinawa, WI 7 pm  
**David Jonies**; First Evangelical Lutheran, Iron Mountain, MI 7:30pm

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

26 JULY  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

27 JULY  
**Sandra Rubright**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Peter Richard Conte**, with flugelhorn; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm  
**Mary Newton**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

29 JULY  
**Jelani Eddington**; Riverside Church, New York, NY 6:30 pm

30 JULY  
**Jennifer McPherson**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Wolfgang Rubsam**; Christ Church, Michigan City, IN 12:10 pm  
**Charles Barland**; St. Bernard's Catholic Church, Appleton, WI 12:15 pm  
**Kevin Bailey**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

## UNITED STATES West of the Mississippi

15 JUNE  
**David Hatt**; St. Mary's Cathedral, San Francisco, CA 4 pm  
**Katya Gotsdiner-McMahan**, harpsichord, with flute and soprano; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 JUNE  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

23 JUNE  
**Anthony Newman**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 JUNE  
**Rudy de Vos**; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm  
Music for the Feast of the Sacred Heart; Cathedral of Christ the Light, Oakland, CA 7:30 pm

29 JUNE  
**Michael Britt**; St. Stephen Presbyterian, Fort Worth, TX 1:30 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

30 JUNE  
**Monte Maxwell**, with Navy Band Southwest; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

2 JULY  
**Jamie Bobb**; Boe Chapel, St. Olaf College, Northfield, MN 12:15 pm

3 JULY  
Evensong; Christ Church Cathedral, Houston, TX 6:30 pm

4 JULY  
**Douglas Cleveland**; David Salmen residence, Wessington Springs, SD 3:30 pm

6 JULY  
**Karen Beaumont**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Robert Plimpton**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

9 JULY  
**Jacob Fuhrman**; St. John's Lutheran, Northfield, MN 12:15 pm

11 JULY  
**James Welch**; Carmel Mission Basilica, Carmel, CA 7 pm

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

14 JULY  
**Wyatt Smith**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

16 JULY  
**Richard Collman & David Miller**; Northfield United Methodist, Northfield, MN 12:15 pm

17 JULY  
**Andrew Peters**; Christ Church Cathedral, St. Louis, MO 12:15 pm

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

21 JULY  
**Robert Plimpton**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 JULY  
**George Fergus**; St. Olaf College, Northfield, MN 12:15 pm

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

28 JULY  
**Sven Ingvard Mikkelsen**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

30 JULY  
**Stephen May**; Skinner Chapel, Carleton College, Northfield, MN 12:15 pm

## INTERNATIONAL

15 JUNE  
**Olivier Latry**; Abbatiale, Romainmôtier, Switzerland 4 pm  
**George Baker, Edgar Krapp, Daniel Roth & Vincent Warnier**; St. Sulpice, Paris, France 4 pm  
**Rosemary Field**; St. Benet Fink Walpole Road, London, UK 3:30 pm  
**Julian Collings**, with cello; St. Paul's Cathedral, London, UK 4:45 pm

**Adrian Gunning**; Westminster Cathedral, London, UK 4:45 pm  
**Ryan Leonard**; Westminster Abbey, London, UK 5:45 pm

16 JUNE  
**Robert Quinney**; St. Michael's Cornhill, London, UK 1 pm

17 JUNE  
**Simon Williams**; St. George's Chapel, Windsor Castle, Windsor, UK 1:10 pm  
**Giancarlo Scalia**; St. James United, Montreal, QC, Canada 12:30 pm

18 JUNE  
**Wolfgang Seifen**; Dom, Regensburg, Germany 8 pm

20 JUNE  
**Mario Duella**, with soprano; Cattedrale di Santo Stefano, Biella, Italy 9 pm

21 JUNE  
**Wolfram Syré**; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm  
**Harry Russell**; St. Mary's, Shinfield, UK 7:30 pm

22 JUNE  
**Eric Hallein**; Altenberger Dom, Odenthal-Altenberg, Germany 2:30 pm  
**Guy Bovet**, children's concert; Abbatiale, Romainmôtier, Switzerland 4 pm  
**Mario Duella**, with soprano; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 4:30 pm  
**Katherine Pardee**; St. Paul's Cathedral, London, UK 4:45 pm  
**Claire Innes-Hopkins**; Westminster Cathedral, London, UK 4:45 pm  
**Peter Holder**; Westminster Abbey, London, UK 5:45 pm

23 JUNE  
**Francesca Massey**; St. Michael's Cornhill, London, UK 1 pm

24 JUNE  
**James Vivian**; St. George's Chapel, Windsor Castle, Windsor, UK 1:10 pm  
**Ingrid Boussarogue**; 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

25 JUNE  
**Bine Bryndorf**; Westminster Cathedral, London, UK 7:30 pm

26 JUNE  
**Thomas Heywood**; St. John the Baptist Church, Cookham Dean, Berkshire, UK 8 pm  
**David Löfgren**; St. Margaret Lothbury, London, UK 1:10 pm  
**Olivier Latry**, with orchestra; Royal Festival Hall, London, UK 7:30 pm

27 JUNE  
**Jean-Paul Imbert**; Cattedrale di Santo Stefano, Biella, Italy 9 pm

28 JUNE  
**Albert Jan Roelofs**, with baroque oboe; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

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**Martine Raymond**, with violin & soprano; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

**Najj Hakim**; St. Martin, Kaufbeuren, Germany 8 pm

**Jean-Paul Imbert**; Parish Church of SS. Ambrose & Theodulo, Stresa, Italy 9:15 pm

**Christophe Mantoux**; Église Saint-Séverin, Paris, France 8:30 pm

**Ian Tracey**, with trumpet; Liverpool Cathedral, Liverpool, UK 7:30 pm

**Jonathan Holl**; St. Peter's, Cranbourne, Berkshire, UK 7:30 pm

**Jeffrey Makinson**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

29 JUNE

**Andreas Meisner**, with bass; Altenberger Dom, Odenthal-Altenberg, Germany 2 pm

**Willibald Guggenmos**; Klosterkirche, Roggenburg, Germany 4 pm

**Jean-Luc Perrot**; Dom, Eichstätt, Germany 7 pm

**Hans Eugen Frischknecht**; Abbatiale, Romainmôtier, Switzerland 4 pm

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

**Michael Eckerle**; Westminster Cathedral, London, UK 4:45 pm

**Paul Griffiths**; Westminster Abbey, London, UK 5:45 pm

30 JUNE

**John Scott**; St. Michael's Cornhill, London, UK 1 pm

1 JULY

**Malcolm Rudland**; St. James United, Montreal, QC, Canada 12:30 pm

2 JULY

**Victor Matthews**; Reading Town Hall, Reading, Berkshire, UK 1 pm

5 JULY

**Mattias Wager**; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

**Mario Duella**; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

6 JULY

**Christophe Mantoux**; Cathedral of St. Louis, Blois, France 5 pm

**Gian Vito Tannoia**; Farnborough Abbey, Berkshire, UK 3 pm

**Theo Jellema**; St. Paul's Cathedral, London, UK 4:45 pm

7 JULY

**Babette Mondry**; Abbatiale, Romainmôtier, Switzerland 4 pm

**David Baskeyfield**; Metropolitan United Church, London, ON, Canada 8 pm

8 JULY

**Denis Gagné**; St. James United Church, Montreal, QC, Canada 12:30 pm

**David Enlow**; St. Peter's Basilica, London, ON, Canada 10:30 am

9 JULY

**Jonathan Dimmock**; Blackburn Cathedral, Blackburn, UK 12 noon

**Christopher Burrows**, with baritone; Douai Abbey, Upper Woolhampton, Reading, Berkshire, UK 7:45 pm

10 JULY

**Jérôme Faucheur**; St. Margaret Lothbury, London, UK 1:10 pm

**Jonathan Dimmock**; Chester Cathedral, Chester, UK 1:10 pm

11 JULY

**Bram Beekman**; Notre Dame, Breda, Netherlands 8 pm

12 JULY

**Louis Robilliard**; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

**Alberto Barbetta**; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

**Paul Dean**; St. Michael's, Highgate Village, UK 6 pm

**Stephanie Burgoyne & William Vandertuin**; St. Peter's Anglican, Mississauga, ON, Canada 12 noon

13 JULY

**Philip Crozier**; Dom, Graz, Austria 8 pm

**Guy Bovet**; Abbatiale, Romainmôtier, Switzerland 4 pm

**Richard Moore**; St. Paul's Cathedral, London, UK 4:45 pm

14 JULY

**Jonathan Dimmock**; St. Michael's, Cornhill, London, UK 1 pm

15 JULY

**Jonathan Dimmock**; St. George's, Hannover Square, London, UK 1:10 pm

**Kurt-Ludwig Forg**; St. James United, Montreal, QC, Canada 12:30 pm

16 JULY

**Philip Crozier**; Regensburg Dom, Regensburg, Germany 8 pm

**Gabriele Pezone**; Church of St. George, Lozzolo, Italy 9 pm

18 JULY

**Dominique Breda**; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

**Bas de Vroome**; Notre Dame, Breda, Netherlands 8 pm

19 JULY

**Jürgen Essl**; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

**Philip Crozier**; Meissen Dom, Meissen, Germany 12 noon, 5 pm

**Dominique Bréda**; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

**Jonathan Dimmock**; St. John's, Islington, London, UK 7:30 pm

**Kevin Morgan**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

20 JULY

**Emmanuel Le Divellec**; Abbatiale, Romainmôtier, Switzerland 4 pm

**Edward Dean**; St. Paul's Cathedral, London, UK 4:45 pm

22 JULY

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

23 JULY

**Philip Crozier**; Stadtkirche, Meiningen, Germany 8 pm

24 JULY

**Simon Thomas Jacobs**; King's College, Cambridge, UK 5:30 pm

25 JULY

**Lorenzo Ghielmi**; Notre Dame, Breda, Netherlands 8 pm

26 JULY

**Bernhard Haas**; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

**Philip Crozier**; Brigidakerk, Geldrop, Netherlands 4:15 pm

**Emanuele Jannibelli**; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

**Juan Paradell-Solé**; Basilica Antica, Oropa, Italy 9 pm

27 JULY

**Michel Bouvard**; Abbatiale, Romainmôtier, Switzerland 4 pm

DAVID BASKEYFIELD, St. Albans Cathedral, St. Albans, UK, January 11: *Allegro Symphonique*, Fleury; *Symphonie d'après 'Media Vita'*, Bonnal; *Fantaisie in D-flat*, op. 101, Saint-Saëns; *Adagio and Fugue in c*, Mozart; *Trois Danses*, Alain.

DIANE MEREDITH BELCHER, Chapel of the Holy Spirit, Worcester, MA, October 8: *Prelude and Fugue in a*, BWV 543, Bach; *Plein chant du premiere Kyrie*, 6e Couplet (Gloria), 2e Couplet (Sanctus), 3e Couplet de l'Agnus (*Mass for the Parishes for Solemn Feasts*), Couperin; *Theme and Variations*, op. 61, Hoiby; *Prière*, op. 20, Franck; *Voluntary in F*, vol. 1, no. 2, Russell; *Prelude et fugue en sol mineur*, op. 7, no. 3, Dupré; *Four Jazz Chorale Settings*, Michel.

SUZANNE CARTREINE, harpsichord, First Church Boston, Boston, MA, November 7: *Suite for lute in C*, Gaultier; *Suite in g*, d'Anglebert.

CRAIG CRAMER, Christ the King Lutheran Church, Houston, TX, January 1: *Toccata and Fugue in E*, *Wie schön leuchtet der Morgenstern*, Krebs; *Intrada-Tanz-Nachtanz*, Tantz-Proportio-Curanta-Final, Danz Beurlin-Nachtanz, Tannz "Jesu Du zartes Lämblein"-Proportio, Tantz-Nachtanz (*Linz Orgeltablaturbuch*); *Freu dich sehr, o meine Seele*, Böhm; *Noël-A minuit fut un Reveil*, Noël pour l'Amour de Marie, Noël de Saintonge, Dandrieu; *Das alte Jahr vergangen ist*, BWV 614, *Passacaglia et thema fugatum in c*, BWV 582, Bach.

EMMA LOU DIEMER, First United Methodist Church, Santa Barbara, CA, March 5: *Toccata in g*, Pachelbel; *Toccata per l'Elevazione*, Frescobaldi; *Toccata in G*, Buxtehude; *Toccata in d*, Bach; *Toccata in g*, Pierné; *Toccata on "O Sacred Head"*, Diemer; *Toccata*, Noble; *Toccata in Modo Gravitazionale*, Ferrari; *Toccata (Jubilee)*, Harbach; *Toccata*, Diemer; *Toccata on "Christ Lay in Death's Strong Bands"*, Diemer.

**Juan Paradell-Solé**; Chiesa di S. Europa, Pralungo, Italy 9 pm

**Michal Markuszewski**; St. Paul's Cathedral, London, UK 4:45 pm

28 JULY

**Vincenzo Cipriani**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

29 JULY

**Philip Crozier**; St. Jacobi Kirche, Hamburg, Germany 8 pm

**Mario Duella**; Santuario della Madonna di Loreto, Graglia, Italy 9 pm

**Mathieu Latreille**; St. James United, Montreal, QC, Canada 12:30 pm

30 JULY

**Carlo Barbierato**; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

**Simon Thomas Jacobs**; St. Giles's Cathedral, Edinburgh, Scotland 8 pm

## Organ Recitals

CAROLYN SHUSTER FOURNIER, with Gregorian choir, Chapel of the Trinity, Palace of Fontainebleau, Fontainebleau, France, October 27: *La Messe Propre Pour Les Couvents*, Couperin; *Toccata Quinta (Second Livre de Toccatte)*, Frescobaldi.

ERIC FRICKE, First Presbyterian Church, Santa Fe, NM, November 1: *Prelude and Fugue in B*, op. 7, Dupré; *Sicilienne (Suite for Organ)*, op. 5, Duruflé; *Litanies (Trois Pièces pour grand orgue)*, Alain; *Dieu parmi nous (La nativité du Seigneur)*, Messiaen.

DEREK E. NICKELS, Cathedral of St. John the Evangelist, Milwaukee, WI, November 6: *Sonata on the 94th Psalm*, Reubke.

ANDREW SCHAEFFER, St. John Cantius, Chicago, IL, December 15: *Canonic Variations on Vom Himmel hoch da komm' ich her*, BWV 769, Bach; *Es ist ein Ros' entsprungen*, op. 122, no. 8, Brahms; *Concert Variations on Greensleeves*, Briggs; *Variations on an Ancient Polish Carol*, Guilman; *Les Anges (La nativité du Seigneur)*, Messiaen; *Greensleeves*, Purvis; *Greensleeves*, Wright; *Variations on a Noël*, op. 20, Dupré.

ALBRECHT VON GAUDECKER, St. David's Anglican Church, Charlottesville, VA, February 2: *Toccata in d*, BuxWV 155, Buxtehude; *Première Fantaisie*, Alain; *Concerto in a*, BWV 593, Bach; *Three Preludes founded on Welsh Hymn Tunes*, Vaughan Williams; *Sonata in c*, op. 65 no. 2, Mendelssohn.

PATRICK WEDD, St. George's Cathedral, Kingston, ON, Canada, December 10, Christ Church Cathedral, Montreal, QC, Canada, December 21: *La Nativité du Seigneur*, Messiaen.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, December 3: *Vom Himmel hoch, da komm' ich her*, BWV 700, *Pastorale in F*, BWV 590, *Fugue on the Magnificat*, BWV 733, *In dulci jubilo*, BWV 751, *Fantasia in G*, BWV 572, Bach.

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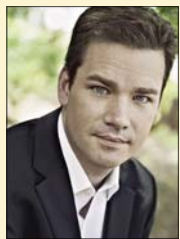
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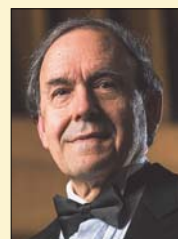
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 James O'Donnell, Director  
 October 2014

**The Choir of  
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 Stephen Layton, Director  
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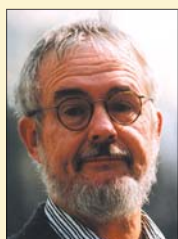
**The Choir of  
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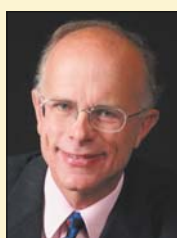
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