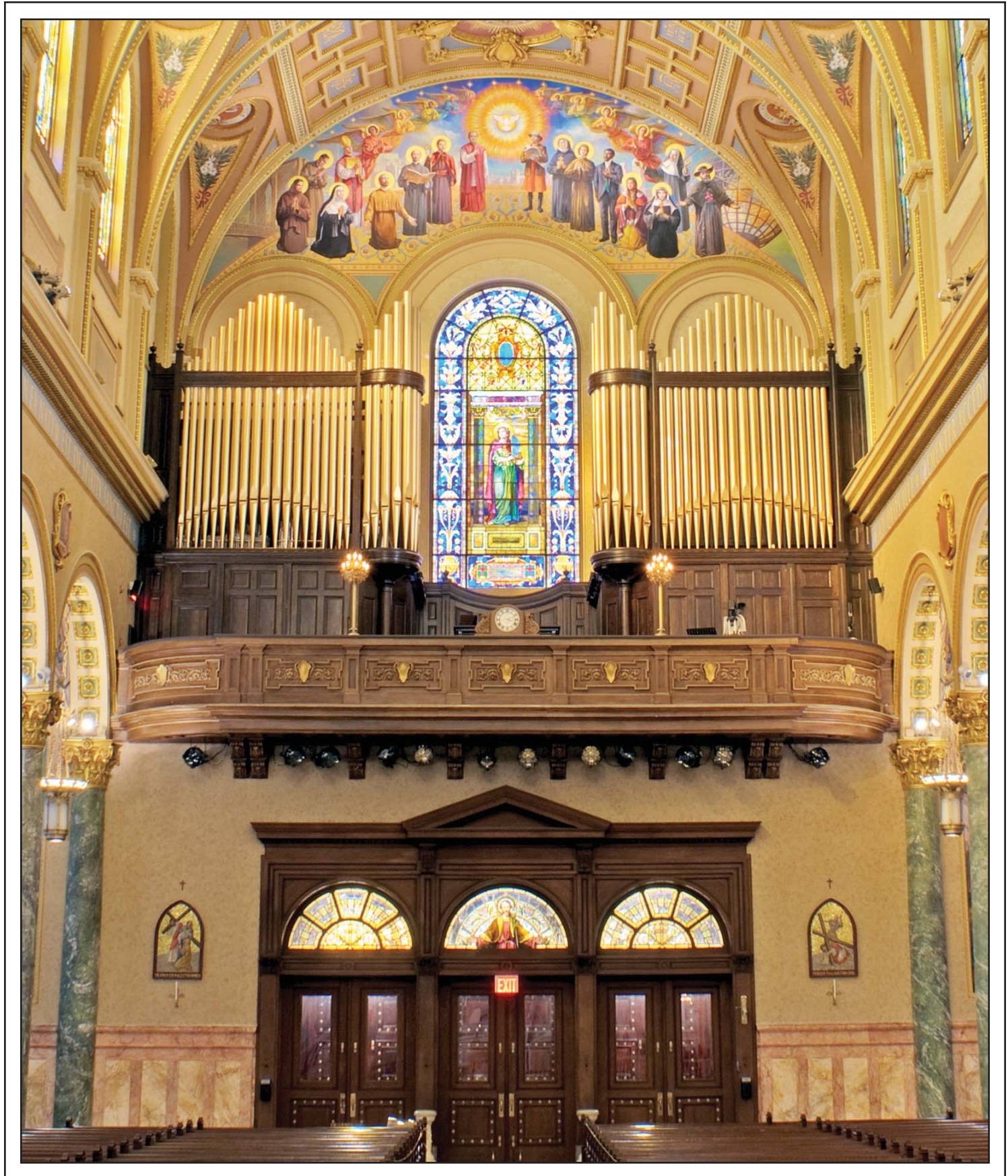


THE DIAPASON

JUNE 2015



Co-Cathedral of St. Joseph
Brooklyn, New York
Cover feature on pages 26–27

Michael Hey

“The first piece [gave] the soloist, Michael Hey, the opportunity to show his talents. Mr. Hey performed admirably, playing without a score in front of him and making the music seem improvisatory in the way that Handel might have played it.”
Seen and Heard International

“The organ part was vividly played on Friday by Michael Hey.”
The New York Times

PHILLIP TRUCKENBROD
CONCERT ARTISTS
email@concertartists.com
www.concertartists.com

THE DIAPASON

Scranton Gillette Communications

One Hundred Sixth Year: No. 6,
Whole No. 1267
June 2015
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- Remembering John Obetz
1933–2015
by Jan Kraybill 18
- Bach and the Art of Improvisation
A conversation with Pamela Ruiter-Feenstra
by David Wagner 20
- Acoustics in the Worship Space XI
The Organ and the Building
by Scott R. Riedel 24

NEWS & DEPARTMENTS

- Editor's Notebook 3
Here & There 3
Appointments 6
Nunc Dimittis 8
Carillon News 10
Harpsichord News 11
On Teaching by Gavin Black 15
In the wind . . . by John Bishop 16

REVIEWS

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

NEW ORGANS

28

SUMMER CARILLON CALENDAR

29

CALENDAR

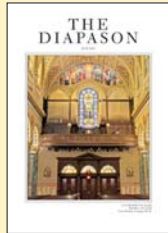
31

ORGAN RECITALS

33

CLASSIFIED ADVERTISING

34



COVER

Peragallo Organ Company, Paterson,
New Jersey; Co-Cathedral of St. Joseph,
Brooklyn, New York 26

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

VP/Group Publisher **DIANE VOJCANIN**
dvojcanin@sgcmail.com
847/391-1046

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

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

Circulation/Subscriptions **EBONY FENDLEY**
efendley@sgcmail.com
847/391-1028

Designer **DAN SOLTIS**

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **George Bozeman**
David C. Kelzenberg
David McKinney
Jay Zoller
Jeffrey Schlegg

Editor's Notebook

In this issue

In this issue we present Jan Kraybill's tribute to John Obetz, who died February 12, 2015. Obetz was well known from his radio program, *The Auditorium Organ*, and will be missed by his many students.

David Wagner interviews Pamela Ruiter-Feenstra, and discusses improvisation—Ruiter-Feenstra has developed a pedagogical method for teaching improvisation, and she relates her experiences with learning improvisation as well as how Bach both learned and taught improvisation.

Scott R. Riedel's series of articles on acoustics continues with a discussion of architectural issues relating to the organ, including its placement in the room, supportive acoustic environment, technical infrastructures, and protection against damage. The article can serve as a helpful design checklist.

Brian Swager reviews Luc Rombouts's book, *Singing Bronze*, and also presents his compilation of carillon concerts for you to enjoy in these summer months.

Larry Palmer comments on some reader suggestions—a recent edition of the 17th-century Bauyn Manuscript, and for those of you planning ahead, J. William Greene's *Christmas Ayres and Dances*.

Here & There

Events

Methuen Memorial Music Hall, Methuen, Massachusetts, announces its Wednesday evening organ recitals: June 3, Timothy Tikker; 6/10, Mélanie Barney; 6/17, Frederick A. Macarthur; 6/24, Heinrich Christensen; July 1, Suzanne Ozorak; 7/8, Marvin Mills; 7/15, John Walker; 7/22, Susanna Valleau; 7/29, Glenn Kime; August 5, Brian Glikes; 8/12, Monica Czausz; 8/19, Anne Laver; 8/26, Carl Klein.

Other events include: June 28, Pipes and Pipes Car Show, featuring organ music; September 18, David Carrier, Fall Scholarship Fund Organ Recital; October 3, children's program, *Peter and the Wolf*, with Joyce Painter Rice; October 23, Christopher Houlihan plays the Berj Zamkochian Memorial Organ Recital; December 4, Holiday Open House; A Merry Music Hall Christmas, featuring music for organ and trumpet will be presented 12/5 with Ray Cornils at the console and 12/6 with Peter Sykes. For information: www.mmh.org.

Friends of the Wanamaker Organ present **Peter Richard Conte** with maestro Louis Scaglione and the Philadelphia Youth Orchestra in concert to conclude Wanamaker Organ Day on June 6 at 8:30 p.m. The day includes other performances by Rudy Lucente, flugelhornist Andrew Ennis, and Peter Krasinski. For information: wanamakerorgan.com.

Church of the Gesu, Milwaukee, Wisconsin, presents organ recitals Tuesdays at 7:30 p.m.: June 9, David Jonies; July 14, Simone Gheller; August 11, Bryan Dunnewald; September 8, Jeff VerKuilen; October 13, John Paradowski; December 8, Rob McWilliam. For information: www.gesuparish.org.

Chicago Master Singers present choral workshops, at Countryside Unitarian Universalist Church, Palatine, Illinois, 7 p.m.: June 9, The art of auditioning and basic rehearsal disciplines, Alan Heatherington; 6/15, How to sing correctly, using your whole body, Jeffrey Horvath; 6/23, The joys and challenges of a *cappella* singing, Anne Heider. Cost is \$15 per

workshop, or \$40 for all three. For information: www.chicagomastersingers.org.

Noack organ at Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents organ recitals, Sundays at 3 p.m.: June 14, Christopher Berry; July 19, James Hammann; August 16, Donald VerKuilen III. For information: www.guadalupe Shrine.org/events/organ-concerts.

The Muse's Voice, a two-day conference celebrating women organists, will be held June 19–20 in New York City. The conference is hosted by Musforum, the online magazine for women organists. Standard registration is \$100, \$75 for students. For information and registration: www.musforum.org.

Spreckels Organ Pavilion (photo credit: Robert E. Lang, Spreckels Organ Society)

The Spreckels Organ Society presents its Centennial International Summer Organ Festival, 11 concerts

► page 4

workshop, or \$40 for all three. For information: www.chicagomastersingers.org.

Noack organ at Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents organ recitals, Sundays at 3 p.m.: June 14, Christopher Berry; July 19, James Hammann; August 16, Donald VerKuilen III. For information: www.guadalupe Shrine.org/events/organ-concerts.

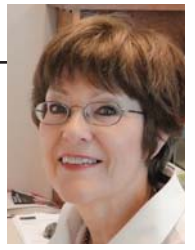
The Muse's Voice, a two-day conference celebrating women organists, will be held June 19–20 in New York City. The conference is hosted by Musforum, the online magazine for women organists. Standard registration is \$100, \$75 for students. For information and registration: www.musforum.org.

Spreckels Organ Pavilion (photo credit: Robert E. Lang, Spreckels Organ Society)

The Spreckels Organ Society presents its Centennial International Summer Organ Festival, 11 concerts

► page 4

Joyce Robinson
847/391-1044; jrobinson@sgcmail.com
www.TheDiapason.com



John Bishop talks of tools and of government regulation that has important implications for organ building.

Gavin Black is taking a summer breather and his column will return in the fall. During this respite he welcomes comments and suggestions for future columns.

Our cover feature this month is Peragallo Pipe Organ Company's instrument at the Co-Cathedral of St. Joseph in Brooklyn.

In preparation

In future issues, we will publish articles on the organ works of various composers, including Pamela Decker, Kjell Mørk Karlsen, and Charles Villiers Stanford, plus a feature on the American harmonium, reviews of books on church music, Mes-siaen, Toumémire, and more.



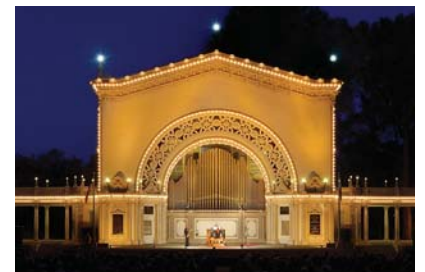
The Hartford Chorale "Great Music of France" concert March 21, 2015

On March 21, 2015, the 170-voice **Hartford Chorale** presented "Great Music of France" at Immanuel Congregational Church in Hartford, Connecticut. The program included music of the French symphonic organ tradition, with Maurice Duruflé's *Requiem* as its centerpiece, flanked by selections by Louis Vierne and Francis Poulenc, and closed with the "Sanctus" from the 2007 *Messe Salve Regina* by Yves Castagnet, currently *titulaire* of the *petit orgue* at Notre-Dame de Paris. Guest organist Larry Allen was music director and organist at the Hartford church from 1974–2004. Shown here are (left to right) James Barry, the Hartford Chorale's accompanist and assisting organist in this concert; Richard Coffey, music director; Jack Anthony Pott, assistant music director; and Larry Allen.



Noack organ at Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents organ recitals, Sundays at 3 p.m.: June 14, Christopher Berry; July 19, James Hammann; August 16, Donald VerKuilen III. For information: www.guadalupe Shrine.org/events/organ-concerts.



Spreckels Organ Pavilion (photo credit: Robert E. Lang, Spreckels Organ Society)

The Spreckels Organ Society presents its Centennial International Summer Organ Festival, 11 concerts

► page 4

Visit THE DIAPASON on Facebook.
www.facebook.com/TheDiapason

► page 3

performed Monday evenings at 7:30 p.m. on the 1915 Spreckels Organ in Balboa Park's Spreckels Organ Pavilion: June 22, Robert Plimpton and Jared Jacobsen; 6/29, Carol Williams; July 6, Christian Elliott; 7/13, Aaron David Miller; 7/20, "Rising Star" night, featuring Thomas Mellan; 7/27, Isabelle Demers; August 3, Olivier Latry; 8/10, Gordon Turk; 8/17, Paul Jacobs; 8/24, Donald MacKenzie, "Silent Movie Night"; 8/31, Clark Sterling and Carol Williams, "100 Years of Broadway."

All concerts are free, and friendly pets on leash are welcome. The Spreckels Organ is one of the largest outdoor pipe organs in the United States. The Spreckels Organ Society is in the final phase of completing the "Drive to 5,000," a fundraising campaign and installation of pipes that will give the Spreckels Organ 5,005 pipes.

The Iowa Falls Summer Organ Series takes place at St. Matthew's By-the-Bridge Episcopal Church, in Iowa Falls, Iowa. All programs are at 4 p.m. followed by a reception in the undercroft: June 28, Brian Williams; August 2, David Hufford; 8/31, James Hammann, assisted by Amy Christensen. For information, contact James Hammann, 515/943-3541, jimhammann@aol.com.

Northfield Noontime Organ Recitals present their ninth season; recitals will be held Wednesdays from 12:15 to 12:45 p.m.: July 1, Rosalie Alcoser, at First United Church of Christ; 7/8, John Ferguson, at Boe Chapel, St. Olaf College; 7/15, Noah Klein, at the Music & Drama Center, Carleton College; 7/22, Joanne Rodland, at Boe Chapel, St. Olaf College; 7/29, Stephen May and Lawrence Archbold, at All Saints' Episcopal Church; August 5, Bob Henstein, at Northfield United Methodist Church; 8/12, Nathan Proctor, at St. John's Lutheran Church. For information, contact Richard Collman at 507/645-1357 or rkcollman@msn.com.

Festival Internazionale di Musica d'Organo della Verna XXVIII will take place July 8–26 at the Sanctuary of La Verna, Arezzo, Tuscany (4-manual, 100-stop Tamburini): July 8, Frédéric Blanc; 7/15, Roberto Antonello; 7/22, Andreas Sieling; 7/29, Adriano Falcioni; August 5, Stefan Therstam; 8/19 Eugenio Maria Fagiani and the Coro dei Frati della Verna; 8/26 Livia Mazzanti. For information: www.fimoverna.org.

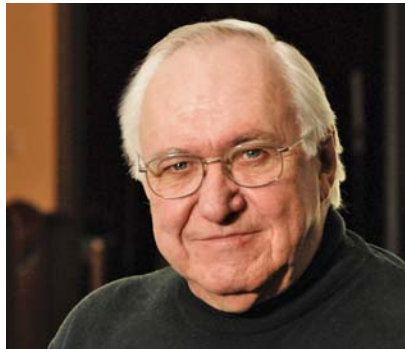
McGill University, Montréal, Québec, Canada, hosts its **Summer Organ Academy**, July 20–30. Featured instructors include Edoardo Bellotti, James David Christie, Hans-Ola Ericsson, John Grew, Hank Knox, Olivier Latry, William Porter, and Sietze de Vries. Individual lessons as well as courses on literature and improvisation are among the offerings. For further information and registration details, visit msoa.ca.



Eugenio Maria Fagiani

The **Third Course on Italian Organ Music** will be held September 3–8 in the Sanctuary of La Verna, Arezzo (Tuscany), Italy. Eugenio Maria Fagiani will lead the course. Course fee is €60; room and full board at the sanctuary, €260. For information: e.fagiani@gmail.com, or www.laverna.it/iniziativa/2015/corso-di-interpretazione-organistica.

The **American Guild of Organists** presented its twelfth annual Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception honoring Cherry Rhodes and Ladd Thomas on April 17 at the First United Methodist Church of Glendale, California, where Dr. Thomas has served as organist for 55 years. The gala, sponsored by the AGO National Council and its Development Committee in cooperation with the First United Methodist Church of Glendale, raised approximately \$60,000 to be invested in the AGO Endowment Fund, which provides income to educate new organists and to cultivate new audiences for organ and choral music, in the couple's honor. For information: agohq.org.



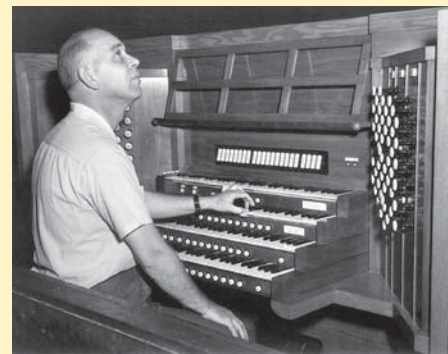
Delbert Disselhorst

Grace Episcopal Church of New York City presented **Delbert Disselhorst** in his New York City debut recital on April 18. The program celebrating the legacy of musicians and pedagogues David Craighead and Russell Saunders was presented on the Bicentennial Organ of the church, Taylor & Boody Organbuilders Opus 65. A reception followed. The event is the first annual program in a spring organ concert series to be presented by the church. For information: gracechurchnyc.org.

The **University of Hartford's Hart School of Music, Dance, and Theatre** has ended its organ program, a decision made in 2013, by which time there was only one organ major enrolled at the



Albert Russell



Roy Perry at the 1951 Aeolian-Skinner, Opus 1174, First Baptist, Longview, Texas

First Presbyterian Church, Kilgore, Texas has announced the fifth annual **East Texas Pipe Organ Festival**, to take place November 8–12. The festival will feature the area's Aeolian-Skinner pipe organs designed and tonally finished by Roy Perry and the Williams Family of New Orleans, including the Aeolian-Skinner organs at First Presbyterian Church, Kilgore, Texas; St. Luke's United Methodist Church, Kilgore, Texas; First Baptist Church, Longview, Texas; St. Mark's Episcopal Cathedral, Shreveport, Louisiana; and the Williams and Casavant organs at First Baptist Church, Shreveport.

Featured recitalists this year include David Baskeyfield, Charles Callahan, Ken Cowan, Scott Dettra, Mark Dwyer, Jelani Eddington, Adam Pajan, Caroline Robinson, Damin Spritzer, and Todd Wilson, with others to be announced at a later date. Special presentations will include this year's guest of honor, concert organist Albert Russell, and the release of his two historic recordings for Aeolian-Skinner's "The King of Instruments" series for the first time on CD as taken from the company's master tapes.

For further information, visit www.easttexaspipeorganfestival.com, or contact Lorenz Maycher, founding director, at East Texas Pipe Organ Festival, P. O. Box 2069, Kilgore, TX 75663. Like the festival on Facebook for weekly updates.



Randall Dyer, Bradley Hunter Welch, and Bradley Jones at the Dyer organ

Bradley Hunter Welch is shown at the console of the IV/84 **Dyer organ** at Church Street United Methodist Church, Knoxville, Tennessee, with organ builders Randall Dyer and Bradley Jones, following his February 3 concert on the church's Master Arts Series. Tim Ward is director of music. Edie Johnson is music associate and organist.

school. The last organ major, Mary Pan, graduated in May. The Connecticut school's 1970 Gress-Miles organ of three manuals has been sold to the United Methodist Church in Babylon, New York. The room formerly occupied by the organ department will be repurposed for a rehearsal and performance space.

co-sponsored by the Ann Arbor Chapter of the American Guild of Organists, until July 1. The final round of the competition will be held October 4, as part of the 55th Conference on Organ Music in Ann Arbor. First prize is \$3,000, second is \$2,000, and third is \$1,000. Judges are Huw Lewis, Pamela Ruiters-Feenstra, and Scott Hyslop. The competition is open to applicants of all ages and is not limited to citizens of the United States. For full competition guidelines and application, visit music.umich.edu/departments/organ/ImprovisationCompetition.htm.

► page 6

Competitions

The **University of Michigan School of Music, Theatre and Dance** is accepting applications for its **Organ Improvisation Competition**,

Listen to the Music of Denice Rippentrop

DeniceRippentrop.com
BeautifulStar.com
Email: BeautifulStarMusic@msn.com



Beautiful Star Publishing, Inc.



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

The Sound of Pipe Organs
M. McNeil, 191 pages
A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.



Colin Andrews
Adjunct Organ Professor
Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Michael D. Boney
Organist/Conductor
Indianapolis, Indiana



Daniel Bruun
Organist
Copenhagen, Denmark



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Birmingham, Alabama



Joan DeVee Dixon
Organist/Pianist
Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Henry Fairs
Head of Organ Studies
Birmingham Conservatoire



Faythe Freese
Professor of Organ
University of Alabama



Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



James D. Hicks
Organist
Bernardsville, NJ



Michael Kaminski
Organist
Brooklyn, New York



Sarah Mahler Kraaz
Professor of Music/Organist
Ripon College



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



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Colin Lynch
Organist/Conductor
Boston, Massachusetts



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



Philip Manwell
Organist
Reno, Nevada



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



Katherine Meloan
Organist/Faculty
Manhattan School of Music



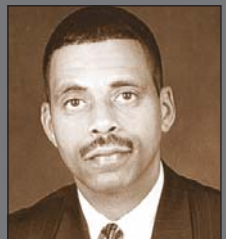
Scott Montgomery
Organist/Presenter
Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Mission, Kansas



David F. Oliver
Organist
Morehouse College



Ann Marie Rigler
Organist/Presenter
William Jewell College



Brennan Szafron
Organist/Harpsichordist
Spartanburg, S. Carolina



Edward Taylor
Organist/ Choral Conductor
Carlisle Cathedral, UK



Michael Unger
Organist/Harpsichordist
Cincinnati, Ohio



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



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

www.ConcertArtistCooperative.com

Beth Zucchini, Founder and Director

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

a non-traditional representation celebrating its 28th year of operation

Appointments

Lorenzo Martinez has been appointed executive director of the Houston Chamber Choir, which enters its twentieth season. Martinez succeeds Becky Tobin, who has assumed the role of vice president of operations at the Fort Worth Symphony Orchestra. Led by artistic director Robert Simpson, Houston Chamber Choir is a professional choral ensemble that has championed contemporary music, commissioning new works from Christopher Theofanidis, David Ashley White, Dominick DiOrio, and Jocelyn Hagen, as well as recording works from earlier periods. For information: www.HoustonChamberChoir.org.



Lorenzo Martinez

Damin Spritzer has been appointed full-time assistant professor of organ at the University of Oklahoma, where she served as visiting professor of music in 2014. She serves the Cathedral Church of St. Matthew in Dallas, Texas, as principal organist and artist-in-residence for the Cathedral Arts series, and has been adjunct professor at the University of North Texas, teaching organ literature and sacred music. Previous positions have included associate director of music and organist at University Park United Methodist Church in Dallas (2009–14) and at St. Rita Catholic Church in Dallas (2000–08), and positions in Atlanta, Rochester, New York, and near Oberlin, Ohio.



Damin Spritzer

She has presented recitals at the 2012 Piccolo Spoleto Festival in Charleston, South Carolina, at the University of Houston 2012 Conference on Historical Eclecticism, and throughout the United States. A specialist in the life and music of René Louis Becker (1882–1956), Spritzer has presented lectures and recitals on Becker, including at the AGO regional convention in Austin, Texas (2013), at the University of Michigan 51st Annual Conference on Organ Music, and in Louisville, Kentucky, in 2012. She has written an extended preface for a forthcoming multi-volume critical edition of Becker's organ works (Wayne Leupold Editions). Upcoming and recent performances include Sainte-Croix in Orléans, France; with *Pipedreams* and the Texas Camerata in Dallas; Loyola University, Chicago; Broadway Baptist, Fort Worth, Texas; Methuen Memorial Music Hall; St. Malachy's, New York City; a lecture on Becker at the 2016 National AGO convention, Houston; and with Aaron David Miller at the Walt Disney Concert Hall in Los Angeles.

In April 2011 Spritzer released a world-premiere recording of the music of René Louis Becker, recorded in Pithiviers, France, in 2010 at the newly renovated Cavaillé-Coll organ of the church of Saint-Salomon-Saint-Gregoire de Pithiviers. Her second volume of Becker's organ music, recorded in 2013 at the Cathédrale Sainte-Croix d'Orléans in Orléans, France, was released in 2014 for Raven Recordings. Damin Spritzer has been heard on numerous radio broadcasts, including *Pipedreams*, *With Heart and Voice*, on RVM radio in Montréal, Québec, in the Netherlands on Het Orgeluur Grootnieuwsradio, on *Sounds from the Spires*, and on WRR 101.1 in Dallas, Texas.

Spritzer received a DMA degree from the University of North Texas, an MM degree in organ performance from the Eastman School of Music in Rochester, New York, and a BMus degree in organ performance from the Oberlin Conservatory of Music. She serves on the board of directors for the Leupold Foundation, which is dedicated to the preservation of pipe organ music and culture and has been active in the Dallas AGO chapter in various roles.

► page 4

Applications are being accepted through July 1 for the **Ruth and Paul Manz Organ Scholarship** in the amount of \$3,000. Applicants must not have reached their 28th birthday by January 1, 2015. Additional specific requirements are outlined in the application form. To request an application, e-mail pdebias@lstc.edu or visit lstc.edu/chapel/organ/manz-scholarship.php.

The International Organ Competition in Dudelange, Luxembourg, will take place August 24–29. Applicants for the interpretation competition must be under age 35; applicants for the improvisation competition must be younger than 45. Prizes and awards are as follows: first prize, €4,000; second, €1,500; third, €750; public prize, €500. Deadline for applications to the interpretation competition is July 15, and the deadline for the improvisation competition is July 31. For more information: www.orgue-dudelange.lu.

The Bethlehem Music Series announces a hymn-writing competition to open its 34th season. The hymn tune must be original, not previously performed, not published, and must be suited for festival worship. The text may be original or pre-existing and should contain a praise and celebration theme. A cash prize of \$500 will be awarded, and the winning hymn will be premiered at a hymn festival, "Let All the Earth Rejoice," on Sunday, October 11, 2015, at 4 p.m., led by Aaron David Miller.

Deadline for submission of manuscripts is July 30, 2015. Entries should include a self-addressed envelope, and be mailed to Bethlehem Lutheran Church, 4100 Lyndale Ave. South, Minneapolis, MN 55410, attention Maria Bucka, director of music. All entrants will be notified of the final decision. Depending on submissions, the judges reserve the right to not name a winner. For information, contact Maria Bucka at 612/312-3411 or mbucka@bethlehem-church.org.

Longwood Gardens, Kennett Square, Pennsylvania, announces the dates of its **International Organ Competition**, June 14–18, 2016. Organists will compete for the \$40,000 Pierre S. du Pont First Prize, the largest cash prize of any organ competition in the world. The winner also receives a contract with Phillip Truckenbrod Concert Artists and a concert at Longwood in the 2016–17 season. Second place receives the \$15,000 Firmin Swinnen Prize, and third place receives the \$5,000 Clarence Snyder Prize. Judges will include David Briggs, Peter Richard Conte, Ken Cowan, Isabelle Demers, and Dong-Il Shin. Deadline for applications is November 2, 2015.

A documentary chronicling the 2013 Competition at Longwood debuted on Philadelphia's WHYY on March 22. *Pulling Out All the Stops* follows the ten finalists in their preparations for the competition in their hometowns around the world and continues through the ten-day event at Longwood. For information: longwoodgardens.org.

The Boston AGO chapter hosted a competition for young organists, part of the **AGO/Quimby Regional Competitions for Young Organists**, on April 11

at Church of the Advent, Beacon Hill. The winner of the competition was **Abraham Ross**, a student of James David Christie and organ scholar at Holy Cross College in Worcester. Second place was awarded to **Forrest Eimold**, a student of John Robinson at St. Paul's Choir School in Cambridge and organ scholar at St. Paul's Roman Catholic Church. Third place was awarded to **Alexander Pattavina**, a student of Paul Jacobs at the Juilliard School in New York City and organ scholar at St. Michael's Episcopal Church. Competition judges were Bálint Karosi, Abbey Siegfried, and Bryan Ashley. The competition is made possible by a grant from Michael Quimby, president, Quimby Pipe Organs, Inc. For further information: www.bostonago.org.

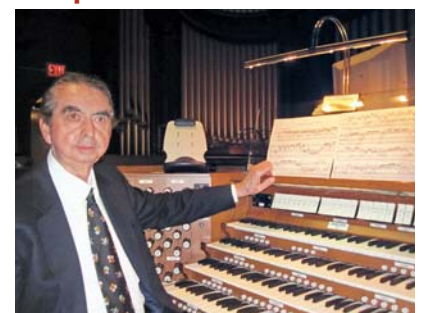
Jonathan Stinson has won the **Ninth Annual International Anthem Competition** of the First Baptist Church, Worcester, Massachusetts. Stinson, assistant professor of voice at SUNY Potsdam where he teaches studio voice and opera acting, won the competition with his anthem "Beloved" for SATB choir, organ, and cello on the biblical text John 4:11–13. Judges were René Clausen, Grayston Ives, and Peter Mathews.

A graduate of Oberlin College and Indiana University, Stinson is currently finishing a DMA at University of Cincinnati-College Conservatory of Music. As a baritone he has sung with numerous American opera companies and made his international debut in Cortona, Italy, in 2010, singing the title role of Mozart's *Don Giovanni*. He has taught at Northern Kentucky University, Xavier University, College of Mount St. Joseph, and Baldwin-Wallace Conservatory, and was recently invited by Ohio Northern University to give a guest recital and masterclass.

A prolific composer and an advocate for new music, particularly new opera and art song, Stinson has composed six song cycles, as well as two one-act operas for young audiences. His operas have been performed by Atlanta Opera, Opera Memphis, Chicago Opera Playhouse, and University of Missouri-Kansas City.

The first performance of "Beloved" occurred at First Baptist Church, Worcester, by the Chancel Choir, Caroline Reiner-Williams, cellist, and William Ness, organist/director, on May 3, with Stinson singing the brief baritone solo. For information on the 2016 10th Annual International Anthem Competition: fbc-worc.org.

People



Mario Duella at Central Synagogue

Mario Duella performed April 14 at Central Synagogue in New York City. ► page 8

Quality and Economy

Two-manual pipe organs see website for details and photos

www.pipe-organ.com

The Diapason

Like us on Facebook!

www.facebook.com/TheDiapason

Bond

ORGAN BUILDERS, INC.

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

Member: Associated Pipe Organ Builders of America

Bunn-Minnick Pipe Organs

875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934

WWW.BUNNMINNICK.COM



IT'S ALL IN THE DETAILS.

Attention to detail is the hallmark of true craftsmanship. Johannus organs express craftsmanship, refined over the centuries, through the lens of modern technology. See it. Feel it. Hear it. Enjoy!



Monarke III

JOHANNUS

The sound of excellence

www.johannus.com

Nunc Dimittis

John Emery Bryant died March 19. Born May 26, 1961, he was organist of Kenilworth Union Church in Kenilworth, Illinois, and had previously served as organist and director of music at St. Gall Catholic Church, Chicago, as organist and teacher at Holy Cross Catholic Church, Deerfield, as curator of organs at the Chapel of the Holy Spirit, Divine Word International, Techny, and as a tuner for the Bradford Organ Company of Northbrook, Illinois. Bryant earned a degree in church music and organ from Northwestern University's School of Music, where his teachers included Grigg Fountain, Lawrence Davis, and Wolfgang Rübsam. He was invited to play on First Presbyterian Church of Deerfield's annual Organ-fest, beginning in 1986, and played on every concert until 2014; he was programmed last as he always presented a transcription or piece he had personally transcribed for organ that would be the hit of the concert. John Bryant is survived by his husband John Jaffe.



John Emery Bryant (photo credit: Linda MacLennan)

Georg Friedrich Steinmeyer, 91, died April 9 at Vernon Green Nursing Home in Vernon, Vermont. Born in Oettingen, Bavaria, Germany, on March 1, 1924, he was immediately drafted into the German Army upon completing high school. During World War II, he served in the infantry in Yugoslavia, at the Russian front, and in Denmark. After the war's end he began formal training as an organ builder in his family's business, Steinmeyer Organ Company. He traveled to the United States for the first time in 1950 as part of a program sponsored by the U.S. Department of Labor for technical cooperation with other governments and apprenticed with the Aeolian-Skinner Organ Company. During this time he met organist E. Power Biggs, with whom he traveled in 1954 to record organs in Southern Germany for Columbia Records. Steinmeyer's and Biggs's travels were documented in *THE DIAPASON* by Anton Warde ("E. Power Biggs in Mozart Country," July-October 2006).



Georg Friedrich Steinmeyer



E. Power Biggs with Steinmeyer, 1955

In 1953 he met his wife Hanne at an American School in Nurnberg, and they married in 1954. In 1955 they immigrated to the United States with their first daughter Charlotte and settled in Brattleboro, heading up the pipe organ division of the Estey Organ Company. After the closure of the Estey Organ Company, his love for Vermont kept him in Brattleboro. He worked as a Fuller Brush man, in life insurance, and eventually for the School for International Training in 1964. While working, he earned a master's degree in education administration in 1974 from the University of Massachusetts, despite never having completed college. In 1974 he began working at Amherst High School, first as an assistant principal and then as German teacher and department chair for foreign languages at the Junior/Senior High School, retiring in 1992.

Steinmeyer was an active board member and president of both the Massachusetts Chapter of the American Association of Teachers of German as well as the Massachusetts Association of Foreign Language Teachers; in 2000 he was honored as Massachusetts German Educator of the Year. In 1975 in Amherst, Massachusetts, he initiated an exchange program with a college preparatory high school in Germany, in which both Amherst and Brattleboro High School Students participated; the program continues to this day.

He was a strong supporter in many ways of the Brattleboro Music Center, a consultant for the School for International Training language proficiency testing, and served on the board of the Vermont Arts Council, the Brattleboro Music Center, and the New England Bach Festival. He was also a charter member of the Estey Organ Museum and a member of the Speakers Bureau of the Vermont Humanities Council and the Organ Historical Society. Steinmeyer made a personal appearance during the Vermont Convention in 2013, where he was recognized publicly.

Georg Steinmeyer had a love of traveling, adventure, and learning about other cultures. He traveled extensively throughout the United States and Europe, and also to Japan, the People's Republic of China, Kazakhstan, Kyrgyzstan, and Uzbekistan. He enjoyed the outdoors, especially cross country skiing and kayaking, and loved photography and classical and organ music.

Georg Friedrich Steinmeyer was predeceased by his wife of 60 years, Hanne, in 2015 and a daughter, Charlotte, in 1971; he is survived by a daughter, Elisabeth Luke, and her husband John of Shorewood, Minnesota, and three grandsons, Tanner, Keaton, and Justin. Donations may be made to the Brattleboro Music Center, 38 Walnut St., Brattleboro, Vermont 05301. ■

► page 6

The synagogue, consecrated in 1872, was seriously damaged by fire in 1998 and was reopened in 2001. The Gabe M. Wiener Memorial Organ comprises two distinct, interconnected instruments: a Bimah Organ (Casavant Opus 3812), used primarily during services for accompaniment; and a larger Gallery Organ (Casavant Opus 3813) located in the rear choir loft, used for services and concerts. Duella's program included works by Druckenmüller, Bach, Bossi, and Callaerts.



Jameson, James, and Nicholas Welch in front of the organ in Aspen



Stephen Hamilton and Michael Elsbernd

Stephen Hamilton performed a general repertoire recital on Palm Sunday, March 29, at First Lutheran Church in Sioux Falls, South Dakota, on the church's renovated Aeolian-Skinner instrument. The program featured music of Duruflé, Franck, Alain, Ginastera, Messiaen, and Dupré, including four movements of Dupré's *Le Chemin de la Croix*. Hamilton is shown with Michael Elsbernd, the director of music at First Lutheran Church.



David Wagner

David Wagner has retired from Madonna University in Livonia, Michigan, where he served as professor of music and university organist. During his 17-year teaching career at Madonna University, he developed an organ studio and oversaw the installation of a new Karl Wilhelm mechanical-action organ. Madonna University was able to offer a bachelor's degree in both organ and in church music under his direction. Wagner also directed the University Chorale and toured with the group in Ireland, England, and France, including presenting a concert at the Omaha Beach Memorial in the summer of 2004.

Dave Wagner will continue his work as an organ recitalist and as the program director and on-air host for WRCJ-FM in Detroit. Wagner was the first staff member hired at the new station when it went on the air in 2005. The station has just celebrated its tenth anniversary with a new analog and digital HD transmitter along with a new antenna for improved coverage throughout Southeastern Michigan. More information on Wagner is at his website, www.davidwagnerorganist.com.

On February 14, **James Welch** and his sons Nicholas and Jameson presented "A Lovers' Concerto," a concert of music for multiple keyboard players, at the Community Church in Aspen, Colorado. Works included Adolf Hesse's *Fantasia in C Minor* for two performers at one organ, Clifford Demarest's *Fantasia for Piano and Organ*, duo arrangements of C.P.E. Bach's *Solfeggietto* and Bach-Gounod *Ave Maria*, and Léonard Gautier's *Le Secret*, arranged for six hands. In addition, James performed works by Lübeck, Saint-Saëns, and Grainger; Jameson played Carlos Antonio Jobim's *Desafinado*; and Nicholas played Chopin's *Ballade in G Minor*, op. 23, on the piano, and the *Tocatta* from Böellmann's *Suite Gothique* on the organ.

Publishers

Bärenreiter announces new releases for organ. *The Easy Handel Organ Album* (BA 11213, €16.95), edited by Daniel Moul, presents easy to moderately difficult arrangements of selections from *Water Music*, *Judas Maccabaeus*, and other works. For information: www.baerenreiter.com.

Concordia Publishing House announces that the *Lutheran Service Book, Ebook Edition* is now available for Kindle and Apple e-readers. It contains all of the contents of the printed Pew Edition, including five Divine Services, Morning Prayer, Evening Prayer, Matins, Vespers, Luther's Small Catechism, and 636 hymns, songs, and canticles. The e-book edition provides links to each hymn in the table of contents and indexes, as well as links back to the table of contents from each hymn for easy navigation. The lectionaries provide Internet links for each Bible reference. *Lutheran Service Book, Ebook Edition* can be ordered from Amazon.com or iTunes. For information: cph.org/ehymnal.

MorningStar Music Publishers announces new organ music. Hymn-based publications for organ include: Robert J. Powell, *Prayerful Preludes, Set 5* (10-647, \$9.00), and *Three Postludes on Gospel Hymns* (10-781, \$9.00); David Schelat, *Morning Song: Five Accessible Hymn Preludes* (10-658, \$12.00); Wayne L. Wold, *Processional and Trumpet Tune on Cwm Rhondda* (10-659, \$8.00); David P. Dahl, *A Kingsfold Suite* (10-779, \$10.00); Fayette Freese, *Five Chorale Preludes & Free Hymn Accompaniments* (10-657, \$17.00); Matthew Corl, *Come, Ye Thankful People, Come* (10-778, \$12.00); Rebecca K. Owens, *Angels We Have Heard on High* (10-175, \$16.00); and Charles Callahan's *Evensong*, based on AR HYD Y NOS and TALLIS' CANON (10-656, \$8.00).

CLAYTON ACOUSTICS GROUP
 2 Wykagyl Road Carmel, NY 10512
 845-225-7515 mail@claytonacoustics.com
 www.claytonacoustics.com
 ACOUSTICS AND SOUND SYSTEM
 CONSULTING FOR HOUSES OF WORSHIP

Duchon's Organ Pipes
 New Reeds & New Flues
 Additions & Repairs
 330/257-0491
 tduchonpipes@gmail.com

LAUCK PIPE ORGAN CO.
 92 - 24th Street
 Otsego, Michigan 49078
 Ph: 269/694-4500
 k.reed.com.krr@att.net

Music of Ed Nowak
 Choral, hymn concertatos, psalm settings, organ, piano, orchestral and chamber ensembles
<http://ednowakmusic.com>

New titles not based on hymns include Raymond H. Haan's *Three Lyric Solos for Organ* (10-692, \$10.00) and David Lasky's *Four Trumpet Tunes* (10-699, \$10.00). For information: www.morningstarmusic.com.

Recordings



Liszt, Reubke, Mendelssohn Organ Works

The Choir of King's College, Cambridge label announces the release of *Liszt, Reubke, Mendelssohn Organ Works*, a new recording by Stephen Cleobury on the Harrison & Harrison organ in the chapel of King's College, Cambridge. The recording is available on iTunes.

Organ Builders

The Noack Organ Co. announces a new organ project to be installed at the Trinitarian Congregational Church in Concord, Massachusetts. Opus 159 will be a tracker instrument with two manuals and twenty-five stops, to be located on the back balcony. The case is designed to harmonize with the building,



Plan for Noack Opus 159

which is set in a classical New England style, designed by architect Harry Little; installation is planned for June 2016. The church's music director is Victoria Wagner. Full details are available on NoackOrgan.com.

Odell Organs has announced a contract from St. Luke's Episcopal Church of San Antonio, Texas. The commission will be a thorough rebuild of the existing four-manual and 50-stop organ, originally built by Visser-Rowland as their opus 29.

In recent years the instrument's action system faced mechanical problems that made it increasingly difficult to use. These were compounded by tonal and tuning issues unique to the configuration of St. Luke's sanctuary. The project scope will be comprehensive and include repair and restoration of the slider chests, replacing the key action with electric pulldown motors, rescaling and voicing the reed and flue pipes, tonal regulation of the entire organ, and construction of a new, mobile four-manual console with a curved-terrace design.

The music program at St. Luke's is headed by Russell Jackson and belongs to the Anglican choral tradition. Music at St. Luke's enjoys support from the clergy, congregation, and community of San Antonio. Removal of the organ will begin this spring, and reinstallation of the instrument will be completed in the summer of 2016. For information: www.odellorgans.com.



Johannus hybrid organ, St. Ambrose Catholic Church, Godfrey, Illinois

Johannus reports that its U.S. dealer, Church Organ Consultants, recently installed a hybrid organ at St. Ambrose Catholic Church in Godfrey, Illinois. Based on Johannus's Ecclesia series, the organ is connected to the church's existing 20 ranks of windblown pipework. The Johannus adds 65 digital voices and 48 orchestral voices, along with the latest amenities that technology offers.

Johannus has supplied hybrid organ solutions for churches, concert halls, schools and other clients across the globe, such as Mfantsipim Senior High School in Cape Coast, Ghana; Christ

the Light of the World Catholic Church, Duquesne, Pennsylvania; Mary Queen Catholic Church, Friendswood, Texas; Changsha Binjiang Concert Hall, China; Wallonisch-Niederländische Gemeinde, Hanau, Germany; and Sint-Eligiuskerk in Westouter, Belgium. For information: www.johannus.com/en-us.



Klann compound magnet

Klann Organ Supply has reintroduced their compound magnet to replace the EM41 compound magnet discontinued in the 1960s. It has a 3/8-inch exhaust with a 180-ohm coil.

With the restoration of the Midmer-Losh organ at Boardwalk Hall in Atlantic City, Klann was contacted to see if they could reintroduce their EM41 compound magnet. Making solid models from the original zinc die-cast base and cap, Klann built an injection mold to mold them out of plastic. The new magnet (EM42) has a few minor improvements such as allowing for four mounting screws instead of two, but overall the basic design remained the same. The standard magnet comes with a 180-ohm coil and is also available in 90 ohms. For further information: 877/457-5804, sales@klannorgan.com, klannorgan.com.

Loyola Marymount University in Los Angeles, California

HEAR INFINITY

From the Spanish Gothic Chapel of the Sacred Heart to architect Frank Gehry's postmodern Chapel of the Advocate, Loyola Marymount University has some of the most beautiful and engaging worship spaces in Los Angeles. When LMU chose a Rodgers Infinity 361 organ for the Sacred Heart Chapel, Fr. James D. Erps, Director of Campus Ministry, worked closely with Church Keyboard Center and its Tonal Director, Dr. Robert Tall, to perfectly voice the Rodgers organ for the space, as well as to reconfigure the existing Ruffatti pipework into two "flower boxes" on each side of the sanctuary.

The 21st Century Organ Company

When it's time to replace an aging console, expand a limited pipe instrument, or select a new digital organ, Rodgers makes the choice easy. Rodgers blends decades of experience in traditional pipe organ building with advanced proprietary computer chip development that produces incomparable sound and functionality. Rodgers and its parent company Roland Corporation pair world-renowned technological leadership with pipe organ expertise to create the truly modern organ. For an instrument that stands as a leader today and will prove its value over time, make Rodgers your sound choice.

- » A powerful, fast operating system designed solely for digital musical instruments.
- » Outstanding reliability due to a tightly integrated system that eliminates unnecessary and vulnerable wiring between electrical components.
- » Elegant and simple Pipe Integration Manager that enables seamless hybrid installations to be accomplished using an Excel spreadsheet.
- » Built-in support for ongoing customizations and capabilities.
- » Wireless/Bluetooth apps for mobile devices including AirTurn™ hands-free page turning and remote control for music playback.
- » Watch the video "Technology and the Modern Organ" at www.rodgersinstruments.com.

Inspiration, Innovation and Assurance Since 1958

RODGERS®

www.rodgersinstruments.com

Book review

Singing Bronze: A History of Carillon Music, by Luc Rombouts. Leuven, Belgium: Leuven University Press, 2014. Paperback, 368 pages, \$55; Cornell University Press. ISBN 987 90 5867 956 7, <http://upers.kuleuven.be>.

A new history of the carillon, *Singing Bronze*, takes us on a colorful journey through five centuries of tumultuous development. The long and continuing path of the carillon's progression as a musical instrument has taken twists and turns unlike any other instrument, and the causes and effects make for many fascinating stories. This captivating narrative was authored by Luc Rombouts, who hails from Flanders, the birthplace of the carillon. The original *Zingend Brons* was published in Dutch in 2010. For this English translation, a few sections were condensed, and some new information was added. The author states that his book was written for readers without previous knowledge of bells or carillons, and I agree that it is quite accessible and interestingly written for those uninitiated into the world of the carillon, while being just as compelling for seasoned bell aficionados. It is a story that takes us from discord to harmony, from blundering to burgeoning, rivalry to solidarity, single bells to multiple chromatic octaves of bells, jingle bells to mammoth bourdon bells, Napoléon to Queen Elizabeth, and from the plunder of wars to jubilant celebration.

An introduction covers earlier uses of bells and sets the stage in the age before bronze sang harmoniously in towers in the form of the carillons that we know in our time. As a native of the Southern Low Countries, i.e., Belgium, Rombouts has a clear vision of why it was there that the

carillon came together as an instrument and spread throughout the area, noting a combination of economic, cultural, and technological factors. We learn about the casting of carillon bells and follow the evolution of various mechanisms for playing them, both automatic and manual.

The oldest surviving manuscripts of carillon music were, in fact, collections of music intended not for manual playing, but rather, for programming the large, revolving drums in the clockworks in towers that played the carillons automatically. Rombouts refers to the drum in Bruges, Belgium, made in 1748 and still in operation, as "the largest music box in history." With a diameter of two meters, 30,500 holes for pegs, and weighing nearly 20,000 pounds, it is programmed—and painstakingly reprogrammed—to play more than five minutes of music per hour. Rombouts speculates that, given the prevalence of programming books, lack of manuscripts specifically for manual playing, and due to the primitive nature of playing consoles and their mechanical transmissions to the bells, there was probably no significant musical advantage to manual performance over the use of the mechanical drums during the 17th and 18th centuries.

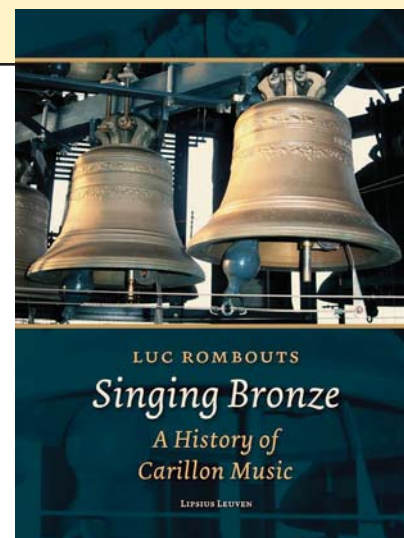
The complexity of tuning carillon bells, due to their unusual overtone series plus the need to tune several of the partials in addition to the fundamental pitch, has confounded bell founders for centuries and resulted in countless carillons whose bells are not in tune with themselves, let alone with the others in the instrument. Rombouts describes the successes and failures of various founders through the ages, tuning secrets found and lost, and the precision that came only in the last century thanks to electronic tuning devices and

computer-assisted calculations. That many historic carillons survive and continue to be played is both a blessing and a curse: they offer a lucid testament to the different founders' attempts to overcome the challenges of tuning bells while subjecting listeners for centuries to diverse degrees and colors of cacophony. Despite the digital age and thanks to the Old World's great respect for its patrimony, many historic instruments still exist and will be guarded and maintained for generations to come. Incidentally, Rombouts was involved with the recent recognition of the carillon art in Belgium by UNESCO as an intangible cultural heritage.

For better and worse, tons of carillon bells have been destroyed, primarily in times of war, and Rombouts recounts many heartrending stories of intrigue, tragedy, and triumph as communities schemed and fought to protect their beloved singing bronze from the concentration camps for bells. For example, he states that, during World War II, the Nazis "organized the confiscation of bells with the same administrative efficiency that they applied to the persecution of people." He notes that over 11,000 Dutch and Belgian bells were shipped to Hamburg, where they were to be melted for the metal that was needed to produce munitions. Both the instrument itself and the music played on it have truly ridden the waves of politics, as Rombouts puts it. Its public nature made it a powerful tool for propaganda, especially considering that most of the history of the carillon took place in an era devoid of computers, televisions, and radios. Jef Denyn, founder of the Belgian carillon school, wrote a treatise on what should be played on the carillon: "Wat zal de beiaard spelen?" (*Beiaardkunst: Handelingen van het Eerste Congres*, Mechelen: L. Godenne, 1922, 101–112). From the French Revolution to the Nazi Occupation to the present day, this always has been, and most likely always will be, a hot topic.

Although some bias is evident, for the most part I find that it offers a welcomed perspective in contrast with other carillon histories written by Dutch and American authors. Rombouts is most objective with the carillon's European history and becomes to some extent more subjective in his account of the 20th century and the instrument's development in North America. Sometimes the truth hurts. I didn't enjoy reading about the "electronic opponent," shamelessly marketed as the "Carillon Americana," nor seeing a photo of Cardinal McIntyre in regal costume blessing a box of rods and an electronic amplifier. Although most European carillons, despite their location in church towers, are in the domain of the city, Rombouts reveals that organists have not been alone in their political struggles with the church over their instruments through the ages. He recounts the saga of how all hell broke loose in the Vatican pavilion during the 1958 Brussels World's Fair. A boycott of the fake instrument was organized by the alumni association of the Belgian carillon school, there was a struggle to find anyone willing to install a real carillon next to the "Americana," and once the Dutch bellfoundry Petit & Fritsen offered a solution for that, carillonners demanded fees and refused to play if the Americana sounded during the exposition.

Because the carillon was not invented, but rather, evolved, there is a lack of objectivity in most modern-day carillon histories regarding how to define the earliest instruments. Rombouts is clearer than most but still succumbs to what I see as unfortunate revisionist thinking, which applies criteria somewhat inconsistently and is often dismissive of



Luc Rombouts, *Singing Bronze*

historic prototypes that don't conform to 20th-century definitions. Rombouts glosses over the early history of the carillon in America—an evolution in its own right—quickly concluding that after World War I, "the time was ripe in the States for a successful introduction to the real thing: Belgian carillon culture."

When the great Dutch campanologist André Lehr succeeded in 1986 in producing a carillon whose bells were tuned with a major third overtone, rather than a minor third, the carillon world was not receptive to this new, untraditional sound. Rombouts's account is free of the negative prejudice that is common among carillonners. The most significant example of the major-third carillon, which never became a commercial success despite the general public's preference for its sound, was installed at the Crystal Cathedral in Garden Grove, California, in 1990.

The English translation is idiomatic and reads fluently. There are some curious word choices (e.g., "biotope" rather than "habitat"), but the only truly troubling mistake for me is the direct translation of *klavier* to keyboard when referring to a playing console, which, as with organs, includes both manual and pedal keyboards. The title seems slightly misleading in that the book is really a history of the instrument itself, not specifically of its music, which is nonetheless addressed to some extent. Rombouts does a good job of describing a variety of things from bells to carillon mechanisms, but I would like to have seen more drawings and photographs to illustrate many of the concepts that are left to the imagination of the reader. Many endnotes are included but, as an academic reader, I longed for even more specific documentation of sources. There is a substantial bibliography and the luxury of three indices: persons, places, and subjects.

Have no worries that, due to the word "history" on the cover, it might be a dry or boring read. To the contrary! A successful history of the carillon, such as this is, must in fact be a synthesis of several histories: bell design, bell founding, bell tuning, console design and construction, mechanical action engineering, tower design, composition and literature, performance practice, education, composers, and key players. The great strength of this book for me is how Rombouts carefully presents the entire history of the carillon in the context of political, economic, and sociocultural considerations—the glue that holds together and elucidates the component parts. The author succeeds brilliantly with his stated aim to link carillon music and society. ■

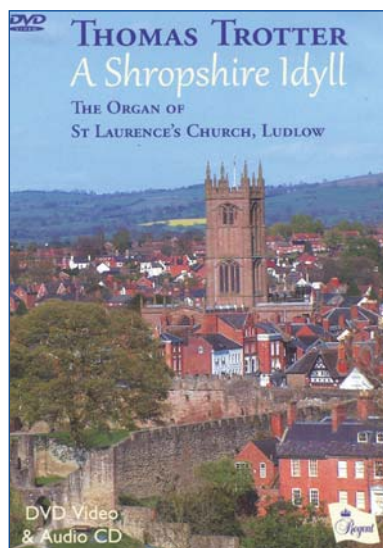
Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofuoco.com. For information on the Guild of Carillonners in North America: www.gcna.org.

THE OHS CATALOG

SHEET MUSIC BOOKS RECORDINGS

A SHROPSHIRE IDYLL

THOMAS TROTTER presents a thrilling program in celebration of the 250th anniversary of the historic Snetzler organ of St. Lawrence's Church, Ludlow. Images of the medieval walled town and its large parish church are interspersed throughout the performance, as well as quotations from poet and classicist Alfred Edward Housman (best known for his collection *A Shropshire Lad*). Trotter's insightful program traverses the colorful history of the Ludlow organ, which retains much of its original Snetzler pipework and case (1764). The accompanying booklet includes extensive program notes, an introduction to poet A. E. Housman, and a detailed history of the town of Ludlow and the Parish Church of St. Lawrence. Creative filming angles and Trotter's vibrant, memorized performance allow the viewer to experience this program in exquisite detail. Highly recommended.



NON-MEMBER PRICE: \$30.00
MEMBER PRICE: \$25.00

IN STOCK FOR IMMEDIATE SHIPMENT! NOW CHOOSE FROM 4,367 SELECTIONS!
ORDER ANY TIME ONLINE WWW.OHSCATALOG.ORG



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

SHIPPING

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

Going Greene

In a March communication, “Harpichord News” follower Thomas Orr (Columbus, Georgia) suggested several recent publications that he thought might be of interest to our readers. The most monumental of these, Bruce Gustafson’s 2014 edition of the complete 17th-century Bauyn Manuscript in modern notation, comprises four hefty paperbound volumes. The first presents 127 compositions by Chambonnières; the second, 123 pieces by Louis Couperin; volume three, nearly a hundred items by various composers, including Froberger, Gaultier, Richard, Frescobaldi, and Dumont, among many others. Perusing these volumes, fortuitously already held in the collections of Southern Methodist University’s Hamon Arts Library, I came across a miniature jewel: an especially appealing 26-measure *Passacaille Del Seigr Louigi* (by the Roman composer Luigi Rossi)—a piece I plan to program in next year’s “Limited Editions” house concert series. The fourth volume comprises 199 pages of detailed historical background, source listings, critical commentaries, and bibliography. A wonderful compendium, both scholarly and practical, this new offering by the Brodde Trust, New York (*Art of the Keyboard*, Vol. 10), is truly a bargain at \$150.

As an addendum to our suggestions of Christmas music suited to the harpsichord (THE DIAPASON, October 2014, page 12) Mr. Orr recommends *Christmas Ayres and Dances* (18 *Easy to Moderate Carols for Organ, Chamber Organ, Harpsichord, or Piano*) by J. William Greene (Concordia Publishing House, St. Louis, 2011, \$30). Basing his neo-baroque pieces on familiar carols, Dr. Greene offers charming settings in the style of German “house music,” citing as one of his models Dieterich Buxtehude’s small partita of dances based on the Lutheran chorale AUF MEINEN LIEBEN GOTT. From Greene’s *Bicinium on Adeste fideles*, through an especially lovely “Mendelssohn” *Hornpipe and March*—perfectly suitable for a Christmastide [or other-tide] wedding—to the final *Wie schön leuchtet Bourrée*, these eminently playable selections are presented alphabetically by title. Finding a specific favorite is made even easier through two further, helpful indices of both carol titles and tune names. In this publication, a grateful keyboardist encounters a panoramic compendium of baroque genres including tambourin, pastorale, ouverture, organum, toccata, chaconne, canzona, invention, minuet and gigue, quodlibet, and harpeggio.

Concordia’s printing is clear and of comfortable size, suggestions for registrations and possible articulations are apt and useful, and the positioning of page turns has been considered carefully, with a majority of the pieces situated on



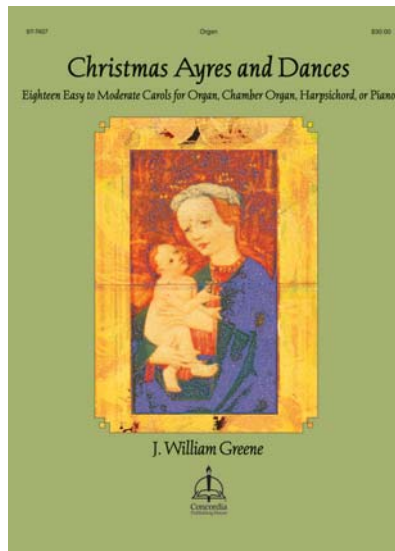
J. William Greene at the harpsichord

side-by-side pages. Among several multipaged works, I found none for which turns caused any problems—a laudable achievement in publishing! I am pleased to second this recommendation from correspondent Orr: “Really quite enjoyable to play and sheer worthwhile fun.”

According to the composer Greene, “the collection came about because I wanted incidental music for a series of madrigal dinners at my church. I played [them] originally on our continuo organ while the audience ate . . . I wanted pieces on tunes that people knew, but that sounded old.” [March 14, 2015]

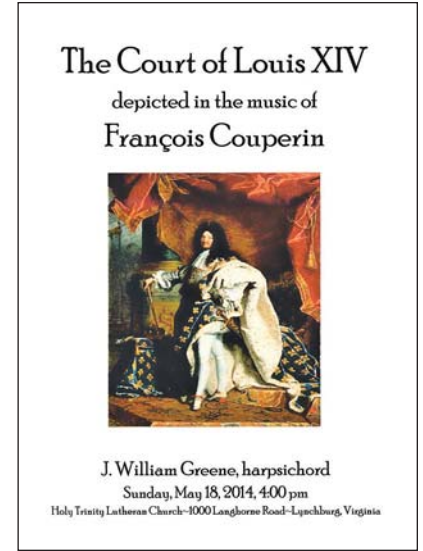
Included with the review copy of *Christmas Ayres* was the program for a May 18, 2014, harpsichord recital at Holy Trinity Lutheran Church in Lynchburg, Virginia, where Dr. Greene serves as organist-choirmaster. For this program titled “The Court of Louis XIV depicted in the music of François Couperin” (program cover reproduced above), Greene selected 21 movements from 13 of Couperin’s 27 *Ordres* (Suites), a rich and varied selection from all four volumes of the French composer’s harpsichord music, performed on his own Hubbard double-manual instrument “that saw at least some time in the Keith Hill Harpsichord Workshop.” Additionally Greene’s church houses a French 17th-century single-manual harpsichord by Peter Fisk as a complement to its several organs: a two-manual, 19-stop gallery instrument by Taylor and Boody and a Klop continuo organ.

A graduate of the Eastman School of Music in Rochester (DMA and performer’s certificate in organ as a student of Russell Saunders), J. William Greene had the additional privilege of a year’s harpsichord study in the Netherlands with Gustav Leonhardt under the auspices of an ITT International Fellowship. Now an active composer with more than 150 compositions in print, ASCAP member Greene wrote



Greene’s *Christmas Ayres and Dances* (courtesy Concordia Publishing House)

in a recent letter, “I worry a little bit about writing ‘new Baroque music’ . . . On the other hand, I decided that I had spent so much time with this literature that I probably didn’t need to ‘reinvent the wheel,’ but could use a few of the ideas that I have lived with for so long!” [March 31, 2015]. The expert training he received from Leonhardt, as well as the continuing inspiration of the French classic composers “from Chambonnières to Duphy [who] are the heart of the harpsichord literature, with François Couperin [at] the center . . . Their music seems to emanate from the sound of the harpsichord rather than from compositional technique” [March 31, 2015] explains the skill and sensitivity to the requirements for successful music-making at the



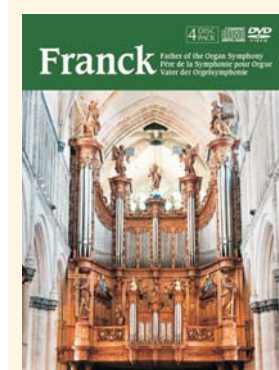
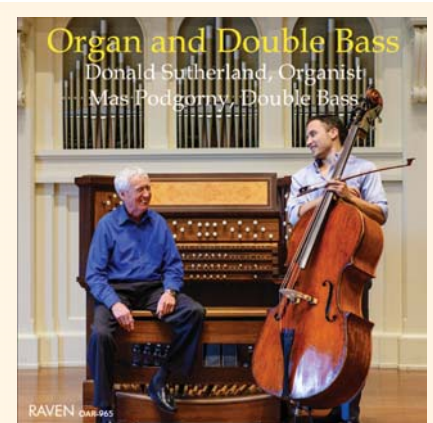
“The Court of Louis XIV” program cover

harpichord and tracker-action organs that permeate Dr. Greene’s accessible and enjoyable pieces.

Might we dare, then, to claim that we have traversed a full circle in these brief paragraphs with his concluding words of homage to Chambonnières and his music (as preserved in the Bauyn Manuscript)? Surely the glorious past represented by French harpsichord music points toward a bright future of forthcoming new-old works by composer J. William Greene. “Go Greene,” keep practicing, and stay tuned! ■

Comments and news items are welcome. Please send them to Dr. Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229 or via e-mail to lpalmer@smu.edu.

NEW! Donald Sutherland Organ & Double Bass
 Donald Sutherland, organ, and Mas Podgorny play rare works for Double Bass and Organ, and Sutherland plays solo organ works, on the 1998 Holtkamp at Peabody Conservatory, Baltimore. **Raven OAR-965 \$15.98 postpaid worldwide**
 Joseph Lauber: *Quatre Morceaux d'Église* for Double Bass and Organ
 Widor: Mvt. 4 *Adagio*, Sym. 5, arr. for Double Bass and Organ
 Widor: Mvt. 1 *Allegro vivace* from Organ Symphony No. 5
 Guilan: *Magnificat* Suite on the 4th Tone
 Hendrik Andriessen: *Thema met variaties*
 Reger: *Fugue*, Op. 59, No. 6
 Reger: *Introduction and Passacaglia*



NEW! Franck Documentary Video

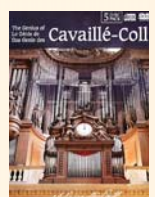
“. . . the most authoritative and comprehensive filmed survey and detailed exploration of César Franck’s organ music.” *The Gramophone*, April 2015

César Franck: Father of the Organ Symphony

Historic facts explored by Joris Verdín in this 2-DVD, 2-CD set require rethinking of accepted practices in performance of César Franck’s organ works. Heard and discussed are:

- Six Pièces, Op. 16-21: *Fantaisie* in C; *Grande Pièce Symphonique*; *Prelude, fugue et variation*; *Pastorale* in E; *Prêre*; *Final*
 - Trois Pièces: *Fantaisie* in A; *Cantabile* in B; *Pièce héroïque*
 - Trois Chorals: *Choral* in E major; *Choral* in B minor; *Choral* in A minor; Several additional works
- Eric Lebrun concentrates on the organs, especially the organ of Sainte-Clotilde, Paris. David Noël-Hudson analyzes the works. Featured are Cavaillé-Coll organs at the Cathedrals of Notre-Dame, Saint-Omer, and Orléans; and churches of Saint Louis d’Antin, Saint Antoine des Quinze-Vingts, and Abbaye de Royaumont, and exemplary harmoniums.
- Fugue State Films F5FDVD-009 \$79.95 postpaid worldwide**

The Genius of Aristide Cavaillé-Coll His life and work are documented on 3 DVDs, 2 CDs, and an 80-page book. 16 Cavaillé-Colls are heard. Three 50-minute films on one DVD comprise *The Genius of Cavaillé-Coll* with Gerard Brooks, Kurt Lueders, Ronald Ebrecht, Carolyn Shuster Fournier, Pierre Pincemaille, Thomas Monnet, Olivier Latry, and Eric Lebrun. A 2nd DVD details individual organs. A 3rd DVD features Daniel Roth, Olivier Latry, Pierre Pincemaille, Jean-Pierre Griveau, and Michel Bouvard **F5F-Cavaillé-Coll \$155 postpaid**



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

Whole & Half Sizes in 3 Widths **ORGANMASTER SHOES** **Fast Shipping!**

Try our suede soles and experience the perfect combination of slide and grip on the pedals!

Women’s Mary Jane \$52.⁵⁰ Mens & Unisex Oxford \$60.⁵⁰ and up *plus postage

TOLL FREE: 1 (888) 773-0066 organmastershoes.com
 44 Montague City Rd, Greenfield, MA 01301 USA

Reviews

Music for Voices and Organ

by James McCray

The Mass and separate Mass movements

With the power of speech the great Diviner separated man from all the other animals and with the gift of song raised him to a level one rung lower than the angels.

The human soul was modeled and attuned to the spiritual harmony of a perfectly ordered world so that man alone, of all the creatures on the earth, possesses the capacity to imitate celestial harmonies in musical sounds.

—Julius Portnoy
Music in the Life of Man

The purpose of church music has always been that of praising God. One of its greatest vehicles for that has been the collection of texts set to music in the Catholic Mass. Although there have been numerous changes over the centuries, these words have continued to inspire generations with their depth of clarity and meaning.

While the structure of the Mass has varied somewhat throughout the centuries, it was the form established by the Council of Trent (1545–63), the Latin Tridentine Mass, that possibly has had the greatest artistic influence. The textual elements of the Mass are the Ordinary (the invariable texts, such as the Gloria) and the Proper (prayers and readings that are “proper” for the day).

Composers in various epochs have produced significant and lasting settings of the Mass. In many instances, these works have shifted from the original liturgical purposes to the secular concert hall, where they have often omitted or added texts, which make them inappropriate for their use at Mass. While there are some settings by major composers such as Mozart that are used with some degree of regularity, the cost of maintaining or hiring an orchestra (as originally planned by the composer) makes their use more of a special occasion than a daily or weekly event. For musicians, this has become a significant loss.

Some publishers continue to make available new Mass settings; however, it is also common to find individual movements of the Mass published separately. These movements are frequently sung as concert selections, which tend to be judged strictly on their musical merit. For example, the *Agnus Dei*, in both Latin and English, may be used in the “special music slot” in both Catholic and Protestant churches. As a genre, the Mass has remained very important, especially to Catholics, although Protestant arrangements have developed as well. Reviewed below are some recent contributions to this type of musical setting.

Complete Masses

The Denver Mass in the Phrygian Mode, Robert Lehman. Unison, organ, with optional descant, and congregation, Paraclete Press, PPM 01341, \$2.90 (E).

This easy setting is in English, has no Credo, but includes a two-page movement, “Christ Our Passover.” All movements have congregation parts on the back cover for duplication. The Kyrie has both Greek and English texts for performance, but the other movements are entirely in English. (Note that in these reviews when Latin is indicated for the text, it includes the use of Greek for the Kyrie.) The chordal organ part keeps a steady pulse, which provides a comfortable background for the lyric, melismatic lines of the voices. The descant line is used sparingly in all movements but one.

The Mt. Calvary Setting, Robert Lau. SATB and organ, Paraclete Press, PPM 01123, \$3.70 (M-).

The choral and organ parts are on two staves throughout this English-only Mass. There is no Credo, but a brief Memorial Acclamation has been added. There are extended passages in unison and a primarily syllabic setting of the text. With simple music for both organ and choir, this is pragmatic music designed for everyday use by a small church choir.

Mass, Iain Quinn. SATB and organ, Paraclete Press, PPM 01405, \$4.30 (M).

There is a chant-like character to this Latin Mass in four movements; the Credo is omitted. With some contrapuntal choral passages and organ music on three staves, this Mass is moderately sophisticated, especially in the passages of unaccompanied singing. There are small divisi phrases and an optional solo; the music is very expressive. While not extremely difficult, this Mass will be attractive to the above-average church choir.

Missa Constantiae, Bruce Saylor. SATB unaccompanied, Paraclete Press, PPM 01416 \$2.20 (M).

Subtitled *Missa Brevis*, only three movements are used; both the Gloria and the Credo are missing. The Sanctus is divided into three sections including short settings of the Hosanna and the Benedictus. There is no keyboard reduction of the parts. There are some haunting, yet dissonant moments in the Kyrie. The tender *Agnus Dei* is very contrapuntal and, at times, a bit surprising. Charming, elegant music that is recommended to the urbane and experienced church choir.

Missa Sanctae Margaretae, Gabriel Jackson. SATB and organ, Oxford University Press, 978-0-19-337755-4, £7.50 (D-).

All four movements are in Latin; there is no Credo. The organ music has suggested registrations and is somewhat independent throughout. The idiomatic writing for the organ blends fast sixteenth-note passages with some chordal outbursts. The choral parts are linear in style with some dissonances and occasional long lines. There is a brief soprano solo in the Gloria. Probably more useful for concerts than most church services, although its use in many English churches will be more common than in American churches.

Mass of St. Luke the Evangelist, Philip W. J. Stopford. SATB, cantor, assembly, and organ with optional brass quintet and timpani, Morning-Star Music Publishers, MSM-80-695, \$6.95 (M).

Unlike other Masses above, this one has many special movements in addition to the normal four. The basic Mass movements have versions in English and/or Latin; the music is the same for both. Other movements are only in English and they include such acclamations as “We Proclaim Your Death, O Lord,” “When We Eat This Bread,” and “Save Us Savior of the World.” The organ music is on three staves and is an accompaniment; the brass music is not indicated in this score. The choral parts are on two staves with a separate line for cantor and assembly. The music is traditional, although the Latin version of the Gloria differs from the English version. It is rhythmically free and uses unmeasured note-heads throughout.

Corpus Christi Mass (Adoro te Devote), Richard Proulx. SATB, cantor, and assembly, GIA Publications, G-8145, \$4.50 (E).

The “call and response” arrangement does not even require a choir; singing between the cantor and the assembly is all that is needed, although in some places fresh new music is added to the repeated assembly version. Subtitled “Revised Order of Mass 2010,” the movements include Kyrie and Sanctus (though no Gloria), along with a Memorial Acclamation, an Amen, Litany at the Breaking of Bread (*Agnus Dei*, four verses), and Dismissal. The music is very simple.

Separate Mass movements

Kyrie eleison, Ivan Bozicevic. SATB and organ, ECS Publishing, No. 8034, \$3.40 (D).

This dramatic 18-page setting uses a Greek text for the first half, and an English text for the last half. It is based on a “chaconne-like harmonic scheme” that is explained on the back cover, making the setting very creative. Without the explanation, most would be unaware of this compositional technique. The organ music, on three staves, has registration suggestions, and the choir’s parts are on two staves. This is concert-hall music that will require a solid, advanced ensemble. Choral dissonances occur throughout, although they get some support from the organ.

Antiphonal Gloria, John Lee, arranged by Richard Proulx. Assembly, cantor, or choir, 7 handbells, and keyboard, GIA Publications, G-7996, \$1.90 (E).

As part of the Ritual Prayer Series, this Gloria is from *Congregational Mass* (1970, Revised Order of Mass 2010). In English with free rhythms (note heads),

the text is sung antiphonally between the cantor and assembly. The handbells are rung as tone clusters before each group sings. The entire setting is on the back cover for duplication and use of the congregation. Very easy and useful.

Agnus Dei, Antonio Lotti (1667–1740), edited by William Tortolano. SATB unaccompanied, GIA Publications, G-7482, \$1.90 (M).

In this edition, the choir precedes the contrapuntal setting with unison unmeasured chant phrases. The Latin text is used for both, and there is a keyboard reduction of the parts. This is one of Lotti’s most frequently performed works.

Book Reviews

Anton Heiller, Organist, Composer, Conductor, by Peter Planyavsky, translated by Christa Rumsey. Eastman Studies in Music, University of Rochester Press, 2014, 341 pp.

In 1967 I read in *THE DIAPASON* that some Fulbright grants were granted “at large,” i.e., not in connection with a college or university, so I applied as an organbuilder to study one-manual instruments in Austria. I had left college in 1959, after four years without quite getting a degree, and embarked on becoming an organbuilder in Texas. With the Fulbright grant, I assumed I would perhaps apprentice with an Austrian firm and/or go traipsing about the country examining organs. As it happened, the Austrian Fulbright Commission had decided to tighten up the rules and thus I had to be associated with Vienna’s Academy of Music, and Heiller automatically took the Fulbright organist grantees. Bear in mind that I hadn’t done any serious practicing or performance study for eight years! But Heiller very gamely took me on and we explored one-manual music together, particularly the *manualliter* chorales from the third part of the *Clavierübung* and selections from *Fiori musicali*. Thus, having had only limited access to the genius of Anton Heiller, I especially welcome this penetrating biographical study.

Many, justly, consider Anton Heiller to be the most important influence on organ performance and interpretation in the second half of the 20th century. One of his leading students, Peter Planyavsky, spent a large portion of his career in close communication with his teacher, and thus is ideally suited to write a Heiller biography. His intimate associations with Heiller, his family, and colleagues, plus access to a wealth of documents, result in a definitive treatment of Heiller’s remarkable creative life.

Because of the large number of Heiller students in America and their subsequent effect on organ playing there, it was planned from the first to publish an English version. Christa Rumsey, also a Heiller student as well as the wife of a Heiller student, has done a fine job with the translation. She opens the biography with the problems of transmitting the names of institutions to English speakers; unless you’ve studied German would you ever guess that *Österreichische Rundfunk* means simply “Austrian Radio?” *Wienerisch*, a Vienna dialect of German, is exquisitely expressive and precise, but can be frustratingly difficult to translate. Rumsey has mastered it, preserving what must be the authentic feel of Planyavsky’s prose.

Planyavsky’s rough divisions of Heiller’s life start with “Very Early, Very Fast, Very Steep.” Heiller quickly rose from being an anonymous student to a recognized master, not only of organ



Congratulations to
Marilyn Mason
on her 90th birthday on June 29th

Local colleagues and friends are invited to an open house on **Sunday, June 28**, at her home:
2108 Scottwood, Ann Arbor, MI 48104

Please no presents. Cards and e-mails are welcome:

mamstein@umich.edu



playing, but also other keyboard instruments, conducting, and composition. It must be realized that he was still in his teens when World War II broke out, and in his early 20s when it ended. By good fortune he was able to avoid direct military service, and because of his youth there wasn't the need (or temptation) for association with Nazism in order to keep or further his career.

Early on he became acquainted with the very fine new organs being constructed in Switzerland by Kuhn; the first of his complete recordings of Bach's organ works dates from 1952, the same year he won first prize—the Silver Tulip—in the International Organ Competition in Haarlem. His first trip to the United States was in 1962 and included the American Guild of Organists convention in Los Angeles.

In 1967 Heiller made his fourth U.S. tour, playing for the inauguration of the Fisk organ in the Memorial Church at Harvard University. I began studies with Heiller that fall and showed him some photographs I made of the Fisk organ before embarking for Austria. He didn't seem very interested in the pictures, but when he returned I asked him how he liked the organ and he responded "one of the great organs of the world!" Of course that organ is no longer there; a new Fisk stands in the rear gallery where Charles Fisk wanted to place his organ. But I personally was sad to see the organ Heiller liked go away.

Planyavsky next treats Heiller's adventures in the 'Golden West' of the Tyrol, Vorarlberg, and Switzerland. He was involved with instruments ranging from the 16th-century Ebert organ in Innsbruck's Hofkirche (then newly restored by Hubert Neuman), to the ca. 1780 Fuchs in Absam reconstructed in 1948, a new Walcker, to the new four-manual 1964 Hradetzky in the Abbey Church of Wilten. Heiller promoted the performance of old music, Bach et al., on instruments of the proper historical slant, but had no compunctions about adapting modern works such as Reger to these organs!

Haarlem introduced Heiller to Europe at large. Not only the magnificent 1735–38 Christian Müller organ in the Bavokerk, but also new organs by Marcussen and others earned his admiration. Heiller's enthusiasm for Danish organbuilding resulted in more recordings, and also influenced Austrian organbuilders to travel to Denmark to see these instruments.

In "Heiller and America" Planyavsky considers Heiller's place in the stream of European organists who toured the United States. Dupré played frequently and enjoyed the large instruments he played. He did almost no masterclasses, but his editions and organ method were standard fare for American organists. Other visiting performers included Demessieux, Germani, Viderø, Peeters, Richter, Schneider, Asma, Cochereau, Langlais, and Marchal. Of these only Marchal was particularly influential in a new approach to playing Bach.

On the other hand, Helmut Walcha never visited America because his physician advised against getting a required smallpox vaccination in order to enter the United States. Yet Walcha had an immense influence on Americans through his students, such as Robert T. Anderson, and his two complete recordings of the Bach organ works. During my study in the 1950s at North Texas State in Denton, Walcha was our primary source of inspiration via his recordings. We spent hours at our Möller in the campus auditorium trying to match the

sounds we heard on Walcha's recordings. Heiller didn't get to the States until 1962, so the only Americans he was influencing in the 1950s had heard him at Haarlem or on recordings.

The pace of Heiller's subsequent career and life are described in the chapter "Short Middle, Long Sunset." Several strokes caused brief and then longer periods of losing control of fine motor skills in his left hand.

Planyavsky explores the psyche of Heiller in his chapter, "All the Registers of a Soul." He was a deeply religious man and a fervent Catholic. But far from religion providing him with comfort and certainty, Heiller was a tortured man. He and his immediate family lived in the same household with his parents, affording him no really private home sanctuary. His relationship with his wife, also a brilliant musician, was very close, and when separated they corresponded frequently and copiously. But it must have been a difficult life for her, dealing with in-laws, children, an emotionally troubled husband, and a supremely perfectionist musical colleague.

Planyavsky explores the compositions, first in "Compositions before ca. 1956," and then works following that date. Many excerpts illustrate the points of his work and Planyavsky obviously has personally performed or directed many, if not all of them. They provide a rich set of insights in how to interpret these often very difficult musical offerings.

In Chapter 9 we read "What He Thought, How He Played." I remember being amazed at Heiller's technique. I quipped that one could have placed carbon paper over the keys, and after he played there would be only a single print on each key—no smudges! His body was still and seemingly only the fingers were moving. He was impatient with my useless elbow swings, a bad habit I tried desperately to break. Long after I was caught up in the early fingering ideas of Harold Vogel and others, which seemed to offer such fertile ground for understanding and interpreting early music. But Heiller had little patience with such doctrines. He seemed to instinctively know what these composers expected him to do with the music, and his technique was more than adequate to meet those demands.

A generous set of appendices opens with some organ stoplists and photos. Fond memories were evoked by the stoplist of the 1965 Hradetzky in the Vienna Konzerthaus where I heard Heiller play the complete *Orgelbüchlein*, and the 1957 Pirchner at Singerstrasse. The latter had nice sounds but usually a few ciphers when it was first turned on. Heiller took care of these trifles by giving the rather unstable casework a good shaking!

A chronology conveniently outlines the salient points of Heiller's life and several times saved me from searching through pages of text for a certain date.

I quibble about the copious notes. I prefer that the interesting items not quite meriting a place in the main text should be placed in footnotes, whereas the references to sources, etc., which are not of interest to the general reader, should be in end notes. It's irritating to see a note is indicated and then, after finding it in the back of the book, to read op cit.! Equally maddening is to discover I've passed over the opportunity to read a really interesting bit because it was too much trouble to search the 'notes' section. The book is rounded out with a list of compositions, a vast discography, a rich bibliography, and indices of names and subjects.

Bravos to the author and translator for providing a much-needed book. If

you have any interest in how the organ world got where it is today, you should read this biography.

—George Bozeman
Deerfield, New Hampshire

New Recordings

Camille Saint-Saëns: Complete Organ Works. Ben van Oosten, organ of the Church of La Madeleine, Paris (MDG 316 1767-2, 3 compact discs).

Marche religieuse, op. 107, *Trois Rhapsodies sur des Cantiques Bretons*, op. 7, *three Fantasies, six Preludes and Fugues*, op. 99 and 109, *Bénédiction nuptial*, op. 9, *Sept Improvisations*, op. 150, *Cyprès*, op. 156, *Élévation ou Communion*, op. 13.

It is a mystery to me why Camille Saint-Saëns' organ works are not better known and more popular. Other than his famous *Third Symphony* for organ and orchestra, one hears only the occasional performance of his *Fantasia in E-flat*, or a random prelude and fugue. I was pleased to discover a wealth of little-known treasures in this collection.

Camille Saint-Saëns' genius was recognized at an early age. He was discovered to possess perfect pitch at age 2 and composed his first work for piano at age 4. Today he is best known for the aforementioned *Third Symphony*, the perennial favorites *Danse macabre* and *The Carnival of the Animals*, and the opera *Samson and Delilah*. But the composer loved the organ, and was known as an organist (and held organ positions) for much of his life. His improvisations were legendary, and no less a composer than Franz Liszt proclaimed him the greatest organist in the world.

Saint-Saëns' organ music comes from three distinct periods in his life. The earliest works display the exuberance of youth (exemplified by the previously-mentioned E-flat *Fantasia*, composed at the age of 22). Particularly noteworthy from this period is a set of three absolutely delightful *Rhapsodies* (op. 7) based on Breton folk tunes. As he matured, Saint-Saëns' organ works tended to become more austere. With an obvious nod to Johann Sebastian Bach, he composed two sets of three *Preludes*

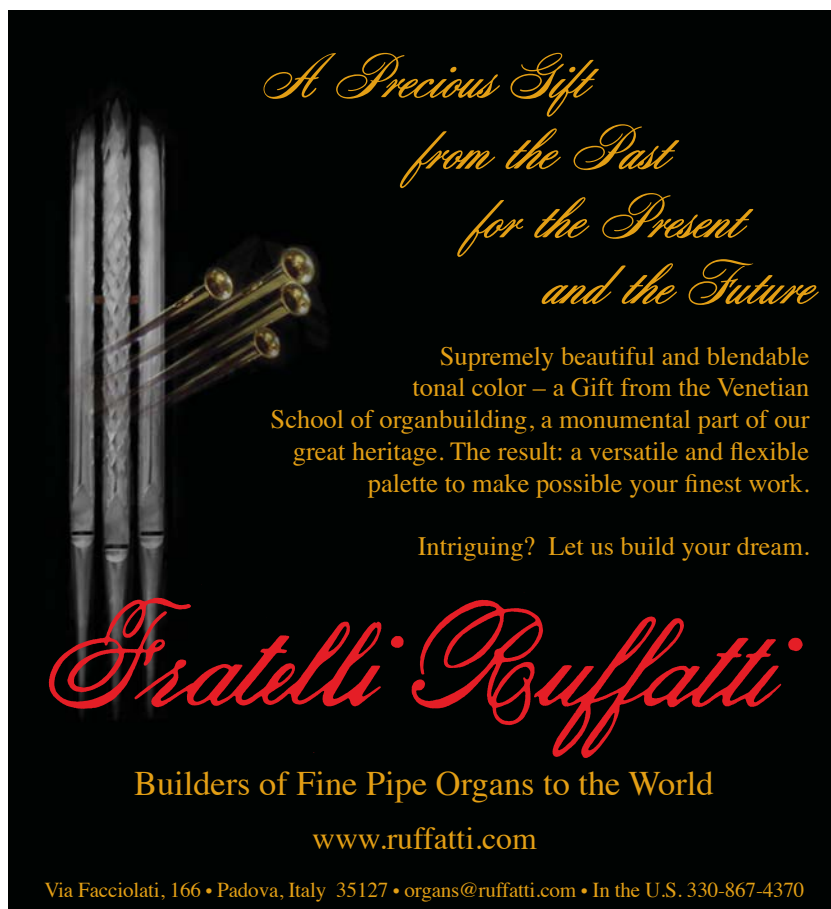
and *Fugues* (opp. 99 and 109). One also hears a fugue incorporated into the youthful second *Rhapsody*, although the treatment is quite different from that of the later works.

In his final years, Saint-Saëns produced another *Fantasia* (op. 157), a set of seven *Improvisations* (op. 150), and the tone poem *Cyprès et Lauriers* (op. 156). To my ears these works demonstrate the sensibilities and skills of a true master. I find them comparable in style and harmonic language to some works from Charles-Marie Widor's middle period, works which are far better known, yet no better in terms of musical quality and compositional skill.

I have been enamored of the Cavaillé-Coll organ of la Madeleine since first hearing recordings of it by the legendary Jeanne Demessieux in the 1960s. More recently, its current *titulaire* François-Henri Houbart has produced some spectacular recordings here. This was Cavaillé-Coll's first large organ for Paris, and it is stunning. The church itself looks more like a Greek temple than a Roman Catholic house of worship, and the organ looks for all the world like a product of the Italian Renaissance. However the organ speaks French without an accent, and is a glorious example of the organ builder's art. Saint-Saëns himself presided over this instrument for 20 years, 1857–77. Unfortunately the organ has undergone some changes since Cavaillé-Coll's time, and some have expressed the opinion that it has lost much of its Cavaillé-Coll character. I don't agree. Certainly it retains more of its original character than does Notre Dame's much-molested instrument. I would suggest that this organ (with the exception of Notre Dame's lately grafted and bombastic chamades) possesses the most fiery battery of chorus reeds among all of the Parisian Cavaillé-Coll instruments. The effect of full organ with reeds is astounding, yet the charm of the color reeds and flutes and the gravitas of the rich *fonds* are there as well.

Dutch organist Ben van Oosten has already given us exceptional recorded performances of music by Widor, Dupré, Guilmant, Vierne, and several lesser French luminaries. Those familiar with

► page 14



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

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

Intriguing? Let us build your dream.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Faccioliati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370

► page 13

the other collections will be happy to know that the same high standards are met here. Particularly noteworthy are performances of the six *Preludes and Fugues*, works that contain disparate compositional styles, ranging from scherzo to strict counterpoint to the French toccata, all requiring considerable technical skill. Van Oosten is a virtuoso of the first rank, and his performances are technically flawless. Yet they manage to transcend mere technical brilliance by bringing out the substance of the music with flair and style. I am tempted to drag out the old cliché “he makes it seem effortless,” but that would be a disservice to this talented musician, who does much more than that.

It is my sincere hope that this exemplary set of recordings will go far in popularizing these organ works. I must also praise the excellent recorded sound and MDG’s packaging, which includes a multi-language booklet with notes and photographs. I can only give this marvelous set my highest recommendation.

—David C. Kelzenberg
Iowa City, Iowa

Decker Plays Decker, Volume 3: Suite Dreams and Fantasies. Pamela Decker, organ. LOFT Recordings LRCR 1130 (2012), \$16.98; www.gothic-catalog.com.

On This Day, Earth Shall Ring (*Nun komm, der Heiden Heiland, Veni, veni, Emmanuel, Personent hodie, Cranham, Antioch*); *El Tigre*; *La Pantera*; *Liturgical Suite, for Organ Right Hand and Pedal*; *Lent—Herzliebster Jesu*, Easter—*Erschienen ist der herrlich Tag*, Pentecost—*Veni Creator*; *Ave maris stella*; *Jesu, dulcis memoria*; *Golden Gates*.

This third installment of recordings of Pamela Decker’s organ music showcases her abilities as composer, performer, and artist. Decker always performs impeccably, combining unerring accuracy, rhythmic precision, and energy with an ardent musicality that invariably astounds. This recording was made in 2012 at St. Mark’s Cathedral, Seattle, Washington, on the D. A. Flentrop organ (1965) with additions by Paul Fritts (1992–95). The organ sounds splendid.

Pamela Decker is a Fulbright scholar, professor of music at University of Arizona, and concert organist and composer. Rather than record her works chronologically, she chose to group them thematically. This volume’s title, *Suite Dreams and Fantasies*, refers to two compositions with several shorter movements and five free-standing works of longer duration. Decker’s compositions draw upon many influences and styles from different countries and traditions; here one finds dance rhythms from the

Argentine tango and flamenco, modal elements, chants and German chorales, and a Chinese flute melody with a theme influenced by Hispanic culture. The pieces represent sacred and secular genres, and they exhibit her honed virtuosity. I am greatly enthused by this recording and consider it inspired.

On This Day, Earth Shall Ring (2009) is a suite whose five movements feature Advent and Christmas chants, German chorales, and an original English tune. *Nun komm, der Heiden Heiland*, the traditional hymn of the first Sunday of Advent, is a bold, majestic, and dramatic setting that grabs listeners’ attentions immediately. *Veni, veni, Emmanuel* features full, luscious, flute-stop harmonies with the cantus firmus stated on a reed and echoed by a diapason stop. *Personent hodie* begins with imitative counterpoint in several voices in a bright, bold setting. A more introspective, less dense middle section follows, and then the opening texture, this time with florid embellishments in the hands and the cantus firmus in the pedal reeds, closes the piece. In her settings of Gustav Holst’s tune CRANHAM, Decker uses her complex, post-Reger/Messiaen, neo-Romantic, altered modal harmonic language to accompany a plain statement of the cantus firmus, perfectly capturing the image of a bleak midwinter. *Antioch* wraps up the suite with a terrific counterpoint in the pedal to the tune in the manuals. The setting is regal, celebratory, and has carillonesque accompaniment figurations. Mysteriously, it sounds both dark and bright.

El Tigre (2007) and *La Pantera* (2009) are both programmatic works that allude to big cats. *El Tigre* describes a day in the life of a tiger, from when he emerges from sleep through when he observes cubs at play, meets in a mating dance, chases and vanquishes prey, and rests after feeding. *La Pantera* concentrates on the cat’s attributes, especially its elegance, grace, and controlled power. Architected as a prelude and fugue, this piece has flamenco-style dance elements, a chromatic subject, and sinuous dance lines.

Liturgical Suite (2005) was composed for right hand and pedal only. Absolutely fitting for the opening line of text to Lent’s *Herzliebster Jesu*, the organ’s mechanical tracker system can be heard in the quiet opening passages. This sound ideally captures the idea of “was hast du verbochen.” Easter’s *Erschienen ist der herrlich Tag* has deeply brooding harmonics and thick contrapuntal textures, likely a setting of the chorale’s second verse about the ancient snake, hell, sin, and death. Finally, Pentecost’s *Veni Creator* begins quietly with haunting, ghost-like shimmers and a plain statement of the cantus firmus. The

registration and energy build with successive verses. Astoundingly complete, indulgent, and sating, as a listener, it is impossible to tell that this collection is performed with only one hand.

The chant-based *Ave maris stella* (2004) is structured as a theme with five variations, which flow seamlessly from one to the next, each building with intensity and excitement. In the fifth variation, Decker dazzlingly performs an athletic, Rachmaninoffesque passage of alternating fistfuls of chords over a demanding turbulent pedal line. *Jesu, dulcis memoria* (2010), a prelude and fugue based on the Gregorian chant, is much lighter and sweeter than others on this CD. Still lush and post-Romantic in nature, Decker’s use of synthetic, added-tone extensions of ecclesiastical modes here is more subtle, and it contrasts wonderfully with the other included works.

Golden Gates (2010) has two main themes, which meld together. The entire piece, meant to symbolize San Francisco’s unique blend of influences, is simply luxurious. It brings the entire recording to a glorious finish.

—David McKinney
Gainesville, Florida

New Organ Music

Charles Callahan, *Four Organ Pieces for Advent and Christmas*. Morning-Star Music Publishers, MSM-10-027, \$12.00; www.morningstarmusic.com.

Christmas is that time of the church year when congregations seem particularly prone to indulge in nostalgia and sentiment. We think back to our childhoods and the times long past when we sang carols around the piano or held our lighted candles at Christmas Eve services. In fact, candle lighting is still a comfortable pleasure in many churches as we enjoy that fuzzy warm feeling that accompanies this part of the service.

I have often looked for music based on Advent or Christmas carols that gives a little more pizzazz to the traditional carol, even going so far as to write some of my own. Charles Callahan has many fine pieces in his catalogue, many of which I enjoy very much. One of my favorites is his *Fanfares and Riffs*, which I reviewed some time ago. I found this particular volume too harmonically predictable, rhythmically passive, and conventional to get my creative juices flowing, but if you are looking for something to appeal to a conservative congregation’s nostalgic desires, this volume is perfect for you.

The volume is divided into an Advent Prelude, an Advent Postlude, and a Christmas Prelude and Postlude. I used the Advent Postlude and Prelude, in that order, during Advent and found them to be workable since each piece in the volume is three to four minutes long. The Advent Prelude uses the carols VENI EMMANUEL and CONDITOR ALME SIDERUM and the Postlude utilizes WACHET AUF. In the Christmas portion, IN DULCI JUBILO, CRANHAM, and YORKSHIRE make their respective appearances.

The melodies are prominent and easily recognizable; the level of difficulty, easy. In addition to the gentle music often needed in the holiday season, this music would also be good for organ students.

—Jay Zoller
Newcastle, Maine

Benjamin M. Culli, *Praise the One: Ten Organ Impressions for Worship, Vol. 3. Augsburg Fortress*, ISBN 978-0-8006-2419-5, \$19.50; www.augsburgfortress.org.

Benjamin Culli, a graduate of Concordia University Chicago in River

Forest, Illinois, composes for organ, choir, chamber ensembles, and concert band. He is currently senior keyboard publications editor at Hal Leonard and organist at Peace Lutheran Church in New Berlin, Wisconsin.

Selections in Volume III of his “Impressions” series are moderate in length, ranging from three to seven pages. Overall, these chorale settings are quite inventive, each having a distinctive character based on varying structures and textures. This useful collection features seven proclamation-style hymn settings that are most often marked *forte* or *fortissimo*. Of a more subdued nature are HELMSLEY and the second setting of WOJTKIEWIECZ.

A favorite for many will be the energetic and playful *Evening and Morning* (DIE GULDNE SONNE). The opening section displays running scalewise sixteenth notes over insistent chords leading to a chordal quotation of the 17th century hymn tune. Duple meter gives way to triple meter in the contrasting middle section. Here Culli suggests manual changes after each brief phrase, creating sprightly echo effects with harmonic interest. This dance-like section is based on the opening six-note motive of the hymn tune. Transitional duple meter material prepares for the return of the opening section, leading to a stately four-part setting of the hymn with solo trumpet and a celebratory close. It is an intelligent setting that commands the listener’s attention and is fun to play!

WOODLANDS presents an irrepressible journey of repeated but subtly shifting eighth-note chords in the upper register. This assertive setting of the heraldic 20th-century hymn features a double-pedal section containing the hymn tune. While the pedal part of ABBOT’S LEIGH is less challenging, the composer makes use of cross accents through 3/2 meter in the pedal voice with a 6/4 pattern in the manuals.

Culli provides two very different settings of WOJTKIEWIECZ, the first brief and assertive, making use of dotted rhythms throughout, as well as incorporating material from John Stanley’s *Voluntary in D*, op. 6, no. 5. The second setting features dancing eighth-note passages throughout.

For those of us who like settings that fly off the keys, FOUNDATION and EBENEZER fit the bill. After opening eighth-note arpeggios in the upper voice and quarter notes in the lower voice, the hymn tune EBENEZER is then introduced on a 4’ solo stop in the pedal. In order for the pedal statement to move close to the tempo of the sung hymn, the preceding material must move along at a very brisk pace indeed!

Culli’s take on the contemporary hymn tune, NJOO KWETU, ROHO MWEMA, can also serve as an accompaniment for congregational singing. The hymn tune’s straightforward rhythm is juxtaposed against a syncopated motive featured in the pedal for the first two stanzas, with left-hand chords joining in on the fun for the refrain of the next two stanzas. The concluding stanza is a special treat as the refrain ushers in a syncopated treatment of the upper voices against descending scalar patterns in the pedal.

For busy organists, these settings may take a bit of practice but are well worth the time and effort necessary. These are settings of which one will not readily tire—neither the organist nor the discerning auditor. This collection is highly recommended!

—Jeffrey Schleff
Island Lake, Illinois

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

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

Summer break

I am writing only briefly this month just to let everyone know that I am, for the first time since starting this column, going to take a summer vacation. I won't be writing columns for the next few months and will return in October.

When I and the column do return, I expect to resume with a few very practical columns arising out of things that some of my students, and a fellow teacher or two, have asked me about or brought to my attention recently: for example, the matter of helping students to choose specific pedalings for passages (something that I haven't really addressed directly in the various columns devoted to developing pedal facility and technique) or the question of how to be sure, when blocking out fingerings early in the learning process, that those fingerings will work

at a faster tempo. (It is interesting to me that a lot of students have this as a specific question. I have helped students think about it, but I haven't yet written about systematic ways of approaching the matter.)

I am going to spend some of the time off working on pulling together the organ method that was partly serialized in columns a couple of years ago. (I have tentatively decided to extract and publish first a stand-alone pedal method, and then proceed later with the rest of the book.) I am very grateful to readers for valuable feedback on this, which I will now be able to digest at some leisure. (And if anyone reading this has any further thoughts about it, please get in touch.)

Over the summer, we are going to work on plans for certain enhancements or additions to the column, initially

revolving around video. I will be creating several short videos dealing—in a way that includes an element of direct demonstration that a written column can't quite manage—with aspects of the teaching, learning, and practicing process. This is a new venture for me, and one about which I am quite excited. I am also concerned that I take the time to get it right.

As always, I would welcome any communications from readers—especially during this brief break. Any feedback about recent columns, or ideas for future columns, thoughts about how to approach the video project, or other ideas about how to expand or enhance the "On Teaching" project will be greatly appreciated.

Meanwhile, enjoy the summer, and I will see you in the fall! ■



Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He has written the On Teaching column in THE DIAPASON since September 2007. He can be reached by e-mail at gavinblack@mail.com.

The Allen Certified Pre-Owned Program

Designed and built to the highest quality standards, the lifetime of an Allen organ often exceeds that of its original owner. It comes as no surprise, therefore, that Allen organs are in high demand as pre-owned instruments. To further enhance this value, Allen Organ Company is pleased to announce the Allen Certified Pre-Owned Program (ACP).

Allen Certified pre-owned instruments feature extended Allen factory parts warranties and provide the sound, quality and value that place pre-owned Allen organs in such high demand. Qualifying instruments include Allen's MIDI compatible - MDS™, Renaissance™ and Quantum™ organs. To become ACP certified, an organ must pass a thorough inspection process by an Allen factory service technician to verify the instrument's general working condition and to ensure it has not been subjected to potentially damaging abuse, such as lightning, fire, smoke, or water damage.

ACP organs include a three-year limited parts warranty. This warranty covers the organ's major electronic circuitry. Full details are included in the ACP Certificate and Warranty. ACP instruments are only available through Allen Organ Company authorized representatives.

Allen organs withstand the test of time and Allen Organ Company proudly provides a unique level of support for its legacy products. No other organ company has ever offered a program like ACP. Even in other industries, comparable programs are limited to products of much newer vintages.

The Allen Certified Pre-Owned Program is another example in a long list of proofs that Allen organs are "Built to Inspire Generations!"



BUILT TO INSPIRE GENERATIONS

Allen Organ Company LLC
150 Locust Street, Macungie, PA 18062 USA
610-966-2202 • aosales@allenorgan.com • www.allenorgan.com

In the wind...

The right tool for the right job

Parking a car in New York City is not for the faint of heart. I can reliably find a space in our neighborhood, as long as I remember to feed the meters (\$3.50 per hour), and move the car, following street sweeping regulations, between 8:00 and 8:30 a.m. every day except Sunday. If I park at 7:00 p.m. on Saturday, I don't have to do anything until the Monday morning sweepers. There's an easy rhythm to weekday parking on East 9th Street. The entire street turns over for the sweepers, and like clockwork, at 8:30, the parking spaces fill with contractors' trucks. There are six apartment buildings on our block, perhaps eight hundred apartments, and there are always a slew of home renovations going on. Co-op apartment buildings have rigorous rules stating the hours during which contractors can work,¹ so they all drive off between 4:30 and 5:00, and the whole street opens up.

People in other neighborhoods enjoy "Alternate Side Parking" (ASP). There, parking is free, but cars must be moved at times designated on signs on every street, for example, 9:00 to 10:30 a.m., Monday and Thursday. At those times, car owners sit in their vehicles reading the newspaper, doing e-mail and crossword puzzles, and drinking coffee. An armada of police cars and tow trucks lurks at the end of the block until the appointed time, followed by the sweeper with lights flashing and horns blowing. No one doubts the sincerity of the enforcement of these regulations. The moment the posted time passes, motorists jockey to reclaim their spaces in a two-ton ballet that can get pretty comical.

The city maintains a website/app/phone service called 311 where they publish announcements such as snow-related school closings, and the blessed suspension of ASP for such reasons as religious holidays. When ASP is suspended, parkers get the relief of a few extra days of not having to move their vehicles. Funny when you think of it though—why have a vehicle if you have to go out of your way not to move it?

I have two secret weapons when I need to park my car for more than a couple days. One is a space in a commercial lot at 125th Street in Harlem, frequented by moving companies, bookmobiles, and bloodmobiles. It's a thirty-minute ride on the subway, but it's inexpensive and handy. The other came when we finished the installation of an organ in suburban New Jersey a couple years ago, and the pastor generously offered me parking privileges in their lot. It takes me almost an hour to get there by train, but if I'm not going to need the car for more than ten days, it's worth the ride.

City slicker

Throughout my career, I've kept a fleet of tool bags, work lights, and vacuum cleaners in my car, taking for granted that I would always be able to park easily close to the job site and carry my tools inside. But when Wendy and I moved to New York City a couple years ago, I realized that I should create a "City Bag" that would stow enough tools for typical service calls and be light enough to be carried on the subway. Simple idea—but it turned out to be a tricky challenge. We work on organs with electric, pneumatic, and mechanical actions, which means I

need to have several layers of specialized tools with me. Electrical testing equipment, soldering iron, tuning cones, voicing tools, pallet spring pliers are added to a collection of ordinary hand tools. You don't need a wind-pressure gauge at every service call, but when you need one, you really need one, and Ace Hardware doesn't carry them. And a good tool kit includes at least a dozen screwdrivers of different shapes and sizes—there's always one ornery screw hidden behind a windchest leg that calls for an impossible angle.

Besides tools, the conscientious organ technician carries an assortment of five or six different types of leather and felt for pneumatic repairs. He has little packages of replacement chest magnets and magnet armatures, leather and Heuss nuts for tracker action (and the special nut driver for the Heuss nuts), felt punchings for keyboards, screws, nails and brads, doodads and widgets. He has wood glue, contact cement, epoxy, and super glue, and he carries a tube of silicone adhesive (tub caulk), but he won't admit to it. He has silicone lubricant, graphite, WD-40, a styrene candle stub (for lubricating screws), and oil and grease for blower motors. He has a couple flashlights and a fluorescent worklight with extension cord.

The terrific advances in battery technology means that cordless drill/screwdrivers are really useful, and there are some compact models that are surprisingly powerful. With a charger and one spare battery, you can work all day. Add that to your kit, along with a couple indexes of screwdriver and drill bits. I add a Tupperware container full of unusual bits. This includes bits I've filed fine and/or narrow for special applications, some extra long ones, and a messy heap of screws, just in case.

When I set out to assemble a City Bag, I found a neat, briefcase-shaped bag with lots of pockets, zippered compartments, a padded shoulder strap, and a little plastic tray with dividers to hold assortments of doodads. I stuffed it with hundreds of tools, bottles, vials, sandpaper, lens cleaners for my glasses, earplugs, band-aids, and all the scraps and paraphernalia I could think of. I included an electric meter, soldering iron, test light, and a wind-pressure gauge. Great, but it weighed a ton.

I lumbered onto the 6 train to go to the Upper East Side for a service call and was exhausted by the time I arrived. And I was missing tools from the first moment. Over the next several sessions I kept a list of things to add, and tried again. During this period, my piano tuner came to our apartment twice, and I envied the backpack-shaped thing he carries. It seemed to include everything he needed, but of course, he just doesn't need as much as I do to service pipe organs.

In the months before Easter I visited dozens of churches, some in New York where I lugged the City Bag on and off the subways, and some in suburbs and in Boston where I could use my car and the larger, more comprehensive sets of tools. But even then I was often missing things, or at least having to trudge back to the car for something. It was time to start over and get it right. I figured that after more than 40 years in the business, I should at least have a proper tool kit.



Cleartune tuning app (\$9.99)



John Bishop at the Elephant Nature Park, Chiang Mai, Thailand, in September 2009

We spent a week at our place in Maine where I have a nice workshop. I dumped out both of my tool kits in separate piles and spread them out on a clean workbench. Now it was easy to compare the two, take an inventory, and complete them both by routing through drawers of old tools and buying a few new things. I decided not to worry about some details—it's okay if diagonal wire cutters in the two kits have different colored handles.

I compared and combined the lists of stuff besides tools—leather, parts, lubricants, adhesives, solvents, and the like. Because the City Bag is necessarily smaller than the Car Bag, I had to make some tough choices, but I did save some space by switching to small containers of things. (I don't need the 11-ounce WD-40, or the 8-ounce Titebond glue in the City Bag.)

I had grown to dislike my Car Bag. It was made of heavy nylon fabric, but it was square and bulky with hard corners, so it banged against my knees as I carried it. I found a new beauty with 60 pockets and a big center compartment. I added a second larger kit with wheels and collapsible handle that holds the cordless drill and lots of the other heavier stuff. And I got a couple of bungees so I could strap the Car Bag to the top of the Roller Board. Terrific.

I stuck with the same briefcase style thing for the City Bag, but added a Big-Mouth satchel for the bulkier stuff and a totally cool collapsible two-wheel dolly, again with bungees. It's heavy on the subway stairs, but rolls like a dream on the sidewalks—and when I go to a church and open my bags, those tools gleam and fairly jump into my hands.

It's a tool thing.

People who work with tools have a thing about tools. My Facebook page is loaded with colleagues' photos of new tools. One colleague posted a video he took aboard his new tractor while rototilling his voluptuous garden. "No texting while tilling!" Another friend shared photos of his stroke sander—a cool rig with very long belt of sandpaper that passes "360 feet of abrasive over the wood per second." Several organ shops have recently acquired CNC routers, those pickup-truck-sized magical computer-guided rigs that take much of the hand labor out of building just about anything from wood.

Near our place in Maine, there's an old-timer who runs a boatyard. He's also the town's harbormaster. The

centerpiece of the place is an ancient truck-tractor (the front part of a semi-trailer truck) moored to the ground and fitted with a huge winch. A forty- or fifty-foot wooden sailboat is floated up to a huge car mounted on rails, balanced and secured on stands, and the powerful old diesel engine roars and belches as it draws the 80,000-pound boat out of the water. That machine is just as much a tool as the knife in his pocket.

A couple months ago, the Cooper Hewitt, Smithsonian Design Museum in New York City (5th Avenue at 91st Street) hosted an exhibition of tools. It included a remarkable variety of things from tiny pocket kits of gentlemen's grooming tools, to a scale model of a 4,500-ton Tunnel Boring Machine (TBM) with a cutting diameter of more than 50 feet. The centerpiece of the exhibit was a spectacular sculpture comprising thousands of hand tools suspended mobile-style, arranged with pass-through aisles. But the one that really got me was the "Tonometer" designed and built in 1876 by Rudolph Koenig (French, born in Germany, 1832–1901). It comprises 670 tuning forks that span the 49 semi-tones of four octaves (that's almost 14 forks per semi-tone), which "afforded a perfect means for tuning any musical instrument."² I wonder what Monsieur Koenig would have thought of the \$9.95 Cleartune app I have in my iPhone.

Chimps do it.

Jane Goodall started studying chimpanzees in the Gombe Stream Chimpanzee Reserve in Tanganyika in 1960. I expect that most of us have seen films produced by the National Geographic Society that document her work. In November of 1960, she watched a chimp she had named David Graybeard poking pieces of grass into a termite mound, then raising the grass to his mouth. She didn't understand what he was doing, so after he left, she tried it herself and found that the termites gripped on to the blade of grass. She realized that David was using the grass as a tool to feed himself by fishing the insects out of their otherwise inaccessible habitat.

It's funny to think that there is not much of a leap from a chimpanzee fishing for termites to a French scientist machining 670 tuning forks or to a modern crane or hydraulic machine. Of course our tools have gotten increasingly sophisticated and complex, but every tool shares the same conceptual origin—the adaptation of something to help us



**AUTHENTIC
AMERICAN
PIPE ORGANS**
(860)365-8233

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



Tonometer, Cooper Hewitt Design Museum



Tool sculpture, Cooper Hewitt Design Museum

do work. Tomorrow, I'm joining a couple of my colleagues from the Organ Clearing House in Pittsburgh to dismantle an organ. Can't wait to wheel those new kits into the building.

Government regulation

When I lived in rural Ohio, I had a neighbor who was a truck driver for a well-known chemical company. You might guess that his job was delivery of product. But no. They filled his truck with frightful waste, cracked the spigot at the back of the trailer, and sent him driving across the country, dribbling poison on the highways. It's reasonable for the government to contain that sort of activity.

In 2006, the pipe organ trade was involved in an example of government regulatory hooey when the European Parliament passed the Restriction of Hazardous Substances Directive, which restricts the use of six substances in electrical equipment. It was aimed at the careless disposal of millions of cell phones and other personal electronics. Fair enough. I agree that we shouldn't poison our rivers and lakes with lead, mercury, cadmium, hexavalent chromium, polybrominated biphenyls, or polybrominated diphenyl ether. Each one sounds nastier than the last. (You can read more about this at http://en.wikipedia.org/wiki/Restriction_of_Hazardous_Substances_Directive.)

But wait: Pipe organs are electrical equipment, and it's hard to hide that they have significant lead content. The European Parliament was talking about parts-per-million, while we measure our lead by the ton. Nevertheless, the restriction stood. The organ from a British cathedral was dismantled for restoration, and the new restriction would mean it couldn't be put back together. The short story is that the international pipe organ community flung petitions back and forth across the Atlantic, and a loophole was created to separate pipe organs from this restriction.

The September 2014 issue of THE DIAPASON included an excellent and troubling article by Anne Beetem Acker titled "The 2014 Ivory Trade and Movement Restrictions." On February 11, 2014, President Obama issued an executive order effectively banning the trade and transportation of ivory, period. Ms. Acker describes the loophole:

You may import an item containing ivory as part of a household move or inheritance, or as part of your own musical instrument or as part of a traveling exhibition as long as the item contains "worked elephant ivory that was 'legally acquired' and removed from the wild prior to February 26, 1976, and has not been sold or otherwise been transferred for financial gain since February 25, 2014."³

That's it. Until February 11, 2014, we at the Organ Clearing House considered ivory keyboards to be an asset. A simple organ built by Schantz or Reuter in the 1940s would have ivory keyboards, and because ivory is such a durable material, they would often be in perfect condition. I choose not to share my political views in this public forum. That's not

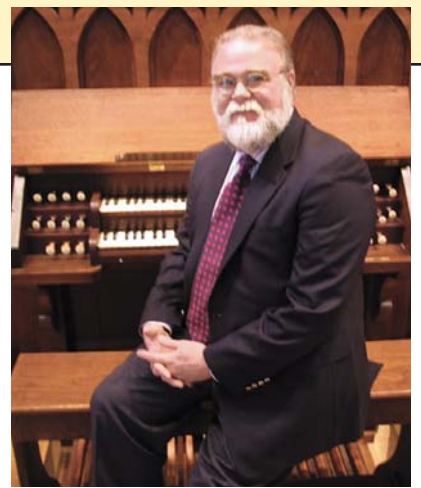
By John Bishop

pipe organ contribute to the slaughter of elephants?

I work with keyboard instruments every day. I talk regularly with dozens of colleagues across Europe and the United States. And I read the publications from our professional organizations like the Organ Historical Society, the American Institute of Organbuilders, and the Associated Pipe Organ Builders of America. Excepting a few private conversations, Ms. Acker's article is my first exposure to the severity of this order.

Some of my colleagues only build new organs, so are not affected by President Obama's executive order. But the market for new instruments has been shrinking steadily for years, and many of us in the world of organbuilding find much, if not most of our revenue in the renovation and restoration of historic organs.

On February 10, 2014, it was perfectly legal to dismantle an organ with ivory keyboards, load it in a truck, take it across state lines to your workshop, restore it, return it to the church, and be paid for your effort. Now it's not. The fact that Obama's language includes



"trade and movement" implies that we couldn't even do it for free.

What do you think? ■

Notes

1. This is good for the quality of life as it limits noise to certain hours of the day, but surely adds to the cost of renovations.

2. Cooper Hewitt Design Museum, legend at tool exhibit.

3. Anne Beetem Acker, "The 2014 Ivory Trade and Movement Restrictions: New regulations and their effects," THE DIAPASON, September 2014, 28.

GET REAL

*Are you purchasing sounds,
or samples of sounds?
...real pipes can last for centuries.*

A · P · O · B · A
Associated Pipe Organ Builders of America

NORTH AMERICA'S PREMIER PIPE ORGAN
BUILDING AND SERVICE FIRMS

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

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

APOBA.COM
1-800-473-5270

BUILDER MEMBERS

ANDOVER ORGAN COMPANY
BEDIENT PIPE ORGAN COMPANY
BERGHAUS PIPE ORGAN BUILDERS, INC.
BOND ORGAN BUILDERS, INC.
BUZARD PIPE ORGAN BUILDERS, LLC
C.B. FISK, INC.
CASAVANT FRÈRES

DOBSON PIPE ORGAN BUILDERS
GARLAND PIPE ORGANS, INC.
GOULDING & WOOD, INC.
HOLTAMP ORGAN COMPANY
J.H. & C.S. ODELL
KEGG PIPE ORGAN BUILDERS
LÉTOURNEAU PIPE ORGANS

NOACK ORGAN COMPANY, INC.
PARKEY ORGANBUILDERS
PARSONS PIPE ORGAN BUILDERS
PASI ORGANBUILDERS, INC.
PATRICK J. MURPHY & ASSOCIATES
PAUL FRITTS & CO. ORGAN

QUIMBY PIPE ORGANS, INC.
RANDALL DYER & ASSOCIATES, INC.
SCHANTZ ORGAN COMPANY
SCHOENSTEIN & CO.
SCHOENSTEIN & CO.
SCHOENSTEIN & CO.

SUPPLIER MEMBERS

A.R. SCHOPP'S SONS, INC.
HARRIS PRECISION PRODUCTS
INTEGRATED ORGAN TECHNOLOGIES, INC.
SOLID STATE ORGAN SYSTEMS
SYNDNE CORPORATION
OSI - TOTAL PIPE ORGAN RESOURCES
PETERSON ELECTRO-MUSICAL PRODUCTS

Remembering John Obetz

1933–2015

By Jan Kraybill

My dad led a big, bold, beautiful life.

So Peter Obetz said as he eulogized his father, John Obetz—organist, teacher, mentor, family man, and friend to so many, who passed from this life on February 12, 2015, at the age of 81.

John Wesley Obetz was born in Reading, Pennsylvania, to Samuel and Hazel Obetz; he and his siblings were raised in the Chicago area. Samuel was a pastor, and John's early experiences as a musician were in his father's church. John went on to earn bachelor's and master's degrees from Northwestern University and a doctorate in sacred music in 1962 from Union Theological Seminary in New York City, studying organ with Vernon de Tar. He augmented his studies with trips to France for lessons with Marie-Claire Alain, and to the Netherlands to participate in the International Academy for Organists in Haarlem.

Dr. Obetz began his teaching career at Albion College in Michigan (1962–67) before being recruited to become principal organist at the headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints (RLDS, now known as Community of Christ) in Independence, Missouri. He served in this position from 1967 until his retirement in 1998. His playing and commentary, featured weekly on *The Auditorium Organ* radio program and broadcast nationwide for 26 years from 1967 to 1993, brought organ music to millions of listeners across the country and made him one of the United States' best-known organists. Even today, fans continue to make pilgrimages to the Auditorium's Aeolian-Skinner (IV/113, 1959), and they share fond memories from their formative years as musicians, when they heard John on the radio playing the familiar measures of J.S. Bach's *G-minor Fantasy*, which announced the beginning of the program, and the joyful closing theme, Bach's chorale on *Nun freut euch, lieben Christen g'mein*.

In 1993 a second magnificent organ was installed at Community of Christ headquarters, much due to Obetz's



John Obetz



John Obetz surrounded by former students, at a reception commemorating his retirement from the Conservatory of Music, Kansas City, 2005 (photo credit: Peter Obetz)



At the Julia Irene Kauffman Casavant console, 2011



James David Christie, John Obetz, Jacquelin Rochette, 2011

influence: the Casavant Opus 3700 (IV/102) in the dramatic architecture and generous acoustic of the church's new Temple, located across the street from the Auditorium. At this organ's tenth anniversary celebration, John said, "We knew that the organ for this room had to be just as effective and be a complement to the Auditorium organ, but speak with a different personality." John played the inaugural recital for this instrument and recorded two discs

there, adding to the collection of numerous LPs and CDs produced during his tenure at the church.

Throughout his career John Obetz performed extensively in the United States, Canada, and Europe, including such venues as Westminster Abbey in London, the Duomo in Florence, the Kennedy Center in Washington, D.C., and many more. A champion of contemporary music, he commissioned and/or premiered works by

Ned Rorem, Morton Feldman, Gerald Kemner, and others.

John Obetz also served as an adjunct associate professor of organ for over thirty years, beginning in 1970, at the University of Missouri-Kansas City's Conservatory of Music and Dance, guiding its students as well as other musicians in the Kansas City area and beyond, fellow members of the American Guild of Organists, and his own grandchildren to learn and appreciate excellence in music-making of all kinds.

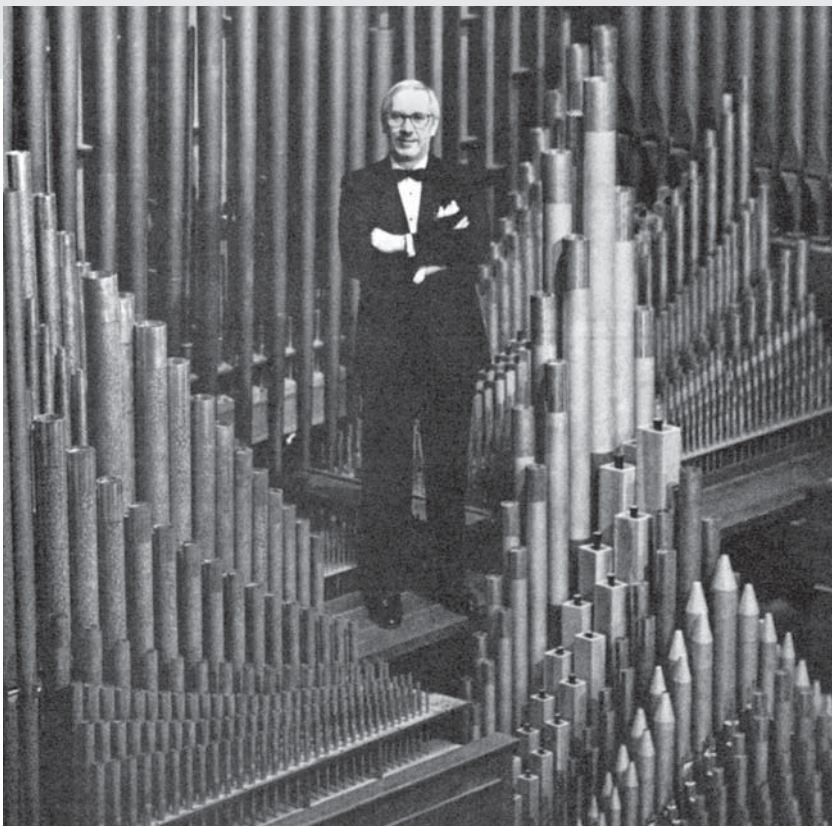
AUSTINORGANS.COM
860-522-8293 • 156 Woodland St. Hartford CT 06105

A. E. Schlueter Pipe Organ Co.

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

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

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



Standing amidst the pipes of the Auditorium Organ

He retired from the conservatory in 2005. Said his son Peter:

He loved teaching and more than anything, the thing that struck me this last couple of months has been the amazing appreciation expressed by so many students: heartfelt statements of thanks for believing in them, supporting them, and coaching them to play pieces they never thought they could play, and helping shape them into the musicians they are now. The world continues to hear beautiful music that bears his influence.

An ardent and active member of the American Guild of Organists, Dr. Obetz served on its national council for nineteen years, chairing several committees and accepting many volunteer and elected roles, including chapter dean, regional chair, and national treasurer. The AGO honored him in its fourth annual gala event in 2007, featuring performances by John and others at both of Community of Christ's organs. The AGO's online announcement of his death said, "His inspired leadership, profound wisdom, sage advice, charismatic charm, and keen sense of humor will long be remembered by the Guild." As his son noted:

His death came only two months after a suspicious CT scan in mid-December. His cancer was aggressive and efficient in attacking its host. Fortunately his was not a long, drawn-out death. . . . He had 81 great years, a beautiful marriage of 61 years, a career that he loved and an ability to have influence on so many. His life was filled with loving, teaching, traveling and, as we all know, a lot of laughter.

In the last week of his life, John designed his own memorial service, held at his home parish, Grace and Holy Trinity Cathedral in Kansas City, on March 12, 2015. Peter Obetz explains:

He asked that I call certain of his students and break the bad news to them but also ask if they would be willing to come to Kansas City and play at his memorial service. . . . He selected which pieces he wanted them to play and being the teacher he was, up until the end he even had me pass along specific tips, such as don't rush the third section of the Bach *Fugue in E-flat*. It is not meant to be played fast. Just let it breathe.

Musicians participating in the service were organists Thomas Brown (Chapel Hill, North Carolina), Jan Kraybill (Kansas City), Larry Stratemeyer (Charlotte, North Carolina), and Barry Wenger

(Chicago); members of the choirs of Grace and Holy Trinity Cathedral and St. John's United Methodist Church, conducted by John Schaefer; and Joyce Steeby, soprano soloist, who sang *The Lamb*, composed by John Obetz for his son Peter's baptism. The congregational singing of the many hymns included in the service was glorious.

Not only musicians, but the very instruments on which we play, form part of John Obetz's rich legacy. The long list of organs for which he served as consultant or primary influence is a testament to his enthusiasm for the future of our art. His most recent and very significant contribution in this regard was as chair of the EPOCH (Experiencing Pipe Organs in Concert Halls) Committee, which worked together for over twenty years to ensure that Kansas City's new concert hall, Helzberg Hall at the Kauffman Center for the Performing Arts, would be home to a grand pipe organ. The committee selected James David Christie as the project's organ consultant, and the result is Casavant Opus 3875 (IV/102, 2012).

Even in his eighties, John continued to be an active and essential contributor to a vibrant future for the organ world. At the time of his death he was serving on the campaign council for the Dome and Spire Organ Foundation, an affiliate organization of Community of Christ, and he was a member of the program committee for the AGO national convention to be held in Kansas City in 2018. He continued to support—through enthusiastic attendance, notes of encouragement, creative ideas, and financial contributions—a wide variety of events, individuals, and organizations in the vibrant artistic culture he had helped to form.

John Obetz is survived by his wife Grace, who for their 61 years of marriage "was his #1 fan and he was hers," according to their son Peter. Others mourning

the loss of their beloved family member are Peter's wife Christy and daughters Taylor and Riley, John's brother Wendell and his wife Betty, sister Janet Hofmeister, and many nieces and nephews and extended family. These close family ties were augmented by a "Kansas City family," a network of dear friends who celebrated holidays and joined family vacations, including treasured time spent in Florida each winter.

Peter closed his eulogy on March 12 in this way:

We should take peace and find joy that he lives on in so many ways, through all of us here and through his vast influence on many who cannot be here. Just as the acoustics of a beautiful cathedral allow notes to reverberate and roll on, he still reverberates. He has played his last notes, but he lives on as a reverberation that all of us can enjoy and marvel at. I ask you to keep your hearts and minds open and to look for him as he lives on. Let him continue to perform, teach and love all of us. He is not gone, he just takes on another form. Listen for his reverberation. Bravo, Dad, bravo!

John Obetz directed that those wishing to make memorial gifts may do so in support of the Music Guild at Grace and Holy Trinity Cathedral, P.O. Box 412048, Kansas City, MO 64141, or the Dome and Spire Organ Foundation, 1001 W. Walnut St., Independence, MO 64050, which is dedicated to the care of and programming for the Auditorium and Temple organs at Community of Christ headquarters.

May he rest in peace. Bravo. ■

Jan Kraybill, DMA, FAGO, is principal organist for the Dome and Spire Organ Foundation, an affiliate organization of Community of Christ headquarters in Independence, Missouri, and organ conservator at the Kauffman Center for the Performing Arts in Kansas City. Visit www.jankraybill.com for further information.

DRY OVERHEATED CHURCHES CAN WREAK HAVOC WITH PIPE ORGANS!

- Our fully assembled organ humidification control systems allow humidity to be sent where it is needed most—the interior of the organ
- Highly effective and completely automatic
- Design, installation, and on-site technical assistance available



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

Specialists in Restoration, Conservation, Voicing & Tonal Finishing of High-Pressure Pipe Organs
1845 South Michigan Avenue #1905
Chicago, Illinois 60616
312-842-7475
jeff@jlweiler.com | www.jlweiler.com

CELEBRATING 30 YEARS AMERICAN PUBLIC MEDIA | Pipedreams

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

J
U
N
E
2
0
1
5

- 1522 - **Cathedral Centenary Celebration** . . . concert performances featuring the renovated organs at the Cathedral of Saint Paul in Minnesota's capital city.
- 1523 - **Musical Miscellanies** . . . a bit of this and a bit of that, from Bach to Boëllmann, enjoying organs and repertoire from diverse destinations.
- 1524 - **Am I Blue?** . . . who knew that when wind blew through an organ's pipes the results would be, among other things, 'the blues'?
- 1525 - **A Sonic Blockbuster** . . . in which we blend a huge romantic pipe organ into a full symphonic wind and percussion ensemble, with clearly audible results!
- 1526 - **American Aspirations** . . . imaginative composers and performers explore the varied opportunities of the King of Instruments.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Bach and the Art of Improvisation

A conversation with Pamela Ruiter-Feenstra

By David Wagner



Pamela Ruiter-Feenstra (photo credit: Marco Mancinelli)

Pamela Ruiter-Feenstra is the author of *Bach and the Art of Improvisation*, published by CHI Press of Ann Arbor, Michigan. (See Figure 1.) She earned degrees in organ performance and pedagogy, choral music education, and music theory, sacred music, and conducting at Dordt College (BA) and the University of Iowa (MFA, DMA). From 1996–2002, Ruiter-Feenstra served as senior researcher at the Göteborg (Sweden) Organ Art Center, taught improvisation courses at Göteborg University, and launched research on Bach and improvisation. While serving as professor of music at Bethany College, Lindsborg, Kansas (1989–1996) and Eastern Michigan University (1996–2008), she taught organ, harpsichord, theory, improvisation, and sacred music and directed the Collegium Musicum.

In Volume One of *Bach and the Art of Improvisation* (Volume Two will be available in early 2016), she explains the importance of improvisation and how musicians would be well served to study and practice the art to improve their ability as players of repertoire. Ruiter-Feenstra meticulously details how Bach learned and taught improvisation. Using historic documents, she reconstructs an improvisation pedagogy method that has passed the test of time. For musicians today who were never taught how to improvise, Ruiter-Feenstra offers a sound and effective improvisation pedagogy that students and professional musicians alike can learn and own. The following conversation explores Ruiter-Feenstra's development of this pedagogy.

David Wagner: Everyone has a story on how they first fell in love with music and then with the instrument that they play. What is the narrative that will give insight into where you are today?

Pamela Ruiter-Feenstra: When I was six years old, I started to play the piano. After I was able to play a few tunes, I was asked to play hymns. In my ancestors' Dutch schools, everyone sang metrical Psalms and hymns. The Dutch immigrants had their own schools, their own churches, and their own traditions. I was born in Michigan into the Dutch Christian Reformed tradition and grew up in various Dutch immigrant villages in Michigan, Illinois, and Iowa. (From this tradition, by the way, comes Calvin College in Grand Rapids, Michigan, Hope College in Holland, Michigan, and Dordt College in Iowa.) I remember learning Dutch words in which there was no equivalent in English and just thinking that these were English words.

Were your parents musicians?

No, they were teachers. My dad was passionate about what is now called special education and then worked in retirement homes. My mother served as an elementary school teacher and also worked with ESL (English as a Second Language) programs.

So, you were interested in music, they recognized that, and they said, "Let's make sure that Pamela has music lessons."

Yes. My mother was taking piano lessons when I was in the womb, and I always thought that had some role in developing my ear (*she laughs*). I started piano lessons at age six, played the violin all the way through elementary school, learned classical guitar, and then I started to play the organ when I was in eighth grade. I played the organ at first because our church needed more organists, and they said to me, "You play the piano, so why not take organ lessons?" I had played hymns in the classroom since third grade, so it felt pretty easy to transfer that to the organ. I had to figure out the pedals, and away we went. My first organ piece was the Karg-Elert *Now Thank We All Our God*.

How interesting—you learned, very early on, proper four-part chorale writing and doubling by playing hymns, and in some ways, you learned thoroughbass by example. Was this pretty much traditional music?

Oh, yes, the Dutch congregations were singing from the Genevan Psalm tradition when I grew up, and those Psalms have fabulous sixteenth-century harmonies. Sixteenth-century harmonies feature primarily root position and first inversion harmonies, so this is a great way to begin learning harmony. Genevan Psalms have only two note values, which was also important for improvisation. If you are going to improvise and "decorate" something, it's much easier to work with one or two note values than with many different rhythms. That's what I would do: I would learn the Psalms and then go home and make variations on them. I practiced my piano repertoire first and then made my own pieces, my variations on hymns.

You really started to improvise at a young age! Did you know at that time, as a youngster, that there was this great tradition of organists and improvisation?

I had no idea. I just thought it was fun to do. I couldn't leave my hands off the piano, and I would run out of pieces to

play, so then I would start improvising. My parents had their stereo right next to the piano, and I would play their old LP records and later their 8-track tapes of mostly sacred choral music or hymns. I would play a track of a recording, and then go to the piano and try to play the same thing "by ear." I would go back and forth until I figured out the harmony and the melody. Then, I would start embellishing on it.

So early on it seems that you had decided, "This is for me." When did you decide to do this for a living and become a professional musician?

Dave, this is the funny thing. I practiced my improvisation just for fun throughout elementary school, middle and high school, but I never played it for my teachers. They always, of course, asked for repertoire, and the discussion of improvisation never came up. When I got to college, I took piano, organ, and voice lessons, and thus, I had a lot to practice. Again, all of these teachers expected repertoire. No one assigned improvisation.

This was not the time for improvisation, was it?

Right. The teachers hadn't learned it, it wasn't in the music curriculum, and so no one was teaching it and no one was learning it. I was at Dordt College in Sioux City, Iowa, and my organ teacher was Joan Ringerwole. She selected terrific repertoire and offered me many opportunities to play in chapel and with the Concert Choir. Thankfully, my organ playing with its heart and soul of congregational singing continued. I arrived at Dordt just after the installation of a three-manual Casavant organ designed and voiced by Gerhard Brunzema. Prior to joining Casavant, Brunzema had partnered with German organ builder Jürgen Ahrend, and together they restored many Arp Schnitger instruments. Brunzema, therefore, had a strong historic-instrument basis, and he built and voiced essentially a Dutch-sounding organ with a modern case at Dordt: it has beautiful Dutch vocally inspired principals and a Dutch Vox Humana that sounded reedy. I had heard adults who had this quality of reedy voices. At one of the Dutch churches I had played at, I remember a male member of the congregation who had such a reedy voice that he could cut through the entire congregation with his voice. He was a POW survivor of World War II, and he sang Genevan Psalms as if his life depended on them. His voice was in the tenor range, singing the Genevan Psalm *cantus firmus*, and other

men would sing bass. Hearing that type of singing helped me to understand the Goudimel harmonies (often with *cantus firmus* in the tenor), as well as how many Dutch reed stops really had vocal models. (See Figure 2.)

I have heard people comment on what a wonderful instrument the Dordt College Casavant is, and I hope to be able to hear it in person some day. In growing up, you probably played electro-pneumatic and not mechanical action organs.

At my home church, we had an electronic organ. Sitting down and beginning to play this mechanical action organ was nothing less than a revelation. I became an organist for life because of this instrument.

It was that profound of an impact?

It's why I pursued organ and church music foremost. I had started out as a piano and choral education major, and I soon thought, "Wow, this organ has such beautiful, human sounds." It was immediate, it was present, it was alive, and it breathed because it had flexible winding, just like the congregation. Those Dutch people used to sing with gusto. They had passion, and it was exciting to hear them sing. This organ sang in the same way, full of personality and color.

So, what happened next?

Well, as in most universities and conservatories, at that time at Dordt College, no one was teaching improvisation. I worked a lot with choral music and still improvised in the practice room for the first few weeks that I was there. I spent a lot of time in the practice corridors, as I had so much to practice while studying three instruments. When I'd step out of my practice room to get a drink of water, I'd hear other people practicing, and it gradually dawned on me that no one else was improvising.

How interesting! You were a "secret improviser."

Exactly! I thought to myself, uh-oh, maybe professional musicians don't improvise. I guess I had better stop. Since no one else was doing it, I thought that if I improvised, maybe people would think that I'm not a serious musician. I wondered if this improvisation "stuff" was akin to just fooling around at the keyboard when I should have been practicing "real music." So, I stopped improvising for the first two years I was at Dordt. I was hungry for it, so I still was a closet improviser on the piano when I went home on breaks.

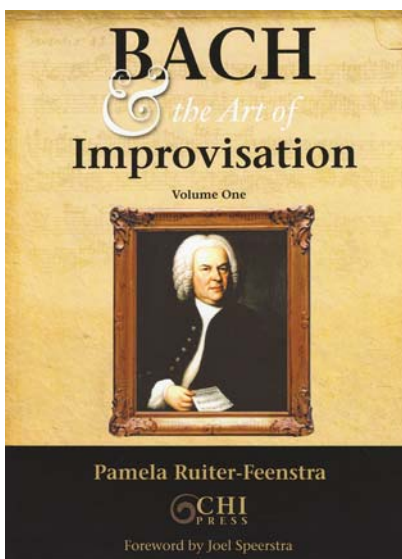


Figure 1: *Bach and the Art of Improvisation*

So what changed?

During my junior year, Joan Ringewolde invited Klaas Bolt, the famous Dutch organist who improvised at St. Bavo Church at Haarlem in the Netherlands, to come and give a concert.

Bolt wanted to have a “Psalmfest” at the concert, where people were invited to sing with the organ. He featured Genevan Psalms, and he improvised on them with great expression and keen understanding of the colors of the organ and how to use his articulation and registrations to make the organ sing the texts. His organ playing was so alive that I thought, “This is the kind of life I heard in the great Dutch singing of my childhood.” His playing had that level of affect and passion and breathing that I missed hearing in a lot of organ playing when it was just repertoire. Hearing Klaas Bolt improvise was a life-altering revelation to me. Here was a professional musician, and to my ears, his playing was more alive than almost any playing I had heard on the organ. Then I realized *every* musician has to learn to improvise. Even if musicians never improvise in public, they will play their repertoire in a more profound and musical manner from having practiced improvisation. They are going to breathe; they are going to know the music from the inside rather than from the outside. If we just learn music with our eyes and our fingers, we know it a little bit from the outside. We don’t know it from the inside the way an improviser does.

Why do you think that is so?

An improviser has to know what makes music work, and what doesn’t make it work. Sometimes you learn most from what doesn’t work. You can’t just say that it didn’t work; you have to ask the question why it didn’t work. How can I fix it, and how can I avoid doing what doesn’t work the next time?

After hearing Klaas Bolt, what was the next step for you?

The first thing I did was to begin to improvise again.

In other words, it was like saying “Hello, my name is Pamela, and I’m an improviser!” You became a member of Improvisers Anonymous!

[She laughs] Wholeheartedly!

What did your teachers think of your revelation?

They still wanted to hear repertoire. So, I was still improvising privately in the practice room, but I was improvising and not thinking any longer that it was something I should not be doing. It was



Figure 2: Genevan Psalm 98, “Sing to the Lord a New Song,” first published as an *cappella* tune in 1562, harmonized with the tune in the tenor by Claude Goudimel in 1565. Transposed from C.

really quite the opposite. I no longer felt that I cared if anyone heard me improvising outside the practice room. I started decorating hymns when I played for chapel services at Dordt. When I went to graduate school at the University of Iowa, Delbert Disselhorst and Delores Bruch offered a strong sacred music program. They encouraged me to make variations on hymns, and I was able to practice improvisation within a liturgical context. It was OK to make variations on hymns.

Improvisation and the art of improvisation was something that never really died out in Europe, correct?

Oh, yes, until recently, it was still required in France and the Netherlands and some parts of Germany. My European colleagues, mentors, and friends were also teaching improvisation, which was so important. That entire pedagogy of teaching improvisation side-by-side with theory, history, and repertoire, however, never really caught on in the United States.

It is starting to be taught here now, isn’t it?

Yes, that is true, although we don’t have a long “apprenticeship” tradition here in the States the way they did in France and in the Netherlands. What is needed is an integrated improvisation pedagogy from which teachers can learn it first, and then learn how to teach it. That’s why it is essential to have a pedagogy that anyone can own. Initially, I think it is great to have a teacher for improvisation, but ultimately it is important to have a pedagogy with steps that you can take and apply on your own. Once you understand those steps, then anyone can become her own improvisation teacher. I had to figure that out for myself, because I didn’t have an improvisation teacher, and I wanted to improvise.

Did you find your improvisation teacher?

I did study improvisation briefly with Klaas Bolt. I also studied with Harald

Vogel in Germany and worked a few times with William Porter.

Both Klaas Bolt and Harald Vogel had their European methodology that grew out of a long tradition.

That is why I wrote *Bach and the Art of Improvisation*. What I wanted to get at in the book was this premise: Johann Sebastian Bach was probably the greatest organ improviser the instrument has ever known and will ever know. So, what was his methodology, and how did he teach his students? I was fortunate to work in Sweden with the GOArt project. GOArt gathered an international group of scientists, musicologists, performers, acousticians, physicists, organbuilders, woodworkers, artisans, and historic preservationists together. We had an entire team of amazing experts studying the tradition of the antique organs and trying to decipher why so many of the antique organs sounded so much better than modern organs. Hans Davidsson started asking these types of questions, and we all joined in with various ideas for figuring out how the instruments were made, how they sounded, and how and in which contexts they were played.

So it started from the standpoint of the sound of this musical instrument.

Yes, and then it branched out into how was that sound used, and what did that sound inspire? One of the things that inspired me to keep improvising was that I loved to test out historic organs with improvisation. With improvisation, I have “nothing between my fingers and my ears and the instrument,” so I can more keenly assess the soundscape. This way, you spend more time listening. If you start out with repertoire you are thinking, “Did I hit the right note?” and then you forget to listen sometimes. Improvisation is a great way to test an organ. I do this every time I encounter a new instrument, even if I am playing a concert on it and I will be playing mostly learned repertoire. I begin by improvising through the stops, because I want to hear what is

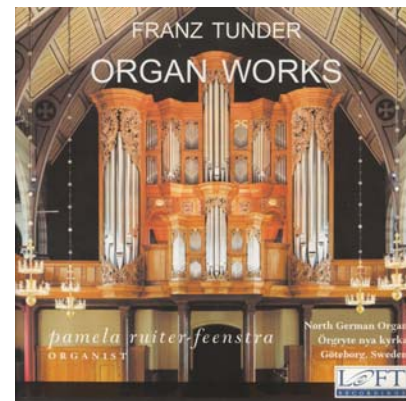


Figure 3: *Franz Tunder Organ Works* double CD (Loft Recordings, 2002, www.gothic-catalog.com)

the character of the sounds and in which soundscapes do they coexist most naturally and happily? What does the organ tell me about touch and technique, what does it want to say, and why?

How many years were you involved in this project?

I was in Sweden with GOArt for six years, and it was a fabulously stimulating collaborative project. GOArt is the acronym for the Göteborg (Sweden) Organ Art Project, which Hans Davidsson initiated and led. The stunning, colorful North German organ built with antique techniques by Munetaka Yokota, Mats Arvidsson, and a highly skilled team represents the apex of the GOArt research in the late ‘90s into the new millennium. Those of us who were among the interdisciplinary team of researchers followed the organ building stages of hand-planed wood, sandbed-cast metal, fire-forged iron rollerboards, the physics of wind flow, and we tested sounds, wind pressure, and key action along the way. When the organ was completed, it was thrilling to hear the range of strong, yet vulnerable, transparent, singing sounds of the organ. In my double CD recording of Tunder’s organ works (see Figure 3), I savored the colorful palette of soundscapes by exploring in turn the various families of stops represented on each of the four manuals of the organ. Selecting like stops side-by-side reveals the infinite variation in aural nuance that one can hear in the best instruments, strong congregational singing, and in historic improvisation.

Goodness! You really immersed yourself in this project!

I truly did. We had regular symposia. The organists would learn what the physicists were discovering, and they in turn were listening to what performers, pedagogues, and improvisers were discovering. That is how I was able to dig so deeply into the archival material on how Bach and all of his predecessors learned improvisation, and then how Bach and his pupils and successors and other traditions built on this basic methodology. This is an ongoing story of evolution on how musicians learned and taught improvisation. I’ve spent years and years discerning how improvisation pedagogy works. I’m grateful for many opportunities over the years to test out those ideas with wonderful students in the States and in Europe.

In Volume One of *Bach and the Art of Improvisation*, you write, “Improvisation is really extemporaneous composition.” I really love that idea.

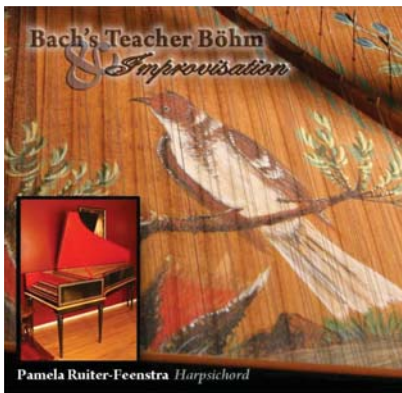


Figure 4: *Bach's Teacher Böhm & Improvisation* CD, www.fleurdesonclassics.com (photo credit: Marco Mancinelli)

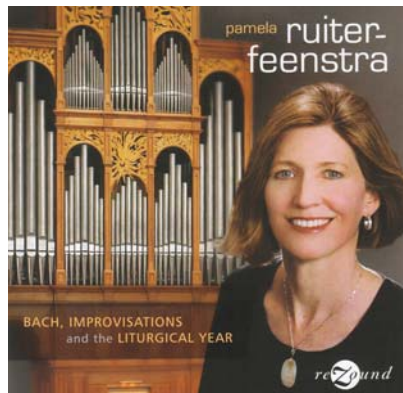


Figure 5: *Bach, Improvisation and the Liturgical Year*, www.gothic-catalog.com

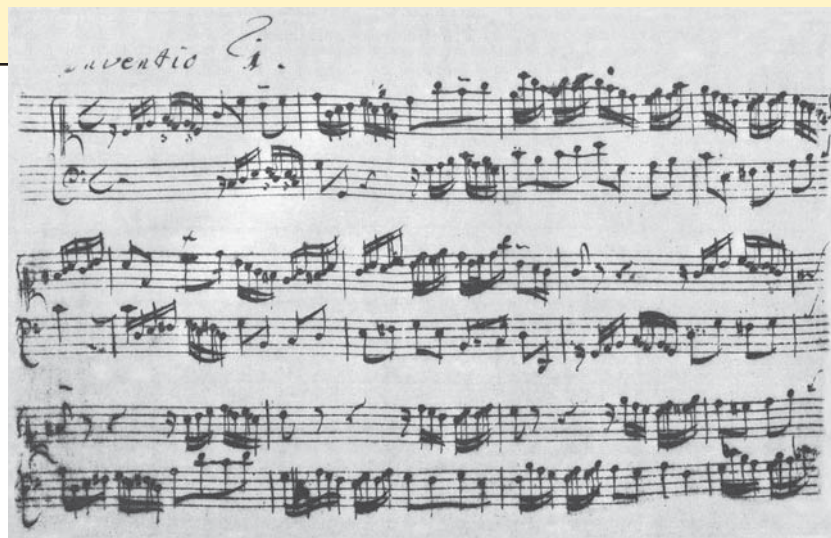


Figure 6: *Bach Invention #1*. Improvisation exercise: Hand-copy Bach's Invention. In each measure, copy the theme first and the counterpoint second to discern how to compose and improvise in imitation between RH and LH. Observe the beaming gestures. What might they reveal to a performer?

You have to be able, to some degree, to think out the music in your head away from a keyboard before you even play your first note. Here is an example. We have our presidential State of the Union address. The President is reading his speech from a teleprompter for his State of the Union address, but he has a hard copy of the address on paper in front of him. This idea of oration, or the art of giving speeches, goes way back before the days of teleprompters, before the Common Era, to the time of Greek orators. Greek orators had to have a memory that worked in a way different from what we think about when we memorize music. In memorizing music, many people memorize every note. The Greek orator's memory was much more like a blueprint or an outline for a speech, because they didn't have computers, or printers or teleprompters. They had to memorize the outline of their speech, and then they decorated the interior lines of that speech. Johann Sebastian Bach was still using that art of memory when he was improvising, and that is what I do also when I improvise.

So you improvise from a mental outline?

Yes, I have a blueprint in my brain; I want to know the beginning, the middle, and the end of what I am doing before I even begin, even though I don't know specific notes, or even sometimes where the improvisation is going to take me. Within that mental/aural blueprint, there is an "introduction" (*Exordium*) where you want to grab the listener's attention. The Greeks did this too. You want to play something "flashy" to say, "OK, this is going to be the mood and the character of the piece, and the key of the piece," and after that, you launch into something of a narration (*Narratio*). In the narration, you "tell" the listener what you are going to do, just like the orator is saying, "This is what I plan to discuss." You are staying in your home key at this time, as you are telling the story at the beginning. Then you have a proposition (*Propositio*), a new idea that you want somebody to know about. Then, scientifically, to show people that your idea or ideas hold some weight and truth, you have to argue your point (*Confutatio*). Again, this is what the Greeks would do, they would argue against their proposal, but brilliantly, they would turn the argument on its head to confirm (*Confirmatio*) the truth of their original proposition. So, in these "confutatio" in music, you can explore other ideas or other snippets of ideas, or take those ideas to new keys; this is what we would call the development section in what is known as sonata-allegro form. However, you come back and confirm it

with your recapitulation and return to your home key. After you have confirmed your main proposition, then you end with a conclusion (*Peroratio*) that has a "bang" and some sort of bookend effect that harkens back to your original opening attention-grabbing statement.

I have heard that composers don't have to be good improvisers, but good improvisers have to be good composers.

That is true. Yes. C. P. E. Bach said that. Improvisers learn a great deal from investigating existing compositions and asking questions about specific works in the manner a curious child or tenacious archaeologist might keep asking, "Why?"

Here's an example. Knowing that Georg Böhm taught the young Bach made me wonder what influences Böhm's compositions had on Bach. Böhm's keyboard works provide excellent material for improvisers, as they are fairly easy to analyze. With a strong thoroughbass foundation, one can emulate some works of Böhm in improvisation. I explored this approach to improvisation pedagogy in *Bach and the Art of Improvisation* and in my harpsichord CD, *Bach's Teacher Böhm & Improvisation*. (See Figure 4.)

I selected a præludium, partita, dance suite, and fughetta of Böhm to perform and then chose specific chorales that would work well with those genres. On the second half of the CD, you can hear my improvisations on those chorales in the style of Böhm, recycling the same genres in new ways. In my *Bach, Improvisations and the Liturgical Year* CD, I took inspiration from Bach works to improvise on chorales on the Pasi organ at Trinity Lutheran Church in Lynnwood, Washington. (See Figure 5.) Improvisers make their nests from snippets of material and enduring designs from the finest composers.

Getting back to what you said earlier about copying what you had heard, it makes me think of Mozart. One of the great composers was an improviser at a very young age.

It is said that Mozart had many things worked out in his head before he ever put a note down a paper—very much like a great improviser.

I always figured that people were born with some sort of "improvisation gene" and you either had it or you didn't.

No, it is like any other skill. It takes work. You cannot become an Olympic ice skater the first time you put on a pair of skates and venture out onto the ice! Just like Olympic athletes, accomplished improvisers have invested thousands and

thousands of hours of practice, studying, and coaching. Even as an improviser, "going down the wrong path" can be very instructive. Like any skill, it doesn't drop from the sky, it is a matter of giving the skill deep, regular focus and attention, sprinkled heavily with perseverance.

Can you speak to the benefit of actually copying out a piece of music instead of just making a photocopy?

In Bach's time, everyone had to copy music. I have my students copy music, for instance, copying out one of Bach's Inventions from his own hand. They can see that in Bach's handwriting, there is gesture; it isn't just some sort of robotic computer-generated notation. You can learn from how notes are written and beamed together. You also learn different clefs like the C clef, so you learn relationships; you are not reading by note names, but rather by intervals and relationships of distance on the page and how that translates to the keyboard. It is as if you are reading words and phrases instead of looking at individual letters. (See Figure 6.) Remember how it was when you first began to learn typing? You first have to think of each key individually, and after a while your fingers know where the keys are, and you can type a word and then later a phrase. It is the same thing with improvisation. No matter how proficient someone is as a player of repertoire, one has to start from the very beginning as an improviser.

This really is very humbling.

Yes, it is, but it is also very much worth it!

It was interesting to learn from your book *Bach and the Art of Improvisation* that Bach was very demanding of his students, and yet also was extremely practical in what he taught.

Oh, yes, Bach was genuinely interested in getting right to the work of experiential learning. Bach usually took a chorale melody and a thoroughbass. That was the blueprint; the chorales had a soprano and a bass line, and students would have to fill in the alto and tenor part. Wouldn't it be great if theory could now be taught in conjunction with improvisation? If students had their hands on the keyboard, they would learn theory much better and as an integrated part of musicianship, because they would store information in various memory sources—the tactile, the visual, the aural, and the analytical. The more synapses you have firing, the more aspects of music will make sense on multiple levels.

Also with Bach as a teacher, wasn't it true that you could not move on

"to the next step" without mastering what had been assigned to you?

Ah, yes, Bach's students weren't allowed to proceed to repertoire and improvisation before they had their fingering in place!

Did Bach know about different fingering traditions, or what today we would call "early fingering"?

Yes, he most certainly did. In fact, C. P. E. Bach was still documenting it after Bach's death. This type of fingering was still being used during the time of Bach's son.

Didn't J. S. have a profound effect on what we consider today as "modern fingering"?

Bach was one of the first to use the thumb to the same extent as the fingers, which astonished other musicians at the time. Some of Bach's music doesn't work exclusively with early fingering described in 16th- and 17th-century treatises. Because of this, the so-called modern scale fingerings used today were already chronicled by C. P. E. Bach as one of several options. Significantly, though, this was not the one and only option. The performer was offered different fingerings for the same passage, and could select the most appropriate fingering to the style and tempo of the piece, to the note values and function of particular passages, to the size of the musician's hand, and for the articulation desired. Using a palette of fingering choices offers much more sophisticated playing results that can imitate bowing, tonguing, and most importantly, singing.

The clavichord is the instrument Bach advocated most for keyboard practice, as the instrument itself is the finest technique pedagogue. The clavichord offers its best blooming sound when the player plays with relaxed arm weight, with the hand and arm lined up above the key to be played. (See Figure 7.) If the player uses less than ideal fingering and arm weight, the sound will be weak and dull, instead of rich and colorful. The clavichord tangents press up on the strings, allowing for infinite light and shadows in the dynamic range, as well as *Bebung*, an ornamental vibrato accomplished by pressing weight in and out of the string. Practicing on the clavichord translates to an ideal organ technique and organ playing that sounds much cleaner (clarity of touch and articulation) and more expressive.

You suggest that it is helpful to learn to improvise in the Baroque style. Why?

Most students learn theory from a Baroque perspective first, culminating in analyzing Bach chorales. My vision



Figure 7: Pamela Ruitter-Feenstra playing the clavichord (modeled after the 18th-century Friderici manual and Gerstenberg pedal; made by Joel Speerstra) (photo credit Marco Mancinelli)



Figure 8: The harpsichord Ruitter-Feenstra played for her Froberger on the 1658 *De Zentis* CD (www.fleurdesonclassics.com) (photo credit Keith Hill)



David Wagner

is to have theory and practice, history and performance integrated as one art. Already, students start with Baroque harmonies in Bach chorales. From there, it is relatively easy to stretch out those tertiary harmonies vertically as well as stretching the harmonic rhythms horizontally to take more space as melodies develop, which is what happens in much nineteenth-century music. The improvisation pedagogy developed in *Bach and the Art of Improvisation* is a series of steps derived from the repertoire. This pedagogy can easily be transferred to any pattern-based music improvisation (music organized in modes and scales) from medieval music to Messiaen.

In your pedagogy, what is the first step?

I always begin where the student is at and build appropriate steps from there. If the student needs a better foundation in relaxed technique, fingering, hymn playing, note reading, and analysis, we work with those aspects immediately and introduce improvisations such as musettes, ostinatos, and two-voice counterpoint. My students, other professional musician friends, and I have had great fun in developing “improvisation societies” in which we improvise for and with one another on various themes. This puts the improvisation psychology into a friendly environment and allows participants to inspire each other by becoming a “counting choir” to help the improviser keep track of the meter and tempo, by playing constructive feedback, fresh ideas, and accountability for practicing.

Where do you then proceed from there?

I use chorales with soprano and thoroughbass and cadences so that each improviser can hear and sing the cantus firmus as well as the harmonic basis, and know with each sense how to fill in inner voices. Gradually, improvisers can work to harmonize a given soprano and to create upper voices from a given thoroughbass. From thoroughbass and chorales, I introduce how to decorate one line at a time using appropriate figures to fit proper voice leading and harmonic function, both with two-part counterpoint and with four-part harmonies. This leads to chorale preludes and dance suites, which get into exciting meter and rhythmic variations.

Bach and the Art of Improvisation, Volume Two is ready to go to press. What is the focus of the second volume?

In volume two, I offer free works, but still within a thoroughbass and chorale

framework: interludes and cadenzas, preludes, fantasias, continuo playing, *partimento*, and fugue.

I'd like to hear more about those last three. What about continuo playing?

Many modern continuo-playing realizations simply designate block chords for the thoroughbass harmonies indicated. Some of these are not even careful with appropriate ranges to fit with the soloists, voice leading, or doubling. In contrast, Bach's continuo playing was described as creating a quartet out of a trio. Instead of resorting to block chord-type continuo, he would most often play the left-hand bass line given and improvise a right-hand part that would fit ideally in dialogue and duet with the other solo voices. When I started improvising in this way in continuo with ensembles, I was astonished at how much more sophisticated it sounds, as well as how much more it enhances what the other instrumentalists are doing.

What is *partimento*?

Partimento is an improvisation pedagogy practiced by many Italians, notably Adriano Banchieri, Bernardo Pasquini, and Girolamo Frescobaldi, as well as several German musicians in the 17th and 18th centuries. Italian composers influenced the art of improvisatory flourishes in keyboard free works. Froberger is a wonderful example of that Italianate influence from his teacher Frescobaldi, as I demonstrate in my *Froberger on the 1658 De Zentis* CD played on an original 17th-century Italian harpsichord. (See Figure 8.) In his toccatas, Froberger introduced cosmopolitan influences: Italianate improvisatory virtuosic pasagework, French dance and overture rhythms, and strict imitative counterpoint practiced by German composers and the Palestrina lineage of contrapuntalists.

The cross-pollination between Italy and Germany was evident in *partimento* works, including fugue. After Bach taught his students how to work with thoroughbass in chorales, free works, and continuo playing, he introduced *partimento* fugues in his early fugal pedagogy. (See Figure 9.) In *partimento* fugues, the subject and answer are introduced. After the initial entrances, the *partimento* features thoroughbass only. The improviser's role was to solve the puzzle by placing additional subject entrances in the fugue according to where they fit with the harmony indicated by the thoroughbass. For example, with a four-voice fugue, the improviser fills in the missing voices and remaining harmony in four-voice counterpoint. Most improvisers enjoy puzzles, riddles, or Sudoku. *Partimento* is a similar musical game and valuable improvisation pedagogy tool.



Figure 9: Bach's *Partimento* Fugue #4 in his *Precepts and Principles for Playing the Thorough-Bass*, Leipzig, 1738.

So you can use *partimento* for fugues?

Yes, Bach did, as did Handel. In Volume Two of *Bach and the Art of Improvisation*, I show examples of *partimento* fugue as a starting point for fugal improvisation. Bach certainly moved beyond that in teaching, composing, and improvising fugues, and in my final chapter, I offer applications for how to create increasingly professional fugues.

I think most people would feel daunted by the thought of improvising fugues.

Yes, and they did in Bach's day, too. It is truly possible for anyone who is willing to practice with great

attention and perseverance. The results are exhilarating.

But the solution is, as Bach did, to build up each of the improvisation pedagogy steps so incrementally, that fugue becomes simply the next rung of the ladder.

And that's exactly what you do in *Bach and the Art of Improvisation!*

David Wagner holds a DMA in organ from the University of Michigan, where he studied with Marilyn Mason. He has had a career as a performer, a university professor of organ, and as a classical music broadcaster in Detroit, Cincinnati, Los Angeles, and in Miami.



**ORGUES
LÉTOURNEAU**

16355, avenue Savoie
Saint-Hyacinthe (Québec) J2T 3N1
Canada

T 450 774-2698
mail@letourneauorgans.com
www.letourneauorgans.com



FOLLOW US ON FACEBOOK 

Acoustics in the Worship Space XI

The Organ and the Building

By Scott R. Riedel

Acoustics in the Worship Space I, II, III, IV, V, VI, VII, VIII, IX, and X have appeared in THE DIAPASON in the May 1983, May 1984, January 1986, May 1987, April 1988, April 1990, July 1991, May 1992, April 2009, and December 2012 issues, respectively.

This article will explore some of the architectural features that are critical to the good musical and technical design and care of an organ. Factors important to achieving an artistic, reliable, and long-lasting organ installation include a supportive acoustic environment, appropriate technical infrastructures, and reasonable protection against damage.

First, an “organ” must be defined. For the purposes of this article, an organ is a musical instrument that produces tone from wind-blown pipes. The “organ” comprises the pipes, wind chests, wind-regulators, expression boxes, and devices that operate in consort to produce musical sound. The “console”—the cabinet that contains keys, pedals, stop controls, and other operating devices—is the “control panel” of the organ, but the console alone is not “the organ.” It should be noted that some of the principles discussed here will apply to digital instruments (which project tone through loudspeakers) as well.

Important building architectural, acoustic, infrastructure, and placement design considerations for the installation of an organ should include the following:

- An organ is best placed high in a room, at the end of the long axis of the space. (See photo 1.)
- An organ should be placed to have direct tonal projection to all seating and listening locations. The presence of blind corners, deep alcoves, long balcony overhangs, solid balcony railings, or other features that can obstruct “line of sight” tonal access between organ and other musicians and listeners should be minimized or eliminated. (See photo 2.)
- The organ should be placed behind and higher than choir singers or instrumentalists that it will accompany.
- The organ’s area should offer adequate space for all pipes and equipment to

be placed in a configuration that allows unimpeded maintenance access. (See photo 3.)

- Options for the acoustic layout and visual design of an organ include encasement (as shown in photo 4), exposed array (photo 5), or chambered pipes (photo 6).
- Façade pipes are preferred over grilled or latticed chamber tone openings for best tonal egress and projection; any chamber tone openings must be as large and open as possible, with minimal obstruction of tonal egress.
- There should be a direct “line of sight” sound pathway between the console and organ pipes, with no obstruction between the organ and organist/console or any other singers or instrumentalists. (See photo 7.)
- Architectural materials should be primarily hard, dense, and sound reflective and diffusing in order to reinforce, reflect, blend, and project organ tone throughout the listening space. Avoid the use of sound absorbing materials near to an organ.
- The blower and motor must be isolated to eliminate any operating noise from being heard in the listening space. (See photo 8.)
- If the blower and motor are located remotely from the organ, airtight ducts are needed to bring wind from blower to organ.
- Interior climate conditions should include stable, even, well-circulated air/temperatures and mid-range humidity conditions.
- Code-compliant electrical power supply and operating system conduits are needed, according to the unique layout needs of any specific instrument.
- Adequate structural support is needed to bear the weight of organ components.

In addition to these acoustic and architectural accommodations for an organ, all other links between the building and organ must be carefully handled. The success or failure of an organ’s installation, maintenance, tone, and durable lifespan can be significantly affected by a building’s other features and systems. Important organ and



1. Organ pipes on the long axis of the room, at the front of the worship space, behind and higher than choir singers



2. Organ pipes on the long axis of the room, in the rear gallery of the worship space, behind and higher than choir singers. Gallery railing allows unobstructed tonal projection.

building interrelationships include the following factors:

- The organ’s space should be dedicated for organ equipment exclusively. Other apparatus should not be placed onto or near to organ components. The organ’s space should not be the route or passageway to other areas of a building such as access to roofs, attics, or other mechanical equipment rooms. Significant damage can be caused to an organ by equipment or uninformed personnel. Situations to beware of include:

- HVAC ducts run through organ chambers or laid on maintenance walkways can make tuning access difficult or impossible (as shown in photo 9).
- Fire sprinkler pipes that are drilled and installed through the center of a windchest will ruin the windchest.
- Sound, video, or alarm system and communication cables routed through organ spaces or attached to organ windchest bottom boards and legs will make instrument



The right organ at the right price

We’ll help you choose from the hundreds of vintage organs available through our website. We can deliver it to the organ builder of your choice or refurbish, revoice, and install it ourselves.

“In choosing OCH, I know that the work has been done with the utmost knowledge, enthusiasm, care and integrity.”
David Enlow, Sub-Dean, NYCAGO

Organ Clearing House

www.organclearinghouse.com or call John Bishop at 617-688-9290



3. Good organ maintenance space and access



4. An encased organ with façade pipes



5. An exposed array of pipes in front of a chamber tone grille



6. A chambered organ with large tone grille lattices

maintenance access difficult or impossible. (See photo 10.)

- Organ pipes can be crushed and ruined by the presence of ducts or cables and those who install them (as shown in photo 11).
- Leaving an organ case or chamber unsealed and unprotected during a building renovation project exposes the instrument to harmful dirt and dust that is expensive and difficult to clean.
- Storing heavy articles on a blower or static regulator can result in damage and adversely affect wind pressure. (See photo 12.)
- Obstructing the blower air intake portals or vents will cause loss of wind pressure and possible permanent damage to the blower, or even fire.
- Drain pipes, water pipes, HVAC ducts or vents, and any other similar building system components should not be routed through organ spaces. These items can obstruct organ equipment, maintenance access, and tone projection. There can also be potential

damage to the organ from heat, cold, dirt, leakage, and condensation, etc., from such systems.

- HVAC air exchangers, cold air returns, or supply grilles should not be placed within organ spaces or chambers. Organs require consistent and clean air and climate conditions. The placement of HVAC components within organ spaces can create excessive amounts of dust and dirt, as well as turbulent air and unstable temperatures. Low humidity levels will hasten leather decay and wood damage. Organs benefit from evenly circulated air of stable or slowly changing climate conditions. (See photo 13.)
- Organ infrastructure such as wind ducts, conduits, and electrical power supply lines should be dedicated exclusively for organ use. Running sound, video, alarm or other systems' cables or power lines within organ conduits can cause operating difficulties and failures.

An organ is a musical instrument—truly a piece of art—and is also a complex set of unique mechanical and electrical devices. The instrument can also be costly to create or repair if damaged. Other than the church building, it may be the single most expensive item a parish owns. An instrument should be treated with respect and given proper care. To perform well, it should not be unduly limited in its



7. Unobstructed tonal pathway between console, choir, and organ



8. Isolated blower location



9. HVAC ducts routed through organ chamber, obstructing tone and preventing tuning or maintenance access



10. Building system cables routed through organ chamber, laying on pipes and preventing reliable tuning or access to organ parts



11. Organ pipes crushed by inexperienced contractor working, and dust and dirt from building renovation work fall into unprotected organ parts

location, layout, or access. Most importantly, an organ's space and components should not be imposed upon by other building systems, features, or activities. An organ will provide good, durable, and economic service for decades (as can be seen in photo 14), given appropriate care and if left undisturbed. ■

Scott R. Riedel is president of Scott R. Riedel & Associates, Ltd., an acoustical and organ consulting firm based in Milwaukee, Wisconsin.



12. Blower room used as building storage space; conditions are dangerous, dirt laden, and organ air intake is obstructed.



13. HVAC equipment within organ chamber generating excessive heat prevents tuning stability



14. Historic mechanical-action organ, built 1883

CORNEL ZIMMER ORGAN BUILDERS



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

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

WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

**Peragallo Pipe Organ Company,
Paterson, New Jersey
Co-Cathedral of St. Joseph,
Brooklyn, New York**

A stroll through the Prospect Heights section of Brooklyn immediately tells you this neighborhood is experiencing a new day. The landscape has seen many new buildings go up, restaurants open, and the world has come to once again recognize Brooklyn as a cultural center. New York Fashion Week saw many of its shows move across the river to the borough, and the Democratic National Convention is scheduled to arrive next year. With all of this new attention, Brooklyn has seen a rising energy and pride not felt since the Dodgers left for Los Angeles in 1957.

Recognizing the growing number of faithful in the area, the Brooklyn Diocese sought to invest in the center of this new growth with a renewed place to worship. In 2013 St. Joseph Church, not far from the new Barclay's Center and downtown business center, was designated by Pope Benedict XVI to become a new co-cathedral for the Brooklyn Diocese.

St. Joseph Church was designed by the local Brooklyn architect Francis J. Berlenbach and was dedicated by New York Archbishop John Hughes in 1912. After decades of use, the church was in desperate need of a complete restoration. A team of ecclesiastical architects, engineers, and restoration artists led by Reverend Monsignor Kieran Harrington, the vicar for communications for the diocese and rector for the new co-cathedral, was assembled to undertake the task. The plan called for the new cathedral to be state of the art, capable of supporting televised liturgies, concerts, and diocesan events.

Looking for guidance on what to do with the old organ, Bishop DiMarzio asked the Reverend Monsignor Ronald Newland to consult on the project. In 2012, Msgr. Harrington and Msgr. Newland tasked the Peragallo Organ Company to offer a report on the



Casework before renovation



Casework after renovation

dormant organ residing in the balcony. In 98 years of history, the firm had seen its fair share of old organs, but this one was unique. Every element of the instrument was in rough shape, but its ranks with broad scaling held true promise. The original organ was built by the A.B. Felgemaker Co. in 1887. The instrument was expanded and reworked by the M.P. Möller Company of Hagerstown, Maryland, in 1908. Unusual details within the instrument indicate the organ was possibly rebuilt in the late 1950s. The organ was controlled by a three-manual and pedal console supporting roughly 32

ranks of pipework. The Great division was located at center, in a recess behind the choir risers, and had seen heaps of fallen debris crush its ranks. The Swell and Choir divisions offered many unique ranks to work with, but also were in rough shape.

Gathering up the keydesk's panels and top in the balcony, a hand-carved shell of solid walnut was revealed; properly restored, it could be a shining gem. The console's electropneumatic switching action was housed in the adjacent bell tower and had seen years of exposure to the elements.

The Peragallo Organ Company was selected to undertake the refurbishment of the organ in early 2013. Working alongside the many talented tradespeople already at work on the building, we saw during the next two years an unbelievable transformation of the space, as the interior blossomed both visually and acoustically into a space worthy of a co-cathedral.

The renovated pipe organ has many complex textures that reflect the dynamic borough that surrounds it. It has the versatility to command any piece of organ literature while being delicate enough to fulfill any of its liturgical responsibilities. The tonal scheme, designed by John Peragallo III, utilizes 41 ranks of pipework to elicit a French Romantic palette.

The Grand Orgue division has been repositioned to speak at the same height as the balance of the instrument. It features a new Principal chorus based on a warmly voiced 8' Montre. The 16' Violone was one of the best-kept secrets of the old Möller. The rank was revoiced at 8' to accompany the 8' Montre along with a slightly overblowing 8' Flute Harmonique (our signature) to complete the tonal trinity for French literature.

The Choeur division is delicate in nature with its Cor de chamois céleste.



Console

Peragallo Pipe Organ Company

Grand Orgue	
16'	Violone 61 pipes
8'	Montre 61 pipes
8'	Flûte harmonique 61 pipes
8'	Bourdon 61 pipes
8'	Violoncelle (ext) 12 pipes
8'	Cor de chamois céleste II Choeur
4'	Prestant 61 pipes
4'	Flûte octavante 61 pipes
2½'	Nasard (tc) 49 pipes
2'	Doublette 61 pipes
2'	Quarte de Nasard (ext) 12 pipes
1½'	Tierce (tc) 37 pipes
	Fourniture III/IV 244 pipes
	Cymbale IV (composite)
16'	Bombarde (fr. 8' Trompette)
8'	Trompette 61 pipes
4'	Clairon (ext) 12 pipes
	Tremblant

Choeur (expressif)	
16'	Flûte conique (1–12 Récit Bourdon Doux; 13–61 8' Cor de Chamois)
8'	Montre 61 pipes
8'	Flûte ouverte 61 pipes
8'	Cor de chamois 61 pipes
8'	Cor de chamois céleste 49 pipes
4'	Prestant 61 pipes
4'	Flûte bouchée 61 pipes
2'	Flûte à bec 61 pipes
1½'	Larigot 61 pipes
1'	Piccolo (ext Fl bouchée) 24 pipes
	Ripieno V (composite)
16'	Basse clarinette (fr. 8' Clarinette)
8'	Clarinette 61 pipes
	Tremblant
	Choeur 16
	Choeur Muet
	Choeur 4

Trompette 61 pipes	
	Trompette Cathédrale à Pédale
	Trompette Cathédrale à Récit
	Trompette Cathédrale à Choeur
	Trompette Cathédrale à Grand Orgue
Récit (expressif)	
16'	Bourdon doux 61 pipes
8'	Montre 61 pipes
8'	Cor de nuit (ext) 12 pipes
8'	Viole de gambe 61 pipes
8'	Voix céleste (tc) 49 pipes
4'	Prestant 61 pipes
4'	Flûte traversière 61 pipes
2½'	Nasard (tg) 30 pipes
2'	Octavin (ext) 12 pipes
1½'	Tierce (tg) 30 pipes

	Plein jeu III 183 pipes
	Cymbale III/IV (composite)
16'	Basson 61 pipes
8'	Trompette 61 pipes
8'	Basson Hautbois (ext) 12 pipes
8'	Voix Humaine 61 pipes
4'	Clairon (ext) 12 pipes
	Tremblant
	Récit 16
	Récit Muet
	Récit 4



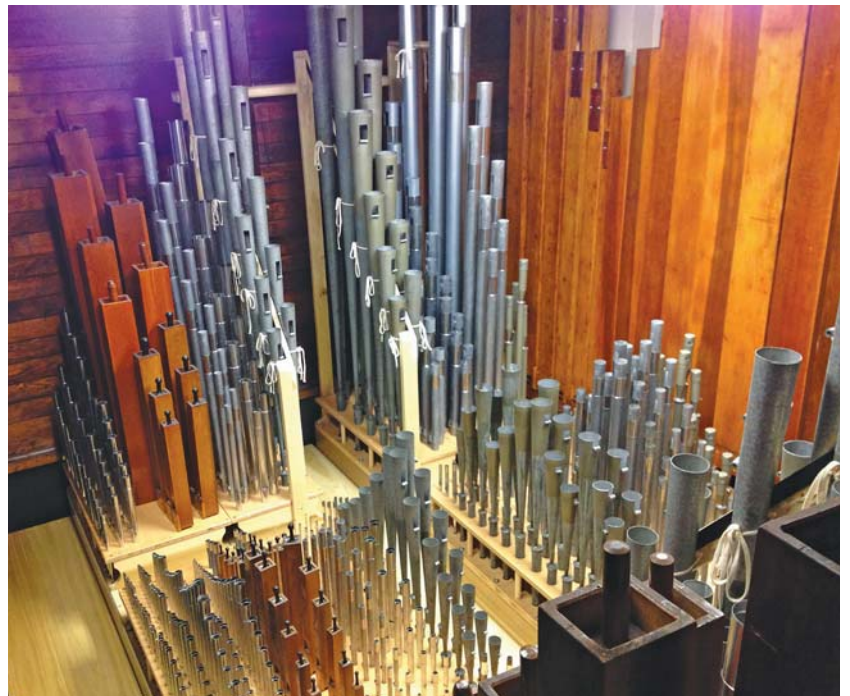
Anthony Peragallo racking in the Great Flûte Harmonique



View of balcony, St. Joseph Co-Cathedral



Newly restored pedal pipes in workshop



Swell after renovation

Its Clarinette is a wonderful color stop that is playable at 4' in the Pedal.

The Récit is a well-rounded division, with the capacity to contrast the powerful Grand Orgue while also increasing the dramatic power of the instrument. Its design is more American-Classic in style, with a textured 16' Basson underpinning a powerful reed chorus. The Viole de Gambe and Voix Céleste are broadly voiced.

Atop the Récit division resides the former 8' Cornopean, which was rebuilt and revoiced on 15 inches of pressure to speak forth as a new Trompette Cathédrale. This commanding reed is playable on each manual and pedal and easily cuts through the entire plenum.

The Pédale division is most often the test of an organ's ability to move one's

soul. Literally shaking the cathedral's interior, the fundamentals of the 16' open wood were among the biggest rewards of the project. Crowning the Pédale is the 16' Bombarde, which speaks on 10 inches of pressure.

Most apparent to the observer, the façade's pipes were restructured and gilded to match the cathedral's new gold appointments. Above the pipes is the newly commissioned mural of all the American saints.

The console of the organ was modified and refurbished to comfortably hold a greatly expanded stoplist. New manual claviers, a new pedal clavier, and oblique-style drawknobs were designed and built to support the 41 ranks of total pipework. A user-friendly

switching system allows organists the ability to program 300 levels of memory and employ an onboard sequencer. This useful tool makes it possible for organists to record and rehearse registration settings, then witness the organ's effect from any place within the cathedral.

The Peragallo family is honored to have participated in the restoration of St. Joseph's Co-Cathedral. The newly refurbished sanctuary will undoubtedly come to serve as a cornerstone for the Brooklyn Diocese in the coming decades.

—John Peragallo IV

The dedication concert will take place Sunday, September 27, at 3 p.m., featuring Christopher Houlihan, a Phillip Truckenbrod Concert Artist.

Peragallo Pipe Organ Company

John Peragallo, Tonal Director, President
 Frank Peragallo, Design Director, Vice President
 Anthony Peragallo, Operations Director
 John Peragallo IV, Creative Director
 Ellen Kreil, Administrator
 Mark Matulewicz, electrical
 Timothy Hollister, finishing
 Julio Agüero, mechanicals
 Pelayo Mendoza, woodworking
 Thomas Urban, re-leathering and restoration
 John Zapotocky, wind chest assembly
 Carl Larson, voicing and tuning
 Richard Avila, pipe restoration
 Orlando Ortiz, wind chest assembly
 Bob Martin, pipe restoration
 Andrew Cioffi, maintenance

Co-Cathedral of St. Joseph, Brooklyn, New York

Pédale

32'	Contre bass (composite)	
32'	Contre bourdon (composite)	
16'	Montre	32 pipes
16'	Violone	G.O.
16'	Bourdon	32 pipes
16'	Bourdon doux	Récit
8'	Montre	G.O.
8'	Violoncelle	G.O.
8'	Bourdon (ext)	12 pipes
8'	Flûte doux	Récit
4'	Doublette	G.O.
4'	Flûte ouverte	G.O.
	Grande Fourniture V (composite)	
32'	Cornet de bombarde (composite)	
16'	Bombarde	32 pipes
16'	Basson	Récit
8'	Bombarde (ext)	12 pipes
4'	Clarinette	Choeur

Tirasse

Grand Orgue à Pédale
Récit à Pédale
Choeur à Pédale
Récit à Pédale 4
Choeur à Pédale 4

Accouplemente

Récit à Grand Orgue 16
Récit à Grand Orgue
Récit à Grand Orgue 4
Choeur à Grand Orgue 16
Choeur à Grand Orgue
Choeur à Grand Orgue 4
Récit à Choeur 16
Récit à Choeur
Récit à Choeur 4
Grand Orgue à Choeur

Manual Transfer
 Jeux de Clochettes

MIDI (2 alterable MIDI stops per division)

Combination System
 300 levels with sequencer

Pistons

1-12 General, thumb and toe
1-4 Pédale, thumb and toe
1-5 Grand Orgue, thumb
1-5 Choeur, thumb
1-5 Récit, thumb
General Cancel

Reversible

Grand Orgue à Pédale, thumb and toe
Récit à Pédale, thumb and toe
Choeur à Pédale, thumb and toe
Tutti, thumb and toe
Set, thumb
Previous, thumb
Next, thumb and toe
Alt, thumb
Jeux de clochettes, toe
Up, thumb
Down, thumb

Three manuals and pedal, 41 ranks

Organ Projects

Grandall & Engen, Maple Grove, Minnesota Schaefer organ, ca. 1910 St. Mary's Ridge Catholic Church, St. Mary's Ridge (Cashton), Wisconsin

The Schaefer Organ Company of Slinger (Schleisingerville), Wisconsin, was active from about 1880–1950, supplying tubular-pneumatic and electro-pneumatic action organs. Originally called the Wisconsin Pipe Organ Factory and owned by Bernard Schaefer, it was later renamed B. Schaefer and Sons, and finally the Schaefer Organ Company. The Organ Historical Society organ database lists some 45 organs by Schaefer, mostly in Wisconsin, Minnesota, and Illinois. Two were installed in New York City.

The 11-rank tubular-pneumatic Schaefer at St. Mary's Ridge, outside of Cashton, Wisconsin (south of Sparta), was installed sometime around 1910. Under the guidance of Fr. Michael Klos, the church has undergone an extensive and historically informed restoration. The restored building provides a view into traditional Roman Catholic architecture of the late nineteenth century, with three carved altars and polychrome paintings on the ceiling. While the organ was being removed in late 2013, the flooring in the chancel was replaced with solid maple and walnut repurposed from the nearby school prior to its demolition. The new floor sets off the painted altar pieces and further enhances the live acoustics.

The modest organ is in a natural oak Gothic case in the center of the balcony, where its sound reflects from the arched ceiling to fill the room. There is evidence behind the organ of an arch in the bell tower that was filled in when the organ was installed. The detached console required hundreds of feet of lead tubes to control the 11 ranks and the sub and super couplers in the original, and a hand-pumped feeder bellows filled an enormous reservoir in the base of the oak case. The hand pump was abandoned when a blower was placed in the unheated bell tower, where its roar was somewhat muffled by the heavy bricks of the tower.

The internal layout is very much like that of tracker organs built around 1900. The free-standing Swell box is at the back, with the Great immediately in front. The façade consists of bass pipes of both the 8' Open Diapason and 4'

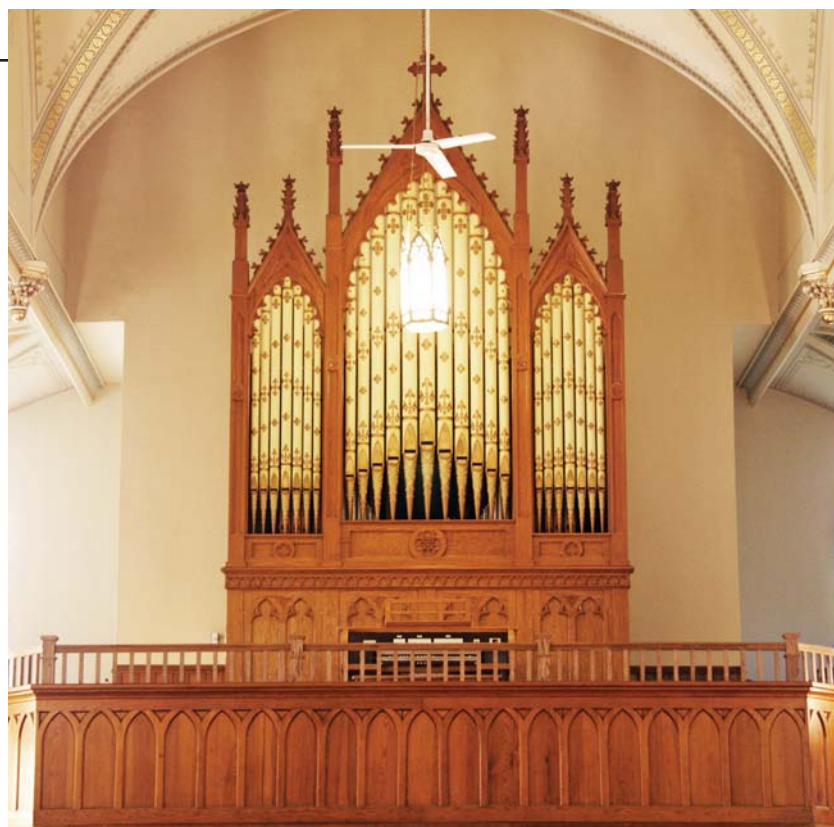
Octave, all painted. The 16' Subbass stands at floor level along the sides of the case, with the open wood 8' Bass Flute across the back behind the Swell box.

The Schaefer tubular mechanism was very cleverly designed and extremely modular. The organ should have been easy to service, but its rural location required lengthy travel time to reach. It was not the beneficiary of much work by technicians over the years. The little work it did receive consisted mostly of leather patching and sealing as the tubular action began to fail. There is also evidence of window screen material inserted in an attempt to keep mice away from the tender leather! When we took the organ out in late 2013, Fr. Klos, himself an organist, told us it had not been playable for at least 20 years.

In order to hear a bit of the mute organ, we "hot-wired" it with screwdrivers to open valves with ruptured pouches. Very little would play. But we heard enough, both this way and by blowing on a few pipes, so that it was obvious this organ had a lot of potential. The live response in the room also seemed to be very promising.

The pipes were in excellent condition, although they were understandably dirty. Nobody had ever tried to "baroquify" this organ, so all pipes were in original condition. The three pedal chests held promise for rebuilding (later abandoned), but the manual chests were completely beyond reuse if we hoped to make the organ reliable and give it longevity.

We could have restored the tubular chests, but this action is known to have a fairly short lifespan in Wisconsin's climate. Had we restored all of the leather in the hundreds of pouches, we would have condemned the organ once again to eventual failure. It is similar to tracker organs of the same era, so we opted for tone channel chests. What to do about the key and stop action? The organ never had tracker action, and with a detached console at the balcony rail, it would have been a tricky—but possible—undertaking to create a tracker action. The preponderance of 8' stops would have required large pallets and a heavy action. The presence of sub and super couplers from its inception placed a tracker action out of the running. We opted instead for Blackinton-style tone channel chests, built by Organ Supply Industries, with new keyboards, a new



Schaefer organ, ca. 1910, rebuilt by Grandall & Engen, at St. Mary's Ridge Catholic Church, St. Mary's Ridge (Cashton), Wisconsin

nameboard by Peterson, and relay and combination action by Syndyne.

This rural location also indicated that we wanted the organ to be extremely reliable—especially in case of lightning strike. After all, St. Mary's Ridge is a high point of land, and with a high steeple, we could assume the church has had its share of strikes. The local electrician, a member of the parish, was advised on how to double-ground the organ so it is grounded both when it is running and when it is shut off. Standard organ circuits on the 120-volt side do not regularly ground the organ when it is off, so this is a little unusual and required some special components.

The old blower in the tower was immediately ruled out for reuse. In addition to its noise, it drew in sub-zero air in the dead of winter from the unheated tower. We wanted the organ to be more stable, so a new Laukhuff blower was put into a double box for soundproofing, with both intake and output silencing baffles. It is truly silent. A 3' x 4' single-rise reservoir supplies air to the two slider chests, and a smaller reservoir supplies the two pedal stops. All is installed within the base.

After cleaning, we found that the pipes were in need of only minor regulating and voicing correction. The one exception was the large pipes of the façade. The toes had gradually closed under the weight of these pipes. After opening up the toes and correcting some low languids, the heroic nature of the typical 8' Diapason of this era emerged to provide a solid foundation for the organ and to carry beautifully throughout the room.

The preponderance of 8' stops was a puzzle until they were all playing again in the room. Concerned about the need for super couplers, we took the opportunity to add a 2' stop to each manual—a Fifteenth to the Great and a Harmonic Piccolo to the Swell. While these additions are successful and add variety, we found that the 8' stops are all different and each contributes in its own way. In particular, the Dulciana is not as soft as many such examples and has considerable body. The Aeoline, though almost inaudible in our shop, has a lovely edge and even with the swell box closed it can be heard everywhere in the church. The Violin Diapason is a perfect foundation for the Swell and contrasts with the Open Diapason of the Great. The Salicional is extremely bright and, in fact,

almost fulfills the function of a mixture and reed by providing many high harmonics. The flutes are not exceptional, although they are all different. The 4' Flute d'Amour pipes are wood, with pierced stoppers.

We are grateful to Fr. Klos for having the vision to renovate the Schaefer organ and the faith in his congregation to fund it. The "new" organ functions essentially the same as it had when built, although it now has the advantage of a multi-level combination action, a transposer, reversibles, and an "auto-bass" Pedal-to-Great coupler for those who don't use their feet (a reality in this area). There is a crescendo pedal as it had before, and the swell linkage is still mechanical. The best stop, of course, is the wonderful acoustic of this room, and the organ's location near the ceiling projects its tones throughout the room. Both building and organ are now ready for their next century.

Andrew Paul Fredel, music director at Gethsemane Episcopal Church in Minneapolis and a member of our staff, played a re-dedication concert to a large and appreciative crowd on Sunday, October 12, 2014. Much of the music was drawn in spirit from the early years of this organ. The organ is admittedly small, and much of its strength is in the wide variety of softer unison stops. The program sought to highlight these sounds and display, within its limits, the large range of musical options available.

There are many Schaefer organs in the Midwest. We found the Schaefer design to be rich tonally, and it is unfortunate that so many of their instruments were built with a key action doomed to early failure. This project proved conclusively that on top of new slider chests an old organ can be brought back to life and might even surpass what was originally built.

—David Engen and David Grandall
Grandall & Engen LLC
Maple Grove, Minnesota

Grandall & Engen staff

David Grandall
David Engen
Luke Tegtmeyer
Andrew Fredel
Paul Clasen
Zach Clasen
Lynn Thorson
Laura Potratz
Eric Hobbs

Grandall & Engen

St. Mary's Catholic Church, St. Mary's Ridge (Cashton), Wisconsin

GREAT

8' Open Diapason	73 old pipes, 1–19 in façade, 44 scale
8' Melodia	73 old pipes, 1–12 stopped, 13–61 open wood, 62–73 open metal
8' Dulciana	73 old pipes
4' Octave	73 old pipes, 1–6 in façade, 58 scale
2' Fifteenth	61 new pipes, 72 scale
4' Great to Great	
16' Swell to Great	
8' Swell to Great (Reversible)	
4' Swell to Great	
Pedal to Great Bass	

SWELL (expressive)

8' Violin Diapason	73 old pipes, 1–12 stopped wood, 13–73 metal
8' Salicional	73 old pipes
8' Stopped Diapason	73 old pipes
8' Aeoline	73 old pipes, 1–12 stopped wood, 13–73 metal
4' Flute d'Amour	73 old pipes, 1–49 wood with pierced stoppers, 50–73 open metal
2' Piccolo	61 new pipes, harmonic
Tremolo	
Swell to Swell 4'	

PEDAL

16' Subbass	30 old pipes
8' Bass Flute	30 old pipes, open wood
8' Great to Pedal (Reversible)	
8' Swell to Pedal (Reversible)	

The 16' and 4' couplers are per the original.
Combination action with 64 levels of memory.

2 manuals, 13 ranks

2015 Summer Carillon Concert Calendar

By Brian Swager

Albany, New York

Albany City Hall, Sundays at 1 pm
July 5, Joey Brink
July 12, Elena Sadina, Sergei Gratchev,
& Nikita Gratchev
July 19, George Matthew, Jr.

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 7, Joey Brink (6:30 pm)
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 28, Helen Hofmeister Hawley
July 5, Margaret Pan
July 12, Open Tower
July 19, Tebbel/Lonie Duo
July 26, Toru Takao
August 2, Olesya Rostovskaya
August 9, Francis Crepin
August 16, Jonathan Hebert
August 23, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm
July 5, Margaret Pan
July 12, Lisa Lonie & Janet Tebbel
July 26, Sue Bergren
August 9, John Gouwens

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 9, Ulla Laage
July 16, Lisa Lonie & Janet Tebbel
July 23, Kipp Cortez
July 30, Philippe Beullens

Centralia, Illinois

Centralia Carillon, Fridays at 6:30 pm
June 5, Frits Reynaert
June 19, Malgosia Fiebig
September 4, Wylie Crawford
September 5, Jim Fackenthal & Tim Sleep
September 6, Sue Bergren & Carlo van Ulf

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
June 21, Malgosia Fiebig
June 28, Amy Johansen
July 5, Gijsbert Kok
July 12, Ulla Laage
July 19, Toru Takao
July 26, Olesya Rostovskaya
August 2, Francis Crépin
August 9, Jonathan Hebert
August 16, Tim Sleep
August 23, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 28, Joey Brink
July 5, Thomas Lee
July 12, Gordon Slater
July 19, John Widmann
July 26, Sergei Gratchev & Elena Sadina
August 2, Margaret Angelini
August 16, Tatiana Lukyanova

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
June 21, Michael Slotke & Tiffany Lin
July 5, Carol Jickling Lens
July 19, Philippe Beullens
August 2, John Gouwens
August 16, David Hunsberger

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 4, Margaret Pan
July 18, Lisa Lonie/Janet Tebbel
July 25, Patrick Macoska

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 1, Ray McLellan
July 8, Gijsbert Kok
July 15, Janet Tebbel & Lisa Lonie
July 22, Toru Takao
July 29, Olesya Rostovskaya
August 5, Sally Harwood

Erie, Pennsylvania

Penn State University, Behrend Campus, Smith Chapel
Thursdays at 7 pm
July 7, Joey Brink
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 7, Koen & Florian Cosaert
July 14, Leonard Weiss
July 21, Roy Kroezen
July 28, Hunter Chase
August 4, Lisa Lonie

Frederick, Maryland

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

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
June 14, UF Carillon Studio
July 12, Philippe Beullens

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 8, Julie Zhu
June 15, Jim Brown
June 22, Malgosia Fiebig
June 29, Amy Johansen
July 6, Gijsbert Kok
July 13, Ulla Laage
July 20, Toru Takao
July 27, Olesya Rostovskaya
August 3, Francis Crépin
August 10, Jonathan Hebert
August 17, Tim Sleep
August 24, Wylie Crawford
August 31, Jim Fackenthal
September 7, Mark Lee

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 1, Julianne Vanden Wyngaard
July 8, Gijsbert Kok
July 15, Tebbel/Lonie Duo
July 22, Toru Takao
July 29, Olesya Rostovskaya

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:30 pm
July 9, Dave Johnson
July 16, Andrée-Anne Doane
July 23, Philippe Beullens
July 30, Jeff Daehn

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
June 7, Richard D. Gegner & Richard M. Watson
June 14, Richard D. Gegner
June 21, Amy Johansen
June 28, Richard M. Watson
July 4, Richard D. Gegner; Richard M. Watson, assisting (2 pm)
July 5, Richard M. Watson
July 12, Richard D. Gegner
July 19, Richard M. Watson
July 26, Richard D. Gegner & Richard M. Watson
August 2, Richard D. Gegner
August 9, Richard M. Watson
August 16, Richard D. Gegner
August 23, Richard D. Gegner & Richard M. Watson
August 30, Richard M. Watson
September 6, Richard D. Gegner
September 7, Richard M. Watson (2 pm)

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
July 3, George Matthew Jr., Carillonneur
July 10, Gordon Slater
July 15, George Matthew Jr.
July 17, John Widmann
July 24, Sergei Gratchev
July 31, Elena Sadina
August 7, Tatiana Lukyanova
August 14, George Matthew Jr. (4 pm)

Bert Adams, FAGO

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

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

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

ROBERT CLARK

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

JAMES DORROH, AAGO, PhD

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

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

STEPHEN HAMILTON

recitalist-clinician-educator
www.stephenjonhamilton.com

PATRICK ALLEN

GRACE CHURCH
NEW YORK

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

Keith Bigger

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



J.W. Steere
1825-1900

GAVIN BLACK

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

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

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

Norberto Guinaldo

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

WILL HEADLEE

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

David Herman

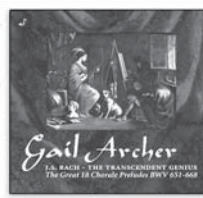
Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware ■ herman@udel.edu

A Professional Card in THE DIAPASON

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

Gail Archer

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



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

www.gailarcher.com

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

ANDREW HENDERSON, DMAMadison Avenue Presbyterian Church
New York, NYwww.andrewhenderson.net

CALIFORNIA LUTHERAN UNIVERSITY

Kyle Johnson, DMAUniversity Organist
(805) 493-3332 • kejohns@callutheran.eduwww.callutheran.edu**KIM R. KASLING**

D.M.A.

St. John's University

Collegeville, MN 56321

Gabriel Kney

ORGAN CONSULTANT

www.gabrielkney.com**David Lowry**

DMA, HonRSCM

1829 Senate Street, 14-C
Columbia, South Carolina 29201*Sue Mitchell-Wallace*A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949*Marilyn Mason***Professor Emeritus – University of Michigan – Ann Arbor**
Professor of Organ for 67 years
The University's longest-serving faculty member**PHILIP CROZIER**CONCERT ORGANIST
ACCOMPANIST3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada

(514) 739-8696

philipcrozier@sympatico.ca**Gary L. Jenkins**Director, Schmidt Concert Series
Director of Music, Carmelite Monastery
Curator of Organs
Rose-Hulman Institute of Technology
Terre Haute, Indiana**Brian Jones**

Director of Music Emeritus

TRINITY CHURCH
BOSTON**JAMES KIBBIE**The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu**DAVID K. LAMB, D.MUS.**Director of Music
Trinity United Methodist Church
New Albany, Indiana
812/944-2229**Christopher Marks**

University of Nebraska-Lincoln

www.christophermarksorganist.com
csmarks.organ@gmail.com
(315) 278-1410**ANDREW PAUL MOORE**CHRIST CHURCH
SHORT HILLS**LARRY PALMER**

Harpichord – Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals – Lectures – Consultancies

lpalmer@smu.edu + 214.350-3628www.pekc.org**Princeton Early Keyboard Center**Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.

2015 Summer Carillon Concert Calendar**Minneapolis, Minnesota**Central Lutheran Church
Sundays at 11:15 am
July 12, Joey Brink & Vera Wünsche
July 19, Andrée-Anne Doane
July 26, Philippe Beullens
August 2, Julianne Vanden Wyngaard**Montréal, Québec**Oratoire Saint-Joseph, Sundays at 2:30 pm
June 14, Andrea McCrady
July 5, Amy Johansen
July 12, Koen Cosaert & Florian Cosaert
August 9, Andrée-Anne Doane, David Doane, & Gabriel Doane-Picard**Naperville, Illinois**Naperville Millennium Carillon
Tuesdays at 7 pm
June 9, Julie Zhu
June 16, Jim Brown
June 23, Malgosia Fiebig
June 30, Amy Johansen
July 7, Gijsbert Kok
July 14, Ulla Laage
July 21, Toru Takao
July 28, Olesya Rostovskaya
August 4, Francis Crépin
August 11, Jonathan Hebert
August 18, Tim Sleep**New Haven, Connecticut**Yale University, Yale Memorial Carillon
July 24, John Widmann, 7 pm**Northfield, Vermont**Norwich University, Saturdays at 1 pm
July 4, George Matthew Jr.
July 11, Gordon Slater
July 18, John Widmann
July 25, Sergei Gratchev
August 1, Elena Sadina**Norwood, Massachusetts**Norwood Memorial Municipal Building
Mondays at 7 pm
June 29, Joey Brink
July 4, Margaret Angelini (3 pm)
July 6, Thomas Lee
July 13, Gordon Slater
July 20, John Widmann
July 27, Sergei Gratchev & Elena Sadina
August 3, Margaret Angelini
August 10, Lee B. Leach
August 17, Tatiana Lukyanova**Ottawa, Ontario**Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, Carillonneur
July 1, Andrea McCrady (10 am)
July 7, Amy Johansen
July 14, Koen & Florian Cosaert
July 28, Devon Hansen, Rebecca Manouchehri, Jennifer Moore, Robert Labonté, & Joan Shaw**Owings Mills, Maryland**McDonogh School, Fridays at 7 pm
July 3, Buck Lyon-Vaiden
July 10, Koen & Florian Cosaert
July 24, Edward Nassor
July 31, Hunter Chase**Philadelphia, Pennsylvania**First United Methodist Church of Germantown, Mondays at 7:30 pm
July 6, Koen & Florian Cosaert
July 13, Leonard Weiss
July 20, Roy Kroezen**Princeton, New Jersey**

Princeton University, Grover Cleveland Tower, Sundays at 1 pm

July 6, Koen & Florian Cosaert
July 12, Leonard Weiss
July 19, Roy Kroezen
July 26, Hunter Chase
August 2, Margaret Pan
August 9, Lisa Lonie
August 16, Buck Lyon-Vaiden
August 23, Ellen Dickinson
August 30, Tebbel/Lonie Duo**Rochester, New York**University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
July 7, Joey Brink
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren**St. Paul, Minnesota**House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 12, Joey Brink & Vera Wünsche
July 19, Andrée-Anne Doane
July 26, Philippe Beullens
August 2, Julianne Vanden Wyngaard
August 9, Dave Johnson**Sewanee, Tennessee**University of the South
Sundays at 4:45 pm
June 4, Charlene Williamson (6:30 pm)
June 6, Charlene Williamson (8 am)
June 21, Joey Brink & Vera Wünsche
June 25, Joey Brink & Vera Wünsche
June 28, Ray Gotko
July 1, Gotko & Bordley (11 am)
July 4, Gotko & Bordley (1 pm)
July 5, Sam Hammond
July 12, Richard Shadinger
July 17, Gotko & Bordley (4:30 pm)
July 19, Parks Greene & Charlene Williamson**Spokane, Washington**Cathedral of St. John the Evangelist
July 4, Wesley Arai, 9 pm**Springfield, Massachusetts**Trinity United Methodist Church
July 16, John Widmann, 7 pm**Storrs, Connecticut**Storrs Congregational Church
Thursdays at 6 pm
August 6, Gerald Martindale
August 13, Andrée-Anne Doane
August 20, David Maker**Toronto, Ontario**Metropolitan United Church
Thursdays at 7 pm
July 9, Amy Johansen, carillon; Robert Amt, organ
July 10, Koen & Florian Cosaert
July 17, Margaret Pan**Valley Forge, Pennsylvania**Washington Memorial Chapel
Wednesdays at 7:30 pm
July 1, Doug Gefvert
July 8, Koen Cosaert
July 15, Leonard Weiss
July 22, Roy Kroezen
July 29, Hunter Chase
August 5, Margaret Pan
August 12, Doug Gefvert & Irish Thunder
Pipes & Drums
August 19, Jesse Ratcliffe
August 26, Ellen Dickinson**West Hartford, Connecticut**First Church of Christ, Congregational
July 23, John Widmann, 7 pm

Experience ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation, fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

Calendar

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

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

UNITED STATES East of the Mississippi

16 JUNE
Mark Dwyer; The Mother Church, Boston, MA 12:15 pm
Joshua Stafford; First Presbyterian, St. Petersburg, FL 7:30 pm

17 JUNE
Frederick MacArthur; Methuen Memorial Music Hall, Methuen, MA 8 pm
John Scott; St. Thomas Fifth Avenue, New York, NY 4 pm
Sue Mitchell-Wallace; Holy Innocents Episcopal, Atlanta, GA 3:15 pm
Stephen Schnurr, with piano; Christ Church, Michigan City, IN 12:10 pm
Naomi Rowley; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Will Schlueter; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Patricia Gallagher, OP; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 JUNE
Handel and Haydn Society; Symphony Hall, Boston, MA 7:30 pm
Christopher Houlihan; Holy Apostles, New York, NY 7:30 pm

20 JUNE
Katelyn Emerson; Church on the Cape, Cape Porpoise, ME 7 pm
John Scott, Bach works; St. Thomas Church Fifth Avenue, New York, NY 4 pm

21 JUNE
Katelyn Emerson; Church of the Transfiguration, New York, NY 11 am
Colin MacKnight; Washington National Cathedral, Washington, DC 5:15 pm
Damin Spritzer; Madonna della Strada Chapel, Chicago, IL 3 pm
Karen Beaumont; St. Hedwig's, Milwaukee, WI 2 pm

22 JUNE
Ann Elise Smoot, masterclasses; Trinity Cathedral, Pittsburgh, PA 9 am, 10:30 am, 4 pm
Nathan Laube; St. Paul Cathedral, Pittsburgh, PA 8 pm
David Troiano; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 JUNE
Heinrich Christensen, with violin; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ann Elise Smoot, masterclass; Duquesne University, Pittsburgh, PA 10:30 am
Stephen Schnurr; Christ Church, Michigan City, IN 12:10 pm
Charles Barland; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Crawford Wiley; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

26 JUNE
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 JUNE
Benjamin La Prairie; First Evangelical Lutheran, Iron Mountain, MI 7:30 pm

28 JUNE
Christopher Houlihan; St. Michael's Cathedral, Springfield, MA 7:30 pm
Peter Richard Conte; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Chuyoung Suter; Washington National Cathedral, Washington, DC 5:15 pm
Nathan Laube; Basilica of the Co-Cathedral of the Sacred Heart, Charleston, WV 3 pm

29 JUNE
Benjamin La Prairie; St. Paul's Episcopal, Marquette, MI 7:30 pm

30 JUNE
Martin Jean; Marquand Chapel, Yale University, New Haven, CT 9:30 am
Diane Meredith Belcher; St. Mary Catholic Church, New Haven, CT 8 pm

1 JULY
Rosalind Mohnsen; First Church, Monson, MA 8 pm
Suzanne Ozorak; Methuen Memorial Music Hall, Methuen, MA 8 pm
Thomas Murray; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Jack Mitchener; Myers Park Baptist, Charlotte, NC 8 pm
Olivier Latory; Byrnes Auditorium, Winthrop University, Rock Hill, SC 8 pm
Benjamin La Prairie; St. Joseph Catholic Church, Lake Linden, MI 7:30 pm
Mitchell Miller; St. Mary Catholic, Menasha, WI 12:15 pm
David Jonies; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

2 JULY
Nathan Laube; Abbey Chapel, Mt. Holyoke College, South Hadley, MA 8 pm
Herndon Spillman; St. Peter's Episcopal, Charlotte, NC 5:30 pm

4 JULY
Christopher Betts & Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm
Frank Rippl; All Saints Episcopal, Appleton, WI 12:15 pm

5 JULY
The Chenaults; Myers Park United Methodist, Charlotte, NC 7 pm

7 JULY
Daniel Stipe; Christ Episcopal, Roanoke, VA 7:30 pm

8 JULY
Marvin Mills; Methuen Memorial Music Hall, Methuen, MA 8 pm
Isabelle Demers; Ocean Grove Camp Meeting Assn., Ocean Grove, NJ 7:30 pm
Christopher Houlihan; Chapel of the Resurrection, Valparaiso University, Valparaiso, IN 7 pm
Matthew Buller; First United Methodist, Appleton, WI 12:15 pm
Charles Barland; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

10 JULY
Cameron Carpenter, with orchestra; Koussevitzky Music Shed, Tanglewood, Lenox, MA 8:30 pm

11 JULY
Karen Beaumont; St. Francis Church, Milwaukee, WI 2 pm

12 JULY
Sarah Wannamaker; St. Paul Cathedral, Pittsburgh, PA 4 pm
Marilyn Keiser; convention worship service, St. Luke United Methodist, Indianapolis, IN 7:30 pm
Lessons & Carols on the Most Sacred Heart of Jesus; Sacred Heart Catholic Church, Palos Hills, IL 4 pm

13 JULY
David Higgs, masterclass; Christ Church Cathedral, Indianapolis, IN 9 am
James David Christie; Christ Church Cathedral, Indianapolis, IN 10:30 am

14 JULY
Murray Somerville; Christ Episcopal, Roanoke, VA 7:30 pm
Marilyn Keiser; hymn playing workshop, St. John Catholic Church, Indianapolis, IN 10 am
Bruce Neswick, masterclass; All Saints Episcopal, Indianapolis, IN 10 am
Ken Cowan; Auer Hall, Jacobs School of Music, Indiana University, Bloomington, IN 2 pm
Simone Gheller; Church of the Gesu, Milwaukee, WI 7:30 pm

LEON NELSON

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

NICHOLAS E. SCHMELTER

Director of Music
Immaculate Conception
Catholic Church
Lapeer, Michigan

MARK STEINBACH

BROWN UNIVERSITY

ORGAN MUSIC OF THE SPANISH BAROQUE

David Troiano
DMA MAPM
586.778.8035
dtenor2001@yahoo.com

Marcia Van Oyen

First United Methodist Church
Plymouth, Michigan
mvanoyen.com

KEVIN WALTERS

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

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

RUDOLF ZUIDERVELD

Illinois College, Jacksonville
First Presbyterian Church,
Springfield

CHARLES DODSLEY WALKER, FAGO

MARCH 16, 1920 – JANUARY 17, 2015

REQUIESCAT IN PACE

A two-inch Professional Card in THE DIAPASON

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

Artist Spotlights

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



STEPHEN G. SCHAEFFER

Recitals – Consultations
Director of Music Emeritus
Cathedral Church of the Advent
Birmingham, Alabama

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Stephen Tappe

Organist and Director of Music
Saint John's Cathedral
Denver, Colorado
www.sjcathedral.org

Joe Utterback

COMMISSIONS & CONCERTS
732 . 747 . 5227

DAVID WAGNER

DMA
www.davidwagnerorganist.com

KARL WATSON

SAINT LUKE'S
METUCHEN

RONALD WYATT

Trinity Church
Galveston

DIAPASON Student Rate

NEW! \$20 one year
847/391-1044
jrobinson@sgcmail.com

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Calendar

15 JULY

John Walker; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Houlihan; Ocean Grove Camp Meeting Assn., Ocean Grove, NJ 7:30 pm
Isabelle Demers; Second Presbyterian, Indianapolis, IN 4 pm
David Higgs; St. Paul Episcopal, Indianapolis, IN 7:30 pm
Andrew Birling; First Congregational (UCC), Appleton, WI 12:15 pm
Jeff Verkuilen; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JULY

Devin Attein; Memorial Presbyterian, Appleton, WI 12:15 pm

19 JULY

Ethan LaPlaca; St. Paul Cathedral, Pittsburgh, PA 4 pm
Frederick Swann; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Karen Beaumont; St. Hedwig's, Milwaukee, WI 2 pm
James Hammann; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

21 JULY

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

22 JULY

Susanna Valleau; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jeffrey Verkuilen; Trinity Lutheran, Kaukauna, WI 12:15 pm
Jeffrey Arnold; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JULY

CONCORA; Bethany Covenant, Berlin, CT 4 pm
John Henninger; St. Paul Cathedral, Pittsburgh, PA 4 pm

29 JULY

Glenn Kime; Methuen Memorial Music Hall, Methuen, MA 8 pm
Tyler Canonico; First United Methodist, Hershey, PA 7 pm
Derek Nickels; Faith Lutheran, Appleton, WI 12:15 pm

UNITED STATES West of the Mississippi

19 JUNE

Una Hwang; Christ Episcopal, Tacoma, WA 12:10 pm

20 JUNE

Susan Jane Matthews; Legion of Honor Museum, San Francisco, CA 4 pm

21 JUNE

Christopher Houlihan; Trinity Lutheran, St. Louis, MO 7 pm
Tom Lohmuller; St. Mary's Cathedral, San Francisco, CA 4 pm
Susan Jane Matthews; Legion of Honor Museum, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 JUNE

Christopher Marks; Christ Church Cathedral, St. Louis, MO 7:30 pm
Robert Plimpton & Jared Jacobsen; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 JUNE

John Behnke, hymn festival; Third Baptist, St. Louis, MO 11 am
Barbara Raedeke; St. Mark Episcopal, St. Louis, MO 7:15 and 8:30 pm
Anna Myeong; Hope UCC, St. Louis, MO 7:15 and 8:30 pm

24 JUNE

Daryl Robinson; St. Peter Episcopal, Ladue, MO 10:15 am
Thomas Murray; Cathedral Basilica of St. Louis, St. Louis, MO 8:15 pm

27 JUNE

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

28 JUNE

Brian Williams; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Olesya Kravchenko; St. Mary's Cathedral, San Francisco, CA 4 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm
Douglas Cleveland; St. Paul's Episcopal Cathedral, San Diego, CA 8:15 pm

29 JUNE

Todd Wilson; Broadway Baptist, Fort Worth, TX 7:30 pm
Carole Terry; St. Brigid Catholic Church, San Diego, CA 11:15 am
Douglas Cleveland, masterclass; Handlery Hotel, San Diego, CA 2:15 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

30 JUNE

Jane Parker-Smith; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm
Christopher Houlihan; First United Methodist, San Diego, CA 7 pm

1 JULY

Rosalie Alcoser; First United Church of Christ, Northfield, MN 12:15
Bradley Hunter Welch; Arborlawn United Methodist, Fort Worth, TX 7:30 pm
Christopher Houlihan, masterclass; Handlery Hotel, San Diego, CA 3 pm

2 JULY

Chelsea Chen; First Presbyterian, San Diego, CA 9 am

5 JULY

Alan Montgomery; St. Mary's Cathedral, San Francisco, CA 4 pm

6 JULY

Christian Elliott; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

8 JULY

John Ferguson; Boe Chapel, St. Olaf College, Northfield, MN 12:15 pm

12 JULY

Etienne Walhain; St. Mary's Cathedral, San Francisco, CA 4 pm

13 JULY

Aaron David Miller; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

15 JULY

Noah Klein; Music and Drama Center, Carleton College, Northfield, MN 12:15 pm

17 JULY

Carson Cooman; Christ Episcopal, Tacoma, WA 12:10 pm

20 JULY

Thomas Mellan; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

22 JULY

Joanne Rodland; Boe Chapel, St. Olaf College, Northfield, MN 12:15 pm

27 JULY

Isabelle Demers; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

29 JULY

Stephen May & Lawrence Archbold; All Saints Episcopal, Northfield, MN 12:15 pm

INTERNATIONAL

16 JUNE

James Welch; Grosser Saal, Mozarteum, Vienna, Austria 12:30 pm
Gabrielle Tessier; St. James United Church, Montreal, QC, Canada 12:30 pm

17 JUNE

Margareta Hürholz; Kreuzkirche, Dresden, Germany 8 pm

19 JUNE

Imrich Szabo; Cathedral, Lausanne, Switzerland 8 pm
Josep Maria Mas Bonet; Cattedrale di Santo Stefano, Biella, Italy 9 pm

20 JUNE

Josep Maria Mas Bonet; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Viviane Loriaut & Patrick Mathis; St. Taurin's Abbey, Evreux, France 8:30 pm

21 JUNE

Jean-Christophe Geiser, with choir; Cathedral, Lausanne, Switzerland 10 am & 11:15 am, 3 pm, 6 pm, & 7:15 pm
Martin Ford; Westminster Cathedral, London, UK 4:45 pm
Edward Taylor; Westminster Abbey, London, UK 5:45 pm

23 JUNE

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

24 JUNE

Tobias Frank; Frauenkirche, Dresden, Germany 8 pm
Daniel Cook; Westminster Cathedral, London, UK 7:30 pm

26 JUNE

Jean-Paul Imbert, with trumpet; Cathedral, Lausanne, Switzerland 8 pm
Jan Van Mol, with soprano; Cattedrale di Santo Stefano, Biella, Italy 9 pm

27 JUNE

Jan Van Mol, with soprano; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Simon Thomas Jacobs; Bloomsbury Central Baptist, London, UK 4 pm
James Hicks; Hallgrímskirkja, Reykjavik, Iceland 12 noon

28 JUNE

Benjamin Bloor; Westminster Cathedral, London, UK 4:45 pm
Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

30 JUNE

Olivier Lavoie-Gagné; St. James United Church, Montreal, QC, Canada 12:30 pm

5 JULY

Ben Bloor; St. Paul's Cathedral, London, UK 4:45 pm
Joonho Park; Westminster Abbey, London, UK 5:45 pm
Jeremy Woodside; Westminster Cathedral, London, UK 5:45 pm

6 JULY

James David Christie; First Presbyterian, Winnipeg, MB, Canada 8 pm

7 JULY

Julie Pinsonneault; St. James United Church, Montreal, QC, Canada 12:30 pm

8 JULY

Elisabeth Zawadke; Kreuzkirche, Dresden, Germany 8 pm

10 JULY

Maurizio Maffezzoli; Chiesa di S. Eusebio, Vallemosso, Italy 9 pm

11 JULY

Maurizio Maffezzoli; Santuario della Madonna di Loreto, Graglia, Italy 9 pm

12 JULY

Martin Ford; Westminster Abbey, London, UK 5:45 pm
Tom Wilkinson; Westminster Cathedral, London, UK 5:45 pm

14 JULY

Daniel Cook; Westminster Abbey, London, UK 7 pm
Peter Van de Veld; St. James United Church, Montreal, QC, Canada 12:30 pm

15 JULY

Colin Walsh; Frauenkirche, Dresden, Germany 8 pm
Simon Thomas Jacobs; Abbey Ste-Croix, Bordeaux, France 6:30 pm

16 JULY

Simon Thomas Jacobs; Basilica St-Michel, Bordeaux, France 6:30 pm
Eric Lebrun; St. Paul's Cathedral, London, UK 6:30 pm

17 JULY

Christophe Mantoux; Cathédrale St. Julien, Le Mans, France 5 pm

19 JULY

Stefan Kießling; St. Paul's Cathedral, London, UK 4:45 pm
Tom Wimpenny; Westminster Cathedral, London, UK 4:45 pm
Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

20 JULY

Ian Sadler; Coventry Cathedral, Coventry, UK 1 pm

21 JULY

Philip Crozier; St. Laurentius Kirche, Langenhorn, Germany 8 pm
Martin Baker; Westminster Abbey, London, UK 7 pm
Baptiste-Florian Marie-Ouvrard; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JULY

Hayo Boerema; Kathedrale, Dresden, Germany 8 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

23 JULY

James Hicks; Kirkjan, Gøta, Faroe Islands 8 pm

24 JULY

Silvano Rodi; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Philip Crozier; Cathedral, Antwerp, Belgium 12:45 pm
Ben Sheen; Victoria Concert Hall, Singapore 1 pm

25 JULY

Philip Crozier; Pfarrkirche St. Gudula, Rheda, Germany 11:30 am

26 JULY

Roman Perucki, with violin; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm
Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4:30 pm
Matthew Steynor; St. Paul's Cathedral, London, UK 4:45 pm
Richard Gowers; Westminster Abbey, London, UK 5:45 pm

28 JULY

Roman Perucki, with violin; Chiesa di S. Giorgio, Lozzolo, Italy 9 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Andreas Cavellius; St. James United Church, Montreal, QC, Canada 12:30 pm
Ben Sheen; Christ Church Cathedral, Newcastle, Australia 7:30 pm

29 JULY

Ludger Lohmann; Kreuzkirche, Dresden, Germany 8 pm
Philip Crozier; Konstantin-Basilika, Trier, Germany 8:30 pm

31 JULY

Mario Duella, with oboe; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
David Enlow; Stiftskirche, Stuttgart, Germany 7 pm
Ben Sheen; St. Stephen's Uniting Church, Sydney, Australia 1 pm
Ben Sheen; St. Mary's Cathedral, Sydney, Australia 7 pm

Building websites for tomorrow



MEDIAPRESS
STUDIOS
An affiliate of Scranton Gillette Communications

Content Strategy Custom Coding
E-Commerce SEO Training

Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, St. Peter's Anglican Church, Mississauga, ON, Canada, December 4: *Sonata No. 1 in d*, Ritter; *Legend*, Becker; *Thema en variaties*, Bylisma; Andante Moderato (*Symphony No. 4*, op. 98), Brahms, transcr. Vandertuin; *Variations sur Christus Vincit*, Bédard; *Lied (24 Pièces en style libre)*, Vierne; *Kom als kindren van het licht*, Asma.

DOUGLAS CLEVELAND, Valparaiso University, Valparaiso, IN, January 25: *Praeludium in G*, Bruhns; *Meine Seele erhebt den Herren*, BWV 648, Ach bleib bei uns, Herr Jesu Christ, BWV 649, Bach; *Sonata No. 1*, op. 42, Guilmant; *Suite Homage*, Dahl; *Four Concert Etudes*, Briggs.

CRAIG CRAMER, St. Alban's Episcopal Church, Tucson, AZ, December 14: *Toccata in d*, Buxtehude; *Freu dich sehr, o meine Seele*, Böhm; *Intrada*, Tanz, *Nachtanz*, Tanz, *Proportio*, Curanta, *Final*, *Danz Beurlin*, *Nachtanz*, Tantz "Jesu Du zartes Lämblein," *Proportio*, Tantz, *Nachtanz (Linz Organ Tablature)*; *Variations on Nun komm, der Heiden Heiland*, Heiller; *Passacaglia et thema fugatum in c*, BWV 582, Bach.

JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, Naples, FL, December 16: *Prelude on Veni, Emmanuel*, Sowerby; *Noël in G*, Daquin; *Greensleeves*, Purvis; *Three Chorale-Preludes on 'In dulci júbilo'*, Zachau, Dupré, Bach; *All Through the Night (Ar hyd y nos)*, Lemare; *Carillon-Sortie*, Mulet.

WILLIBALD GUGGENMOS, St. Albans Cathedral, St. Albans, UK, January 17: *Prelude and Fugue in c*, BWV 546, Bach; *Scène champêtre et Orage*, Vogt; *Meditation VI (Méditations sur le mystère de la Sainte Trinité)*, Messiaen; *Légende no. 1, St. François d'Assise: La prédication aux oiseaux*, Liszt, arr. Saint-Saëns; *Fantasia on Joy to the World*, op. 164, Lemare; *Two Pieces for Organ*, Toon Hagen; *Final (Symphony No. 6)*, Vierne.

JEANNINE JORDAN, with David Jordan, multi-media, Prince of Peace Lutheran Church, Largo, FL, January 18: *Toccata in d*, *Fugue in E-flat*, J. S. Bach; *Fugue in G*, W. F. Bach; *Sonata in g*, C. P. E. Bach.

KEVIN MCKELVIE, Loyola University, Chicago, IL, January 18: *A Tune for the Trumpet*, Wright; *Fantasia and Fugue in g*, BWV 542, Bach; *Andante sostenuto (Symphonie gothique)*, op. 70, Widor; *Prelude on a Tune by Sowerby (Eternal Light)*, Simmons; *Sonata No. 2*, Hindemith; *Prelude and Fugue on the name ALAIN*, Duruflé.

SCOTT MONTGOMERY, Emmanuel Episcopal Church, La Grange, IL, January 19: *Fête*, Langlais; *Praeludium in G*, Bruhns; *Arabesque No. 2*, Debussy; *Cantabile*, Franck; *Scherzo (Sonata 8 in A)*, op. 91, Guilmant; *Prelude and Fugue in D*, BWV 532, Bach; *Villanella*, Ireland; *Joshua Fit the Battle of Jericho*, Utterback; *Carillon de Westminster*, Vierne.

TOM MUELLER, St. James' in the City, Los Angeles, CA, January 11: *Rhapsody No. 3 in c-sharp*, op. 17, Howells; *Musette*, Ibert; *Fantaisie No. 3 in C*, op. 157, Saint-Saëns; *Scherzetto*, Whitlock; *Trois danses*, JA 120, Alain.

ANTHONY NEWMAN, Walt Disney Concert Hall, Los Angeles, CA, January 11: *Trumpet tunes*, Stanley, Purcell, Charpentier, Mouret, and Bach; *Fantasia on Stravinsky's Oedipus Rex*, *Fantasia and Fanfare on Canticum Sacrum*, *Adagio*, *Toccata*, and *Fugue in D*, Newman; *Toccata*, *Adagio*, and *Fugue in C*, BWV 564, *Fugue in G*, BWV 577, Bach; *Three Sonatas*, K. 263, K. 67, K. 278, Mozart.

DOROTHY YOUNG RIESS, Mesa Presbyterian Church, Mesa, AZ, December 7, *Paeon (Six Pieces for Organ)*, Howells; *Prelude in b*, BWV 544, Bach; *Adagio Cantabile (Piano Sonata No. 8)*, Beethoven, arr. Riess;

Pilgrim's Chorus (*Tannhäuser*), Wagner, arr. Liszt; *Meditation (Six Preludes for Organ)*, *Fantasia and Passacaglia on 'Ein Feste Burg'*, Riess; *Allegretto (Seven Improvisations)*, op. 150, Saint-Saëns; *Fête*, Langlais.

JONATHAN RUDY, St. Francis Xavier Catholic Church, La Grange, IL, January 19: *Grand Dialogue in C*, Marchand; *Fañeuil Hall*, Decker; *Prelude and Fugue in a*, BWV 543, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Fantasia No. 2*, op. 101, Saint-Saëns; *Toccata in G*, Frescobaldi; *Saga VI: Icarus*, Guillou.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, November 21: *Voluntary in D*, Boyce; *Voluntary in G*, Stanley; *Tempo di minuetto*, Allegretto, Allegro (*Eight Pieces for Musical Clocks*), Haydn; *Sonata in A*, Handel; *No. 9 in F*, No. 4 in a, No. 13 in D (*Twelve Short Pieces*) Wesley; *Canzona*, Zipoli.

STEPHEN SCHNURR, Duke University, Durham, NC, November 9: *Introduction and Passacaglia in d*, Reger; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Sonata VIII in e*, op. 132, Rheinberger; *Adagio*, *Final (Troisième Symphonie)*, op. 28, Vierne.

DAVID SCHRADER, First Presbyterian Church, La Grange, IL, January 18: *Sonata in c*, op. 65, no. 2, Mendelssohn; *Fantasia in f*, K. 594, Mozart; *Fantasia and Fugue in d*, op. 135b, Reger; *Sonata in G*, BWV 530, Bach; *Sonata in c*, Reubke.

JEREMY DAVID TARRANT, Christ Church Cranbrook, Bloomfield Hills, MI, January 23: *Prelude and Fugue in e*, BWV 552, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Sonata in C*, K. 255, Scarlatti; *Andante with variations*, Mendelssohn; *Fanfare*, Cook; *Fantaisie in A*, Franck; *Andante sostenuto (Symphonie gothique)*, op. 70, Widor; *Toccata*, op. 53, no. 6, Vierne.

MAXINE THÉVENOT, EUGENIO FAGIANI, & OMAR CAPUTI, with chorale, St. Paul's Anglican Church, Toronto, Canada, November 12: *I Said to the Man*, Harris; *Sancta Maria*, Woollen; *Pièce d'orgue*, BWV 572, Bach; *Variations on Ubi Caritas*, Bédard; *Laudate Dominum*, Moore; *Cortège et Litanie*, Dupré; *Chaconne*, Bach; *Adagio (Sonata*, op. 36), *The Lord is my Shepherd*, Fagiani; *Ave Verum Corpus*, Mawby; *Ego Sum Panis Vitae*, Nosetti; *Ave Maria*, Mansell; *How Lovely Thy Dwellings*, Brahms; *Grand Choeur*, op. 84, Guilmant; *Carillon*, Dupré; *Toccata on 'Dies irae'*, Caputi; *Ostern*, *Fanfare*, Nosetti.

DAVID TROIANO, St. John Cantius Catholic Church, Chicago, IL, November 15: *O Lux Beata Trinitas*, Peeters; *Mass for the Parishes*, Couperin; *Fugue on O Filii et Filiae*, Langlais.

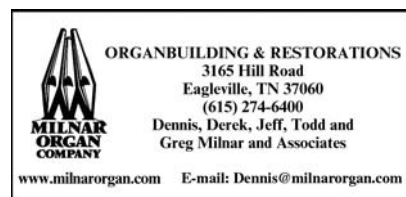
KENT TRITLE, Cathedral of St. John the Divine, New York, NY, November 18: *Prelude and Fugue in b*, BWV 544, *Prelude and Fugue in e*, BWV 548, Bach; *Suite*, op. 5, Duruflé; *Magnificat octavi toni*, Scheidemann.

ELIZABETH K. WALDON, Loyola University, Chicago, IL, November 16: *Toccata*, Weaver; *Trio super on Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Praeludium in e-moll Kleines*, Bruhns; *Fantasy on an Irish Ballad*, Clarke; *Adagio in E*, Bridge; *Andante in F*, KV 616, Mozart; *Symphony No. 1*, op. 42, Guilmant.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, November 14: *Paeon*, McCabe; *Aureole*, Pinkham; *Chromatic Study on the Name of Bach*, Piston; *Toccata*, *Adagio*, and *Fugue in C*, BWV 564, Bach; *Pastorale*, op. 19, Franck; *Hommage à Josquin-des-Prés*, Grunenwald; *Pastorale*, Milhaud; *Prélude et Danse Fuguée*, Litaize.



BIGELOW & Co.
ORGAN BUILDERS
801-756-5777
www.bigeloworgans.com



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



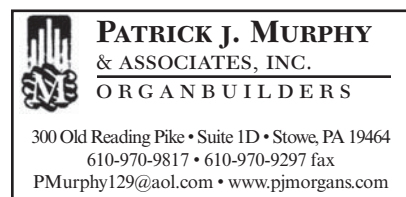
Parkey
ORGANBUILDERS
New Instruments | RESTORATION & DESIGN
770.368.3216 • DULUTH, GA • www.parkeyorgans.com



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



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



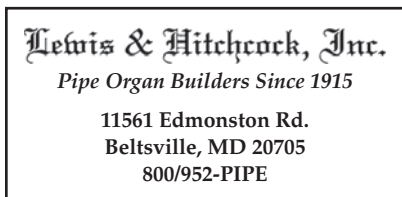
PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com



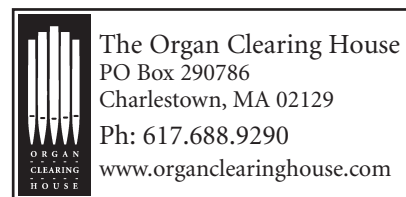
Michael Proscia
Organbuilder, Inc.
Box 547 Bowdon, GA. 30108
770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs



PIPE ORGAN BUILDERS - EST. 1877
SCHOENSTEIN
SAN FRANCISCO
www.schoenstein.com - (707) 747-5858



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



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



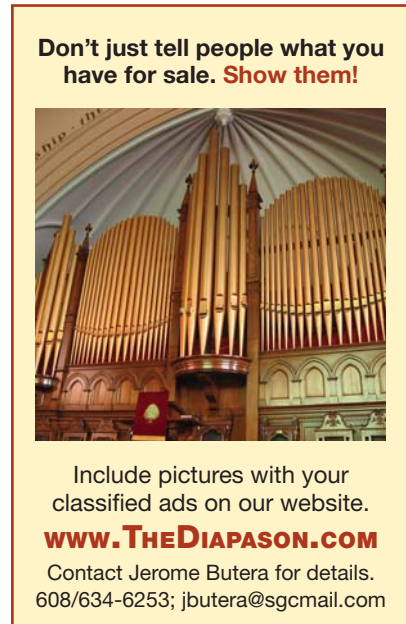
M. P. Rathke, Inc.
Pipe Organ Builders
Post Office Box 389
Spiceland, Indiana 47385 U.S.A.
Tel. 317-903-8816 Fax: 765-529-1284
www.rathkepipeorgans.com



TEMPLE ORGANS
David Cool, Builder
1717 Belle Street Ph. (816) 232-2008
St. Joseph, MO 64503 www.TempleOrgans.com

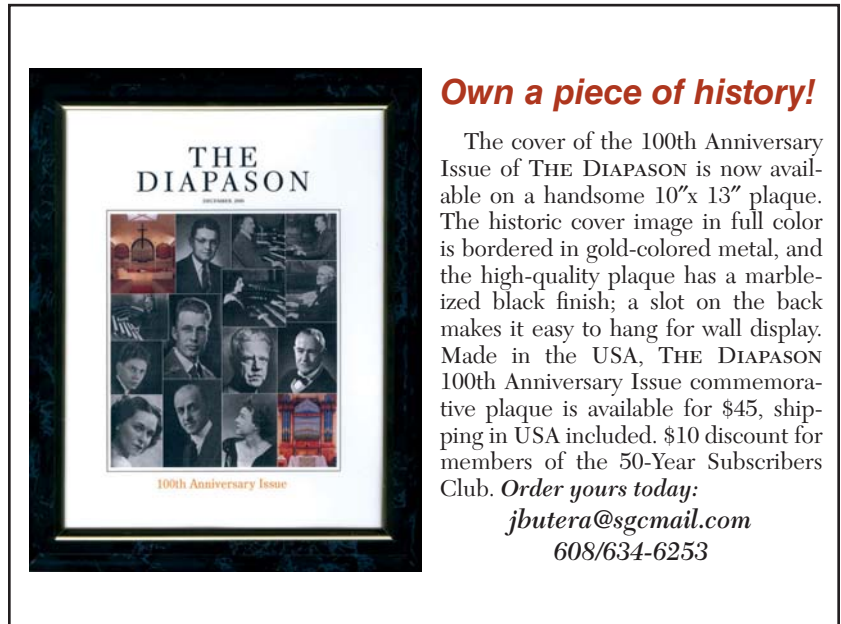


A. David Moore, Inc.
TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914



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

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



Own a piece of history!

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



Advertise in THE DIAPASON
For rates and digital specifications contact Jerome Butera
608/634-6253 • jbutera@sgcmail.com



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

Classified Advertising

POSITIONS AVAILABLE

The Holtkamp Organ Company wishes to hire an experienced Voicer, to develop into the position of Tonal Director. The ability to work as part of a team, and to travel is essential. Pay will initially be commensurate with skills with a good future for advancement. Great working environment and good benefits. Send resume to The Holtkamp Organ Company, 2909 Meyer Ave., Cleveland, OH 44109 or e-mail to: office@holtkamporgan.com.

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

PUBLICATIONS / RECORDINGS

Edwin Lemare, most prolific transcriptionist: 150th anniversary. We offer 9 of the lesser-known pieces by the master, including *Blue Danube*, *Schubert's Sérénade*, and *Slumber Song*. michaelmusicsservice.com; 704/567-1066.

Christmas is just around the corner! Spiff up your services and concerts with fresh music. Sixteen titles to choose from. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

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

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

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS online catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

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

PUBLICATIONS / RECORDINGS

Harpichord Technique: A Guide to Expressivity, 2nd Edition, with recordings by Nancy Metzger, is the practical, hands on guide to historical keyboard performance. \$35 at www.rcip.com/musicadulce.

From Fruhauf Music Publications for organ: Johann Sebastian Bach, *Chromatic Fantasia and Fugue in D Minor*, S. 903 (17 pages), in a transcription and detailed performance-friendly realization for organ. Visit www.frumuspub.net for a downloadable PDF Catalog 2015 with complete listings; also browse complimentary PDF score downloads.

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

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

PIPE ORGANS FOR SALE

1960 two-manual Reuter/Milnar organ 24 ranks. For more information please go to www.milnarorgan.com.

PIPE ORGANS FOR SALE

Lauck Opus 51 (2000) pipe organ, \$48,900. Electric action, 2-manual/pedal, 5 ranks, pristine, self contained in oak case. Dimensions: 7'6" wide, 7'11" high, 30" deep. Versatile instrument suited for small worship space, college studio or private residence. Organ in Otsego, Michigan, one hour from Grand Rapids/NPM convention site. Owner/builder will schedule showings for interested parties prior to or during July convention. For information contact Jim Mendralla 847/772-5253. E-mail: dbq054S1@dbqarch.org. View YouTube video of instrument at this link: https://www.youtube.com/watch?v=Tm_O5TmfXA0&list=UUSB5YAUu2fTRnrNEzPMYw. For photo and stoplist go to www.thediapason.com/classified/lauck-5-rank-pipe-organ.

Wicks 5-rank organ in Birmingham, Alabama, church, excellent condition: Principal, Rohrflute/Gedeckt, Gemshorn, Celeste, Trompette, and Zimbelstern. All pipes mitered to fit 8-foot ceiling. Dark walnut console with swell and crescendo shoes, two sets expression shades. Professionally maintained, easily removed from chambers. Contact Michael Proscia Organ-builder, Inc., 770/258-3388 or Prosciaorg@aol.com. For more information, stoplist, and photo, see www.thediapason.com/classified/wicks-5-rank-pipe-organ.

1957 M.P. Möller—13 ranks, all straight. Great: Open Diapason 8', Bourdon 8', Gemshorn 4', Fifteenth 2', Mixture III. Swell: Spitzflute 8', Viola 8', Voix Celeste 8', Harmonic Flute 4'. Pedal: Open Diapason 16' & 8' from the Great, Bourdon 16', 8', 4'. Buyer to remove. Contact K. W. Hyre at St. Johns' Olympia, WA: 360/352-8527 or st.johnsolympia@comcast.net.



TOTAL PIPE ORGAN RESOURCES

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



GLÜCK
pipe organs

Sebastian M. Glück,
Artistic and Tonal Director

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

www.glucknewyork.com 212.608.5651

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

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

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




Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com


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



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


MULLER
PIPE ORGAN COMPANY

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



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

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



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



Reuter
785.843.2622 reuterorgan.com

THE DIAPASON

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

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

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy
 2014 AGO National
 Competition Winner
 Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



David Baskeyfield
 Canadian International
 Organ Competition Winner
 Available 2015-2017



Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Jens Korndörfer



Christian Lane



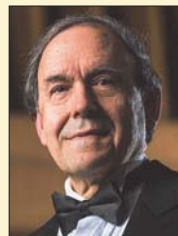
Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choirs

The Choir of
 Trinity College
 Cambridge, UK
 Stephen Layton, Director
 September 2015

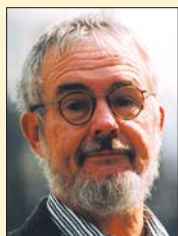
The Choir of
 Saint Thomas Church, NYC
 John Scott, Director
 April 2016



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
 Our 94th
 Season!**



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

*=Artists based outside
 the U.S.A.