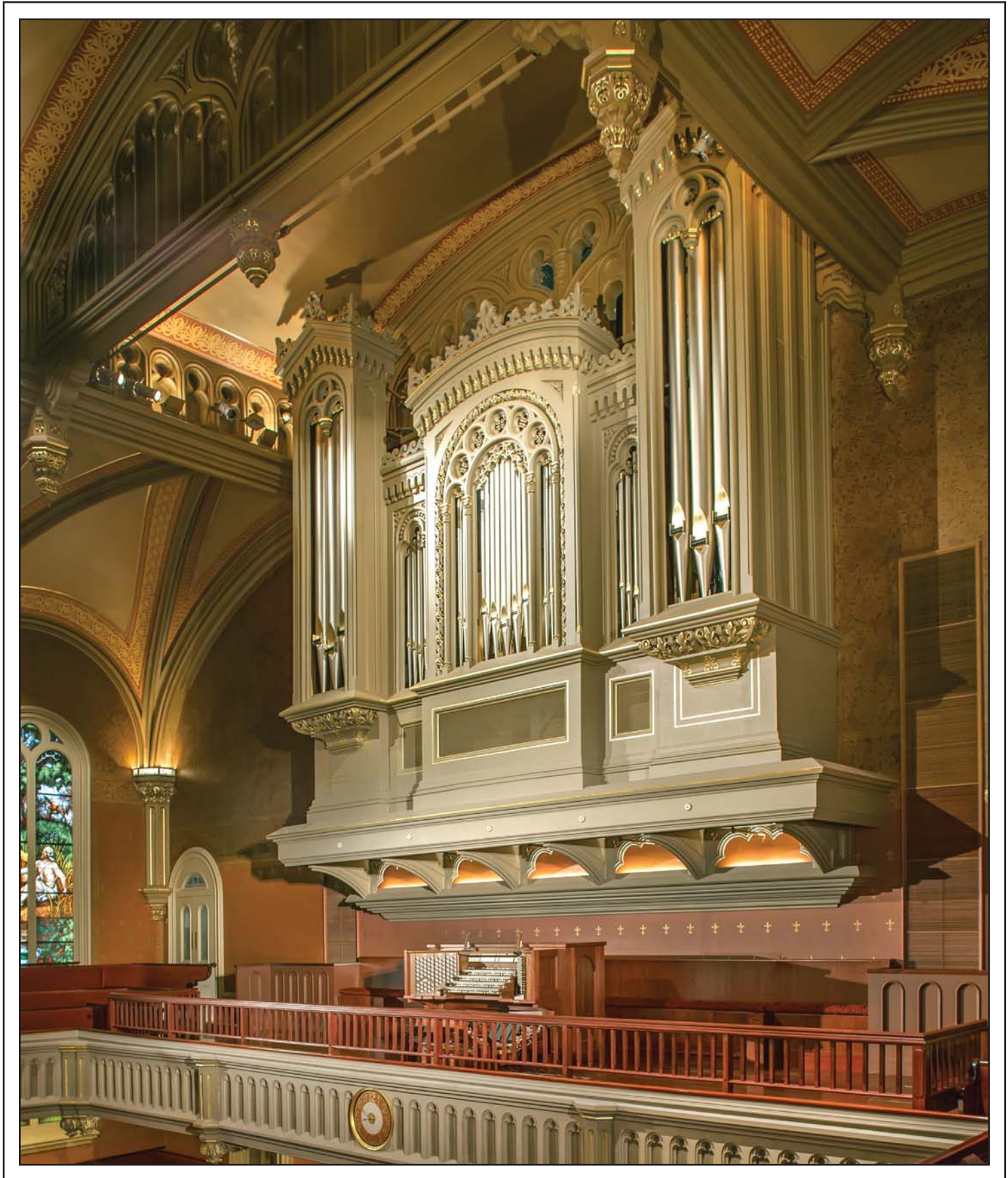


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JUNE 2016



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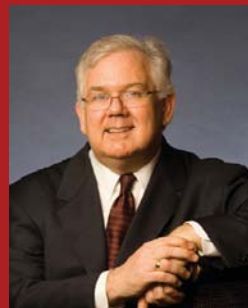
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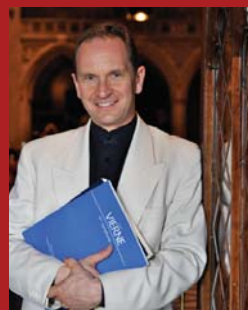
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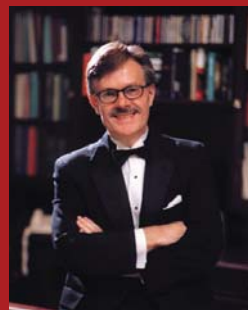
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One Hundred Seventh Year: No. 6,

Whole No. 1279

JUNE 2016

Established in 1909

ISSN 0012-2378

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

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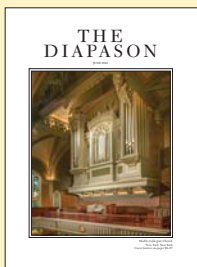
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Glück Pipe Organs, New York, New York;
Marble Collegiate Church, New York, New York

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On Teaching

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John Collins
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Leon Nelson

Editor's Notebook

In this issue

This month we present Jeffrey Schreff's report of the Robert and Joyce Jones Midwinter Organ Conference, held at Baylor University, which commemorated the centennial of Max Reger's death (1873–1916). We also offer the continuation of Stephen Schnurr's history of the pipe organs in La Grange, Illinois, with this installment covering First United Methodist Church and First Congregational Church.

Larry Palmer reports on correspondence between Beverly Jerold Scheibert regarding tempos in early music and on clavichords heard at a recent meeting of the Historical Keyboard Society of North America.

John Bishop discusses the alteration of original works of art, especially the alteration of the pipe organs that are works of art; he considers the limits of "messing with the original."

Letters to the Editor

In the wind . . .

I thoroughly enjoyed John Bishop's story about Dustin Hoffman directing a boy choir.

Recently, I queued up *Sense and Sensibility* on my DVR. As it opened, Kate Winslet was seated at an instrument where beautiful piano music was heard. As the camera pulled back, we see her seated at a harpsichord! With Emma Thompson as the writer of the screenplay and doing a major role, I was shocked at this misstep in technical accuracy and I couldn't finish the movie.

Lance E. Johnson
Johnson Organ Company, Inc

Exploring the Sound of Keyboard Tunings

The article was a very interesting one, more for the organist or organ historian, not so [much] for young organbuilders and apprentices. I started as an apprentice by an organbuilder in April 1939. In my second year I was introduced to voicing and tuning. I also had to go on installations in other towns.

When it came to tonal finishing work, for me it was fascinating, especially when the work was done and the people of the church were congratulating us for our work.

The last job then was fine tuning and laying the temperament, or as we called

in our jargon, laying the bearing. In Europe the *meister* said to first use the beat of your pulse, then start the 2' A in the 4' Oktave. If it is not equal, go around again if necessary to make corrections.

Many years ago, my wife and I immigrated into the U.S. and found work at the Aeolian-Skinner Company in Boston, as a voicer and also in other departments. Finally, in 1972 when Aeolian-Skinner closed forever, I was one of the seven men that left the plant. Then we were told not to enter the building again next day—that meant we would be trespassing.

Hans Schmidt
Walpole, Massachusetts

Here & There

Events

St. Matthew's By-the-Bridge Episcopal Church in downtown Iowa Falls, Iowa, announces its 2016 Iowa Falls Summer Organ Recital Series. Programs are held Sundays at 4 p.m.: June 5, Gail Archer; July 24, Mark McClellan; August 21, Nancy Ypma. For information, contact James Hammann, 515/943-3541, jimhammann@aol.com.



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

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, announces its summer organ recital series, featuring the shrine's 2008 54-rank Noack organ, Sundays at 3 p.m.: June 12, Chad Winterfeldt; July 17, Jared Ostermann; August 21, Leon W. Couch, III. For information: www.guadalupe Shrine.org.

The New York Choral Consortium presents "The Big Sing," an annual free massed singing event, at the Cathedral of St. John the Divine on June 13 at 7:30 p.m. This year's program honors Robert

Shaw, whose birth centennial occurred on April 30, and Alice Parker, who turned 90 on December 16. Selections will include "Dona nobis pacem" from Bach's *Mass in B Minor*, "He Watching Over Israel" from Mendelssohn's *Elijah*, and more. Alice Parker will conduct a work of her own and reminisce about Robert Shaw and their long association at the Juilliard School. The event will be hosted by Kent Tritle, director of cathedral music and organist at the Cathedral of St. John the Divine as well as the music director of the Oratorio Society of New York and *Musica Sacra*, and will feature ten conductors who are music directors of NYCC member groups: Deborah Simpkin King, Marina Alexander, Phillip Cheah, John Devries, Patrick Gardiner, Alistair Hamilton, David Hayes, John Maclay, Malcolm Merriweather, Ronnie Oliver, and Mark Shapiro. For information: www.newyorkchoralconsortium.org.

Church of the Gesu, Milwaukee, Wisconsin, presents organ recitals Tuesdays at 7:30 p.m.: June 14, Will Schleuter; July 12, Ryan Mueller; August 9, Matt Haider; September 13, Michael Batcho; October 11, David Bahrke, and Timothy Klabunde; December 13, Gail Archer. For information: www.churchofthegesu.org.

Clayton State University's Spivey Hall Children's Choir, directed by Martha Shaw, will perform at New York's Carnegie Hall on June 26. The 50-member Tour Choir will spend several days sightseeing in the Big Apple before

appearing on stage at Carnegie as a solo ensemble. The choir can be followed on social media sites; choir members will post photos and comments with the hashtag "#SHCCNYC." For information: www.spiveyhallchildrenschoir.org.

The Spreckels Organ Society announces concerts Monday evenings at 7:30 p.m. at the Spreckels Organ Pavilion, Balboa Park, San Diego, California: June 27, Robert Plimpton with the U.S. Marine Band Southwest. This concert will be preceded by the annual "Bach's Supper" fundraiser; July 4, Dave Wickerham; 7/11, Christoph Bull; 7/18, Daryl Robinson; 7/25, Alison Luedecke with Millennium Brass; August 1, Kevin Bowyer; 8/8, Justin Bischof; 8/15, Rising Stars night; 8/22, Movie Night with Tom Trenney; 8/29, Carol Williams and Aaron David Miller. For information: <https://spreckelsorgan.org>.

St. James United Church, Montreal, Quebec, Canada, presents its Summer Recital Series, Tuesdays at 12:30 p.m.: June 28, Helen Tucker; July 12, Bruno Mathieu; 7/19, Kurt-Ludwig Forg; 7/26, Martin Bambauer; August 2, Janos Kristofi; 8/9, Stephen Hamilton; 8/16, Matthew Larkin; 8/23 Scott Bradford. For information: stjamesmontreal.ca.

Festival Internazionale di Musica d'Organo della Verna XXIX will take place June 29 to August 24 at the Sanctuary of La Verna, Arezzo, Italy (4-manual, 100-stop Tamburini): June 29, Eugenio
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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

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

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

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

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Here & There

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Maria Fagiani; July 6, Roberto Marini; 7/13, Maxine Thevenot; 7/20, Jean-Christophe Geiser; 7/27, Fausto Caporali; August 17, Emanuele Carlo Vianelli; 8/24, Stefan Kagl. For information: www.fimoverna.org.

Trinity Episcopal Cathedral, Miami, Florida, announces organ recitals, Sundays at 6 p.m.: July 3, Matthew Steynor; September 4, Richard Gowers; October 30, Timothy Brumfield (silent film accompaniment, *The Phantom of the Opera*). For information: www.trinitymiami.org.

Old Salem Museums & Gardens, Winston-Salem, North Carolina, presents its Wednesday Noontime Tannenbergs organ recital series. All recitals begin at 12 noon, in the Old Salem Visitor Center: July 6, Patrick Zelezik; 7/13, B. Andrew Mills; 7/20, Susan Heaton Bates; 7/27, Raymond Ebert. For information: www.oldsalem.org.



Young Organist Collaborative class participants

Scientist, Providence, Rhode Island, taught the masterclass for continuing organ students (8th–12th grade). The lower photo shows Marshall Joos, Peter Krasinski, Alex Marin, Phillip Pampreen, Rory Cunningham, and Ben Taylor.

The Young Organist Collaborative, now in its fourteenth year, raises money to “Invest in the Next Generation of Organists.” To date, more than 100 young people from Maine, New Hampshire, and Massachusetts have taken pipe organ lessons with the financial help of YOC.



Kacie Kenton, Brenda Goslee, Shawn White

Our Savior Lutheran Church, Morristown, Tennessee, inaugurated its new Fine Arts Series on April 3 with a concert featuring Brenda Goslee, organist, Shawn White, trumpeter, and Kacie Kenton, soprano. Goslee is the organist at Second Presbyterian Church, Knoxville, Tennessee, and organ professor at Roane State Community College, Oak Ridge, Tennessee. The concert included works by Maurice Greene, Bach,



The Canterbury Singers USA

The **Canterbury Singers USA** of Toledo, Ohio sang for its seventeenth choral tour in England immediately following Christmas Day 2015. The choir initially sang for five services at Christ Church Cathedral in Oxford, then moved on to St. George's Chapel in Windsor for four additional services. American composer Raymond Weidner wrote an anthem “How Great is the Mercy of the Lord” for the Canterbury Singers USA, who gave the world premiere at Christ Church Cathedral in Oxford. The semi-professional choir is composed of singers from Ohio, Michigan, Indiana, and New York. James R. Metzler has directed the choir since its inception and Michael Gartz has served as the accompanist since 2007. The choir is pictured in front of the High Altar at St. George's Chapel in Windsor.

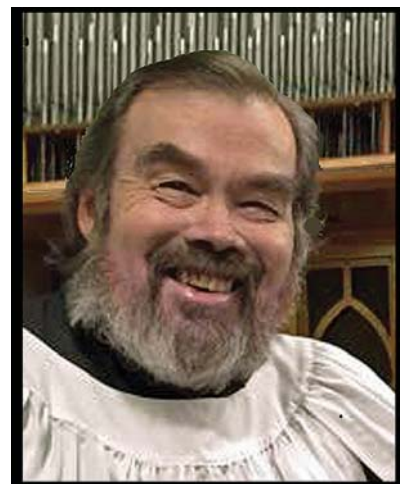
Rheinberger, David Harris, Handel, and Goslee's *Improvisation on 'Wer nur den Lieben Gott'* with borrowings from Lutheran musician Paul Manz. Our Savior's two-manual, 11-rank organ, built by Randall Dyer & Associates of Jefferson City, Tennessee, was installed in 1986.



Kraig Windschitl, Christopher Stroh, and Jeffrey Patry

The **School Sisters of Notre Dame**, Mankato, Minnesota, celebrated the fortieth anniversary of the relocation of the organ in the provincial motherhouse **Chapel of Our Lady of Good Counsel** with a recital on April 22. Johnson & Son Opus 499 was installed in 1877 in St. Mary of the Sacred Heart Catholic Church, Boston, Massachusetts. The church in Boston's North End was closed in 1973 and scheduled for demolition in 1975, which left the organ's future in doubt. An article by Thomas Murray (who had finished an LP recording of Franck's *Three Chorals* on this organ) on the front page of the November 1974 issue of *THE DIAPASON* brought nationwide attention to the impending loss of one of the largest surviving instruments

by this builder. The Sisters stepped into the picture, purchasing the organ, so that it was removed from Boston before its home was demolished. Another article on the front page of the May 1976 issue of *THE DIAPASON* noted the organ was in use in its new home at Christmas Eve, 1975. The organ's action had been electrified many years ago, and minor tonal alterations have been made, but the organ's historical importance remains unblemished. The fortieth anniversary recital featured Franck's *Three Chorals* performed by Kraig Windschitl, Christopher Stroh, and Jeffrey Patry.



Peter Browne

Trinity Memorial Episcopal Church, Binghamton, New York, presented a tribute concert on April 24 in honor of the late Peter Browne. Browne, who died last May from cancer, had served as organist and choir director at Trinity for 34 years.

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St. Paul Cathedral, Beckerath organ

St. Paul Cathedral, Pittsburgh, Pennsylvania, presents concerts: July 10, Mark Anderson; 7/17, Rev. Cyprian Constantine; 7/24, Elna Johnson; 7/31, Mary Catherine Levri; August 7, Don Fellows; 8/14, Justin Wallace; 8/21, Brian Gurley; September 30, Johann Vexo. For information: Don Fellows, 412/621-6082, donaldfellows@verizon.net; stpaulpgh.org.

On April 2, the **Young Organist Collaborative** of Portsmouth, New Hampshire, sponsored classes held at Christ Episcopal Church, Exeter, New Hampshire, using the church's 2006 Lively-Fulcher organ (43 stops, 2,621 pipes). The group class for first-year organ students was taught by Colin Lynch of Trinity Church, Copley Square, Boston. Pictured in the top photo are Noah Jacobs, Colin Lynch, Collette Sevey, and Emmeline Sevey. Peter Krasinski, organist at First Church of Christ,

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THE DIAPASON, along with the Chicago, Fox Valley, and North Shore Chapters of the American Guild of Organists, the Chicago-Midwest Chapter of the Organ Historical Society, and the Music Institute of Chicago, presented a conference in honor of the sesquicentennial of the birth of Ernest M. Skinner, April 24–25, in Evanston, Illinois. The conference opened with a concert by the choral ensemble *Bella Voce* in St. Luke's Episcopal Church, accompanied by Christine Kraemer on 1922 Skinner Organ Company Opus 327.

The following day's events included recitals by Andrew Schaeffer and David Jonies on 1927 Skinner Organ Company Opus 616 in the First Congregational Church. James Russell Brown provided a demonstration program and lecture on the restoration of 1914 Ernest M. Skinner Company Opus 208 in the Nichols Concert Hall of the Music Institute of Chicago (formerly First Church of Christ, Scientist, of Evanston). Rounding out the day were lectures by Stephen Schnurr and Joyce Robinson in the lovely chapel of First Congregational Church. A video collage of the conference can be viewed at www.thediapason.com.

► page 4

The concert, organized and led by Timothy E. Smith, present organist and choir director at Trinity, included performances by groups that Browne had led or with whom he had been associated: the Trinity Church Choir and the Trinity Ringers handbell choir; the Harpur Chorale, a Binghamton University chorus that Browne led for 15 years; "Early On," a Renaissance and Baroque ensemble, of which Browne was a co-founder and harpsichordist; and Laudene Miles Bourne, whom Browne had accompanied many times in services at Trinity. The concert ended with the replaying of a MIDI performance by Browne of Messiaen's *Dieu Parmi Nous (La Nativité)*, a piece he played every year at Christmas.

Appointments



Ian Sadler



Michael Silhavy

Ian Sadler has been appointed organist of St. James Cathedral in Toronto, Ontario, effective April 2016. He is working alongside David Briggs, artist in residence, and Robert Busiakiewicz, director of music. Originally from the U. K., Sadler was a boy chorister at St. Paul's Cathedral, organ scholar at Bristol University, and organ scholar at St. Paul's Cathedral working under John Scott and Christopher Dearnley. In 1980 he moved to Canada following his appointment as director of music at Grace Church on-the-Hill, Toronto, and choral director at Upper Canada College, Toronto. In 1986 Sadler won first prize at the Poister Organ Competition, Syracuse University. As a recitalist, he has presented concerts in Denmark, Germany, Austria, the United States, Australia, and the U.K., where he recently gave his third recital at King's College Chapel, Cambridge. This season Sadler has been invited to present a second recital at St. Patrick's Cathedral in New York City and a New Year's Day recital at St. Paul's Cathedral, London, U.K.

Michael Silhavy has been appointed senior editor for church music at GIA Publications, Inc. He will set the overall editorial direction of GIA's sacred music publications and work with GIA's editorial and management teams and the advisory board. Silhavy's 30 years of experience in parish, cathedral, university, and diocesan settings include more than 15 years as director of music for the Archdiocese of St. Paul and Minneapolis. He has been GIA's associate senior editor since 2014 and also worked as an editor at GIA from 1985 to 1990. He succeeds David Anderson, who will move into a new role as editor-at-large.

Jacob Street has been appointed director of music at St. Paul's on the Green, Norwalk, Connecticut. He will also work with the Seabury Academy Board as its artistic

director. Street served at St. Paul's as interim director of music and as organ scholar before that. He has also served as organ scholar at Trinity Church, Copley Square in Boston and at his alma mater, Holy Cross College. A graduate of Holy Cross College and Oberlin Conservatory, Street earned a master's degree in organ at Yale University's Institute of Sacred Music. He has studied organ with John Skelton, James David Christie, Olivier Latry, Arvid Gast, and Thomas Murray, and harpsichord with Webb Wiggins, Michael Fuerst, and Arthur Haas. From 2013–14 he studied as a Fulbright Scholar in Lübeck, Germany.

A prizewinner in multiple competitions, including the *Prix de la ville d'Angers* in the Jean-Louis Florentz International Organ Competition, Street has performed across Europe and North America and in concert with the Boston Symphony Orchestra. Recently named to the "20 under 30" Class of 2016 by THE DIAPASON (see May issue, page 31), Street is artistic director and the harpsichordist of *les soûls d'amour*, an early music ensemble of singers, strings, and hurdy-gurdy, and a music critic; he was the winner of the inaugural Rubin Award for Music Criticism while at Oberlin.

Geoffrey Ward of Memphis, Tennessee, has been named organist and choirmaster of All Saints' Chapel at Sewanee: The University of the South. Ward will officially begin his duties on July 1. Ward currently serves both as the director of music-organist and choirmaster at St. John's Episcopal Church in Memphis and as the artistic director for the Memphis Boychoir/Memphis Girlchoir/Memphis Chamber Choir, an outreach ministry of St. John's. He is also an adjunct professor of music at both the University of Memphis and the Memphis Theological Seminary. Educated in both Canada and the United States, he received a doctorate of music arts in church music, with an emphasis in organ performance, from the University of Kansas. ■



Jacob Street (photo credit: Jenn Manna Photography)



Geoffrey Ward

Peter Browne studied organ with Searle Wright and Paul Jordan while earning his master's degree from Binghamton University, and studied choral conducting with David Willcocks in England. In addition to serving at Trinity, Browne performed as a soloist, director, and accompanist throughout the eastern United States and in Canada, England, and Wales. His compositions for choir will be released in publication in 2017.

Competitions

The **Church Music Week** festival in Neuss, Germany, announces its third **International Organ and Song Competition**, September 5–8. Awards will be: first prize €3,000, second prize €1,500, third prize €1,000. Criteria include technical and musical skill, and creativity in designing a program to suit the town's various churches and organs, as well as the artistic individuality of the contestants. Applications for organists and vocalists are due June 30 and may be requested by e-mail: kulturamt@stadt.neuss.de.

VocalEssence announces the second year of VocalEssence ReMix, a program that encourages break-out musical artists of all types—whether rock or classical—to write for choirs. Four emerging composers/songwriters will be selected to have a six-month one-on-one composer mentorship as they each write two choral works, one of which is suitable for high school-level choirs. Completed works may be for voices with or without instruments, which may include acoustic, amplified, western, world, electronics, or even turntables. The VocalEssence Ensemble Singers will premiere works at the March 8–11, 2017, American Choral Directors Association National Conference in Minneapolis. Artists will receive a mentorship with composers Libby Larsen, Carol Barnett, J. David Moore, or Timothy Takach, a performance by the VocalEssence Ensemble Singers, access to an audience who may want to perform your music, and possible publication through VocalEssence Music Press. Applications are due July 1, 2016. For information: www.vocalescence.org.

ECHO (European Cities of Historical Organs) announces the results of its "Introducing Children to Organ Music" composition competition. Nineteen entries were submitted from all over the world. The winning entry was

"Animals Carnival" by Ursula Heim and Jon Wirthner. Jury members were Roberto Antonello, Maurizio Croci, Jean Ferrard, Fabio Galessi, Jan Willem Jansen, Albrecht Koch, Andrea Marcon, Yves Rechsteiner, Pieter van Dijk, Frank van Wijk, and João Vaz.

People



John Behnke

John Behnke recently retired from Concordia University in Mequon, Wisconsin, after 29 years of teaching. He taught undergraduate and graduate organ, directed the Alleluia Ringers, Concordia's touring handbell choir and led them in 28 tours, and taught graduate handbell courses. Along with Kenneth

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BUILT TO INSPIRE GENERATIONS

Here & There

► page 6

Kosche, he designed and implemented the Master of Church Music degree.

Behnke continues to serve as organist and choir director at Trinity Evangelical Lutheran Church in Milwaukee, where he plays an 1878 Schuelke organ, and as music editor for AGEHR Publishing—Handbell Musicians of America. He continues to present organ recitals and hymn festivals, serve as conductor/clinician for handbell festivals and workshops, and compose and arrange music for organ, handbells, and choir. For information on his compositions and upcoming activities: www.johnbehnke.com.

Karen Beaumont performs concerts: June 19 and July 17 at 2 p.m., St. Hedwig's, Milwaukee, Wisconsin; July 3, 4 p.m., St. Mary's Cathedral, San Francisco, California. For more information: <http://karenbeaumontorganist.mysite.com>.



Douglas Cleveland

Douglas Cleveland, John DeLo Faculty Fellow at the University of Washington in Seattle, performed an all-Bach birthday celebration recital on the Martin Pasi dual-temperament organ at St. Cecilia Cathedral in Omaha, Nebraska, on March 6. Cleveland's other recitals this season have included performances in Ohio, Washington, California, Alabama, Michigan, Tokyo, and Taipei. Cleveland served on the juries of the 2016 Miami and Longwood Gardens International Organ Competitions. In July and August Cleveland will be performing ten recitals in Norway, Iceland, Denmark, and Switzerland. Douglas Cleveland is represented in North America by Karen McFarlane Artists.



Benjamin Henderson

Benjamin Henderson presents his high school senior recital at First Church of Christ in Wethersfield, Connecticut, on June 5 at 4 p.m. Ben has been serving as assistant youth organist for the past three years. He has served by playing the organ, singing in the Pilgrim Youth and the First Church choirs, and playing handbells with Laudate, Campanella, and Soli Deo Gloria Handbell choirs as well as his Henderson Family Ringers. Benjamin is a student of David Spicer, minister of music and the arts at the First Church of Christ. A free-will offering will be received and a reception will follow the concert. For information: music@firstchurch.org, or firstchurch.org/concerts.



John Walker, AGO president, with Wilma Jensen

Wilma Jensen was honored on April 8, when she was presented with the American Guild of Organists 2016 Distinguished Artist Award. The award was

presented to Jensen following a recital she played at West End United Methodist Church in Nashville, Tennessee.



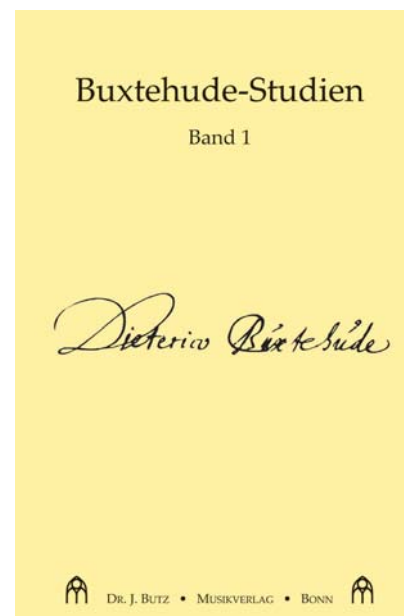
James Kibbie masterclass at the Conservatoire of Strasbourg, France

James Kibbie performed a recital and taught a masterclass for the Conservatoire et Académie Supérieure de Musique in Strasbourg, France, in March. Performers for the masterclass were students of the Conservatoire's three organ professors, Aude Heurtemate, Francis Jacob, and Daniel Maurer.

James Lancelot, master of the choristers and organist at Durham Cathedral, U. K., has been honored with the Cranmer Award for Worship from the Archbishop of Canterbury, in recognition of his work over forty years in cathedral music and in particular his ministry in music at Durham Cathedral. Lancelot was a chorister at St. Paul's Cathedral in London at the age of eight; following an education at Ardingly College and later as organ scholar at King's College, Cambridge, he was appointed sub-organist of Winchester Cathedral in 1975 and came to Durham Cathedral in 1985. Lancelot has successfully introduced girl choristers into the cathedral and maintained the choir's reputation as one of Britain's leading cathedral choirs.

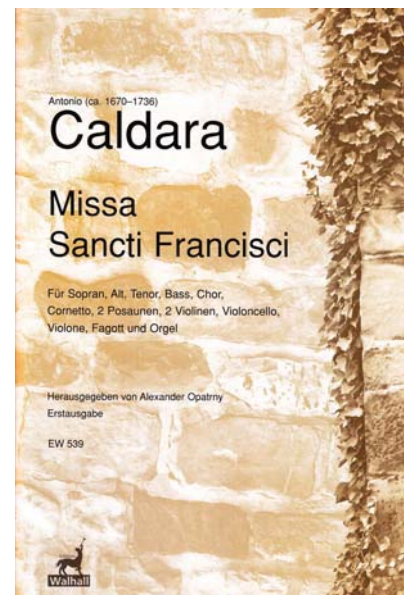
Publishers

Bärenreiter has published *Preludes, Toccatas, Fantasias and Fugues II*, volume 6 in its Bärenreiter Urtext series of Johann Sebastian Bach's complete organ works (BA 5266, €24.95). This updated edition of Series IV, Volume 6 of the *New Bach Edition*, prepared by Dietrich Kilian in 1964, reflects new research findings and includes a foreword by Peter Wollny on the works and their extant sources. For information: www.baerenreiter.com.



Buxtehude-Studien

Butz-Musikverlag has published, with the Dieterich-Buxtehude-Gesellschaft, the first volume of Buxtehude studies. This new series will offer the latest research about Dieterich Buxtehude, composer and organist of the Marienkirche in Lübeck and the most important baroque composer before Bach. A new volume is planned for release every two years. Scholars, musicians, and scientists including Ton Koopman, Matthias Schneider, Christoph Wolff, Albert Clement, and Hans Fagius will present new information about Buxtehude's life, performance practices, liturgical life, the "Stylus phantasticus," and more. The first volume (in German) of the Buxtehude studies can be ordered directly through the Butz-Musikverlag or the OHS. For information: www.butz-verlag.de.



Antonio Caldara, Missa Sancti Francisci

Edition Walhall announces publication of *Missa Sancti Francisci*, by Antonio Caldara (1670–1736), edited by Alexander Opatmy. The work is scored for soprano, alto, tenor, and bass soloists, choir, cornet, two trombones, bassoon, two violins, violoncello, and violone. The complete score is available (EW539, €28.50), as well as a vocal score with piano reduction (EW711, €9.80), and a set of parts (EW995, €38.50). For information: www.edition-walhall.de.

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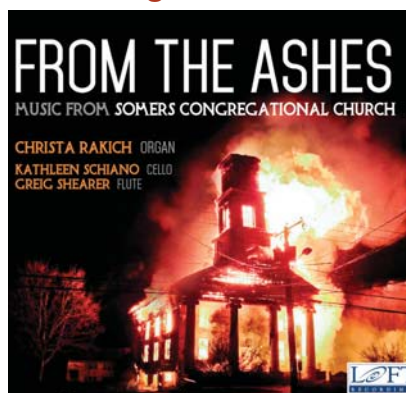
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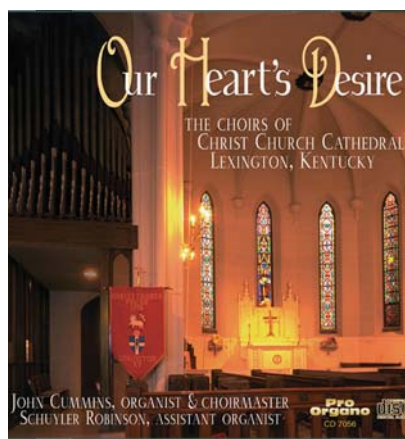
Recordings



From the Ashes: Music from Somers Congregational Church

Naxos of America announces new releases. *From the Ashes: Music from Somers Congregational Church* features Christa Rakich, organist and artist-in-residence at the Congregational Church of Somers, Kathleen Schiano, cellist, and Greig Shearer, flute. On January 1, 2012, the Somers Congregational Church burned to the ground as a result of arson. In 2014, the church was rebuilt and dedicated, with a new Richards-Fowkes organ placed in the sanctuary.

Bottle Post Secrets presents seventeen-year-old organist Sebastian Heindl, a former member of the Leipzig Thomanechor, playing his new transcription of Paul Dukas's ballet *La Péri*, in honor of Dukas's 150th birthday anniversary. Heindl displays the ways in which Dukas students Jehan Alain, Oliver Messiaen, and Maurice Duruflé interpreted and developed their master's understanding of music. For information: www.naxosusa.com.



Our Heart's Desire

Pro Organo has reintroduced two CDs, in which John Cummins leads the choirs of Christ Church Cathedral in Lexington, Kentucky, in choral music inspired by the Anglican choral tradition. *Our Heart's Desire* (CD 7056), recorded in 1999 in Christ Church Cathedral, Lexington, presents sacred choral works by Richard Wayne Dirksen, Gerre Hancock, Lee Hoiby, Kenneth Leighton, Bruce Neswick, Jeffrey Smith, Charles Villiers Stanford, George Talbot, and Charles Wood. *Wolcom Yole!* (CD 7118), from 2000, features the Girls Choir of Christ Church Cathedral in John Rutter's *Dancing Day*, and Benjamin Britten's *A Ceremony of Carols*, accompanied by harpist Elaine Humphreys Cook. For information: proorgano.com.

Organ Builders

Aeolian-Skinner Opus 1244 has been purchased by the Catholic Diocese of Madison, Wisconsin, and will be refurbished by the **Case Organ Co.** of

Nunc Dimittis

Richard William Knapp, 80, of West Simsbury, Connecticut, died February 21. Born in Mineola, New York, on May 15, 1935, Knapp earned a bachelor of science degree in physics from the Massachusetts Institute of Technology in 1957 and a master's degree in nuclear science from the Rensselaer Polytechnic Institute, Hartford Graduate Center, in 1959.

A pianist, organist, harpsichordist, and choral conductor, his early musical studies were with his father-in-law Glenn H. Smith of West Hartford. Knapp won the American Guild of Organists Hartford Chapter "Young Organist Award" in the late 1940s. A church musician for sixty years, he served as organist and director of music at the First United Methodist Church, Hartford, from 1957 through 1988.

As a teenager, Knapp installed a pipe organ in the family residence in West Hartford. Later, he designed, sold, and installed numerous instruments throughout New England as regional representative of Casavant Frères, of St-Hyacinthe, Québec, from 1966 until his death.

A firm believer in the positive role of nuclear power in promoting clean air and energy independence, Knapp worked for forty years in the commercial nuclear power field, starting as an experimental physicist with Combustion Engineering, Inc., in Windsor, Connecticut; he retired as director of nuclear systems business development for ABB-Combustion Engineering in 1997. He authored and presented numerous technical papers and received two patents and various awards for his work in nuclear power.

Richard William Knapp is survived by his wife Ann Stanford Baird Knapp, daughter Charlotte Knapp of Silver Spring, Maryland, son Jonathan of Tolland, Connecticut, daughter Lucelia Fryer of Tariffville, Connecticut, son William of Palm City, Florida, and several grandchildren. He was predeceased by his first wife, Demaris Smith Knapp, in 2005 and brother Peter J. Knapp in 2014.

Organist and physician **Robert B. Scoggins**, 83, died March 27 in Richmond, Virginia, where he and his wife of 56 years, the former Nancy Lee King, moved in 1965. The Scogginses became members of St. James's Episcopal Church, where Bob substituted regularly on the four-manual Austin organ and twice served as interim organist. He served on organ committees at St. James's that selected the 80-rank Rieger organ installed in 1974 and destroyed in the fire of 1994 and the 61-stop Fisk Opus 112 that was dedicated in 1999.

A dermatologist trained at Emory and Harvard and an officer of the U. S. Public Health Service at the National Cancer Institute of the National Institutes of Health, Bethesda, Maryland, where he conducted research, Dr. Scoggins came to Richmond to join the medical faculty at the Medical College of Virginia (now Virginia Commonwealth University). He entered private practice in 1969, remaining as a volunteer on the medical school's faculty, eventually as clinical professor of dermatology, until his retirement at age 70.

Born January 18, 1933, in Athens, Georgia, he took organ lessons there before entering high school at age 12. He was appointed organist of St. George's Episcopal Church, Griffin, Georgia, playing the 1929 Pilcher 2-manual organ while completing high school. He worked as an organist for churches in Atlanta and elsewhere during his undergraduate and medical training at Emory University, including St. Paul's and Grace United Methodist Churches. The Scogginses were married in 1960 in Atlanta at Second-Ponce de Leon Baptist Church, where Bob was the organist. During his residency in dermatology and work as a Harvard research fellow at Massachusetts General Hospital in Boston, Scoggins pursued his musical interests with organ lessons given by John Cook.

Bob and Nancy Scoggins served many arts and cultural organizations, including the Richmond Symphony, the Richmond Fan District Association, the Federated Arts Council of Richmond, the Virginia Opera, the Riverside School, and the Vestry and various committees of St. James's Church. Robert Scoggins is survived by his wife Nancy, daughter Elizabeth of Richmond, son Robert and grandson Ben of Colorado, and sister Joanne Taylor of Tallahassee, Florida. ■

Madison, in partnership with the **Spencer Organ Company** of Boston. The organ was originally installed in the First Church of Christ, Scientist, in Rockford, Illinois, in 1953 and was relocated once to a newer Christian Science facility in Rockford. Opus 1244 is a two-manual, 14-rank organ. It will be fully restored with potential expansion to 18 ranks. All new pipework will be built and voiced in a sympathetic style of that period of Aeolian-Skinner organs. The organ will be installed in the Bishop O'Connor Catholic Pastoral Center Chapel in Madison, in a considerably better acoustic than the original installation. The organ replaces an electronic instrument. For information: Case Organ Company, 3600 Richie Rd, Verona, WI 53593-9650; 608/215-3776; spinningwrench@me.com.

Throughout much of 2016, the historic and iconic organ of **King's College Chapel**, Cambridge, United Kingdom, is experiencing its most significant renovation since the 1960s. In January, most of the pipework was removed from the instrument for cleaning and repair. Since that time, cleaning and restoration of the historic case and its gilded pipework has been carried out. Reinstallation of pipework began in April, a twelve-week project. It is expected that voicing and tonal regulation will commence in August so that the project is completed the following month. No significant tonal alteration will take place. The work is being carried out by **Harrison & Harrison** of Durham. For information: www.kings.cam.ac.uk/chapel/organ.

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**Bytes to be proud of:
A reader comments on
tempi in early music**

In mid-April I received a most welcome communication from musicologist and keyboardist Beverly Jerold Scheibert, whose extensive research adds considerable information supporting my comments about excessive velocity in the performance of some of Duphy's more virtuosic harpsichord pieces. With her permission I am sharing her comments and, more importantly to our readers, the citations for her published work so those who are interested may explore more thoroughly the depth of this ongoing topic.

She wrote:

Your article in the April issue of THE DIAPASON is right on! A terrific disconnect exists between the early sources and what most performers do today. Take instruments, for example. How many performers realize that our (contemporary) reproductions are a dramatic improvement over the original ones, thereby enabling much, much faster tempos? The limitations of early instruments are documented in my article "18th-Century Stringed Keyboard Instruments from a Performance Perspective" published in *Ad Parnassum: A Journal of 18th- and 19th-Century Instrumental Music*, vol. 9, issue 17 (April 2011), pp. 75-100; and in my book *The Complexities of Early Instrumentation: Winds and Brass* (Turnhout, Belgium: Brepols, 2015).

Continuing, she noted:

You mention L'Affilard and Pajot as being cited today in support of rapid tempos. My article in the *Dutch Journal of Music Theory*, 15/3 (November 2010), pp. 169-189, examines this question, finding that errors in those texts led to false conclusions. Other early sources that have been misinterpreted are discussed in "Numbers and Tempo: 1630-1800," found in *Performance Practice Review*: <http://scholarship.claremont.edu/ppr/vol17/iss1/4>. There are also the famous Beethoven tempo marks, in which skullduggery plays a leading part, as shown in the article "Maelzel's Role in Beethoven's Symphonic Metronome Marks," *The Beethoven Journal*, 24/1 (Summer 2009), pp. 14-27. Lastly, there is the matter of engaging the listener meaningfully, so that the composer's details are not lost in a whirl of notes.

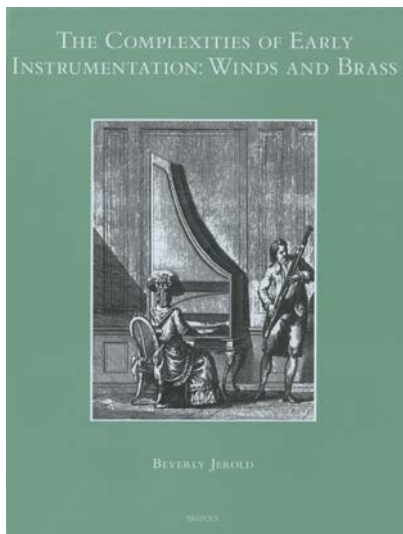
It has been a great pleasure to peruse such well-grounded research presented with style and grace and filled with cogent period quotations. One sample that induced tears of laughter was encountered on page 98 of the *Ad Parnassum* article, cited above:

Consider the composer Anton Reicha's engaging account of his duties at one of Beethoven's recitals, which probably took place in Bonn before 1792:

One evening when Beethoven was playing a Mozart piano concerto at the Court, he asked me to turn the pages for him. But I was mostly occupied in wrenching out the strings of the piano which snapped,



Beverly Jerold Scheibert



Beverly Jerold, *The Complexities of Early Instrumentation*

while the hammers stuck among the broken strings. Beethoven insisted on finishing the concerto, so back and forth I leaped, jerking out a string, disentangling a hammer, turning a page, and I worked harder than did Beethoven." (Source footnoted: Prod'Homme, Jacques Gabriel: 'From the Unpublished Autobiography of Antoine Reicha' in *The Musical Quarterly*, XXII/3 [1936], p. 351).

The complete abstract of this Jerold article reads:

Documentation about the practical usage of the clavichord, harpsichord, and piano in the eighteenth century indicates that the first two had considerably more volume than today's reproductions, and that the mechanical limitations of all three instruments could not have permitted today's advanced technique. In German-speaking countries, the expressive clavichord was favored for solo usage until late in the century, when the improving piano began to assume this role. In contrast, the harpsichord's loud, penetrating tone was valued for leading and holding together ensembles of musicians who had never experienced metronome training. Its stiff keyboard action, however, could deform



Paul Irvin clavichord (photo courtesy Carol Lei Breckenridge)



Douglas Maple clavichord (photo courtesy Douglas Maple)

the fingers (except in France, where the quilling was lighter). Frequent repairs and strident tone quality, too, led to the harpsichord's demise. The marked differences between the Viennese and English piano actions brought both advantages and disadvantages for each.

Revelatory indeed! So clavichords were not mere "whisper-chords" and harpsichords were able to dominate ensembles! And stiff actions may have required strengths similar to those needed for playing large tracker organs? Who else has researched these matters so thoroughly?

A second abstract (for "The French Time Devices Revisited" published in the *Dutch Journal of Music Theory*) observes:

Much disparity exists among the metronome marks derived from the tempo numbers for early eighteenth-century French time-measuring devices. While some are reasonable, others are implausibly rapid. A newly discovered source, which offers both the Paris dancing master Raoul Auger Feuillet's tempo numbers for various dance forms and a detailed drawing of the pendulum device for which they were intended, solves the mystery of the conflicting numbers. A comparison of his numbers for pendulum lengths for various dance forms with those for the same dance forms from the two sources with consistently extreme tempos (Michel L'Affilard and Louis-Léon Pajot, comte d'Onzembray) indicates an almost exact correlation when all are measured according to pendulum length instead of the presumed sixtieths of a second. Other deductions of overly rapid tempos result from assuming an incorrect beat unit.

Author Beverly Scheibert first came to the attention of the wider world of harpsichordists with the publication of her excellent study *Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School*, issued by Indiana University Press in 1986. Even in this early book she dealt with possible misconceptions about French dance tempi in its third chapter ("Style and Tempo"). I first met Beverly Jerold (the name she most often uses for her current writing) during a Boston Early

Music Festival event, and we have occasionally crossed paths (but happily not verbal swords) since then. She has been most kind in sending me various articles that I might have missed otherwise. Now, with this current correspondence, she has once again demonstrated generosity of spirit, and I am pleased that she included enough detailed information to buttress the comments in my small paragraph, and even more grateful that she has given us permission to share these quotations, sources, and abstracts.

Postludium: Two contemporary clavichords

In March, during the Oberlin meeting of the Historical Keyboard Society of North America, two clavichords of exceptional tonal beauty and considerable volume (at least in comparison to many other clavichords, including those in my own collection) were heard in half-hour programs. For her program of two *Württemberg Sonatas* by Carl Philip Emmanuel Bach, Carol Lei Breckenridge played an instrument built by Paul Irvin (Portland, Oregon: www.pyirvin.com), and in the second program devoted to music of Samuel Scheidt, Judith Conrad used a clavichord by Douglas Maple (Lemont, Pennsylvania: www.douglasmale.com). Both highly skilled players were well served by these experienced builders who had created instruments of credible volume and exciting resonance. Each instrument had a keyboard that welcomed comfortable and assured playing; and, to my knowledge, no broken strings or recalcitrant keys caused undue hardships. Rather, these exciting instruments allowed both artists to play with taste, palpable feeling, and a communicated sense of suitably musical tempi. Bravi to all involved! ■

Comments and news items are welcome. Address them to Dr. Larry Palmer lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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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.

Music for Voices and Organ by James McCray

Unison and two-part music for adult choirs

There are composers who write difficult music with ease, and others who write a facile music with difficulty.

—*Georges Auric* (1899–1983)

The music of the church must be expressive. . . . The passions of opera are cold in comparison to those of our church music.

—*Joseph Bonnet*

Histoire de la musique (1725)

Summer is a time when many church choirs either perform less or not at all. In many American churches, choirs do not sing every Sunday, beginning from Pentecost near the end of May until they return on Rally Sunday in September. Weekly attendance in the worship services in summer is usually smaller than throughout the other seasons of the year.

Naturally, the leaders of the church would prefer the choir were there to help lead the service, especially in the singing of hymns. Nevertheless, as attendance in the congregation diminishes, so does that in the choir. Personal matters such as family vacations, children at home all day, and other summer events seem to intrude on the schedules of the other nine months.

It is common knowledge that church attendance is universally diminishing. While there are large crowds of Christians who attend during the Christmas and Easter events, weekly services continue to shrink in alarming numbers. This has a profound impact on the church and the church choir.

Thus, many church choir directors have been forced to seek easier repertoire. There is a growing trend of using easy anthems of limited difficulty—not just for summer, but also for the entire year. This repertoire does not follow a traditional SATB format, but still employs a mixed choir. SAB choirs are more common than in previous decades, and their repertoire needs will be addressed in a future column. However, for now we are discussing music requiring even smaller resources. There are many examples of unison and two-part settings for children's choir, but the nature of the text and the music usually does not seem appropriate for adult church choirs.

So, the music reviewed this month is for this purpose. Although there are more American church choirs that need an easier style, not all music publishers have been attentive to this. Also, composers feel less inclined to write or arrange unison and two-part mixed choir settings. Thus finding this level of meaningful and somewhat challenging repertoire for adult singers is often difficult for many directors. It is a problem finding a useful church anthem that has interesting, sophisticated music *and* a text that will appeal to adults. It needs to be simple with a good style. Many of today's unison and two-part church settings seem to be too mundane for the choir and the accompanist; that style of repertoire continues to be a serious concern for today's music directors. However, a quick review of the music discussed below reveals a solid attention to this problem by the publisher Augsburg Fortress.

The reviews this month offer an examination of available music for small church choirs. Music directors will discover choral music that can be used at various times during the church year. Those choirs that do sing weekly or

monthly during the summer will also find these works useful.

This column, "Music for Voices and Organ," continues throughout the summer months. So, for now, I wish a happy and restful summer to all of our readers of THE DIAPASON.

Unison

Lorica of St. Patrick, Ephrem Feeley. Unison with descant, piano, and assembly, GIA Publications, G-8412, \$1.70 (E).

From the series "Not for Children Only," this setting has three verses. The third has a descant, which could be sung by a soloist; the choir is joined by the assembly. The text, a *lorica*, was found in an eighth-century manuscript, but is attributed to the fifth-century St. Patrick. A *lorica* is a prayer that calls for the protection of God, and may be used most Sundays throughout the year. The piano accompaniment is not difficult, but is quietly tasteful.

For the Bread That We Have Eaten, Michael Sitton. Unison and organ, Paraclete Press, PPM01625, \$1.20 (E).

The score indicates that this two-page setting is for the Eucharist or general setting and is suggested for after the Lord's Supper. There are three verses, but each has a separate closing section. The organ accompaniment is on two staves and is calmly meditative. The melody wanders into surprising harmonic areas.

Two-part

We Sing to You, O God, arr. Thomas Keesecker. Two-part mixed and piano, Augsburg Fortress, 978-1-5064-1402-7, \$1.80 (M-).

This nineteenth-century hymn tune has four verses; the first two are for women's voices, then for men alone. The third verse also has a two-part contrapuntal style, and the fourth verse has everyone singing the melody while an emblematic descant on "oo" flows above. The keyboard part is usually chordal, but turns into arpeggios for the last verse.

Who Trusts in God, Timothy Shaw. Two-part equal voices, organ or piano, optional solo, Concordia Publishing House, 98-4176, \$1.75 (M-).

Although equal voices are called for, part two has a low tessitura, which could be sung by the men's voices. There is an extended faster section for a solo voice before the opening theme returns. The keyboard part is not difficult, but interesting, giving the music a haunting quality. Highly recommended.

I Was Glad, So Glad!, John Carter. Two-part any combination and piano, Hope Publishing Co., C 5922, \$2.10 (M-).

Mary Kay Beall's text is based on Psalm 122; the music is fast and rhythmic with the voices tossing short phrases back and forth. The piano music is usually chordal and keeps the emphasis on the choir. This fun anthem would be especially useful to start a service or even for Rally Sunday, as the text commands, "Let us go into the house of the Lord."

We Walk by Faith, Anne Krentz Organ. Two-part mixed choir and piano, Augsburg Fortress, 978-1-4514-9263-7, \$1.80 (M-).

The choral music has a folk-tune character for this text by Henry Alford (1810–71). Each verse has a different arrangement for both keyboard and choir. The accompaniment is more involved; the choral lines are simpler.

This is a very tasteful setting that is attractive and builds to a climax at the end. Highly recommended.

Miracle in Mystery, William Allen Pasch. Two-part and organ or string quartet with optional oboe, Augsburg Fortress, 978-1-500064-1394-5, \$1.80 (M-).

There are a multitude of performance possibilities for this Christmas setting. Although there are extended unaccompanied passages, the organ may also accompany the choir or play the oboe descant. Instrumental parts for string quartet are available for download from Augsburg, and they generally play the organ accompaniment. Flute or violin may be substituted for the oboe music; a separate oboe part is included at the end of the choral score. There are two verses, which appear later in the setting; they may be sung in unison while the organ accompanies. This setting would make a wonderful addition to a Christmas Eve service.

Collection

Augsburg Easy Choirbook, Volume Three. Unison and two-part and keyboard with some selections having additional solo instruments, Augsburg Fortress, 978-1-5064-1404-1, \$9.95 (M).

Subtitled "Music for the Church Year," this excellent collection of 11 settings covers repertoire for various Sundays from Advent through Easter. In addition to being listed by the appropriate season, works are also suggested by categories, such as Forgiveness, Comfort, Stewardship, etc. For small choirs, it is also recommended that directors investigate earlier collections of the *Augsburg Easy Choirbook* (Volumes I and II), which will expand church libraries with top quality repertoire; they will be a bargain for the library. Music for the settings includes some with additional instruments; the music is included in the score and separately at the end of the collection. Composer/arrangers used here are familiar names such as Nancy Raabe, David Kellermeyer, etc. Very highly recommended. Useful repertoire for small church choirs.

Book Reviews

Jean-Marc Cicchero: A. Cavallé-Coll, Mode d'emploi. Editions OBCD Visuel, 2014, 150 pp. Preface by Claude Noisette de Crauzat, postscript by Gilbert Huybens, photography by Philippe Cicchero, English translation by Geoffrey Marshall; www.obcd-visuel.com/editions.php.

The wood-like brown cover of this book is inlaid with the golden design of the nameplate "A. Cavallé-Coll à Paris." On the title page, "Mode d'emploi" [Directions for Use] is added to the Cavallé-Coll nameplate. In his preface, on page 5, Claude Noisette de Crauzat states that, "with the help of Mr. Cicchero's work, you will be able to build up your own catalogue." The introduction begins by asking, "Why yet another book on Cavallé-Coll?" The response is found on page 9: "Our aim has been to consider things in a new light . . . We have tried to guide readers in using their own observations to date instruments . . . encouraging people to exchange their information and discoveries."

In the informative postscript, "In Recognition of Cavallé-Coll," Gilbert Huybens explains on page 129 that, "It is quite remarkable how many people, including non-musicians and non-specialists, are familiar with the name Cavallé-Coll (1811–1899), although

rarely capable of recognizing the importance of the man and his work." Huybens' important reference book, *Aristide Cavallé-Coll: Liste des travaux exécutés – Opus list – Verzeichnis der ausgeführten Arbeiten* (Lauffen am Neckar: Rensch, 1985), was based on the lists of Cavallé-Coll organs established by the eminent Belgian historian, Dom Joseph Kreps (1886–1965), a Benedictine monk at the Abbey of Mont-César in Louvain. In his postscript, Huybens details Aristide Cavallé-Coll's contributions: from his use of the Barker lever in his new organ for the royal church in Saint-Denis and his exact calculation of pipe scaling in relation to the required frequency, to his concern for quality and his artistic heritage, notably his renovations, restorations and enlargements of at least 699 instruments. Huybens admires Jesse Eschbach's extensive book, *A Compendium of Known Stopplists by Aristide Cavallé-Coll, 1838–1898* (Paderborn: Verlag Peter Ewers, 2003), which unites the substantial private collections of Jean Lapresté, one of the directors of the Cavallé-Coll firm from 1931 to 1934, and of Cavallé-Coll specialist Kurt Lueders. Gilbert Huybens also presents Aristide Cavallé-Coll's successors: Charles Mutin (1898–1924), Auguste Convers (1924–29), two different leasehold Cavallé-Coll companies (1929–30 and 1931–34), and the Pleyel Society (1934–59).

Philippe Cicchero's excellent photos show the various elements of these organs from each period, depicting the cases, the stop knobs and the combination pedals. His color photos of the nameplates, including those of Cavallé-Coll's *poikilorgan*, complete Kurt Lueders' article in *La Flûte Harmonique* No. 23/24 (1982), although they are not presented in chronological order. In addition, one can view photos of Cavallé-Coll family tombs at the Montparnasse cemetery.

In the center of the book, several lists of these organs provide opus numbers, city, name of the church or location of the organ, its nomenclature (Grand Organ or Choir Organ), year it was inaugurated, and the builder and nature of the work (construction, restoration, or revision, and various commentaries). This information is given for each of the following categories: organs in each department of France and in foreign countries; house organs; theater, concert, and cinema organs; Mutin Cavallé-Coll organs, from opus 699 to opus 1382; and organs built for schools and conservatories.

By placing secular organs in separate categories, unfortunately some redundant and contradictory information occurred: for example, on page 71, one reads that the Auditorium Maurice Ravel acquired an 1870 Cavallé-Coll that came partially from the Trocadéro in Paris. However, on page 105, one learns that the 1878 Trocadéro organ was "transferred to a concert hall in Lyon" without providing a date. Among details concerning house organs, the Baron d'Erlanger's organ was constructed in 1865 and not in 1894; Eugène Gigout's second house organ, built by Charles Mutin, is only listed under the name of "BOËLMANN [sic] Mademoiselle" (page 98); the 1884 date of the Count de Chambrun's organ is not mentioned (page 99). However, on page 49, one discovers these lists are purposely incomplete: "printed on paper that allows the reader to add various remarks and personal notes."

In conclusion, this book was written to encourage readers to complete the missing documentation concerning the Cavallé-Coll firm from 1833 to 1859,

► page 14

► page 13

notably concerning the organs constructed by Aristide Cavallé-Coll's successors. Documentation may be sent to Philippe Cicchero's e-mail address: info-line@abcd-visuel.com. This book may be ordered on his Internet site, www.obcd-visuel.com; cost is €60 (plus €16.50 for overseas postal expenses). For €90, a signed and numbered book is available with a facsimile of the estimate of the 1910 Charles Mutin organ destined for the Church of the Holy Sacrament in Buenos Aires and an unedited improvisation by Pierre Cochereau at the Notre-Dame Cathedral in Paris in 1975.

—Carolyn Shuster Fournier
Paris, France

New Recordings

20th–21st Century Organ Music for Two, Volume Four. Duo organists Elizabeth and Raymond Chenault, Gothic Records G-49292; www.gothic-catalog.com.

The Triumph of the Saint, Stephen Paulus (The Flight and Failure of St. Anthony, St. Anthony in Meditation, Temptation of St. Anthony); *Variations on Veni Creator Spiritus*, David Briggs; *Conditor Alme Siderum*, Pamela Decker; *Patriotic Medley*, Charles Callahan; *Shenandoah*, Nicholas White; *Phantom of the Opera Medley*, Andrew Lloyd Webber, arranged by Raymond and Elizabeth Chenault.

Elizabeth and Raymond Chenault are accomplished organists and champions for the expansion of composition and performance of duo organ works both in the United States and abroad. Their laudable active commissioning and performance encourages and highlights both contemporary composers and the performance of this genre's organ works. Fourth in a series, this particular CD contains recordings that span a twenty-year period on two historic organs constructed by E. M. Skinner and Aeolian-Skinner.

The Triumph of the Saint is a three-movement work where the abundantly complex compositional style of Paulus shines through in all three movements. The longer second movement is absolutely sublime, featuring subtle and sensitive registrations that highlight the programmatic title of a saint in meditation. The massive third movement might have benefitted from some variation in the registration to highlight the subtleties of Paulus's compositional devices.

The variations on the chant theme, *Veni Creator Spiritus*, exhibit the many gifts of knowledge, counsel, wonder, wisdom, understanding, reverence, and courage. This time-honored theme and variations form, exquisitely composed by David Briggs, is thrilling. Briggs's writing is clean, well thought-out, and highly creative. In this work's recording the Chenaults stand out.

Pamela Decker's *Conditor Alme Siderum*, also based on the chant with the same name, is both intellectually and sensually fulfilling. Well thought-out and crafted, this work is packed with symbolic gestures—with references to the chant, text, meaning, and even the dedication to the Chenaults woven into the fabric of the music. The complexity in the composition is transcended by its aural beauty.

Perhaps this reviewer does not appreciate the diverse programming juxtaposition of art music and the popular *Phantom of the Opera Medley*. Even though the lengthy (13+ minutes!) Callahan *Patriotic Medley* is well written, the jarring effect of *Patriotic Medley* and *Phantom* do not work. Somehow *Shenandoah* does not fall into this category, maybe because it is beautifully written, well crafted, and the performance especially lovely.

Featured organs are those of St. Andrew's Episcopal Church in Amarillo, Texas and Washington National Cathedral in Washington, D.C. Unfortunately the stoplists of the instruments are not found in the liner notes—a useful bit of information for the target audience for this CD, but a reference to the Gothic Catalog website offers “detailed information about the two E.M. Skinner & Aeolian-Skinner organs.”

This CD could be of use for research and enjoyment of Paulus, Briggs, and Decker as composers and a document of the organs featured.

—Mark Konewko
Shorewood, Wisconsin

Carl Philipp Emanuel Bach, The Complete Organ Works. Luca Scandali, Dell'Orto & Lanzini organ, Parish Church of Santa Maria Assunta, Vigliano Biellese, Italy. Brilliant Classics 94812 (2 CDs), www.brilliantclassics.com.

Luca Scandali's recording represents indeed the most complete collection of the organ music of C. P. E. Bach (hereinafter “Bach”). Following the publication of the critical edition in 2008, edited by Annette Richards and David Yearsley, Thomas Trotter and Gerald Gifford made recordings of Bach's music in 2009. Earlier recordings of the sonatas include discs by Johan Huys (1989) and by Kei Koito (1991). This list omits many other offerings of a limited selection of Bach's works performed by various artists.

Luca Scandali relied on both the critical edition and the Bärenreiter score for these performances. His selection of Bach's works includes all those appearing in the new critical edition as well as the *Fugue in D Minor*, H 372, which Richards and Yearsley call doubtful and which they therefore omit. Most of Bach's works were playable on organs of his time, though several of the sonatas have an extended keyboard compass to high E-flat, which was available on the Ernst Marx organ of 1756 in the Berlin Royal Palace. According to Richards and Yearsley, Bach knew Princess Anna Amalia of Prussia well and might have written the sonatas with her and this instrument in mind. Anna Amalia's reported limited skill on the pedals might account for the very limited pedal parts in these works, most of which are notated on two staves only. Performance on clavichord, harpsichord, or fortepiano is also possible.

The recording presents five sonatas, six fugues, two chorale preludes, five harmonized chorales, and two other brief free works, in all some sixty-five minutes of music. While some of these pieces are no doubt familiar—the sonatas in D major and F major were immediately recognizable by this listener—the fugues and other works have been heard infrequently in live and recorded performances. The

two chorale preludes *Ich ruf zu dir, Herr Jesu Christ* and *Aus der Tiefe[n] rufe ich* closely resemble pieces by J. S. Bach (BWV 639 and 745), the former with an added third voice by his son, while the latter is a setting of doubtful authorship that borrows material from an earlier work by J. S. Bach. *Aus der Tiefe[n]* was long ascribed to J. S. Bach, as was the *Pedal Exercitium* of uncertain authorship (possibly by C. P. E. Bach) that appears in an appendix to the complete edition but which is not on the present recording.

I will admit to being surprised by the very brisk tempos of these performances. The more sedate renderings of the fugues and chorales seemed more idiomatic and accessible to me at first. This virtuoso element, so apparent in the fast movements of the sonatas (and despite the reportedly modest attainments of their possible royal dedicatee), seemed to belie any pretensions to a *galant* quality, expressing quite vigorously a *Sturm und Drang* sort of aesthetic. It was only after listening to the even faster performances of Kei Koito that I was able to put these tempos into perspective. Perhaps performance on clavichord or harpsichord is less likely to raise the suspicion that the instrument so strongly projects such an assertive stance to the music. Fortunately the nimble responsiveness of the Dell'Orto & Lanzini organ (2007), a Northern Italian instrument in a distinctly Germanic style, and the clear acoustic of the church permit quickly executed passagework and ornamental detail to be heard clearly.

Perhaps the only general reservation I have with the registrations employed in this recording, which show off the organ's lovely and varied stops to full advantage, is the imbalance of the Trombone 16' in the pedal, when it is added occasionally on low notes in passages and at cadences, where it rather overpowers the principal chorus. Scandali plays with great authority, accuracy (I followed the score throughout), and finesse, choosing registrations that imaginatively and sensitively bring out the character of the music, even going so far as to permit a lovely Gedackt (or chimney flute²) to carry alone the second movement of the B-flat sonata, even if its lower register is rather subdued and at times indistinct. Curiously, a very faint sound of a Zymbelstern can be heard at the very end of the *Prelude in D Major*, otherwise inaudible in the *forte* registration. Aside from a slightly out-of-tune note in the pedal point at the end of *Fugue in D Minor*, the organ sounds fresh and very well suited to Bach's music (as it no doubt is to much other repertoire).

One of the glories of Scandali's performance is his frequent, idiomatic, and tasteful embellishments, which extend beyond grace notes to improvised scale-wise passages. These he often adds in the repeated sections of the sonatas. Unlike many performers who may choose not to observe repeat indications in early sonatas, Scandali always plays such sections twice, adding idiomatic and convincing ornamentation. A broad example of the performer's license can be heard in the *Prelude in D Major*, when Scandali begins the first and last chordal passages with extended runs that do not appear in the complete edition, though they seem here entirely appropriate.

As to the music itself (if it is possible for this writer to separate Bach's composing from Scandali's interpreting), a wide range of qualities is evoked. From the sober and controlled writing in the fugues (Richards and Yearsley report that F. W. Marburg, in his *Clavierstücke mit einem praktischen Unterrichte* [Berlin, 1762, vol. I, p. 10], called the

A-major fugue “one of the most beautiful fugues that is possible in music”), to the modest gentility of the B-flat sonata; the trio sonata-like texture of the *Prelude in D Major*; the elegant graciousness of the *Sonata in F Major*, recalling Domenico Scarlatti; and the lapidary structure of the finale to the *Sonata in G Minor*. Likewise, there is the poetic, episodic flavor of the A-minor sonata's last movement; and in the Mendelssohnian spirit of the *Prelude in D Major*, the variety of Bach's technical apparatus and poetic aesthetic reward close attention. It is best to experience Luca Scandali's recording, I believe, in sessions devoted to only a few of the pieces, ideally with the new critical edition in hand, for the detail and the flashing intensity of the music need some space in which to make their arguments.

The set of two compact discs is superbly engineered, the lucid notes by Luca Scandali are very informative and well translated into English, and a complete specification of the organ is given. Detailed registrations for the music are not provided. It was interesting for this writer to note the very mild effect of the Kimberger temperament, not nearly as interesting as that on the Dutch organ played by Johan Huys. Given the frequent chromatic writing and the wide-ranging harmonic vocabulary of Bach, and noting that most German organs until much later than Bach were still found in a form of meantone tuning, it would have been rewarding, I think, had the temperament been more historically informed.

Nonetheless, Luca Scandali's recording is a milestone achievement in C. P. E. Bach appreciation and a pleasurable, convenient resource for those who will welcome the music of the Berlin Bach, independent of the composer's relation to his more esteemed father.

—Lee T. Lovallo
National University
Sacramento, California

New Organ Music

Southern German Organ Tablature, edited by Willem Poot. Interlude Music Productions, I.M.P 2007, €34; www.interlude.nl.

This collection of twenty-three pieces for keyboard is found in the library of the Dutch Institute in The Hague and belongs to the music library of the municipal museum. Compiled by two scribes (one copying only the first two pieces), its provenance is uncertain, although probably from Southern Germany. The contents embraces original compositions, transcriptions of vocal music, and also dances; noteworthy is the lack of liturgical settings.

There are six imitative pieces. The first piece in the collection, *Ricercar noni toni*, is by far the most substantial but is structurally far closer to a toccata, with its chordal opening giving way to figuration against half-note chords followed by an imitative central section before a short toccata-like coda. There are notable similarities to pieces known to be by Hans Leo Hassler; this piece may well be by him or one of his school.

No. 5 is a short *Canzon a 4*, in C, in two repeated sections and a toccata-like coda, all in common time, which opens with the dactylic rhythm typical of the genre, but progresses with much use of a three-quarter-note upbeat figure and includes homophonic writing. It is also found in a lute tablature, where it is ascribed to Hans Leo Hassler.

No. 17 is a short *Canzon a D, A, T & B*, which appears under the name of Simon Lohet in Woltz's tablature. In two dovetailed sections, its second is

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more chordal, based on a short motif. No. 18 is another short *Canzon Francese* in two sections. The first makes much of repeated notes; the second, in 3/2, is more homophonic, with writing in either thirds or tenths in quarter notes against whole notes—half notes with five repeated quarter notes towards the end.

No. 19, a *Fuga* by one very little-known Morsolini, has similarities to some of Giovanni Gabrieli's pieces, including written-out divisions and trills. Much of it is in two-part writing only. The final imitative piece, No. 22, a *Fuga super Proficiat ihr lieben Herren*, is probably by Bernhard Schmid the younger and is canzona-like with much chordal writing.

Most of the arrangements of some ten vocal and ensemble pieces are short and only lightly and sparsely ornamented, the former including canzonets by various Italian composers and the latter a galliard by Anthony Holborne, two intradas by Heinrich Steucke, and a setting of Dowland's *Lachrimae Pavan* copied from the tablature of Bernhard Schmid the younger and possibly by him.

The remaining dances include *La Ferraresa*, a substantial galliard of 137 bars with plenty of fast scalar divisions, a relatively short galliard attributed to H. L. Hassler in Schmid's book, two galliards also from Schmid's book (and may have been composed by him), and a 192-bar setting of the *Passo e mezzo Italiano* in D in which the bass is subjected to six variations, with some vigorous passage work in eighth notes for each hand before a more contrapuntal treatment of the final variation. The final piece is the short *Strassburger Tanz*, possibly an illusion to Schmid's town. While the dances are better suited to stringed keyboard instruments, they would certainly have been played on the chamber organ of the time.

The volume is clearly printed with six systems to the page for most pieces, some short settings requiring fewer. While pedals are not specifically indicated, they can be used in cadences, as was the practice in the south. Some stretches in the left hand pose difficulties for small hands, but they are easily playable on a short-octave instrument—in such cases, the bass may be transposed up an octave. More problematic are the large stretches between internal parts in some pieces (such as the Pavan no. 17, bars 19 and 23). The valuable introduction provides a detailed description of the source manuscript, along with illuminating commentary on each piece, and a comprehensive critical commentary, all in English. This volume is highly recommended as an excellent introduction to the south German repertoire at the turn of the seventeenth century.

—John Collins
Sussex, England

Charles E. Ives, Complete Organ Music. Theodore Presser Company 443-41003; A Charles Ives Society Critical Edition edited by William Osborne, James B. Sinclair, Charles Krigbaum, and John Kirkpatrick, ISBN 1-59806-435-5, \$29.99, www.presser.com.

Today Charles Ives is known by organists primarily for his set of variations on "America." This piece is in here, of course. In fact, it is in the volume twice; once in the original manuscript version from 1891–92 and again in a Version II, edited by E. Power Biggs and Charles Ives in 1948–49. Without a close examination, it appears the Biggs version does not vary much from the earlier version

except that it has been made easier to read, with more modern notation in places (such as the pedal trills at the end) and the elimination of some unnecessary octave doublings in the pedal. He also has eliminated one unplayable low A note (below low C) which is in the original. The pages are much brighter and easier to read than my old Mercury Music copy and will be one I use for future programs!

The *Organ Prelude on 'Adeste Fideles'* is included and probably is the only other Ives organ work that many organists have seen. The initial reception to this music was not good. When Ives played it at Christmas in 1898, the minister and congregation deemed it "awful." Two academic fugues are here, which Ives wrote during his unhappy study with Horatio Parker—one in C minor and the E-flat major fugue, on which Ives had written in pencil: "a stupid fugue on a (given) stupid subject." Professor Parker's reaction is not recorded.

Ives's *Burlesque Postlude in C* lasts all of ten measures and is complete with Amens and an alternate ending. It is followed by a *Canzonetta in F*, which is an interesting early piece of four pages and is in a nineteenth-century Victorian style that one would not expect of Ives. There are four interludes, for the hymns NETTLETON, BETHANY, WOODWORTH, and one for an "unidentified Hymn." Each is three or four measures long, would be difficult to work out, and be guaranteed to keep the congregation from singing anything ever again!

There is a section comprising "Diplomatic Facsimiles of Incomplete Fragments." These fragments are interesting in understanding the organ music of Charles Ives, but are not playable as complete pieces. Historically they deserve study and one wishes that he had taken time to complete many of them.

In addition to the music included in this volume, a preface gives an extended history of Charles Ives the organist, his musical and organ studies, his church jobs along with a listing of the organs he was familiar with, the music he played, and a discussion of his own works for organ. The longest comments are reserved for "America," of course. The composer's own carelessness has resulted in some works being lost, and there is a discussion about what these were and what later pieces they influenced or were borrowed from. All in all a most interesting preface.

With its many pages of sources and critical commentary, there is too much to discuss here. The book would be of vital interest to the Ives performer, as well as the scholar and historian. My appreciation of his music has increased, although I will probably not include more of his music in my repertoire than "America." I enjoyed this volume immensely.

Three Pastorales: Organ Pieces for Odd Times by Clive Jenkins. Selah Publishing Company 160-650, \$12.00, www.selahpub.com.

Clive Jenkins, born in 1938 in Great Britain, is primarily an orchestral and choral composer. In fact, these *Three Pastorales* are the only organ works of his I could find. They are indeed clever; I wish that he had written more for the organ.

As I played these pastorales through for the first time, I was so delighted with them that I did something unusual. I played them all in a church service and asked in the Sunday bulletin for the congregation's response to them. As I had expected, the comments ranged from "delightful" and "charming" to

"loved them," which substantiated my initial view.

Two of the three pieces are in irregular rhythms—5/4 in the first one and 7/4 in the third. These give the music a smattering of whimsy and humor. The first Pastoral, in A major and five minutes long, has the beats in patterns of three, then two. In the middle section where the key changes to A minor, the rhythmic pattern changes to two beats followed by three. It concludes back in the original key and rhythm. This piece's melody is catchy, with a motive of a third up followed by a seventh down. The small changes in registration make for thoughtful listening.

The second Pastoral is the shortest at two minutes and has the most regular rhythm, 3/4 time. Again, changes in registration and unexpected leaps in the melody line make for alluring listening.

From the F-major key of the second, number three brings us back to A major. Marked *forte*, it could easily be played at a softer volume. The beat pattern in this 7/4 meter is three-two-two. After an abrupt key change with tied notes hiding the rhythmic import slightly, and with imitation in the inner parts, a beautiful Flute solo soars over the texture. Another key change with the melody in the left hand and the beat pattern two-two-three bring us back to the original key.

I found that these pieces caught and held my attention. Perky irregular melodies, sly changes of key, and unexpected harmonies made them captivating. They are fairly easy to play and will not take much preparation. I highly recommend this collection.

—Jay Zoller
Newcastle, Maine

New Handbell Music

Breathe on Me, Breath of God, arranged for 2 or 3 octaves of handbells by Anna Laura Page. Choristers Guild, CGB923, \$4.50, Level 1 (E+).

The familiar hymn tune TRENTHAM is given a gentle treatment with a lovely melodic introduction and tag. Here is the ideal piece for a small bell ensemble. An edition for 3, 4, or 5 octaves is also available, CGB924, with the two editions compatible for massed ringing.

Joy and Elation, for 3–5 octaves of handbells with optional flute by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2457, \$4.95; flute part, Code No. 2457F, \$5.00, Level 2+ (M+).

This original composition is full of rhythmic energy throughout, with half-note bell changes. The optional flute is a

lovely addition to the piece. From beginning to end, this festive arrangement is sure to elevate the spirits of both the ringers and the audience.

As the Deer, arranged for 3–5 octaves of handbells by Douglas E. Wagner. Agape (a division of Hope Publishing Company), Code C5107HB, \$5.50, Level 2 (M).

This "ring and sing" setting of Martin Nystrom's popular contemporary classic based on Psalm 42 is a handbell accompaniment set for a two-, three-, or four-part mixed choral setting. (Two-part mixed, Code No. C5996; three-part mixed, Code No. C5582; four-part mixed, Code No. C5107.) Here is an innovative and unique way to combine bells with voices in any worship setting.

O the Deep, Deep Love of Jesus, incorporating Beethoven's Piano Sonata No. 14 (Moonlight Sonata), arranged for 3–5 octaves of handbells by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2701, \$4.95, Level 1+ (E+).

Portions of Beethoven's "Moonlight Sonata" combined with the hymn tune EBENEZER result in a charming piece for bells. This is a clever and rewarding marriage of these two tunes.

Day by Day, arranged for 3, 4 or 5 octaves of handbells with optional 5 octaves of handchimes, by Karen Lakey Buckwalter. Choristers Guild, CGB915, \$4.50, Level 2 (E+).

This nineteenth-century Swedish hymn by Oskar Ahnfelt is arranged simply, yet effectively, keeping the melody line prominent throughout. A lovely, flowing eighth-note pattern gives the setting a feeling of calm, in line with the text.

Spirit Dance, arranged for 3, 4, 5, 6 or 7 octaves of handbells with flute, clarinet, tambourine, triangle, and optional 3, 4 or 5 octaves of handchimes by Michael J. Glasgow. Choristers Guild, CGB947, \$4.95, Level 3+ (D).

This original composition will present a huge challenge to those ringers who choose to take a step into a completely different approach to bell ringing and bell music. This rhythmic and percussive piece expresses its title with a feeling of a sort of ritual dance, imagining fire, foreign lands, and more. I would love to hear this piece performed and experience it firsthand. A full score including reproducible parts for the instruments is available, code CGB946.

—Leon Nelson
Vernon Hills, Illinois

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Living documents

Purist: A person who insists on absolute adherence to traditional rules or structures.

During the second half of the twentieth century, organists and organbuilders learned a lot about purists. As we delved into the evolving world of historically informed performance (we used to call it “early performance practice”), we could be disdainful of any elements added to the original—the original score, the original instrument, the original anything. We sought urtext editions and refused to alter the notes in any way. “Couperin didn’t place an ornament over that note, and I’m not ornamenting that note.” If some wayward organ guy had added a stop to an antique organ, we called forth the wrath of God—pox on his house. Funny, we didn’t seem to mind cutting down those lovely strings to make mutations . . .

The ultimate purist preservation of an instrument is to retain the maximum amount of original material possible, including decomposed felt and leather, which likely means that the instrument would be unplayable, but it sure is preserved.

If you’re curator of an exhibit of historically important furniture (Marie Antoinette sat here), you surround it with red velvet ropes and signs saying “Do Not Sit.” Most of the important historic organs I know are in regular use. What would be the point of preserving Widor and Dupré’s magnificent organ at St. Sulpice in Paris or the stupendous organ built by Christian Müller in the Grote Kerk in Haarlem, Holland, if we couldn’t play and hear them? The glory of those antique masterpieces is that their sounds are just as vital today as they were when they were new. We have to invade them to preserve them. Mozart played the Haarlem organ in 1766 when he was ten years old, and the organ, completed in 1738, was twenty-eight



Blenheim Palace library and organ

years old. That’s comparable to the current age of the famous Fisk organ at the Meyerson Symphony Center in Dallas, completed in 1992—twenty-four years old now. The Haarlem organ has seen changes, but we can be pretty confident that it sounds a lot like it did the day young Wolfie played it.

An evolving document

Wendy and I have just returned from an eight-day trip to the United Kingdom. As she is a literary agent, the trip was planned to coincide with the London Book Fair, an exhibition for the publishing world that attracted more than 25,000 participants from 134 countries this year. While she was meeting with clients and colleagues, I slumped around London visiting churches and organs, and I stoked my love of the fictional British Navy Captains Aubrey and Hornblower along with my love of sailing by visiting the National Maritime Museum and the Royal Observatory in Greenwich. Together, we toured and heard Evensong at Westminster Abbey and St. Paul’s Cathedral.

After the fair, we went north to Durham, where I spent an afternoon visiting the workshops of the great British organ company, Harrison & Harrison (I’ll write about that visit soon), and we shared experiences at Durham Cathedral. We spent twenty-four hours in York where we heard Evensong (by far the best singing we heard all week) and toured the great cathedral familiarly known as York Minster. By the way, yes, it is a cathedral—the official name is The Cathedral and Metropolitan Church of St. Peter in York.

And we spent two days in Oxford where we had meals with family members and clients and visited the new Dobson organ at Merton College, the venerable Willis organ at Blenheim Palace, the Ashmolean Museum, and the Bodleian Library, where three of the surviving four copies of the original 1217 Charter of the Magna Carta are held. Careful of those overdue fees.

As we walked through the grand and ancient church buildings, I was struck by how at their best, and at their worst, they are all evolving documents. The original forms are largely preserved, and important elements that define and enhance each building have been added over the centuries.

People are dying to get in.

Westminster Abbey is home to countless graves and memorials. Some are simple engraved paving stones, others are monumental Victorian splashes with larger-than-life heroes on horses engaged in swirling battles, capes a-fluttering and swords a-flying. The verger who was our tour guide quipped, “the larger the monument, the lesser the hero.” Nearly every royal coronation since 1066 (William the Conqueror) has happened at the Abbey, and through the ages, officials have struggled to maximize the seating capacity. The abbey normally seats about 2,000 people, but for the coronation of Queen Elizabeth II in 1953, temporary galleries were installed to squeeze in 8,200. I bet they could add a thousand seats if they took out all the flashy monuments.

The installation of graves and memorials is a terrific example of how Westminster Abbey has been used as a living and evolving document. Geoffrey Chaucer (died 1400), Georg Frideric Handel (d. 1759), Isaac Newton (d. 1727, same year as Beethoven), and Charles Dickens (d. 1870) are all buried there. The most recent is a memorial to David Frost (d. 2013), the comedian and journalist who famously interviewed Richard Nixon following his resignation as President of the United States. I’m not sure what you have to do to secure a spot there. Perhaps you can download an application.

I expect that some conservative Christians would be surprised to see the grave of Charles Darwin near that of Isaac Newton in a house of worship. But as the Bishop of Carlisle, Harvey Goodwin, preached in the days following Darwin’s death, “It would have been unfortunate if anything had occurred to give weight and currency to the foolish notion which some have diligently propagated, but for which Mr. Darwin was not responsible, that there is a necessary conflict between a knowledge of Nature and a belief in God.” Now there’s an argument that’s been going on for a long time. How’s that for a living document?

If you buy it, we’ll hang it.

Along with a few exceptionally flamboyant memorials, there are two newer additions to the furnishings of Westminster Abbey that I think are incongruous. In 1966, the Guinness family (of stout fame) donated sixteen immense

Waterford Crystal chandeliers to commemorate the 900th anniversary of the abbey. Each is more than ten feet tall and comprises hundreds of pieces of cut glass. They’re sumptuous and glorious, but their design has no more to do with the high gothic than a Ford Thunderbird. In my opinion, they’re ostentatious and out of place.

And in the glorious Lady Chapel, beyond the high altar, with one of the most beautiful pendant fan vaulted ceilings anywhere, there are two huge windows installed in 2013, depicting symbols associated with the Virgin Mary. They replaced windows that were destroyed during World War II, were designed by the British artist Hughie O’Donoghue, executed by Helen Whittaker of the Barley Studios in York, and are the gift of Lord and Lady Harris of Peckham commemorating the 60th anniversary of the coronation of Queen Elizabeth II. Lord Harris (born 1942) is a member of Parliament who made his fortune in the carpet business. The vivid blue hue of the windows, while appropriate to the Virgin Mary, is oddly out of place in the chapel, as are the unflattering portraits of Lord and Lady Harris in the lower right corner of one of the windows.



York Minster 32’ Open Diapason

Space for an organ

Finding space for the installation of a pipe organ is a conundrum often faced in modern church buildings. Likewise, while medieval cathedrals are monumental in size, they were not designed with pipe organs in mind. And a monumental building demands a monumental organ. Installing organs in buildings like those is quite a trick, as made clear by some of the interesting solutions we saw during our trip.

In the cathedrals of York and Exeter, and the chapel of Kings College, Cambridge, the organ cases are placed high on the screens that separate the nave from the quire. But the organs burst the confines of their cases, and the overflow is dispersed around the higher reaches of the buildings. At Kings College, much of the organ is contained within the screen below the level of the console. At Westminster Abbey, the console is on the screen high above the quire, and the large body of the organ that is not contained by the ornate facing cases above the screen is housed stories higher in the triforium.

At York, an immense 32-foot Metal Open Diapason stands against the wall of the ambulatory, and is disguised as stone columns. At Durham Cathedral, huge Open Wood Diapasons (one at 32-foot, the other at 16-foot) are installed in the ambulatory on either side of the quire.

For those of us in the organ community, it’s hard to imagine all those buildings without organs, but I was struck



Durham Cathedral

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Semaphore Saints (left)



Semaphore Saints (right)

by how those huge instruments are imposed on the ancient sites, and what an intrusion it was to install them. Do you cut big holes in 900-year-old floors to run windlines from a basement blower room to the organ case? Do you power-drill holes and place bolts in pockets of epoxy in 900-year-old columns to fasten the organ's structure to the fabric of the building like we do in modern masonry buildings? And how much can you trust the integrity of the ancient material to bear the weight, stress, and vibrations of a pipe organ? We learned about several critical "stabilizing" projects that have limited the possibility of collapses. When you roll a windchest on a dolly across the floor of the quire, do you crack or shatter the ancient paving stones? What a responsibility it is to care for these world-famous and venerable buildings.

Our tour guide at Durham Cathedral told how they took up the stone floor of the quire to install the pipes for radiant heating. They had archeologists on hand in case they turned up unknown graves (they did), and the artisans had to catalogue everything so each stone was returned to its original location.

Oil and water

The other day, I visited an organ being offered for sale. It's a three-manual American Classic beauty built just after World War II that suffers because it was placed in remote chambers out of earshot of the congregation. A *Trompette en Chamade* was added in 1970. It has high wind pressure, narrow scale, and a horribly prominent location. I suppose the hope was it would help define the sound of the instrument, as well as provide for festive voluntaries for weddings and such. The trouble is that it has nothing to do with the rest of the organ. Its self-righteous snarl violates the beautiful space of the nave. On the plus side, there's no need for blend since it overpowers the rest of the organ.

Years ago, an organist asked me to add a 1-foot stop to the organ at his church, a nineteenth-century tracker with eight stops, none above 4-foot. He had been inspired by such a stop on an organ he had played recently, one that I know has more than a hundred stops. What's the use of a 1-foot as the ninth stop on an organ?

I'm not opposed to adding stops to organs. I know plenty of instances where a pedal reed, a mixture, even an entire division has been added to an organ with great effect. But to be successful, such additions need to be thoughtful extensions of the whole. You may have salvaged a rank of Trumpet pipes and stored it in your garage, but just because it fits in the holes, there's no guarantee it will sound good. Think about pipe scales, metal thickness, wind pressure, and

halving ratios. Think about the original intent of the organbuilder. What's the next stop he would have added to the organ? If you're working with a decent organ, you're working with a work of art. Please don't tart it up with something that doesn't belong.

A Royal Festival of Reger

Our trip to the U.K. was planned long before I knew that Stephen Tharp would be playing a recital on the organ at Church of the Resurrection in New York, where the Organ Clearing House installed a renovated and enlarged Casavant organ, relocated from a church in Maine. I admire Stephen's dazzling and daring musicianship, and I was disappointed to learn that I'd miss such an occasion. Our consolation prize was Isabelle Demers playing a recital of the music of Max Reger at London's Royal Festival Hall. What a treat! I snapped up tickets online before we left home.

Isabelle's concert was part of the "Pull Out All the Stops International Organ Series," presented in celebration of the recent restoration of the huge Harrison & Harrison organ at RFH, and there was a huge audience. Amazingly, it was recorded by the BBC for broadcast online, but unfortunately, the stream expires before this publication date.

The program included Reger's *Chorale Fantasy on Wachet auf, ruft uns die Stimme* and closed with his monumental *Introduction, Passacaglia, and Fugue in E Minor* (op. 127). In keeping with today's theme of messing with the original, Isabelle opened the program with Reger's transcription of Bach's *Chromatic Fantasia and Fugue in D Minor*, and four of his transcriptions of Bach's *Two-Part Inventions*. Those were new ones for me. Most of us have played those "Two-Parters" in early keyboard lessons, perhaps returning to them as mature musicians to try to make music of them. But Reger turned them into fiendish etudes with impossible pedal lines, and at least three independent parts. If I had tried to play them, it would have sounded like falling down stairs, but Isabelle tossed them off with aplomb. It's a good thing Reger didn't try the same with the *Three-Part Inventions*.

Heads will roll.

Britain's King Henry VIII was a tough character, dealing with dissent by beheading people. Ironically, shortly after he ensconced his mistress Jane Seymour in the palace, he accused his wife Anne Boleyn of infidelity. Anne was executed on May 19, 1536, the day before Henry became engaged to Jane. It's hard to imagine how secure that made Jane feel, and Anne was not the last of Henry's wives to be executed for infidelity.

Henry VIII famously fell out with the pope, who had refused to grant an annulment of Henry's first marriage, and he set out to separate the Church of England from the Roman Catholic Church. In 1540, the king ordered the destruction of shrines to saints, took possession of the assets of monasteries, and created havoc across the land. Everywhere we went in England, we saw empty niches where statues of saints had been removed, and where the saints remained in place, many were headless.

One of the more poignant new artistic expressions we saw was a collection of twelve modern headless statues called the *Semaphore Saints* placed across the west wall of York Minster, under the great window, six on each side of the main entrance. Created by sculptor Terry Hamill who donated them to the cathedral, each holds a halo in each hand and is posed as a letter of the semaphore alphabet. Collectively, they spell "Christ Is Here," symbolic of the power of icons, heralding the strength of the message of the church, even if the saints' heads have been removed.

§

I've gone out on several limbs here. I've pooh-poohed wildly expensive artworks that have been given to important and venerable institutions, and I've boiled centuries of history into a few glib paragraphs. In all expressions of art, from tiny paintings to huge cathedrals, we each have to decide what is complete and should be left in original form, and what deserves to be alive and evolving. If you add a pipe organ to an ancient building, or Art Deco chandeliers in a Gothic space, would you add a mustache or a dog to a painting by Rembrandt,



or an extra act or character to a play by Shakespeare? How do you decide what's acceptable and what's abomination?

Perhaps it's less intrusive to alter a piece of music or other performance art. After all, once an "enhanced" performance is over, you can always do it again the "right" way.

Mulling all this over, I guess the additions I like the best are those that make eloquent statements while honoring the original fabric of the place. The Space Window in the National Cathedral in Washington, D.C., the Firefighters Memorial at St. John the Divine in New York, and York Minster's Semaphore Saints are all contemporary expressions, and they all speak eloquently to me.

I can only celebrate the wonderful organs we saw. The buildings were all more than 600 years old before the organs were added, but they bring the life of moving breath into the living documents which are the buildings they populate, and have served as catalysts for a powerful movement of sacred music I can't imagine living without. Change, by all means. But the past becomes and is becoming to the future. ■

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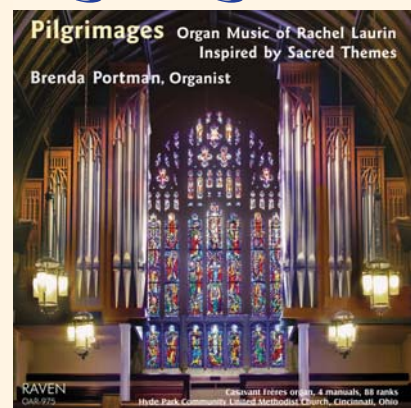


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Recording Notes I

At the end of last month's column, I noted that I was scheduled to make a recording of Frescobaldi harpsichord music during the week when my usual plan would have been to write this June column. I had decided to let those two projects interact with and enhance each other: during the last week or so of preparation for the recording sessions, and then during the week of the sessions themselves, I would take notes—keep a journal of my thoughts, experiences, and reactions arising out of the recording project. Those notes would be the basis for a column describing the process and relating it to a wider web of thoughts about playing and teaching music.

The sessions occurred as planned, and I did keep notes. This column is the beginning of what has arisen from that process; it is randomly organized, or in a stream-of-consciousness style. One thing that I hadn't realized when I conceived this idea was that each day's taping was quite tiring. Thus those notes taken on recording days were jotted down, more often than not, in a state of exhaustion. Looking them over afterwards, I realized while organizing and fleshing them out, I needed to give them a jolt of energy! (Or to tease out what I had meant by something rather cryptic.) I have decided that these notes should form not just a single column, but a short series.

This column is a set of questions and musings organized around a particular period of my musical life—the weeks of preparation leading up to these recording sessions. My notes from the week of the sessions will come along later.

Why make recordings?

If I had expressly asked myself that question when I was quite little and first getting into music, I would probably just have thought it was definitional: making recordings was what it meant to be a musician. That was because, with few exceptions, recordings were my way of encountering music. Of course there was some live music in the air—at school, for example—but it was the music that I encountered on records that really captivated me. I heard Beethoven symphonies, *Messiah*, Bach organ music, and so on, through the stereo system before I ever heard anything of that sort live. So my own feeling of being drawn to recording is informed largely by nostalgia for what my earliest interactions with music felt like.

And that nostalgia is also for the physical form of the recordings. I remember that the box that constituted Volume II of Helmut Walcha's complete recording of the organ music of Bach was, just

as an object, something that I craved before I got a copy of it and loved and doted on thereafter. That nostalgia leads me to crave making recordings that have a physical manifestation. I seem to have successfully transferred that feeling from LPs to CDs. But what about beyond CDs? What does it mean nowadays to release a recording? Once I have taped (a technically inappropriate word, but one that I still use) this set of harpsichord pieces, what next? A traditional CD? (Funny that CDs should be traditional.) Downloads? If the latter, through an established company or just on a website that my producers and I set up? If I tape pieces and toss them up onto the internet and allow people to download them and listen to them have I "made a recording" in the sense that Heifetz and Brendel and Walcha "made recordings?" Does that matter? If it does matter, is that only in relation to the nostalgia that I referenced above?

Is there a way to make money from recording? Has there ever been? (Not sure.) Is it true that modern expectations about how music will be disseminated have rendered the notion of making money from recording almost delusional? I have heard people use that very word. Does this matter? Is it less "real"—Heifetz/Brendel/Walcha-like—if it is not a process that involves anything financial? Must a recording have the imprimatur of a company to be "legit?"

Form and content

How does the form of a released recording affect the content? Over the years recording formats have defined certain aspects of what music was or was perceived to be. A long time ago, the three-minute 78-rpm record shaped society's sense of how long a song should be. When I was growing up the natural unit of a body of music—whether a long piece or a compilation—was the duration of the LP: rather less than an hour, with a break about halfway through—a break that you sometimes had to pretend wasn't there. I believe that it is really the image of the LP that shapes my sense of what "a concert" is: a full-length concert has two halves, the first of which is regular LP length, the second of which is like a somewhat short LP. A non-intermission concert is the length of a rather long LP.

As I was preparing this program, I realized that I didn't know how to use any image of a finished product to govern my choice of what pieces to record or even how much to record. I didn't know—and still don't know—whether this project will be (in part or in full) a CD. If it is, that would suggest about 70 minutes of



Gavin Black

music, with suitable pieces to serve as beginning and ending and a satisfying shape and progression in between.

What if we want to release the music as downloads? If so, there is no particular reason to tape any particular amount. Also, there is no way to govern the order in which people listen to the pieces. (Of course there never was, but it used to be routine to suggest an order through the construction of the LP or CD track list.) Is there any point in thinking about the program as an overall shape? I find myself doing two things at once: first, just putting together a list of the Frescobaldi pieces that I currently find most interesting and that I know (assuming that I will just tape them and then see what happens), and second, constructing various orders and track lists in my head—just in case.

If anything, this latter activity has informed my recent concert playing more than it will necessarily end up affecting anything about a record release. I have played several concerts recently drawn from the list of pieces that I have been planning to tape. My musings about possible CD track order have taught me various things about how I might want to order these pieces in concert. Nonetheless, it seems pretty likely that we are entering an era in which there will be a growing lack of connection between making and disseminating recordings and planning concerts.

Prior to a recording session

What should I listen to in the run-up to a recording session? The first answer: not Frescobaldi keyboard music. There are two rather contradictory things that I know to be true of me. First, I really care about playing this music the way that I want to play it and hear it. If I play on this recording like someone else, then my doing this project at all is pretty much a waste of time. The other person's way of doing it is already out there, and they probably do it better than I will, since they're the original and I am a copy. However, I am also very impressionable. If I hear something about the specific music that I am playing close to the time when I will play it, then I am likely either to copy that unconsciously or to play while preoccupied with whether I am copying unconsciously. I must avoid that whole set of traps by not doing such listening at all.

How about ensemble music or vocal music from the same era—the kinds of music that Frescobaldi would have heard in the air around him when he was writing and playing? That would make sense, and I can't see any pitfalls. It's not close enough to what I will be actually playing to create a problem. What about

other keyboard music? Later harpsichord, organ, or piano repertoire? That's all clearly related to what I am doing, but different enough that it shouldn't interfere. That would also make sense. Come to think of it, earlier keyboard repertoire would make particularly good sense, since some of it is what Frescobaldi grew up with. It helped to shape him. Is it similar enough to the music that I will be playing to trigger my copying fears? Not sure.

What did I in fact listen to during the couple of weeks prior to the recording sessions? Almost exclusively the sound track to the Broadway musical *Hamilton*. Why? Because I discovered it and got really excited about it. So rather than learning or trying to absorb anything that makes sense musicologically as an aide to understanding Frescobaldi and keyboard playing, I did something different because I couldn't resist it. I listened to something that reminded me that music can be extraordinarily gripping, emotionally powerful, and can sometimes feel like the most important thing in the world. Did this have an effect on the sessions, good or bad? Not sure.

Practicing

I did much of my practicing for this project on the clavichord because of logistics. The harpsichord that I used for the recording lives at the Princeton Early Keyboard Center studio—and, for various reasons, has to. I have a small clavichord at home. The harpsichord in question has a C/E short octave; so does this clavichord. I think that it would be a mistake to practice on a chromatic keyboard anything that I'm planning to play—especially record—on a short-octave keyboard. I want instincts for the fingering of the low notes to be utterly well established. So practicing on this particular clavichord made sense.

The sound and touch of the clavichord are both very different from those of the harpsichord. I had to resist using the dynamics of the clavichord while practicing. That could mislead me into thinking that I had successfully internalized something that had rhetorical or expressive effect when for harpsichord purposes, I hadn't. I probably have less trouble with this than some people would, because my own normal conception of how I want to use the clavichord relies less on dynamic inflection as an interpretive tool than is the case with some players. The crispness of the attack of the clavichord echoes that of this particular harpsichord rather well. The gentleness and beauty of the clavichord sound reminds me of qualities that I hope to put into my playing of these pieces on the harpsichord. Those qualities are almost hard to avoid

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on the clavichord, and though they are abundantly available on the harpsichord, they have to be worked for a bit more.

Preparation

Is it necessary to know a piece well in order to record it? That question is absurd: who could defend not knowing our pieces well? However, there is a reason that it arises as a question—editing! The defining characteristic of recording is that you can edit as endlessly as you have patience. I've known record producers to joke that they only need to ask the musicians to play each note once, and they can create the performance from that in the editing studio. Maybe that's not quite true. But it is true that you can sit there playing with the microphones on and have most of what you do come out badly—wrong notes, unsuccessfully executed ornaments, bits that fall flat interpretively, tuning or technical problems, and so on—and as long as there is a good version of each bit and as long as the tempos and tunings match, you can piece it together afterwards in a way that really sounds fine.

So, how does an awareness of that possibility affect preparation? I want the answer to be this: that it doesn't affect it at all. I feel quite certain that knowing a piece really well is the best way to open up possibilities for expressiveness, interpretive/rhetorical interest, and subtlety that are beyond what you can consciously plan for. I would be astonished if I could make a great recording of a piece below my sight-reading threshold by sight-reading it. (There are people whose sight-reading thresholds are a lot higher than mine, and once in a while someone does make a recording by sight-reading.) So I want to pretend to myself that editing doesn't exist. However, I don't want an inappropriate fear that small technical glitches will ruin the recording process to make me anxious.

It is wonderful to learn and prepare all of our pieces in such a way that we can play them really well. That always means with real command of what we want to do interpretively. For concert performance, it also means with only occasional, rather fleeting wrong notes. In a live performance—which goes by once and is over—an occasional wrong note is usually not a big deal. For most of us, the anxiety created by an obsessive insistence on never playing a wrong note would be an overall loss. It would tighten and constrain interpretation. In a recording, since our performance can be listened to over and over, even a small fleeting wrong note can become an annoyance. (Or worse. On the LP of Beethoven's Ninth Symphony that I listened to growing up, there was a place that stuck. I would hear the same half-second of music until I went and pushed the needle along. Random though that was, it still leaves me hearing that passage as awkward in any performance all these decades later.) So to me the possibility of editing serves to reduce anxiety about wrong notes or other glitches to something like the level that it occupies for live performance: worth trying to plan against and keep to a minimum, but not worth allowing to interfere with a focus on vivid, communicative, expressive playing.

Concentration

Speaking of wrong notes, two things came into focus during the preparation for these sessions. First, I noticed that when I concentrate really well on a passage—when I don't play on any sort of autopilot and when I specifically don't let stray thoughts come close to

the center of my focus—I make fewer wrong notes. This applies whether the stray thoughts are obviously irrelevant (“I wonder what I should put on my pizza later?”) or deceptively legitimate-seeming (“So how did that passage that I just played go?”).

Concentrating well is certainly important. But I am reminded that accurate, competent playing is a result of preparation (which I have done amply with this project) and concentration, much more than it is the result of some sort of pure talent. (That is perhaps an oversimplification, but I think that we have a tendency to shortchange the role of concentration). I am also reminded that that is especially true of me. My history as a player is that I have a strong tendency to let my attention wander, and when that happens, my playing comes the farthest from being what I want it to be. I have to remember this about myself in these recording sessions and elsewhere, and think about what it says about my students and how I can help them. Of course, it is also possible to concentrate too hard on remembering to concentrate . . .

I also have discovered that if I play a passage evenly with no rhythmic inflection and with no attempt to think about or feel or project what I want to do with the piece interpretively, then I make essentially no wrong notes. The point of noticing this is to remind myself that that is not how I want to play. I have to look elsewhere for security and accuracy.

One practice technique that I am using more for this preparation than I would usually use it is that of opening a piece to a random spot, or even opening a volume of music to a random piece from among the ones that I am preparing, and starting to play at that point. When I do this, I don't take any time to orient myself to where I am or what's coming up: I just play. This is a check on how well I know things and also a bit of concentration practice. Practice on letting real focus kick in quickly, without context. I now suspect this is a useful thing to do in practicing in general. But it is particularly relevant for recording, because a fair number of takes will indeed start at musically random places, as determined by things like page turns and

what is interrupted by noise, or a note slipping out of tune, and so on.

To be continued . . .

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. The first recording in which he participated was an LP made around 1968 by the Hamden Hall Country Day School French Singers (“participated” almost certainly means “stood there mouthing some words silently”). He can be reached by e-mail at gavinblack@mail.com.



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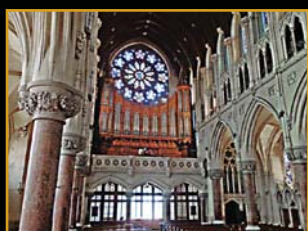


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Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

Part 2: First United Methodist Church & First Congregational Church

By Stephen Schnurr

This article is the continuation of a feature in the August 2015 issue of THE DIAPASON. This article was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

First United Methodist Church

The Methodists were first organized in La Grange in 1872, served by clergy who also shepherded congregations at Cass and Lyonsville. Franklin Cossitt, founder of La Grange, donated land for the church. Before construction began, several active persons in the congregation moved away, and the property reverted back to Cossitt. This land was eventually the site of the First Congregational Church.

The Methodists reorganized in 1884. In the first year, church expenses were \$216 for the pastor, \$52 for hall rental for services, and \$10 for missions. A frame school, used by the earlier Methodists, was purchased for \$2,000, located on the present site, along with two lots. The renovated structure was dedicated for worship on November 28, 1886. Electric lighting was installed at a cost of \$75 in 1892.

Plans for a new church were begun in 1890. In 1892, E. R. Turnock was retained as architect. The earlier church was demolished and work commenced on a new edifice in May of 1893. A portion of the stone Romanesque building was completed for use in November.

The completed sanctuary was dedicated in three services on Sunday, January 6, 1895. The congregation begins its



First United Methodist Church

pipe organ history in 1907 with acquisition of Henry Pilcher's Sons Opus 577, a two-manual, thirteen-rank, nineteen-stop instrument completed in March of that year at a cost of \$2,300. Pilcher took the church's Vocalion organ in partial trade. An addition was made to the building the following year, and another in 1917.

Planning for the present church building began in 1948. The cornerstone of

the church of Gothic influence in stone was laid in 1950. Dedication occurred on September 25, 1952. With membership at over 1,550 persons, the congregation added a second Sunday service. A new education building was erected between 1961 and 1963, including a chapel. The sanctuary was renovated to its present configuration in 2012.

For the church's present edifice, M. P. Möller of Hagerstown, Maryland, supplied its Opus 8261, a three-manual, electro-pneumatic action organ. The contract was dated August 7, 1950, with completion set for eleven months, at a cost of \$20,096. Henry Beard was the representative for the builder. The organ was dedicated with the church in 1952. Beard's wife, Maud, sang soprano during the church consecration service. The pipework is installed in a chamber above and to the left of the chancel. Around 1960, the Möller firm added the exposed Positiv division, divided on either side of the chancel. (See First Methodist Church stoplist, page 21.)

First Congregational Church

The First Congregational Church was organized on March 18, 1881. A frame church was erected the following year. Franklin Cossitt, a founder of La Grange, was active in this church as well as Emmanuel Episcopal Church.



1890s First Methodist Episcopal Church

The cornerstone of the present building was laid September 10, 1892, for a stone edifice of Romanesque influence. Dedication occurred May 1893. This portion of the building is now known as the Founders' Room and is the oldest church building in the village. The present sanctuary adjoining the 1893 church was built in 1907. In 1937, this sanctuary was remodeled with the addition of a chancel and a new organ. In 1951, the education building was constructed, which includes the Chapel of the Beatitudes.

The first organ in the church was built by the Verney Organ Company of Mason City, Iowa, and was likely installed around 1907. A contract dated April 24, 1937, was signed by the church for a new organ from

A logo for Austin Organs, Inc. It features a central circular emblem with a pipe organ and the text "AUSTIN ORGANS, INC." and "HARTFORD, CONN. U.S.A." around it. Above the emblem is a banner that reads "UNIVERSAL AIR CHEST SYSTEM" and "PATENTED". Below the emblem is another banner that reads "AUSTIN ORGANS, INC." and "HARTFORD, CONN. U.S.A." Below the logo, the text "AUSTINORGANS.COM" and "860-522-8293 • 156 Woodland St. Hartford CT 06105" is displayed.

First Methodist Church

1952 M. P. Möller Opus 8261

GREAT (Manual II, Enclosed with Choir, 4" wind pressure)

- 8' Diapason (scale 45, 12 zinc basses, remainder spotted metal, 73 pipes)
- 8' Bourdon (scale 46, 12 zinc basses, remainder common metal, 85 pipes)
- 8' Spitzflöte (from Choir, 8' Spitzflöte)
- 4' Octave (scale 58, spotted metal, 85 pipes)
- 4' Bourdon (ext, 8' Bourdon)
- III Mixture ("3A," spotted metal, 183 pipes)
- 8' English Horn (from Choir, 8' English Horn)
- Tremolo
- Great 16
- Great Unison Off (now Positiv to Great)
- Great 4
- Chimes (from Pilcher organ, from tenor A, 21 tubes)

SWELL (Manual III, Enclosed, 4½" wind pressure)

- 16' Rohrbourdon (common metal, 97 pipes)
- 8' Geigen Diapason (scale 47, 12 zinc basses, remainder spotted metal, 85 pipes)
- 8' Chimney Flute (ext, 16' Bourdon)
- 8' Viole de Gambe (scale 54, 12 zinc basses, remainder spotted metal, 73 pipes)
- 8' Viole Celeste (TC, scale 56, spotted metal, 61 pipes)
- 4' Geigen Octave (ext, 8' Geigen Diapason)
- 4' Rohrflöte (ext, 16' Rohrbourdon)
- 2½' Nazard (ext, 16' Rohrbourdon)
- 2' Flautino (ext, 16' Rohrbourdon)
- III Plein Jeu ("3-R-2," spotted metal, 183 pipes)
- 16' Contra Fagotto (TC, from 8' Fagotto)
- 8' Trompette (3½" scale, 85 pipes)
- 8' Fagotto (3½" scale, 73 pipes)
- 8' Vox Humana (prepared, 4' Trichter Regal installed c. 1960, 61 pipes)
- 4' Clarion (ext, 8' Trompette)
- Tremolo
- Swell 16
- Swell Unison Off
- Swell 4

CHOIR (Manual I, Enclosed with Great, 4" wind pressure)

- 8' Principal (ext, Great, 4' Octave)
- 8' Spitzflöte (scale 46, 2/3 taper, 12 zinc basses, remainder common metal, 73 pipes)
- 8' Erzähler (scale 52, 1/4 taper, 12 zinc basses, remainder spotted metal, 85 pipes)
- 8' Erzähler Celeste (TC, scale 52, 1/4 taper, spotted metal, 61 pipes)
- 4' Nachthorn (scale 60, capped, common metal, 73 pipes)
- 4' Erzähler (ext, 8' Erzähler)
- 2½' Nasat (ext, 4' Nachthorn)
- 8' English Horn (4" scale, 73 pipes)
- Tremolo
- Choir 16
- Choir Unison Off (now Positiv to Choir)
- Choir 4

POSITIV (floating)

- 8' Gedeckt (61 pipes)
- 4' Koppelflöte (61 pipes)
- 2' Prinzipal (61 pipes)
- 1½' Larigot (61 pipes)
- III Zimbel (183 pipes)

PEDAL (4" and 5" wind pressures)

- 16' Subbass ("Large Ped. Bdn.," 32 pipes)*
- 16' Spitzflöte (scale 34, 2/3 taper, ext, Choir, 8' Spitzflöte, 12 pipes)
- 16' Rohrbourdon (from Swell, 16' Rohrbourdon)
- 10¾' Spitzquinte (from 16' Spitzflöte)
- 8' Octave (scale 40, 17 zinc basses, remainder common metal, 44 pipes)
- 8' Spitzflöte (from Choir, 8' Spitzflöte)
- 8' Rohrgedeckt (from Swell, 16' Rohrbourdon)
- 4' Super Octave (ext, 8' Octave)
- 4' Rohrflöte (from Swell, 16' Rohrbourdon)
- 16' Double Trumpet (6" to 3½" scale, ext, Swell, 8' Trompette, 12 pipes)*

Inter-divisional Couplers

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4

Accessories

- 5 General pistons (thumb and toe)
- 5 Great pistons (thumb)
- 6 Swell pistons (thumb)
- 5 Choir pistons (thumb)
- 4 Pedal pistons (toe)
- General Cancel (thumb)
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb and toe)
- Choir to Pedal reversible (thumb and toe)
- Deagan Chimes dial (off and five volumes)
- Balanced Swell expression shoe
- Balanced Great and Choir expression shoe
- Balanced Crescendo shoe (5 green indicator lights)
- Sforzando reversible (thumb and toe, with red indicator light)
- Generator (white light)

the Votteler-Holtkamp-Sparling Organ Company of Cleveland, Ohio. Job number 1600 for the builder was to cost \$10,000, and parts of the Verney organ were to be reused in the new instrument. The Great and part of the Pedal divisions were located on the right side of the chancel in chambers, the Swell and remainder of the Pedal divisions were located on the left side. The Positiv division was positioned on the rear wall of the chancel, some fifteen feet from the floor. The organ was to be completed by October 1. On July 1 \$2,500 was due, and another \$2,500 on October 1.

The June 1937 issue of THE DIAPASON had this to say about the unique and forward-thinking planning for this organ:

According to the builders, the design of the organ will do much to solve the problem of divided organs. The chambers are to be located on both sides and above the choir. Both chambers are to be opened up to the nave as well as to the chancel, and to such an extent that the chambers as such will cease to exist. A positiv of eight stops will be placed on the back wall of the chancel, midway between the two chambers. This will take the place of the choir. The pipework of the positiv is to be unenclosed, although it will be hidden from sight of the congregation.



The exterior of the present First United Methodist Church



The interior of the 1890s Methodist Church and its 1907 Pilcher organ

First Congregational Church

1937 Votteler-Holtkamp-Sparling Job number 1600

GREAT (Manual II-*enclosed stops)

- 16' Quintaton (61 pipes)
- 8' Principal (61 pipes)
- 8' Hohl Floete (61 pipes)*
- 8' Salicional (61 pipes)*
- 4' Octave (61 pipes)
- 4' Fugara (61 pipes)*
- 2' Doublette (61 pipes)*
- V Plein Jeu (305 pipes)
- 16' Posaune (61 pipes)
- Harp*
- Chimes*

SWELL (Manual III, Enclosed)

- 8' Bourdon (73 pipes)
- 8' Harmonic Flute (73 pipes)
- 8' Gambe (73 pipes)
- 8' Voix Celeste (61 pipes)
- 8' Ludwigtone (122 pipes) [sic]
- 4' Flute Octaviante (61 pipes)
- 2' Piccolo (61 pipes)
- III Dolce Cornet (183 pipes)
- IV Mixture (244 pipes)
- 8' Trompette (73 pipes)
- 8' Vox Humana (73 pipes)
- 4' Oboe Clarion (61 pipes)
- Tremolo

POSITIV (Manual I)

- 8' Quintaton (68 pipes)
- 8' Gemshorn (68 pipes)
- 4' Prestant (copper, 68 pipes)
- 4' Rohr Floete (68 pipes)
- 2½' Nazard (61 pipes)
- 1½' Tierce (61 pipes)
- III-IV Cymbal (200 pipes)
- 8' Cromorne (68 pipes)
- Harp (from Great, Harp)

PEDAL

- 16' Contra Bass (32 pipes)
- 16' Soubasse (32 pipes)
- 16' Quintaton (from Gt, 16' Quintaton)
- 8' Violoncello (32 pipes)

- 8' Flute (32 pipes)
- 4' Choral Bass (32 pipes)
- 2' Nachthorn (32 pipes)
- 16' Bombarde (32 pipes)
- 16' Posaune (from Great, 16' Posaune)
- 8' Fagotto (32 pipes)
- 4' Clarion (32 pipes)

Couplers

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Positiv to Pedal 8
- Positiv to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Positiv to Great 16
- Positiv to Great 8
- Positiv to Great 4
- Swell to Positiv 16
- Swell to Positiv 8
- Swell to Positiv 4
- Swell to Swell 4

Accessories

- 6 General pistons
- 4 Great pistons
- 6 Swell pistons
- 4 Positiv pistons
- 5 Pedal pistons
- General Cancel
- 3 Ventilators, Stop Release, Cancel, with indicators
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb and toe)
- Positiv to Pedal reversible (thumb and toe)
- Swell to Great reversible (thumb and toe)
- Positiv to Great reversible (thumb and toe)
- Swell to Positiv reversible (thumb)
- Balanced Swell expression shoe
- Balanced Great expression shoe
- Balanced Crescendo shoe (with indicator light)
- Sforzando reversible (with indicator light)

Pipe organ history



First Congregational Church, Van Daalen organ



Van Daalen keydesk



Chapel organ, First Congregational

First Congregational Church

1965 Reuter Organ Company Opus 1477

GREAT (Manual I)

- 16' Dolcan (TC, from 8' Dolcan)
- 8' Principal (85 pipes)
- 8' Gedeckt (97 pipes)
- 8' Dolcan (85 pipes)
- 8' Dolcan Celeste (TC, 61 pipes)
- 4' Octave (ext, 8' Principal)
- 4' Gedeckt (ext, 8' Gedeckt)
- 2 3/4' Dolcan Twelfth (ext, 8' Dolcan)
- 2' Fifteenth (ext, 8' Principal)
- III Fourmixture (15-19-22, 219 pipes)
- 16' Contra Hautbois (85 pipes)
- 8' Hautbois (ext, 16' C. H.)
- 4' Hautbois Clarion (ext, 16' C. H.)
- Chimes (prepared)

SWELL (Manual II, Enclosed)

- 8' Gedeckt (from Great, 8' Gedeckt)
- 8' Dolcan (from Great, 8' Dolcan)
- 8' Dolcan Celeste (from Great, 8' Dolcan Celeste)
- 4' Principal (from Great, 8' Prin.)
- 4' Gedeckt (from Great, 8' Gedeckt)
- 4' Dolcan (from Great, 8' Dolcan)
- 4' Dolcan Celeste (ext, 8' D. C.)
- 2 3/4' Gedeckt Quint (ext, 8' Gedeckt)
- 2' Gedeckt (ext, 8' Gedeckt)
- 1 3/4' Dolcan Tierce (from 8' Dolcan)
- III Scharf (22-26-29, from Great, III Fourmixture)
- 8' Hautbois (from Great, 8' Haut.)
- 4' Hautbois Clarion (from 8' Haut.)
- Tremolo

PEDAL

- 16' Bourdon (ext, Great, 8' Bourdon)
- 16' Dolcan Bass (12 basses from 16' Bourdon, low pressure)
- 8' Octave (from Great, 8' Principal)
- 8' Gedeckt (from Great, 8' Gedeckt)
- 8' Dolcan (from Great, 8' Dolcan)
- 4' Super Octave (from Great, 8' Principal)
- 4' Gedeckt (from Great, 8' Gedeckt)
- III Mixture (from Great, III)
- 16' Contra Hautbois (from Great, 16' Hautbois)
- 8' Hautbois (from Great, 16' C. H.)
- 4' Hautbois Clarion (from 16' C. H.)

Accessories

- 4 General pistons (toe and thumb)
- Balanced expression shoe
- Balanced Crescendo shoe (with indicator light)
- Current indicator light

First Congregational Church

1978 Van Daalen organ

GREAT (Manual I)

- 16' Prestant (56 pipes)
- 8' Prestant (56 pipes)
- 8' Rohrflöte (56 pipes)
- 4' Octave (56 pipes)
- 4' Koppelflöte (56 pipes)
- 4' Quintadena (56 pipes)
- 2 3/4' Spitzquint (56 pipes)
- 2' Principal (56 pipes)
- 2' Blockflöte (56 pipes)
- III Cornet (from tenor C, 2 3/4', 1 3/4', 1 1/4', 132 pipes)
- V Mixture (1 1/4', 280 pipes)
- III Cymbal (1/4', 168 pipes)
- 8' Trompette (56 pipes)
- Tremolo

BRUSTWERK (Manual II, Enclosed)

- 8' Gedackt (56 pipes)
- 8' Viola Pomposa (56 pipes)
- 8' Vox Celeste (replaced 8' Musette, from tenor C, 44 pipes)
- 4' Principal (56 pipes)
- 4' Spillflöte (56 pipes)
- 2' Octave (56 pipes)
- 1 1/2' Quint (56 pipes)
- II Sesquialtera (112 pipes)
- IV Mixture (1 1/4', 224 pipes)
- 16' Fagotto (56 pipes)
- Tremolo

PEDAL

- 16' Prestant (from Great, 16' Prestant)
- 16' Bourdon (32 pipes)
- 8' Prestant (32 pipes)
- 8' Gedackt (32 pipes)
- 4' Choralbass (32 pipes)
- III Mixture (2', 96 pipes)
- 16' Posaune (32 pipes)
- 8' Trompette (32 pipes)
- 4' Trechter Schalmey (32 pipes)

Couplers

- Great to Pedal
- Brustwerk to Pedal
- Brustwerk to Great

Accessories

- 10 General pistons (thumb and toe)
- 8 Great pistons (thumb)
- 8 Brustwerk pistons (thumb)
- 8 Pedal pistons (thumb)
- General Cancel (thumb)
- Combination setter button (thumb)
- 32-level solid-state combination action
- Great to Pedal reversible (thumb and toe)
- Brustwerk to Pedal reversible (thumb and toe)
- Brustwerk to Great reversible (thumb and toe)
- Zimbelstern reversible (toe)
- Balanced Brustwerk expression pedal

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Chapel of the Beatitudes, First Congregational Church, Reuter Opus 1477

The organ is to be entirely "straight" except for the great quintaton 16 ft., and Posaune, 16' ft., which are also to be used in the pedal. Four stops of the great and the harp and chimes are to be in a swell-box. The typical great stops will be unenclosed. To augment the regular adjustable combination action, a vent system is included. This consists of vent pedals 1-2-3, stop release and cancel. The specification was developed by Cecil Smith, organist and director.

The importance of this organ in the Chicago area may never have been realized. This was one of very few organs by Walter Holtkamp, Sr., in the metropolitan area, perhaps his largest, and an early statement of his forward-thinking work. (See Votteler-Holtkamp-Sparling stolist, page 21.)

In 1957, Frank J. Sauter of Alsip, Illinois, replaced the console with a new one from the Reuter Organ Company of Lawrence, Kansas. In 1977, the organ was sold for \$12,500 to Immaculate Conception Catholic



First Congregational Church, Chapel of the Beatitudes



First Congregational Church 1937 Votteler-Holtkamp-Sparling

Church, Chicago, for relocation there. There have been some tonal alterations to the organ. Also, it is possible that some slight changes were made to the organ's specification when under construction at Holtkamp. Perhaps the Pedal 4' Clarinet may have been installed as a Clarinet. The Swell 4' Oboe Clarinet may have always been an 8' Oboe. Further records are not available in the builder's archives.

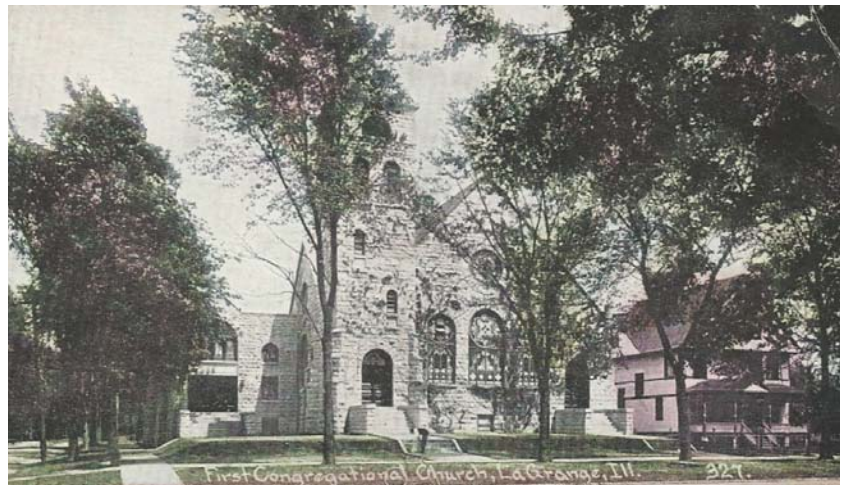
In 1965, the Reuter Organ Company installed an organ in the Chapel of the Beatitudes. The contract for Opus 1477 was dated September 12, 1963, for a two-manual, eight-rank,

electro-pneumatic action organ, enclosed except for the Principal and Mixture ranks. The chapel organ was dedicated in recital by Clyde Holloway on March 1, 1965. (See Reuter Opus 1477 stolist, page 22.)

In August of 1978, THE DIAPASON announced that the church had contracted for a new, two-manual, 32-stop, 47-rank

mechanical-action organ from Jan Van Daalen of Minneapolis, Minnesota. The organ was to be installed at the front of the church in a free-standing case and to be completed by December. The console is detached and reversed. After the organ was finished, the Brustwerk 8' Musette was replaced with an 8' Celeste. (See Van Daalen stolist, page 22.)

Stephen Schnurr is director of music for St. Paul Catholic Church, Valparaiso, Indiana, and editor-at-large for THE DIAPASON. His most recent book, *Organs of Oberlin*, was published in 2013 by Chauncey Park Press (www.organsofoberlin.com). He has authored several other books and journal articles, principally on pipe organ history in the Great Lakes states.



A vintage postcard view of the First Congregational Church

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The Twenty-Second Robert and Joyce Jones Midwinter Organ Conference

Baylor University, Waco, Texas
January 24–26, 2016

By Jeffrey Schleff

The Twenty-Second Robert and Joyce Jones Midwinter Organ Conference in Waco, Texas, brought together a stellar line-up of performers and presenters to commemorate the centennial of Max Reger's death (1873–1916). Featured speakers and performers included **Christopher Anderson**, associate professor of sacred music, Southern Methodist University; **Michael Barone**, senior executive producer and host of *Pipedreams*; **Isabelle Demers**, organ professor and head of the organ department, Baylor University; **Joyce Jones**, professor emerita of organ, Baylor University; **Jens Korndörfer**, director of worship and the arts, and organist at First Presbyterian Church, Atlanta, Georgia; **Raúl Prieto Ramírez**, organist-in-residence at Sursa Concert Hall and faculty member, Ball State University, Muncie, Indiana; and the Baylor organ department.

Sunday, June 24

The conference began on Sunday afternoon on the Baylor University campus. After an organ recital by **Sam Eatherton**, **Mitchell Won**, and **Jillian Gardner**, students of Isabelle Demers, a special *PipeDreams Live!* concert was hosted by Michael Barone.

A number of Baylor student musicians including members of the Baylor University Chamber Singers were joined by Korndörfer, Ramírez, Demers, Jones, and Barone himself, playing the *Melodia in B-flat Major* from *Nine Pieces for Organ*, op. 129. Larger Reger works heard on the program were the *Introduction and Passacaglia in D Minor*, played by Baylor graduate student Jillian Gardner; *Phantasie über 'Straf mich nicht in deinem Zorn,'* rendered by Ramírez; and Isabelle Demers' impressive offering of the *Fuge in E-Dur* from *Zwölf Stücke für die Orgel*, op. 65. The 92-rank, four-manual Petty-Madden organ sang forth in the massive, albeit not overly reverberant Jones Concert Hall.

Monday, June 25

Monday and Tuesday featured six concerts and an array of workshops and presentations. Monday's activities opened with a lecture/recital by Isabelle Demers on the two-manual, 17-rank mechanical action Travis Johnson Memorial Organ, built by Fratelli Ruffatti in 1972. Demers showcased selections from the *30 Small Chorale*



Raúl Prieto Ramírez instructs Sam Eatherton in Jones Hall (Petty-Madden organ)



Roxy Grove Hall, Ruffatti organ



Roxy Grove Hall, Ruffatti organ console

Preludes, op. 135a and the 52 *Easy Chorale Preludes*, op. 67. The chromatic charm and unexpected surprises identified by Demers and found in larger Reger works are also available to us as church musicians through these relatively short and accessible settings.

Joyce Jones, professor emerita, established Baylor as an important center for organ study for a 43-year period beginning in 1969, as it continues to be today. For this conference, she provided a stimulating program featuring works by Karg-Elert, Rheinberger, and Reger, concluding with the *Sonata on Psalm 94* by Julius Reubke. Before the program began, Jones spoke with pride about the Higginbotham Memorial Organ in Roxy Grove Hall, having been inaugurated on February 13, 1972, the same day as her birthday! At that time and for some time thereafter, this instrument was the largest organ between Fort Worth and Houston and the recital venue for noteworthy organists.

Jones's command of the three-manual, 62-rank Ruffatti was indeed noteworthy, bringing a broad sweep and grandeur to the Reubke. Jones was joined by **Kristin Mortenson**, violin, and **Doris DeLoach**, oboe, on three charming miniatures by Rheinberger, Reger, and Karg-Elert respectively.

The Rheinberger *Elegie* was simply enchanting; Mortenson's deeply resonant tone and expressive, lyrical solo lines made this piece a delight, while Jones proved the always-sensitive accompanist throughout.

An afternoon concert by the award-winning German-born organist Jens Korndörfer took place in the Paul Powell Chapel at Truett Theological Seminary, situated on the Baylor campus. The Létourneau organ (III/50 rank, electro-pneumatic action) was an impressive instrument in a less-than-desirable room; carpeting and padded pews were just two features that diminished reverberation. Nevertheless, Korndörfer brought musicality and scholarship to his program. After Korndörfer's own arrangement of the slow movement from Beethoven's *Fifth Symphony*, a pair of transcriptions by Lemare followed, including *On the Beautiful Blue Danube*, op. 314, unusually placed as the concert's finale.

It was exciting to hear Reger's *Introduction and Passacaglia in D Minor*, Reger's arrangement of Bach's *Prelude and Fugue in B-flat Minor*, BWV 867, and the Muffat *Passacaglia*, the only piece that was restricted in both registration and manual changes. A highlight in this program was Maurice Duruflé's reconstruction (from repetitive and

tedious auditions of a 78 rpm recording) of Charles Tournemire's *Chorale-Improvisation sur le 'Victimae paschali.'*

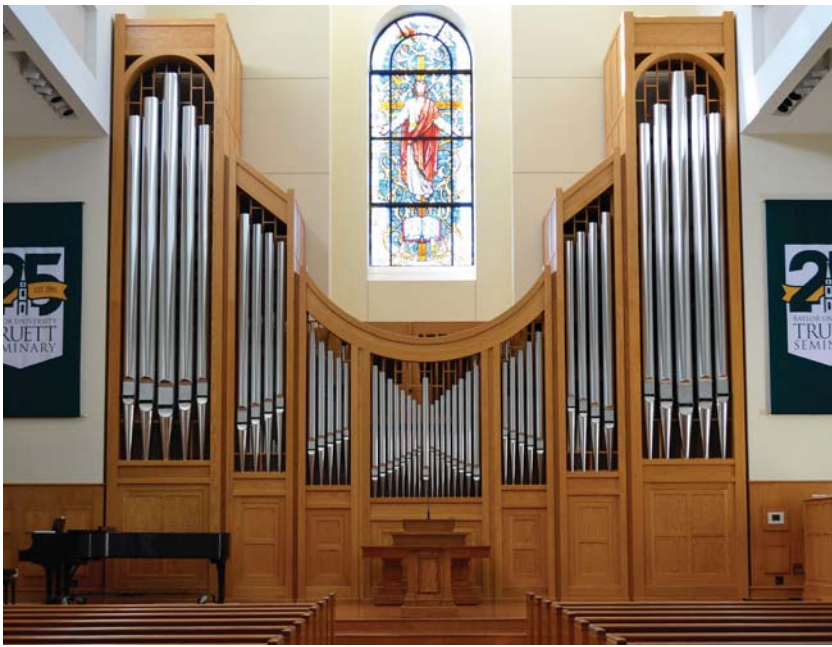
Christopher Anderson's research has centered on early musical modernism, modern German history and philosophy, the organ's position in Western culture, and Max Reger. His first lecture centered on Reger: the man, the musician, the composer, and his challenges. He spoke of Reger as the epitome of the industrial revolution in Germany in the late 19th century: as the economy, production, and expectations of Germans grew, so did the excesses in chromaticism and scope in Reger's music. He informed his audience that Reger was criticized by two different "camps" during his lifetime, being accused by some music critics as being too much of a conservative, while accused of being too much of a modernist by others.

Anderson suggested the best way to receive Reger's music is to recognize that his musical materials were familiar to his contemporaries but his manipulation of the materials is far from what one would expect. A recommendation was made to listen to what the composer offers in his own unique way, while not focusing or comparing his output to other noteworthy composers. Anderson stressed the unfortunate neglect of Reger in our country, especially his non-organ music;

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.



Powell Chapel at Truett Theological Seminary, Létourneau organ

he praised the beauty and craftsmanship of Reger's chamber music.

Michael Barone offered a provocative session, "Max Reger on Record: A Listener's Guide to the Ups and Downs of Reger Recordings and Performance Practice over the Past Century." His presentation was a series of observations and reflections about recorded Reger. Among the observations was that not many British organists played Reger, even though their organs were well suited to Reger's repertoire. Barone offered high praise for the recent recordings of *Chorale Fantasies* by Isabelle Demers on the Acis label.¹ The session concluded with *Weinachten*, op. 145, no. 3, composed near the end of Reger's life.

The final event on Monday was a program given in Jones Concert Hall by Raúl Prieto Ramírez. After an interesting rendition of the second *Sonata* by August Ritter, he diverted from the printed program by offering up *Pièce Héroïque* by César Franck instead of Clérambault's *Suite du Premier Ton*. Ramírez rendered the piece with both the weight and passion reflected in the printed score.

Ramírez spoke to the audience throughout the program. For example, he explained and demonstrated how fugal subjects need not always be assuming and spectacular—for example, the inauspicious opening of Bach's fugue that follows his *Prelude in D Major*, BWV 532. It is clear from Ramírez's comments to the audience, as well as those to students who performed for him the next day in a masterclass, that he is an exciting musician, an engaging communicator, and one who has exuberance for the King of Instruments. For his playing of the *Fantasy on the Choral 'Straf mich nicht in deinem Zorn'* he reminded everyone to "settle back into one's seat to best take all of the notes in!" His concert concluded with an arrangement of Liszt's *Mephisto Waltz No. 1*, S. 514 ("Der Tanz in der Dorfschenke").

Tuesday, June 26

Tuesday morning began with an outstanding performance by Isabelle Demers. The marriage of her most impressive technique, attention to detail, and high musicality to the Létourneau organ (1993, III/39, mechanical action) in the Markham Organ Studio resulted in a blessed union, indeed. The instrument was highly responsive to the exacting touch and articulation offered by Demers. This all-Reger program featured the playful and attractive *Six Trios*, op. 47, the *Improvisation* from *Sonata No. 2 in D Minor*, op. 60, and the jubilant *Fantasy on the choral*



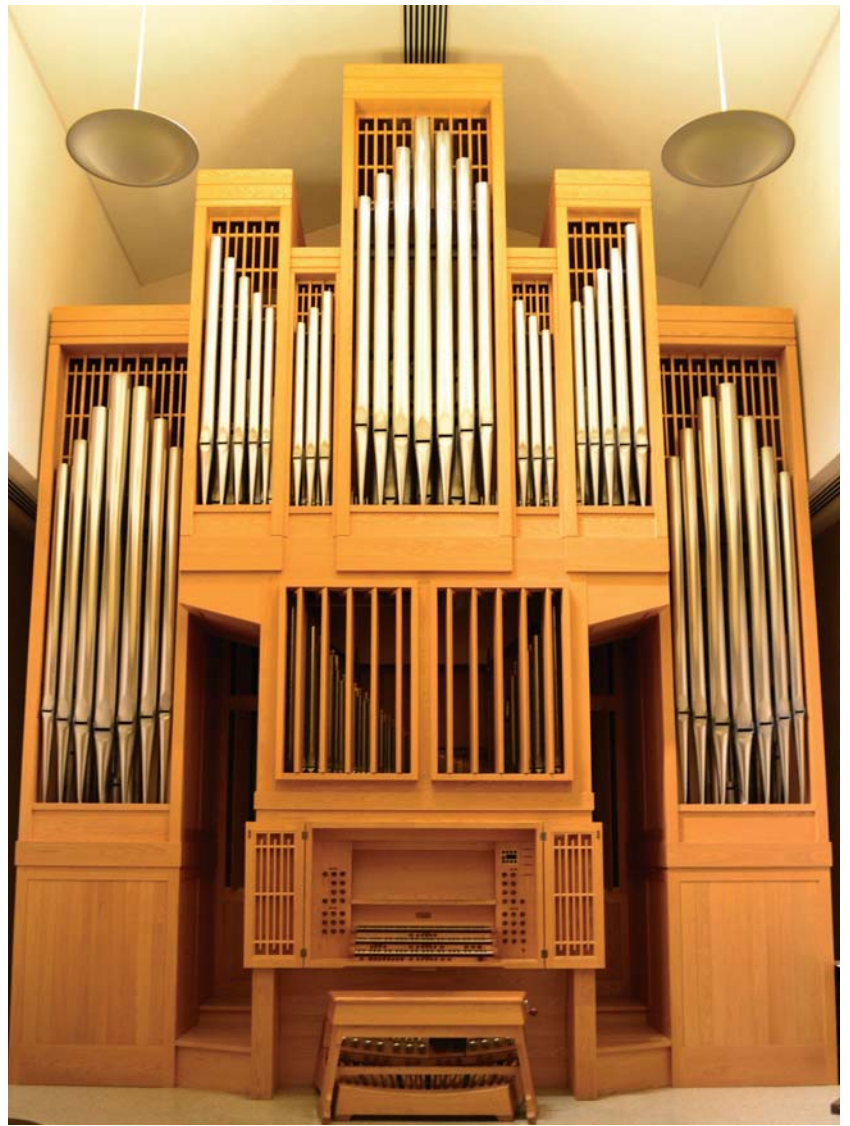
Markham Hall, Létourneau organ

'Hallelujah! Gott zu loben, bleibe meine Seelenfreude,' op. 52, no. 3.

The spiritual if not always musical kinship between J. S. Bach and Herr Reger was featured by two very satisfying and interesting arrangements by Reger: the *Chromatic Fantasy and Fugue*, BWV 903, and *Five Inventions* from the *Two-Part Inventions* by Bach. As with the *Six Trios* by Reger, the featured inventions (No. 1 in C Major, No. 4 in D minor, No. 5 in E-flat Major, No. 6 in E Major, and No. 8 in F Major) offered a transparent side of Reger not always encountered. I think those in attendance could have listened to Isabelle Demers for the rest of the day!

Jens Korndörfer presented an engaging session about transcriptions and arrangements, based in part on his dissertation research. Discussion considered more literal transpositions ("academic"), transpositions/arrangements with a "personal touch" added by the arranger (akin to Reger's settings of Bach), and those for pure showmanship. Korndörfer's presentation was very carefully planned with PowerPoint slides and other preparations.

Christopher Anderson's second session of the conference focused much more squarely on Reger's organ works. Nevertheless, Anderson does a remarkable job in revealing information about compositions "in context," allowing for greater insights by those in attendance. He shed light on the relationship between Reger and his music critics. Anderson also spoke of the co-dependent relationship between Reger and famed organist Karl Straube. It is clear that Anderson has been and continues to be captivated by Reger, both as a scholar as well as an organist.



Markham Hall, 39-rank Létourneau organ

After the Ramírez masterclass, some time was planned for conference attendees to play any of the campus instruments—very thoughtful. And after that, Joyce Jones hosted a reception at her home for performers, presenters, and attendees—very hospitable!

Congratulations are extended to Dr. Demers, Dr. Jones, the Baylor music students (oh, how well they played and sang) and Baylor students in general (who were, without exception, polite and well mannered) on a conference very well done! And a special "thank you" is in order for the administration and leadership of Baylor University for establishing the Midwinter Organ Conference 22 years ago and for providing the resources for the fine organ program at Baylor.

In a conversation with a veteran organist in attendance, I was informed that he has been coming to this conference year after year after year. He said the conferences are always different in

focus, and always "top-notch." This year's informative and enjoyable conference was no exception! ■

Notes

1. *The Chorale Fantasies of Max Reger*, Acis APL01901 2 CDs, including Reimann: *Chorale fantasia Wie schön leuchtet der Morgenstern* (1895); Aeolian-Skinner, Opus 1024, St. Andrew's Episcopal Church, Amarillo, Texas; also *The new and the old—l'ancien et le nouveau*, Acis APL 42386; works by Bach, Prokofiev (arr. Demers), and Reger; 67-stop Marcussen & Son organ, Chapel of St. Augustine, Tunbridge School, Kent, U.K.

Jeffrey Schreff is a retired school administrator and career church musician who currently enjoys playing the 1991 3-manual, 28-rank Möller pipe organ, Opus 11812, at the First Presbyterian Church in Ardmore, Oklahoma. Jeff and his wife, Rita, made the transition from Illinois to southern Oklahoma in 2015.

Photo credit: Jillian Gardner

1988 Berghaus Tracker Pipe Organ for Sale



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- 18 ranks
- 17 stops
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- 142 inches wide
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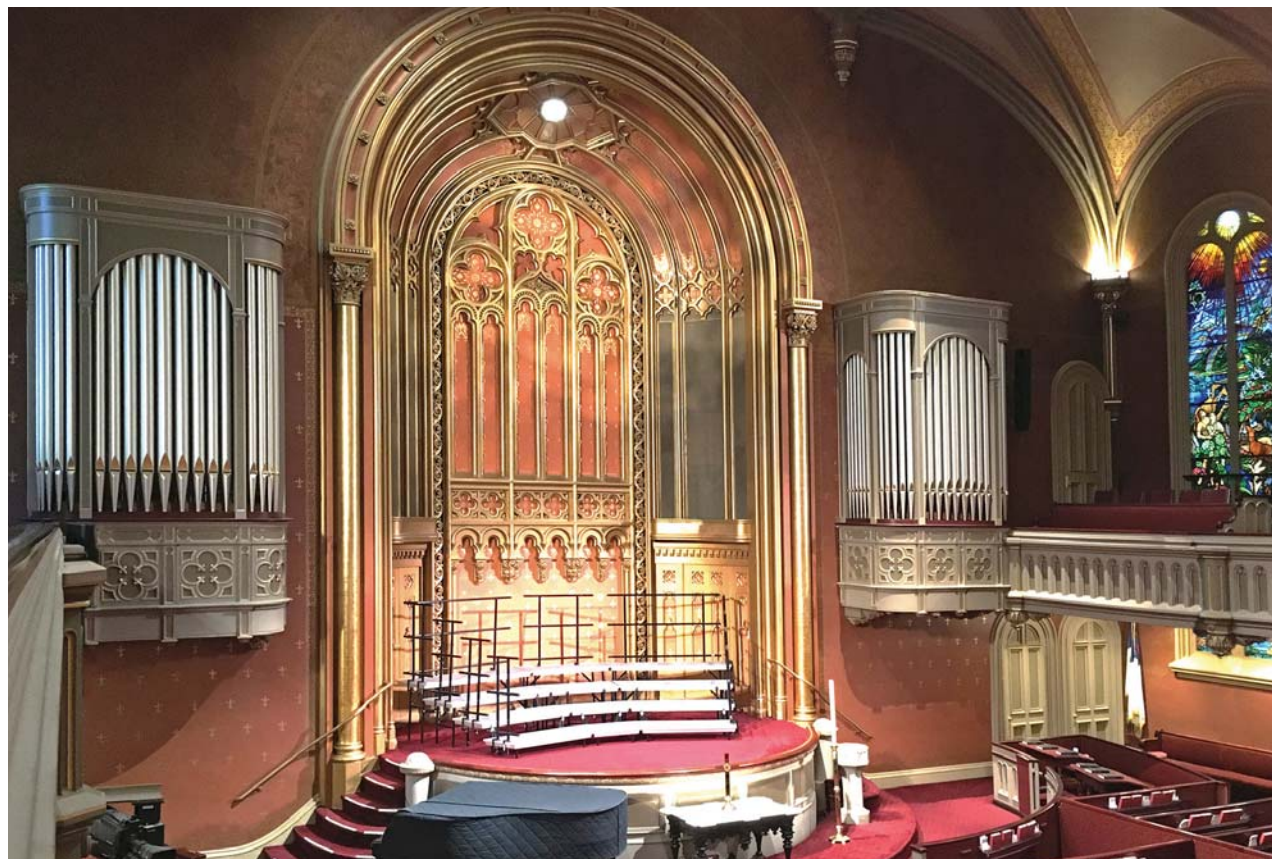
**Glück Pipe Organs, New York, New York
Marble Collegiate Church, New York, New York**

Marble Collegiate Church, known for its dynamic ministers and internationally acclaimed music programs, is most often associated with Norman Vincent Peale, author of *The Power of Positive Thinking*. The landmark building, listed on the National Register of Historic Places, shelters a structurally flexible interior that poses acoustical challenges compounded by the fact that this vibrant congregation often fills its pews to capacity. When Kenneth V. Dake, director of music since 1996, asked that the church approach me about a new pipe organ, the mission was to design, build, voice, and tonally finish an instrument that could perform the established solo repertoire and serve the church's broad music ministry that includes multiple choirs (both in-house and visiting), solo instrumentalists, and orchestras that are seen and heard worldwide through MarbleVision.

The Dutch Reformed Church, in Nieuw Amsterdam (now New York) since 1628, had commissioned a larger organ for each generation, until the 1984 organ contained twice as many pipes as the 1854 organ. Having previously built organs in spaces with little or no reverberation, I knew that the organ had to generate more sound energy than the building could absorb. I chose broad scales, markedly varied pipe forms and materials, appropriate wind pressures, and a warm, vivid voicing style in what was to be the congregation's largest instrument in their history. I designed two complete organs at either end of the building, creating a bowl of sound in which to experience the music. Each organ has its own identity, but they fuse in a manner that envelops the listener.

Cultural Antecedents

The tonal blueprint is the child of two lines of scholarly inquiry: what do pipe organs in all cultures and eras have in common, and what do each of those nations provide during each stylistic period that is their musical signature? As with all Glück pipe organs, the selection and location of every voice in Opus 20 is prescribed by the composers' scores and the instruments for which they wrote, working toward a rational design. One cannot build a fanciful organ with hope that it might accommodate the music, or inspire some imagined future school of composition. This is an American organ, but certainly not of the "American



Chancel cases flanking the apse chamber grilles (photo credit: Sebastian M. Glück)

Classic" style, which was a somewhat flawed, albeit necessary and at times elegant part of our organbuilding history.

The Great bears a broadly English stamp, yet includes its share of the *fonds d'huit* (a concept embodied in an entire organ, not just its main manual); the 8' Violoncello is a particularly wonderful stop. In lieu of a Grand Cornet, the *jeux de tierce* appears as constituent components, lending flexibility of registration and the luxury of two 2' stops. The broad, warm English Trumpet can fuse with the Cornet and Clarion in the *Grand Jeu*, or simply serve as the chorus reed for hymnody. The Mixture and Cymbal are additive, but the Cymbal is effective on its own in sprightly gap registrations, authentic or not.

The 18-rank Choir is a modified late Classical Positif under expression, in which voices important for Marble's worship style displaced some late 18th-century elements. The pair of warm Violas, a Gottfried-copy English Horn, and a 16' extension of the Clarinet contribute more to anthem settings than an extra 8' Trompette or Dessus de flûte.

The Swell chorus is founded upon one of the organ's six 8' manual Open Diapasons. The 8' Open Wood Flute has proven

invaluable for its character and carrying power in this dry acoustic, and it completes the choir of open flutes found in later French *Récits*. The choice of principal-scaled mutations was based on the theory that in early northern literature, they would be used as an Oberwerk Sesquialtera. For an English flavor, the Seventeenth can be folded into the Chorus Mixture.

The Solo manual extends the Pedal 8' Principal up to full manual compass, and a 4' of similarly woolly tone can be drawn with it as the *Rinforzo I-II*, with a rich, treble-ascendant drive. The *Doppelflöte*, the most unusual of the eight different forms of flute construction in the organ, has two mouths per pipe. The remainder of the division makes solo woodwinds available to play against their home divisions, and the commanding high-pressure Tuba Major uses the coved sanctuary ceiling as a reflector.

A flexible floor, ceiling, and balcony, coupled with art glass windows, padded pew boxes, and carpeted floors, demand that the Pedal energize the structure with powerful, complex color from fourteen stops at 16' pitch. A forest of open metal and wood at both ends of the room is there to shake things up. Budget and

space constraints sometimes leave the Pedal incomplete, a disservice to the balance and texture of the music. Here, the variety of Pedal tone makes for a luxurious palette, with 16' strings, rather than muted stopped flutes, assisting with composite sonorities.

The Front Organ

The front organ of twenty-five ranks is more classically disposed, and stands as a complete musical instrument. Nonetheless, in context of the entire instrument, the Apse section serves as both a "Chancel Swell" and an Echo division, and the Chancel section as a *Rückpositiv*, with its notably bold cherrywood *Kirschholzkrumhorn*.

The Upperwork

The absurd fad for decrying mixtures is waning. As organists listen to well-designed examples from many eras and ignore blanket condemnations based upon formulaic work of a half century ago, they acknowledge that most of the literature was written for organs with mixtures. It would have been irresponsible to exclude or suppress them here, where the absence of reverberation calls for harmonically

Glück Pipe Organs, Opus 20

GREAT ORGAN – Manual II		SWELL ORGAN – Manual III		CHOIR ORGAN – Manual I		SOLO ORGAN – Manual IV					
16'	Double Open Diapason	61	pipes	16'	Bourdon	12	pipes	8'	Diapason Major (d)	29	pipes
8'	First Open Diapason	61	pipes	8'	Principal	61	pipes	8'	Doppelflöte (e)	49	pipes
8'	Second Open Diapason	12	pipes	8'	Stopped Diapason	61	pipes	8'+4'	Rinforzo I-II (f)	49	pipes
8'	Violoncello	61	pipes	8'	Viola de Gambe	61	pipes	8'	Unda Maris II (from Apse)		
8'	Harmonic Flute (a)	49	pipes	8'	Voix Céleste	61	pipes	8'	English Horn (from Choir)		
8'	Bourdon	61	pipes	8'	Open Wood Flute (b)	49	pipes	8'	Hautboy (from Apse)		
4'	Octave	61	pipes	4'	Octave	61	pipes	8'	Clarinet (from Choir)		
4'	Orchestral Flute	61	pipes	4'	Harmonic Flute	61	pipes	8'	Kirschholz Krummhorn (from Chancel)		
2½'	Nazard	61	pipes	2½'	Twelfth	61	pipes	8'	Vox Humana (from Apse)		
2'	Super Octave	61	pipes	2'	Harmonic Piccolo	61	pipes		Chimes		
2'	Spire Flute	61	pipes	1½'	Seventeenth	61	pipes		Celesta		
1½'	Tierce	61	pipes	III-V	Chorus Mixture	237	pipes		Celesta Sub		
IV-V	Mixture	245	pipes	16'	Bombarde	61	pipes		Apse Tremulant		
II	Cymbal	122	pipes	8'	Trompette	61	pipes	16'	Tuba Magna (g)		
8'	Trumpet	61	pipes	8'	Basson-Hautbois	61	pipes	8'	Tuba Major	61	pipes
4'	Clarion	12	pipes	4'	Clairons I-II (c)	80	pipes	4'	Tuba Clarion	12	pipes
	Tremulant				Tremulant				Solo Silent		
	Chimes (in Apse)	20	tubes	16'	Swell to Swell				Swell Reeds on Solo		
	Great Silent				Swell Silent						
				8'	Swell to Swell						



The console (photo credit: Brian Rose)

rich, engagingly complex sounds in addition to the recombinant effects of meticulously finished unison voices.

The Marble Collegiate Church mixtures were very carefully composed and finished to bring intelligibility to the inner voices of polyphony and contribute a clean, silvery, and agreeable shine to the *tout ensemble*. The number of ranks increases toward the treble, although not to render the bass weak, but to avoid making the pitches so high that they confuse the exquisite voice leading of contrapuntal music. Strict formula is avoided so as to eliminate subharmonics in the right hand, and whenever the mixture contains an odd number of ranks, it favors the unison pitch.

The mixtures are indeed terraced in their block pitches and breaks, but never get so high as to separate from the chorus. The construct of the *Werkprinzip*

was discarded in favor of the historical evidence of several 8' choruses of contrasting weight and balance point.

The Three Cases

The complex superstructure of the gallery organ occupies a good portion of Marble's distinctive tower, the interior of which was rebuilt to my specifications. Stone side walls were matched in rigidity by a heavily braced rear wall and new ceiling in order to blend the sound and conserve and propagate the lower frequencies.

Henry Erben's monumental Italianate case of 1854 had been altered three times, yet it retains its exotic ornamentation and visual rhythm. With the church's permission, I removed some 20th-century additions in the spirit of historic preservation, and it now seems to hover above the gallery despite its husky mass.



The 32' and 16' basses were mounted on the periphery of the new tower chamber prior to the erection of the main superstructure. The company has painted their large wooden 16' flue stops this Wedgwood blue for years, a practice now adopted by other firms. (photo credit: Sebastian M. Glück)

The front organ is distributed between a pair of apse chambers and twin resonant cases flanking the chancel. The cases are inspired by the work of Mutin, and I designed them to appear as if they were always a part of the historic architecture. Behind the curved cornices are concealed canted wooden ceilings that blend and project the tone, sending it outward instead of up into the rafters.

The pipes that stand in all three façades are speaking pipes, and gold leafing of the moldings and pipe mouths was accomplished in the church.

Three action types are employed. The Gallery fluework stands on electropneumatic slider and pallet soundboards, while electric valve action with expansion chambers was employed for the fluework in the front organ due to space constraints. All of the reeds in the instrument speak from electropneumatic pouch chests, as do offset manual basses, unit stops, and the 16' and 32' octaves of lower pitched ranks.

The Console

The console had to meet the requirements of unobstructed sight lines, elegant appearance, and silent operation for the church's international broadcasts of outstanding quality and resolution. The artistic management of 101 ranks in eight divisions demanded a sumptuously equipped, technologically advanced mobile console. The concert works and



One side of the two slider soundboards for the Choir fluework (photo credit: Sebastian M. Glück)

significant anthem repertoire that complement the hymnody and spoken word at each service require a comprehensive control system to handle the divisional coupling, combination action, expression shutter engines, and playback functions.

§

I am grateful to our partners in this organbuilding journey: OSI, AR Schopp's Sons, Syndyne, Zephyr, and Peterson Electro-Musical Products. My gratitude is extended to the gentlemen of Glück Pipe Organs who labored with care to install my vision in the church: Albert Jensen-Moulton, general manager, who also served as my extra set of ears during tonal finishing; Joseph DiSalle, Robert Rast, and Dominic Inferrera, craftsmen; Gene Baker, Matthew David, Dan Perina, and John Kawa, technical assistants; and our volunteer assistants, Joe Clift, Mark Johnson, and Greg Lozier.

The organ was dedicated by three of our nation's great organists, with recitals by concert organist Ken Cowan, principal organist of the Mormon Tabernacle Choir Richard Elliott, and "First Lady" of the organ Diane Bish, in concert with the Marble Choir and Festival of Voices and Brass Ensemble under the direction of Kenneth V. Dake.

— Sebastian M. Glück

Sebastian M. Glück is Artistic and Tonal Director of Glück Pipe Organs.

Cover photo by Brian Rose

Marble Collegiate Church, New York, New York

CHANCEL ORGAN – Manual II

16'	Infrabass (h)	
8'	Open Diapason (en façade)	61 pipes
8'	Chimney Flute	61 pipes
8'	Gemshorn (from Apse)	
8'	Unda Maris (from Apse)	
4'	Principal	61 pipes
4'	Spire Flute	61 pipes
2'	Fifteenth	61 pipes
II–IV	Mixture	220 pipes
8'	Kirschholzkrummhorn (i)	61 pipes
8'	Trumpet (from Apse)	
	Chancel Silent	

APSE ORGAN – Manual III

8'	Gemshorn	61 pipes
8'	Unda Maris	49 pipes
8'	Flauto Dolce	61 pipes
8'	Stopped Flute	61 pipes
4'	Principal	61 pipes
4'	Open Wood Flute	61 pipes
2 3/4'	Quinte Conique	49 pipes
2'	Recorder	61 pipes
II–III	Acuta	143 pipes
16'	Bassoon	12 pipes
8'	Trumpet	61 pipes

8'	Hautboy	61 pipes
8'	Vox Humana	61 pipes
	Tremulant	
	Celesta	
	Celesta Sub	
16'	Apse to Apse	
	Apse Silent	
4'	Apse to Apse	

GALLERY PEDAL ORGAN

32'	Double Diapason (resultant)	
32'	Untersatz	12 pipes
16'	Montre (en façade)	32 pipes
16'	Open Diapason Wood	32 pipes
16'	Open Diapason Metal (from Great)	
16'	Violone	32 pipes
16'	Sub Bass	32 pipes
16'	Bourdon (from Swell)	
8'	Principal	32 pipes
8'	Diapason (from Great 16')	
8'	Violoncello	12 pipes
8'	Bourdon	12 pipes
8'	Stopped Diapason (from Swell)	
4'	Fifteenth	32 pipes
4'	Night Horn	32 pipes
2'	Koppelflöte	32 pipes

IV	Mixture	128 pipes
32'	Double Ophicleide (k)	12 pipes
16'	Trombone	32 pipes
16'	Ophicleide	32 pipes
16'	Bombarde (from Swell)	
16'	Basset Horn (from Choir)	
8'	Trompette	12 pipes
8'	Clarinet (from Choir)	
4'	Clairon	12 pipes
4'	Rohrschalmei	32 pipes
	Gallery Pedal Silent	

CHANCEL PEDAL ORGAN

16'	Gemshorn	12 pipes
16'	Bourdon	32 pipes
8'	Principal (en façade)	32 pipes
8'	Gemshorn (from Apse)	
8'	Bourdon (from Apse)	
4'	Fifteenth	12 pipes
16'	Bombarde	12 pipes
16'	Bassoon (from Apse)	
8'	Trumpet (from Apse)	
8'	Bassoon (from Apse)	
4'	Kirschholzkrummhorn (from Chancel)	
	Chancel Pedal Silent	

- (a) C1–B12 from Second Open
- (b) C1–B12 from Stopped Diapason
- (c) Trebles are 8'+4'
- (d) Extension of Pedal 8' Principal
- (e) C1–B12 from Pedal Sub Bass unit
- (f) Independent 4' from C13, draws Diapason Major
- (g) C1–B12 play the Pedal 16' Trombone
- (h) C1–B24 Chancel Pedal; C25–C61 Apse Open Flute
- (i) Cherry wood resonators on brass stems
- (j) Resultant from 16' Open Wood
- (k) Poplar boots with aluminum resonators

WIND PRESSURES

- 4" Gallery Organ
- 10" Gallery Pedal Reeds
- 12" Solo Tubas
- 3 1/2" Chancel Organ
- 4 1/4" Apse Organ

EXPRESSION

Swell, Choir, Apse, Crescendo

4 manuals, 101 ranks

Organ Projects



Balcony, with organ



Keydesk



Nameplate



Hitchdown swell lever

B. Rule & Co., New Market, Tennessee Majors Estate, North Carolina

In mid-January 2016, we received a call from the general contractor of a rustic private estate in the mountains of North Carolina saying bluntly, "You need to come uncrate this organ and put it together. It's from England or Ireland or some such place." Too intrigued to turn down the request, we arrived on the estate to find a nearly completed private chapel, with three large crates sitting unopened, preventing installation of pews and flooring. The largely absentee owner of the estate had purchased the organ from an Internet posting. No one knew exactly what the crates contained.

As we began unpacking the crates, it became clear that we were looking at a tiny two-manual tracker organ. The various organ parts showed signs of having been in a very damp climate for the last century; all the bearing pins in the key action were of steel and were rusted fast to their cloth bushings. As unpacking continued, the general contractor showed up with a single sheet of crumpled paper, with a photo of the organ and a bit of information about it. It was built by Bishop and Son, London and Ipswich. Its original

home is unknown, but it was moved to an Anglican church in North Wales in 1910. It was rescued and put in storage by Irish organbuilder Stephen Adams about six years ago. An initialed signature in the palletbox with the date of 1899, along with pieces of an 1898 calendar used for shimming the sliders, seems to mark its original manufacture date as 1899.

We managed to sort the organ into two piles: those parts in need only of cleaning (the sheep) and those parts requiring complete restoration (the goats). Ultimately, we completely restored the wind system, the manual key action and the manual pipes, and built a new pedal key action, which was completely missing, all in five weeks' time. The mahogany chests themselves were in quite good shape and functioned almost perfectly on the first try once we assembled the organ. The few minor chest problems were easily resolved onsite. We also provided a new Laukhuff blower and muffler box and replaced the utterly rusted steel tuning slides with aluminum.

The owner considers this to be a rustic country chapel, so while it does have electric lighting, it is equipped with neither plumbing nor heat. Needless to say, this made installation in the Appalachian Mountains in February a cold and trying affair, although we were comfortably ensconced in a snug cabin on the estate, equipped with all the modern amenities. This made meals and sleeping more pleasant. The estate is filled with odd livestock: fourteen peacocks roosted around the chapel and curiously craned their necks to see into the windows as we slowly made progress on the organ. Fainting goats regularly escaped their pens and wandered around the estate. The llamas couldn't spit at us as we drove slowly by, since it was far too cold to roll down our windows.

The little organ, with its odd stoplist, makes such hymn writers as Sabine Baring-Gould, John Stainer, and Edward Bickersteth sound exactly right.

—Brad Rule

B. Rule & Co.

Masters Estate, North Carolina

GREAT

8' Open Diapason metal
4' Wald Flute wood

SWELL

8' Lieblich Gedeckt
stopped metal from Tenor G
8' Violin Diapason metal from TC;
shared wood bass

PEDAL

16' Bourdon wood

Three usual couplers
Compass 56/30
Hitch-down swell lever to right
5 ranks

2016 Summer Carillon Concert Calendar

Albany, New York

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

Alfred, New York

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

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 26, Tiffany Ng
July 3, Open Tower, Julianne Vanden Wyngaard, host, 7 pm
July 10, Linda Dzuris
July 17, Tin-Shi Tam
July 24, Ray McLellan
July 31, Helen Hawley
August 7, Dennis Curry
August 14, Mathieu Polak
August 21, Tim Sleep
August 28, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

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

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
June 26, Dennis Curry
July 3, Rachel Perfecto & Jakob De Vreese Duo
July 10, Tiffany Ng
July 17, Tin-Shi Tam
July 24, Linda Dzuris
July 31, Hylke Banning
August 7, Mathieu Polak
August 14, Open Tower
August 21, Open Tower
August 28, Dennis Curry

St. Hugo of the Hills Catholic Church

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

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
June 26, Rachel Perfecto
July 3, Carol Jickling Lens
July 10, Wesley Arai
July 17, Hylke Banning
July 24, Kymberly Stone
July 31, Ellen Dickinson
August 7, Joey Brink

Clemson, South Carolina

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

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm

June 26, Elizabeth Vitu
July 3, David Maker
July 10, Laura Ellis
July 17, Sergei Gratchev, Nikita Gratchev, Elena Sadina
July 24, Gordon Slater
July 31, Thomas Lee
August 7, Toru Takao
August 14, John Whiteside

Culver, Indiana

Culver Academies
Saturdays at 4 pm
June 25, John Gouwen
July 2, John Gouwens
July 9, Wesley Arai
July 16, John Gouwens
July 23, John Gouwens
September 3, John Gouwens

Danbury, Connecticut

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

Denver, Colorado

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

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 2, Rachel Perfecto & Jakob De Vreese Duo
July 9, Tiffany Ng
July 16, Tin-Shi Tam
July 23, Helen Hawley
July 30, Patrick Macoska

East Lansing, Michigan

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

Erie, Pennsylvania

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

Fort Washington, Pennsylvania

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

Frederick, Maryland

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

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
June 12, UF Carillon Studio
July 17, UF Carillon Studio
August 21, Laura Ellis

Gates Mills, Ohio

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

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
June 6, Wylie Crawford
June 13, Tim Sleep
June 20, Jim Fackenthal
June 27, Rachel Perfecto
July 4, Carol Jickling Lens
July 11, Wesley Arai
July 18, Hylke Banning
July 25, Kymberly Stone (Christmas in July)
August 1, Ellen Dickinson
August 8, Joey Brink
August 15, Sally Harwood
August 22, Hunter Chase
August 29, Kimberly Schafer
September 5, Sue Bergren

Tuesdays at 10 am

June 14, Tim Sleep
July 12, Wylie Crawford
August 9, Hunter Chase

Grand Rapids, Michigan

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

Grosse Point Farms, Michigan

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

Madison, Wisconsin

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

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
June 5, Richard D. Gegner
June 12, Richard M. Watson
June 19, Richard D. Gegner
June 26, Richard M. Watson
July 3, Richard D. Gegner
July 4, Richard M. Watson; Richard D. Gegner, assisting (2 pm)

July 10, Richard D. Gegner
 July 17, Richard M. Watson
 July 24, Laura Ellis
 July 31, Richard D. Gegner & Richard M. Watson Duo
 August 7, Richard D. Gegner
 August 14, Richard M. Watson
 August 21, Richard D. Gegner
 August 28, Richard D. Gegner & Richard M. Watson Duo
 September 4, Richard M. Watson
 September 5, Richard D. Gegner (2 pm)

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

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

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

Naperville, Illinois
 Naperville Millennium Carillon
 Tuesdays at 7 pm
 June 7, Wylie Crawford
 June 14, Tim Sleep
 June 21, Jim Fackenthal
 June 28, Rachel Perfecto
 July 5, Carol Jickling Lens
 July 12, Wesley Arai
 July 19, Hylke Banning
 July 26, Kymberly Stone
 August 2, Ellen Dickinson
 August 9, Joey Brink
 August 16, Sally Harwood
 August 23, Hunter Chase

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

Norwood, Massachusetts
 Norwood Memorial Municipal Building
 Mondays at 7 pm
 June 27, Elizabeth Vitu
 July 4, Margaret Angelini & Lee B. Leach (3 pm)
 July 11, Laura Ellis
 July 18, Sergei Gratchev, Nikita Gratchev, Elena Sadina
 July 25, Gordon Slater
 August 1, Thomas Lee
 August 8, Toru Takao
 August 15, David Maker

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

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

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

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

Rochester, Michigan
 Oakland University, Elliott Carillon
 Fridays at 6 pm
 July 1, Dennis Curry
 July 8, Tiffany Ng
 July 15, Tin-Shi Tam
 July 22, Linda Dzuris
 July 29, Hylke Banning
 August 5, Mathieu Polak

Rochester, Minnesota
 Mayo Clinic
 June 19, Jeffrey Daehn, 7 pm
 July 11, John Widmann, 1 pm
 July 25, Tin-Shi Tam, 1 pm

Rochester, New York
 University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
 July 11, Mathieu Polak
 July 18, Gordon Slater
 July 25, Toru Takao

St. Louis, Missouri
 Concordia Seminary
 June 21, Sharon Hettinger, 7 pm

St. Paul, Minnesota
 House of Hope Presbyterian Church
 Sundays at 4 pm
 July 4, Dave Johnson
 July 10, John Widmann
 July 17, Povl Christian Balslev
 July 24, Carolyn Bolden
 July 31, Jim Fackenthal
 August 7, Carol Jickling Lens
 August 14, Dave Johnson

Santa Barbara, California
 University of California, Storke Tower
 June 11 & 12, Margo Halsted, 8:30 am, 1:30 pm, 3:30 pm

Sewanee, Tennessee
 University of the South, Sundays at 2 pm
 June 26, Richard Shadinger
 July 3, John Bordley
 July 4, John Bordley & Ray Gotko (1 pm)
 July 10, Sam Hammond
 July 13, Sam Hammond (6:30 pm)
 July 17, Ray Gotko

Springfield, Illinois
 Thomas Rees Memorial Carillon
 June 5, Carlo van Ulft, 6:30 pm
 June 5, Dennis Curry, 7:30 pm
 June 6, Amy Johansen, 6:30 pm
 June 6, Jeff Davis, 7:30 pm
 June 7, Dennis Curry, 6:30 pm
 June 7, Luc Rombouts, 7:30 pm
 June 9, Jeff Davis, 6:30 pm
 June 9, Amy Johansen, 7:30 pm
 June 10, Luc Rombouts, 6:30 pm
 June 10, Carlo van Ulft, 7:30 pm
 June 10, Carlo van Ulft, 9 pm (fireworks)

Springfield, Missouri
 Missouri State University, Sundays at 7 pm
 June 12, Carol Lens
 July 10, Jeremy Chesman
 August 14, Joey Brink
 September 11, Jeremy Chesman

Storrs, Connecticut
 Storrs Congregational Church
 Thursdays at 6 pm
 August 4, Toru Takao
 August 11, David Maker
 August 18, Margaret Angelini

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 6, Ulla Laage
 July 13, Rachel Perfecto & Jakob DeVreese Duo
 July 20, Doug Gefvert
 July 27, Auke de Boer
 August 3, Toru Takao
 August 10, Mathieu Polak
 August 17, Doug Gefvert & Irish Thunder Pipes & Drums
 August 24, Dan Kehoe
 August 31, Janet Tebbel

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

20 UNDER 30

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

Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE

Andrés Mojica; Methuen Memorial Music Hall, Methuen, MA 8 pm
Wolfgang Rübsum; Christ Church, Michigan City, IN 12:15 pm
Jared Stellmacher; First Presbyterian, Neenah, WI 12:15 pm

17 JUNE

Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

19 JUNE

Deke Polifka; Washington National Cathedral, Washington, DC 5:15 pm
Elizabeth Harrison; St. Patrick Catholic Cathedral, Charlotte, NC 7 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Simon Thomas Jacobs; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 JUNE

Thomas Sheehan; Methuen Memorial Music Hall, Methuen, MA 8 pm
Pittsburgh School for the Choral Arts Chamber Choir; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Derek Nickels; Christ Church, Michigan City, IN 12:15 pm
David Atten; First United Methodist, Appleton, WI 12:15 pm

24 JUNE

Pacific Boychoir Academy; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JUNE

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

26 JUNE

Stephen Tharp; Irvine Auditorium, University of Pennsylvania, Philadelphia, PA 7:30 pm
Simon Jacobs; Washington National Cathedral, Washington, DC 5:15 pm
Hector Olivera; Park Road Baptist, Charlotte, NC 4 pm
David Baskeyfield; Charleston Baptist Temple, Charleston, WV 2:30 pm

27 JUNE

Matthew Glandorf; Holy Trinity Church, Philadelphia, PA 8:30 am, 10:20 am
Isaac Drewes; Carmelite Monastery, Philadelphia, PA 8:45 am, 10:05 am
Alan Morrison; St. Paul Church, Philadelphia, PA 11:45 am, 12:45 pm
Wesley Parrott; Old Pine Street Presbyterian, Philadelphia, PA 2:30 pm
Caroline Robinson; St. Peter Church, Philadelphia, PA 3:40 pm
Hans Davidsson & Christopher Marks; Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, PA 7 pm
Madeleine Woodworth; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JUNE

Annie Laver; Highway Tabernacle, Philadelphia, PA 9 am
Amanda Mole; St. Luke's Episcopal, Germantown, PA 10:30 am
Andrew Senn; Reform Congregation Keneseth Israel, Elkins Park, PA 3 pm
Monica Czausz; Bryn Athyn Cathedral, Bryn Athyn, PA 4:30 pm
Nathan Laube; Girard College Chapel, Philadelphia, PA 8 pm
Peter Richard Conte; Soldiers & Sailors Memorial Auditorium, Chattanooga, TN 7 pm

29 JUNE

Kimberly Ann Hess; Methuen Memorial Music Hall, Methuen, MA 8 pm

Craig Cramer; Chestnut Hill Presbyterian, Philadelphia, PA 10:40 am
Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 1:45 pm
Andrew van Varick; Macy's Department Store, Philadelphia, PA 6:45 pm
Peter Richard Conte; Grand Court, Macy's Department Store, Philadelphia, PA 9 pm
Jeremy Jelinek; First United Methodist, Hershey, PA 7 pm
Martin Jean; All Saints' Episcopal, Atlanta, GA 7:30 pm
Ann Dobie; Christ Church, Michigan City, IN 12:15 pm
Andrew Birling; Memorial Presbyterian, Appleton, WI 12:15 pm
Chelsea Chen; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JUNE

Nathan Laube, masterclass; Girard College Chapel, Philadelphia, PA 9 am
Kimberly Marshall; Christ Church Christiana Hundred, Wilmington, DE 12:20 pm, 1:50 pm
David Schelat; First & Central Presbyterian, Wilmington, DE 12:35 pm, 1:50 pm
Benjamin Sheen; Longwood Gardens, Kennett Square, PA 5:30 pm, 7:30 pm
Karen Beaumont; First Presbyterian, Racine, WI 12 noon

2 JULY

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

3 JULY

Murray Forbes Somerville; Winthrop University, Rock Hill, SC 7 pm
Matthew Steynor; Trinity Episcopal Cathedral, Miami, FL 6 pm

4 JULY

Raymond Nagem & Joyce Painter Rice; Methuen Memorial Music Hall, Methuen, MA 2 pm
Benjamin Straley; Washington National Cathedral, Washington, DC 11 am
Frank Rippl; All Saints Episcopal, Appleton, WI 12:15 pm

6 JULY

Raymond Nagem; Methuen Memorial Music Hall, Methuen, MA 8 pm
Patrick Zelezik; Old Salem Visitors Center, Winston-Salem, NC 12 noon
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Lee Meyer; Christ Church, Michigan City, IN 12:15 pm
Craig Cramer; First English Lutheran, Fort Wayne, IN 5:30 pm
Mitchell Miller; St. Joseph Catholic Church, Appleton, WI 12:15 pm

7 JULY

Samuel Buse; First Presbyterian, Neenah, WI 12:15 pm

9 JULY

Wesley Arai, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

10 JULY

Mark Anderson; St. Paul Cathedral, Pittsburgh, PA 4 pm
Chase Loomer; St. John's Episcopal, Charlotte, NC 7 pm

12 JULY

Harold Stover; First Parish Church UCC, Brunswick, ME 12:10 pm

13 JULY

Mark Engelhardt; Methuen Memorial Music Hall, Methuen, MA 8 pm
B. Andrew Mills; Old Salem Visitors Center, Winston-Salem, NC 12 noon
Carol Garrett; Christ Church, Michigan City, IN 12:15 pm
Derek Nickels; First United Methodist, Appleton, WI 12:15 pm

16 JULY

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

17 JULY

Rev. Cyprian Constantine; St. Paul Cathedral, Pittsburgh, PA 4 pm
Kyle Ritter; Unity Presbyterian, Fort Mill, SC 7 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Jared Ostermann; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

George Baker; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

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

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

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

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

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

27 JULY
George Sargeant; Methuen Memorial Music Hall, Methuen, MA 8 pm
Raymond Ebert; Old Salem Visitors Center, Winston-Salem, NC 12 noon
Martin Baker; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Cary Scheck; Christ Church, Michigan City, IN 12:15 pm
Michael Burkhardt; hymn festival; Fourth Presbyterian, Chicago, IL 7:30 pm
Matthew Buller; First Presbyterian, Neenah, WI 12:15 pm

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

UNITED STATES
West of the Mississippi

15 JUNE
David Jonies; Cathedral of the Epiphany, Sioux City, IA 7 pm

17 JUNE
Roderick Demmings; Trinity Episcopal, Reno, NV 12 noon

18 JUNE
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

19 JUNE
Daryl Robinson; Bates Recital Hall, Rice University, Houston, TX 2 pm, 3:30 pm
James Welch; Holy Cross Catholic Church, Santa Cruz, CA 7 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
Justin Matters; St. Mary's Cathedral, San Francisco, CA 4 pm

20 JUNE
David Goode; Foundry United Methodist, Houston, TX 1:30 and 3:30 pm
Duo MusArt Barcelona; Grace Presbyterian, Houston, TX 1:30 and 3:30 pm
Marie-Bernadette Dufourcet; St. John the Divine, Houston, TX 2 pm, 4 pm
Michel Bouvard; Co-Cathedral of the Sacred Heart, Houston, TX 8 pm

21 JUNE
Raúl Prieto Ramírez, with piano; Grace Presbyterian, Houston, TX 2 pm
Catherine Rodland, with viola; Epiphany Episcopal, Houston, TX 2 pm, 4 pm
Jonathan Rudy; Belin Chapel, Houston Baptist University, Houston, TX 2 pm, 4 pm
David Cherwien, hymn festival; St. Luke's United Methodist, Houston, TX 4 pm
Richard Elliott, with brass; First Presbyterian, Houston, TX 8:15 pm, 9:30 pm
Mary Preston, with Houston Chamber Choir, St. Paul's United Methodist, Houston, TX 8:15 pm, 9:30 pm

22 JUNE
Isabelle Demers; Bates Recital Hall, Rice University, Houston, TX 1:30 and 3:30 pm
Choir of St. Thomas Church Fifth Avenue; Co-Cathedral of the Sacred Heart, Houston, TX 8:30 pm

23 JUNE
Diane Meredith Belcher; Bates Recital Hall, Rice University, Houston, TX 1:30 pm, 3:30 pm
Joby Bell; Palmer Memorial Episcopal, Houston, TX 1:30 pm, 3:40 pm
Aaron David Miller; St. Martin's Episcopal, Houston, TX 8:30 pm

24 JUNE
James Welch & Nicholas Welch; First United Methodist, Santa Barbara, CA 7:30 pm

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

26 JUNE
Choral Evensong; St. Paul United Methodist, Houston, TX 4 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

27 JUNE
Paul Jacobs; First United Methodist, Eugene, OR 7:30 pm

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Calendar

1 JULY
Matthew Estes & Philip Manwell; Trinity Episcopal, Reno, NV 12 noon

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

3 JULY
James Welch & Nicholas Welch, with soprano; Insign Stake Center, Salt Lake City, UT 7 pm
Karen Beaumont; St. Mary's Cathedral, San Francisco, CA 4 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

4 JULY
Christian Lane; David Salmen residence, Wessington Springs, SD 4 pm

9 JULY
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

10 JULY
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 4 pm

11 JULY
Stephen Hamilton; Aspen Community Methodist, Aspen, CO 8 pm

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

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

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

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

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

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

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

30 JULY
Steve Main; Legion of Honor Museum, San Francisco, CA 4 pm

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

INTERNATIONAL

15 JUNE
Arvid Gast; Frauenkirche, Dresden, Germany 8 pm

16 JUNE
David Titterington; St. John's Smith Square, London, UK 1:05 pm
Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 12:15 pm

17 JUNE
Ernst Wally; Maria Himmelfahrt, Bad Tölz, Germany 7:30 pm

18 JUNE
Ulfert Smidt; Marktkirche, Hannover, Germany 6 pm

19 JUNE
Beate Kruppke; Kirche "Zur frohen Botschaft," Berlin-Karlshorst, Germany 1 pm

Bernhard Buttman; St. Ulrich, Augsburg, Germany 7:30 pm
Thomas Heywood; St. Nikolaus Kirche, Frankfurt, Germany 6 pm
Sarah Svendsen; St. Paul's Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Cathedral, London, UK 4:45 pm
James O'Donnell; Westminster Abbey, London, UK 5:45 pm

21 JUNE
Daniel Glaus, with percussion; Münster, Bern, Switzerland 8 pm
Chelsea Barton; St. James United Church, Montreal, QC, Canada 12:30 pm
Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

22 JUNE
Roland-Maria Stangier; Kreuzkirche, Dresden, Germany 8 pm

25 JUNE
Martin Baker; Maria Himmelfahrt, Landsberg, Germany 11:15 am
Bernhard Buttman; St. Sebald, Nürnberg, Germany 7:30 pm
Andrew Senn & Edward Landin; St. Laurent, Dorlisheim, France 2 pm

26 JUNE
Evgeny Avramenko; Klosterkirche, Fürstentfeldbuck, Germany 12:10 pm
Andrew Senn & Edward Landin; St. Thomas, Strasbourg, France 5 pm
Simon Morley; Westminster Abbey, London, UK 5:45 pm

28 JUNE
Johan Vexo; Münster, Bern, Switzerland 8 pm
Helen Tucker; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JUNE
Stanislav Surin; Kathedrale, Dresden, Germany 8 pm

Isabelle Demers; St. George's Cathedral, Kingston, ON, Canada 8 pm

14 JULY
Isabelle Demers, masterclass; St. George's Cathedral, Kingston, ON, Canada 8 pm

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

17 JULY
Craig Cramer; Basilika, Steinfeld/Eifel, Germany 4 pm
Sebastian Freitag; Münster, Herford, Germany 6 pm
Steven Patchell; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

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

20 JULY
Nico Declerck; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Daniel Zareslky; Kathedrale, Dresden, Germany 8 pm

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

23 JULY
Andreas Jost; St. Michaelis Kirche, Hamburg, Germany 7 pm
Christoph Schoener; St. Michaelis Kirche, Hamburg, Germany 7:30 pm

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

26 JULY
Heinz Balli; Münster, Bern, Switzerland 8 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm

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

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

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

30 JULY
Mario Verdicchio; Basilica Antica, Oropa, Italy 9 pm
Bernhard Buttman; Maria Himmelfahrt, Landsberg, Germany 11:15 am

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

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JAMES E. "JEB" BARRETT, Cathedral Basilica of the Immaculate Conception, Denver, CO, February 21: Toccata, Melodia, Fugue, Benedictus (*12 Stücke für die Orgel*, op. 59), Reger; *Chorale: Homage à César Franck, Meditation on the Fifth Tone*, Sellack; *Pièce Héroïque*, Franck; *Preludio in La minore sopra un Corale di Bach*, Respighi; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Carillon Sortie*, Mulet.

ROBERT BATES, School of Music, University of Washington, Seattle, WA, January 10: *Pavane*, Gaillard; *Jouissance vous donneray, Tant que vivray*, Anonymous (pub. Attaignant); *Magnificat IV*, Titelouze; *Tres glosas sobre el canto llano de la Inmaculada Concepción, Sexto tiempo de medio registro de baxon de primero tono, Quinto tiempo de medio registro de tiple de septimo tono*, de Arauxo; *Praeludium in g*, BuxWV 148, Buxtehude; *Sonata II*, Hindemith; *Chaconne-Aria*, Bates; *Prelude and Fugue in e*, BWV 548, Bach.

ROBERT L. BOZEMAN, St. Mark's Episcopal Church, Berkeley, CA, February 14: *Concerto in a*, BWV 593, Bach; *Institution de l'Euchariste (Livre du Saint Sacrement)*, Messiaen; *Annum per Annum*, Pärt; *Theme, Variation I, Variation IV (Variations on O Waly, Waly)*, Linker; *O Lamm Gottes unschuldig*, BWV 656, Kyrie, *Gott heiliger Geist*, BWV 671, Bach.

ALCEE CHRISS, III, Trinity Lutheran Church, Worcester, MA, February 5: *Praeludium in e ("Gross")*, Bruhns; No. 4 in A-flat (*Six Canonic Studies*, op. 56), Schumann; *Post benedictionem (In Festo Corporis Christi)*, Heiller; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; *Aria on a Chaconne*, Martinson; *Orpheus—Poème symphonique*, S. 98/A. 41, Liszt; *Fantasia und Fuge über B-A-C-H*, op. 46a, Reger.

PHILIP CROZIER, Coadjuteur de la Cathédrale Saint-Antoine-de-Padoue, Longueuil, Quebec, Canada, November 8: *Mein junges Leben hat ein End*, Sweelinck; *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Praeludium in e ("Little")*, Bruhns; *Toccata*, op. 7, no. 3, Baré; *Postlude pour l'office de Complies*, JA 29, *Petite pièce*, JA 33, Alain; *Rhapsody*, op. 17, no. 3, Howells; *Chant de Paix (Neuf Pièces)*, Langlais; *Pièce Héroïque*, Franck;

Tango en rondeau (*Livre d'Orgue II*), Jones; *Hommage*, Bédard; *Moto ostinato (Musica Dominicalis)*, Eben.

RICHARD ELLIOTT, St. Monica Catholic Church, Dallas, TX, February 13: Toccata (*Uzbekistan Suite*), Mushel; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Fantasia in f*, K. 608, Mozart, arr. Dupré; *Chorale Prelude on Christe, Redemptor Omnium*, Parry; *St. Francis Suite*, Purvis; *Herzlich tut mich verlangen*, Lloyd; *Swing Low, Sweet Chariot*, arr. Elliott; *The Ride of the Valkyries*, Wagner, arr. Lemare.

HENRIK BO HANSEN, St. Thomas Church Fifth Avenue, New York, NY, February 7: No. 5 in g, No. 4 in D-flat, No. 10 in g (*29 Short Preludes*, op. 51), Nielsen; *Partita: Der er en vej, som verden ikke kender*, Viderø; *Chorale Prelude on Af Høiheden oprunden er*, Gade; *Denne er dagen, som Herren har gjort, Den mørke nat forgangen er*, Madsen; *Te Deum*, op. 56, Møller.

KURT ISON, St. Thomas Church Fifth Avenue, New York, NY, January 17: *Canzona in G*, Scheidemann; *Partita on Jesu, meine Freude*, Walther; *Christ unser Herr, zum Jordan kam*, BWV 684, Dies sind die heil'gen zehn Gebot, BWV 679, *Liebster Jesu, wir sind hier*, BWV 754, *Prelude and Fugue in b*, BWV 544, Bach.

JOYCE JONES, with KRISTIN MORTENSON, violin, and DORIS DeLOACH, oboe, Roxy Grove Hall, Baylor University, Waco, TX, January 25: *Fantasia on Ein feste Burg ist unser Gott*, op. 65, no. 47, Reger; *Elegie*, op. 150, no. 5, Rheinberger; *Maria Wiegenlied*, op. 76, no. 52, Reger; *Vom Himmel hoch*, op. 78, no. 20, Karg-Elert; *Praeludium (Suite for Violin and Organ)*, op. 166, Rheinberger; *Sonata on Psalm 94*, Reubke.

DAVID JONIES, Cathedral of the Holy Name, Chicago, IL, November 29: *Four Versets on Ave Maris Stella*, Frescobaldi; *Tiento partida de mano derecha sobre Ave Maris Stella*, Cabanilles; *Hymne Ave Maris Stella*, de Grigny; *Ave Maris Stella (Vêpres du Commun)*, op. 18, Dupré.

JENS KORNDÖRFER, Powell Chapel, Truett Seminary, Baylor University, Waco,

TX, January 25: *Introduction and Passacaglia in d*, Reger; *Prelude and Fugue in B-flat minor*, BWV 867, Bach, transcr. Reger; *Passacaglia*, Muffat; *Choral-Improvisation sur le Victimae paschali*, Tournemire, reconstr. Duruflé; *Andante (Symphony No. 5 in c)*, Beethoven, transcr. Korndörfer; *Hungarian Dance No. 5*, Brahms, arr. Lemare; *On the Beautiful Danube*, op. 314, Strauss, arr. Lemare.

IAIN QUINN, Chapel of the Resurrection, Valparaiso University, Valparaiso, IN, January 25: *Introduction and Passacaglia in d*, Reger; *Barcarolle*, op. 10, Rachmaninoff, transcr. Quinn; *Moto di gloria*, op. 27, Howard; *Melodia (Nine Pieces)*, op. 129, Reger; *Fantasia*, K. 608, Mozart; *Sonata I*, Hindemith; *Toccata on Victimae Paschali Laudes*, Quinn.

RAÚL PRIETO RAMÍREZ, Jones Concert Hall, Baylor University, Waco, TX, January 25: *Sonata No. 2 in e*, op. 19, Ritter; *Suite du Premier Ton*, Clérambault; *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia on the Choral Straf mich nicht in deinem Zorn*, op. 40, no. 2, Reger; *Mephisto Waltz No. 1 (Der Tanz in der Dorfschenke)*, S. 514, Liszt, transcr. Ramírez.

WOLFGANG RÜBSAM, Musashino Cultural Center, Tokyo, Japan, January 11: *Präludium und Fugue in E-flat*, BWV 552, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Sonata No. 2 in c*, BWV 526, *Pastorella in F*, BWV 590, *Passacaglia in c*, BWV 582, Bach.

DANIEL A. SCHWANDT, Madonna della Strada Chapel, Loyola University, Chicago, IL, January 17: *Fanfare*, Proulx; *Vom Himmel hoch da komm ich her*, Praetorius; *Vom Himmel hoch da komm ich her*, Walcha; *Vom Himmel hoch da komm ich her*, Karg-Elert; *In Quiet Mood*, Price; *A Suite: Four Spiritual Preludes*, Hurd; *Consonance*, Hampton; *Allegro assai (Fourth Sonata in d minor)*, op. 61, Guilmant.

STEPHEN THARP, Hyde Park Community United Methodist Church, Cincinnati, OH, January 31: *Variations de Concert*, op. 1, Bonnet; *Prière*, op. 20, Franck; *L'apprenti*

sorcier, Dukas, transcr. Tharp; *Improvisation on the hymn tune St. Clement*, Hancock, transcr. Berton; *Toccata and Fuga Sinfonica on B.A.C.H.*, Newman; *Clair de lune*, op. 53, no. 5, Vierne; *Scherzo (Symphony No. 6, "Pathétique," op. 74)*, Tchaikovsky, transcr. Guillou.

MARIJIM THOENE, Tulane University, New Orleans, LA, January 20: *Salamanca*, Bovet; *Meditation (Trois Improvisations)*, Vierne, transcr. Duruflé; *Les Anges (La Nativité du Seigneur)*, Messiaen; *The leaves on the trees spoke (Five Fantasies for Organ)*, Finney; *Fugue in E-flat*, BWV 552ii, Bach; *Three Pieces for Organ*, Teml; *Habakkuk*, op. 434, Hovhaness.

PAUL THOMAS, St. Thomas Church Fifth Avenue, New York, NY, January 24: *Toccata and Fugue in d*, BWV 538, Bach; *Elegy in F*, Thalben-Ball; *Les enfants de Dieu (La Nativité du Seigneur)*, Messiaen; *The Wedding in Cana (Four Biblical Dances)*, Eben; *Passacaglia (Symphony in G)*, Sowerby.

DAVID TROIANO, St. Mary's Catholic Cathedral, San Francisco, CA, January 24: *Trumpet Tune*, Hebble; *Fantasia*, Kerkoven; *Psalm 33*, Diemer; [Allegro], *Adagio (Concerto in a, BWV 593)*, Bach; *Diveratmento en el tema Antigua*, Noble; *Praeludium*, Tunder; *Scherzo*, Bossi; *Aria*, Horn; *Toccata on Amazing Grace*, Pardini.

PAUL WEBER, St. Patrick's Church, New Orleans, LA, January 10: *Agitato (Sonata No. II)*, op. 148, Rheinberger; *Les bergers (La Nativité du Seigneur)*, Messiaen; *An Wasserflüssen Babylon*, BWV 653, Bach; *Organ Symphony No. 2 in e*, Vierne.

JAY YAU, Sts. Peter & Paul Catholic Church, Naperville, IL, January 15: *Prelude and Fugue in C*, BWV 547, *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Concerto del Signor Meck*, Walther; *Basse de Trompette*, Tierce en taille, Fond D'Orgue, Dialogue (*Pièces d'Orgue: Livre Premier*), Marchand; *Pièce Héroïque*, Franck; *Brande Champanje*, Almande de La Nonette, Gaillarde Quiy Passe, Almande de Amour, Almande & La Repryse (*Susanne van Soldt Klavierboek*); *Variations sur un Noël bourguignon*, Fleury; *The Primitives*, At the Ballet, *Those Americans*, *Let Everyone Dance (Five Dances)*, Hampton.

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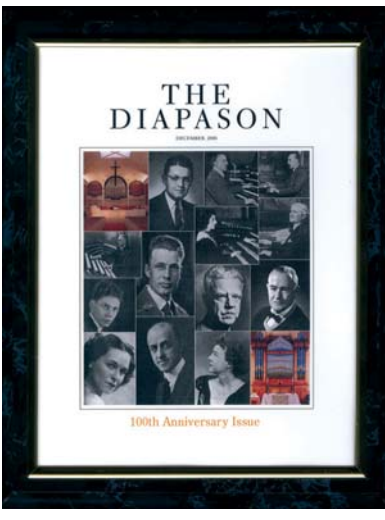
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