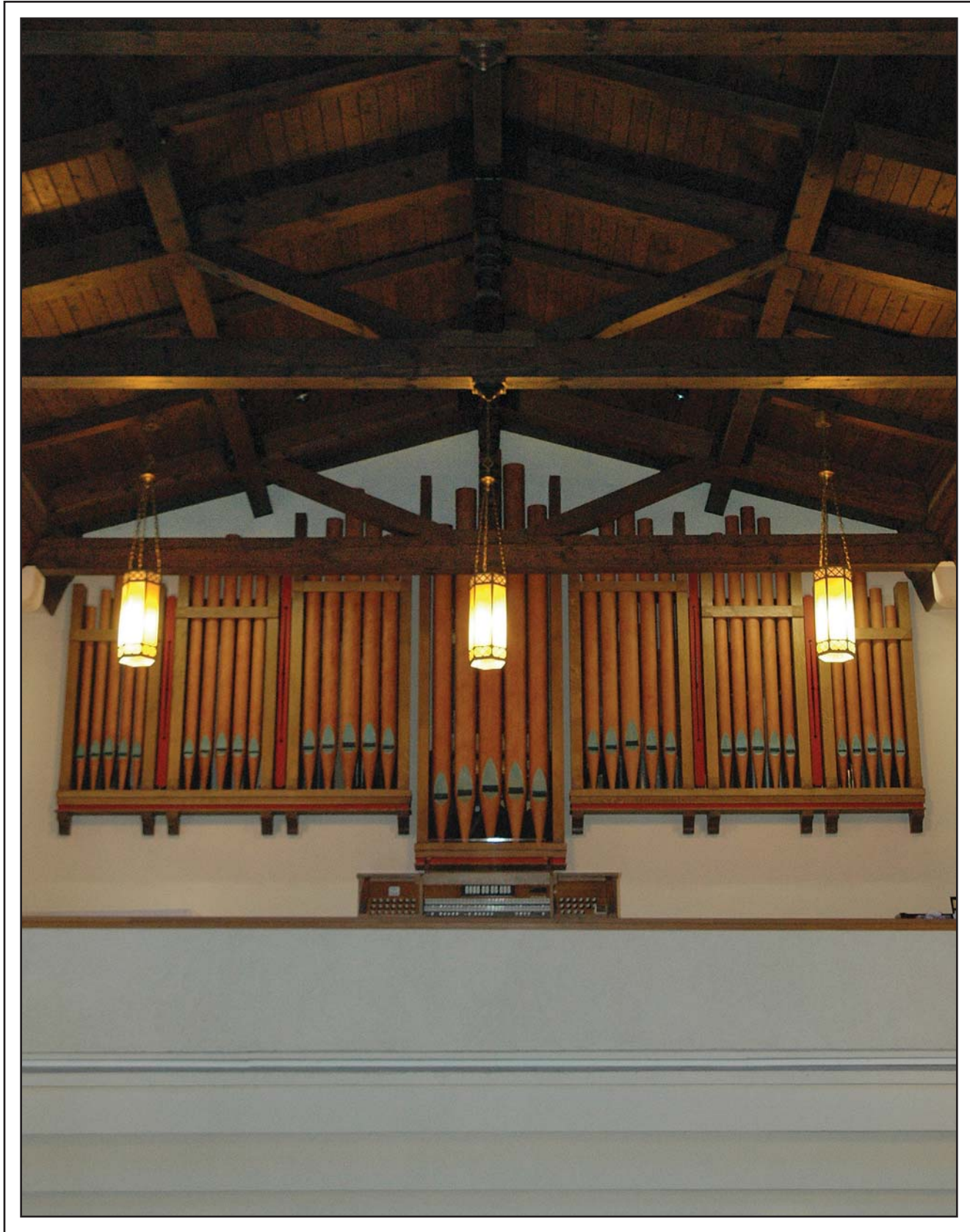


THE DIAPASON

JUNE, 2009



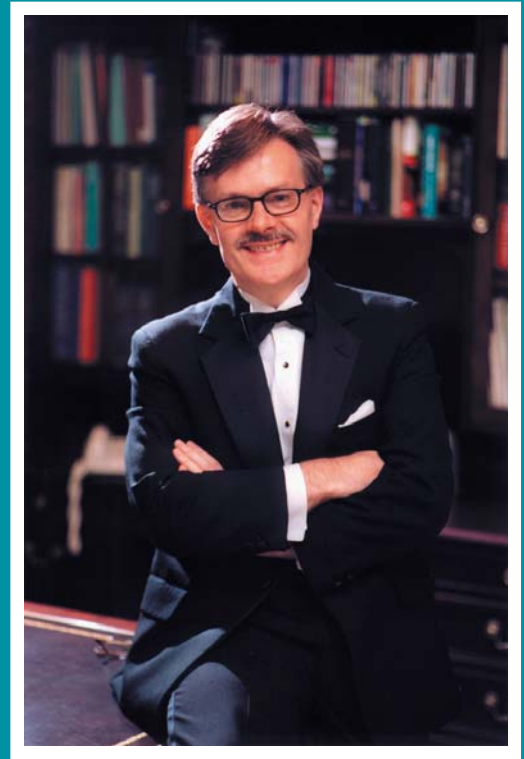
Zion Lutheran Church
Piedmont, California
Cover feature on pages 26–27

“The 50th anniversary celebration of the Bach Festival culminated in a very impressive organ recital by Huw Lewis. A performer with an international reputation, he presented an almost-all-Bach program of thoroughly challenging works....With panache, Lewis deftly negotiated the many moods and rapid-fire register changes that make this work (Liszt BACH) such a dynamic closing number.” *(Kalamazoo Gazette MI)*

“Dr. Lewis played with great authority, but also with an elegance and sensitivity to style, room, and instrument, and received the first standing ovation of the [AGO] convention.” *(The American Organist)*

“Superb music, superbly executed...His repertoire includes the greatest, most demanding of the master works for organ and he plays them with great understanding, technical mastery and sensitivity....Lewis, with incredible technical skill, kept everything under control and tasteful.” *(The Holland Sentinel MI)*

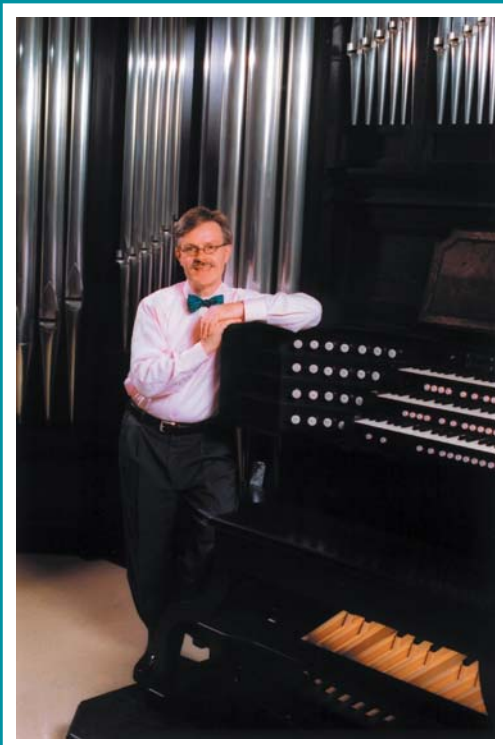
“Apart from being immensely enjoyable, it was an object lesson in how to prepare for, and give, a performance at the highest level on an instrument not of your choosing. Another memorable feature was the marvelous freshness of [his] playing following so many hours of grinding practice.” (K. B. Lyndon, RCCO, London ON)



Huw Lewis Concert Organist

Faculty, Hope College, Holland, Michigan

“I must tell you how delighted we were with the masterful performance by Huw Lewis...I am thrilled with the musicality of his playing. Anyone who can command the attention of an audience made up of non-concertgoers on the most gorgeous Sunday afternoon of the fall while playing a Bach Trio-Sonata is an artist indeed.” (Larry L. Wheelock, recital at St. Mary’s Episcopal Church, Haddon Heights NJ)



“I could not have been more pleased with Dr. Lewis and his performance. His outstanding musicianship and thorough understanding of this varied and difficult music were wondrous to behold. His lucid program notes made even the more weighty pieces easier to follow by the musical lay person. I shall look forward to hearing him again.” (Dennis W. Zimmer, St. John Lutheran Church, Forest Park IL)

“It was a delight to present Huw Lewis...The audience responded enthusiastically to his performance, which was at once energetic and sensitive.” (Robert Lee, St. James’ Episcopal Church, Jackson MS)

PHILLIP TRUCKENBROD
CONCERT ARTISTS

(860) 560-7800 • (888) 999-0644 Toll-Free

email@concertartists.com

CONCERTARTISTS.COM

THE DIAPASON

A Scranton Gillette Publication

One Hundredth Year: No. 6, Whole No. 1195
Established in 1909

JUNE, 2009
ISSN 0012-2378

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

CONTENTS

FEATURES

A Conversation with Composer
Craig Phillips
by David Kelley 19

The organ by Giuseppe Testa, 1676,
in Serra San Quirico: An incredible sound
by Francesco Cera and Andrea Pinchi 22

From the Dickinson Collection:
Speech to the St. Louis Chapter of the American
Guild of Organists by Clarence Dickinson
edited by Lorenz Maycher 24

NEWS & DEPARTMENTS

Editor's Notebook 3
Letters to the Editor 3
Here & There 4, 5, 6, 8, 10, 12
Appointments 5
Nunc Dimittis 8
Looking Back 12
In the wind . . . by John Bishop 12
On Teaching by Gavin Black 14

REVIEWS

Music for Voices and Organ 16
Book Reviews 16
New Recordings 17
New Organ Music 18

NEW ORGANS

2009 Summer Carillon Concert Calendar 28

CALENDAR

ORGAN RECITALS 33

CLASSIFIED ADVERTISING 34

Cover: Hupalo & Repasky Pipe Organs,
LLC, San Leandro, California; Zion Lutheran
Church, Piedmont, California 26

www.TheDiapason.com

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Editor's Notebook

More longtime subscribers

In this column in the April issue, I welcomed seven subscribers into THE DIAPASON's 50-plus club of longtime subscribers. Since then, I have received phone calls, letters, and e-mails from more readers who have subscribed to THE DIAPASON for more than 50 years; here are their names and starting dates:

Bruce P. Bengtson, Wyomissing, Pennsylvania, 1958

Harry J. Ebert, Pittsburgh, Pennsylvania, 1946

Harry H. Huber, Salina, Kansas, 1943

Bertram Y. Kinzey, Jr., Blacksburg, Virginia, 1945

Michael Loris, Barre, Vermont, 1956

Mark Nemmers, Dubuque, Iowa, 1954

Thomas Schaettle, Springfield, Illinois, 1949

Robert A. Schilling, Indianapolis, Indiana, 1949

Richard A. Smid, Yaphank, New York, 1955.

We welcome these subscribers into the 50-plus club and thank them for their many faithful years of subscribing to THE DIAPASON. If you have subscribed for more than 50 years, please contact me. (See phone and e-mail below.)

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers

John Collins
John L. Speller
Charles Huddleston Heaton
David Wagner
James Callahan

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Rochelle, IL and 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.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2009. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

Letters to the Editor

Longtime subscribers

You have asked for notes from readers who have subscribed to THE DIAPASON for more than 50 years ("Editor's Notebook," April, p. 3). I have been a subscriber continuously for almost 60 years, beginning in 1949, when I joined the DePauw University Chapter of the AGO. In 1953 I transferred to the Boston AGO Chapter, and in 1961 to the Indianapolis AGO Chapter, in which I am still active. Of course for many years THE DIAPASON was the official magazine of the American Guild of Organists, sent automatically to all members. When the AGO created a new magazine to be its official publication, I continued subscribing to THE DIAPASON in addition, and have done so ever since.

From 1961 to 2002 I was Minister of Worship and the Arts at North United Methodist Church in Indianapolis. At the time of my retirement I had a nearly complete 41-year collection of THE DIAPASON on shelves in my office at the church, but had to dispose of most of them (and many other magazines) when vacating my office, for lack of space at home. I offered my collection to various libraries and individuals, but unfortunately had no takers. I did keep the Fiftieth Anniversary issue (December 1959), however, and still have it in my office here at home. It is a treasured memento!

I happily read THE DIAPASON from cover to cover shortly after it arrives every month. I intend to keep up my subscription as long as I live and am able to read! I send you my sincere congratulations and best wishes on the occasion of your 100th anniversary. Long may you prosper!

On July 21 I will play a recital at North United Methodist Church, Indianapolis, commemorating the 60th anniversary of my very first organ recital, which I presented in my home church in Westminster, Maryland, on July 20, 1949, at the conclusion of my first year of organ study, just before going off to enter college at DePauw.

Rev. Robert A. Schilling, AAGO
Indianapolis, Indiana

Czech organs

I feel that I must respond to the article by Jeffrey K. Chase, "University of Michigan Historic Organ Tour 55," in the February 2009 issue of THE DIAPASON. I was quite shocked to read "the organs we experienced in Prague were disappointingly undistinguished."

As one who has spent many months during five trips to Czechoslovakia (now the Czech Republic) for organ study, research, and concerts, I am truly appalled. Mr. Chase gave an entirely false impression of the Prague, as well as the Czech, organ in general. It was obvious that Mr. Chase did not understand the Czech Baroque organ! The "Ideal Prague Organ" is discussed in detail by Vladimir Nemeč, author of *Pražské Varhany* (The Prague Organ): "The Czech Baroque organ developed as a result of the Catholic liturgy and was quite independent of the German Baroque of northern Germany." What a pity this organ tour gave such a false impression of the Czech organ! In Prague, they could have visited a number of famous organs, both new and old, such as the Clementinum, St. Jacob's, etc., as well as the fantastic modern organ at Dvůrák Hall, "The House of Artists," home of the Prague Philharmonic. This monumental organ was the last instrument designed by the late Dr. Jiri Reinberger, Professor at the Academy of Music, Prague, and an international concert artist, as well as a Baroque organ authority.

A short drive into the Bohemian and Moravian countryside would have revealed some truly spectacular instruments. In the Tepla Monastery, there are two organs by Antonín Gartner of Tachov (1721-1791). The large three-manual organ located in the choir was built in 1754-56, and the smaller organ, near the

altar, dates from 1766 and has been preserved in its original state. Its bright exultant tone contrasts with the more solid, rather somber tone of the great organ. Both organs are in good condition, and I have played concerts on these organs.

In Olomouc, Moravia, there are two monumental organs: the Michael Engler organ at St. Maurice's Church, from 1745, enlarged by Rieger-Kloss, and the remarkable organ at The Virgin Mary in the Snow (see "The restoration of the Baroque organ in the Cathedral of The Virgin Mary in the Snow, Olomouc [Moravia], Czech Republic," THE DIAPASON, June 1996). In addition, I can recommend a number of outstanding historic organs of the Czech Baroque located in smaller towns throughout Bohemia and Moravia.

Dr. Jiri Reinberger has recorded on Czech organs in Bohemia, Moravia, and Slovakia: *Czech Organ Music of the 18th Century*, Pantón I10419 (Czech a Moravske Barokni Varhany), Stereo ikii 1241-44, Gramofonovy Klub; and the two-record album: *Organ Fugues of the Czech Baroque and Classical Periods*, Pantón, 1972.

It is hoped that future organists and organ devotees will have an opportunity to experience the remarkable Czech organ, not only in Prague, but throughout the country.

Mary Moore Skalicky
Odessa, Texas

MMus, University of Michigan

The author replies

In her letter, Ms. Skalicky states that I do not "understand the Czech Baroque organ," and infers that I was denigrating all Czech organs. The review was intended neither to compare Czech organs with those of any other country or style, nor to inform the reader about all the organs in the Czech Republic, but was only a reminiscence of the organs visited on Tour 55.

Since I was reviewing a tour and not writing a dissertation about the Czech organ, my commentary was limited to the instruments we experienced in only two days in Prague. Further, while there are certainly many good Czech instruments that we did not get a chance to hear and play, it would be wrong to infer from my statements regarding a few inferior instruments in Prague that I was commenting about Czech organs in general.

Two of Prague's outstanding instruments—"the fantastic modern organ at Dvůrák Hall" and the organ in St. Jacob's referred to in Ms. Skalicky's informative letter—were scheduled in our itinerary, but were not available at the last minute. The landmark 1671-1673 Johann Mundt organ in Prague's Tyn Church and the historic organ in Prague's SS. Simon and Judas concert hall (formerly a church) were excellent, as I noted in my review.

Ms. Skalicky's suggestions of other outstanding Czech organs are gratefully received and will be considered when planning subsequent study tours in the Czech Republic.

Jeffrey K. Chase

Saint-Saëns

This is in response to the article by Jeffrey K. Chase, "University of Michigan Historic Organ Tour 55," in the February issue of THE DIAPASON. Towards Dieppe, Département Seine-Maritime, there is a small town called Saint-Saëns. In the 7th century, Thierry III (a Merovingian duke) founded an abbey and named Sidonius as abbot. The castle that was constructed for the abbey's protection later was called "Sanctus Sidonius," which after many centuries colloquially turned into "Saint-Saëns." Normandy knows the "Seigneurs de Saint-Saëns" (Marquis de Saint-Saëns) as the roots of the composer.

Charles-Camille Saint-Saëns was born in Paris on October 9, 1835, and baptized on October 27 at the Eglise St. Sulpice (parents J. J. Victor Saint-Saëns,

www.TheDiapason.com
News and article archives
Classified ads
Subscribe to newsletter
and more

confidential clerk of the Dept. of the Interior, who died in December 1835, and Clémentine Saint-Saëns, née Collin, the adopted daughter of the Parisian bookseller E. Masson). By the way, the dieresis (ë) above the letter "e" was not accepted until 1830.

The composer was organist at the churches St. Séverin, St. Merri, and La Madeleine. Saint-Saëns died on December 16, 1921. After his consecration at the cathedral of Algier on December 19, state funeral and the funeral service took place at La Madeleine and on the Cimetière Montparnasse, Paris.

"... a Jew ..."? No. The musicologist Jeffrey K. Chase is mistaken. After the 1890s that rumor was initiated by Saint-Saëns' numerous enemies when the anti-Semitism in France around the "Dreyfus scandal" (E. Zola: "J'accuse!") caused an immense stir. Historical facts disagree.

Prof. Roland Maria Stangier
Folkwang Hochschule Essen,
Organ Department
Philharmonic Essen and Duisburg,
Organ Custodian
Germany

Here & There

Lunchtime Organ Recital Series 2009 takes place in Appleton, Kaukauna, Little Chute, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays* from 12:15–12:45 pm:

June 3, Nancy Siebecker, First Presbyterian Church, Neenah;

6/10, Joanne Peterson, Holy Cross Catholic Church, Kaukauna;

6/17, Naomi Rowley, Faith Lutheran Church, Appleton;

6/24, Melissa Moll, First English Lutheran Church, Appleton;

July 1, Daniel Schwandt, St. Joseph Catholic Church, Appleton;

7/4 (*Saturday Special, Patriotic sing-a-long), Frank Rippl, Trinity Lutheran Church, Appleton;

7/8, Marianne Chaudoir, St. Bernard's Catholic Church, Appleton;

7/15, Jeff Verkuilen, St. John Catholic Church, Little Chute;

7/22, Blake Doss, First United Methodist Church, Appleton;

7/28 (*Tuesday Special, 12:45 pm), Paul Weber, St. Mary's Catholic Church, Menasha;

7/29, Mark Paisar, First Presbyterian Church, Neenah;

August 4 (*Tuesday Special), Mary Kay Easty, First Congregational Church UCC, Appleton;

8/5, Don Verkuilen, First English Lutheran Church, Appleton;

8/12, David Bohm, Congregational UCC, Neenah;

8/19, Jon Riehle, First Congregational Church UCC, Appleton;

8/26, Marilyn & Ralph Freeman, St. Paul Lutheran Church, Neenah. For information: 920/734-3762.

St. James United Church, Montreal, Quebec, Canada, presents its summer organ recital series on Tuesdays at 12:30 pm: June 9, Andrew Ager; 6/16, Montano Cabezas; 6/23, Wesley Warren; 6/30, Philip Crozier;

July 7, Kurt Ludwig Forg; 7/14, Axel Wilberg; 7/21, Gabrielle Tessier; 7/28, Dany Wiseman;

August 4, Giancarlo Scalia; 8/11, Nata Belkin; 8/18, Sari Tsuji and Jonathan Addleman; 8/25, Matthieu Latreille; and September 1, Tomoko Inui and Haruyo Yoshino-Platt. For information: <www.stjamesunitedchurchmontreal.com>.

The Pine Mountain Music Festival in Michigan's Upper Peninsula presents Christina Harmon in a series of concerts: June 17, First Lutheran Church, Iron Mountain; 6/19, St. Paul's Episcopal Church, Marquette; 6/21, St. Paul the Apostle Church, Calumet. For information: <http://pmmf.org>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2009 organ recital series on Wednesday evenings at 8 pm: June 17, Jeffrey Wood, with tenor; 6/24, Colin Lynch;

July 1, Jennifer Pascual; 7/8, Nanci-anne Parrella; 7/15, Richard Webster, with the Beacon Brass Quintet; 7/22, David Pickering; 7/29, Roberto Meylougan;

August 5, Anthony Williams; 8/12, Alison Luedecke; 8/19, Bryan Mock; 8/26, Raúl Ramirez; and September 2, Bálint Karosi. For information: 978/685-0693, <www.mmmh.org>.

The Sinsinawa Dominicans continue their 2009 summer organ recital series on Wednesdays at 7 pm at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: June 17, Brett Wolgast; 6/24, William Tinker;

July 1, Jeffrey Ellis; 7/8, Joan DeVee Dixon; 7/15, Joyce Robinson; 7/22, Mark McClellan; 7/29, Sister Mary Arnold Staudt, OSF;

August 5, Charles Barland; 8/12, Kirstin Synnstedt; 8/19, Bruce Bengtson; 8/26, Stephen Steely. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

Loyola University, Chicago, Illinois, continues to celebrate the installation of the new Goulding & Wood organ (Opus 47, three manuals, 53 stops, 70 ranks) in its Madonna della Strada Chapel: June 21, David Schrader; July 19, Mary Preston; August 16, Stephen Tharp. For information: <www.luc.edu/chapelorgan>.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents a series of organ recitals on Sundays at

3 pm: June 21, Gregory Peterson; July 12, Daniel Laginya; July 26, H. Ricardo Ramirez; August 9, Bruce Bengtson; August 23, Randolph Lyden. The series celebrates the shrine's new three-manual, 54-rank Noack organ (see *THE DIAPASON*, October 2008). For information: 608/782-5440; <www.guadalupeshrine.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: June 21, bass Samuel de Palma; August 8, La Musica Antigua de España. For information: <www.trinitysb.org>.

Friends of the Kotschmar Organ announce the 2009 summer concert series at Merrill Auditorium, Portland, Maine, on Tuesdays at 7:30 pm: June 23, Peter Richard Conte; 6/30, Jonas Nordwall; July 7, Carol Williams; 7/21, Felix Hell; August 4, Thomas Heywood; 8/18, Ray Cornils; 8/25, Barbara Dennerlein. For information: <www.foko.org>.

Old Salem Visitor Center, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: July 4, Robert Parris; 7/8, Robert Parkins; 7/15, Virginia Vance; 7/22, Lou Carol Fix; 7/29, Mary Lou Peoples. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

The National Association of Pastoral Musicians (NPM) holds its 32nd annual convention July 6–10 in Chicago, Illinois. The schedule includes lectures, workshops, concerts, worship services, masterclasses, clinics, and an organ crawl. Presenters include John Ferguson, Paul French, Marie Kremer, Jennifer Pascual, Anthony Ruff, Paul Skevington, Lynn Trapp, Mary Jane Wagner, and many others. For information: <www.npm.org>.

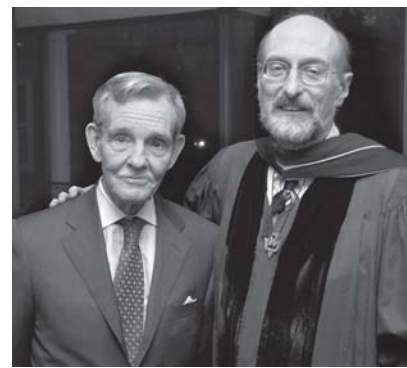
The 59th Annual Sewanee Church Music Conference will be held July 13–19 at the University of the South and the DuBose Conference Center in Sewanee and Monteagle, Tennessee. The schedule will include instruction on psalm singing, hymn playing, anthem accompaniment, and liturgical planning as well as reading sessions and presentation of materials useful to parish musicians. Presenters include Robert Delcamp, Thomas Foster, Janette Fishell, James Turrell, Richard Moore, Keith Shafer, and others. In addition to classes and workshops, a choir of conference attendees will sing Choral Evensong and the festival closing Eucharist. The conference has also commissioned a new organ work from James Biery, and Janette Fishell will appear in concert in All Saints' Chapel. For information: <SewaneeConf.com>.

The Romainmôtier Interpretation and Improvisation Course takes place July 19–August 2 in Switzerland. One

week is devoted to improvisation, and one week to interpretation: early and Romantic Italian music; works by Jehan Alain on the 4-manual, 43-stop organ built by his father Albert; harmonium course, Spanish music, and Bach. Faculty includes Marie-Claire Alain, Luigi Ferdinando Tagliavini, Joris Verdin, Emmanuel Le Divellec, Tobias Willi, and Guy Bovet. For information: <www.jehanlain.ch>.

The RSCM Rocky Mountain Training Course takes place July 20–26 at Regis University and St. John's Cathedral, Denver, Colorado. Presenters include Michael McCarthy, Karen Knowles, and Stephen Tappe. The schedule includes rehearsals, services, recreation, and excursions. For information: 303/577-7726; <www.rscmamerica.org>.

The Incorporated Association of Organists (IAO) presents its 2009 congress in the North West (UK) July 30–August 4. Artists include Ian Tracey, Cathy Lamb, David Dunnett, Philip Rushforth, Tim Noon, Philip Scriven, and David Hill; lectures by David Wells and Robert Sharpe; venues include Liverpool Cathedral, Chester Cathedral, Liverpool Metropolitan Cathedral, St. Asaph Cathedral, and others. For information: <www.iao.org.uk>.



McNeil Robinson and David Spicer

On Sunday, February 15, **First Church of Christ**, Wethersfield, Connecticut, presented the third concert in its annual Helen L. Reinfrank Choral Cantata Series. Entitled "Made in the USA," the event featured works by American composers, including the Connecticut premiere of McNeil Robinson's *Missa Brevis*, with guest organist Christopher Creaghan and the choirs of First Church of Christ. Dr. Robinson was present as a guest of honor. *Missa Brevis* was commissioned by the American Guild of Organists for its 1996 national convention in New York City.

The concert was conducted by David Spicer, Minister of Music and the Arts, and was held in the church's historic 1761 meetinghouse, where George Washington once attended a concert. The choirs also performed Leonard Bernstein's *Chichester Psalms*, with or-



Schübler Chorale masterclass

On February 28, **Syracuse AGO chapter members** and guests convened at Park Central Presbyterian Church for a masterclass on Bach's *Schübler Chorales*. Will Headlee, who led the program, discussed editions of the pieces, interpretation and performance practice possibilities through details of notation from surviving sources in the original

cantata scores. Headlee explored a wide range of topics, including phrasing, articulation, ornamentation, tempo, and instrumentation/registration. Performers included Daniel Brownell (front 7), Debbie Cunningham (back 2), Jim Potts (front 3), Jean Radice (front 2), and Bess Sproul (middle 3).



Santa Barbara Bach Birthday Bash concert

The Santa Barbara AGO chapter presented a Bach Birthday Bash concert on March 15 at Trinity Episcopal Church, Santa Barbara, California. Seven organists, a pianist, and a clavichordist performed a variety of works of J. S. Bach, including preludes, fugues, cho-

rales, a fantasy and the English Suite. Shown in the photo, front row (l-r): William Beasley, Carol Schaeffer, Betty Oberacker, Carl Swanson; back row (l-r): Kevin Rose, David Gell, Mahlon Balderston, Patrick Lindley, and Mylene Furey (photo by Doug Fosseck).

ganist Jason Roberts, a 2005 winner of the Albert Schweitzer Organ Festival, harpist Susan Knapp Thomas, and percussionist Edward Fast. *Alleluia*, by Randall Thompson, was also on the program, as well as Bernstein's "A Simple Song" (from *Mass*), sung by soprano Nancy Andersen. Following the concert, the audience was treated to a special all-chocolate reception.

The Stichting Cathedral Organ Leiden has secured an 1892 Henry "Father" Willis organ for installation in the Hooglandse Kerk in Leiden, the Netherlands, in 2010. When restored and with its range expanded, the organ will enable the optimum interpretation of choral and organ music in a suitable setting; the Hooglandse Kerk is an appropriate venue for the performance of Romantic-era works. The Hooglandse Kerk has become the traditional center for choral, organ and orchestral concerts, with a special emphasis on English choral music. Until now, choirs have been accompanied by the historic, internationally re-

nowned De Swart/Van Hagerbeer organ. However, partly because of its specific tuning, this Dutch Baroque instrument is less suitable for accompanying English choral music or performing later English organ works.

The organ will have at least 55 registers, over four manuals and pedal, crowned by a full-length Double Open Wood 32', a 32' reed, and a high-pressure Tuba 8'. The instrument will be used for choral and organ concerts, radio and television broadcasts, CD and DVD recordings, festivals and competitions, and will be made available to organ teachers and students. Fund-raising continues, and information on the organ and financial sponsorship can be found at <www.cathedralorgan.nl>; e-mail <info@cathedralorgan.nl>.

Corrections & clarifications

The review by Charles Huddleston Heaton of the recording by Andrew Peters (May p. 21) mis-identified one of the composers represented; the name should read Pamela Decker.

Appointments



Tom Trenney

Tom Trenney has been appointed Minister of Music at First Plymouth Congregational Church in Lincoln, Nebraska, where he will preside over the 110-rank Lied Organ, built by Schoen-

stein & Co. Trenney will lead the choral programs at the church, where he joins associate minister of music Jeremy Bankson, and will serve as artistic director of the Abendmusik Concert Series. Trenney previously served for seven years as director of music and organist at First Presbyterian Church in Birmingham, Michigan, where he led five choirs, an extensive music outreach program, and the church's concert series.

The 2006 winner of the American Guild of Organists Competition in Organ Improvisation, Trenney has performed at such notable venues as Benaroya Symphony Hall (Seattle), Ocean Grove Auditorium (New Jersey), Portland Municipal Auditorium (Maine), Spreckels Organ Pavilion (San Diego), Schermerhorn Symphony Center (Nashville), and the Kimmel Center (Philadelphia). He has been a featured performer at regional and national conventions of the American Guild of Organists, the Organ Historical Society, and the Presbyterian Association of Musicians. His performances are known for their diverse repertoire and

Concert Artist Cooperative



Colin Andrews
Organist/Lecturer/Recording Artist
Lecturer, Organ Performance & Sacred Music Studies
East Carolina University
School of Music
Greenville, North Carolina



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer/Recording Artist
Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Sophie-Véronique Cauchefér-Choplín
Interpreter/Improviser/Lecturer/Recording Artist
Titular Organist
St. Jean-Baptiste de la Salle
Deputy Titular Organist
St. Sulpice, Paris, France



Shin-Ae Chun
Organist/Harpichordist/Recording Artist
Music Director and Organist
First Congregational Church
Toledo, Ohio



Maurice Clerc
Interpreter/Improviser/Recording Artist
Titular Organist
St. Benigne's Cathedral
Faculty
National Conservatory
Dijon, France



Leon Couch
Organist/Lecturer
College Organist
Assistant Professor of Organ
and Music Theory
Converse College
Spartanburg, South Carolina



Joan DeVee Dixon
Organist/Pianist/Recording Artist
Professor and Chair
Frostburg State University
Frostburg, Maryland



Laura Ellis
Organist
Associate Professor of
Organ and Carillon
University of Florida
Gainesville, Florida



Catherine Ennis
Organist/Lecturer/Recording Artist
Director of Music
St. Lawrence Jewry, London UK
Trinity Laban Organ Professor
Irish Piper & Organ Duo
The Reduced Handel Company
London, England



Henry Fairs
Organist
2007 International
Competition Winner
Odense, Denmark
Head of Organ Studies
Birmingham Conservatoire
England



Faythe Freese
Organist/Lecturer/Recording Artist
Associate Professor of Organ
School of Music
University of Alabama
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer/Recording Artist
Conservatory of Music
Cathedral Organist
Artistic Director
International Organ Festival
Civic Organist
Hasselt, Belgium



Michael Kaminski
Organist
Director of Music Ministries
Saint Francis Xavier Church
Brooklyn College Faculty
St. Francis College Faculty
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer/Recording Artist
Organist
The Congregational Church
San Mateo, California

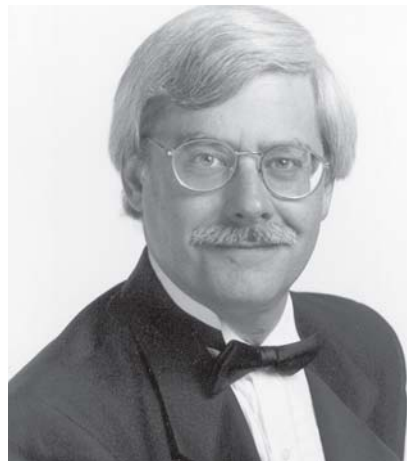
www.ConcertArtistCooperative.com

Beth Zucchini, *Founder and Director*
7710 Lynch Road, Sebastopol, CA 95472
PH: (707) 824-5611 FX: (707) 824-0956
Established in 1988

often feature large-scale improvisations on submitted themes, poetry or artwork. Trenney is also known for his silent film accompaniments, hymn festivals, choral and organ workshops, and master classes. Tom Trenney is represented by Karen McFarlane Artists, Inc., <www.concertorganists.com>.

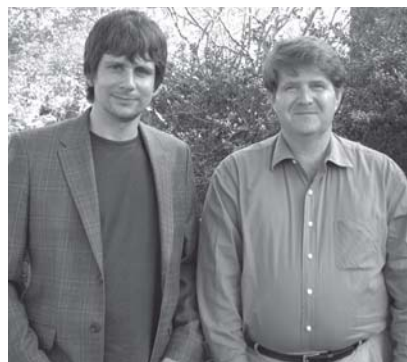
Here & There

The Episcopal Church of the Resurrection, Eugene, Oregon, celebrated Evensong on May 17 to honor the memory of **Betty Jean Bartholomew** (1923–2008). The schedule included a recital at 4:30 pm by **Julia Brown** (works by Buxtehude, Scheidemann, Lübeck, Bach, and Mendelssohn), followed by Evensong at 5 pm (music by Hallock, Hogan, Martinson, Phillips, and Sumsion).



Robert Bates

Robert Bates, Professor of Organ at the University of Houston, was one of two Americans who gave workshop presentations at the International Colloquium celebrating the Tercentennial of the birth of Dom François Bedos de Celles (1709–1779). The conference took place March 16–18 in Bordeaux, France and included workshops and concerts centered at the Université de Bordeaux and the famous Bedos organ of the Church of Sainte-Croix. The conference was under the direction of Joseph Scherpereel and Marie-Bernadette Dufourcet.



George Hazelrigg and Gavin Black

Gavin Black and **George Hazelrigg** are featured on a new recording of *The Art of the Fugue* by J. S. Bach, played on two harpsichords. The two instruments are both double-manual harpsichords—one by Keith Hill and one by Philip Tyre. The voices of each movement of the work are shared equally between the two performers and thus also between the two instruments.

Gavin Black, director of the Princeton Early Keyboard Center in Princeton, New Jersey, first performed *The Art of the Fugue*—on organ—in 1985. He has also recorded organ and harpsichord music of Sweelinck, Froberger, Buxtehude, Kuhnau, Moondog and others for MHS, PGM, and Centaur. This is his first Bach recording. Black also writes the “On Teaching” column in *THE DIAPASON*.

George Hazelrigg started harpsichord studies at the age of four. He has toured and recorded with various artists as a jazz pianist, and has produced popular music and music for television. The CD is available for \$15 (plus shipping, and sales tax if applicable) from the following website: <www.theartofthefugue.com>, where one can also hear short sound samples and read about the work and this recording project.



Ray Cornils

Portland Municipal Organist **Ray Cornils** offered a special program celebrating the 324th birthday of Johann Sebastian Bach, on the Kotschmar Organ at Merrill Auditorium in Portland (Maine) City Hall on April 14. Included in the program was the Portland premiere of the newly discovered Bach *Fantasia*. This work was discovered in 2008 by musicologists Stephan Blaut and Michael Pacholke from Halle University. The chorale fantasia comprises 85 bars and was written between 1705 and 1710.

In addition to the new work, Cornils performed *Fantasia super Komm, heiliger Geist, Herre Gott*, three chorales, *Prelude and Fugue in D Major* and other works. Cornils was joined by the DaPonte String Quartet for the *Sinfonia to Cantata 29*. For information: <www.foko.org>.



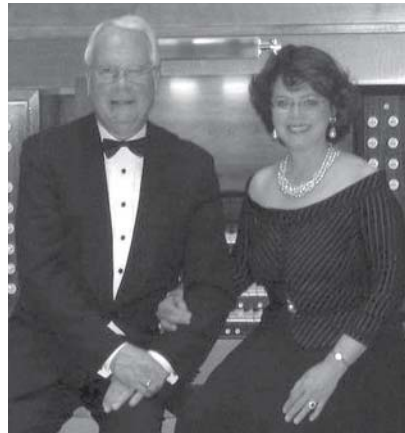
Craig Cramer

Craig Cramer, professor of organ at the University of Notre Dame in Indiana, will make two concert tours of Europe this summer, performing on historical organs in Germany, the Netherlands,

and Scandinavia. The first tour took place in May and included recitals at the Basilika of the Kloster Steinfeld in the Eifel region of Germany on the König organ of 1727, at St. Cyriakus Kirche in Ludwigshafen, Ruchheim, Germany on the Geib organ of 1818, and on the 1775 Boden organ in the Evan.-luth. Kirche in Sambleben, Germany. During this time, he also took his students on a ten-day study tour of historical organs in northern Germany.

In July, Dr. Cramer will perform five concerts in the Netherlands, on the Hinsz organ of 1770 at the Hervormde Kerk in Midwolda, the Van Deventer organ of 1768 in the Hervormde Kerk in Nijkerk, the Bätz organ of 1768 in the Petruskerk in Woerden, the Müller organ of 1756 in the Hervormde Kerk in Beverwijk, and the Vater organ of 1726 in the Oude Kerk in Amsterdam. He will then travel to Scandinavia, where he will perform on the Compenius organ of 1610 and the Marcussen organ of 1864 in the Frederiksborg Slotskirke in Hillerød, Denmark, the Lorentz/Marcussen organ of 1654/1991 in the Roskilde Cathedral in Roskilde, Denmark, in the St. Mariakirke in Helsingborg, Sweden, and the Örgryte Nya kyrka in Gothenburg, Sweden. Craig Cramer is represented by Penny Lorenz Artist Management; <www.organists.net>.

John Gouwens plays carillon recitals this summer at the Culver Academies, Culver, Indiana: June 6, 27; July 4, 18, 25; August 1, and September 5. For information: <gouwenj@culver.org>.



Stephen Hamilton with Lynne Davis

Stephen Hamilton, minister of music at the Church of the Holy Trinity (Episcopal) in New York City, recently performed Marcel Dupré's *Le Chemin de la Croix* on the Marcussen organ in Wiedemann Hall at Wichita State University on the Rie Bloomfield endowed concert series. Shown in the photo is Stephen Hamilton with Lynne Davis, professor of organ at Wichita State University, who read the Paul Claudel poetry in French before the playing of each station.

Felix Hell has been awarded the Johns Hopkins Outstanding Recent Graduate Award. This award is intended to honor graduates of the past decade. It reflects Johns Hopkins University's gratitude and appreciation to those who have typified the Johns Hopkins tradition of excellence and brought credit to the university through outstanding achievements or service in their professional or volunteer lives. The award was presented to Felix Hell in a celebration on May 15.

Peter King is featured on a new recording, *Homage to Handel*, on the Regent label (REGCD 311). Recorded on the Klais organ at Bath Abbey in Bath, Somerset, England, the program includes works by Guilman, Landmann, Handel, Karg-Elert, and Grainger. For information: <www.regentrecords.com>.

Dan Locklair's *St. John's Suite* for organ was featured on American Public Media's *Pipedreams* radio show on March 2. The performance broadcast was the world premiere by **Maureen Howell**, recorded in 2008 at St. John's Baptist Church in Charlotte, North Carolina. *St. John's Suite (Four Chorale Preludes for Organ)* was commissioned

by St. John's Baptist Church, Charlotte, in celebration of the 2008 installation of the church's new Létourneau pipe organ. For information: <www.locklair.com>.



Alison Luedecke and Bill Owens

Millennia Consort members **Alison Luedecke**, organ, and **Bill Owens**, trumpet, gave their first duo performance in March at St. Gregory's Episcopal Church, Long Beach, California. Owens, a graduate of Juilliard, performed works by Roman, Merula, Corelli, Charpentier, Viviani and Clarke. Luedecke complemented with organ solos by Byrd, Sweelinck and Vivaldi/Bach. For booking information see <www.millenniaconsort.com>.

Alison Luedecke plays recitals this summer: July 3, St. Joseph Cathedral, Columbus, Ohio; July 5, Trinity Episcopal Church, Cleveland, Ohio (opening concert for OHS convention); and August 12, Methuen Memorial Music Hall.



William Neil

William Neil, organist and harpsichordist of the National Symphony Orchestra in Washington, D.C., is the recipient of the 2009 Alumni Award from the School of Music in the Penn State College of Arts and Architecture. The annual award recognizes alumni for outstanding professional and creative achievements. Neil returned to the Penn State University Park campus April 2–3 to receive his award and meet with students and faculty.

Neil grew up in central Pennsylvania and received degrees in music from Penn State and Syracuse University. In 2001, he was appointed organist of the National Presbyterian Church in Washington, D.C., after serving as the organist of Rockefeller Memorial Chapel at the University of Chicago. He is also the organist of the Choral Arts Society of Washington and the Washington Symphonic Brass. Neil has made numerous solo appearances, including a 2006 inaugural concert of the new Dobson organ at Philadelphia's Kimmel Center with members of the Philadelphia Orchestra's brass section. He has been a member of the music faculties at Ithaca College, George Mason University, and the Catholic University of America.

Orpha Ochse is the author of a new book, *Schoenstein & Co. Organs*, published by OHS Press. The latest title in the Monographs in American Organ History series, the book takes up where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off, and

Historic Organ Tour 56 30th Anniversary Year The University of Michigan Marilyn Mason, Director

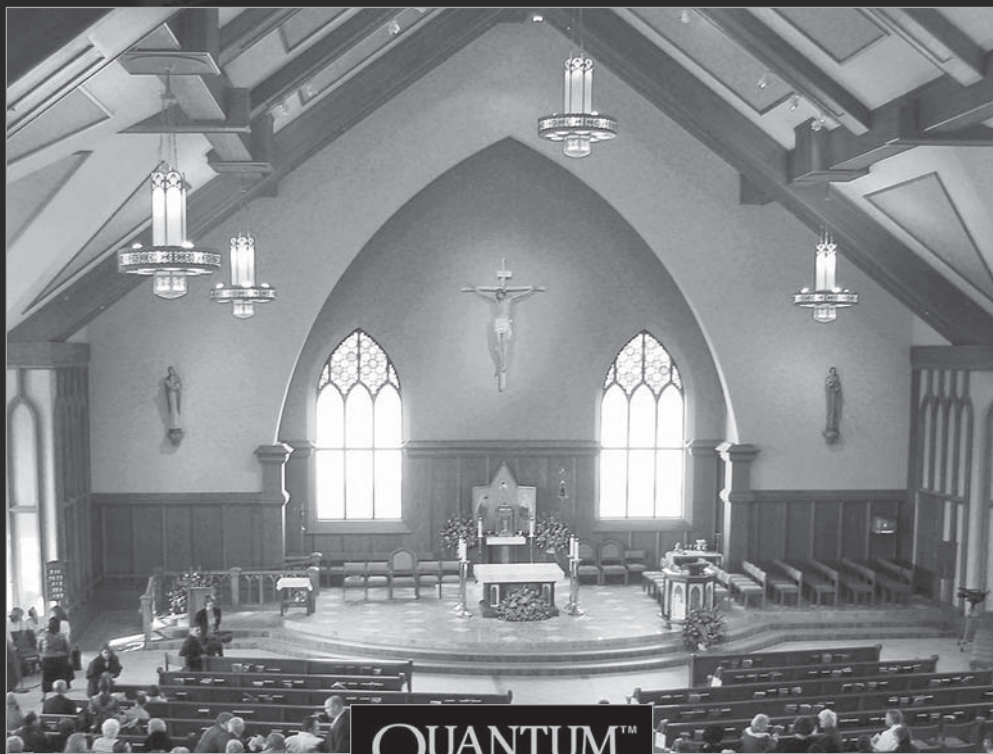
Barcelona, Narbonne, Carcassonne, Rocamadour, Toulouse,
Bordeaux, Poitiers, Fontevault, Versailles, Rouen, Paris

Organs by Cavallé-Coll, Mouchere, Clicquot

Contact Sharon Derrig at Conlin Travel: 888/426-6546

Blessed Kateri Tekakwitha Roman Catholic Church

LAGRANGEVILLE, NEW YORK



QUANTUM™

SOUND ■ QUALITY ■ VERSATILITY

Allen organs®

www.allenorgan.com / aosales@allenorgan.com
150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA
Ph: 610-966-2202 / Fax: 610-965-3098

Blessed Kateri Tekakwitha Roman Catholic Church, originally started as a mission church, recently finished construction of their new church building. Blessed Kateri has grown to be one of the most significant churches in the Archdiocese of New York. His Eminence, Edward Cardinal Egan, dedicated the new church building in November, 2008.



The Diane Bish Signature Series 80 Stop, Three-Manual Quantum instrument recently installed in Blessed Kateri features many custom stops, including a Pontifical Trumpet speaking from the rear gallery at 16-8-4 foot pitches. Allen's "Arp Schnitger" (North-German Baroque) stop list is used every Sunday for Mass. The organ boasts three complete audio systems, each installed in different parts of the sanctuary.

Ms. Diane Bish performed the dedication concert, amazing the audience with her fiery technique and diverse repertoire. Peter Krauss, Blessed Kateri's accomplished organist, who attended both Juilliard and Oberlin, is impressed by the authenticity of the stops in each Stolist Library™ suite, commenting that he is "totally blown away" by the sound of this fine instrument.

Solid Oak
CHOIR CHAIR



with FIBRE RUSH SEAT

Since 1877
R. Geissler Inc.

2641 E. GREYSTONE CT
EAGLE, ID 83616
1-800-862-3159
WWW.RGEISSLER.COM

tictactoes *Pro-Model*
Men's & Women's
Performance
Footwear
For Organists

MADE IN USA

Don't Just Sound Good. Look Good! Feel Good!

All shoes manufactured in our factory

"Allegro" #772 T-Strap



1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953
Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

RONALD CAMERON BISHOP
Consultant

Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

Bond
ORGAN BUILDERS, INC.

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

Member: Associated Pipe Organ Builders of America

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet! Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org

documents the most recent thirty years of the oldest and largest organ factory in the western United States: from the sale of the firm to Jack Bethards in 1977 through well-known projects renovating the organ of the Mormon Tabernacle and building the new 130-rank organ for the Salt Lake City Conference Center of the Latter-Day Saints to the present.

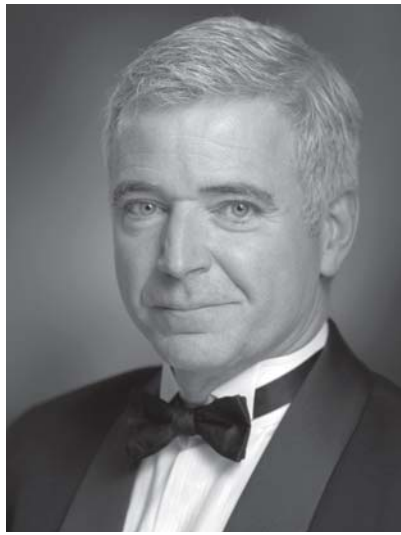
Dr. Ochse describes in detail Bethards' many special designs, including his tonal concept of symphonic organs, double expression, French Choir Organs, and the *multum in parvo* design, of which the Conference Center organ is an example. The book includes 41 illustrations and the stoplists of 23 organs; 160 pages; softbound \$25.99; hardbound \$45.99; <www.ohscatalog.org>.

Pierre Pincemaille is featured on a new recording, *Messiaen—Early Organ Music*, on the ifo label (00318, two CDs). Recorded on the Dargassies organ (2004) at Saint-Eol, Dunkerque, France, the program includes *La Nativité*, *Le Banquet céleste*, *Apparition de l'Eglise éternelle*, and *L'Ascension*. For information: <www.ifo-records.de>.

Jeffrey Tucker is the author of a new book, *Sing Like a Catholic*. Tucker chronicles how the Catholic church is moving from a world in which "Catholics can't sing" to one in which singing like a Catholic is the fulfillment of a heritage that began in the Apostolic age with chant, continued through the Middle Ages and the Renaissance with the polyphonic era, and all the way through the later centuries with orchestral and organ Masses. In order to continue this trend, a paradigm shift is needed: the *Roman Gradual* for the choir, the *Kyrie* for the people, and the *Missal* for the celebrant. The music most appropriate to liturgy, the author argues, is either that music or an elaboration on that music. Paperback book, 236 pages, 6" x 9", perfect binding, \$20.00, Church Music Association of America; for information: <www.musicasacra.com>.

Easter 2009 was celebrated in Alabama and Massachusetts with the premiere of a new Easter anthem by **Richard Webster**, *And I Look for the Resurrection of the Dead*, on a text by Christina Rossetti (1830–94). The new work for SATB choir, brass quintet, timpani and organ was commissioned by the Church of the Nativity, Episcopal, Huntsville, Alabama. **Suzanne Purtee**, organist and choirmaster, in celebration of the 150th anniversary of the initial service in the church sanctuary (first used Easter Eve, April 11, 1859).

Around 955 worshipers attended the



Richard Webster

Vigil and Easter Day services at Nativity, while worshipers at Trinity Church, Copley Square, Boston numbered some 3,500 among the four Easter services. **Michael Kleinschmidt**, director of music and organist at Trinity, played the organ for this New England premiere. The anthem is slated for publication by Advent Press, <www.advent-press.com>. Webster is Trinity's associate director of music, music director of the Bach Week Festival in Chicago, and organist and choirmaster emeritus of the Parish Church of St. Luke, Evanston, Illinois.



John Scott Whiteley

John Scott Whiteley is featured on a new recording, *The English Cathedral Series, Vol. XV: York Minster*, on the Regent label (REGCD 275). The program includes works by Alain, Guillaume, Dupré, Pâque, Bernard, Ravel, Verdin, and Cocherneau. For information: <www.regentrecords.com>.



Brent Hylton, John Brombaugh, Stephen Tharp and Homer Ferguson

As part of the 60th anniversary celebrations for the Greater Central Arizona AGO chapter, **Stephen Tharp** played a concert on the Richards/Fowkes organ at Pinnacle Presbyterian Church,

Scottsdale, Arizona. Along with music by Bruhns, Bach, Mendelssohn and Reger, his concert featured the North American premiere of Swedish composer Fredrik Sixten's *Triptyche* from 2008.

Nunc Dimittis

Stefania Björnson Denbow died October 18 in Athens, Ohio. She was 91. Born in Minneota, Minnesota, to Icelandic immigrants, she earned BA and MA degrees from the University of Minnesota, where she studied organ with Arthur Poister, and where she established an organ scholarship a decade ago. A homemaker, organist, scholar of Greek history and art history, and composer, Denbow based a number of her compositions on Icelandic poetry. Her works included *Surtsey String Quintet*, *Four Songs of the Eremite Isle*, *Magnificat*, an anthem based on *Jesus, Thou Divine Companion*, and *Exaltatio*, which was premiered by G. Dene Barnard at the First Congregational Church in Columbus, Ohio, later broadcast on *Pipedreams*, and also performed in Germany by Stephen Tharp. Stefania Denbow served as a church organist, including at the Church of the Good Shepherd and Christ Lutheran Church, in Athens, Ohio. She was a member of the Southeast Ohio AGO chapter, Mu Phi Epsilon, and Phi Alpha Theta. Stefania Denbow is survived by two daughters, a son, six grandchildren, a great-granddaughter, and nieces and nephews.

Constance Hunter Greenwell (Connie) died on February 8. Born in 1927 in Knoxville, Tennessee, she was a long-time member of the Dallas chapter of the American Guild of Organists; she served as membership secretary, and as hospitality chair for the 1994 AGO national convention in Dallas. She was a church organist and her other interests included horses, sailing, and travel. Constance Hunter Greenwell was preceded in death by her husband of 57 years, Gene.



Joel H. Kuznik

Joel H. Kuznik, 72, died on April 3 at St. Vincent's Hospital in Manhattan, where he had been since suffering a stroke in late February. Born June 29, 1936 in Waukegan, Illinois, he began his education at the local public school, but then attended Northwestern Prep and College in Watertown, Wisconsin to begin studying for the ministry, later attending Concordia Senior College in Ft. Wayne, Indiana, where he received a BA summa cum laude in 1959.

Realizing that he was called to the ministry of sacred music, he entered Concordia Seminary in St. Louis, Missouri, where he received a Master of Divinity in 1962. Joel often spoke of his Vicarage year at Bethlehem Lutheran Church in Sheboygan, Wisconsin, as one of the best years of his life. During his last year at seminary, he studied at the Eastman School of Music in Rochester, New York, where he received a Master of Music degree in 1963.

Kuznik was ready for a call in 1963, but the seminary offered a year-long fellowship that led to his Master of Sacred Theology in 1969. He was ordained a pastor at Redeemer Lutheran Church in Waukegan, Illinois, in August 1964. He began his career as a professor at Concordia College, St. Paul, Minnesota, where he was assistant professor of reli-

Limited Time Offer

To help churches and organists afford the ultimate in sound and quality, Johannus launches a limited time offer with 50% off.

Our Stimulus Plan: 50% off prices



Opus 37

(special edition)



~~-\$ 19,995-~~

\$ 9,995

Sweelinck 37

(special edition)



~~-\$ 35,995-~~

\$ 17,995

Rembrandt 397

(special edition)



~~-\$ 45,995-~~

\$ 22,995

Rembrandt 497

(special edition)



~~-\$ 53,995-~~

\$ 24,995

(prices are excl. sales tax, delivery, and installation & include 10-year limited warranty)

JOHANNUS

Visit us at www.johannus.com

gion and conductor of the college choir. In 1966 he received a call from his alma mater, Concordia Senior College, where he became associate professor of music and college organist through 1976. In 1975 he spent a sabbatical leave in Paris, Haarlem, and Cambridge.

When the college closed in 1976, Joel moved to New York. In 1979 he began his career in the insurance industry, retiring in 1995 from MetLife. Most recently, he served as assistant pastor at Holy Trinity Lutheran Church, New York City, until August 2008. At the time of his death, he was serving as an assistant priest at St. Luke in the Fields Episcopal Church.

Joel's love affair with organ music (and Bach in particular) began very early in his life. He would call Bach "The fifth Evangelist," and once he retired he began to become involved again in organizations and activities that celebrated Bach's music and life. He attended the Bachfest in Leipzig in 2003, which was the beginning of a flurry of activity centered around anything related to classical music, the organ and most often Bach. He has over 60 articles in print and was working on at least three new articles at the time of his death.

Joel Kuznik was named to the Music Critics Society of North America in May 2005. He was a member of the American Bach Society and served on the board of the Bach Vespers at Holy Trinity Lutheran Church in New York. He was a long time member of the American Guild of Organists and served as dean of the Ft. Wayne chapter, on the executive board of the New York City chapter, and on the national financial board. He studied organ with Austin C. Lovelace, Frederick Swann, Ronald Arnatt, David Craighead, Jean Langlais, Marie-Madeleine Duruflé-Chevalier and Anton Heiller.

—Sean M. Scheller

Jacques Mequet Littlefield died January 7 at the age of 59 in Portola Valley, California. A member of the Peninsula AGO chapter, Littlefield received bachelor's and MBA degrees from Stanford University, where he studied under Stanford University organist Herbert Nanney; a large 45-stop Fisk organ is housed in a custom-built hall attached to his home. He worked for Hewlett-Packard as a manufacturing engineer before focusing solely on building his museum and restoration facility for his collection of more than 150 military vehicles, which included a World War II-era U.S. Army M3A1 wheeled scout car, a Soviet-era Scud missile launcher, and Sherman and Patton tanks. In 1998, Littlefield set up the Military Vehicle Technology Foundation, to manage the collection and help serve the interests of authors, historians, veterans groups, and others. Jacques Littlefield is survived by his wife, Sandy Montenegro Littlefield, five children, his mother, brother, sister, and a grandson.

Jeffrey M. Peterson, 48, of Staunton, Virginia, passed away in Erie, Pennsylvania on January 18. Born in Erie June 9, 1960, he was the son of Ronald and Virginia Buzanowski Peterson, and graduated from Fort LeBeouf High School,



Jeffrey M. Peterson

Erie, Pennsylvania. He was a pipe maker, first with Rodgers Organ Company in Hillsboro, Oregon, then at Organ Supply Industries in Erie, Pennsylvania. Since 1997 he worked at Taylor & Boody Organ Builders in Staunton, Virginia.

Peterson enjoyed his Harley and was a member of A.B.A.T.E. He was a hunter and enjoyed shooting and playing cards, and belonged to the Moose Club in Virginia. He is survived by his parents, Ronald and Virginia, of Summit Township, two brothers, Chris Peterson of Staunton and Brian Peterson, of Erie; a nephew, Nicholas Peterson and a niece, Laura Peterson.

—John H. Boody



Clyde J. "Cj" Sambach

Clyde J. "Cj" Sambach, age 60, died in Brick, New Jersey on February 27. He earned a degree in organ performance from Westminster Choir College; he served as organist-choir director at Holmdel Community Church, and as organist at St. Agnes Roman Catholic Church in Clark, New Jersey. Sambach concertized extensively and was a frequent conference clinician; he developed a special program, The Pipe Organ INformance®, to interest young people in the organ. Using large

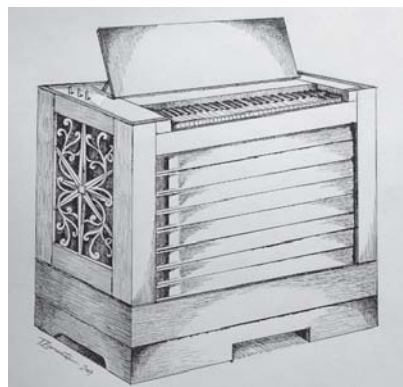
display posters, organ pipes, musical excerpts, and simple explanations, Sambach provided a basic understanding of the instrument from both the performer's and the listener's viewpoints. He also worked at Ocean County College and at Ocean County Vocational and Technical School in their accounting department. Cj Sambach is predeceased by his parents, Warren and Thalia Sambach; he is survived by his brothers Warren and Dean, cousins, and longtime friend Anthony Snyder.

Here & There

JAV Recordings announces the release of *Organ Rolls Played on the Toledo Museum of Art Peristyle Organ—Skinner Organ Company, Opus 603* (JAV 163, \$25.00). In 1927 the Skinner Organ Company built Opus 603, which was moved by that company in 1933 to its current location. It is the largest organ Skinner built with a full automatic roll player, and features a Tuba on 18" wind. After sitting silent for many years, the organ was fully restored by A. Thompson-Allen Company of New Haven, Connecticut.

This recording uses the automatic rolls exclusively, which not only play the notes but also change the stops and open and close the expression boxes; these are played purely with technology from the 1920s. The CD comes with a 32-page booklet, which contains an essay on the organ, an interview with Joe Dzeda and Nick Thompson-Allen about their lives as organbuilders, a full stoplist, and photographs of the organ. Repertoire includes works by Verdi, Kreisler, D'Ambrosio, Bonnet, Chopin, Tchaikovsky, Wagner, Franck, Schumann, Saint-Saëns, Dvorák, Pierné, Schubert, and Stravinsky. For information: <www.pipeorgancds.com>.

American Organ Solos—a Nineteenth-Century Collection compiled and edited by **Jeannine Jordan** has been re-released in 2009. Now in its fourth printing, it includes several previously unpublished pieces including a virtuosic toccata, a programmatic piece aptly titled *The Thunderstorm*, a Christmas piece, and voluntaries of various length and difficulty in the best nineteenth-century American organ style. Composers represented are the well-known Eugene Thayer and George Elbridge Whiting as well as Jennie Allatt, Manuel Emilio, Albert Barnes and Thomas Philander Ryder. Also included are brief program notes about each piece and composer. The music was discovered during research at the Essex Institute in Salem, Massachusetts, the Library of Congress, and other church and historical archives. *American Organ Solos* is available only through the Pro-Motion Music Sheet Music Store at <www.promotionmusic.org> where credit cards and PayPal are accepted.



Bedient continuo organ

The **Bedient Pipe Organ Company** announces an addition to their Legacy line of standardized instruments. For those who require a small, economical,

simple continuo organ, Bedient has developed *The Lancaster*. The instrument has a durable oak cabinet; there are no visible façade pipes and therefore no pipes to be damaged during moving and use of the organ. The stoplist comprises Gedackt 8', Flute 4', and Octave 2'. All pipes except the highest pipes of the Octave 2' are made of wood. The instrument is therefore lightweight, and tuning will not be significantly affected by changes in humidity. It can be moved by two people. The compass is C, D–d3. In lieu of a transposing mechanism and the problems of temperament associated with transposing, this instrument will be tuned to a440 but can be returned to a417. It is self-contained and has a quiet wind system. For information: 800/382-4225; <www.bedientorgan.com>.




St. James Episcopal Church, Painesville, Ohio

St. James Episcopal Church of Painesville, Ohio, has contracted with **Bunn-Minnick Pipe Organs** of Columbus, Ohio, for the restoration of their 1926 E. M. Skinner organ. Work on Skinner's opus 608 will commence this summer and will be completed by the end of December 2009. The console was electrified in the early 1990s, though most components will be retrofitted with new, and will include MIDI. The original Skinner stoplist and coupler options will be retained/reinstated. New to the organ will be a Skinner Harp/Celesta, which was planned for in the organ's original specification but never installed. For information: 800/292-7934; <www.BunnMinnick.com>.




Dobson Pipe Organ Builders, Ltd., Lake City, Iowa, has completed the installation of Op. 87 (IV/95) at Highland Park United Methodist Church in Dallas, Texas. Tonal finishing began on April 27 and will run through the spring and summer. The church has announced dedication festivities for Op. 87, which include recitals by Ken Cowan and Bradley Hunter Welch. For details of the dedication and pictures of the installation, visit <www.dobsonorgan.com>.

Construction continues on Op. 88 for St. Andrews Lutheran Church, Park Ridge, Illinois, and Op. 89 for the University of Tampa. Plans are underway for restoration work on an 1896 Kimball (II/27), Union Sunday School, Clermont, Iowa; 1938 Skinner, Op. 516 (II/5), Lakewood Cemetery Chapel, Minneapolis; and 1913 Wangerin-Weickhardt (II/9), United Methodist Church, Corning, Iowa.

Charles Ruggles Pipe Organs, Conifer, Colorado, reports recent projects. Opus 24, for Calvary United Methodist Church, Brownsburg, Indiana (1994),



Elsener
Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com



Bedient
PIPE ORGAN COMPANY

800.382.4225/Bedientorgan.com



Bunn-Minnick Pipe Organs
875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934
WWW.BUNNMINNICK.COM

NOW AVAILABLE: ZERO INTEREST
RODGERS CHURCH ORGAN FINANCING!

INNOVATION.

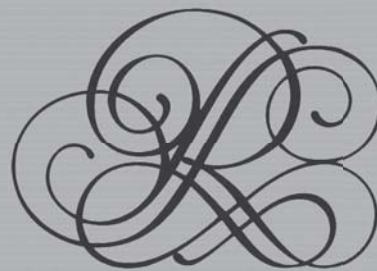
Why purchase an organ that could become outdated by next year? When you own a Rodgers Trillium Masterpiece organ with updatable software, you can get the benefit of newly introduced features without having to buy a new console. In times like these, you need affordable solutions without sacrificing quality. You can expect both from Rodgers, the inventor of:

- Parallel Digital Imaging[®], the exclusive sound generation system that breathes life into Rodgers organs so they never lose the natural dimensional presence of pipe organ sound.
- Total customization capability via Rodgers Organ Architect[®] – the best way to design your own instrument without monumental expense and delay.
- Voice Palette[™], which unlocks your creativity by greatly expanding the number of instantly available registrations.
- A built-in service log that keeps track of each action affecting your Masterpiece console.
- The world's most accepted pipe interface system, chosen by thousands of churches with pipes throughout the world.

*Choose the organ built to give you the leading edge
– and no regrets! Contact us to get a copy of our
DVD, "The Making of a Masterpiece."*



CHURCH OF THE ASSUMPTION, SAN LEANDRO, CALIF.
STACY PIONTEK, ORGANIST AND DIRECTOR OF MUSIC



RODGERS[®]

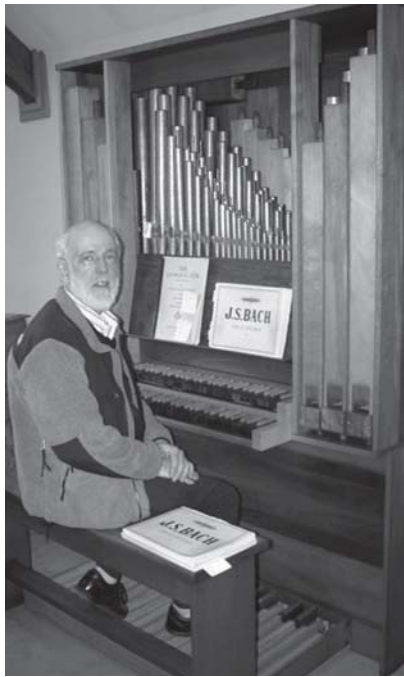
INSPIRATION, ASSURANCE AND INNOVATION SINCE 1958

**Gold Level Corporate Sponsor
AGO International Year of the Organ**

A Member of the Roland Group
1300 NE 25th Avenue • Hillsboro, Oregon 97124
503.648.4181 • 503.681.0444 fax

Email: marketing@rodgers.rain.com

www.rodgersinstruments.com



Charles Ruggles at his Opus 1

was relocated to the new church building, which was designed around the organ. The two-manual and pedal instrument comprises 25 stops, with mechanical key and stop action; manual compass 58 notes, pedal 30 notes. The organ was featured during the Organ Historical Society's 2007 convention in the Indianapolis/Central Indiana area.

Opus 1 is currently being housed at St. Laurence Episcopal Church in Conifer, Colorado. Charles Ruggles played for the morning service on Sunday, March 29. For the offertory, he played the Trio in A on *Allein Gott in der Höh sei Ehr* by J. S. Bach, and for the postlude, the *Prelude in C Major*, BWV 545, by Bach.

In addition to building new organs and doing selective restorations and repairs, Ruggles offers subcontracting services to other builders, including making metal and wood pipes, rebuilding metal pipes, bellows, pedalboards, etc. For information: 303/838-0065; <rugglesorgans@aol.com>; <rugglesorgans.com>.

Schmidt Piano & Organ Service of Kitchener, Ontario, Canada, has been selected Eastern Canadian distributor for Physis Church Organs. Physis uses a computer-driven pipe modeling system rather than the digital samplings of conventional electronic instruments. These high-end quality organs have been developed by over 40 engineers and 10 years of research and development. Physis organs are supported by Viscount International, manufacturers of Viscount Church Organs in Mondaino, Italy. The company has been in business over 125 years.

In addition to distribution of Viscount organs, Schmidt builds "Schmidt Classical Organ Sound Systems"© and custom-built organ systems, and provides sales and service for both pipe and electronic organs. For information: <www.schmidtpianoandorgans.com>.

Looking Back

10 years ago in the June 1999

issue of THE DIAPASON

Cover: Paul Fritts & Co., Pacific Lutheran University, Tacoma, Washington
Janice Beck honored with Alumni Achievement in Music Arts Award, Rollins College, Winter Park, Florida

C. Griffith Bratt retires after 52 years at St. Michael's Episcopal Cathedral, Boise, Idaho

Robert Faucher appointed Curator for Kotschmar Memorial Organ, Portland, Maine

Mark Thallander appointed organist, Glendale Presbyterian Church, Glendale, California

Feature articles: "Lawrence I. Phelps, 1922-1999, a Tribute," by Ken W. List; "Canadian Organbuilding, Part 2," by James B. Hartman; "Six French organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain," by Linda Dzuris

New organs: Fritz Noack, Geddes Pipe Organs

25 years ago, June 1984

Herman Berlinski is recipient of the Marjorie Peabody Waite Award

Paul Callaway retires as conductor of the Cathedral Choral Society, Washington, D.C.

John Scott makes his first major performance tour in the U.S. and Canada under representation of Phillip Truckenbrod Concert Artists

Feature articles: "Pistoia and Its Historical Organs," by Umberto Pineschi; "A Comprehensive Index of J. S. Bach Books in English—An Addendum," by Palmer D. Lowry; "A Cavallé-Coll Safari," by Charles Callahan; "Stanford: A Rare Opportunity for Organ Building," by Robert Cornell

New organs: van den Heuvel, Terrence P. Schoenstein

50 years ago, June 1959

News of Betty C. Abraham, Mary Frances Cunningham, Ray Ferguson, Squire Haskin, Wilma Jensen, Robert S. Lord, Clarence Mader (completes 30 years at Immanuel Presbyterian Church, Los Angeles), Arthur Poister, Wesley Selby, Adolph Steuterman

Organs by Aeolian-Skinner, Audet, Austin, Casavant, Kney & Bright, McManis, Möller, Pels

75 years ago, June 1934

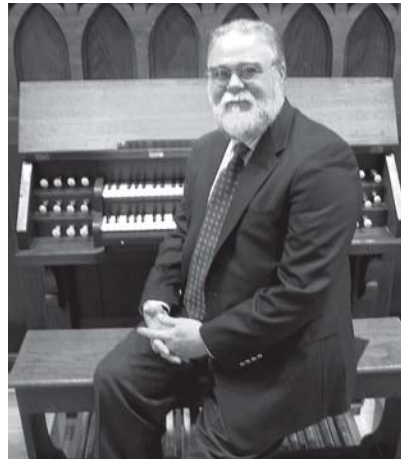
News of Lyman Bradford Bunnell, John C. Deagan, Eric DeLamarer, Charles Henry Doersam, Arthur Dunham, Harvey B. Gaul, James Philip Johnston, W. J. L. Meyer, Alexander McCurdy, Gordon Balch Nevin, Richard T. Percy, Elisabeth Spooner

Organs by Aeolian-Skinner (Grace Cathedral, San Francisco), Austin, Frazee, Kilgen, Kimball, Möller, Pilcher, Wicks

Subscribe to THE DIAPASON electronic newsletter. Go to <www.TheDiapason.com> and click on "Subscribe to our newsletter."

In the wind . . .

by John Bishop



Circumstantial pomp

Music is the stuff of ceremony. For scores of generations our graduations, coronations, installations, and celebrations have been accompanied by musical flourish. Music is with us when we marry and when we die—it marks our personal and public milestones. It expresses our joy, our dissonance, our unity, and our dissidence.

Musicians who work for the church know this as well as anyone. Each liturgical celebration has its particular hymns, anthems, and incidental music. Triumphant ceremonial pieces announce the great festivals of the Church. Contemplative, even mournful music accompanies sacraments and Passions.

It is both the privilege and the bane of the church organist to participate in countless family celebrations, meet with young couples preparing for marriage, and present music for weddings and funerals marking the events in the lives of the families. Families are at their best or their worst during these life experiences, but the thoughtful organist never loses sight of the importance of that music. I recall a year when Valentine's Day happened to fall on a Sunday. The pastor preached about marriage, and I programmed the most familiar of wedding music for prelude, postlude, solo, and anthem. At the end of the postlude (Mendelssohn, of course), the church was full of people weeping. It took me half an hour to get down the aisle to coffee (and pink cupcakes) in the narthex.

Patriotism as protest

Each Olympic champion stands on a podium in front of a crowd while their country's anthem is played. It moves me to see how that moves them—how proud and patriotic they are at that high moment of their life. But many of us remember American runner Tommie Smith, winner and world-record setter in the 200-meter race, giving a Black Power salute as America's national anthem was played in his honor at the 1968 Summer Olympics in Mexico City. Smith was quoted, "If I win, I am American, not a black American. But if I did something bad, then they would say I am a Negro. We are black and we are proud of being black. Black America will understand what we did tonight."

Alleluia, sing alleluia.

Easter Sunday comes with a boatload of dedicated music. Newspaper columnist and humorist Dave Barry wrote that on Easter Sunday in his home church in Armonk, New York, parishioners had potted hyacinths in their hands, which they held up over their heads for each "alleluia" of that most familiar of Easter hymns—pretty cute. Trumpets and trombones play music of Handel and

Gabrieli, lots of organists play Widor. But one of our country's most singular Easter Sunday musical celebrations occurred on April 9, 1939, when Marian Anderson sang a recital at the Lincoln Memorial in Washington, D.C. Ms. Anderson was perhaps the most famous serious singer of the time—star of the international solo and operatic stage. A couple years earlier, her agent Sol Hurok had tried to promote her presenting a recital at Constitution Hall in Washington, stronghold of the Daughters of the American Revolution (DAR). But because Marian Anderson was an African-American, she was denied.

Eleanor Roosevelt, that most spunky of activist women, was outraged by this denial. She resigned from the DAR in protest and joined Secretary of the Interior Harold Ickes to promote Anderson's appearance at the Lincoln Memorial—not a bad venue for back-up. That was the first time that iconic place was used as a stage for the civil rights movement, paving the way for one of the greatest speeches in the history of the human condition, Martin Luther King's *I have a dream*. And it was a serious musical event with seventy-five-thousand people in attendance. Get that? 75,000 people. She sang *O, mio Fernando* from Donizetti's *La Favorita*, and Schubert's *Ave Maria* as well as spirituals and other well-known selections.

Civil rights historian Raymond Arsenault has recently published a book about this pivotal musical experience. In *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America* (Bloomsbury, 2009), Arsenault discusses the events that led to the presentation of the concert and the impact it had on the early struggle for civil rights in America. Dwight Garner of the *New York Times* wrote, "Raymond Arsenault delivers . . . a tightly focused look at the political and cultural events that led up to and came after her famous 1939 concert. It's a story that's well worth retelling." You can find the book at <http://search.barnesandnoble.com/The-Sound-of-Freedom/Raymond-Arsenault/e/9781596915787/>—or better yet, order it through your local independent bookstore.

Why write about civil rights in THE DIAPASON? I love the idea that a musical event can be identified as an historical turning point. And last week, Easter Sunday 2009, my wife and I attended a special commemorative concert at the Lincoln Memorial. Having left blustery, chilly New England at the height of mud season, we delighted in the balmy sunny weather of April in Washington. But as we were still in winter mode, we foolishly failed to bring the hats and sunglasses appropriate for the absence of shade on the steps of the Lincoln Memorial. I once had natural protection against the midday sun, but no more. Driving out of Washington the next day, we were as pink as those cupcakes.

Before Marian Anderson passed away in 1993 at the age of 96 (she must have taken good care of her voice), she presented mezzo-soprano Denyce Graves with the Marian Anderson Award. Ms. Graves was the headliner at last week's concert, wearing a gown that had been given to her by Ms. Anderson. Accompanied by pianist Warren Jones, she repeated Marian Anderson's performances of Donizetti and Schubert. (I was amused by the guy with the Steinway & Sons sweatshirt who drew the duty to tune that sun-baked piano.) Ms. Graves was joined by Sweet Honey in the Rock, an acclaimed *cappella* group of five singers and a signer specializing in gospel songs and spirituals, and by the Chicago Children's Choir, an energetic group of high-school kids who form the senior ensemble of a program that serves "2800 children ages 8-18 through choirs in for-

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
[t] 011 44 20 7739 4747
[f] 011 44 20 7729 4718
ManderUK@mander-organs.com
www.mander-organs.com

CLAYTON ACOUSTICS GROUP

2 Wykagyl Road, Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

Fischer Pipe Organ Co.

Appraisal & Condition Reports
Hybrid Pipe/Digital Upgrades
Repair • Historic Restoration
Tuning • Routine Maintenance

2107 W. 12th Street Erie, PA 16505 814-833-8863

ty-five schools, after-school programs in eight Chicago neighborhoods and the internationally acclaimed Concert Choir."¹ The choir is directed by the eloquent and dynamic Josephine Lee, who must be a fantastic influence for those young musicians. The cast was filled out by "The President's Own," the U.S. Marine Band. Holy cow!

After an hour-and-a-half of music, General Colin Powell presided over the swearing-in of 200 new American citizens. It was quite an afternoon. And what was the postlude? *The Stars and Stripes Forever* played by the Marine Band—how's that for ceremonial music—and let me tell you, that group (formerly conducted by John Philip Sousa) knows how to send that tune.

And by the way, on the last page of the concert program we read:

DAR Honors Marian Anderson

The National Society Daughters of the American Revolution is truly honored to celebrate the life and legacy of Marian

Anderson. On the 70th anniversary of her historic Lincoln Memorial Concert, the DAR deeply regrets that Marian Anderson was not given the opportunity to perform at Constitution Hall in 1939, but today we join with all Americans to honor her memory and commemorate a pivotal event in the struggle for racial equality . . .

A gunnery guitar

Where in American music would a guitarist hold the title "Gunnery Sergeant?"

About ten years ago, Wendy and I attended another function in Washington. One of her colleagues was receiving an arts award from President Clinton and we were on the guest list. A huge crowd gathered under a tent on the White House lawn for a ceremony and concert (Gershwin's *Rhapsody in Blue*). The assembled throng stood to sing *The National Anthem* and we were astonished by a majestic voice across the aisle—Metropolitan Opera star bass-baritone Samuel Ramey, a devil of a Mephistopheles, was a fellow audience member.

Arriving at a White House event is something of a production, even in the days before 9-11. There were dogs sniffing in trunks, mirrors looking under cars, and lots of sturdy serious people making sure you're walking in the right direction. We walked along carpets across the lawn passing little musical ensembles. There was a harpist and flute, a string quartet, a pianist—all in formal red-and-black Marine uniforms festooned with gold braid and shiny buttons—members of the United States Marine Band. Before that night, I had no idea there was a harpist in the Marine Band. Today the incumbent is Master Sergeant Karen Grimsy who holds degrees from Indiana University and the Manhattan School of Music.

It's hard to imagine a musical ensemble more involved in ceremonial music than the U.S. Marine Band. I'll bet that the members are as familiar with *Hail to the Chief* or *The Stars and Stripes Forever* as the local parish organist is with *Jesu, Joy of Man's Desiring* or *The Pachelbel Canon* (is it a composer or a title?).

As I write I'm flipping through the website of the Marine Band, <www.marineband.usmc.mil>. I find descriptions of the various ensembles (Chamber Orchestra, Chamber Ensembles, Concert Band, etc.). I find a huge calendar of upcoming performances—it looks as though among the various ensembles they do about 150 concerts a year, both at home and on tour. There are about 130 members and five officers (conductors), and the website has photos and bios of all of them, including cellist Master Sergeant Diana Fish, pianist Master Gunnery Sergeant Robert Boguslaw, and what must be the job of all jobs, piccolo player (I guess we don't say piccolist) Master Gunnery Sergeant Cynthia Rugolo. I bet she knows the obligato from *Stars and Stripes Forever* from memory.

Colonel Michael J. Colburn is the director of the Marine Band. The website tells us that

as Director of "The President's Own," Col. Colburn is music adviser to the White

Investing in Worship

At Goulding & Wood, we understand the difficulties facing churches as economic stagnation results in lowered pledges, shrinking budgets, and restricted resources. We honor the efforts of church musicians throughout the country who must now fulfill their duties and enhance worship with fewer funds. We also recognize that problems with aging or inadequate pipe organs do not slow down even though finances are tight.

Even in the present state of the economy, we believe this is an excellent time to invest in a pipe organ. A fine instrument can enrich a worshipping community as well as represent a commitment to musical liturgy that can nourish congregations during times of crisis. A pipe organ is a long-term investment that is of great value, one that will contribute richly to the life of a congregation for generations.

Goulding & Wood stands ready to support your congregation. We understand budgets and know how to work with less than optimum conditions. Our chief goal is to provide you, the musicians and worship leaders, with the tools you need to minister to your congregations, providing them with comfort and hope. Whether you are in need of refurbishment, repair, replacement, or some project that eludes a clean categorization, we stand ready and committed to help you.

Goulding & Wood, Inc.

PIPE ORGAN BUILDERS

823 Massachusetts Avenue
Indianapolis, Indiana 46204
voice: 800.814.9690
or: 317.637.5222
facsimile: 317.637.5236

www.gouldingandwood.com

House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster's Association.

He must be a pretty dependable performer, used to playing under pressure.

The Marine Band may be a world away from the lives of most readers of THE DIAPASON, but it sure is a proficient ensemble with an undisputed ceremonial edge. (And they have a couple very snazzy buses!)

§
On April 29, 1962, President John F. Kennedy hosted a dinner at the White House for Western Hemisphere winners of the Nobel Prize. Addressing the guests, the President famously quipped, "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone."

Last week, driving our sunburns out of Washington, we went on to Monticello, the home of Thomas Jefferson. Here is a magnificent homestead, beautifully preserved and presented, allowing us a glimpse into the life of a brilliant American. Jefferson was a statesman, politician, architect, musician, botanist, and who knows what else. Most fascinating was the presentation of the relatively recent (DNA-substantiated) revelation that Sally Hemings, one of Jefferson's slaves, was also his mistress, and that he fathered children by her. (When you're at the bookstore, ask for a copy of *The Hemingses of Monticello: An American Family* by Annette Gordon-Reed, winner of the 2009 Pulitzer Prize for History and the 2008 National Book Award for non-fiction.) We thought the tour guide who showed us through the house was uncomfortable having to talk about that.

Jefferson seems to have been a consummate control-freak. He designed every detail of the buildings and grounds—plenty of his architectural drawings are on display. On one, I read in his hand that the height of a Greek-inspired pediment was to be two-ninths its width. The vegetable garden, carpenter's shops, sawmill, nailery, even the kitchen were built according to his exacting specifications. He developed cisterns to collect rainwater by the ton, protecting household life against the dry Virginia climate, and an ice house that could store thousands of pounds of ice harvested from neighboring ponds during the winter, ice that lasted through the summer.

We lived for a while in Lexington, Massachusetts, the home of the American Revolution. As you might expect, the town is very history-conscious, and while living there I got interested in noting the parallels and differences between American colonial life and the concurrent life of society in Europe—while Mozart was prancing around Vienna in a powdered wig, the Minutemen were slinking along behind stone walls taking pot-shots at British troops. I thought I'd close by

comparing the life of Thomas Jefferson to the development of the music we love so much:

1743: Thomas Jefferson and Luigi Boccherini were born and Francesco Stradivari died. Handel's *Samson* received its first performance at Covent Garden. J. S. Bach was 58 years old.

1760: Jefferson entered the College of William and Mary, Luigi Cherubini was born, and Franz Joseph Haydn wrote his symphonies 2–5.

1770: Jefferson took up residence at Monticello, Beethoven was born, and Handel's *Messiah* was performed in New York for the first time.

1776: Jefferson drafted the Declaration of Independence, Charles Burney published *History of Music*, and Mozart composed *Serenade in D Major*, K. 250 (Haffner).

1779: Jefferson was elected governor of Virginia, and William Boyce died.

1784: Jefferson began diplomatic service in France, and Wilhelm Friedemann Bach died.

1791: Mozart died, Carl Czerny was born, and Beethoven became Haydn's pupil.

1796: Jefferson was elected Vice-President of the United States under John Adams.

1801: Jefferson was elected third President of the United States, and Haydn completed his oratorio, *The Seasons*.

1803: Jefferson commissioned the Lewis & Clark expedition and completed the Louisiana Purchase (paying about \$15 million for 828,800 square miles, roughly a third of the modern United States), and Adolphe Adam (*O Holy Night*) and Hector Berlioz were born.

1809: Jefferson retired to Monticello, Beethoven composed *Piano Concerto No. 5 in E-Flat Major* (The Emperor), Haydn died, and Mendelssohn was born.

1817: Jefferson designed and planned an "Academical Village" in Charlottesville, Virginia, the inception of the University of Virginia, and Rossini composed *La Cenerentola*.

1826: Thomas Jefferson died on July 4, extraordinarily coincidentally the 50th anniversary of the signing of the Declaration of Independence, Mendelssohn composed *Incidental Music to A Midsummer Night's Dream*, and Carl Maria von Weber died.

1827: Beethoven died.

So Thomas Jefferson's life at the gracious home at Monticello spanned the life of Beethoven almost exactly. Interesting. ■

Notes

1. From Concert Program, *Marian Anderson Tribute Concert*, April 12, 2009, The Lincoln Memorial, Washington, D.C.

Check out classified ads and artist spotlights on THE DIAPASON website:

www.TheDiapason.com

On Teaching

by Gavin Black

More about pedals: looking at heels

This month I am returning to the subject of pedal playing, this time to discuss heel playing. I have some general thoughts to share with students, and a few practical suggestions and exercises.

It is interesting that the use of the heel in pedal playing is an artistic issue that has a history of lending itself to controversy, becoming a political and, almost, an ethical matter. I have had students come to me who believed—or who had heard—that it was out of the question to use heels in music written before a certain date: that is, essentially in Baroque music. On the other hand, I have heard students and others say that failure to use the heels in Baroque music could only be motivated by a pedantic insistence on academic correctness at the expense of artistic considerations. I once heard two musicians passionately agreeing with each other that "heel and toe" was the only way to play the organ, even though *neither of them was an organist!* I thought that this was—quite apart from the merits of the notion—a fascinating example of how ideas or ideologies can spread beyond their original home turf. It was also revealing how heated this discussion was and how angry (good-naturedly angry, as I remember it, but still angry) the two of them seemed at people who might disagree.

I have also had students come to me convinced that "heel and toe" pedaling is intrinsically legato, whereas "alternate toe" pedaling is intrinsically detached. (I'm not sure about the concept of "alternate heel"!.) In fact, alternate toe pedaling is usually capable of creating a full (even overlapping) legato. It has trouble doing so only in some patterns involving sharps and flats. It is *same-toe* pedaling (using the same toe on successive notes) that is inherently detached. Also, while heel and toe pedaling can often create legato—and sometimes in places where all-toe pedaling cannot—it is also true that the use of the heel is often most natural in detached situations, where the heel can be used without resorting to an uncomfortable foot position.

Stylistic authenticity

Questions about heel pedaling are bound up, as are many other technical matters, with questions of historical authenticity. These apply in several ways, of which the most prevalent is the above-mentioned concern about using the heel in older music. Questions of authenticity do arise in connection with later music as well, for example, whether a legato achieved using alternate toes is or isn't acceptable in music written by a composer who is known to have used, or explicitly called for, heels. Is it enough for the player's judgment—or that of a teacher or any listener—to conclude that the *effect* is suitable or perhaps actually identical to what the composer intended, or is it in some sense necessary (ethically, artistically) for the composer's technical suggestions to be followed literally?

It is certainly generally true that earlier organ playing probably made less use of the heels (short pedal keys, giving little room for the heels; relatively restricted use of sharps and flats, and of pedal scale passages; non-legato style attested through surviving fingerings, among other things) and later organ playing more (big and, eventually, "AGO"-type pedal boards; more sharps and flats and scale passages; legato style; the need, some of the time, to assign one foot to the swell pedal), though, as with so many issues, we do not know everything about the

Example 1



historical situation, and what we do know contains intriguing anomalies. These include, for example, the Schlick work *Ascendo ad Patrem* from about 1512, which has a four-voice pedal part clearly requiring the use of heels, and the (mid-to-late-nineteenth century) organ playing of Saint-Saëns, who apparently never used heels.

(If the one surviving pedaling by Saint-Saëns,¹ along with contemporaries' comments on his playing, were *all* that we knew about nineteenth-century organ playing, we would assume that Franck, Widor, Reger, and the rest all used only toes! If the Schlick *Ascendo* were the only surviving organ piece from before, say, 1610, we would assume that in the late Renaissance, multi-voiced pedal parts and heel-based pedal playing were the norm!)

When I was first getting interested in the organ in the early 1970s, I did not, for a long time—a year or two at least—become aware that there were these sorts of historical or musicological polemics—or such strong feelings—surrounding heel playing. I did absorb, however, the idea that it was more difficult to create clarity and precision with the heels than with the toes, and that, any concern for authenticity aside, a player has to be sure that heel pedalings in any given situation really work to create the desired effect. This is an issue with heel pedaling in a way that it is not with toes.

I recall hearing that Helmut Walcha insisted, with his students, that the famous pedal solo in Buxtehude's G-minor *Praeludium*, BuxWV 149, be played with all toes, the left toe moving up to play the off-beat F-sharps. (See Example 1.) The purpose of this was to achieve the greatest possible crispness and accuracy of timing, not necessarily to be historically accurate, although it probably was that too, or at least might well be. (Other players might use the right foot to play all of the upper notes—heel and toe—while the left foot remains in the lower half of the pedal keyboard rather serenely catching what might be called the melody of the passage. It is an interesting exercise to work the passage up both ways and listen to the difference(s) in articulation, timing, and pacing between the two.)

Anatomical issues

The fact that playing with the heel is, in general, harder to control with great precision than playing with the toe stems from the basic anatomical fact that the foot is hinged in a way that gives the toes more leverage, a better mechanical advantage. In other words, the heel is closer to the ankle than the toes are: simple, but very important for organ playing. To some extent, whereas the toes play a pedal key through the flexing of the ankle, there is a tendency for the heel to play a key by dropping the leg onto the key.

The approach to teaching pedal playing that I outlined in four columns in THE DIAPASON (November 2007–February 2008) relies on using the instinctive pointing gesture of the toes as a starting place for developing a strong kinesthetic sense of the pedal keyboard. It is mainly for this reason that the various strategies deployed there and the various exercises suggested do not include any work with heel. In spite of this, however, the approach laid out in those columns actually sets a student up to learn heel playing efficiently and with great security. This can happen best *after* the student has become truly comfortable with the techniques

Atlanta First United Methodist Church



A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce the recent completion and dedication of their new pipe organ.

This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at www.pipe-organ.com for this and other projects.



A.E. Schlueter Pipe Organ Co.
P.O. Box 838, Lithonia, GA 30058
800-836-2726 ♦ www.pipe-organ.com



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

David Petty & Associates
Organbuilders
Eugene, OR
www.davidpettyorgans.com
davidpettyorgans@msn.com
(541) 521-7348

Example 2



Example 3



developed through that approach.

Each student—each player, in fact—has a somewhat different physique, which suggests a somewhat different physical orientation towards the pedal keyboard. Some people can more comfortably play off the inside of the foot, some the outside; some people can most comfortably keep the knees fairly close together, some people are more comfortable with the knees farther apart, and so on. The key to incorporating heel playing into this overall approach is to remind the student always to monitor and make decisions about the exact physical approach of the heels to the keys: which side of the heel for which notes, where on the keys the heels should land (perhaps different for each key or different depending on previous or subsequent notes), where the knees should be in relation to the feet in a given passage, etc. These are things that only the student can judge, since that judgment depends on how things feel.

Some practice exercises

The first step in practicing heel playing is to choose a simple passage—taken from a piece or written as an exercise—and to play some of the (appropriate) notes with heel, trying out different positions and placements along the lines mentioned above. It is by far the easiest to use the heels on a natural key that is being played just before or just after a sharp or flat, so it is best to start with such a passage. The Buxtehude quoted above is a good example. It is clear that, if the right heel is going to be used in this passage, it will be used on the G that is the second overall note and its reiterations. A student can try—slowly and keeping everything physically relaxed, as always—to play G–F#–G with heel-toe-heel, using first the inside of the foot, then the outside, letting the knee move to where it is most comfortable. (To play on the outside of the right foot the right knee will probably need to be farther out—to the right—than to play on the inside of the foot.) A player with slender feet might find that the center of the foot works. For most players, one of these configurations will be the most comfortable and should be practiced until it feels reliable. If more than one feels equally comfortable, then both, or all, should be practiced.

A short exercise like Example 2 can be used in the same way, again trying out different angles and positions for the feet and keeping track of what is comfortable. (Note that this, on its own, can well be played like Example 3. It is interesting to compare the differences in sound and feeling, if any, between the different pedalings. In the context of a longer passage, one or the other might be better or actually necessary.)

Here are two matching exercises for heel at the extremes of the keyboard. (See Examples 4 and 5.) Again, they should be tried with every different alignment of inside/outside and knees. The teacher can help the student remember what all the possibilities are, but only the student can tell for certain what is and what isn't comfortable. They should be tried both fully legato and lightly detached.

The well-known Vierne theme, from the *Carillon* from Op. 31, is an interesting one on which to try various different heel-based pedalings.² (See Example 6.) It is possible, while keeping this completely legato, to use alternate toes

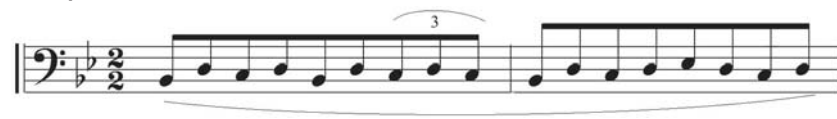
Example 4



Example 5



Example 6



(left first) except for left heel/left toe going across the bar line. It is also possible, however, to make more extensive use of the heel, for example, using left heel on all of the C's and fitting the other notes around that. The student can try it a number of ways. For using this as a learning tool, it is crucial to remember to keep it slow and light.

Example 7 is a somewhat arbitrary heel-based pedaling for a scale. I'm not sure that I would use it in "real life," but it works as an exercise. The challenges

here are 1) to orient the left foot in such a way that the toe is aimed easily at the F-sharp after playing the D; 2) to reorient the left foot to execute the more difficult G–A with heel-toe; and 3) to move the right foot securely to the B after leaving the E.

In beginning to practice playing with the heels, as with any pedal practicing, it can be useful to practice separate feet, in the manner that I have discussed in earlier columns. In the above scale, for example, the right foot can practice mov-

Example 7



ing from the E to the B. Really what this means is practicing moving the right heel from the position in which it rests while the right toe is playing the E to the position in which it (itself) plays the B, while turning the foot so that the toes are poised to play the C-sharp. This is a bit more abstract than moving the toe of one foot from one note to another, but equally subject to being analyzed and practiced systematically.

Students themselves, and their teachers, can create little exercises like this, and can extract bits of pieces with which to try out the use of the heel. I want to reiterate that the key to integrating heel playing comfortably into pedal playing is to **pay attention to—and make choices about—the position and angle of the feet as they address the keys.** This should be done, in the manner discussed at length in my earlier columns, without any particular preconceptions. It is in the end up to the student to determine what is comfortable and what works. The teacher can certainly make suggestions, and can help evaluate the

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD

■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ SCHMIDT ■ RICHARDS-FOWKES ■ REDMAN ■ QUIMBY ■ PARSONS ■ OITT

■ CASAMANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOULDING & WOOD ■ HENDRICKSON



APOBA
Get the Best
From the Best.
Then
Rest Assured.

Whether your new organ is to be small or large, electric or mechanical action, APOBA members are proven, ethical firms.

And we'll be here tomorrow and for generations of tomorrows to meet your needs.



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp

results, but only the student can actually tell how it feels. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

Notes

1. See Rollin Smith, *Saint-Saëns and the Organ*, Pendragon Press, 1992, p. 186.

2. This was written to be played either in the hands or in the feet.

Music for Voices and organ

by James McCray

A variety pack of choral settings (Leadership takes new directions)

Variety's the source of joy below, From whence still fresh revolving pleasures flow.

In books and love, the mind one end pursues, And only change th' expiring flame renews.

John Gay (1685–1732)
On a *Miscellany of Poems*

Although the focus is not on musicians, an interesting book about leadership is *Certain Trumpets: The Call of Leaders*, by Garry Wills. Since church choir directors are leaders, this book, which describes styles of leadership from King David to Franklin Roosevelt, may offer tips on how to accomplish things with differing groups of people. Church choirs clearly are a mixed bag of personalities! Being an effective leader is often a subtle role when volunteer groups are involved. As Wills says, "Any person who affects others is a leader." Church choir directors need not only musical skills to improve performance—their success is often dependent upon motivation. One important motivator is giving the choir and congregation a diverse repertoire of weekly music that inspires and fascinates them. The church choir that presents the same musical style each week is not bringing their singers or listeners new insights into their beliefs. Exploring new vistas of music refreshes the singers and the congregation.

Old and very wise Heraclitus long ago pointed out that we can't step into the same river twice. Texts in the service are usually predetermined; some are fixed, some vary each week. Music choices should be based on these texts, so it is in the *style* of the music where flexibility occurs. The creative director chooses music that brings a new perspective to

the service to help engage the congregation and choir. If the music the choir performs each week is primarily in only one style, then directors are urged to branch out in the coming year; order some new music that expands their musicality and bring them new challenges that results in growth. The period between June and September is a perfect time to review your musical choices of the past year. If the music the choir performed is primarily in one style, then choose some anthems or Mass movements that are somewhat unusual. Your choir and congregation will respond favorably to the expanded repertoire.

To musicians, John Gay is best remembered for his monumental work, *The Beggar's Opera*, which in the Baroque period did much damage to the old, comfortable style of operas at that time. That work helped usher in a more popular (and bawdy) vein of stage entertainment; the fickle public turned away from the more formal operas, while attendance at these "pop culture" venues soared at the box office. However, Gay was also a poet, and worldly wisdom in the quote at the top of this column could also include music with "books and love" as a need for "revolving pleasures." To that end, the reviews this month feature a wide range of choral settings, from a jazz Mass to a quiet Vesper service. Be the leader that the choir needs and challenge them to new types of literature in the coming season.

Missa Jazzis, Joe Utterback. SATB, trumpet, soloists, and piano, Jazzmuze, Inc., 2008-303, \$70 includes flat sheets for duplication of choral score and all materials in bound score for conductor and performers (M+).

All Mass movements are used, with the addition of Introit, Lacrimosa, and Alleluia movements. The trumpet part is soloistic with rapid passages and glissandi. Some choral divisi, but a large portion is in unison or two parts; the tenor part is written in bass clef. The piano part is notated with many jazz chords and driving rhythms in the left hand. The text is in Latin. This is exciting music, with several sections that are very sensitive. Recommended for adventurous church choirs.

Missa Semplice, Sandra Milliken. SATB unaccompanied, Edition Peters, EP 7912, \$2.95 (M+).

There is no Credo movement, but all other Mass movements are included in this Latin setting. The Kyrie opens in a chant style with note heads in a free rhythm; eventually the music develops into a four-part texture. The movements

are brief, with a total performance time under six minutes. Some dissonance is used, and choral passages often move in parallel fourths. This is an interesting setting that, while somewhat difficult, will require a solid church choir for an unaccompanied performance.

Vespers (A Service of Evening Prayer), Carla Giomo. Unison, one handbell, piano, and optional flute, GIA Publications, G-5252, \$15.00 (E).

The work is divided into three movements: Procession of Light, Evening Thanksgiving, and Blessing. The solo handbell is sounded from the back of the church for the procession. The music is easy, and the congregation sings some responses. Sections within movements include An Evening Hymn, Psalm 141, the Magnificat, and Litanies. This is a simple setting of gentle music for an entire service.

Gospel Hosanna!, Jack Schrader. SATB and piano, Hope Publishing Co., C5569, \$2.05 (M).

This happy and rhythmic setting has a very active piano part in a bluesy, gospel style. The music is not just for Palm Sunday as the text repeats "Blessed is the one who comes in the name of the Lord." Sometimes the women divide into three parts, but most of the singing is in a four-part texture; the tenor is notated in the bass clef. This lively, joyful anthem will excite the congregation and choir.

Hallelujah, Georg F. Händel, arr. Klaus Uwe Ludwig. SATB, organ, and trumpet, Breitkopf & Härtel, BP 5313, €15.00 (M+).

This arrangement, in German, of the famous *Messiah* movement has the organ part on three staves. There is a separate trumpet part that generally follows the first trumpet part in the original. The value of this arrangement is the condensation of the orchestral music into a solid organ version; with the addition of the trumpet, the music has a bold spirit.

A Call to Silence, Craig Courtney. SATB and piano, Beckenhurst Press, 1668, \$1.75 (M-).

Using a tender, contemplative text from Pamela Martin, this quiet anthem has the choir parts on two staves above sustained piano chords at the opening. Later, the piano accompaniment turns into rapid passages in alternate hands as an outgrowth of arpeggios. Most of the choral music is easy, with brief movements of unaccompanied singing.

Thanks Be Unto You, Godwin Sadoh. SATB and piano, Wayne Leupold Editions, WL 10070, \$1.85 (E).

This Nigerian choral anthem has both English and Nigerian texts. The music is mostly unison above a sparse, yet bouncy, rhythmic accompaniment. It is particularly useful for youth choir on international Sundays.

Of Faith and Freedom, Joseph M. Martin. SATB and keyboard or chamber orchestra, Harold Flammer of Shawnee Press, GA 5103, \$7.95 (M).

This six-movement setting has options for use in church services or civil gatherings. There are appropriate texts for each type of performance that are to be read by a narrator prior to the musical performance of each movement. The cost of the orchestra parts is \$250, but most church situations would use keyboard and read from the choral score. The choral parts are not difficult, with numerous unison passages. It is also suggested that the work may be presented with period costumes.

Book Reviews

The Brebos Organs at El Escorial. James Wyly and Susan Tattershall. Organ Historical Society Press 2007, Book9234, 243 pp., \$39.95, <www.ohscatalog.org>.

This book on the magnificent organs built in the 1580s by Gilles Brebos at El Escorial, the planning of which included his contemporary the great blind organist and composer António de Cabezon, is indeed a labor of love by two internationally renowned experts on every aspect of the development of the Iberian organ, including its construction and also its repertoire. The main part of the book is a bilingual version of the 43 folios of the *Declaración de los Organos que Hay en El Escorial*, probably compiled within a few years of the completion of the four largest instruments of the nine or so installed there, but just possibly after the death of Philip II in 1598; it is a great shame that nothing survives today apart from the beautifully gilded cases. This highly informative document provides details not only of the magnificent organs themselves, monuments to Flemish rather than native Spanish traditions, but also of the playing and of the Divine Offices as they were practiced, including comprehensive registrational combinations and comments thereon; however, the document contains not only confusing phrases from a linguistic standpoint, including Italianisms in a Spanish document, but also highly improbable assertions. Previous efforts to analyze these discrepancies have led to conflicting opinions, and the authors felt that there was a cogent need to re-examine and reconcile the information.

The book opens with a note on the orthographic conventions employed; given that many English-speaking organists are unfamiliar with Spanish stop names, there follows an essential Glossary of Stop Names that also includes a few terms rendered from Spanish into English, an introduction to the building of the monastery, the Brebos family, and the location of the organs. Four plates give reconstructions of the original appearance of the façades and the possible interior layout of the transept and choir organs.

On pages 26–187 the left-hand pages present a clear facsimile of the original, the right-hand side a translation into English. Here we find highly detailed information on the organs and the stops, with suggestions on registrational possibilities. There is also advice on tuning, cleaning and repairing the pipes, and how to ensure that the tuner has not made off with some pipes! Of great interest are the paragraphs on folios 11–16, giving the pitches for both polyphonic pieces and for plainchant and the comprehensive listing of the hymns set for Sundays through the church year.

The second part of the book presents answers to six major issues raised by the document, including the range and pitches of the pedal divisions of the transept organs (the document attributes no fewer than forty-one notes!), the manual

OTTO HEUSS ORGAN PARTS Tradition and Progress

For more than 50 years we have been designing and building organ consoles, chassis and parts as well as complete mechanical and electrical tracker and registration systems for pipe organs.

Our enthusiasm – coupled with the opportunities provided by modern technology and fuelled by our genuine excitement for experiments – finds expression in the continuous further development of the OTTO HEUSS range of products and services.

Whatever you touch and hear in organ building:
You'll always come across one of our ideas.

Everywhere and around the world:
OTTO HEUSS – Your creative partner in organ building.

OTTO HEUSS GmbH – Germany

Phone: +49 – 64 04 91 69 0 • Fax: +49 – 64 04 91 69 50
e-Mail: hallo@ottoheuss.de • Internet: www.ottoheuss.de



compasses of all four organs (there is a discrepancy between the forty-one notes in the text MS and the drawings from folios 20/21 and 26/27, reproduced in the body of the book), the composition of the mixtures, the dispositions of the uppermost chests of the transept organs, the pitches and pipe forms of the various reeds assigned equivocal names, and finally the ambiguities surrounding the pitches of the organ (the organs being tuned in pairs, the north transept and south choir organs being of a higher pitch than the other two). A further chapter gives clearly arranged dispositions arranged by chests, with the original Spanish stop names and probable English equivalents and pitches; the transept organs are followed by the choir.

There follow succinct comments on the ninety-six registrations recommended by the writer for the four organs, which, however, were not grouped systematically by sound ideals and principles, resulting in a lack of clarity to the modern reader. For those who are conversant with the traditional Spanish registers and the ways of using them, there will be many surprises here, some of the combinations being far closer to Northern European practice; the provision of several stops on the pedal division is most unusual in the peninsula, as is the probability that more than just one or two were to be drawn together without any apparent wind supply problems ensuing. The writers stress the importance of these combinations as the only information about the registration possibilities with clear ties to de Cabezón, and their analysis is of the greatest importance for those who wish to apply historically informed principles to the art of registering his pieces on modern instruments that are so very different from these 16th-century organs.

A brief conclusion and notes on the fate of the organs after the rebuilding of the transept organs in 1701 in the Spanish tradition leads to the sad comment that the French troops occupying El Escorial in 1808 melted down the metal pipes for bullets. A set of references and a bibliography offer further reading covering primary sources as well as modern texts.

This book will be of great interest to all who play Iberian organ music. The writers deserve congratulations and thanks for making available not only an excellent translation of this important document, but also for their lucid arguments in unraveling the inconsistencies of the original text and clear discussions on the differences between Flemish and Spanish organbuilding and registrations. A future subject that Wyly and Tattershall may wish to investigate is, as they point out on page 232 of this study, the apparent dichotomy between the advanced sophistication of these organs and the singularly austere instructions from Philip II about the performance of music at El Escorial, possibly relegating them almost exclusively to the accompaniment of ecclesiastical monody.

—John Collins
Sussex, England

The Bach Choir: The First Hundred Years, by Basil Keen. Aldershot, England: Ashgate Publishing Limited, 2008. 307 + xiii pp. ISBN 978-0-7546-5477-3, \$99.95; <www.ashgate.com>.

This book chronicles the history of the London Bach Choir from its inception in 1875 until its centennial in 1975. It is an attractive and well-produced publication that includes thirty-three black-and-white illustrations, including photographs of many of the choir's former directors, including such distinguished names as Sir Charles Villiers Stanford, Sir Henry Walford Davies, Sir Hugh Allen, Ralph Vaughan Williams, Sir Adrian Boult, Reginald Jacques and Sir David Willcocks. The first director, Otto Goldschmidt, was the husband of the nineteenth century's most famous singer, "The Swedish Nightingale," Jenny Lind.

The financial story is chronicled from crisis to crisis, and the future choir was far from secure until the 1920s, when it began to be put on a sound financial bases, although obviously the Great De-

pression and the Second World War also caused some disruption to the choir, as they did to most institutions. Much of the secret of getting the choir onto a sound financial basis was a question of getting the board to listen to the director.

From early on it was apparent to a succession of very able directors that a number of simple practicalities, such as when and where rehearsals were held, concert venues and programs, the choice of guest soloists, and such could be used to maximize the financial viability of the choir. Unfortunately the board rarely listened to sense, and the choir struggled from one crisis to the next, only saved from oblivion by regular bailouts by its members and friends.

The book contains a great deal of information of considerable interest to the musical historian. Knowing, as I do, quite a bit about other Bach Choirs, such as those in Bethlehem, Pennsylvania and St. Louis, Missouri, I was surprised, for example, to discover that the London Bach Choir was using period instruments (such as the so-called "Bach Trumpet") to accompany its performances as early as the 1890s.

The book also devotes a substantial amount of space to chronicling the parallel histories of other British choirs such as the Royal Philharmonic Society, the Oxford Bach Choir, and so on. On the one hand this puts things in context and makes the book a useful history not only of the London Bach Choir, but also of English choirs in general during the period from 1875 to 1975. On the other hand, however, I found the constant interruptions to explain what was happening to other choirs something of a distraction from the history of the London Bach Choir itself.

I was also disappointed that the book stopped at 1975, rather than continuing the story down to the present day, or at least to 1998 when Sir David Willcocks retired as director. As it is, the story of Sir David's association with the choir is cut off in mid-stream.

The last 142 pages—or around 45 percent of the whole book—are devoted to appendices that chronicle various aspects of the history of the London Bach Choir. One of these has the programs of every single concert given by the choir in its first century. There is also a useful index.

—John L. Speller
St. Louis, Missouri

New Recordings

Chosen Tunes, Susan Jane Matthews, organist. Grace Cathedral, San Francisco. Aeolian-Skinner organ, 1934, 125 ranks. Gothic Records, G 49206; <www.gothicrecords.com>.

Subtitled "A recital honoring noble melody," the familiar compositions do just that, played on a magnificent instrument in a building with resounding reverberation time.

Susan Jane Matthews is director of music at St. Paul's Episcopal Church in Burlingame, California. She has served as director of music at St. Michael's Episcopal Cathedral, Boise, Idaho, and as principal organist of Grace Cathedral, San Francisco. During her four-year tenure at Grace Cathedral, she recorded frequently with the Cathedral Choir of Men and Boys. A native of Wilkes-Barre, Pennsylvania, Matthews completed a bachelor's degree at Haverford College (Haverford, PA), and MMus and DMA at the Eastman School of Music as a student of David Higgs.

Dr. Matthews is obviously well acquainted with Grace Cathedral's instrument; her registrations are suited to the music in each instance, although you may need to reduce the prominence of the pedal on your amplifier a bit. Elgar's *Nimrod* variation and Barber's *Adagio for Strings* show off wonderfully the myriad resources of strings and celestes.

It is worth the price of admission to hear the excellent playing of the admittedly "raucous" *Sortie* in E-flat of Lefébure-Wély—it is almost jazzy in style and great fun. Susan Jane Matthews's own ar-

range of Herbert Howells's *Chosen Tune* is very effective and would be suitable for use as a voluntary on many occasions. The recording concludes with a splendid performance of Jeanne Demessieux's complicated *Te Deum*, said to have been inspired by the State Trumpet in New York's Cathedral of St. John the Divine. This is a very fine recording.

From Age to Age. The Denver Brass, Lowell Graham, conductor, Joseph Galema, organ; Newman Center for the Performing Arts, Denver, Colorado; 2002 Schuke organ, 56 ranks. Klavier Music Productions, Boca Raton, FL 33481-0157, <www.klavier-records.com>.

Bliss, *Ceremonial Prelude*; Hazell, *From Age to Age*; Tournemire, *Improvisation on the Te Deum*; Ellerby, *Natalis*; Koechlin, *Le Chant de la Resurrection*, op. 179bis; Elgar, *Imperial March*, op. 32; Castérède, *Trois Visions de l'Apocalypse*; Litaize, *Cortège*.

If you are a sucker for the sound of organ and brass (and aren't we all?), this splendid recording will be your cup of tea. The Denver Brass involves some nineteen musicians including percussionists. Eight composers are represented, ranging from familiar names such as Arthur Bliss, Tournemire, Elgar and Litaize, to relative unknowns to many of us, such as Chris Hazell, composer of the wonderful suite from which the CD adapts its title, *From Age to Age* (we hear strains of "St. Anne"), and Martin Ellerby, whose moving *Natalis* was composed as a nephew struggled to live. Hints of "St. Anne" and the *Dies Irae* are woven into Jacques Castérède's 1990 *Trois Visions de l'Apocalypse*, a work of dramatic force based on passages from the Book of Revelation.

Throughout the recording the balance of instruments to organ is exactly right. Dr. Galema is Music Director and Organist for the U.S. Air Force Academy; he obviously has had extensive experience playing with instrumental groups. One must also compliment Giles Eastbrook for the extensive and very infor-

mative program notes.

A buoyant two-minute work, *Le Chant de la Resurrection* by Charles Koechlin, is worth the price of admission, requiring a virtuoso trumpeter. Elgar's familiar *Imperial March* showcases English pageantry at its most majestic. The concluding composition is a 1950 *Cortège* by Gaston Litaize, a lovely piece for a stately occasion. This is a wonderful recording.

Andover Opus 114, Paul Davis, organist; Christ Lutheran Church, Baltimore. Andover organ, three manuals, 82 ranks. AFKA, SK 562, BKM Associates.

The CD can be ordered from the Andover Organ Company, P.O. Box 36, Methuen, MA 01844; 978/686-9600; <andover4u@verizon.net>; \$15.00 (includes shipping and handling).

This large and tonally complete instrument, dating from 2005 or possibly a bit before, is installed primarily in the front, cantilevered out in dramatic cases, to judge from the photos in the booklet. This may also improve the somewhat dry acoustic situation. There is also a gallery division with its own two-manual console. The performer, Paul Davis, has been at the church since 1965. Here he plays a varied program of both familiar (Franck, *Choral No. 3*, and Mendelssohn *Sonata in F Minor*) and lesser known works such as Arthur Foote's *Christmas*, utilizing strains of "What Child Is This?" and "The First Noel," or the Corrette *Messe pour l'orgue*, for example, all beautifully performed.

The Corrette Mass (1703) is divided into eight brief sections, allowing a wonderful opportunity for showing various tonal combinations. Given the colorful instrument at Dr. Davis's disposal, he makes the most of the opportunity. Another rarely heard composition is the *Batalla de 5. Tono*, by Antonio Martin y Coll. This 17th-century composition is rhythmic, rigorous, and gives a great chance to show off the reeds. The magnificent concluding piece, *L'Ange à la Trompette* of Jacques Charpentier, should be heard more frequently. Christ

The Cathedral of Christ the Light

OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our

workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

The design of the organ's twin façades was developed in collaboration with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a natural forest with numerous wooden pipes.

We are honoured to have been selected by the Cathedral of Christ the Light's Organ Committee to design and build this significant new pipe organ for Oakland's resonant new Cathedral. For more information, visit our website at the address below or the Cathedral's website at www.ctlcathedral.org.

ORGUES LÉTOURNEAU LIMITÉE

United States
1220 L Street NW
Suite 100 – No. 200
Washington, DC
20005-4018
Tel: (800) 625-PIPE
Fax: (202) 737-1818
LetoUSA@aol.com



Canada
16355 Avenue Savoie
Saint-Hyacinthe, Québec
J2T 3N1
Tel: (450) 774-2698
Fax: (450) 774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

Lutheran Church has a distinguished organ and organist in the building!

A Musical Feast. Grant Edwards, organist; St. Stephen's Episcopal Church, Seattle; 2-manual Bond organ. Pro Organo CD 7181, <www.zarex.com>.

The twenty selections on this intriguing disc are arranged as the courses of an elaborate banquet, ranging from the Canapé, which is Peter Warlock's "Basse-Danse" from his *Capriol Suite*, beautifully and rhythmically played, through the Aperitif, which is Charpentier's "Offertoire" from the *Messe Royale de Dumont*. It is played with added percussion and birdcalls rigged up to be playable from the console—an effect slightly over the top.

Kodály's *Six Epigrams*, although brief, should find a wider audience. Three chorale preludes of Bach (the Mixed Salad!!) are sensitively played. Grant Edwards has a fine sense of registration. A ten-minute *Suite du Premier Ton* by the contemporary Canadian composer Denis Bédard (b. 1950) functions as the Entree, along with the later Main Course, the Franck *Choral No. 3 in A Minor*. The Bédard piece is eminently suited for either recital or service use, and very much worth hearing. Familiar works by Widor and Vierne follow, illustrating that this rather large two-manual instrument can handle any repertoire beautifully. Dessert and Coffee are represented by *Sweet Sixteenths*, William Albright's charming composition, and Guy Bovet's nearly six-minute *Toccata Panyavaska*—rendering this "coffee" more along the line of a potent espresso!

Grant Edwards gives an excellent accounting of the 1994 Bond organ and his own ability at the console.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
chas.heaton@verizon.net

New Organ Music

King of Kings—Organ Music of Black Composers, Past and Present, Volume I, compiled and edited by James Abbing-ton. GIA Publications, G-7236, \$25.00; 800/442-1358; <www.giamusic.com>.

Dr. James Abbing-ton is Associate Professor of Church Music and Worship at the Candler School of Theology at Emory University in Atlanta, Georgia, and is Executive Editor of the African American Church Music Series from GIA Publications. His research interests include music and worship in the Christian church,

African-American sacred folk music, and ethnomusicology. This is Abbing-ton's seventh publication, and with this collection of organ music of black composers he has made available once again first-class music that ranges in style, length and difficulty, and can be used anywhere in a church service as preludes, meditative interludes, and postludes, as well as recital pieces.

Some of the names in the collection may be better known than others, but all are of equally high quality from both African-American and African-British composers. In his forward, Dr. Abbing-ton notes that the title of the collection is not only a reference to the instrument that we all love, but is also the first piece in the collection, an arrangement by Ralph Simpson of the spiritual of the same name, and is dedicated to Joyce Johnson, Professor of Music Emerita at Spelman College in Atlanta.

Thirteen separate works by ten different composers are included in this collection. Some names may be better known than others, such as Samuel Coleridge-Taylor, W. C. Handy, and Florence B. Price. Also included are works by Calvin Taylor, D. L. White, John W. Work III, H. Leslie Adams, and Uzee Brown Jr. To mention some of the gems in this collection, this reviewer would recommend three absolutely beautiful reflective miniatures by Samuel Coleridge-Taylor: *Arietta, Elegy, and Melody*.

Also highly recommended in *King of Kings* is W. C. Handy's arrangement of *Go Down Moses*, taken from his score of this spiritual for military band. First published by Handy Brothers Music in 1930, it was intended for a theatre organ, and unless you have a crash cymbal (a real crash cymbal and not a high-pitched mixture on the Positiv!), alternate registrations will have to be employed. Fortunately, Dr. Abbing-ton provides registrations for this and all of the pieces that will work well on a variety of instruments of varying tonal resources. The Handy arrangement, adapted by Walter C. Scott and again edited by James Abbing-ton, would make a wonderful recital work and a terrific encore piece.

Another terrific recital piece would be the *Triumphal March of Heritage* by Uzee Brown Jr., which was commissioned for the inauguration of Dr. Walter Massey, eighth president of Morehouse College in February 1996. Also included are some of the finest, yet not overstated, settings of such spirituals as *Were You There* and *A Little More Faith in Jesus*.

There are so many interesting pieces in this collection—for example, a work by Florence B. Price, *Retrospection*, inspired by the French symphonic organ school. Price, who lived between 1887

and 1953, was the first black woman to have a symphony performed by a professional orchestra, the Chicago Symphony Orchestra.

This is a fine publication of serious and very accessible organ music that will increase appreciation for the work of these composers, inspire new compositions of the same high quality, help organists in providing first-class music for worship that will resonate with congregations, and add to the corpus of available organ music that has been overlooked or previously unavailable. Hopefully, Volume II of *King of Kings* will not be long in arriving.

—David Wagner
Madonna University
Livonia, Michigan

Music for Organ and Narrator

The Transportation Age, Carson Cooman, for organ and optional narrator, Wayne Leupold Editions, WL600202, \$8.00.

The Misfortune of a Wise Tortoise, Godwin Sadoh, for organ and narrator, Wayne Leupold Editions, WL600207, \$11.25.

Exodus, A Biblical Sonata, Larry Visser, for organ and optional narrator, Wayne Leupold Editions, WL600150, \$16.25.

South of the Border, op. 16, Dennis Janzer, for organ and narrator, Wayne Leupold Editions, WL600166, \$16.25.

The Child's Book of Beasts—An Entertainment for Organ and Narrator, Richard Proulx, Wayne Leupold Editions, WL600051, \$22.50.

Two works that readily spring to mind when thinking about the organ/narrator format are Marcel Dupré's *The Stations of the Cross*, which was a result of his improvised musical commentary to the reading of poems by Paul Claudel, and William Albright's *The King of Instruments (A parade of music and verse)*, with text by Albright and Eugene Haun. Dupré's work is clearly of high artistic and spiritual intent, while Albright's is just as clearly meant as delicious entertainment.

The works reviewed here are from Wayne Leupold Editions "Organ Demonstrators Series." The general purpose of this series of almost fifty titles seems to be to introduce the organ to students and adults with the assistance of a narrator who either tells a story or explains aspects of the organ and organ playing, or both. The following individual pieces have been chosen at random.

Cooman's *The Transportation Age* focuses on various modes of transportation: An Automobile (principals), An Airplane (flutes), A Bus (reeds), A Bicycle

(strings), and A Subway (full organ). Richard Leach's text is minimal. No mention is made about the organ stops that are used for each movement. The music is quite simple and could be played by a first or second year organ student. It is probably more realistic for this simple music to be intended for elementary school students than the middle and high school students listed on the score.

The Misfortune of a Wise Tortoise by Godwin Sadoh is based on an African folktale and song. The text is quite long and quite charming. Creating the context for telling a story of a tortoise with three wives might be tricky. The movements demonstrate each of the stop categories. Except for the full organ movement, these movements could be played by a first- or second-year organ student. Or, given different skill levels, this might be a group project for a number of early organ students.

Exodus by Larry Visser is an attractive set of variations on the spiritual "When Israel Was in Egypt's Land" (GO DOWN, MOSES). It is cleverly constructed to tell a story through the use of that familiar tune, which, at the beginning, everyone is invited to sing. There is a lot of text. It will almost take as much time to read it as to play the music. Each variation clearly depicts an element of the story. In the "Plague of the Frogs," one can hear the croaking of those creatures; the chromatic buzzing of the flies cannot be missed in "The Plague of Flies." Part of the last movement, "The Plague of Death: The Passover," is a quasi-French toccata. The pedagogical aspects of organ sounds are relegated to an introduction that precedes the playing of the music.

Dennis Janzer's *South of the Border*, op. 16, is a set of character pieces based mostly on models of popular Hispanic dance rhythms. Its main purpose is to demonstrate the various sounds an organ can produce. Its text is short enough so as not to get in the way of the music, but long enough to say what needs to be explained. While most listeners may not take much note of it, a more thoughtful approach by the composer to some part-writing and counterpoint principles would have enhanced the impact of the musical ideas, which are quite attractive. The concluding "Passacaglia Hispanico" is a wonderful summary of stop sounds, using a common compositional procedure while at the same time making references to various styles.

Richard Proulx's skillfully written *The Child's Book of Beasts—An Entertainment for Organ and Narrator* is influenced by early and mid 20th-century French harmonic styles—think Poulenc. There are fourteen movements ranging from the "Yak to the Dodo" and ending with the "Microbe." Several motives are used as a unifying element throughout the work. Forms and styles are easily recognizable. The llama is written almost like a recitative, the baboon is a fugue, the lion and tiger a waltz. The amusing text is substantial, but most of it is narrated while the organ is playing. It was commissioned for the Spreckels organ in Balboa Park, San Diego, hence the need for an amplified narrator. Any inside performance will also need amplification. This piece is truly an entertainment for all ages. The amusing verses are by Hillaire Belloc.

Both the scores of *The Misfortune of a Wise Tortoise* and *The Child's Book of Beasts* contain illustrations that can be used as projections or handouts. The works by Cooman and Sadoh require only a modest instrument, whereas the others would benefit from an instrument with a broader range of resources.

—James Callahan
Professor Emeritus
University of St. Thomas
St. Paul, Minnesota

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



OneLicense.net

- EASY—online permission and reporting
- ECONOMICAL—based on average weekend attendance
- THOROUGH—your favorite songs
- CONVENIENT—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

www.TheDiapason.com

Breaking news
Calendar
Classified ads
Article archives, and more

A Conversation with Composer Craig Phillips

David Kelley



Craig Phillips

An increasingly popular composer of organ and choral music, Craig Phillips was born in Louisville, Kentucky in 1961. By the time he was in his early thirties, Phillips had won First Prize in the Clarence Mader Competition for organ composition (in 1994). Since then, he has published works with increasing frequency, and has completed commissions for the American Guild of Organists, the Association of Anglican Musicians, several American cathedrals, and such notable performers as the Chenaults and Tom Trenney. Phillips's compositions are engaging and satisfying, and they demonstrate his understanding not only of the voices and instruments for which he writes, but also his audience. He recently launched a website about his work: <www.CraigPhillipsComposer.com>. Dr. Phillips and I spoke in February 2008.

David Kelley (DK): You have extensive musical training, including a doctorate among other things, but you were not trained as a composer.

Craig Phillips (CP): I was never a composition major; I did study composition when I was an undergrad, for two years as a minor. Then I was a theory minor at Eastman during my graduate studies. I also studied orchestration at Eastman and then coached with Byron Adams here in Los Angeles. Organ was my primary focus during my student years, but I also had been composing since the age of fourteen, and I wanted to keep it going all the time. I think I was mainly known as an organist, especially early on, and it's just fascinating that I've ended up in some ways much more well known as a composer: that's pretty much since the mid '90s.

DK: What motivated you initially to start composing? Fourteen is a very early age to begin that!

CP: I'd been playing the piano since I was seven; I would just sit down and improvise and come up with little ditties and so forth; I decided to start writing them down on my own. Then I was encouraged a lot in that direction by the organist at the church I grew up in, a woman named Sharron Lyon, and then when I started studying organ as well, with Peter Fyfe, he also encouraged me in that direction, so that had a lot to do with it.

DK: The liner notes for your CD "A Festival Song: The Music of Craig Phillips" suggest that your theory background is a large contributing factor to the development of your style. Do you think that those studies really enabled you to grow as a composer—or do you even use theory when you compose?

CP: (laughs) You know, I don't think about it that much at this point! It's all in my craft, I guess, and because I studied counterpoint and all the theory courses, there is a very solid foundation.

DK: So do you use theory as a tool?

CP: As a tool? Definitely. It's really

the tool that allows you to look at and understand something of how the great masters put their scores together, which in turn can provide an underpinning and foundation for your own work. That being said, once you have that foundation, I think it ultimately frees you to "break all the rules" as it were and forge your own path.

DK: To my ear, one of the things that I admire about your style is its very fluent and mobile harmonic language. You travel very quickly to different places and move very easily.

CP: Yes.

DK: How would you describe your own style?

CP: Well, I don't think it's anything you could put a label on—yes, there are modal inflections and that sort of thing, perhaps a sort of romantic, lyrical leaning. I think it's really an amalgamation of a lot of my influences: the music that I've loved growing up and as an organist as well. I think a lot of the organ composers influenced me to a large degree.

DK: I have often heard a little whispering of Herbert Howells, perhaps, in there; maybe a little Duruflé . . .

CP: Absolutely, others have said that as well. I play their music, I know their music—so that becomes a part of me.

DK: Are there any other composers that have been particularly influential?

CP: Of course—Bach—probably the greatest!

DK: The counterpoint?

CP: Yes, and then I've always loved the Romantic repertoire as well; I think that's also a major influence on my style. And I listened to tons of pop music when I was growing up, and even that, I think, has a certain role in what ultimately makes up my style.

DK: Perhaps contributing to your ability to move from one place to another quickly?

CP: (animated) Maybe! I don't know, because I grew up in the '70s listening to all kinds of music, Bach, Beethoven, Rachmaninoff, Mahler, Bartók, and so forth, and lots of rock/pop—even film



At the organ of the Dreikönigskirche, Frankfurt, ca. 1991

music had an influence I would say, so . . . who knows!

DK: (laughs)

CP: You know, I don't sit down and analyze my own music that often.

DK: There probably isn't time for that!

CP: (laughs) This is true, and I'd just as soon leave that to others! I tend to be very instinctive and intuitive about the whole process.

DK: Your organ works are very idiomatic, and they lie under the hands quite well.

CP: I hope so! (laughs)

DK: That indicates to me that you have a performing pedigree, if you will; I have to wonder if you do your composing at the keyboard, or if you do any improvisation—certain elements of the fantasy pieces, the *Fantasy on Torah Song* in particular, seem almost improvisatory in style. Do you bring those types of elements into your composition?

CP: Let's see . . . I improvise, but not on that level—I really was not trained in improvisation—I could not just sit down and improvise a piece on the level of, say, the *Torah Song*. I have to work these things out very carefully, and usually at the keyboard; not necessarily at the organ, but at the keyboard most of the time. But yes, I do think there is an improvisatory aspect towards the way I develop a lot of my ideas—especially

the fantasy pieces such as you're talking about. So it doesn't bother me if these pieces come off as improvisatory, I think that is just the way my imagination tends to work.

DK: It gives them a spontaneity that is very enticing.

CP: Yes, I think that's right, and I've written several pieces in that same vein actually—some recently—that aren't yet in print. It seems to be a successful formula for me in terms of organ pieces.

DK: You compose on commission quite a bit.

CP: Yes. I am lucky to have pretty much a steady stream of commissions.

DK: How do you go about tailoring a piece for a commission? I would imagine your own technical ability might lead you astray if you're writing for a particular audience. Is that ever a problem or something you keep in mind?

CP: Sometimes they stipulate the difficulty level of a piece or specific voicing and so forth. The commissions I've had don't often put limits on me—but I think it's great discipline to be able to write something that's very simple if that's what they're looking for. I remember the *Torah Song* fantasy: I think the rules specified that it would be a concert piece, but of moderate difficulty, which is kind of an odd combination—I think I managed to strike a happy medium in that piece.

DK: And that one won a prize.

CP: Yes, the 1994 Clarence Mader Foundation prize in organ composition.

DK: How generalized must you be in assigning registrations to organ works, and how much leeway do you imagine your performers and interpreters having? Some composers, especially French composers, are very specific; many American composers give nothing more than dynamic indications. How do you make those types of decisions?

CP: I have typically put in registrations in most of my pieces, at least as a guideline, but I've always told the people I have written these pieces for that they should have leeway to do what works on their instrument, or if they feel strongly

Church of St. Edward ♦ Bloomington, Minnesota

GREAT ORGAN	CHOIR ORGAN
16' Bourdon	8' Violone
8' Principal	8' Spire Flute
8' Bourdon	8' Flute Celeste
8' Viole de Gambe (sw)	4' Geigen Octave
8' Viole Celeste (sw)	4' Concert Flute
4' Octave	2' Piccolo
4' Spitzflöte	1 1/3' Quintflöte
2' Super Octave	16' Cor Anglais
1 1/3' Fourniture	8' Cor Anglais
16' Cor Anglais (ch)	4' Rohr Schalmey
8' Cromome	Harp (digital)
8' Cor de Jubilee	Tremulant
Chimes (digital)	
	PEDAL ORGAN
	32' Soubasse (digital)
	16' Principal
	16' Bourdon (gt)
	16' Violone (ch)
	16' Gedeckt (sw)
	8' Octave
	8' Chimney Flute (sw)
	4' Choral Bass
	1 1/3' Mixture, II
	32' Bombarde (digital)
	16' Double Trumpet (sw)
	16' Cor Anglais (ch)
	8' Trumpet (sw)
	4' Cromome (gt)

SWELL ORGAN

8' Violone (ch)

8' Chimney Flute

8' Viole de Gambe

8' Viole Celeste

4' Principal

4' Koppel Flute

2 2/3' Nazard

2' Blockflöte

1' Plein Jeu, III

16' Double Trumpet

8' Trompette Tremulant

AUSTIN ORGANS, INC.

ORGAN ARCHITECTS AND BUILDERS

♦ Since 1893 ♦

www.austinorgans.com :: 156 woodland street :: hartford :: connecticut :: 06105 :: (860) 522-8293

about doing something a certain way I'd like to leave a certain amount of freedom to the performer. But I usually suggest various colors or the kind of sound I'm thinking about, and a lot of my pieces do have that sort of French romantic registration ideal behind them.

DK: How much does the instrument at All Saints' [Beverly Hills] influence—
CP: Oh, probably it does! (*laughs*)

DK: That's where you spend most of your time, I imagine.

CP: So it does, I think—the colors that are on that particular instrument often influence what I indicate in my pieces—it's a pretty comprehensive instrument, I might add! But they can be expanded on.

DK: Well, every organ's different.
CP: Yes.

DK: I know you have been commissioned by the Association of Anglican Musicians, by Washington National Cathedral, and your works are often performed at All Saints'. Do you feel that you are part of a continuing Anglican musical tradition in the church?

CP: I think I could put myself into that category. Most of my choral commissions have been from Episcopal churches or cathedrals. And the choir that I work with here at All Saints' is one of the best—I don't mind saying that I think it's one of the best choirs in the country in the Anglican tradition, so that's had a big influence on me, and on my choral writing. We perform a great deal of the English repertoire, as well as American music that flows from that tradition, and I think my own music certainly falls into that continuum.

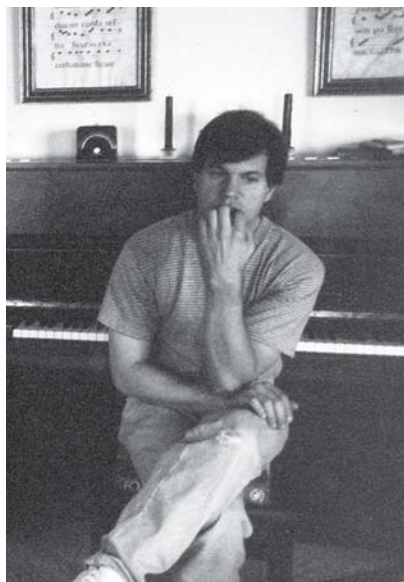
DK: How would you describe the essential elements of that style?

CP: In terms of the way that I write for the choir, I'm used to a straight-tone sound, and really favor that sound. In the Anglican approach to choral singing there is also a great attention to word accentuation or localized word stress, and that is something that I pay a great deal of attention to in my setting of texts. And as far as texture goes, I use a combination of polyphonic and homophonic textures that ebb and flow—and not strictly one or the other.

DK: A hybrid.

CP: It is sort of a hybrid in a way.

DK: Many English organs are designed primarily as liturgical instruments and



Brooding composer at home in Beverly Hills, early 1990s

choral accompanying instruments, and that certainly has affected many of the composers coming out of those places; do you think that that's something that you relate to as well, or are you more in that French category where the instrument is more soloistic?

CP: I think maybe I'm a hybrid as far as that goes as well, perhaps leaning to the French side. A lot of my commissions have pretty substantial organ parts—a lot of my choral pieces in general: I like to think of the organ and choir as basically equal partners most of the time, unless specifically it's not intended to be that way. But, generally speaking, that's the way I like to treat the organ.

DK: Do you think that there are specifically American traits to the Anglican tradition here that distinguish it from our British counterparts, and perhaps in your works in particular?

CP: I'm sure. I think we take their tradition and make it our own in certain ways, because we have our own unique set of influences—American folk tunes, jazz, spirituals, and popular music. I'm thinking of the New York composers Calvin Hampton, Larry King, and all sorts of people . . . David Hurd and others. I think a lot of that music flows out of that Anglican tradition but is also highly original and very much American, I pretty much see myself falling into that tradition.

DK: Perhaps there's a little more adventurous spirit in the American style?

CP: I think you could possibly say that. (*pauses*) Not to say anything negative about the English at all!

DK: No, no. Well, there's that classic Anglican restraint, which sometimes we Americans don't do quite as well.

CP: Probably we're less restrained. Perhaps. (*laughs*) I don't know!

DK: Do you have particular favorites among your own works, pieces that came off particularly well in terms of your expectations when you sat down to write them, or perhaps an organ piece that you like to play a lot?

CP: One of my special pieces is not a solo organ work, but the *Concertino for Organ and Chamber Orchestra*, which was my first big commission, and it led to all sorts of other things and opened a lot of doors—I think of that as an extremely special piece. Well, I try to make every piece (*laughs*) something to think of in that way. The chorale preludes are in some ways among the most popular things that I've done, and I use those all the time. The *Tocatta on Antioch*, for instance: I sat down and wrote that little set of pieces [*Joy to the World: Three Preludes for Christmas*] a few years ago, but I use them all the time, they're very popular, they get played often. Also the *Triptych [for Organ]* that I wrote in the mid '90s I use frequently. Those can be played together or separately; I use them separately all the time. They're quite effective in the service context, and I've used them as recital pieces as well. Of my pieces for organ and instruments, the *Suite for Organ, Brass [Quintet] and Percussion* has certainly been one of the most successful for me.

DK: We spoke earlier about your *Fantasy on Torah Song*, which is one of my favorites; another I particularly like is your *Fanfare*. Can you tell me a little about the origin of that work—it was a commission, wasn't it?

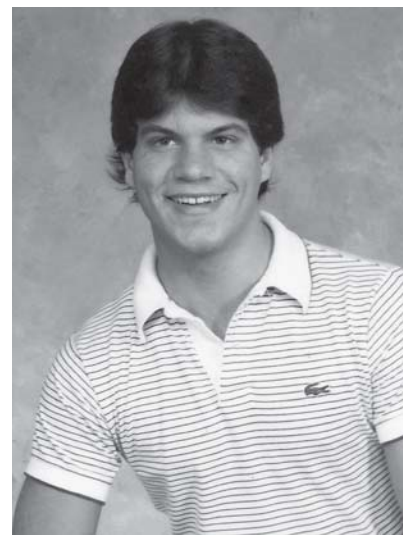
CP: It was commissioned by Pat Gillis, a parishioner at All Saints', Beverly Hills when we installed a new fanfare trumpet on the organ. It's a big high-pressure hooded trumpet—it's quite a brilliant stop—and he actually was the one who paid to have it added to the organ. It was his wish to commission a piece to feature the new trumpet; also it was dedicated to his mother, who was a long-time church organist. So I designed this work to really "show off" the new trumpet stop. It's basically a rondo with a "big tune" on the solo trumpet making several appearances, and other splashy, colorful things in between. That's another piece that I think works extremely well as either a recital piece or in the context of a big service or what have you—if you have the right organ.

DK: So, what's next for you? What's on your horizon?

CP: Well, I just got today—believe it or not, it was today—confirmation of a commission for the 2010 AGO convention in Washington, D.C. This is for a new work for organ and instruments. It looks like it will be a piece for chamber organ and four winds, probably ten minutes in a single movement . . . the idea is still under development! (*laughs*) So, that's kind of a big thing that's coming up, and there are some other interesting things in the works.

DK: And I believe you told me that you're launching a website?

CP: Yes, it's actually up and running now, and has a complete list of my compositions, both published and unpublished, as well as a list of current commissions and other information. You can find it at www.craigphillipscomposer.com.



As a young composer, Nashville

DK: When you get a commission, how do you decide what to do? I'm sure some of these commissions can be very specific, but others may be rather general.

CP: It depends. If it's, for instance, a choral piece like what I've just been working on, the primary task is to come up with a good text. The people who commission a piece are usually looking for something for a particular occasion, so [we have to find] an appropriate text; usually something in the public domain, or, once or twice, we've done things where the text was commissioned simultaneously. So that can be fun, too.

DK: That would be a rather rare opportunity.

CP: I wrote a big Easter anthem a few years ago called *On This Bright Easter Morn*, which has been very popular. The text was also commissioned and written by a poet named Janine Applegate, who lives in Portland. I collaborated on two pieces with her, which was a lot of fun. But generally speaking I tend to go with things that are in the public domain.

DK: That's always a safe bet.

CP: It's a safe bet—less complicated. I've set a couple of works to texts by more recent poets—secular pieces—whose foundations, alas, don't yet allow their texts to be set to music for publication. But they generally specify a length of a piece, and I ponder . . . (*laughs*) . . . ponder the text or whatever the idea for the piece is, and then just get going. Coming up with the initial idea for a piece, I think, is always the most difficult part—once you have it, and you know it's right, things begin to flow. With most commissions usually people have a general idea of what they're looking for. I received one recently through a church and an arts foundation: they're going to send me some paintings from local artists to look at and then devise a set of pieces based on probably two or three of these paintings—it will be something totally different; I don't yet know what I'll do with that!

DK: It will be your own version of *Pictures at an Exhibition*.

CP: Very much; that's the idea they had in mind. So that will be something quite different, at least something I have not done before.

DK: Is there anything that you would communicate to a young crop of organists, given the chance?

CP: I don't know if many of them are interested in composition or not, but I would say it's good to stay open—to new organ compositions in general, and to the idea that being an organist and a composer is a long, long tradition. Being a performer and a composer was really the norm until fairly recently in the scheme of things, and there's no reason why it shouldn't still be that way, in my

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

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

Intriguing? Let us build your dream.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

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

Lois Tjue Music

Specialists in Choral and Organ Music

2209 Crestmoor Road, Suite 220 Nashville, TN 37215
615-386-3542 § 800-851-9023 § 615-297-4291 Fax
www.loistjue.com



FREE INFORMATION ABOUT BELLS AND CARILLONS
The Guild of Carillonneurs in North America
37 Noel Drive
Williamsville, NY 14221



Eastman School of Music, class of Russell Saunders, ca. 1985; Craig Phillips pictured second from left

opinion. Being an organist and a performer and a composer . . . it all works together for me, so . . . (*laughs*) I think it's a great combination.

DK: Well, it's working for a lot of other people, too: they think it's a good combination for you (*laughs*) as well!

CP: It's a good combination for me, but others can do it!

DK: Thanks very much for speaking with me today, and keep up the good work!

CP: Well, thank you very much! ■

David Kelley is Director of Music at Concordia Lutheran Church in Wilmington, Delaware, and Assistant Conductor of Coro-Allegro, Delaware's premier chamber choir. His compositions have been included in *The Crowning Glory, a collection of hymn descants, and the Delaware Organ Book, a collection of solo organ works by Delaware composers. Mr. Kelley recently began doctoral study in organ at Peabody Conservatory in Baltimore, Maryland.*

Craig Phillips Organ and Choral Works, and Recordings
Organized by scoring and title, with publisher and catalog number

Organ Solo

- Fanfare* (Selah, 160-640)
- Fantasia on the tune Finnian* (Selah, coming soon)
- Fantasia on Sine Nomine* (Selah, 160-676)
- Fantasy Toccata* (Selah, coming soon)
- Fantasy: Torah Song* (Yisrael V'oraita) (Selah, 160-857)
- Fantasy: Terra Beata* (Paraclete Press, PPM00431)
- Festival Piece* (Selah, 160-860)
- Glad Praises We Sing* (Selah, 160-814). Four Preludes for Organ: Kremser, Hyfrydol, Nettleton, Engelberg
- Joy to the World* (Selah, 160-815). Three Preludes for Christmas: Divinum Mysterium, Forest Green, Toccata on Antioch
- Organ Music for the Seasons, Vol. 4* (Augsburg Fortress, 9780800637507). Prelude on Richmond
- Partita on Lobe den Herren* (Selah, 160-691)
- Partita on Veni Creator Spiritus* (Selah, 160-440)
- Prelude on Victimae paschali* (MorningStar, MSM-10-513), from *Three Plainchants for Organ*, ed. Lynn Trapp
- Psalm Prelude* (Selah, 160-875)
- Toccata on Hyfrydol* (Selah, 160-675)
- Tribute* (A lullaby for organ) (Selah, 160-682)
- Triptych for Organ* (MorningStar, MSM-10-941)
- Trumpet Tune* (MorningStar, MSM-10-926)
- Wondrous Love* (Fred Bock Music Co., BG0945). 12 Preludes for Organ (includes "Aria")
- 25 *Harmonizations and Descants* (Selah, 160.731). Volume XI of series

Organ and Instruments

- A Song Without Words* (E. C. Schirmer, #6750), for cello and organ
- March for Trumpet & Organ* (Selah, 160-970)
- Night Song for Oboe and Organ* (or harpsichord) (Selah, in preparation)
- Pastorale & Dance* (Selah, 160-975), for bassoon & organ
- Prelude & Exultation for Organ, Brass Quintet, and Percussion* (Selah, full score 160-985, organ score 160-986, instrumental parts 160-987)
- Serenade for Horn and Organ* (Oxford, 0-19-386763-X)

Suite for Organ and Brass Quintet and Percussion (Selah, full score 160-981, organ score 160-982, instrumental parts 160-983)

Unpublished Works for Organ Solo or Organ and Instruments

- Concertino for Organ and Chamber Orchestra* (1995) c. 13 minutes. 2 flutes, clarinet in A, bass clarinet, bassoon, horn in F, 2 trumpets, trombone, strings. Score and parts available on rental.
- Sonata for Cello and Organ* (2004). Score available for sale.
- Sonata for Organ* (1983). Score available for sale.
- Second Sonata for Organ* (2001). Score available for sale.
- Variations on a Kyrie* (1995). Concert work for organ duet. Score available for sale.

Choral

- A Festival Song* (E. C. Schirmer, #5440 & #5441), SATB chorus, soprano and baritone soli, and orchestra
- A True Hymn* (Selah, 418-624), SATB and organ (text of George Herbert)
- And I Saw the Holy City* (Oxford, ISBN 0-19-386712-5), SATB and organ
- Antiphon: Let All the World in Every Corner Sing* (Paraclete, PPM00435), SATB and organ
- The Beatitudes* (Selah, 410-516), SATB and organ
- Benedictus Dominus Deus* (A Song of Zechariah) (Selah, 410-887), SATB and organ
- Christ, mighty Savior* (Paraclete, PPM00538), SATB and organ (alternate version with strings and organ)
- Dies Gratiae* (Requiem Reflections) (Selah, 440-901), SATB, soprano and baritone soli, and orchestra
- Festival Eucharist* (Paraclete, PPM00624), choral score with congregational parts, with organ
- Festival Eucharist* (Paraclete, PPM00624FS), SATB, congregation, descant, brass quintet, timpani and organ
- For God So Loved the World* (Paraclete, PPM00606), SATB a cappella with solo soprano
- Glorious Things of Thee Are Spoken* (hymn concertato) (Selah, 425-888), SAB, 2 trumpets, timpani and organ
- Gracious God* (Paraclete, PPM00132), SATB, organ and flute
- Great Is the Lord* (Paraclete, PPM00813), SATB and organ
- Hodie Christus Natus Est* (Trinitas, 4502), SATB and organ
- The Holly and the Ivy* (Paraclete, PPM00018), SATB and organ
- The House of Faith Has Many Rooms* (Selah, 410-691), SATB and organ
- How the Grandeur of Creation* (Selah, 410-639), SATB, organ (optional strings)
- I Love All Beautiful Things* (Trinitas, 4610), SATB and organ
- Keep Watch, Dear Lord* (Selah, 420-526), SATB and organ
- Light's Glittering Morn* (Paraclete, PPM00427), SATB and organ (A version with brass quintet and timpani is also available from the publisher)
- Missa Brevis* (Washington National Cathedral) (Trinitas, 4583), SATB and organ
- Morning Glory, Starlit Sky* (Paraclete, PPM00835), SATB a cappella
- On This Bright Easter Morn* (Trinitas, 4501), SATB, organ, brass quintet
- People, Look East!* (Selah, 405-103), unison, organ, and optional descant
- The Preces and Responses* (Paraclete, PPM00211), SATB and organ
- Psalm 34* (E. C. Schirmer, 5364), two-part treble and organ
- Psalm 84* (Paraclete, PPM09729), SATB and organ

- Psalm 103* (Trinitas, 4507), SATB and organ
- Ride on in Majesty* (Trinitas, 4580), SATB anthem with organ
- The Risen Sun* (Selah, 420-337)
- Rorate Caeli* (Trinitas, 4500), SATB a cappella
- So Much to Sing About* (E. C. Schirmer, #5365), SATB and organ
- Teach me, my God and King* (Paraclete, PPM00303), SATB motet, unaccompanied
- Thee Will I Praise* (E. C. Schirmer, #5718), SATB and organ
- Version with organ and brass quintet (E. C. Schirmer, #5719 & 5719A)
- There's a Voice in the Wilderness Crying* (Selah, 422-903), two-part choir and organ
- Transfiguration* (Selah, 405-390), SATB and organ
- Two Advent Anthems* (Selah, 405-146), SATB, organ and oboe
- The Unsearchable Riches* (Paraclete, PPM00625), SATB and organ
- We Walk by Faith* (Trinitas, 4611), SATB divisi and organ

Unpublished Choral Works

- Come, my Way, my Truth, my Life* (2005), SATB motet, unaccompanied
- Lord, You now have set your servant free* (2006), SATB anthem, with organ, brass quintet and timpani
- Magnificat* (1993) c. 9 minutes, score and parts available on rental, SATB chorus, string orchestra and organ
- Magnificat and Nunc Dimittis in D* (2003), SATB canticles with organ
- Magnificat and Nunc Dimittis in D-flat* (2002), SATB canticles with organ
- O Light Invisible* (2003), SATB motet, a cappella
- The Preces and Responses* (A-flat) (2002), SATB, unaccompanied
- Rune of Hospitality* (2003), SATB anthem, unaccompanied
- Send forth your light* (2002), SATB anthem with organ, based on Psalm 43
- Sweet Music, Heavenly Rare* (2006), SATB motet, unaccompanied
- The Passion According to St. John* (2008), SATB chorus, three soloists, unaccompanied
- Though every tongue shall spend its fire* (2003), SATB anthem with organ
- You Shall Know the Truth* (2005), SATB anthem with organ

Recordings

- A Choral Feast* (2001) (Gothic, G-49126), The Choir of Men & Boys, Washington National Cathedral, Douglas Major, conductor. "Gloria" from *Missa Brevis*

- A Festival Song: The Music of Craig Phillips* (2004) (Gothic, G-49207), The Choir of All Saints' Beverly Hills; Tom Foster, conductor; Craig Phillips, organist.
- Song of Zechariah: Benedictus Dominus Deus
- Teach Me, My God and King
- Serenade for Horn and Organ
- Psalm 34
- Pastorale for Bassoon and Organ
- The House of Faith Has Many Rooms
- And I Saw the Holy City
- Ride On in Majesty
- Fanfare for Organ
- Keep Watch, Dear Lord
- A Song Without Words for Cello and Organ
- A Festival Song
- Be Still My Soul* (2006) (Gothic, G-49251), The Choir of All Saints' Church, Beverly Hills, Dale Adelman, conductor. The Risen Sun, Transfiguration, We Walk by Faith
- Blasts from the Past Century* (2006) (Pro Organo, CD 7197), David Heller, organ. Fantasy Toccata
- Burnished Bright* (2006) (Paraclete, GDCD 040), Gabriel V Brass Quintet, David Chalmers, organ. Suite for Organ, Brass and Percussion
- Easter* (1997) (Gothic, G-49097), The Choir of All Saints' Church, Beverly Hills, Thomas Foster, conductor. On this bright Easter morn
- On A Sunday Afternoon* (2005) (JAV Recordings, JAV 149), Todd Wilson, organ; Yvonne Caruthers, cello. A Song Without Words for Cello and Organ
- Organ Americana* (2004) (Pro Organo, CD 7196), Tom Trenney, organ. Toccata on "Antioch," Prelude on "Kremser," Fantasy on "Torah Song"
- Seasons of Festivity* (1997) (Arkay Records, AR6162), Marilyn Keiser, organ. Prelude on "Kremser"
- Silence & Music* (1993) (Gothic, G-49064), The Choir of All Saints' Church, Beverly Hills, Thomas Foster, conductor. Hodie, Christus natus est
- Sinfonia Festiva* (2005) (Summit Records, DCD 436), Paul Skevington, organ; Washington Symphonic Brass. Psalm Prelude, Fanfare, Suite for Organ, Brass and Percussion
- Small Wonder* (2003) (Pro Organo, CD 7190), Christmas at St. Paul's, K Street, Washington, D. C. The Holly and the Ivy (arr. Phillips)
- Spiritual Pairs* (1996) (Pro Organo, CD 7067), Marilyn Keiser, organ. If you will only let God guide you

Eloquence and Artistry
in Organ Building

All Saints Episcopal Church, Atlanta, GA
Raymond & Elizabeth Chenault, Music Directors

John-Paul
Buzard
Pipe Organ Builders

Member, Associated Pipe Organ
Builders of America
112 West Hill Street
Champaign, Illinois 61820
800.397.3103 • www.Buzardorgans.com

The organ by Giuseppe Testa, 1676, in Serra San Quirico: An incredible sound

Francesco Cera and Andrea Pinchi

After more than thirty years and hundreds of instruments restored with the highest technical qualities, the restoration of historical organs in Italy still holds surprises and offers us opportunities for growth and knowledge. In the last few years, our view of the antique Italian organ has become even larger and more diversified, not simply in the general structure of the instruments, but mostly in the tonal concept adopted throughout Italy over the centuries by organbuilders.

In the church of Santa Lucia, in Serra San Quirico, an old village in the mountains near Ancona (Marche region), it was possible to discover a particularly rare instrument. It is an organ dated 1676, signed by Giuseppe Testa, a famous organbuilder from Rome. Scholars knew about the existence of such an organ, but since no evident signature was ever found, its attribution was still uncertain, also considering that it was in quite a different style from that which defined the organs made in the Marche region.

Background of the instrument

During the restoration process, conducted by the Ars Organi company, located in Foligno and owned by Andrea and Barbara Pinchi, an inscription on the top of a languid was found: "Io Giuseppe Testa Romano feci in Roma Anno 1676" ("I, Giuseppe Testa, Roman, made this in Rome in the year 1676"). Giuseppe Testa is surely to be considered the most important organbuilder in Rome in the mid-17th century; he maintained the organs in the basilicas of San Pietro and Santa Maria Maggiore, and built numerous organs now placed in the churches of Rome. Unfortunately, many of the instruments he built that are still extant have been greatly modified throughout the centuries; thus, there is little historical evidence of his work. This is why the organ in San Quirico is of such extraordinary importance: an organ by Giuseppe Testa that was quite well preserved.

Most of the elements are still original: 95% of the pipes, the keyboard and pedalboard, casework, windchest, even the stool for the organist! Particularly beautiful are the three central pipes of the façade, modeled in a spiral, typical of the Roman school. In the 19th century, drawknobs and bellows had been changed and were rebuilt during the recent restoration job, modeled after originals from the Roman School of the period. The pipes had suffered some bad nicking, but many pipes were still intact in the mouths and helped furnish the model for the general voicing of the instrument. The reason this instrument is about 200 km from Rome is that the Marche region, in the 17th century, belonged to the Papal States, and the reason for the choice of Santa Lucia in San Quirico is probably due to the fact that this village is on the way to the Sanctuary of Loreto.



Case and façade

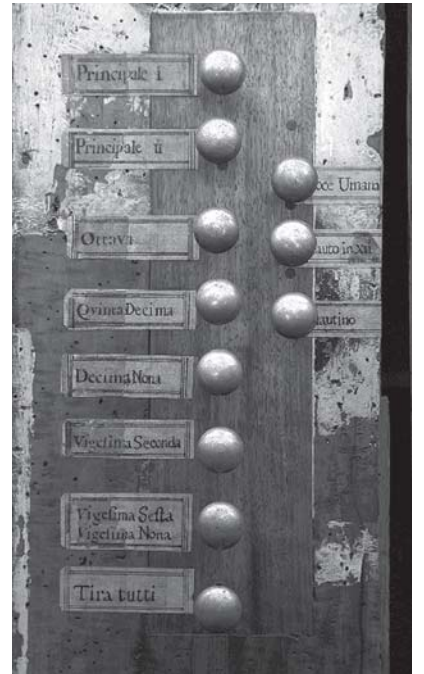
Stoptist and sonorities

The stoptist of the Testa organ presents different elements of originality. There are two 8' Principals, of which the second is of sweeter tone; the first inner pipes were made in metal, and so they have been rebuilt this way. There are two flutes, one 2 2/3' and the other 2' (called by the builder Flautino), instead of the more common 4' one. A 16' Controbassi in spectacular chestnut wood, from C1 to C2, is coupled to the keyboard (the pedalboard is simply linked to the keys without an independent stop). The rarest stop is the 8' Voce Umana, from F2. This well-known Italian stop, designed to beat in combination with the Principal, was widely used in northern Italy since around 1550, but it had never been used in Rome nor in other parts of central Italy until the beginning of the 18th century (apparently in Rome, Fresco-

baldi did not have the Voce Umana for his *Toccate per l'elevazione*). Therefore, this stop in the organ of San Quirico is the oldest that we know of among all the instruments built in Rome in the 17th century, and perhaps suggests that this stop was known by the organists of the Eternal City (we hope this hypothesis will be confirmed by other discoveries in the future). The effect of the drum is interesting and unusual; activated by the last pedal in the pedalboard, without its own pipes, it acts on the D1 and F1 notes of the keyboard.

The organ by Giuseppe Testa in Serra San Quirico offers us the possibility of finally hearing the tonal concept of this very important organbuilder from Rome, whose personality and craftsmanship are well evident not simply in the manufacture of the pipes and the mechanical parts, made with great knowledge, but also in the sound itself. At the time of the organ's construction, Rome was an important center for organ music; it was dominated by Bernardo Pasquini, follower of the master Girolamo Frescobaldi. Many organists from Germany came to Rome to learn the latest organ style.

The measurements and the proportions of the pipes are such that their effect can be well appreciated by the ear. The sound is quite clear, bright and full of harmonics, even if not completely transparent but matched with a good fundamental and with generous speech. The main Principal is, along with the 2 2/3' Flute, the stop with more fundamental, though it maintains a light character. The second Principal is sweeter than the main one but not dark. The 4' Octave marks a tonal separation from the main Principal, because of its narrower scaling; that is



Stop knobs



Pedalboard

why it is more penetrating and clear. The five ripieno ranks follow the same style of the 4' Octave, and their sound is similar to strings, very open and brilliant.

The Voce Umana has a sound that matches better with the main Principal than with the second. The 2 2/3' Flute is among the most surprising stops of the organ: its sound is strong, round and projects well in the church. It is only a hypothesis that the size of the other 2' Flute recalls the Roman organs of 16' that had 2' and 1 1/2' flutes. Its timbre is different from the 2 2/3' one, less round, but does not lack sound. The 16' Controbassi is also very clear and does not have a booming effect in the acoustic.

The restoration by Ars Organi has had the delicate responsibility to re-establish the original pitch with the best approximation possible, and to recreate the original sound of the instrument through an in-depth study and patient work of voicing, achieving surprising and very convincing results. This organ allows us to discover the sound conceived for the organ works of Bernardo Pasquini, and to execute with great taste all the literature of the 17th-century Italian masters as well as the German composers who took their inspiration while in Rome.

—Francesco Cera
Translation by Zoila Donati

The first time I saw the organ in the magnificent church of Santa Lucia, in 1987, I was aware that I was looking at an organ of rare beauty belonging to the Roman School, but I had no idea I was looking at the last masterpiece produced and signed by Giuseppe Maria Testa!

Obviously, whenever a restoration job is undertaken, one dreams of making an extraordinary discovery, like a hidden handwritten paper inside the windchest, or under the first key—or under the languid of the first front pipe!

Organmaster Shoes

The Right Shoe On The Pedals!

Visit Us Online:
www.organmastershoes.com
Fast Service · Ship Worldwide

Women's Mary Jane
Size 4-11, \$50*

- Whole & Half Sizes
- 3 Widths (N, M, W)
- Genuine Leather



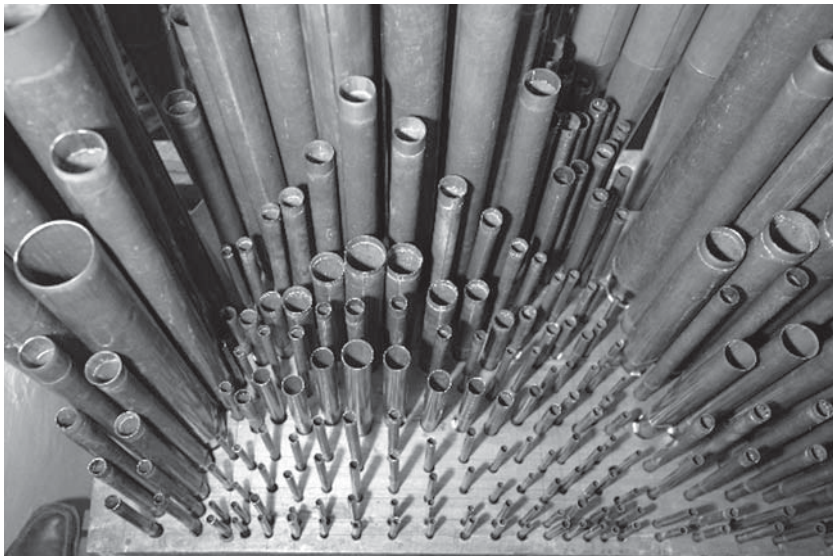
Black Navy
White Bone
Gold Silver

Our Suede Leather Soles
help you feel what pedal
your foot is touching!



Men's Classic Oxford
Size 6.5-13, \$58*
Size 14-16, \$95* *plus postage

Call To Order FREE catalog: (413) 773-0066, 9-5pm, Mon-Fri
44 Montague City Rd., Greenfield, MA 01301 USA



Pipework



Keyboard

All of this, with other little discoveries, has allowed us to reconstruct the original look of the instrument.

The restoration work began in 1998 and ended in 2007. At the end of this job we produced an in-depth publication. I will later highlight the most important aspects regarding the tonal material.

Throughout three centuries the instrument has undergone numerous interventions, some of which have been particularly serious, such as converting the instrument to equal temperament, raising the pitch to 426 Hz at 11°C, tampering with the drawknobs, the modifications of the pedal windchest and the substitution of the original bellows. However, the original pipes were all present, even if they were seriously altered by the falling of the rackboard and by interventions made with little attention. The tops of the front pipes and of the internal ones had been cut and scrolled. Some feet of the façade pipes had dents that could easily be seen, and some toeholes had been altered and closed. A substantial number of factory-made pipes had been used to fill in or replace a few original pipes, which were considered impossible to save.

From a tonal standpoint, everything seemed to coincide with the original model, although a lot of the pipes in the ranks had been mixed, and not all of them played where they were supposed to. Even the pipes of the 2' Flautino had been used in the 2½' Flauto in XII, and in their place in the 19th century someone had put a 4' Ottavino. The first four pipes of the Principale Primo (front), originally made in metal, had been replaced in the 1800s with pipes made of fir. The 16' Controbassi stop in chestnut, originally stopped, had been opened and doubled in its length with fir.

The survey has highlighted all the elements of the primary nucleus, then they have been rearranged according to the original numbers. By doing this, all the pipes that had been moved started to play, as they should have, consistently with the right balance between diameters and lengths. All operations providing the correct rearrangement have also restored uniformity of the thickness of the pipe metal, especially in the principals: very thin in the Principale Primo and Voce Umana, and much more robust in the Principale Secondo. The thicknesses of the metal of the Flauto in XII are much

more substantial and they grow proportionally towards the high notes.

The bevel of the languids varies greatly according to the stops. The lab analysis produced the following results: front pipes 97.9% tin; inner pipes 98.4% lead. Following the preliminary phase, the pipes have all been cleaned and restored to their original conditions. During the last intervention the instrument had been returned to 426 Hz at 11°C, and the temperament modified to equal, which made it necessary to lengthen all the pipes.

Once we collected all the non-original pipes, we proceeded building 154 pipes out of 471 (33%) using the same models, alloy and measurements of the originals. The pitch has been restored at 415.7 Hz at 14°C, humidity at 52%, while keeping in mind the pipes of the 16' Controbassi, which maintained traces of the plugs inside, and the original metal pipes, which preserved unaltered voicing and length of the bodies. The temperament is again meantone ¼ comma.

The characteristics of the nicking are rather common to all the stops and count on average seven nicks per languid. For the Principale I, Principale II, the Ottava and the Voce Umana, the nicking is done all the way to the pipes of ½'.

The greatly varied bevel of the languids of the different stops and the differentiated scaling speaks by itself to the knowledge of Giuseppe Testa, who knew how to design the instruments he made with incredible taste and attention. The principals are differentiated in diameter and metal thickness. The ripieno ranks present a complex and elaborate mix of diameters that are narrow for the high notes and more generous in the low notes.

The Flauto in XII was thought out and realized with very clear principles, with diameters that start out rather narrow to widen later towards mid-keyboard, doing the same thing with increasing pipe metal thickness. This is the physical rendering of a wooden recorder, with its dynamic characteristics. All operations have been supervised and directed by the Italian authorities appointed to supervise all restorations in the Marche region, in this case Professor Maria Claudia Caldari and Maestro Mauro Ferrante.

Also part of this restoration were Andrea and Barbara Pinchi, Ivan Dumitrak, Marco Dominici. Assistant for voicing: Francesco Cera. Historical-philological research: M° Mauro Ferrante, Ispettore

Onorario della Soprintendenza delle Marche; Prof. Paolo Peretti, Organologo e Musicologo, Conservatorio di Bari.

—Andrea Pinchi

The Organ

Keyboard 45 notes, short octave, C1–C5
Total width 653 mm

Pedalboard 10 notes, short octave, C1–C2
plus drum pedal

Stoplist

- 8' Principale I
- 8' Principale II
- 4' Ottava
- 2' Quinta Decima
- 1½' Decima Nona
- 1' Vigesima Seconda
- ¾' Vigesima Sesta
- ½' Vigesima Nona
- 8' Voce Umana
- 2½' Flauto in XII
- 2' Flautino
- 16' Controbassi, stopped

Francesco Cera was born in Bologna, Italy. He studied organ and harpsichord with Luigi Ferdinando Tagliavini and later with Gustav Leonhardt at the Amsterdam Conservatory. Regarded as one of Italy's leading early music specialists, he has performed as a soloist in international festivals and on historic organs throughout Europe.

Cera has recorded harpsichord and organ works by 17th-century Italian composers (Rossi, Merula, Storace and Valente) for the Tactus label, to critical acclaim. The French label Tempéraments issued the anthology "Rome Baroque," with music by Frescobaldi and Pasquini. Francesco Cera has recorded three CDs of Scarlatti's sonatas (from a 1742 manuscript), and taken part in the performance of all the sonatas at the Festival in Ghent (Belgium). The ARTS label has recently issued his recordings of Bach's French Suites and four Harpsichord Concertos (with I Barocchisti, Diego Fasolis, conductor).

From 1991 to 1994, Cera was a member of the ensemble Il Giardino Armonico. He directs the Ensemble Arte Musica, with whom he performs an Italian repertory spanning the period of Gesualdo's madrigals to 18th-century cantatas. He has led masterclasses and workshops at the Royal Academy of Music London, Académie d'Orgue de Fribourg, Accademia di Musica Italiana per Organo, the University of Illinois, Cornell University,

Arizona State University, and Oberlin College. Since 2001 he has lived in Rome, where he is Honorary Inspector of Early Organs for Rome and the Lazio region. His website: <www.francescocera.it>.

Born into a family of organ builders, Andrea Pinchi learned the rudiments of the art of organ building as a child from his paternal grandfather, Libero Rino. After receiving a scientific degree in 1987, he officially joined the family business, refining his knowledge under the direction of his father, Guido, and participating in the construction of important organs, working especially on pipe design and pipemaking. From 2001–2003 he was managing director of Stinkens Italia Srl, a company that has made thousands of pipes worldwide, and especially for U.S. organbuilders, over the years.

In 2001, with his sister Barbara, he founded the historic organ restoration firm Ars Organi, which has carried out restorations of great interest, such as those of the 1509 organ of Mastro Paolo Pietropaolo in the Chiesa Museo di San Francesco in Trevi (Umbria), the 1615 Antonino La Valle instrument in Santa Maria Assunta in Sclafani (Sicily), the 1759 Conrad Werle organ in San Giuseppe in Leonessa (Lazio), and currently, the two-manual 1769 Aloysius Galligani organ in the Chiesa del Suffragio in Foligno. He has considerable experience in the field of organology, thanks to the teaching and guidance of Dr. Oscar Mischiati, with whom he worked closely from 1981 to 2004 in his family's restoration business.

Pinchi supervised the cataloging of the organs in the diocese of Foligno for the Umbria region; he has published numerous articles on organology. He has participated in organ-building meetings both in Italy and abroad; he is president of L'Associazione "Aloysius Galligani," which deals with historic organs of the Umbria region.

He is owner, with his siblings Barbara and Claudio, of Fratelli Pinchi <www.pinchi.com>, a company founded in 1930, which has built over 440 organs in Italy and other countries; among the most significant are those of the Duomo in Arezzo, Kusatzu Concert Hall in Japan, Tempio Don Bosco in Asti, and Padre Pio Basilica in the Renzo Piano-designed San Giovanni Rotondo—a four-manual, 100-rank mechanical action instrument. He has supervised the temperament and tuning of many historic organs for recordings made by Archiv-Deutsche Grammophon, Camerata Tokio, Discantica, Opus 111, Quadrivium and Tactus. He does design work both for the family firm and for foreign organ builders.

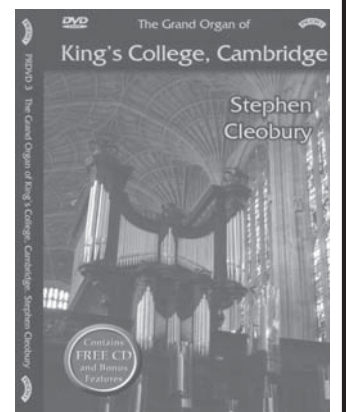
The OHS Catalog

SHEET MUSIC ♦ BOOKS ♦ RECORDINGS

New DVD Video from Priory Records

The Grand Organ of King's College, Cambridge

Stephen Cleobury guides a detailed tour of the organ and demonstrates it with a fine recital of Bach, Howells, Gigout, Handel, Mendelssohn, Reger, Wesley, Thalben-Ball, and Elgar. Views of the chapel and its surroundings, the American War Cemetery and even the Cambridge Tea Rooms round out an excellent program. Included is a free audio CD of the pieces featured on the DVD.



PRDVD3 \$29.95 to OHS members, \$32.95 to others

IN STOCK FOR IMMEDIATE SHIPMENT!
NOW CHOOSE FROM OVER 5,000 TITLES!
Order online: <http://www.ohscatalog.org>

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order. Media Mail shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Organ Historical Society

P. O. Box 26811 • Richmond, VA 23261

Open Monday-Friday 9:30am - 5:00pm ET

Telephone (804) 353-9226

E-mail: catalog@organsociety.org

From the Dickinson Collection: Speech to the St. Louis Chapter of the American Guild of Organists by Clarence Dickinson

edited by Lorenz Maycher

The first installment in this series, "From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 1: 1873–1898," was published in the July 2008 issue of THE DIAPASON; next appeared "From the Dickinson Collection: Memorizing Controversy," September 2008; and most recently, "From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 2: 1898–1909," February 2009.

Introduction

As a founding member of the American Guild of Organists, Clarence Dickinson (1873–1969) was a frequent speaker at AGO functions throughout his lengthy career. In this speech given to the St. Louis Chapter in 1959, Dr. Dickinson reflects on playing the 1904 St. Louis Exposition organ, offers colorful memories of the chapter's founding members and of Andrew Carnegie, reflects on his personal career as a church musician, and offers helpful advice to organists of all ages. Additional material has been incorporated into the text from a speech Dickinson gave at Westminster Choir College on October 1, 1968. All material in this series is taken from the Dickinson Collection, Dr. Dickinson's own personal library, which is housed at William Carey University in Hattiesburg, Mississippi. We are very grateful to Patricia Furr and Dr. Gene Winters of William Carey for granting access to this special collection, and for permission to use these items in this series intended to preserve the life and legacy of Clarence and Helen A. Dickinson.

—Lorenz Maycher
Laurel, Mississippi

I am delighted to be here with you tonight, and to share in the celebration of the Golden Anniversary of the founding of your chapter. Thank you, Howard Kelsey, for all these undeserved kind words. It hardly seems necessary to say anything, but just to stand here and let you imagine I am all things I should like to be. I am not much of a speechmaker. Whenever I find myself in the position of making a speech, I am reminded of Thackeray's saying: "My wit is cab wit," which means I always think of the bright things I might have said when I am in the cab going home afterwards!

My first acquaintance with Howard Kelsey came with his arrival at our school at Union Seminary. Many of the students were arriving in ancient, rather dilapidated Fords, which they had purchased for anywhere from ten to twenty-five dollars and then sold upon arrival. One of our students, now Dr. Allwardt, met him coming down the hall and said, "I suppose you came in your Rolls-Royce." Howard answered very simply, "Yes." He had driven the family car and sold it for enough money to carry him through the entire two years' course.

I have been rather intimately acquainted with St. Louis—the town, not the saint—and your organization for a long time. I first came here to play at your Exposition in 1904. That was the year Mrs. Dickinson and I were married, and we had been in Europe (Spain and elsewhere) for a long trip, the last stop being England, where, a few days before we sailed, Lady Patterson gave a luncheon for us to meet Lady Penell. We were telling her of the trip ahead of us, how we would travel miles across the ocean, then take the finest train of that time, the Twentieth Century, up the Hudson. Lady Penell interrupted and said, "Oh, that is wonderful! Then you can tell me about my Hudson Bay stock."

Arriving in St. Louis, I had the pleasure of giving a number of recitals on



Clarence Dickinson at the Brick Church Skinner console as delivered in the narthex of the old church on Fifth Avenue in 1918

the magnificent organ at the Exposition, which was designed by Dr. George Ashdown Audsley, the author of the greatest early book on organs and organ building. I remember the old gentleman's coming to the house for dinner, bringing the two great volumes and putting them down very wearily, saying, "I have brought you twenty-seven pounds."

The Exposition organ marked a great advance in organ building, with many new mechanical devices. I have always remembered playing Liszt's "Evocation à la Chapelle Sistine" most effectively on it, as I was able to put more atmosphere into the playing of it than ever before or since. You may remember the main theme is that of Allegri's "Miserere," which has been sung every Good Friday in the Sistine Chapel since it was written, in diminishing light, until it is finished in complete darkness. The score and parts were held for use in this manner and were jealously kept secret until the twelve-year-old Mozart wrote it down from memory, and we have all had the wonderful privilege of singing it ever since. Liszt used the Mozart "Ave Verum" for his second theme. On your organ, it was possible to depict the darkness Liszt desired by using in the pedal stops 64', 32', 16' and enough soft 8' pitch to define the tone, with 32', 16', and soft 8' on the manuals, gradually climbing upward till one could end the final triad at the top of the keyboard on a 4' flute in an organ in the ceiling of the high auditorium. This is the organ which was later installed at Wanamaker's in Philadelphia. In the foundation work, Dr. Audsley harkened back to the period of middle 19th-century tone that he advocated, although using a bit more color and control.

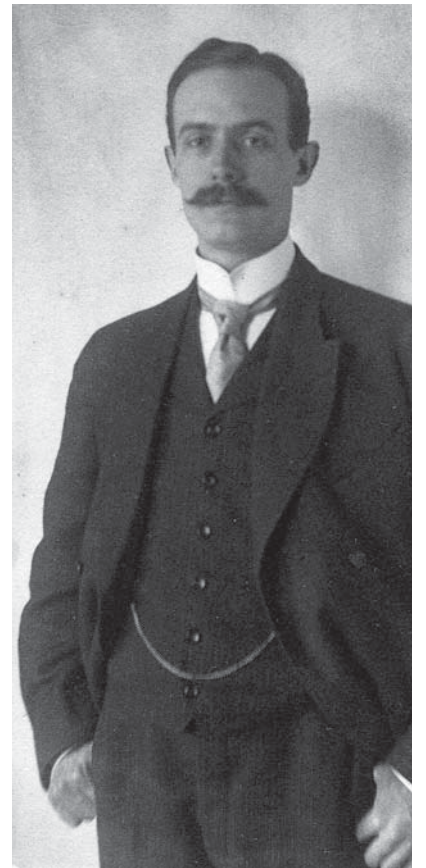
I would like to speak a bit about the changes in organ building during my lifetime. The first organ I played in my father's church was made within the same period as the Exposition organ, as was the first organ of my own in the South Presbyterian Church in Evanston, and later the organ in St. James in Chicago. Organs of this period had clarity of diapason tone, and, in the larger instruments, had brilliance achieved through the reeds and mixtures. With the advent of electric action came the possibility of octave couplers, and the declaration by the Austin Organ Co. that nothing above a four-foot stop was necessary, which unfortunately gave us quite a long period of impossibly dull organs. Even in the large four-manual concert organs no number

of super-octave couplers could infuse any life into them. With Mr. Skinner there came additional beauty of tone, which had its drawbacks, too, since many small organs sacrificed the real organ tone in order to secure some of his beautiful color stops—not so far as I remember, though, in his large organs: the Brick Church organ, built in 1918, contained six mixtures, and other overtones, on which a baroque program could sound as successful as much as one built today.

There have been several periods of what you might call "feverish organ building." One increase in good organs throughout the country we owe to Mr. Andrew Carnegie. The building of better organs led to an increased number of good organists capable of handling the larger instruments, and then to higher standards of church music. This debt has never been adequately acknowledged. Mr. Carnegie gave 8,400 organs distributed all over the United States, and greatly helped the cause of good church music. I speak as one very grateful, since the hundred-rank organ in the Brick Church came to us in this manner. His insistence that the church contribute half the cost was wise, as it interested the members in an undertaking in which they had a part. Mr. Carnegie also had a very fine organ in his home, and maintained an organist so that he awoke to the music of an organ every morning.

I was quite well acquainted with at least three of the founders of your chapter: Ernest Richard Kroeger, the real founder, Charles Galloway, and James T. Quarles. The year before I went to Paris to study with Guilman, Mr. Galloway had worked with him. Whenever I especially pleased Guilman with my playing of some large number, he would say, "Mr. Galloway played that very beautifully!"

Mr. Kroeger and I were very good friends. One winter he came to Chicago and attended a rehearsal of my Musical Art Society. My accompanist, as it happened, was away that day, so I ventured to ask Mr. Kroeger if he would mind helping us out, which he very graciously did in wonderful manner. We were rehearsing Grell's sixteen-part Mass, a mean piece to read at sight as there was no reduced score—just the sixteen-part score. The chorus had only their single parts. The first chorus gives out the first eight-bar theme, then the second enters singing the same bit. As this was their first look at it, trouble soon developed. After straightening it out, we started



Clarence Dickinson, circa 1904

over again. When the third chorus entered the same thing happened. When I started for the fourth time, Dr. Carver Williams, who was the 2nd bass in the last chorus, threw his part down on the floor and cried out, "I'll be darned if I will count 64 bars again!"

As you know, Mr. Quarles was organist at Cornell University for a number of years before he moved to St. Louis. Andrew Carnegie had given a splendid new four-manual organ to the university's large auditorium. Quarles got the idea of having four organists play the dedication recital. So, on this occasion, Quarles opened the recital, Dr. Tertius Noble followed, and William Churchill Hammond, the Holyoke organist, came third. Hammond finished his section with a very soft, quiet number, during which Mr. Carnegie went sound to sleep. I came next, opening with full organ, at which Mr. Carnegie woke with a leap in the air. So I, for once, had the honor of awakening Mr. Carnegie from his slumbers.

I would like to make a few remarks as suggestions of how we, as musicians, may go forward to the new day. In the first place, build up good fellowship among all organists of the city, young and old, long-time residents and newcomers. Too often there are two or more separate sets of members, the older and the younger, with separate, perhaps even conflicting points of view. See if you can build a warm, personal relationship with each other. Let the joy of association help promote a more definite feeling of "togetherness" in what each of you, as individuals, and all of you, as a group, are trying to accomplish. As you cultivate generosity and appreciation of others' efforts and talents, feelings of rivalry, or competition, of professional jealousy, of any semblance of strife among yourselves, will be minimized. Give emphasis to a spirit of cooperativeness, of encouraging one another, of striving, not separately, but together, toward achieving accomplishment of worthy goals. In the work of the Guild, remember we all either "hang together or we hang separately." This may necessitate a bit of "giving in" on the part



Clarence Dickinson rehearses a festival choir for the Knoxville AGO Institute of Church Music at First Baptist Church, Knoxville, Tennessee, June 9, 1949

of everyone concerned, but the results will be well worth the effort and the sacrifice. Your Guild, planning and working together, brings harmony and unity, and will have a positive influence in your city. I am not suggesting here that there is any noticeable lack of this fine spirit among your members; rather, this is the very first bit of advice that I would offer any chapter, for I believe it to be a truly basic principle for our progress, and I believe that improvements can always be made in any of our chapters in this regard. It is very important that newcomers to our "fold" be made to feel welcome and wanted.

To my mind, one of the chief good works of the Guild is its bringing us all together, and not only within the confines of our own city, but city mingling with city. It is stimulating and enlightening, and furnishes us much of that in our country which has been one of the chief benefits of our European sojourns. In this connection I have a pleasant thought of such a visit, which I think would, as the Germans say, be "sympathetic" to this occasion. It is of a visit of a couple of hours duration with Georg Schumann, the Berlin composer whose organ "Pascaglia" and "At Evening" we play in this country, and whose motets are sung by all our Musical Art societies. He had been only a vague acquaintance, a composer, but when I came into personal touch, he was—I cannot convey to you how delightful. There was first, with much enthusiasm, the Bach manuscript to show me, which he had just found at the Singakademie, tucked away for centuries and lost to sight. Just as I was leaving and had reached the door, he exclaimed, "Ach, Himmel! I almost forgot! Come back, won't you!" So I returned to my chair, while he disappeared for a few minutes, then reappeared and passed through his study again, beyond the living room in which I was sitting. Then he called me in. On the wall hung Stuck's famous "Mask of Beethoven," which the artist had presented to the composer. It had been put away for the summer, but Schumann had gone to all the trouble of unpacking and re-hanging it, and, as we stood before it, in all its wonderful impressiveness, after a long silence, he said, "Now, whenever you see this in reproduction"—and one does so often, on the covers of all the Hugo Wolf things, for instance—"Whenever you see this in reproduction, you will think of me and of how this hangs just here in my study."

And so the Guild brings us all in touch; to the newcomer in a city or chapter it means everything, in the unique opportunity it offers for getting acquainted; to the steady residents, it should mean the inciting to do ever better work, and in intercourse with other organists and composers, inspiration. I say organists and composers, for the organists are giving to the world the greatest body of church music; and this, I believe, will be, in future, more and more stimulated by the Guild.

Admittedly, the purposes of the Guild are manifold, and the accomplishing of all of them is no easy task, but let us not forget that one of our principal aims is the raising of church music standards. And, in this, I would offer a word of warning if you are to build wisely and effectively for the future: remember that progress, if it be real and lasting progress, is a slow process. It must be gradual, step by tedious step. It evolves. Rome was not built in a day, you know, but it was practically destroyed in a few hours under the leadership of a stupid, lackadaisical, "fiddling" ruler. In attempting to raise standards, therefore, work positively and confidently, but move patiently, calmly, understandingly, and cautiously.

The future of the world we live in depends on the rising generation. The future of music, as it affects our common life, depends on the ideals being shaped in the minds of our young people. Therefore, try to keep the music sung in Sunday school up to a high standard, as well as that used in the main church service. But, be patient. Do this gradually. After we sang Palestrina's "Reproaches," with its use of plainsong, in the Brick Church a good many years ago, the Chairman of the Board of Trustees came up to me and said, "That was a queer thing you gave us this morning." Notwithstanding this implied criticism, we repeated it some time later, and then again. After the third repetition, without realizing that he had heard it before, the same man came up and commented almost enthusiastically, "That was a beautiful anthem this morning. I hope you will repeat it soon." I never heard a more vivid reversal of opinion. So, do not get discouraged. But, make sure if it is old and modal, or very modern, that it is really inspired.

And while I am on the subject of high standards in church music, let me remind us that this may be accomplished through a varied musical program and that it is not necessary to limit ourselves merely to "Bach, or Pre-Bach," as is suggested by one teacher I know. A question I should like to ask is "Why do some of us limit organ specifications to the point that we can play only linear music?" I admire Rembrandt's drawings greatly, but that is no reason for me to deny myself, and others, the enjoyment of the color in his paintings, as well.

I feel like giving a suggestion to the young players here, as I did recently to the New York chapter when the treasurer had just announced a change of address for seventeen young organists, which meant they were moving from one church to another: When you go out to consider a new position, you look at the organ very carefully to make sure it is an instrument you will enjoy playing, and you examine the choir library to see what material there is to work with—probably also the piano in the choir room—but you do not examine the minister, the most important factor in your future happiness. Scrutinize your minister, because



The Dickinson Collection, William Carey University, Hattiesburg, Mississippi

he can make or break your career in that church by loving and demanding rather cheap music, or backing you up on the use of beautiful music and helping you to raise the standards of the music used in that church.

It might interest you to know the one reason I have led a happy life as an organist and choirmaster is the fact that I have invariably been associated with kindly and sympathetic ministers. When I went to my very first church, the small one in Evanston, a big new organ was being installed. I was appointed permanent organist, but for the dedication of the new instrument, a well-known organist from Chicago was invited to play the opening recital. When the program was being arranged, the minister said to the visiting organist, "But do let the lad play the first number on his new organ."

The minister of the next church I served in Chicago was a very brilliant young man who afterwards became dean of the Harvard Divinity School. He helped me by insisting I should play an organ number after his sermon that carried out the spirit of his text, sometimes quietly meditative, sometimes big and stirring. After a couple of other short associations in Chicago, I became organist and choirmaster of St. James Episcopal Church, and found a rector who was fond of the best, and very sympathetic to all I strove to do in presenting the use of fine music.

When I came to New York and the Brick Presbyterian Church, I had Henry Van Dyke, the poet, writer, and Ambassador to Holland during the First World War. The church was always crowded to hear him preach, yet he was a great enough man to say occasionally, "It hardly seems necessary to preach a sermon—the music has said it all."

Then came William Pierson Merrill, who had been organist of Union Seminary when a student there, bass of the quartet in the Fifth Avenue Presbyterian Church, where they always had distinguished soloists, and director of his own choir in Chicago. He also wrote very good anthems and hymn settings, and his text of the hymn "Soldiers of Christ Arise" had gone into practically all the English and American hymnals. You can imagine how interested he was in building a unified service by the fact that he took the trouble to cable from London the text for the first few Sundays in the fall.

In addition to our serious work together, we always had good times because of his keen sense of humor. He liked to tell of the Saturday before his first service as minister of the Brick Church. I was rehearsing the choir in the old building on Fifth Avenue in the first chorus of the "Elijah," and was having great difficulty in getting the choir to enunciate the final letter P in the word "Help." It was just at this moment that Dr. Merrill decided to visit the rehearsal and speak a word to the choir. He used to say, "Dickinson stopped them and cried out in a loud voice, 'You'll have to do that again—it sounds like hell.'" Dr. Merrill continued, and said, "I decided this was no place for me, and returned to my study."

His two sons inherited his sense of humor. During the two years that the new Brick Church was being built on Park Avenue, we worshiped in a lovely little Gothic church on 85th and Park Avenue, where there was not room enough for the console in the chancel, and the organist sat in a little curtained room to the side. Ernest Merrill, as deacon, was passing communion, and brought me the bread in this little room. I then looked at my watch and found that I must leave at once to catch the one o'clock train to play a recital in another city, so put another organist on the bench for the finish of the service. When Ernest came in with the wine, his face took on a look of horror, and he asked the other organist in a sepulchral whisper, "What did you do with the body?"

Dr. Merrill and his family once had an audience with the Pope, along with a number of other people. Before the Pope entered, the majordomo went around and pulled down the sleeves, pulled up the collars, and saw that the women had something on their heads. Fourteen-year-old Billy turned to his father and asked, "Wouldn't it be much simpler to just blindfold the Pope?"

It has been one of my goals to encourage all ministers to acquire knowledge of, as well as an appreciation of, music. I do not see how one can hope for a service of worship if the minister writes the sermon, someone else selects a miscellaneous lot of hymns treating three or four different themes, and the leader of music puts on some anthems he likes, or the soloist chooses a solo he likes. A good old Scotch Presbyterian minister once said, "I preach my sermon, and that's all I want; I don't care what they do with the music." Such a minister deserves the fate of one who preached on the text, "Launch out into the deep," after which the choir rose and sang, "Throw out the lifeline."

We must keep ever in mind the power of music to lift the individual person out of his self-centered existence. When he joins in singing a hymn or listens to an anthem, he ceases to be wholly individual; the congregation becomes one, and he a part of it. Personal differences of creed, questionings, doubt, disbelief are forgotten as hearts and voices unite in gratitude, joy and aspiration. It is the privilege and the responsibility of the organist and choirmaster, working with the minister, to offer music so worthy, so noble, so universal in its appeal, that it will not only lift the congregation into closer fellowship with God, but will subtly re-establish in some measure the consciousness of the fellowship of all Christian souls.

Not long ago, one of my pupils gave me some advice, which I should like to pass along to you: "Keep practicing. Although there are no immediate dates pending, keep practicing." ■

Lorenz Maycher is organist-choirmaster at First-Trinity Presbyterian Church in Laurel, Mississippi. His interviews with William Teague, Thomas Richner, Nora Williams, Albert Russell, and Robert Town have appeared in THE DIAPASON.

Cover feature

Hupalo & Repasky Pipe Organs, LLC, San Leandro, California
Zion Lutheran Church, Piedmont, California

Church history

The Zion Lutheran congregation established itself in Oakland in 1882 and by 1886 had purchased their first house of worship. From the beginning, education and music have been important elements of the church's mission. To this day, the church provides Christian education for kindergarten through the eighth grade, with music being a large part of the educational program at Zion Lutheran School.

During the 1920s, the congregation renewed their Victorian facilities in Oakland with a new parsonage, parish hall, school, and worship facility. It is here, in the church's second worship facility, that in 1930 M. P. Möller built their opus 5769. This two-manual organ contained thirty-one registers.

In 2007, Piedmont was named "Best Place to Live" in the United States by Forbes. It was in this residential area surrounded by Oakland that the congregation of Zion Lutheran Church dedicated their most recent site on April 4, 1954. The current church complex is situated atop a high bluff, with a background of stone hills with pockets of dense shrubs and trees. Attached to the Mediterranean-style church is a bell tower, offices, school classrooms, meeting rooms, kitchen, barbeque area, library, and gymnasium. The church edifice is designed to accommodate 350 persons.

The church's 1930 Möller pipe organ

Möller's opus 5769 was brought from the parish's second church in Oakland, relocated to their present site, and placed in two chambers with separate expression in the rear balcony behind the terraced choir seating area. As there was no façade, the choir "enjoyed" watching the two sets of vertical shades open and close. From the congregation's vantage point, the organ looked like two rather large jalousie windows caged by wooden framing.

As with many organs of the 1950s and '60s, Zion's Möller organ was enlarged with several high-pitched ranks, and some of the original ranks were replaced with neo-Baroque substitutes. With actions and console parts failing, by 2005 plans were underway to provide Zion Lutheran Church with a new and reliable instrument. As part of this plan, many of the ranks of the extant organ were to be incorporated into their new instrument. The 1930 Möller organ with its additions served the parish until it was removed by us in July 2006. With the organ removed, we loaned the church our large seven-rank continuo organ.

Another Möller organ

Also, as part of the plans for Zion's new organ, the pipework and offset chests were removed from the 1946 Möller organ, opus 7370, at St. Mark's Lutheran Church in San Francisco. This organ became available because of the retrofitting of the church and plans by the parish to purchase a new Taylor & Boody organ. It was noted that Richard Purvis was the organist at St. Mark's during the time this three-manual organ of twenty-four ranks was installed. It is with these two instruments (the augmented Möller opus 5769 and opus 7370) that Hupalo & Repasky Pipe Organs rebuilt, rescaled, and revoiced pipework that provided the new organ for Zion Lutheran Church.

Tonal design of the new instrument

Our concerns were to provide the church with a tonally versatile and cohesive musical instrument, which would have a visual presence in the room, and would be reliable and serviceable. Using many ranks from Möller's opus 5769 and opus 7370, the original conception for Zion's new pipe organ envisioned a three-manual organ of forty ranks. This



Hupalo & Repasky, Zion Lutheran Church, Piedmont, California



The console

organ would have included a Rückpositiv. However, the organ committee decided instead to plan for a large two-manual instrument.

In working with the organist, David Babbitt, it was decided that the new organ would have a Pedal based on a 16' Principal. The Great would have a 16' plenum, the Swell an 8' plenum, and there would be an assortment of unison tone. There would be a wide variety of flute tone (stopped, chimneyed, open, harmonic) represented. Also included in the tonal design was a selection of wide and narrow strings. Mutation ranks would be drawn from the flute and principal families. This two-manual organ would boast five 16' ranks. Benefiting the Great plenum, a new German-style Trumpet would be built. For the Swell, a harmonic-rich French-style Trumpet would be provided.

Unfortunately, Mr. Babbitt passed away during the planning stages of the organ. This was a great loss not only to Zion, but also to the musical community in the Bay Area. The church soon found an admirable organist/choir director, Dr. David Hunsberger. It was his opinion that the Cornet Composé in the Swell should be a little stronger. Recalling how he enjoyed the sound of the Cornet on the Silbermann-style organ at the University of Michigan, it was decided to change the ranks to the larger scales used by the Fisk company. So, with the help of Stephen Kowalshyn, we replaced the Swell mutation ranks with pipes based on Mr. Kowalshyn's information.

During the installation it was decided that the beautiful Clarinet from opus 7370 was too similar in volume to the Oboe. So, a full-throated Cromorne replaced the Clarinet. John Hupalo also decided to use French "tear drop" shallots in the new Cromorne. The generous inclusion of four reed voices in the Swell division of this moderate-sized two-manual organ provides both variety in color and a progression in volume.



Bob Schertle mottling façade pipe



Robin Fox making the Harmonic Flute



John Haskey wiring keyboard

Cromorne, and the Swell Nazard and Tierce, the other newly made stops for this organ include the Great Harmonic Flute and the Swell mixture.

Chests

Both the new Great and Swell main chests are slider chests with magnet pull-downs. It is our philosophy that these traditional-style chests provide a noticeable ensemble for the pipework. Even Ernest Skinner later in his life recognized the benefits of slider chests, with each note sharing a common channel of wind.

Many of the electro-pneumatic bass offset chests from opus 7370 were re-

Physical layout

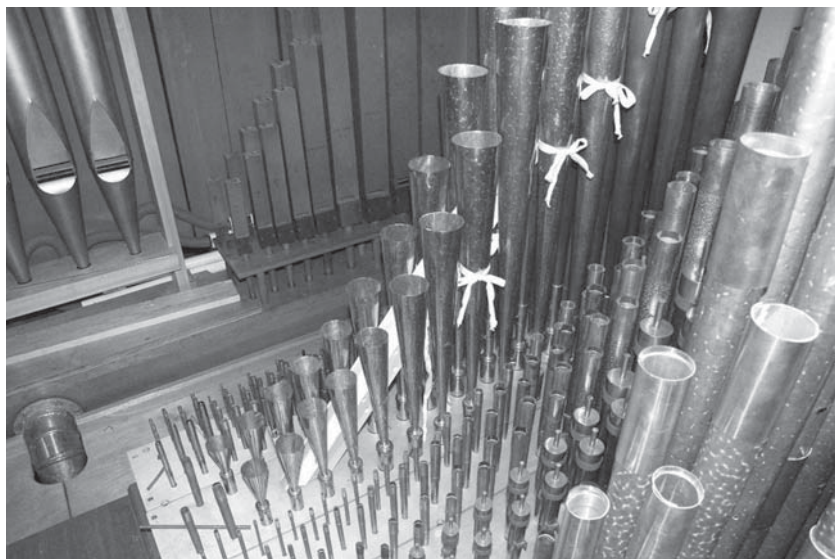
The previous organ at Zion was installed in two non-communicating chambers. With the removal of opus 5769, the in-between area was opened up to allow placement for the Pedal ranks and to allow pitch transfer from one division to the other during tuning. This was virtually impossible on the previous organ. To aid tonal projection, the chambers were lined with two layers of 5/8" sheetrock and then painted. The Swell chamber was placed in the left, the unenclosed Great in the right chamber, and the Pedal ranks placed in the center area.

Temperament

Another suggestion of Dr. Hunsberger was that the organ should be tuned in a well temperament. The Thomas Young temperament was chosen for its purer major thirds and playability in all keys. Like a good choral ensemble, this tuning helps the organ lock pitch in the more common keys.

Pipework

It was evident from the first that much of the Möller pipework was of excellent quality, especially the pre-World War II zinc pipes. The wooden pipes were cleaned and refinished. The stopped pipes were re-leathered. The Great 8', 4', 2 1/2', and 2' plenum ranks were rescaled as appropriate to the tonal scheme of the organ. The Great principals also received new languids. The removal of the old languids had the advantage of lowering the cut-ups, allowing us to revoice the Great plenum. This turned the old Möller diapasons into clear-toned principals. To provide a tonal contrast to the Great principals, the Swell diapasons are voiced and scaled towards a more neo-Romantic sound. The neo-Baroque 8' Principal from opus 5769 was rescaled and made into the Great 8' Gamba. Length and slotting were added to these pipes patterned after the Gambas of Cavaillé-Coll. Besides the two manual trumpets,



Great Trumpet

leathered and incorporated into the new organ. Given the large size of the pallets, they provide a lightning-fast response for the lower notes of the organ.

Façade

To match the architectural style of the church, it was decided to fashion the façade in the American Craftsman style. The center five-pipe flat is flanked on both sides by three flats of five pipes each. The styles, rails, toe boards, and corbels are of quarter-sawn white oak proportioned in the Craftsman manner. The styles are punctuated with medallions. The molding is highlighted by areas of crimson red.

Starting with low F-sharp of the Pedal 16' Principal, the façade incorporates the lowest pipes of the Pedal 16' and Great 8' Principal. To provide visual uniformity, these zinc pipes were mottled in a terra cotta color, with the upper and lower lips in painted verdigris.

Console and control system

The console is our standard terraced-style, roll-top design, with three rows of drawknobs on either side of the keyboards. The shell is made of quarter-sawn white oak, with French polished European pearwood used in the stop jamb and nameboard area. The drawknobs are of ebony, as are the sharps. The manual key covers are of bone.



Console

The console is placed in a fixed central position in the choir loft to provide the organist with space for conducting both choir and instrumentalists.

A computerized system controls the combination action, memory, and the complex switching system of the organ. It provides the organist with a transposer, 99 levels of memory, a piston sequencer, and MIDI In and Out, as well as many programmable features.

Personnel

The following craftsmen assisted in the construction of our opus 3: Mark Dahlberg (technical designer), Robin Fox, John Haskey, Robert Hoffmann, John Hupalo, Bruno Largarce, Gerard Montana, Steve Repasky, Bob Schertle, Lawrence Strohm, William Visscher, Shayne Ward, and David H. Zechman.

Organ dedication

The organ was dedicated to a full house in a solo recital on Sunday afternoon, January 25, 2009 by Stanford University Organist Robert Huw Morgan.

Dedication program:
Dialogue, L. Marchand
Fantasia in f, K. 608, W. A. Mozart
Homage to Handel, S. Karg-Elert
Prelude in E-flat, S. 552, J. S. Bach
An Wasserflüssen Babylon, S. 653, Bach
Sonata V in C, S. 529, Bach
Fugue in E-flat, S. 552, Bach
 —Steve Repasky

Hupalo & Repasky Pipe Organs, LLC, 2008, 35 stops, 33 ranks

GREAT

16'	Hohl Flute	61 pipes
8'	Principal	61 pipes
8'	Harmonic Flute	49 pipes
8'	Gamba	61 pipes
4'	Octave	61 pipes
4'	Röhr Flute	61 pipes
2 3/4'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 3/4'	Seventeenth	61 pipes
	Mixture IV	244 pipes
8'	Trumpet	61 pipes
	Chimes	25 tubes

SWELL

8'	Diapason	61 pipes
8'	Stopt Diapason	61 pipes
8'	Salicional	61 pipes
8'	Celeste	61 pipes
4'	Principal	61 pipes
4'	Flute	61 pipes
2 3/4'	Nazard	61 pipes
2'	Piccolo	61 pipes
1 3/4'	Tierce	61 pipes
	Plein Jeu III	183 pipes
16'	Fagot	61 pipes
8'	Trompette	61 pipes
8'	Oboe	61 pipes
8'	Cromorne	61 pipes
	Tremolo	

PEDAL

16'	Principal	32 pipes
16'	Bourdon	32 pipes
8'	Octave	12 pipes
8'	Bourdon	12 pipes
4'	Choral Bass	12 pipes
4'	Bourdon	12 pipes
16'	Posaune	32 pipes
16'	Fagot	Swell
8'	Trumpet	12 pipes
4'	Schalmei	Fagot

Couplers

Unison, sub, and super couplers provided on tilting tablets

Accessories

6 general thumb pistons and toe studs
 5 divisional thumb pistons for each of the three divisions
 Setter and general cancel thumb pistons
 Up and down thumb pistons
 3 reversible thumb and toe pistons for unison couplers
 Reversible thumb and toe pistons for full organ
 Crescendo pedal
 Zimbelstern: 8 bells

Tuning

Thomas Young

Photo credit: John Hupalo

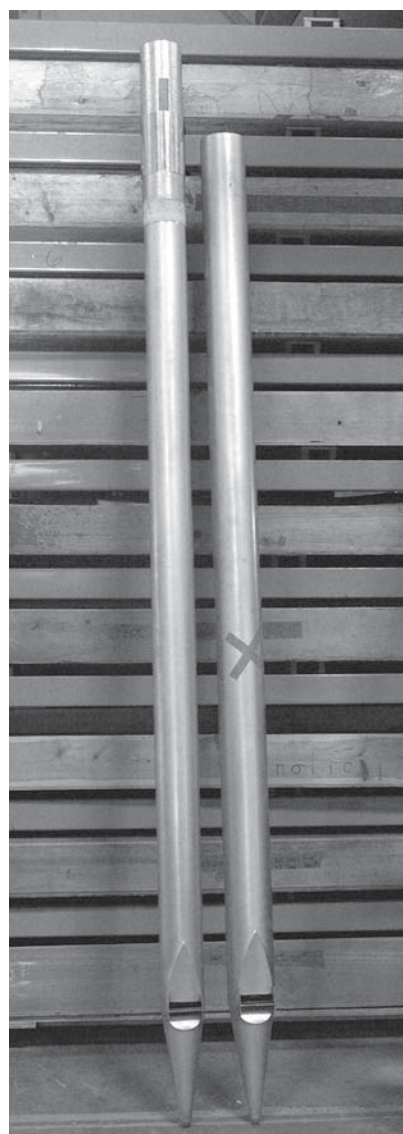
Hupalo & Repasky Pipe Organs
 510/483-6905
 www.hupalorepasky.com



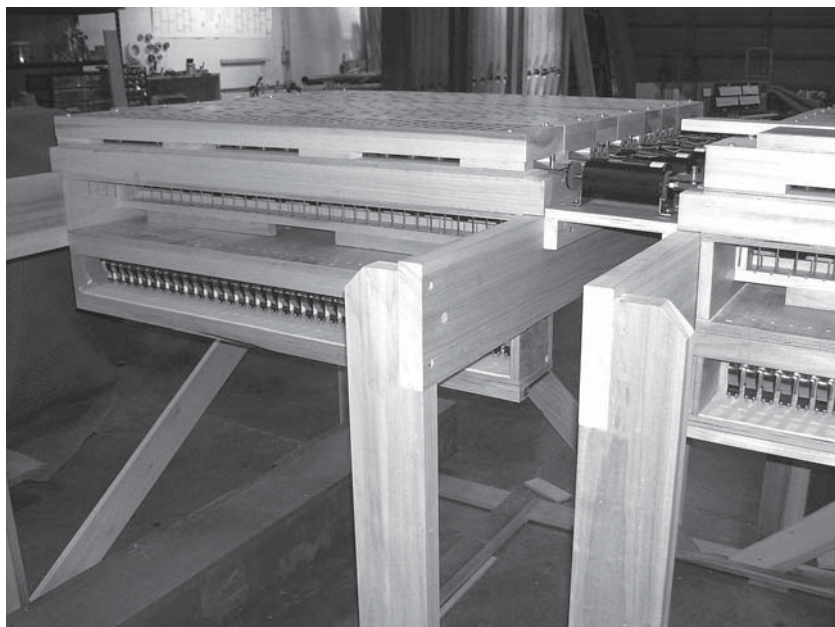
Bill Visscher erecting façade



Great pipework



Principal into Gamba



Great main chest

New Organs



Fabry, Inc., Antioch, Illinois Steven Jensen Residence, Milwaukee, Wisconsin

Often, the desire to practice at home is easily met with a short trip to the living room where the piano sits. The fact that there is no pedalboard, or second manual, is justified by 'getting the notes under the fingers.' It doesn't need to be said that the final preparation will occur at the church, where fingerings and pedal movements can be choreographed with registration and volume changes. When one is presented with the opportunity to acquire a home organ, many do everything in their power to make room, find the money, and line up the necessary help to get the instrument in. In the case of Steven Jensen, a conversation regarding a future contract led to the discussion of home instruments and his desire to have one. It was fortunate for him that we had just the solution.

Fabry, Inc. was able to put an organ together from our used pipe and chest inventory. The main chest, of 3 ranks, housed the 8' Principal, 8' Gedeckt, and 4' Koppel Flute and was in good working order. We attached two small offsets for the 4' Viola to the front of the chest to make it a 4-rank unit chest. The bottom octave of the 8' Principal would clearly not fit in the standard basement on the floor, let alone the chest, so there was some work to be done. David G. Fabry mitered the bottom 12 of the 8' Principal and the bottom four of the 8' Gedeckt so they would clear the joists. The bottom octave of the 8' Principal was tubed off so the pipes stood on the floor. A used electric 16'/32' Bourdon was used to keep the space required to a minimum. David then constructed an all-new enclosure out of white oak that included an expression opening. Removable panels on both sides and in the front allow for access to all part of the organ. A used Möller console from our inventory was rewired to fulfill the desired stoplist.

Installation was fairly quick. One day was required to install the organ, pipes and all. The console coming down the basement stairs with a ninety-degree turn

against a cinder-block wall was the worst of the headaches. Since the original installation, a modest, used, 8' Trumpet was added, along with a new unit chest, produced by Fabry, Inc., to complete the specification. Frequent trips have ensued to work on small issues but the overall effect is quite exceptional. The ability to practice and not disturb the neighbors, or those on the second floor: priceless.

—Phil Spersart

GREAT

16'	Bourdon	from Rank 2
	(1-12 electric)	
8'	Principal	Rank 1
8'	Rohrflöte	Rank 2
8'	Gemshorn	Rank 4 (1-12 Rank 2)
4'	Octave	from Rank 1
4'	Flute	Rank 3
2'	Super Octave	from Rank 1
2'	Flautino	from Rank 2
	(50-61 wire back)	
8'	Trompette	Rank 5
	Tremolo	
	Swell to Great	

SWELL

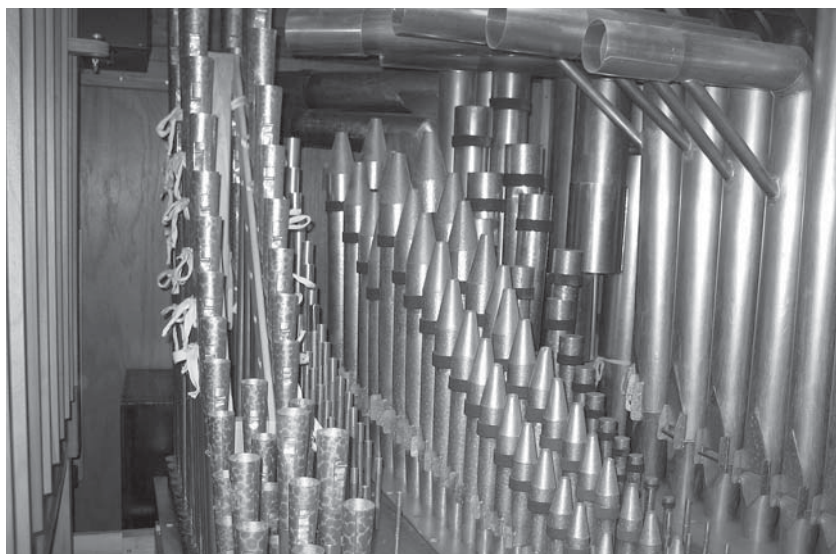
8'	Gedeckt	from Rank 3
	(1-12 Rank 2)	
8'	Gemshorn	Rank 4, as above
4'	Spitzprincipal	from Rank 1
4'	Gedeckt	from Rank 2
2'	Doublette	from Rank 1
	(50-61 wire back)	
1 1/2'	Quinte	from Rank 4
16'	Dbl Tromp	from Rank 5, TC
8'	Trompette	Rank 5
4'	Clarion	from Rank 5, to 49

PEDAL

32'	Resultant	from Rank 2
	(1-24 electric)	
16'	Bourdon	from Rank 2, as above
8'	Principal	Rank 1
8'	Rohrflöte	Rank 2
4'	Octave	from Rank 1
4'	Gedeckt	from Rank 3
16'	Dbl Tromp	from Rank 5, as above
8'	Trompette	Rank 5
4'	Clarion	from Rank 5

Pipe & rank analysis

Rank 1.	8' Principal	73 pipes
Rank 2.	8' Rohrflöte	73 pipes
Rank 3.	4' Koppel Flute	61 pipes
Rank 4.	4' Gemshorn	49 pipes
Rank 5.	8' Trompette	61 pipes



2009 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall, Sundays and July 4 at 1 pm
June 7, Charles Semowich
June 14, Amy Heebner
June 21, George Matthew, Jr.
June 28, Wesley Arai
July 4, David Maker
July 5, Gordon Slater
July 12, Anne Kroeze
July 19, Alexander Solovov, Elena Sadina, and Sergei Gratchev
July 26, Tiffany Ng

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 7, Todd Fair
July 14, Dennis Curry
July 21, Laura Ellis
July 28, Jeremy Chesman

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 28, Margo Halsted
July 5, Patrick Macoska
July 12, Gijsbert Kok
July 19, George Gregory
July 26, "Snow Spectacular"—Grand Valley Carillon Collaborative

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm
July 20, Todd Fair
July 27, Tim Sleep

Belmont, North Carolina

First Presbyterian Church, Sundays at 7 pm
June 28, Mary McFarland

Berea, Kentucky

Berea College, Draper Building Tower
Mondays at 7:30 pm
June 8, Jonathan Lehrer
July 6, Sara and Ana Elias

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
July 5, Kim Schafer
July 12, Joseph Daniel
July 19, Gijsbert Kok
July 26, Tim Sleep

Centralia, Illinois

Centralia Carillon
June Carillon Weekend
June 13, Tin-Shi Tam, 2 pm; Dennis Curry, 2:45 pm
June 14, Ellen Dickinson, 2 pm; Carlo van Ulft, 2:45 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
June 21, Mark Lee
June 28, Gert Oldenbeuving
July 5, Ray McLellan
July 12, Jeff Davis
July 19, Jeremy Chesman
July 26, Dennis Curry

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 28, Sara and Ana Elias
July 5, Margaret Angelini
July 12, Gordon Slater
July 19, Helen Hawley
July 26, Sergei Gratchev

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 6 (7:30 pm), June 27, July 4, John Gouwens
July 11, Tim Sleep
July 18, July 25, John Gouwens

Detroit, Michigan

Jefferson Avenue Presbyterian Church
June 28, Jenny King, noon
July 30, Joseph Daniel, 7:30 pm

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 1, Margo Halsted
July 8, Sara and Ana Elias
July 15, Gijsbert Kok
July 22, Wylie Crawford
July 29, Ray McLellan

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 9, Todd Fair
July 16, Dennis Curry
July 23, Laura Ellis
July 30, Jeremy Chesman

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
June 28, Cast in Bronze and the Mobile Millennium Carillon
June 30, Amy Johansen
July 7, Adolph Rots and Auke de Boer
July 14, Lisa Lonie
July 21, Janno den Engelsman
July 28, Carol Anne Taylor

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
June 14, Jonathan Lehrer
June 21, David Maker
July 12, Sara and Ana Elias
July 19, Doug Gefvert

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
June 21, Amy Johansen
July 19, Carol McCoy

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 8, Wylie Crawford
June 15, Tim Sleep
June 22, Mark Lee
June 29, Gert Oldenbeuving
July 6, Ray McLellan
July 13, Jeff Davis
July 20, Jeremy Chesman
July 27, Dennis Curry

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 1, Margo Halsted
July 8, Gijsbert Kok
July 15, George Gregory
July 22, Julianne Vanden Wyngaard
July 29, Ray McLellan

Grosse Pointe Farms

Grosse Pointe Memorial Church
Tuesdays at 7:15 pm
July 7, Phyllis Webb and Grosse Pointe volunteers
July 14, Joseph Daniel

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
June 17, Daniel Kerry Kehoe
June 24, Trinity College Carillon Guild
July 1, David Maker and Nicole Bernier
July 8, Gordon Slater
July 15, Sara and Ana Elias
July 22, Helen Hawley
July 29, Elena Sadina & Sergei Gratchev

Kennett Square, Pennsylvania

Longwood Gardens
GCNA Congress
June 21, Lisa Lonie & Janet Tebbel, 8 pm
June 22, Sue Bergren & Tim Sleep, 5 pm
June 22, Linda Dzuris, 5:30 pm
June 24, Sara Elias, 5 pm
June 25, Todd Fair, 11:30 am
June 25, Roy Kroezen, 1:30 pm
June 25, Gert Oldenbeuving, 2:15 pm
June 25, Cast in Bronze, 7:30 pm
Sundays at 3 pm
July 12, Adolph Rots and Auke de Boer
July 19, Janno den Engelsman

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in June, July, and August at 8 pm, David Breneman, carillonneur
June 20, Sara and Ana Elias
July 9, Adolph Rots and Auke de Boer
July 11, Gerald Martindale

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
June 7, June 28, July 12, July 26, Richard M. Watson
June 14, July 4 (2 pm), July 19, Richard D. Gegner
July 5, Sara and Ana Elias

Middlebury, Vermont

Middlebury College, Fridays at 7 pm
July 3, George Matthew, Jr.
July 10, Sergei Gratchev
July 17, Gordon Slater
July 24, Elena Sadina
July 31, Julia Littleton

Minneapolis, Minnesota

Central Lutheran Church
Sundays at 11:10 am
July 12, Carlo van Ulft
July 19, Linda Dzuris
July 26, Sara and Ana Elias

Naperville, Illinois
 Naperville Millennium Carillon
 Tuesdays at 7 pm
 June 9, Wylie Crawford
 June 16, Tim Sleep
 June 23, Mark Lee
 June 30, Gert Oldenbeuving
 July 7, Ray McLellan
 July 14, Jeff Davis
 July 21, Jeremy Chesman
 July 28, Dennis Curry

New Haven, Connecticut
 Yale University, Yale Memorial Carillon
 Fridays at 7 pm
 June 19, David Maker
 June 26, Jason Lee
 July 3, Jonathan Lehrer
 July 10, Gordon Slater
 July 24, Helen Hawley

Northfield, Vermont
 Norwich University, Saturdays at 1 pm
 June 27, Anne Kroeze
 July 4, George Matthew, Jr.
 July 11, Elena Sadina & Sergei Gratchev
 July 18, Gordon Slater
 July 25, Alexander Solovov

Norwood, Massachusetts
 Norwood Memorial Municipal Building
 Mondays at 7 pm
 June 29, Sara and Ana Elias
 July 6, Margaret Angelini
 July 13, Gordon Slater
 July 20, Helen Hawley
 July 27, Sergei Gratchev

Ottawa, Ontario
 Peace Tower Carillon
 July and August, weekdays, 11 am, Andrea McCrady
 July 7, Roy Lee
 July 14, Rosemary Laing
 July 21, Gordon Slater
 July 28, Student recital

Owings Mills, Maryland
 McDonogh School
 Fridays at 7 pm
 July 3, Sara and Ana Elias
 July 10, Adolph Rots and Auke de Boer
 July 17, Buck Lyon-Vaiden
 July 24, Lisa Lonie
 July 31, Richard M. Watson

Philadelphia, Pennsylvania
 First United Methodist Church of Germantown, Mondays at 7:30 pm
 June 8, Lisa Lonie and Janet Tebbel
 June 15, Roy Kroezen
 June 22, Jonathan Lehrer

Plainfield, New Jersey
 Grace Episcopal Church
 June 21, Wesley Arai, noon

Princeton, New Jersey
 Princeton University, Grover Cleveland Tower, Sundays at 1 pm
 June 28, Amy Johansen
 July 5, Adolph Rots and Auke de Boer
 July 12, Janno den Engelsman
 July 19, Margaret Pan
 July 26, Carol Anne Taylor

Rochester, Minnesota
 Mayo Clinic
 June 21, Jeffrey Daehn, 4 pm
 July 13, Carlo van Ufft, 7 pm

Rochester, New York
 University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
 July 6, Todd Fair
 July 13, Dennis Curry
 July 20, Laura Ellis
 July 27, Jeremy Chesman

St. Louis, Missouri
 Concordia Seminary, Tuesdays at 7 pm
 June 2, Peter Langberg
 June 9, 16, 23, 30, Karel Keldermans

St. Paul, Minnesota
 House of Hope Presbyterian Church
 Saturday, July 4 and Sundays at 4 pm
 June 28, Ellen Dickinson
 July 4, Dave Johnson
 July 12, Carlo van Ufft
 July 19, Linda Dzuris
 July 26, Sara and Ana Elias

Sewanee, Tennessee
 The University of the South
 Sundays at 4:45 pm
 June 21, John Bordley
 June 28, Richard Shadinger
 July 5, J. Samuel Hammond
 July 12, Peggy McClure
 July 19, Sara and Ana Elias
 July 26, Anton Fleissner

Simsbury, Connecticut
 Simsbury United Methodist Church
 Sundays at 7 pm
 June 28, Daniel Kerry Kehoe
 July 5, David Maker

July 12, Mariah Klaneski
 July 19, George Matthew, Jr.
 July 26, Margaret Angelini

Springfield, Illinois
 Thomas Rees Memorial Carillon
 June 1, Jan Bezuijen, 7 pm; Laurel Buckwalter, 7:45 pm
 June 2, Laurel Buckwalter, 7 pm; Julianne Vanden Wyngaard, 7:45 pm
 June 4, George Gregory, 7 pm; Peter Langberg, 7:45 pm
 June 5, Jan Bezuijen, 7 pm; Peter Langberg, 7:45 pm
 June 6, Julianne Vanden Wyngaard, 7 pm; Karel Keldermans, 7:45 pm

Springfield, Massachusetts
 Trinity United Methodist Church
 Thursdays at 7 pm
 July 2, Anne Kroeze
 July 9, Daniel Kerry Kehoe
 July 16, Gordon Slater
 July 23, Helen Hawley
 July 30, David Maker

West Hartford, Connecticut
 First Church of Christ Congregational
 Thursdays at 7 pm
 July 2, Daniel Kerry Kehoe
 July 9, Gordon Slater
 July 16, Sara and Ana Elias
 July 23, Ellen Dickinson
 July 30, First Church Carillonneurs

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 1, Stephen F. Schreiber
 July 15, Dennis Curry
 July 22, Laura Ellis
 July 29, Jeremy Chesman

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 1, Sara and Ana Elias
 July 8, Adolph Rots and Auke de Boer
 July 15, Doug Gefvert
 July 22, Janno den Engelsman
 July 29, Carol Anne Taylor

Victoria, British Columbia
 Netherlands Centennial Carillon
 Sundays at 3 pm, April–December
 Saturdays at 3 pm, July–August
 Rosemary Laing, carillonneur

Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Christina Harmon, First Presbyterian, Menominee, MI 7:30 pm
Christine Kraemer, Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

16 JUNE
Heinrich Christensen, with violin; King's Chapel, Boston, MA 12:15 pm
Christina Harmon, masterclass/lessons; First Lutheran, Iron Mountain, MI

17 JUNE
Jeffrey Wood, with tenor; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christina Harmon; First Lutheran, Iron Mountain, MI 7:30 pm
Paul Jacobs; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm
Naomi Rowley; Faith Lutheran, Appleton, WI 12:15 pm
Brett Wolgast; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 JUNE
Christina Harmon, masterclass; St. Paul's Episcopal, Marquette, MI

19 JUNE
 Choral concert; Church of the Advent, Boston, MA 8 pm

Bert Adams, FAGO

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

WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

Peter J. Basch

261 7th St. Hoboken, NJ 07030

Cardibus@aol.com 201-653-5176

Director of Music & Organist Holy Redeemer Parish
 6502 Jackson St West New York, NJ 07093

A Professional Card in

THE DIAPASON

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

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

Keith Bigger



J.W. Steere
 1825-1900

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

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

THOMAS BROWN

UNIVERSITY
 PRESBYTERIAN CHURCH

CHAPEL HILL, NORTH CAROLINA

DAVID CHALMERS

CONCERT ORGANIST

GLORIE DEI CANTORES

ORLEANS, MA

DELBERT DISSELHORST

Professor Emeritus
 University of Iowa—Iowa City

STEVEN EGLER

Central Michigan University
 First Presbyterian Church
 Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler
 RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE

NAPLES, FLORIDA

Organist / Pianist

Michael Gailit

www.gailit.at
office@gailit.at

Konservatorium Wien University
 University of Music, Vienna

CHRISTOPHER GARVEN

Organist & Music Director
 Church of the Good Samaritan
 Paoli, Pennsylvania

John M. Gearhart III

B.A., M.Mus.

St. John the Divine (Episcopal)
 2450 River Oaks Blvd.
 Houston, TX 77019

ROBERT GLASGOW

In Memoriam

May 30, 1925–Sept. 10, 2008

JAMES HAMMANN DMA-AAGO

University of New Orleans
 Chapel of the Holy Comforter

WILL HEADLEE

1650 James Street

Syracuse, NY 13203-2816

(315) 471-8451

LORRAINE BRUGH, Ph.D.

Associate Professor
 University Organist

Valparaiso University
 Valparaiso, IN
www.valpo.edu

219-464-5084

Lorraine.Brugh@valpo.edu

A two-inch Professional Card in THE DIAPASON

For information on rates and
 specifications, contact:

Jerome Butera
jbutera@sgemail.com
 847/391-1045

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY

www.andrewhenderson.net

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.

St. John's Univeristy
Collegeville, MN 56321

Gabriel Kney

ORGAN CONSULTANT
www.gabrielkney.com

RICHARD LITTERST

First Church of Christ, Scientist
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER

PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

A two-inch Professional Card in THE DIAPASON

For information on rates and
specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

Arthur LaMirande

LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com

Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus
University Methodist Church

SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

DAVID K. LAMB, D.MUS.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733

Christopher Marks

University of Nebraska-Lincoln
csmarks.org@gmail.com
(315) 278-1410



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings



Christina Harmon; St. Paul's Episcopal, Marquette, MI 7:30 pm

20 JUNE

Christina Harmon, masterclass/lessons; St. Paul the Apostle Church, Calumet, MI

21 JUNE

J.R. Daniels, Kenneth Danchik, & Donald Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm

David Schrader; Loyola University, Chicago, IL 3 pm

Wyliie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

Christina Harmon; St. Paul the Apostle Church, Calumet, MI 7:30 pm

Gregory Peterson; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

23 JUNE

Peter Richard Conte; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Christopher Houlihan; First Presbyterian, Glens Falls, NY 7:30 pm

24 JUNE

Colin Lynch; Methuen Memorial Music Hall, Methuen, MA 8 pm

Isabelle Demers; Trinity Wall Street, New York, NY 1 pm

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York, NY 7:30 pm

Paul Jacobs; First Presbyterian, Allentown, PA 7 pm

Ken Cowan; Cathedral of Christ the King, Atlanta, GA 7:30 pm

Daniel Roth; Salem United Church of Christ, Huntingburg, IN 8 pm

Melissa Moll; First English Lutheran, Appleton, WI 12:15 pm

William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York, NY 7:30 pm

26 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York, NY 8 pm

Karen Beaumont; All Saints Cathedral, Milwaukee, WI 7 pm

Joe Marchio; Fourth Presbyterian, Chicago, IL 12 noon

27 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York, NY 8 pm

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

28 JUNE

Scott Lamlein, hymn festival; First Congregational, Bristol, CT 10:30 am

R. David Huggins; First English Lutheran, Baltimore, MD 2 pm

Ralph Tilden; Boone United Methodist, Boone, NC 4 pm

29 JUNE

Frederick Hohman; Jefferson Avenue Presbyterian, Detroit, MI 9 am

Martin Jean; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

30 JUNE

Jonas Nordwall; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Janette Fishell; Kirk in the Hills, Bloomfield Hills, MI 8 pm

1 JULY

James David Christie; Symphony Hall, Boston, MA 8 pm

Jennifer Pascual; Methuen Memorial Music Hall, Methuen, MA 8 pm

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

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Todd Wilson; Old St. Mary's Roman Catholic Church, Detroit, MI 1:30 pm

Daniel Schwandt; St. Joseph Catholic Church, Appleton, WI 12:15 pm

Jeffrey Ellis; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 JULY

Diane Meredith Belcher; First Church of Christ Scientist, Boston, MA 8 pm

3 JULY

Robert Ridgell; Trinity Wall Street, New York, NY 1 pm

Alison Luedecke; St. Joseph Cathedral, Columbus, OH 7:30 pm

4 JULY

Gordon Turk; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 12 noon

Scott Dettra & Christopher Jacobson; Washington National Cathedral, Washington, DC 11 am

Robert Parris; Old Salem Visitor Center, Winston-Salem, NC 12 pm

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

Frank Rippl; Trinity Lutheran, Appleton, WI 12:15 pm

5 JULY

Alison Luedecke; Trinity Episcopal, Cleveland, OH

Peter Richard Conte; Masonic Auditorium, Cleveland, OH

6 JULY

Joan Lippincott; Trinity Evangelical Lutheran, Cleveland, OH 2:30 pm

Ken Cowan; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

7 JULY

Carol Williams & Ray Cornils; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Edwin Lawrence; King's Chapel, Boston, MA 12:15 pm

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

Todd Wilson; Rosary Cathedral, Toledo, OH 7 pm

8 JULY

Nancianne Parrella; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Alan Morrison; Christ and St. Luke's Episcopal, Norfolk, VA 6 pm

Robert Parkins; Old Salem Visitor Center, Winston-Salem, NC 12 pm

Marianne Chaudoir; St. Bernard's Catholic Church, Appleton, WI 12:15 pm

Joan DeVee Dixon; Sinsinawa Mound, Sinsinawa, WI 7 pm

9 JULY

Diane Meredith Belcher; Finney Chapel, Oberlin College, Oberlin, OH 8 pm

David Jonies & Daniel Sañez; St. Chrysostom's Church, Chicago, IL 2:30 pm

10 JULY

Thomas Murray; Severance Hall, Cleveland, OH 8 pm

11 JULY

Gordon Turk; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 12 noon

Timothy Sleep, carillon; Culver Academies, Culver, IN 4 pm

12 JULY

Ray Cornils; Deer Isle Church, Deer Isle, ME 7:30 pm

Janet Hamilton; Cathedral of St. Patrick, New York, NY 4:45 pm

Daniel Laginya; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

14 JULY

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm

Isabelle Demers; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Ken Cowan; The Riverside Church, New York, NY 7 pm

Michael Kleinschmidt; Christ Episcopal, Roanoke, VA 7:30 pm

Janette Fishell, accompaniment and conducting; All Saints Chapel, Sewanee, TN 7:30 pm

15 JULY

Richard Webster, with Beacon Brass Quintet; Methuen Memorial Music Hall, Methuen, MA 8 pm

Brink Bush; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7:30 pm

Alan Morrison; Verizon Hall, The Kimmel Center, Philadelphia, PA 7 pm

Virginia Vance; Old Salem Visitor Center, Winston-Salem, NC 12 pm

Jeff Verkuilen; St. John Catholic Church, Little Chute, WI 12:15 pm

Joyce Robinson, with violin; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 JULY

Ray Cornils; Community Church, Essex, NY 7:30 pm

18 JULY

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

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

19 JULY

Mary Preston; Loyola University, Chicago, IL 3 pm

Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm

21 JULY

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

Felix Hell; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Ellen Pond; King's Chapel, Boston, MA 12:15 pm

Claudia Dumschat; Christ Episcopal, Roanoke, VA 7:30 pm

Robert Schilling; North United Methodist, Indianapolis, IN 7:30 pm

22 JULY
David Pickering; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Lou Carol Fix; Old Salem Visitor Center, Winston-Salem, NC 12 pm
Blake Doss; First United Methodist, Appleton, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JULY
Choral concert; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 8 pm

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

26 JULY
H. Ricardo Ramirez; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

28 JULY
Ann Hartzler; First Parish Church, Brunswick, ME 12:10 pm
Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm
Paul Weber; St. Mary's Catholic Church, Menasha, WI 12:45 pm

29 JULY
Robert Meylougan; Methuen Memorial Music Hall, Methuen, MA 8 pm
Mary Lou Peeples; Old Salem Visitor Center, Winston-Salem, NC 12 pm
Jonathan Dimmock; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Mark Paisar; First Presbyterian, Neenah, WI 12:15 pm
Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Ann Elise Smoot; Verizon Hall, The Kimmel Center, Philadelphia, PA 7 pm
Bradley Hunter Welch; First Presbyterian, Virginia Beach, VA 7:30 pm

**UNITED STATES
West of the Mississippi**

15 JUNE
John Scott; Texas A&M International University, Laredo, TX 7:30 pm
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm
Gabriel Arregui, with trumpet; St. Michael & All Angels, Corona del Mar, CA 8 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

16 JUNE
David Fienen; Bethlehem Lutheran, Mankato, MN 12 noon

17 JUNE
Organized Rhythm; Eastminster Presbyterian, Wichita, KS 7:30 pm

21 JUNE
Peter Richard Conte; La Casa de Cristo Lutheran, Scottsdale, AZ 7 pm
Duane Subirous; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 JUNE
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm
Jared Jacobsen, with chorus; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 JUNE
Chad Winterfeldt; Bethlehem Lutheran, Mankato, MN 12 noon
Gillian Weir; Trinity Episcopal Cathedral, Phoenix, AZ 8 pm

25 JUNE
John Scott; Grady Grammage Memorial Auditorium, Tempe, AZ 8 pm

26 JUNE
Polyphony: Voices of New Mexico; Cathedral Church of St. John, Albuquerque, NM 7:30 pm

28 JUNE
Bradley Hunter Welch; Church of the Holy Communion at Frankford, Dallas, TX 5:30 pm
Maxine Thevenot, with Cathedral Choir; Cathedral Church of St. John, Albuquerque, NM 6 pm
Daniel Roth; Cathedral Church of St. John, Albuquerque, NM 8 pm
David Peckham, with glass armonica and theremin; Paramount Theatre, Seattle, WA 8 pm
Douglas Cleveland, with Seattle Pro Musica; St. James Cathedral, Seattle, WA 8 pm
Choral Eucharist; All Saints', Beverly Hills, CA 7:30 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 JUNE
Stephen Tharp; First Presbyterian, Albuquerque, NM 8:30 pm
Thomas Murray; Walt Disney Concert Hall, Los Angeles, CA 8 pm
Hector Olivera; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

30 JUNE
David Mertesdorf; Bethlehem Lutheran, Mankato, MN 12 noon
Stephen Tharp, workshop; First Presbyterian, Albuquerque, NM 10:15 am
Maxine Thevenot; First Presbyterian, Santa Fe, NM 11 am
Carole Terry; St. Mark's Cathedral, Seattle, WA 4 pm

1 JULY
Stephen Tharp, workshop; First Presbyterian, Albuquerque, NM 10:15 am

LEON NELSON
University Organist
North Park University
Chicago, Illinois

DOUGLAS REED
UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

ROBERT L. SIMPSON
Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback
COMMISSIONS & CONCERTS
732 . 747 . 5227

DAVID WAGNER
DMA
Madonna University
Livonia, Michigan
dwagner@madonna.edu

KARL WATSON
SAINT LUKE'S
METUCHEN

Davis Wortman
ST. JAMES' CHURCH
NEW YORK

CHARLES DODSLEY WALKER, FAGO
ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650
FOUNDER/CONDUCTOR
CANTERBURY CHORAL SOCIETY
2 EAST 90TH STREET
NEW YORK, NY 10128
(212) 222-9458

**SYLVIE POIRIER
PHILIP CROZIER**
ORGAN DUO
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752
philipcrozier@sympatico.ca

DAVID SPICER
First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

DOUGLAS O'NEILL
Cathedral of the Madeleine
Salt Lake City, Utah
doneill@madeleinechoirschool.org
801/323-9850

STEPHEN G. SCHAEFFER
Recitals - Consultations
Cathedral Church of the Advent
Birmingham, Alabama
www.AdventBirmingham.org

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

Marcia Van Oyen
First United Methodist Church
Plymouth, Michigan
mvanoyen.com

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

Cherie Wescott
Concerts • Masterclasses • Coaching
405/942-3958
e-mail: mimiscott1517@yahoo.com

RONALD WYATT
Trinity Church
Galveston

Cathedral of St. John
Albuquerque, New Mexico
www.stjohnsabq.org
505-247-1581



Iain Quinn
Director of Cathedral
Music & Organist



Maxine Thevenot
Associate Organist
Choir Director

Carol Williams

San Diego Civic Organist

Website: www.melcot.com

E-mail: carol@melcot.com



AMERICAN
PUBLIC MEDIA

Pipedreams®

A radio program for the king of instruments

J
U
N
E

2
0
0
9

#0922 - A Cleveland Convergence...both the *American Theatre Organ Society* (July 1-5) and the *Organ Historical Society* (July 5-10) will hold their 2009 annual conventions in and around Cleveland, Ohio. After hearing these sounds, you'll want to attend.

#0923 - Celebrating Canada...in tribute to the Royal Canadian College of Organists (RCCO) in its centenary year, a trans-continental program of Canadian composers, performers, and instruments.

#0924 - The Liverpool Sound...you can't beat the sonorous supremacy of the famous Willis and Walker pipe organs in this famous-for-its-music city.

#0925 - A Buffalo Shuffle...revisiting old haunts with Joseph McCabe and friends of the Organ Historical Society.

#0926 - American Blessings...the rich resource of our nation's own compositional talent store gives our ears and hearts much for which to be thankful.

From American Public Media, *Pipedreams®* is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.



APOBA is a proud supporter of *Pipedreams®*
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

5 JULY
Dennis James, silent film accompaniment; Lynwood Theatre, Bainbridge Island, WA 2 pm, 7:30 pm

Kristian Schneider; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

6 JULY
David Wickerham; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

7 JULY
Matthew Gerhardt; Bethlehem Lutheran, Mankato, MN 12 noon

11 JULY
Janette Fishell; Central Lutheran, Eugene, OR 7:30 pm

12 JULY
Karen Beaumont; St. Mary's Cathedral, San Francisco, CA 3:30 pm

13 JULY
Felix Hell; Spreckels Organ Pavillon, Balboa Park, San Diego, CA 7:30 pm

14 JULY
Ron Shilling; Bethlehem Lutheran, Mankato, MN 12 noon

19 JULY
Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 JULY
Kevin Bowyer; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 JULY
Mark DeGarmeaux; Bethlehem Lutheran, Mankato, MN 12 noon

23 JULY
Christopher King; First Congregational, Los Angeles, CA 12:10 pm

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

27 JULY
Tom Trenney; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 JULY
Charles Luedtke; Bethlehem Lutheran, Mankato, MN 12 noon

30 JULY
Christopher King; First Congregational, Los Angeles, CA 12:10 pm

INTERNATIONAL

19 JUNE
Sara Gerber; Cathédrale, Lausanne, Switzerland 8 pm

20 JUNE
Felix Hell, Mendelssohn works; Zwölf-Apostel-Kirche, Frankenthal (Palatinate), Germany 7 pm
Christiaan Winter, carillon; St. Laurenskerk, Alkmaar, Netherlands 9:30 am
Bine Bryndorf, with Canterbury Cathedral Choir; St. Laurenskerk, Alkmaar, Netherlands 8 pm
Carolyn Shuster Fournier; Los Sagrados Church, Burgos, Spain

21 JUNE
Felix Hell, Mendelssohn works; Dreifaltigkeitskirche, Frankenthal (Palatinate), Germany 7 pm
Dietrich Wagler; St. Laurenskerk, Alkmaar, Netherlands 12:30 pm
Theo Jellema, Frank van Wijk, & Pieter van Dijk; St. Laurenskerk, Alkmaar, Netherlands 8 pm
Anthony Gritten; St. Paul's Cathedral, London, UK 4:45 pm
Paul Dean; Westminster Cathedral, London, UK 4:45 pm

22 JUNE
Christian Schmitt; Frauenkirche, Nuremberg, Germany 12:15 pm
Felix Hell, Mendelssohn works; Kirche St. Ludwig, Frankenthal (Palatinate), Germany 7 pm
Paolo Crivellaro & Reinhard Jaud; St. Laurenskerk, Alkmaar, Netherlands 8 pm

23 JUNE
Daniel Zaretsky; Frauenkirche, Nuremberg, Germany 12:15 pm
Wesley Warren; St. James United Church, Montreal, QC, Canada 12:30 pm

23 JUNE
Daniel Zaretsky; Frauenkirche, Nuremberg, Germany 12:15 pm
Wesley Warren; St. James United Church, Montreal, QC, Canada 12:30 pm

24 JUNE
Michel Bouvard; Frauenkirche, Nuremberg, Germany 12:15 pm
Bine Bryndorf & Theo Jellema; St. Laurenskerk, Alkmaar, Netherlands 8 pm

25 JUNE
Pier Damiano Peretti; Frauenkirche, Nuremberg, Germany 12:15 pm

26 JUNE
Winfried Bönig; Frauenkirche, Nuremberg, Germany 12:15 pm
Cameron Carpenter; Cathédrale, Lausanne, Switzerland 8 pm

27 JUNE
Felix Hell; Kath. Pfarrkirche "Unsere Liebe Frau," Eppingen/Kraichgau, Germany 8 pm
Mattias Ank, with trumpet; Frauenkirche, Nuremberg, Germany 8 pm
Hansjörg Albrecht; St. Lorenz, Nuremberg, Germany 10 pm

28 JUNE
Felix Hell; Evangelische Bruderschaft "Keharismai," Dettingen/Erms, Germany 5 pm
Michael Gailit; Abbey St. Bonifaz, Munich, Germany 8 pm
Elisabeth Zawadke, with Die Singphoniker; St. Lorenz, Nuremberg, Germany 8 pm
Léon Charles; Westminster Cathedral, London, UK 4:45 pm

29 JUNE
James David Christie, masterclass; Knox College Chapel, Toronto, ON, Canada 2:30 pm
Rachel Laurin; St. Paul's Anglican Church, Toronto, ON, Canada 8:15 pm

30 JUNE
Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm
Ken Cowan, organ workshop; Islington United Church, Toronto, ON, Canada 9:45 am
James David Christie; Our Lady of Sorrows Church, Toronto, ON, Canada 11:15 am
Jonathan Oldengarm, with Tafelmusik; St. Paul's Basilica, Toronto, ON, Canada 2 pm
Gillian Weir, with orchestra; Metropolitan United Church, Toronto, ON, Canada 8:30 pm

1 JULY
Philip Crozier; Eglise Saint Anges, Lachine, Montreal, QC, Canada 12:15 pm
Michael Hart, carillon; Hart House, University of Toronto, Toronto, ON, Canada 9:30 am
Maxine Thevenot; Christ Church Cathedral, Victoria, BC, Canada 3:30 pm

2 JULY
Thierry Escaich; St. Paul's Anglican Church, Toronto, ON, Canada 1:30 pm
Ken Cowan; All Saints' Kingsway Anglican Church, Toronto, ON, Canada 8:15 pm

3 JULY
Craig Cramer; Hervormde Kerk, Midwolda, Netherlands 8 pm

4 JULY
Denis Fedorov, with accordion & violin; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Margaret Phillips; Brentwood Cathedral, Brentwood, UK 6 pm

5 JULY
Thomas Wilson; Westminster Cathedral, London, UK 4:45 pm

6 JULY
Martin Setchell; Coventry Cathedral, UK 1 pm

7 JULY
Craig Cramer; Hervormde Kerk, Nijkerk, Netherlands 8 pm
Kurt Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

8 JULY
Craig Cramer; Petruskerk, Woerden, Netherlands 12 noon

10 JULY
Frederick Mooney; Pfarrkirche, Gau-Bischofsheim, Germany 7 pm

Craig Cramer; Hervormde Kerk, Beverwijk, Netherlands 8 pm

11 JULY
Heinz Balli; Musée suisse de l'orgue, Roche, Switzerland 5 pm
The New York Piano-Organ Duo (Jason Cutmore, piano and Daniel Sullivan, organ); St. John's Church, Elora, ON, Canada 4 pm

12 JULY
Carol Williams; Chapel, Frederiksberg, Denmark
Craig Cramer; Oude Kerk, Amsterdam, Netherlands 8:15 pm
Timothy Wakerell; St. Paul's Cathedral, London, UK 4:45 pm
Jean Baptiste-Dupont; Westminster Cathedral, London, UK 4:45 pm

13 JULY
Iain Quinn; Coventry Cathedral, Coventry, UK 1 pm

14 JULY
Carol Williams; Vor Frue Kirke, Ribe, Denmark 11 am
Frederick Mooney; St. Jan's Cathedral, 's-Hertogenbosch, Holland 8 pm
Gerre & Judith Hancock; Westminster Abbey, London, UK 7 pm
Axel Wilberg; St. James United Church, Montreal, QC, Canada 12:30 pm

15 JULY
Carol Williams; Markus Kirke, Copenhagen, Denmark 8 pm

16 JULY
Stephen Tharp; Evangelische Stadtkirche, Karlsruhe, Germany 9 pm

17 JULY
Michael Gailit; Cathedral, Magdeburg, Germany 7:30 pm
Suzanne Z'graggen; Cathédrale, Lausanne, Switzerland 8 pm
Mario Duella, with flute; Santuario della Madonna delle Grazie, Portofino/Novareia, Italy 5 pm

18 JULY
Flavio Desandré, with tenor; Musée suisse de l'orgue, Roche, Switzerland 5 pm

19 JULY
Craig Cramer; Frederiksberg Slotskirke, Hillerød, Denmark 4 pm
Iain Quinn; Magdeburg Dom, Magdeburg, Germany 4 pm
Stephen Tharp; Stiftskirche, Cappenberg, Germany 5 pm
Frederick Mooney; Marienkirche, Salzwedel, Germany 5 pm
Carolyn Shuster Fournier; Saint-Pierre-le-Jeune Church, Strasburg, France
Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm
Hartwig Barte-Hanssen; Westminster Cathedral, London, UK 4:45 pm
Renee Louprette; Westminster Abbey, London, UK 5:45 pm

21 JULY
Martin Setchell; Leicester Cathedral, UK 8 pm
Robert Quinney; Westminster Abbey, London, UK 7 pm
Gabrielle Tessier; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JULY
Craig Cramer; St. Mariakirke, Helsingborg, Sweden 8 pm
Michael Gailit; St. Markus Church, Copenhagen, Denmark 8 pm

23 JULY
Craig Cramer; Roskilde Cathedral, Roskilde, Denmark 8 pm
Philip Crozier; Oude Jeroenskerk, Noordwijk, Holland

24 JULY
Frederick Mooney; Martkirche, Halle, Germany 8 pm

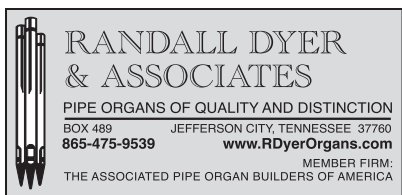


M. L. BIGELOW & Co.
ORGAN BUILDERS
 (801) 756-5777
 130 W. 1st S., American Fork, UT 84003



martin ott pipe organ company inc.
 1353 Baur Boulevard
 St. Louis, MO 63132-1903
 314-569-0366 Phone
 314-504-0366 Cell
 314-569-3879 Fax
 office@ottpipeorgan.com
 www.ottpipeorgan.com

Martin Ott
 Orgelbaumeister



RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760
 865-475-9539 www.RDyerOrgans.com
 MEMBER FIRM:
 THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



Parkey Organ Builders
Distinguished Pipe Organs
 3870 Peachtree Ind. Blvd. Voice 770-368-3216
 Suite 150-285 Fax 770-368-3209
 Duluth, Georgia 30096 www.parkeyorgans.com



NEW INSTRUMENTS MAINTENANCE RESTORATIONS
 974 AUTUMN DRIVE
 ANTIOCH, ILLINOIS 60002
 847-395-1919
 FAX 847-395-1991
 www.fabryinc.com



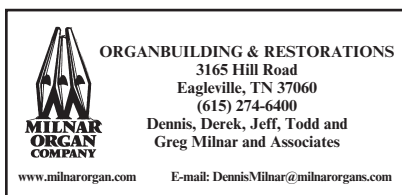
sound INSPIRATION
 Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
 www.riedelassociates.com • (414) 771-8966
 email: consult@riedelassociates.com
 819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL hear the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



Hupalo Repasky Pipe Organ Craftsmen & Builders
 1785 Timothy Drive, Unit 4
 San Leandro, CA 94577
 Tel: 510 483 6905
 www.hupalorepasky.com



PIPE ORGAN BUILDERS - EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 3101 20th ST., 94110 • (415) 647-5132



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



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



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



Advertise in
THE DIAPASON
 For rates and digital specifications, contact Jerome Butera
 847/391-1045
 jbutera@sgecmail.com



CORNEL ZIMMER ORGAN BUILDERS
 FOURTH GENERATION BUILDER . . .
 A NEW GENERATION IN EXCEPTIONAL QUALITY, CREATIVITY AND INTEGRITY.
 731 CROSSPOINT DRIVE
 DENVER, NC 28037
 PHONE: 1-866-749-7223
 FAX: 704-483-6780
 WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

Alberto Guerzoni, with soprano; Chiesa di S. Eurosia, Pralungo, Italy 9 pm

25 JULY

Ernst & Marianne Kubitschek, organ & violin; Musée suisse de l'orgue, Roche, Switzerland 5 pm

Erwin Messmer; Basilica Antica, Oropa, Italy 9 pm

26 JULY

Craig Cramer; Örgryte Kyrka, Gothenburg, Sweden 4 pm

Philip Crozier, with narrator; Saksøbing Kirke, Denmark

Frederick Mooney; Pfarrkirche, Nieder-Moos, Germany 5 pm

Stephen Tharp; Ev. Stadtkirche, Karlsruhe, Germany 9 pm

Alessandra Mazzanti; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

Hartwig Barte-Hanssen; St. Paul's Cathedral, London, UK 4:45 pm

Iain Quinn; Westminster Cathedral, London, UK 4:45 pm

Ben Giddens; Westminster Abbey, London, UK 5:45 pm

28 JULY

Gillian Weir; Cologne Cathedral, Cologne, Germany 8 pm

Maxine Thevenot; Oxford Town Hall, St. Aldates, Oxford, UK 1 pm

Iain Quinn; St. John's College, Cambridge, UK 1:10 pm

James O'Donnell; Westminster Abbey, London, UK 7 pm

Dany Wiseman; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JULY

Martin Setchell; Konstantin Basilica, Trier, Germany 8:30 pm

Maxine Thevenot; Parish Church of St. Michael and All Angels with St. James, Croydon, UK 1:10 pm

30 JULY

Philip Crozier; Ghent Cathedral, Belgium

Elmar Jahn; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

31 JULY

Carolyn Shuster Fournier; Church in Skagen, Denmark 12 noon

Martin Setchell; St. Leonhard Kirche, Basel, Switzerland 6:15 pm

Elisa Teglia; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

Organ Recitals

GAIL ARCHER, Central Synagogue, New York, NY, January 14: *Sonata I*, op. 65, no. 1, Mendelssohn; *Sechs Fugen über den Namen Bach*, op. 60, no. 5, Schumann; *Prelude for Organ in F*, Hensel; *Sechs Fugen über den Namen Bach*, op. 60, no. 6, Schumann; *O Welt, ich muss dich lassen*, op. 122, no. 3, Herzlich tut mich erfreuen, op. 122, no. 4, O Gott, du frommer Gott, op. 122, no. 7 (*Elf Choralkvorspiele*), Brahms; *Fantasia und Fuge über B-A-C-H*, op. 46, Reger.

PHILIP CROZIER, St. Andrew's United Church Lachine, Montreal, QC, Canada, December 2: *Prelude and Fugue in C*, BWV 547, Bach; *Nun komm', der Heiden Heiland*, Bux-WV 211, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 664, 677, 662, Bach; *Desseins éternels (La Nativité du Seigneur)*, Messiaen; *Vom Himmel hoch da komm' ich her*, BWV 701, 700, Bach; *Elegy*, Orr; *Pæan*, Leighton; *Humoresque 'L'organo primitivo'*, Yon; *The Holy Boy*, Ireland; *Rhapsodie sur des Noël's (Dix Pièces, No. 6)*, Gigout.

STEVEN EGLER, with Seunghye Lee, violin, Central Michigan University, Mt. Pleasant, MI, February 1: *Phoenix Processional*, Locklair; *Elegy in B-flat*, Thalben-Ball; *Partita on Vom Himmel hoch*, Pelz; *Capriccio for Violin and Organ*, Hakim; *Sonata Breve (Second Sonata)*, Near.

DAVID A. GELL, Emanuel Lutheran Church, Santa Barbara, CA, December 27: *Processional Trumpet*, Fedak; *Noël Polonaise*, Guilmant; *Noël with variations*, Langlais; *Variations on In dulci jubilo*, Melby; *I wonder as I wander*, Thomas; *Three Improvisations on Carols*, Rawsthorne.

CALVERT JOHNSON, with Rachel Barton Pine, violin, Trinity Presbyterian Church, St. Louis, MO, February 13: *Obangji, Yoruba Lament, Pastourelle, Joshua Fit de Battle ob Jericho*, Sowande; *Suite de Pièces for violin and organ*, op. 3, Coleridge-Taylor; *Sacred Idioms of the Negro*, Sowande.

DAVID C. JONIES, St. Mary of the Lake Catholic Church, Gary, IN, January 25: *Præludium in E*, BuxWV 141, Buxtehude; *Sonata V*, op. 65, no. 5, Mendelssohn; *Benedictus*, op. 59, no. 9, Reger; *Orgelmusik*, op. 39, Piechler; *Allegro, Choral, Scherzo, Finale (Deuxième Symphonie)*, op. 20, Vierne.

AARON DAVID MILLER, Trinity Lutheran Church, Lynnwood, WA, January 18: *Prelude and Fugue in G*, BWV 541, Bach; *Two Scottish Folk Dances*, MacMillan; *Papillons*, Ibert; *Sonatina*, op. 136b, Mendelssohn; *Carillon*, Benoit; improvisation.

DAVID PICKERING, The Presbyterian Homes, Evanston, IL, January 26: *Praeludium in C*, BuxWV 137, *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Four Noble Gases*, Gawthrop; *Passacaglia in g*, Keeler.

CHRISTA RAKICH, Old West Church, Boston, MA, January 30: *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Partita on Nun komm, der heiden Heiland*, Heiller; *An Wasserflüssen Babylon*, BWV 653, *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655, *Jesus Christus, unser Heiland*, BWV 665; *Vor deinen Thron*, BWV 668, Bach; *Partita on Freu' dich sehr, o meine Seele*, Heiller; *Passacaglia and Fugue in c*, BWV 582, Bach.

STEPHEN G. SCHAEFFER, Cathedral Church of the Advent, Birmingham, AL, January 25: *Litanies*, Alain; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Passacaglia in c*, BWV 582, Bach; *Resurrection, King; Prelude and Fugue on the Name of ALAIN*, op. 7, Duruflé.

STEPHEN THARP, St. Martin, Dudelange, Luxembourg, November 18: *Te Deum*, op. 11, Domine Jesu, *Rorate Caeli*, Hosanna Filio David, Tu es Petrus, Attende Domine (*Twelve Chorale Preludes*), Demessieux; *Molto Lento-Grave (Instants-poème symphonique)*, op. 57), Guillou; *Prélude et Fugue in A-flat*, op. 36, no. 2, Dupré; *Ave Maria, Ave Maris Stella (Trois Paraphrases Grégoriennes)*, op. 5), Langlais; *Hommage à Igor Stravinsky*, Hakim.

D'ARCY TRINKWON, Christ's Hospital School, Horsham, UK, December 7: *Le Monde dans l'attente du Sauveur*, Dupré; *Capriccio*, Ireland; *Fantasia-Choral No.1 in D-flat*, Whitlock; *Introduction and Passacaglia*, Alcock; *Fantasia and Fugue on Ad nos*, Liszt.

PAUL WEBER, St. Norbert Abbey, De Pere, WI, January 17: *Toccata (Pièces de Fantaisie)*, op. 53), Vierne; *Ballade*, op. 118, no. 3, Brahms, transcr. Weber; *Cinq versets sur le Victimæ Paschali*, Escaich; *Passacaglia (Sonata No. 8)*, op. 132), *Sonata No. 5 in F-sharp*, op. 111, Rheinberger.

CAROL WILLIAMS, Grace Cathedral, San Francisco, CA, January 18: *Processional*, Susato; *Voluntary in G*, Purcell; *Carillon-Fanfare*, Jones; *Adagio (Concerto in d)*, Vivaldi, transcr. Bach; *Mad Rush*, Glass; *Mozart Changes*, Gardonyi; *Toccata (Gothic Suite)*, op. 25, Boëllmann; *Prelude in g*, Rachmaninoff; *Sabre Dance*, Khachaturian, arr. Williams; *The Entertainer*, Joplin, arr. Williams; *Introduction et Toccata (Trois Esquisses)*, Bedard; *The Madness of Morion*, Jenkins; *Toccata 'Store Gud, vi lover deg'*, Kleive.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
823 Massachusetts Ave. Indianapolis, IN 46204

Advertise in THE DIAPASON
For information on rates and digital specifications contact Jerome Butera
847/391-1045, <jbutera@sgcmail.com>

Berghaus
Pipe Organ Builders
2151 Madison Street, Bellwood, IL 60104
708-544-4052 • fax 708-544-4058
dmcleary@berghausorgan.com • www.berghausorgan.com

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

ROSALES
PIPE ORGAN SERVICES, INC.
3020 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
323-262-9253

TAYLOR & BOODY
ORGANBUILDERS
George K. Taylor John H. Boody
8 Hewitt Road Phone: 540-886-3583
Stunton, VA 24401 Fax: 540-886-3584
e-mail: organs@taylorandboody.com
website: www.taylorandboody.com

LEVSEN
ORGAN COMPANY
Restorations and New Organs
221 Maple Street - PO Box 542
Buffalo, Iowa 52728
PHONE: (563)881-1242 FAX: (563)881-1257
E-mail: LevsenOrg@AOL.com
http://www.levsenorg.com

J.F. NORDLIE COMPANY
PIPE ORGAN BUILDERS
504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843
email:jfnordlie.com http://www.jfnordlie.com

Visit The Diapason website:
www.TheDiapason.com

WAHL ORGANBUILDERS
320 N. DURKEE ST. - APPLETON, WI 54911
WAHL@ATHENET.NET - 920.749.9633
WWW.WAHLORGANBUILDERS.COM

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.95
Regular Classified minimum	20.00
Display Classified, per word	1.30
Display Classified minimum	25.00

Additional to above charges:
Box Service (mail forwarding) 8.00
Website placement (includes photo) 15.00
(\$25 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
847/391-1044 • jrobinson@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface

Place on website

Ad Copy _____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

PUBLICATIONS/ RECORDINGS

Ives was not the only one to write organ music on the tune "America." This year, play movements from Thayer's 1860's Sonatas I & II. Visit our website for details. michaelsmusicsservice.com; 704/567-1066.

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

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

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

PUBLICATIONS/ RECORDINGS

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

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

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

PUBLICATIONS/ RECORDINGS

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

PIPE ORGANS FOR SALE

10-stop tracker action pipe organ. Built in 2000 by Wissinger Organs, Portsmouth, NH. Original builder will move. Darron Wissinger, 207/594-3638; darronw@myfairpoint.net. See <http://home.myfairpoint.net/darronw/Rye%20House%20Organ.html>.

20-rank organ, electric and electro-pneumatic action, 2-manual console (made of used parts of various sources) for sale. Available June 2009. Buyer to make offer and remove. (8 ranks not for sale.) St. John Lutheran, 501 W. Park Ave., Libertyville, IL 60048; 847/362-4424.

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual console. No casework or façades; instrument is in good condition but will need re-leathering. Asking \$50,000 "as is" or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

1972 two-manual, 14-rank electro-pneumatic unit organ. Built by Burger of Minneapolis; supply-house parts. Unified to 44 stops. Subbass, Gedeckt, and chimes NOT for sale. Make offer. Buyer to remove during July-August 2009. St. John's Lutheran Church, 803 First Street West, Park Rapids, MN 56470, 218/732-9783.

PIPE ORGANS FOR SALE

Last Aeolian-Skinner built (1971) with many recent upgrades. Excellent condition. Three new keyboards, 33 stops, 46 ranks. Contact First Presbyterian, Grand Forks, ND, attn: Gretchen, 701/775-5545 or gretchen@firstpresgf.org.

Moeller Artiste chapel pipe organ opus 6705, 1939, two-manual, four-rank, electromechanical, 316 pipes. Asheville, North Carolina. Contact 828/684-7919 or herbertandnancy@aol.com for more information and photos. \$15,000 or best offer.

Continuo organ, 8', 4', 2'; 8' principal c1-g3; playable at A-440 or A-415; portable. \$39,000. A. David Moore Inc., telephone: 802/457-3914.

Casavant opus 2086. A splendid 2-manual with drawknob console in good playing condition. The instrument is free-standing with two Swell boxes (partially enclosed Great). Four 16' stops in the pedal, including an Open Metal. Shipping boxes included. 603/529-0870.

Portable organ: Designed for small choral or baroque ensembles. Four stops: 8', 4', 2', and 1-1/3', with the last two divided into bass and treble registers and an adjustable point of division (b24/c25 or c25/c#26). Adjustable pitch between A=440 Hz and A=415 Hz. Quarter-sawn white oak case. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

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



TOTAL PIPE ORGAN RESOURCES

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



**GLÜCK NEW YORK
ORGAN BUILDERS**

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

212.608.5651
www.glucknewyork.com



Attention Organbuilders
For information on sponsoring a color cover for **THE DIAPASON**, contact editor Jerome Butera, 847/391-1045
jbutera@sgcmail.com

Send a copy of **THE DIAPASON** to a friend: Editor, **The Diapason**, 847/391-1045; e-mail: jbutera@sgcmail.com

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

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




Lohson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8865




Muller
Pipe Organ Company
P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

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



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



THE Reuter ORGAN COMPANY
1220 Timberedge Road
Lawrence, Kansas 66049
(785) 843-2622
www.reuterorgan.com



Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

THE DIAPASON

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

ph 847/391-1045
fax 847/390-0408
e-mail jbutera@sgcmail.com
web www.TheDiapason.com

Classified Advertising

Classified Advertising Rates will be found on page 33.

PIPE ORGANS FOR SALE

1960s Walcker (German) 14-rank tracker organ. Open toe voicing on 2" wind pressure. Reverse console built into case. Footprint is 6' wide by 11'6" deep (including console and pedal stops), 9'10" tall. All encased with 4' Principal façade. Manual I—8' Gedackt, 4' Octave, II Sesquialtera, II-III Mixture. Manual II—8' Gemshorn, 4' Rohrflöte, 2' Principal, 1-1/3' Quinte. Pedal—16' Bourdon, 8' Flute, 4' Choralbass. Playing and in use regularly. Asking \$16,500. For recordings and pictures contact djgeslin@gmail.com.

60 year-old Wicks pipe organ. Dismantled; pipes in wood trays. Purchaser to remove from the church. \$3,800 cash. 586/202-9960.

REED ORGANS FOR SALE

Mason and Hamlin, three manual and pedal. \$9,500, including blower. Rare. A.D. Moore Inc., 802/457-3914.

ELECTRONIC ORGANS FOR SALE

Like new Allen Q385, 80 stop/320 voice, 3 manual, Renaissance Quantum Digital Organ. Manufactured in 2005. Includes doubled speaker equipment and factory warranty until August 30, 2015. Features Quad Suite voicing: American Classic/French Romantic/Neo-Baroque/English Cathedral with Acoustic Portrait technology, general GS and XG MIDI compatibility. Console 69-5/16" (176 cm) x 51-1/2" (130.8 cm) x 34-3/4" (88.3 cm); depth with pedalboard and bench: 58" (147.3 cm). See <http://www.allenorgan.com/www/products/q385/q385.asp> for information/photographs. Price: \$65,000. 212/774-4240; jscibilia@stjames.org.

Send recital programs to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; e-mail: jrobinson@sgcmail.com.

MISCELLANEOUS WANTED

Schlicker console wanted, three manuals, contemporary styling only. Flamed copper pipes wanted for façade, contemporary styling only, not necessary to speak. Please call 201/835-5311 or Will1234@aol.com.

MISCELLANEOUS FOR SALE

Atlantic City Pipe Organ Company: 4" wp: 16' Gemshorn 44sc/61 with chests and racking—\$3000; 8' OSI Harmonic Trumpet, 3" sc, 54 reeds, parallel shallots—\$1200; 4' OSI Oboe, 2-1/2" sc, open bells—\$850. 609/641-9422; acorgan@comcast.net.

4-manual console, circa 1964, by Reuter, good condition, \$3600; Steinway 7' square piano, circa 1882, great shape, \$4500. Colorado; 303/671-6708.

2-manual Wicks console, 1980. 61-note keyboards, 32-note pedal board. \$1,000 or best offer, buyer to remove. Photos and specifications sent on request. Contact Kerry Johnston at 479/751-4610, or kerry@fumwired.com.

1901 Kimball parts (rebuilt by Schaefer ca. 1950s); regulators, expression shades, chests, console (no pipes). Available May, 2009. Make offer. St. Hedwig Church, 1716 N. Humboldt Ave., Milwaukee, WI 53202. 414/271-6577.

Solid State Logic single memory combination action, 16 Great, 16 Swell, 12 Pedal, 5 General, 5 Swell, 5 Great, 4 Pedal, Gt to Pedal, Set, GC and Tutti, \$450. Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

SERVICES/SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Austin actions: Come to the source. Fast delivery. Guaranteed. 860/522-8293; www.austinorgans.com.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnbldr@comcat.com.

Austin actions recovered. Over 40 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@sbcglobal.net.

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

ALL REPLIES TO BOX NUMBERS that appear without an address should be sent to:
THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005

SERVICES/SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

THE DIAPASON's website now presents featured artists in its SPOTLIGHTS section—with photos, biographies, and contact links. Visit www.TheDiapason.com to view details: in the left-hand column, under *Spotlights*, click on *Featured Artists*.

ATTENTION PIPE ORGAN FANS! By popular demand, The Diapason test kitchen has developed a new line of frozen dinners that are perfect for the harried organist so pressed for time. Be sure to try our *Unda Maris* seafood dinners, *Corps glorieux Buffalo wings* (complete with ranch dressing), *Wienerflöte* franks & beans, and our specialties, *Duck a l'Orange* and *Rossignol a l'orange*. Side dishes include *Cornet on the cob*, *Harigots Verts green beans*, and for dessert, *Dulciana de leche*. **Box Fitzer-Con, THE DIAPASON; jrobinson@sgcmail.com.**

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

THE DIAPASON's classified ads are now available on THE DIAPASON website—including photographs and convenient e-mail links directly to the sellers! Visit www.TheDiapason.com and in the left-hand column, look for SPOTLIGHTS, then click on *Classified Advertisements*. Follow the links to the classifieds that interest you, and click the e-mail button to contact the sellers. What could be easier?

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN ORGAN COMPANY, INC.
New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

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

J. H. & C.S. Odell
PIPE ORGAN BUILDERS
East Hampton, Connecticut • 860-365-0552 • odellorgans.com
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in
THE DIAPASON
For rates and digital specifications, contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

New!
Classified advertising on
THE DIAPASON website:
www.TheDiapason.com

GUZOWSKI & STEPPE
ORGANBUILDERS INC.
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT. LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. MCMANIS
In Memoriam
March 17, 1913–December 3, 2004

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

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

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

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL

ENCLOSED IS
 \$70.00—3 YEARS
 \$55.00—2 YEARS
 \$35.00—1 YEAR

FOREIGN SUBSCRIPTIONS
 \$85.00—3 YEARS
 \$65.00—2 YEARS
 \$45.00—1 YEAR

Please allow four weeks for delivery of first issue on new subscriptions.

Jacques Stinkens
Organpipes - since 1914
Flues - Reeds
Bedrijvenpark 'Seyst'
Woudenbergseweg 19
NL - 3707 HW Zeist
Tel. +31 343 491 122 info@stinkens.nl
Fax +31 343 493 400 www.stinkens.nl

W. Zimmer & Sons, inc.
pipe organ builders
429 Marvin Road Fort Mill, SC 29707
Phone/Fax: 803-547-2073
wzimmerandsons.com
benzimmer@windstream.net

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578

Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



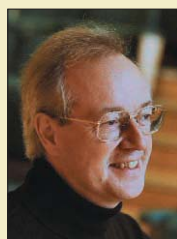
George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Michael Unger
AGO National
Competition Winner
Available 2008-2010



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Frédéric Champion
Canadian International
Organ Competition Winner
Available 2009-2011



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Saint Thomas
Church, NYC
John Scott, Director
March 16-23, 2009
Spring 2010

The Choir of New College
Oxford, UK
Edward Higginbottom, Director
April 10-25, 2010

The Choir of St. John's College
Cambridge, UK
Andrew Nethsingha, Director
Spring 2011

European artists available
2008-2009 and 2009-2010



Olivier Lattry*



Joan Lippincott



Alan Morrison



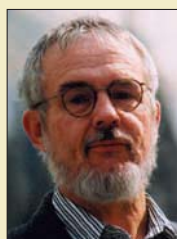
Thomas Murray



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:

www.concertorganists.com