

THE DIAPASON

JUNE, 2011



The Church of the Resurrection
New York, New York
Cover feature on pages 26–27



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THE DIAPASON

A Scranton Gillette Publication

One Hundred Second Year: No. 6, Whole No. 1219
Established in 1909

JUNE, 2011
ISSN 0012-2378

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

CONTENTS

FEATURES

- Harpsichord Playing in America
"after" Landowska
by Larry Palmer 19
- Two organs in Cairo—a history of renovation
by the Ktesibios Foundation
by Bill Halsey 22
- The Pipe Organ in African-American Worship:
Symposium at the University of Michigan
by Sylvia Wall 24

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 3, 4, 6, 8, 9, 10
- Appointments 8
- Nunc Dimittis 9
- Carillon News by Brian Swager 10
- In the wind . . . by John Bishop 10
- On Teaching by Gavin Black 13

REVIEWS

- Music for Voices and Organ 14
- Book Reviews 15
- New Recordings 15
- New Organ Music 16

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Cover: The Organ Clearing House, Charles-
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dress changes to THE DIAPASON,
3030 W. Salt Creek Lane, Suite 201,
Arlington Heights, IL 60005.

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Larry Palmer's reflection on the legacy and influence of Wanda Landowska on harpsichord playing in America. Bill Halsey recounts the restoration of two organs in Cairo, Egypt, and Sylvia Wall reports on the symposium on the pipe organ in African-American worship, held at the University of Michigan. In his monthly column, John Bishop muses on the physical and philosophical aspects of wind in pipe organs, along with his experience of Easter at St. Thomas Church Fifth Avenue in New York City. Gavin Black begins a column on memorization in performance, but departs from his usual pedagogical discussion to celebrate the 100th birthday of harpsichordist Ralph Kirkpatrick.

All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and classified advertising. This issue also contains Brian Swager's annual summer carillon concert calendar.

Website and newsletters

How often do you visit THE DIAPASON website? There is a wealth of information beyond our printed journal. For

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. 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*.

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Letters to the Editor

In the wind . . .

Please accept my admiration for the John Bishop's wonderful column in the April issue. His paean to the Cathedral of St. John the Divine struck a mighty chord of nostalgia, combined with admiration of Bishop's evocative writing, in which he expressed thoughts about the building and its organ—which I have always felt deeply.

Over a period of six years (four as a choirboy and, overlapping that, four as an organ student of Norman Coke-Jephcott) I was in the cathedral almost daily. In order to gain admittance to the circular staircase leading to the organ of St. James' Chapel, I found myself in possession of a huge key ring, which admitted me to every nook and cranny of the place. Being a naughty teenager, I made use of this privilege, visiting all the places John Bishop describes so vividly. (One day I got out on the roof of St. James' Chapel and found that I could make the entire circuit of the roofs of the eight apsidal chapels by climbing up and down the rain gutters [more like canals—empty, of course], which connected each chapel's roof to the walls of the apse.)

It was a great pleasure to meet John Bishop a few weeks ago at the Church of the Resurrection; and I just had to write how very much it meant to me to read his expressions of admiration for that wonderful place and that wonderful organ, which I share completely.

Charles Dodsley Walker
New York City

Like most of your readers, I very much enjoy John Bishop's "In the Wind" column. In his article on the John the Divine organ, however, his description of the "party horn" needs some clarification. Since one psi equals 27 inches or so of wind pressure, a

typical tractor tire with a pressure of 40 psi would be the equivalent of 1,080 inches of wind. That would indeed be the "Last Trumpet!"

David Wigton
Dryden, Michigan

John Bishop replies

My thanks to my friend David Wigton for his nice comments, and for catching my error about wind pressure. He's correct, of course, within seven tenths of an inch. I checked with friend and colleague Harley Piltingsrud to get the accurate "skinny" on the subject. Many readers will recall that Harley is responsible for the useful influential publication of the Organ Historical Society, "The Aging of Organ Leather," which he co-wrote with Jean Tancous of the University of Cincinnati. He is retired from the National Institute for Occupational Safety and Health (NIOSH), where he worked on high-tech ventilation projects. He's a great asset to the pipe organ community, sharing his expertise on air handling, air flow, and issues of pressure, moisture, and ventilation to the benefit of churches that own large and complicated organs. I asked him to refresh my numbers for conversion of wind-pressure measurement from water-column-inches to pounds-per-square-inch. Here's his response:

"The density of water is 62.4 lb/cubic foot, or 0.036 lb/cubic inch. A water column one inch high would produce a force of 0.036 psi. One psi would be a water column 27.7 inches high."

So Mr. Wigton's comments are well taken, and I offer my thanks to him and to Harley Piltingsrud. And I hope I never have to deal with an organ trumpet stop on 1,100 inches of pressure.

John Bishop

Here & There



(front) Christopher Ganza, Julie Huang, Filippa Duke, Justin Murphy-Mancini; (back) Ben Blasingame, Frederick Hohman, Michelle Rae Martin-Atwood, Kola Owolabi, and Adam Pajan

The finals of the 2011 **Arthur Poister Scholarship Competition** were held April 9 at St. Paul's Episcopal Cathedral in Syracuse, New York. First place award went to Adam Pajan, a DMA student of John Schwandt at the University of Oklahoma. He will present a recital at Syracuse University, Crouse College, in the fall. Second place went to Justin Murphy-Mancini, a student of Jack Mitchener at Oberlin Conservatory. He will present a recital at Hendricks Chapel, Syracuse University, in spring 2012.

Other contestants were Ben Blasingame, a student of David Higgs at Eastman School of Music; Christopher Ganza, a student of John Schwandt at the University of Oklahoma; Filippa Duke, a student of Michael Bauer at the University of Kansas; and Julie Huang, a student of John Schwandt.

Judges for the finals were Frederick Hohman, Michelle Rae Martin-Atwood, and Kola Owolabi. Judges for the recorded preliminaries were Bonnie Beth Derby, Allison Evans Henry, and Glenn Kime.

Emmanuel Church, Chestertown, Maryland, concludes its 2010–11 music series: June 2, Evensong; 6/4, Ken Cowan. For information: <www.emmanuelchesterparish.org>.

St. John's Cathedral, Denver, Colorado, concludes its 2010–11 music series: June 10, St. Martin's Chamber Choir; 6/17, Rocky Mountain Children's Choir. For information: 303/577-7717; dedicated concert line, 303/577-7723; <www.sjcathedral.org>.

The Church of St. Vincent Ferrer, New York City, concludes its music series on June 14 with a recital by Mark Bani. For information: 212/744-2080; <markbani@gmail.com>.

First Congregational Church of Michigan City, Indiana, announces the tenth summer season of Wednesday noontime recitals on the 1891 Frank & Hilborne Roosevelt organ (Opus 506, restored 1999; OHS Historic Organ Citation, 1999). The 2011 season of 45-minute recitals runs June 15 through August 17. Featured recitalists include Derek Nickels (June 22), Stephen Schnurr (July 6), and Mark Sudeith (July 13).

Trinity Episcopal Church, Santa Barbara, California, continues its music

series: June 19, music for voice and instruments; August 6, La Música Antigua de España. For information: 805/687-0189; <www.trinitysb.org>.

The Bach Toul Festival takes place June 19–September 17, with a series of concerts at various venues, including St. Etienne Cathedral, St. Gengoult College, St. Charles Hospital Chapel, and other locations. Artists include Pierre Méa, Pascal Vigneron, Thomas Ospital, and others. For information: <www.bachtoufestival.com/>.

The Bach Toul Academy takes place July 10–20; faculty includes Pieter-Jan Belder, harpsichord; François Espinasse, organ; and others. For information: <www.bachtoulacademie.com/>.

St. James Anglican Church, Orillia, Ontario, Canada, presents its summer organ recitals: July 6, Brian Turnbull; 7/13, Angus Sinclair; 7/20, Tom Loney; 7/27, Blair Bailey; August 3, Richard Hansen; 8/10, Wilhelmina Tiemersma; 8/17, David Rosevear; 8/24, William Maddox; and 8/31, John McElhiney. For information: 705/325-2742; <www.stjamesorillia.com>.

Old Salem Visitor Center, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: July



Old Salem Tannenberg

6, Ray Ebert; 7/13, Robert Parris; 7/20, Lou Carol Fix; 7/27, Mary Lou Peeples. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

Friends of the Kotschmar Organ presents the summer recital series at Merrill Auditorium in Portland, Maine; all concerts are at 7:30 pm, preceded by Kotschmar Konversation at 6:30 pm: July 12, Felix Hell; 7/19, Stephen Tharp; August 2, Sophie-Véronique Cauchefer-Choplin; 8/9, James Jones, Anita Cirba, trumpet; 8/16, Dave Wickerham; 8/23, Chelsea Chen; 8/30, Ray Cornils and Kotschmar Festival Brass. For information: 207/553-4363; <www.foko.org>.

The 14th International Historic Organ Festival takes place July 16–October 1, in the Piemonte region of Italy. Concerts take place in Oropa, Portula, Pralungo, Sostegno, Viverone, and other cities; performers include Claudia Termini, Mario Duella, Alessandro Bianchi, Ennio Cominetti, and others. For information: <www.storiciorganipiemonte.com>.

The Incorporated Association of Organists (UK) presents its 2011 organ congress July 20–25 in Northern Ireland and Dublin. The schedule includes visits to eight cathedrals, three churches, and four civic buildings; artists include Peter Barley, Colm Carey, Gerard Gillen, Desmond Hunter, Nigel McClintock, and others. For information: James Little, <congress@iao.org.uk>.

The 14th International Historic Organ Festival takes place July 24–September 23, in the Valsesia region of Italy. Concerts take place in Campertogno, Borgosesia, Molliia, Vocca, Balmuccia, Varallo, and other cities; performers include Livio Vanoni, Mario

Duella, Sergio Paolini, Leonardo Ciampa, Jacques Boucher, Colin Walsh, and others. For information: <www.storiciorganipiemonte.com>.

The Smarano Organ Academy takes place August 1–11 in Trento, Italy. The academy will travel from Smarano to Copenhagen, Frederiksborg, and Roskilde, Denmark (August 6–11); faculty includes Edoardo Bellotti, William Porter, Hans Davidsson, Francesco Cera, and others; music by Kerll, Arauxo, Bruna, Buxtehude, others. For information: <www.eccher.it/gb/Concerto-Orchestra-Haydn-a-Cles.html>.

The Passau International Organ Academy takes place August 22–24, with lessons, masterclasses, and concerts. Organs include those at St. Stephen's Cathedral, Passau; Benedictine Schweiklberg, Vilshofen; Parish Walldkirchen, and Abbey Church, Schweiklberg. Faculty includes Gereon Krahforst, Hans Haselböck, and Ludwig Ruckdeschel. For information: (0851) 393-8153, fax (0851) 393-8159; e-mail: <dommusik@bistum-passau.de>.

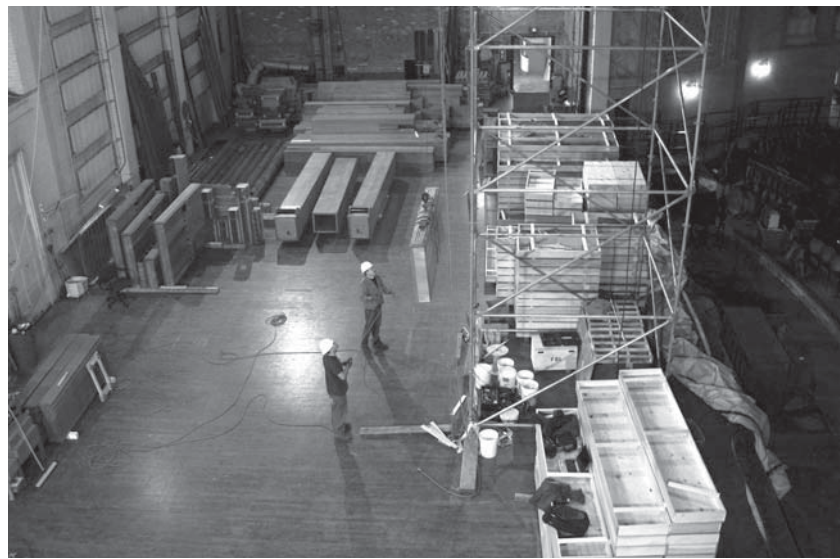
Macalester Plymouth United Church of St. Paul, Minnesota, announces the winners of its 2010 hymn contest. The 15th annual contest was a search for hymns giving thanks for the nation's blessings and calling on the church to work for social reform. The \$500 prize went to the Rev. Paul Bailie, pastor of Iglesia Luterana San Lucas in Eagle Pass, Texas. An Iowa native, he attended Augustana College in Rock Island, Illinois, and the Lutheran School of Theology in Chicago. His new hymn, *God, We Know That on This Planet*, was inspired by his earlier service at a church in San Antonio.

An honorable mention went to William Allen Pasch of Griffin, Georgia, who is a Professor Emeritus of English at Clayton State University in Morrow, Georgia, and also serves as organist/choir director at Emmanuel Lutheran Church in Atlanta. His music has been published by Augsburg Fortress, with forthcoming publications also from St. James Music Press. For information: 651/698-8871; <www.macalester-plymouth.org>.

The Vermont Organ Academy and its Aeolian-Skinner Legacy series announces the release of the new CD recording, *Aeolian-Skinner: The King of Instruments, Volume I: The American Classic Organ*, G. Donald Harrison, narrator; *Volume II: Organ Literature—Bach to Langlais*; and *Volume III: Organ Recital—Robert Owen* (selections), now available for the first time ever on CD as remastered from the original master tapes of these landmark recordings, including previously unreleased material.

This two-CD set features organists Thomas Dunn, George Faxon, Robert Owen, Roy Perry, and William Wat-

► page 6



Much of the Northrop organ, Aeolian-Skinner Op. 892, is now "on stage" awaiting transfer to storage

On February 11, 2011, the Board of Regents of the **University of Minnesota** gave final approval for the revitalization of Cyrus Northrop Memorial Auditorium. Removal of Northrop's historic IV/108 Aeolian-Skinner organ by Foley-Baker, Inc., of Tolland, Connecticut began on February 22, in preparation for the organ's restoration.

Since opening in 1929, Northrop Auditorium has served as the university's primary gathering place for the performing arts, concerts, academic ceremonies, and major civic events. The revitalization plan includes replacing the existing hall with a new cultural and performing arts center including a multi-purpose 2,800-seat hall featuring state-of-the-art acoustics, improved sightlines, cutting-edge technologies, and updated amenities.

The Northrop organ, the third largest auditorium Skinner extant in the U.S., is Aeolian-Skinner's Opus 892, built between 1932 and 1936. Containing 82 independent stops and 108 ranks of pipes along with two percussion instruments, the organ includes four 32' stops. Four of the organ's divisions are under expression, including half of the Great. Epitomizing the late Romantic-symphonic style in organ building, the Northrop organ was awarded the citation for "exceptional historic merit" by the Organ Historical Society in 1999.

Plans for the new Northrop include the reinstallation of the organ in the ceiling in chambers above the new hall's proscenium. A new layout for the organ has been developed through consultation with both Foley-Baker, Inc. and Schoenstein & Co. of Benicia, California. The university anticipates reopening Northrop Auditorium in 2013.



Crew from Foley-Baker removing Op. 892's 32' Bombarde

In 2010, four "final" recitals were given on the Northrop organ: Jürgen Essl (Stuttgart), September 16; University of Minnesota organ alumni, October 12; U of MN students, November 23; and University Organist Dean Billmeyer on December 21.

A capital campaign is underway at the university to raise funds for restoring this historic instrument, and a portion of the required money has already been secured. For more information, visit <www.northroporgan.org>, <www.cla.umn.edu/giving/organGiving.html>, and <northrop.umn.edu/about/northrop-revitalization>.



Charles Ludwick, Jordan Peek, Jung Jin Kim, Glenn Hunter, Dr. Judith Hancock, Linda Patterson, Patrick Scott, Aaron Garcia, and Helen Wiley

The organ studio at the **University of Texas at Austin** presented a "rising stars" recital on February 13. Performers included Charles Ludwick, Jordan Peek,

Jung Jin Kim, Glenn Hunter, Linda Patterson, Patrick Scott, Aaron Garcia, and Helen Wiley.



Colin Andrews
Adjunct Organ Professor
Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Adam J. Brakel
Organist
St. Petersburg, Florida



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



Sophie-Véronique Cauchefer-Choplin
Paris, France



Shin-Ae Chun
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Hasselt, Belgium



Tobias Horn
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Michael Kaminski
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Brooklyn, New York



Angela Kraft Cross
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San Mateo, California



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Organist
Seoul, Korea



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Organist/Choral Conductor
Columbus, Indiana



Brenda Lynne Leach
Organist/Conductor
Baltimore, Maryland



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



Ines Maidre
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Bergen, Norway



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Southern Methodist University



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Ann Marie Rigler
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Organist/Musicologist
Paris, France



Michael Unger
Organist/Harpsichordist
Rochester, New York



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Organist/Musicologist
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Organist
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Trompette-en-Chamade, 1949 Aeolian-Skinner organ, opus 1173, First Presbyterian Church, Kilgore, Texas



Thomas Brown

Thomas Brown played a recital on piano and organ, March 15, at The Brick Church, New York City. The program featured the church's 1898 Steinway C concert grand piano, op. 88211, and Casavant organ, op. 3837, from 2005, and included works by Granados, Ravel, Balakirev, Rachmaninoff, Chopin, Gigout, Franck, Widor, and Duruflé. For information: <www.thomasbrownmusic.com>.



Philip Crozier

Philip Crozier will play the complete organ works of Jehan Alain (1911–1940) this summer: July 22, Marktkirche, Halle, Germany; 7/23, Marktkirche, Hannover, Germany; 7/24, Magdeburg Dom, Germany; 7/29, Leonhardskirche, Basel, Switzerland; 7/30, Le Musée Suisse de l'Orgue, Roche, Switzerland;

August 5, Grote Kerk, Breda, Holland; 8/7, Frederiksborg Slotskirke, Denmark; 8/10, Sorø Klosterkirke, Denmark; 8/12, Sct. Nicolai Kirke, Rønne, Bornholm, Denmark; 8/16, St. Johanniskirche, Lüneburg, Germany; 8/19, Dorfkirche, Trebbus bei Doberlug-Kirchhain, Germany; 8/20, Dorfkirche, Wittmannsdorf bei Lübben (Spreewald), Germany; and 8/21, Stiftskirche, Neuzelle bei Eisenhüttenstadt, Germany.

Carla Edwards is featured on a new recording on the Raven label, playing the 2002 Hellmuth Wolff organ at DePauw University, Greencastle, Indiana. She dedicates the CD, entitled *Homage*, "to



Carla Edwards

Dr. Larry Smith, with sincere gratitude from Carla Edwards." Larry Smith, a teacher of Carla Edwards, retired in 2008 as chairman of the organ department at Indiana University, Bloomington. The program includes Eben, *Hommage à Dietrich Buxtehude*; Sokola, *Passacaglia quasi Toccata na tema B-A-C-H*; Adler, *Festive Proclamation*; Martinson, *Litany*; Planyavsky, *Toccata alla Rumba*; Duruflé, *Prélude et Fugue sur le nom d'Alain*; Buxtehude, *Passacaglia*, BuxWV 161; and Bach, *Concerto in A Minor*, BWV 593.

Carla Edwards has studied organ with Larry Smith, Delores Bruch, James Moeser, Catharine Crozier, Robert Noehren, Michael Schneider, Mary Lou Nowicki, and Warren Hutton. Edwards has performed in the United States, England, Finland, and Italy, and her performances have been broadcast nationally on the radio program *Pipedreams*. She received a bachelor's degree from the University of Kansas, a master's from the University of Alabama, and a doctorate from Indiana University. For information: <www.RavenCD.com>.



Frank Ferko

Gothic Records has announced the release of a new recording of **Frank Ferko's** *Stabat Mater* on its reZound label. The performers are the Seattle-based ensemble, Choral Arts, with soprano Juliana Rambaldi, conducted by Robert Bode. The recording was made at a live performance, attended by the composer, in March 2010 at Seattle's St. James Cathedral. Choral Arts has been recognized for its exceptionally fine work by the 2010 American Prize in recorded choral performance and the 2010 Margaret Hillis Award from Chorus America. For information: <www.gothic-catalog.com/Ferko_Stabat_Mater_Choral_Arts_p/rzcd-5019.htm>.

At the invitation of Judith and Gerre Hancock, **Stephen Hamilton**, minister of music at the Church of the Holy Trinity in New York City, performed Marcel Dupré's *Le Chemin de la Croix* on the Great Artist series at the University of Texas in Austin on Sunday, April 3. Dar-



Judith Hancock, Stephen Hamilton, and Darlene Wiley

lene Wiley, chair of the voice department at the university, recited the Paul Claudel poetry that inspired Dupré to write *Le Chemin de la Croix*. Shown in the photograph are (left to right) Drs. Judith Hancock, Stephen Hamilton, and Darlene Wiley.



Felix Hell (photo credit: Katya Chilingiri)

Hans-Friedrich Hell has announced that he will no longer serve as the manager of his son, organist **Felix Hell**. Hans-Friedrich Hell helped nurture the career of Felix Hell for almost 18 years. Felix Hell studied organ at the Curtis Institute of Music and the Peabody Institute, and has performed over 700 concerts under the aegis of his father. Felix is now represented by Robert Rund, director of R2C2 Management, and former artist manager of IMG in New York City. New contact information and other details about Felix's professional life are available at <www.felixhell.com>.



Wilma Jensen

Wilma Jensen has just released a 2-DVD teaching video, *Organizing Notes in Space: Developing Organ Technique and Musicality*. A booklet accompanies the DVDs, with descriptions of various kinds of techniques as well as a reference list of the resources Wilma Jensen has



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found most helpful in her own career.

The video begins with Jensen's presenting three lessons, which explain the physical gestures important for developing special organ techniques and touches. Seven individual lessons follow with former students and organists who have coached with Jensen: Mary Catherine Race, Samuel Hutchison, Caroline Robinson, Andrew Peters, Gayle Sullivan, Susan DeKam, and Parker Ramsay.

The video ends in "A Conversation with Janette Fishell and Wilma Jensen," in which they discuss their diverse musical backgrounds as teachers, church musicians, and performers, and how these experiences have influenced their general approach to teaching.

Available at Lois Fye Music, 800/851-9023 or 615/386-3542; <www.loisfyemusic.com>.



Stephen L. Pinel

was granted primarily in recognition of his 26 years as National Archivist of the Society from 1984 to 2010. Under his leadership, the collection grew from a modest gathering of four filing cabinets and 20 boxes of books into the largest organ reference library in the world, with some 15,000 published volumes in all languages, a nearly complete run of organ serial titles, and a substantial collection of manuscripts, including the business records of numerous defunct American organ firms. Pinel has also directed four international symposia, served as the chair of the 50th anniversary convention of the OHS in Saratoga, New York in 2006, and undertaken a number of successful fund-raising campaigns. He was previously honored by the society in 1989 when he received the Distinguished Service Award.

Pinel is a native of upstate New York, holds two degrees in sacred music from Westminster Choir College of Rider University, Princeton, and did graduate work at New York University, where he received a Langley Fellowship. He has served on the music commission for the Archdiocese of New York, been the dean of the Central New Jersey AGO chapter, and was the chair of the St. Wilfrid Club of New York from 2008 to 2010. He has made several commercial recordings, written numerous articles, and is currently finishing his fifth book: *The Work List of Henry Erben: Organbuilder in Nineteenth-Century New York*. He served at St. Joseph's Church in Greenwich Village from 1980 to 1983, St. Cecelia's Church in Iselin, New Jersey, from 1984 to 2004, and although now retired, has worked at St. Ann's Church, in Hampton, New Jersey, since 2005.

Thomas Trotter is featured on a new recording, *Grand Organ Prom*, on the Regent label (REGCD322), recorded on the organ of the Royal Albert Hall in London. The program includes transcriptions by W. T. Best of Benedict's *Marche des Templiers*, Morandi's *Bell Rondo*, and Mendelssohn's *War March of the Priests*; Best's own *Introduction, Variations and Finale on 'God Save the Queen'*; Lemare's transcription of Rossini's *William Tell Overture*; Flagler, *Variations on an American Air*; Ireland, *The*



Thomas Trotter

Holy Boy and *Capriccio*; Albert Wier's transcription of Pierné's *Marche des Petits Soldats de Plomb*; and Tchaikovsky's *Overture Solennelle '1812'*, transcribed by Edwin Evans and Trotter. For information: <www.regentrecords.com>.

Tuinmeester Editions announces the release of *Passacaglia in A Minor*, by **John Vandertuin** of Brantford, Ontario, Canada. The *Passacaglia*'s thematic material is drawn from the musical notation of Bach's name (B-flat, A, C, B-natural), woven with that of fellow organist, friend, and mentor, **Douglas Haas** of Kitchener, Ontario (H-A-A-S = B-natural, A, A, E-flat). The initial impetus behind blending the name of Bach with that of a currently living musician was to honor Prof. Haas's 40-plus years (since 1967) as director of music at St. Andrew's Presbyterian Church in Kitchener, Ontario, as well as the 35th anniversary of that church's weekly spring and fall noon-hour concerts, which Haas founded. Douglas Haas was awarded an FRCCO from the Royal Canadian College of Organists (an honor also held by Dr. Vandertuin) just days after this *Passacaglia* went on sale locally. For information: <http://www.opus-two.com/Vandertuin.html>.



Artis Wodehouse

Artis Wodehouse will present the final concert in a series of three concerts, featuring her 1902 Mustel Art Harmonium and other rare vintage and antique keyboard instruments from her collection, on June 4 at the Ann Goodman Recital Hall, New York City.

The program includes works by Arthur Bird (1856-1922) on a 1918 Mason & Hamlin style 86K reed pump organ; Louis Vierne (1870-1937): *Book I Pieces in Free Style* on her 1902 Mustel Art Harmonium; and a commissioned work by Leonardo Ciampa for the Mustel Art Harmonium. For information: 212/501-3330; <boxoffice@kaufman-center.org>.

Appointments



Jan-Piet Knijff

Jan-Piet Knijff, DMA, FAGO, was recently appointed Lecturer in Music at the University of New England, Armidale, New South Wales, Australia, where he teaches organ, piano, ear training, orchestration, performance practice, music history, research, and chamber music, and directs the university choir. For the last ten years, Knijff taught organ, harpsichord, fortepiano, and chamber music at Queens College/CUNY; he has also taught at Fairfield University, Hofstra University, and Purchase College/SUNY. In addition, he has presented workshops and masterclasses on the music of Sweelinck, Buxtehude, Mendelssohn, Messiaen, and 20th-century Dutch composers around New York City, in Virginia, Georgia, and most recently in Poland and the Czech Republic.

His writings have been published in a number of scholarly and professional journals; he recently reviewed two new editions of Bach's organ works for *THE DIAPASON*. His edition of motets for women's choir by Louis-Nicolas de Clérambault was published by Carus-Verlag; an edition of Clérambault's *Miserere* for women's choir is in preparation.

Knijff studied organ with Piet Kee and Ewald Kooiman in Amsterdam (MA/Artist Diploma 1996) and earned the Doctor of Musical Arts degree from the City University of New York as an organ student of Christoph Wolff. He is a Fellow of the American Guild of Organists and a recipient of the S. Lewis Elmer Award as well as the AGO Fellowship Prize. Besides playing and teaching music, he enjoys reading and teaching Latin and ancient Greek.



Norman Sutphin

Norman Sutphin has been appointed principal organist at Trinity United Methodist Church, Denver, Colorado, where he will play two services weekly on the 84-rank Roosevelt organ from 1888, share accompanying responsibilities of the 120-voice Chancel Choir, conduct the brass ensemble, perform and organize recitals, and assist in other areas of the Trinity music and arts ministry. Trinity, Denver's oldest church, supports a program comprising six singing choirs, four handbell choirs, two instrumental ensembles, and a school for the arts, under the direction of Judith Mitchell.

Sutphin holds a degree in music education from Lebanon Valley College,




John R. Near

The University of Rochester Press announces the publication of *Widor: a Life beyond the Toccata*, by **John R. Near**. The book presents the most complete biography in any language of Charles-Marie Widor—one of the greatest organists of his time, a prolific composer in nearly every genre, professor of organ and composition at the Paris Conservatory, academician and administrator of the Institute of France, journalist, conductor, music editor, correspondent, inspired visionary, and man of deep culture. An appendix constitutes the most complete listing ever compiled of Widor's oeuvre. Each work is dated as accurately as possible and includes the publisher, plate number, dedicatee, and relevant commentary. Another appendix lists Widor's complete published writings, other than the scores of press reviews he penned over several decades.




John Near is William Martin and Mina Merrill Prindle Professor of Fine Arts and college organist at Principia College. The book was released in February; 612 pp., cloth, \$90.00. For information: <www.boydellandbrewer.com>.

Stephen L. Pinel was elected the thirteenth honorary member of the Organ Historical Society at the June 2010 annual meeting. This is the highest honor the Society could bestow.

Pinel has been a member of the organization since 1971. While he has served under many guises, the award



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Annville, Pennsylvania, where he studied with Pierce Getz; and degrees in organ performance and church music from Westminster Choir College, Princeton, New Jersey, where he studied with William Hays. He previously served as senior organist at St. Michael Catholic Church in Houston, Texas, and in other churches in Texas, Arkansas, and New Jersey as an organist and choir director. Also active as an organ and piano accompanist, he has accompanied choral concerts at the National Shrine of the Immaculate Conception in Washington, D.C., and at the Great Auditorium in Ocean Grove, New Jersey, and has performed extensively as an instrumental and vocal accompanist for contests and recitals in the Houston, Texas area.

Nunc Dimittis

Robert M. Fischer died October 21, 2010. He was 95 years old. Born in Buffalo, New York, and raised in Pittsburgh, as a child he bicycled to weekly recitals by city organist Marshall Bidwell on the Skinner organ at Carnegie Music Hall in Oakland; he built his first instrument in the attic of the family home. He studied engineering at Carnegie Institute of Technology, and also studied organ with Caspar Koch and Arthur B. Jennings; he later earned a master's degree in education, minoring in musicology, from the University of Pittsburgh.

During World War II he served in the Navy as an instructor in aircraft hydraulics; he married Catherine Keppel during this tour of duty. Fischer served as a sales representative for the Tellers Organ Company and then for Herman Schlicker, and later turned to building new organs of his own design. He built 17 new instruments and was involved in many relocations and rebuilds; he was also an early advocate of the American Institute of Organbuilders. Robert M. Fischer is survived by his sons Robert and Eric, and daughter Catherine.

Henryk Mikolaj Górecki died November 12 in Katowice, Poland at the age of 76. Górecki's early interest in music led him to study clarinet, piano, violin, and theory. His compositions included works in a dissonant, modernist idiom, and later in a simpler style. His best-known works are his Second and Third Symphonies, whose scoring includes solo voices. Górecki's keyboard works include a *Harpsichord Concerto* (opus 40, 1980), and *Kantata* for organ (opus 26, 1968). Henryk Mikolaj Górecki is survived by his wife Jadwiga, daughter Anna Górecka-Stanczyk, a pianist, and son Mikolaj Górecki, a composer.

Composer **Lee Hoiby** died March 28 of metastatic melanoma. He was 85 and lived in Long Eddy, New York. Born in Madison, Wisconsin, he studied piano with Danish pianist Gunnar Johansen, pursued a master's degree at Mills College in Oakland, California, and subsequently studied composition with Gian Carlo Menotti at the Curtis Institute of Music in Philadelphia. Menotti arranged for the successful premiere of Hoiby's first opera, the one-act *The Scarf*, at the inaugural Spoleto Festival in 1958.

Known for his traditional, lyrical style, Hoiby composed in the solo piano, chamber ensemble and orchestra genres, but was most acclaimed for his vocal works. Hoiby composed over 100 songs, adapted the Tennessee Williams play *Summer and Smoke* (1971, to a libretto by Lanford Wilson), and composed several one-act operas, including *Something New for the Zoo* (1979), *The Tempest* (1986), and *This Is the Rill Speaking* (1992).

His choral music includes the Christmas cantata *A Hymn of the Nativity*, the oratorio *Galileo Galilei*, works for chorus and orchestra on texts of Walt Whitman, *Jacob's Ladder*, for mixed chorus, organ, and brass quintet, composed for the rededication of the Cathedral of St. John the Divine in 2008; *And The Waters Flow*, for mixed chorus, children's chorus, bass, harp and organ; and *The*

Christmas Tree, for SATB chorus a cappella and with orchestra.

Hoiby had just completed work on an operatic setting of *Romeo and Juliet*, with a libretto by Mark Shulgasser adapted from Shakespeare. Lee Hoiby is survived by his partner and longtime collaborator Mark Shulgasser.

Sophie Toppin, age 90, died January 3, 2011 in Smithtown, New York. A native of Floral Park, New York, she earned a BA degree from Brooklyn College, a master's degree from Columbia Teachers College, and a certificate in church music from the Guilman Organ School. Toppin began her 61-year career in church music at age 19; she served 41 years at the First Presbyterian Church of Levittown, New York. Active in the AGO, Toppin served twice as dean of the Nassau chapter. She sang for many years with the Long Island Choral Society and served on its board of directors, also chairing its young artist competition. Sophie Toppin is survived by three children and two grandchildren.

Here & There

The Institute of Oaxacan Historic Organs (Instituto de Organos Históricos de Oaxaca, "IOHIO"), announces

the release of the first four CDs in the series *Historic Organs of Oaxaca*. The recordings were made during live concerts of IOHIO's international organ and early music festivals, and feature the meantone-tuned organs in San Jerónimo Tlacochahuaya and the Oaxaca Cathedral, restored during the 1990s by organbuilder Susan Tattershall. Each CD includes a 20-page booklet in English and Spanish, with essays by Barbara Owen about the Oaxacan organs and by Cicely Winter about the organ of Tlacochahuaya and the Oaxaca Cathedral.

In Vol. I, Guy Bovet performs on the organ of San Jerónimo Tlacochahuaya (built before 1735, restored 1991)—works by Spanish composers of the 16th–18th centuries (Cabezón, Correa de Arauxo, Cabanilles, and Nebra), as well as a 10-minute improvisation on Oaxacan folk themes.

Vol. II features the 8' organ of the Oaxaca Cathedral (built 1712, restored 1996). Mexican artists José Suárez, organ, and Horacio Franco, recorder, perform works by Bach, Fontana, and Vivaldi, two sonatas by anonymous 18th-century composers based on manuscripts from the archives of the Mexico City Cathedral, and a 17th-century battle piece for solo organ.

In Vol. III, Robert Bates presents the first solo recital ever recorded on the restored organ of the Oaxaca Cathedral.

His program combines works by Span- ish (Correa de Arauxo and Cabanilles) and North German (Sweelinck and Scheidt) composers.

For Vol. IV, Luigi Ferdinando Tagliavini performs works by 16th–18th century Italian (Storace, Frescobaldi, Pasquini, Scarlatti, Cimarosa) and Spanish (Bruna) composers on the organ of San Jerónimo Tlacochahuaya. For further information: <www.iohio.org/eng/home.htm>.

Michael's Music Service announces new sheet music releases. *Auf Wiedersehen*, by Herbert Brewer (1865–1928), is Brewer's transcription of his own 1908 piece for violin and piano, and would be suitable for either a church or theatre organ. *Berceuse*, by Ralph Kinder, published in 1904, features an accompaniment figure and the thumbing-down technique from Kinder's teacher, Edwin H. Lemare; both Vox Humana and tremulant are called for. *Six Preludes & Interludes*, by John Zundel (1815–1882), composer of the hymn tune BEECHER ("Love Divine, All Loves Excelling"), are from 1848, two years before he began his partnership with Henry Ward Beecher at Plymouth Church. The website includes an 1899 article, "Plymouth's Old Organ," describing the organ and Zundel. For information: <<http://michaelsmusicservice.com/>>.

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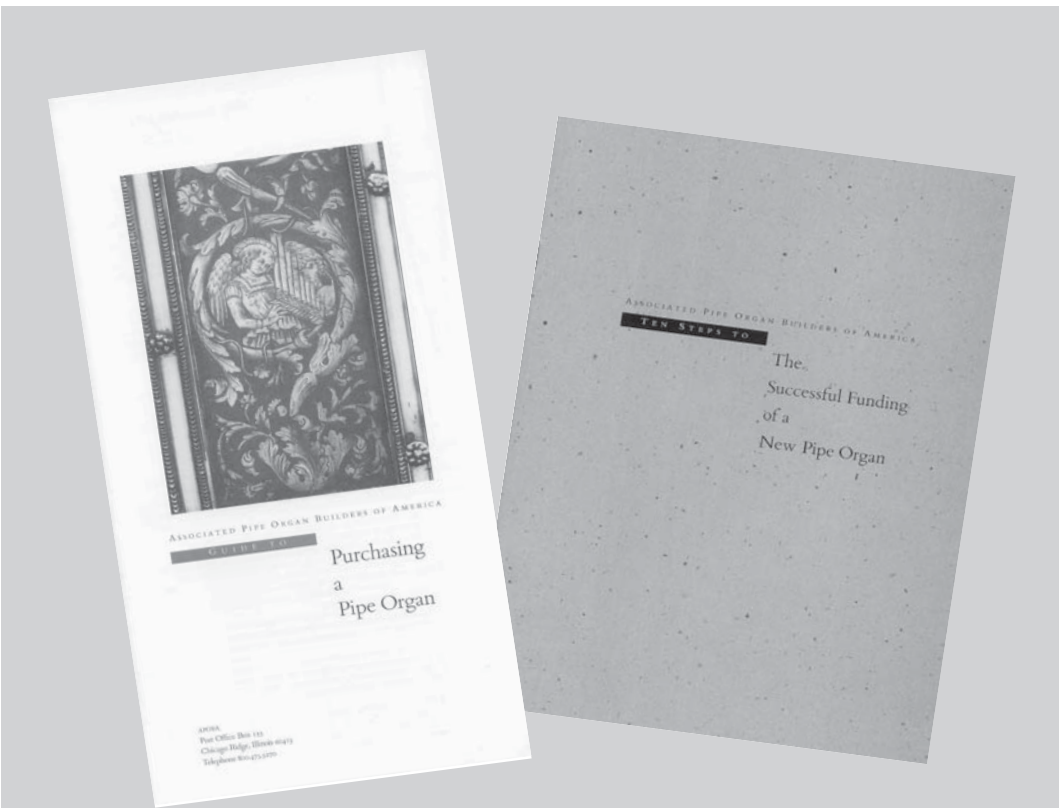
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Michael Fazio lecture in São Paulo

Michael Fazio, president of **Austin Organs**, presented “A Construção de órgãos nos Estados Unidos e a tradição Austin” (Construction of organs in the USA in the Austin tradition) in São Paulo, Brazil, on March 31. The presentation was hosted by the University of São Paulo and was attended by faculty members and organ students of Dr. Dorotéa Kerr.

Fazio’s lecture and multimedia presentation was delivered in Portuguese, following a three-week crash course on-line and subsequent translation with the aid of Google Translate. The presentation included a virtual tour of projects currently underway in the Austin factory, including a new 5-manual/107-rank organ for First Baptist Church, Washington, D.C., the complete rebuilding of the 4-manual/247-rank Austin at St.

Matthew’s Lutheran Church in Hanover, Pennsylvania, and the rebuilding of two Austin organs at Buncombe Street United Methodist Church in Greenville, South Carolina.

While in São Paulo, Fazio also helped work on the 100-year-old Austin organ in the Catedral Evangelica de São Paulo (Presbyterian), which was originally installed in the First Presbyterian Church in Greenville, South Carolina. São Paulo organ technician Warwick Kerr removed the organ from the South Carolina church and installed it in the São Paulo Cathedral in 1986.

In response to requests from people who were not able to attend the university lecture, a second presentation was offered on April 3 at the Catedral Evangelica de São Paulo.



Allen Elite Opus VII, St. Andrew’s Catholic Church, Roanoke, Virginia

Allen Organ Company announces the installation of Elite Opus VII at St. Andrew’s Catholic Church in Roanoke, Virginia. Elite™ Opus VII is a four-manual, 95-stop instrument designed not only to support the liturgy, but also to serve as a major concert instrument. The dedication concert series on this instrument features such artists as Peter Latona (Basilica of the National Shrine of the Immaculate Conception), Sophie-Veronique Cauchefer-Choplin (St. Sulpice), Aram Basmadjian, and Diane Bish, among others.

This new organ was built to replace a 12-rank Zimmer pipe organ that had served the congregation since the early 1970s. Due to a sizable donation in memory of Jennie Laurie, the church was able to consider several options. Rudy Lucente, assistant organist at the Grand Court Organ (Macy’s-Philadelphia), Kelly J. Wheelbarger, director of music and organist for St. Andrew’s Church, and the donor ultimately decided that a custom Elite instrument would best serve the needs of the church. For information: <<http://allenorgan.com/www/products/elite7/eliteopus7.html>>.

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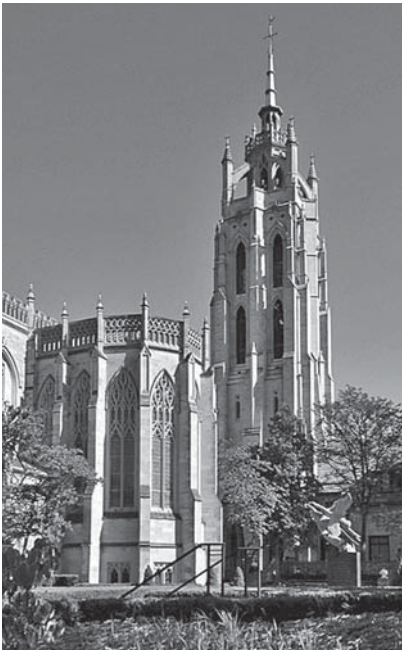
Conceptual drawing at right.

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Carillon News

by Brian Swager



Kirk in the Hills

International Carillon Congress in Michigan

Seven churches and three universities in Michigan will host a joint congress of the World Carillon Federation and the Guild of Carillonneurs in North America from June 26 through July 2. The gathering will celebrate the 75th anniversary of the GCNA, the 75th anniversary of the University of Michigan Baird Carillon, and the start of the next 500 years of the carillon, which originated in the area of Europe that now comprises Belgium, the Netherlands, and northern France. Activities will include recitals on nine carillons as well as other instrumental and ensemble performances, presentations and workshops, business meetings, and social events.

Congress headquarters will be located at Kirk in the Hills, Bloomfield Hills. The Kirk (77-bell Petit & Fritsen carillon) will host all events on Sunday and Monday, while St. Hugo of the Hills Catholic Church (48-bell Eijsbouts carillon) and Christ Church Cranbrook (50-bell Taylor carillon), also in Bloomfield Hills, will be Wednesday and Friday’s venues. Participants will journey to the University of Michigan, Ann Arbor, on Tuesday, where activities will include a silent film with carillon accompaniment at the Baird Carillon (Taylor, 55 bells) on the central campus, a 75th-anniversary extravaganza recital on the north campus Lurie Carillon (Eijsbouts, 60 bells), a visit to the nearby Kerrytown Chime, and a Pipe Organ Encounter.

Thursday will feature a visit to Detroit to see and hear carillons at St. Mary’s of Redford (Paccard, 51 bells), Jefferson Avenue Presbyterian Church (Gillett & Johnston, 23 bells), Christ Church Grosse Pointe (Gillett & Johnston, 35 bells), and Grosse Pointe Memorial Church (Gillett & Johnston/Petit & Fritsen, 47 bells). On Saturday, following the previous day’s closing ceremonies, Michigan State University (Gillett & Johnston/Eijsbouts, 49 bells) in East Lansing and Grand Valley State University (Eijsbouts, 48 bells;

Paccard, 48 bells) in Grand Rapids will provide open towers.

For further details, see <www.gcna.org>, <www.carillon.org>, and Facebook: Carillon Congress 2011.

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

In the wind . . .

by John Bishop



Aeolus

Ruler of the winds. That’s who he was. According to Greek mythology, he was son of King Hippotes and custodian of the four winds, keeping them in the heart of the Lipara Islands near Sicily. At the request of other gods, Aeolus would release gentle breezes or fierce gales, depending on the circumstances. He was something of a vendor to the gods. The Greek hero Odysseus visited Aeolus, who gave him a parting gift of the four winds in a bag to ensure his safe return to Ithaca. During the voyage, Odysseus’s crew was curious about the contents of the bag. When they were finally close enough to actually see Ithaca, Odysseus fell asleep. Members of his crew opened the bag, releasing the winds, and the ship was blown disastrously off course.¹

It’s not for nothing that there was an organbuilding company named Aeolian, later merged with the Skinner Organ Company to form the august firm of Aeolian-Skinner, builder of many of America’s greatest pipe organs. The Aeolian myth is the heart of the pipe organ.

§

I love wind. We live near the ocean where the wind can have the special quality of having moved unobstructed for hundreds, if not thousands, of miles. Sometimes it’s gentle and refreshing, sometimes it’s bracing and challenging, and sometimes it’s downright scary—but it’s always blowing and feels like a friend to me. Maybe this is a reaction to having spent thousands of hours in the deep and dark recesses of church buildings, toiling and moiling on recalcitrant machines. Leaving a building at the end of the day, I love that wonderful feeling of air moving around me. I picture the day’s dust and debris wafting from my erstwhile hair, something like Charles Schultz’s

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I love harnessing the wind to make a small sailboat go. With tiller in one hand and main-sheet in the other, the feeling of owning the wind—of inviting it to draw me where I want to go—is a thrill. I can see the approach of a puff—an extra burst of wind—making tracks on the water coming towards me so I can loosen the pull of the sail at just the right moment to retain control of the boat. I know the marks on the water are a little behind the leading edge of the puff so the puff actually hits my sails before the rougher water hits the hull. If I'm sailing across or into the wind, I'm aware of its power moving past me. If I'm sailing with the wind at my stern and everything's going right, my boat moves at close to the same speed as the wind, so it seems relatively calm.

When I was kid, I learned about the principles of lift by holding my flat hand out the car window as my parents drove. If I cupped my hand a little so my knuckles were higher than the tips of my fingers, my hand would be pulled upwards. I now know that I was simulating the curved upper surface of an airplane's wings, causing the air above my hand to move faster than the air under it. The faster moving air created a lower pressure above my hand, causing it to lift. My curved hand gave the same effect as the curve of my boat's sails. The sails are mounted upright—so the air moving faster across the convex curves of the front of the sail draws the boat forward. The only time the wind actually pushes the boat is if the wind is from behind. Otherwise, the boat is being pulled forward by that pressure differential.

As a student at Oberlin, I was privileged to practice, study, and perform on the school's wonderful Flentrop organ. It was brand-new for my freshman year, right in the heart of our twentieth-century Renaissance, the revival of classic styles of pipe organ building. While many of us were used to the solid wind of early twentieth-century organs, that instrument had a flexible wind supply, terrific for supporting the motion of Baroque music, but a certain trap for the inattentive organist. Approach a big chord wrong, and the sagging of the wind would remind you of the feeling you get in your stomach going over the top of a roller-coaster hill. If you played with a firm hand on the main-sheet, watching the wind like a hawk, you'd return safely to the dock boosted by your friend the wind.

I don't do the thing with my hand out the car window any more because I'm almost always the one driving. Judging from my neighbors on many highways, I should keep my hands free for texting, flossing my teeth, or putting on makeup. But I don't text or brush my teeth while I drive, and I never wear makeup.

§

Harnessing the wind has been a human endeavor for millennia. There are images of sailing vessels under weigh on coins dating from about 3000 BC, and by 500 BC sailing ships had two masts

and could apparently carry 200 tons of freight. The Persians developed windmills for grinding grain around 500 BC. And the earliest form of the pipe organ dated from around 250 BC.

Just as wind draws a sailboat rather than pushes it, the wind itself is usually drawn instead being "blown." Meteorologists tell us of high- and low-pressure areas. A low-pressure area represents a lighter density of air, and high-pressure air flows toward it. A "sea-breeze" is formed by convection. If a coastal area warms up in the sun around midday, the air above the land rises and cooler air from above the water flows in to take its place. So most winds are "flowing toward" rather than "blowing away."

The motion of air that we know as wind is one of the greatest forces on earth. If a gentle wind blowing over the table on your porch can send a plate of crackers flying, think of how much aggregate force there is across ten or twenty miles of porches. You could move a lot of crackers. This might not be the place for political or social opinions—but I'd rather see windmills than strip mines. Both are bad for birds and both interrupt the landscape, but one doesn't lead to smog or acid rain. And let's not even mention spent nuclear fuel rods. Spent wind is fully recyclable!

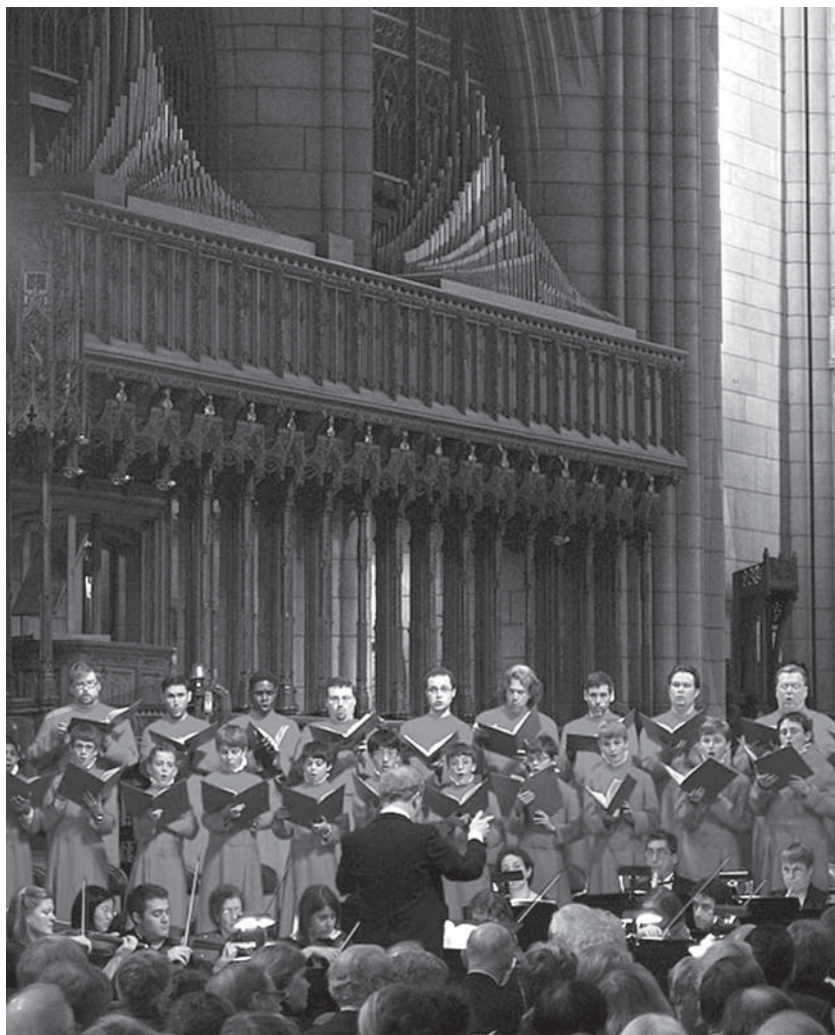
Harnessing the wind is the work of the organbuilder. We create machinery that moves air, stores it under pressure, distributes it through our instruments, and lets it blow into our carefully made whistles. The energy of the moving air is transformed into sonic energy. As one mentor said to me years ago, air is the fuel we use to create organ tone. Ever wonder why a wider pipe mouth, open toe, or open windway creates louder tone? Simple—more fuel is getting to the burner.

When I sit in a church listening to a great organ, I imagine thousands of little valves flitting open and closed, and reservoirs and wind regulators absolutely tingling to release the treasure of their stored fuel into the heavens as glorious sound. They may be machines, but when they're doing their thing during worship, they take on what seems like human urgency.

§

Wendy and I have been enjoying the use of an apartment in New York City's Greenwich Village that belongs to friends of my parents. Yesterday we went up to Midtown to attend an Easter festival service at St. Thomas Church on Fifth Avenue. We chose the early Mass at 8:00 because the church's website assured us that the music would be the same as at the later version but the crowds would likely be less. Preludes with organ and brass started at 7:30, including music of Pelz, Howells, Gabrieli, Dupré's *Poème Héroïque*, and Richard Strauss's *Feierlicher Enzug*—a mighty amount of music for that hour of the day. The Mass setting was the premiere of John Scott's *Missa Dies Resurrectionis*.

John Scott must be the greatest addition to American church music since electric organ blowers. His superb musicianship, immaculate sense of timing,



Choir, St. Thomas Church Fifth Avenue, New York City (photo credit: Matthew Brown)

welcoming leadership of congregational singing, touching rapport with the boys of the choir, concise and unobtrusive conducting, and by the way, marvelous organ playing made our two hours in that beautiful church as meaningful and memorable a musical experience as I can recall. The new Mass setting was gorgeous, moving from recognizable folk tunes to riffs reminiscent of Olivier Messiaen in the *Sanctus*. (Is it OK to say *Messiaenic* when describing Easter music?)

I love noticing the way the sound of an organ can change with different players. Dr. Scott was conducting for most of the Mass, and we were treated to the wonderful playing of associate organist Frederick Teardo and assistant organist Kevin Kwan. Dr. Scott slid onto the bench for the postlude, Gigout's *Grand Choeur Dialogué*, and off we went. Oopah! It was my impression that Scott's years at London's cavernous St. Paul's Cathedral prepared him to treat the magnificent sanctuary of St. Thomas Church as an intimate space. Such rhythm, such drive, such energy, such clarity. Wonderful.

And speaking of wind . . .

There were six extraordinary brass players (plus percussion), about 30 boys and 20 men in the choir (I didn't count, so I'm probably not accurate), ten clergy and attendants, and maybe a thousand congregants. Quite a hoopla for eight in the morning. The Great Organ in the chancel has 159 ranks, and there's a gorgeous Taylor & Booddy organ in the gallery with 32 ranks. Add us all up and we were burning a lot of fuel. It's beautiful to me to stand in the midst of all that sound, thinking of it in terms of wind.

The word *inspiration* has two distinct meanings: the process of being mentally stimulated to do or feel something, especially something creative; and the drawing in of breath. These two meanings come together dramatically during festival Masses in our great churches.

When we worship in great churches like St. Thomas in New York, we are surrounded by opulent works of art.

The reredos created by sculptor Lee Lawrie is 80 feet tall, 43 feet wide and contains more than 80 figures. (If we say it's a 159-rank organ, do we say it's an 80-saint reredos?) The stained-glass windows are spectacular, including a rose window of unusually deep colors that is 25 feet in diameter.

Most churches that own fancy stained-glass windows have to face expensive restoration projects at some point. The effects of air pollution corrode a window's metal components, and simple weathering compromises a window's structure and its ability to keep out the elements. I was maintaining the organs at Trinity Church, Copley Square in Boston when the magnificent windows by John LaFarge were removed for restoration. There were more than 2,000 pieces of glass in some of those windows, and it was just as complicated to restore them as to restore a large pipe organ. And while I think there's less that can go wrong with a reredos than with a window or a pipe organ, I'm sure that at least that great heap of saints has to be cleaned one in a while—a job that would involve the careful choice and use of cleaning solvents and solutions, a big assortment of brushes, a hundred feet of scaffolding, and a fancy insurance policy. Imagine the fiscal implications of dropping a bucket of water from 80 feet up in a place like that.

But seldom, if ever, do we hear of a place like St. Thomas Church replacing their windows or reredos. The original designs are integral with the building, and it would hardly cross our minds to say that styles have changed and we need to overhaul the visual content of our liturgical art every generation or so to keep up with the times. Just imagine the stunned silence in the vestry meeting when the rector proposes the replacement of the reredos. "It's just too old fashioned . . ."

We hardly bat an eye before proposing the replacement of a pipe organ. Across the country, thousands of churches originally equipped with perfectly good pipe organs have discarded and replaced them with instruments more in tune with current trends, more in sync with the style and preferences of current musicians, and ostensibly more economically maintained.

Why is this? Simple. Windows and statues are static. They stay still. The

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sun shines through them and on them, air (and all that comes with it) moves around them, but physically they stay still. A pipe organ is in motion. When you turn on the blower, reservoirs fill, wind conductors are stressed by pressure, leather moves, the fabric of the instrument creaks and groans as it assumes its readiness to play. When you play a note, valves open, springs are tensioned, air flows, flecks of debris move around. When you play a piece of music, all those motions are multiplied by thousands. The Doxology (OLD HUNDREDTH) comprises 32 four-part chords. That's 128 notes. Play it on a single stop and you've moved 128 note valves, plus all the attendant primaries, magnet armatures, stop and relay switches. Play the same 32 chords on a big organ using 90 stops (nothing out of the ordinary)—11,520 valves. And that's just the Doxology. I'll let you do the math for a big piece by Bach or Widor that has lots of hemi-demi-semi-quavers. I suppose Wendy and I heard the St. Thomas organ play millions of notes yesterday in that 8:00 Mass. There would be another identical Mass at 11:00, an organ recital at 2:30, and Solemn Evensong at 3:00. A wicked workday for the musicians, and a fifty-million-note day for the organ. Just think of all those busy little valves—millions of tiny movements to create a majestic body of sound.

And the organ wears out. Over the decades of service that is the life of a great organ, technicians move around through the instrument tuning, adjusting, and repairing. Musicians practice, tourists receive demonstrations, liturgies come and go. That organ blower gets turned on and off dozens of times each week. The daylight streams through the windows, but the daylight gets beaten out of the organ.

I've been in and out of St. Thomas Church many times. I've heard plenty of brilliant organists play there, and I've never been disappointed by what I heard. But I've known for years that the chancel organ is in trouble. It has played billions of notes. It's been rebuilt a number of times. And it's simply worn out. It's a rare church musician who would intentionally offer less than the best possible to the congregation—or to God—during worship. And musicians of the caliber one hears at St. Thomas are masters at getting water from stone. As an organbuilder with a trained and experienced ear, I'm aware of the organ's shortcomings. But as a worshipper, I'm transported.

§

I single out St. Thomas Church because we worshipped there yesterday. I know those responsible for the organ, so I know something about its real condition. And prominent on the church's website is an appeal for gifts to support the commissioning of a very expensive new organ. There were even letters from the rector and organist inserted in the Easter service booklet repeating that appeal. An elderly woman, impeccably dressed and obviously of means (she was wearing the value of a fancy car on her fingers), arrived a little after us and joined us in our pew. When the processional hymn started, she let loose a singing voice of unusual power and beauty. I whispered to Wendy, "She'll give the new organ." We chuckled, but a piece of me says I could have been right. I hope so.

Our church buildings are designed with expensive architectural elements. Including steeples, towers, stained-glass windows, to say nothing of Gothic arches and carvings in wood and stone, they all add mightily to the cost of building a church. But once it's all there, we think of it as a whole. It would be hard to look back on the history of St. Thomas Church and say the tower was actually unnecessary. Of course they built a tower.

The organ is right up there on the list of expensive indulgences. How can we say we actually need such a thing? But how can we imagine Easter without it? There's still plenty of wind available. At least there's no fuel bill. ■

Note

1. www.pantheon.org

On Teaching

by Gavin Black



Memory

This month I will write about memorization. More precisely, I will introduce a discussion of memorization with two other related performance issues: sight-reading and looking (or not looking) at the keys. These three matters, considered together, provide an interesting and important take on what it means to have learned a piece of music and then to perform that piece. Most of this discussion will take place next month, however, since I want to borrow much of this month's column for another purpose. This month marks the 100th anniversary of the birth of one of the great keyboard performers, scholars, and teachers of the twentieth century—harpsichordist Ralph Kirkpatrick. I want to begin with a tribute to him in honor of that occasion.

Ralph Kirkpatrick

Ralph Kirkpatrick was born on June 10, 1911, in North Leominster, Massachusetts, an area where, in the years when he was growing up, it was possible to hear a lot of good music in concert—after all, this was still an era when people heard most music live rather than through recordings. In his memoir *Early Years*—about which I will say more below—Kirkpatrick mentions having heard, among others, the singer Amelita Galli-Curci, pianists Sergei Rachmaninoff and Harold Bauer, violinist Jacques Thibaud, and the Flonzaley Quartet. He also notes that the quality and variety of music played by less-renowned performers and by local performing ensembles, especially choral societies, was extraordinary.

During this time he avidly studied piano, and was interested in the widest possible variety of music, acquiring scores of then very new works by, for example, Debussy and Ravel. Kirkpatrick arrived at Harvard University as a freshman in 1927 completely absorbed by music. It was there that, by utter chance, he discovered the harpsichord: a Dolmetsch/Chickering instrument that had recently been donated to the university. The first harpsichord sounds that Ralph Kirkpatrick ever heard were those of jazz played by a music faculty member who happened to have sat down at that instrument when Kirkpatrick was in the room. He was intrigued enough to seek out the opportunity to play the instrument, and that set the course of his career.

Concert performer

Ralph Kirkpatrick's career comprised concert performance, recording, scholarship, and teaching. The latter two came together in his writings. As a concert performer Kirkpatrick was a pioneer: not the first ever to play on the harpsichord, but one of the first, and easily the most widely noticed after Landowska. He gave his first harpsichord recital at a meeting of the Harvard Music Club in May 1930. Already by the late 1930s, in his twenties, he was giving well-heralded concerts in what was then called Carnegie Chamber Music Hall (now Weill Recital Hall). He was a strong presence on the concert stage through the 1960s, performing in specialized "early music" venues such as Williamsburg, mainstream venues (he was the first harpsichordist to play at Alice Tully Hall, for example), and on festival stages and concert stages throughout the world.

Although most of Kirkpatrick's concert performance was as a harpsichord soloist, he also performed as a soloist on both clavichord and fortepiano, and, especially in his early years, as a chamber musician. He also was a frequent performer of the Bach harpsichord concerti. In about 1974, health problems forced Kirkpatrick to withdraw for a while from the concert stage. By the time his general health had stabilized to the point where he was able to consider resuming concert activity, he had completely lost his sight. At this point he decided that, rather than give up performing, he would take a new approach to playing: one that relied on his very strong memory and large, well-learned repertoire, but that also required him to play utterly unassisted by even any peripheral glimpses of the keyboards.

I was fortunate enough to be in the audience at his return concert on September 25, 1977 at Sprague Hall on the campus of Yale University. It was a vivid

and exciting performance, and his decision to return to the concert stage at this juncture in his life struck me at the time (and still does today) as an act of great courage and dedication. This concert ushered in a final flowering of his work as a performer that lasted about four years and culminated in a recital at the first Boston Early Music Festival.

Recordings

Kirkpatrick's recording career also began early in his life. In 1937 he recorded music of Bach—the *Italian Concerto*, the *Ricercar a 3 voci* from the *Musical Offering*, and the G-major *Partita*—for the now long-defunct Musicraft label (for which, by the way, the organist Carl Weinrich also recorded Bach, although it was primarily a jazz label). In the 1950s and 1960s he was one of the most prolific recording artists, most famously recording Scarlatti for Columbia and Bach for Deutsche Grammophon Gesellschaft and DGG's Archiv Produktion. The culmination of this latter series of recordings was a double trip through both books of the *Well-tempered Clavier*—first on harpsichord, then on clavichord. Many critics and listeners consider the clavichord half of this *tour de force* to be Kirkpatrick's finest recording. He also recorded Mozart solo piano music on a restored 18th-century piano, Mozart concerti with several different ensembles, Haydn songs with mezzo-soprano Jennie Tourel, sonatas of Handel and Mozart with violinist Alexander Schneider, a certain amount of twentieth-century music, and various other things. Unfortunately, very few of Ralph Kirkpatrick's recordings are in print as of this writing. Of course, this is always subject to change.

Scholarship

The most renowned aspect of Kirkpatrick's scholarship was his work on Domenico Scarlatti. When he published his biography of Scarlatti in 1953, it was received as a work of great importance. The book concerns itself not only with Scarlatti's life but also with his music, with the culture in which his music was created, and indeed with aspects of the overall history of that time and place. It served as a model for serious, accurate scholarship about matters bearing on music and musical performance. Indeed, Kirkpatrick, in the preface to the book, suggests that part of his own interest in taking on what became a long and difficult project was that he "had become painfully aware of the inadequacy of the available texts and the absence of information fundamentally necessary to me as a performer of his works."

Nowadays we take it for granted that a performer needs information. This was

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not an idea that Kirkpatrick invented from scratch, by any means, but the thoroughness and common sense with which he carried out the Scarlatti project helped to advance the notion that artistic interpretive work can be enhanced greatly by historical knowledge. It did not hurt that the book was very well written: engaging and clear, a pleasure to read.

Other writings of Kirkpatrick's include the well-known preface to his edition of *Sixty Sonatas* by Scarlatti—written in a question and answer format and giving a lot of food for thought about interpretation and performance—and articles and reviews touching upon subjects such as clavichord playing, Bach's dynamics, Couperin's *L'Art de toucher le clavecin*, and many others. Two books of his—the memoir *Early Years* and *Interpreting Bach's Well-tempered clavier: A performer's discourse of method*—were published shortly after his death. The first of these is my favorite of his writings. It covers some of his family history, his childhood and early musical education, his time at Harvard, and his year in Europe immediately following his graduation from college. Written with great craftsmanship, it is also heartfelt, informal, and engaging. Much of it deals directly with music, but not all of it—Kirkpatrick talks about his relationships with his parents, and other family, for example, with candor and insight. Almost every line provides something to think about. The second half of the book consists of the journal that Kirkpatrick kept of his trip to Europe in 1931–32, during which he studied with Wanda Landowska, among others.

Teaching

Ralph Kirkpatrick first taught as an undergraduate, when he gave some piano lessons to other students to help support himself. Later he taught briefly at Bennington College, and then, in 1940, joined the faculty of Yale University, from which he retired in 1976. Among his students at Yale were harpsichordists Albert Fuller, Fernando Valenti, Frederick Hammond, William Christie, Martin Pearlman, Mark Kroll, Louis Bagger,

Howard Schott, Blandine Verlet, Seymour Hayden, and Richard Rephann, among many others, Duke University organist Robert Parkins, and musicians whose careers have been in fields other than keyboard playing, such as oboist Allan Vogel and guitarist Eliot Fisk.

Ralph Kirkpatrick was an exciting and path-breaking performer and one of the seminal influences on the early music movement and on the history of keyboard playing in the twentieth century. He died on April 13, 1984. It is an honor to remember him on the 100th anniversary of his birth.

Memorization and sight-reading

Memorization, sight-reading, and looking or not looking at the hands and feet are three aspects of playing that are inextricably intertwined with one another. Some facets of these relationships are as follows:

1) If a piece is really, fully memorized, then the performer—rather obviously—does not need to read any music in performance.

2) If a player is a perfect sight-reader who can play pieces at first sight with the kind of accuracy and security that I and other mere mortals have to practice hard to achieve, then that player—at least for purely practical purposes—does not need to remember even the next note, let alone the whole piece.

3) Memorization and sight-reading, even though they are in a sense opposites, are both often considered essential hallmarks of good musicianship; for some people they even define good musicianship. They both often play a part in auditions for academic programs.

4) Good sight-reading can be a practical necessity, especially in circumstances involving accompaniment; memorization is rarely of practical import.

5) Neither memorization nor sight-reading necessarily has anything to do with musical understanding or artistically convincing performance. That is not to say that either of them cannot be a part of artistically great performance, or part of the process of preparing for such a performance.

6) If a piece is really well memorized, then the eyes are, by definition, not needed to look at music, and can perhaps afford to look at the hands and feet. If a player, however, has real command of the instrument and does not need to look in order to find notes, then this looking serves more to give the eyes something to do and to keep them from inviting distraction than to assist directly in the playing.

7) If a piece is being sight-read, then it is very important that the player not look at the keyboards or the hands and feet. A player who needs to look at the hands or the feet probably cannot become even a moderately good sight-reader.

8) Everyone has some point on the spectrum of easiness and difficulty below which he or she can sight-read, and above which he or she cannot. The placement of this point determines some things about the practical side of music learning for each player, but does not determine anything about technical, musical, or artistic outcome.

9) One traditional description of the process of learning a piece of music might be that it starts with sight-reading and ends with memorization. (One way of framing a consideration of sight-reading and memorization would be to discuss how each of them relates to the parts of the learning process that fall in between these two end points. That would naturally move into a discussion of whether either or both of the end points were really necessary or useful.)

Next month I will explore some of the nuances and implications of these points—which are presented here in a somewhat oversimplified way as a starting place for discussion—and various others. I will also discuss my own relationship with memorization and with sight-reading, both as a player and as a teacher. ■

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Music for voices and organ

by James McCray

Easy settings for summer choirs

Sleep after toil, port after stormy seas.
—Edmund Spenser, 1590

For most church choirs, summer is a break from the weekly duties of providing music for the various services of the year. While some choirs do not completely stop their weekly activities, most groups tend to have an abbreviated schedule. Taking time off is highly recommended, for both singers and director! Rehearsing and performing each week builds pressures, and as a tea kettle on a stove, to avoid boiling over, it is best to turn down the heat.

Typically, church-choir seasons tend to be from September through the end of May or to Pentecost. Added to those weekly commitments are special times such as Advent, Christmas Eve, Lent, Holy Week, and Easter; each adds particular requirements of both time and effort for musicians. Therefore, a relaxation of duties during the summer clearly is a good idea for the choir. This could come as a complete or partial break from the weekly activities.

Those zealous groups who sing throughout the summer usually find ways of reducing their workload. For example, by repeating some of the general anthems sung during the past year, rehearsal time is shortened, and it is possible to cut back on mid-week rehearsals. In many situations, just having the choir there during the summer to lead the hymn singing probably is more important than presenting an anthem.

Nevertheless, it is still recommended that the choir have extended time away from their weekly schedule and from each other. This makes their return in autumn have greater significance.

Some wag once pointed out, "Responsibility simply means the ability to respond." For most of us, that implies a freshness of both energy and attitude, so being rested is a vital link to being fresh. Those choirs who sing throughout the summer face the danger of no recovery. Another problem is attendance of singers (and congregation) during the summer. When the quality sags then interest in the choir suffers, and many might drift off and not return in the fall. Good musicians love learning new repertoire, so, perhaps, one stimulation is singing new music. By singing new (yet easier) music there is still a feeling of accomplishment, so to that end the reviews this month feature some suggestions.

The message that is most important this month is that limiting the amount of singing during the summer is good for the choir's physical and mental health. Psychologists suggest that a balance of work and rest is required for happiness. As Channing Pollock said, "Happiness is a way station between too little and too much." Enjoy your happiness through a well-deserved change-of-pace this summer, and do the same for your choir.

Two-part mixed choir

Eternal Life, Craig Courtney. SA/TB and keyboard, Beckenhorst Press, BP 1916, \$1.80 (E).

Using John 3:16–17 as the text, the music slowly evolves, with the first section in unison, the second in counterpoint, and the third modulating, with brief divisi chords and an extended coda. The keyboard part has quiet arpeggios in the left hand, which eventually extend to the right hand. This gentle setting is also available for SAB or SATB choir.

Treasures in Heaven, K. Lee Scott. SA/TB and organ, Augsburg Fortress, 978-0-8006-6428-2, \$1.60 (M).

The organ part, on two staves, is often solidly independent. The text is taken from Matthew 6 and 7. Most of the vocal writing is syllabic, with the same rhythms for the men and women. This

music is sophisticated, with some mild dissonances that occur through moving lines in the organ part. This is a very effective setting.

I Choose You, Deborah Govenor. Two-part mixed, keyboard, and oboe (or C instrument), Beckenhorst Press, BP 1918, \$1.95 (M).

The oboe part is on the back cover; it is lyric and plays throughout the setting, with some solo passages. The text, by Govenor, is one of comfort ("Lean on Me"). The choral texture mixes homophonic and polyphonic lines above a keyboard part with left-hand arpeggios. Very attractive yet simple music.

SAB choir

Child of God, Luke Mayernik. SAB, keyboard with optional flute or oboe, GIA Publications, G-6864, \$1.60 (M).

The editor suggests that this work is most appropriate for "baptisms and other times of initiation." The flute part is available for sale (G-6864INST), although it could be played from the choral score. There is one passage that has high notes, so flute may be preferred over oboe. There are four verses, with the first in unison. The choral parts are diatonic and very easy, with limited counterpoint.

Come Away to the Skies, Christopher Wicks. SAB and keyboard, Augsburg Fortress, 978-0-8066-9722-2, \$1.60 (M-).

This Charles Wesley text is set in a dancing 6/8 meter. The busy keyboard accompaniment, on two staves, often plays all the parts in the right hand while the left hand has contrasting material. At the end of sections, the music moves to 3/4 for rhythmic contrast.

Jerusalem, My Happy Home, Russell Schulz-Widmar. SAB and 3 handbells, Hope Publishing Co., C 5681, \$1.95 (M).

The three handbells play as chords and as a single line; their music is included separately at the end. They play in every measure of the music but their parts are not difficult. This traditional jaunty tune has four verses, with only the last one in SAB. This happy, easy setting should be very enjoyable for everyone.

SATB choir

Just As I Am, arr. Emily Lund. SATB and piano, Hope Publishing Co., C 5682, \$1.90 (M-).

Above the static, repeated harmonies in the accompaniment, the choir sings the melody in a simple style. A later verse/coda moves to a four-part setting with a faster tempo. This easy arrangement will be popular with the congregation and the choir.

In Christ No East or West, SATB and organ, arr. Austin Lovelace. ECS Publishing, 7317, \$1.40 (E).

There are only two verses in this three-page setting; both are very simple. The organ part is on two staves and primarily doubles the voices. The text is about worldwide Christianity. Very useful for various times of the year and as a generic summer anthem.

I Come with Joy, Karen Marroli. SATB and keyboard, MorningStar Music Publishers, MSM-50-8315, \$1.70 (M-).

Based on the familiar American folk melody, LAND OF REST, this setting has three verses and a coda. Only the last verse is in four parts; voices are on two staves, with the first two verses set to the same music. The keyboard music is simple, usually with chords in the right hand and single notes in the left hand.

O Love Divine, arr. John Hudson. SATB and keyboard, Beckenhorst Press, BP 1900, \$1.80 (M).

Fanny Crosby's words are set to an Irish folk tune in this Hudson arrangement. The keyboard music begins with simple phrases but later becomes more sophisticated. There are three verses

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and a closing section, all with the choral parts on two staves. This delightful music is very attractive for the singer and the listener.

Book Reviews

Artifacts in Use: The Paradox of Restoration and the Conservation of Organs, by John R. Watson. Richmond, Virginia: OHS Press in association with Colonial Williamsburg, 2010. ISBN 978-0-913499-34-4; xvii + 249 pages, paperback, \$34.95, <www.organsociety.org>.

Although an extremely useful book, this little monograph is far from being an easy read, being densely written and making use of a large number of technical and semi-technical terms. The author even invents some new technical terms of his own, such as *microorganology*, describing the microscopic study of organ surfaces in order to understand tooling marks and such. Furthermore, the use of 10-point Garamond type and thin cream-colored paper makes the text less easy on the eyes than other recent publications of the Organ Historical Society such as *Literae Organae: Essays in Honor of Barbara Owen* and Stephen Pinel's *Organbuilding along the Erie and Chenango Canals*, which have used thicker brilliant white paper and Bembo type.

The basic thesis of the book is that the restoration of historic organs often does more harm than good by destroying valuable evidence of the instruments' original state, through sanding, refinishing, or overzealous repair of the pipework. Instead the author produces an extended argument in favor of *restorative conservation*, a process that keeps restoration to the minimum compatible with the continued operation of the instrument, and questions the necessity of change at every stage. Where radical repairs or the replacement of parts is absolutely necessary, the nature of the change should be left clear rather than obfuscating the evidence by trying to make the changes blend as much as possible with the original work. As a rule of thumb the author invokes the "six foot, six inch" rule—changes should be invisible at a distance of six feet but easily apparent at a distance of six inches. Furthermore, the process of restorative conservation should be documented carefully, using paper archives and photography, pencil annotations or gummed labels inside the organ, and storing archival samples of discarded materials inside the organ.

The book comes with a companion *Artifacts in Use* website, listing a number of useful conservation resources. There are a number of appendices, including brief descriptions of the restorative restoration of seven historic instruments in Colonial Williamsburg's collection. It might have been desirable to expand these into more extensive case studies. The book also includes the Organ Historical Society guidelines for conservation, as well as an extensive bibliography and an index. This book will prove an invaluable resource for those organ restorers and conservators who have the stamina to read through it.

—John L. Speller
St. Louis, Missouri

The Silver Fox: The Life and Legacy of Russell Saunders, by Martha H. Sobaje. Colfax, NC: Wayne Leupold Editions, 2008; 146 + xix pp., ISBN: 978-1-881162-29-2; <www.wayneleupold.com>.

Shame on Martha Sobaje and Wayne Leupold for issuing an archival book in a fine library binding with no sign of an index! This work is an exuberant celebration of the life of a person who is assuredly one of the great organ teachers of 20th-century America. It is filled with glowing testimonials from former students, colleagues, administrators, and friends who struggle to capture and preserve the spirit of this now-legendary teacher.

Its contents are divided into five parts: Part A. "Iowa (1921–1967)," treating early life through college, Coast Guard stint, teaching at Drake, and meeting with David Craighead. Part B. "Rochester (1967–1992)," covering his move to Eastman at Craighead's invitation; his pedagogy and legendary "handouts"; his chairing the department and hiring David Higgs; his relation to Christ Episcopal Church and scheme to have school and church combine in commissioning a monumental pipe organ to be situated in the church, financed by the school (aided by a legacy from his mother and himself), and available to Eastman faculty and students; his birthday celebration and Festschrift; death, memorial services, concerts, and tributes. Part C. "Major Influences": Frank Jordan, Arthur Poister, Helmut Walcha, and others (primarily Harald Vogel). Part D. "An Outstanding Teacher," containing testimonials of colleagues, friends, and students including his last student assistant, Oberlin's Jack Mitchener. Part E. "The Legacy" deals with the Eastman organ department after Saunders, the future of Christ Church, and Saunders's "profound influence" on organ performance and scholarship.

Four useful and interesting appendices provide lists of Saunders's competition winners (conspicuous names are Michael Farris, Martin Jean, and Douglas Cleveland); a catalogue of handouts; specification of the Craighead-Saunders organ in Christ Church, modeled after the 1776 Casparini organ in Vilnius, Lithuania; and finally a single-sheet handout from Harald Vogel's North-German organ academy at Salem College, NC, 1979. A good bibliography of published and unpublished private sources concludes the book.

For the most part it makes pleasant reading, at least until one encounters such disturbing Churchillian gaffes as "He was undoubtedly the finest teacher I've ever had the privilege with which to study." In a short prefatory note the defensive copy editor explains: "... the sheer number of alterations required (for the regulation of capitalization alone) would have been prohibitive." Prohibitive also would have been the time and effort required to prepare an index, yet a book like this, which bristles on every page with the names of very important personages in the organ world, cries out for indexing so that curious readers can find things. Welcome to the world of book production, dear editor; everything about it is "prohibitive." It is no tribute to Russell Saunders to put forth a hastily edited book of excerpted accolades, many by transitory e-mail.

Saunders's early teaching was clearly effective, and consequently his reputation as an expert teacher/performer grew. After a recital by David Craighead in Des Moines in 1964, the two met and Craighead was deeply impressed. At the same time, Craighead attended a local organ competition and heard one of Saunders's pupils, Larry Smith, carry off the laurels. "Obviously," he said, "anyone who had a student who played like that couldn't be all bad." The result was an invitation to Russell Saunders to join him at the Eastman School of Music in 1967. It was accepted, and from 1967 until his death in 1992 Saunders taught at Eastman, winning increasing recognition. Drake awarded him an honorary doctorate in 1977, and the University of Rochester bestowed its Eisenhower Award for Excellence in Teaching in 1986, and the University Mentor Award in 1987.

George Eastman's music school at Rochester distinguished itself from the 1920s on, but especially after World War II, with a succession of famous teachers. It started with Mr. Eastman's own house organist, Harold Gleason, who was placed at the head and who published a tremendously effective and widely praised *Method of Organ Playing*. His wife Catharine Crozier was a fine recitalist, and the pair attracted many students to Eastman. They ushered in a new generation of leading organists after that produced at Union Theological Seminary (NY) by Clarence Dickinson and Hugh Porter, and at Michigan by Palmer Christian. After the Gleasons came Da-

vid Craighead, Russell Saunders, David Higgs, William Porter, Kerala Snyder, and now Hans Davidsson. Elsewhere were Arthur Poister at Syracuse, Mildred Andrews at Oklahoma, Donald Sutherland at Peabody in Baltimore, and others who became famous for the training they gave organ students who went on to distinction. That is the measure of these giants. Silver-haired Russell Saunders's name stands prominently in the list.

An indefatigable worker, Saunders sometimes neglected his physical health. He seemed sleep-deprived and was an inveterate smoker. A heart attack in 1973 ended that habit, but prostate cancer was diagnosed in 1990 and, although treated successfully by a new procedure, two years later he lay dead.

President Robert Freeman summed up the legacy: "Russell Saunders was so highly regarded as an organ teacher because of his vast knowledge of the organ and its repertory, because of the keenness of his musical ear and his diagnostic skills, and because of his intense enthusiasm for music and for young people anxious positively to influence humanity through the highest musical standards of performance on the organ."

The revelation of two personal matters by Ms. Sobaje would probably have met with Russell Saunders's disapproval. To reproduce in a book of this nature the private correspondence between Craighead and Saunders detailing the specific terms, financial and otherwise, that Saunders expected and the terms later offered by Eastman, seems gratuitous and a bit invasive. Most educational institutions would prefer to keep such business matters quite "classified." Also, and more so, is the attention given in passing to Saunders's failed brief marriage and several other relationships that ended sadly. Such revelations belong to a less professional treatment than one might expect here. But his admirers will find this book a fascinating and at times nostalgic tribute to a most deserving and beloved master teacher. The book contains illuminating photographs from key events in his life,

including a glamorous portrait-frontispiece (which somehow appears unaccountably reversed?).

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

New Recordings

Organ Lollipops 2: More Musical Delights Played on the Klais organ of Bath Abbey by Peter King. Regent Records (REGCD312), <www.regentrecords.com>; available from the Organ Historical Society, \$15.98; <www.ohscatalog.org>.

Karg-Elert: *Marche triomphale* "Now thank we all our God" (op. 65, no. 13), *Valse Mignonne*; J.S. Bach: *Wachet auf, ruft uns die Stimme*, BWV 645; Hollins: *Evening Rest*; Clark: *Marche aux flambeaux*; Grainger: *Irish Tune from County Derry* "The Londonderry Air" (arr. King); Brewer: *Marche Héroïque*; Elgar: *Chanson de nuit*; Bossi: *Scherzo in G Minor*; Martin: *Evensong*; Thalben-Ball: *Tune in E*; Lefebure-Wély: *March in C*; Camidge: *Gavotte in G Minor*; Walton: *Popular Song* (from *Façade*, arr. Robert Gower); Widor, *Toccata* (from *Symphonie V*).

Gary Cole and his team have produced yet another fine recording of the slightly controversial Klais organ in Bath's magnificent Abbey Church, with the Abbey's long-serving organist, Peter King, seated masterfully at the console. Having enjoyed the original *Organ Lollipops* disc, with a number of worthwhile pieces that had remained hitherto unknown to me, it was again an educational (as well as musically enjoyable) experience to put on this succeeding lollipop! King has put together an interesting and varied program of popular and less-known music, mixing original organ works with a number of fine transcriptions, all of which serve well to demonstrate the huge dynamic and tonal range of the large four-manual mechanical-action Klais, installed to-

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wards the end of the last century, within the fine Jackson case.

The Karg-Elert *Marche triomphale* (from his series of chorale improvisations) gets the recording off to a wonderful start, and King is clearly not afraid to unleash the full power of the organ from the very beginning (and, it must be said, what an impressive *plenum* the instrument provides, despite this reviewer's hankering for the smoother reeds on the instrument it replaced). After a solid and sensitive performance of BWV 645, King turns his attention to lesser-known gems from the organ repertoire, including a delightful transcription (of his own) of the *Londonderry Air*. Alfred Hollins's *Evening Rest* and Frederick Scotson Clark's *Marche aux Flambeaux* both demonstrate how well the instrument sounds in the reverberant space of Bath Abbey. Brewer's *Marche Héroïque* and Lefébure-Wély's *March in C* both add to the impression that this fine German organ is most confident when the caged beast is unleashed.

The Bossi *Scherzo in G Minor*, despite its length, is a great choice for continuing this demonstration, and the Easthope Martin *Evensong* also adds clearly to the argument that this instrument's capabilities are not limited to purely Germanic repertoire—it handles this heavily Romantic-era program with great ease. It is good to see included a work from the under-appreciated George Thalben-Ball (famed for his long service at the Temple Church, London); not his ever-popular *Elegy*, but instead his *Tune in E*, which, based on King's sensitive performance, deserves to be much more widely known.

Camidge's *Gavotte in G Minor*, although well played, is a strange intrusion into this otherwise coherent program (in the same way that Arne's *Gavotte* slightly stuck out in the original *Lollipops* CD.) A little more Karg-Elert (*Valse Mignonne*) and a Robert Gower transcription of William Walton's *Popular Song* complete what is, overall, an excellent CD, before a rip-roaring finish with Widor's infamous *Toccata* (*Symphonie V*).

Good program notes, clear recording, fine playing, and a well-balanced program combine into a successfully presented and highly enjoyable recording, for both Abbey bookshop purchasers and more seasoned organ enthusiasts. There are a few downsides: a photograph of the magnificent Jackson case on the front cover would far improve on the two generic lollipop images, and the unexpected inclusion of a single short

early English work rather spoils the flow of what is an otherwise highly commendable collation, which will likely not gather much dust on the shelves of those who acquire it.

—James M. Reed
Bergen, Norway

Cathedral Encores. Cathedral of the Holy Cross, Boston. E. & G.G. Hook & Hastings organ, Opus 801, 1875. For information: 617/542-5682; <www.holycrossboston.com>.

Widor, *Allegro* (Symphony No. 6), Nina Bergeron; Couperin, *Offertoire*, Lois Regenstein; Joulain, *Final—Ave Maris Stella*, Rodger Vine; Mendelssohn, *Prelude and Fugue in d*, Margaret Angelini; Karg-Elert, *Pax Vobiscum*, Brian Jones; Dupré, *Fileuse*, Leo Abbott; Saint-Saëns, *Prelude and Fugue in C*, Rosalind Mohsen; Gade, *Tone Poem*, Mark Dwyer; Richard Clark, *Unity*, Richard Clark; Improvisation, Peter Krasinski.

This unusual recording features ten different organists, who have played at the cathedral's benefit and birthday concerts over the past 20 years. The famous E. & G.G. Hook & Hastings organ, Opus 801, was installed in the Cathedral of the Holy Cross in 1875; it contains 5,292 pipes, including three reed stops imported from Paris. When completed, this was the largest pipe organ built in America to that time. A new console, patterned upon the original, was installed in 2003.

Efforts to restore this splendid historic instrument are ongoing, and proceeds from this recording go toward the cause. The various selections were recorded from 1991 to 2007 during live performances, complete with applause. (I personally do not care for applause included on recorded performances.) The playing is of high quality throughout, making this a CD of musical satisfaction while helping a most worthy cause.

The Missouri Jewel. Diane Meredith Belcher, organist; Gano Chapel, William Jewell College, Liberty, Missouri; Quimby Pipe Organs, Inc., 55 ranks. Two CDs, JAV 183, \$30.00; <pipeorgancds.com>.

At the Name of Jesus (KING'S WESTON); Come with us, O blessed Jesus (JESU, JOY OF MAN'S DESIRING); Joyful, joyful, we adore thee (HYMN TO JOY); There's a wideness in God's mercy (ST. HELENA); O Love, how deep, how broad, how high (DEO GRACIAS); All my hope on God is founded (MICHAEL); For all the saints (SINE NOMINE); If thou but trust in God to guide

thee (WER NUR DEN LIEBEN GOTT); Now thank we all our God (NUN DAN-KET); Good Christian friends, rejoice (IN DULCI JUBILO); O God, our help in ages past (ST. ANNE); O thou who camest from above (HEREFORD); When Jesus went to Jordan's stream (CHRIST, UNSER HERR ZUM JORDAN KAM); O sacred head, sore wounded (HERZ-LICH TUT MICH VERLANGEN); Christ is made the sure foundation (WESTMINSTER ABBEY); Our Father, by whose Name (RHOSYMEDRE); O day of peace, that dimly shines (JERUSALEM); The Church's one foundation (AURELIA).

Karg-Elert, *Nun danket alle Gott*, op. 65, no. 59; Bach, *Christ, unser Herr zum Jordan kam*, BWV 684; Elgar, *Nimrod* (*Enigma Variations*, op. 36); Bach, *Fuga G-Dur*, BWV 577, *Wer nur den lieben Gott lasst walten*, BWV 642; Dupré, *In dulci jubilo* (79 Chorales, op. 28); Bach, *Jesus bleibet meine Freude* (from Cantata 147), *Fuga Es-Dur*, BWV 532; Ayer, *Chorale Prelude on Hyfrydol*; Buxtehude, *Preludium C-Dur*, BuxWV 137; Brahms, *Herzlich tut mich verlangen*, op. 122, no. 10; Vaughan Williams, *Rhosymedre*; Weaver, *Passacaglia on a theme by Dunstable*.

Recordings of hymn tunes, played one after another on organ alone without singing, always strike me as a bit incomplete. The first CD consists of eighteen hymn tunes using only organ, and each with three or four stanzas. They are well done and varied in presentation, but I miss the singing.

The second CD is made up of mostly familiar works for organ, and shows off the resources of this fine instrument. Ms. Belcher is at home with the various styles, giving sensitive playing of Elgar's "Nimrod" variation in the William H. Harris arrangement, as well as works by Bach and Dupré. There seems to be minimal resonance in the room.

A lovely contemporary piece is the *Chorale Prelude on Hyfrydol* by John Ayer, played with imagination and musicianship. The concluding selection is the *Passacaglia on a theme by Dunstable* by John Weaver. It is a rousing (and very difficult) piece, played with flair.

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

New Organ Music

An American Tribute: A Suite of Patriotic Songs, by Robert J. Powell. MorningStar Music Publishers, MSM-10-589, \$12.00.

I have been thinking for some years of playing a recital of patriotic music just before the fireworks on some 4th of July. In our small town, the little Episcopal church, designed by Henry Vaughn, where we belong would be a perfect location. My intention is to open the windows on the street side of the church and let people either sit on the lawn right outside or come into the sanctuary to hear the music. They then could continue their way the block or so downtown to view the fireworks over the river. When this suite arrived, I felt that I had the perfect centerpiece to bring this program to fruition.

An American Tribute comprises five movements, each having a title that reflects its theme. The suite contains a total of eighteen hymns or patriotic songs, which flow seamlessly from one to the next within each movement.

The first movement is *An Evening Call to Prayer*. Somberly beginning with *Taps*, the movement progresses through quotes from AR HYD Y NOS, MERRIAL, TALLIS' CANON, and EVENTIDE, and finally concludes with *Taps* set against STILLE NACHT. This subdued piece

leads directly into the second movement, *A Prayer for the Protection of Our Armed Forces*, which is a short prayer in a reverential mood. It includes the songs *Herperus, God of Our Fathers*, *Montezuma*, and *MELITA*.

The third movement, *War Is the Blemish on Any Nation's Character*, becomes more rousing as it builds in volume through the hymns *MATERNA*, *AMERICA* (*My Country 'tis of Thee*), *Star-Spangled Banner*, and *Battle Hymn of the Republic*. This movement calls for the organist to open up the organ some.

The fourth movement, *In Memoriam: the Grief of Separation Tempered by Faith and Courage*, is short and features only *Taps*. The final movement is *National Glory Is Restored, but Trumped by the Promise of an "International" Resurrection*. The music begins loudly with *EASTER HYMN* before moving on to *DUKE STREET and VICTORY*. After this triumphal beginning, the music retires to the softness of the beginning and the trumpet plays *Taps* once again, fading off into what I imagine is the stillness of the night.

David A. Vredenburg commissioned this music for the great number of funerals that he has to play for each year, many of which are of people who have served in the military. The music is designed to elicit a sense of patriotism and evoke an awareness and respect for those fallen members of the military. For what the music was intended to do, I feel it succeeds very well. None of the music is difficult to play, but requires sensitivity and feeling. It is eminently appropriate as funeral music for a military veteran, but also will serve well for the Fourth of July.

Yankee Doodle Variations, opus 19, by Dennis Janzer. Wayne Leupold Editions, Contemporary Organ Repertoire, WL700041, \$10.00.


Yankee Doodle! How American and how patriotic can you get? This is a perfect piece of music for those patriotic times of the year. Janzer does a credible job varying the tune with different stops on the organ, shifting the moods, and building to a climax at the end. The harmonies do not go far afield and the music is easy to listen to. It is of easy to medium difficulty; some variations will take more work than others.

I do have some dissatisfaction with the variations. One or two of the variations near the beginning sound too much like James Hewitt's variations on the same tune—repetitive triplets in one hand against *Yankee Doodle* in the other, for example. Also, Janzer begins a nice toccata near the end, which wants to build up into a fiery conclusion. However, he abandons it on the last page, writing in a much thinner texture and in a slower motion, which, to my mind, loses the momentum of a blockbuster ending. I also would have liked Janzer to go further afield harmonically. He stays in such safe harmonic waters that the tune loses some of the excitement it might have had. All this said, however, it is still a gratifying arrangement of this popular American tune, and makes satisfying listening for the Fourth of July or for a concert.

Fanfares and Riffs, by Charles Callahan. MorningStar Music Publishers MSM-10-587, \$8.00;

<www.morningstarmusic.com>.

Riffs? I had a vague notion that it had something to do with jazz, but classical music? It is not a term we usually use in classical music. So, what is this all about? I talked to a couple friends who are into jazz and I looked it up online. It is an ostinato figure. Ah, here we are getting somewhere. It is a repeated chord, progression, pattern, or melodic figure. Now



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I understand. But, I still had to play it through many times trying to make sense of it. I wanted more structure, a framework I was familiar with.

There is apparently no melody. It is all rhythm: in 4/4 time we have dotted quarter, dotted quarter, quarter. And this rhythm forms the basis of the entire piece. Once you have this syncopation solidly in your head and fingers, the music is not too difficult to play.

And, it is also all color, flavor, mood, spice, the taste of jazz, blues chords, and repetition. The flourishes build and subside, ebb and flow—interrupted by syncopated “riffs,” which are built on “blue notes” and melodic alterations. The harmony is all-important.

The first few times I played through *Fanfares and Riffs* I wondered what the point was. However, as I played, it gradually grew on me and I began to see it for what it is—a taste of apple pie, flavored and baked by Charles Callahan. Keep it for a special moment in a recital or an encore. Delicious!

The Garden of the Muses, by Daniel Pinkham. ECS Publishing No. 6502, \$21.00; <www.ecspub.com>.

For those of you who are acquainted with the organ music of Daniel Pinkham, this is typical Pinkham. Its brash and clashing harmonies are interspersed with syncopated rhythms, making this difficult music. Commissioned by the Harvard University Art Museums and given its premiere in February 2006, *The Garden of the Muses* is one of Pinkham's last works. Each of the nine movements is about one of the nine Muses, daughters of Jupiter and Memory, goddesses of the sciences, music, and the arts. Pinkham has been kind enough to give a description of each of the Muses for those of us who are not up on our mythology, and requests that it be printed in the program booklet.

The goddesses are Calliope, the Muse of epic poetry; Clio, the Muse of history; Erato, the Muse of love poetry; Euterpe, the Muse of music; Polyhymnia, the Muse of poetry and sacred music; Urania, the Muse of astronomy; Thalia, the Muse of comedy and playful poetry; Melpomene, the Muse of Tragedy; and, lastly, Terpsichore, the Muse of dancing. Each Muse makes some sort of “entrance” on to, one imagines, a stage.

Daniel Pinkham has carefully sculpted music to set off the character of each of these goddesses as they make their debut. For example, “Polyhymnia (she-of-many-hymns) enters with a pensive look on her face.” Her music is a solemn but delightful little fugue. Many of these movements could stand alone for church services if one were willing to change the titles slightly. However, the music as a

whole was intended as recital music and, as such, succeeds very well. The total duration is 22 minutes.

Inventions for Organ, invented by Marius Monnikendam, edited by Richard Proulx. World Library Publications, Organ Library 003082, \$14.00; <www.wlp.jspaluch.com>.

Marius Monnikendam (1896–1977) was born in Haarlem, the Netherlands. He studied at the conservatories in Amsterdam, Dresden, and Paris, and later taught in Amsterdam and Rotterdam. Well known in the Netherlands as a composer of church music and organ works, he also worked as a newspaper editor and music critic. He wrote books on Stravinsky, Franck, and composers in the Netherlands. At his death, he had the distinction of reportedly being buried in a wooden case pipe.

From his two volumes of *Inventions*, which are now out of print, the late Richard Proulx chose ten to present in this current set. They are very conservative pieces placed in order of difficulty, although even the most challenging are not beyond medium difficulty. In addition, the pieces are quite short, most being not longer than two or three pages. I find that some of the pieces have a little more repetition than I like, but overall these pieces are very serviceable for offertories or postludes, and I have used quite a number of them. They would also make great teaching pieces.

This volume definitely makes me want to see some of Monnikendam's larger organ works.

—Jay Zoller
Newcastle, Maine

Aria (Homage to Flor Peeters and Paul Manz), Michael Burkhardt. MorningStar Music Publishers MSM-10-170, \$7.00.

The subtitle tells the story: a lyrical work in the lineage of Peeters, Manz, and others—an attractive and well-crafted piece, carrying hints of a Yiddish folk tune. The music is nicely linear, but with fewer harmonic surprises than usual from this composer.

Four Postludes in Classic Style: Settings and Transcriptions, by Charles Callahan. MorningStar Music Publishers MSM-10-608, \$9.00.

The opening “Trumpet Voluntary” is the March from the *Notebook for Anna Magdalena*. Here, the simple has been made complicated: this edition is encumbered by an overly busy pedal part. Further, I prefer the *Notebook's* original binary form with repeat marks, to this version, in which the three interior cadences are shortened. Settings by Callahan of Handel and Haydn fill out the volume. This

set does not make the case that arrangements are better than originals.

The Memorial Album: Thirty Selections for Organ, Piano or Keyboard, compiled and edited by Charles Callahan. MorningStar Music Publishers MSM-10-598, \$26.00.

A variety of short pieces, transcribed/edited by Charles Callahan, both with and without pedal (the latter transferring well to keyboard or piano)—an international collection, with music representing ten countries from the 17th century to the present. The set reveals music by a few lesser-known composers (Ignazio Cirri) but otherwise draws from a list of regulars, including five pieces by Charles Callahan. The gem of the collection is the beautiful *Sicilienne* by Maria Theresia von Paradis. This is a rather expensive compilation, especially as 20 of the 24 composers died before 1925. Further, with very few exceptions, the pieces herein do not seem to have any particular connection to funerals or memorial services.

Three Floral Preludes for Organ, Daniel E. Gawthrop. Dunstan House DH0912, \$10.95.

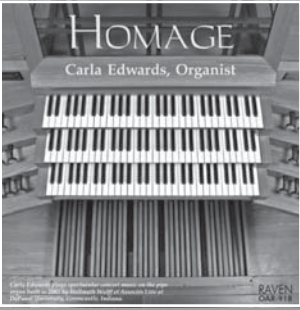
Who, upon seeing this title, can resist sniffing further? These clever and attractive works make a significant contribution to a small but growing group of organ works: pieces that amuse. Will we ever succeed in getting audiences to laugh a bit during our recitals—at the clever Balbastre or Dandrieu Noël? A witty sketch or canon by Schumann? The odds are against us: we usually play in churches, out of sight, or with our backs to the audience! It is said that Virgil Fox retorted, when asked why he thought it so important that people see him during a recital, “Can you imagine Heifetz fiddling behind a potted palm?” All this is worth a try, nonetheless, especially as we pursue a goal of providing a piece or two for each person to enjoy in our recitals. So here are three relatively short, tricky but not-too-difficult pieces that are very well crafted, musically imaginative, and fun to hear. To begin, the

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Works for organ with instruments

Five Hymn Preludes for Cello and Keyboard, Wilbur Held. MorningStar Music Publishers MSM-20-980, \$14.00.

A fine collection of music for a beautiful performance duo, under-represented in the literature. Its usefulness is enhanced by the versatility of keyboard options: the music (written on two staves), while eminently well suited to the organ, can also be played on a piano or digital keyboard. The cello parts are relatively easy (often carrying the hymn tune), making them attractive to a variety of players—including young people. The instrumental parts can be played on the bassoon or (with a few small adjustments) trombone. The composer has been very attentive to musical details in the score, such as phrasing, articulation, and dynamics. Highly recommended.

Improvisations for Organ and Instrument, Aaron David Miller. Augsburg Fortress ISBN: 978-0-8006-2159-9, \$25.00.

(Note: So as not to conclude with this single negative comment, directed to publishers, allow me to mention it first: As volumes of keyboard music get thicker—here, 80 pages—the method of binding using two staples becomes less durable. My copy began to come loose during the review process.)

These are rather complex settings, both for the organist and instrumentalist. (A difficulty level of “Medium” is indicated on the cover.) In return, the musicians are provided very interesting and well-developed settings, with musical textures that combine colorful harmony and satisfying linear motion. One piece (a longish “Voluntary”) calls for two trumpets; otherwise, a single treble instrument is required. Parts for both B-flat and C instruments are provided, enhancing the volume’s versatility. The styles of the settings are well married with the spirits of the tunes: “Children of the Heavenly Father” skips along in

6/8 + 9/8; the setting of TRURO is toccata-like and rhythmically complex; and, somewhat unusually, we’re given here a dancing HYFRYDOL.

Savior of the Nations, Come, Paul Manz, arr. Scott M. Hyslop. MorningStar Music Publishers MSM-20-918, \$14.00.

A suite arranged for two flutes, oboe, and keyboard by a former student of Manz and author of his biography. Recycling music: what a good idea! And why not? The Baroque composers borrowed from themselves and others all the time. This is music from Manz’s 1978 chorale concertato of the same title and it works very well as a stand-alone piece. Many will recognize the “Trio” movement from its other life as a solo organ piece.

Organ settings of hymn tunes

Carillon: Organ Hymn Preludes, Harold Stover. Augsburg Fortress 978-0-8066-9814-4, \$15.00.

Here is an interesting group of hymn tunes—some are great, some new, most are less-often set by composers. The pieces are rather short, somewhat chromatic, and solid in construction. They are organized in the manner of an historical “suite”—including a *Tierce en taille*, *Pavane*, *Musette*, and a very interesting *Organum* on Carl Schalk’s fine FORTUNATUS NEW.

Contemplations on Four English Hymn Tunes, James Biery. MorningStar Music Publishers MSM-10-621, \$10.00.

I find James Biery’s music to be imaginative and colorful, while also being quite manageable by a player with modest skills. Such is the case here with settings of four splendid English tunes. A contemplation on REPTON leads directly to a very French toccata on LAUDATE DOMINUM. (Its recollection of Vierne’s *Carillon de Westminster* is cemented by the similarity in tunes: compare notes 2–5 of the hymn tune with the four pitches of the Westminster Quarters!) The remaining pieces are a slow march on KINGSFOLD and a slow waltz on KING’S LYNN. Purchase these fine pieces and, as a bonus, you will learn how this volume is going to the dogs—literally; their names are Gus and Buddy.

Laudes Domini: 10 Hymn Introductions & Harmonizations for Organ, Volume 1, Gerald Near. MorningStar Music Publishers MSM-10-347, \$20.00.

The introductions (hymn preludes) are all well crafted; they are also uncomplicated while being colorful and engag-

ing. Each prelude fits on two pages (no page turning necessary) and is followed by one or more alternate harmonizations for hymn singing.

Gerald Near draws upon a variety of textures, harmonic color, and counterpoint in these thoughtful settings that combine so well with the spirit of each tune. Have a look, for example, at EASTER HYMN and FREU DICH SEHR. The first looks (and sounds) just as it should: a grand, rather dramatic setting in the English manner. FREU DICH SEHR, thinner and more contrapuntal, is given a delightful, dance-like setting, befitting a tune from the 16th century. The prelude on RHOSYMEDRE (the tune is sometimes called LOVELY) is, well, lovely, and recalls memories of Vaughan Williams. And then there is WACHET AUF, a terrific piece that looks (no bar lines) and sounds (quartal harmony, energetic rhythms) like Distler or Bender. Volume II, please?

O Praise Ye the Lord (Variations on Laudate Dominum for Organ), Kenneth Lowenberg. Hope Publishing Company 8458, \$9.95.

Eight variants on the great tune by C.H.H. Parry, starting with a fanfare-like introduction. The hymn tune seems not quite happy with a few of the variations (especially II and V), but the concluding fugue and toccata are flashy and effective.

Toccata on A Mighty Fortress, Austin C. Lovelace. MorningStar Music Publishers MSM-10-795, \$8.00.

A reissue of a work originally published in 1993 by the venerable composer who died last year, aged 91. The work, with its catchy rhythmic divisions of 3+3+2 and clever canons between left hand and pedal, still sounds quite fresh.

—David Herman
The University of Delaware

The Church Year, Volume 3 (Ordinary Time through Christ the King), by Austin C. Lovelace. Wayne Leupold Editions WL600119, \$20.50.

Austin Lovelace is a name well known to many church musicians, particularly those whose careers encompassed the second half of the twentieth century. Lovelace, in addition to his work as a composer of choral and organ music, was also highly respected as a hymnologist. Much of his music for the church was of a “practical” nature—effective, well written, and playable by the average church choir or organist.

This volume of chorale preludes, one of three that cover the liturgical year, falls within this typical Lovelace style. In

the volume, Lovelace set twenty hymn tunes that might be frequently used during the Ordinary time of the church year. Six of the tunes are early American tunes (NETTLETON, DOVE OF PEACE, BEACH SPRING, FOUNDATION, and CHARLESTOWN) and one is a multi-cultural tune found in some hymnals (ARGENTINA). The majority of the other tunes are standard in many denominational and independent hymnals (CWM RHONDDA, ST. GEORGE’S WINDSOR, LASST UNS ERFREUEN, ST. THOMAS, etc.). Twelve of the tunes include the term “variations” in their title, with the number of variations being between one and three.

The strength of this volume lies in its flexibility, and in the ease with which the pieces may be prepared. Several of the settings could be used as introductions to congregational singing, as alternate harmonizations, or as organ solos for an appropriate hymn stanza. The majority of the pieces are for manuals alone; only four involve the use of the pedal in a limited way. This collection would be of great use to the beginning or less advanced student, as the pieces are not difficult. At the same time, it demonstrates basic techniques on improvising and varying hymn tunes—techniques and ideas that can be applied to other tunes. If one enjoys the practical and useful style of Lovelace’s music or needs some additional hymn introductions or arrangements of common hymn tunes, this is a volume to have on hand.

Rest in the Lord: Sixteen Organ Solos for Funeral and Memorial Services, arranged by Janet Linker. Beckenhorst Press, Inc. OC27, \$17.95.

Janet Linker, a graduate of Capital University, Columbus, Ohio, also studied organ with Marilyn Mason at the University of Michigan. She presently resides in Columbus, having taught for thirty years at the Capital University Conservatory of Music. Ms. Linker has published a number of organ collections, and, in collaboration with Jane McFadden, has arranged a number of pieces for handbells and organ.

Rest in the Lord, as Ms. Linker states in the preface to the collection, consists of hymn arrangements “which, according to the many organists with whom I have spoken, are the most requested for funerals and memorial services.” Thirteen of the sixteen arrangements are of hymn tunes, with the remaining three being organ settings of three vocal works. The hymn tunes used are widely included in many denominational hymnals: *Amazing Grace*, *How Great Thou Art*, *In the Garden*, *Fairest Lord Jesus*, *Great Is Thy Faithfulness*, *For All the Saints*, *It Is Well*, *More Love to Thee*, *A Mighty Fortress*, *My Hope Is Built*, *Now Thank We All Our God*, and the more recent tune “On Eagle’s Wings”. The three vocal pieces arranged for organ are *But the Lord Is Mindful of His Own* (Mendelssohn, *St. Paul*), *O Rest in the Lord* (Mendelssohn, *Elijah*), and *I Know That My Redeemer Liveth* (Handel, *Messiah*).

Ms. Linker’s settings are written in a straightforward style, with the melody being predominant. Several follow the pattern that consists of the hymn presented in a slightly ornamented hymnal version, a change of key, and a final fuller-sounding statement of the hymn tune. General registrations are suggested for the pieces, all of which may be easily performed on a two-manual instrument. In addition to its usefulness as a resource for memorial services, the collection offers another advantage. Excerpts from many of the settings lend themselves for use as hymn introductions for congregational singing, or as alternate harmonizations for certain stanzas.

The collection’s arrangements are quite useful for services, both memorial and regular, when a slightly more elaborate hymn setting is needed. The settings in this collection can be prepared with a minimum of practice, which is a practical thing, as often the preparation time for memorial services is limited.

—Charlie Steele
Brevard, North Carolina

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Harpsichord Playing in America “after” Landowska

Larry Palmer

The Power of the Press: “A Living Legend”

Nicholas Slonimsky (1894–1995), writing about harpsichordist Wanda Landowska for the French journal *Disques* in 1932, introduced his subject with a three-stanza poem. It begins:

Her fingers on the cembalo
Type out the polyphonic lore
Of Bach's Inventions—and restore
The true original edition
Unobfuscated by tradition.¹

Twelve years later, on the opposite side of the Atlantic, habitually cranky New York music critic Virgil Thomson (1896–1989), reviewed the Polish harpsichordist's Town Hall concert of 20 November 1944 under the adulatory headline “Definitive Renderings”:

Wanda Landowska's harpsichord recital of last evening . . . was as stimulating as a needle shower. . . . She played everything better than anybody else ever does. One might almost say, were not such a comparison foolish, that she plays the harpsichord better than anybody else ever plays anything. . . .

[Her] playing of the harpsichord . . . reminded one all over again that there is nothing else in the world like it. There does not exist in the world today, nor has there existed in my lifetime, another soloist of this or any other instrument whose work is so dependable, so authoritative, and so thoroughly satisfactory. From all the points of view—historical knowledge, style, taste, understanding, and spontaneous musicality—her renderings of harpsichord repertoire are, for our epoch, definitive. Criticism is unavailing against them, has been so, indeed, for thirty years.²

It seems that the divine Wanda had accomplished her objective, half a century in the making, of restoring the harpsichord to a recognized place in the cultural consciousness of music lovers, both in Europe and in the western hemisphere. Her personal style, based on an innate rhythmic certainty, a turn-of-the-century impressionistic use of tonal color, and, not incidentally, her careful perusal of historical source materials had made her name virtually synonymous with the word *harpsichord*, at least in the collective consciousness of the public.

True Believers: Expatriated European and Native American Disciples

Landowska's acolytes dominated those American venues where harpsichords were played: **Alice Ehlers** (1887–1981), Professor Landowska's first student in 1913 Berlin, immigrated to the United States and taught for 26 years at the University of Southern California in Los Angeles. Among Ehlers's fascinating oral history recorded vignettes she noted that Landowska did not talk much in those early lessons, but she relied heavily on playing for her students. Later, in Ehlers's own teaching, at least one anecdote retold by her student **Malcolm Hamilton** (1932–2003) showed that Ehlers was less than impressed at his derivative details copied from Landowska's style. When Hamilton added an unwritten trill to the subject of a Bach fugue Ehlers stopped him to ask why. “I heard a recording by Wanda Landowska,” he began. Madame Ehlers interrupted brusquely, “Wanda Landowska was a genius. You and I, Malcolm, we are *not* geniuses—spacially you!”³

Two more Landowska students holding American academic posts were **Marie Zorn** (b. 1907?), who promoted the Landowskian style in her harpsichord teaching at Indiana University from 1958 until 1976, and **Putnam Aldrich** (1904–1975), who married Wanda's own personal secretary Madeleine Momot in 1931 (with a somewhat-reconciled Landowska as witness for the bride). Eventually “Put” settled his young family in northern California, where he established a prestigious



Landowska on tour in Palm Beach, Florida, 1927 (collection of Larry Palmer, Momo Aldrich bequest)

doctoral program in early music at Stanford University.

In concert halls, Madame's final brilliant students, **Rafael Puyana** (born 1931), a South American of blazing virtuosity, and Texas-born **Paul Wolfe** (born 1929), both built solo careers in the decade following their teacher's death.

In 1961 Puyana played a concert at the Eastman School of Music in Rochester, New York, during my first year there as a doctoral student. Rafael, the scion of a wealthy family, toured the country with a Pleyel harpsichord (the instrument of choice for Landowska's students) and a personal driver. His Eastman recital was a dashing and colorful evocation of a Landowska program, including kaleidoscopic changes of registration; a repertoire firmly grounded in the major Bach works; but with at least one non-Landowska addition: his own harpsichord transcription of a *Canción* for piano by the Catalan composer Frederico Mompou.

Paul Wolfe, not from a moneyed family, set out to make his name through recordings. I came to know him when Nick Fritsch of Lyrichord Records decided to reissue a number of their 1950s vinyl issues on compact discs and asked me to write an introductory article explaining harpsichord pedals. Wolfe's instruments—a 1907 Pleyel of wooden construct and a large concert instrument completed in 1958 by the young northeastern builders Frank Rutkowski and Richard Robinette—as well as programs that featured 17th-century works by Frescobaldi and the English virginalists, Spanish music, and all eight of the 1720 Handel *Suites*—presented both facile young fingers and an expanding repertory of early keyboard music to the American harpsichord scene.

A Contrarian's View of Landowska

During the autumnal years of Landowska's career, critics of her playing style were not legion. But one composer-critic who did not idolize the High Priestess of the Harpsichord was neo-classicist composer Robert Evett (1922–1975). In a 1952 piece for *The New Republic*, Evett wrote:

Mme. Landowska has seduced the brighter part of the American public into believing that she offers it an authentic reading of Bach and his predecessors. What this lady actually uses is a modern Pleyel harpsichord, an instrument that she employs as a sort of dispose-all. . . .

After fifteen years of incredulous listening, I am finally convinced that this woman kicks all the pedals in sight when she senses danger ahead. When she sits down to play a Bach fugue, I go through all the torments that a passenger experiences when he is being driven over a treacherous mountain road by an erratic driver, and when she finally finishes the thing it is almost a pleasure to relax into nausea.⁴



Ralph Kirkpatrick at his Dolmetsch-Chickering harpsichord, 1939 (Ralph Kirkpatrick Archives, Music Library, Yale University)

A Different Aesthetic: Ralph Kirkpatrick

Ralph Kirkpatrick (1911–1984), funded by a post-graduate John Knowles Paine Traveling Fellowship from Harvard University, set off for Europe in the fall of 1931 to hone his harpsichord playing skills. As described in his memoirs,⁵ the pre-eminent American harpsichordist of his generation had a difficult relationship with the priestess of St-Leu, eventually running off to Berlin for coaching and consolation with another Landowska student, the more congenial **Eta Harich-Schneider** (1897–1986). Kirkpatrick's public playing, beginning with concerts and recordings during the 1930s, sounded distinctly unlike Landowska's in its conscious avoidance of excessive registration changes and its near-metronomic regularity. Teri Noel Towe's description of Kirkpatrick's style, printed as a “disclaimer” in the compact disc reissue of these early solo recordings for Musicraft Records, puts it this way:

Some listeners confuse Ralph Kirkpatrick's tenacious and unswerving commitment to the composer's intentions with dullness and mistake his exquisite attention to detail and technical accuracy for dryness. These detractors would do well to listen again. There is a special beauty and unique warmth to Kirkpatrick's sometimes austere but always direct, “no nonsense” performances; his interpretations are always superbly conceived, often transcendent, and occasionally hypnotic. . . .⁶

For a balanced evaluation of Kirkpatrick the harpsichordist, one needs to sample some later examples from his extensive discography. A 1959 Deutsche Grammophon Archiv recording of Bach played on a Neupert instrument presents quite another aural document of a decidedly non-austere artist. And by 1973



Sylvia Marlowe in South America (photo credit: Conciertos Iriberry, Buenos Aires; collection of Larry Palmer)

when I experienced Kirkpatrick's deeply-moving playing of Bach's *Goldberg Variations* at the Rothko Chapel in Houston (Texas), I reported in *THE DIAPASON* that “Kirkpatrick played magnificently with a prodigious technical command of the work as well as with spacious feeling for the overall architecture. . . .”⁷

At the very end of a more than five-decade career, and now totally blind, the aged master could allow his innate musical sensitivity to triumph. Despite his end-of-career tongue-in-cheek comments about preferring the piano, the Yale professor was the most highly regarded and recorded *native* harpsichordist in the United States during the period of Landowska's American residency.

Other noted American players of Kirkpatrick's generation included **Yella Pessl** (1906–1991) and **Sylvia Marlowe** (1908–1981). Marlowe's first instrument was a true Landowska Pleyel, by this time painted white, the better to be seen on the revolving stage of New York City's Rainbow Room, where Sylvia played jazz arrangements of classical favorites under the catchy rubric *Lavender and New Lace*. Deeply influenced by Landowska's playing, encountered while the New Yorker was studying with Nadia Boulanger in Paris, Marlowe's 1959 solo Bach recording for Decca demonstrates how much Madame's long musical shadow dominated the American harpsichord scene.

Eventually Ms. Marlowe chose to play harpsichords built by the American maker John Challis, moving subsequently to those of Challis's apprentice William Dowd (with lid-paintings by her own husband, the artist Leonid [Berman]). Non-night-club recital repertoire included 18th-century classics, soon augmented extensively by commissions to prominent living composers. Thus, important works by Ned Rorem and Elliott Carter, to cite only two, came into being through Marlowe's sponsorship. Together with the impressive catalog of similar commissions from the Swiss harpsichordist **Antoinette Vischer** (1909–1973), Marlowe's initiatives helped to provide the harpsichord with an extensive, new twentieth-century musical voice.

Influenced by Kirkpatrick during student days at Yale, **Fernando Valenti** (1926–1990) switched from piano to harpsichord, and also played important new works by Vincent Persichetti (that composer's *First Harpsichord Sonata* composed in 1952) and Mel Powell (*Recitative and Toccata Percossa*). However, Valenti made his name primarily as the most exciting player of Domenico Scarlatti's sonatas and specifically as the first

harpichordist to record such a large number of them—359 individual works performed on his Challis harpichord in a series of albums for Westminster Records. In 1951 he was appointed the first harpichord professor at New York’s Juilliard School. Several didactic books, published late in Valenti’s career, are as colorful and insightful as his playing. Who could resist a chuckle at words such as these?

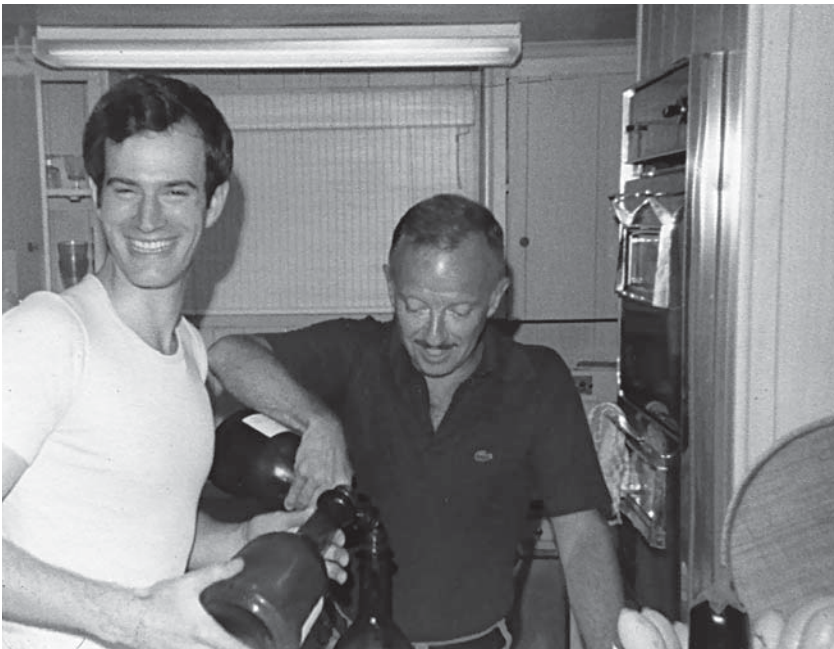
Many years ago I promised myself that I would never put in print anything that even vaguely resembled a ‘method’ for harpichord playing and this is it.⁸

One of the best-known harpichordists to study privately with Valenti was Berlin-born **Igor Kípnis** (1930–2002), son of the prominent bass opera singer Alexander Kipnis. The family moved to the United States in 1938, where both Kípnises became familiar names in the classical music arena. Igor was particularly noted for his comprehensive and innovative repertory, recorded extensively. His playing was thoroughly representative of a more objective style of harpichord performance.

Winds (or Strings and Quills) of Change?

One of the great services rendered by Kirkpatrick was his fervent advocacy for the historically inclined instruments of Frank Hubbard and William Dowd. As the years went by, these musical machines emulated ever more closely those from earlier centuries, albeit with some decidedly 20th-century materials, such as the plastics used for jacks and plectra. But with keyboards built to various baroque dimensions; sensitive, light actions; and registers deployed in a way that an 18th-century composer might have expected; together with the absence, for the most part, of the sixteen-foot register and pedals, these light and agile instruments gave the new generation of players sensitive tools for performing the music of the past. Emulating Hubbard and Dowd, a number of builders, in Boston and other American venues, and throughout the world, joined the “surge to the past,” and thereby changed both the dynamic and the expected sounds of harpichord revival instruments.

Among Kirkpatrick’s allies in promoting these new “old” instruments were two **Fullers**—his student **Albert** (1926–2007) and the not-related **David** (born 1927), and harpichordist/conductors **Miles Morgan** and **William Christie**. As the 1960s gave way to the 1970s, nearly every emerging teacher and player in the country seemed to be joining the pedal-less crowd. In 1966 I met Dr. **Joseph Stephens** and played the Hubbard and Dowd harpichord in his Baltimore (Maryland) home. Shortly thereafter I ordered *my* own first Dowd double. It was delivered at the beginning of January 1969. As has happened for so many players in our small musical world, that sensitive instrument taught me as much as had the memorable hours spent studying with two of the finest teachers imaginable: **Isolde Ahlgrimm** (at the Salzburg Mozarteum), and **Gustav Leonhardt** (during two memorable July participa-



Andrew Appel and his teacher Albert Fuller (Fire Island vacation) (courtesy of Andrew Appel)



Commencement day at Southern Methodist University, 1984; from left: Larry Palmer, Eleanor Tufts (professor of art history), Dr. Leonhardt, Alessandra Comini (professor of art history)

tions in his master classes at the annual Haarlem Summer Organ Academies).

Influential European Artist-Teachers

Both of these superb artists made significant contributions to harpichord playing in the United States: Ahlgrimm (1914–1995) through her teaching in Salzburg, Vienna, and during semester-long guest professorships at Oberlin and Southern Methodist University, as well as several American concert tours organized by managers, but aided and attended by her grateful students. Until recently, Ahlgrimm’s place in the story of the 20th-century harpichord revival has been little celebrated. With the publication of Peter Watchorn’s major study *Isolde Ahlgrimm, Vienna and the Early Music Revival*,⁹ that deficiency in our history has been rectified!

Leonhardt (born 1928), surely the most recorded of post-Landowska harpichordists, has influenced virtually every harpichordist from the second half of the 20th-century forward. His students seem to be everywhere. Even the most cursory of enumerations would include many of the leading teachers in the U.S: Oberlin’s first full-time professor of harpichord **Lisa Crawford**; Michigan’s **Edward Parmentier**; Boston’s **John Gibbons**; University of New York at Stony Brook’s **Arthur Haas**; Florida State’s **Karyl Louwenaar**; Illinois’ **Charlotte Mattax**; and, particularly during the 1970s and ’80s, my own large group of harpichord major students at Southern Methodist University. In the spirit of the early music excitement of those decades, SMU conferred his first doctorate on Leonhardt in 1984, citing the Dutch harp-

sichordist’s advocacy of “performance on period instruments,” as well as his “commitment to both stylistic authority and artistic sensitivity in recreating music of the past.”

To this day, more than 25 years after the conferral of that honorary degree, Leonhardt still refers to me in communications as his “Doktor-Vater.” Whereas Ahlgrimm referred to herself as a biological phenomenon since she “got more children the older she became,” Leonhardt’s humorous salutation presents me with a similar phenomenon: the “son” as father to the “father.” At any rate, I am pleased to have Dr. Leonhardt as my most distinguished graduate!

Ah yes, students—the new generators of harpichord playing in America. Too many to list, but perhaps one graced with multiple “A’s” may serve as representative—**Andrew Appel**, American, who completed his doctoral studies with Juilliard harpichord professor Albert Fuller in 1983, and now carries on that line from his teacher, who had been a pupil of Ralph Kirkpatrick, who was . . . and here we could circle back to the beginning of this essay. May Andrew Appel represent the achievements of so many of our fine young players: the late **Scott Ross**, the with-it **Skip Sempé**, the sensitive **Michael Sponseller**, the delightful teaching colleague **Barbara Baird**—Americans, all!

Ultimately all of us are indebted to those European “explorers” who have provided our inspiration and training: French/English Arnold Dolmetsch, Austrian Isolde Ahlgrimm, Dutch Gustav Leonhardt: all contributors to the variety and richness of the harpichord’s presence in our contemporary musical life.



Isolde Ahlgrimm, 1959 (collection of Larry Palmer)



Andrew Appel (photo by Lloyd Schloen, courtesy of Andrew Appel)



Landowska at her St-Leu home, late 1920s (photo by Momo Aldrich; collection of Larry Palmer)



Landowska in her Lakeville, Connecticut home, 1949 (photo by Else Schunicke; collection of Larry Palmer, Momo Aldrich bequest)

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Landowska Symposium poster with anonymous caricature of the great harpsichordist (collection of Larry Palmer)



Landowska in her Lakeville, Connecticut home, 1949 (photo by Else Schunicke; collection of Larry Palmer, Momo Aldrich bequest)

And our Polish mother, Wanda Landowska: that vibrant musician who has brought us together for this celebration of her musical legacy.

Some Information about Added Aural Examples

This paper was presented at the Berlin Musical Instrument Museum on November 14, 2009, during a symposium in conjunction with the exhibition *Die Dame mit dem Cembalo* [The Lady with the Harpsichord], in commemoration of the 50th anniversary of Wanda Landowska's death. The topic was suggested by the museum's curator Martin Elste, who organized the event. To remain within an imposed time limit, I chose to include only seven short recorded examples, each one a performance of the same final 25 measures from the third (*Presto*) movement of J. S. Bach's *Italian Concerto* (BWV 971)—with an individual duration of between 30 and 40 seconds.

The first example demonstrated one of the most unforgettable of all my musical experiences: Landowska's unexpected slight agogic hesitation between top and bottom notes of the climactic downward octave leap in measure 199, the

last return of that wonderfully energetic opening theme. Taken from her 1936 recording for EMI [reissued in *Great Recordings of the Century*, CDH 7610082], it served as an aural measuring rod with which to compare the following recordings, made "after" Landowska.

Example Two presented the young Ralph Kirkpatrick playing his early 20th-century Dolmetsch-Chickering harpsichord, captured in a 1939 recording for Musicraft, digitized on Pearl [*Great Virtuosi of the Harpsichord*, volume II, GEMM CD 9245]. Example Three: Kirkpatrick again, 20 years later, recorded in a thrillingly theatrical performance played on a powerhouse Neupert instrument for Archiv [198 032] (LP).

Example Four: Sylvia Marlowe, like Landowska, played on an instrument by Pleyel, recorded in 1959 for Decca [DL 710012] (LP).

Example Five: Leading Bach authority Isolde Ahlgrimm, recorded 1975, playing her 1972 David Rubio harpsichord, recorded by Philips [6580 142] (LP).

Example Six: Gustav Leonhardt utilized the sound of an actual 18th-century historic instrument for his 1976 recording on a 1728 Hamburg harpsichord by Christian Zell. Seon [Pro Arte PAL-1025] (LP).

Example Seven: Andrew Appel played a 1966 harpsichord by Rutkowski and Robinette in his 1987 recording for

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The final two: Palmer and Peter Adamson after a late afternoon of presenting!

Bridge Records [BCD 9005], concluding the musical examples in just under four minutes! Fortunately for the word-weary, the next, and final, presentation of the two-day seminar was given by British record collector extraordinaire **Peter Adamson**, comprising a fascinating sound and image survey of early harpsichord recordings. ■

Notes

1. Nicholas Slonimsky, *Writings on Music* (New York: Routledge, 2005): v. 4 "Slonimskyana," p. 161.

2. Virgil Thomson, *The Art of Judging Music* (New York: Knopf, 1948), p. 61. Quoted in Larry Palmer, *Harpsichord in America: A Twentieth-Century Revival* (Bloomington: Indiana University Press, 1989), p. 123.

3. Palmer, *Harpsichord in America*, p. 78.

4. Robert Evett, "The Romantic Bach," *The New Republic*, 28 July 1952, pp. 22–23; quoted in Palmer, *op. cit.*, p. 125.

5. Ralph Kirkpatrick, *Early Years* (New York: Peter Lang, 1985).

6. Teri Noel Towe, Notes for Pearl GEMM CD 9245: *Great Virtuosi of the Harpsichord*, II, 1996.

7. Palmer, *Harpsichord in America*, p. 147.

8. Fernando Valenti, *The Harpsichord: A Dialogue for Beginners* (Hackensack, New Jersey: Jerona Music, 1982), Introduction.

9. Peter Watchorn, *Isolde Ahlgrimm, Vienna and the Early Music Revival* (Aldershot, Ashgate, 2007). For an account of an earlier Ahlgrimm student's introduction to the harpsichord, see Larry Palmer, *Letters from Salzburg: A Music Student in Europe 1958–1959* (Eau Claire Wisconsin: Skyline Press, 2006).

THE DIAPASON's *Harpsichord Editor* since 1969, Larry Palmer is author of the pioneering book, *Harpsichord in America: A Twentieth-Century Revival*, published by Indiana University Press in 1989 (paperback second edition, 1993). Of six international advisors for the Berlin commemoration, two were Americans: Teri Noel Towe (New York) and Palmer (Dallas). Poster and postcard images for the exhibition featured an anonymous caricature belonging to Palmer, the gift of Momo Aldrich, first secretary to the iconic Landowska.

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Two organs in Cairo—a history of renovation by the Ktesibios Foundation

Bill Halsey

After living in Italy, I had the opportunity to go to Egypt to study Arabic. I had always been fascinated by Arabic literature and music, as well as the prayer chants that are so much a part of life in the Moslem world. They are similar to Gregorian chant and synagogue chanting, and remind me of the days when I was 17 and singing in a Gregorian chant choir. You can tell time by the call to prayer, and what's especially nice is the antiphonal effect from different mosques "going off" at slightly different moments.

All Saints' Cathedral, Cairo

I found a job playing organ for the English Mass at the Anglican All Saints' Cathedral of Egypt and the Horn of Africa, working primarily with the English chaplain, Father Mike. The cathedral is a modern concrete monolith, the interior all open and designed to have the upturned folds of a Bedouin tent. The organ is placed high in a rear gallery, and benefits from good acoustics. All Saints' dates from 1988 and was a replacement for the old cathedral in Tahrir Square, built in 1938 but torn down in the 1980s to make way for one of the ubiquitous Cairo freeways.

I was immediately struck by the quality of the organ, which I was told came from the old cathedral but seemed even older than 70 years, more like at least 100 years old. It was a small two-manual tracker action, everything—console, pipes, bellows, windchest—contained in a rather plain-looking wooden framework. It had a nameplate, Bevington and Sons, but no date or opus number, and was in remarkably good condition for its age. It reminded me of small Italian organs, but lacked the most minimal solo stop like Vox Humana that even the smallest Italian organ has. However, the quality of the Open Diapason and the principal chorus on the Great make it quite serviceable for a wide variety of organ music. The Swell division, as often happens even in much bigger organs, is too weak to compete with the Great.

In summer I took a trip to Italy. I had plans to do a concert with a violinist friend in Ostuni. The violinist specializes in Hispanic music and we were going to perform, among other pieces, a violin and piano partita I had written on songs by Luz Celenia Tirado, one of Puerto Rico's most famous composers. However, the concert, through a series of unfortunate events, was endlessly delayed and then didn't come about, and I finally returned to Cairo at the end of September.

Father Mike gave me my job back, which rather surprised me, since I had been absent so long, and he also excitedly informed me that two Belgian organbuilders had visited the organ while I was gone. They were going to come back, do a complete cleaning and tuning, and there would also be two recitals and a masterclass with an organist from Belgium. I was pretty surprised by this,



Gerard Pels, assisted by Filip Willems, starting work on the Swell division



Gerard Pels and Filip Willems clean out dust from pipes

thinking Cairo cut off from the world of organbuilders and masterclasses. He said the work was financed by a foundation, which I found out later was called Ktesibios, after the Alexandrian inventor of the hydraulis organ; they worked on Egyptian organs in exchange for accommodations and the cost of their airfare. The reason for their visit also included presenting the renovation they had been doing on the organ at the Basilica of Heliopolis, with a concert and masterclass by the same organist from Belgium.

I had never seen an organ dismantled, cleaned, and tuned, and the two organbuilders, Gerard Pels and Filip Willems, had asked for a helper, so I volunteered for the job. The two couldn't have been nicer or more informative about the progress of the work. We took out all the pipes except the heaviest façade pipes;

several pipes were missing, which led to a call to their firm in Belgium to see if the factory could supply the required small pipes.

During the work, I learned a number of very interesting things about an organ I thought I knew well. Gerard Pels, who besides being president of the Ktesibios Foundation is also the head of Pels Orgelbouw, an organbuilding company his family has operated for generations, had also come to the conclusion that this organ was more than 70 years old. Research was done, leading to the discovery that the organ came from another All Saints Church that predated the old cathedral, and that the organ was probably built around 1900. But alterations had been made, whose date is not altogether clear; for example, a stop was added, a Mixture on the Great, on electric action. Moreover, the whole pedal register, 16', 8', and 4', is a unit rank on electric action. The history of this pedal stop is unclear, whether it existed in the original organ, or was simply added at some point, perhaps in 1938 to give more *gravitas* to the organ. The Mixture, in Pels's opinion, was added for the new cathedral to give the organ a more Baroque sound.

One of the most interesting things I learned concerned the Swell, which includes 8' 4' 2' flutes and a Larigot, and is quite weak because there is no diapason. But, during the dismantling, Gerard Pels was quite surprised to discover that the 2' flute had the scale not of a flute but of a diapason, causing it to overbalance the 8' and 4' stops. Since the weakness of the Swell came from the fact it lacked a diapason chorus, this led me to consider playing melodies on the Swell down an



Heliopolis Basilica organ pipes



Heliopolis Basilica organ interior



Filip Willems handing down a pipe during dismantling

octave, to mimic at least a 4' diapason. This also gives the effect of having a 16' on the Swell, which is very useful.

The work was limited by the time frame, only two days, and the pipes were cleaned and put back, and a few problems were fixed—most importantly, replacing a broken pipe on the Great Octave, and repairing a broken tracker on the Swell. The missing pipes were replaced by pipes from Pels Orgelbouw, some from the 18th century, brought to Cairo by Gerard Pels's 84-year-old mother.

The organist from Belgium, Pieter Van de Welde, titular of the organ at the Antwerp cathedral, chose to do all Baroque works for both his noon and evening concerts. At noon he played Bach's "St. Anne" Prelude in E-flat and a fugue by C. P. E. Bach; he went on to skillfully

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Bill Halsey, Gerard Pels, and Filip Willems during a tea break



Gerard Pels and Filip Willems blowing dust out of pipes

demonstrate the whole gamut of different stops with various chorale preludes and trio sonatas by Bach. In the evening he played, among other works, pieces by Buxtehude and Bach's *Passacaglia in C Minor*. I had really never heard the organ from downstairs played by a professional, and was impressed not only by the massive power it had in the big *tutti* but also the strength of just a single diapason.

The masterclass, which came between the two concerts, was a little strange. A number of people who played at other Cairo churches came just to watch and ask questions, and a few young people tried out piano pieces on the organ, but I was the only organist to actually play organ pieces, Bach's *Prelude and Fugue in G major*. Pieter Van de Welde gave me some very useful tips and corrected some mistakes I was making.

Heliopolis Basilica

The city of Heliopolis was built in the early 20th century as a new modern development by the Belgian Baron Empain, who constructed churches

and mosques for the new neighborhood, including the Catholic basilica for the large foreign Catholic community. There is something of a mystery about the organ itself. It was installed in 1914 by Theofiel Boeckx, an apprentice of Gerard Pels's great grandfather, but there is debate about the actual builder. The nameplate reads *Theophile Boech, Facteur, 10 mars 1914*, but Gerard Pels found evidence inside the organ that some of the parts or pipes were made in Georges Cloetens's factory.

Theofiel Boeckx's name on the organ was, however, the inspiration for the Ktesibios Foundation. Raymond Batroussi, the basilica organist until recently, when he left Egypt for Canada, had asked Gerard Pels to take him on as an apprentice organbuilder and restorer in Belgium, but he couldn't get a visa for Belgium. He did, however, arrange for Pels to visit the Heliopolis Basilica and see the organ, to give him advice about restoring it. When Pels saw the organ and the nameplate, he was intrigued by the family connection. He realized the restoration would be a delicate affair, so decided to found the Ktesibios Foundation to fund his own involvement in the project. Pels's blog, <http://www.ktesibios.eu/ktesibios_emails.html>, provides a good history of the restoration, done in November 2009. It's in Dutch, but Google translate provides an adequate English version.

Apparently one of the major problems was the wind system, an unusual and novel system. Pels and his coworkers had to order a new blower from Belgium and solve problems in order to reduce the noise of the system and make it more efficient. The organ has three manuals, and the third, which is devoted solely to a type of reed organ, remains unusable because the workers didn't have the equipment in Egypt to repair it.

This time the masterclass took place the day before the concert, and was

even stranger than the masterclass at All Saints'. Again, I was the only one to play real organ music. There were a few kids doing piano pieces, but Pieter Van de Welde understandably seemed in a hurry to start preparing for the next day's concert. The concert at the basilica, a presentation of the restored organ, was going to be a very prestigious affair. Susan Mubarak, the wife of the Egyptian president, was coming. The Belgian ambassador and a big group from the embassy would be there. The Ktesibios Foundation had even sold tours from Belgium, including the pyramids with the concert, for 890 Euros a head!

On Friday, security was tight, and the concert started over an hour late because Mrs. Mubarak was late. The church, which seats about 500, was filled to bursting. Mr. Van de Welde performed a mostly lightweight program starting with Bach's *Toccat and Fugue in D minor*, ending with Widor's *Toccat*; in the middle were Verdi's *Triumphal March* from *Aida* and other softer pieces, such as Flor Peeters' "Oh God, thou faithful God," and *Aalaiki'ssalaam* by Naji Hakim. It's fair to say the soft pieces worked best. The diapason chorus on this organ seems quite weak. To get any power, Van de Welde had to use a really annoying 16' Trombone on the Pedal that drowned out the manuals. 1914 was a strange era in organbuilding; many builders, including very prestigious firms, were trying innovations that didn't really work. The emphasis was on symphonic stops with fancy names and this led to neglect of the basic diapason chorus or the 8' and 16' foundations that are so important for the Romantic repertoire.

In December I was hired to play the basilica carol service and formed a more nuanced view of this organ. Obviously, any true evaluation of it must wait for a complete restoration that includes the reed organ on the third manual, which may make up for the lack of solo reed stops—clarinet or oboe—on the organ. The Positif to Grand Orgue coupler is not at present usable because when it is engaged there is a cipher. The most usable solo stop is the Grand Orgue Viola di Gamba. The trumpets on the Grand Orgue and Positif are not really solo stops; they are the reeds that in the French system make up the Grand Jeu. The organ in many ways seems like a collection of spare parts—but over the course of a day and half of rehearsal and the carol concert, where I accompanied not only singers but also a flautist and violinist, I began to realize that this organ has a lot of good elements; it's just necessary to find out where they are and how to use them.

But the cathedral organ is undeniably a better instrument. The moral of this story is that bigger isn't necessarily better. The cathedral organ has no reeds or solo stops, but the strength of its foundation stops means it is suitable, with creativity, for a wide variety of solo music, while perhaps really being optimal, and certainly designed primarily, for accompanying Anglican choral music and chanting. That said, the basilica organ has many interesting capabilities

that would take more time to explore and recognize. ■

Bill Halsey was born in Seattle, where he studied piano and composition from an early age, and began organ lessons in his teens. While a student at the Sorbonne, he had access to the two-manual unmodified tracker-action Cavaillé-Coll organ at Saint Bernard de la Chapelle, in a northern arrondissement of Paris. This fueled his interest in historic organs, and after spending fifteen years serving in organist positions at St. John Cantius, St. Peter Claver, Church of the Assumption, and the Basilica of Our Lady of Perpetual Help, all in Brooklyn, New York, he took a permanent leave of absence to explore historic organs, first in France, and later in Italy.

Bevington organ at All Saints' Anglican Cathedral, Zamalek, Cairo

GREAT

- 8' Open Diapason
- 8' Höhl Flute
- 4' Principal
- 2' Octave
- Mixture II

SWELL

- 8' Lieblich Gedeckt
- 4' Flute
- 2' Flageolet
- 1½' Larigot

PEDAL

- 16' Bourdon
- 8' Bass Flute
- 4' Octave Flute

Couplers

- Swell to Great
- Great to Pedal
- Swell to Pedal

Heliopolis Basilica

GRAND ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flute Harmonique
- 8' Viola di Gamba
- 8' Bourdon
- 8' Quintatön
- 4' Prestant
- 4' Flute Harmonique
- 2' Doublette
- Mixture II
- Cornet V, starts at middle C
- 8' Trompetteuba

POSITIF

- 8' Diapason
- 8' Flute Harmonique
- 8' Salicional
- 8' Voix céleste
- 6' Quinte
- 4' Viole
- 4' Eoline
- 4' Flute echo
- 2' Flageolet
- 8' Trompette Harmonique

PEDAL

- 16' Contrebasson
- 8' Octavebasse
- 16' Trombone

Couplers and expression pedals:

- Octave aiguë sur Grand Orgue
- Tirasse au Positif
- Tirasse au Grand Orgue
- Positif au Grand Orgue
- Crescendo
- Tremolo
- Vibrato
- Playing aids, fixed combinations: Piano, Mezzoforte, Tutti, General Cancel.



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The Pipe Organ in African-American Worship: Symposium at the University of Michigan

Sylvia Wall



Symposium presenters (l to r): Mickey Thomas Terry, James Kibbie, Wayne Barr, Sylvia Wall, Naki Sung Kripfgans, Nathaniel Gumbs, Calvert Johnson, Anthony Williams, Herman Taylor

Some of the nation's best-known organists and scholars braved yet another winter storm on February 21, 2011 to attend the symposium "The Pipe Organ in African-American Worship," directed by Dr. James Kibbie at the University of Michigan School of Music, Theatre and Dance in Ann Arbor.

The dean of African-American organists, **Herman D. Taylor**, Professor Emeritus, Eastern Illinois University, began the morning by demonstrating on the Frieze Memorial Organ in Hill Auditorium how well gospel music can be articulated on a pipe organ. Dr. Taylor shared his wisdom and stories regarding church work and organ performance with a captivated audience. He was joined by singers Vivian Hicks Taylor and Willis Patterson.

Representing two Historically Black Colleges and Universities (HBCUs) were **Anthony Williams** and **Wayne Barr**. Dr. Williams, a University of Michigan alumnus, is now associate professor of music and university organist at Fisk University in Nashville, Tennessee. He was the youngest person in history to serve as director of the Fisk Jubilee Singers. Continuing the rich musical heritage of Fisk University, Dr. Williams gave an inspiring performance of Negro spirituals arranged for organ by composers Ralph Simpson, Calvin Taylor, and Florence Price. Williams' artistic registration demonstrated that he was definitely back at home on the 121-rank E. M. Skinner/Aeolian-Skinner organ in Hill Auditorium. His pedal execution of Calvin Taylor's *Hold On* was flawless.

Wayne Barr is director of choral activities at Tuskegee University. His doctoral dissertation at the University of Michigan focused on "The History of the Pipe Organ in Black Churches in the United States." Dr. Barr said that immediately after Emancipation, many Black churches had pipe organs, a trend that declined during and after the Depression. African-American churches wanted pipe organs because the pipe organ represented the best in church music. Dr. Barr raised a concern that the pipe organ is an endangered species in African-American worship and voiced an urgent need to catalog all pipe organs in those churches. Barr said that many churches house instruments that are not used or maintained due to a lack of funds and a lack of trained musicians. He encouraged attendees to find these instruments and to play them. At the closing recital, Barr performed *Fantasy* by Eugene Hancok.

Mickey Thomas Terry is editor of the critically acclaimed *African-American Organ Music Anthology*, published by MorningStar Music Publishers. Dr.



Wayne Barr, "The Pipe Organ in African-American Worship: An Endangered Species"

Terry performed pieces by Adolphus Hailstork, Ruth Norman, Mark Fax, George Walker, and Ulysses Kay.

The composer and Fellow of the Royal College of Organists considered to be the "Father of the Nigerian organ school," Fela Sowande, was well represented on the program. **Calvert Johnson**, who serves as chair of the music department at Agnes Scott College, a women's college in Decatur, Georgia, presented a lecture-recital in which he analyzed several Sowande themes based on traditional Yoruba melodies. Dr. Johnson employed the Bass Drum stop as he played the *Konkonkolo* rhythm, which is found all over West Africa.

In the evening, Johnson was joined by trumpeter David Kuehn of Atlanta, Georgia, in the performance of *Vocalise for Trumpet and Organ* by Sharon J. Willis. The first movement is entitled *Bachanelle*, a play on words of the name Bach. However, it is interesting to note that *Bacchanalia* were mystic Greek festivals held in secret and initially attended by women only. Kudos to Dr. Johnson for choosing a piece that celebrates women in leadership roles and in the pipe organ community.

Naki Sung Kripfgans is a University of Michigan alumna and organist at the First United Methodist Church of Ann Arbor. Dr. Kripfgans dazzled the audience with her performance of *Suite for Organ, No. 1*, by Florence Beatrice Price. The *Toccata* allowed Dr. Kripfgans to show off her virtuosity and musicality as well as Price's command of organ composition.

Nathaniel Gumbs is a graduate student at the Yale Institute of Sacred Music. In James Abbingdon's absence, Mr. Gumbs played excerpts from *King of Kings I & II: Organ Music of Black Composers, Past and Present*, compiled and



Willis Patterson and Herman Taylor, "Gospel Music in the Black Church"



Calvert Johnson, "Fela Sowande: Nigerian Fellow of the Royal College of Organists"

edited by James Abbingdon. Nathaniel Gumbs is a young organist whose career is destined to soar in the organ world. Displaying solid technical skill and grace, Gumbs performed Fela Sowande's *Go Down Moses* at the closing recital.

Sylvia Wall, a University of Michigan graduate student, raised a number of provocative questions regarding the pipe organ in African-American worship. She pointed out the need to broaden the definition of African-American worship and the "Black Church" to include the many varieties of religious music traditions among African-Americans. Ms. Wall used the colonial African-American Moravians and their egalitarian participation in the music of the North Carolina Old Salem community as an example of groups generally omitted from the discussion. In 1762, a one-rank Tannenberg organ was set up in the Moravian community in which Afro-Moravians also worshipped. Wall also discussed the pipe organs at St. Joseph's A.M.E. Church and White Rock Baptist Church in Durham, North Carolina. She said that the financial success of African-Americans in Hayti, Durham, also known as the "Black Wall Street," allowed the congregations to embrace the music of the pipe organ as a matter of pride, education, and uplift.

James Kibbie performed *Prayer (Oba a ba ke)*, a work by Fela Sowande based on a traditional Yoruba melody. As always, Dr. Kibbie's graceful performance was impeccable. A brilliant organist and teacher, Kibbie has done an exceptional job recognizing multicultural reciprocity and diversity in organ performance. Sowande believed in the philosophy of cultural reciprocity and argued against what he called "apartheid in art." Sowande said, "We are not prepared to submit to the doctrine of apartheid in art by which a musician is expected to work only within the limits of his traditional forms of music . . . in which case nationals of any one country may forget that they are all members of one human family." I com-



Nathaniel Gumbs, "King of Kings: Organ Music by Black Composers, Past and Present"



Sylvia Wall, "A Study of the Organ Music at St. Joseph's A.M.E. Church, Durham, North Carolina"

mend Dr. Kibbie for his promotion of inclusion in the organ community.

It is unfortunate that two presenters were not able to attend because of inclement weather. James Abbingdon, associate professor of church music and worship at Candler School of Theology at Emory University in Atlanta, Georgia, was scheduled to present two new volumes of organ works that he has edited: *King of Kings: Organ Music by Black Composers, Past and Present*. Brandon Spence, director of music at the Cathedral Basilica in Denver, Colorado, was to present "The Unique Gift of Blackness: A Reflection on the Organ Music by Black Composers and the Rites of the Roman Catholic Church." Norah Duncan IV, associate chair and associate professor of music at Wayne State University, served on the symposium program committee but was also unable to perform due to a last-minute accident.

The symposium on the "Pipe Organ in African-American Worship" was presented with generous support from Dr. Barbara Furin Sloat and from the Robert Glasgow Keyboard Faculty Support

► page 25

New Organs



**J. Zamberlan & Co.,
Wintersville, Ohio
Mt. Lebanon United Lutheran
Church, Pittsburgh, Pennsylvania**

When the church dedicated a new three-manual organ by Fratelli Ruffatti in November 2002, the instrument included a number of prepared-for stops. Our involvement began in the fall of 2004, when Russell Weismann, then organist at the church, asked us to take over regular maintenance, plus make a proposal for completing the organ. When Russell left to pursue graduate studies at Yale, the pastor, Bruce J. Pedersen, asked him to act as consultant on the project. While fundraising continued, Russell, Larry Allen (the new director of music and organist) and I weighed various alternatives; we eventually agreed that an Antiphonal division in the rear of the church, incorporating the Trompette en Chamade

that had originally been planned within the front case, would be the best course of action. In addition, a new chest would be built for the future Choir pipework, plus 17 treble pipes would be provided to allow duplexing the Pedal Trumpet up to the Great as a chorus reed—the original plan had included the Chamade as the only Great reed.

The new casework is of Honduras mahogany, finished to harmonize with the main case in the chancel, and while this case has more classical proportions than the front organ, it echoes certain design elements in order to give a respectful nod to its big sister. What had originally been my tongue-in-cheek suggestion to suspend the Antiphonal from the ceiling (like the Klais in Cologne Cathedral) turned out to be the best solution from the structural engineer's viewpoint, and eliminated the need for a clumsy support framework beneath the case. The walkboard between the case rear and the back wall of the church serves dual purposes—a necessary workplace when tuning, but also a visual “anchor” so the Antiphonal doesn't appear to be dangling in space. A small high-speed blower is housed in a heavy box to keep noise to a minimum; the blower box, as well as a large single-rise ribbed reservoir, are located adjacent to the case atop an elevator room, and wind is fed to the Antiphonal through a large PVC pipe in the rear wall of the church. An additional reservoir was also provided in the Choir for the new chest.

Pipes of the Antiphonal Diapason 8' comprise the façade for that division, and are constructed of polished 70% tin, while the Octave and Fifteenth are made of 52% spotted metal. The Trompette en Chamade features satin copper resonators, which become harmonic length at f#43. This stop has sufficient harmonic development to solo out melodies and descants but can also serve as a large chorus reed against the full force of the Ruffatti. Both new chests are slider with electric pulldowns; all pallets were carefully sized, and pallet travel was kept at 4mm in order to keep the action responsive. The Antiphonal chest is a bit unusual in that there are two complete sets of channels; one set, for the flue stops, has sliders for the stop action and functions in the usual manner. The Trompette en Chamade, however, has its own set

of channels, from which the pipes are tubed off directly from the bottom of the grid without a slider; this permits the Trompette to be duplexed to various divisions as the original design intended, increasing its versatility. The organ in its entirety presently comprises 62 stops, 31 pipe registers, 39 ranks, and 2,195 pipes. The additions were dedicated on March 11, 2009 by Russell Weismann, University Organist and Adjunct Professor of Sacred Music at Georgetown University.

—Joseph G. Zamberlan

CHOIR (61 notes)

- 8' English Diapason (prep.)
- 8' Erzähler (prep., currently electronic)

- 8' Erzähler Celeste (electronic)
- 8' Singend Gedackt
- 4' Principalino
- 4' Koppelflöte
- 2' Zaubrerflöte
- 1½' Larigot (prep.)
- 1½' Ripieno III (prep.)
- 8' Cromorne (electronic)
- 8' Trompette en Chamade (from ANT)
- Tremulant
- MIDI A, B
- Choir 16', 4', Unison Off
- Zimbelstern

ANTIPHONAL (61 notes)

- 8' Diapason
- 4' Octave
- 2' Fifteenth
- 8' Trompette en Chamade (satin copper resonators)

► page 24

Fund, endowed by Susan and Eugene Goodson, with additional support from the Office of Vice-President for Research, the University of Michigan. ■

Please contact Dr. Wayne Barr (wayne_barr@att.net) with any information concerning any pipe organ in an African-American church or building.

Sylvia Wall is a graduate student in church music at the University of Michigan, where she studies organ with James Kibbie. A native of Smithfield, North Carolina, Ms. Wall began her organ studies with Grant Moss at Smith College, Northampton, Massachusetts. She continued organ instruction with Herndon Spillman at Louisiana State University and William Entriken of the First Presbyterian Church in the City of New York. Wall, an Episcopalian, served as organist and choir-master at Trinity-St. John's Episcopal Church in Hewlett, New York from 2007–2010. She holds a Bachelor of Liberal Arts degree with a concentration in writing from the New School University in New York. She has published in Red Lines Blues and given a public reading of her work, “Southern Fried Chicken,” a commentary on the 1971 fire in the Hamlet, NC Imperial Foods processing plant, which resulted in the injury of 54 and death of 24 minority workers.

Photos by John Beresford

Cover feature

The Organ Clearing House, Charlestown, Massachusetts The Church of the Resurrection, New York, New York

“Downstairs, Upstairs”

During 1916, Casavant Frères completed 61 new organs, including Opus 665, built for the “Lower Sanctuary” of the Basilica of SS. Peter and Paul in Lewiston, Maine, incorporating many ranks of pipes from the church’s previous organ built by Hook & Hastings. At that time Lewiston was a bustling center of textile and sawmills powered by the current of the Androscoggin River. As in many towns and villages in northern New England, Lewiston’s population was dominated by people of French-Canadian descent, so in a town of some 15,000 people there were 17 Roman Catholic parishes—a natural American market for a Canadian organbuilder.

The Church of SS. Peter and Paul was the largest of Lewiston’s Catholic churches, and while its lower church’s organ received heavy use in a busy schedule of Masses, this workaday organ was not intended as a concert instrument—that role was relegated to the larger Casavant organ in the much larger “upstairs” sanctuary.

Our project for the Church of the Resurrection has been to promote that relatively simple organ from semi-rural northern New England to busy and upscale New York, and more significantly, from a downstairs to an upstairs organ.

My first contact with the Church of the Resurrection was organist David Enlow’s 2002 inquiry regarding the possible sale of the church’s McManis organ, which had been mortally damaged by well-meaning but unenlightened carpenters, who boldly divided the never-to-be-right-again organ in order to reveal the south-facing “west” window. An electronic instrument was in use, and the sale of the pipe organ was the first germ of inspiration toward the church’s acquisition of a functional pipe organ. Growing up in Toronto, Mr. Enlow had been reared on early twentieth-century Casavant organs, and it was his intention that the Church of the Resurrection should have such an instrument. When the notice of Casavant #665’s availability appeared on my desk, we felt we had the right instrument for Church of the Resurrection.

Mr. Enlow and Fr. Barry Swain, rector of the Church of the Resurrection, traveled to Maine, where we met to inspect the organ. Though it had been unplayable and neglected for many years, it was clearly consistent with Enlow’s vision, and ideal for use as the core of a more sophisticated organ. The sale was negotiated, the organ was dismantled and stored, and we began the process of imagination and debate over the scope and character of the new organ, choosing which voices might be retained from the McManis organ and determining which new voices should be introduced to effect the transformation.

The addition of a third expressive chamber, colorful and powerful symphonic voices such as French Horn and Tuba, several added 16-foot ranks, and a complex antiphonal layout have allowed this transformation. While the original instrument was simple and straightforward, the present instrument is complex and varied.

The Récit, Grand Orgue, and “major” pedal divisions are located in the rear gallery. The Positif is located in a chamber above and behind the organ console in the chancel. Enclosed with the Positif is an independent pedal Bourdon 16’, retained from the Church of the Resurrection’s two previous organs (E. M. Skinner and Charles McManis), and a Gemshorn 16’ from the McManis organ, included as an extension of the original Casavant Dulciane 8’. The Solo division is located in a tightly enclosed chamber above the Positif, which speaks through a grille in the arched ceiling of the chancel. The floor plan of the Solo chamber is trapezoidal to avoid internal



Basilica of SS. Peter and Paul, Lewiston, ME (with two OCH trucks) (photo credit: John Bishop)



Basilica of SS. Peter and Paul, lower church with Casavant organ (photo credit: John Bishop)



Old façade (photo credit: John Bishop)

acoustic “slapping,” and the extra hard and dense walls provide for both maximum expression and projection of tone.

The new Solo division was inspired by the fact that the original Grand Orgue had a separate high-pressure windchest, which originally supported a Montre 8’ and a Trumpet 8’ that was missing by the time we found the organ. That Montre is now the Solo Principal, joined by three

more exciting voices on high pressure. The evolved stoplist includes several unusual features that allow for especially colorful and expressive playing.

Although the Tuba is a trumpet-style voice, its powerful tone separates it from the organ’s other reeds. As such, there is only one Trumpet on the manuals, the dark-sounding Récit Cor 8’. Otherwise, the organ’s reeds comprise a buffet of

tone color, one from each family of reed stops: Oboe, Clarinet, Vox Humana, and French Horn.

Each manual division includes 16’ tone and an 8’ Principal. There are eight independent 16’ voices—a strong ratio for a 40-rank organ. The Positif Viole d’Orchestre and Viole Celeste provide zing, in striking contrast to the singing strings of the Récit and the especially colorful Salicional of the Grand Orgue—the combined antiphonal chorus of strings creates a rich orchestral color.

The Solo Flûte Harmonique fills two roles—as an antiphonal soloist with the luscious Grand Orgue Flûte Double, and as an expressive accompaniment to its downstairs neighbor, the Positif.

The organ’s console is a blend of old and new. The console cabinet, keyboards, and pedalboard are original. New stop jambs and coupler rail were built to accommodate the new voices and controls, supported by a state-of-the-art solid-state control system.

The completion of any significant pipe organ project requires the participation of many people, combining skills and experience to create an artistic whole. The Organ Clearing House’s crew dismantled, packed, and stored the organ for the period between acquisition and renovation. John Bishop and David Enlow developed the concept of the organ. Jay Zoller of Newcastle, Maine (formerly of the Andover Organ Company) provided mechanical drawings. Organ Clearing House president Amory Atkins adapted and expanded the rear gallery for the new organ, constructed the chancel organ chambers, and directed the installation of the organ. OCH vice-president Joshua Wood supervised the extensive transportation program necessary to bring the organ from the workshop in Deerfield, New Hampshire to Manhattan, assisted by OCH logistics expert Dean Conry. John Bishop rebuilt the console and wired the organ. And while all members of the OCH team participated in the general installation of the instrument, Terence Atkin was on hand for nearly every day of installation while others came and went.

The revised tonal content was designed and executed by Scot Huntington of S. L. Huntington & Co. of Stonington, Connecticut. Christopher and David Broome of Broome & Co. in East Granby, Connecticut restored the original Casavant reed pipes, and provided the pipes and voicing for the two new reed voices. Eastern Organ Pipes of Hagerstown, Maryland provided the new flue pipes. Richard Nickerson of Nickerson Pipe Organ Service in Melrose, Massachusetts reathered wind regulators and tremolos. New windchests were provided by Organ Supply Industries in Erie, Pennsylvania; console controls, organ relays, and expression motors by Peterson Electro-Musical Products of Alsip, Illinois; and manual keyboards were recovered with cow bone by John Nelson Woodworking of Little Compton, Rhode Island.

In 1916, the workshops of the great organ companies employed hundreds of workers, among whom could be found every skill and ability necessary to design and build instruments of the highest quality. Today it is unusual for a pipe organ company to employ more than ten workers, and most have fewer than five. Combining the highest skills from specialized companies ensures that each facet of a complicated project can be completed expertly, and we are grateful to all those who added their skills to this project.

The dedication recital was played by Peter Richard Conte on February 22, 2011. Subsequent recitals have been played by Andrew Henderson and James Kennerly. On April 15, David Enlow played a program of organ concertos, with an orchestra directed by Stephen Simon.

Recently, David Enlow received a message from Paul Doyon of North



Loading the console (photo credit: John Bishop)



Church of the Resurrection, New York (photo credit: John Bishop)



Façade of gilded Violon pipes with 18th-century gilt wood cherubs



Console

Carolina, who had seen recital publicity and recognized the organ his mother had played for many years in Lewiston. Mr. Doyon wrote: "My mother, Emilia Bilodeau-Doyon, played on that organ from 1920 until 1964 . . . She died in 1992 and in 2003 I returned to Lewiston to the now Basilica of Saints Peter and Paul and played a short program after the Mass celebrating her 100th anniversary."

Mr. Doyon's recollections emphasize the special meanings hidden in the relocation of vintage pipe organs. Any organ is part of the fabric and life of the parish that owns it. When a church closes or a room is "re-purposed," its heritage is honored and continued when the organ finds new life in a new home. I imagine this organ was mighty surprised to wake up finding itself in the big city—as millions of stiff-necked tourists quip, "look at all them tall buildings!"

—John Bishop

Photos by Ray Stubblebine unless indicated otherwise

- 8' Violon (Gd. Orgue)**
- 8' Dulciane (Pos.)
- 4' Violon (Gd. Orgue)**
- 32' Basson Cornet (composed)
- 16' Bombarde
- 16' Basson (Réc.)*

*New pipes
**From prior Resurrection organs
†E. M. Skinner French Horn

Coupler rail

- Gd. Orgue a Ped.
- Recit a Ped.
- Positif a Ped.
- Solo a Ped.
- Recit Aigu a Ped.
- Solo Aigu a Ped.

- Recit grave au Gd. Orgue
- Recit au Gd. Orgue
- Recit aigu au Gd. Orgue
- Positif grave au Gd. Orgue
- Positif au Gd. Orgue
- Positif aigu au Gd. Orgue
- Gd. Orgue Aigu

- Recit grave
- Recit unisson muet
- Recit aigu

- Recit grave au Pos.
- Recit au Pos.
- Recit aigu au Pos.
- Pos. grave
- Pos. unisson muet
- Pos. aigu

- Solo grave
- Solo unisson muet
- Solo aigu

- Exp. Solo sur Cresc.
- Gd. Orgue/ Iier Clav. Échange

Unusual controls

Récit Mixture II + II toggle switch
This allows the player to choose which mixture ranks play when the stop is drawn. The first pair is a two-rank quint mixture, and the second a sesquialtera designed to play on its own or to combine with the first pair to form a tierce mixture. The setting can be saved to general and Récit local pistons, and is shown by indicator lights on either side of the drawknob.

Solo sur Gd. Orgue

This causes the stops of the Solo to play on the second manual rather than the first. This way, the Positif stops can play on the first manual and the solo on the second. It does not silence the Great stops.

Exp. Solo sur Cresc.

This cancels the action of the register crescendo pedal and moves the solo expression control from the Positif shoe to the Crescendo shoe.

Gd. Orgue/ Iier Clav. Échange

This switch exchanges the first and second manuals, including the local pistons and coupler reversibles. Note the first manual is both Solo and Positif.

50 stops, 40 ranks, 2,363 pipes

GRAND ORGUE (II, gallery)

- 16' Violon**
- 8' Principal
- 8' Flûte Double
- 8' Salicional
- 4' Octave
- 2' Doublette
- Mixture III

RÉCIT (III, gallery)

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Viole de Gambe
- 8' Voix Céleste
- 4' Principal
- 2' Octavin
- Mixture II + II (mixture + cornet)
- 16' Basson (ext)*
- 8' Cor
- 8' Hautbois
- 8' Voix Humaine
- 4' Hautbois (ext)*
- Tremolo

POSITIF (I, chancel)

- 16' Dulciane (ext)**
- 8' Principal
- 8' Melodie
- 8' Dulciane
- 8' Viole d'Orchestre
- 8' Viole Céleste*
- 4' Flûte Douce
- 2' Flageolet
- 8' Clarinette
- Tremolo

SOLO (I, chancel ceiling)

- 8' Montre
- 8' Flûte Harmonique*
- 8' Cor d'Orchestre†
- 8' Tuba Mirabilis*
- Cloches
- Tremolo
- Solo sur GdOr.

PÉDALE (gallery)

- (Pos. stops in chancel)
- 32' Basse Acoustique
- 16' Flûte Ouverte
- 16' Violon (Gd. Orgue)**
- 16' Bourdon
- 16' Bourdon (Réc.)
- 16' Bourdon Pos.**
- 16' Dulciane (Pos.)**
- 10 2/3' Quinte**
- 8' Flûte (ext)
- 8' Bourdon (ext)

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2011 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall, Sundays at 1 pm
June 5, Charles Semowich
June 12, Amy Heebner
July 3, Frits Reynaert
July 24, Elena Sadina
July 31, George Matthew, Jr.

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 5, Monika Kazmierczak
July 12, Toru Takao
July 19, Karel Keldermans
July 26, Gordon Slater
August 2, Sharon Hettinger

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 19, Ulla Laage
June 26, Jon Lehrer
July 3, Gijsbert Kok (ChimeMaster Mobile Carillon)
July 10, James Fackenthal
July 17, Timothy Sleep
July 24, Helen Hawley
July 31, GVSU Carillon Collaborative
August 7, Open Tower
August 14, Patrick Macoska
August 21, Julianne Vanden Wyngaard

Belmont, North Carolina

First Presbyterian Church
June 26, 6:30 pm, Mary McFarland

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 5 pm
June 26, Ulla Laage (9:45 & 11 am)
June 26, Koen Van Assche, Anna Maria Reverte, Florian Van Assche
July 3, Monika Kazmierczak
July 10, Eddy Mariën & Tom Lee
July 17, Toru Takao
July 24, Stefano Colletti

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
June 12, Dennis Curry
June 19, Geert D'hollander
June 26, Jo Haazen & Russian students
June 26–July 1, GCNA 75th Anniversary & World Carillon Congress
July 3, Koen & Florian Van Assche
July 10, Eddy Mariën & Thomas Lee
July 17, Toru Takao & Kasia Piastowska
July 24, Stefano Colletti
September 4, Dennis Curry

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Thursdays at 7 pm
June 2, Steven Ball

June 16, BMPC Carillonneurs
June 23, Hylke Banning
June 30, Robin Austin

Centralia, Illinois

Centralia Carillon
Carillon Weekend, June 18–19, 2–3:30 pm
Tom van Peer, Trevor Workman, Sue Bergren
Carillon Weekend, September 3–4, 2–3:30 pm
Linda Dzuris, Jeff Daehn, Laura Ellis

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
June 19, Trevor Workman
June 26, James M. Brown
July 3, Eddy Mariën & Tom Lee
July 10, Monika Kazmierczak
July 17, Brian Tang
July 24, Wylie Crawford
July 31, Stefano Colletti
August 7, Melissa Weidner
August 14, Janet Tebbel
August 21, Andrew Wetzel

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 3, Adrian Gebruers
July 10, Gijsbert Kok
July 17, Monika Kazmierczak
July 24, Mary Kennedy
July 31, Gordon Slater
Aug 7, Lee Cobb
Aug 14, Jonathan Lehrer

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 4 (7:30 pm), June 25, July 2 & 9, John Gouwens
July 16, Carol Anne Taylor
July 23 & 30, Sept 3, John Gouwens

Danbury, Connecticut

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

Dayton, Ohio

Deeds Carillon
June 5, July 24, August 7, 21, 3 pm
June 12, 4 pm
June 19, September 18, 1 pm
June 26, 4 pm
July 4, 11 am
August 27, 2 pm
September 5, noon
September 11, 3 pm
Larry Weinstein, carillonneur

Denver, Colorado

University of Denver, Williams Carillon
Wednesdays at 7 pm
June 22, Geert D'hollander
July 6, Koen van Assche
July 20, Anne Kroeze
August 3, Carlo van Ulft
August 17, Janet Tebbel

Detroit, Michigan

Jefferson Avenue Presbyterian Church
June 26, 11:45 am, Monika Kazmierczak

St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm
July 2, Koen Van Assche
July 9, Eddy Mariën & Tom Lee
July 16, Toru Takao
July 23, Anna Kasprzycha

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
June 29, Trevor Workman
July 6, Ulla Laage
July 13, Eddy Mariën & Tom Lee
July 20, Ray McLellan
July 27, Stefano Colletti
August 3, Sally Harwood

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 14, Toru Takao
July 21, Karel Keldermans
July 28, Gordon Slater
August 4, Sharon Hettinger

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 5, Geert D'hollander
July 12, Amy Johansen
July 19, Stefano Colletti
July 26, Toru Takao
August 2, Lisa Lonie

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
June 6, Tim Sleep
June 13, Sue Bergren
June 20, Trevor Workman
June 27, James M. Brown
July 4, Eddy Mariën & Tom Lee
July 11, Monika Kazmierczak
July 18, Brian Tang
July 25, Wylie Crawford (Christmas in July)
August 1, Stefano Colletti
August 8, Melissa Weidner
August 15, Janet Tebbel
August 22, Andrew Wetzel
August 29, Christine Power
September 5, Mark Lee

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 6, Gordon Slater
July 13, James Fackenthal
July 20, Timothy Sleep
July 27, Julianne Vanden Wyngaard

Grosse Pointe Farms, Michigan

Christ Church Grosse Pointe
June 26, 11:30 am, Trevor Workman

Grosse Pointe Memorial Church

Tuesdays at 7:15 pm
June 21, Auke de Boer
June 26, 9:15 am, Trevor Workman
July 5, Phyllis Webb & church volunteers

Hartford, Connecticut

Trinity College Chapel, Wednesdays at 7 pm
June 22, Claire Halpert
June 29, Daniel Kerry Kehoe
July 6, Ellen Dickinson
July 13, Frans Haagen
July 20, Toru Takao & Kasia Piastowska
July 27, Melissa Weidner
August 3, Wesley Arai
August 10, George Matthew
August 17, Jon Lehrer

Jackson, Tennessee

First Presbyterian Church
August 28, Jackson Symphony Orchestra and carillon, 6:45 pm

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
June 5, Steven Ball
June 12, Andrew Wetzel
June 26, Thomas Lee & Eddy Mariën
July 17, Stefano Colletti
July 24, Toru Takao
August 12, 7:30 & 8:30 pm: Cast In Bronze (mobile carillon)
August 14, Carol Jickling Lens

LaPorte, Indiana

The Presbyterian Church of LaPorte
Sundays at 4 pm
June 26, Gijsbert Kok
July 17, Carol Anne Taylor
August 28, John Gouwens

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in June, July, and August at 8 pm, David Breneman, carillonneur
June 23, Auke de Boer
July 7, Geert D'hollander
July 21, Stefano Colletti

Madison, Wisconsin

University of Wisconsin, Thursdays at 7:30 pm
July 7, Lyle Anderson
July 14, Lyle Anderson
July 21, Sue Bergren
July 28, Dave Johnson

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
May 29, July 31, August 28, Richard D. Gegner & Richard M. Watson
May 30, 2 pm, June 12, June 26, July 4, 2 pm, July 17, August 14, September 4, Richard M. Watson
June 5, June 19, July 10, July 24, August 7, August 21, September 5, 2 pm, Richard D. Gegner
July 3, Gordon Slater

Middlebury, Vermont

Middlebury College, Fridays at 7 pm
July 1, Frits Reynaert
July 8, Gordon Slater
July 15, Stefano Colletti
July 22, Elena Sadina & Sergei Gratchev
July 29, Hans Uwe Hielscher
August 5, George Matthew Jr.
August 12, George Matthew Jr.

Minneapolis, Minnesota

Central Lutheran Church, Sundays 11:15 am
July 3, Trevor Workman
July 10, Anna Kasprzycka
July 17, Margo Halsted
July 24, Jim Fackenthal

Montreal, Quebec

St. Joseph's Oratory, Sundays at 2:30 pm
July 3, Frans Haagen

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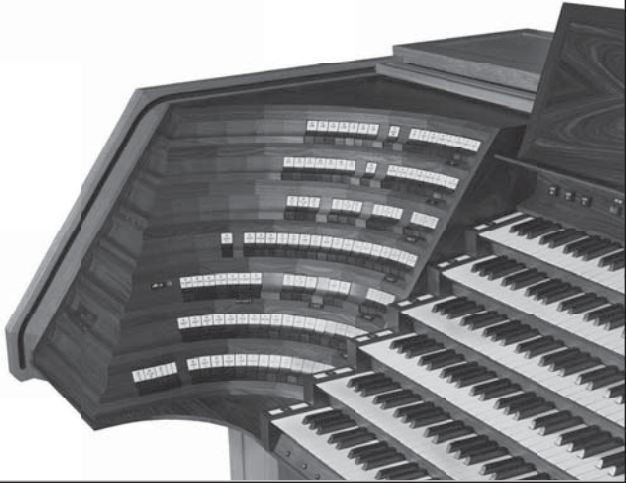
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July 10, Stefano Colletti
July 17, Eddy Mariën
August 7, Jonathan Hebert & Andrée-
Anne Doane

Morristown, New Jersey
St. Peter's Episcopal Church
August 20, 7 pm, Gerald Martindale

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
June 7, Tim Sleep
June 14, Sue & Maggie Bergren
June 21, Trevor Workman
June 28, James M. Brown
July 5, Eddy Mariën & Tom Lee
July 12, Monika Kazmierczak
July 19, Brian Tang
July 26, Wylie Crawford
August 2, Stefano Colletti
August 9, Melissa Weidner
August 16, Janet Tebbel
August 23, Andrew Wetzel

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
July 8, Frans Haagen
July 15, Toru Takao & Kasia Piastowska
July 22, Wesley Arai
July 29, Melissa Weidner
August 5, Ellen Dickinson
August 12, Yale summer carillonneurs

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 2, Frits Reynaert
July 9, Gordon Slater
July 16, Stefano Colletti
July 23, Elena Sadina & Sergei Gratchev
July 30, Hans Uwe Hielscher
August 6, George Matthew Jr.

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
June 27, Lee B. Leach
July 4, 3 pm, Adrian Gebruers
July 11, Gijsbert Kok
July 18, Monika Kazmierczak
July 25, Brian Tang
August 1, Gordon Slater
August 8, Lee Cobb
August 15, Jonathan Lehrer

Ottawa, Ontario
Peace Tower Carillon, weekdays at 11 am
July 1, 9 am, Andrea McCrady
July 5, Frans Haagen
July 12, Stefano Colletti
July 19, Eddy Mariën
July 26, student recital

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 1, Buck Lyon-Vaiden
July 8, Geert D'hollander
July 15, Karel Keldermans
July 22, Stefano Colletti
July 29, Toru Takao

Philadelphia, Pennsylvania
First United Methodist Church of German-
town, Mondays at 7:30 pm
June 13, Janet Tebbel, with Bruce Mc-
Neel, guitar
June 20, Hylke Banning
July 11, Amy Johansen
July 18, Stefano Colletti

Plainfield, New Jersey
Grace Episcopal Church
August 21, 12:30 pm, Gerald Martindale

Princeton, New Jersey
Princeton University, Grover Cleveland
Tower, Sundays at 1 pm
June 26, Robin Austin
July 3, Geert D'hollander
July 10, Amy Johansen
July 17, Karel Keldermans
July 31, Toru Takao
August 7, Carol Jickling Lens
August 14, Lee Cobb
August 21, Ed Nassor
August 28, James Fackenthal
September 4, Doug Gefvert

Rochester, Minnesota
University of Rochester, Hopeman Memo-
rial Carillon, Mondays at 7 pm
July 11, Toru Takao
July 18, Karel Keldermans

July 25, Gordon Slater
August 1, Sharon Hettinger

St. Louis, Missouri
Concordia Seminary, Tuesdays at 7 pm
June 7, Peter Langberg
June 14, Karel Keldermans
June 21, Karel Keldermans
June 28, Frits Reynaert

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Trevor Workman
July 10, Anna Kasprzycka
July 17, Margo Halsted
July 24, James Fackenthal
July 31, Dave Johnson

Sewanee, Tennessee
University of the South
Sundays at 4:45 pm
June 26, Anton Fleissner
July 3, J. Samuel Hammond
July 4, 1 pm, John Bordley
July 10, John Bordley
July 13, 5 pm, Anna Kasprzycka
July 17, Richard Shadinger
July 24, Mary McFarland

Springfield, Illinois
Thomas Rees Memorial Carillon
June 5, 7 pm, Peter Langberg
June 5, 7:45 pm, Wim Brioen & Karel
Keldermans, carillon & guitar
June 6, 7 pm, Charles Dairay
June 6, 7:45 pm, Vegar Sandholt
June 7, 7 pm, Trevor Workman
June 7, 7:45 pm, Sue Bergren & Maggie
Bergren, carillon & percussion
June 9, 7 pm, Charles Dairay
June 9, 7:45 pm, Peter Langberg
June 10, 6:30 pm, Caleb Melamed
June 10, 7 pm, Vegar Sandholt
June 10, 7:45 pm, Sue Bergren
June 11, 6:30 pm, Jim Rogers
June 11, 7 pm, Trevor Workman
June 11, 7:45 pm, Andreas Schmid
June 12, 7 pm, Andreas Schmid
June 12, 7:45 pm, Wim Brioen & Karel
Keldermans, carillon & guitar

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

Springfield, Missouri
Missouri State University, Jane A. Meyer
Carillon, Sundays at 7 pm
June 12, Jonathan Casady
July 10, Helen Hawley
August 14, Laura Ellis
September 11, Janet Tebbel

Storrs, Connecticut
Storrs Congregational Church
Mondays at 7 pm
June 13, Jonathan Lehrer
July 18, George Matthew, Jr.

Toronto, Ontario
University of Toronto, Soldiers' Tower
Wednesdays at 6 pm
July 6, Frans Haagen
July 13, Stefano Colletti
July 20, Eddy Mariën

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 6, Geert D'hollander
July 13, Amy Johansen
July 20, Stefano Colletti
July 27, Toru Takao
August 3, Doug Gefvert
August 10, Carol Jickling Lens
August 17, Lee Cobb
August 24, Doug Gefvert & Irish Thun-
der Pipes & Drums
August 31, James Fackenthal

Victoria, British Columbia
Netherlands Centennial Carillon
Sundays at 3 pm, June–August
Rosemary Laing, Carillonneur

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
July 6, Gloria Werblow & Joan Sulecki
July 20, Karel Keldermans
July 27, Gordon Slater
August 3, Sharon Hettinger

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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
Brenda Lynne Leach; Methuen Memorial Music Hall, Methuen, MA 8 pm
Choral Concert, Choir of the Cathedral Church of the Advent, Birmingham; St. Mary’s Episcopal, Arlington, VA 7:30 pm
Br. Benjamin Basile, C.P.P.S.; First Congregational, Michigan City, IN 12:15 pm
Bradley Hunter Welch; Briarwood Presbyterian, Birmingham, AL 7:30 pm
Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JUNE
James David Christie; Houghton Chapel, Wellesley College, Wellesley, MA 9:30 am
Luca Guglielmi; Houghton Chapel, Wellesley College, Wellesley, MA 10:45 am
William Porter; First Lutheran, Boston, MA 2 pm
Christoph Bossert; Church of the Ascension, New York, NY 8 pm
Choral Evensong, Choir of the Cathedral Church of the Advent, Birmingham; Washington National Cathedral, Washington, DC 5:30 pm

17 JUNE
Peter Sykes & Luca Guglielmi, harpsichord; First Lutheran, Boston, MA 9 am
Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

18 JUNE
Christopher Young; Princeton University Chapel, Princeton, NJ 8 pm

19 JUNE
Choral Evensong, Choir of the Cathedral Church of the Advent, Birmingham; Cathedral Church of St. John the Divine, New York, NY 4 pm
Iris Lan; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
James David Christie; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Trevor Workman, carillon; University of Chicago, Chicago, IL 6 pm
Rudolf Zuiderveld; First Presbyterian, Springfield, IL 4 pm
Lynn Bauman; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

20 JUNE
Janette Fishell; First United Methodist, Waynesville, NC 8 pm

22 JUNE
John Weaver & Marianne Weaver, organ & flute; Methuen Memorial Music Hall, Methuen, MA 8 pm
Derek Nickels; First Congregational, Michigan City, IN 12:15 pm
David Jonies & Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JUNE
Jeremy Filsell; All Saints Catholic Church, Manassas, VA 7 pm

24 JUNE
Colin Lynch; Fourth Presbyterian, Chicago, IL 12:10 pm

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

26 JUNE
Mark Thallander & Brett Judson; Cathedral of St. Patrick, New York, NY 4:45 pm
Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
James Brown, carillon; University of Chicago, Chicago, IL 6 pm

27 JUNE
Nathan Laube; Washington National Cathedral, Washington, DC 7:30 pm
Janette Fishell; First United Methodist, Waynesville, NC 8 pm

Gillian Weir; First Presbyterian, Greensboro, NC 8 pm
Colin Lynch; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JUNE
Diane Meredith Belcher; Market Square Presbyterian, Harrisburg, PA 7:30 pm
Ken Cowan; Capitol Hill United Methodist, Washington, DC 8 pm
James David Christie; Kernersville Moravian Church, Kernersville, NC 2 pm

29 JUNE
Marko Petricic; Methuen Memorial Music Hall, Methuen, MA 8 pm
•**Craig Cramer**; First Lutheran, Carlisle, PA 10:15 am & 11:25 am
Gillian Weir, masterclass; First Presbyterian, Greensboro, NC 2:30 pm
Maxine Thévenot; Cathedral of St. Philip, Atlanta, GA 7:30 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JUNE
Lee Dettra; All Saints Episcopal, Rehoboth Beach, DE 12:15 pm

1 JULY
Thomas Murray; St. Dominic’s Catholic Church, Washington, DC 7:30 pm
Gillian Weir; Boone United Methodist, Boone, NC 8 pm

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

3 JULY
Roland Stangier; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Eddy Mariën & Tom Lee, carillon; University of Chicago, Chicago, IL 6 pm

4 JULY
Marilyn Keiser; Morristown United Methodist, Morristown, NJ 8 pm

5 JULY
Thomas Murray; Cathedral Basilica of the Sacred Heart, Newark, NJ 5 pm

6 JULY
Leo Abbott; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ken Cowan; St. Peter’s Episcopal, Morristown, NJ 11:30 am
Carol Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Ray Ebert; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Stephen Schnurr; First Congregational, Michigan City, IN 12:15 pm
Joan DeVee Dixon; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

10 JULY
Adam Singleton; Cathedral of St. Patrick, New York, NY 4:45 pm
William Atwood; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Monika Kazmierczak, carillon; University of Chicago, Chicago, IL 6 pm
Delbert Disselhorst; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

12 JULY
Felix Hell; Merrill Auditorium, Portland, ME 7:30 pm
Jack Mitchener; Christ Episcopal, Roanoke, VA 7:30 pm
Todd Wilson; All Saints Chapel, Sewanee, TN 7:30 pm

13 JULY
Andrew Scanlon; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Robert Parris; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Tom Trenney; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Mark Sudeith; First Congregational, Michigan City, IN 12:15 pm
Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

30

THE DIAPASON

Carol Anne Taylor, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

17 JULY
Nathan Laube; The Mother Church, Boston, MA 7 pm
Russell Weismann; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Lynne Davis; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Brian Tang, carillon; University of Chicago, Chicago, IL 6 pm

19 JULY
Stephen Tharp; Merrill Auditorium, Portland, ME 7:30 pm
Charles Tompkins; Christ Episcopal, Roanoke, VA 7:30 pm

20 JULY
Faythe Freese, James Higdon, Jack Mitchener, Alan Morrison, Peter Sykes, & Todd Wilson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Joshua Stafford; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Lou Carol Fix; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Kirsten Synnestvedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JULY
From Age to Age; Cathedral of St. Paul, St. Paul, MN 7:30 pm

23 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Nathan Laube; First Congregational, Oshkosh, WI 12 noon

24 JULY
Richard Fitzgerald; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Ken Cowan; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm
Christopher Stroh; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

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

27 JULY
Michael Kleinschmidt; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Mary Lou Peeples; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Gerhard Weinberger; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

31 JULY
Stephen Distad; Cathedral of St. Patrick, New York, NY 4:45 pm
Donald Fellows; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Jack Mitchener; Interlochen Center for the Arts, Interlochen, MI 5 pm
Stefano Colletti, carillon; University of Chicago, Chicago, IL 6 pm

**UNITED STATES
West of the Mississippi**

15 JUNE
Christopher Houlihan; Westminster Presbyterian, Oklahoma City, OK 5:30 pm

17 JUNE
Rocky Mountain Children's Choir; St. John's Cathedral, Denver, CO 7:30 pm
Sharon Porter Shull; Christ Episcopal, Tacoma, WA 12 noon

18 JUNE
Polyphony; Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 7 pm

19 JUNE
James Callahan & David Jenkins; Church of St. Edward, Bloomington, MN 2 pm
Chelsea Chen; Trinity Episcopal Cathedral, Omaha, NE 3 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell & Willi Rose; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 JUNE
•**Aaron David Miller**, hymn festival; Plymouth Congregational, Des Moines, IA 7:30 pm
Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm
Carol Williams, with pipe band, trumpets, and choir of St. Paul's Cathedral; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 JUNE
•**Aaron David Miller**, workshop; Plymouth Congregational, Des Moines, IA 9:15 am

22 JUNE
Christopher Houlihan; Central Presbyterian, Des Moines, IA 7 pm

24 JUNE
Ron Lenz; Spanaway Lutheran, Spanaway, WA 12 noon

26 JUNE
Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 JUNE
Jonathan Ortloff; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

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2 JULY
Kimberly Marshall, with choir, works of Sweelinck; St. Andrew's Episcopal, Antelope, CA 7 pm

4 JULY
•**Alison Luedecke**, with Millennia Consort; Memorial Church, Stanford University, Palo Alto, CA 4:15 pm
Walter Strongy; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

6 JULY
Janette Fishell; St. Michael's Episcopal Cathedral, Boise, ID 9:15 am
Jeremy Filsell; Cathedral of St. John the Evangelist, Boise, ID 2 pm
Tom Trenney, silent film accompaniment; Egyptian Theatre, Boise, ID 7:30 pm

8 JULY
Thomas Joyce; St. Mark's Cathedral, Seattle, WA 7:30 pm

11 JULY
Scott Dettra; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

13 JULY
Nathan Laube; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

15 JULY
Naomi Shiga; Christ Episcopal, Tacoma, WA 12 noon

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

25 JULY
Helmuth Luksch; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

17 JUNE
Roger Fisher & Ben Saunders; Parr Hall, Warrington, UK 7:30 pm

18 JUNE
Gillian Weir; Cirencester Parish Church, Cirencester, UK 7:30 pm

19 JUNE
Felix Hell; Central Presbyterian, Busan, Korea 2:30 pm
Pierre Méa; Cathédrale, Toulouse, France 4 pm
Joseph Ripka; St. Paul's Cathedral, London, UK 4:45 pm
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

20 JUNE
Felix Hell; Kosin University, Busan, Korea 7 pm
Andrew McCrea; St. Michael's Cornhill, London, UK 1 pm

21 JUNE
Felix Hell, masterclass; Kosin University, Busan, Korea 3 pm
Marie-Claude Duchesne; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JUNE
Felix Hell; Seongahn Presbyterian, Jeju-do, Korea 7 pm
Graham Barber; Westminster Cathedral, London, UK 7:30 pm

23 JUNE
Ann Elise Smoot; St. Matthew's Westminster, London, UK 1:05 pm
Olivier Latry; Southwark Cathedral, London, UK 7:30 pm

25 JUNE
Mark Brafield; Bloomsbury Central Baptist, London, UK 4 pm
Clive Driskill-Smith; St. John the Evangelist, London, UK 7:30 pm

26 JUNE
Felix Hell; Bujeon Presbyterian, Busan, Korea 4 pm
Pascale Vigneron, with mezzo-soprano, violin, flute, & oboe; Collégiale Saint-Gengoult, Toulouse, France 4 pm
Iain Quinn; St. Paul's Cathedral, London, UK 4:45 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm

28 JUNE
Marie-Claude Duchesne; St. James United Church, Montreal, QC, Canada 12:30 pm
Jonathan Addleman, with violin; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JUNE
Felix Hell; Ulsan Presbyterian, Busan, Korea 7 pm

2 JULY
Craig Cramer; St. Jacobi Kirche, Lüdingworth, Germany 6 pm

3 JULY
Felix Hell; Podowon Presbyterian, Busan, Korea 7 pm
Arjen Leistra; Maria von Jessekerk, Delft, Netherlands 3 pm
Thomas Ospital; Cathédrale, Toulouse, France 4 pm
John Belcher; St Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm
Edward Tambling; Westminster Abbey, London, UK 5:45 pm

5 JULY
Scott Bradford; St. James United Church, Montreal, QC, Canada 12:30 pm

6 JULY
Craig Cramer; Ludgeri Kirche, Norden, Germany 8 pm
Brian Turnbull; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

8 JULY
Craig Cramer; Börstil Kyrka, Sweden 8 pm

10 JULY
Craig Cramer; Leufsta Bruk, Sweden 4 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm

12 JULY
Margaret Phillips; Westminster Abbey, London, UK 7 pm
Gillian Weir, with City of Birmingham Symphony Orchestra; St. Paul's Cathedral, London, UK 8 pm

13 JULY
Angus Sinclair; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

14 JULY
Craig Cramer; Roskilde Cathedral, Roskilde, Denmark 8 pm
Christophe Mantoux; Chapelle du château de Fontainebleau, France 4 pm

16 JULY
Claudia Termini; Basilica Antica, Oropa, Italy 9 pm

17 JULY
Craig Cramer; Fredricksborg Castle, Hillerød, Denmark 4 pm
Christophe Mantoux; Chartres Cathedral, Chartres, France 4:30 pm
Mario Duella, with flute; Santuario della Madonna delle Grazie, Portula/Novareia, Italy 5 pm
James Metzler; Ely Cathedral, Ely, UK 5:15 pm

18 JULY
•**Maxine Thévenot**; Central Presbyterian, Hamilton, ON, Canada 7:30 pm

19 JULY
James O'Donnell; Westminster Abbey, London, UK 7 pm

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

20 JULY
Gillian Weir; Holmens Kirke, Copenhagen, Denmark 12 noon
Gillian Weir; Sorø Kirke, Sorø, Denmark 8 pm
Tom Loney; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm
Konstantin Volostnov; Christ's Church Cathedral, Hamilton, ON, Canada 7:30 pm

21 JULY
Ken Cowan, with orchestra; Centenary United Church, Hamilton, ON, Canada 7:30 pm

22 JULY
Alessandro Bianchi; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm
Philip Crozier; Marktkirche, Halle, Germany 8 pm

23 JULY
Martyn Noble; Liverpool Cathedral, Liverpool, UK 4 pm
Philip Crozier; Marktkirche, Hannover, Germany 6 pm

24 JULY
Livio Vanoni; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Philip Crozier; Dom, Magdeburg, Germany 4 pm
Simon Bell; Westminster Abbey, London, UK 5:45 pm

26 JULY
Robert Quinney; Westminster Abbey, London, UK 7 pm
Jean-Willy Kunz; St. James United Church, Montreal, QC, Canada 12:30 pm

27 JULY
Maxine Thévenot; St. Michael and All Angels, Croydon, Surrey, UK 12:30 pm
Gillian Weir; Aalborg Domkirke, Aalborg, Denmark 7:30 pm
Blair Bailey; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

28 JULY
Ennio Cominetti; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

29 JULY
Grazia Salvatori & Francesca De Santis; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Philip Crozier; Leonhardskirche, Basel, Switzerland 6:15 pm

30 JULY
Mario Duella; Chiesa di Sant'Anna al Montrigone, Borgosesia, Italy 5 pm
Sergio Paolini; Chiesa di S. Antonio, Borgosesia, Italy 9 pm
Anthony Norcliffe; Liverpool Cathedral, Liverpool, UK 4 pm
Philip Crozier; Le Musée Suisse de l'Orgue, Roche, Switzerland 5 pm
John Scott; Church of St. John the Evangelist, Elora, ON, Canada 2 pm

31 JULY
Edward Tambling; Westminster Abbey, London, UK 5:45 pm



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Organ Recitals

ROBERT BATES, Co-Cathedral of the Sacred Heart, Houston, TX, December 7: *Praeludium in C*, BuxWV 137, Buxtehude; Gloria, Elevation (Messe du 8^e ton), G. Corrette; *Last Judgment*, Bates; *Prelude and Fugue in a*, BWV 543, Bach; *Trois danses*, Alain; *Scherzo symphonique*, Cochereau, transcr. Filsell.

DEAN BILLMEYER, University of Minnesota, Minneapolis, MN, December 21: Dieu parmi nous (*La Nativité du Seigneur*), Messiaen; *Pastorale*, BWV 590, Bach; *Weihnachten*, op. 145, no. 3, Reger; *O Heiland, reiß die Himmel auf, Nun komm, der Heiden Heiland, Vom Himmel hoch da komm' ich her, Mit Ernst, o Menschenkinder, Wie schön leuchtet der Morgenstern*, Walcha; *Adeste Fideles—In an Organ Prelude*, Ives; *Offertoire sur les Noël's: 'Grand Dieu!' et 'Allons Pasteurs, que l'on s'éveille'*, Noël Écossais, *Offertoire sur le Noël: 'Nuit sombre, ton ombre vaut les plus beaux jours'*, Guilmant.

JULIA BRUECK, Presbyterian Homes, Evanston, IL, January 24: *Introduction and Passacaglia in d*, Reger; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; Fantasia super Komm, heiliger Geist, BWV 651, Bach; No. 3 Prelude on Dix, No. 4 Prelude on Heimlein (*Hymn Tune Transcriptions for Organ*), Lutkin; *Concert Variations on Old Hundred*, Paine.

CRAIG CRAMER, St. Aloysius Catholic Church, Baton Rouge, LA, February 26: *Grand Choeur Dialogué, Minuetto, Scherzo, Gigout, Lumina*, DeCér; *Aria in a with 15 Variations*, J. C. Bach; *Passacaglia et thema fugatum in c*, BWV 582, Bach; *Introduction, Scherzo and Fuge on B-E-A-T-E*, Zahnbrecher; *Salutation, Petition, and Acclamation on Salve Regina*, Trapp; *Impromptu: Carillon de Westminster*, Vierende.

LEE DETTRA, Washington National Cathedral, Washington, DC, January 23: Plein Jeu, Récit de Nazard, Caprice sur les Grands Jeux (*Suite du Deuxième Ton*), Clérambault; *Flötenuhr*, Haydn; *Praeludium et Fuga in h*, BWV 544, Bach; *Pièce solennelle*, Ibert; *Sweet Sixteenths (A Concert Rag for Organ)*, Albright; *Cantabile*, Franck; *Prelude on 'Brother James's Air'*, Wright; *Alleluys*, Preston.

MATTHEW DICKERSON, St. John the Evangelist Catholic Church, Indianapolis, IN, December 1: *Fanfare*, Purvis; *An Advent Duo*, Nichols; *Wachet auf, ruft uns die Stimme*, Bach; *Festive Trumpet Tune*, Dickerson; *Pavane*, Ravel, transcr. Dickerson; *Carillon de Westminster*, op. 54, Vierende.

BRYAN DUNNEWALD, Trinity United Methodist Church, Denver, CO, December 7: *Toccata Festival*, Sixten; *Ave Maria*, Near; *Noel, Grand Jeu et Duo*, Daquin; *Meditation (24 Pieces in Free Style)*, Vierende; *Herr Christ, der ein'ge Gottessohn*, BWV 601, Bach; *Adagio for Strings*, Barber; *Carillon on a Ukrainian Bell Carol*, Near.

KATHY EGGLESTON, Trinity United Methodist Church, Denver, CO, November 30: *Personent Hodie*, Hoggard; *From Heaven Above to Earth I Come*, Held; *Wake, Awake, for Night Is Flying*, Nicolai; *Of the Father's Love Begotten*, Held; *Still, Still, Still, Once He Came in Blessing*, Manz; *Joyeux Noël*, Van Hulse; *Noël Suisse*, Daquin; *Joy to the World*, Bock.

JEREMY FILSELL and NIGEL POTTS, organ and piano, Christ & St. Stephen's Church, New York, NY, February 12: *Fantasia in g*, op. 136, Bowen; *Vocalise*, op. 34, no. 14, Rachmaninov; *Piano Sonata No. 5 in f*, op. 72, Bowen; *Piano Concerto No. 2 in c*, op. 18, Rachmaninov.

JOSEPH GALEMA, Trinity United Methodist Church, Denver, CO, December 14: *Bring a Torch, Jeannette, Isabella*, Chapman;

Es ist ein Ros' entsprungen (*Chorale Preludes*, op. 122), Brahms; *Fugue (Partita on Wachet auf, ruft uns die Stimme*, op. 8, no. 2), Distler; *Nativité (Symphonie-Passion*, op. 23), Dupré; *Grand Fantasia on Joy to the World*, Cheban.

DAVID A. GELL, with Patricia Westley, soprano, Trinity Episcopal Church, Santa Barbara, CA, December 19: *Magnificat noni toni*, Buxtehude; *Noël Suisse*, Daquin; *Offertoire sur Deux Noël's*, Guilmant; *Gesü Bambino*, Yon; *Improvisation on Psalm 42*, Gell; *Ihr Kinderlein, kommet*, Sanders; *Variations on the Huron Carol*, Bryant; *Partita on On this day earth shall ring*, Sadowski; *The Birthday of a King*, Neidlinger; *Trumpet Tune on Hark! The Herald Angels Sing, Festive Variations and Toccata on the Carol: I saw three ships come sailing in on Christmas Day*, Lasky.

KYLE JOHNSON, California Lutheran University, Thousand Oaks, CA, February 6: *Prelude and Fugue in D*, BWV 532, Bach; *Ein feste Burg ist unser Gott*, BuxWV 184, Ach Herr; *mich armen Sünder*, BuxWV 178, *In dulci jubilo*, BuxWV 197, Buxtehude; *Praeludium in e*, Bruhns; *For the Beauty of the Earth*, Burkhardt; *Sonata in F*, op. 65, no. 1, Mendelssohn.

BOYD JONES, Bower Chapel, Moorings Park, Naples, FL, February 1: *Praeludium in g*, Tunder; *Praeambulum in d*, WV 35, WV 33, Scheidemann; *Ciacona in e*, BuxWV 160, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 662, *Prelude and Fugue in a*, BWV 543, Bach; *Sonata III*, Hindemith; *Andante in D, Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

KEVIN KWAN, St. Thomas Church Fifth Avenue, New York, NY, January 16: *Prelude and Fugue in c*, BWV 546, Bach; *Prélude sur l'Introit de l'Épiphanie*, op. 13, Duruflé; *Toccata*, Sanders; *Prière (Four Pieces*, op. 37), Jongen; *Soliloquy*, Conte; *A Festive Voluntary: Variations on Good King Wenceslas*, Eben.

ANN LABOUNSKY and ANDREW SCANLON, St. Paul's Episcopal Church,

Greenville, NC, February 5: *Fantasy and Fugue in g*, BWV 542, Bach; *Suite du Deuxième Ton*, Clérambault; Arabesque sur les flûtes (*Suite Français*), Dialogue sur les mixtures (*Suite Brève*), Langlais; *Dies sind die heiligen zehn Gebot*, BWV 679, 678, Bach; *Double Fantaisie for two organists*, Langlais; *Sonata Eroica*, Jongen; *Improvisation on Submitted Themes*, Labounsky.

IRIS LAN, St. Thomas Church Fifth Avenue, New York, NY, January 23: *Organ Sonata No. 3, Organ Sonata No. 2, Organ Sonata No. 1*, Hindemith.

JOHN SCOTT, St. Thomas Church Fifth Avenue, New York, NY, January 30: *Toccata Septima (Apparatus musico-organisticus)*, Muffat; *Partita sopra Nun freut euch*, Rogg; *Nachspiel*, Noble; *Allegro vivace (Symphonie No. 5 in f*, op. 42, no. 1), Widor.

NORMAN SUTPHIN, Trinity United Methodist Church, Denver, CO, December 21: *Canonic Variations on Divinum Mysterium*, McCreary; *Flos de Radice Jesse (Sonata Mater Salvatoris*, op. 82), Erb; *Variations on Adeste Fideles*, Dethier.

HARRY VAN WIJK, Presbyterian Homes, Evanston, IL, February 28: *Toccata and Fugue in d*, BWV 538, *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Sonata V in D*, op. 65, Mendelssohn; *Cantabile*, Franck; *Sonata IV in B-flat*, op. 65, Mendelssohn.

CAROL WILLIAMS, Walt Disney Concert Hall, Los Angeles, CA, January 23: Grand dialogue (*Troisième Livre*), Marchand; *Fantasia in G*, BWV 572, Bach; *Fuga on "C-P-E-B-A-C-H" in F*, H 285, C.P.E. Bach; *Dankpsalm*, op. 145, no. 2, Reger; *Introduction et Toccata (Trois Esquisses)*, Bédard; *Egmont Overture*, Beethoven, arr. Stewart; *Toccata cum jubilo*, Willscher; *Mad Rush*, Glass; *Toccata*, op. 104, Jongen; *Procession, Vesper, Toccata II (Cathedral Music)*, Idenstam; *The Madness of Morion!*, Jenkins.

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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.

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Like the harpsichord? Harpsichord Technique: A Guide to Expressivity, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

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.

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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.

CD Recording, “In memoriam Mark Buxton (1961–1996).” Recorded at Eglise 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 post-paid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

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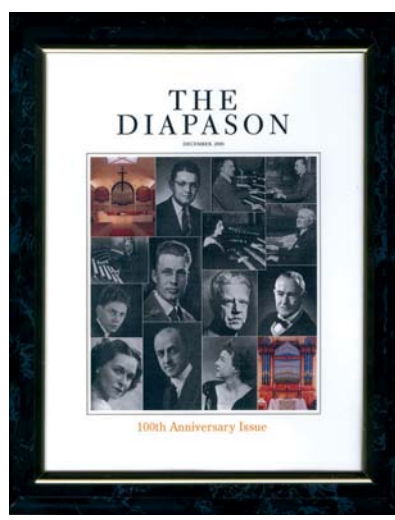
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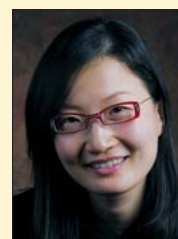
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