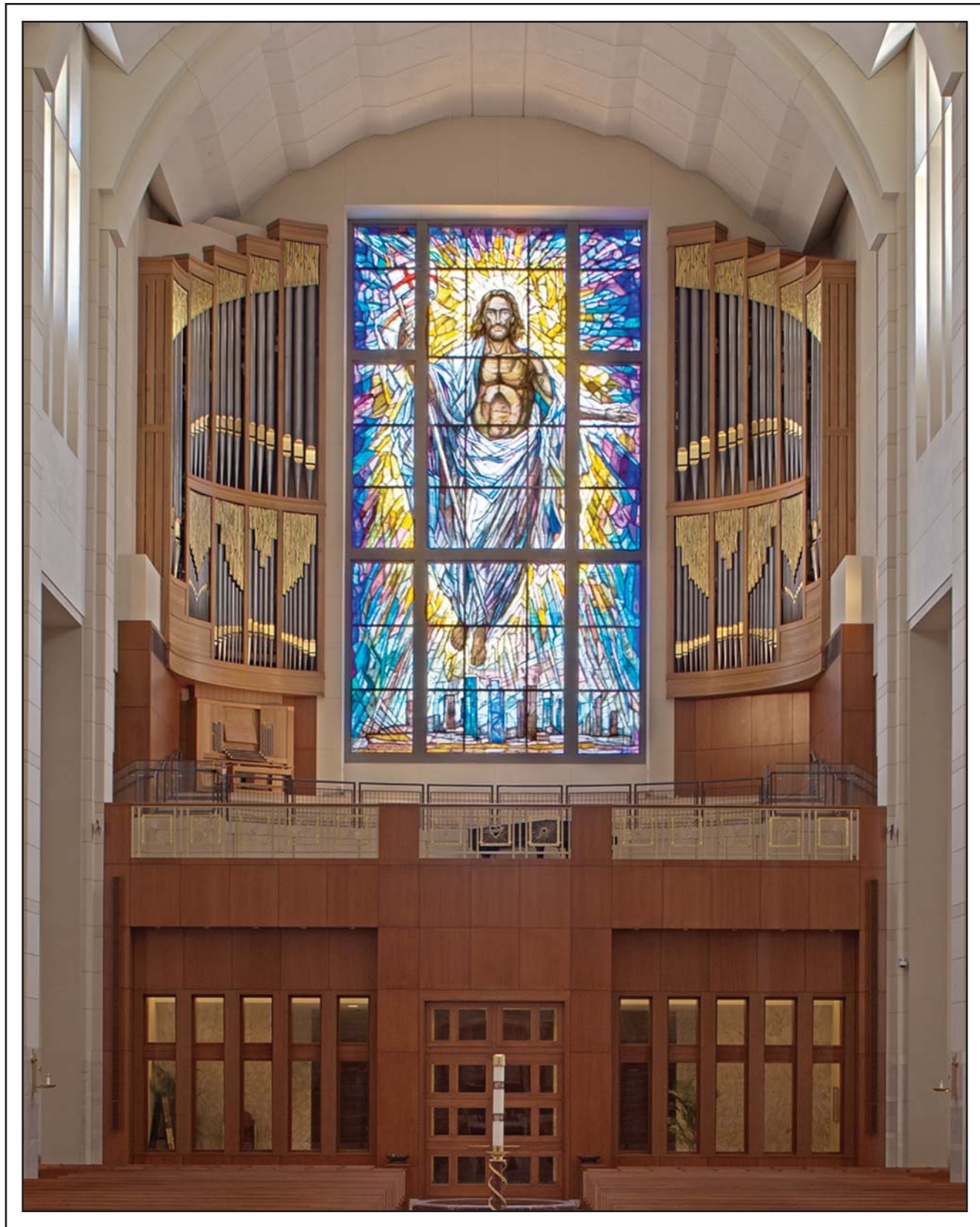


THE DIAPASON

JUNE, 2012



Sacred Heart Co-Cathedral
Houston, Texas
Cover feature on pages 26–27



Christopher Houlihan performs the six organ symphonies of Louis Vierne in six major North American cities this summer to commemorate the composer on the 75th anniversary of his death.

The symphonies will be presented in two sessions in each city, either in one day or on two successive evenings.

Part One : Symphonies I, III & V
Part Two: Symphonies II, IV & VI

Some venues may charge admission.

NEW YORK CITY

Saturday, June 2
3:00 pm & 7:30 pm
*on the 75th anniversary
of June 2, 1937*
Church of the Ascension

DENVER

Friday & Saturday
June 15 & 16 at 7:30 pm
St. John's Cathedral

CHICAGO

Friday & Saturday
July 6 & 7 at 7:30 pm
Rockefeller Chapel
University of Chicago

LOS ANGELES

Thursday & Friday
July 19 & 20 at 7:30 pm
Cathedral of Our Lady of the Angels

MONTREAL

Friday & Saturday
August 3 & 4 at 7:30 pm
*in cooperation with
Les Amis de l'Orgue de Montréal*
Church of the Gesu

DALLAS

Saturday, August 18
at 3:00 pm & 7:30 pm
Church of the Incarnation

WWW.VIERNE2012.COM
FOR MORE INFORMATION

THE DIAPASON

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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

- François Couperin's Organ Masses
at the University of Michigan
by Marijim Thoene 19
- The Great Organ of the
Cathedral of Monaco
by Jean-Louis Coignet 20
- Inspired by Italy: Encounters with Italian
Historical Organs, Their Surroundings,
and Their Music
by Christina Hutten 22

NEWS & DEPARTMENTS

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

REVIEWS

- Music for Voices and Organ 15
- Book Reviews 16
- New Recordings 16
- New Organ Music 17
- New Handbell Music 18

SUMMER CARRILON CALENDAR

CALENDAR 28

ORGAN RECITALS 29

CLASSIFIED ADVERTISING 34

Cover: Pasi Organ Builders, Inc., Roy, Wash-
ington; Sacred Heart Co-Cathedral, Hous-
ton, Texas 26

www.TheDiapason.com



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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, Marijim Thoene reports on the performance of François Couperin's two Organ Masses at the University of Michigan. Jean-Louis Coignet provides a description of the new organ at the Cathedral of Monaco, built by the Belgian firm Manufacture d'orgues Thomas. Christina Hutten recounts her experiences with historical Italian organs, their surroundings, and their music. The cover feature is Pasi Organ Builders Opus 19, their largest instrument to date, at Sacred Heart Co-Cathedral, Houston, Texas.

John Bishop devotes his column "In the wind . . ." to the importance of teachers and the dynamics of the teacher-student relationship. Gavin Black discusses leaving out notes as an advanced practice technique, following up on his column last month on altered rhythms. All this in addition to our regular departments of news (people, instruments, and events), reviews, new organs, an international calendar, organ recital programs, and more.

Videos

THE DIAPASON website includes video and audio recordings of organs from around the world, including the

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

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

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers John Collins
David Wagner
Charles Huddleston Heaton
John L. Speller
Jay Zoller
David Herman
Leon Nelson

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Welte-Philharmonie organ at Seewen, Solothurn, Switzerland, organs by Hermans and Tronci in Pistoia, Italy, the Möller organ at Carl Schurz High School in Chicago, and others. Be sure to visit www.TheDiapason.com.

THE DIAPASON website

THE DIAPASON website is being redesigned, upgraded, and enhanced with more features, including interactive applications. Most of the website is accessible only to DIAPASON subscribers. When logging in, you will be asked for your subscriber number: that is the seven digits following DPP above your name on the mailing label of your copy. Be sure to enter only the seven digits, not the DPP. If you have any difficulties or questions about the website, call or send me an e-mail message.

Among the many features on our website are news and article archives, classified ads with photos, artist spotlights with photos and biographies, the current issue of THE DIAPASON, breaking news stories, and information on suppliers in our Resource Directory. Our online calendar currently includes over 300 listings.

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

Letters to the Editor

Herbert Howells research

In advance of a future book or PhD, I am researching the childhood and musical/spiritual formation of British composer Herbert Howells. In connection with this, I would appreciate hearing

from anyone who met or studied under Howells, or has any stories or anecdotes about hearing him speak of his formative years.

Elizabeth L. Wilson
<lizleighton@hotmail.com>

Here & There

St. Patrick's Cathedral, New York City, continues its organ recital series: June 3, Angela Kraft Cross; 6/17, Andrew Peters; July 15, William Atwood; 7/22, Andrés Mojica; August 5, Stephen Fraser; 8/19, David Christopher. For information: www.saintpatrickscathedral.org.

Sacred Heart Parish, Palos Hills, Illinois, announces its inaugural five-concert summer music series beginning June 3. The concerts feature music director James Grzadzinski and a team of performers drawn from Sacred Heart Parish as well as alumni and students from St. Xavier University and Illinois State University, and music professionals from the Chicago area. The schedule: June 3 (4 pm), a celebration of vocal music; 6/24 (4 pm), the music of Poland; 6/27 (7 pm), organ recital; July 26 (7 pm), strings, flute, and keyboard; and 7/29 (4 pm), brass and organ. For information: 708/974-3336 x245.

St. James United Church, Montreal, Quebec, Canada, presents its summer recital series on Tuesdays at 12:30 pm: June 5, Philip Crozier; 6/12, Julie Pinsonneault; 6/19, Pierre Grandmaison; 6/26, Geoffrey Ward;

July 3, Patrick Wedd; 7/10, Julia Dokter; 7/17, Kurt-Ludwig Forg; 7/24, Jonathan Oldengarm; 7/31, Denis Gagné;

August 7, Christian Bacheley; 8/14, Virgile Monin; 8/21, Gabrielle Tessier; 8/28, William Maddox. For information: 514/288-9245; www.stjamesunitedchurchmontreal.com.

First Congregational Church of Michigan City, Indiana, announces the eleventh summer season of Wednesday noontime recitals on the 1891 Frank & Hilborne Roosevelt organ (Opus 506, restored 1999; OHS Historic Organ Citation, 1999): June 6, Kent Jaeger, with

children's choir; 6/13, Stephen Schnurr and Gary Powell; 6/20, Brother Ben Basile; 6/27, Carol Garret; July 4, Stephen Schnurr; 7/11, Kent Jaeger; 7/18, Lee Meyer; 7/25, Szu-Ping Chang Wong; August 1, Ann Dobie; 8/8, Holly Mitschelen. For information: 219/874-8127.

The Church of St. Ignatius Loyola, New York City, concludes its music series on June 6 with a recital by Kent Tritle. For information: www.smssconcerts.org.

St. James' Church, New York City, concludes its music series on June 8 with a concert by Christopher Jennings and the New York Repertory Orchestra. For information: 212/774-4204; www.stjames.org.

First Church of Christ, Wethersfield, Connecticut, concludes its music series on June 10 with the Albert Schweitzer Organ Festival winners' concert, featuring Mary Pan and Christopher Ganza. For information: 860/529-1575 x209; www.firstchurch.org.

The Bach Toul Festival takes place June 16–September 15, with a series of concerts at various venues, including St. Etienne Cathedral, St. Gengoult College, St. Charles Hospital Chapel, and other locations. Artists include Michel Chapuis, Michael Matthes, Ganaël Schneider, Remi Geniet, Pascal Vigneron, and others. For information: www.bachtoulfestival.com/.

Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin, presents summer organ recitals: June 17, Gary Beard, organ, with Ryan Anthony, trumpet; July 29, Christopher Houlihan. For information: www.shepherdofthebay.org.



Jacobs School of Music January 31 concert

Members of the **Jacobs School of Music Organ Department** joined faculty composer Don Freund on the stage of Auer Hall after the January 31 concert "Out of the Ordinary: Music for Organ and Trumpet of Don Freund." Participants pictured at the console of the Maidee H. and Jackson A. Seward Organ, C. B. Fisk, Opus

135 are, front row, left to right: Ryan Brunkhust, William Bryant, Stephen Price, Josef Ciskanik, Mike Powell, Martha Sliva; second row, left to right: Colin Andrews, Marilyn Keiser, Don Freund, Janette Fishell, Bruce Neswick, John Rommel, Juan Mesa, Elizabeth Clark, Chappell Kingsland, Daniel Corneliusen.

The **John Ireland Trust** will present a five-day festival, June 21–25, to mark the 50th anniversary of the death of the English composer John Ireland (1879–1962), who lived in Chelsea for over 50 years and died in a converted windmill in Sussex in June 1962.

The festival takes place in two Chelsea churches where Ireland was organist: St. Luke's, Sydney Street, and Holy Trinity, Sloane Square. The program will feature music ranging from the beginning of Ireland's career, his *Sextet for Clarinet, Horn, and String Quartet* of 1898, to the last music he wrote down, a rarely performed setting of Psalm 23, "The Lord Is My Shepherd," to be sung by Roderick Williams on June 22, in a concert that also includes the first public performance of Alexander L'Estrange's anthem *My Song Is Love Unknown*, an homage to Ireland's most famous hymn tune.

Performers include the London Soloists Ensemble, the Berkeley Ensemble, and various singers, as well as East London Brass, the Addison Singers, the Bernardi Chamber Orchestra, violinist Rupert Marshall-Luck, and cellists Julian Lloyd Webber and Jiaxin Cheng. The choirs of St. Luke's and Holy Trinity can be heard at special Sunday Evensongs on June 17 and 24. For information: <www.johnirelandtrust.org>.



Spreckels Organ

The **Spreckels Organ Society** presents its 25th anniversary summer international organ festival, on Monday evenings, 7:30 pm, from June 25 through August 27 at the Spreckels Organ Pavilion in Balboa Park: June 25, Robert Plimpton; July 2, Simon Gledhill; 7/9, Tom Trenney; 7/16, Ty Woodward; 7/23, Diane Bish; 7/30, Carlo Curley;

August 6, Elizabeth & Raymond Chenault; 8/13, Gordon Turk; 8/20, Dennis James (silent movie); 8/27, Carol Williams and guests, festival grand finale. For information: 619/702-8138; <www.sosorgan.com>.

The **42nd Oregon Bach Festival** takes place June 29–July 15 in Eugene, Portland, and five other cities. Conductor Helmuth Rilling, violinist Joshua Bell, keyboardist Angela Hewitt, the Portland Baroque Orchestra, and harpsichordist/conductor Matthew Halls explore Bach's *Goldberg Variations* and *St. Matthew Passion*. On July 6–7 in Portland and Eugene, Matthew Halls conducts Michael Tippett's choral work *A Child of our Time*. The festival marks birth and death anniversaries of Glenn Gould in concerts, talks, and two films that explore the *Goldberg Variations*. In all, the festival presents 60 events, nearly half of them free. For information: <www.oregonbachfestival.com>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, presents its 104th summer organ festival. Saturday recitals are at 12 noon on June 30, July 14 and 28, August 4, 18, and 25, played by auditorium organist Gordon Turk.

Wednesday recitals take place at 7:30 pm: July 4, Gordon Turk & Michael Stairs (a holiday concert); 7/11, Carol Williams; 7/18, Gordon Turk; 7/25, Gordon Turk; August 8, Nathan Laube; 8/15, Michael Stairs; 8/29, Gordon Turk.

The "Summer Stars" chamber music concerts (five consecutive Thursdays at 7:30 pm) offers two additional concerts with organ: July 5, Philos, 11 virtuoso brass players from the Curtis Institute of Music, with Gordon Turk; August 2, Widor, *Symphony No. 6*, Gordon Turk playing with the Festival Orchestra, conducted by Jason Tramm. Philadelphia Orchestra organist Michael Stairs will join Gordon Turk for Holiday Encores on September 3. For information: 732/775-0035; <www.oceangrove.org>.

The **Basilica of the National Shrine of the Immaculate Conception**, Washington, D.C., announces summer organ recitals, on Sundays at 6 pm: July 1, Todd Fickley; 7/8, Roland Stangier; 7/15, Peter Latona; 7/22, Florian Wilkes; 7/29, Rosalind Mohnsen; August 5, Rebecca Yoder; 8/12, Christopher Jennings; 8/19, Richard Pilliner; 8/26, Benjamin LaPrairie & Russell Weismann. For information: <www.nationalshrine.com>.

St. James Anglican Church, Orillia, Ontario, Canada, presents its summer organ recitals: July 4, Marshall Martin; 7/11, Marilyn Reesor; 7/18, Angus Sinclair, with John MacKay, bagpipes; 7/25, Jeffrey Moellman, with Caroline Bourque, violin; August 1, Brian Turnbull; 8/8, Wilhelmina Tiemersma; 8/15,

Blair Bailey; 8/22, William Maddox; 8/29, Richard Hansen. For information: Albert Greer, 705/325-6204 (albert.greer@rogers.com); or Kenneth Davis, 705/325-2737 (kwd1@sympatico.ca).

Rockefeller Memorial Chapel, Chicago, presents Christopher Houlihan performing Vierne's six organ symphonies July 6 and 7, 7:30 pm. The July 6 program includes symphonies I, III, and V; July 7 features symphonies II, IV, and VI. For information: <www.christopherhoulihan.com>.

ORGANpromotion and Association Cavallé-Coll, Paris present "Tour de France 2012—South," July 7–14, an exclusive pilgrimage to mark the 200th anniversary of the birth of Aristide Cavallé-Coll. The organ tour bus leaves from Bordeaux and continues to Ambarès-et-Lagrave, St. Sever, Oloron, Pau, St. Gaudens, Toulouse, Carcassonne, Montpellier, Bédarieux, St. Guilhem-le-Désert, St. Palais, Lunel, Montpellier, Nîmes, Marseille, Perpignan, and Lyon. Tour leader is Kurt Lueders. For information: <www.ORGANpromotion.de>.

The **Organ Historical Society** presents its 57th national convention July 8–13 in Chicago. Entitled "The City of Big Sounds," the schedule includes organs by Aeolian-Skinner, Berghaus, Bradford, Buzard, Casavant, Estey, Fisk, Hinners, Hook & Hastings, Johnson, Kilgen, Kimball, Möller, Noack, Skinner, and others. Performers include James Russell Brown, Ken Cowan, Gregory Crowell, David Jonies, Scott Montgomery, Derek Nickels, Wolfgang Rübsam, Jonathan Ryan, Stephen Schnurr, Erik Wm. Suter, Thomas Wikman, and others. For information: <www.organsociety.org>.



Fisk Opus 55, Old West Church (photo credit: Len Levasseur)

Old West Organ Society presents its summer organ recital series on Tuesdays at 8 pm on the C. B. Fisk or-

gan at Old West Church, Boston, Massachusetts: July 10, Paul Murray; 7/17, Laurence Carson; 7/24, Andrew Shenton; 7/31, Carson Cooman; August 7, Rosalind Mohnsen; 8/14, organists from Japan; 8/21, Mark Engelhardt; and 8/28, Ray Nagem. For information: 617/739-1340; <www.oldwestorgansociety.org>.



Fisk Opus 124, Christ Church, Roanoke, Virginia

Christ Episcopal Church, Roanoke, Virginia, presents its summer festival of organ music, Tuesdays at 7:30 pm: July 10, Thomas Baugh; 7/17, Charles Ludwick; 7/24, David Arcus. The church houses C. B. Fisk's Opus 124 (two manuals, 27 voices, 39 ranks, 1,940 pipes). For information: 540/343-0159; <www.christroanoke.org>.

Peachtree Road United Methodist Church, Atlanta, Georgia, concludes its music series on July 11 with a recital by Jonathan Biggers at 7:30 pm. For information: 404/240-8212; <www.prumc.org>.

The **Houston Chamber Choir** has received a \$10,000 National Endowment for the Arts grant to support choral education in the Houston area schools. Since 1999, the Houston Chamber Choir has supported area elementary, middle, and high school choirs with their annual showcase performance, "Hear the Future: the Annual Invitational School Choral Festival." For the past 13 years the choir's artistic director Robert Simpson has selected three school choirs and has given them the opportunity to perform in a concert

► page 6



Skinner Opus 327 birthday party

St. Luke's Episcopal Church, Evanston, Illinois celebrated the 90th birthday of their Ernest M. Skinner Opus 327 organ with a concert and reception on January 15. Pictured in the chancel with the birthday cake are Christine Kraemer, St. Luke's organist, and Tim O'Brien, St. Luke's senior warden (who played the role of Ernest Skinner). Guest organ recitalist, John Bryant, is pictured sixth from left. St. Luke's choirmaster, Andrew Lewis, appears fifth from right.

The program featured Tim O'Brien reading the words of E. M. Skinner on a variety of topics, including orchestral transcriptions for organ and the registration of Bach organ works. St. Luke's member John Lukens read a letter from Louis Vierne to Ernest Skinner, which called Skinner the finest organbuilder of his time. John Bryant played music of Bach, Vierne, and Wagner. The program was the first in a series of events celebrating the 90th anniversary of Opus 327, installed October 1922.



Premiere of Frederick Frahm's Spaces of Night

The **Albuquerque AGO chapter** presented the world premiere of **Frederick Frahm's Spaces of Night**, a song cycle for organ, mezzo-soprano, and strings (based on poems of Stephen Crane), March 17 at the University of New Mexico's Keller Hall. Kathleen Clawson was soloist with the Chatter ensemble; the composer was organist for the piece, which was commissioned

by the Albuquerque AGO. Frahm, a former dean of the chapter, is director of music and principal organist at St. Luke's Lutheran Church in Albuquerque. The concert also included Pinkham's three sonatas for organ and strings, Frahm's own *Three Chapels*, and Pärt's *Cantus in Memoriam Benjamin Britten* for strings and bell.



Colin Andrews
Adjunct Organ Professor
Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



Sophie-Véronique Cauchefer-Choplin
Organist
Paris, France



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Paul Cienniwa
Concert Harpsichordist
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Maurice Clerc
Interpreter/Improviser
Dijon, France



Leon W. Couch III
Organist/Lecturer
Milwaukee, Wisconsin



Joan DeVee Dixon
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Frostburg, Maryland



Laura Ellis
Organist
Gainesville, Florida



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Tobias Horn
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Michael Kaminski
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Brooklyn, New York



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Professor of Music/Organist
Ripon College



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



Tong-Soon Kwak
Professor of Organ
Yonsei University, Korea



David K. Lamb
Organist/Conductor
Columbus, Indiana



Brenda Lynne Leach
Organist/Conductor
New York City



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



Ines Maidre
Organist/Pianist/Harpsichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



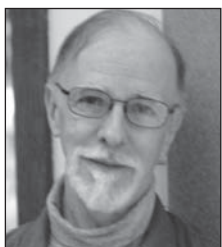
Scott Montgomery
Organist/Presenter
Champaign, Illinois



Anna Myeong
Organist/Lecturer
University of Kansas



David F. Oliver
Organist/Lecturer
Atlanta, Georgia



Larry Palmer
Harpsichord & Organ
Southern Methodist University



Gregory Peterson
Organist
Decorah, Iowa



Ann Marie Rigler
Organist/Lecturer
William Jewell College



Brennan Szafron
Organist/Harpsichordist
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with the professional musicians of the Houston Chamber Choir.

The Art Works grant of \$10,000 presented to the choir by the NEA will allow the choir to fund a new outreach effort for "Hear the Future." Small choral ensembles will travel to the participating schools and work with the student singers four times prior to the showcase concert. Students will receive specialized curriculum focused on choral music and its history, and have the opportunity to work with the choir's professional singers. This outreach effort will culminate in the showcase concert in January 2013. For information: <houstonchamberchoir.org>.

Greene Memorial United Methodist Church, Roanoke, Virginia, presented the music of Richard Purvis on April 22. The program featured the Greene Memorial Choir and soloists under the direction of Richard Cummins, organists Mitchell Crawford and Karen Jones Harwood, harpist Victoria Drake, cellist Stephanie Cummins, and others. The program included *Petite Concert Champêtre*, *Mass of Saint Nicholas*, *Greensleeves*, *Toccata Festiva*, and *The Ballad of Judas Iscariot*. For information: <www.gmumc.org>.

The St. Thomas Choir of Men and Boys, conducted by John Scott, is featured on a new recording on the Saint Thomas Recordings (STR) label. The program includes Duruffé, *Requiem*; Howells, *Requiem*; and Vaughan Williams, *Valiant-for-Truth*. For information: <www.SaintThomasChurch.org>.

gan department at the Curtis Institute of Music in Philadelphia, where he has completed his tenth year. He is a regular performer on the Dobson organ in Verizon Hall at the Kimmel Center, where he serves as an artistic advisor. Alan Morrison has toured extensively under the exclusive management of Karen McFarlane Artists, Inc. since 1996. For information: <www.alanmorrison.com>.

Here & There



Dean Billmeyer

Dean Billmeyer, professor of organ at the University of Minnesota, gave a masterclass and recital at the University of Iowa, Iowa City, on April 21–22. In the masterclass, students of Iowa professors Gregory Hand and Brett Wolgast performed works by Sowerby, Buxtehude, Messiaen, and Bach on the Taylor & Boody and Schlicker organs temporarily housed at Riverside Recital Hall. Billmeyer's recital, given at the Congregational United Church of Christ in Iowa City, featured works of Guilman, Muffat, Bach, Heiller, Dupré, and Jean-Antoine Blanc.

Billmeyer is celebrating the completion of his thirtieth year on the University of Minnesota faculty. Succeeding Heinrich Fleischer in 1982, he is the sixth and longest-serving university organist in the institution's history. In June and July, Billmeyer will tour Germany, giving recitals in Recklinghausen, Schondorf, Werl, and Blankenburg, and a lecture and recital in Eisenach as a part of the centennial celebration of Dr. Fleischer's life and career.

Philip Crozier plays recitals in Germany, Holland, Denmark, Switzerland, and Sweden this summer. The schedule includes July 15, Stiftskirche, Cappenberg, Germany; 7/18, Sint-Janskerk, Gouda, Holland; 7/19, Bovenkerk, Kampen, Holland; 7/20, Grote Kerk, Goes, Holland; 7/21, Brigidakerk, Geldrop, Holland; 7/24, Domkirke, Odense, Denmark; 7/28, Cathédrale Saint-Pierre, Geneva, Switzerland; August 7, St. Ser-



Philip Crozier

vaasbasiliek, Maastricht, Holland; 8/9, Torrlösa Kyrka, Sweden; 8/11, Domkyrka, Lund, Sweden; 8/11, Bosebo Kyrka, Lund, Sweden; and 8/12, Sankta Maria Kyrka, Helsingborg, Sweden. For information: 514/739-8696; <philipcrozier@sympatico.ca>.



Aaron Hirsch

Aaron Hirsch, a junior organ performance major at the University of Minnesota under Dean Billmeyer, has received a DAAD (German Academic Exchange Service) scholarship to study organ in Germany this fall. He will be attending the Hochschule für Musik und darstellende Kunst Stuttgart and will be studying under Jürgen Essl. The DAAD undergraduate scholarship covers schooling and room and board, as well as a monthly stipend. Hirsch is a native of Sleepy Eye,

Minnesota, and has been the organist at St. Mary's Church in his hometown for seven years, and choir director for five. He hopes to continue studying music, both as an orchestral conductor and as an organist.



Frederick Hohman

On April 15 **Frederick Hohman** was interviewed by **Brent Johnson**, the host and creator of the organ-music Internet channel "Organ Live." The bulk of the interview was devoted to recollections about Hohman's years (1974 through 1990) as a student of the late David Craighead. Among the many students that Craighead had taught at Eastman, Hohman holds the distinction of having studied the longest with Craighead, having taken the Performer's Certificate, Mus.B., M.M., and D.M.A.

Hohman's activity as founding producer for the CD label Pro Organo included the production of the only commercial CD recording where both David and Marian Craighead appear as duo-organists. The Craigheads were both organ students of Alexander McCurdy, and they held prominent church positions in Rochester, New York, with David as organist at St. Paul's Episcopal Church, and with Marian as organist at Asbury-First United Methodist Church. The duo-organ recording, entitled "The Craigheads at Asbury," was produced just months before Marian's passing, in the late 1990s, on the Austin organ at her church. Portions of the recording and the complete interview are heard on two of Organ Live's "At the Organ" broadcasts: <www.organlive.com>.

Appointments



Alan Morrison

Alan Morrison has been appointed associate professor of organ at Westminster College of Rider University in Princeton, New Jersey, effective fall 2012, succeeding Ken Cowan. He will head the organ department and serve as coordinator for sacred music, organ, and conducting. Morrison has served on the organ faculty of Westminster since 2006 and will continue as chairman of the or-



Beth Zucchini, Angela Kraft Cross, and Harold Julander

Angela Kraft Cross played a recital March 18 on the Creative Arts Series at the Church of the Resurrection in Santa Rosa, California. The program included Kraft Cross, *A Joyous Celebration*; Bach, *Fantasia and Fugue in G Minor* and *Christ, unser Herr, zum Jordan kam*; Mendelssohn, *Allegro, Chorale and Fugue in D*; Schumann, *Canon in A-flat*, *Canon in B Minor*; Liszt, *Prelude and Fugue on BACH*; and Widor, *Symphony VI in G Minor*.

Kraft Cross holds bachelor's degrees in physics and organ performance from Oberlin College, a Doctor of Medicine degree from Loma Linda University,

and a master's degree in piano performance at the College of Notre Dame. She is active as a recitalist and recording artist; she has served as organist of the Congregational Church of San Mateo since 1993, and is currently artist in residence. In addition to a musical career, Dr. Kraft Cross worked for 22 years as an ophthalmic surgeon at the Kaiser Permanente Hospital in Redwood City. She is on the roster of Concert Artist Cooperative. Dr. Kraft Cross is shown in the photo with Beth Zucchini, director of Concert Artist Cooperative, and Harold Julander, sub-dean of the Redwood Empire AGO chapter.



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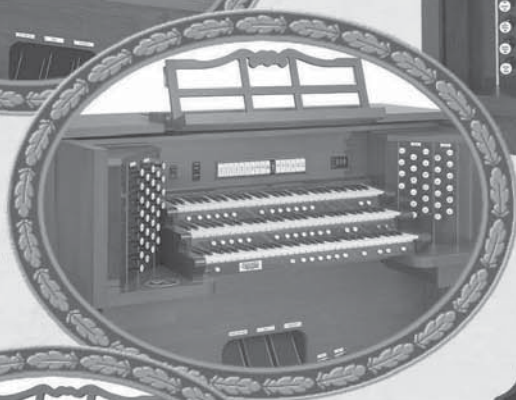
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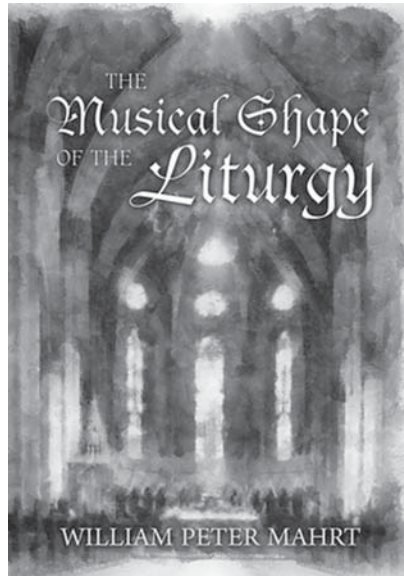


Michael Tilson Thomas and Paul Jacobs backstage at Carnegie Hall

In March, **Paul Jacobs** toured the United States with conductor Michael Tilson Thomas and the San Francisco Symphony as part of the American Mavericks Festival, presenting Lou Harrison's *Concerto for Organ with Percussion Orchestra* (1973) as well as premiere performances of *Mass Transmission*, for organ, chorus and electronica by composer Mason Bates. The tour began in Davies Hall (San Francisco), with subsequent concerts at Chicago's Orchestra Hall, the University of Michigan, Ann Arbor, and concluding at Carnegie Hall, New York City.

Hampus Lindwall is featured on a new recording, *A tribute to Jeanne Demessieux (1921–1968)*, on the Ligia label (Lidi 0109228-11). Celebrating the 90th anniversary of Demessieux's birth, the CD includes her *Te Deum*, *Prelude et Fugue en ut*, *Répons pour le Temps de Pâques*, seven chorale preludes, and *Etudes 5 and 6*, in addition

to an improvisation by Lindwall on the name Jeanne Demessieux. Lindwall was Rolande Falcinelli's last student in Paris, and was appointed titular organist at St. Esprit in Paris in 2005, the position held by Demessieux 1933–62. The recording was made on the organs at La Madeleine and St. Esprit. For information: <store.harmoniamundi.com/labels/ligia-digital.html>.



The Musical Shape of the Liturgy

William Mahrt is the author of a new book, *The Musical Shape of the Liturgy* (460 pp., hardback, \$25, Church Music Association of America). The book offers a comprehensive explanation of the role of music in the Roman Rite—historical-

ly, theologically, musically, and practically. Mahrt demonstrates that the Roman Rite is not only a ritual text of words, but is a complete liturgical experience that embeds within it a precise body of music that is integral to the rite itself. The author points out that genuine Catholic music for Mass is bound by an ideal embodied in the chant tradition.

The opening section of the book provides a four-part course in the musical structure of the liturgy, covering the origin, history, and liturgical purpose of the ordinary chants. The second section explores the particulars with detailed commentary on particular chants and their meaning. Further commentaries reflect on the polyphonic tradition that became part of the ritual experience of Mass in the Middle Ages, as well as the use of organ in Mass. The third section turns to the specifics of putting this into practice in the contemporary world. For information: <<http://musicasacra.com/>>; to purchase the book: <<http://www.amazon.com/Musical-Shape-Liturgy-William-Peter/dp/0984865209/>>.

formance tracks from both venues, with music by Langlais, Bach, Brahms, Karg-Elert, Shostakovich, Joplin, and Messiaen. Producer is RAECD, CD#050711, distributed by <www.cdbaby.com>. For information: <www.dyriessmd.com>.



Jeremy David Tarrant

Jeremy David Tarrant is the featured organist for this year's Pine Mountain Music Festival in Michigan's Upper Peninsula. He plays recitals at the Keweenaw Heritage Center, Calumet, July 3; Bethany Lutheran Church, Ishpeming, July 6; and First Lutheran Church, Iron Mountain, July 10. For information: <<http://pmmf.org>>.



Margaret Phillips

Margaret Phillips is featured on a new recording, Vol. VII in her ongoing series of Bach organ works on the Regent label (REGCD 308). Recorded on the 1728 Zacharias Hildebrandt organ in St. Jacobikirche, Sangerhausen, and the 1735 Gottfried Silbermann organ in the Petrikirche, Freiberg, the program includes Preludes and Fugues in G Major (BWV 541), A Minor (551), C Minor (546); Preludes in G Major (568), C Major (943 and 567); Fugues in C Major (946), C Minor (575), G Major (581), D Major (580); Trio in G Major (1027a), Fantasia in C Major (570), Concertos in C Major (594) and E-flat (597), Passacaglia in C Minor (582), Partita on *O Gott, du frommer Gott* (767), and 16 chorale settings. For information: <www.regentrecords.com>.



Ronald Bishop in the reception room of the Schantz factory in Orrville, Ohio



Ron and Emmie Bishop check out the Radio City Music Hall Grand Organ for the annual Christmas production (stage left console)

Ronald Cameron Bishop, Jr., age 74, of Westfield, New York, died April 14 at St. Vincent Health Center in Erie, Pennsylvania. He was born on June 18, 1937 in South Orange, New Jersey. A Westfield resident since 1987, Bishop and his wife Emma moved there from



Louise Bass, Wilma Jensen, and James Mellichamp

Organ students of **James F. Mellichamp** at Piedmont College were treated to a preview of **Wilma Jensen's** national convention recital program recently. Repertoire included works by Tourneire, Vierne, and Escaich. Pictured are

Louise Bass, artist-in-residence at the college, and Dr. Mellichamp—both of whom studied with Wilma Jensen at Indiana University. They took Piedmont College organ students to Paris in May for a week of study on French organs.

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Dorothy Young Riess CD

Dorothy Young Riess, M.D., announces the release of a new CD, *Music of Joy*, featuring selections from two performances: her 80th birthday celebration concert at the University of Nevada Las Vegas, May 2011, and her recital for AGO Region IX convention in San Francisco, July 2011, played at First Congregational Church, Berkeley, the same venue where Dr. Riess performed her winner's recital after receiving NYACOP first place in 1952. The CD includes unedited per-



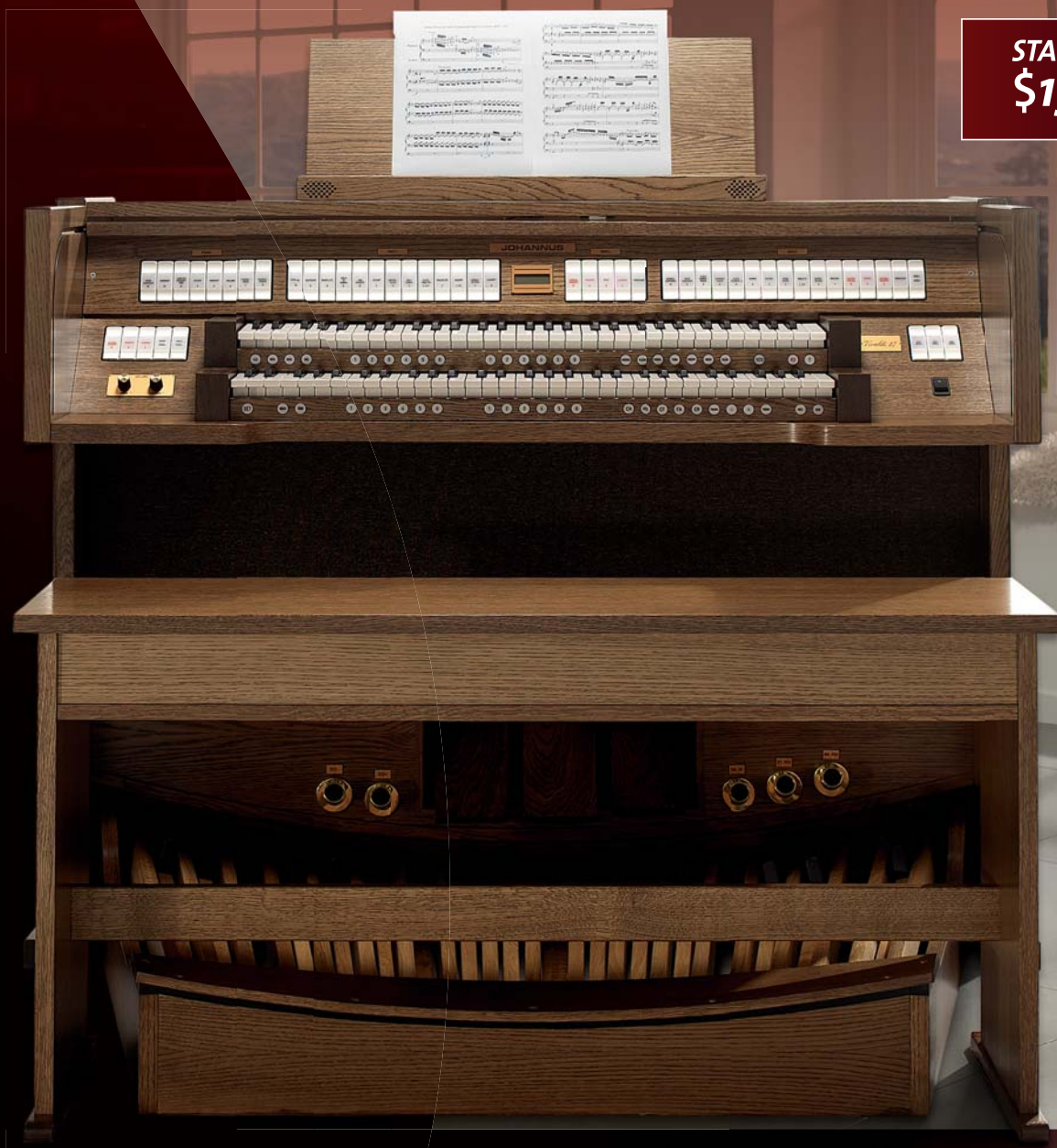
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Maplewood, New Jersey, where they raised their family.

Ronald Bishop had been the curator of Radio City Music Hall's Grand Organ and was CEO of his own pipe organ maintenance business for more than 40 years. He had also been a sales representative for the Schantz Organ Company since 1987, and was the co-owner of Center Stage Dance Studio in Westfield, New York. He had been an active member of the First Presbyterian Church and Society of Westfield and served as a church elder. He was also a train enthusiast. He was the author of "What a Time It Was: A Fond Remembrance," *THE DIAPASON*, January 2009, pp. 23-27.

Ronald Bishop is survived by his wife of 51 years, Emma E. (Stiffler) Bishop, two sons, and two grandchildren.

William Lusk Brice died January 14; he was 80 years old. A Knoxville, Tennessee native, he received a bachelor's degree in pre-med from Emory University, and an MMus degree in organ from the University of Michigan, where he studied with Marilyn Mason. He also studied choral conducting with Harold Friedell at the Juilliard School, and chant and conducting with Ray Francis Brown at General Theological Seminary in New York City. An organist and choirmaster for more than 50 years, he served cathedrals in Knoxville, Decatur, and Tulsa. Brice recorded with RCA, and was an organ designer as well as recitalist. He served as dean of the Knoxville and Memphis AGO chapters, and was a member of the RCCO. William Lusk Brice is survived by his wife, Mary, a stepson, and a sister and brother.

Paul E. Engle, 95 years old, died January 9. A Pennsylvania native, Engle learned to love organ music from his aunt; a member of the Pittsburgh AGO chapter, Engle was not an organist but was responsible for recording many Pittsburgh organs and chapter members' organ recitals, for more than 50 years. He always gave a copy of the recording to the performer without charge. Engle's recording efforts have helped to document many Pittsburgh organs that are no longer playable. A member of the Pittsburgh Area Theatre Organ Society and the American Legion, Engle had served in World War II, fighting in the Battle of the Bulge, for which he was awarded the Purple Heart. Paul E. Engle is survived by his wife of 69 years, Emma Sue (Susie), and three daughters.

Bart Ferguson Harris died January 13 at age 85. He studied music at the University of Mississippi, the Juilliard School, and McGill University. Harris served as organist at various churches, including Bethlehem Lutheran Church in Brooklyn, the Church of the Holy Communion in Norwood, New Jersey, St. Clements Anglican Church, Montreal, and the Verdun United Church of Canada. He was a longtime member of the New York City AGO chapter. Bart Ferguson Harris is survived by his life partner, John Heinz Olmer.

Thomas Hunter Russell died February 8 in Los Angeles at the age of 71. A graduate of Chapman College and the University of Southern California, he ran a successful law practice until his retirement in 2009. He began playing the organ at an early age, and served as assistant organist at the First Congregational Church of Los Angeles, where he was one of the founders of the church's organ concert series. In 1969, under his guidance, the Frank C. Noon Memorial Organ was installed in the west gallery of the sanctuary. Through his years of dedication and leadership, more additions were made to the chancel organ, and the north and south transept organs were installed. He also helped establish the Friends of the Los Angeles Bach Festival, and served on the board until his death.

Here & There

Banks Music Publications announces a new release for organ: *A Gladsome Excursion to Rochdale*, by Robin Walker (14067, £4.50). For information: <www.banksmusicpublications.co.uk>.

Breitkopf & Härtel announces new organ music publications. *Sonne und Glanz* (Sun and Glory) is a collection of 21 chorale preludes by Klaus Uwe Ludwig. The preludes are mostly short, and are written in a variety of styles, from Baroque to contemporary (EB 8836, €20). In preparation is volume V of Franz Tunder's *Complete Organ Works*, edited by Michael Belotti (EB 8825). Tunder's organ works—four preludes, one canon, and nine chorale settings—constitute an important stylistic link between Sweelinck and Buxtehude; Belotti's edition has been produced by keeping "very close to the sources." For information: <www.breitkopf.de>.

Carl Fischer Music celebrates its 140th anniversary in 2012, looking back on its origins as an instrument repair shop on East 4th Street in Manhattan. Well over a hundred years later, Carl Fischer continues to publish new educational and concert music for every instrument and voicing.

In 1872, Carl Fischer opened his musical instrument repair shop in the East Village neighborhood of New York City. Noticing that many of his customers were searching for instrumental arrangements of well-known works, Fischer began creating and reproducing arrangements, which led him into the music publishing business. As the company grew and diversified, Fischer's three sons joined the team: Carl, Jr., Walter S., and George.

In 1924, Carl Fischer Music was invited to be a member of ASCAP. Continued growth led to the building of new headquarters in 1926, located in Cooper Square, Manhattan. Walter S. Fischer succeeded his father as president, and in 1939, his son-in-law, Frank Hayden Connor, became his assistant and later the

president of the company, opening Carl Fischer's second retail location, which also housed a concert hall, in midtown Manhattan. This five-story building was the largest music store in New York City until it was sold in 1959.

Notable additions to the catalog during the 1950s through 1970s include works by Howard Hanson, Norman Dello Joio, Lukas Foss, Peter Mennin, Douglas Moore, and Anton Webern. During this period, Carl Fischer Music represented Oxford University Press, Paterson's of London, Henle Verlag of Germany, Cundy-Bettoney, Eastman School of Music (containing music by then-director Howard Hanson), the Fillmore Music catalog (containing Henry Fillmore's marches), and the Charles Foley catalog (containing the compositions of Fritz Kreisler).

Walter Fischer Connor became president and chairman of the board; F. Hayden Connor, the great grandson of founder Carl Fischer, became chairman in 1999, and Sandy Feldstein was hired to lead the firm into the 21st century. Carl Fischer Music moved its corporate headquarters to the Bayard-Condict Building in the NoHo neighborhood of Greenwich Village. In 2008, BriLee Music joined the Carl Fischer choral catalog.

Carl Fischer Music is under the leadership of chairman F. Hayden Connor and CEO Sonya Kim. After 140 years, the company remains a family-owned business, publishing both performance and educational music. Their composers and editors give clinics and sessions all over the country, and the company serves more than 1,400 retailers around the world. For information: <carlfischer.com>.

Fruhauf Music Publications announces the release of *New Music for Carillon—A Triptych of Martin Luther Hymns* (14 pp., softbound 8½ x 11, 4-5 minutes each, \$15, postpaid). These extended settings for four-octave carillon include: *Prelude and Fugue on Vom Himmel Hoch*; *Three Verses on Aus Tiefer Not*; and *Three Variations on Ein Feste Burg*. Each arrangement presents a familiar chorale in contrasting textures and structures and combines sonorous harmonies with moderate technical challenges for the performer. For information: 805/682-5727; Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; <Eafruhauf@aol.com>; <www.frumuspub.net>.

MakeMusic, Inc. has announced the release of Finale NotePad®, now available as a free download. NotePad is music notation software that enables anyone to create, play, and print sheet music. NotePad users can enter notes, lyrics, and markings to produce scores with up to eight instruments. With NotePad, music plays back and prints. Musicians can also share their electronic files with others, using a wide variety of music programs, including Finale. For information: <www.makemusic.com>.

Olympus announces the release of its new LS-100 linear PCM audio recording device, which features two internal 90-degree directional stereo condenser microphones, two quarter-inch XLR/standard phone combination inputs, and multi-tracking with two-channel simultaneous recording and eight-channel playback. Packed in a portable device, the LS-100 combines these features with uncompressed 24 bit/96 kHz Linear PCM digital recording.

When burning a CD, the Olympus LS-100 can be connected directly to a CD drive for mastering. Overdubs are also possible, allowing sound recording to take place over the original sound while simultaneously monitoring it. Files are saved to the internal 4GB memory or on SD (up to 2GB) / SDHC (up to 32GB) /

SDXC (up to 64GB) cards. The LS-100 operates on one rechargeable lithium-ion battery. For information: <www.olympusamerica.com>.



Kotzschmar Organ

Foley-Baker, Inc., of Tolland, Connecticut, has been selected to completely recondition the noted Kotzschmar Austin organ at Merrill Auditorium, Portland, Maine. The circa 1912 instrument is one of two remaining city-owned pipe organs still in regular use in America. An important organ, with a history of near-death experiences, has been saved, greatly due to the remarkable and long-term efforts of the group FOKO (Friends of the Kotzschmar Organ). Removal includes the entire instrument and will commence in late August. Project completion is scheduled for August of 2014. For information: <www.foleybaker.com>.

Allen Organ Company has replaced the Aeolian-Skinner organ at St. Anne's Episcopal Church, Reston, Virginia, with a custom four-manual, 82-stop Allen Quantum™ digital instrument, designed to English cathedral specifications. For information: <www.allenorgan.com>.



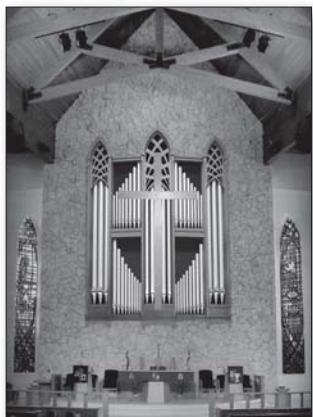
Viscount console

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has installed a Viscount Physis-Unico 400, a three-manual organ using Viscount's patented Pipe Modelling technology, at Providence Free Reformed Church in St. George, Ontario. The installation includes a Schmidt Classique custom-built sound system, which comprises four chambers (two chancel and two antiphonal), with 32 speakers. Also included is a 6' 2" Hoffmann & Kühne grand piano. The dedication was held in March. Garry Postma, organist at the Brantford Free Reformed Church, performed at the dedication, as well as local organists, pianists, and a children's chorus of 150 singers. For information: <www.schmidtpianoandorgan.com>.

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In the wind . . .

by John Bishop



The power of teachers

My wife Wendy's daughter Meg is a vibrant young woman who inherited an intense sense of curiosity from her mother. She's an avid reader, an intense student of whatever is the subject of the day, and well versed in world politics. Woe betide the stepfather who finds himself on unsure ground in a dinner table debate!

Meg was a philosophy major at Brown University, a school with an unusually flexible program that allows students (with the help of their advisors) to create their own curriculum to support their major interests. It's increasingly common for college students to spend a semester abroad, and Meg's plan was to break the more usual pattern of going to one of the mainline European countries. Consistent with her interest in philosophy, she chose Greece, and consistent with her insistent curiosity, she resolved to learn to speak Greek.

Elsa Amanatidou is the director for the Center of Language Studies, and senior lecturer in Modern Greek Studies at Brown. She has degrees from the University of Thessaloniki and East Anglia, as well as King's College, London. She's worldly, dynamic, and vivacious, and she captivated Meg. As Meg took her first course with Elsa, I was dimly aware from overhearing one end of telephone conversations that something special was going on. But it wasn't until after she graduated, returned to Athens to work at a prep school, and Wendy and I visited her there that I understood the depth of that experience.

Meg spoke Greek. Not the way I might claim to speak German, stumbling through a pretty good vocabulary with a poor grasp of grammar, and understanding much more of what is said than I can ever answer. She was fluent and confident. She didn't stop to ponder and mumble, "how do you say . . ." More

than once, we watched a shop clerk do a double take as a young American woman spoke so fluently. We spent a week driving in the Peloponnese, stopping for a night in the ocean-bound village of Monevasia where we had a dispute with a hotel clerk about a mix-up in our reservations. It was a riot witnessing Meg taking this guy on, obviously astonishing him with her command of the language, to say nothing of her agile mind. Later, she took a job as research assistant for a public intellectual, and her language became literary, poetic, and erudite.

And Meg was a student of Greece. She was a terrific tour guide, sharing her rich knowledge of the country's history as we visited places like Delphi, Corinth, and Sparta, to say nothing of Athens.

Elsa's influence on Meg was boundless. It resulted in her spending more than five years in Greece. She lives in Athens with her architect boyfriend Yorgos, and has been immersed in the machinations of a fascinating and complicated country in one of the most difficult chapters of its 4,000-year history. Her world-view, her professional background, her social life, and her personal life have all been formed by that experience.

A fresh wind in Texas

I'm thinking about teachers because we learned (officially) yesterday that Isabelle Demers has been appointed to succeed Joyce Jones as assistant professor of organ at Baylor University. I admire Isabelle as one of the great artists of our day. She is part of a growing list of brilliant young people who are taking the art of organ playing to new levels, and it thrills me to think that she will be influencing the next generation of players.

This news comes after the recent passing of Gerre Hancock and David Craighead, two towering figures in the world of teaching organ and church music. The influence that they have had on modern organ playing is incalculable, but vividly apparent in the increasingly public, public exchange. For weeks after each of their deaths, Facebook was strewn with remembrances, quotes, celebrations, and gratitude. We were reminded countless times of generous spirits, quiet authority, deep friendship and companionship, boundless energy, innate wisdom, and deep knowledge. These two men taught hundreds (thousands?) of talented musicians, many of whom are today's great teachers. It's exponential.

In Boston we live in a big condominium building. One evening as I was getting home, the concierge Kare stopped me to say that another organist had just moved in, and there was Joan Lippincott, longtime professor of organ at Westminster Choir College, with her husband Curt, lighting up the lobby with her terrific smile. Through many neighborly conversations with Joan, I'm keen-



Isabelle Demers



Gerre Hancock

ly aware of how much her students mean to her. It seems as though she's always just back from a former student's wedding, from hearing one play a recital, or from playing a recital at a church where a former student is organist. She speaks of her students all the time, and so they speak of her with admiration, gratitude, and affection.

The study of musical performance is one in which principal teachers play a central role in the lives of their students. I remember well as a student at Oberlin how personal the relationship between teacher and student could be. "Studio politics" was the subject of daily conversations in the student lounge, and there were many times when a friend, organist, singer, pianist alike would come away from a lesson weeping. Rarely enough, a student would work up the courage to apply to change teachers. Each time that happened it was something like a divorce, and the rumor mill would be fed for days. It was tougher on students of many orchestral instruments because, for example, there was only one teacher of flute!

There are few areas of study where undergraduates have as close a relationship with a major teacher as in musical performance. It's common for a student to have two or three private lessons each week in addition to a performance class when all students in the studio are together. I think it's more usual for an undergraduate liberal arts major to have three or four courses with a favorite teacher, but comparatively little one-on-one interaction.

The other major difference between the experience of someone entering an undergraduate school of music and Meg's serendipitous meeting of Elsa is that the student of music enters undergraduate study knowing exactly what he or she intends to do. No high school senior would even get an audition with John Schwandt at the University of Oklahoma, Ken Cowan at Rice, or Isabelle Demers at Baylor unless he was already deeply committed to being a serious organist. Compare that with the liberal arts major who arrives on campus as a freshman, takes a couple semesters of classes, and starts to focus on a particular area of interest.

My mentors

Haskell Thomson was my organ teacher at Oberlin. He's a very tall man and was an imposing presence in his studio, which, with both organ and piano taking



David Craighead



Joan Lippincott



Haskell Thomson

up space, was a mighty crowded place. The room was arranged so that when I sat at the organ, my back was to my teacher. I'm not sure if this memory is real or fabricated, but I swear I can still hear the sound of his red pencil marking up my score as I played. Be still, my crawling skin.

When I was Haskell's student, I was also working part-time for John Leek, the school's organ technician. John had a thriving maintenance business on the side, and three days a week I went off with him tuning organs. And I was music director at Calvary Presbyterian Church on Euclid Avenue in Cleveland. I was deeply interested in working on organs, and the job at Calvary was an important education as well as a tuition-paying salary. But I'm pretty sure that Haskell was disappointed in me as a student—I was doing too many other things to qualify as a serious student of organ playing. Nonetheless, I am very grateful to him for his patience, for the comfortable playing technique he helped me acquire, and perhaps above all, for the sense of the motion of music that he cared so much about. My peers will chuckle when I remember him saying, "and then to here, and then to there, and now we turn around and go to here . . ." all chanted in the rhythm of that day's music. It had a comical side—but the older I get the more I realize the value of the lessons, that every piece of music has direction and motion, inevitable progress, and while the performer can allow the pace

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John Skelton



John Leek

to ebb and flow to express the music, it is the performer's responsibility to take the piece to a logical, reliable, and satisfying conclusion. I remember laughing to myself the first time I did that with a choir I was leading.

When I was in high school, I studied the organ with John Skelton, organist of the Congregational Church around the corner from our house and teacher at the University of New Hampshire. He had studied with Yuko Hayashi (there's another great teacher) at the New England Conservatory, and with Anton Heiller in Vienna. The organ at that church was a three-manual Fisk built in 1969 (I was startled when the church celebrated the organ's fortieth anniversary), with plenty of power and great variety of tone, and John coached my early love of registration, helping me understand why stops sounded well together, and how to effect registration changes as I played. We went through lots of literature and he encouraged me to give recitals, so I learned early how to perform. I had practice privileges at the church, which was handily on my way home from school, and I looked forward to my Friday afternoon organ lessons all week. Along with my regular lessons, John also took me around to hear other organs and other musicians. The organ scene in Boston was very active, and it seemed you could hear the dedication recital of a new organ every month. It was a rich experience for me to be immersed in the variety that is the pipe organ during my first couple years of study.

Roger Shoup was the pastor of Calvary Presbyterian Church for the first six years I was organist there. I was just eighteen when I was hired, and though I had played for several churches while in high school, this was my first grown-up job, and I thought I was quite a hotshot. The organ was terrible—a four-manual Austin that had been installed in 1917 when Albert Riemenschneider was organist there, and that had been messed up by several subsequent rebuilding projects. The choir was a great group of people, and I was privileged to be able to hire a quartet of singers, most of whom were my friends from school.

My father was rector of a big suburban Episcopal church, and I know I learned a lot about the operation and machinations of a parish church from observing him in action and by osmosis, simply by growing up in the rectory. But Roger Shoup was my principal instructor in how to be a church staff member, how to present music to the congregation in a meaningful way, and how to apply musical authority to a choir made up of people the ages of my parents and grandparents.

Roger was another big and imposing man. He had been a powerful leader of the civil rights movement in Cleveland, and he had the deepest of convictions about his faith, his social and political views, and how to care for the complicated multi-racial community of that inner-city parish. He encouraged me when I had creative ideas, he corrected me when I misstepped, and when something complicated happened in the life of the parish, he would call me into his office to explain what was going on. Sometimes he took me to a bar where we discussed things like this over Stroh's draft beer. He was a powerhouse of a pastor, he loved good music, and he taught me.

John Leek was my principal teacher as an organbuilder. I had worked a couple

summers for Bozeman-Gibson in New Hampshire, where my appetite for the trade was whetted, and I took up working with John those three days a week during the school year, full-time during summers, and stayed on for about five years after I graduated. John was a native of the Netherlands, and had apprenticed with organbuilders since before he was ten. His wife was the daughter of a workshop superintendent. He came to the United States in the early 1960s to work for the Holtkamp Organ Company (in the days of Walter Holtkamp, Sr.), and when the company was installing the organ at Warner Concert Hall, the predecessor to the Flentrop organ, he

noticed that the school was looking for a new organ curator. Shortly after I started working with him, he left the school and established his own company.

John is the quintessential "old world" craftsman. He has huge and powerful hands, a surgeon's touch with a chisel, and extraordinary ears. He could snap the tiniest, tinniest sputtering pipe of a Mixture into tune like a bat grabs a mosquito from the air! He taught me how to read the grain in a piece of wood before putting it through a machine, how electro-pneumatic actions work, how to make a keyboard from scratch, to set a temperament, and to feel comfortable on scaffolding. He taught me how to organize a service call, to trouble-shoot malfunctioning actions, and to gently inform organists how to use an organ with the intention of making it sound better. (You really don't want the tremolo on with the Mixture.) We re-leathered Skinner organs, installed new Flentrop organs (John was great friends with all the boys at Flentrop), built a small fleet of harpsichords, and two new pipe organs.

He could teach by gesture. I remember struggling to tune a Brustwerk Chimney Flute pipe—the pipe was sharp and every time I tapped up on the cap with the iron, it jumped out of its hole. When it fell back the stopper dropped a little, so it was getting worse and worse. John took the iron, held it at a certain angle, and said, "Try this." Every time I

tune a stopped metal rank I remember that brief scene. I even remember the church—the First United Church in Austinburg, Ohio.

John was cheerful and optimistic. He sang spontaneously. And he loved a practical joke. We built a beautiful cathedral-ceiling screen porch on the side of his house. Finishing up, we were painting the floor. I was painting a corner, facing my work with my back to John. I turned around to find him furiously (and silently) painting me into the corner!

John Leek opened mysteries of the organ for me. He was with me for my first marriage, the birth of my sons, my senior recital and graduation from Oberlin. He was a life mentor.

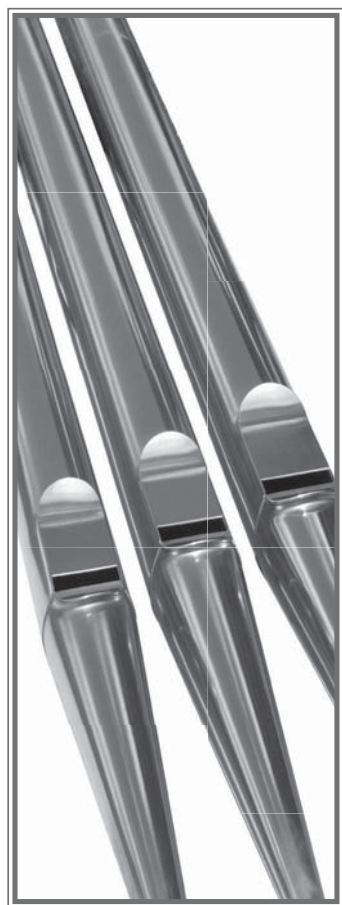
§

We can all remember the teachers who cared for and fed us. Whether, like Meg, we met our most important teachers by chance, or whether we labored through high school preparing to audition for that legend of teaching we dreamed of studying with, we each have mentors in our past who guided us through the thicket. In our field, there are many great teachers at the ends of the careers, but happily there are equally great young people taking their positions and continuing their traditions. If you are among those who will be fortunate to study with Assistant Professor Demers at Baylor, get ready to work hard. ■

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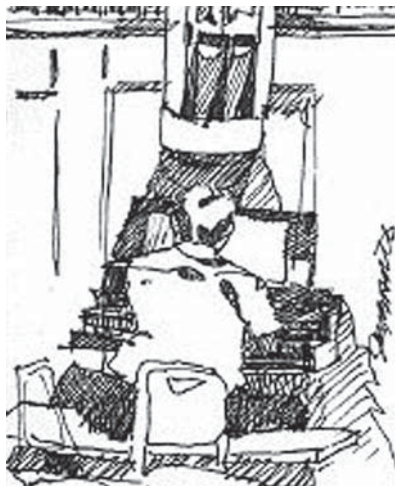
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On Teaching

by Gavin Black



Leaving notes out

Last month I wrote about using altered rhythm as a practice technique. This month I am writing about another way of practicing that also involves changing the note picture away from what is actually on the page for the purpose of playing what is on the page better. Purposely leaving notes out of the texture of a piece at certain stages of practicing is very different from using altered rhythms. However, both techniques involve changing the notes—and both, therefore, are departures from “regular” practicing. The philosophy behind normal practicing at a keyboard instrument is, as I see it, simply that accurate repetition of a physical gesture will, in due course, lead to that gesture’s becoming second nature. Most of what I have conveyed about practicing is more or less a gloss on that idea. Therefore, I think it is worth pointing out when the physical gestures being suggested are actually not those that will directly lead to playing the passage or piece accurately.

The positive effect on the learning process is less direct. Any student who is interested in altered rhythms as discussed last month, or in the technique discussed this month, must always remember that these techniques only supplement basic, regular practicing and cannot replace it. It is important to employ these unusual practice techniques in small doses, alternating with regular practicing of the same passages, so that the connection between the specialized practicing and the feeling of actually playing the passage being practiced is clear and vivid.

Expression through timing and articulation

At the organ—and also at the harpsichord—we cannot create accent, shape, phrasing, or rhythm by playing certain individual notes louder or softer than other notes. That is basic: in fact, for many pianists first coming to study organ or harpsichord it is almost the definition of those instruments. However, we can create accent, shape and so on

at the organ or harpsichord—we do so by using, generally speaking, timing and articulation. (An interesting way to think of those two concepts, by the way, is this: that timing concerns initiating notes, and articulation concerns their release. This is also basic and perhaps obvious, but a good way of organizing thinking about execution of notes.)

It is possible to spell out certain principles about the relationship between timing and articulation on the one hand, and accent, rhythm, phrasing, etc., on the other. For example, in general, notes that are held a bit longer than the metronome would suggest come out subjectively louder, notes that are preceded by a space—an articulation—likewise seem louder or accented, and so do notes that are delayed a little bit. Notes that are reached through strong legato often seem softer or unaccented, as do notes that are a bit shorter than the metronome would suggest, assuming that they are not so staccato as to draw attention to themselves. And so on: all of this is a bit over-simplified, though generally valid. None of it, however, is unfailingly true: a lot depends on the subtleties of the exact situation.

There is a lot that can be done, in any situation, to plan out the use of articulation and timing to create accent and shape, and doing so is important. However, there is also a danger. Schemes of articulation that are carefully thought out and mapped out can become stiff and lifeless. The act of thinking consciously about those schemes while actually playing can lead to stiff playing or can be a kind of distraction that decreases security and accuracy. I am deliberately somewhat overstating this problem: it happens sometimes to most of us; it is probably more of a problem for students. They often are vividly aware of their teachers paying attention, and they may be implementing articulation schemes and other performance ideas that the teacher helped to create or, in some case, just created. However, it is something that can happen to any player.

The point is this: if a player learning a passage can train the ears to *hear* more prominently those notes that are supposed to be in some way more prominent—accented notes, points of arrival, “louder” notes, notes that should seem to bloom or grow, as if a string player or singer were leaning into them after the initial attack—then the player’s subconscious mind will find ways to make those notes more prominent. This process can both supplement and to some extent bypass or replace the process of logically working out what notes should be longer or shorter and how exactly the timing should be adjusted to give the desired effect. This phenomenon—the direct link between *hearing* prominent notes and *projecting* them as prominent—has an intuitive, improvisatory feel to it, which is intrinsically non-stiff and which serves as an antidote to stiffness.

It was Professor Eugene Roan who first mentioned this idea to me—something cryptically. He said that “if you can hear it, it will move through your elbows to your hands” (or something like

Example 1



Example 2



Example 3



Example 5



that) and invoked the idea of “magic.” Whether it is magic or, as I suggested above, something to do with the subconscious—or both—I have found it very effective. From Prof. Roan’s remark I have developed some specific techniques. I routinely use these myself with most of the pieces that I learn.

Practice procedures

Some musical lines lend themselves to the technique of leaving notes out in a way that seems almost too obvious, too easy—usually lines in which the rhythmic hierarchy of the notes is the clearest. The fugue subject from the Bach D-minor Toccata BWV 565 is such a line (Example 1).

The repeated As—all off the beat—are notes that almost everyone analyzing this line would agree should be lighter, less accented, than the (changing) on-the-beat notes. If the theme were being played by a violin, the player would almost certainly make those notes quiet. Leaving those lighter notes out gives a line that looks like Example 2 or perhaps a line that should be thought of as that in Example 3, with variably detached eighth notes.

Notice that I have made the judgment that the first three sixteenth notes of the theme form a three-note upbeat and should not be stripped down. Someone else might see that differently and render the beginning of the theme as Example 4 and so on. This would be fine.

Example 4



The exercise is not about right or wrong; it is about thinking about what you want to hear, and then moving your ears closer to being able to hear it.

Once you have made a decision about which notes to leave out, the procedure for practicing is something like this:

1) **Play the rewritten line several times.** There is probably no reason not to use the fingering or pedaling that will be used for those notes when the

whole thing is put back together. It is also not terribly important to do so. It is extremely important to keep the touch light—the success of this technique depends on that.

2) **Put the missing notes back,** and play the passage several times. At this stage (and always) it is still important to keep the touch light and fluid. Let your ears follow, as much as possible, the notes that you played in step 1. Don’t pay too much attention to the notes that you have added back.

3) **Repeat 1) and 2)** a couple of times if you wish.

4) **Now do something else:** practice another passage—this way or “normally”—or have supper or go for a walk. When you next play the passage that you have worked on this way, it may feel or sound a bit different—more vivid, or more relaxed, or both. You don’t have to scrutinize it or analyze it. If you happen to notice a difference, that is wonderful; if not, no harm done. The extra attention that you have paid to the passage will help solidify the learning of it in any case.

In the case of this Bach fugue subject, another step is putting the theme back together with the rest of the texture of the piece, or, to put it another way, continuing to use this technique as other voices come in. This immediately highlights the relationship between the fugue subject and the various eighth-note countersubjects. This piece is full to the brim of passages that can be approached this way—for example, the measures immediately following the second entrance of the fugue subject (Example 5).

In this passage, leaving out the off-the-beat sixteenth notes in the lower voice—both with and without also playing the upper voice—is a good way to explore the rhythmic relationship between the voices. It should clarify the interaction between the implied detached eighth notes of the lower voice and the actual eighth notes in the upper voice.

In the opening of the famous Widor Toccata there are all sorts of possibilities for leaving notes out (Example 6). Any of the following might be illuminating:



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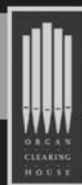
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Example 6



Example 10



Example 7



Example 8



Example 9



1) Play the first three sixteenth notes of each beat in the right hand and leave out everything else; play the left hand as is.

2) Play the notes found on the first and fourth eighth notes of each half-note beat, in both hands, and leave out everything else. (These are the places where the pedal plays when it comes in.)

3) Play the right hand as is, and in the left hand only play the chords that fall on half-note beats.

4) An idea that is quite specialized and geared to this passage: play the right hand as is on a loud sound, and in the left hand—on a softer sound—play the chord on each half-note beat, and hold it for the entire half note. When you restore the written rhythm and texture, this will perhaps guide you towards hearing all of the off-the-beat left-hand chords as growing out of the reverberation or bloom of the on-the-beat chords.

There are probably many more possibilities as well. The process of figuring out what scheme of omitting notes might make sense is itself a good learning opportunity.

In a passage whose rhythm is less regular, or in which the hierarchy of beats is less clear, it might take more analysis to discover what pattern of omitting notes makes sense, if any. It is also probably true that the less clear it is what notes might be omitted to create an exercise of this sort, the less compellingly useful the exercise will be. However, it never hurts to try it out.

In the Franck *Choral in A Minor*, for example, there are several unusual ways of applying this idea. I like to hear each half of the opening measure as having a diminuendo to it, or, perhaps more accurately, I like to hear the last three sixteenth notes of each half measure as being an “after-beat” to the second or fourth quarter note. Therefore I would play the opening a few times like Example 7.

I like to think of the first note of measure 7 as being quiet: a diminuendo com-

ing off the suspension over the bar line (Example 8). I would consider trying this phrase leaving the C#’s out. This would be jarring and unsatisfying harmonically, but might train the ears to play the notes “quietly.” In various passages that have writing like that in the right hand part here (Example 9) I would try leaving out the off-the-beat sixteenth notes. And in this passage (Example 10) I would try leaving out the (double) pedal sixteenth notes. In this case, it is important to release the octave E’s, which have temporarily become repeated notes, smoothly and in plenty of time, so that when you add the D#’s back in, your feet will not have grown accustomed to being stuck on the E’s.

There are, in any piece, many possibilities for leaving out notes that you think of as being quieter. As I am suggesting, there is nothing wrong with simply trying such things out. Even if a particular practice pattern ends up seeming not to have made much difference, the process of working on it still has not been wasted. As I alluded to above (and elsewhere), anything that makes you notice more of what is going on in a piece will contribute to the learning of the piece and to its becoming increasingly solid. Students—and teachers—can play around with the idea.

It is worth mentioning one more time the importance of light touch in this particular context. In order for the magic to work—or for the subconscious to guide the hands and feet to do subtle things, too subtle to describe analytically—it is important that there be no tension. Tension or tightness will make it much harder for the subtleties heard by the ear to express themselves in the fingers—perhaps impossible.

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

Music for Voices and Organ

by James McCray

Sacred choral music with brass

The role of musical instruments in the worship of God has had a strange history. Even more strange is the fact that they should be questioned after 2,300 years of recitation of the 150th Psalm with its exhortation to praise Him with the trumpet, pipe, cymbals, and strings!

Winfred Douglas
Church Music in History and Practice

Although Easter services in America often feature brass instruments playing with the church choir, it is far less common to find them used with anthems at other times of the church year. Of course, they are sometimes used when the choir is performing extended works such as cantatas, but, in general, directors rarely have the budget to hire outside musicians for regular Sunday services. Today,

the presence of brass has become a treat, not a commandment as suggested in Psalm 150.

Nevertheless, the reviews below emphasize anthems that are not necessarily for Easter, in the hope of encouraging conductors to find ways to add brass on less festive Sundays. A director’s goal is to enhance the worship service in a meaningful way. As noted in Judges, chapter 6, verse 4: “The Spirit of the Lord came upon Gideon, and he blew a trumpet.” So, help bring the spirit to the congregation by having trumpets (i.e., brass) blow on several Sundays throughout the church seasons, not just the first Sunday of Easter.

Directors should also seek out and purchase music for brass quartet or other combinations of brass instruments. This makes it simple to insert special music into the offertory slot or as an accompaniment to a hymn; that will more easily justify the extra expense of hiring brass to play with the choir’s anthem. It is not often that churches have advanced brass performers in their congregation who are readily available to play for free; so in most cases, outside musicians usually are required. Instrumental brass music is usually published in collections and the cost is relatively modest. For example, *Hymns for Brass*, Sets I and II (Augsburg Fortress) by Miles Johnson, is a standard collection of easy, functional arrangements.

Congregations usually respond very favorably to having additional instruments in the service, if the volume of sound is not too loud. In my experience, I have had more complaints about the loudness of the instruments from the congregation (and the choir) than any other single concern. This has been understood throughout history and pointed out by John Tyle as early as 1580 when he said: “Instruments sound sweetest when they be touched softest.” This is the problem that requires the most attention from the director; even placement of the brass within the church is paramount to its musical success. Adding brass to the choir has its challenges, but

it clearly will reap benefits when they are carefully controlled and perform with effective balance with the choir.

Choir with solo brass instrument

All Hail the Power of Jesus’ Name, arr. Michael McCabe. SATB, trumpet, organ, and congregation, Paraclete Press, PPM01222, \$2.20 (M).

This popular hymn uses all six verses, with three employing the congregation; their music is on the back cover for duplication. A transposed trumpet part is not included; the trumpet only plays on the first and last verses. Several of the verses are in unison or two parts, and one is indicated for unaccompanied four-part choir. The music is majestic and not difficult, and will be appropriate for several special times throughout the church year.

Neither Death nor Life, Jonathan Crutchfield. SATB, solo medium voice, and organ with optional solo horn. MorningStar Music Publishers, MSM-50-9820, \$1.85 (M).

The optional solo horn part is on the back cover and it plays during only 22 of the 62 total measures. The setting opens with an ad libitum solo that leads to a four-part unaccompanied, syllabic choral passage; the vocal solo returns at two other places in the work. The organ part, on two staves, is very easy. The text, by H. Stephen Shoemaker, is comforting and reassuring. This work is also available from the publisher for brass quintet.

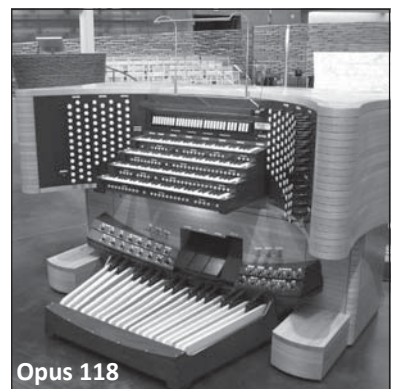
The Lord Will Reign For Ever, James Biery. SATB, trumpet, and organ, MorningStar Music Publishers, MSM-50-8920, \$2.25 (M+).

This communion anthem for Christ the King Sunday has a busy and soloistic organ part with some challenging passages; its music is more difficult than that for the choir, who generally sing syllabic rhythmic statements. The trumpet part features brief fanfare outbursts and is used throughout the setting. This triumphant anthem will be

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Choir with brass ensemble

***I Will Sing and Not Be Silent*, Allen Pote. SATB, brass quintet, tuba and organ or piano, Hope Publishing Co., 5748, \$2.10 (M).**

Based on Psalm 30, Pote's setting has extensive unison choral passages. The accompaniment is often syncopated and lively. While there is some two-part canonic writing, most of the music is syllabic with vertical chords. Somewhat unusual style for Psalm 30, which usually is more sedate, this version is more celebrative. Horn may be substituted for one of the trombones.

***Lord, You Now Have Set Your Servant Free (Nunc Dimittis)*, Craig Phillips. SATB, brass ensemble, timpani, and organ, Paraclete Press, PPMO1150, \$2.20 (M).**

The score does not indicate what brass are needed, although the three-stave organ part includes registration suggestions. The music has a majestic style that is accented by the pulsating single bass notes in the pedal, which appear in almost every measure. The choral parts are somewhat contrapuntal; there is a brief unaccompanied section and some divisi in the women's part. Much of the music is loud.

***Hail This Joyful Day's Return*, Craig Phillips. SATB, organ, and optional brass quartet and organ, Morning-Star Music Publishers, MSM-50-5650, \$2.25 (M).**

Celebrating Pentecost, this anthem dances in 6/8. The traditional Pentecost tune VENI CREATOR SPIRITUS makes its appearance. There is an emphasis on the organ part, which often has soloistic passages, and is much more adventurous than the choral parts. Registration suggestions are given, but it is not clear what music the brass play. Their music is available as MSM-50-5650-B ("A" is the full score).



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***Veni, Sancte Spiritus*, Michael Joncas. SATB, brass quintet, timpani, organ, cantor and assembly, GIA Publications, Inc., G-7144, \$2.10 (M-)**

Loosely based on the famous tune and text, the four verses are preceded by chant-like material sung in English by male and female cantors. There is a verse response. The four refrains all appear on the back cover for duplication. With many small sections sung by diverse groups/soloists, the work is constantly shifting. It builds to a gigantic closing Amen.

***Great Our Joy!*, Joel Raney. SATB, keyboard with optional brass choir, flute, harp, and percussion, Beckenhurst Press, BP 1945, \$2.10 (M+).**

Even though the title and spirit seem to suggest Easter music, this text by Fred Pratt Green is more universal so that this joyful anthem can be used at various times during the church year. A large choir will be needed for the explosive chords, which are sometimes in eight parts. After a dramatic opening filled with the title and "Alleluia's," the style becomes more lyric. The basic melody winds its way through several verses, then builds to a majestic ending, again with the text of the title.

***Hark, Ten Thousand Harps and Voices*, Craig Courtney. SATB, keyboard, with optional brass sextet, percussion, and 4–5 octave handbell choir, Beckenhurst Press, BP 14989, \$1.95 (M-).**

Courtney's melody has a curious yet interesting modal twist in this work suitable for Easter. The choral parts are easy and on two staves with three verses. There are Alleluia's and a big Amen ending.

Book Reviews

***Organs of Madeira*, by Dinarte Machado and Gerhard Doderer. Published by DRAC, Madeira, 2011. ISBN 978-972-648-180-5, 209 pp., €23.5 plus €13.27 postage to USA. Obtainable from Olga Teixeira, <lojalivros.dracmadeira@gmail.com>.**

This beautifully produced book on the organs of the island of Madeira, published by DRAC, the regional directive for cultural affairs on Madeira, is an excellent English translation by David Cranmer of a book produced last year in Portuguese by Dinarte Machado, an organbuilder based in Funchal, and Gerhard Doderer, a renowned and respected authority on the Iberian organ and its repertoire.

The contents are in two parts. The first, entitled "Music, History and Culture," gives us a note on the presentation of the book, followed by a very brief (three pages) history of the organ and its association with the liturgy, with special reference to the Diocese of Funchal, followed by a quite detailed history of the organ in the island of Madeira from the 16th century to the present day. The second part, covering some 170 pages, is an in-depth description of the churches and the organs, accompanied by an array of stunning color photos on almost every page, some being full page.

This section is divided into ten towns/districts, with each church and organ therein being described. Funchal has the greatest number with 12, the remaining nine mustering 19 churches and organs—in total 31 instruments are described. In addition to photos of the exterior and interior of the churches, there are numerous photos of each organ, with many close-ups of detail of keyboards, pipes, and action; in many instances the case wings have been folded back to allow a close-up of the pipe-work. Full comments on each instrument include details of maker and date of building, provenance and history, a list of stops, manual and pedal compass, its current playability, and full details of restoration work. There is also a list of further reading, but almost all of this is in Portuguese and thus would require fluency in the language.

The great majority of organs in Madeira churches are of 19th-century English origin, but lacking specifically individual qualities, with representation from Flight & Robson, Bryceson Bros & Morten, and Brown and Sons, amongst others. There are also representatives from Lisbon, including Fontanes, Sousa Machado, and the da Cunhas. The great majority are one-manual instruments, without pedalboard, many of which are closer to a chamber instrument in conception, but a good number have a full chorus to 15th plus treble cornet and trumpet, making possible the interpretation of a wide repertoire encompassing both Iberian and the majority of other European schools. Even the cathedral in Funchal possesses only a two-manual instrument. A rare example of a three-manual instrument with pedals is to be found in the São Pedro Anglican Church of the Holy Trinity, Funchal. Another fascinating instrument is located in the church of Nossa Senhora da Conceição, Machico, which utilizes parts of a Renaissance and an 18th-century organ, rebuilt about 15 years after a hurricane in 1842. Its horizontal Clarim looks most imposing.

The quality of the photographs and the depth of the descriptions make this a book that should be considered essential reading by everyone interested in the diffusion of British instruments, as well as those with a more specialized interest in the Portuguese instrument of the 17th century onwards. The architectural merits of each church as well as noteworthy treasures, including paintings and sculptures, are also described and illustrated.

The two authors are to be congratulated on this polished production, and an enormous vote of thanks is due to DRAC for publishing this book and making it easy for anyone to buy directly. It will be the essential guide to organs on the island for many years to come.

—John Collins
Sussex, England

New Recordings

***Vision at Covenant*. Murray Forbes Somerville, organist. C. B. Fisk organ Op. 134, Covenant Presbyterian Church, Nashville, Tennessee. Raven Recordings OAR-931, \$15.98; <www.ravenCD.com>. Also available from the Organ Historical Society: <www.ohscatalog.org>.**

Fantasia and Fugue in G Minor, BWV 542, *Chorale Prelude, Herr Jesu, Christ, dich zu uns wend'*, BWV 709, Johann Sebastian Bach; *Voluntary in A Minor*, op. 7, no. 8, John Stanley; *A verse of 3 parts*, Thomas Tompkins; *Elegy*, Harold Darke; *Wedding March*, John C. Hodgson (first recording); *Tierce en taille et Récit de Chromorne from Suite Evocatrice*, Charles Tournemire; *Apparition de l'Eglise éternelle*, Olivier Messiaen; *Softly and tenderly*, Raymond Haan; *Rondino on "I love to tell the story"* (first recording) and *Prelude on "Union Seminary"*, Charles Callahan; *Land of Rest*, Sam Batt Owens; *Prelude and Fugue on B-A-C-H*, Franz Liszt.

The program notes for this fine recording state that, "It's a fairly standard cliché for the first recording of a new organ to seek to show how the instrument is adept at all styles and periods of organ literature," but that is exactly what happens in this instance. More to the point, everything is new in this "Vision" recording: along with the new Fisk Opus 134 there is a brand new building that was designed from the very beginning with the new organ in mind. How often does that happen? So often a new building is constructed and then, often many years later, a builder has to try and figure out how the instrument will be configured in a space that was never adequately designed for an instrument in the first place. How many musical compromises on placement, specification, scaling, and action considerations have been made because the building (and the less than favorable acoustics that it contains) challenges any choral group, organbuilder,

and organist to get the best sounds out of a space incapable of being musically (and visually) sympathetic? In this case, the "vision" of the title relates to the entire process that existed from the very beginning of the new space for Covenant Presbyterian Church in Nashville in late 2005, when David Harper and Paul Law of Hnedak Bobo Group, the architects, Dana Kirkegaard of Kirkegaard Acoustic Design LLC, and C. B. Fisk, Inc. began working together to design the new building that was dedicated in April 2009.

What came of this collaboration was the placement of a brand new 58-stop instrument in the front of church in a stunning 48-foot-tall solid oak case in a sympathetic acoustical environment that is much more European than American. An essay by David C. Pike, the executive vice president and tonal director of C. B. Fisk, is included in the generously detailed CD booklet, complete with numerous photographs. Again, for many of us, information about the instrument is paramount and the complete specification (why don't more recordings do this?) is included here. We know that this large new instrument has keyboard compasses of 61/32, two divisions (the Swell AND the Positive) under expression, mechanical key and electric stop action, and the ability to engage "flexible" wind when appropriate for various repertoire. Why shouldn't this information be available in all recordings? Dear record producers and artists: it doesn't take up that much room!

Murray Forbes Somerville has had a distinguished career as an organist, harpsichordist, and conductor and has lived on three continents. His official biography tells us that he was "Born in London and raised in Africa . . . studied in Munich with Karl Richter, at Oxford under Sir David Lumsden as Organ Scholar of New College, and in New York with Dr. Robert Baker." Further studies were at the New England Conservatory of Music in Boston, where he received his doctorate, studying historical keyboard techniques with William Porter.

His long and distinguished American career has taken him to important positions in West Hartford, Connecticut, at the Cathedral of St. Luke in Orlando, Florida (where he also founded the Orlando Deanery Boychoir), and probably his best-known position, as university organist and choirmaster at Harvard University for thirteen years. He retired from St. George's Church in Nashville in 2008, and was the interim organist at Covenant Presbyterian during the time this recording was made in May 2011.

The recording opens dramatically with an extended trill to begin the *Fantasia and Fugue in G Minor*, BWV 542, and the program notes tell us that the registration scheme used by Dr. Somerville is based on a performance of this work on the 1746 Hildebrandt organ in Naumburg, Germany. This instrument was probably played by Bach and might even have been designed by him. The Nashville Fisk also has, like the Hildebrandt, a big 32' reed in the Pedal and a 16' reed on the Great, as well as a céleste on the Oberwerk, which is used here in the soft section in the second fugato. Yes, Bach on a céleste! It works beautifully, with historically informed playing throughout the Bach that is never fussy but always musical. Somerville notes that he made all of the stop changes in the fantasia sans pistons.

The instrument also takes us on a short tour of Europe with four English pieces, two French pieces, and then brings us home for four American hymn preludes. Finally, there is one last grand German statement with the music of Franz Liszt.

In the English section, of particular interest is the *Elegy* by Harold Darke, the composer best remembered today for the sensitive and beautiful setting of the Christina Rossetti text "In the bleak mid-winter." From the manual stop changes in the Bach one can imagine the electric stop action being used to its full potential here, for the Darke work calls for a slow build-up to full organ, and then a melting away of the sound befitting a large English cathedral organ in a superbly

live acoustic. It works well here, even without eight seconds of reverberation.

It is always a delight to encounter first recordings of individual pieces, and this inaugural recording of the new Fisk contains two of these gems. The first is by John C. Hodgson, who was one of the first teachers of Murray Somerville while he was a high school student in Rhodesia (now present-day Zimbabwe). The *Wedding March* was written for his friend and colleague Jim Peto, who was the choirmaster at the cathedral in Salisbury (now called Harare). In this piece the grand Tuba Mirabilis in English style is given a real workout! Unfortunately, the Hodgson work remains unpublished to this day. How wonderful if this piece could be a project for the music-publishing branch of Raven Recordings. It would be a welcome addition to the repertoire.

The centerpiece of the recording is the *Vision of the Eternal Church* by Olivier Messiaen, which was included to remind everyone of the fact that this new hilltop sanctuary of Covenant Church overlooks downtown Nashville, Tennessee. Here is music from the composer whom Erik Routley called "... the most original organ composer since Bach." What is needed for this piece is again an instrument that can produce and sustain that march to full organ and the even slower diminuendo that was described by Routley as a "study in duration."

The second "first recording" is from the composer-in-residence at the Memorial Church at Harvard University, the young Carson Cooman, a composer who "... writes big pieces that sound terrific," to quote the *American Record Guide*. The 29-year-old composer wrote *I Love to Tell the Story* inspired by the Fisk and the congregation of Covenant Presbyterian Church. This more intimate work features the beautiful flutes of the Choir at 8' and 4', the Great Harmonic Flute, and the 8' Hautbois of the Swell.

The recording concludes with Franz Liszt's 19th-century tribute to the musician whose music began the recording, Johann Sebastian Bach. The *Prelude and Fugue on B-A-C-H* (the musical motive on Bach's name that translates in German notation to B-flat, A, C, and B natural) was also written for a premiere of a new instrument. The work was dedicated to Alexander Winterberger, who presented it for the first time in 1856 for the new Ladegast organ at Merseberg Cathedral. Again, not every organ (or organist!) is up to the task of this virtuoso showpiece, but it brings this recording to a stunning conclusion.

There are few recordings of new instruments that are so thoughtfully and beautifully produced as this *Vision at Covenant*. It reflects the careful planning, consideration, and execution of this instrument for a congregation where music plays a central role in their worship experience. There is no doubt that this instrument will also play an important role in the musical life of a city that prides itself on the nickname "Music City." With more instruments like the new Fisk, maybe Nashville could become "Organ City"?

—Dr. David Wagner
Madonna University
Livonia, Michigan

Cherry Rhodes at the Kimmel Center. Premiere solo recital recording, The Fred J. Cooper Memorial Organ, Dobson Opus 76 (125 ranks), Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, Pennsylvania. Delos Productions, Inc., DE 3381, \$14.98; <www.delosmusic.com>.

J. S. Bach, *Prelude and Fugue in E Minor*, BWV 548; Franz Liszt, *Symphonic Poem: Orpheus* (transcription by Jean Guillou); Clarence Mader, *Afternoon of a Toad*; W. A. Mozart, *Adagio and Fugue in C Minor*, K.V. 546 (transcription by Jean Guillou); José Lidón, *4 piezas para la Misa* (Four Pieces for the Mass): *Cantabile para organo al alzar en la Misa* (Cantabile for the Organ upon the Elevation of the Host during the Mass), *Offertorio* (Offertory), *Elevación* (Elevation),

Allegro; Jean Guillou, *Scènes d'Enfant d'après The Turn of the Screw d'Henry James*; William Grant Still, *Reverie*. Total playing time: 78:55.

This disc was recorded live, complete with uncut applause, on October 14, 2006. The opening selection is the "Wedge" Prelude and Fugue of Bach, taken at a lively clip and with wide contrasts of volume during the fugue. Jean Guillou's effective transcription of Liszt's *Orpheus* is beautifully registered and sounds surprisingly good on what, to put it mildly, is a non-symphonic instrument. A couple of audience coughs are included. Clarence Mader's cute and rhythmic *Afternoon of a Toad* is great encore and recital material.

Jean Guillou (b. 1930), with whom Ms. Rhodes studied and for two years was his assistant at St. Eustache, figures largely on the recording, with his transcriptions of Liszt and Mozart, and with his concluding *Scenes d'Enfant*, a very difficult composition of over nineteen minutes duration. The final piece is a lovely encore, William Grant Still's *Reverie*.

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

The New and the Old. Isabelle Demers, organ. Marcussen organ of Tonbridge School Chapel, Tonbridge, Kent, England. Acis compact disc, APL42386, <www.acisproductions.com>.

Prelude & Fugue in D major, BWV 532, Bach; *Romeo and Juliet* (1. The Street Wakens, 2. Romeo at the Fountain, 3. The Young Juliet, 4. Gavotte, 5. Balcony Scene, 6. The Duke's Command, 7. Montagues and Capulets), Prokofiev, transcr. Demers; *Introduction, Variations and Fugue on an Original Theme*, op. 73, Reger.

Until the 1909 James Jepson Binns organ in Tonbridge School was destroyed by fire on September 17, 1988, the organs of Leeds organbuilder "Battleship" Binns were thought to be pretty much indestructible. The fire provided an opportunity for something new, and October 1995 saw the opening of a new four-manual, 67-stop organ by the Danish firm of Marcussen in the restored chapel. The new organ has tracker action with some electrical assistance to the couplers, etc., and includes a Solo division on a rather higher pressure than the rest of the instrument. Like the old Binns organ, it is located on the gallery, though unlike the old instrument it has a Rückpositiv as well as a main case.

Based on this recording, I would characterize the Marcussen organ as exquisite: it floods the building with a glorious

and beautiful sound without being harsh in the slightest degree. It has a certain refinement that reminds me of the work of Hilborne Roosevelt. Its tonal design probably owes quite a bit to the work of the founder of the Marcussen firm, Jürgen Marcussen (1781–1860), whose great-great-great-granddaughter Claudia Zachariassen is the current director. The acoustics of the room seem to be lively and by no means muddy. The reverberation period sounds as if it is about four seconds, although with today's digital recording techniques there is no saying how much of this is natural!

Quebec-born organist Isabelle Demers studied organ in Montreal, Paris, and New York, where she completed a DMA at the Juilliard School under Paul Jacobs. She displays herself on this compact disc as a particularly talented member of today's group of up-and-coming young organists. Her recording begins with a spirited performance of the Bach D-major Prelude and Fugue, which she plays in a seemingly effortless way with an impeccable attention to phrasing.

Isabelle Demers' own transcription of seven movements from Prokofiev's ballet *Romeo and Juliet* takes up the greater part of the compact disc. Prokofiev's ballet is interesting in the way it uses classical norms to portray a mood of "being ill at ease in Zion"—or to be more accurate "ill at ease in Stalinist Russia." It begins with the brief and playful movement, "The Street Wakens," which is followed by the more introspective and deliberately somewhat ungainly "Romeo at the Fountain." This leads into a movement portraying "The Young Juliet" in which bright and ebullient sections alternate with calmer, more foreboding ones. Next comes the "Gavotte," probably the movement from *Romeo and Juliet* that the public knows best. "The Balcony Scene," following the "Gavotte," is the longest section of the transcription. The build-up toward the middle of the movement gives us an opportunity to hear the very fine Tuba Mirabilis on the Solo division. After this, the short and powerful "Duke's Command" leads into the celebrated final movement, "Montagues and Capulets," seen by some as a commentary on the troubled relationships of Stalinist Russia. The publishers of the compact disc have placed this track on YouTube: <<http://www.youtube.com/watch?v=XDSuSj0qpIY>>.

The final work on Demers' compact disc is Max Reger's *Introduction, Variations and Fugue on an Original Theme*, written in 1903. Here the artist shows herself as a true virtuoso, while the organ shows itself as an ideal instrument for Reger—full of romantic color in the softer passages and far from being harsh

in the loud ones. Indeed, the Marcussen organ in Tonbridge is probably not too far removed, tonally speaking, from the 1889 Schlimbach organ that Reger himself played at the Stadtkirche in Meiningen when he was *Kapellmeister* to Georg II, Duke of Saxe-Meiningen before the World War I.

Reger's Op. 73 is, as the booklet included with the compact disc states, particularly interesting in the way that the "strong antagonism between F# minor and D minor" that underpins it leads to a situation in which the boundary between the keys is almost dissolved, resulting in an atonality that points forward to the early work of Schoenberg. This was particularly apparent to me in Variations VIII to X. There is indeed a surprisingly modern feel to this work, dating as it does from the early years of the last century. The vigorous fugue reintroduces many of the motifs already treated in the Introduction and Variations as well as including a "modified B-A-C-H" in the main theme. Isabelle Demers' playing brings out all this very clearly, and nowhere is anything lost of the clarity of Reger's thickly written work. Altogether this is a very fine recording that I much enjoyed listening to.

—John L. Speller
St. Louis, Missouri

New Organ Music

Taiwanese Suite, by Chelsea Chen. Wayne Leupold Editions, WL600246, \$12.50.

By all accounts the young (b. 1983) concert organist, Chelsea Chen, is becoming a sensation in the organ world. And, if this *Taiwanese Suite* is any indication, her compositions will also become sensations. The *Suite* consists of three movements: *Hills in the Springtime*, *Moonlight Blue*, and *Mountain of Youth*. The movements are written in sonata form—fast-slow-fast or loud-soft-loud, with much variety within each movement.

My favorite movement is the first, *Hills in the Springtime*, which features a catchy pentatonic tune centered on a D-major scale. The opening introduction comes back throughout the composition and is absolutely delightful. Little echoes in the other parts enhance the theme. In all the movements Chen works from simplicity toward complexity; new related themes work their way in along with the original Taiwanese theme, and the music calls for some rapid changes of registration. Despite this, the music never loses the charm of the Taiwanese folk tune.

The leadership at Faith Lutheran Church of Sarasota, Florida decided to modernize and expand their 14-rank pipe organ with a new custom Rodgers console. This effort preserved the church's original investment and greatly expanded the instrument's functionality, reliability and tonal resources. The installation was accomplished by Central Music Inc. of Clearwater, Florida.

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I took the liberty of finding a concert performance by Ms. Chen on YouTube that showed off her impeccable technique as well as the complexities of the music. It is a wonderful composition to listen to. A three-manual organ is a necessity, as are pistons. Even so, I could not see how she changed registrations in some places where it has to be done "on the fly" as it were.

My only complaint, even though she plays it at the tempo she calls for, is that perhaps for the listener and for the theme, it might show better at a slightly slower tempo. In any event, after hearing it and playing it myself, I could not get the music out of my head. It is intoxicating despite its technical difficulties and I expect will get more concert performances as time goes on. Great job, Chelsea Chen! Let's hear more from you.

—Jay Zoller
Newcastle, Maine

Flourish on Joy to the World (for brass quintet, timpani, organ, opt. handbells and cymbals), Robert A. Hobby. MorningStar Music Publishers MSM-20-013, \$25.00.

A colorful work, in both harmonic language and use of instruments, well written for the players. The instrumental parts are bound within the score, with permission to photocopy—a good idea, I think. The texture is "gently modern," with mild dissonances, whole-tone scales, quartal and added-note chords, and the occasional harmonic "surprise." Although the handbells are indicated as optional, basically doubling the organ, they do provide their own unique color, and in a higher register. Only three octaves are required. The score, with all its instrumental lines, might appear to be quite lengthy; the performing time, however, is less than two minutes, making this useful as a hymn introduction or interlude during a festal procession.

Fantasia for Organ and Harp, Rachel Laurin. Wayne Leupold Editions WL600253, \$49.50.

This ambitious and well-crafted work was commissioned by the AGO for the 2010 national convention in Washington. Rachel Laurin, a native of Quebec, has composed extensively for the organ and other instrumental media, garnering significant recognitions and prizes for her work. In her notes the composer writes, "As the harp and the organ are among the oldest musical instruments . . . the composer chose to explore the eclectic combination of these wonderful instruments." This work is well written and musically attractive, with exceptional attention given to musical details in the

scoring. The organ part is idiomatic and lies well under the hands and feet. The composer often uses a dialogue technique, alternating between the instruments, so that the harp can be clearly heard. The fantasia opens with conversations in organum between the instruments, leading to a highly rhythmic jazz-like section in 7/8 meter. These two ingredients generate much of the music, which finishes with glittering and brilliant flourishes.

Harp notation is a special language (a mystery to many, including me!), so I turned to a colleague and professional harpist, Anne Sullivan, and invited her comments. She noted that the harp part is well written: idiomatic and approachable, with ample pedalgrams throughout. Many facets of the instrument are displayed, ranging from arpeggiated passages to rhythmic and very articulated sections. She was intrigued by this piece, adding, "[the harp part] is not for the faint of heart, however, but rather for the advanced player." I would say the same about the organ part. This is a major work (14 minutes in length) and a significant contribution to the literature. It is clear that it was written with care and skill, generating a wonderful and highly colorful musical effect.

—David Herman
The University of Delaware

Pensieri per l'organo, by Giovanni Maria Casini. Edited by Jörg Jacobi. Published by Edition Baroque, eba4013/14, €11.90 each; obtainable from <www.edition-baroque.de>.

Casini (1652–1719) was second organist of Florence's cathedral from 1676, first organist from 1685, and organist to Cosimo, Grand Duke of Tuscany, in 1708. He may well have studied with Bernardo Pasquini in Rome, and amongst his organ students one can count Domenico Zipoli and Francesco Feroci. This collection of twelve polyphonic pieces was published in Florence in two volumes in 1714; noteworthy for the time was the use of four-part open score, which underlined the academic and archaic nature of the pieces, which bear witness to the composer's knowledge of Palestrina and Frescobaldi in particular. They are presented here in two-stave format in two volumes, each containing six *Pensieri*, following the division of the original print. Unlike earlier collections of both polyphonic works and toccatas, there is no adherence to following the system of composing one piece for each of the church tones, and keys used also include B-flat and D major.

Apart from no. 6, which is in one movement only, the other *pensieri* are in either two (nos. 1, 2, 5, 9, 10, and 11)

or three movements (always in gigue rhythm), in which Casini demonstrates his mastery of rhythmic and melodic thematic transformation as utilized by Frescobaldi (and later by his pupil Froberger and other German composers of the later 17th century) in his *capricci* and *canzone*. Many of the second movements employ dance rhythms, i.e., a rare use for this time of the galliard in no. 1, corrente in nos. 3 and 4, and minuet in nos. 2, 5, and 11, with the gigue being clearly discernible as the final movement in either 6/8 (no. 12) or 12/8 (nos. 3, 4, 7, and 8), with both dotted and equal rhythms being present in the same piece, apart from no. 4, which has equal eighth notes throughout. The majority of the first movements are in cut C time, with no. 7 being in 3/2. The second movements of nos. 7–9 and 12 are in cut C time.

Most of the subjects are of the abstract rather than the purely vocal type, allowing a considerable degree of chromatic writing, which is well exemplified in no. 8 in A minor and no. 10 in D minor, particularly in the 3/8 second movement, which has similarities with a slow *passepied*. Many of the movements in minor keys conclude with a bare fifth, heightening the archaic nature. In no. 7 the final chord of the first and second movement occurs in the opening bar of the succeeding movement, where the treble also serves as the first note of the subject in the new meter; otherwise the different movements are self-contained, allowing for performance as an individual work if time is limited; the subject of this *pensiero* features an interplay between the natural fourth and the sharpened fourth. Pedals are required for several long held notes in a few pieces, and may be used for cadences according to contemporary practice.

The edition is clearly printed, with the introduction in German only. The dedication to Cosimo, which occupies two pages in the original, has been omitted, as have two epigrams in Latin. The *pensieri* will require careful study in the passages in which parts cross, and are a welcome addition to our knowledge of the contrapuntal repertoire of the post-Frescobaldi period of Italian composition for keyboard instruments, complementing the earlier collections by Fabrizio Fontana and Luigi Battiferri. Using appropriate registration, they have much value as teaching pieces, recital pieces, or concluding voluntaries, and deserve to be far better known. It is greatly to be hoped that further examples of the Florentine school may be published in the future.

—John Collins
Sussex, England

New Handbell Music

Come, Christians, Join to Sing, arranged for 3–5 octaves of handbells by Jason W. Krug. Agape (a division of Hope Publishing Company), Code No. 2581, \$4.50, level 2+ (M).

This thrilling arrangement of the tune MADRID is creatively arranged to delight both the audience and the ringers. The piece opens with a triumphant fanfare leading to the familiar melody with synopated and rhythmic accompaniment. The middle section combines malleted and martellato chords, with a final fanfare similar to the first, bringing the piece to a triumphant end.

I Will Sing of My Redeemer, arranged for 3–5 octaves of handbells by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2591, \$4.95, level 2 (M).

Based on the tune HYFRYDOL, this setting has a festive feeling throughout. Beginning and ending with large, strong chords, followed by a contrasting middle movement, including a key change, the arrangement gives way to a rousing, spectacular close.

Fanfare and Exaltation, arranged for 3–5 octaves of bells by Dan R. Edwards. Choristers Guild, CGB611, \$4.50, level 3 (M+).

This is an exhilarating original composition from beginning to end. The fanfare opens with large, bold chords, with striking key changes, leading to the second part, which thins out with a little more melodic material. The opening fanfare is sounded again, making a final statement. This would be a great opening piece for a concert, or prelude for worship.

Tranquil Chimings, for 2 or 3 octaves of handbells, by Sandra Eithun. Choristers Guild, CGB600, \$3.95, level 1– (E).

Short and sweet, this tranquil piece offers a gentle, flowing incantation with half-note chords, all in the space of 32 measures. Here is a lovely interlude for any occasion.

Cumulonimbus, arranged for 4–5 octaves of handbells by Matthew Prins. GIA Publications, G-6596, \$4.95, Level 4+ (D).

This original composition pulls out all the stops for the ringers. The melodic material is established immediately, with the piece employing several rhythms and keys throughout. The melodic material also bounces back and forth between major and minor. With an accomplished bell choir, this is a piece that will surely engage the audience and the ringers alike!

Nearer My God to Thee, for 3, 4 or 5 octaves of handbells with 3 or 4 octaves of handchimes, arranged by Susan E. Geschke. Choristers Guild, CGB675, \$4.50, level 2+ (M).

This arrangement of BETHANY is hauntingly beautiful, and is written with flowing eighth-note patterns supporting the melody throughout. Handchimes would certainly enhance the piece, but handbells alone could work as well. This piece is clearly marked so that any 3-, 4-, or 5-octave choir could be employed.

Joyful Rhythm, arranged for 2 or 3 octaves of handbells by Kevin McChesney. Choristers Guild, CGB219, \$4.50, level 1+ (E+).

The piece begins with quarter-note, malleted chords, much like the "chopsticks" motif, with a melody line introduced once the rhythm is established. This composition is fresh and rhythmic, just as the title indicates, and one could be toe-tapping before the piece ends.

—Leon Nelson

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Kipp Cortez, Renate McLaughlin, Joshua Boyd, and Nancy Deacon



Kipp Cortez and Nancy Deacon



Professor Marilyn Mason, who has led many organ tours throughout France and who feels like she has "always known François Couperin!"



Joshua Boyd and Renate McLaughlin

For the first time in Ann Arbor, the complete organ works of François Couperin (1668–1733) were performed on two evenings by students of Professor Marilyn Mason. Couperin's *Mass of the Convents* was performed on March 16 and his *Mass for the Parishes* was performed on March 25. These performances offered a rare opportunity to hear the only known organ music of one of the most famous composers of Paris. The 21-year-old Couperin, known as *Couperin le Grand* ("Couperin the Great") to distinguish him from other members of his musical family, composed the *Messe pour les couvents* for convents or abbey churches and the *Messe pour les paroisses* for parishes or secular churches.

The reeds, mutation stops, flutes, principal chorus, and mixtures of the C. B. Fisk organ in the Blanche Anderson Moore Recital Hall served Couperin's Masses well. The rich palette of color necessary for the performance of French Classical repertoire was present. The Chalumeau provided an excellent substitute for the Chromhorne that Couperin specified, and the aggressive and penetrating timbre associated with the French classical reeds was provided by the single Trompette. The cohesiveness of the ensemble was impressive.

In keeping with the performance practices of the classical French organ Mass of the eighteenth century, the organ verses alternated with sung verses in *alternatim*. Kipp Cortez performed the role of cantor at both performances. Like Guillaume-Gabriel Nivers (1632–1714), Couperin wrote five organ versets for the Kyrie, three for the Sanctus, nine versets for the Gloria, an Offertoire (an independent solo not linked to alternatim, the longest and most technically demanding within the organ Mass), two

versets for the Agnus Dei, and one for *Deo gratias*. The organ versets and offertoire were played by the following performers for both the *Mass of the Convents* and *Mass of the Parishes*: **Renate McLaughlin** (Kyrie); **Nancy Deacon**, director of music at Most Blessed Sacrament Cathedral in Detroit (versets 1–5 of the Gloria); **Joshua Boyd**, organist at Lord of Light Lutheran Church in Ann Arbor (versets 6–9 of the Gloria and Offertoire); **Kipp Cortez**, assistant organist at the First Congregational Church in Ann Arbor (the Sanctus, Agnus Dei, and *Ita Missa est*).

Renate McLaughlin offered introductory comments, explaining that the two Masses differed dramatically in style because of the strictures placed on Masses composed for parishes. The *Caeremoniale Parisiense* of 1662 stipulated that Masses written for parishes must be based on a recognizable Latin Mass.

Couperin quotes part of *Missa cunctipotens genitor Deus* in the Kyrie and Sanctus of his *Mass for the Parishes*. No such edict applied to the Masses being composed for the convents.

Each performer gave thoughtful interpretations, and added graceful and at times sizzling ornaments. They provided an aural document showing how the organ in Couperin's Masses appropriated texts from the Ordinary of the Mass and supplied a solo offertoire.

Hearing the entire *Mass of the Convents*, one could imagine the delight such music gave those within the walls of a religious community. And likewise hearing the *Mass for the Parishes*, one can imagine sitting in the Chapelle Royale and seeing the joy on the face of Louis XIV as his organist, François Couperin, played his *Mass for the Parishes*. ■

Marijim Thoene received a D.M.A. in organ performance/church music from the University of Michigan in 1984. She is an active



C. B. Fisk Opus 87

recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, *Mystics and Spirits* and *Wind Song* are available through Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.

Photo credit: Marijim Thoene

C. B. Fisk, Inc., Opus 87, 1985
The Marilyn Mason Organ
The University of Michigan
Ann Arbor, Michigan
27 voices, 35 ranks, 1,716 pipes

Hauptwerk, Man I
 16' Bourdun
 8' Principal
 8' Rohrflöte
 8' Octava
 4' Spitzflöte
 2½' Quinta
 2' Octava
 Mixtur V
 Cornet III
 8' Trompette

Oberwerk, Man II
 8' Gedackt
 8' Quintadena
 4' Principal
 4' Rohrflöte
 3' Nasat
 2' Octava
 2' Gemshorn
 1½' Tertia
 1½' Quinta
 1' Sifflet
 Mixtur III
 8' Chalumeau

Pedal
 16' PrincipalBaß
 8' OctavBaß
 4' OctavBaß
 16' PosaunenBaß
 8' TrompetenBaß

Oberwerk to Hauptwerk
 Hauptwerk to Pedal
 Oberwerk to Pedal
 Tremulant
 Klingel (rings bell to signal calcant)

Hand-pumped wind and electric blower
 Fifth-comma Meantone tuning

The Great Organ of the Cathedral of Monaco

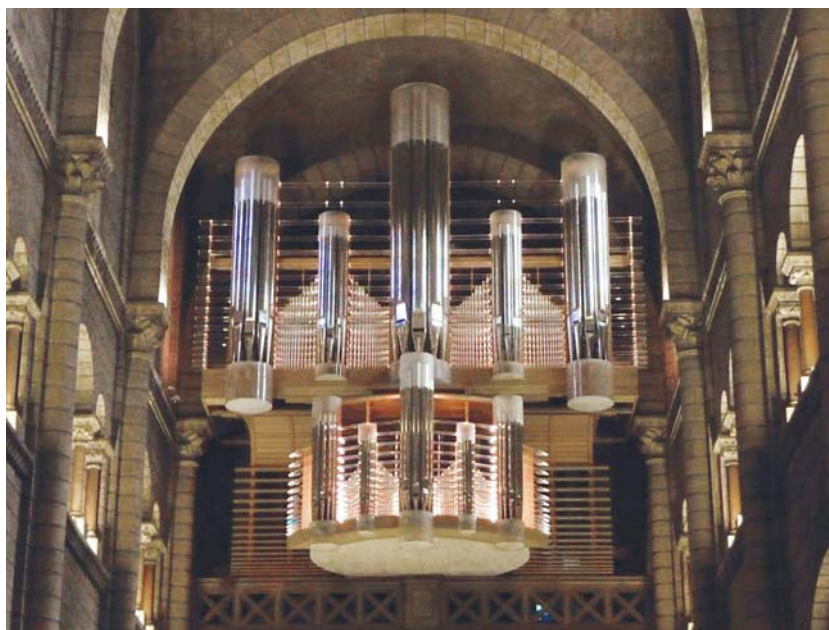
Jean-Louis Coignet

The present Cathedral of Monaco was consecrated in 1911; exactly one hundred years later, on December 8, 2011, the Archbishop of Monaco proceeded with the blessing of the new organ, the fourth since the consecration of the building. The first organ, attributed to François Mader, was located near the high altar; it proved to be insufficient and the need for a larger organ was rapidly felt. Charles Mutin, Cavaillé-Coll's successor, turned it into a 50-stop instrument that he installed in two parts placed on either side of the gallery; Émile Bourdon, titular organist, inaugurated it on April 8, 1922. After fifty years of service, this organ showed signs of wear, and was replaced by a 60-stop instrument built by Boisseau; Pierre Cochereau played the opening concert on October 10, 1976. Despite work done by Tamburini in 1987, the results weren't entirely satisfactory, and the appointment in 2006 of a new organist, Olivier Vernet, gave the impetus to consider a complete rebuild.

Following an international competition, the organbuilding company Thomas¹ was entrusted with the work. It was a challenging undertaking since "the specifications forced us not only to reuse most of the existing pipes, but also to recreate their original voicing, in order to conserve the soul of the former instrument in a new body."² In fact, the result is a completely new organ, with the exception of some pipes that have been carefully restored (many reeds had been cut too short). The frames, case, wind-chests, blowers, console, transmissions, and electronic systems are new. The organ builders and architects made the bold decision to remove the organ from the gallery-alcove where it was located, and to use innovative lighting as an architectural element in its own right. Says Dominique Thomas: "We created a resolutely contemporary façade, which plays on both the lightness, transparency and light, blending harmoniously with the architecture of the Cathedral while appearing as an original work of art."

The instrument has 77 speaking stops (105 ranks), with 106 stops at the console (the chamades 8' and 4' being playable on all keyboards and pedal at different ranges). Manuals I (Positif de Dos), II (Grand-Orgue), and III (Récit expressif) all have 58 notes (C1–A5). Manual IV (Dessus de Récit) has 41 notes (F2–A5), and the Pédale 32 notes (C1–G3). The key action is mechanical for manuals and pedal; the stop action is electric and assisted by a combination action of 30,000 combinations. The couplers are electric, but there is also a mechanical Positif/Grand-Orgue coupler so that the organist can recreate the typical "old feeling" when interpreting music of the seventeenth and eighteenth centuries. Dominique Thomas clearly explains the advantage of the electric coupling:

When playing symphonic or modern organ music, electrical couplers are not a drawback to the touch of the organist and



Orgues Thomas, Cathedral of Monaco



Positif and console seen from the side

have the advantage of not obliging excessive reduction of the touch. When using Barker levers for coupling in instruments of much smaller size, Cavaillé-Coll already considered the full opening of the pallet when the organist's finger was still only half way down an advantage.

There is also a playback system that enables organists to listen to their own playing from the nave.

The wind supply is particularly well designed: two Ventus blowers, 140 mm and 160 mm water column respectively, feed primary reservoirs that provide wind to wedge bellows for the Positif, Grand-Orgue, and Dessus de Récit. The Récit expressif, in turn, receives its wind from two reservoirs that feed the bass and treble separately, ensuring perfectly stable wind, while the wedge

bellows give some flexibility for playing the classic repertoire. The wind pressures used are:

- Chamades: 91mm
- Positif de Dos: 78mm
- Grand-Orgue: 91mm
- Récit expressif: 106mm
- Dessus de Récit: 91mm
- Petite Pédale: 112mm
- Grande Pédale: 134mm.

Dominique Thomas describes the tonal architecture as "primarily a French classical organ, opening toward the symphonic style." This organ falls in the French neo-classic organ tradition with its three traditional divisions, large symphonic Récit, and the well-furnished Pédale. This concept was first highly prized in the 1930–50s, then severely criticized in the 1960–70s. But it was, in fact, above all the modifying of existing instruments, both classic and symphonic, that was the subject of vehement condemnations.³ What matters most, after all, is the resulting sound, and there is no denying that the new organ of Monaco is an amazing musical instrument. As Olivier Vernet quite rightly wrote: "As a synthesis of the past with the most elaborate contemporary technology, this wonderful instrument, thanks to the huge variety of its tonal palette, is an inexhaustible source of inspiration."

Notes

1. The Thomas workshop was founded by André Thomas in Ster-Francorchamps (Belgium) in 1965. His son, Dominique, took over the management of the company in 2000. The company currently employs 14 persons, has



Grand-Orgue Cornet V



Pipes inside the Récit expressif



Pedal pipes

built over 130 new instruments in 45 years, and restored some 40 eighteenth and nineteenth centuries organs. Website: <<http://www.orgues-thomas.com/website/>>

2. Jean-Charles Curau, Director of Cultural Affairs of Monaco.

3. See Jean-Louis Coignet, "Is the French Neo-Classical organ a failure?", *The Organ Yearbook* 1973, Volume IV.

Jean-Louis Coignet has worked in scientific research until 1980 while, at the same time, learning organbuilding. He was appointed tonal director of Casavant Frères, Expert-organier of the City of Paris in 1981, and Technicien-conseil for the Ministry of Culture in 1996, positions that he held until 2005. He is the author of "Notes on the Organ in the Basilica of Sainte-Clotilde," THE DIAPASON, August 2006, vol. 97, no. 8.

Photo credit: Jean-Louis Coignet, unless indicated otherwise

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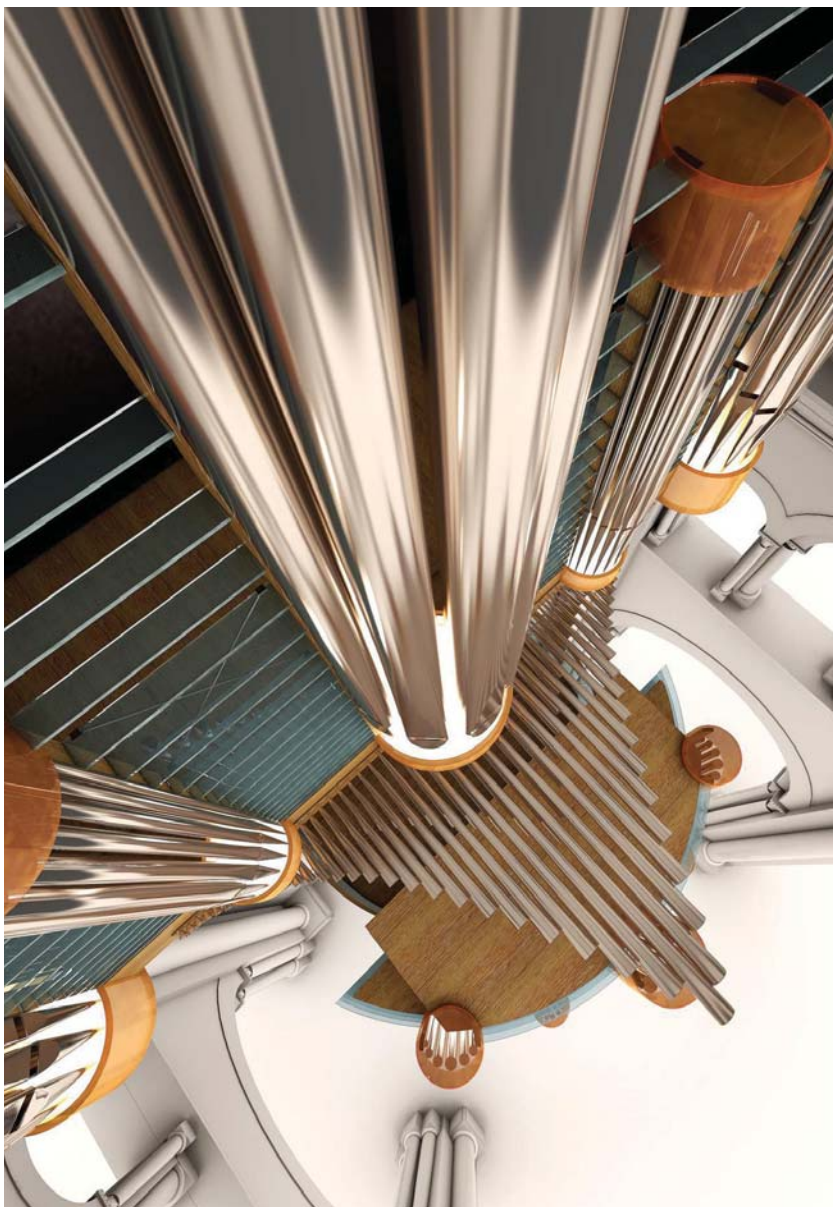
For (Name) _____

Street _____

City _____

State _____ Zip _____

From: _____



View from the top of the case (photo credit: Orgues Thomas)



32' Contre-Bombarde wood pipes



Bellows

I Positif de Dos	
8'	Montre
8'	Principal
8'	Bourdon
8'	Salicional
4'	Prestant
4'	Flûte à cheminée
2½'	Nazard
2'	Doublette
1½'	Tierce
1½'	Larigot
½-1½'	Tiercelette
	Fourniture III
	Cymbale IV
8'	Trompette
8'	Cromorne
4'	Clairon
16'	Chamade (tr 8')
8'	Chamade
8'	Chamade (tr 4')
4'	Chamade
II Grand-Orgue	
32'	Bourdon (C2)
16'	Montre
16'	Bourdon
8'	Montre
8'	Dessus de Montre
8'	Flûte Harmonique
8'	Gambe
8'	Bourdon
4'	Prestant
4'	Flûte
2'	Doublette

2'	Quarte
3½'	Grosse Tierce
2½'	Nazard
1½'	Tierce
	Grosse Fourniture III
	Fourniture V
	Cymbale IV
	Cornet V (F2)
16'	Bombarde
8'	Trompette
4'	Clairon
16'	Chamade (tr 8')
8'	Chamade
8'	Chamade (tr 4')
4'	Chamade
III Récit expressif	
16'	Bourdon
8'	Diapason
8'	Salicional
8'	Voix céleste
8'	Cor de Nuit
8'	Flûte Harmonique
4'	Prestant
4'	Flûte Octavante
2'	Octavin
1'	Piccolo
	Fourniture III-V
	Cornet III
16'	Bombarde
8'	Trompette
4'	Clairon
8'	Voix Humaine
8'	Hautbois

16'	Chamade (tr 8')
8'	Chamade
8'	Chamade (tr 4')
4'	Chamade
IV Dessus de Récit	
8'	Bourdon
4'	Flûte
2½'	Nazard
2'	Doublette
1½'	Tierce
8'	Trompette
16'	Chamade (tr 8')
8'	Chamade
8'	Chamade (tr 4')
4'	Chamade
Pédale	
32'	Bourdon
16'	Soubasse
16'	Principal
8'	Flûte
8'	Bourdon
10½'	Quinte
6½'	Tierce
4'	Flûte
	Mixture V
32'	Contre-Bombarde
16'	Bombarde
16'	Basson
8'	Trompette
4'	Clairon
16'	Montre (tr M16' GO)
16'	Bourdon Expr (tr B16' Réc)
8'	Diapason Expr (tr D8' Réc)
16'	Chamade (tr 8')
8'	Chamade
8'	Chamade (tr 4')
4'	Chamade
2'	Chamade (tr 4')
III/I	
IV/I	
VII	
I/II mechanical	
III/II	
IV/II	
IV/III	
I/I 16'	
III/III 16'	
III/III 4'	
III/I 16'	
I/II 16'	
III/II 16'	
III/II 4'	
I/P	
II/P	
III/P	
I/P 4'	
III/P 4'	
IV/P 2'	
Tremblant Positif	
Tremblant G.O.	
Tremolo Récit	

On every keyboard:
Sostenuto
Cancel

Crescendo 1
Crescendo 2
General Cancel

Mixture compositions

Grand-Orgue

Grosse Fourniture III

C1	2½	2	1½
Ds2	4	2½	2
Gs2	5½	4	2½
Ds3	8	5½	4
Gs3	10½	8	5½

Fourniture V

C1	2	1½	1	¾	½
C2	2½	2	1½	1	¾
C3	4	2½	2	1½	1
C4	5½	4	2½	2	1½
C5	8	5½	4	2½	2

Cymbale IV

C1	1	¾	½	¼
C2	1½	1	¾	½
C3	2	1½	1	¾
C4	2½	2	1½	1
C5	4	2½	2	1½

Positif de Dos

Fourniture III

C1	1½	1	¾
C2	2	1½	1
C3	2½	2	1½
C4	4	2½	2
C5	5½	4	2½

Cymbale IV

C1	1	¾	½	¼
C2	1½	1	¾	½
C3	2	1½	1	¾
C4	2½	2	1½	1
C5	4	2½	2	1½

Récit expressif

Fourniture III-V

C1	2	1½	1		
C2	2½	2	1½	1	
C3	4	2½	2	1½	1

Pédale

Mixture V

C1	2½	2	1½	1	¾
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Inspired by Italy: Encounters with Italian Historical Organs, Their Surroundings, and Their Music

Christina Hutten

What if I told you that there is surviving Italian organ music as splendid as Giovanni Gabrieli's *In Ecclesiis* and as ethereal as Gregorio Allegri's *Miserere*? A few months ago, I would not have believed it either. In fact, I was under the impression that compared to Italy's glorious tradition of ensemble music, its organ music was of lesser importance, and its historical organs were pretty but small. On paper, every instrument looked the same—a single manual, one octave of pull-down pedals, and a stoplist consisting of a principal chorus (the *Ripieno*), a flute or two, and perhaps a *Voce Umana*.¹ Three months of studying organ in Italy with Francesco Cera radically changed my mind. I went intending to obtain a more complete picture of early organ music, having already spent time in France, Holland, and Germany. I left in love with a magnificent collection of keyboard music.

My change of heart began not with the music but with the art and architecture of Italy. The entire country is like a giant open-air museum. Visitors can enter and experience the very places where Gabrieli, Frescobaldi, and so many others made music. That they were inspired by their surroundings is impossible to contest. These places are by definition inspiring. They were designed by the world's greatest architects and filled with art by the greatest sculptors and painters from anonymous Roman masters to Pinturicchio, Raffaello, Michelangelo, Bernini, Tintoretto, and many others. Elaborate organ cases are among the most striking architectural features of many Italian churches and palace chapels. I began to realize that such glorious spaces where the organ had so much visual importance simply must have resounded with impressive organ playing.

The instruments themselves also provided indisputable proof. They were far from boring. Though their stoplists were similar, their tonal character varied widely from region to region in a way that perfectly complemented the art and architecture of the area. What of the music that survived for these instruments? At first glance, it seemed simple to me, appeared not to require pedals, and certainly seemed an inappropriate choice for performance on modern instruments. Fortunately, all of this was only an illusion created by a style of musical notation that left many crucial interpretive decisions to the discretion of the performer, who would have been familiar with the contemporary musical style and performance practices. I learned why an understanding and appreciation of historical art, architecture, and instruments and a knowledge of the surviving repertoire and treatises are so crucial for today's performer.

Early Italian keyboard music is most successful when its interpretation is informed by historical sources and inspired by the conviction that it is the aural representation of Italy's breathtaking visual splendor. Italy's art, architecture, and music can be organized into regional schools based in four of Italy's most historically important cities: Venice and Florence in the north, Rome in central Italy, and Naples in the south. Allow me to share some of the highlights of my journey to discover their art, historical organs, and keyboard music.

Venetian Splendor

Today, the city of Venice continues to exist mainly because of the tourists. Many of the locals have moved to the mainland. Nevertheless, the city's colorful vibrancy and the remnants of its former grandeur are very evident. The reds, oranges, and yellows of the houses and shops, the green of the canals, the aquamarine of the lagoon, and the glistening white of the church façades are a feast for the



Figure 1. The domes of San Marco



Figure 2. The keyboard of the Antegnati organ of Santa Barbara

eyes. Appropriately, Venice's painters—Titian, Tintoretto and others—are famed for their use of color and the way that light seems to shine from within their paintings. Of the city's 114 churches, the Basilica Cattedrale di San Marco is the most famous (Figure 1). One of the finest examples of Byzantine architecture, its exterior is covered with inlaid marble and carvings, while its interior glows with gilded mosaics. Besides its breathtaking opulence, the sheer size of the cathedral is impressive. Remarkably, at the time of Claudio Merulo (1533–1604), Andrea Gabrieli (1533–1585), and the rest of the illustrious line of musicians who worked here, San Marco was not a cathedral, but the private chapel of the Doge of Venice, and Venice was one of the richest and most important cities in the world! My impression of Venetian organ music changed completely when I examined it through the lens of Venice's vibrant color palette and astounding splendor.

Organs of Northern Italy

The organs of northern Italy are characterized by their *cantabile* tone. Some also have much more colorful stoplists than organs in other parts of Italy. In 2006, Giorgio Carli completed the restoration of the 1565 Graziadio Antegnati organ of the Basilica di Santa Barbara, the private chapel of the duke of Mantua. The organ's case is beautiful. Its richly painted doors contrast with the white walls of the chapel. This instrument was built under the direction of organist and composer Girolamo Cavazzoni (1520–

1577). Its 16' plenum is glowing rather than brilliant, perfect for Cavazzoni's music, which is closely related to choral polyphony. As was the norm in Italy until the 18th century, the organ is tuned in mean-tone temperament, but the keyboard has split keys (Figure 2), allowing the player to choose between D# and Eb and between G# and Ab, thus enabling one to play in many more tonalities and to better imitate the pure intonation that a vocal ensemble is able to achieve. The keyboard and pedalboard both have particularly long compasses, the keyboard from C to F5 and the pedalboard from C to A2. The music of Marc'Antonio Cavazzoni (1485–1550), Girolamo's father, demands such a compass. This long key compass also permits the organist to play in different octaves, using the 16' *Principale* at 8' pitch, for example. The winding of this organ is a special treat. Rather than supplying an electric blower, Giorgio Carli installed an automatic bellows lifter to pump the bellows. This allows the player to experience the wonderful flexibility of playing on pumped wind without the trouble of hiring a person to pump the bellows.

Near Mantua, in the Chiesa di San Tommaso Cantuariense in Verona, stands a well-preserved 18th-century organ built by Giuseppe Bonatti in 1716. It is a two-manual instrument with an unusually colorful stoplist and a lavish complement of special effects. The main manual controls the *Grand Organo*—the usual *Ripieno* plus a *Cornetto* (in two parts: 4'-2½' and 2'-1½'), *Trombe reali*, and two flutes.



Figure 3. The bird stops of the Bonatti organ in Verona

An exquisitely crafted Regale with rare original parchment resonators mounted on a separate windchest like a *Brustwerk* is also playable from the main manual. The second manual controls the *Organo Piccolo*, a tiny 4' echo division situated behind the player. Other special effects include a chorus of bird stops (Figure 3) and a *Tamburo* (a stop played by the lowest pedal note that imitates a drum using a cluster of bass pipes). The pedals are permanently coupled to the main manual, but this organ also includes an independent pedal reed and *Contrabassi*—octave of 16' wooden pipes. The tone of the organ is sweet and elegant, thanks in part to its comparatively low wind pressure, a common feature of Italian organs. The wind pressure of this Bonatti organ is set at 53–55 mm. By contrast, the wind pressure of the comparably sized 1704 Schnitger organ in Eenum, the Netherlands, is set at 62.5 mm. The tonal variety and elegance of the Bonatti organ make it perfect for 18th-century music, including the music of Wolfgang Amadeus Mozart, who, incidentally, played this instrument while on tour in Italy.

Music of the Venetian and Emilian Schools

The keyboard music of northern Italy reached its peak during the Renaissance. Its focal point was the Basilica di San Marco in Venice. The splendid polychoral tradition of the basilica profoundly influenced the organ music of the Venetian school. Composers of the Venetian school were responsible for some of the most important developments in keyboard composition of both the Renaissance and the Baroque. Marc'Antonio Cavazzoni's collection, *Recerchari, mottetti, canzoni—Libro primo*, printed in Venice in 1523, is one of the most important examples of early 16th-century organ music. Cavazzoni was born in Bologna, where he probably received his musical training at the Basilica di San Petronio, and likely knew the famous 1475 Lorenzo da Prato organ there. Later he moved to Venice and was an assistant to Adriano Willaert at San Marco. Cavazzoni's *recerchari* are particularly significant, because they are among the earliest free compositions for the organ. These *recerchari* are majestic pieces written in an improvisatory style. Like later toccatas, they investigate idiomatic keyboard figuration rather than counterpoint. While his father, Marc'Antonio, was a pioneer in developing idiomatic keyboard figuration, Girolamo Cavazzoni, organist at Santa Barbara in Mantua, was a master of imitating vocal polyphony at the keyboard. An understanding of the text of the chants, motets, and chansons on which many of



Figure 4. In Rome, the 2nd-century Pantheon, its 16th-century fountain, and the nearby 20th-century apartment buildings coexist

his works are based is absolutely crucial for a successful interpretation.

Claudio Merulo and Andrea Gabrieli worked together as organists at San Marco. Merulo was renowned and influential during his lifetime. Girolamo Diruta dedicated *Il Transilvano*, one of the most important treatises on Italian organ music, to him. Merulo's toccatas were the first to alternate virtuosic and imitative sections, a technique that Frescobaldi and the North German organ school would use later. Also, foreshadowing the Baroque, they often use ornamental figures as motives. Merulo's music is full of unique written-out trills and diminutions. Studying it is an excellent way to learn how to add ornaments to repertoire of the 16th and early 17th centuries. In comparison, Gabrieli's music may seem rather subdued, but, in fact, it only lacks the profusion of notated trills. Presumably, Gabrieli would have added these in performance. His *Ricercari ariosi* are particularly beautiful adaptations of the polychoral style.

Eighteenth-century Bolognese composer Giovanni Battista Martini (1706–1784) was highly esteemed during his lifetime, and attracted students from around the world. Leopold Mozart even asked his advice concerning the talents of his son. Nevertheless, his surviving compositions do not seem to justify his reputation. They are pleasant but simple pieces in *galant* style. Consider them in context, however, and the picture changes. The majority of these pieces survive in manuscripts written in Martini's own hand. They are predominantly written in two-voice structure, but occasional figured bass symbols suggest that they were really sketches, and that the organist was expected to fill out the texture by adding chords. Some of Martini's *Sonate per l'Elevazione* survive in both simple and elaborately ornamented forms, exemplifying how he might have actually performed them.² Playing Martini's music as written is a little like stripping a Baroque church down to bare plaster walls. Far from being easy and uninspiring, these pieces are charming examples of Italian Rococo organ style and exciting vehicles for creativity.

Rome's Legacy

Rome is sometimes called "the Eternal City." It displays its long rich history in an abundance of art and architecture (Figure 4). Romans are proud of their heritage. In the past, Rome's great noble families collected antiquities, displaying them in their palaces. The Farnese collection, now on exhibit in the Naples National Archeological Museum, is particularly impressive evidence that admiration of antiquity dates back at least to the beginning of the 16th century. Many of its more than 300 marble sculptures were unearthed in archeological excavations specifically conducted on behalf of Pope Paul III and other members of the Farnese family. These same noble families and the Roman Catholic Church employed contemporary artists as well, who left masterpieces from every historical era. The poignant perfection of High Re-



Figure 5. The 1509 Montefalco organ

naissance works like Michelangelo's *Pietà* in St. Peter's Basilica, the dramatic lighting and gestures of Baroque treasures like Caravaggio's *Crucifixion of Peter* in the Chiesa di Santa Maria del Popolo or Bernini's *Ecstasy of St. Theresa* in the Chiesa di Santa Maria della Vittoria, and the busy ornamentation of Rococo creations like the organ case of the Werle organ in the Basilica di Sant'Eustachio are all on display. In the churches, clouds of angels surround visitors, while the palaces seek to amaze them with marvels of architecture like Bernini's and Borromini's staircases, which compete for attention in the Barberini palace. For me, Rome's deep appreciation of its long tradition of artistic excellence is the key to understanding the music written there.

Organs of Central Italy

Only a few of Rome's Renaissance and Baroque organs survive. As in many large wealthy European cities, pipe organs were replaced as fashions changed. Nevertheless, the smaller towns and villages in central Italy are home to a wealth of unique historical organs. It is far beyond the scope of this article to describe them all—the city of Rieti, where I spent much of my Italian sojourn, alone is home to 14 historical organs in varying states of playability. Let me begin by describing one of the oldest organs in Italy. It was built in 1509 by Paolo di Pietro Paolo da Montefalco, and is located in the Chiesa di San Francesco in Trevi, Umbria (Figure 5). This instrument is priceless for many reasons including its antiquity, its proximity to the birthplace of Girolamo Diruta, the way that it documents the history of organbuilding, and certainly also its beauty. Organbuilder Andrea Pinchi told me how thrilled he was to be given the opportunity to restore this instrument in 2005, having been convinced since he was a teenager that the case in the Chiesa di San Francesco held something very special. When it was first built, the organ consisted of a five-rank *Ripieno* and a *Flauto in ottava*.³ In the 17th century, a *Flauto in duodecima* was added, and in the 18th century the important Umbrian organbuilder Fedeli restored the instrument and added a *Voce Umana* and *Cornetta*. Because they reflect the historical development of the organ, these stops were all preserved in the restoration. The sound of this organ is bright and brilliant. The small *Ripieno* easily fills the sizable Gothic church. Like the Antegnati organ in Mantua, this was an instrument designed to imitate vocal music. Its extremely sensitive key action allows the player to create subtle text-like inflections by varying attacks and releases.

The organs that Frescobaldi played at St. Peter's have long disappeared, but a splendid 17th-century Roman organ does survive to transport Frescobaldi's sound world to the present day. The 1612 Giovanni Guglielmi organ in the Chiesa di Santa Maria in Vallicella (Figure 6) was restored by Ruffatti in the year 2000, but it continues to lack the international attention that it deserves. It is a large instrument based on 16'



Figure 6. The 1612 Guglielmi organ

pitch. The grandeur of the *Ripieno* is enhanced by many doubled ranks and by a trumpet. I was surprised to learn that a trumpet stop was a common feature of large Roman organs. The 1597 Luca Blasi organ of the Basilica di San Giovanni in Laterano, for example, also includes a trumpet. Perhaps the most eye-opening aspect of the Guglielmi organ is its narrow pipe scaling. The organ's sound is bright, almost nasal, but crystal clear. It is simply impossible to cover up passagework even with the densest chordal accompaniment. The spectacular case of this instrument is also noteworthy. It is, as it were, created using ornamentation, including two giant sculptures of angels, and the entire case is sumptuously

overlaid with gold.⁴ The matching case in the other transept of the church now contains an 1895 Morettini organ, which also merits a visit.

Music of the Roman School

Girolamo Frescobaldi (1583–1643) grew up in Ferrara, home of the great d'Este family. While Frescobaldi was young, many notable composers—including Claudio Monteverdi, Orlando di Lasso, Claudio Merulo, and Carlo Gesualdo—visited court. As a child prodigy studying with court organist Luzzasco Luzzaschi, Frescobaldi absorbed these diverse influences. In his early twenties, he decided to seek his fortune in Rome, and proceeded to write and publish

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Figure 7. The baldacchino over the main altar in St. Peter's Basilica



Figure 8. The reconstructed console of the 1595 organ in Teggiano



Figure 9. The instrument dating from 1619 in Teggiano

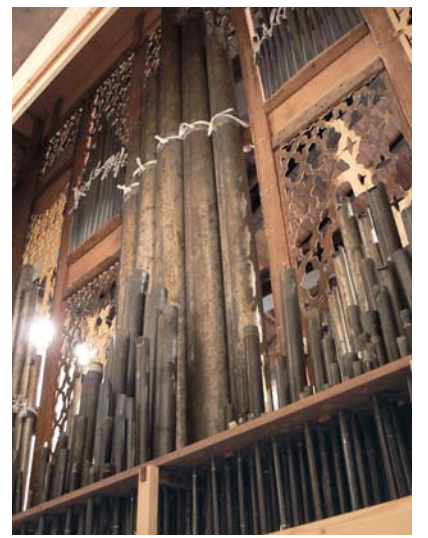


Figure 10. Inside the case of the 1595 instrument in Teggiano

some of the most important music of the 17th century and to pass on his skill to talented students from all over Europe.

Frescobaldi's music is like the city of Rome. It glories in tradition while being unafraid of innovation. Walking in the footsteps of Lasso and Palestrina, Frescobaldi composes masterful counterpoint, but juxtaposes it with flamboyant baroque figuration, skillfully incorporating affect figures. In his performance instructions that preface *Il primo libro di capricci* of 1624,⁵ he explains that in his music the metrical relationships that were so important in Renaissance music are now governed by the mood of the music. His sacred music, including the three Masses of *Fiori musicali* and the two extended elevation toccatas from his *Secondo libro di toccate*, is deeply spiritual. Frescobaldi masterfully communicates the meaning of the Mass liturgy into his settings. His elevation toccatas take the listener on a journey through contemplation, sympathy, and ecstasy. Though at first glance *Fiori musicali* seems like just another book of short pieces, when these pieces are considered together they form imposing Mass settings, and it becomes clear that this collection shares the monumentality of other early Roman Baroque sacred art like the baldacchino that Bernini designed for St. Peter's Basilica (Figure 7).

Similarly, Bernardo Pasquini's (1637–1710) music demonstrates both his admiration for the past as well as contemporary tastes. His output is extensive and varied, ranging from works like the *Fantasia la mi fa fa* and the *Capriccio in G*, which recall Frescobaldi's contrapuntal works, to figured bass sonatas and versets, to variations, toccatas, and suites in a style similar to that of his friend and colleague Arcangelo Corelli, and foreshadowing the keyboard writing of his most famous pupil, Domenico Scarlatti.

Michelangelo Rossi's (1601–1656) music shows the other face of the Roman Baroque—the face that seeks to shock and amaze, especially by breaking the rules. During his lifetime, Rossi was best known as a virtuoso violinist. He also composed at least two operas and spent most of his life working as a court rather than a church musician. His ten keyboard toccatas are formally similar to Frescobaldi's toccatas, but are full of startling effects and chromaticism

that borders on the grotesque. In them, extreme virtuosity makes up for contrapuntal simplicity.

Neapolitan Daring

Drama and audacity are a key part of Neapolitan art. For twenty-five centuries, Naples has brazenly lain in the shadow of Mount Vesuvius. It is a city of daring and a city of extremes. Emerging from the strange semi-darkness of the old city's narrow streets, for example, one finds oneself confronted by the glittering brilliance of the bay. Neapolitan art and architecture express this too. Naples is famous for its seemingly quaint hand-crafted nativity scenes. Take a closer look, and you will find them full of drama enacted by humorous and grotesque characters. Behind a most forbidding fortress-like block façade, soars the opulent Baroque interior of the Chiesa del Gesù Nuovo, with its profusion of colorful frescoes, inlaid marbles, and priceless treasures. Similarly, the famous sculptures of the Cappella Sansevero, including Giuseppe Sanmartino's *The Veiled Christ*, combine absolute technical perfection with gestures and facial expressions so full of pathos that they do not just invite an emotional response from their viewer, they force one.

Organs of Southern Italy

My most memorable experience with southern Italian organs occurred during a trip to the town of Teggiano in the region of Campania. The south of Italy is full of secluded towns and villages and many undiscovered artistic treasures. Teggiano is home to several historical instruments, but the two most interesting were built around the turn of the 17th century—one in 1595 (Figure 8) and one in 1619 (Figure 9), only four years after the publication of Giovanni Maria Trabaci's *Secondo Libro de Ricercate et altri varij Capricci*. Neapolitan-style instruments from this time period are extremely rare. Neither instrument is playable at this time.⁶ The restoration of the 1595 instrument is nearly complete, but has been suspended because of a lack of funding. The 1619 instrument, though magnificent, is still a ruin. Nevertheless, they still reveal much about Neapolitan organ music from the late Renaissance time. The pipe scaling used in these instruments is extremely narrow

and would produce a sound as brilliant and arresting as the glaring Neapolitan sun. In addition, both instruments have very narrow cases that would act only as soundboards, and would not mix or soften the sound at all (Figure 10).

The Neapolitan area was also home to talented 18th-century organbuilders, including Silverio Carelli. In 1784, Carelli built a beautiful instrument as a gift for the cathedral of his hometown of Vallo della Lucania. Its tone is sweet and full; several ranks including the *Principale 8'* are doubled. Its keyboard and pedalboard are both fully chromatic, also in the lowest octave. The case is magnificent (Figure 11). Carelli spared no expense in building this instrument. He even included bagpipes, which could be used to play *pastorali* at Christmas time—so fitting in an area famous for its hand-crafted pastoral scenes.

Music of the Neapolitan School

Like the Venetian school of keyboard music, the Neapolitan school flourished during the late Renaissance. Its leader was the Franco-Flemish composer Giovanni de Macque (1550–1614). He worked for the Gesualdo household and later as *maestro di cappella* for the Spanish viceroy, Giovanni Maria Trabaci (1575–1647) and Ascanio Mayone (1565–1627) served under De Macque as organists of the royal chapel. Their music is radical. De Macque's in particular is full of daring harmonies and forbidden intervals. How it must have appalled proponents of strict Renaissance counterpoint! But then, it was written in Naples, not in Rome. As was the Neapolitan tradition, the music of De Macque, Trabaci, and Mayone is suitable for performance on keyboard instruments as well as on harp. It stands to reason that the composers assumed that the performer would make adjustments idiomatic to the instruments on which they chose to perform, adding a pedal part on the organ, arpeggiating chords on the harpsichord, and so on. Unlike Frescobaldi, none of the Neapolitan composers wrote prefaces including detailed performance practice instructions, but Trabaci does include an important word of warning in the preface to his *Libro primo* (1603).⁷ He writes that his music is carefully composed, but that study is necessary to discern the spirit of the music. Should the performer neglect to do this study, it will be their own fault if they did not succeed in realizing his intentions. Of course, it is impossible to know today exactly what Trabaci meant by this statement, but one thing is sure: in order to perform this Neapolitan music convincingly, it is crucial to study, determine the affect that the composer sought to convey, and then to do everything possible to communicate it as intensely as possible.

Conclusions

In conclusion, allow me to offer a few practical suggestions regarding interpreting the notation of early Italian organ music. Musical notation devel-

oped over the centuries to include more and more performance information. At first, however, it was simply a memory aid in a musical tradition that was transmitted orally. Early Italian notation of keyboard music gives no information about dynamics or registration, and little information about tempo or the use of pedal. Some composers, like Merulo, for example, notate trills and other ornaments, while others notate only the minimum of ornaments, and still others like Martini provide only a skeleton of their composition. Both the typesetting of modern editions as well as the moveable type in use in the 16th and early 17th centuries make this music appear rigid. Further, the time signatures and note values common at this time tend to be much larger than we are accustomed to today. Quarter notes in the music, for example, are often the same speed as what we would notate as eighth or even sixteenth notes today. As a result, this music can appear simple and boring at first glance. Performed with a good dose of imagination—and, as Trabaci reminds us, sufficient study—however, this music is completely captivating, and its exuberance is sure to attract music connoisseurs and first-time concertgoers alike.

Diruta's *Il Transilvano* (1593), Antegnati's *L'arte organica* (1608), and Adriano Banchieri's *L'organo suonarino* (1605), along with a good ear, are the best guides for choosing registration. In Renaissance music, a slow *tactus* permeates the music, and the relationships among meters help to establish a tempo. In Baroque music, the tempo is more flexible and governed by the affect of the music, as Frescobaldi discusses in the prefaces to his *Libro primo di capricci* and his two *Libri di toccate*. Historical Italian organs are the best source of information regarding pedaling. With the exception of some 18th-century organs, Italian organs have pull-down pedals with no independent stops, but they are very effective for reinforcing a cadence, harmonic sequences, or a cantus firmus. As Frescobaldi demonstrates in his two *toccate sopra i pedali*, the pedals can also be used to sustain pedal points. Most composers did not notate these pedal points, though their toccatas often feature extended passages decorating a single harmony. Adding a pedal point in these passages makes the organ sound much fuller and more impressive. Studying written-out ornaments and examples of diminutions in treatises like Silvestro Ganassi's *Opera intitulata Fontegara* (1535) will help a performer to develop a repertoire of ornaments. Playing from facsimiles of music that were published using beautiful copper engraving, like the toccatas of Frescobaldi and Rossi, allows one to avoid the uninspiring straightness of modern notation. As Frescobaldi counsels in the preface to his *Fiori musicali*, contrapuntal music should be studied in its original open score format. This is guaranteed to deliver much more coherent counterpoint.⁸

Now is the perfect time to restore early Italian organ music from its relative neglect. Much music that was unavailable outside Italy has recently been released in excellent modern or facsimile edi-

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Figure 11. The 1784 Silverio Carelli organ in Vallo della Lucania

tions, formerly unplayable instruments are being restored, research has uncovered helpful performance practice information, and new recordings of ancient instruments are allowing people around the world to experience their beauty for the first time.⁹ But, in my opinion, the sights and sounds of Italy offer more inspiration than any score or treatise. They provide clues about the spirit of the music, where words and musical notation fall miserably short. ■

Notes

1. The Voce Umana on historical Italian organs is a Diapason Celeste, not a Regal.

2. Manuscripts HH 76 and HH 35 housed in the Civico Museo Bibliografico Musicale in Bologna each contain an example of an ornamented *Sonata per l'Elevatione* by Padre Martini.

3. Stops on Italian organs are named according to the interval that they sound above the fundamental pitch of the organ. For example, an *Ottava* is a principal rank that sounds an octave above the fundamental pitch, and is, therefore, an 8' Principal on a 16' organ or a 4' Principal on an 8' organ.

4. For more information about this instrument see "When in Rome: A conversation with Francesco Cera" by Joyce Johnson Robinson, *THE DIAPASON*, June 2007, pp. 24–26.

5. Girolamo Frescobaldi, Preface to *Il primo libro di Capricci* (Rome: Luca Antonio Soldi, 1624), 3, [mslp.org/wiki/Capricci_Book_1_\(Frescobaldi,_Girolamo\)](http://mslp.org/wiki/Capricci_Book_1_(Frescobaldi,_Girolamo)) (accessed October 28, 2011).

6. In the village of Salandra, a similar instrument from 1580 is restored and playable.

7. Giovanni Maria Trabaci, Preface to *Libro Primo (1603)* (Colledara, Italy: Andromeda Editrice, 2004), 3.

8. An open score edition of Frescobaldi's *Fiori musicali* edited by Christopher Stenbridge is now available from Edizioni Arnelin, and *Il primo libro di Capricci* edited by Etienne Darbellay and *Il primo libro delle Fantasie a Quattro* edited by Alda Bellasich are available from Edizioni Suvini Zerboni.

9. For excellent recordings of a wide variety of historical Italian organs, visit the catalogues of La Bottega Discantica <<http://www.discantica.it>>, Tactus <<http://www.tactus.biz>>, Accent Records <<http://www.accent-records.com>>, or the Temperaments label.

The author thanks Francesco Cera for his assistance in preparing this article.

Thanks to a generous grant from the Canada Council for the Arts, Christina Hutten spent the past year in Europe. There, she studied with renowned organists and pedagogues Francesco Cera, François Espinasse, and Bernard Winsemius, participated in academies and masterclasses, and explored some of the most beautiful historical organs in the world. In 2009, Hutten completed a master's degree in organ performance under the direction of Kimberly Marshall at Arizona State University, where she served as teaching assistant in early music. She also obtained an advanced certificate in harpsichord performance from the University of Toronto in collaboration with Tafelmusik Baroque Orchestra, and a bachelor's degree in music history from Wilfrid Laurier University.

Hutten performs regularly as a soloist and as a continuo player. She has presented recitals in Canada, the United States, and Europe, and has been featured as concerto soloist with Note Bene Period Orchestra and the Arizona State University Orchestra. Last year, she was one of the three artists chosen to perform on the Young Artists' Platform at the Calgary Organ Festival and Symposium.



Christina Hutten at the 1784 Carelli organ in Vallo della Lucania

1565 Graziadio Antegnati organ Basilica di Santa Barbara, Mantua Restored by Giorgio Carli between 1995 and 2006

Principale (16')
Fiffaro
Ottava
Decima quinta
Decima nona
Vigesima seconda
Vigesima sesta
Vigesima nona
Trigesima terza
Trigesima sesta
Flauto in XIX
Flauto in VIII

Keyboard: C1–F5, lowest octave is a short octave, 7 split keys (4 for D#/Eb, 3 for G#/Ab)
Pedalboard: C1–A2, pull-down, lowest octave is a short octave
Temperament: Quarter-comma meantone
Pitch: A = 465 Hz

1716 Giuseppe Bonatti organ Chiesa di San Tommaso Cantuariense, Verona Restored by Barthélémy Formentelli in 2004

Grand organo e Pedali
Principale bassi (8')
Principale soprani (8')
Ottava
Duodecima
Decimaquinta
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesimaterza
Trigesimasesta
Cornetto primo 4' and 2 3/4'
Cornetto secondo 2' and 1 1/2'
Flauto ottava 4'
Flauto duodecima 2 3/4'
Voce Umana
Trombe soprani 8'
Trombe bassi 8'
Regale 8' bassi
Regale 8' soprani
Contrabasso (16' and 8' pedal)
Tromboni (8' pedal)

Organo Piccolo
Principale in ecco (4')
Ottava
Duodecima doppio
Frazolé (2')

Special Effects
Rossignuolo
Grillo primo
Grillo secondo
Speranza
Passere
Pastorale
Tamburi

Keyboard: C1–C5, first octave is chromatic
Pedalboard: C1–A2, pull-down, short octave
Temperament: Vallotti
Pitch: A = 420 Hz

1509 Paolo di Pietropaolo da Montefalco organ Chiesa di San Francesco, Trevi Restored by Fratelli Pinchi – Ars Organi in 2005

Principale (8')
Ottava
Quintadecima

Decimanona
Vigesimaseconda
Vigesimasesta
Flauto in ottava
Voce umana (added by Fedeli, about 1750)
Cornetta (from C3 1 3/4, added by Fedeli)
Flauto in Duodecima (added by an anonymous builder, early 17th century)

Keyboard: C1–C5, short octave
Pedalboard: C1–B1, pull-down, short octave
Temperament: Quarter-comma meantone
Pitch: A = 440 Hz

1612 Giovanni Guglielmi organ Chiesa di Santa Maria in Vallicella, Rome Restored by Fratelli Ruffatti between 1999 and 2000

Principale (16') Bassi
Principale (16') Soprani
Ottava (8') Bassi
Ottava (8') Soprani
Decima quinta
Decima nona

Vigesima seconda
Vigesima sesta
Vigesima nona
Trigesima terza e Trigesima sesta
Flauto in XV (4')
Flauto in XIX (2 3/4')
Tromba (8') Bassi
Tromba (8') Soprani
Contrabbassi (16' pedal)
Tiratutti
Keyboard: C1–F5, short octave, 5 split keys (2 for D#/Eb, 3 for G#/Ab)
Pedalboard: C1–F2, pull-down, short octave
Temperament: Quarter-comma meantone
Pitch: A = 405 Hz

1595 Anonymous organ, Teggiano
This organ is under restoration by Leonardo Perretti, and not yet playable. The details of the specification are still uncertain.
Keyboard: C1–C5, short octave
Pedalboard: C1–C2, pull-down, short octave

1784 Silverio Carelli organ Cattedrale di San Pantaleone, Vallo della Lucania Restored by Tamburini in 1989

Principale I° (8')
Principale II°
Ottava
XV I°
XV II°
XIX I°
XIX II°
XXII
XXVI
XXIX
Voce Umana
Flauto in VIII
Flauto in XII
Contrabasso (16' pedal)
Tremolo
Zampogne (two wooden drone reed pipes)

Keyboard: B0–C5 (exceptionally starts from contra B), first octave is chromatic
Pedalboard: B0–D2, first octave is chromatic
Temperament: Vallotti
Pitch: A = 440 Hz (originally 415 Hz)

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Cover feature

**Pasi Organ Builders, Inc., Roy, Washington, Opus 19
Sacred Heart Co-Cathedral,
Houston, Texas**

From the organbuilder

The instrument is placed in the rear gallery on either side of the 40-foot-high Resurrection Window. This massive window necessitated a divided layout for the organ's five divisions of pipes, and several unique design solutions were used to compensate for the lack of a traditional central organ case. During the organ's design, construction, and voicing, this instrument developed a unique character of its own—thanks in large part to the building's wonderfully reverberant acoustics.

The visual design of the instrument combines architectural features found in this building with elements from historic European organs. The organ is entirely encased in white oak woodwork, with decorative carvings above the façade pipes. Both the carvings and the façade pipe mouths are gilded with 23-carat gold leaf. The wooden case serves a vital tonal function by blending and focusing the sound of the 5,499 organ pipes, while also protecting them from dust.

The console's four manual keyboards are covered with cow bone and ebony, and the pedal keyboard is made of maple and rosewood. The 111 stop knobs, controlling the organ's five divisions of pipes, are on either side of the keyboards. The stop knobs and toe pistons are made of pau ferro. Other species of wood found in the organ include tulip poplar, redwood, sugar pine, basswood, walnut, hornbeam, and Douglas fir.

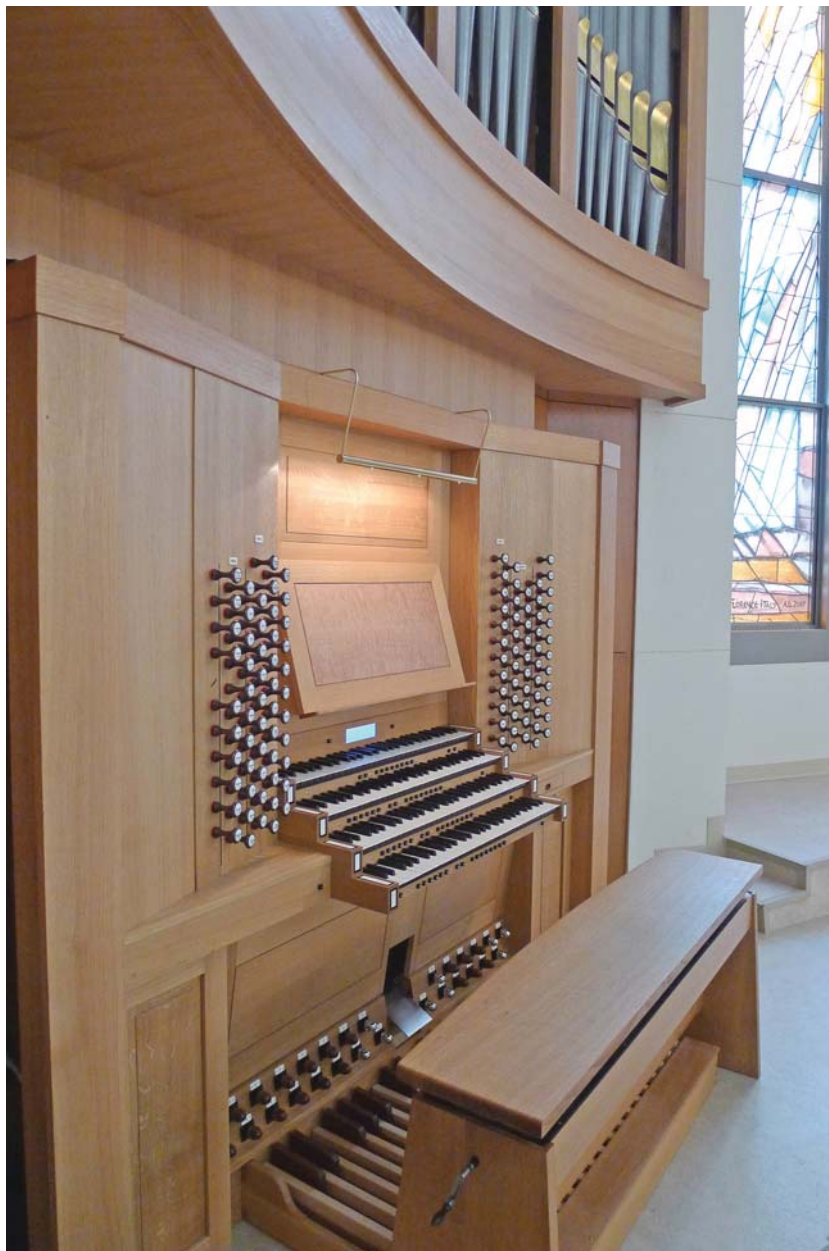
The organ is laid out vertically in order to take advantage of the given space. The pipes of the Great division are placed on windchests above the impost on the east side of the window. The Swell division is placed above the Great, hidden behind the façade pipes and gilded carvings. The Positive division is located above the Swell, almost hugging the building's 72-foot-high ceiling. The Grand Choir and Pedal divisions are located on the west side of the window, with the Spanish Trumpets (*Trompeta*) speaking from the very top above the Pedal division. They are placed horizontally, just behind the façade, in order to sound in the most assertive manner possible.

Two electric blowers supply wind to the organ via six bellows measuring approximately 4 feet by 8 feet. The bellows and blowers are located behind and inside the organ's two cases. This wind system imparts a gentle flexibility to the organ's sound, allowing the pipes to sound more like a choir of human voices rather than an inexpressive machine.

The organ's tonal scheme draws most of its inspiration from the great North German and French organs of the 17th and 18th centuries. Its resources are further leavened with many stops inspired by 19th- and 20th-century models. This enhances its flexibility in playing choral accompaniments and interpreting the monumental solo organ literature of the 19th and 20th centuries. The organ is tuned in "Mark Brombaugh Mild," an unequal temperament that favors the keys nearest to C major while still remaining harmonious in the most distant keys.

With the exception of the free-reed Clarinette 8' stop, all of the metal pipes were made in the Pasi shop—from the casting and rolling of the metal through to the completed pipes. They are made of various alloys of tin and lead, with trace impurities of copper, bismuth, and antimony to help stiffen the metal. To enhance the intensity of the lead pipes' sound, the metal is hammered following casting in order to tighten its molecular structure. The three 32' stops, as well as the large pipes of several other stops, are made of tulip poplar wood.

The three traditional manual divisions—Great, Positive, and Swell—are placed above the console on the east side of the window, and have normal



Console



Construction in the shop

suspended mechanical key action and mechanical couplers. The Grand Choir and Pedal divisions on the west side of the window are modeled after the Résonance division in the famous 1775 Jean-Esprit Isnard organ at St. Maximin, Provence. Most of the Grand Choir pipes are shared between the two divisions, but have independent stop knobs and actions for each division.

This divided layout of the organ, combined with the comprehensive tonal scheme necessitated by the cathedral's vast interior space, posed a special challenge in the design of the key action. Running a horizontal mechanical key action from the console to the west case 30 feet away would have been impractical. Our solution was to use the electric proportional key action developed by NovelOrg of Longueuil (Montreal), Quebec.

The NovelOrg proportional key action is an all-electric action with sophisticated electronic control that allows the valves in the windchests to follow exactly the motion of the key. Applying this action to the remote Grand Choir and Pedal divisions makes it possible to retain the sensitive control of pipe speech found in a traditional mechanical key action. In addition to the regular mechanical couplers, the Great, Positive, and Swell keyboards are coupled to the Grand Choir through the NovelOrg proportional action. The stop action is electric, and the solid-state combination action allows up to 20 organists to each have 55 levels of memory, providing for the storage and recall of thousands of stop combinations.

The staff of Pasi Organ Builders, Inc., constructed, installed, and voiced the organ over a period of three years. The Pasi

staff and other artisans who contributed to this project are as follows:

Markus Morscher: design, casework, windchests, wood pipes, bellows, pipe racking, and installation

Michael Spieler: casework, windchests, wood pipes, bellows, console key action, pipe racking, and installation

Rochus van Rumpt: metal flue pipes (including fabrication of the largest façade pipes on-site), reed pipes, installation, and voicing

Mark Brombaugh: design, installation, and voicing

Arpad Magyar: metal flue and reed pipes

Maurine Pasi: pipe shade carving and gilding

Jennifer Von Holstein: carving design and administration

Robert Wech: design

Raphi Giangulio: metal flue and reed pipes, design

Gyöngyi Czimbó: assistant in the Pasi wood and pipe shops

Douglas Brewer: installation

Bruce Shull: voicing

Dominik Maetzler: combination action wiring

Martin Pasi: design, flue and reed pipes, installation, voicing, and administration.

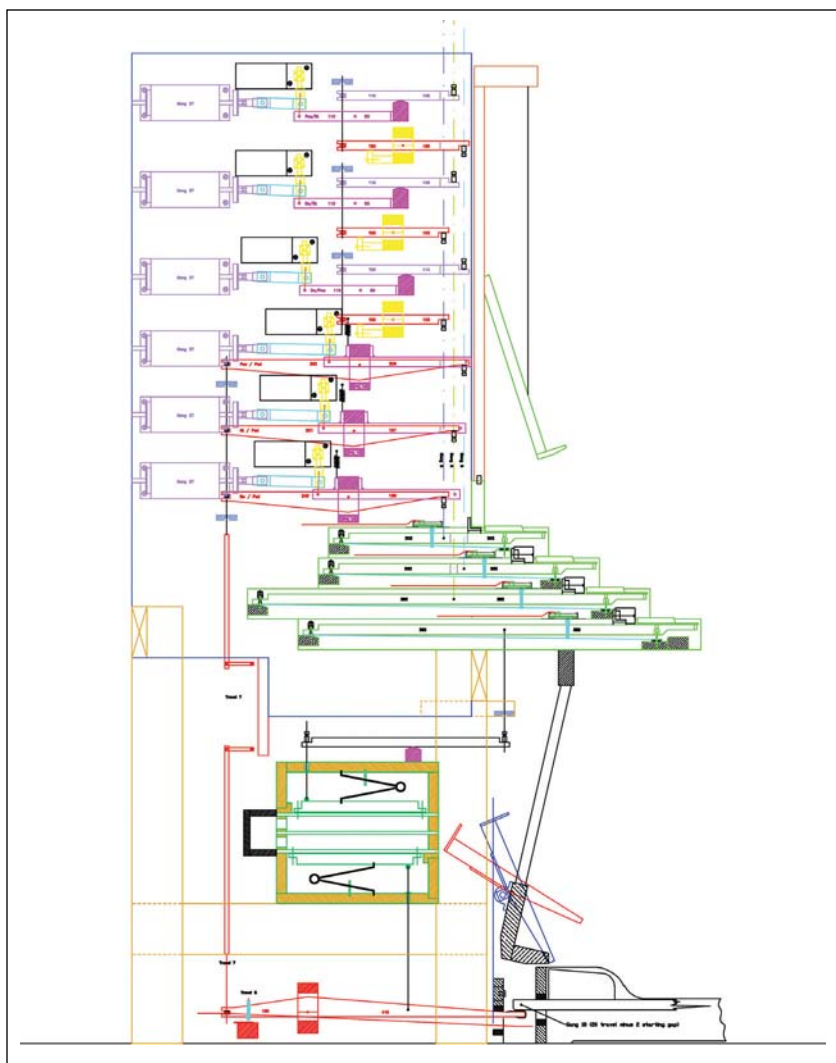
—Martin Pasi

From the consultant

What a joy it has been to work with the clergy and musicians of the Co-Cathedral of the Sacred Heart, with the architects and building contractor, and especially with Martin Pasi and his entire team. I remember very well the first meeting of the organ selection committee in 2006, when Cardinal DiNardo spelled out his vision for the project. The task of the committee, under the leadership of Crista Miller, was to find the right company to build an organ that would accompany, complement, and even augment the most perfect musical instrument—the human voice. In addition, the committee needed to be certain that the organ would function first and foremost for the Catholic liturgy. I remember how enthusiastic the cardinal was about the idea of installing a tracker-action organ that would draw from the great traditions of the past while also offering something special for our time.

The overall concept of the organ is unique, but also firmly rooted in tradition. The left side (when looking at the large Resurrection Window) is played from the upper three manuals with traditional mechanical key action. This side has an especially large and expressive Swell division, useful for choral accompanying and organ music of the 19th and 20th centuries. The principal choruses of the Great and Positive are Germanic, while the many individual stops and small combinations make possible the performance of a wide range of organ music from the Renaissance and Baroque periods, including French classical repertoire. The right side of the instrument, played from the bottom manual and pedals, uses the electric proportional key action. The right side of the instrument contains the largest pipes, including three 32' stops. This side also includes a massive principal chorus (with a large progressive mixture), impressive reed choruses, and full foundations appropriate for the French symphonic organ repertoire and festive congregational accompaniments.

I shall mention here only a few of the individual stops. The undulating *Suavial* (*Voce umana*) on the Positive is of great historical significance, although it is infrequently heard on this continent today. The two brilliant battle *Trompetas* on the Grand Choir are drawn from the Spanish and Latin American traditions. And the free-reed Clarinette, also on the Grand Choir, produces a very rare and exotic sound. From the quietest stops to the massive principal and reed choruses, the instrument produces a marvelous effect in the clear but reverberant acoustics of the co-cathedral. The residents of Houston owe Martin and all his associates at Pasi Organ Builders a debt of gratitude



Console CAD drawing



Pipe making

for this wonderful addition to the growing list of impressive new organs in our city.

—Robert Bates
Professor of Organ
Moore School of Music
University of Houston

From the director of music

When I came to the Co-Cathedral of the Sacred Heart in October 2004, one of my first duties was to provide music for the groundbreaking ceremony for the new 1800-seat church, to be completed in April 2008. There was discussion of moving the church's small Pilcher organ into the new church, but I knew from my graduate assistantship under Hans Davidsson's Eastman Rochester Organ Initiative that there are many bright stars in contemporary American organbuilding. Martin Pasi gave an intriguing presentation on a new dual-temperament organ in the Omaha Cathedral at the first annual EROI Festival in Rochester. I had arranged for a demonstration on pipe making to the Eastman organ studio and vividly remember Martin as being incapable of allowing even a throwaway demo pipe to sound anything less than beautiful.

In January 2006, I was happy to lead an archdiocesan organ committee charged with procuring a new world-class instrument for the Co-Cathedral.

We began by reviewing the fine organs in sister cathedrals in larger cities—New York, Los Angeles, and Chicago—and U.S. cathedrals where great pipe organs have emerged, and with them, a tradition of fine sacred music.

Our situation was somewhat challenging, in that the Resurrection Window, planned long before the instrument, is placed in the middle of the organ. This could have eliminated the possibility of a mechanical-action instrument. Enter the extraordinary Martin Pasi and his firm, Pasi Organ Builders, Inc. To accommodate the window, they implemented a dual-action system, mechanical and electro-mechanical. This success speaks for itself, in a thrill for both the player and numerous audience members.

The firm's nineteenth instrument is their largest to date and their first four-manual organ. It contains such luxuries as a free-reed Clarinette and a set of horizontal trumpets in a tribute to the Hispanic heritage of the Archdiocese of Galveston-Houston. This organ accompanies the liturgy in a modern way, inspired by historic traditions of 17th-century north and south Germany, Italy, Spain, and 17th- to 19th-century France. Moreover, this versatile instrument, eclectic without compromise, has proven to blend beautifully with orchestral in-

struments and to render well choral accompaniments of the English tradition.

Many people deserve thanks. Hearty congratulations to Martin Pasi and his associates at Pasi Organ Builders. His Eminence Daniel Cardinal DiNardo, Archbishop Joseph A. Fiorenza, and Auxiliary Bishop Vincent M. Rizzotto were all key, as well as Fayez Sarofim and the Brown Foundation and their gift to Houston. Zeigler Cooper Architects and Linbeck Construction were invaluable. As consultant, Robert Bates contributed at all phases, continuing with the ongoing lunchtime recital series, and national conferences. Pastor and rector, The Very Reverend Lawrence W. Jozwiak has been immensely helpful, as was the organ dedication committee chaired by John Burchfield, and the many who contributed program funds.

—Crista Miller
Chair, Organ Selection Committee
Director of Music and Organist

Letter from Daniel Cardinal DiNardo in the dedication program booklet

From my days as a child, hearing the great von Beckerath organ at St. Paul Cathedral in Pittsburgh, to hearing today the opus XIX organ hand-crafted by Martin Pasi and Associates for the Co-Cathedral of the Sacred Heart, I have recognized and appreciated the importance of a good pipe organ to serve the liturgical musical needs of the Church. But, this is not merely a personal observation. The Second Vatican Council's Constitution on the Sacred Liturgy attests:

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and higher things. (*Sacrosanctum concilium*, 120)

In 2006 our organ committee was reviewing and approving plans for the new pipe organ in Sacred Heart Co-Cathedral. At that time, I specifically requested that the organ be capable of serving three essential purposes: 1) Accompany the people's singing at the Mass and rites of the church; 2) Provide choral accompaniment; and 3) Play traditional and classical organ repertoire. These purposes are recapitulated by the Bishops of the United States in their recent instruction on sacred music highlighting the use of the organ:

Among all other instruments which are suitable for divine worship, the organ is "accorded pride of place" because of its capacity to sustain the singing of a large gathered assembly, due to both its size and its ability to give "resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation . . ." In addition to its ability to lead and sustain congregational singing, the sound of the pipe organ is most suited for solo playing of sacred music in the Liturgy at appropriate moments. Pipe organs also play an important evangelical role in the Church's outreach to the wider community in sacred concerts, music series, and other musical and cultural programs. For all of these reasons, the place of the organ should be taken into account from the outset in the planning process for the building or renovation of churches. (*Sing to the Lord: Music in Divine Worship*, 87-88).

For all of these reasons, the opus XIX pipe organ was commissioned. And, now, we celebrate its completion and inaugurate it on its profound mission. It is my sincere hope and prayer that this pipe organ will, indeed, lift all of our minds to God and higher things: through sustained congregational singing; through the accompaniment of our choirs; and through the concerts, which invite members of our wider community into the Church to experience the immensity and magnificence of God through the mysterious and powerful musical sentiments expressed by this organ.

I want to sincerely thank Rev. Lawrence W. Jozwiak, the rector of the co-cathedral, the organ committee, and all who have made this magnificent instrument a reality. And I thank all of you for your continued prayers and blessings upon the Church in the Archdiocese of Galveston-Houston.

—Daniel Cardinal DiNardo
Archbishop of Galveston-Houston

**Pasi Organ Builders, Opus 19
Four manuals, 76 stops**

GREAT II

- 16' Principal
- 8' Praestant
- 8' Spitzfloete
- 8' Harmonic Flute
- 8' Gamba
- 6' Quinte
- 4' Octave
- 4' Nachthorn
- 3' Quinte
- 2' Octave
- 1 3/4' Terz
- 8' Cornet V (c1)
- 2' Mixture V
- 2 3/4' Rauschpfeife IV
- 16' Trumpet
- 8' Trumpet
- 8' Trompette
- 4' Clairon

POSITIVE III

- 16' Quintadena
- 8' Praestant
- 8' Gedeckt
- 8' Salicional
- 8' Suavial (g)
- 4' Octave
- 4' Rohrflöte
- 3' Nazard
- 3' Sesquialtera II
- 2' Octave
- 2' Gemshorn
- 1 3/4' Tierce
- 1 1/4' Larigot
- 1' Scharff IV
- 16' Dulzian
- 8' Cromorne
- 8' Trumpet
- 8' Trechterregal

SWELL IV

- 16' Bourdon
- 8' Praestant
- 8' Viola
- 8' Celeste
- 8' Rohrflöte
- 4' Octave
- 4' Harm. Flute
- 4' Violetta
- 3 3/4' Gross Tierce
- 2 3/4' Nazard
- 2' Octave
- 2' Octavin
- 1 3/4' Tierce
- 1' Flageolet
- 2' Mixture V
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 4' Clairon
- 8' Voix Humaine

GRAND CHOIR I

- 32' Principal
- 16' Praestant
- 16' Violone
- 16' Bourdon
- 8' Octave
- 8' Flute
- 4' Octave
- 3' Plein Jeu Harmonique III-V+
- 16' Posaune
- 16' Bombarde
- 8' Trompette
- 8' Trumpet
- 8' Clarinette
- 4' Schalmay
- 8' Trompeta
- 4-16' Trompeta
- +Grand Choir only

PEDAL

- 32' Principal
- 16' Praestant
- 16' Violone
- 16' Bourdon
- 8' Octave
- 8' Flute
- 4' Octave
- 4' Mixtur VI*
- 32' Bombarde*
- 32' Trombone*
- 16' Posaune
- 16' Bombarde
- 8' Trompette
- 8' Trumpet
- 8' Clarinette
- 4' Schalmay
- 2' Cornet*
- 8' Trompeta

* Pedal only
Zimbelstern (seven rotating bells)
Separate tremulants for the Great and Positive divisions, one normal and one Voix Humaine tremulant for the Swell division.
Normal mechanical-action unison couplers.
Optional electric-assist couplers to the Great, Positive, and Pedal.
Electric-assist couplers to the Grand Choir, and for all Octave Graves.
Electric stop action; 18 general and 38 divisional pistons on 2,750 levels of memory.
Wind system: twin blowers producing pressures ranging between 80 and 120 mm.
Three double-rise bellows for the Swell, Grand Choir and Pedal divisions. Two Baroque wedge bellows for the Great and Positive divisions.

2012 Summer Carillon Concert Calendar

by Brian Swager

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 10, Trevor Workman
July 17, Janet Tebbel
July 24, Auke de Boer & Adolph Rots
July 31, Koen Cosaert

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 17, Julianne Vanden Wyngaard
June 24, Julia Ann Walton
July 1, Holiday Open Tower Event
July 8, Karel Keldermans
July 15, Carol Jickling Lens
July 22, Timothy Sleep
July 29, Melissa Weidner
August 5, Ray McLellan
August 12, George Gregory & Julianne Vanden Wyngaard (Chimemaster mobile carillon)
August 19, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University, Tuesdays at 7 pm
May 29, Elizabeth Graves-Vitu
June 26, Robert Grogan
July 24, Sue Bergren
August 28, Julianne Vanden Wyngaard

Belmont, North Carolina

First Presbyterian Church, Sundays, 6:30 pm
June 24, Mary McFarland
July 22, Joseph Vaughan

Berea, Kentucky

Berea College, Mondays at 7:30 pm
June 18, Geert D'hollander
July 9, Don Cook
August 6, Rick Watson & Richard Gegner

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 5 pm
July 1, Toni Raats
July 8, Ray McLellan
July 15, Qi Yang
July 22, Wesley Arai
July 29, Helen Hawley
August 6, Melissa Weidner

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
June 17, Dennis Curry
July 1, Toni Raats
July 15, Ray McLellan
July 22, Wesley Arai
July 28, Melissa Weidner
August 5, Vanden Wyngaard
September 2, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 12, Karel Keldermans
July 19, Carol Jickling Lens
July 26, Wesley Arai
August 2, Melissa Weidner

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Thursdays at 7 pm
June 21, Nick Huang
June 28, Wylie Crawford
July 5, Jeff Davis
July 12, Dick van Dijk

Centralia, Illinois

Centralia Carillon
June 23, 2 pm, Toni Raats
June 23, 2:45 pm, Carlo van Ulft
June 24, 2 pm, Ellen Dickinson
June 24, 2:45 pm, Erik Vandervoort
September 2, 2 pm, Tim Sleep
September 2, 2:45 pm, Jeremy Chesman
September 3, 2 pm, John Bordley
September 3, 2:45 pm, Carlo van Ulft

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
June 17, Toni Raats
June 24, Tim Sleep
July 1, Joey Brink
July 8, Stephan Burton
July 15, Anna Kasprzycka
July 22, Robert Grogan
July 29, Gordon Slater
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 24, Claire Halpert
July 1, Mary Kennedy
July 8, Stefano Colletti
July 15, Auke DeBoer
July 22, Joey Brink
July 29, Trevor Workman
August 5, Lisa Lonie
August 12, George Matthew, Jr.

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 2 (7:30 pm), June 23, June 30, July 7, July 14, John Gouwens
July 21 & 28, Matthew Gender
September 1, John Gouwens

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
June 24, Jacques Maassen
July 8, Carol Jickling Lens
July 22, Jim Fackenthal
August 5, Koen Coessart
August 19, David Hunsberger

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 7, Karel Keldermans
July 14, Patrick Macoska
July 21, Wesley Arai
July 28, Melissa Weidner

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 4, Ray McLellan
July 11, Karel Keldermans
July 18, Anna Kasprzycka
July 25, Wesley Arai

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 12, Trevor Workman
July 19, Janet Tebbel
July 26, Auke de Boer & Adolph Rots
August 2, Koen Cosaert

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 3, Jeff Davis
July 10, Dick van Dijk
July 17, Trevor Workman
July 24, Margaret Pan
July 31, Lisa Lonie

Gainesville, Florida

University of Florida, Sundays at 3 pm
June 17, Jacques Maassen
July 15, Harold Rocha
August 19, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 4, Christine Power
June 11, Wylie Crawford
June 18, Toni Raats
June 25, Tim Sleep
July 2, Joey Brink
July 9, Stephen Burton
July 16, Anna Kasprzycka
July 23, Christmas in July, Robert Grogan
July 30, Gordon Slater
August 6, Chelsea Vaught
August 13, Sue Bergren
August 20, Jim Fackenthal
August 27, Kim Schafer
September 3, Jim Brown

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 11, Karel Keldermans
July 18, Carol Jickling Lens
July 25, Timothy Sleep
August 1, Julianne Vanden Wyngaard

Hartford, Connecticut

Trinity College Chapel, Wednesdays at 7 pm
June 20, Claire Halpert
July 4, Ellen Dickinson
July 11, Trevor Workman
July 18, Groningen Carillon Duo

July 25, Joey Brink
August 1, Lisa Lonie
August 15, Dan Kehoe

Huntsville, Alabama

Trinity College Chapel
June 20, 7 pm, Claire Halpert

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
June 24, Nick Huang
July 1, Wylie Crawford
July 8, Jeff Davis
July 15, Dick van Dijk
August 19, Doug Gefvert
August 26, John Widmann

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in June, July, and August at 8 pm, David Breneman, carillonneur
July 19, Dick van Dijk
July 24, Gerald Martindale
August 9, Charles Semowich

Madison, Wisconsin

University of Wisconsin, Thursdays at 7:30 pm
July 5, 12, 19, 26, Lyle Anderson

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
May 27, July 29, August 26, August 28, Duets: Richard D. Gegner & Richard M. Watson
May 28 (2 pm), June 10, July 1, July 8, August 19, August 21, September 3 (2 pm), September 5 (2 pm), Richard D. Gegner
June 17, Geert D'hollander
August 5, "Lollipops & Balloons" Children's Concert, Richard D. Gegner
June 3, June 24, July 4, Richard M. Watson (Richard D. Gegner, assisting, 2 pm), July 15, July 22, August 12, September 2, September 4, Richard M. Watson

Middlebury, Vermont

Middlebury College, Fridays at 7 pm
July 6, Lucy Dechene
July 13, Gerald Martindale
July 20, Gordon Slater
July 27, Anna Kasprzycka
August 3, Elena Sadina & Sergei Gratchev
August 10, Amy Heebner
August 17, George Matthew Jr.

Minneapolis, Minnesota

Central Lutheran Church, Sundays 11:15 am
July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

Montreal, Quebec

St. Joseph's Oratory, Sundays at 6:30 pm
July 8, Julianne Vanden Wyngaard
July 15, Joseph Brink
July 22, Trevor Workman
August 5, Roy Lee

Morristown, New Jersey

St. Peter's Episcopal Church
July 22, 2 pm, Gerald Martindale

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 5, Christine Power
June 12, Wylie Crawford
June 19, Toni Raats
June 26, Tim Sleep
July 4, Joey Brink
July 10, Stephan Burton
July 17, Anna Kasprzycka
July 24, Robert Grogan
July 31, Gordon Slater
August 7, Chelsea Vaught
August 14, Sue Bergren
August 21, Jim Fackenthal

New Canaan, Connecticut

St. Mark's Episcopal Church
July 17, 7:30 pm, Gerald Martindale

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
June 22, Nick Huang
July 6, Trevor Workman

July 13, Joey Brink
July 20, Ellen Dickinson
July 27, Adolph Rots & Auke de Boer
August 3, Lisa Lonie
August 10, Yale Summer Carillonneurs

Northfield, Vermont

Norwich University, Saturdays at 1 pm
July 7, Charles Semowich
July 14, Gerald Martindale
July 21, Gordon Slater
July 28, Anna Kasprzycka
August 4, Elena Sadina & Sergei Gratchev

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
June 25, Claire Halpert
July 2, Lee Leach
July 4, 3 pm, Lee Leach
July 9, Stefano Colletti
July 16, Auke deBoer
July 23, Joey Brink
July 30, Trevor Workman
August 6, Lisa Lonie
August 13, George Matthew, Jr.

Ottawa, Ontario

Peace Tower Carillon
July & August, weekdays, 11 am
Andrea McCrady, carillonneur
July 1, 9 am, Andrea McCrady
July 10, Julianne Vanden Wyngaard
July 17, Joey Brink
July 24, Trevor Workman
July 31, Andrée-Anne Doane
August 14, student recital
September 29, George Gregory

Owings Mills, Maryland

McDonogh School, Fridays at 7 pm
July 6, Buck Lyon-Vaiden
July 13, Dick van Dijk
July 20, Adolph Rots & Auke de Boer
July 27, Margaret Pan
August 3, Edward Nassor

Philadelphia, Pennsylvania

First United Methodist Church of Germantown, Mondays at 7:30 pm
June 26, Wylie Crawford
July 2, Jeff Davis
July 9, Dick van Dijk

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 1, Jeff Davis
July 8, Dick van Dijk
July 15, Trevor Workman
July 22, Margaret Pan
July 29, Robin Austin
August 5, Julia Littleton
August 12, Lisa Lonie
August 19, George Matthew, Jr.
August 26, Steve Schreiber
September 2, Nick Huang

Rochester, Minnesota

Mayo Clinic, Mondays at 7 pm
July 9, Sue Bergen
July 16, Tim Sleep
July 23, Wylie Crawford
July 30, Lyle Anderson

University of Rochester, Hopeman Memorial Carillon

Mondays at 7 pm
July 9, Trevor Workman
July 16, Janet Tebbel
July 23, Auke de Boer & Adolph Rots
July 30, Koen Cosaert

St. Louis, Missouri

Concordia Seminary, Tuesdays at 7 pm
June 5, 12, 19, Karel Keldermans

St. Paul, Minnesota

House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

Sewanee, Tennessee

University of the South, Sundays at 4:45 pm
June 24, Geert D'hollander
July 1, J. Samuel Hammond

July 4, 1 pm, John Bordley & J. Samuel Hammond
 July 8, Anton Fleissner
 July 15, John Bordley, Ray Gotko, & Charlene Williamson
 July 22, John Bordley

Simsbury, Connecticut
 Simsbury United Methodist Church
 Sundays at 7 pm
 July 1, Simsbury Guild of Carilloners
 July 8, Ellen Dickinson
 July 15, Trevor Workman
 July 29, Daniel K. Kehoe

Springfield, Illinois
 Thomas Rees Memorial Carillon
 June 3, 7 pm, Springfield Carillonneur
 June 3, 7:45 pm, Wylie Crawford
 June 4, 7 pm, Trevor Workman
 June 4, 7:45 pm, Doug Gefvert
 June 5, 7 pm, Dick van Dijk
 June 5, 7:45 pm, Steven J. Ball
 June 7, 7 pm, Wylie Crawford
 June 7, 7:45 pm, Trevor Workman
 June 8, 7 pm, Doug Gefvert
 June 8, 7:45 pm, Dick van Dijk
 June 9, 7 pm, Steven J. Ball
 June 9, 7:45 pm, Springfield Carillonneur

Stamford, Connecticut
 First Presbyterian Church
 July 19, 7 pm, Gerald Martindale

Storrs, Connecticut
 Storrs Congregational Church
 Mondays at 7 pm
 June 18, Daniel Kerry Kehoe
 July 30, Joseph Brink
 August 26, David Maker

Toronto, Ontario
 Metropolitan United Church, Thursdays, 7 pm
 July 3, Toni Raats

July 8, 10:30 am, Gordon Slater
 July 26, Trevor Workman
 August 9, George Matthew

University of Toronto, Soldiers' Tower
 Wednesdays at 5 pm
 July 11, Julianne Vanden Wyngaard
 July 18, Joey Brink
 July 25, Trevor Workman
 August 1, Andrée-Anne Doane

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 4, Jeff Davis
 July 11, Dick van Dijk
 July 18, Trevor Workman
 July 25, Margaret Pan
 August 1, Julia Littleton
 August 8, Doug Gefvert
 August 15, Doug Gefvert, Irish Thunder
 Pipes and Drums
 August 22, Jonathan Lehrer
 August 29, Lisa Lonie

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

West Hartford, Connecticut
 First Church of Christ Congregational
 Sundays at 3 pm, June–August
 July 12, Gordon Slater, 7 pm

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 18, Janet Tebbel
 July 25, Auke de Boer & Adolph Rots
 August 1, Koen Cosaert

Bert Adams, FAGO
 Park Ridge Presbyterian Church
 Park Ridge, IL
 Pickle Piano & Church Organs
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LORRAINE BRUGH, Ph.D.



Associate Professor
 University Organist
 Valparaiso University
 Valparaiso, IN
 www.valpo.edu
 219-464-5084
 Lorraine.Brugh@valpo.edu

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
 Choir and Choristers of St. John's Cathedral, Albuquerque; Cathedral of the Incarnation, Garden City, NY 7:30 pm

16 JUNE
 Choir and Choristers of St. John's Cathedral, Albuquerque; Church of St. Mary the Virgin, New York, NY 1 pm

17 JUNE
 Choir and Choristers of St. John's Cathedral, Albuquerque, Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm
Andrew Peters; St. Patrick's Cathedral, New York, NY 4:45 pm
Ryan Anthony, trumpet, and **Gary Beard**, organ; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Craig Cramer; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Toni Raats, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

19 JUNE
Aaron Pettingill, Sara Sturdivant, Brittany Haskell, Seoyeon Kim, Christopher Staknys; Portland City Hall, Portland, ME 7:30 pm
Christian Lane; First Presbyterian, Glens Falls, NY 7:30 pm

20 JUNE
John Robinson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Lynne Davis; All Saints Church, Atlanta, GA 7:30 pm
Br. Benjamin Basile, C.P.P.S.; First Congregational, Michigan City, IN 12:15 pm
H. Ricardo Ramirez; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
James Hicks; First United Methodist, Appleton, WI 12:15 pm
Yollanda Bornhoff; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JUNE
Katelyn Emerson; First Unitarian Church, Worcester, MA 7:30 pm
Ken Cowan; Longwood Gardens Ballroom, Kennett Square, PA 11 am

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

24 JUNE
Lee Dettra; Nelson Hall, Elim Park, Cheshire, CT 4 pm
 Langsford Men's Chorus; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Andrew Schaeffer; St. Andrews Lutheran, Park Ridge, IL 4 pm
Tim Sleep, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
James Grzadzinski, with harp, violin, and soprano; Sacred Heart Parish, Palos Hills, IL 4 pm
Philip Brisson; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 JUNE
Marsha Foxgrover; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
Tom Trenney, recital and silent film accompaniment; Soldier and Sailors Memorial Auditorium, Chattanooga, TN 7 pm

27 JUNE
David Carrier; Methuen Memorial Music Hall, Methuen, MA 8 pm
James Grzadzinski; Sacred Heart Parish, Palos Hills, IL 7 pm
Naomi Rowley; Holy Cross Roman Catholic Church, Kaukauna, WI 12:15 pm
Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 JUNE
Don VerKuijen; First English Lutheran, Appleton, WI 12:15 pm

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

30 JUNE
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Wilma Jensen; West End Methodist, Nashville, TN 7:30 pm

1 JULY
Todd Fickley; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

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Joey Brink, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

2 JULY

•Todd Wilson, transcription workshop; Convention Center, Nashville, TN 9:45 am
•Raúl Prieto Ramírez; St. Henry Catholic Church, Nashville, TN 1:45 pm
•Organized Rhythm (Clive Driskill-Smith, with Joseph Gramley, percussion); Westminster Presbyterian, Nashville, TN 3:30 pm
•Tom Trenney; West End United Methodist, Nashville, TN 3:30 pm
•Thomas Trotter; Schermerhorn Symphony Center, Nashville, TN 8 pm

3 JULY

•Raúl Prieto Ramírez; St. Henry Catholic Church, Nashville, TN 1:45 pm
•Organized Rhythm (Clive Driskill-Smith, with Joseph Gramley, percussion); Westminster Presbyterian, Nashville, TN 3:30 pm
•Tom Trenney; West End United Methodist, Nashville, TN 3:30 pm
Jeremy David Tarrant; Keweenaw Heritage Center at St. Anne's, Calumet, MI 7:30 pm

4 JULY

Brandon Santini; Methuen Memorial Music Hall, Methuen, MA 8 pm
Carol Williams; Essex Community Church, Essex, NY 7 pm
Gordon Turk & Michael Stairs; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Scott Dettra & Jeremy Filsell; Washington National Cathedral, Washington, DC 11 am
John Coble; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
•Dongho Lee & David Baskeyfield; Christ Church Cathedral, Nashville, TN 2 pm, 4 pm
Frank Rippl; St. Mary Catholic Church, Menasha, WI 12:15 pm
Joan DeVee Dixon & Jane Kriel Horn; Sinsinawa Mound, Sinsinawa, WI 7 pm

5 JULY

Gordon Turk, with Philos Brass Ensemble; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
•Tom Trenney, improvisation workshop; Convention Center, Nashville, TN 9:45 am

6 JULY

•Jane Parker-Smith; Brentwood United Methodist, Brentwood, TN 1:15 pm, 3:30 pm
•Nathan Laube & Todd Wilson, with Nashville Symphony; Schermerhorn Symphony Center, Nashville, TN 8 pm
Choir of Trinity College Cambridge; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm
Jeremy David Tarrant; Bethany Lutheran, Ishpeming, MI 7:30 pm
Christopher Houlihan, Vienne symphonies; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

7 JULY

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Christopher Houlihan, Vienne symphonies; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

8 JULY

College of St. Hild and St. Bede (Durham University, UK), Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm
Roland Stangier; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
++Jonathan Ryan; St. Chrysostom's Episcopal, Chicago, IL 3:30 pm
Stephan Burton, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
Lawrence Lawyer; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

9 JULY

++Nathan Laube; Rockefeller Memorial Chapel, Chicago, IL 7 pm

10 JULY

Randy Mullen; First Parish Church UCC Brunswick, ME 12:10 pm
Paul Murray; Old West Church, Boston, MA 8 pm
Thomas Baugh; Christ Episcopal Church, Roanoke, VA 7:30 pm
Nathan Laube; First Presbyterian, Gainesville, FL 7:30 pm
Michael Hey; Church of the Gesu, Milwaukee, WI 7:30 pm
++Ken Cowan; First United Methodist, Oak Park, IL 7 pm
Jeremy David Tarrant; First Lutheran, Iron Mountain, MI 7:30 pm

11 JULY

Barbara Bruns; Methuen Memorial Music Hall, Methuen, MA 8 pm
Carol Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
John Pavik; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
Jonathan Biggers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
++Scott Montgomery; Music Institute of Chicago, Evanston, IL 7 pm
Jeffery Verkuilen; All Saints Episcopal, Appleton, WI 12:15 pm

Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

13 JULY

Nathan Laube; Trinity United Methodist, Huntsville, AL 7:30 pm

14 JULY

Hector Olivera; The Breakers, Newport, RI 9 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

15 JULY

Selwyn College Chapel Choir, Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm
William Atwood; St. Patrick's Cathedral, New York, NY 4:45 pm
Singing Boys/Keystone Girls Choir; Sunday in the Park, Lebanon, PA 7 pm
Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Edie Johnson; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Anna Kasprzycka, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

16 JULY

Janette Fishell; University Memorial Auditorium, Gainesville, FL 7:30 pm

17 JULY

Laurence Carson; Old West Church, Boston, MA 8 pm
Choir of Selwyn College, Cambridge, UK; Cathedral of the Incarnation, Garden City, NY 7:30 pm
Charles Ludwick; Christ Episcopal Church, Roanoke, VA 7:30 pm

18 JULY

Kevin Birch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Mary Lou Peeples; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
Scott Dettra; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Curt Sather; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Thomas Fielding; First United Methodist, Appleton, WI 12:15 pm
Kirstin Synnestvedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 JULY

Matthew Gender, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

22 JULY

Andrés Mojica, with flute; St. Patrick's Cathedral, New York, NY 4:45 pm
Florian Wilkes; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Robert Grogan, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
Dennis Siebenaler; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

24 JULY

Andrew Shenton; Old West Church, Boston, MA 8 pm
David Arcus; Christ Episcopal Church, Roanoke, VA 7:30 pm

25 JULY

Nicole Keller; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
William Osborne; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
Curt Sather; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Rollie Hebler; St. Mary's Roman Catholic Church, Menasha, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JULY

Nathan Laube; St. Saviour's Episcopal, Bar Harbor, ME 7:30 pm
James Grzadzinski, with strings, flute, and mezzo soprano; Sacred Heart Parish, Palos Hills, IL 7 pm

28 JULY

Matthew Gender, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

29 JULY

Rosalind Mohnsen; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Christopher Houlihan; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Gordon Slater, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
James Grzadzinski, with brass; Sacred Heart Parish, Palos Hills, IL 4 pm

31 JULY
Carson Cooman; Old West Church, Boston, MA 8 pm

**UNITED STATES
 West of the Mississippi**

15 JUNE
Jonathan Ryan; Co-Cathedral of the Sacred Heart, Houston, TX 8:30 pm
Christopher Houlihan, Vierende symphonies; St. John's Cathedral, Denver, CO 7:30 pm

16 JUNE
Christopher Houlihan, Vierende symphonies; St. John's Cathedral, Denver, CO 7:30 pm

17 JUNE
Lawrence Lawyer; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell, with piano and LUX vocal quartet; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 JUNE
Namhee Han; Pasadena Presbyterian, Pasadena, CA 12:10 pm
Paul Meier; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

24 JUNE
Durufé, *Requiem*; St. Cyril of Jerusalem, Encino, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

25 JUNE
Agape Ringers; St. Mark's United Methodist, Overland, KS 7 pm
Robert Plimpton; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 JUNE
Agape Ringers; St. Paul's Lutheran, Omaha, NE 7 pm

27 JUNE
Samuel Soria; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

1 JULY
Andrew Chislett; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Nicholas Bowden; Grace Cathedral, San Francisco, CA 4 pm

2 JULY
Jeffrey Daehn, carillon; Plummer Building, Rochester, MN 7 pm
EIRay Stewart-Cook; Central Lutheran, Eugene, OR 12 noon
Simon Gledhill; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

3 JULY
Bach, *St. Matthew Passion*, Part 1; Soreng Theater, Eugene, OR 4:30 pm

5 JULY
Bach, *St. Matthew Passion*, Part 2; Soreng Theater, Eugene, OR 4:30 pm

6 JULY
John Scott; Central Lutheran, Eugene, OR 12 noon

8 JULY
Matt Emkey; St. Mary's Cathedral, San Francisco, CA 3:30 pm

9 JULY
Sue Bergren, carillon; Plummer Building, Rochester, MN 7 pm
John Scott; Trinity Episcopal Cathedral, Eugene, OR 7:30 pm
Tom Trenney; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

10 JULY
Bach, *St. Matthew Passion*, Part 3; Soreng Theater, Eugene, OR 4:30 pm

12 JULY
Bach, *St. Matthew Passion*, Part 4; Soreng Theater, Eugene, OR 3 pm

13 JULY
Julia Brown; First United Methodist, Eugene, OR 12 noon

15 JULY
Bach, *St. Matthew Passion*; Silva Concert Hall, Eugene, OR 4:30 pm
Karen Beaumont; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 JULY
Tim Sleep, carillon; Plummer Building, Rochester, MN 7 pm
Ty Woodward; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

17 JULY
Tom Trenney, silent film accompaniment; Our Savior's Lutheran, Sioux Falls, SD 8 pm

19 JULY
Christopher Houlihan, Vierende symphonies; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

20 JULY
Christopher Houlihan, Vierende symphonies; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

22 JULY
Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm

23 JULY
Wylie Crawford, carillon; Plummer Building, Rochester, MN 7 pm
Diane Bish; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 JULY
Lynn Trapp, with choir and brass; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

30 JULY
Lyle Anderson, carillon; Plummer Building, Rochester, MN 7 pm
Carlo Curley; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

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INTERNATIONAL

15 JUNE

Anthony Halliday, with vibraphone; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

16 JUNE

Ronald Stolk; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Gillian Weir; St. Mary Redcliffe, Bristol, UK 3 pm, class 5 pm

17 JUNE

Stephen Tharp; Basilika, Waldsassen, Germany 5 pm
James Welch; Notre-Dame d'Auteil, Paris, France 12 noon
Daniel Roth; Saint-Sulpice, Paris, France 4 pm
Carolyn Shuster Fournier; St. Louis Cathedral, Choisy le Roi, France 4:30 pm
Matthew Burgess; Westminster Cathedral, London, UK 4:45 pm
Michael Eckerle; Methodist Central Hall, Westminster, London, UK 7:30 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm

19 JUNE

David Jonies; Cathedral, Trier, Germany 8 pm
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm
John Hosking; St. Werburgh's, Chester Grosvenor, UK 1 pm
Odile Jutten; Cathédrale, Evreux, France 4 pm
Pierre Grandmaison; St. James United Church, Montreal, QC, Canada 12:30 pm

20 JUNE

Simon Preston; Westminster Cathedral, London, UK 7:30 pm

22 JUNE

Cameron Carpenter; Melbourne Town Hall, Melbourne, Australia 6:30 pm

23 JUNE

Ines Maidre; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

24 JUNE

David Newsholme; Westminster Cathedral, London, UK 4:45 pm
Michael Eckerle; Westminster Abbey, London, UK 5:45 pm

26 JUNE

Peter Miller; St. Werburgh's, Chester Grosvenor, UK 1 pm
Geoffrey Ward; St. James United Church, Montreal, QC, Canada 12:30 pm
Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12:15 pm

30 JUNE

Albert-Jan Roelofs; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Cameron Carpenter; Sydney Opera House Concert Hall, Sydney, Australia 3 pm

1 JULY

Stephen Tharp; Dom/Pfarrkirche St. Moritz, Rottenburg, Germany 8:15 pm
Wladimir Matesic; Cattedrale, Pistoia, Italy 5 pm
Christopher Keenan; Westminster Cathedral, London, UK 4:45 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

3 JULY

David Jackson; St. Werburgh's, Chester Grosvenor, UK 1 pm
Patrick Wedd; St. James United Church, Montreal, QC, Canada 12:30 pm

4 JULY

Stephen Tharp; Frauenkirche, Dresden, Germany 8 pm
Marshall Martin; St. James' Anglican, Orillia, ON, Canada 12:15 pm

5 JULY

Isabelle Demers; St. Paul's Cathedral, London, UK 7:30 pm

7 JULY

Alessandro Bianchi; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Carolyn Shuster Fournier; St. Gervais, Paris, France 4 pm
Stephen Tharp; Igreja da Lapa, Porto, Portugal 9:30 pm

8 JULY

Colin Andrews; Westminster Cathedral, London, UK 4:45 pm

William Saunders; Westminster Abbey, London, UK 5:45 pm

10 JULY

Charles Jones; St. Werburgh's, Chester Grosvenor, UK 1 pm
Julia Dokter; St. James United Church, Montreal, QC, Canada 12:30 pm

11 JULY

Marilyn Reesor; St. James' Anglican, Orillia, ON, Canada 12:15 pm

13 JULY

Marijim Thoene; Cathedral Basilica of the Assumption of the Blessed Virgin Mary, Bialystok, Poland 7:15 pm

14 JULY

Ton van Eck; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Mario Duella; Basilica Antica, Oropa, Italy 9 pm

15 JULY

Marijim Thoene; St. Teresa Church, Bialowieza, Poland 12 noon
Marijim Thoene; St. Kazimierz Church, Bialystok, Poland 7 pm
Philip Crozier; Stiftskirche, Cappenberg, Germany 5 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

16 JULY

Umberto Pineschi; Chiesa di S. Maria del Carmine, Pistoia, Italy 9 pm
Gillian Weir; Oundle School, Oundle, UK 5 pm
 • **John Hudson**; St. Peter's Church, St. John, NB, Canada 10:30 am
 • **Sharon Pond**; St. Peter's Church, St. John, NB, Canada 6:30 pm
 • **Polyphon**; St. Peter's Church, St. John, NB, Canada 7:45 pm

17 JULY

Mario Duella, with soprano; Santuario della Madonna delle Grazie, Portula/Novareia, Italy 5 pm
Andrew Condliffe-Jones; St. Werburgh's, Chester Grosvenor, UK 1 pm
Stephen Farr; Westminster Abbey, London, UK 7 pm
 • **Richard Kidd**; Our Lady of Perpetual Help, Rothesay, NB, Canada 1:30 pm
 • **Gayle Martin**; St. Paul's Anglican, Rothesay, NB, Canada 2:45 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JULY

Philip Crozier; Sint-Janskerk, Gouda, Holland 8 pm
Angus Sinclair, with bagpipes; St. James' Anglican, Orillia, ON, Canada 12:15 pm

19 JULY

Philip Crozier; Bovenkerk, Kampen, Holland 8 pm
Gillian Weir; Salisbury Cathedral, Salisbury, UK 7 pm

20 JULY

Philip Crozier; Grote Kerk, Goes, Holland 8 pm
Giulio Mercati; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm

21 JULY

Alexander Koschel; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Philip Crozier; Brigidakerk, Geldrop, Holland 4:15 pm

22 JULY

Per Alman; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Alison Howell; Westminster Cathedral, London, UK 4:45 pm
Thomas Corns; Westminster Abbey, London, UK 5:45 pm

24 JULY

Philip Crozier; Domkirke, Odense, Denmark 8 pm
Glyn Williams; St. Werburgh's, Chester Grosvenor, UK 1 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Jonathan Oldengarm; St. James United Church, Montreal, QC, Canada 12:30 pm

25 JULY

Paul Jacobs; Westminster Cathedral, London, UK 7:30 pm
Jeffrey Moellman, with violin; St. James' Anglican, Orillia, ON, Canada 12:15 pm
Peter Richard Conte; Victoria Conservatory of Music, Victoria, BC, Canada 8 pm

26 JULY

Mario Duella, with soprano; Chiesa di Sant'Anna al Montrigone, Borgosesia, Italy 5 pm
Hervé Désarbre; Chiesa di S. Antonio, Borgosesia, Italy 9 pm
David Enlow; Church of St. John the Divine, Victoria, BC, Canada 8 pm

27 JULY

Hervé Désarbre; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
Isabelle Demers; Christ Church Cathedral, Victoria, BC, Canada 8 pm

28 JULY

Olivier Latry & Shin-Young Lee; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Philip Crozier; Cathédrale Saint-Pierre, Geneva, Switzerland 6 pm
Gabriel Marghieri; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Benjamin Righetti; Eglise St-Martin, Ensisheim, Alsace, France 8 pm

29 JULY

Ian Hockley; Westminster Abbey, London, UK 5:45 pm

31 JULY


Mark Swinton; St. Werburgh's, Chester Grosvenor, UK 1 pm
Robert Quinney; Westminster Abbey, London, UK 7 pm
Denis Gagné; St. James United Church, Montreal, QC, Canada 12:30 pm



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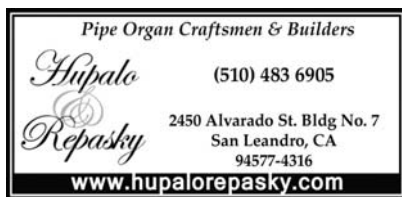
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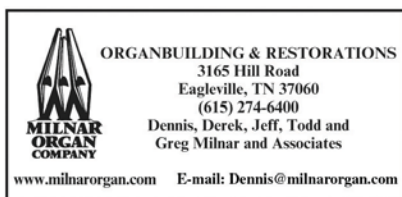
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Organ Recitals

GAIL ARCHER, Columbia University, New York, NY, January 25: *Ascent*, Tower; *He Leadeth me! O Blessed Tho't! Be Thou My Vision*, *Eternal Father, Strong to Save*, Biggs; *Wondrous Love*, Barber; *Praeludium super Pange Lingua*, Noon; *Sonata for Organ*, Persichetti.

MAHLON E. BALDERSTON & DAVID A. GELL, with Lux Women's Quartet, Jane Hahn, flute & voice, and Willi Rose, piano, Trinity Episcopal Church, Santa Barbara, CA, December 11: *From Heaven Above, Cradle Hymn, Come, all ye Shepherds*, Young; *The Three Kings*, arr. Costley; *The Coventry Carol*, arr. Mantooth; *Hark the Herald Angels Sing*, arr. Minsky; *Panis Dei*, Milliken; *Thou shalt know Him*, Sirett; *Silent Night*, arr. Bober; *It came upon a midnight clear*, arr. Evans; *What Child Is This?*, arr. Smith; *Carol of the Bells*, Shaw; *One still and silent night*, Huff; *Suite in a for Flute and Keyboard*, Telemann; *Benedicamus Domino*, Printz; *Away in a manger, In dulci júbilo, Puer Nobis Nascitur*, Martin; *Trumpet tune on 'Hark! the herald angels sing'*, Lasky; *Noël Ancien*, Doyen; *Chorus of Shepherds*, Lemmens.

JOHN BRYANT, St. Luke's Episcopal Church, Evanston, IL, January 15: *Fugue in G*, BWV 577, Bach; *Pilgrims' Chorus from Tannhauser*, Wagner; *Clàire de lune*, op. 53, no. 5, *Toccata*, op. 53, no. 6, Vierne; *Ride of the Valkyries*, Wagner.

PHILIP CROZIER, Dorfkirche, Wittmannsdorf, Germany, August 20: *A Trumpet Minuet*, Wesley; *Psalm Prelude*, op. 32, no. 2, Howells; *Allegretto Grazioso (First Book of Organ Pieces)*, Bridge; *Prelude on Rhosymedre*, Vaughan Williams; *Prelude and Fugue in e*, Walmisley; *Trio d-Moll*, BWV 583, Bach; *Monodie*, JA 133, *Climat*, JA 79,

Kyrieleison—Amen (*Ser cahier de notes de Jehan Alain*), Alain; *Grand Choeur*, Reed; *Élégie, Antienne No. 1*, Gagnon; *Offertoire Mystique*, Tardif; *Intermezzo*, Létourneau; *Vater unser im Himmelreich*, Böhm; *Toccatina (Triptyque)*, Bédard.

JONATHAN DIMMOCK, California Polytechnic State University, San Luis Obispo, CA, January 13: *Fanfaires*, Hampton; *Ein ser gutter hoff tanz*, Anonymous; *Mohrentanz*, Susato; *Balletto del granduca*, Sweelinck; *Chaconne in e*, Buxtehude; *Pas-sacaglia and Fugue in c*, Bach; *Marche Héroïque*, Brewer; *Salamanca*, Bove; *Street Scene in a Frontier Town: Cowboys amble by, Mexican dance and finale (Billy the Kid Ballet Suite)*, Copland; *Outer Hebrides*, Halley; *Tanz Toccata*, Heiller.

RICHARD ELLIOTT, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, January 29: *Sinfonia (Cantata 29)*, BWV 29, *Pasacaglia in c*, BWV 543, Bach; *O Jerusalem*, Gawthrop; *Amazing Grace*, Hebble; *Go, Tell It on the Mountain*, arr. Elliott; *Variations sur un Noël*, op. 20, Dupré; *I Got Rhythm*, Gershwin.

JOHN FENSTERMAKER, with the Delray String Quartet, and Cynthia Dallas, harpsichord, Trinity-by-the-Cove, Naples, FL, November 11: *Concerto in B-flat*, op. 4, no. 2, *Concerto in F*, HWV 295, Handel; *Sonata for Organ and Strings No. 13 in C*, *Sonata for Organ and Strings No. 9 in F*, *Sonata for Organ and Strings in E-flat*, K. 67, *Sonata for Organ and Strings No. 15 in C*, Mozart.

JOSEPH GALEMA, St. John's Cathedral, Denver, CO, January 20: *Toccata in E*, Krebs; *Fantasia and Fugue in c*, BWV 537, Bach; *Jupiter, the Bringer of Jollity (The Planets)*, Holst, transcr. Wills; *Épilogue sur un thème de Frescobaldi pour pédale solo (Hommage à Frescobaldi)*, Langlais; *Naïades*, op. 55, no. 4, *Toccata*, op. 55, no. 6 (*Pièces de Fantaisie*), Vierne; *Sanctuary*, Walker; *Partita on Lobe den*

Herren, Phillips; *Allegro deciso (Evocation)*, op. 37, Dupré.

STEPHEN HAMILTON, Church of the Holy Trinity, New York, NY, January 27: *O Gott, du frommer Gott*, BWV 767, *Prelude and Fugue in G*, BWV 541, *O Mensch, bewein' dein' sünde gross*, BWV 622, *Pas-sacaglia*, BWV 582, Bach; *V. Choral-Improvisation sur le "Victimae paschali"* (*Cinq Improvisations pour Orgue*), Toumemire, transcr. Duruflé; *Prelude, Fugue and Variation, Choral in E*, Franck.

PAUL JACOBS, St. John's Cathedral, Denver, CO, November 5: *Fantasia for Organ*, Weaver; *Suite for Organ*, Price; *Triple Fugue in E-flat*, BWV 552, Bach; *Accords alternés, Octaves (Transcendental Etudes)*, op. 5, Demessieux; *Sonata in G*, op. 28, Elgar.

REV. C. RALPH MILLS, St. Paul's Memorial Episcopal Church, Charlottesville, VA, January 29: *Toccata and Fuga in F*, *Nun lob, mein Seel, den Herren, Lobt Gott, Christen all-zugleich*, Buxtehude; *Praeludium und Fuge in C*, Lübeck; *Fantasia Argenti*, op. 67, Jackson; *Cornet Voluntary*, Travers; *Pastorale*, Hayes; *Flute Piece*, Hine; *Processional*, Mathias.

DEREK E. NICKELS, The Presbyterian Homes, Evanston, IL, January 23: *Obra de 8 tono alto, Ensalada*, de Heredia; 4 Versos in sol minore, *Canzona in sol minore (Sonata d'Intavolatura per Organo e Cimbalo)*, Zipoli; *Prelude and Fugue in b*, BWV 544, Bach; *Choral (Deuxième Symphonie)*, op. 20, Vierne; *Variations sur un Noël*, op. 20, Dupré.

RAÚL PRIETO RAMÍREZ, St. John's Cathedral, Denver, CO, November 18: *Prelude and Fugue in G*, BWV 541, Bach; *Danse macabre*, Saint-Saëns, arr. Lemare; *Scherzo in f#*, op. 80, no. 7, *Capriccio in g*, op. 129, no. 5, *Melodia in B-flat*, op. 129, no. 4, *Scherzo in d*, op. 65, no. 10, *Capriccio in d*, op. 69, no. 5, Reger; *Toccata (Pièces de fantaisie)*, op. 53, no. 6, Vierne; *Etude VIII in c*, 'Wilde Jagd'

(*Transcendental studies*, S. 139), *Etude II in f*, 'La leggierezza' (*Three concert studies*, S. 144), Liszt, arr. Prieto; *Sonata No. 1 pour grand orgue*, op. 42, Guilmant.

LINDA RANEY, First Presbyterian Church, Santa Fe, NM, December 2: *Nun komm der Heiden Heiland*, Distler.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, December 4: *Wake, Awake for Night Is Flying, E'en So Lord Jesus Quickly Come*, Manz; *Lo! He Comes with Clouds Descending*, Bales; *Herr Christ, Der Ein'ge Gottes Sohn (Orgelbüchlein)*, Bach; *Come, Thou Long-Expected Jesus*, Tornquist; *Hark the Glad Sound*, Phillips; *Lift Up Your Heads, Ye Mighty Gates*, Hudson.

STEPHEN THARP, Speyer Cathedral, Speyer, Germany, September 28: *Variations on the hymn tune 'Rouen'*, Baker; *Orgel-sonate Nr. 8 A-Dur*, op. 91, Guilmant; *Trois Danses*, Alain.

Stiftskirche, Capenberg, Germany, October 2: *Variations on The Star-Spangled Banner*, op. 23, Buck; *Pater Noster*, Foote; *Jerusalem*, Parry; *Fantaisie sur deux Melodies Anglaises*, op. 43, Guilmant; *Stèle pour un enfant défunt*, op. 58, Vierne; *Ja, vi elsker dette landet*, Nordraak; *Postlude pour l'office de complies*, Alain; *La Marseillaise*, de Lisle; *Ode an die Freude*, Beethoven; *Variations on the Emperor's Hymn*, op. 3, Paine.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, January 3: *Prelude and Fugue in e*, BWV 548, Bach; *Ave Maria von Arcadelt*, Liszt; *Humoresque 'L'organo primitivo'*, Yon; *Rorate Caeli desuper*, Demessieux; *Fantasia (Office de l'Épiphanie)*, Toumemire.

JAN WORDEN-LACKEY, First Presbyterian Church, Santa Fe, NM, January 6: *Toccata in F*, Pachelbel; *Improvisation on 'The First Novell'*, Burton; *Wie schoen leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Les Mages (La Nativité du Seigneur)*, Messiaen; *Noël: L'Épiphanie*, Chauvet.

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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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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>.

PUBLICATIONS/ RECORDINGS

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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.

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The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

PUBLICATIONS/ RECORDINGS

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

Two Films on DVD about J. S. Bach's "Art of Fugue," and 2 CDs of the entire work played by George Ritchie, as well as two hours of video lecture by Ritchie at the organ, receive rave reviews from all quarters and are sold as a set, FSF-DVD-001, for \$39.95 postpaid worldwide by Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

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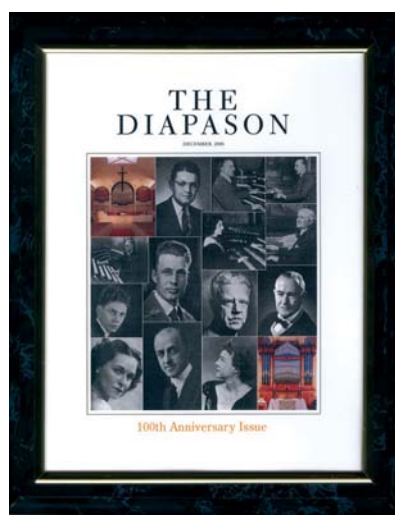
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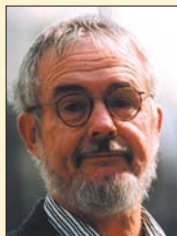
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