

# THE DIAPASON

MARCH 2014



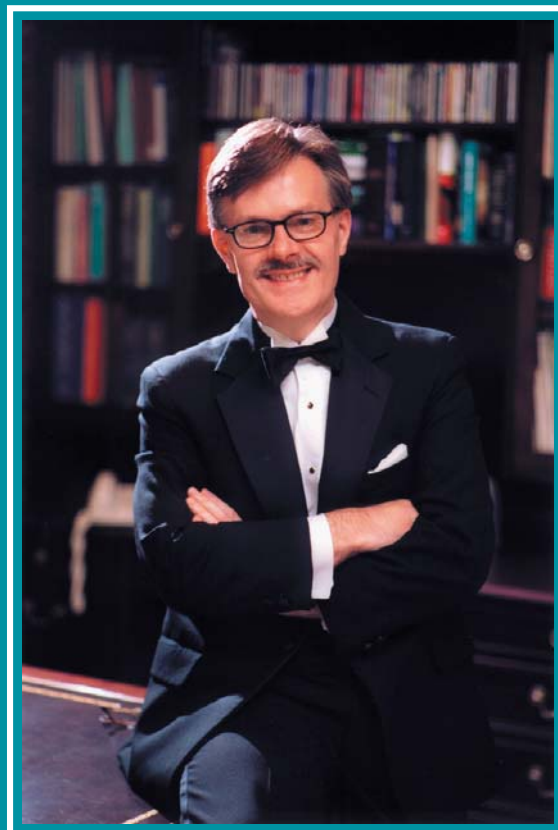
St. Alban's Episcopal Church, Tucson, Arizona  
St. Albert's Priory, Oakland, California  
Cover feature on pages 30-31

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

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

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

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

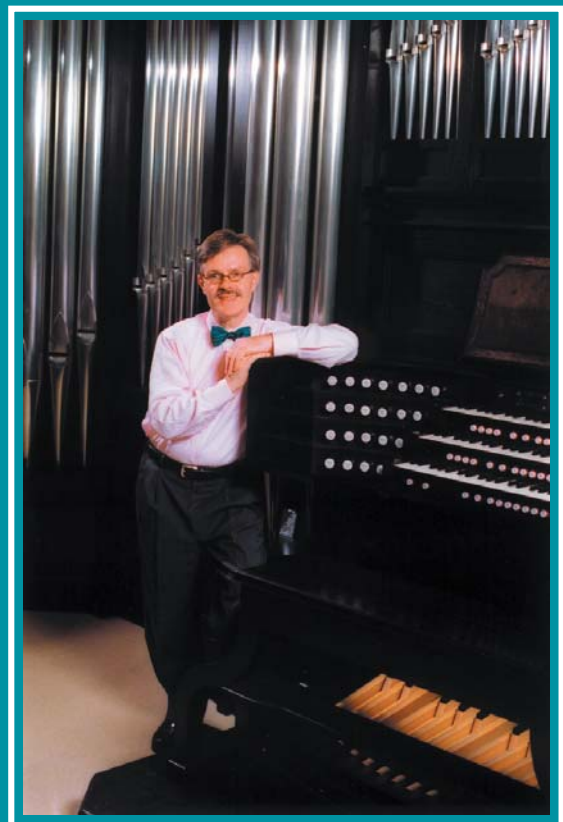


# HUW LEWIS

## CONCERT ORGANIST

Faculty, Hope College, Holland, Michigan

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



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

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

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# THE DIAPASON

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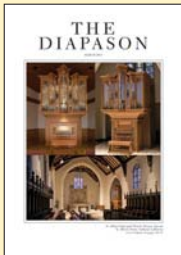
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**GAVIN BLACK**  
On Teaching

Reviewers **Kimberly Marshall**  
**Lee Lovallo**  
**David Lowry**  
**John L. Speller**  
**Jay Zoller**  
**Leon Nelson**

## Editor's Notebook

### In this issue

By the time this issue reaches you, the season of Lent will be upon us (Ash Wednesday is March 5), and practicing for Holy Week and Easter will be underway; pipe organ technicians will see their tuning schedules begin to fill out. James McCray reviews choral music for Holy Week and Easter, should you not have made your selections yet (or for next year if you have).

Gavin Black's latest installment of his organ method discusses practice techniques for putting hands and feet together, particularly in paired groupings.

Our *Nunc Dimittis* section this month remembers Warren L. Berryman, Albert Frederick Fahrner, Jr., Patrick Quigley, and Johannes (John) Wessel.

*In the wind* . . . has already focused on the haiku (if you need a refresher, see the June 2013 column); John Bishop moves on to the limerick, having noted that its formal structure fits that of a well-known hymn tune, and leads us to his comments on Aeolian-Skinner organs.

This issue's feature articles deal with the 53rd Conference on Organ Music at the University of Michigan—a multifaceted event that celebrated Marilyn Mason's 66 years on the organ department faculty at the University of Michigan.

Herbert L. Huestis offers a remembrance of his mentor and friend, organbuilder Hellmuth Wolff, describing Wolff's work on the voicing of reed stops, along with personal memories. Huestis also includes links for further reading, and a list of selected instruments from Hellmuth Wolff's *oeuvre*.

Michael Rathke elaborates on the restoration of an 1897 Möller instrument (Opus 188), which had arrived at Zion's

## Here & There

### Events

**Co-Cathedral of the Sacred Heart**, Houston, Texas, presents concerts: March 3, University of Houston Moores Concert Chorale; 3/29, Children's Choir Festival Concert; May 5, Crista Miller; June 27, Rudy DeVos. For information: cocathedralmusic.org.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: March 5, David Binkley; April 2, Eric Riley. For information: www.thechcpc.org.

**The Concert Hall in Reading**, U.K., continues its series of lunchtime recitals: March 5, Chris Bragg; April 30, Richard Brasier; July 2, a student from Eton College. There will also be a celebrity recital May 15, featuring Paul Hale. The Concert Hall houses a "Father" Willis organ built in 1863. It was restored in 1999 by Harrison & Harrison. For information: 0118 960 6060; www.berkshireorganists.org.uk.

**St. Mark's Cathedral**, Seattle, continues its music series: March 7, Alan De Puy; 3/23, Clint Kraus, with Linda Strandberg, soprano; May 23, Jonathan Dimmock, all-Bach program. For information: www.saintmarks.org.

**St. Agnes Church**, New York, New York, continues its organ recital series, every second Saturday of the month at 4:30 p.m.: March 8, Jared Lamenza; May 10, David Ball; June 14, James D. Wetzel. For information: stagneschurchnyc.org/music.

**Washington National Cathedral** continues its organ recitals, Sundays at 5:15 p.m.: March 9, Richard Gowers; 3/16, Christine Clewell; 3/23, Gail Archer; 3/30, Nicholas Bideler; April 6, Stefan Kiessling; 4/20, Christopher Betts and Benjamin Straley; May 4, Jeremy Filsell (Messiaen, *Les Corps Glorieux*);

5/11, Daria Burlak; 5/25, Jeremy Filsell (Messiaen, *L'Ascension*); July 4 at 11 a.m., Christopher Betts, Benjamin Straley, and guests. For information: www.nationalcathedral.org.

**The Church of St. Louis, King of France**, St. Paul, Minnesota, continues its organ recitals, Tuesdays at 12:35 p.m.: March 11, Carolyn Diamond; 3/18, Christopher Ganza; 3/25, Anna Myeong; April 8, Gregory Mark Peterson; 4/29, Brian Carson; May 6, Mark Sedio; 5/13, David Saunders; 5/20, Jeffrey Jamieson. For information: www.stlouisingoffrance.org.

**St. Lawrence Church**, Alton, Hampshire, U.K., continues its 47th year of organ concerts on Tuesdays at 8 p.m.: March 11, Carol Williams; April 8, Sarah MacDonald; May 6, Alex Palotai. For information: tony.willman@btopenworld.com.

**The Philadelphia Singers'** mentor program pairs six of their professional members with six Philadelphia-area high-school vocalists, who auditioned for the chance to be mentored, attend rehearsals, and sing at all three performances of Fauré's *Requiem* with the Philadelphia Orchestra March 13, 14, and 15. Students and mentors will detail their experiences on the Philadelphia Singers' blog. For information: www.philadelphiasingers.org.

**The Handel and Haydn Society** presents concerts in Boston: March 14 and 16, works of Bach and Byrd; April 4 and 6, Mendelssohn's Library; May 2 and 4, Handel, *Samson*. For information: handelandhaydn.org.

**Emmanuel Church**, Chestertown, Maryland, continues its music series: March 14, Thomas Sheehan; April 11, Bruce Stevens; May 16, Ken Cowan; 5/29, Ascension Evensong. For further

information: 410/778-5145;  
www.emmanuelchesterparish.org.

**Prince of Peace Lutheran Church**, Largo, Florida, continues its music series: March 14, Lenoir-Rhyne A Cappella Choir; 3/30, Diane Bish; May 9, University of Tampa Camerata Singers & Chamber Singers. For information: poplargo.org.

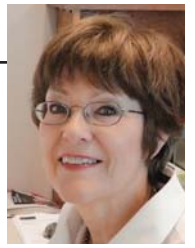
**Berghaus Pipe Organ Builders**, Bellwood, Illinois, hosts an open house March 15 from 1–5 p.m. Guests can see the newest Berghaus II/34 pipe organ, for St. Benedict's Catholic Church in Chesapeake, Virginia, tour the shop, play a Berghaus Portativ instrument, and visit with Berghaus artisans while enjoying light refreshments. At 7 p.m., Berghaus presents Jonathan Gregoire, a doctoral student in organ performance with Kimberly Marshall at Arizona State University, in his premiere recital in the Chicago area. The recital takes place at Grace Lutheran Church in River Forest, Illinois. For information: www.berghausorgan.com.

**The Cathedral Basilica of St. Louis**, St. Louis, Missouri, continues its concert series: March 15, Stile Antico; April 8, St. Louis Symphony and Chorus; May 2, The Alleluia Ringers. For information: www.CathedralConcerts.org.

**Doylestown Presbyterian Church**, Doylestown, Pennsylvania, continues its music series: March 16, Hofstra University Chorale; May 4, DPC Festival Choir and Orchestra, scenes from Haydn's *Creation*. For information: dtownpc.org.

**Grace Lutheran Church**, Lancaster, Pennsylvania, presents concerts Sundays at 3 p.m.: March 16, Stephen Distad; April 27, The Heritage Chorale. For further information: www.gracelutheranchurch.com.

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Joyce Robinson  
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www.TheDiapason.com

Lutheran Church in East Germantown, Indiana, in 1933 and which had undergone much deterioration and detrimental alteration over the years.

Our cover feature this month is a pair of twins: Paul Fritts & Company used the same design for organs at St. Alban's Episcopal Church in Tucson, Arizona (Opus 35) and St. Albert's Priory in Oakland, California (Opus 36), but the two spaces help create two quite different results.

Featured in our *New Organs* column is Lively-Fulcher Organbuilder's new three-manual instrument at St. Jane Frances de Chantal Catholic Church in Bethesda, Maryland.

### Classified ads

Classified advertising can be placed in our print issues, and is also available on our website. Web ads include a photo, and they are mailed monthly to registered subscribers (no spam!). If you not have been to our website to check them out, visit www.TheDiapason.com and click on Classifieds.

### In preparation

Watch for articles on the American Institute of Organbuilders' convention, a tribute to Massimo Nosetti, and more. ■

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**Loyola University**, Chicago, continues organ recitals, on the third Sunday of the month at 3 p.m.: March 16, Christopher Orf; May 18, Michael Messina. For information: [www.luc.edu](http://www.luc.edu).

**Campbellsville University**, Campbellsville, Kentucky, continues its noon organ recitals on the 1894 Farrand & Votey pipe organ in Ransdell Chapel, and the 1875 Pomplitz organ in Our Lady of Perpetual Help Catholic Church: March 18, Jan-Piet Knijff; April 8, Wesley Roberts with Campbellsville University faculty. For information: [www.campbellsville.edu](http://www.campbellsville.edu).

**St. Mary's Episcopal Cathedral**, Memphis, Tennessee, concludes its 2013-14 concert series on March 21: Paul Jacobs performs for the Tennessee AGO centennial celebration. For information: 901/527-6123, [selsholz@stmmarysmemphis.org](mailto:selsholz@stmmarysmemphis.org), [www.stmarysmemphis.org](http://www.stmarysmemphis.org).



St. Norbert Abbey Casavant organ

**St. Norbert Abbey**, De Pere, Wisconsin, continues its 2013-14 Canon John Bruce Memorial Organ Concerts, Saturdays at 2 p.m.: March 22, David Enlow; May 3, Nigel Potts. For information: [www.norbertines.org](http://www.norbertines.org).

**The National Association of Pastoral Musicians** continues "Music in Celebrating the Mass," its webinar series, on March 20, May 1 and 29. For information: [www.npm.org/Membership/webinar.htm](http://www.npm.org/Membership/webinar.htm).

**VocalEssence** announces that due to illness, the John Rutter Jubilee performances will be conducted by the VocalEssence artistic staff, and, in honor of Rutter, the program will focus solely on his own choral pieces, including *Birthday Madrigals*, *A Dedication and an Amen*, *All Creatures of Our God and King*, and *Requiem*. John Rutter's comments will be included in a pre-recorded welcome and in three composition introductions during each performance.

Concert dates and times will remain the same: March 21 at 8 p.m., and 3/23 at 4 p.m. at Central Lutheran Church,

Minneapolis. John Birge will interview Philip Brunelle about his experiences working with John Rutter, one hour before the concerts.

On Saturday, March 22, at 10 a.m., Philip Brunelle will conduct a Community Sing at Hennepin Avenue United Methodist Church, Minneapolis, featuring John Rutter's music. Choral music fans as well as vocalists of all abilities are invited to attend; sheet music will be provided. Tickets are \$25. For information: [VocalEssence.org](http://VocalEssence.org).

**First Church of Christ**, Wethersfield, Connecticut, continues its 2013-14 concert series: March 23, Showcase for Youth; April 13, Palm Sunday concert; June 8, ASOF winners' concert. For information: 860/529-1575 x209; [www.firstchurch.org](http://www.firstchurch.org).

**St. Chrysostom's Church**, Chicago, continues its concert series: March 23, Roger Stanley; May 11, early Baroque ensemble works; 5/18, parish recital; June 1, viol consort. For information: [www.saintc.org](http://www.saintc.org).

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series, Sundays at 3:30 p.m.: March 23, Bach Birthday Bash Concert; April 27, Kirkin' o' Tartans; May 11, Young Artists in Concert; June 15, Musical Fireworks; August 2, Old Spanish Days Fiesta Concert. For information: [www.trinitysb.org](http://www.trinitysb.org).

**Resurrection Parish**, Santa Rosa, California, continues its concert series: March 23, Faythe Freese; May 4, Cecilia women's vocal ensemble. For information: [www.creativeartsseries.com](http://www.creativeartsseries.com).

**Old West Organ Society** continues its International Arts Series, Fridays at 8 p.m. at Old West Church in Boston: March 28, Hatsumi Miura; May 16, Thomas Baugh. For information: [www.oldwestorgansociety.org](http://www.oldwestorgansociety.org).

**The Church of St. Vincent Ferrer**, New York City, concludes its 2013-14 music series: March 30, Buxtehude, *Membra Jesu nostri*, BuxWV 75. For further information: 212/744-2080; [markbani@gmail.com](mailto:markbani@gmail.com).

**Presbyterian Homes**, Evanston, Illinois, continues its organ recitals in Elliott Chapel: March 31, Christine Kraemer; April 28, Stephen Schnurr; May 19, James Hicks; June 23, Christopher Urban. For information: [www.presbyterianhomes.org](http://www.presbyterianhomes.org).

**The Church of the Resurrection**, New York City, continues its organ



David von Behren, Todd Wilson, Garrett Law, Thomas Trotter, Emily Meixner, David Jaronowski, and Daniel Parks at masterclass

Students of Todd Wilson at the **Cleveland Institute of Music** played in a masterclass with Thomas Trotter on November 18, 2013, at Fairmount Presbyterian Church, Cleveland Heights, Ohio. Performers and repertoire played were: David von Behren, Bach: *Prelude in D Major*, BWV 532; Garrett Law, Sowerby: *Comes Autumn Time*; Emily Meixner, Duruflé: *Fugue on the Name of ALAIN*, op. 7; David Jaronowski, Bach: *Largo*, from *Trio Sonata V*; Daniel Parks, Vierne: *Adagio*, from *Symphonie III*.

Thomas Trotter's teaching was laced with encouragement, humor, and insight, incorporating practical suggestions on both the technical and musical aspects of the works played.

recital series: April 1, Colin MacKnight; May 13, Daniel Roth. For information: [www.resurrectionnyc.org](http://www.resurrectionnyc.org).

The **Huntington, West Virginia AGO chapter** will co-sponsor a progressive and ecumenical organ concert in Huntington on April 6. Rev. C. Ralph Mills will play the 1926 three-manual, 17-rank E. M. Skinner Opus 550 at B'Nai Shalom Congregation at 3 p.m., and the 1970 three-manual, 35-rank Austin organ at Trinity Episcopal Church at 4 p.m.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: April 6, Georgia Tech Chamber Choir; 4/13, Frederick Teardo, Dupré, *Le Chemin de la Croix*; May 2, Leslie C. S. Teardo; 5/18, Cathedral Choir. For information: [adventbirmingham.org](http://adventbirmingham.org).

**The Hymn Society in the United States and Canada** named two Fellows at its annual conference in Richmond July 14-18, 2013. **Delores Dufner** and **Ruth C. Duck** received this award, the highest honor given by the organization.

Dufner was honored for her outstanding work as a Roman Catholic hymn text writer following Vatican II. Dufner

earned her bachelor's degree in music from the College of St. Benedict, St. Joseph, Minnesota, and has master's degrees in liturgical music and liturgical studies. A member of St. Benedict's Monastery, St. Joseph, Minnesota, where she has been a Benedictine sister for over 50 years, she sings in the community's schola and is one of the community's organists.

Dufner was director of the Office of Worship for the Diocese of St. Cloud from 1979-89, worked as a liturgical music consultant for the Diocese of Ballarat, Victoria, in southeast Australia, and also served as liturgy coordinator for her community for six years. She has written over 200 hymn texts, including "Come to Me, All Pilgrims Thirsty," "God, You Call Us to This Place," "Sing a New Church," and "The Spirit Sends Us Forth to Serve." In 1994, she completed the commissioned libretto for *Choose Life (Uvacharta Bachayim)*, an opera/oratorio commemorating the Jewish Holocaust, with music by Mona Lyn Reese.

Ruth C. Duck earned degrees from Southwestern University, Memphis, (B.A.), Chicago Theological Seminary (M.Div.), University of Notre Dame, (M.A.), and Boston University School of

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Organist  
Birmingham, England



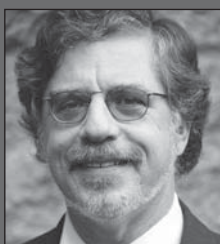
**Faythe Freese**  
Professor of Organ  
University of Alabama



**Johan Hermans**  
Organist/Lecturer  
Hasselt, Belgium



**Tobias Horn**  
Organist  
Stuttgart, Germany



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Theology (Th.D.). An ordained minister in the United Church of Christ, Duck served churches in Hartford and Milwaukee, Wisconsin. Currently she is professor of worship at Garrett Evangelical Theological Seminary, Evanston, Illinois; her teaching areas have included congregational song, healing and reconciliation, and worship and the arts.

She has written over 150 hymns and psalm paraphrases, which have appeared in many hymnals and supplements in the United States, Canada, Hong Kong, Australia, Scotland, and England. Her most recent project is a textbook on worship, *Worship for the Whole People of God: Vital Worship for the 21st Century* (Westminster John Knox Press, 2013).

The mission of the Hymn Society is to encourage, promote, and enliven congregational singing. For further information: [www.thehymnsociety.org](http://www.thehymnsociety.org).

Cathedral, London, U.K.; June 1, St. John's Chapel, Milwaukee, Wisconsin; July 6, St. Mary's Cathedral, San Francisco, California.



**Richard Wayne Dirksen**

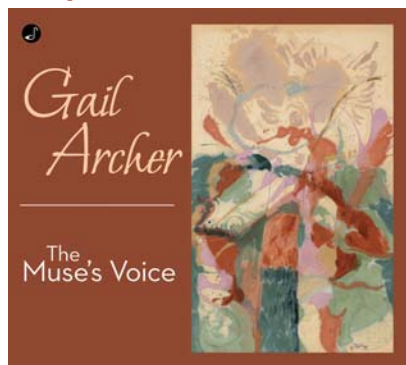
A video is available on YouTube that features **Richard Wayne Dirksen** (1921–2003), former organist, choir-master, precentor, and composer in residence of Washington National Cathedral. Made when he retired in 1991, this video documents part of the Evensong service in his honor and the subsequent reception at which over 50 of his former Glee Club students came together from around the country to surprise him with a reprise of several numbers from the four full-length operettas he had composed for them in the 1950s. Those familiar with Dirksen's church music and who might enjoy a bit of the lighter side of his output will find it at: [www.youtube.com/watch?v=0R1J0Gs8yFM](http://www.youtube.com/watch?v=0R1J0Gs8yFM). A Dropbox containing some of Dirksen's lesser-known works, a discography, an



**Blanche Gangwere, Elizabeth and Raymond Chenault**

On November 17, 2013, **Elizabeth and Raymond Chenault** played an organ duet recital on the new 4-manual, 103-rank Casavant organ in the Kauffman Center for the Performing Arts, Kansas City, Missouri. The Chenaults are pictured with Blanche Gangwere, who sponsored the organ series on the Julia Irene Kauffman Casavant Organ, Opus 3875, in Helzberg Hall. Their program included duets by Lit-aize, Paulus, Decker, Briggs, Clark, Callahan, and their new arrangement of *Phantom of the Opera*. The Chenaults have commissioned and arranged over 40 organ duets, record under the Gothic/Loft label, and concertize under the management of Phillip Truckenbrod Concert Artists. Many of their unpublished duets may be ordered by contacting [rchenaultduo@gmail.com](mailto:rchenaultduo@gmail.com).

## People



**Gail Archer, *The Muse's Voice***

**Gail Archer** is featured on a new recording, *The Muse's Voice: A Celebration of Women Composers*, her seventh solo album, performed on the 2002 Casavant organ at New York City's Central Synagogue. The program includes works by Jennifer Higdon, Nadia Boulanger, Jeanne Demessieux, and Judith Bingham. Gail Archer, GRAMMY-nominated chair of the music department at Barnard, director of artist and young organ artist recitals at Central Synagogue, and concert organist at Vassar, has been promoting female artists by programming and performing works by composers such as Joan Tower and Alla Borzova at some of the world's finest religious institutions; creating and curating [MusForum.org](http://MusForum.org), a website dedicated to women organists; and most recently with this recording. For information: [gailarcher.com](http://gailarcher.com).

**Karen Beaumont** plays concerts: March 9, St. Casimir's Church, Milwaukee, Wisconsin; May 12, Southwark

analysis and listing of his hymns, and catalog of his works has been set up. It also includes a full performance, vocal score and instrumental parts, of his oratorio, *Jonah*, composed in 1956. This can be accessed at <http://bit.ly/dirksen>. For more information on Dirksen's liturgical music, contact Mark Dirksen, [markdirk@gmail.com](mailto:markdirk@gmail.com). To learn more about the operettas, contact Rick Dirksen, [rdirksen@roadrunner.com](mailto:rdirksen@roadrunner.com).



**Janette Fishell**

**Janette Fishell**, professor of music and chair of the organ department at the Jacobs School of Music, Indiana University, Bloomington, taught private lessons and masterclasses in organ performance at the Hochschule für Musik in Freiburg, Germany, for two weeks in May 2013 as part of a partnership between the two schools. While in residence she also performed a solo recital in Freiburg's Ludwigskirche, featuring music of Petr Eben, Louis Vierne, Calvin Hampton, and J.S. Bach. She taught on a variety of modern instruments, both eclectic and those in historical styles, in the Hochschule as well as on many historic instruments throughout the Schwarzwald, including

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## Appointments

**Simone Gheller** has been appointed music director and organist for St. Jerome Catholic Church, Oconomowoc, Wisconsin. He oversees an active music program that includes two semi-professional choirs singing for weekly Masses in extraordinary and ordinary forms. Gheller will organize an organ festival to feature the church's 2008 Berghaus organ of three manuals. Recently, he completed a European tour of four countries, playing ten recitals.

A native of Padua, Italy, Gheller holds a master's degree from Pedrollo Conservatory, Vicenza, and a doctorate in organ and composition from Venezia Conservatory, Rovigo. In 2011, he received the Artist's Diploma from Oberlin Conservatory of Music. Gheller's past positions include First Church in Oberlin and St. Joseph Catholic Church, Wilmette, Illinois. He has released two CDs available on the Tactus and Onclassical labels. He has been awarded several prizes, including the "Medaille d'Or en Supérieur d'Interpretation" from the Conservatoire National de Paris (2008).



**Simone Gheller**

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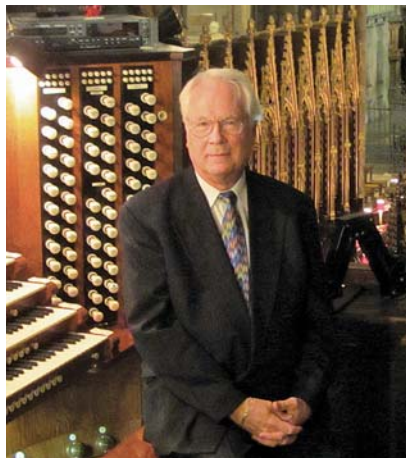
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► page 6

masterclasses on the Johann Andreas Silbermann organ of 1752 in the Benedictine Church of St. George, Villingen, and sessions in Schramberg on the 1844 Walcker organ of St. Maria's Church and the late symphonic 1925 Späth organ in Schramberg's Heilig Geist Kirche. In all arrangements she enjoyed the collaboration of Professor Martin Schmeding and Dr. Rüdiger Nolte, Rector of the Hochschule. Janette Fishell is represented by Karen McFarlane Artists.



Stephen Hamilton at Westminster Abbey

In December, concert organist Dr. **Stephen Hamilton** presented three concerts in London: at Westminster Abbey on December 8; at St. George, Hanover Square (Handel's church) on December 10; and at St. Paul's Cathedral on December 15. Shown in the photograph is Hamilton sitting at the organ console in Westminster Abbey. For information: [www.stephenjonhamilton.com](http://www.stephenjonhamilton.com).



Christopher Houlihan (photo credit: Ali Winberry)

**Christopher Houlihan**, artist in residence at Trinity College in Hartford and St. Ignatius of Antioch Church in New York City, will present recitals this spring: April 6 at Plymouth Congregational

Church, Minneapolis, Minnesota; 4/11, Trinity College Chapel, Hartford, Connecticut. Houlihan will also perform August 13 at the Organ Historical Society's convention, in Sage Chapel of Cornell University. For information: [classicalmusiccommunications.com](http://classicalmusiccommunications.com).

**Dan Locklair's** *The Playful Rainbow* was given its world premiere by the Winston-Salem Youth Chorus, Barbara C. Beattie, Artistic and Executive Director, as part of their 20th anniversary concert on November 2, 2013, at the Stevens Center of the University of North Carolina School of the Arts in Winston-Salem. The event featured about 70 Youth Chorus members performing the new work, which the chorus commissioned. *The Playful Rainbow* is a setting of four poems by former North Carolina Poet Laureate Fred Chappell. Movements comprise *Diversity* for SATB chorus and piano, *Duty* for SATB chorus and piano with optional flute, *Evensong* for SA and unison choruses and piano, and *Knock, Knock* for SATB chorus and piano with optional flute and tom-toms. Published by Subito Music, the work is available in its entirety, or as separate movements, at <http://store.subitomusic.com>. Dan Locklair is composer-in-residence and professor of music at Wake Forest University in Winston-Salem, North Carolina. For information: [www.locklair.com](http://www.locklair.com).



Iain Quinn

**Iain Quinn** recently completed a reconstruction of Samuel Barber's childhood cantata, *Christmas Eve*. The first performance took place as part of the 104th annual carol services at Harvard University with a subsequent performance at the Cathedral of St. John the Divine, New York City. It was also featured on American Public Media's *Performance Today* and *Pipedreams*. An interview with Michael Barone regarding the reconstruction can be heard on the *Pipedreams* website. The score will

be published by G. Schirmer in the spring and an article on the reconstruction appears in *Notes*. Iain Quinn's chapter, "Czerny and the organ: Pragmatism, prestige and performance practice," was published in *Interpreting Historical Keyboard Music* (Ashgate). Dr. Quinn is Assistant Professor of Organ at Florida State University.



Daryl Robinson

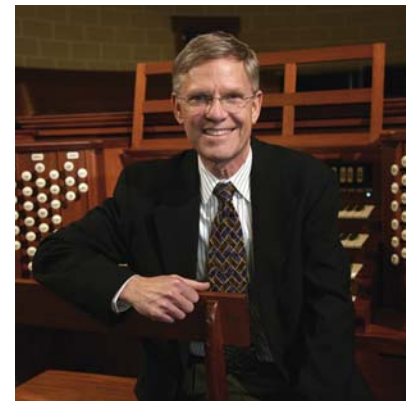
**Daryl Robinson**, the First Prize and Audience Prize Winner of the 2012 American Guild of Organists National Young Artists Competition in Organ Performance, is featured on a new recording, *Sempre Organo* (Pro Organo 7261), recorded on the Fisk-Rosales organ at the Shepherd School of Music, Rice University, Houston, Texas. The program includes the world premiere of *Come, Pure Hearts: Introduction, Theme, and Variations*, a new work for organ by David Ashley White, commissioned by the artist for this project, in addition to works by Cochereau, Karg-Elert, Heiller, Franck, Dandrieu, Bach, and Liszt. For information: [www.proorgano.com](http://www.proorgano.com).



Andrew Schaeffer (photo credit: Stephen Schnurr)

When a severe thunderstorm hit Chicago on November 18, 2013, many structures in the city were compromised, including the nearly 120-year-old steeple of Concordia Lutheran Church on Belmont Avenue. While the church had hoped to repair the steeple, city engineers deemed it too unstable and ordered the church to remove it at considerable cost. As part of a fundraising effort, organist **Andrew Schaeffer** organized a "Sponsor-a-Carol" Christmas hymn sing, which

took place on December 21. During the event, audience members could request any Advent or Christmas hymn and have it sung by the congregation for \$10, hear it sung by a professional soprano with organ for \$15, or hear Andrew Schaeffer play an improvisation on the tune using the church's 3-manual 1928 M.P. Möller organ for \$20. Approximately \$400 was raised at the event.



James Welch

On January 10, **James Welch** returned to the University of California, Santa Barbara, for a performance on the Flen trop organ. Welch was university organist at UCSB from 1977–1993; since that time he has been at Santa Clara University. The program, the first formal recital presented on the instrument since Welch's departure from UCSB in 1993, was a dual commemoration: first, for the four decades of the 18-rank Flen trop organ, installed in 1972; and second, for the 40th anniversary of the death of musicologist Karl Geiringer, who taught at UCSB.

In honor of Dr. Geiringer, the first half of the program was music of Bach; the second half focused on California composers, including Emma Lou Diemer, emerita faculty member of the UCSB music department, who was represented with her composition *Declarations*, written in 1973 for the newly installed Flen trop, and her setting of the traditional Mormon pioneer hymn "Come, Come, Ye Saints." Also performed were hymn preludes from *Interstellar Diocese* by UCSB composer and organist Jeremy Haladyna, works by Richard Purvis, Dale Wood, and even "Swinging Bach," Porter Heaps's Hammond-inspired setting of Bach's *Tocatta and Fugue in D Minor*. The program was co-sponsored by the Santa Barbara AGO Chapter, Charles Talmadge, Dean.

### Publishers

**Beautiful Star Publishing** announces new choral music by Denice Rippentrop. Works for SATB chorus include *Love the Lord Your God* and *Whispering Palms*; SSA and SSAA settings include *Born from Above*, *My Soul Has No Age*, *Sow Your Shining Seeds*, and *Two Precious Stones*. For information: [www.beautifulstar.com](http://www.beautifulstar.com).

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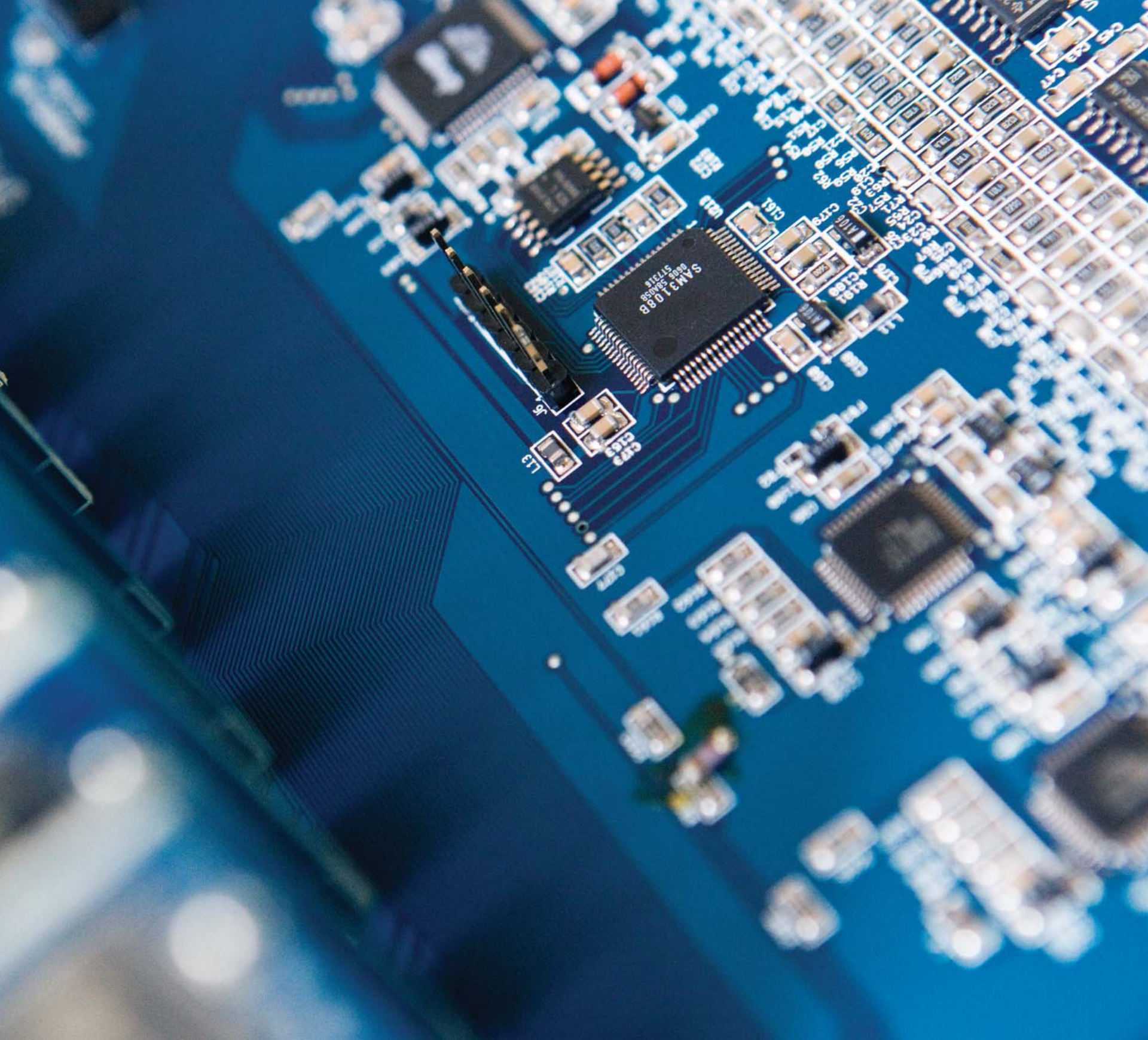
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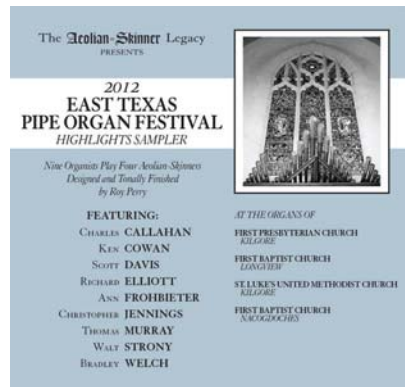
**Breitkopf & Härtel** announces new releases. The Urtext edition of Franz Tunder's *Complete Organ Works*, edited by Michael Belotti (EB 8825, €29.00) appears during the 400th anniversary of the composer's birth in 1614. Vol. 1 of *Johann Sebastian Bach: Complete Organ Works*, edited by David Schulenberg, is a selection of preludes and fugues, including the early version of the C-major Prelude (BWV 545) as well as the inserted Trio movement of the three-movement version of this work. The edition includes a CD-ROM containing dubious works and secondary versions for comparison with the principal versions, and features the English version of the commentary (EB 8801, €24.80). For information: [www.breitkopf.com](http://www.breitkopf.com).

**Encore Publications** announces new organ music. *Variations for Pedals on Regent Square* by John Bertalot (£6.95), originally designed to demonstrate the versatility of the pedal stops on the organ of Blackburn Cathedral, include a *Tocatta Finale*. *Paeon* by Antony le Fleming (£6.95) is a recital work exhibiting rhythmic subtlety, figurative passages, and dramatic chordal sections, and is suitable for concert or church use. Simon Preston's *Tocatta* (£8.95) uses Bach's *Tocatta and Fugue in D Minor* as a starting point. *Angels of Creation* by Thomas Hewitt Jones (£9.95) portrays "extreme anticipation and excitement." For information: [www.encorepublications.com](http://www.encorepublications.com).

**Michael's Music Service** announces new organ sheet music restorations. *Canons*, by S. B. Whitney (1842–1914), an AGO founder, contains two canons—one of his own compositions, plus Whitney's arrangement of a canon by Friedrich August Bungert (1845–1915), which would make a fine prelude. *Serenata*, by Homer C. Nearing (1895–1986), features a lovely melody and accompaniment; *Tocatta in D Minor*, by Gottfried Federlein (1883–1952), dates from 1909; not of great technical difficulty, it is written in a conventional style and melodious; it could serve as a concert piece or postlude. Michael's Music

Service's website offers a monthly discount bundle; all pieces announced each month can be ordered with one click and at a discount. These three pieces can be ordered together for \$23. For information: [michaelsmusicsservice.com](http://michaelsmusicsservice.com).

**Recordings**



2012 East Texas Pipe Organ Festival Highlights Sampler

**The East Texas Pipe Organ Festival** has released a new compact disc, *2012 East Texas Pipe Organ Festival Highlights Sampler*, featuring organists

Charles Callahan, Ken Cowan, Scott Davis, Richard Elliott, Ann Frohbieter, Christopher Jennings, Thomas Murray, Walt Strony, and Bradley Welch live in concert in Texas on the Aeolian-Skinner pipe organs at First Presbyterian Church, Kilgore; First Baptist Church, Longview; St. Luke's United Methodist Church, Kilgore; and First Baptist Church, Nacogdoches. Recorded by Michael Barone of American Public Media's *Pipedreams*, the recorded sound quality is exceptional, perfectly capturing each of these landmark instruments in their present-day glory. With music by Guilment, Reger, Louis Couperin, Fiocco, Bach, Dett, Dickinson, Bizet (arr. Strony), and Thalben-Ball, total playing time is 71:35.

The East Texas Pipe Organ Festival, established in 2011 in honor of the life and career of Roy Perry (1906–1978), is an annual five-day event featuring concerts and lectures on the East Texas and surrounding area Aeolian-Skinner pipe organs that Roy Perry designed and tonally finished along with the Williams family of New Orleans.

For further information or to purchase the CD (\$15, postpaid), visit [www.easttexaspipeorganfestival.com](http://www.easttexaspipeorganfestival.com), or contact Lorenz Maycher, East Texas Pipe Organ Festival, PO Box 2069, Kilgore, TX 75663.

**Fugue State Films** reports that it has nearly completed filming a documentary of the life of César Franck. In December 2013, filming occurred at churches where Franck served as organist: St. Clothilde, Notre Dame de Lorette, and St. Jean St. François (now the Armenian Cathedral) in Paris. Eric Lebrun provided commentary. The organ of St. Clothilde was demonstrated by the titular organist, Olivier Penin. Additional filming occurred at the former abbey of Royaumont, where the Cavallé-Coll organ was played by David Noël-Hudson. The video will include the organ works of Franck played on various Cavallé-Coll organs. Filming of the life of Charles-Marie Widor began in February 2014, with activity at St. Sulpice, Paris. Additional recording of Widor's work has occurred at Saint Ouen, Rouen, and Orléans Cathedral. *Fugue State's Alkmaar: The Organs of the Laurenskerk*, has won a Deutsche Schallplattenkritik prize. For further information: [fuguestatefilms.co.uk/shop](http://fuguestatefilms.co.uk/shop).

**Nunc Dimittis**

**Warren L. Berryman**, age 91, died January 18, 2014, in Morrison, Colorado, where he had resided since 1991. Born February 24, 1922, in Omaha, Nebraska, Berryman was a graduate of the University of Nebraska at Omaha and the University of Minnesota; he received the Doctor of Sacred Music degree from Union Theological Seminary in New York City in 1958. He attended the Biarritz American University in Biarritz, France, in 1946 and received a Fulbright grant for study with Flor Peeters at the Royal Flemish Conservatory in Antwerp, Belgium, in 1956–57; other organ study was with Robert Baker, Vernon DeTar, and Arthur Jennings.

Dr. Berryman taught at Hastings College (Nebraska), West Virginia University, the University of Minnesota, and the College of St. Thomas in St. Paul, Minnesota. Professor of organ at Baldwin-Wallace College in Berea, Ohio, from 1957–86 (named emeritus in 1986), he was chairman of the organ and church music department and continued to teach organ there until moving to Colorado in 1992. He was organist-choirmaster at several churches in Minnesota and Ohio, and organist at the chapel of Rutgers University (1953–54). In 1992, after serving nineteen years, he retired as organist of the United Methodist Church in Berea, Ohio. Dr. Berryman served the American Guild of Organists as dean of the Central Nebraska and Cleveland chapters, on the program committee for the AGO national convention in Cleveland in 1974, and was a recitalist at the regional AGO convention in Akron, Ohio, in 1965.

He was preceded in death by his parents, Cecil and Alice Berryman from Omaha, Nebraska, well-known pianists and teachers, an older brother Edward, a well-known organist in Minnesota, and younger brother Rudolph, also a pianist and teacher.

Warren L. Berryman is survived by his wife of 65 years, Mary Anne Whatley Berryman, his son Warren Davis Berryman of Oklahoma City, Oklahoma, daughter Anne Berryman Hutt of Evergreen, Colorado, son Emmett Whatley Berryman of Dallas, Texas, nine grandchildren, and three great-grandchildren.

**Albert Frederick Fahrner, Jr.** died June 20, 2013, in Tucson, Arizona. He was 82. Born in Detroit, Fahrner served as music director-organist at Christ Episcopal Church in Dearborn, Michigan, and staff organist at Greenfield Village, where he and his wife, Anne, were married in the Martha-Mary Chapel. He also served at Detroit's Redford Theatre, and as accompanist in the Detroit public school system. After retiring, he and Anne divided their time between homes in Tucson and Michigan. Fahrner was a longtime member of the Guild of Carillonners in North America; he had advanced to carillonneur member in 1955.

**Patrick Quigley**, 63, of Wirtz, Virginia, died on January 14. Born on December 29, 1950, in Esh Winning, England, Quigley served as apprentice and journeyman with Harrison & Harrison where he perfected his skills in fine

English cabinetmaking and earned Master Organ Builder's credentials. Quigley also worked for Gabriel Kney in London, Ontario, Canada, for six years. In 1979 he and his family moved to Houston, Texas, where he joined Visser-Rowland and Associates and spent 17 years building over 80 organs.

In 1993, he ventured off to start his own supply company to the organ industry. After two years under the name Quigley Designs, he met with Mark Lively and Paul Fulcher to build a two-manual organ for Lively-Fulcher Organ Builders. After this first venture they decided to join forces and build a new 10,000-square-foot workshop in Rocky Mount, Virginia, under the now current name of QLF Custom Pipe Organ Components.

Patrick Quigley is survived by his wife of 43 years, Irene Quigley of Wirtz, Virginia; son, Jeremy Quigley of Rocky Mount, Virginia; daughter Jennifer Wilson, son-in-law David Wilson, grandson Charlie Wilson, and granddaughter Casey Wilson of Hardy, Virginia; brothers William (Billy) Quigley, John Quigley, J. Michael Quigley, and Kevin Quigley, and sisters Winfred, Mary, and Angela.

**Johannes (John)**

**Wessel** of Brattleboro, Vermont, died January 7, 2014, at age 91. He was born in Zoeterwoude, Holland on November 15, 1922, to Willem and Aagje (van Vliet) Wessel. At age 13, he started working for van Leeuwen Pipe Organ Company in Leiden, a profession that he stayed with throughout his life until his retirement in 2002. Wessel was well known throughout New England for his voicing skills.

During World War II, he spent years successfully evading the occupying German troops who were actively searching for young Dutch men to work in their factories. In 1946, he married Sophia A. van Hoeven. The family emigrated to Brattleboro in 1954 after he was invited to work for the Estey Organ Company. After Estey closed in 1960, he continued building, restoring, repairing, and maintaining pipe organs throughout Vermont and much of New England. In addition to maintaining most of the organs in Brattleboro, he moved Estey Opus #1 from its original home in the former Methodist Church on Elliott Street to the new church on Putney Road, and built the organ in St. Michael's Catholic Church on Walnut Street.

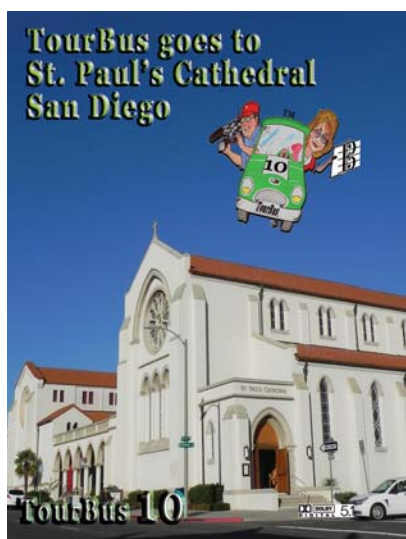
Johannes (John) Wessel is survived by his wife Sophia, son Willem Wessel of West Chesterfield, New Hampshire; daughters Nellie Hamilton of Hinsdale, New Hampshire, Trixie Stinebring of Spofford, New Hampshire, Joy Trigg of Williston, Vermont, and Rose Wessel of Cummington, Massachusetts, and nine grandchildren, three great grandchildren, and one great-great grandchild.



Johannes (John) Wessel

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Carol Williams' TourBus 10

**Carol Williams** has released a new DVD, *TourBus 10 goes to St. Paul's Cathedral, San Diego*. Tenth in the TourBus series, it profiles the recent refurbishment of the San Diego cathedral's pipe organ by Quimby Pipe Organs, with an organ demonstration, a tour inside the pipe cases, and a brief history. Also included are performances by Daniel Roth, Carol Williams, and Martin Green. For information: [www.melcot.com](http://www.melcot.com).

### Organ Builders

**Bedient Organ Company** of Roca, Nebraska, has formed a corporate partnership with Nebraska Organ Recovery System (NORS), the federally designated organ procurement organization for Nebraska and Pottawattamie County in Iowa. Formed in 1977,

NORS is responsible for the evaluation, recovery, preservation, coordination, and distribution of all organs as well as the recovery of bone, tendon, heart valves, and connective tissue for transplantation, and provides public and professional education regarding donation. The Bedient-NORS relationship started as a humorous conversation. Bedient's Facebook page contains an album called "Opus 28—the Story of an Organ Transplant." Bedient invited NORS to visit as community outreach, which led to the partnership, and called #Organs4Organs on Twitter and Facebook. For information: [www.BedientOrgan.com](http://www.BedientOrgan.com).

**Casavant Frères** of St.-Hyacinthe, Québec, Canada, has built a four-manual, 117-rank organ of mechanical action

with a second, moveable console for the stage, installed in the concert hall of Maison symphonique de Montréal. The Orchestre symphonique de Montréal's Grand Orgue Pierre-Béique will be featured in inaugural recitals by Olivier Latry, consultant for the project, on May 28 and 29, 2014. Latry will perform along with the Orchestre Symphonique de Montréal, conducted by its Music Director, Kent Nagano.

In early 2014, Casavant will also install new organs in the United Methodist Church of Mount Vernon, Iowa (two manuals, 39 ranks), and the Union Church of Dennis, Massachusetts (two manuals, 19 ranks). In addition, a new portable console will be installed on the builder's organ at Elon University, Elon, North Carolina, an instrument of three manuals,

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## Here & There

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48 ranks, installed in 2001. The console will be linked to the organ through the university's local area network, allowing it to be played from various locations on the campus and to be heard in remote locations through sophisticated amplification. For information: [www.casavant.ca](http://www.casavant.ca).

**C. B. Fisk, Inc.**, has signed a contract for a new organ for Emmanuel Episcopal Church, in Southern Pines, North Carolina. Fisk Opus 145 will comprise two manuals and pedal, 30 voices, 35 stops, 37 ranks, and 2,115 pipes. The organ will be completed in 2015.

Father John Tampa, rector, and Dr. Homer Ferguson III, organist and choir director at Emmanuel, along with the vestry and congregation of the church, are launching an ambitious building renovation of the 1926 sanctuary, which will include the new organ. For information: [www.cbfisk.com](http://www.cbfisk.com).



Glück Pipe Organs, Opus 17

Glück Pipe Organs has been commissioned to design and build two pipe organs for Church of St. Patrick in Huntington, on New York's Long Island. The chancel organ, Opus 16, will be a three-manual instrument of sixteen ranks in twin pendant cases. The forty-six rank gallery organ, Opus 17, will speak from a broad, towered case as shown in the rendering. Both organs may be played simultaneously from identical drawknob consoles at either end of the exceptionally reverberant nave. Architectural and tonal design are by Sebastian M. Glück, Artistic and Tonal Director of the firm. For information: [www.gluckpipeorgans.com](http://www.gluckpipeorgans.com).



Organ donated by James and Carlene Neihart to St. Mary Magdalene Episcopal Church, Kansas City, Missouri

Even before the St. Mary Magdalene Episcopal Church building at 16808 Homes Road in Kansas City, Missouri, was designed, there was a vision for the church to have an organ. This vision

was held by Fr. Eric Long, then by his successor, Fr. Jason Lewis. At the time of the building's design and construction, funding was not sufficient to have an organ built in. So discussions continued, and a fund was established that would someday allow the church to obtain an organ.

This past fall, James and Carlene Neihart wished to donate a freestanding organ that had been in their home since 1969, when the organ was built. Carlene has worked as a church organist and a concert organist for many years in the Kansas City area. Carlene is no longer able to play the organ, so she and James were pleased to have the organ go to a church. **Quimby Pipe Organs, Inc.** was contacted to move the organ on January 10, and completed the installation and tuning of the organ on January 15, 2014.



Rieger-Orgelbau organ, Nasunogahara, Japan

**Rieger-Orgelbau**, of Schwarzach, Austria, recently completed a new instrument for Harmony Hall in Nasunogahara, Japan. The new mechanical-action instrument, of three manuals with two interchangeable pedalboards (SDO and AGO), consists of 43 stops. Belgian organist Jean Philippe Merckaert performed the inauguration concert on Sunday, December 8, 2013, of music by Alain, Durufé, Franck, Vierne, Widor, Saint-Saëns, and Messiaen.

Harmony Hall in Nasunogahara, Japan, is a building complex consisting of a large hall for musical performances, which houses the new Rieger pipe organ, a small hall for plays, and an art gallery for temporary exhibition of paintings and sculptures that is intended to bring together every branch of the arts in a harmonious environment. For information: [www.rieger-orgelbau.com](http://www.rieger-orgelbau.com).

A new 47-stop **Viscount UNICO** organ with Physis Technology was dedicated at Lebanon Church of the Brethren, Mt. Sidney, Virginia, on January 19. Adair McConnell was the recitalist. In addition to over 550 organ voices, the new instrument has an entire library of orchestral voices for contemporary and blended worship. For information: [whiteselmusic@gmail.com](mailto:whiteselmusic@gmail.com).



Gerhard Grenzing organ, for Radio France, Paris

**Gerhard Grenzing**, of El Papiol (Barcelona, Spain), is building a new four-manual organ for Radio France, in the 1,461-seat Salle Arena in Paris. The majority of the organ is built in individual swell organs with huge dynamics and countless possibilities for "intercommunication" using state-of-the-art electronics. The Great Organ's mixtures are not bundled together but individually available as pure octave or fifth ranks. Other features include the *Choeur de cordes*, a sensitive suspended action for the attached console, and a flexible touch dynamic (method and range a first in Europe) on the freestanding mobile console. A symposium held November 7-10 in Barcelona presented the organ prior to its move to France. For information: [www.ORGANpromotion.org](http://www.ORGANpromotion.org), or [www.grenzing.com](http://www.grenzing.com).



Bertram Schoenstein, surrounded by eleven members of the Schoenstein family, presents paintings of the firm's founder and his wife to Jack Bethards, president of the company.

**Schoenstein & Co.** demonstrated the new three-manual, 19-rank organ for Georgetown University to over 100 people at an open house and Christmas party in Schoenstein's Benicia, California, plant. The organ, featuring Schoenstein's double expression system, was fully playable and assembled in the erecting room exactly as it will be in the Dahlgren Chapel at the University. Twelve members of the founding Schoenstein family attended and the highlight of the day was a presentation of a pair of fine oil paintings of the firm's founder, Felix F. Schoenstein, and his wife. A gift of fourth-generation organbuilder Bertram Schoenstein, the portraits, in matched frames, were painted in 1915 and will become the centerpieces of the new Schoenstein & Co. archive. The archive, which has been added to the factory building, is devoted to the history of the Schoenstein firm from its beginnings in Germany in the mid-19th century. For information: [www.schoenstein.com](http://www.schoenstein.com).

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## Music for Voices and Organ

by James McCray

### The paradox of music for Holy Week

*My song is love unknown, my Savior's love to me.*

*Love to the loveless shown that they might lovingly be.*

*Oh, who am I that for my sake my Lord should take frail flesh and die?*

—Samuel Grossman (1624–1683)

The many emotional changes that take place for the congregation during Holy Week play a key role in the choices of music made during this most important week of the Christian year. There are the joyous celebrations of Palm Sunday and Easter Sunday, which serve as bookends for Holy Week, but in between are the sad events of Maundy Thursday, the Trial, the Crucifixion, and the Burial. Compare that to the weeks leading up to Christmas, which, for the most part, are a continuous line of consistent and positive joy. Clearly, the emotional roller coaster is a driving force in the choices of music, and that energy is condensed into a single week.

Typically, both Advent/Christmas and Lent/Easter have an additional extended work (cantata) for the musicians to prepare; however, there are fewer additional services in the December period than in Holy Week, where obligations for choirs probably include singing for services on Maundy Thursday and Good Friday. Also, there may be a robust overabundance of music for Easter that often involves extra instrumentalists, thus additional rehearsals, which take time. If directors schedule a cantata during Holy Week, that increases time demands even further.

Nevertheless, the contrasting musical styles that church choirs must prepare is not the basic problem for directors; it is the amount of prepared music needed, which is compressed into one short week. Having been a teacher of future choral directors, one of my strongest suggestions was to emphasize that church choir directors always need to be at least six weeks ahead of the date when choosing and starting preparation for the music to be used. I also suggested that directors order new music in early August and early January, to avoid the additional stress of not having the music before it is scheduled for that first reading.

Most directors probably draw on works from previous years. Some generic scores, such as an *Agnus Dei* or a communion anthem, may be employed for some of these mid-week services. Since Easter may draw the largest number of people in the congregation, directors tend to use that occasion for a new anthem; weekly attendees—congregation and choir members—usually expect the freshness that happens with the addition of brass players and a new anthem.

With a late Easter in 2014 (April 20), directors who consistently work ahead and whose choir folders are filled with music for the special week by the return of spring (March 20) will find problems are minimized. Weather-related issues should not be a problem, although the annual spring break, which generally comes around mid-March for students, could impact some rehearsals as families enjoy brief vacations. In choosing Easter music, it is suggested that at least one of the choral works feature a familiar hymn tune that involves congregational singing.

This column should be arriving in your mailboxes at the beginning of March, and that should allow some time to choose music—new and repeated—for Holy Week. I wish you all a delightful spring and a happy Easter.

### Holy Week

**Dark Gethsemane**, Lloyd Larson. SATB and keyboard, Beckenhurst Press, BP2008, \$1.90 (M-).

This pensive setting incorporates Johann Crüger's 1640 tune HERZLIEBSTER JESU. There are extended unison or two-part passages, and the choral music is very easy. The keyboard part, on two staves, has moving eighth notes, but is not difficult. The text moves beyond Gethsemane and ends with the Crucifixion, so the setting might serve two different types of service.

**Alas! And Did My Savior Bleed**, arr. Craig Courtney. SATB unaccompanied, Beckenhurst Press, CU1024, \$1.90 (M).

Using a *Sacred Harp* tune, LOVING KINDNESS, this arrangement is surprising because of the addition of hand claps on the first beat of the measure in two-thirds of the setting. Hand claps give fresh emphasis to the text. The middle section is slower and set as a hymn with increased chromaticism; its closing chords receive special detached treatment for textual emphasis. This will be a dramatic and unusual choice of repertoire for a Good Friday service.

**O Sacred Head, Now Wounded**, John Ferguson. SSATBB and trumpet with optional organ, MorningStar Music Publishers, MSM-50-3978, \$1.85 (M+).

Although this setting is newly composed, Hans Leo Hassler's famous melody (HERZLICH TUT MICH VERLANGEN) is used. The work opens with a dramatic trumpet fanfare, then the choir enters in brief contrapuntal statements. The organ is only for rehearsal and just plays the choral parts. The trumpet plays throughout; its music is in the score with a separate transposed part at the back. In the passage about "thorns and shame," the trumpet uses a straight mute with instructions to "work for a slightly nasty sound." There are two versions of this anthem; in the longer one, the second and third verses of the text are set as a chorale with the trumpet doubling the melody. This is a wonderful arrangement that is highly recommended.

**Stabat Mater**, Giancarlo Aquilanti. SATB unaccompanied, ECS Publishing, No. 7795, \$3.85 (D-).

Only a Latin text is used for performance in this extended and sophisticated contrapuntal work. There are some challenging harmonies and frequent dynamic/tempo changes, which add to the drama of the text. This will take a solid choir of good singers and will require extensive preparation.

**At the Cross**, arr. Patricia Hurlbutt. Two-part mixed with solo, unaccompanied, Augsburg Fortress, 978-4514-7913-7, \$1.80 (M-).

This is a Southern Mountain tune to which Hurlbutt has added a famous text by Isaac Watts ("Alas! And did my Savior bleed"). The cover indicates mixed although all parts are in treble clef, so the men probably are to sing Part II, although that is not indicated. The soloist sings throughout the entire work with the choir serving a secondary role. The music moves from the folk tune into a more chromatic line, which includes glissandi slides between notes for both soloist and choir.

### Easter Sunday

**Christ Is Risen! Alleluia**, Joan Pinkston. SATB with some divisi,

organ, and optional trumpet, High Street Music Inc., JH 576, \$2.00 (M).

This loud and majestic work opens with slow, dramatic chords for the choir and organ, and then soon changes to a 7/8 spirited dance character. The music is joyful with a flowing, supportive organ part. A separate trumpet part is on the back cover; its music is limited to the faster sections. The bravura opening returns as an extended final section.

**Easter Psalm**, Bruce Saylor. SATB, handbells, and organ, Paraclete Press, PPM 1227, \$2.90 (M+).

The 16 bells used are actually eight notes in octaves; their music is challenging although doubled in the organ. Psalm 118 is the text with the choral parts on two staves, as is the organ part. The music is loud and strong with some choral unison passages. This is well-crafted music that will bring a fresh and interesting character to the service.

**Jesus Christ Is Risen Today**, arr. Jonathan Strommen Campbell. SATB, congregation, organ, brass quintet, 4 octaves handbells, with optional bass drum and timpani, Concordia Publishing House, 98-4134, \$2.00 (M).

There are four stanzas of EASTER HYMN, with the congregation joining on three of them; the stanza for choir is unaccompanied. The popular melody is always clearly heard and the choral parts are very easy. The extended instrumental introduction is in a jaunty 7/8 meter primarily for organ. This setting is designed for the average church choir and with the additional instruments will be a delightful addition to the Easter service. A full score with reproducible instrumental parts is available (97-7631).

**The Lord Is Risen Again**, K. Lee Scott. SATB, organ and optional congregation, brass quartet, and timpani, MorningStar Music Publications, MSM-50-4755, \$1.85 (M).

The tune on which this anthem is based is MIDLAND. There is a long marcato instrumental fanfare, but it could be played on organ. The setting has four verses, with the last one having a descant for the sopranos and tenors while the congregation joins with the altos. A reproducible congregational part is on the back cover; full score and instrumental parts are available from the publisher. Highly recommended.

**This Joyful Eastertide**, arr. Hal H. Hopson. SATB, organ, optional brass quartet/quintet, timpani, and 4 handbells, Augsburg Fortress, 978-1-4514-7947-8, \$2.25 (M).

The setting features a 17th-century Dutch folk tune. Emphasis is on the instrumental side with the choral parts spaced out in brief phrases. The music is attractive and generally easy for all parts with very little actual four-part choral writing. It builds to a gigantic coda that features loud repetition on the word "risen."

## Book Reviews

John R. Shannon, *The Evolution of Organ Music in the 17th Century: A Study of European Styles*. Jefferson, North Carolina, and London: McFarland & Company, 2012.

In this age of easy-access online information and Wikipedia articles, one might ask why John Shannon has revised and republished his study of 17th-century

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repertoire, which originally appeared in 1978 (Sunbury Press). My Google search for “Shannon, Organ Literature” elicited about 23,200,000 results, mostly as references to the earlier book, whose distribution was stymied months after its publication, when Sunbury Press went out of business. The author explains in the Preface to his new edition that for many years he has been unable even to provide copies of the book to those who wrote to him personally. Yet a more important justification for the new printing is the need of a target audience, the university student. This demographic resorts all too often to quick online searches; now they can consult the well-honed prose and well-chosen examples of an expert who has been studying and playing this music for more than 40 years.

Shannon has organized his book very clearly, with chapters on each of the main national styles following a summary of organ music in the late Renaissance that prepares the way for the 17th century. A significant addition to the revised edition is a 50-page chapter on Iberian music, written by André Lash, an organist-scholar working in Greensboro, North Carolina. A list of the composers included heads each chapter, which opens with an introduction to the organ type(s) for which the music was composed. (The information on organs was added for the new edition.) Shannon and Lash follow the same basic format of tracing the development of the repertoire over the course of the 17th century in short chapters related to specific genres or composers. This makes it relatively easy to find information within each chapter, which is fortunate, as the index is deficient in some areas. For example, in perusing the chapter on France, one will find a short section describing French hymn settings, in which Shannon insightfully observes that only the first of the classical composers, Nivers, and the last composer in the serious classic style, de Grigny, published hymn settings (p. 98). Unfortunately, there is no reference to this page in the index, so someone researching organ hymns might miss it if not consulting the text directly. Another error in the index concerns “chaconne/passacaglia.”

Shannon’s brief yet significant discussion of the form occurs on p. 216, two pages after the one designated in the index. Also, the index omits reference to the section on Pachelbel’s Chaconnes (pp. 253–4). These problems are actually fortuitous in that they require the reader to skim through the relevant prose to find specific areas of study; in the process, he or she is likely to encounter something new that is of interest!

The greatest strength of this book is its use of examples to provide an overview of European organ music during one of its most fecund centuries. Both Shannon and Lash display a thorough knowledge of the literature and an ability to select examples that are likely to inspire the reader to further investigation. Lash devotes over two pages to a description of Pablo Bruna’s variations on the “Letanía de la Virgen,” demonstrating its rhythmic and harmonic innovations before lamenting that such works are so rarely performed in the Western Hemisphere (p. 153). Shannon provides an excellent explanation of Sweelinck and the ways his German students adapted his style to the large organs over which they presided. In a mere ten pages, he is able to distill Sweelinck’s major contributions to the organ repertoire, always with an apt musical excerpt to illustrate his point. In elucidating the important influence of Sweelinck on the north-German repertoire that many Americans play, Shannon creates connections that will hopefully encourage them to explore the music of Amsterdam’s “maker of German organists.” I was disappointed that the Sweelinck student Delphin Strunck (Strungk) was nowhere mentioned, as his exceptional Toccata for two manuals is significant in the evolution of the North German toccata. A reference by Shannon could help restore this neglected gem to the repertoire of young organists. But difficult choices must be made when summarizing 100 years of organ music in diverse styles, and Shannon does a fine job with the north-German free forms, including a concise description of the *stylus phantasticus* and *Figurenlehre* (pp. 199–200) as well as of the principal elements comprising the prelude (p. 209).

Shannon is similarly adept at explaining Froberger’s importance to later

Baroque composers in southern and middle Germany, especially in the harmonic experimentation of his Elevation toccatas and in the short passages of non-thematic material that he used in his canzonas, precursors of fugal episodes. By charting the origins of features present in mainstream Baroque organ repertoire, the author demonstrates the significance of less frequently performed composers. In his introduction to Frescobaldi’s music, he describes the harmonic and figurative innovations displayed by Ercole Pasquini, Ascanio Mayone, and Giovanni Trabaci (pp. 28–44). These Roman/Neapolitan composers left pieces of remarkable emotional content and keyboard virtuosity, and Shannon astutely conveys the vital role of these men in preparing the terrain for the keyboard works of Frescobaldi.

In approaching the history of 17th-century English organ music, Shannon explains the negative attitudes to the liturgical use of the instrument before the restoration of the monarchy in 1660. Despite the country’s religious and political strife in the early 17th century, however, English musicians were composing some fine keyboard music. The reader encounters well-crafted fantasias by John Bull, Orlando Gibbons, and John Luge, including examples by the latter two of a uniquely English genre, the fantasia for double organ (pp. 109–110).

Three bodies of organ music were not available to Shannon before his book appeared in 1978: the works of Louis Couperin, Melchior Schildt, and of course, Bach’s early Neumeister chorales, discovered in 1984. These sources provide new material for the revised version. How exciting to have organ music by J. S. Bach from the 17th century! Shannon appropriately concludes the book with a concise assessment of the Neumeister collection, showing how the influence of Bach’s trip to hear Buxtehude might have been expressed through harmonic daring and virtuosic writing in some of the chorale settings. Although the book ends rather abruptly, without any large-scale summary, the discussion of J. S. Bach’s early endeavors sets the stage for developments of organ music in the 18th century.

Throughout the book, Shannon helps to contextualize the music he describes, explaining how certain features were determined by liturgical requirements, popular tastes, and transmission. For example, he prefaces his study of north-German chorale settings with the warning that surviving works are unlikely to reflect the actual output of composers, because we possess mainly what students and admirers decided to copy. This sifting process was not felt as keenly in traditions where composers tended to publish their music, as in Italy and France. Also helpful in understanding the early baroque repertoire is Shannon’s appendix, which provides a brief explanation of 17th-century notation systems, with examples of keyboard music in staff notation (including moveable type), German tablature, and Spanish tablature.

Guiding readers to modern performing editions, Shannon lists in his notes and bibliography the least expensive and most easily accessible scores that transcribe the music accurately. As he points out, “practicing organists and students do not need scores representing the very latest in scholarship . . . particularly when supplemented with the readings from newer editions available in conservatory libraries.” (p. 3) Although I applaud his practical bent, I believe the book would benefit from having these scholarly editions listed as well, perhaps in a different

section, to assist and encourage the inquiring student.

John Shannon’s *The Evolution of Organ Music in the 17th Century* admirably achieves its goal of providing a “user friendly” guide to a repertoire that is largely understudied in the United States. Just as his mentor, Fenner Douglass, opened the world of French Classical music to American organists through his iconic book, Shannon here provides a reliable map through the vast territory of 17th-century European organ culture. Thanks to this new edition, organists have a trusty and inspiring guide for their explorations.

—Kimberly Marshall  
Arizona State University

**New Recordings**

***The Organs of the Balearic Islands, v. 2. Michal Novenko and Arnau Reynés, organ. Priory Records, PRCD 1014, £9.99; sales@priory.org.uk.***

Works by Alonso Mudarra, Juan Sesse, Joan Cabanilles, Antonio Cabezon, Antonio Valente, J. S. Bach, Pablo Bruna, Miguel Roig-Francolí, Alfonso Villalonga, Antonio Martonell, Michal Novenko, Richard Stehlik, and Anonymous.

This is a wonderful collection of mostly Spanish music played on no less than seven instruments in Mallorca and Ibiza, Mediterranean islands southwest of Barcelona. The oldest of these organs dates from ca. 1690, the two newest were built in 2006 and 2008, and the remaining four organs are 18th- and 19th-century instruments. Most share close affinities with traditional Spanish organ style, such as horizontal reed stops, but the keyboards are often divided at b and c as opposed to the Castilian division at c and c#, and there is historically a greater predominance of flue stops in the Catalan-Balearic style.

In all, this recording presents fifteen pieces by eleven different composers, ranging from the 16th through the 21st centuries. The liner notes and booklet by Michal Novenko are very helpful, giving extensive and illuminating commentary, in English only, on all the organs, all the composers, both of the performers, and on all of the pieces played. Photographs and specifications for each instrument are given, including indications of divided stops and horizontal reed stops.

It would have been informative to include an indication of the tuning and temperaments employed, especially on the antique organs, as well as the keyboard compasses. Though it would have demanded several more pages to list the often-colorful registrations employed, a few indications of the stops selected would have been welcome.

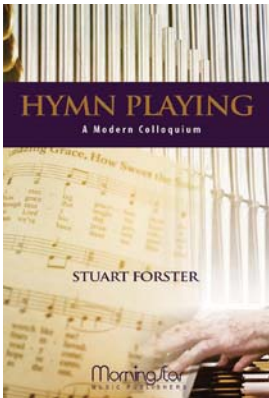
Having such a wealth of information as is provided, however, it is decidedly curious and a regrettable oversight that the names of the two performers, Messrs. Novenko and Reynés, are not specified for any of the music played. One assumes they did not collaborate as a duo on any of these performances. Perhaps this omission of the performer’s name is an indication of their commitment to the project as a truly joint undertaking, but accurate and individual credit to the performers would have been appreciated. At least we may assume that Mr. Novenko played his own brief prelude near the end of the disc.

Many of the churches in which the recordings were made have reverberant acoustics, which effectively promotes and never obscures the music. A case in point to begin with, perhaps the anomaly in this program, is the fine and

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characteristic performance of Bach's chorale and variations on "Wer nur den lieben Gott läßt walten," chosen, as the liner notes explain, "to demonstrate the ability of Mallorcan historic organs to perform a 'standard' European repertoire." This is accomplished very convincingly indeed on the two-manual, early 19th-century organ by Gabriel Thomás at Santa Maria la Major, Inca, which offers refined but forward voicing in a generous acoustic, and a perfect balance between, I believe, the Corneta and the Bordó 8'. Perhaps the only hint of a Spanish character may be the slightly airy Flautat 8', which seems to betray a not so surprising suggestion of the Dutch Prestant.

Amazingly, on the same organ, the previous track presents a set of variations on "La Romanesca" by Antonio Valente, with varied registrations that sound much more like a Renaissance instrument, particularly of course the reeds, which enter with surprising brilliance after a variation played on subdued flue stops, so quiet that normal action noise can be heard. Despite the claim of the liner notes as to a preponderance of flue stops in these instruments, it must be observed that at Santa Maria la Major at least six of the fourteen stops are reeds. And on this organ Bach and Valente coexist in perfect, idiomatic harmony!

Though one is grateful to hear older, less-familiar music, such as the works by Juan de Sessé y Balaguer and Alonso Mudarra, as well as more modern pieces by Antoni Martorell (an engaging composer, reminiscent of Flor Peeters and Max Reger), Angel Roig-Francolí, Adolfo Villalongo, Michal Novenko, and Richard Stehlik, it is the works of Joan Cabanilles, Antonio de Cabezón, and Pablo Bruna that blossom most persuasively in the hands of these two performers on lovely organs by Lluís Navarro (1732), the Caymari brothers (ca. 1690), and Gabriel Thomás (1816–32). Likewise the little anonymous Flemish Renaissance piece (from a manuscript of 1741) is entirely engaging, played on the Tapadillo 4' in the Convent de Sant Domingo.

Listening to volume 2 of these recordings dedicated to documenting the organs of the Balearics has persuaded me to purchase volume 1 and to add these islands with their captivating pipe organs to my future travel plans, should I become so fortunate! For now, this finely recorded disc will have to suffice.

—Lee Lovallo  
National University  
Sacramento, California

**Christian Lane: Elgar, Schumann, Liszt, Roger-Ducasse, Vierne, Whitlock, Dupré. ATMA Classique ACD22674, CDN \$9.99; www.atmaclassique.com.**

Elgar, *Imperial March in B-flat Major*; Schumann, *Canon in A-flat Major*; Liszt, *Variations on Weinen, Klagen, Sorgen, Zagen*; Roger-Ducasse, *Pastorale in F Major*; Vierne, *Clair de lune* (from *Pièces de fantaisie*); Whitlock, *Folk Tune in F-sharp Minor*, *Allegretto in E Major*; Dupré, *Prélude and Fugue in B Major*; Vierne, *Carillon de Westminster* (from *Pièces de fantaisie*).

In 1920 Casavant built its Opus 869 for the new building of the church of Saints-Anges-Gardiens in Lachine on the island of Montreal, Quebec. The large building is a remarkable piece of architecture. Its role as a church is combined with a significant history of music in Lachine. The organ fell into disrepair and was silent in the 1960s. Casavant took on a major renovation project from 2001 to 2004. The tonal design of the instrument reflects attitudes of the 1920s, those

of French as well as Anglo-American ideas. The restoration strengthened the French symphonic concepts. Pictures of the organ reveal the divisions to be on several levels and depths.

Christian Lane, currently Associate University Organist and Choirmaster at Harvard University, is the winner of the 2011 Canadian International Organ Competition. Making this recording supports the work of CIOC.

"Symphonic" is certainly the correct adjective for this instrument in the space where it lives. Its 65 or so stops exhibit the plethora of tonal colors expected of any orchestra, with a broad-scaled fundamental sound. Lane skillfully plays in a symphonic style that fits the instrument, and he chose the right works to record. He plays this literature on this instrument the way any great conductor would want an orchestra to play. His virtuosic ability to play accurately and musically is well known, and his ability to interpret large scores with integrity is one of his great strengths.

The recording certainly retells that music is being made in a great space. The ambiance of the room is gratifying. In the works by Elgar, Schumann, Whitlock, and Vierne (*Clair de lune*), the organ is revealed to have extraordinarily charming sounds. There is a frustration about listening to the beautifully performed Liszt, Roger-Ducasse, and the big pieces of Dupré and Vierne. The recorded sound levels in these works run from very loud to nearly inaudible. The Swell box really does close down the sound (many of us wish Swell boxes would always do that). But, the distances in the building in relation to the microphone placement fail to keep the extremes as exciting as they surely must be in the building itself. Playing with the controls on one's sound equipment, it is revealed that the performances are superb, especially the Liszt and the Roger-Ducasse.

The annoyance with the final two works is chiefly that the pedal division of this 1920 tonal scheme doesn't allow the clarity required. One would have to be most careful in selecting very many contrapuntal works for a recital.

The value of the recording is chiefly the superb artistry of Christian Lane, and the excitement of a fine, carefully

renovated example of 1920s organ building. Many thanks to the great work of the CIOC!

—David Lowry  
Columbia, South Carolina

**Reveries. Chelsea Chen, organist, performs on the L. W. Blackinton Organ of Benson Great Hall, Bethel University. Available from Chelsea Chen; download \$12.99, CD \$14.99; www.chelseachen.com.**

*Toccata and Fugue in D Minor*, BWV 565, J. S. Bach; *Dolly Suite*, op. 56: 1. *Berceuse*, 2. *Mi-a-ou*, 3. *Le jardin de Dolly*, 4. *Kitty-valse*, 5. *Tendresse*, 6. *Le pas espagnol*, Gabriel Fauré, transcr. Maurice Clerc; *Prelude and Fugue in G Minor*, op. 7, no. 3, Dupré; *Girl with the Flaxen Hair*, Claude Debussy, trans. Léon Roques; *Taiwanese Suite*: 1. *Hills in the Springtime*, 2. *Moonlight Blue*, 3. *Mountain of Youth*, Chelsea Chen; *Moto Ostinato*, Petr Eben; *Miroir*, Ad Wammes; *Super Mario Fantasia*, Koji Kondo, arr. Chelsea Chen; *Symphony No. 5 in F*, op. 42: 1. *Allegro Vivace*, 5. *Toccata*, Widor.

Lyle Blackinton is an organ builder whom people mostly know of as the inventor of the Blackinton pneumatic pallet slider chest, and as the curator of the Spreckels organ in Balboa Park, San Diego, California. He is, however, less well known as a builder of new organs, largely because most of the instruments he has built are located in a relatively small region around his workshop in El Cajon, near San Diego, California. He has nonetheless built a number of extremely fine organs, both tracker and electro-pneumatic. One of the few Blackinton organs outside of California is to be found in the Midwest in the Great Hall of Bethel University, St. Paul, Minnesota, built in 2003. It has four divisions—Great, Swell, Solo, and Pedal—and 67 ranks. On this recording the brilliant young organist Chelsea Chen plays a fairly eclectic program including both well-known and less-familiar works, but all equally interesting.

Chelsea Chen begins her recording with the *Toccata and Fugue in D Minor*, BWV 565, which, whether the work of J. S. Bach or—as suggested by Jonathan B. Hall in *THE DIAPASON*, January 2013, pp. 24–27—Cornelius Heinrich Dretzel

of Nuremberg (1697–1775), is certainly one of the most popular organ works ever composed. With such a well-known piece there is a temptation to resort to gimmickry to spice up the performance, but Ms. Chen resists this temptation and produces a conservative, scholarly, and professional performance, free from any kind of flashiness. She next plays a transcription of Fauré's *Dolly Suite* by Maurice Clerc, the *titulaire* of Dijon Cathedral. The *Berceuse*, familiar to all of us who grew up in the England of the 1950s from the BBC's *Listen with Mother* program, comes off particularly well on the organ. Ms. Chen then has an opportunity to display her technique in a performance of Marcel Dupré's *Prelude and Fugue in G Minor*. Again she does so by giving a solid and flawless performance devoid of any flashiness. After this follows another transcription, this time of Debussy's *Girl with the Flaxen Hair*, again by a Frenchman, Léon Roques, who specialized in transcriptions for piano and organ of works by Debussy and Ravel in the early twentieth century.

As in her previous recordings, Chelsea Chen includes some movements from her *Taiwanese Suite* of 2003, which—as I have commented before—provides an interesting synthesis of eastern and western compositional techniques. I hope that Ms. Chen will write and perform more of this style of composition. She then plays a couple of modern works that are rapidly gaining acceptance as a standard part of the organ repertoire. These are Petr Eben's *Moto Ostinato* and Ad Wammes' *Miroir*. Next follows Chelsea Chen's own transcription of Koji Kondo's entertaining *Super Mario Fantasia*.

Finally, Ms. Chen concludes her recording with the first and last movements of Widor's *Symphony No. 5*. Again she treats us to solid, professional playing devoid of any kind of flashiness, particularly in the *Toccata*, which she takes at a modest pace, enabling the contrast between legato and staccato notes to come through as the composer intended. This compact disc is a thoroughly sound and enjoyable recording, and I have no hesitation in recommending it.

—John L. Speller  
St. Louis, Missouri

► page 16



German Church (Rebuilding of the Rieger-Kloss organ, Baku - Azerbaijan - 2010)



Jesuit Church St. Michael, Munich - Germany - 2011

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**New Organ Music**

**On This Day, Earth Shall Ring—Five Hymn-Based Works for Advent and Christmas (2009) by Pamela Decker. Contemporary Organ Repertoire: Wayne Leupold Editions, WL610005, \$22.75.**

This volume was written to pay tribute to THE DIAPASON magazine on the occasion of its 100th birthday. The five pieces in the set are less difficult than many of Decker's organ works, but that is not to say they are easy. However, all are accessible for the church service as well as concert work.

*Nun komm, der Heiden Heiland* is loud and brassy and uses only fragments of the chorale tune. The piece begins *forte*, marked "Decisive," has many parallel fourths, double-pedal passages and marked *non legato*, sounds like a fanfare. This leads to a very short softer section in four parts before continuing fortissimo: adding reed and 16' stops, then the pedal 16' reed near the end. The fragment of the melody that Pamela Decker uses throughout seems to be derived from the opening phrases of the chorale with its distinctive eighth-note motive.

A second Advent tune is *Veni, Veni Emmanuel*. Unlike the first piece, this setting is in a typical chorale prelude style. Material related to the chorale on the eight-foot flute and strings introduces the tune, which appears in its entirety on a contrasting manual. This related eighth-note material continues and forms transitions between the phrases of the chorale. I find this gently flowing piece highly attractive and I have used it in church.

Slightly more difficult, *Personent Hodie* is lively and uses fragments of the theme in staggered entrances. Dr. Decker calls for a rapid tempo, which makes each succeeding entrance more complicated and more difficult! After two pages, a softer lyrical section enters, providing a touching contrast to what precedes and follows. Ratcheting up the volume to *fortissimo*, a toccata-like section follows with running 16th notes in all parts—yes, even in the pedal. If you have a 32' stop, this would be the time to add it. This concluding music continues for four and a half pages, including a transfer to the Swell manual before ending on the Great with a triumphant chord.

CRANHAM is once again a quiet piece with the complete melody on a 4' solo stop in the pedal. At two pages long, it is quite effective.

The four-page chorale on ANTIOCH features the joyful descending melody as a fanfare-like call in the soprano against sixteenth-note runs in the left hand. Adding reeds, a transition plays with snippets

of the melody before bringing us back to a complete reprise of the opening chorale, this time on full organ. A short coda brings the piece to a close. It is a highly effective setting, which I have used both in church and in concert.

This music is of medium difficulty with two of the five being much easier than the others. It is a good addition for an organist's library and I recommend it highly.

**La Pantera (2010) by Pamela Decker. Contemporary Organ Repertoire: Wayne Leupold Editions, WL710008, \$31.50.**

Unlike the previous pieces, which are eminently suitable for the church service, this piece is intended as a large-scale recital work. The composer notes that it can be played independently, or as a pair with *El Tigre* (2007); both works evoke large cats. *El Tigre* depicts a day in the life of a tiger, while *La Pantera* is an abstract description of a panther's grace, strength, and speed.

In form, the piece is a prelude and fugue. In Dr. Decker's words:

An opening flourish introduces a rhythmic, vigorous dance that represents the controlled power that a panther commands. The dance dissolves into the first of two lush, lyrical sections that speak of the elegance and grace that one finds in observing these leopard-like cats.

The distinctive fugue begins softly and becomes more and more chromatic as it develops. It is soon joined by a rapidly running sixteenth-note theme in a Phrygian mode, which adds to the tension and intensity that is constantly building throughout. A short coda referring back to the prelude's dance lines brings the piece to a dramatic close.

This is definitely a recital piece of the first caliber. Its difficulty is on a par with Dr. Decker's formidable technique. The interesting thing for me was that the music had an immediate appeal. Enough, in fact, that I promptly began learning it rather than playing it through a couple of times, as I normally would have done. Perhaps it was the sinuous way the chromatic line wound around along with the straightforward structure of the music. I found it easy to understand, if not play, and I recommend *La Pantera* highly!

**Tango Toccata on a Theme by Melchior Vulpius (2010) by Pamela Decker. Contemporary Organ Repertoire: Wayne Leupold Editions, WL710009.**

This *Tango Toccata* was commissioned by the San Diego AGO chapter for the Region IX convention in 2001. This work, also concert level in difficulty, is a set of variations on a tune by Melchior Vulpius that Dr. Decker particularly liked. She makes use of the

modal language and the contours and meters of the tune to present variations using tango and flamenco rhythms.

A short opening introduction foreshadows the theme. However, the theme is laid out in the pedal in the first variation, which is a fast toccata. Long arpeggios roll up the keyboard—left hand, right hand—with the left reaching over and playing a chord at the top. Straightforward, but for the constantly changing number of notes in the arpeggios: nine, five, five, nine, six, ten, and so on.

The second variation features a reed solo (Trompette) against "sinuous chromaticism" in the accompanying parts. A tango becomes apparent in the third variation, bold and *forte*. After some development, it leads into a final toccata, this time with non-legato repeated chords driving almost frantically toward the conclusion. Five short measures bring back ideas from the introduction and end the piece.

It is obvious from looking at these two concert pieces that Pamela Decker exhibits a fertile imagination in her compositions, which do not hesitate to show off her equally comparable performance technique. This is well-written music: entertaining, demanding, and exciting. She calls for a three-manual organ, although I would guess that with some imagination the music could be played on two manuals. As with *La Pantera*, I recommend this music highly.

—Jay Zoller  
Newcastle, Maine

**New Handbell Music**

**The Washington Post, by John Philip Sousa, arranged for 4–6 octaves of bells by Douglas Anderson. Beckenhorst Press, HB425, \$3.95, Level 4 (D).**

This rousing march by the "March King" should provide a thrilling, foot-stomping musical experience for the player and audience alike. This arrangement will most likely be a real challenge to the players because of the rhythmic nature and the quick tempo, but the end result will be well worth it.

**Joyful Praise, arranged for 2–3 octaves of handbells by Susan E. Geschke. Choristers Guild, CGB446, \$4.50, Level 1+ (E).**

The original melodic motif in this piece is established at the beginning and given several variations. The piece is easily accessible and could be learned in one rehearsal. This would be very satisfying for the smaller handbell choir.

**Praise to the Lord, the Almighty, arranged for 3–6 octaves of handbells with optional 3 octaves of handchimes, by Jason W. Krug. Agape (a division of Hope Publishing Company), Code No. 2657, \$4.50, Level 3 (D).**

Here is a wonderfully flamboyant setting of the great hymn of the faith, LOBE DEN HERREN. This exciting arrangement makes use of martellato lift and shake techniques, with the middle section using optional handchimes in the relative minor, bringing the setting to a more reflective mood. The final verse ends triumphantly as it began, bringing the arrangement to a lively and exciting climax.

**Day by Day, arranged for 3, 4, or 5 octaves of handbells with optional 2 octaves of handchimes by Anna Laura Page. Choristers Guild, CGB314, \$4.50, Level 3 (M).**

This Scandinavian favorite, BLOTTEN DAG, by Oscar Ahnfelt, begins gently in

a flowing eighth-note pattern with the melody inside this pattern. This tune is then given to the upper melodic line, with a final verse in bold and brilliant chords with some exciting and fresh new harmonic material.

**Ring with 6: Year-Round II, arranged for 6 ringers (G4–D7) with optional handchimes (G4–G6) by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), Code No. 2602, \$7.95.**

This new collection continues to expand the 12-bell concept by expanding the range and providing more challenging arrangements. These are great concert pieces, with only one not suitable for worship. All of the pieces may be rung by six ringers without using any four-in-hand ringing.

**O Worship the King, arranged for 3–5 octaves of handbells by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2339, \$4.50, Level 3 (D-).**

Here is a sparkling rendition of the beloved hymntune LYONS, using various staccato techniques and shakes, along with a running malleted bass section crescendoing into a simulated timpani effect. This piece is full of energy and excitement.

**Abide with Me, arranged for 3, 4, or 5 octaves of handbells with optional flute and 3, 4, 5, or 6 octaves of handchimes, by Cathy Moglebust. Choristers Guild, CGB777, \$4.95, Level 2+ (M).**

The prayerful hymn EVENTIDE begins with over two pages of new melodic material combined with the tune woven inside. The two melodies work brilliantly together, and the flute part only adds to the beauty. The use of handchimes will enhance the overall experience. Beautifully arranged.

**Calypso on 'He Leadeth Me,' arranged for 3–6 octaves of handbells with optional percussion, by Tammy Waldrop. Agape (a division of Hope Publishing Company), Code No. 2609, \$4.50, Level 3- (M+).**

William Bradbury's well-known hymntune is given a syncopated, upbeat, calypso-style execution, which works well with this melody. The colorful Latin percussion all combines to create an authentic calypso flavor. The percussion parts, conductor's score, claves, maracas/shaker, guiro, and bongos/conga score is available, Code 2609P, \$12.50.

**Meditation on Beautiful Savior, arranged for 3, 4, or 5 octaves of handbells, by Cathy Moglebust. Choristers Guild, CGB175, \$5.50, Level 3 (M).**

This particular piece was commissioned by the handbell choir of First Congregational Church of Elyria, Ohio, which lost a member of its handbell choir to cancer in 1995. The arrangement is not only a fitting tribute to Jane Kingman, but also a musical description of the emotions felt after the loss of a loved one. Stanza one is meditative and peaceful. The second stanza is written in the relative minor key, implying sadness and pain. The third stanza shines bright with the promise of eternal life. Both the beginning and the conclusion focus on the F5 and G5 bells, the position played by Jane. This well-known Silesian folk tune would be a great addition to any handbell library.

—Leon Nelson  
Vernon Hills, Illinois



Photo: Michael Timms



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Photo: David Morrison



**Organ Method XVIII**

*This month, I begin a section on putting hands and feet together. It is surprisingly straightforward. That is, if a student has become a comfortable player of pedal parts, is also comfortable playing music at a keyboard, and has not tried to put manual parts and pedal parts together prematurely (which can result in a loss of confidence and developing of bad habits), then the act of putting hands and feet together is quite natural. Learning to play manuals and pedals together in the first place requires a lot of work, and learning any given organ piece might require patient work at any stage of a player's career. But it is possible for that effort to feel comfortable, and it should yield prompt and easily discernible results. I am trying to frame this for students in such a way that they can use this approach themselves without a teacher, but also so that a teacher can participate in the process, keep track of how it is going, and help it along.*

*Before they reach this point, students should be quite accustomed to keeping track of such things as hand position, overall posture, foot angle, leg position, and everything to do with tension. Therefore they should also be able to keep track of those things in the slightly more complex circumstance of playing with both feet and all fingers. To aid the student's understanding of the process and being able to monitor his or her own work, I include a lot of discussion (in general, but here in particular). Whether this discussion seems at all dense or overly complicated, and whether the ratio of discussion to exercises seems right, are two points about which I would find reader feedback especially useful. This month's excerpt has, just by chance, no examples; next month's continuation will discuss those that are referred to in the first sentence immediately below.*

We now come to some exercises and discussion aimed at helping you to get comfortable putting your hands and feet together, that is, learning to play pieces for manuals and pedals. This is what is considered "typical" or "real" organ playing—though of course a healthy proportion of the organ repertoire is for manuals alone. It is what uniquely characterizes organ playing technically, and what defines the organ musically for many people. It is also what makes organ playing an activity that requires so much of the whole physical person of the performer. In putting together all of the components of a complex organ piece, your habits of physical relaxation become the most important—important though they already are even when playing a simple pattern of notes with one hand. If any tension creeps in at this stage, it will of course be damaging to the music—to your ability to control timing and articulation, to your ability to play complex note patterns reliably, and perhaps to the sound of the instrument itself. Since putting all the components of a piece together is of necessity more complicated than playing any one of the component parts by itself, the mental pressures to tense up are greater than ever. This is why it is particularly important to approach this stage systematically and patiently, both when learning it in the first place and when learning pieces thereafter. The approach outlined here should enable you to be systematic and to feel patient, but at the same time to make prompt and very solid progress.

The cardinal rule behind any good procedure for practicing hands and feet together is the same as it is for practicing anything complex that can be thought

of as having simpler components: **Make sure that each of those simpler components is learned fully and well before trying to put any of them together.** In most organ pieces with pedal, the components to be put together are three: the right hand, the left hand, and the feet. The first step in starting to put those components together to form a whole piece is to make absolutely sure that each one is solid.

(Note: It is my experience that, although practicing separate feet in learning pedal parts can be extremely valuable, as discussed in the earlier section on pedal playing, it is not particularly necessary or even a good idea to try to play the separate-foot parts individually with the hands, or to think of the two feet as separate components at this stage. The role of separate foot practice is to assist in learning the pedal part. Then it is that integrated pedal part that is available to be joined to the hands.)



Left hand and pedal

**Practicing pairs**

Since there are three components to be combined in practicing, there are also three pairs of components: right hand and pedal, left hand and pedal, and the two hands together. Practicing each of these pairs is the crucial step in learning a piece for manuals and pedals—if you do enough of it, then the final step of putting all three parts together will be easier and more natural than you could have imagined.

Furthermore, of these three pairs of components, one tends to be the most important, most foundational in putting the whole texture together, and therefore should be practiced the most. This is the left hand and pedal. Of course, this varies from piece to piece. It also varies from player to player, since some of the reasons that this part of the process is so important have to do with mental habits. However, it is true as a rule, and it is a good idea to assume that **left hand and pedal should get a disproportionate share of the practice time.**

Oddly enough, this is an area in which prior keyboard experience can make things trickier. Many keyboard players come to organ playing with a strong pre-existing tendency to hear the lowest pitch as belonging to the outer fingers of the left hand. This instinctive reaching for low notes in the left hand—even when they are really pedal notes—is a source of confusion that is more powerful the "better" your ears are and the more fluent a keyboard player (and in particular, a sight-reader) you happen to be. Making a habit of practicing left hand and pedal is the best way to counteract this habit. (This habit, by the way, can be a particular problem for some players in

playing hymns specifically. I will address that later on.)

Practicing pairs of component parts is important, partly to teach your ears to follow those separate parts when they are heard in the whole texture. (In this way, it is analogous to practicing separate voices in a contrapuntal piece or separate hands in any keyboard piece.) Since the left hand tends to play inner voices, or notes or chords that are neither the highest nor the lowest pitches being played at a particular time, the left-hand part is the component of the texture that you might need the most help to hear. That is one of the reasons that practicing left hand and pedal together is important. Another reason to emphasize this part of the practice protocol is that it will counteract the slight but persistent feeling that the left hand is not quite as nimble and secure as the right hand in general. (This feeling probably has nothing to do with handedness in normal life—since it is experienced by people of both types of handedness—but rather with the left hand's being disproportionately given simpler material to play than the right hand in the repertoire and in accompaniments, hymns, and exercises. This happens in part because the notes in the left-hand region of a keyboard—in a situation where there is no pedal—are carrying the harmony, and in part because on many sorts of keyboard instruments, especially older ones, the lower keys are themselves less nimble physically—harder to play—than the higher keys.)

**Putting hands and feet together**

Here are the steps to follow in practicing putting hands and feet together in a piece of organ music:

1) **Choose a unit of the piece to work on.** The more complex or difficult the piece seems to you, the shorter this unit should be. When in doubt, smaller units make for more focused practicing. The shorter the unit that you are practicing, the more frequently you come to each moment within that unit as you repeat the whole. This creates a more effective drill.

2) **Make sure that each of the three parts is secure**—that is, accurate and feels easy. Remember that this is always related to tempo. There will be a tempo that is too fast to make these elements of the piece work, no matter how well you have prepared them. For the parts to be secure means that there is a tempo at which they are secure and at which you are willing to play them. (If the only tempo at which one or more of the parts feels secure is so slow that it is tedious to play, then you must continue to practice that part until you are happy with it at a tempo that you can accept. This is a matter of your preference: for learning the instrument or any particular piece, there is no such thing as a practice tempo that is intrinsically too slow.)

3) **Play through the pedal part and the left hand part** of your chosen section once each. This is just to make sure that they are both fresh in your mind. Now, choosing a slower tempo than the one at which you played these parts (or the slower of them), start putting them together. As you play, keep your eyes on the music, being very conscious about reading those two parts (and not being distracted by the right hand part: we'll get to that soon). You may want your eyes and your attention to move in a well-defined way from the left-hand line to the pedal line, and back and forth, or you may feel that you can essentially read both at once. This is a matter of your own habit and reading style. If playing these lines together "works"—that is,



is accurate and steady and feels rather easy—then your practice tempo is good. If this is the case, then repeat this unit of practicing over and over, as many times as you can without losing concentration. When you take a break from it, expect to come back to it. As noted above, it is important to give left hand and pedal a lot of attention, and to allow it to become really solid. If it does not seem to work, and you feel quite confident that each separate part was well learned, then slow it down. There will be a tempo at which it feels right. Then:

4) **Do the same thing with the right hand and pedal.** The practice tempo for this need not be the same as the practice tempo for step 3. It could be faster, if indeed putting the right hand and the pedal together seems easier, or it could be slower if, for example, the right-hand part itself is more elaborate or just plain harder. The particular challenge of playing right hand and pedal together is visual—the two lines are not printed next to each other. You will probably have to be fairly conscious of scanning from one to the other and skipping the left-hand line as you read and play. Again, if it doesn't seem to be working, slow it down.

5) **Practice the two hands together.** This is something to which you are already accustomed.

6) **When you have practiced each of the three pairs to the point where they are all accurate and reliable and feel good to you, then you are ready to try the three parts together.** Of course, you should expect to slow the tempo down from where you left it with each of the three pairs. I would suggest playing through the left hand and pedal once, and then adding in the right hand. This concept—that you are adding the right hand to the left-hand-and-pedal combination, rather than that you are adding the pedal to the hands, is often the most efficient way to think about it as you start to play all of the notes of your passage together. If the result that you get either is inaccurate or seems uncomfortable—walking on a thin edge—then slow it down. When you are learning a new skill or practicing something complicated there is no such thing as practicing too slowly.

After you have completed this process with the passage that you have chosen, move on to the next increment of the piece and do the same thing. While you are working in an intense way on this next passage you should continue playing through the passage that you have already learned.

Next month's excerpt will continue this directly, and will move on to specific examples drawn from repertoire and from hymns. ■

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**Blest be the tie that binds**

Our hearts in Christian love;  
The fellowship of kindred minds  
Is like to that above.

That's one of the great old chestnuts of hymnody. Who reading those words doesn't have that tune buzzing in their ears? Everyone knows it. Verse after verse goes by, each building on the way we depend on each other, support each other, and live with each other. It's usually in F Major or G Major—I prefer G, or maybe start in F and modulate a couple times. Nice to step the tonic of the last chord down a major third, let that become the dominant of the new key, throw in the seventh, and start *This glorious hope revives . . . up a half step!*

The text is by John Fawcett, London, 1782. The tune is DENNIS by Hans Nägeli (1773–1836) and later adapted by Lowell Mason (*The Psalter*, 1845). It's as familiar as they come. But did you ever stop to think that the meter (SM; 8.8.6.6.8) is that of a limerick? Everybody sing:

Writing a limerick's absurd,  
Line one and line five rhyme in word,  
And just as you've reckoned,  
Both rhyme with the second;  
The fourth line must rhyme with the third.

To make this trick work, you may choose between including the upbeat or not, and you sometimes have to place two or more syllables on the last beat of a line. Everybody sing:

There once was a fellow named Beebe,  
Planned to marry a woman named Phoebe,  
He said, "I must see  
What the minister's fee be,  
Before Phoebe be Phoebe Beebe."

§

Last month our friend Jim passed away. His death is a first for us—the first of close friends roughly our age to pass away—and he's been on my mind a lot. He was a prolific organic gardener and a quintessential "foodie." He had a great love and real appreciation for fine wine and, since a recent trip to Scotland, single malt scotch. He played guitar a little, and he and his wife Lois were frequent attenders and strong supporters of musical ensembles, especially the Boston Symphony Orchestra and



Memorial collection of Jim's rocks

the Metropolitan Opera. They traveled together frequently, especially to Italy where they spent much time and had many friends.

In addition to all this, Jim was a geologist, and he had a huge collection of minerals and ores. After his death, Lois is dealing with the dispersal of hundreds of specimens. Some are the size of a chestnut while others are huge—too heavy for one person to carry. The garage and basement are full of Jim's rocks. Thankfully, Jim's friends from the Boston Mineral Club have rallied to help with the task. That fellowship of kindred minds—each individual a little crazier than the last—is a tight society of people who are passionate about the variety of minerals that comprise the earth. You might say (as they often do), they have rocks in their heads. But they sure have been wonderful to our friend Lois in her sadness. Everybody sing:

Some people I hang with are jocks  
With an aura of dirty white socks.  
When they ask me to play  
I say, "Maybe some day.  
But my principal passion is rocks."

§

Last summer Wendy and I launched and christened our new boat, *Kingfisher*. She's a Marshall 22 built by Marshall Marine in Padanaram, which is a village of South Dartmouth, Massachusetts, just across a bay from the great fishing and whaling capital of New Bedford, an easy sail in a small boat from Nantucket. She's a broad-beamed, gaff-rigged craft of a class that was used originally for commercial fishing before boats had engines because she can carry lots of cargo and can be sailed single-handed. When I tell people she's a catboat, they often think



Kingfisher, on the Damariscotta River

of those little rocketship-boats with two hulls. No, not a catamaran, a catboat. She's only twenty-two feet long, but more than ten feet wide, with lots of space inside for hauling fish! She has a centerboard so we can go into shallow inlets, a little diesel engine to keep us off the rocks, and pretty, classic lines.

Even before we had a chance to put her in the water we joined the Catboat Association. There are about four hundred members, and annual dues are \$25. Last February we attended the CBA Annual Meeting at the Marriott Hotel in Groton, Connecticut. We had such fun that we're going again this year—we'll miss the Super Bowl, but I'd rather talk about boats. Having been to lots of meetings of pipe organ groups, I'm used to seeing displays of combination actions, tuning tools, CDs, and published music in the exhibition room. This time it was boats on trailers, wood carvers (who could make you a bowsprit or a ribbon-shaped name board for your transom), a couple of smart guys from Yanmar (Japanese manufacturer of marine diesel engines), and monogrammed life jackets. There were workshops about sail handling, navigating, diesel engine maintenance, and lots of storytelling. This fellowship of kindred minds organizes races and other fun events. Catboats, for all their practicality and beauty, are not very fast. One wag spoke up in an open forum saying, "If you wanted to go fast, you should have bought a bicycle." Racing catboats is a little like racing turtles. May the best man win. Everybody sing:

We're gathered to talk about boats.  
At our meetings, we never take notes.  
We organize races  
In watery places,  
And officers win with most votes.

§

In the summer of 2010, *Wall Street Journal* reporter Jennifer Levitz was covering a story in Washington, D.C., when she noticed a large crowd milling about in the front yard of a church. When she realized they were all wearing nametags on lanyards she figured they were part of a convention and like any good reporter, she walked across to investigate. She was dumbfounded to learn that they were all organists attending a convention, a fellowship of kindred minds. It had never crossed her mind that organists would gather for large professional meetings so she asked a lot of questions about the current state of the pipe organ. She mentioned that she was based in Boston and someone suggested she should interview me to learn about the role of the organ in modern society.

The result was a story in the *Wall Street Journal* with the headline, "Traffic-ing in Organs, Mr. Bishop Pipes Up to Preserve a Bit of History." (See <http://tinyurl.com/mc9xu2y>.) The story begins, "John Bishop leaves the soul-saving to the clergy. He's content to save the pipe organs—and even that isn't easy."

By the way, I suggest there are three areas of public life where puns are a nuisance:

1. Pipe organs (organ donor, organ transplant, piping up, Swell, Great, Positiv?)
  2. Boat names (Liquid Assets, A Crewed Interest, Ahoy Vey)
  3. Beauty shops (Shear Delights, The Mane Attraction, A Cut Above)
- Feel free to continue with new categories!

In response to Jennifer's call, we met at Starbucks near Faneuil Hall in Boston. We chatted over lattes for an hour or so. Jennifer is a tall, quick-witted, athletic woman, and from her enthusiasm about my topic, you might have thought she had been interested in the organ all her life. But as this was her first foray into our winded world, I took her through Organ Building 101, Church Music 101, and AGO 101. When she asked what I was working on at the moment, I invited her to come with me to Cambridge, near Harvard Square, that afternoon, where I was meeting with officials of Lesley University. The school had purchased a vacant building, formerly the North Prospect Congregational Church, and planned to move the building across its lot to adjoin a planned new building where it would become part of the Art Library, and the Aeolian-Skinner organ was being offered for sale.

Jennifer's article concluded:

It can take years to place an organ, but sometimes there are matches made in music heaven. Within weeks of visiting Lesley University, Mr. Bishop found a home for its organ in a church in Texas. It was loaded onto a tractor-trailer, and off it went, the victory recorded by Mr. Bishop on Facebook.

"Another one leaves town ahead of the wrecking ball," he wrote.

Everybody sing (add another syllable!):

We're glad to have all that publicity.  
Helps preserving works of historicity.  
She wrote in the paper  
'Bout that tricky caper;  
By writing, she joined in complicity.

§

In 1956, Walter Holtkamp installed a revolutionary organ in the tower gallery of the chapel at the Episcopal Theological School (now Episcopal Divinity School) on Brattle Street in Cambridge, Massachusetts—again, near Harvard Square. My father, a retired Episcopal priest, was instructor of Homiletics there when I was a teenager, and he introduced me to Dr. Alastair Cassels-Brown who was professor of church music there, and with whom I had my first years of organ lessons on that Holtkamp organ.

Over a number of years I learned various tidbits about the early history of that organ; that Charles Fisk was an apprentice with Holtkamp, that E. Power Biggs lived a few blocks away, that Daniel Pinkham as a young disciple of Biggs was always around, that organ historian Barbara Owen was a close part of that circle, and that Melville Smith (director of the Longy School of Music and organist at the First and Second Church in Boston) was strongly connected with the seminary, and friend with all those others. The Holtkamp organ—with low wind-pressures, slider-windchests (though electro-pneumatic action), baroque-inspired reeds, full principal choruses, and a Rückpositiv—was quite the statement for 1956. And that fellowship of kindred minds (Holtkamp, Fisk, Pinkham, Owen, and Smith) must have had some heady conversations as the organ was being installed.

Christ Church (Episcopal) in Cambridge is an eighteenth-century building, complete with Revolutionary War

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The limerick is furtive and mean.  
You must keep her in close quarantine.  
Or she sneaks to the slums  
And promptly becomes  
Disorderly, drunk, and obscene.

(Modulate up a step, kindred minds.)

The next time we're sitting at table,  
And finish the sharing of fable,  
We'll pour from the jugs  
And hoist up our mugs,  
Sharing limericks as rude as we're able. ■

bullet hole, around the corner from the seminary chapel. Stuart Forster is the current organist, and the World War II era Aeolian-Skinner has been replaced by a stunning new organ by Schoenstein. E. Power Biggs was appointed organist there in 1932, work that coincided with his blossoming concert career. In his book *All the Stops* (PublicAffairs, 2003, page 86), Craig Whitney relates a (to us) delightful story from that era:

Juggling all this took its toll, and when the rector of Christ Church asked Biggs to read the early Sunday service in addition to his musical duties, Biggs refused. The upshot was reported by Charles Fisk, a nine-year-old member of the church's boy choir, in a note dated January 2, 1935, in the diary his mother had given him for Christmas. "I went to choir practice," Fisk wrote. "Mr. Biggs wasn't there." For (at least) the second time, Biggs had been fired from a church job. The leadership of Christ Church had decided that "Mr. Biggs" was more interested in his professional concert career than he was in being a good church musician, and they were right.

Everybody sing:

The choirboys all had to stand,  
At a wave of the organist's hand.  
But Charlie had noted  
And later he wrote  
That dear Mr. Biggs had been canned.

§

The same year that Holtkamp installed the organ at the seminary, Rudolf von Beckerath installed a four-manual *Werkprinzip* tracker-action organ with sixty-five ranks at Trinity Lutheran Church in Cleveland. You can read all about that landmark organ at its own website: <http://clevelandbeckerath.org/beckerathorgan.html>.

That instrument was a major step toward the revival of interest in classic styles of organbuilding. In the following few years, many more new European-built organs were imported to American churches and schools, notably the 1958 Flentrop installed at the instigation of E. Power Biggs in the Busch-Reisinger Museum (now Adolphus Busch Hall) at Harvard University. That's the organ on which he recorded the wildly popular series *Bach Organ Favorites* for Columbia Records—a series that still stands as the best-selling solo classical recordings of all time. Nice going, Biggsy!

In June of 1956, G. Donald Harrison was hard at work finishing the great Aeolian-Skinner organ at St. Thomas Church on Fifth Avenue in New York. He was working under a whopping deadline—Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris, would be playing the opening recital on June 25 as part of the 60th national convention

of the American Guild of Organists. During those weeks, New York was suffering both a heat wave and a taxi strike. After working late on June 14, Harrison walked to his Third Avenue apartment, ate dinner with his wife Helen, and sat down to watch Victor Borge present his shenanigans on television. At 11:00 p.m. he suffered a heart attack and died.

Last Christmas, and the previous two Easters, Wendy and I have worshipped at St. Thomas Church, to bask in the glorious sounds of the Choir of Men and Boys led by John Scott, who must be considered among the finest living church musicians. And, it's a poignant thought that as I write, today is the second anniversary of the death of Dr. Gerre Hancock who led the music there with such distinction from 1971 until 2004.

I never had a chance to meet G. Donald Harrison, but I can at least say our lifetimes overlapped—by less than two weeks. I was born on March 16, 1956!

As we think about the big changes that were going on in the American pipe organ industry, it's fun to note other developments in the music world. On

January 5, 1956, a truck driver named Elvis Presley made his first recording, "Heartbreak Hotel."

§

Tom Gleason was Wendy's Russian History professor at Brown University. He was a wonderful mentor, and as Wendy babysat for his kids when she was a student, Tom and his wife Sarah have remained dear friends to this day. Our daughter Meg was also Tom's student at Brown—Tom and Sarah were hosts for Meg's graduation party in their house and garden. And Tom and Sarah joined us for a sailing vacation around Greece's Dodecanese Islands in the Aegean Sea. Tom and I share a fellowship of kindred minds with a love of limericks. Now, let's face it, the limericks I'm sharing here, most of which are mine, are not the sort that we usually hear. But in the pages of this august journal, I'm not going there. Everybody sing:

The limerick packs laughs anatomical  
In a space that is most economical.  
But the good ones I've seen  
So seldom are clean,  
And the clean ones so seldom are comical!

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# The University of Michigan 53rd Conference on Organ Music

September 29–October 2, 2013

By Marijijn Thoene and Gale Kramer

Marilyn Mason—legend in her own time, musician and teacher of international renown, torchbearer for composers, organ builders, and students, ground breaker, and pioneer—was honored in this year's 53rd Conference on Organ Music. Mason has been consumed by a magnificent obsession, and has shared her mantra "eat, sleep, and practice" with hundreds of students at the University of Michigan. The Victorian writer Walter Pater encapsulated her life: "To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life."

The principal business of this annual conference was the celebration of Marilyn Mason's 66 years at the helm of the organ department of the University of Michigan. Following this year of furlough she will say goodbye to the full-time employment that has occupied her since her organ teacher, Professor Palmer Christian, hired her on to the faculty of the School of Music. Over the course of the conference many of her attributes came to the fore: loyalty to the University of Michigan, excellence in performance all over the world, practical concern for scholarships and employment for her students, and perseverance in making things happen, not just once, but over many years. The organ conference itself embodies one of many events she saw a need for, initiated, and perpetuated over time, in this case for 53 years. Other long-term projects to which she devoted her energies include a large repertoire of commissioned organ works, and 56 Historical Organ Tours sponsored by the University of Michigan, which she initiated in order to enable students to experience the sound and touch of historic European instruments.

## Sunday, September 29, 2013

The music of the first event of the conference, "A Grand Night for Singing," featuring all of the choral groups at the University of Michigan—the Chamber Choir, the Orpheus Singers, Men's Glee Club, and Women's Glee Club, totaling 357 young singers—took place in Hill

Auditorium and was filled with energy and beauty. The concert—the perfect way to begin a celebration of Marilyn Mason's life's work—was the first of the season, and also celebrated the one-hundredth anniversary of Hill Auditorium. The singers entered from the back of the auditorium and the audience of over a thousand fell silent as hundreds of singers walked briskly down the aisles and took their places on the risers. The repertoire ranged from secular to sacred: from scenes from Rossini's *The Barber of Seville* to Sondheim's *A Little Night Music*, from Baroque to contemporary, from a *cap-pella* to that accompanied by the Frieze Memorial Organ, Steinway, or Baroque ensemble. The level of performance of these choirs was truly remarkable, especially since they had been prepared in only nineteen days. Vocal blend, whether from a small ensemble or a choir of over three hundred, was rich, the range of dynamics was kaleidoscopic, attacks were precise, phrases were controlled, but most impressive was the power to communicate deep emotion that transported the audience. This was apparent especially in the University Choir's performance of Stephen Paulus's *The Road Home*, conducted by **Eugene Rogers** and featuring soprano soloist **Shenika John Jordan**. Ms. Jordan became an actress and transported us with her soaring voice.

Several works were accompanied on the Frieze Memorial Organ and harpsichord played by **Scott Van Ornum**, former student of Professor Mason. In both Benjamin Britten's *Festival Te Deum* and Ralph Vaughan Williams' *O clap your hands* we heard a sampling of the vast color palette of the organ, from soft flutes to thundering reeds. Van Ornum deftly exploited the dramatic power of the organ to soothe, exhilarate, and transport. The hosts of the concert, **Melody Racine** and **Jerry Blackstone**, reveled in the music, especially in the grand finale, *It's a grand night for singing*, during which they danced and sang. The audience was invited to join in singing with all the choirs directed by Blackstone, and accompanied by organist



Marilyn Mason and fans

Scott Van Ornum and pianists **Samantha Beresford** and **David Gilliland**.

In the evening, **Andrew Herbruck** played music by Leo Sowerby for his Master of Music recital at Hill Auditorium, offering an interesting survey of Sowerby's forms and styles. *Comes Autumn Time* reflected Sowerby's fascination with blues and his preference for solo reeds. It was a treat to hear movements two and three from the seldom-played *Suite for Organ*. In the second movement, *Fantasy for Flute Stops*, Herbruck played the repeated motif (which sounded much like a forerunner of Philip Glass) with amazing dexterity and control. The third movement, *Air with Variations*, showed Herbruck's careful phrasing of the passages for solo clarinet. He played the *Passacaglia* from *Symphony for Organ* with a combination of restraint and gusto and made the performance electric.

*Festival Musick* (I. Fanfare, II. Chorale, and III. Toccata on "A.G.O.") filled the second half of the recital and provided a glimpse into Sowerby's ability to combine unusual timbres in dialogue with the organ.

## Monday, September 30, 2013

The conference opened with a program by pupils of James Kibbie: **Andrew Lang** (*Praeambulum in E Major*, LüBWV 7, Lübeck), **David Banas** (*Premier Livre d'orgue: Récit de Tierce en taille, Offertoire sur les grands jeux*, de Grigny), **Mary Zelinski** (*Prelude and Fugue in G Major*, BWV 550, Bach), **Paul Giessner** (*Organ Trio, no. 1*, Lucas Grant), **Elliot Krasny** (his own *Ascension, Descention*), and **Jenna Moon** (*Sonata IV in B-Flat Major*; Mendelssohn). They brought out the best in the Marilyn Mason Organ, conceived by Charles Fisk and others in collaboration with Marilyn Mason in the years just before 1985.

Department Chair Kibbie introduced Dr. **Karl Schrock**, Visiting Faculty Member in Organ for the 2013–2014 academic year, and announced the appointment of Vincent Dubois and Daniel Roth as Visiting Artists, one in each of the two academic terms. They

will each teach private lessons to all organ students and present a public masterclass and recital.

The afternoon session, featuring the students of Marilyn Mason, was held at the First Congregational Church, home of the 1985 Karl Wilhelm organ, Opus 97. When Marilyn Mason entered the church everyone spontaneously rose to their feet and clapped. She introduced **Andrew Meagher**, saying, "I admire Andrew a lot. He is the only student I have ever had who studied Schoenberg's *Variations on a Recitative* with me and memorized it. I watched the score and he played it right!" (Schoenberg consulted with Mason during the writing of this work.) Meagher is a DMA graduate and played Bach's *Prelude and Fugue in A Minor*, BWV 543, from memory. The other students are currently enrolled and played the following pieces with conviction and energy: **Regan Chuhuran**, *Prelude in F Minor*, BWV 534; **Renate McLaughlin**, *Le petit pêcheur rusé—Air and three variations from Air and Variations for Pedal Solo* by Flor Peeters; **Joshua Boyd**, *Jubilate*, op. 67, no. 2, and *Recessional*, op. 96, no. 4, by William Mathias; **Glenn Tucker**, *Trio Sonata No. 1 in E-flat Major*, BWV 525 (played from memory); and **Kipp Cortez**, *Fantasia and Fugue in G Minor*, BWV 542.

The recital was immediately followed by **Stephen Warner's** discussion of the history of the organs at First Congregational Church, with special emphasis on the current Karl Wilhelm organ. He gave some practical and useful advice on organ maintenance.

Next we heard repertoire for organ and other instruments. **Sipkje Pesnichak**, oboist, and **Tim Huth**, organist, performed *Aria* by Jehan Alain. We also heard music for organ and handbells directed by **Michele Johns** and performed by **Joshua Boyd** and ringers from St. Andrew's Episcopal Church.

The evening festivities began in the banquet hall of the Michigan League, packed with well-wishers whose lives have been profoundly touched by Marilyn Mason. She was congratulated and paid



Scott Van Ornum



Andrew Herbruck



Mary Zelinski, Jenna Moon, Elliot Krasny, David Banas, Paul Giessner, Andrew Lang, and James Kibbie





Andrew Meagher



Renate McLaughlin, Joshua Boyd, Regan Chuhnan, Kipp Cortez, and Glenn Tucker



Stephen Warner



Tim Huth and Sipkje Pesnichak



David Wagner and Marilyn Mason



Shin-Ae Chun

tribute to by **David C. Munson**, master of ceremonies and dean of engineering and computer science; **Lester P. Monts**, senior vice provost for academic affairs; and **Arthur F. Thurnau**, professor of music (ethnomusicology). The Reverend **Dr. Robert K. Livingston**, senior minister at the First Congregational Church in Ann Arbor where Marilyn Mason is organist, praised her, saying: "Her life is a model of a life lived with compassion and loving kindness, and dedication and desire to help mentor. She has followed the advice of Stephen King, 'Make your life one long gift to others—the rest is smoke and mirrors.' She has made a lasting difference to each one of us and the world." Short reminiscences were given by some of her former students, including Michele Johns, adjunct professor of organ and church music. **Carolyn Thibideau**, dean of the Detroit AGO chapter, quoted Mason's sayings: "A recital date always arrives" and "If you have a task that needs to be done, just do it and get it over with!" Tim Huth, dean of the Ann Arbor AGO chapter, said he thinks of the organ conference as "soul juice." He thanked her for enriching his life, commenting that she helped found the Ann Arbor AGO chapter, which now offers scholarships in her name and has made her an honorary member. In thanking her, Tim quoted Meister Eckhart: "If the only prayer you say in life is thank you, that will suffice." **Mary Ida Yost**, professor emerita of organ at Eastern Michigan University, recalled Mason's raucous laughter, and jokes from her little black book. She remarked how Marilyn Mason is

one of the most celebrated performers and teachers of the world. She is larger than life. She has changed the world of organ music for life. She is a living example of unending generosity, genuine respect, and kindness. Her greatest legacy is about the future and not the past—through former students of hers who play in churches and teach, generation through generation.

She quoted Mason's sayings: "Miss one day of practice and you notice, miss two and your friends notice, miss three and the whole world notices."

Closing remarks were offered by **Christopher Kendall**, Dean of the University of Michigan School of Music, Theatre, and Dance:

Throughout her career she has shattered many glass ceilings. She was the first American woman to play a concert in Westminster Abbey, the first to play in Latin America and Egypt. She has concertized on five continents. On one sabbatical she consulted with Fisk on the building of the facsimile of a Gottfried Silbermann organ for the Blanche Anderson Moore Recital Hall. She has made definitive recordings, consulted with Arnold Schoenberg, commissioned seventy-five organ works, and mentored hundreds of talented students. Her studio will be named the Marilyn Mason Organ Studio.

We were serenaded with a carillon recital as we left the League for Hill Auditorium to hear a concert to be performed by former doctoral students of Marilyn Mason. The joyous music announced the celebration like a high feast day. **Patrick Macoska** played *Menuet Champetre Refondu* by Ronald Barnes, *Triptich: Intermezzo-Fantasy*, and *Slavic Dance* by John Pozdro, *Happy in Eternity* (pascaglia) by Ronald Barnes, and *Evocation* by John Courter.

At Hill Auditorium, James Kibbie, professor of organ and co-chair of the organ department at the University of Michigan, began his remarks by saying, "Look around and you will see the legacy of Marilyn Mason." He pointed out that she has brought the best students and helped place them in jobs; led organ tours throughout Europe; created the Organ Institute; built the Scholarship Endowment Fund; and found and unlocked her students' potential. He noted that the greatest tribute of all is to hear great music performed by her students. "Her greatness was immediately recognized by Palmer Christian, her teacher at the U of M. Upon meeting her he announced that a 'buzz bomb' just arrived from Alva, Oklahoma."

The concert's emcee was the witty and loquacious **David Wagner**, professor of organ at Madonna University and director of the classical music station in Detroit. He regaled us with his

unforgettable and hilarious story of his first encounter with the University of Michigan Organ Conference. Sixteen-year-old David read about it in *THE DIAPASON*, a gift given to him as a reward for a good lesson by his organ teacher in Detroit. David persuaded a pal to borrow his uncle's Buick and drive around Ann Arbor until they found Hill Auditorium. He had no idea where it was, but was convinced they could find it. They did find it. When David got back to Detroit, the police were ready to arrest his pal for grand theft, because his pal had not told his uncle they were borrowing the car. Such is the lure of the organ conference!

All of the performers without exception played brilliantly. Each selected masterworks calculated to mesmerize and enthrall. **Shin-Ae Chun** (2006), a native of Incheon, South Korea, also holds a bachelor's degree in nursing science. She is an international concert artist, represented by Concert Artist

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## Conference Report

Cooperative, and organist at the First Baptist Church in Ann Arbor. She played *Miroir* by Ad Wammes and *Prelude and Fugue on B-A-C-H* by Franz Liszt. **Thomas Strode** (1981), founder of the Ann Arbor Boy Choir in 1987, teacher of music at St. Paul Lutheran Middle School, is director of music at St. Paul Lutheran Church in Ann Arbor. He played Gaston Dethier's *Christmas (Variations on 'Adeste Fideles')*. **Thomas Marshall** (1975) has been a member of the music faculty at the College of William and Mary since 1981 and has played harpsichord in an early music ensemble at Williamsburg since 1977. He played *Praeludium et Fuga in h*, BWV 544 by J.S. Bach and a commissioned work for this concert, *Dance of Celebration ("Mambo for Marilyn")* by Joe Utterback. **Joseph Galema** (1982) received his BM from Calvin College and his MM and DMA from the University of Michigan. He has been organist at the U.S. Air Force Academy since 1982. In 2008, he became an instructor in the Milan Academy in Denver. He is in *Who's Who in America* and has toured throughout Europe and the Baltic states. He played Marcel Dupré's *Prelude and Fugue in B Major*, op. 7, no. 1, and *Allegro Deciso* from *Evocation*, op. 37.

Interspersed among the music were tributes offered by Professor **Larry Schou** of the University of South Dakota; **Eileen Guenther**, president of the AGO; and Professor Emeritus **Gale Kramer** of Wayne State University in Detroit. Larry Schou teaches organ and world music, and as dean of the School of Humanities oversees a faculty and staff of forty-seven. He recalled Marilyn Mason telling him to "Work hard. See life as others might not." He remembered with fondness her workshops on Alain and Duruflé, and Almut Rössler's performances and lectures on Messiaen. He thanked her for inviting his father and his colleague to her house for lunch, and for her work of sixty-six years. "Your performances, sense of humor, and prayers have helped so many people—they are to me a living legacy."

Eileen Guenther's letter was read. The president of the AGO expressed her congratulations to Mason, saying the lives she touched bear witness to her dedication to education. She thanked her for all she has done for the AGO.

Gale Kramer described Mason with words, varying in number of syllables from six to one, which poignantly captured her essence.

Six syllables: "Marilyn Mason is *indefatigable*. Part of being indefatigable means doing something carefully many times without getting tired, whether practicing, repeating a joke, or commissioning an



Thomas Strode



Thomas Marshall and Joe Utterback



Joseph Galema

organ work. She has said a good teacher tells a student the same thing over and over in as many different ways as possible. Part of being indefatigable is coming back after a rest—on a pew, in the back of a bus—then climbing to the top of a spiral staircase."

Five syllables: "Marilyn Mason is *multifaceted*, a performer, teacher, church musician, bon vivant, tour leader, raconteur, and friend."

Four syllables: "Marilyn Mason is a *visionary*, evidenced in 53 organ conferences, 56 historic organ tours, and 70 commissioned works."

Three syllables: "Marilyn Mason is *practical*. She realized it takes money to refurbish and maintain the Frieze Memorial Organ and to build and maintain the Fisk organ; it takes money to fund scholarships. And she is concerned that her students find jobs. At the breakfast table on her Historic Organ Tours, she would say, 'Take some bread for a snack later on, you paid for it!'"

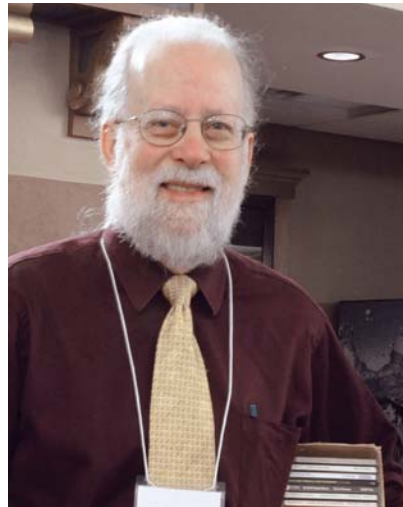
Two syllables: "Marilyn Mason is *loyal* to her students—that's why we are here. And she is loyal to the University of Michigan. She belongs to a group of individuals who used their careers to bring esteem and glory to the university, not to people who used the university to further their own careers."

One syllable: *smile*. "We remember her smile, her exuberance."

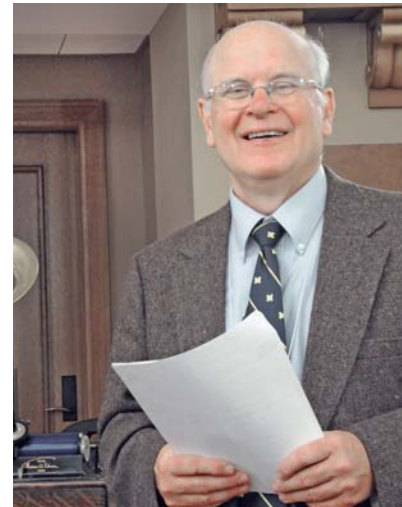
At the end of the concert, Marilyn Mason was surrounded by students past and present whose lives have been profoundly touched by her teaching, *joie de vivre*, compassion, and kindness.

### Tuesday, October 1, 2013

We were privileged to hear **Michael Barone** of *Pipedreams* lecture on the topic "As Years Fly By." It is always illuminating to hear Barone comment on recordings of organ music. He focused on composers whose birthdates can be celebrated in 2013. First on his list was Jean Titelouze (1563–1633) of the French Classical School.



Michael Barone



James Hammann

With the birthday of Johann Ludwig Krebs (1713–1780) we celebrate (maybe) *The Little Preludes and Fugues*. Barone suggested we check out other of Krebs's works, including a *Fugue in B-flat*, which has been recorded by Irmtraud Krüger at Altenburg Cathedral.

Barone also mentioned Charles-Valentin Alkan (1813–1888), whose set of virtuosic études for pedal piano has been recorded by Olivier Latry on *Art of Pedal Piano: Alkan, Boëly, Brahms, Liszt, Schumann*, issued in 2011. Kevin Bowyer, an English organist, has recorded the music of Alkan in Salisbury Cathedral.

2013 marks the 150th birthdays of American composer Edgard Varèse (1883–1965), who studied with Widor at the Paris Conservatory, and Horatio Parker (1863–1919), several volumes of whose concert pieces, including the 21 *Recital-Pieces*, have been reissued.

2013 also marks the hundredth anniversary of the births of Benjamin Britten (1913–1976), composer of *War Requiem* and only one organ piece, *Prelude and Fugue on a Theme by Vittoria* (1946), and Robert Elmore (1913–1985), much of whose music—reminiscent of Sigfrid Karg-Elert and Max Reger—is out of print. His *Come to the Holy Mountain* and *Beneath the Cross of Jesus* offer a richly emotional landscape, yet easily approachable. Norman McKenzie has recorded Elmore's *Sonata*, written in 1975.

It was fitting that Michael Barone, one of the most informed critics of our time of organ repertoire and its discography, be invited to celebrate the accomplishments of Marilyn Mason. He began by saying: "Marilyn Mason has been with us through the ages. We are all her children, celebrators, and her debtors." He pointed out that she has performed the music of contemporary composers: Searle Wright, Leo Sowerby, Robert Crandell, Virgil Thomson, Normand Lockwood, and Paul Creston (to name only a few) and has commissioned many to compose music for her. Mason was the first to record Arnold Schoenberg's

*Variations on a Recitative* and has recorded the freely composed works and partitas of Pachelbel on the Fisk organ. Barone played excerpts from her recordings, which included her program performed at the International Congress of Organists in London in 1957: the one solo piece, *Concerto* by English composer Matthew Camidge (1758–1844) as well as Sowerby's *Classic Concerto* and Seth Bingham's *Connecticut Suite*, both with orchestra. Barone concluded by playing her recording of a trumpet fanfare by José Lidon (1752–1827). He said: "To Marilyn Mason who has taken us around the world, and given us reason to practice, and given us an example for us all to follow." With these words we all stood and clapped and cheered while Marilyn Mason gave us one of her unforgettable smiles.

**James Hammann**, DMA, former Mason student, concert artist, recording artist, scholar, former chair of the music department at the University of New Orleans, and former president of the Organ Historical Society, gave a presentation entitled "History of Farrand & Votey Organ with Videos, Recordings, and Commentary." He prefaced his lecture saying that "This work was done for my DMA document and was encouraged by Marilyn Mason." Hammann detailed the mechanical developments during the organ's transition from mechanical action to electro-pneumatic, pointing out that the Detroit organ company of Farrand & Votey was the first to use intermanual couplers with tilting tablets. Farrand & Votey built Opus 700, now known to us as the Frieze Memorial Organ in Hill Auditorium, for the 1893 World's Columbian Exposition in Chicago. It had 63 speaking stops and the same façade that it had when it was placed in University Hall in 1898. University Hall was torn down and replaced with Angell Hall and the organ was moved to Hill Auditorium in 1913. It was considered one of the largest and finest instruments in the country. Farrand & Votey built small organs as well as large; Detroit in the 1890s was an innovative organ-building center.

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Judges and contestants—top row, L to R: Richard Fitzgerald, James Hammann, Michael Barone, Douglas Murray. Bottom row, L to R: Aaron Tan, Alejandro D. Consolacion II, Christine Clewell, and Devon Howard



Competition committee: Michele Johns, Marcia Van Oyen, Gale Kramer, and Darlene Kuperus



Tom Trenney



William Bolcom and Joan Morris



Gordon Atkinson and Marilyn Mason

As we left Hill Auditorium we were treated to a carillon concert: Kipp Cortez, doctoral student of Marilyn Mason, played *Preludio V* by Mathias Vanden Gheyn, *Chorale Partita IV: 'St. Anne'* by John Knox, two movements from *Gregorian Triptych* by John Courter, *Image no. 2* by Emilien Allard, and *Movement III* from *Serenade* by Ronald Barnes.

The final round of the Second Annual Organ Improvisation Competition was held at the First Presbyterian Church. Each contestant was given a theme to study for 30 minutes and was then required to improvise a three-movement suite no more than 15 minutes long. Judging criteria included thematic development, form, stylistic consistency, rhythmic interest, and use of the instrument. The judges were Michael Barone, James Hammann, and Christine Clewell. Each contestant played with virtuosic technique, and grasped instantly the possibilities of colors and timbres at their disposal. It was exciting to hear “new works” spun from their imaginations and to hear them played with such passion. It was no wonder the judges deliberated for almost 45 minutes.

**Devon Howard**, private teacher and organist at First Presbyterian Church in Longmont, Colorado, and **Douglas Murray**, professor of English at Belmont University, Nashville, Tennessee, were runners-up. **Aaron Tan**, organ scholar at St. John's Episcopal Church in Detroit, received third place. **Alejandro D. Consolacion II**, director of music and organist at Whitehouse United Methodist Church in Princeton, New Jersey, received second place. **Richard Fitzgerald**, associate director of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., received first place.

Richard Fitzgerald received his undergraduate degree from Westminster and his MM and DMA from Peabody Conservatory in Baltimore; his dissertation was entitled “Method for Improvisation and Pedagogy.” He has studied improvisation with John Walker, Donald Sutherland, Mark Anderson, Ronald

Stolk, Rachel Laurin, Jeffrey Brillhart, and Peter Latona.

Special thanks are due to Tom Granum, Director of Music Ministries at First Presbyterian Church for his gracious hospitality, and to Michele Johns, organizer of the competition, and her committee, Marcia Van Oyen, Gale Kramer, and Darlene Kuperus.

As we approached Hill Auditorium for the final concert of the conference, we were welcomed by **Joshua Boyd's** carillon recital: *Summer Fanfares* by Roy Hamlin Johnson, *Music for Carillon*, op. 107 by Lowell Liebermann, *Reflections from the Tower* by Emma Lou Diemer, and *Easter Dawning* by George Crumb.

The closing recital was played by **Tom Trenney** who, from my vantage point, looked like a teen-ager. His recital was icing on the cake—played with intensity, gusto, sensitivity, and passion. One was dazzled by his flawless technique and the beautiful spirit that shone through each piece: *Variations on America* by Charles Ives, *Scherzo*, op. 2, by Maurice Duruflé, *Air* by Gerre Hancock, six movements from *The King of Instruments* by William Albright, *Fugue in E-Flat Major*, BWV 552 by J.S. Bach, *Deuxième fantasia* by Jehan Alain, and an improvisation on two submitted themes (*Now Thank We All Our God* and a newly created abstract theme). At the end of his performance Trenney was given thunderous applause and a standing ovation.

After the first half of Tom Trenney's recital, a surprise appearance by **William Bolcom** and **Joan Morris** paid tribute to Marilyn Mason with a lively and heartfelt performance of *Black Max* and (*I'll Be Loving You*) *Always*.

The 53rd Conference on Organ Music honoring Marilyn Mason's sixty-six years of teaching was organized by Michele Johns. It offered performances and lectures of the highest quality that informed and inspired, and offered tribute to a beautiful life dedicated to performing, teaching and learning. Marilyn Mason's energy, enthusiasm, sense of humor, and compassion are the qualities that have drawn hundreds of students to her

from all over the world, and throughout the United States.

The final photo is of **Gordon Atkinson**, a resident of Windsor, Australia, and an eminent composer and organist, who, of all of her former students, traveled the farthest to celebrate her lifetime achievement. He reminisced saying:

I heard Marilyn Mason play at Westminster Abbey in 1957 for the International Congress of Organists. She played at the Abbey when it had only one general piston! The program was hailed as one of the great recitals of the Congress. Who would have guessed I would study with her for my master's degree at the University of Michigan?

Marilyn Mason has been a Svengali, and an *organistenmacher*. Her countless students are literally everywhere there is a pipe organ to be played. Each person attending the conference was given a CD that included works from some of her performances with the Galliard Brass Ensemble, works played at the Basilica of the National Shrine of the Immaculate Conception, and *Pipedreams* premieres. In this gift we have a reminder of her virtuosity and artistry. In conclusion we say thank you to Marilyn Mason for “burning with a

hard, gem-like flame,” and for sharing your radiance with the world and us. ■

Photo credit: Marijim Thoene

Thanks to Gale Kramer for his review of the student recital on September 30.

*Marijim Thoene, a student of Marilyn Mason, received a DMA in organ performance/church music from the University of Michigan in 1984. An active recitalist, 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.*

*Gale Kramer, DMA, is organist emeritus of Metropolitan United Methodist Church in Detroit, Michigan, and a former assistant professor of organ at Wayne State University. A graduate of the University of Michigan, he is a regular reviewer and occasional contributor to THE DIAPASON. His article, “Food References in the Short Chorales of Clavierübung III,” appeared in the April 1984 issue of THE DIAPASON.*

# SENSITIVE RELOCATION



The Reneker Memorial Organ by Karl Wilhelm relocated to Bond Chapel, The University of Chicago (Photo by Chris Smith)



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# Hellmuth Wolff: Mentor and Friend

## A Remembrance

By Herbert L. Huestis

News of organbuilder Hellmuth Wolff's passing on November 20, 2013, was not unexpected, but still came as a surprise and shock. He was 76 years old. Hellmuth had sent a message to let us know that he was afflicted with an asbestos-related lung condition. Twenty years ago, on one of his visits to Vancouver, I had noted that he was not much of a hiker. His respiratory difficulties had been evident for years, but it was a shock to hear that his condition was asbestos-related. Blower boxes? That seemed to be the only source in an organ. However, he may have been installing organs in auditoriums and churches where asbestos would have been disturbed in the bad old days. One can only speculate.

Nevertheless, when the news came, it hit hard. Hellmuth had been a friend for a long time and since the days when I had made a reputation as "The Reed Doctor," he mentored me on the intricacies of voicing of tongue and shallot, much to my benefit. He was indeed a master of voicing, and to the best of my knowledge, his reputation as one of the finest organbuilders rested entirely on the elegance of the organ pipes, cases, and playing actions in all 50 organs of his making.

Hellmuth Wolff, born in Zurich, Switzerland, September 3, 1937, brought to Canada a strong sensibility of the historical traditions of organ building. While his instruments have modern attributes, they reflect exacting organ building according to authentic principles and practices. He was one of the key players in the revival movement of organ building in North America. He played the piano and received organ lessons from Bernard Lagacé in Montréal.

He apprenticed with Metzler Orgelbau in Switzerland, then worked for Rieger Orgelbau of Schwarzach, Vorarlberg, Austria, Charles Fisk of Gloucester, Massachusetts, and Otto Hofmann in Austin, Texas, before emigrating to Canada in

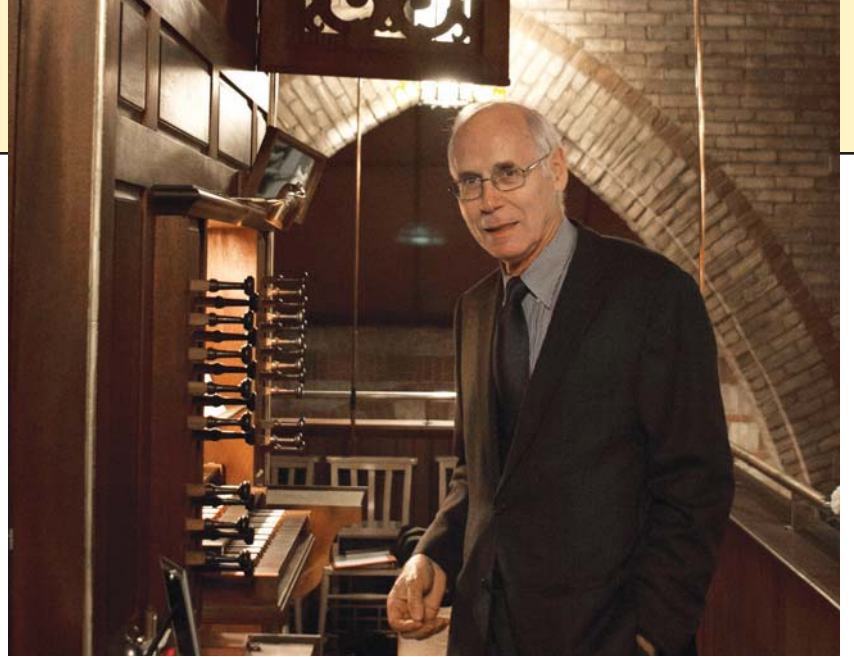
1963 to be a designer in the new mechanical action department of Casavant Frères of St-Hyacinthe, Québec.

He worked briefly with Karl Wilhelm before establishing his own firm in 1968 in Laval, Québec. By 1997, he had built 40 organs, ranging in size from one stop to 50 stops. Wolff's largest organ is of 61 stops, 85 ranks, which he installed in Christ Church Cathedral, Victoria, British Columbia, in 2005.

Our professional relationship was that of teacher and student, and our personal relationship was a long-distance friendship. He never gave up trying to teach me French, and though I had written my Ph.D. language exams in French on economic history, one does not learn a language by barely passing an exam, even though the reader can imagine my elation at passing on the first try. Hellmuth sent me Québécois jokes from the newspaper, which I would figure out after several readings. He never gave up.

Hellmuth was involved in a proposal for a Vancouver church, which brought him to the left coast many times, and to our home. Our daughter Amy-Claire finished her baccalaureate degree at Concordia and found employment when needed, with Hellmuth and Guy Thérien. As an 'organ helper' she learned how to lie to the nuns if she had to play hooky and managed to holler in French to her technician supervisor that she had spilled glue on a reservoir. Necessity is the mother of invention; Hellmuth had her make paintings for the door panels of his house organ. She worked on and off at the shop, on everything from high-art painting of organ panels to leathering bellows. One time when I called her, she was sorting trackers.

It was always a pleasure to see Hellmuth and his wife Claudette. They had a lovely old Steinway grand piano that had seen better days. On one visit I tuned it so Bach inventions would sound right, and learned later that he had had it rebuilt.



Hellmuth Wolff and Opus 27, Church of St. John the Evangelist, Montréal, Québec (photo credit: Andrew Maruzzella)

I inspired him once and he inspired me many, many times.

Hellmuth always had a sparkle in his eye. It seemed to inspire his organ building team, and it certainly impressed me when I would visit his shop to assist in the voicing of reeds. It was usually summer time, and he would put me out in front, by the large door to his shop, open to the street, first in line when the postman and other callers came looking for him. I tried to learn a new word in French every day. They were not enough, but they helped!

That Vancouver client had contacted a number of organ builders, and the kink in the project was a single donor, who really did not want to see a change in the old organ, at least in appearance. Any organ builder knows that story, and the project eventually devolved into a 'rebuild' project by my staff, when it had been earnestly hoped that a Wolff organ would be the result. Snatching defeat from the jaws of victory, we all made the best of it, leaving the Wolff shop preciously short of work, right then.

You might say this resulted in an experiment, carried out with the blessings of organist, technicians, and organ builder. We enclosed two divisions of the electro-pneumatic organ in organ cases from Hellmuth's shop, and put to rest, at least in our minds, the notion that thick cases make for more expressive pipe divisions. Thin, resonant panels, tracker-organ style, made an extremely expressive result. The organ has tremendous expressive volume from low to high dynamic. Partner James Louder assisted us with planning for construction and installation, and the result was nothing short of fantastic.

And a lull in work at the Wolff shop was avoided. It takes much humility and resilience to go for that kind of solution to an economic slump—and a long-term friendship between fellow organ builders.

Working on reed tongues with Hellmuth was tremendously inspiring. He would hold each tongue up to the light, check for flat spots, and meticulously curve for the smoothest upturn. He would work with me side by side, then leave me on my own, when I had a sense of what I was doing. Opus 47, the largest organ he made, for Christ Church Cathedral in Victoria, had a wide variety of national reed styles, and offered me the chance to work with a master of reed voicing for which I have always been enormously grateful. He worked side by side with all his employees, which I observed to be the most productive management style possible. My daughter Amy was once again involved in the project—this time, participating in the production of the *maquette* (scale model), which was an integral part of his organ-building process.

We would get together for conferences and fell into the habit of chumming with Martin Pasi, always a pleasant experience.

My visits to the shop came right at the end of Hellmuth's partnership with James Louder. I liked James very much and was sad to see him depart after 26 years. This happened at the time of my retirement and to my delight James bought my reed-voicing jack, which Martin Pasi had made for me years before. I was always in love with that little one-stop organ, and it had seen many successful jobs come and go. Somehow, I always thought of that voicing jack as a peace offering between two long-term partners in organ building. James wrote a very touching tribute to Hellmuth, which I have quoted, and which appears at the end of this remembrance.

Hellmuth's friendship had a domestic quality that I loved very much. He would tell me stories of how he met Claudette Begin at a concert, where she was handing out programs. It was a real romance and made a great story. He and Claudette



Martin, Claudette, Maya, and Hellmuth Wolff in Victoria, British Columbia (photo credit: Robert North)

### Biography and partial opus list:

[www.musiqueorguequebec.ca/orgues/wolff.html](http://www.musiqueorguequebec.ca/orgues/wolff.html)

### Wikipedia article:

[http://en.wikipedia.org/wiki/Hellmuth\\_Wolff\\_\(organ\\_builder\)](http://en.wikipedia.org/wiki/Hellmuth_Wolff_(organ_builder))

### January 19, 2014, Redpath Hall, McGill University, Montréal, Québec. A memorial concert by Mireille Lagacé, Geneviève Soly, John Grew, William Porter, Hans-Ola Ericsson, and Hank Knox:

[www.mcgill.ca/channels/event/memorial-concert-hellmuth-wolff-builder-mcgill-university-organ-232052](http://www.mcgill.ca/channels/event/memorial-concert-hellmuth-wolff-builder-mcgill-university-organ-232052)

### Announcement of Hellmuth Wolff's death

#### by Christ Church Cathedral, Victoria, British Columbia:

[www.christchurchcathedral.bc.ca/index.php/what-s-on/news/532-hellmuth-wolff](http://www.christchurchcathedral.bc.ca/index.php/what-s-on/news/532-hellmuth-wolff)

### Remembrance by Michael Gormley, organist, Christ Church Cathedral, Victoria, British Columbia, and tribute by James Louder, organbuilder:

<https://www.facebook.com/ChristChurchVictoria?sk=wall&filter=2>



## Hellmuth Wolff: Opus list milestones

### Opus 2, 1969: Bourgie Hall, Montréal, Québec

2 manuals and pedal, 12 stops, A=415 tuning, mechanical key and stop action

### Opus 8, 1973: St. Peter's Evangelical Lutheran Church, Cambridge, Ontario

2 manuals and pedal, 20 stops, 25 ranks, mechanical key and stop action

### Opus 9, 1973: Abbey of Notre-Dame-du-Lac, Oka, Québec

2 manuals and pedal, 6 stops, 23 ranks, mechanical key and stop action

### Opus 14, 1974: Church of St. John the Evangelist (Roman Catholic), New York, New York

3 manuals and pedal, 26 stops, 37 ranks, mechanical key and stop action

### Opus 15, 1974: Gary Thomas residence, Minneapolis, Minnesota

2 manuals and pedal, 11 stops, 12 ranks, mechanical key and stop action

### Opus 16, 1975: First Unitarian Society, Ithaca, New York

2 manuals and pedal, 18 stops, 22 ranks, mechanical key and stop action

### Opus 20, 1977: Eighth Church of Christ, Scientist, New York, New York

2 manuals and pedal, 25 stops, 28 ranks, mechanical key and stop action

### Opus 22, 1979: Trinity Episcopal Cathedral, Davenport, Iowa

3 manuals, and pedal, 40 stops, 52 ranks, mechanical key and stop action

### Opus 24, 1981: McGill University, Redpath Hall, Montréal, Québec

3 manuals and pedal, 37 stops, 51 ranks, mechanical key and stop action

### Opus 25, 1982: Bates College Chapel, Lewiston, Maine

3 manuals and pedal, 37 stops, 53 ranks, mechanical key and stop action

### Opus 26, 1983: St. John's Lutheran Church, Montréal, Québec

2 manuals and pedal, 14 stops, 18 ranks, mechanical key and stop action

### Opus 27, 1984: Church of St. John the Evangelist, Montréal, Québec

2 manuals and pedal, 27 stops, 37 ranks, mechanical key and stop action

### Opus 29, 1985: Travis Park United Methodist Church, San Antonio, Texas

3 manuals and pedal, 63 stops, 85 ranks, mechanical key action, mechanical and electric stop action

### Opus 30, 1986: Christ Church Episcopal, Oyster Bay, New York

2 manuals and pedal, 32 stops, 43 ranks, mechanical suspended key action, mechanical stop action

### Opus 31, 1987: Kalamazoo College, Stetson Chapel, Kalamazoo, Michigan

3 manuals and pedal, 44 stops, 65 ranks, suspended mechanical key action, mechanical and electric stop action

### Opus 32, 1990: Christ Church Cathedral (Episcopal), Indianapolis, Indiana

Chancel Organ: 4 manuals and pedal, 50 stops, 72 ranks, 3,280 pipes, mechanical key action, electric stop action

### Opus 33, 1991: University of Toronto, Knox College Chapel, Toronto, Ontario

3 manuals and pedal, 32 stops, 44 ranks, mechanical key and stop action

### Opus 35, 1993: Presbyterian College, Montréal, Québec

2 manuals and pedal, 13 stops, 16 ranks, mechanical key and stop action

### Opus 36, 1993: Church of the Visitation, Montréal, Québec

2 manuals and pedal, 23 stops, 28 ranks, 1,352 pipes, mechanical key action, electric stop action

### Opus 37, 1994: St. Giles Episcopal Church, Northbrook, Illinois

2 manuals and pedal, 19 stops, 25 ranks, mechanical key and stop action

### Opus 38, 1994: St. Columba Chapel, Atlantic School of Theology, Halifax, Nova Scotia

1 manual and pedal, 10 stops, 14 ranks, mechanical key and stop action

### Beckerath, 1959, Wolff, 1994: Mountainside United Church, Montréal, Québec

2 manuals and pedal, 28 stops, 41 ranks, mechanical key and stop action

### Opus 40, 1996: University of Kansas, Bales Recital Hall, Lawrence, Kansas

3 manuals and pedal, 45 stops, 66 ranks, self-adjusting suspended mechanical key action, electric stop action

### Opus 41, 1997: United Church of Marco Island, Marco Island, Florida

2 manuals and pedal, 22 stops, 26 ranks, 1,332 pipes, mechanical key action, electric stop action

### Opus 43, 2000: University of Northern Iowa, Jebe Hall, Gallagher-Blue-dorn Performing Arts Center, Cedar Falls, Iowa

2 manuals and pedal, 31 stops, 37 ranks, mechanical key action, electric stop and combination action

### Opus 44, 2001: Chamber Organ, Early Music Vancouver, Vancouver, British Columbia

1 manual, 5 stops, 6 ranks, mechanical key and stop action

### Opus 45, 2001: Foundry United Methodist Church, Houston, Texas

3 manuals and pedal, 47 stops, 64 ranks, 3,016 pipes, mechanical key action, electric stop action

### Opus 46, 2003\*: DePauw University, Greencastle, Indiana

3 manuals and pedal, 41 stops, 56 ranks, 2,848 pipes, mechanical key action, electric stop action \*Organ's nameplate states Opus 47, 2002

### Opus 47, 2005: Christ Church Cathedral, Victoria, British Columbia

4 manuals and pedal, 61 stops, 86 ranks, ~4,300 pipes, mechanical key action, electric stop action

### Opus 48, 2008: Winspear Hall, University of North Texas, Denton, Texas

60 stops, 83 ranks, mechanical key action, electric stop action

were very inclusive and treated me like a member of the family, when I visited Laval, and my wife Marianne and I included them in our family when they were in Vancouver. We shall miss Hellmuth very much, and remember him with great fondness, and wish Claudette, Martin, Maya, and his extended family the best possible future in his absence.

I can only echo the kind tribute from James Louder, who said:

Hellmuth was dearly loved and deeply respected by innumerable lovers of the organ . . . who will mourn his death but will long celebrate his art. Hellmuth's true monument will be his work, fifty of the finest organs built in our time . . . Thank you for everything, my dear Hellmuth, and farewell. ■

*Herbert L. Huestis is a graduate of the Eastman School of Music, where he studied organ with David Craighead 40 years ago. After a stint as a full-time church organist, he studied psychology and education at the University of Idaho, obtaining his Ph.D. in 1971. He spent time as a school psychologist, and was subsequently lured back into the organ world and took up pipe organ maintenance with his wife Marianne and son Warren. Now retired, he spends time tuning pianos and reconditioning harpsichords.*

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# M.P. Rathke restores 1897 Möller Opus 188

Zion's Lutheran Church, East Germantown, Indiana

By Michael Rathke

I first visited Zion's Lutheran Church in 1986, near the beginning of my organbuilding apprenticeship. I recall surprise in discovering that the venerable M.P. Möller, with whose plentiful local electro-pneumatic installations I was familiar, had once built mechanical-action instruments. If Zion's organ were representative, Möller's tracker output had clearly been more than respectable. Apart from a stiff key action, the organ was a pleasure to play, and its 16 stops made a grand sound in this relatively small church.

My next visit came 25 years later, shortly after setting up my own workshop nearby. On this occasion I was less struck by the Möller's quality than by its evident deterioration. The organ looked fine, having recently received cosmetic repairs; its basic sound also remained fairly convincing, if not precisely as I remembered. But mechanically, the organ was a mess. The key action was heavy, sticky, and unpredictable; both manual windchests were suffering from obvious and severe sponzil damage; and the two reservoirs (supply-house units that had replaced the original double-rise) were living on borrowed time. Ciphers that could

not be rectified abounded; other notes would barely play because their channels had been excessively bled to alleviate sponzil ciphers. The parishioners of Zion's remained proud of their historic organ, admired its sound, and affirmed that it had served well since arriving in 1933 from a neighboring church. But it had also been an ongoing maintenance challenge. This vigorous but small congregation was understandably weary of spending money at regular intervals and being assured time and again that the organ was now "good as new," only to find that each assurance had been optimistic, at best.

When we were asked to take over the organ's routine tuning and maintenance, we were also charged with making appropriate long-term recommendations. Our first was simply a year of watchful waiting, during which we proposed to carry out touch-up tuning and minor repairs but to do no major work, striving to keep near-term maintenance spending to an absolute minimum. We were thus able to observe the Möller through a full cycle of heating and cooling seasons, especially important given its location partly within an uninsulated organ chamber.

This evaluation period also allowed the church a welcome respite from excessive cash outlays and to consider, for the first time, comprehensively restoring its fine but long-suffering pipe organ.

Several things soon became apparent. First, the 1933 relocation from St. Paul's Lutheran in nearby Richmond—carried out by "two farmers and a mechanic," according to local tradition—had begun the instrument's woes. The movers had clearly been competent general craftsmen, but they appear not to have been trained organbuilders. Second, the masonry chamber within which some two-thirds of the organ resided was not well sealed, leaking cold air in winter and hot air in summer, along with the odd bit of blown snow and rain. Third, although the chamber tone opening was more than ample and allowed good tonal egress, the chamber itself was almost too small for the organ it enclosed. The pedal chests had been wedged in at contrary angles, with key action run cross-lots and cobbled together from an assortment of wood tracker stock and soft copper wire. Fourth, the movers had provided absolutely no tuning or maintenance access. To carry out such basic operations as adjusting key action nuts required removal of most of the pedal pipes; to tune the Oboe necessitated either the removal of façade pipes or a precarious climb high above the pedal division.

During this year-long interim, Zion's organ committee wrestled with a number of options and contending opinions from parishioners, some of whom felt strongly that it was time to "stop pouring money down a black hole, discard the old Möller, and replace it with an 'up-to-date' electronic." While congregational sentiment ran generally against this course, especially among clergy and musicians, many felt rebuilding the Möller or selling it outright would make the most sense. Others in this 190-year-old church advocated a comprehensive restoration, emphasizing the organ's history, accumulated stewardship, and importance to the fine music program for which Zion's was known. The church solicited bids for all options, each of which was studied and debated in detail.

Following a vote by the entire church membership, M.P. Rathke, Inc. was awarded the contract for a full and strict mechanical restoration of the Möller. The organ committee chair later explained that we had tendered the winning bid in large part because it was also the low bid, the cost of comprehensively restoring the Möller being significantly less even than a modest electronic to replace it. (The previous sentence is worth re-reading for anyone fortunate enough to possess a historic instrument from any builder.)

During the course of restoration the organ was dismantled in its entirety. Pipework, which upon initial inspection had appeared clean and in relatively good condition, was stored in the church fellowship hall; everything else was taken to our workshop for cleaning, refurbishment, and repair. While in-shop work was

proceeding, parishioners were busy tuck-pointing, insulating, sealing, caulking, and painting the organ chamber. They also removed carpet from the choir area in front of the organ, sanded and refinished the yellow pine floor below, and invested in a simple humidification unit, built into the existing forced-air HVAC system.

## Physical repairs, reinforcement, and reconstruction

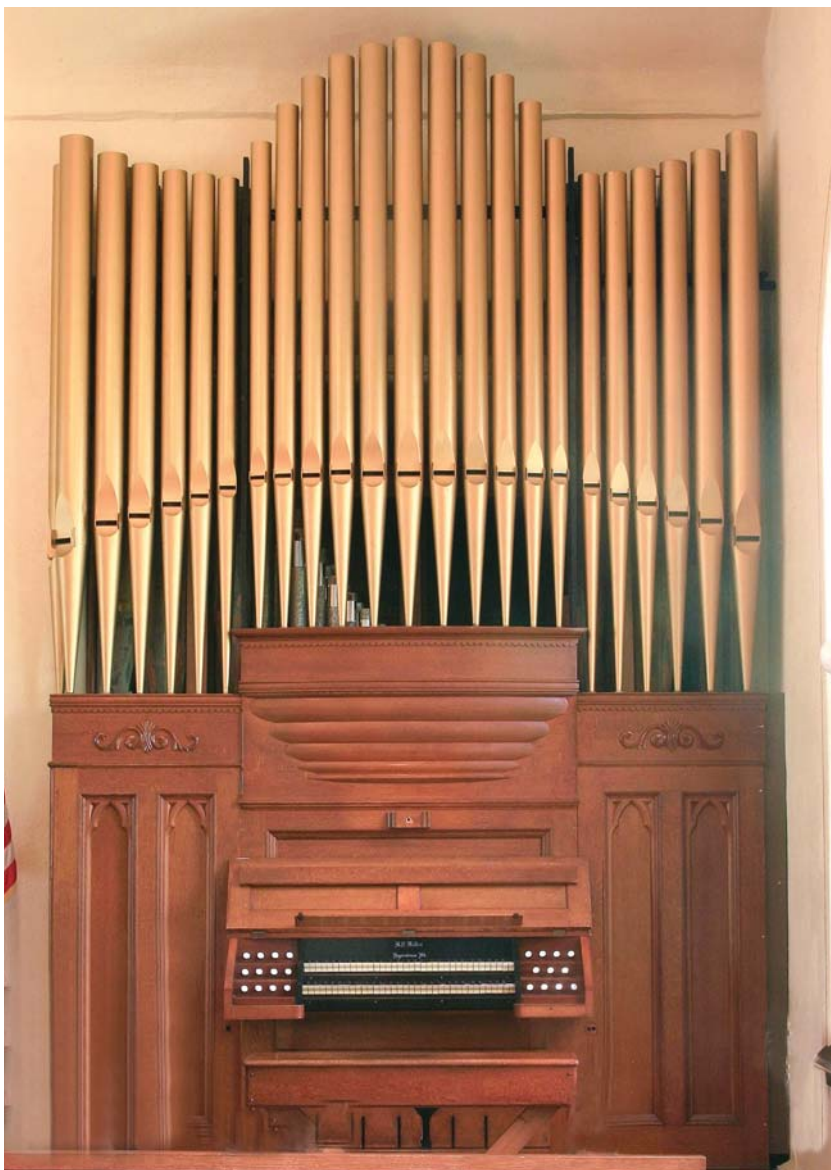
The mechanical restoration was labor-intensive but relatively straightforward. We discovered that sponzil failure had been caused not only by the common condition of overheated, dry winter air, but also by sagging at midpoint of both manual windchests owing to glue-line creep. Grid sponzils had thus opened on their undersides like the folds of an accordion in response to 115 years of gravity. After patching and regluing the sponzils, we provided reinforcement to the grid rails of both manual chests to prevent future deflection and to ensure that sponzil repairs would remain permanent. Keyboards were cleaned, flattened, polished, and rebushed; key tails were refelted and releathered. The Swell to Great coupler was comprehensively refurbished. Drawknobs were cleaned and relacquered, stop jamps were rebushed, and a purpose-made rotary blower switch (replacing a massive and unsightly industrial knife switch) was manufactured and applied to the old Bellows Signal stopknob. Kristen Farmer of Winston-Salem, North Carolina, was engaged to strip the many layers of flat black paint that had been applied to the nameboard and to carry out a painstaking restoration of the original silver-leaf stenciling (Photo 1). Five components required remanufacturing, either in full or in part:

**1. Double-rise reservoir**—It is clear that the organ's original 5' x 8' double-rise reservoir survived the 1933 move to Zion's along with the rest of the instrument. But in the early 1960s the old reservoir was cut into pieces and replaced by a pair of small and inadequate supply house units, likely because of the difficulty of carrying out proper releathering within the extremely tight confines of the chamber. Most of the old reservoir was discarded at that time, but a few pieces were reused as walkboards, bracing, and a jury-rigged post shoring up one corner of the organ's framework (ironically, replacing a structural post that had been hacked away to gain demolition access to the old reservoir).

Replicating the reservoir turned out to be less difficult than envisioned, for enough fragments remained that we were able to determine all dimensions and relevant construction details. After developing a working design, we entrusted the actual fabrication to J. Zamberlan & Co. of Wintersville, Ohio (Photo 2). I first met Joe Zamberlan in 1989 during our respective apprenticeships with Fisk and Noack; our similar training and philosophies have since led to collaborations on a number of projects, Zion's being but the most recent.



1. Nameboard (Photo credit: Nicholas Ringwald)



Möller Opus 188 (Photo credit: Mark Woodward)





2. Double-rise reservoir (Photo credit: Nicholas Ringwald)



3. Rollerboard (Photo credit: Nicholas Ringwald)



6. Frames (Photo credit: Nicholas Ringwald)



4. Flute chest bung board (inset: close up) (Photo credit: Nicholas Ringwald)



5. Ducts and vents (Photo credit: Nicholas Ringwald)

2. **Pedal key action**—When the Möller was built for St. Paul's Lutheran in 1897, its internal layout was fairly typical: the Swell stood directly behind the Great at impost level, with pedal chests located near floor level, one on the CC side and the other on the ## side (Sketch A, p. 28). At Zion's, however, this configuration was impossible owing to the absence of space on the ## side. The 1933 movers thus placed all pedal resources on the CC side, where an L-shaped chamber configuration afforded almost enough room.

However, the Zion's chamber also required the Pedal chests to be located farther toward the back wall (away from the player) than at St. Paul's. The original action had employed a unique rollerboard, with cranked arms below the pedalboard and rollers running straight back from the keydesk; trackers had then continued at right angles to the Pedal chests. With the chests forced rearward, the 1933 movers chose not the preferable solution of extending the rollerboard and maintaining the original geometry, but rather the Rube Goldberg solution of chiseling away part of the chamber wall and running trackers at a 45-degree angle (Sketch B, p. 28). This somewhat counter-intuitive approach did get the job done, more or less, but it also reduced tracker motion by nearly 50% and imposed undesirable friction and lateral stresses on the Pedal action. We constructed a new rollerboard—essentially a “stretched” replica of the original (Photo 3) utilizing every scrap of old material we could salvage—and installed it in a manner consistent with Möller's 1897 design (Sketch C, p. 28.)

3. **Pedal winding and stop action**—The asymmetrical chamber at Zion's prompted the 1933 movers to choose yet another unusual solution. Because the Bourdon 16' chest was slightly too long to

fit the available space, it was jammed in askew; the slightly shorter Flute 8' chest fit alongside with no difficulty. Both pedal chests were then served by the same key action run, but winding was less straightforward because each chest employed ventiler rather than slider stop action. Thus two wind ducts were required, but only the 16' Bourdon chest could be winded easily. Undaunted, the movers ran a second galvanized duct straight through the Bourdon chest rollerboard (!), cut a rough hole in the 8' Flute chest bung board, inserted the duct, putted it in place, and then located stop action ventilers as best they could. Among other drawbacks, this clumsy arrangement made impossible the removal of the Flute chest bung board for maintenance. (Photo 4) The 2013 solution entailed attaching both stop-action ventilers to the reservoir (their original location), constructing new poplar wind ducts to match remnants of the originals, and installing in a manner consistent with other Möllers of the period. (Photo 5)

4. **Floor frame and building frame replication**—During the 1960s, the Möller underwent a rough removal of portions of its floor and building frames to facilitate demolition of its original double-rise reservoir. Instead of re-installing the load-bearing post, beam, and floor frame, workers simply nailed up scraps of material left over from the old reservoir, which at best provided crude and insufficient support. (Photo 6) We manufactured and installed replicas of

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**Rave Reviews! Due Solisti Plays New & Recent Music for Flute, Organ**

**Writes James Hildreth in TAO, October 2013:** "... a paradigm of musical collaboration ... pleasurable listening, and attractive ... 'organ plus' repertoire."

**Writes Todd Gorman in The American Record Guide:** "The performances ... are impeccable, and the sound is luscious. I found value in these selections that I believe flutists and organists would appreciate."

**JATAMANSI**

**Duo Solisti** (Žofie Vokálková, flute; Kathleen Scheide, organ) play new and recent works for organ and flute using two organs: 2007 Dobson 3m at St. David's Episcopal, Wayne, Penn.; and 2000 Mander 3m at Chestnut Hill Presbyterian, Philadelphia. **Raven OAR-922 \$15.98 includes shipping**

Jiri Ropak: Sonata  
Lionel Rogg: Sonata  
Pamela Decker: Chaconne on *Ave caeli janua*

Lynn Job: House of Jatamansi  
Twilight - Moonsong - Reverie  
Michal Macourek: Duo Andante maestoso



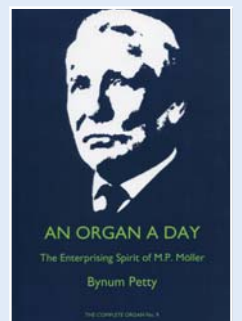
Yen Barabas: "Jody" Suite  
Fantasie - Con brío - Meditation - Finale

**NEW BOOK! Möller Opus List & Essays**

**AN ORGAN A DAY**

**The Enterprising Spirit of M. P. Möller**  
by Bynum Petty, ARCHIVIST, ORGAN HISTORICAL SOCIETY

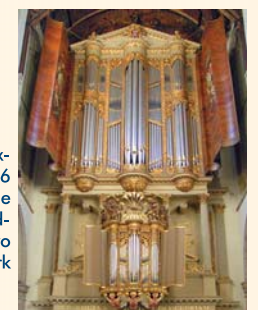
For the first time ever, the list of some 11,870 organs built by the firm established in Hagerstown, Maryland, in 1881 by Mathias Peter Möller (1854-1937) has been compiled in numerical and geographic order on 885 pages and is published as a PDF file contained on a CD provided with this 238-page printed book about the firm and its founder. Slip the disc into the CD drive of a computer and the opus list is available for browsing by state and city, or in the order of opus numbers 26 to 11,870. The printed book collects significant events in the life of M. P. Möller and his enterprises, a sketch of his birth and life in Denmark and organ work beginning in 1872 when he emigrated to the U. S., and 22 appendices. Full description at [RavenCD.com](http://RavenCD.com). **MollerBook \$54 includes shipping in U. S.**



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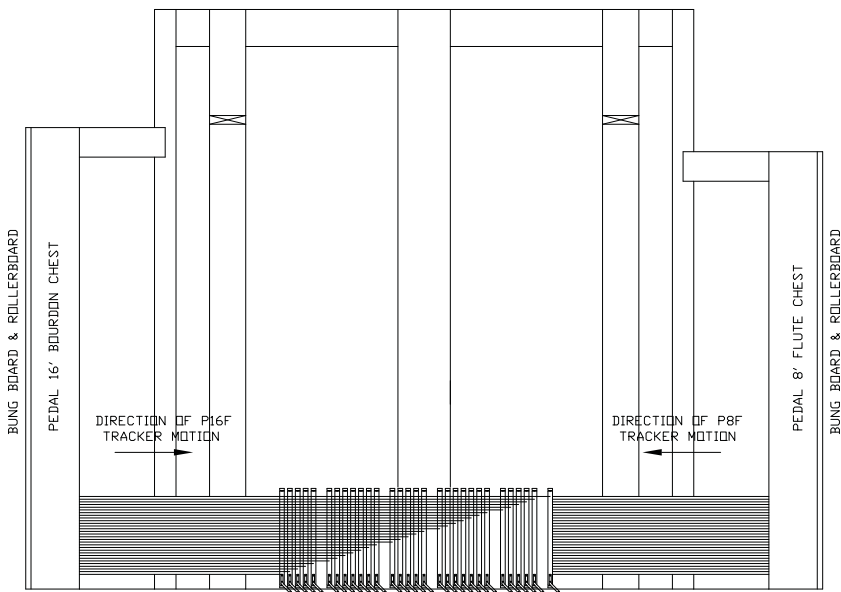
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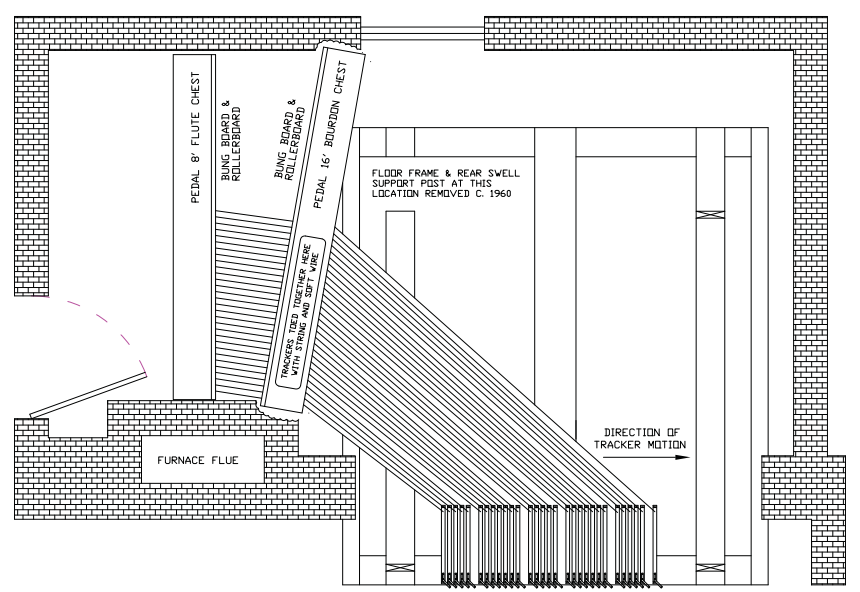


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**Sketch A: Original 1897 pedal key action layout (entire instrument freestanding)** (Photo credit: Michael Rathke)



**Sketch B: Pedal key action as modified during 1933 move** (Photo credit: Michael Rathke)

the original floor frame and building frame, taking care to match wood species and copy joinery techniques from the rest of the instrument.

**5. Replica reservoir placement and Great wind duct re-routing**—During its time at Zion's, the Möller's supreme drawback had been a lack of maintenance access. The general culprit was a narrow (8'2") chamber opening, compared with the width of the organ's main internal structure (8'0"), but specific obstacles included the location and orientation of both the original double-rise reservoir and the Great wind duct.

The 2013 solution was twofold. First, we turned the new reservoir 90 degrees from its original orientation, which

allowed us to respect the essential layout of the original wind system while simultaneously opening a clear access path into the organ. (Sketch C) The end-on positioning of the new bellows will also make possible its easy removal for future re-leathering, as opposed to the crosswise orientation of the original, whose zero-clearance installation in 1933 surely contributed to its eventual demise.

The Great wind duct posed a more perplexing challenge. The original duct was intact in 2012; unfortunately, it completely blocked the only possible service access into the organ. The revised duct now exits the reservoir, crosses under the maintenance walkway, rises vertically, crosses back over the walkway, and finally

makes a 90-degree turn forward to enter the Great pallet box. Although the new duct's construction is somewhat complex, every effort was made to replicate winding characteristics of the original: routing was kept as direct as possible, and cross-sections were deliberately made slightly oversize to compensate both for increased duct length (an additional 19") and for necessary additional twists and turns.

### Tonal restoration

Successful restorative voicing depends on a number of factors including sufficient intact material, the restorer's familiarity with other instruments of the school and period, a cautious and deliberate approach, and especially an agenda-free willingness to allow pipes to tell the voicer what they want to do rather than vice versa. In the following paragraphs we will describe the Möller's altered tonal state in 2012, outline its evaluation, and summarize how we undertook to reconstruct the 1897 sound.

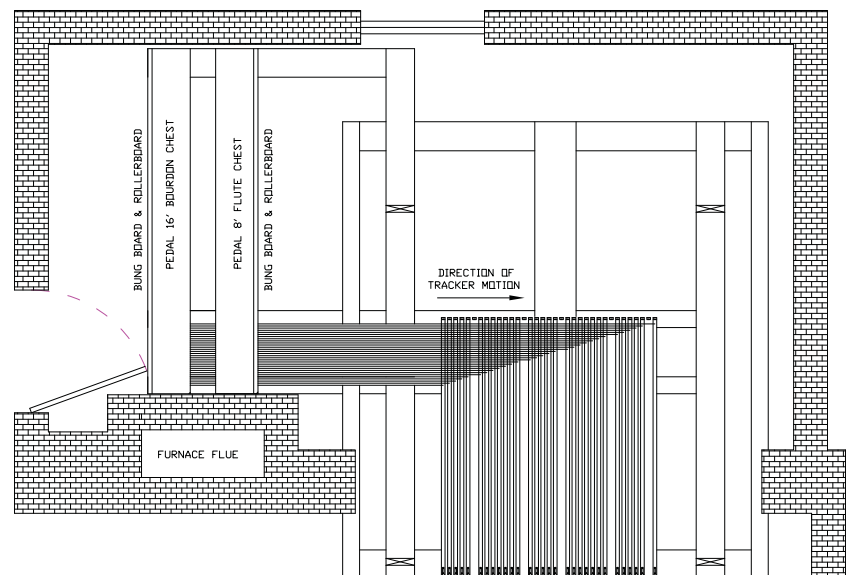
In 1986, Möller Opus 188 still possessed many of the sonorities that inspired worshipers almost a century prior. By 2012, some beautiful sounds remained, although in greatly attenuated form. The exact cause and timing are difficult to pinpoint, in part because church records from the period are sketchy, but also because of the involvement of so many different technicians, some of whom attempted experimental voicing in a manner both curiously random and spectacularly unsuccessful. The physical

evidence furnished by the pipes themselves in 2012 seems the most reliable record and will be related here.

All wood pipes were in essentially original condition, requiring little apart from minor regulation and physical repair. The organ's sole reed stop—a sweet and assertive Oboe and Bassoon 8"—was likewise in decent physical shape apart from some badly torn tuning scrolls. It had undergone tonal work in 1970 by a local technician who, incredibly, chose to sign each C resonator in block capital letters incised with an awl. Fortunately, his voicing efforts were limited to lightly kinking and roughly cross-filing numerous tongues, both of which steps were reversed in 2013. The entire organ had unfortunately been repitched in 2000 to A-440, predictably choking off many reeds; restoring the original pitch of A-435 helped greatly in recovering the Oboe's stability, promptness, and robustness of tone.

The metal fluework was a mixed bag. On the plus side, almost all interior pipe-work was physically intact, if not tonally unaltered. Pipes that were slotted in 1897 happily remained so; pipes originally cone-tuned had been fitted with sleeves but fortunately left close to their natural speaking lengths, so the net tonal effect was negligible. Numerous feet had collapsed from years of heavy-handed cone tuning and the use of thin foot material in the first place; we repaired this damage as a matter of course.

On the minus side, many inside pipes had been randomly altered by a variety of bizarre procedures. About a dozen



**Sketch C: 2013 reconstructed pedal key action and floor frame** (Photo credit: Michael Rathke)

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lower lips had been pinched tight against the languids to where only the original coarse nicking allowed wind through the flue; these pipes murmured more than spoke. (This curious method was limited primarily to the Quintadena bass of the 8' Aeoline.) A distressing number of windways had been aggressively filed open, removing significant material from both languid and lower lip. Upper lips of many mid-range principals had been torn and distorted; some appeared to have been gnawed by rats. Most front pipes, recipients in 2000 of a fresh coat of gold paint, barely spoke in 2012. While the paint job itself was competently executed from a cosmetic standpoint, obvious pre-existing damage had been simply painted over. Examples included out-of-round pipe bodies, dents, missing or broken tuning scrolls, collapsed lead toes, broken ears, and hooks held on by little more than a vestige of solder. Most front pipe windways had also received a generous infusion of paint (!), completely clogging the original nicking and materially reducing flueway cross-sections. Many dangled from their hooks, with wind leaking audibly at collapsed toes; this latter defect became evident only after the friction tape applied in 2000 as a band-aid repair dried out and began to unravel. Zinc conveyancing from the Great windchest was damaged or missing in many instances, causing weak or dead notes; a smooth dynamic transition between façade pipes and their interior continuations (Great Open Diapason, Dulciana, Octave) was nonexistent.

At this point we faced a critical dilemma. On one hand, we had been hired only to restore the Möller mechanically and to perform minor pipe repairs. Wholesale restorative voicing and major pipe repairs were neither contemplated nor included in the contract price. On the other hand, some pipe damage and tonal alterations became clear only after the restored action and wind system allowed pipes to be heard under full wind and precise control. We faced an uncomfortable choice between simply fulfilling the terms of our contract—delivering a perfectly functioning but poor sounding instrument—or moving ahead with necessary tonal work for which we could never be fully compensated. We ultimately chose the latter, not because it was a sound business decision—it was in fact a terrible business decision—but because of the virtual certainty that, if we didn't, no one ever would. Then this fine and rare pipe organ, mechanically sound but tonally compromised, would likely be discarded eventually. (It is axiomatic that tonally ugly instruments are seldom preserved, no matter how well they function.) In the end, we simply couldn't bear the thought. And so we prayed, put our noses to the grindstone, and forged ahead.

We tackled the façade first, essentially moving our pipe shop into the

## Möller Opus 188 (1897)

Zion's Lutheran Church, East Germantown, Indiana

### GREAT (Manual I, 61 notes)

8'	Open Diapason	(1-6 zinc inside, 7-16 zinc in façade, rest spotted metal inside, slotted to #49)
8'	Doppel Flute	(stopped wood: 1-12 single mouth, 13-49 double mouth; rest normal open wood)
8'	Dulciana	(1-4 stopped wood inside, 5-12 zinc in façade, rest open spotted metal, slots to #49)
8'	Gamba (TC)	(13-61 open spotted metal inside, slotted to #49)
4'	Octave	(1-4 zinc in façade, 5-7 zinc inside, rest spotted metal inside, slotted to #42)
2 3/4'	Twelfth	(spotted metal, slotted to #37)
2'	Fifteenth	(spotted metal, slotted to #37)

### SWELL (Manual II, enclosed, 61 notes)

16'	Bourdon Bass	(1-12 stopped wood outside Swell box)
16'	Bourdon Treble	(13-61 stopped wood inside Swell box)
8'	Violin Diapason	(1-12 stopped wood; 13-61 open spotted metal, slotted throughout)
8'	Gedeckt	(1-61 stopped wood)
8'	Aeoline	(1-12 stopped zinc; 13-61 open spotted metal, slotted throughout)
4'	Violina	(1-6 open zinc, slotted; 7-61 open spotted metal, slotted to #49)
4'	Harmonic Flute	(1-6 zinc, 7-24 spotted metal, open and slotted to #24; harmonic from #25)
8'	Bassoon (bass)	(1-12 double taper, zinc stems and spotted metal bells)
8'	Oboe (treble)	(13-49 double taper, zinc stems & spotted metal bells to #24, 25-49 spotted metal stems & bells, 49-61 open spotted metal flues)

### PEDAL (30 notes)

16'	Bourdon	(1-30 stopped wood)
8'	Flute	(1-30 open wood)

### COUPLERS

Great to Pedal
Swell to Pedal
Swell to Great

### ACCESSORIES

Swell expression shoe
Swell Piano and Forte pedals
Great Piano and Forte pedals
Bellows Signal (now On/Off switch)

Zion's sanctuary for a full month. Most of the 33 large speaking front pipes required rounding up on large mandrels, as well as removal of visible dents. Components such as ears whose proper reattachment would have involved soldering—impossible without scorching the gold lacquer—were repaired using clear epoxy. The most difficult operation was removing the enormous amount of paint that in 2000 had been sprayed down into the windways, filling in nicking and coating languids and lower lips with an unwelcome layer of crud. Our front pipe work was accompanied at all times by moderate sweat and considerable *sotto voce* profanity.

Inside pipes were in some ways easier because they were smaller, but there were also many more of them. A few had to be completely remade; a hundred or so more received careful corrective voicing to match their untouched neighbors; a few hundred more required little apart from cleaning, re-prepping, and normal regulation for tone, power, and speech. The final result is as much a testimony to Möller's original pipemaking and voicing as to our care in resurrecting them.

Have the results repaid our efforts? On the one hand, it is not too much to say that Möller Opus 188 is once again mechanically reliable and tonally impressive, with a richness and versatility that compare favorably with the best of New England work from the period. As restorers, we are exceptionally proud of this magnificent pipe organ we have labored to bring back to life. On the other hand, ours is admittedly the pride of parents, or at least foster parents, and thus similarly subjective. The final assessment must rest with history, which will be informed by countless organists

who have yet to experience this remarkable and historic instrument. We therefore encourage all interested readers to visit Zion's Lutheran Church, to play and listen, and to decide for themselves. Especially we invite you to share with us your reactions and impressions. ■

### Restorers of the Organ

Joey Jarboe  
Caleb Ringwald  
Nicholas Ringwald  
Paul Rathke  
Michael Rathke

Special thanks to Fritz Noack, Christopher Sedlak, and Timothy McEwan.

A native of Indiana, Michael Rathke received his early organbuilding training with Goulding & Wood, Inc. He subsequently served a formal five-year apprenticeship plus a further two journeyman years with C.B. Fisk, Inc. In 2002 he traveled to England to work with Mander Organs, assisting with the refurbishment of the 1871 Willis organ in London's Royal Albert Hall and the restoration of the 1766 George England organ at the Danson Mansion in Kent. Upon his return to the United States in 2004, Rathke established his own workshop, where his focus continues to be the building, restoration, and conservation of fine mechanical-action instruments.

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Opus 36, St. Albert's Priory,  
Oakland, California**

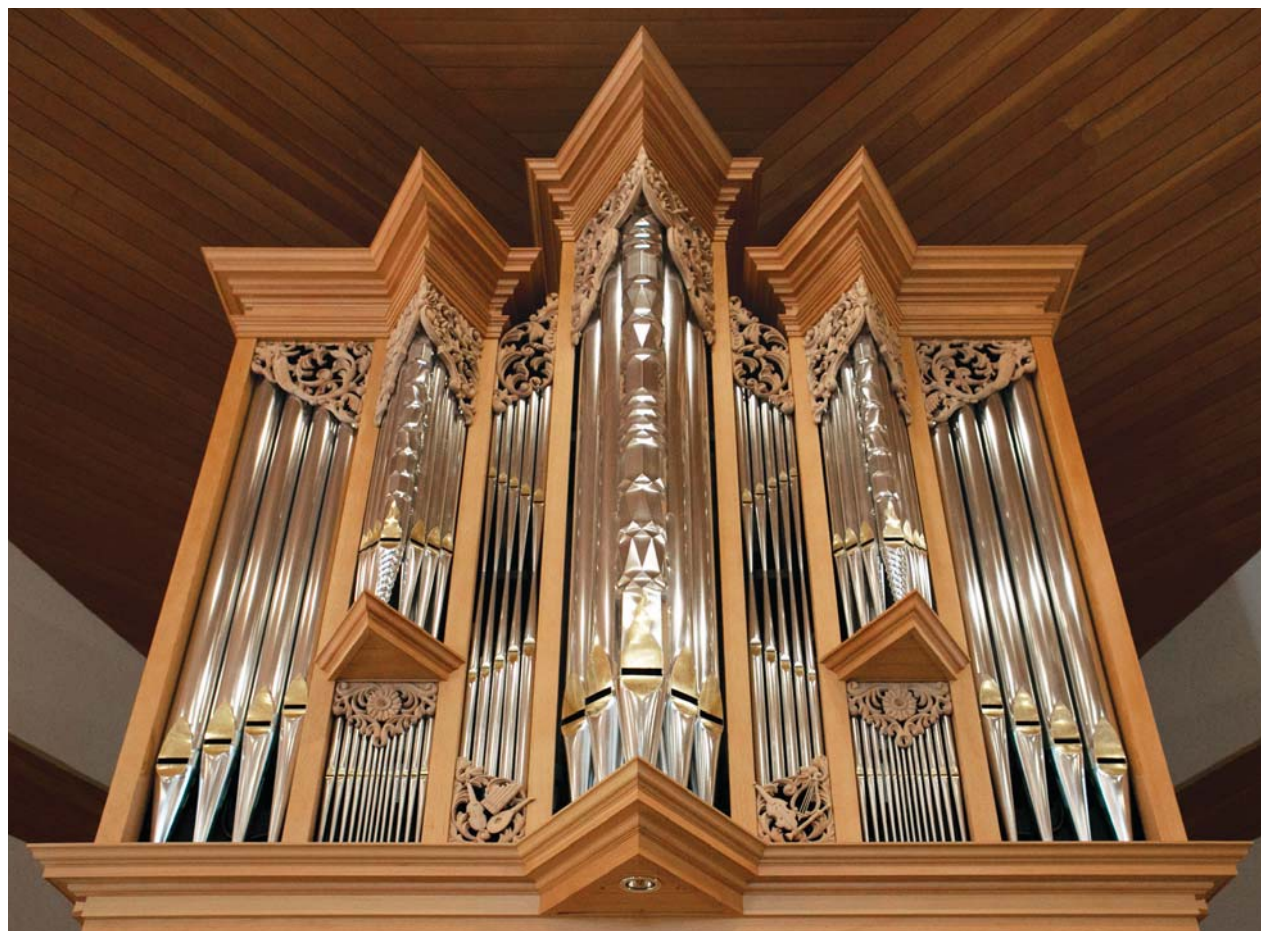
Two recent instruments by Paul Fritts & Company Organ Builders of Tacoma, Washington, while built from the same design, demonstrate how different spaces contribute greatly to unique outcomes.

Opus 35 was completed in 2012 for St. Alban's Episcopal Church in Tucson, Arizona and Opus 36 was completed in 2013 for St. Albert's Priory in Oakland, California. Both are modest 2-manual instruments of 22 stops. Both employ suspended mechanical key action and mechanical stop action.

The case design is a modern realization based upon the drawing by A. G. Hill of the now lost, superbly proportioned Gothic organ in Rhenen, Holland.

Why do we do this? The organs from this period and more specifically, this part of the world, exhibit a brilliance of design that reached a very high peak of development. Building modern organs with this inspiration is much more than mimicking a façade layout. A freestanding case that creatively, and efficiently houses the mechanism and pipes while elegantly shaping the sound is essential to an outstanding instrument. While the new organs benefit greatly from these ideas they are by no means copies, rather, they utilize the acoustical and visual elements to take our efforts to a higher level. This actually requires extra creativity to meet the engineering and construction demands, together with a nod toward adequate access for tuning and maintenance in these modern instruments. There are even more important reasons to look to these masterful concepts when designing and making the pipes. Much has been said and written about pipes and their voicing over the years. It is important that the pipes function together in as many ways as possible, particularly when one desires a relatively small specification to be useful for a wide range of literature from many nationalities and periods. This goal can be broken down into a short list including the beauty of the individual stops, a large number of useful combinations of the stops and elegant speech; all of this accomplished without oppressive intensity. These qualities are present in the great antique organs for similar reasons they were sought after by the great violinmakers: they satisfied demanding ears.

The Arizona case is made of solid Douglas fir and the California instrument is from ammonia-fumed white



**Façade, St. Alban's Episcopal Church**

oak. Both organs have façade pipes from 90% tin.

The compact design of the organs made their installations quick and straightforward, as they are entirely freestanding and self-contained. The two 16' stops, the Gedackt 8' of the Pedal as well as the bass pipes of the Principal 8' and Quintadena 16' and the inside access walkway to the main case pipes are housed in an enclosure making up the rear portion of the case. The main forward case then is open to the rear case enabling an interesting acoustical situation, the Pedal pipes speaking forward through the manual divisions as well as through side grills of the rear case. The bellows and blower are in the lower rear case.

The manual stops are all winded from the winchest at the upper level of the main case. Manual I stops are at the front and the Manual II pipes at the rear of this windchest. The common windchest makes it possible for the two manuals to share the pipes of the Gedackt 8' located at the juncture of the two windchest sections. Channel dividers prevent feedback and make it possible to draw this stop on both manuals with no restrictions.

The organs have a complete principal chorus undergirded by the full-compass

Quintadena 16' and augmented by the Trompet 8'. There are numerous flute and mutation combinations and a Dulcian 8' on the second manual. The Violdigamba 8' and Celeste add capabilities for playing later literature and also serve Italian literature well. Three of the Pedal stops are unrestricted transmissions from Manual I and the Pedal Bourdon 8' is an extension of the Subbass 16'. These transmissions enable a relatively small instrument to be quite versatile.

While the instruments are voiced similarly, the different room acoustics and placement within the two very different buildings produce musical results that are unique. The smaller room in Arizona has a lower ceiling with a pleasant "focusing" effect that makes the organ sound clear and present with a pleasing amount of envelopment. The larger room in Oakland has a more gracious acoustical environment that gives the organ room to bloom into the space.

There is ample precedent for building organs from the same basic design. Design time, often many hundreds of hours, is saved and there is a welcome familiarity to the project as it takes shape in the workshop and is subsequently installed and voiced.

These organs are a next-generation and slightly larger version of Paul Fritts & Company's Opus 22 built in 2003 for the Chapel of St. Mark's Cathedral in Seattle. At the heart of any successful organ project is a well thought out specification and a meticulously planned design. A great deal of research and effort is expended throughout this process insuring that each instrument has all of the qualities expected of a fine instrument.

Everything except for the blowers and small hardware items was crafted in the workshop from carefully selected raw materials. Most importantly are the pipes, which begin with ingots of tin and lead combined with trace elements that contribute to the structural and musical integrity of the crafted pipes.

Special thanks go to the people of St. Alban's Episcopal Church in Tucson, Arizona, and of St. Albert's Priory in Oakland, California. Thanks and appreciation also go to the staff of Paul Fritts & Company: Greg Bahnsen, Paul Fritts, Ricky Frith, Raphi Giangiulio, Erik McLeod, Jakob Rechenberg, Andreas Schonger, Bruce Shull, and our bookkeeper Robyn Ellis. Carvings are by Jude Fritts.

—Paul Fritts and Bruce Shull

Photo credit: Paul Fritts

**St. Albert's Priory**

Oakland, California

**Manual I**

- 16' Quintadena
- 8' Principal
- 8' Gedackt
- 4' Octave
- 4' Spitzflöte
- Nasat/Comet II
- 2' Octave
- Mixture IV
- 8' Trompet

**Manual II**

- 8' Violdigamba
- 8' Voix Celeste
- 8' Gedackt (Manual I)
- 4' Rohrflöte
- 2' Blockflöte
- 1 1/2' Larigot
- 8' Dulcian

**Pedal**

- 16' Subbaß
- 8' Principal (Manual I)
- 8' Bourdon (ext, Subbaß)
- 4' Octave (Manual I)
- 16' Fagott
- 8' Trompet (Manual I)

Manual II/Manual I  
Manual I/Pedal, Manual II/Pedal

Manual compass: 56 notes, C–g<sup>'''</sup>  
Pedal compass: 30 notes, C–f<sup>''</sup>

Solid wood casework with carved pipe shades  
Suspended key action; mechanical stop action  
Variable Tremulant

Polished tin front pipes  
Hammered lead and high tin interior pipes  
Subbaß 16', 1–12 solid wood pipes

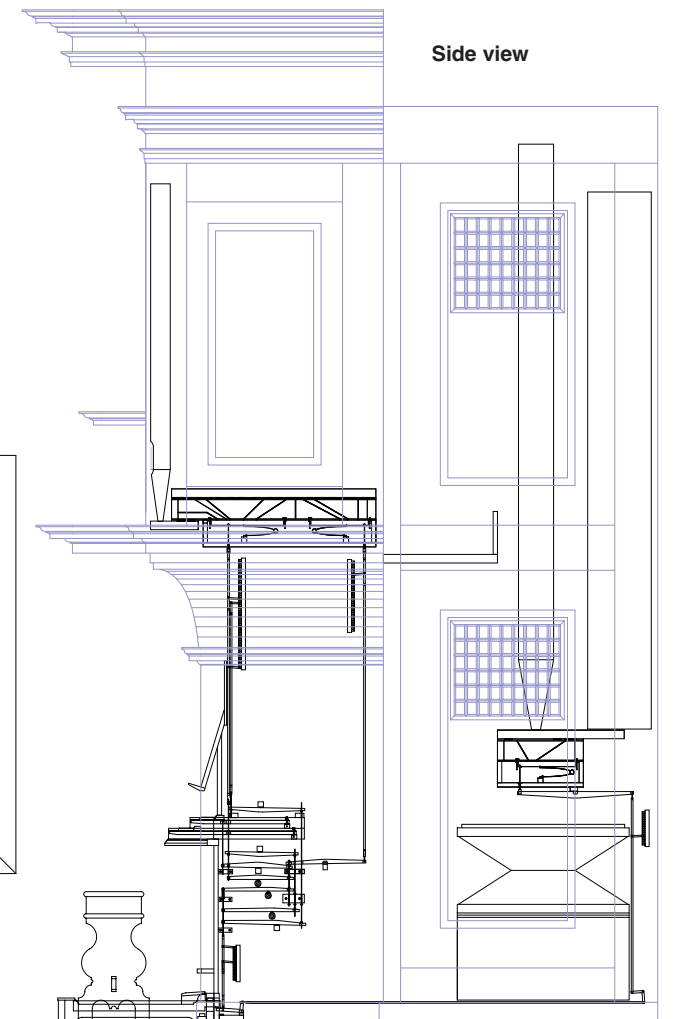
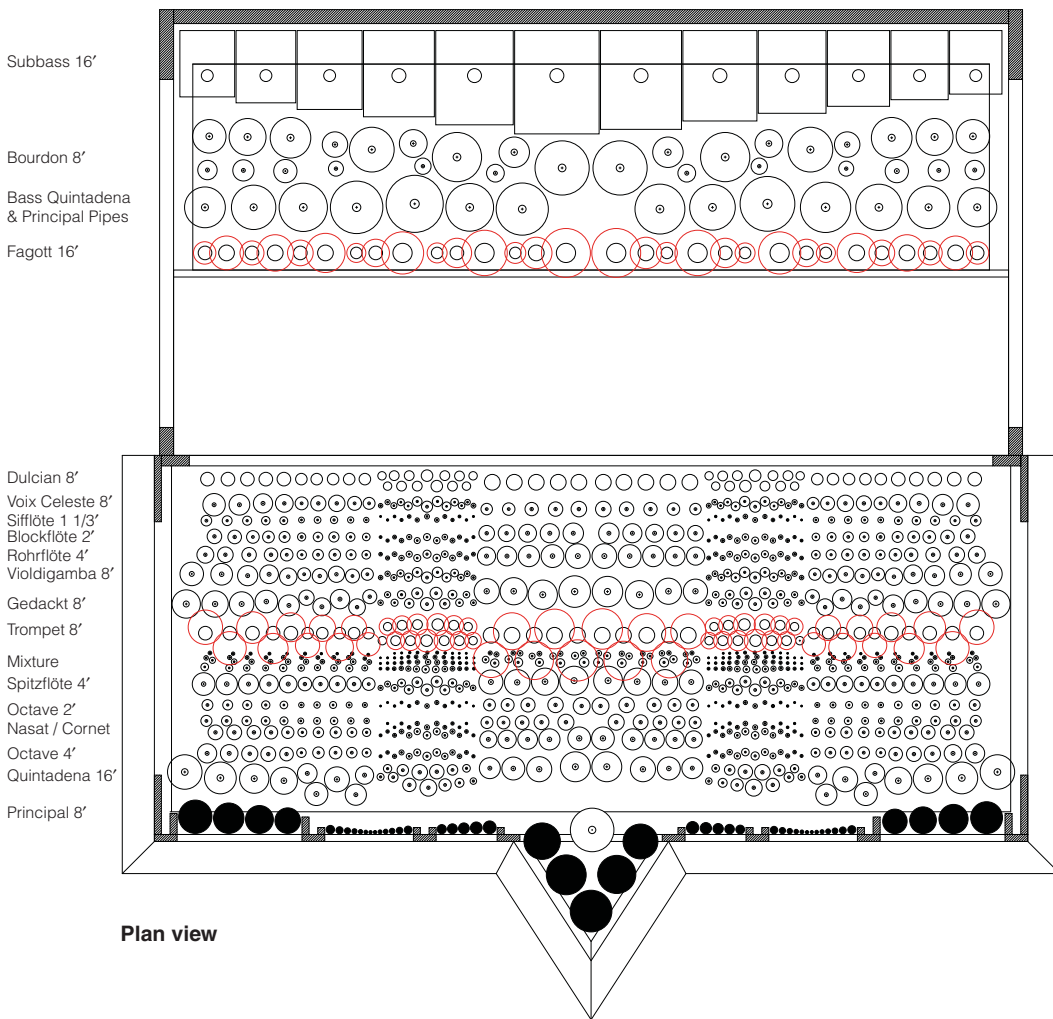


**Manual pipes in main case**





St. Alban's Episcopal Church, Tucson, Arizona



St. Alban's keyboards



Pedal chest and wind

## St. Alban's Episcopal Church Tucson, Arizona

- Manual I**
- 16' Quintadena
  - 8' Principal
  - 8' Gedackt
  - 4' Octave
  - 4' Spitzflöte
  - Nasat/Cornet II
  - 2' Octave
  - Mixture IV
  - 8' Trompet

- Manual II**
- 8' Violdigamba
  - 8' Voix Celeste
  - 8' Gedackt (Manual I)
  - 4' Rohrflöte
  - 2' Blockflöte
  - 1 1/2' Larigot
  - 8' Dulcian

- Pedal**
- 16' Subbaß
  - 8' Principal (Manual I)
  - 8' Bourdon (ext, Subbaß)
  - 4' Octave (Manual I)
  - 16' Fagott
  - 8' Trompet (Manual I)

Manual II/Manual I  
Manual I/Pedal, Manual II/Pedal

Manual compass: 56 notes, C-g<sup>'''</sup>  
Pedal compass: 30 notes, C-f<sup>'</sup>

Solid wood casework with carved pipe shades  
Suspended key action; mechanical stop action  
Variable Tremulant

Polished tin front pipes  
Hammered lead and high tin interior pipes  
Subbaß 16', 1-12 solid wood pipes



## New Organs



Lively-Fulcher organ, St. Jane Frances de Chantal Church

### St. Jane Frances de Chantal Church, Bethesda, Maryland Lively-Fulcher Organbuilders, Rocky Mount, Virginia

The Parish of St. Jane Frances de Chantal was founded in 1950 and is part of the Archdiocese of Washington. The original church building, which was designed by Philip Frohman (architect of Washington National Cathedral), underwent a major renovation and expansion

project in 2001. The new sanctuary has a seating capacity for over 800 persons and features a wide nave with 65-foot ceilings. Parts of the Frohman building were preserved, including the former choir loft, which is now the liturgical south transept. When the church renovation project was completed, plans for a pipe organ were put on hold until the mortgage debt could be paid off.

A parish organ committee was assembled in 2012 and solicited bids



Great organ

from three respectable organ building firms. Ultimately, a contract was signed with the Lively-Fulcher organ company, whose craftsmanship is well known in the Washington, D.C. area. Due to the organ's placement in a side transept, careful planning was made in advance in order to determine suitable pipe scaling for what has become somewhat of a representative instrument of the Lively-Fulcher firm: a complete two-manual specification with the addition of a third manual Solo/Bombarde division. A case

built of white oak adds visual beauty to the room and enhances the instrument's sound projection well into the nave.

After the instrument was installed in the church, an extensive period of tonal finishing took place. The final product works wonderfully with the building's generous acoustics. It is voiced to create a large sonorous impact without sounding overly aggressive and/or shrill. The quality of 8' tone enhances the organ's ability to successfully lead an enthusiastic congregation in hymnody, and the impressive dynamic range of the swell box works splendidly for choral accompanying.

The Parish of St. Jane Frances de Chantal is highly appreciative of its new instrument. Among the favorable reviews, one parishioner commented that it feels as if the instrument gives listeners a warm sonorous "hug." A Mass of Blessing and Dedication took place on November 17, 2013, and was celebrated by Donald Cardinal Wuerl, Archbishop of Washington. Following the Mass, Russell Weismann, the church's director of music, performed a dedicatory recital. A series of concerts to celebrate the new organ is planned, culminating with a recital by Johann Vexo, organist of Notre Dame de Paris, on May 4.

—Russell Weismann

Director of Liturgy and Music  
St. Jane Frances de Chantal Church

## Lively-Fulcher Organbuilders

St. Jane Frances de Chantal Church, Bethesda, Maryland

### GREAT (Manual I)

16' Bourdon  
8' Open Diapason  
8' Stopped Flute  
8' Harmonic Flute  
4' Principal  
4' Open Flute  
2' Fifteenth  
IV Fourniture  
8' Trumpet  
4' Clarion  
Great Sub-octave  
Swell to Great  
Solo to Great  
Tremulant

### SWELL (Manual II—expressive)

8' Violin Diapason  
8' Chimney Flute  
8' Viole de gambe  
8' Voix céleste  
4' Principal  
4' Traverse Flute  
2 2/3' Nazard  
2' Harmonic Piccolo  
1 3/5' Tierce  
III Full Mixture  
16' Bassoon  
8' Trumpet  
8' Hautboy (ext)  
Swell Sub-octave  
Tremulant

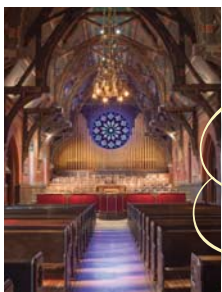
### SOLO (Manual III)

V Cornet V (tg)  
16' Bombarde (ext)  
8' Trompette  
4' Clairon (ext)  
8' Clarinet

### PEDAL

32' Resultant  
16' Open Wood  
16' Subbass  
8' Principal  
8' Open Flute (ext)  
8' Bass Flute (ext)  
4' Fifteenth (ext)  
16' Trombone  
16' Bassoon (Swell)  
8' Trumpet (ext)  
Great to Pedal  
Swell to Pedal  
Solo to Pedal

Three manuals, 37 ranks



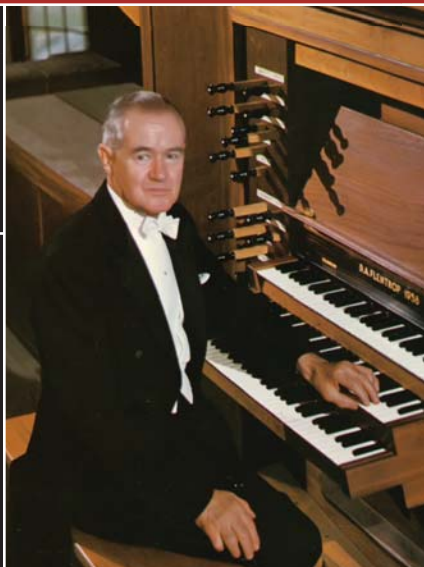
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HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, this year's E. Power Biggs Fellows will attend the OHS 59th Annual Convention in the Finger Lakes Region of New York State, with headquarters in Syracuse, August 11–14, 2014. Hear and experience a wide variety of pipe organs in the company of professional musicians and enthusiasts.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

- ◆ Travel
- ◆ Meals
- ◆ Hotel
- ◆ Registration



**DEADLINE FOR APPLICATIONS** is February 28, 2014. Open to women and men of all ages. To apply, go to [www.organsociety.org](http://www.organsociety.org).

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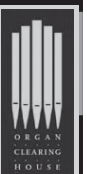
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# Calendar

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

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

## UNITED STATES East of the Mississippi

15 MARCH  
Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm

16 MARCH  
**Kyle Bertulli**; Trinity Lutheran, Worcester, MA 3 pm  
Handel & Haydn Society; New England Conservatory, Boston, MA 3 pm  
**Mark Steinbach**; Sayles Hall, Brown University, Providence, RI 4 pm  
**Marijim Thoene**; Cathedral of St. John the Divine, New York, NY 5 pm  
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Stephen Distad**; Grace Lutheran, Lancaster, PA 3 pm  
**Shawn Gingrich**; Emmanuel UCC, Hannover, PA 3 pm  
**Christine Clewell**; Washington National Cathedral, Washington, DC 5:15 pm  
**Gail Archer**; St. Peter's Episcopal, Savannah, GA 4 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Martin Jean**; Ball State University, Muncie, IN 4 pm

**Simon Thomas Jacobs**; Christ Church Cathedral, Indianapolis, IN 4:30 pm  
**Wesley Roberts**; Presbyterian Church, Danville, KY 3 pm  
**Christopher Orf**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Chicago Chorale; Rockefeller Chapel, Chicago, IL 3 pm  
Chicago Bronze; First Presbyterian, Arlington Heights, IL 4 pm  
**Kristin Lensch & Colleen Hicks**; Zion Lutheran, Wausau, WI 3 pm

18 MARCH  
**Jan-Piet Knijff**; Our Lady of Perpetual Help, Campbellsville University, Campbellsville, KY 12 noon  
**Christopher Ganza**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MARCH  
**Diana Akers**; First Presbyterian, Pompano Beach, FL 12 noon

20 MARCH  
**Cynthia Roberts-Greene**; Christ Church, Bradenton, FL 12:15 pm

21 MARCH  
**Aaron David Miller**; St. John's Lutheran, Allentown, PA 7:30 pm  
**Gary Garletts**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Craig Cramer**; St. Bridget Catholic Church, Richmond, VA 7:30 pm  
**Raúl Prieto Ramírez**; First Presbyterian, Virginia Beach, VA 7:30 pm  
•**Paul Jacobs**; St. Mary's Episcopal Cathedral, Memphis, TN 7:30 pm  
**Janette Fishell**; Overture Hall, Madison, WI 7:30 pm  
Motet Choir; Bond Chapel, University of Chicago, Chicago, IL 8 pm

22 MARCH  
**Nathan Laube**; Spivey Hall, Clayton State University, Morrow, GA 3 pm  
**David Enlow**; Shepherd of the Bay Lutheran, Ellison Bay, WI 2 pm  
Bella Voce; Grace Lutheran, River Forest, IL 7:30 pm

23 MARCH  
**Andrew Henderson**; Madison Avenue Presbyterian, New York, NY 3 pm  
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Alan Morrison**; Field Hall, Curtis Institute of Music, Philadelphia, PA 3 pm  
**Isabelle Demers**; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
**Raúl Prieto Ramírez**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Gail Archer**; Washington National Cathedral, Washington, DC 5:15 pm  
**Carole Terry**; Covenant Presbyterian, Charlotte, NC 3 pm  
**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm  
**Ahreum Han**; Christ Church, Bradenton, FL 4 pm  
Bach, *Cantatas 54, 55, 82, 199*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Daniel Roth**; First Presbyterian, Ypsilanti, MI 4 pm  
Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm  
**Roger Stanley**; St. Chrysostom's, Chicago, IL 2:30 pm

25 MARCH  
Juilliard School organ students; Christ & St. Stephen's Episcopal, New York, NY 8 pm  
Josquin des Prez, *Missa Ave Maria Stella*; Church of the Resurrection, New York, NY 8 pm  
**Anna Myeong**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MARCH  
**Mark Jones**, with piano; First Presbyterian, Pompano Beach, FL 12 noon  
**Daniel Roth**, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 3:30 pm

27 MARCH  
**Tristan Rhodes**; Christ Church, Bradenton, FL 12:15 pm  
**Jonathan Dimmock**; Trinity Cathedral, Miami, FL 7:30 pm

28 MARCH  
**Hatsumi Miura**; Old West Church, Boston, MA 8 pm  
Dubois, *The Seven Last Words of Christ*; Church of St. Joseph, Bronxville, NY 8 pm  
**Patricia Bleecker**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Michael Hey**; Augustana Lutheran, West St. Paul, MN 7:30 pm

29 MARCH  
**Jack Mitchener**; First United Methodist, Forsyth, GA 7 pm

30 MARCH  
Master Singers of Worcester; Mechanics Hall, Worcester, MA 4 pm  
CONCORA; Immanuel Congregational, Hartford, CT 4 pm  
**Gail Archer**; Vassar College, Poughkeepsie, NY 3 pm  
Buxtehude, *Membra Jesu nostri*; St. Vincent Ferrer, New York, NY 3 pm  
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**David Hurd**; St. Stephen's Episcopal, Millburn, NJ 4 pm  
**Rachel & Rupert Gough**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Alan Morrison**; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm  
**Nicholas Bideler**; Washington National Cathedral, Washington, DC 5:15 pm  
**Jeremy Filsell**; St. John's Cathedral, Jacksonville Beach, FL 4 pm  
**David Higgs**; First Congregational, Columbus, OH 4 pm  
**Yun Kyong Kim**; Shiloh Church, Dayton, OH 4 pm  
**Daryl Robinson**; Church of the Ascension, Knoxville, TN 5 pm  
**Todd Wilson**; Cumming First United Methodist, Cumming, GA 3 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
Bach, *Cantata 150*; Grace Lutheran, River Forest, IL 3:45 pm  
**Raúl Prieto Ramírez**; First Lutheran, Rockford, IL 3 pm  
**Aaron David Miller**, with vocalists; House of Hope Presbyterian, St. Paul, MN 4 pm

31 MARCH  
Musica Sacra; Lincoln Center, New York, NY 7:30 pm  
**Christine Kraemer**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

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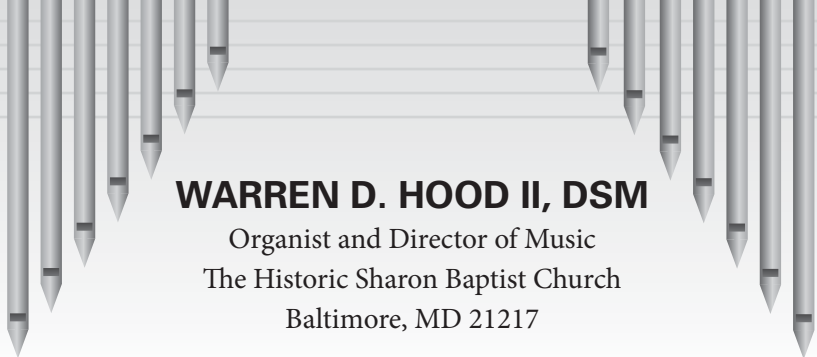
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## Calendar

**László Fassang**; St. Paul Seminary  
 Chapel, St. Paul, MN 8:15 pm

1 APRIL  
**Bruce Neswick**; Sayles Hall, Brown University, Providence, RI 8 pm  
**Colin MacKnight**; Church of the Resurrection, New York, NY 8 pm  
**Bradley Hunter Welch**; Emory & Henry College, Emory, VA 7:30 pm

2 APRIL  
**Benjamin Sheen**; St. Paul's Chapel, New York, NY 1 pm  
**Eric Riley**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**Mark Jones**, with harp; First Presbyterian, Pompano Beach, FL 12 noon  
**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12 noon

3 APRIL  
 Choir of St. Luke in the Fields; Church of St. Luke in the Fields, New York, NY 8 pm  
**Linda Peterson**; Christ Church, Bradenton, FL 12:15 pm

4 APRIL  
 Britten, *Noye's Fludde*; Trinity Church, Boston, MA 7:30 pm  
 Stravinsky, Mass, Honegger, *Le Roi David*; Manhattan School of Music, New York, NY 7:30 pm  
**Herndon Spillman**; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm  
**Nathan Laube**, with Madison Symphony; Overture Hall, Madison, WI 7:30 pm  
 Anonymous 4; Rockefeller Chapel, Chicago, IL 7:30 pm

5 APRIL  
 Britten, *Noye's Fludde*; Trinity Church, Boston, MA 3 pm  
**Alan Morrison**, masterclass; Sacred Heart Cathedral, Rochester, NY 10 am  
**F. Allen Artz, III**, with choir; United Methodist, Morristown, NJ 7:30 pm  
**Gail Archer**; Bruton Parish, Colonial Williamsburg, VA 8 pm  
**Clive Driskill-Smith**, masterclass; St. Paul's Episcopal, Winston-Salem, NC 10 am  
**Nathan Laube**, with Madison Symphony; Overture Hall, Madison, WI 8 pm  
**Dee Ann Crossley**; Augustana Lutheran, St. Paul, MN 7 pm

6 APRIL  
 Handel & Haydn Society, Bach concerto; Sanders Theatre, Boston, MA 3 pm  
**Alan Morrison**; Sacred Heart Cathedral, Rochester, NY 2 pm  
 Melodeon; Church of the Epiphany, New York, NY 4 pm  
 Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Gail Archer**; Armenian Presbyterian, Paramus, NJ 4 pm  
 Choral Evensong; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Stefan Kiessling**; Washington National Cathedral, Washington, DC 5:15 pm  
 Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm  
**George Baker**; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
**C. Ralph Mills**; B'Nai Sholom Congregation & Trinity Episcopal, Huntington, WV 3 pm

Monteverdi, *1610 Vespers*; Cathedral Church of the Advent, Birmingham, AL 3 pm  
 Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Marilyn Keiser**; St. John's Episcopal, Lafayette, IN 5 pm  
**Nathan Laube**, with Madison Symphony; Overture Hall, Madison, WI 2:30 pm  
**David Baskeyfield**; Mt. Carmel Lutheran, Milwaukee, WI 3 pm  
 North Shore Choral Society; Unitarian Church, Evanston, IL 3 pm

8 APRIL  
 Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Wesley Roberts**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon  
**Gregory Peterson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

9 APRIL  
**Peter Stoltzfus Berton**; Mechanics Hall, Worcester, MA 12 noon

Mozart, *Requiem*; St. Ignatius Loyola, New York, NY 7 pm  
**Mark Jones**, with saxophone; First Presbyterian, Pompano Beach, FL 12 noon

10 APRIL  
 Bach, *St. Matthew Passion*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm  
**Gregory Chestnut**; Christ Church, Bradenton, FL 12:15 pm

11 APRIL  
**Christopher Houlihan**; Trinity College Chapel, Hartford, CT 7:30 pm  
**Stephen Hamilton**; Christ United Methodist, Greensboro, NC 8 pm  
 Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm  
**Bruce Neswick**; First Presbyterian, Saginaw, MI 7:30 pm

12 APRIL  
 Crescent Choral Society; Crescent Avenue Presbyterian, Plainfield, NJ 8 pm  
 Sing to Live Community Chorus; Glenview Community Church, Glenview, IL 7:30 pm

13 APRIL  
**Joe Utterback**; First Congregational, Stratford, CT 4 pm  
 First Church Choirs; First Church of Christ, Wethersfield, CT 7 pm  
 Handel, *Messiah*; Madison Avenue Presbyterian, New York, NY 3 pm  
 Handel, *Messiah*, Part II; Grace Church, New York, NY 4 pm  
 Bach, *Cantata 46*; Holy Trinity Lutheran, New York, NY 5 pm  
**Nathan Laube**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Frederick Teardo**, Dupré, *Le Chemin de la Croix*; Cathedral Church of the Advent, Birmingham, AL 3 pm  
 Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**John Gouwens**, carillon; Memorial Chapel, Culver, IN 4 pm  
 Macmillan, *St. John Passion*; Rockefeller Chapel, Chicago, IL 3 pm  
 Sing to Live Community Chorus; Pilgrim Congregational, Oak Park, IL 4 pm  
 Spring choral concert; First Presbyterian, Arlington Heights, IL 4 pm  
**William Kuhlman**, with chorus; Bethel Lutheran, Hudson, WI 2 pm

14 APRIL  
**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

15 APRIL  
**Sylvia Wall**; Church of the Transfiguration, New York, NY 12:30 pm  
 New York Polyphony; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

16 APRIL  
 Ancient Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

18 APRIL  
 Stainer, *The Crucifixion*; Grace Church, New York, NY 7 pm  
 Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm  
 Bach, *St. Mark Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

20 APRIL  
 Bach, *Oster-Oratorium*; Holy Trinity Lutheran, New York, NY 5 pm  
**Christopher Betts & Benjamin Straley**; Washington National Cathedral, Washington, DC 5:15 pm

22 APRIL  
**Claudia Dumschat**, with horn; Church of the Transfiguration, New York, NY 12:30 pm

24 APRIL  
**Jory Vinikour**, harpsichord; First Church, Boston, MA 12:15 pm  
**Jeremy Filsell**; Trinity Episcopal Cathedral, Miami, FL 7:30 pm

25 APRIL  
 Choir of Men and Boys with Girls' Choir; Grace Church, New York, NY 7 pm  
**Gail Archer**, with choir; Church of the Ascension, New York, NY 8 pm

26 APRIL  
**Gail Archer**, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm



# Calendar

**Mark Paoe & David Ball;** St. Malachy's, New York, NY 12:15 pm  
**Peter Krasinski;** St. Malachy's, New York, NY 7:30 pm  
**John Gouwens,** carillon; Memorial Chapel, Culver, IN 4 pm  
**Isabelle Demers;** University of Chicago, Chicago, IL 7:30 pm  
 Bella Voce; Grace Lutheran, River Forest, IL 7:30 pm

## 27 APRIL

**Harold Stover;** Cathedral Church of St. Luke, Portland, ME 3 pm  
**Gavin Black,** harpsichord; Grace Episcopal, Massapequa, NY 5 pm  
 Bach, *Cantata 4*; Holy Trinity Lutheran, New York, NY 5 pm  
**Ahreum Han;** Shadyside Presbyterian, Pittsburgh, PA 4 pm  
 Heritage Chorale; Grace Lutheran, Lancaster, PA 3 pm  
**Hector Olivera;** First Baptist, Washington, DC 4 pm  
**David Higgs;** Church of the Savior United Methodist, Canton, OH 4 pm  
**Ken Cowan;** Christ Church United Methodist, Louisville, KY 7 pm  
**Stephen Schnurr;** Cathedral of the Holy Angels, Gary, IN 3 pm  
 Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm  
 Bach, *Cantata 42*; Grace Lutheran, River Forest, IL 3:45 pm  
 VocalEssence, Tchaikovsky works; Bethel University, St. Paul, MN 3 pm

## 28 APRIL

**Vincent Dubois;** Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**Stephen Schnurr;** Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

## 29 APRIL

**Philipp Christ;** Holy Cross College, Worcester, MA 3 pm  
**Brian Carson;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm

## UNITED STATES

West of the Mississippi

## 15 MARCH

Stile Antico; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

## 16 MARCH

**Bryan Dunnewald;** St. John's Cathedral, Denver, CO 3 pm  
**Jeannine Jordan,** with media artist, Bach and Sons; Episcopal Church of the Good Samaritan, Corvallis, OR 3 pm  
**John & Marianne Weaver,** organ & flute; Ascension Lutheran, Thousand Oaks, CA 7 pm

**Robert Bates;** All Souls Episcopal, San Diego, CA 4 pm

## 18 MARCH

**Christian Lane;** Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm  
**Carole Terry;** University of Houston, Houston, TX 7:30 pm

## 19 MARCH

**John Stender;** First Presbyterian, Rochester, MN 12:15 pm

## 20 MARCH

**Peter Richard Conte;** Kauffman Center for the Performing Arts, Kansas City, MO 8 pm

## 21 MARCH

VocalEssence; Central Lutheran, Minneapolis, MN 8 pm  
 Polyphony; Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 7 pm  
**James David Christie;** Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm  
**Michael Plagerman;** Christ Episcopal, Tacoma, WA 12:10 pm

## 23 MARCH

VocalEssence; Central Lutheran, Minneapolis, MN 4 pm  
 Evensong; Our Lady of the Atonement, San Antonio, TX 4 pm  
**Ken Cowan;** Trinity Cathedral, Portland, OR 5 pm  
**Clint Kraus,** with soprano; St. Mark's Cathedral, Seattle, WA 2 pm  
 Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm  
**Robert Huw Morgan,** Bach works; Trinity Lutheran, Lynnwood, WA 7 pm  
 J.S. Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Faythe Freese;** Resurrection Parish, Santa Rosa, CA 3:30 pm

## 24 MARCH

Choir of St. Thomas Church; Church of the Incarnation, Dallas, TX 7:30 pm

## 25 MARCH

Choir of St. Thomas Church; Trinity Episcopal, Tulsa, OK 7:30 pm

## 26 MARCH

**Paul Kosower;** First Presbyterian, Rochester, MN 12:15 pm  
 Choir of St. Thomas Church; St. Paul's Episcopal, Fayetteville, AR 7 pm  
**Nathan Laube,** masterclass; First United Methodist, Escondido, CA 10 am

## 27 MARCH

**Nathan Laube;** First United Methodist, Escondido, CA 3:30 pm

## 28 MARCH

Choir of St. Thomas Church; Grace and Holy Trinity Cathedral, Kansas City, MO 8 pm

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# Calendar

29 MARCH

**Damin Spritzer**; University of Oklahoma, Norman, OK 8 pm  
 Ars Lyrica Houston; Zilkha Hall, Hobby Center, Houston, TX 7:30 pm

30 MARCH

Evensong; St. Cecilia Cathedral, Omaha, NE 5 pm  
 Ars Lyrica Houston; Zilkha Hall, Hobby Center, Houston, TX 2:30 pm  
**Jeannine Jordan**, with media artist; Rodgers Instruments Corp., Hillsboro, OR 3 pm  
**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 MARCH

Choir of St. Thomas Church; Trinity Episcopal Cathedral, Omaha, NE 7:30 pm

2 APRIL

**April Beckman**; First Presbyterian, Rochester, MN 12:15 pm

3 APRIL

**Christoph Bull & Hyunju Hwang**; Blessed Sacrament Parish, Hollywood, CA 7 pm

5 APRIL

**Chris Ganza**; Sharp Hall & Gothic Hall, University of Oklahoma, Norman, OK 6 pm

6 APRIL

**Dee Ann Crossley**, with orchestra; First Lutheran, Columbia Heights, MN 4 pm  
**Christopher Houlihan**; Plymouth Congregational, Minneapolis, MN 4 pm  
**Isabelle Demers**; First Presbyterian, Topeka, KS 3 pm  
**Raúl Prieto Ramírez**; Broadway Baptist, Fort Worth, TX 7 pm  
**Annie Laver**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

8 APRIL

St. Louis Symphony & Chorus; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm  
**Ken Cowan**; Wiedemann Recital Hall, Wichita State University, Wichita, KS 7:30 pm

**Robert Bates**; Organ Hall, Colorado State University, Fort Collins, CO 7:30 pm

9 APRIL

**Sebastian Modarelli**, with soprano; First Presbyterian, Rochester, MN 12:15 pm  
**Ken Cowan**, masterclass; Wiedemann Hall, Wichita State University, Wichita, KS 10 am

10 APRIL

**Mary Joy Rieder**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

13 APRIL

Fauré, *Requiem*; Hennepin Avenue United Methodist, Minneapolis, MN 11 am  
**Andrew Peters**; Second Presbyterian, St. Louis, MO 4 pm  
**Alessandro Bianchi**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

18 APRIL

Dubois, *The Seven Last Words of Christ*; First Lutheran, Duluth, MN 1 pm, 7 pm  
 Pärt, *Passio*; Cathedral of St. Mark, Minneapolis, MN 7:30 pm

25 APRIL

**Charles Callahan**; Cathedral Basilica of St. Louis, St. Louis, MO 7 pm  
**Christoph Bull**; St. Mark's Episcopal, Yreka, CA 7 pm

26 APRIL

**Gregory Peterson**; St. Olaf Catholic Church, Minneapolis, MN 1:30 pm  
**Nathan Laube**, masterclass; First United Methodist, Escondido, CA 10 am

27 APRIL

**Gail Archer**; King's Way United Methodist, Springfield, MO 3 pm  
**Christoph Bull**; Southern Oregon University Concert Hall, Ashland, OR 3 pm  
 Gardner, *Lamb of God*; St. Mary's Cathedral, San Francisco, CA 7 pm  
**Nathan Laube**; First United Methodist, Escondido, CA 3:30 pm

29 APRIL

**Raúl Prieto Ramírez**; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

## INTERNATIONAL

15 MARCH

**Hector Olivera**; Hong Kong Concert Hall, Hong Kong, China 3 pm

16 MARCH

**Timothy Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm

18 MARCH

**John Scott, Jane Parker-Smith, Isabelle Demers, & David Goode**, with brass; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

21 MARCH

**John Scott**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

22 MARCH

**Eric Lebrun**; St. Peter's Church, St. Albans, UK 5:30 pm

23 MARCH

**Shin Young Lee**; Berliner Philharmonie, Berlin, Germany 12 noon  
**Donald Hunt**; St. Paul's Cathedral, London, UK 4:45 pm

24 MARCH

**Thomas Trotter**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

25 MARCH

Maîtrise Notre-Dame de Paris; Notre-Dame Cathedral, Paris, France 8:30 pm

26 MARCH

**James O'Donnell**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

27 MARCH

**Olivier Latry**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

28 MARCH

**Ken Cowan**; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

29 MARCH

**Cameron Carpenter**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm  
**Ken Cowan**, masterclass; Metropolitan United, Toronto, ON, Canada 9:30 am

30 MARCH

**Peter Stevens**; St. Paul's Cathedral, London, UK 4:45 pm  
**James McVinnie**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

5 APRIL

Simón Bolívar National Youth Choir of Venezuela; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

6 APRIL

**Richard Moore**; St. Paul's Cathedral, London, UK 4:45 pm

8 APRIL

Bruckner, Gesualdo, Messiaen; Notre-Dame Cathedral, Paris, France 8:30 pm  
**Sarah MacDonald**; St. Lawrence Cathedral, Alton, UK 8 pm

11 APRIL

**Bernard Foccroulle**; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

12 APRIL

**Paul Dean**; St. Michael's, Highgate Village, UK 6 pm

13 APRIL

**Timothy Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm

15 APRIL

Notre-Dame Vocal Ensemble, chant and medieval works; Notre-Dame Cathedral, Paris, France 8:30 pm

17 APRIL

Kiewer Knabenchor; Neuapostolische Kirche, Bad Hersfeld, Germany 6 pm

18 APRIL

Virtuosi Brunenses; Stadthalle, Bad Hersfeld, Germany, 6 pm

19 APRIL

**Christopher Bergen**, harpsichord; J.S. Bach-Haus, Bad Hersfeld, Germany 3 pm  
**Ian Tracey**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

20 APRIL

Virtuosi Brunenses & Kiewer Knabenchor; J.S. Bach-Haus, Bad Hersfeld, Germany 3 pm

21 APRIL

**Ian Tracey**; Liverpool Cathedral, Liverpool, UK 11:15 am

26 APRIL

**Robert Woolley**; St. Saviour's, St. Albans, UK 5:30 pm


29 APRIL

Notre-Dame Vocal Ensemble; Notre-Dame Cathedral, Paris, France 8:30 pm

30 APRIL

**Richard Brasier**; Concert Hall, Reading, UK 1 pm

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EMANUELE CARDI, Resurrection Parish, Santa Rosa, CA, October 20: American Rhapsody (*Twelve divertimenti for Organ*), *Dies est laetitiae*, *Sonata Prima*, *Sonata Cromatica*, Yon.

JOHN COLLINS, St. George's, Worthing, UK, October 4: *Toccata, Fugue in C*, Pachelbel; *Espanoleta*, *Sonata in G*, *Sonata in D*, *Sonata in F*, *Sonata in G*, *Aria in C*, *Aria in E-flat*, *Aria in F*, *Aria in f*, *Aria in G*, Anonymous; *Sonata in C*, Lesjak; *Sonatas in G and E-flat*, Valerj; *Voluntary 4 in B-flat*, Jackson; *Voluntary 2 in D* (Trumpet), Goodwin; *Fantaisie in C*, Handel.

CRAIG CRAMER, Our Lady of Fatima Parish, Seattle, WA, September 21: *Toccata in d*, BuxWV 155, Buxtehude; *Herzlich lieb hab ich dich, o Herr*, *Fantasia sopra Jesus, meine Zuversicht*, *Wir glauben all an einen Gott*, Krebs; *Passacaglia et thema fugatum in c*, BWV 582, Bach; *Partita: Freu dich sehr, o meine Seele*, Böhm; *Sonata No. 1 in f*, Mendelssohn.

PHILIP CROZIER, Malmö Museum, Malmö, Sweden, August 4: *Kyrie (Messe Double)*, Anonymous; *Variations (Cantilena Anglica Fortunae)*, Scheidt; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Ave Maris Stella*, Titelouze; *Voluntary for Double Organ*, Purcell; *Dr. Bull's Juell*, A Gigge (*Doctor Bull's my selfe*), Bull; *Worster Braules*, Tomkins; *Conradus, Ferdinand, Proportio Ferdinandi Uterius*, Lublina; *Kyrie, Gott heiliger Geist*, BWV 671, *Praeludium und Fuge C-dur*, BWV 531, Bach.

Sofia Albertina Kyrka, Landskrona, Sweden, August 7: *Suite du deuxième ton*, Bédard; *Praeludium in C*, BuxWV 136, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 676, Bach; *Paeon*, Leighton; *Gloria (Premier Liere d'Orgue)*, de Grigny; *Epiphania Domini (L'Orgue Mystique)*, op. 55, no.7, Tourneire; *Toccata*, op. 104, Jongen.

ROBERT G. DELCAMP, St. Mark's Episcopal Cathedral, Shreveport, LA, Octo-

ber 24: *Grand chœur dialogué*, Gigout; *Allegretto in b*, op. 19, no. 1, Guilman; *Trois Pièces*, op. 29, Pierné; *Adagio (Symphony No. 3)*, Saint-Saëns; *Grande Pièce Symphonique*, op. 17, Franck.

JONATHAN DIMMOCK, St. Pierre de Cabochon, Blois, France, July 20: *Passacaglia*, Kerll; *Nun bitten wir den Heiligen Geist*, BuxWV 209, Buxtehude; *Unter der Linden grüne*, Sweelinck; *Von Gott will ich nicht lassen*, Matter; *Second Sonata*, Hindemith; *Toccata Settima*, Frescobaldi; *Fugue in e*, BWV 548, Bach.

PETER DUBOIS, Co-Cathedral of the Sacred Heart, Houston, TX, October 29: *Comes Autumn Time*, Sowerby; *Psalm Prelude*, op. 32, no. 1, Howells; *An Wasserflüssen Babylon*, Bach; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *In C Major*, In B Minor (*Studien für den Pedal-Flügel*, op. 56), Schumann; *Suite*, op. 5, Duruflé.

STEVEN EGLER, Slagle Hall, University of South Dakota, Vermillion, SD, October 10: *Phoenix Processional*, Locklair; *Humoresque*, Yon; *Chorale No. 1 in E*, Franck; *Comes Autumn Time*, Sowerby; *What a Friend We Have in Jesus*, Ore; *Clair de lune*, Carillon de Westminster (*Pièces de Fantaisie*), Vierne.

STEPHEN FARR, Concert Hall, Reading, UK, October 17: *Concerto in A*, op. 7, no. 2, Handel; *Prelude in E-flat*, d'Indy; *Suite for Organ*, Stanley; *Handel in the Strand*, Grainger; *Carillon de Westminster*, Vierne; *Fantaisie in B-flat*, Boëly; *Westminster (A London Suite)*, Coates; *Variations on a theme of Machaut*, Steel.

DAVID A. GELL, First Presbyterian Church, San Luis Obispo, CA, October 19: *Processional*, Gawthrop; *Variations on the Navy Hymn*, Joseph; *We praise your name*, Diemer; *When I Survey the Wondrous Cross*, Martin; *Variations on 'He leadeth me.'* Corl;

*Little partita on McKee*, *Prelude on 'Balm in Gilead,' Partita on Old Hundredth*, Gell; *Recessional in C*, Wagner.

KATYA GOTSDINER-MCMAHAN, Trinity Episcopal Church, Santa Barbara, CA, October 13: *Fanfare*, Proulx; *Organ Sonata No. 1 in f*, op. 65, no. 1, Mendelssohn; *March on a Theme by Handel*, op. 15, no. 2, Guilman; *Passacaglia and Fugue in c*, BWV 582, Bach; *Variations on America*, Ives.

CHRISTOPHER HOULIHAN, Trinity College Chapel, Hartford, CT, October 8: *Toccata, Adagio, and Fugue*, BWV 564, *Wachet auf, ruft uns die Stimme*, BWV 645, *Allegro (Trio Sonata No. 5 in C)*, BWV 529, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Passacaglia and Fugue in c*, BWV 582, Bach.

SAMANTHA KOCH & ANDREW SCHAEFFER, Cathedral of the Holy Angels, Gary, IN, October 27: *Fête*, Langlais; *Les cloches de Hinckley (Pièces de Fantaisie)*, op. 55, Vierne; *Variations on an Easter Theme*, Rutter; *Le Verbe (La Nativité du Seigneur)*, Messiaen; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Ride of the Valkyries (Die Walküre)*, Wagner.

OLIVER LATRY, Cathedral of St. John, Albuquerque, NM, October 14: *Prélude et fugue en Mi mineur*, BWV 548, Bach; *Prélude, fugue, et variation*, Franck; *Allegro vivace (5ème Symphonie)*, Widor; *Toccata*, Duruflé; *Berceuse, Feux follets*, Vierne; *Danse macabre*, Saint-Saëns.

MARGARET MARTIN, with Christopher Martin, trumpet, Elliott Chapel, Presbyterian Homes, Evanston, IL, October 28: *Sonata Prima in C*, Viviani; *Lento*, Telemann; *Toccata in F*, BWV 540, Bach; *Après un Rêve*, Fauré; *As the Deer*, Nystrom; *We Walk by Faith*, J. Biery; *Concerto in D*, BWV 972, Bach.

AARON DAVID MILLER, St. Matthias' Episcopal Church, Minocqua, WI, May 24:

*Festival Alleluias*, Britten; *Fantasy and Fugue in g*, BWV 542, Bach; *Stone Miner's Dances*, Anonymous; *Praeludium in e*, Weckmann; *Rigaudon*, Campra; improvisation, Miller.

MARTIN NEARY, St. Barnabas Ealing, London, UK, October 6: *Fantasia in G*, BWV 572, Bach; *Impromptu*, Vierne; *Le Banquet Celeste*, Messiaen; *Prelude and Fugue on BACH*, Liszt.

WESLEY ROBERTS, Our Lady of Perpetual Help Church, Campbellsville University, Campbellsville, KY, September 17: *Festival March*, op. 29, no. 1, Foote; *A Fancy*, Byrd; *Fugue in g*, BWV 578, Bach; *Petit Canon*, Boulanger; *Toccata (Suite Gothique)*, op. 25, Boëllmann.

NAOMI ROWLEY, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, October 12: *A Rejoicing*, Fedak; *The Arrival of the Queen of Sheba*, Handel; *Air (Orchestral Suite No. 3 in D)*, BWV 1068, *Allegro (Concerto II in a)*, Bach; *Berceuse*, Fauré; *Sortie in E-flat*, Lefébure-Wély; *Praeludium in D*, Buxtehude; *The Swan (Carnival of the Animals)*, Saint-Saëns; *Cantabile*, Franck; *The Church in the Wildwood*, Miller; *Variations on Amazing Grace*, Bédard.

BRIAN SWAGER, California Palace of the Legion of Honor, San Francisco, CA, August 17 & 18: *Trumpet Tune in C*, Johnson; *In dir ist Freude*, BWV 615, *In dulci jubilo*, BWV 729, *Fugue in g*, BWV 578, Bach; *Duo*, Basse de cromorne, *Récit de nazard*, *Caprice sur les grands jeux (Suite du deuxième ton)*, Clérambault; *Sketch in D-Flat for Pedal Piano*, op. 58, Schumann; *Prelude No. 2 in G*, *Allegro maestoso e vivace (Second Sonata)*, Mendelssohn; *Toccata and Fugue in d*, BWV 565, Bach.

MAXINE THÉVENOT, with Linda Marianniello, flute, First Presbyterian Church, Santa Fe, NM, September 20: *Sonata in A*, BWV 1032, Bach; *Petite Suite*, Badarak.

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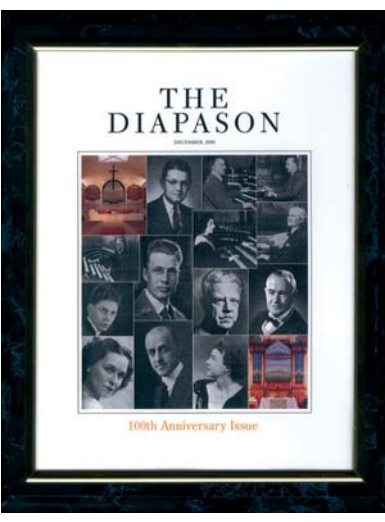


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## PUBLICATIONS / RECORDINGS

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## PUBLICATIONS / RECORDINGS

**OHS Press** announces the publication of Rollin Smith's *Pipe Organs of the Rich and Famous*, the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Profusely illustrated with more than 200 photographs and engravings, this large-format hardbound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included. Reserve your copy online today: www.organsociety.org/ohspress/.

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## PUBLICATIONS / RECORDINGS

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

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

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

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**1909 Felgemaker pipe organ** and Letcher Organ Company—last rebuild 1969: 14 ranks, 14 stops. Best offer—church needs funds to save roof support structure. Alan Ankney, 412/856-8035, [aaredhead56@verizon.net](mailto:aaredhead56@verizon.net). See photo and stoplist at <http://www.thediapason.com/classified/1909-felgemaker>.

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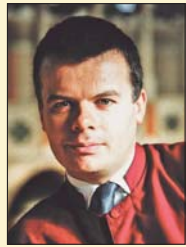


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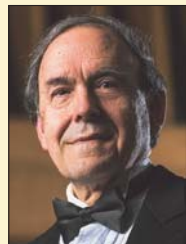
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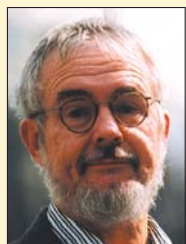
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