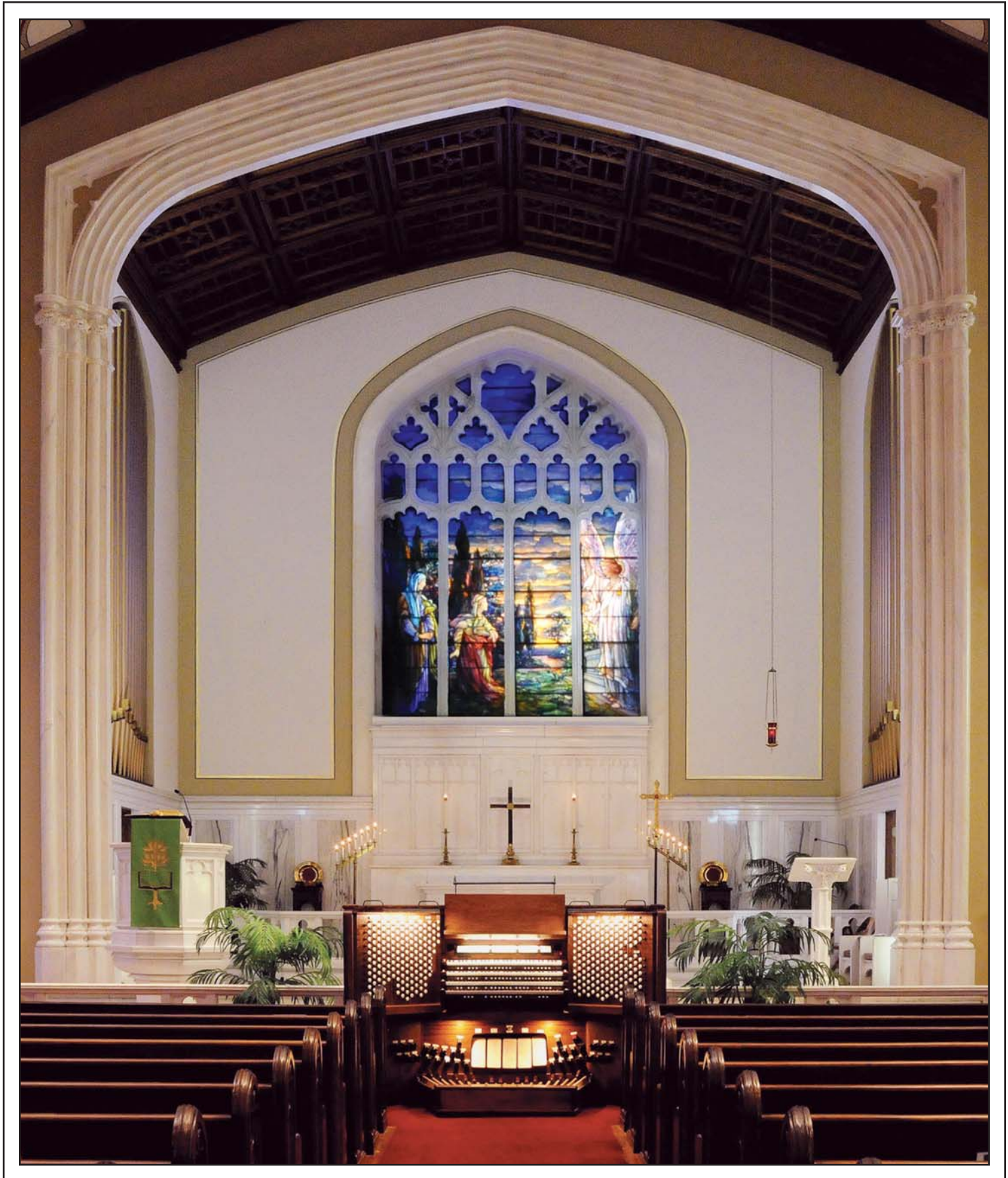


THE DIAPASON

MARCH 2017



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Hanover, Pennsylvania
Cover feature on pages 26–28

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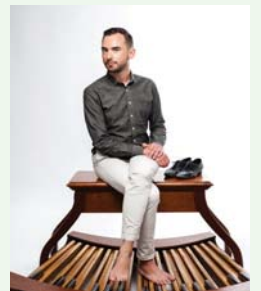
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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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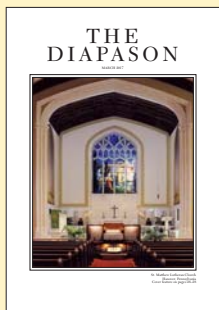
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Leon Nelson

Editor's Notebook

As you receive this issue, many of us will be experiencing the beginning of the Lenten season. For those of us who will have a busier month than usual at our churches, I trust the pages of this issue will provide you a welcome diversion from these weeks of additional activities.

Last evening (January 20), I attended the blessing and dedicatory recital of the new Paul Fritts & Company organ at the Basilica of the Sacred Heart at the University of Notre Dame. The basilica was packed with university staff, students, and visitors from far afield. Those in attendance were in rapt attention throughout the evening, and the response must have been gratifying for those who worked tirelessly to make the project of a new organ come to fruition. It was heartening to recognize organists from several states among the throng in attendance. Be sure to browse our extensive calendar of concerts and recitals and make the effort to support our art of the organ and organ playing by attending programs, as often as you can. Remember, for our performers, perhaps the greatest joy is to play for a large crowd of listeners hungry for music!

Early this month, our website will reveal our selections for the 20 Under 30 Class of 2017. Be sure to check it out! Our May issue will feature full details on these leaders of the next generation of the organ, harpsichord, carillon, and church music worlds.

Our April issue will include a list of summer conferences. If you are sponsoring a conference, be sure we know about it right away, so that we can include appropriate information.

Here & There

2017 Resource Directory Corrections

Please note the following corrections:

AB Pipe Organ Service should be listed under the following categories in the "Services & Products" section:

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- Releathering
- Tonal Finishing & Voicing
- Tuning/Maintenance & Repairs
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- Consoles, Manuals, & Pedalboards
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- Pipe Organs
- Pipe/Digital Combination Organs

Buzard Pipe Organ Builders corrected their phone and e-mail information:

T: 217/362-1955
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Corrections and Clarifications

In the February issue featuring M. P. Rathke, Inc., Opus 8, the name of case builder Joseph Schneider was inadvertently left out of the article. M. P. Rathke, Inc. regrets the oversight.

20 Under 30 Update

Nominations for the 2017 Class of 20 Under 30 closed on February 1. The results will be announced in a video on THE DIAPASON's website after March 1. Biographical profiles of the members of the Class of 2017 will be featured in the May issue. Readers are invited to congratulate members of the Class of 2017 with a congratulatory card in the May issue. For information, contact Jerome Butera at 608/634-6253 or jbutera@sgcmail.com. For more information, including the classes of 2015 and 2016, visit www.thediapason.com.

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

Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com



In this issue, we feature the beginning of an autobiographical sketch by Norberto Guinaldo, which will be continued in a future issue. Norberto vividly describes for us his early years in Argentina, the difficulties in receiving professional music training, how persistence can, indeed, pay off, and how he came to the United States for a life of opportunity and creativity. Godwin Sadoh, who has written other articles for THE DIAPASON, has contributed a feature article on Fela Sowande, Nigerian organist and composer, who died 30 years ago this month. Our cover feature this month spotlights the Austin Organs, Inc., instrument at St. Matthew Lutheran Church, Hanover, Pennsylvania.

Among our regular columnists, in "On Teaching," Gavin Black begins a discussion of the clavichord, particularly its construction. John Bishop introduces us to an expert maker of hand tools in Warren, Maine, Lie-Nielsen Toolworks, who produce the sort of tools that organbuilders depend on to build high-quality instruments. Larry Palmer discusses the harpsichord works of François Couperin and some editions of these pieces.

Happy reading! ■

Events



Third Baptist Church, St. Louis, Missouri

Third Baptist Church, St. Louis, Missouri, announces recitals as part of their "Friday Pipes" series, Fridays at 12:30 p.m.: March 3, William Sullivan; 3/10, Jinhee Kim; 3/17, Kathleen Bolduan; 3/24, Horst Buchholz; 3/31, Nicole Keller; April 7, Nick Capozzoli; 4/14, Brent Johnson; 4/21, Katie Burk; 4/28, Phillip Kloeckner; May 5, Mitchell Garcia; 5/12, Robert Knupp; 5/19, Frederick Hohman; June 14, James Hicks. For more information: www.fridaypipes.com.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, presents organ recitals: March 5, 2 p.m., Nathan Laube; recitals Tuesdays during Lent at 12 noon: March 7, Parker Kitterman; 3/14, Lucas Brown; 3/21, Andrew Senn; 3/28, Jeff McClelland; April 4, Edward Landin; 4/11, Kathleen Scheide. Other events include a choral concert featuring conductors Anton Armstrong and André Thomas, May 21, 3 p.m. For information: www.bmpc.org.

Serenata Music presents an organ recital in honor of organbuilder Gabriel Kney at St. John the Evangelist Anglican Church, London, Ontario, Canada, with Angus Sinclair and Michael Bloss performing on the builder's instrument,



St. John the Evangelist Anglican Church, Kney organ

March 4, 8:00 p.m. The program will include works by J. S. Bach, F. Mendelssohn, Barrie Cabena, and John Cook. For further information: www.serenatamusic.com.



St. Chrysostom's Church, Fisk organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, continues musical events: March 5, Evensong
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celebrating the 10th anniversary of the Stanford Society; 3/15, Compline, Richard DeLaLande's *Leçons de Tenebrae*; April 23, Third Coast Baroque; 4/29, Aestas Consort; May 21, Compline. For more information: www.saintc.org.

Christ Episcopal Church, Bradenton, Florida, continues its music series, with events at 4 p.m. except as noted: March 5, concert for the Sarasota-Manatee Bach Festival featuring Bach concertos; 3/12, Stephen Hamilton, Dupré's *Le Chemin de la Croix*. Lenten organ recitals are also offered, at 12:15 p.m.: March 2, Glen Olsen; 3/9, John Fenstermaker; 3/16, Cynthia Roberts-Greene; 3/23, Ann Stephenson-Moe; 3/30, Nancy Siebecker; April 6, Julane Rodgers, harpsichord. For further information: www.christchurchswfla.org.

The Pink Church (First Presbyterian Church), Pompano Beach, Florida, presents concerts: March 8, Mark Jones with Brian Garcia, trumpet; 3/15, Mark Jones with Felicia Besan, viola; 3/22, Mark Jones with Jim and Beverly Barfield; 3/29, Mark Jones with Alla Sorokoletova, flute; April 5, Cecily DeMarco; 4/9, Mark Jones with choir and orchestra; May 7, Mark Jones with Lynn Conservatory Brass Department. For information: www.thepinkchurch.org.

5/25, Evensong. For information: www.emmanuelchesterparish.org.



Grace Lutheran Church, River Forest, Berghaus and Paul Ott organs

Grace Lutheran Church, River Forest, Illinois, continues its Bach Cantata Vespers series: March 19, "O sacred bath of water and the Holy Spirit"; April 8 and 4/9, *St. John Passion*, BWV 245; May 21, *Ascension Oratorio*, BWV 11. For further information: www.bachvespers.org.

The School of Music, Theatre, and Dance at the University of Michigan, Ann Arbor, will host an interdisciplinary bell studies symposium, *Resonance and Remembrance*, March 31–April 2. The University of Michigan is one of only a few universities in the world to house two carillons. The conference is part of the university's bicentennial celebrations and will create a space for scholars and arts practitioners to engage across disciplinary boundaries on combined panels and performances.

The keynote speaker will be Steven Feld, distinguished professor of anthropology emeritus at the University of New Mexico; the conference will also feature Rahim AlHaj, a noted player of the oud. The university's two carillons will be featured: the Charles Baird Carillon (the third heaviest in the world) in Burton Tower (53 bells, bourdon 12 tons), and the Robert and Ann Lurie Carillon (60 bells, bourdon 6 tons). For information: www.gobluebells.wordpress.com.

Valparaiso University, Valparaiso, Indiana, announces its 69th Institute of Liturgical Studies conference, April 24–26. Presenters include Reverend John Baldovin, Lorraine Brugh,



James Lancelot at Durham Cathedral organ (photo credit: David Wood)

James Lancelot, master of the choristers and organist of Durham Cathedral, UK, has announced his impending retirement in August, after a 32-year tenure at the Cathedral. Prior to his coming to Durham, Lancelot was sub-organist at Winchester Cathedral and organ scholar at King's College, Cambridge. As a child, he was a chorister at St. Paul's Cathedral, London, where he sang at the state funeral of Winston Churchill.

Under Lancelot's leadership the choir of Durham Cathedral toured to Brazil, the United States, France, and elsewhere in Europe. In 2003, he founded the Durham Cathedral Consort of Singers. The Cathedral Choir was expanded in 2009 with the admission of girl choristers. He holds an Honorary Fellowship of the Royal School of Church Music, the Guild of Church Musicians, and St. Chad's College, Durham University; in addition, Durham University conferred an honorary Doctorate of Music on him. From 1987 to 2013 he was conductor of the Durham University Choral Society and continues as Durham University Organist.

Lancelot is a past president of the Incorporated Association of Organists and was a recipient of the Archbishop of Canterbury's Cranmer Award for Worship, recognizing his contribution to the continuation of the choral tradition through his time at Durham and his previous positions. He will continue as a recitalist in both Britain and abroad.



Peachtree United Methodist Church, Mander organ

Peachtree Road United Methodist Church presents concerts (at 7 p.m. except as noted): March 12, Dan Forrest, *Requiem for the Living*; 3/23, Three Choirs Festival; 3/29, The Tallis Scholars; April 2, Musical Stations of the Cross; 4/9, Coro Vocati: Bach, *St. John Passion*; July 12, 7:30 p.m., Thomas Trotter. For information: www.prumc.org.

Emmanuel Church, Chestertown, Maryland, presents music events: March 17, Colin Lynch; May 5, Ken Cowan;



Robert Newton (center) with concert organists Rosalind Mohnsen, Kevin Birch, Permelia Sears, Thomas Murray, Brian Jones, and Lois Regestein (photo credit: Matthew Bellocchio)

Robert C. Newton retired in June 2016 after 53 years at Andover Organ Company, Methuen, Massachusetts. He started at Andover on January 3, 1963. He purchased shares in the company in 1975 and later served as treasurer and vice president of the Old Organ Department. Newton worked on hundreds of historic organs and oversaw Andover's restorations of many Hook instruments.

On July 9, 2016, Newton was honored at a concert featuring six organists playing selections by some of his favorite composers on an historic organ that he restored: the 1866 E. & G. G. Hook Opus 396 at the First Presbyterian (Old South) Church in Newburyport, Massachusetts. A highlight of the concert was the reading of a letter from Christopher Marks, president of the Organ Historical Society, awarding Newton an honorary life membership in the Society in recognition of his many years of work in preserving and documenting numerous historic American organs. Following the concert there was a reception to celebrate the organ's 150th birthday and Newton's 77th birthday, which was on that day. Newton will continue to serve on Andover's board of directors.

Reverend Edward Foley, Timo-Matti Haapianen, and Timothy Wengert. The principal concert will feature organist Jonathan Rudy (member of THE DIAPASON's 20 Under 30 Class of 2016) with choir. The conference will consider how the reforming impetus of the 16th century continues to spawn enlivened worship and music. Also, the event will consider how to observe the 500th anniversary of the Reformation in meaningful ways. For information: www.valpo.edu/institute-of-liturgical-studies.



Valparaiso University Chapel

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Appointments



Emmanuel Arakélian

Emmanuel Arakélian has been appointed Young Artist in Residence at the Cathedral-Basilica of St. Louis, King of France, in New Orleans, Louisiana, made possible through the Elise Murray Cambon Memorial Trust. A native of Avignon, France, Arakélian began his musical studies at age 12 with organists Jean-Pierre Lecaudey and Henri Pourrau. At the Conservatoire National de Toulon, he studied organ with Pascal Marsault and harpsichord and basso continuo with Claire Bodin. He completed his studies in 2012 with highest honors and continued his harpsichord studies with Françoise Marmin and Françoise Lengellé. He entered the Conservatoire National Supérieur de Paris in 2012. He is an organ student of Olivier Latry and Michel Bouvard; his studies in harpsichord and basso continuo are with Olivier Baumont and Blandine Rannou. Arakélian is a recipient of scholarships from the Fondation de France, the Fonds de Tarrazi, and the Fondation Meyer. He won second prize at the 2015 Grand Prix Bach competition in Lausanne.

His love for early music and his interest in instrument building have led him to work extensively with historic organs and harpsichords and to conduct research on baroque ornamentation and musical rhetoric. He is equally passionate about the organ music of contemporary composers such as Vincent Paulet, Bernard Foccroulle, Thierry Escaich, and Grégoire Rolland. Arakélian is organist of the Saint-Léonce Cathedral of Fréjus, France, and is artistic director of the cathedral's concert series.



Eugene Lavery

Eugene Lavery has been appointed director of music of St. Alban's Episcopal Church, Waco, Texas, effective January 2017. Serving as the first full-time musician at this parish enjoying rapid growth, Lavery will develop a comprehensive Anglican choral program with a particular focus on building a Royal School of Church Music-based chorister school.

Born in New Zealand and a graduate of The Juilliard School, Lavery is active as a recitalist, accompanist, conductor, and teacher. As a

recitalist, he has performed at venues throughout the United States, England, Australia, and Nigeria. He has also served as conductor and organist of RSCM courses and conferences in the United States, New Zealand, and Nigeria.

Lavery comes to Texas from Louisville, Kentucky, where he was director of music and organist at St. Martin of Tours Catholic Church. He has also served as artistic director of the Cathedral Choir School, Wilmington, Delaware, and as assistant organist at Holy Trinity Cathedral, Auckland, New Zealand. For more information, visit www.eugenelavery.com.

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VocalEssence will perform Stephen Hough's new *Miracle Mass* and his *Mass of Innocence and Experience* on April 22 at St. Mary's Basilica, Minneapolis, Minnesota. Hough will perform solo works of Claude Debussy between his two works. Philip Brunelle is conductor; Aaron David Miller will be organist. For information: www.vocalescence.org.



Zion Lutheran Church, Wausau, Wisconsin, Kegg organ

Zion Lutheran Church, Wausau, Wisconsin, continues organ concerts at 3:00 p.m.: April 30, Michael Hey; October 1, Robert Hobby with Michael Costello, hymn commentator, hymn festival celebrating the 500th anniversary of the Reformation. For further information: <https://zionlutheranwausau.com>.



St. Luke's Episcopal Church, Evanston, Illinois, Skinner organ

St. Luke's Episcopal Church, Evanston, Illinois, continues its concert series featuring the 1922 Skinner Organ Company Opus 327: May 5, 7:30 p.m., Dexter Kennedy; 5/20, 7 p.m., Monteverdi and Bach. For further information: www.stlukesevanston.org.

Eastman School of Music, Rochester, New York, offers an intensive

workshop for high school students July 24–28. Each day will include private and group instruction as well as access to a variety of instruments. Participants will have the opportunity to perform in masterclasses focusing on repertoire, sacred music skills, improvisation, and technique. The program includes social activities, excursions, and a final student performance open to the public. Faculty includes David Higgs, Nathan Laube, Edoardo Bellotti, William Porter, and Stephen Kennedy. For more information, visit summer.esm.rochester.edu/course/summer-academy-for-high-school-organists/.

The **National Association of Pastoral Musicians** (NPM) is accepting applications through April 7 for its eleven academic scholarships totaling \$21,000. Awards range between \$1,000 and \$3,000. The NPM is also accepting applications through May 9 for ten program scholarships to assist pastoral musicians with limited funds to attend NPM conventions and institutes. Up to \$700 is available with each program scholarship. For more information, visit npm.org.



Lee Ridgway

Concept Tours offers its fifth Bach's Organ World Tour, led by Lee Ridgway, assisted by Lothar Mohlmann, July 17–28. Cities to be visited include Dresden, Leipzig, Naumburg, Altenburg, Störmthal, Halle, Wittenberg, Brandenburg, and Berlin. Tour participants will have the opportunity to play many of the organs visited. For more information: www.concept-tours.com.

People

Gail Archer performs concerts: March 4, First Congregational Church, Hudson, Ohio; 3/12, St. Anthony of Padua Catholic Church, New Bedford, Massachusetts; 3/19, Christ Church, Easton, Maryland; 3/24, *Elijah* by Felix Mendelssohn, The Barnard-Columbia Chorus, Church of the Ascension, 107th St. and Broadway, New York City; 3/26, St. George Episcopal Church, Fredericksburg, Virginia; April 2, Cadet Chapel, West Point, Garrison, New York; 4/19, An Evening of Mozart, Barnard-Columbia Chorus with the University Choir of Lausanne, Switzerland, Church of the Ascension, 107th St. and Broadway, New York City; 4/23, Church of St. Francis Saverio, Milan, Italy; 4/30, St. Mark's Episcopal Church, St. Louis, Missouri; May 7, Cathedral of St. John the Baptist, Savannah, Georgia; 5/21, Cathedral of St. Augustine, St. Augustine, Florida; 5/23, Church of St. Louis, King of France, St. Paul, Minnesota. For information: www.gailarcher.com.

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Jeff Colman, Kathleen Colman, Midgene Spatz, and Paul S. Hesselink

Craig Courtney's new anthem, *Who But the Lord?*, with an Advent text by **Susan Bentall Boersma**, received its premiere December 4 in a performance by Choral Artists of Southern Nevada under the direction of Marsha Borovicka and accompanied by Paul S. Hesselink. **Kathleen A. Colman** was honored with the surprise of the anthem commissioned for her 30 years as music director of Christ Church Episcopal, Las Vegas. The project was headed by Midgene Spatz and Hesselink, former organist of Christ Church. The anthem will be available from Beckenhorst Press in time for use during Advent 2017.



Peter Latona

Peter Latona composed the winning entry in the **Conference of Roman Catholic Cathedral Musicians' (CRCCM) 2016 Propers Composition Contest**. Settings for the entrance and communion antiphons for the Ordination of Priests for the new Roman Missal were received from 22 contestants from across North America and Europe. Latona's Propers were performed under his direction during the CRCCM annual meeting, January 2–5, at Blessed Sacrament Cathedral, Detroit, Michigan, and at the Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, Ohio. The composer was presented a \$2,000 prize. The antiphons are scored for congregation, choir, cantors, organ, and optional brass and timpani. Judges were Michael

Batcho, Marie Rubis Bauer, Matthew Geerlings, Brian Gurley, and James Savage. Anthony DiCello was committee chairperson. Peter Latona is music director for the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C. For information: www.crcm.org.

Dan Locklair's *Phoenix for Orchestra* was performed January 14 and 15 by the Memphis Symphony, Memphis, Tennessee, under the direction of Robert Moody. Locklair transcribed the orchestral work from his original version, *Phoenix Fanfare and Processional*, at the suggestion of Moody. Moody conducted the premiere of the orchestral work with the Winston-Salem Symphony in 2007. For information: www.locklair.com.



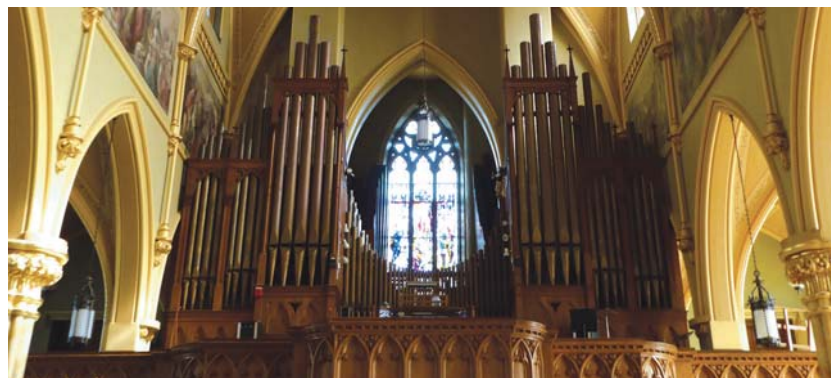
Deanna Muro

Deanna Muro presented a recital October 23 celebrating her 30 years as director of music and organist for St. Joseph's Catholic Church, King's Park, New York. The recital included works by Bach, Elgar, Buck, Dupré, Saint-Saëns, and Widor. Muro earned her master of music degree in organ performance from Kansas State University. She performs regularly in the Northeast and Midwest.

Historic Organ Recognition

On January 11, the United States Secretary of the Interior Sally Jewell announced 24 new National Historic Landmarks. **The National Historic Landmarks Program** recognizes historic properties of exceptional value to the nation and promotes the preservation efforts of federal, state, and local agencies and Native American tribes, as well as those of private organizations and individuals. For the first time, a pipe organ (rather than a building housing a pipe organ) has been named a national historic landmark. The instrument is the **1846–47 Davis & Ferris organ** originally installed in

► page 10



St. Patrick Catholic Church, Lowell, Massachusetts (photo credit: Matthew Bellocchio)

Andover Organ Company, Lawrence, Massachusetts, has contracted to restore the 1906 Jesse Woodberry organ in St. Patrick Catholic Church, Lowell, Massachusetts. It is the largest organ of this builder, with three manuals, 56 ranks, and the largest surviving pipe organ in Lowell. The instrument has been unplayable for nearly a decade. The project will be accomplished in three stages: console and Choir division, Swell, and Great and Pedal divisions, commencing in the spring of this year and continuing through early 2020. The church was designed by Patrick C. Keely. For more information: www.andoverorgan.com.



Boston Avenue United Methodist Church, Tulsa, Oklahoma

Foley-Baker, Inc., of Tolland, Connecticut, has been selected to recondition M. P. Möller Opus 9580 at Boston Avenue United Methodist Church, Tulsa, Oklahoma. The 4-manual, 71-rank organ was built in 1961 and has since been expanded to 101 ranks. Work will begin in 2018 and will take approximately 14 months to complete. For information: www.foleybaker.com.



Wallace projects in Atlanta, Georgia, and Boom, Belgium

David E. Wallace & Co., LLC, Pipe Organ Builders of Gorham, Maine, is celebrating its 35th anniversary during 2017. The firm, founded in 1982 as a pipe organ service company, has grown over the years, expanding from restorations and renovations of existing organs to building new instruments. Organs from the shop are located in churches, schools, and private studios around the United States and Europe. The firm provides historically informed restorations of existing organs where appropriate or renovations based on the original builder's intentions. Wallace & Co. uses historic woodworking and joinery methods in the building of new mechanical-action organs.

Company founder David Wallace apprenticed as an organ builder during his college years and started his own shop upon returning to Maine after a career as a foreign language translator. Having grown up in and around his father's shop, Wallace's son Nick (a member of THE DIAPASON's 20 Under 30 Class of 2015) joined the company after also apprenticing in pipe organ building and upon graduating from the University of Southern Maine School of Music. For information: www.wallacepipeorgans.com.

A. E. Schlueter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.



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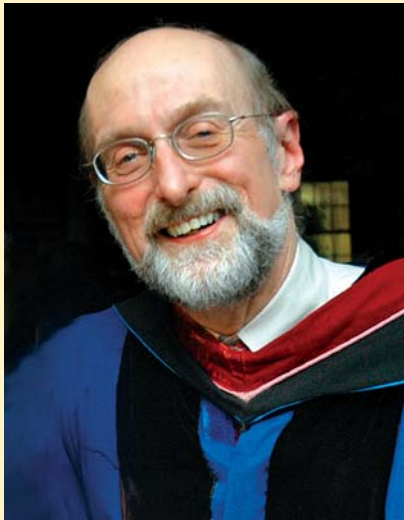
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Nunc Dimittis



David Spicer

David Spicer died January 18 in Malvern, Pennsylvania. Since 1986, he was minister of music and arts for the First Church of Christ, Wethersfield, Connecticut. He was also adjunct professor of music for Tunxis Community College, Farmington, Connecticut, and host of the radio broadcast, "Glory, Praise & Song" on station WIHS, Middletown, Connecticut. Prior to coming to Connecticut, Spicer was director of music for the First Presbyterian Church of Lincoln, Nebraska, and taught church music at Nebraska Wesleyan University. He had also served as organist and choir director for the Wayne Presbyterian Church, Wayne, Pennsylvania. A native of Austin, Texas, he began organ studies at age eight. He was a graduate of the Curtis Institute

of Music, Philadelphia, Pennsylvania, where he studied organ with Alexander McCurdy, and completed graduate studies at Eastern Baptist Theological Seminary, also of Philadelphia. He also studied organ with Robert Elmore. Spicer was house organist for the Bushnell Auditorium of Hartford, Connecticut, and taught at Central Connecticut State University. In 1997, Spicer co-founded the Albert Schweitzer Organ Festival Hartford, a national competition for high school and young professional organists. A memorial service was held February 11 at the First Church of Christ, Wethersfield.

David Spicer is survived by his wife, Dana Spicer, seven children, sixteen grandchildren, and two great-grandchildren. Donations may be made to the Albert Schweitzer Organ Festival Hartford, 31 Church Street, Wethersfield, Connecticut 06109. ■



Signing the contract for Taylor & Boody Opus 74

Taylor & Boody Organbuilders, Staunton, Virginia, has received a commission to build a three-manual, 41-stop organ for the new St. Paul's University Catholic Center in Madison, Wisconsin. Groundbreaking for the new complex, a \$26 million project, occurred in February 2016 with an anticipated completion date of August 2017. Installation of the organ is expected in June 2018. Priest in charge of the project is Reverend Eric Nielsen, and the organ consultant is John Chappell Stowe of the University of Wisconsin-Madison School of Music. The organ will be the firm's Opus 74.

► page 8



1847 Davis & Ferris organ, Round Lake Auditorium (photo credit: Victor Hoyt)

Calvary Episcopal Church, New York, New York, and now in the Round Lake Auditorium in Round Lake, New York. (The entire village of Round Lake was listed on the National Register in 1975.)

The organ was moved from New York City to Round Lake in 1888, where it has remained since. While some slight alterations were made to the instrument between 1852 and 1878, no further alterations have occurred, save for addition of an electric blower.

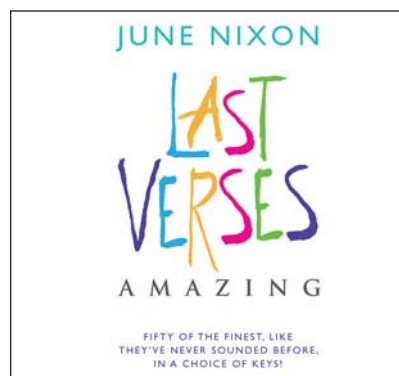
Publishers

Breitkopf & Härtel announces new publications: Johann Sebastian Bach, *Complete Organ Works*, Volume 3 (Fantasias and Fugues), edited by Pieter Dirksen (EB8803, €26.80). Questions concerning versions, sources, and genre history are examined in the introduction and comments, which contain a synopsis and examples of transposed and ornamented versions of the works that supplement the edition on the enclosed CD-ROM. *Missa Dei Patris* in C Major, ZWV 19, by Jan Dismas Zelenka (1679-1745), edited by Reinhold Kubik, composed in 1740, is available in a new piano-vocal score (EB 8051, €19.90). For information: www.breitkopf.com.

Edition Walhall announces new publications: *Sonate per Organo*, by an

anonymous Tuscan composer, is in four volumes as a first edition by Jolando Scarpa. From the "Ricasoli Collection," this collection of works includes free toccatas, fugues, and liturgical versets for Masses and other liturgical services from the second half of the 18th century: Volume I (EW457, 60 pp., €23.50), Volume II (EW 535, 68 pp., €24.80), Volumes III and IV in preparation. For information: www.edition-walhall.de.

Jazzmuze, Inc., formed 25 years ago to publish and promote the music of Joe Utterback, has dissolved as a corporation, though the name will continue with the composer, who will now publish and distribute his own music. Utterback currently has more than 400 compositions to his credit. Among the more recent selections are: *Concert Samba for Organ* (\$15), *Summer Elegy* for flute and piano (\$12), and *Two Christmas Carols for Piano* (\$12). Music orders can continue to be placed by telephone (203/386-9992) or at the website: www.jazzmuze.com.



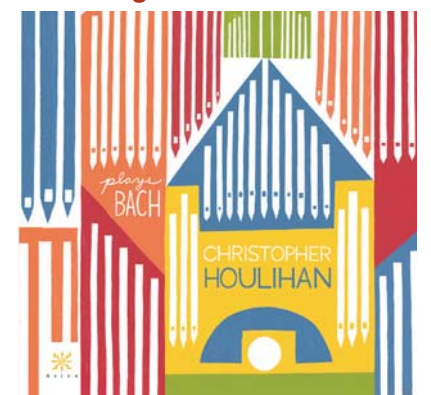
Last Verses Amazing

Kevin Mayhew Publishers announces publication of *Last Verses Amazing* by June Nixon of Australia (1450467, £14.99). The book contains reharmonizations of fifty hymn tunes for use throughout the liturgical year. Many of the entries are provided in multiple keys to match major hymnals. The music

is extracted from the composer's *Hymns Amazing* (1450453, £19.99). For more information: www.kevinmayhew.com.

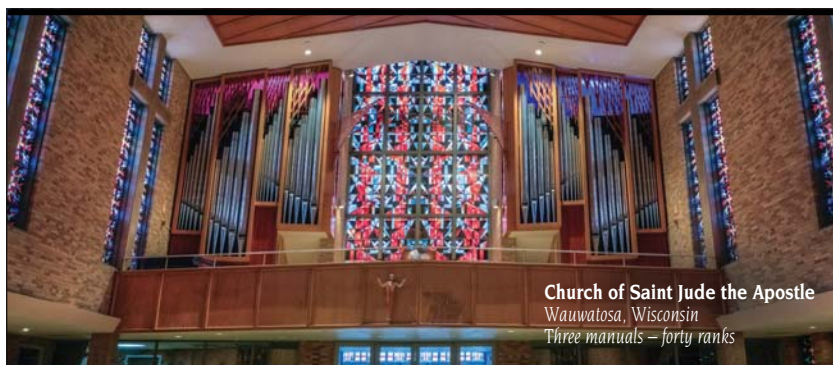
The Royal School of Church Music announces a new publication: *All Glorious Above—Music for Upper Voices* (B0394, £80), a collection of anthems for the church year that can be photocopied. Edited by David Iliff and Piers Maxim, the collection contains 104 works by composers including John Rutter, Simon Lole, Peter Warlock, Mary Plumstead, and many others. For more information: www.rscmsshop.com.

Recordings



Christopher Houlihan Plays Bach

The Azica label, distributed by Naxos, announces release of a new recording, *Christopher Houlihan Plays Bach* (ACD-71314). The recording includes *Fantasia and Fugue in G Minor*, BWV 542, *Prelude and Fugue in B Minor*, BWV 544, *Trio Sonata in G Major*, BWV 530, *Toccata, Adagio, and Fugue in C Major*, BWV 564, *Passacaglia and Fugue in C Minor*, BWV 582, and Houlihan's own transcription of the *Italian Concerto*, BWV 971. The featured organ is Austin Organs, Inc., Opus 2536, at Trinity College Chapel, Hartford, Connecticut. The recording is available on CD and in digital format. For more information: www.azica.com.



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By Larry Palmer

Lessons from Couperin

It was not until my first academic sabbatical semester in the late 1970s that I took the time to learn all eight of the preludes published in the remarkable method, *L'Art de toucher le Clavecin* (1716–1717) by François Couperin “le Grand,” organist, harpsichordist, and *Ordinaire de la Musique* at the Court of France’s Louis XIV. My scholastic harpsichord study had not been lengthy: a year of intense lessons with Isolde Ahlgrimm (with as much practice as possible) at the Salzburg Mozarteum (1958–59) followed by two of the revelatory three-week summer courses with Gustav Leonhardt in Haarlem (1964 and 1967) comprised the sum total of formal guidance at the instrument.

Ahlgrimm was an inspiring mentor: fluent in many languages, at the time learning baroque dance from Vienna State Opera ballerina Rikki Raab, and fresh from her path-breaking Bach cycle for Philips, the Dutch recording company. My first repertoire assignments from her included a few pieces by the English Virginalists, several short selections by the Austrian composer Paul Hofhaymer (rushed into the schedule when I was tagged on extremely short notice to fill in as harpsichordist for a 500th anniversary celebration in Radstadt, the composer’s birthplace), and signature pieces by Couperin (*Les Baricades mystérieuses* and *B-minor Passacaille*), plus, for the year’s finale concert, Bach’s *A-minor English Suite*. The Mozarteum’s harpsichord was a tank-like Maendler-Schramm double, joined at the end of the year by a new Sperrhake, its size, as Frau Ahlgrimm noted, larger than many of the rooms in which she had slept!¹

Leonhardt’s seminars covered more repertoire: multiple suites by Louis Couperin and Johann Jakob Froberger, plus the big Bach masterpieces, as well as other German and Dutch pieces, all offered with a great deal of mind-changing ideas about number symbolism, rare manuscript variants, and the valuable lessons gained from his Martin Skowronek two-manual harpsichord, my first encounter with an historic copy instrument, an experience that determined my future preferences and resulted in my first William Dowd instrument, completed in December 1968.

By the time of that first sabbatical leave I had moved to Dallas to take over the harpsichord program begun by James Tallis (who, sadly, died in 1969 at the beginning of his second year on the Southern Methodist University faculty). Our harpsichord class had blossomed: students were legion; majors and minors filled my load, which also included teaching ten organ majors. Organist colleague Robert Anderson had a full studio of twenty major students. As I look back at those years of vibrant organ and harpsichord enrollments I reflect on the irony of it all: while trying to hone my teaching skills I was besieged with candidates, but by the time I was experienced and, hopefully, had something valuable to teach them, the number of students in these majors had begun its national downward trajectory.

During the years when organists made up the majority of harpsichord students (two semesters of harpsichord study were required for the master’s degree in organ) one could expect some level of knowledge about Baroque performance practice, legato playing, and other organistic skills. With the decline in number of majors, but aided by the welcome encouragement of my colleague, superb pianist Joaquin



Couperin *Prelude 3*, showing the “guide” and the incorrect bass note.

Achúcarro (who encouraged his brilliant piano students to study harpsichord and/or organ, thus following the Maxims of the composer Robert Schumann), one was required to introduce most basic Baroque stylistic concepts and techniques, and here we arrive at the discussion of these remarkable Couperin examples.

I adopted the eight preludes as the required foundation for harpsichord study. Every subsequent harpsichord student began with *Prelude One* (C major). Many of the advanced players found it extremely difficult to make music of something they regarded as a simple exercise. Couperin’s fingerings, promoting his new-found style of finger substitution as a basis for producing a fine legato, are relevant today, although getting a contemporary player to forego the constant use of a pivotal thumb is a difficult task for both student and teacher. (I do not forbid thumb use, but make its use less “ordinary.”)

Prelude Two (D minor) seems light years advanced in difficulty. (I continually wonder how Couperin’s students fared? Probably they had a better teacher!). So, instead of assigning it next, I move to *Prelude Four* (F major), which seems a more logical successor to *Prelude One*. (It even begins with the same mordent and follows that with a similar bass note one octave lower). This piece, however, adds a wonderful introduction to the sliding of the second finger from A-flat to A-natural (as in the penultimate measure’s bass line).

I then move back to the *Third Prelude* (G minor), which provides a lesson in listening. There is one totally wrong note in the original engraving of this piece, a note not corrected in the 1717 second printing. It is the unique rare example in which one can prove that the note is incorrect! (I had, in my devotion to the text, played it wrong for quite a long time before I was led to the truth at a Bernard Lagacé masterclass.) The proof that the bass B-flat on beat four of measure 16 should be C, a whole step higher, is shown by the guide note in the original print which clearly indicates a C. Perhaps this is the reason that the composer and engraver did not bother to change it in the subsequent edition? Engraving another whole copper plate, after all, would have been extremely tedious and expensive.

But what a lesson this makes: nearly all of us are far too bound by the printed notes in a score. It is rare, in my experience, that any piece of music is totally accurate. Printing errors, human errors—they do exist. So, by using this splendid example during lessons, I assign the piece and wait to hear what will ensue. Will the student hear an ugly sound on that beat, note the sequence deviation in the bass pattern, and at least question it? Or not?

Usually “or not” wins! And what a teaching moment that becomes, when

I can simply say, “Use your ears! If it sounds wrong, it probably IS wrong, especially for music of this tonal style!” Having the original printed error to buttress the argument (and sometimes it did turn into an argument: “How could you be sure?” “Change a note in the score? How awful,” et cetera)—that was both valuable and necessary. Then we point out the offending measure and bless the fact that the incorrect note came at the change of staves (quite possibly because of this change, in fact). Lesson learned: listen and be vigilant, even when playing from Ur- or Ur-Urtexts!

Finally, in the ordering of the first half of these eight pieces, the *Second Prelude* in D minor provides a triumphant conclusion and a well-earned sense of achievement when its technical challenges are mastered.

Usually from that point on I leave it up to the student to select an order for the “final four” pieces, having often wondered why Couperin put them in his chosen printed sequence? The pieces do increase in difficulty, but my reaction to the order of the final two usually leads me to play *Number Eight* (E minor) before *Number Seven* (a stately French *Overture* Prelude in B-flat Major), especially if I am programming all of the pieces and interspersing them with quotations from the lively dialogues the composer has provided in his *Observations*. Of these *bon-mots* my absolute favorite is typical: “A reflection: Men who wish to attain a certain degree of perfection at the harpsichord should never do any rough work with their hands. Women’s hands, on the contrary, are generally better for harpsichord playing . . .”

What a wonderful response should your significant other try to shame you into doing yard work or other (non-practicing) manual labor!

About editions: I prefer the Alfred Masterwork Edition, edited by Margery Halford. It provides the full text in French with an English translation in a printing that has no obvious errors (save for Couperin’s, as noted above), and one that is refreshingly both “Made in America” and inexpensive. Performance suggestions, printed in light gray, may be helpful for some ornaments, but Mrs. Halford and I have had a long-term disagreement about the performance of the so called “passing appoggiatura”—basically a passing note, especially in the figure of the descending third. The editor once admitted that she likes my interpretation of these petite notes as unaccented passing tones, but asserted that there was no documentary evidence for performing them in that manner (i.e., before the beat, not on it).

About the time that I was learning these pieces, that is, the late 1970s, a number of players, independently, began treating these notes as passing tones.



François Couperin

Among them were Leonhardt (several years after the classes with him) and other luminaries; all of us just happened to start doing it independently. I am pleased to share with our readers that the world did not come to an end (at that juncture), and that Robert Donington, in the second revised edition of his *The Interpretation of Early Music* (W. W. Norton, 1992) clarified the “passing-ness” of those little notes with his *Postscript* to Chapter 18 (page 228), as well as his citing of Leopold Mozart and a French writer, Jean-Jacques Rousseau (*Dictionnaire de musique*, Paris, 1768), who clinches the argument with his native authority (page 227).

Other than that, and not warning of the wrong note in one of her many footnotes, the Halford edition is a fine one. A caution: one to avoid is the 1930s German Breitkopf edition of *L'Art* (edited by Anna Linde), in which many of the fast note groupings have been changed to reflect correct mathematically barred patterns, but thereby lose their graphic, semi-improvisatory visual invitations to “play fast, and fit them in as you are able.” If you want a true 18th-century feeling, choose one of several facsimile editions, but only if you wish to deal with soprano and alto C-clefs. Both Broude Brothers and Fuzeau have published reprints of the original 18th-century copper engravings.

I continue to love Couperin’s exceptional contributions to harpsichord pedagogy and frequently play them as the warm-up musical pieces they were intended to be. In retirement from academe, I continue to instruct several mature students; even those who are currently teaching music themselves are required to traverse François-le-Grand’s stylistic and basic introduction to their new and unfamiliar instrument. Only after they have learned to control these beautiful sounds are they permitted to proceed on to other Baroque and subsequent pieces that drew them to the harpsichord in the first place.

In Memoriam: Paul Wolfe (1929–2016)

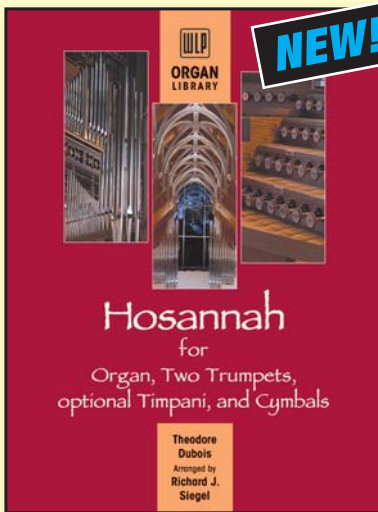
The last of Wanda Landowska’s American students passed away in Santa Fe, New Mexico, on Christmas Day. I am gathering material for a more detailed memoir of this gentle man and fine musician. If any reader has information, vignettes, or pictures of Paul, I would appreciate receiving your contributions for a memorial tribute to be published next month. ■

Notes

1. For more information on Ahlgrimm’s teaching, see Kim Kasling, “Harpichord Lessons for the Beginner,” *THE DIAPASON*, March 1977 (also reprinted in Peter Watchorn’s fine book, *Isolde Ahlgrimm, Vienna and the Early Music Revival*, Ashgate Publishing, Burlington, Vermont, 2007).

Please address comments and Wolfe memoir materials to lpalmer@smu.edu or mail to Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

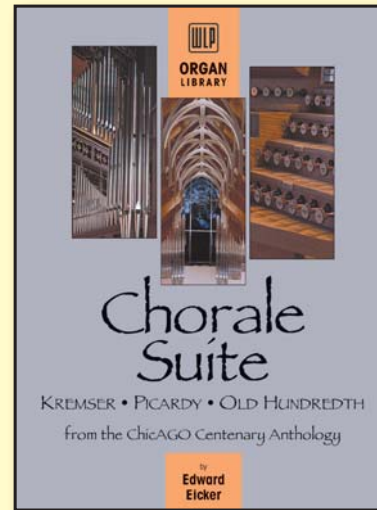
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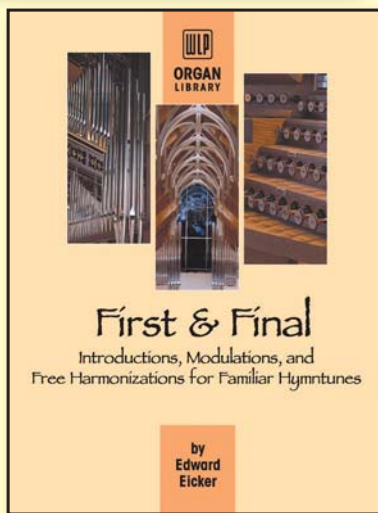


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Edward Eicker

Eicker's excellent craftsmanship for the organ continues to shine through in this prelude collection. Here he writes very useful preludes on three well-known hymn tunes: KREMSER, PICARDY, and OLD HUNDRETH.

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003039 Music Book \$18.00

Inventions for Organ

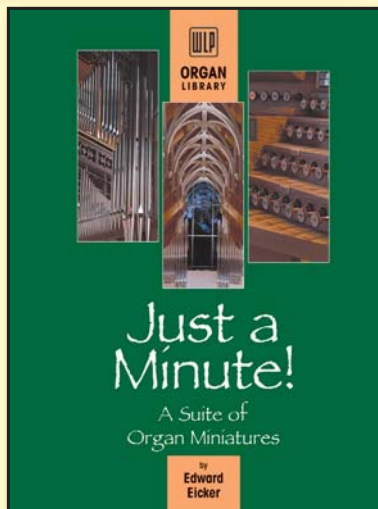
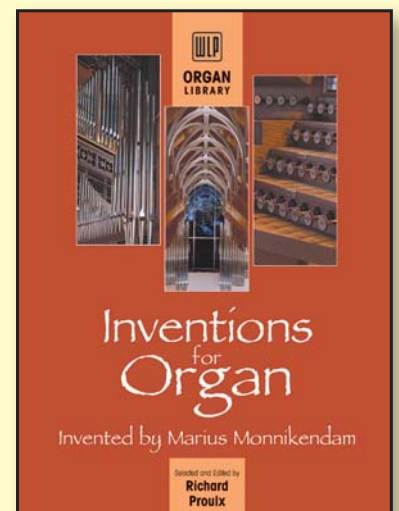
Marius Monnikendam

Edited by Richard Proulx

This collection of Inventions provides registration suggestions, manual designations, and a few implications and abbreviations. These works are also placed in order of difficulty in the hope that many organists will again enjoy these little gems by a distinguished Dutch composer.

Includes: "Musette," "Inventio I," "Pastorale," "Invitatorium," "Rondino," "Interludium," "Noël," "Inventio II," "Elevatio," and "Sortie."

003082 Music Book \$14.00



Just a Minute! A Suite of Organ Miniatures

Edward Eicker

This is a collection of brief, tuneful, and accessible contemporary pieces for organ. They allow organists who may have limited pedal technique to broaden their repertoire of preludes and postludes. Includes: "Fanfare," "Aria," "Fughetta," "Elegy," "Gigue Antique," and "Toccata."

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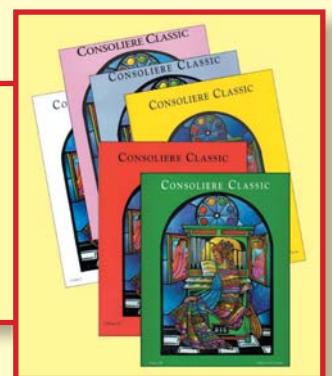
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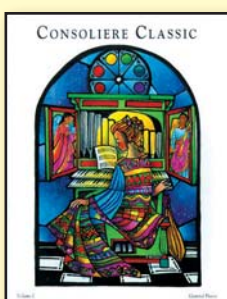
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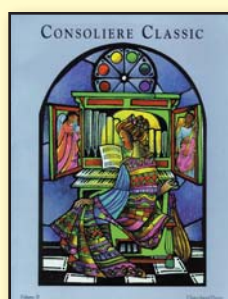
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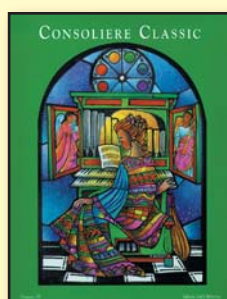
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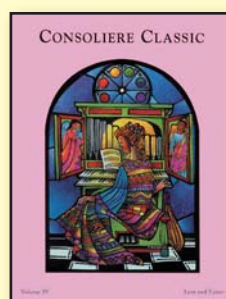
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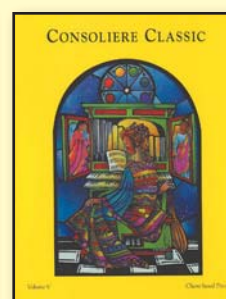
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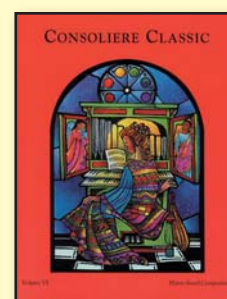
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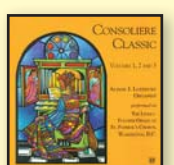
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Choral Music

To our readers: Our long-time choral editor, James McCray, has found it necessary to resign from his task of writing for THE DIAPASON, a task he has faithfully carried out for nearly four decades. I join our past editors in expressing gratitude for this excellent service he has provided to the world of church music.

For the near future, we are relying on various guest reviewers of choral music. This month's choral reviews are provided by Anne Krentz Organ, who serves as the director of music ministries at St. Luke's Lutheran Church in Park Ridge, Illinois.

Repertoire for the season of Easter

Choirs understandably spend a great deal of time and energy preparing for Holy Week and Easter Sunday, yet the season last for seven weeks! What to sing on the following six Sundays?

Second Sunday of Easter

The Whole Bright World Rejoices Now, Carl Schalk. Unison with organ, opt. flute and opt. handbells (1 octave, 5 bells), Choristers Guild, CGA560, \$1.85 (E).

This carol for the Easter season may be sung by children's voices, a women's choir, or unison mixed choir. There are four verses, each ending with an alleluia refrain that splits into two parts. The inclusion of flute and handbells adds just the right amount of sparkle.

Third Sunday of Easter

We Have Seen the Risen Lord, Stan Pethel. SAB and piano, Hope Publishing Company, C 5572, \$2.20 (E/M).

This piece works well for a teenage choir or an adult choir with fewer voices. There are three verses, the second of

which sings about the travelers on the road to Emmaus, which is the appointed Gospel text for this Sunday. The third verse is written in a two- and three-part texture, but could easily be sung in unison to mimic the first two verses, meaning the only parts to be learned are for the refrain. If greater forces are present, an SATB version as well as an orchestration are available.

Fourth Sunday of Easter

The Good Shepherd, Zebulon M. Highben. SAB and piano with C instrument, GIA Publications, G-7483, \$2.15 (E/M).

This piece is useful any time the 23rd Psalm is featured, as is the case on "Good Shepherd Sunday." The arrangement pairs an original tune with snippets of RESIGNATION (My Shepherd, You Supply My Need) and ST. COLUMBA (The King of Love My Shepherd Is.)

Fifth Sunday of Easter

The Call, John Leavitt. Two-part equal or mixed voices and piano, GIA Publications, G-9197, \$2.00 (E/M).

In this day's Gospel reading from John we hear Jesus say, "I am the way, and the truth, and the life." Singing George Herbert's poem "The Call," which begins "Come, my way, my truth, my life . . ." highlights the connection between biblical text and choral anthem. The arrangement uses changing meter and includes a flowing bass line in the piano accompaniment.

Sixth Sunday of Easter

Christians, Shout for Joy and Gladness, J. S. Bach, adapt. Alan Bullard. *The Oxford Book of Flexible Anthems*, Oxford University Press, \$23.75 (M).

This versatile collection of sixty-five anthems by a variety of composers, for use throughout the church year, is a lifesaver for choirs in need of flexible voicings. Even the smallest choir can successfully pull off a piece by Bach using this arrangement. The piece may be sung by SATB or any variation thereof, and is appropriate on any of the Sundays during the Easter season.

Seventh Sunday of Easter

I'm So Glad Jesus Lifted Me, African-American spiritual, arr. John Helgen. SAB and piano, Kjos Music, 5771, \$1.95 (E/M).

The piece begins with a solo or small group singing slowly, with rubato, for an introduction, followed by an energetic, upbeat choral rendition in gospel style. Fun to sing, and a terrific way to keep "Glory, hallelujah!" ringing throughout the Easter season.

Book Reviews

Archer Gibson: A Biography in Letters and Articles, James Lewis. 2016, James Lewis. 113 pp., softbound. \$25.00 for OHS members; \$30.00 for non-members, available from OHS catalogue, www.ohscatalog.org.

James Lewis is a respected historian of the pipe organ with numerous books and articles to his credit. (See "Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906-1930," THE DIAPASON, October 2009.) Most of his work focuses on the organ in California. This very recent volume is rather different in that it reveals for us the life of a unique organist, Archer Gibson (1875-1952).

S. Archer Gibson was born, raised, and educated in Baltimore, Maryland. At age fourteen, he took his first church organist position. After studies at the City College and the Peabody Conservatory of Music, Gibson became organist for the First Presbyterian Church and Har Sinai Temple, both of Baltimore, and joined the faculty of Peabody, teaching organ, in 1897. The pastor of First Church was called to be pastor of the Brick Presbyterian Church of New York City in 1900. The following year, Gibson followed Reverend Babcock to the Brick Church as organist. He would also serve as organist for Beth-El Synagogue.

Gibson was active in musical life in Baltimore and New York City, and frequently traveled to give recitals, particularly events dedicating new organs. Lewis provides us with sample recital programs, which are interesting to peruse, as Gibson had an interest in composers such as Bach and Handel to an extent not often seen in the dawning of the 20th century. Proud that his education was received entirely in his native country (while many organists were finishing their education in Europe), Gibson garnered a reputation as one of the most talented and knowledgeable organists in the United States. Additional activities included composition, some of which was published, as well as designing new organs. On April 10, 1909, the *New York Sun* announced that Gibson had resigned his position at the Brick Church "to devote his time exclusively to virtuosic organ playing and composition. He is the private organist to W. D. Sloane, Charles Schwab, and Henry C. Frick." (p. 73)

Over the past half century, a few biographies of American organists have been published, notably those for E. Power Biggs, Clarence Eddy, Richard Purvis, and Dudley Buck, but our bookshelves

dearly need more. This book provides a rich look at the organist who most successfully, if not single-handedly, created a career playing for the exceptionally wealthy patrons who had organs in their private residences. Some information has been made available previously in Rollin Smith's books, *The Aeolian Pipe Organ and Its Music* and *Pipe Organs of the Rich and Famous*. Lewis has chosen to provide us an even more effective portrait of this organist, through materials principally gathered from the subject's scrapbooks and personal correspondence. We read newspaper articles and letters exchanged between Gibson and Schwab, Sloane, Frick, as well as the likes of William Corby, Joseph C. Baldwin, Jr., John D. Rockefeller, Jr., Florence Vanderbilt Twombly, and many others, mostly in the northeast region of the country, but also as far afield as Detroit, Michigan, and Omaha, Nebraska. Gibson's astute work paid him handsomely, and on November 20, 1929, *The Westfield Leader* of New Jersey noted: "Mr. Gibson has the unique distinction of being the first organist in the history of the world to amass a sizeable fortune entirely as the result of organ playing." (p. 78) Most of these organs Gibson played in the mansions of the wealthy were built by the Aeolian Company, with offices in New York, and Gibson had a hand in the design of several of these instruments.

In 1917, Archer Gibson purchased a very large apartment at 237 West 86th Street in New York City, occupying the top two floors of the building with rooms featuring commanding views of Central Park. Among his collection of impressive instruments was a beloved Aeolian organ of three manuals. This organ (as well as the organ of the Schwab residence) would be the subject of numerous radio broadcasts with Gibson at the console, spanning a number of years. Often, these broadcasts would be dedicated to a specific patron of Gibson's, wherein he would play that patron's favorite and most-frequently requested music.

After an introduction, Lewis provides six chapters: Mr. Gibson's Patrons; Archer Gibson, Organist; Chez Gibson (the 86th Street apartment); Mr. Gibson on the Air; Mr. Gibson and the Estey Organ Company; and Nunc Dimittis. Thirty-five black-and-white illustrations are provided, giving us glimpses of the many residences wherein Gibson was guest and musician alongside views of Gibson's private life. The large page size (8-1/2" x 11") allows for photographs and text to be presented without crowding.

This book provides a fascinating story of a unique American organist in a manner that will be of interest to the armchair organ enthusiast as much as the professional musician. When read alongside Rollin Smith's books noted above, clear pictures of the residence organs of the very wealthy and the organists who played these instruments evolve, pictures that otherwise would have completely vanished. As noted at the end of Lewis's book, only four of the Aeolian Company residence organs Gibson played remain intact, of which one is playable and in regular use (located in the George Eastman mansion in Rochester, New York).

—Stephen Schnurr
Gary, Indiana

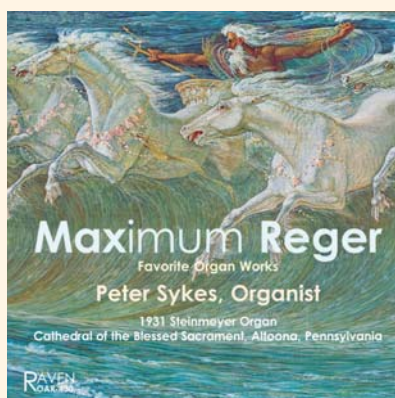
New Recordings

1753: Oeuvres du Livre d'orgue de Montréal, Lebègue, Nivers, Marchand, d'Anglebert, Yves-G. Préfontaine, Juget-Sinclair Opus 35, Chapelle du Musée de l'Amérique Francophone,

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Peter Sykes plays the unaltered, restored and rare, German-made, 83-rk Steinmeyer organ built in 1931, between the World Wars, for the RC Cathedral, Altoona, Penn. Few, if any, Steinmeyer organs of similar size and date exist unaltered in Europe. This organ greatly influenced the American Classic Organ conceived by G. Donald Harrison, serving as his sole exposure to a German-designed and built organ, as Harrison had visited no organs in Europe before building significant organs intended to incorporate Continental characteristics for Princeton University, Harvard, St. Mary the Virgin, NY; Grace Cathedral, SF; Advent, Boston, Trinity, New Haven; Groton School; Wellesley College; St. Mark's, Philadelphia; All Saints, Worcester; Northrop Auditorium, Minneapolis; etc. This thrilling organ is fabulously played by Sykes and fabulously recorded by Ed Kelly.

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HOWELLS: Three Psalm Preludes, Set 2
GLANDORF: Improvised Preludes *Motherless Child and Ride On, King Jesus*
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Livre d'orgue de Montréal: Magnificat en C; Les cloches, Élévation en G sol, Offertoire sur le chant d'O filii et filiae, Symphonie sur le bémol en fa, Lebègue; Pièces du 6 e ton transposé en G, Pièces du 2e ton du 1er transposé, Nivers; Premier livre d'orgue (extraits), Marchand; Cinq fugues sur un même sujet varié de différents mouvements, D'Anglebert.

In 1753 the organbuilder Robert Richard of Paris built an organ for the Basílica-Cathedral Notre-Dame de Québec (Quebec City). Richard built harpsichords and spinets as well as organs, including one for Claude Balbastre. Richard was clearly a talented craftsman, and in 1770 he exhibited a *Concert mécanique* consisting of an automaton harpsichordist, violinist, and violist. His ten-stop organ of 1753 was possibly the first in Québec, but was unfortunately destroyed by General Wolfe when he captured Québec in 1759. The idea of recreating Robert Richard's 1753 instrument for the chapel of the Musée de l'Amérique Francophone originated with the prominent Canadian organist Kenneth Gilbert, but took several years to realize. Juget-Sinclair of Montréal built the replica organ as their Opus 35 and installed it in the summer of 2009.

I visited and played it shortly after its completion. The carved details of the casework were the work of Mathieu Patoine of Val-David and the two reed stops were the work of Voix Humaine of Béthine. The chapel has very pleasant acoustics, and the organ sounds extremely fine, especially when hand blown. There is a complete chorus including two mixtures and many of the stops are divided into treble and bass so that two-manual effects are possible. The eighteenth-century French-style console takes a little getting used to, but the action is light and comfortable. The organ may be blown electrically or by hand. The only sad aspect is that one of the pillars supporting the roof of the chapel partially obscures the casework.

The performer featured on this compact disc, Yves-G. Préfontaine, is organist of the Grand Séminaire de Montréal, as well as a leading Canadian recitalist. He has carefully matched the repertoire on the recording to the instrument. The first composition is a Magnificat from the *Livre d'orgue de Montréal*. The story behind this collection is that in 1724 a Sulpician cleric, Jean Girard, moved to Canada where he was later organist of the parish of Notre-Dame in Montréal, bringing with him the manuscript now known as the *Livre d'orgue de Montréal*. Some of the music contained in the manuscript has been identified as the work of Nicolas Lebègue. The rest is anonymous, but much of it is sufficiently similar in style as to make it probable that most of the anonymous music was also the work of Lebègue.

Following the *Magnificat en C* on the compact disc are several other works by Lebègue. Next another Sulpician source is tapped in the music of Guillaume-Gabriel Nivers, who was organist of St. Sulpice in Paris. Here he played the 1636 instrument installed under his predecessor Vincent Coppeau. Préfontaine then turns to Louis Marchand, whose music represents the Jesuit influence in eighteenth-century Québec, balancing the Sulpician influences of Lebègue and Nivers. All this is the kind of music that might well have been played on the original 1753 Richard organ.

The remainder of the recording is devoted to the *Cinq fugues* of Jean Henri d'Anglebert. Préfontaine states that he included them on the disc not because they have any connection with Canada, but because he has a particular interest in d'Anglebert's music. D'Anglebert was harpsichordist to King Louis XIV at Versailles, where he was the colleague and collaborator of Jean-Baptiste Lully. J. S. Bach was also interested in d'Anglebert's music, and it may have exerted some influence on his own compositional style. Most of d'Anglebert's music was written for *clavecin*, and, though much of it may be realized on the organ, the *Cinq fugues* are the only known compositions specifically composed for the instrument. They are all based on the same theme composed by d'Anglebert in his youth.

This compact disc is of great historical interest and gives us a unique insight into the kind of organ music that was played in mid-eighteenth-century Canada and the sort of instrument on which it was played.

—John L. Speller
Port Huron, Michigan

New Organ Music

Händel: Organ Works, compiled after the Urtext of the Halle Handel Edition by Siegbert Rampe. Bärenreiter BA11226, €27.95. Available from www.baerenreiter.com.

This volume contains those pieces preserved in either manuscript or printed sources that mention the organ as a medium of interpretation. It contains 13 fugues, a setting of *O the Pleasure of the Plains* from an autograph manuscript, and a setting of *Jesu, meine Freude*, also from an autograph manuscript. Since it is based on the Hallische Händel-Ausgabe (HHA, or Halle Handel Edition), this volume offers no new pieces and omits a detailed critical commentary, which is to be found in the HHA.

The manuscript set of 12 fugues, originally copied as "XII Fuge's for an Organ or Harpsichord," comprises the six that were finally published by Walsh in 1735 in *Six Fugues or Voluntaries for the Organ or Harpsichord*, plus a further five that had been published in 1720 in *Suites de Pièces pour le Clavecin*, being part of Suites nos. 2–4, 6, and 8. Fugue No. 5 in this volume is presented in two versions: the first in note values of double the length of the second; the second version's note values are the same as the work that opens Suite No. 4 in the *Suites de Pièces*. Only Fugue No. XII in F remained unpublished in the composer's lifetime. The first ten of these twelve fugues, entered in a different order, were also included in a manuscript compiled 1717–18, attesting to their popularity.

The final fugue published in this volume is the piece in E major that concludes Voluntary 26 in the Southgate Manuscript at the Royal College of Organists Library (the preceding two movements being Stanley's *Voluntary in E Minor*, op. 6, no. 9). That this compilation for organ includes pieces previously published in a collection for harpsichord suggests that such pieces (and possibly other movements such as fantasias and chaconnes) from collections by other composers would have been played quite happily on the organ. Organists today should also feel free to use them.

The authorial arrangement of the short *Oh the pleasure of the plains* contains instructions for pedals, but still poses performance problems for the player to resolve, and the three-voice chorale setting of *Jesu, meine Freude*

with the melody in the alto is more of curiosity value.

The introduction lists the sources in which the pieces can be found, with a few special comments on the set of 12 fugues, and gives their order in the two prime manuscripts consulted. The specifications of the organ at Salisbury Cathedral in 1710 and at St. Paul's Cathedral, London 1695–97 are also given; perhaps the disposition of an instrument of ca. 1735–50 would have been helpful. The critical commentary gives only the sources for each piece—quite a large number for some pieces. This new edition is of great use in bringing the 12 fugues together under one cover and including plausible alternative readings in the main text, but it is a pity that those players who like to have a detailed critical commentary will have to search for the HHA volume.

—John Collins
Sussex, England

New Handbell Music

Joys Are Flowing Like a River, arranged for 3, 4, or 5 octaves of handbells with optional 3, 4, or 5 octaves of handchimes by Anna Laura Page. Choristers Guild, CGB822, \$4.50, Level 2+ (M-).

This lovely old tune, BLESSED QUIETNESS, by W. S. Marshall, is given a lovely, flowing effect throughout by adding more bells and expanding to a big, full harmonic section, gently bringing it back to a quiet end as the title suggests. The use of handchimes would only enhance this gem.

In the Shadow of the Cross, arranged for 3, 4, or 5 octaves of handbells with optional 3 or 5 octaves of handchimes

by William E. Moats. Choristers Guild, CGB821, \$4.50, Level 2+ (M-).

This piece, as the title suggests, reflects several hymns dealing with the message of the Cross. William E. Moats has expertly woven three tunes (MARTYRDOM, ST. CHRISTOPHER, and NEW BRITAIN) into a musical tapestry that is written in a straightforward manner, with the tunes being the main focus. Ideal for the Lenten season.

Ring and Sing the Seasons, reproducible hymns for unison voices and 3 octaves of handbells or handchimes by Karen Lahey Buckwalter. Choristers Guild, CGB969, \$49.95, Levels 1 and 1+ (E+).

Here is a reproducible collection comprising both seasonal and general use hymn arrangements, featuring simple rhythms and chords for bells and unison vocal parts. Written for bell choirs to ring and sing simultaneously, it offers other options of having a soloist or vocal choir. Separate vocal pages are included for the convenience of non-ringing singers.

Jesu, Joy of Man's Desiring, J. S. Bach, transcribed for 3, 4, or 5 octaves of handbells with optional 3 octaves of handchimes or solo handbells or solo instrument, by Philip L. Roberts. GIA Publications, G8551, \$5.50, Level 2+ (M).

From Bach's *Cantata 147*, this familiar transcription is a favorite choice for weddings and concerts as well as worship. The melody can be rung on handbells or handchimes or played by any C instrument. The solo parts for C or B-flat instrument or handbell/handchimes are included in the handbell edition.

—Leon Nelson
Vernon Hills, Illinois

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In the wind...

It's all about the tools.

Last December, I spent several weeks driving around the Boston area tuning organs. In the Boston suburbs, I-95 is an unavoidable, perpetual traffic jam.¹ It was opened in 1951 as the first circumferential highway in the United States, and has been in a perpetual state of expansion ever since. It runs about sixty miles from Braintree to Gloucester, at a radius of about ten miles from the center of the city. A lot of wonderful pipe organs have left the Gloucester workshop of C. B. Fisk, Inc., at the northern end of Route 128.

These days, they're finishing adding a fourth lane in each direction between Needham and Waltham, complete with the expected construction delays. During the recent tuning season, my colleague Amory and I drove up and down that stretch of highway over a dozen times. We're both machine nerds, and each time we passed, we had our eyes on the construction site in the median strip, especially a particular Caterpillar Payloader (Model 938M). According to the Caterpillar website (www.cat.com) it's an 18-ton machine with a bucket the size of a standard dump truck, around five cubic yards. That particular machine stood out from the throng because it was operated by a young woman. The usual hulking, cigar-chomping operating engineer looks small in the cab of a machine like that. This one with the braided ponytail looked tiny. She sat up there in perfect control, carrying materials up and down the narrow lanes. We saw her standing on the ground next to the machine, talking with the guy with the clipboard about the next chore, the wheel of the machine towering over her. I expect that she had to work hard to earn the respect of her co-workers. Some women face a glass ceiling. She was facing a rubber ceiling—a rubber tire seven feet tall that weighs 500 pounds.

But when you consider that a cubic yard of gravel weighs about 3,000 pounds (a bucket full would weigh 7½ tons) it wouldn't matter if the operator of the machine weighed 100 or 300 pounds. It's the tool that makes it possible, along with the operator's skill.

§

I have two different kits of hand tools that I use in my work. One is the size and weight of a small air conditioner; I use a folding two-wheel dolly to cart it around. It has hundreds of tools in it, and I use it in my workshop and on job sites where I'll be working for more than a day or two. I call my other kit my "City Bag." When Wendy and I moved

to New York City, and I started making service calls on organs here, I found a neat bag about the size of a briefcase, with lots of pockets and slots for tools and supplies. It has a padded shoulder strap, and I can carry it on subways. Even though the kit is intended to be compact and lightweight, it includes about twenty screwdrivers, some of which are multi-tools with as many as ten different bits. Why so many? In a pipe organ, we encounter massive steel screws that support huge pedal stops that weigh many tons, and tiny brass jobs that my sixty-year-old eyes can barely see. While some screws are out in the open and easy to reach, others are squeezed into tight places, hidden behind the legs of a windchest and stuffed into dark corners. I pick through the multitude of choices in my bag, and choose the perfect tool for the job. A couple of my screwdrivers even have lights in them.

Besides the travel bags, there are thousands of hand tools in my workshop. I have cordless drill motors and screwdrivers and cordless saws, an array of electric hand tools, and stationary machines such as saws, drills, and planers. I have hand planes, soldering irons, multimeters, arch punches, files, and knives. I have a drawer full of staple and pop-rivet guns. My collection of hammers includes tack and brad hammers, ball-peen hammers, hammers with plastic and leather heads, dead blow mallets, sledge hammers, and the expensive *lignum vitae* mallet I use with my chisels along with the usual carpenter's hammers. If you have to whack something, you'd better whack it with the right tool.

When I'm tuning an organ, I'm climbing and crawling all over the thing, and while it's a nuisance to try to carry too much with me, it's more of a nuisance to have to climb down out of the organ to pick up a tool I need for a ten-second job, like a pair of pliers for a tight magnet cap or a file to remove the burr that snagged my shirt. So I carry two things in holsters on my belt, a Leatherman™ and a small flashlight. I have a Leatherman™ in each tool kit. They include sharp blades, scissors (for cutting that treble pipe that's a tad too long), pliers that are sturdy enough to give a good squeeze, a file, a saw, an assortment of screwdriver bits, and a bottle opener that I actually never use on the job. It's an excellent tool, and my name is engraved on it.

Not just any tool

Back in the days when Sears was robust, I bought many of my hand tools there. They were good sturdy tools, but the best part was the lifetime guarantee.



In the foreground, "left and right" versions of Lie-Nielsen's reproduction of the Stanley #95 Edge Plane

When I broke a pair of pliers, chipped the blade of a screwdriver, or when the tip of the screwdriver got rounded, they would replace it instantly. The broken tool went in a bin in the tool department, and I walked away with a new replacement, no questions asked. There's a wide range in the quality of the tools we buy, and cheaply made tools give cheap results. Wire cutters whose jaws don't meet can't cut wires. A dull screwdriver hops out of the slot in the screw head and gouges the surface of the wood. A saw with poorly set teeth cuts a curved curf. And a hand plane whose blade won't hold alignment chatters along a piece of wood leaving a path of destruction.

Hand planes are essential to fine woodworking, and every organbuilder has a variety of them. Mine rest in a drawer on a pad of thick (Swell Shutter) felt. A good plane has a smooth machined "shoe" and a mechanism that holds the blade tight at an angle just right for the particular task. I use a styrene candle (the stub of an altar candle) to lubricate the soles of my planes. The blade should be made of tempered steel so it will hold a good edge. The Stanley Tool Works of New Britain, Connecticut, was the standard bearer for producing a wide variety of excellent hand planes, but as the company diversified in the middle of the twentieth-century, many of the specialty planes were discontinued, and the general quality declined.

Lie-Nielsen Toolworks is located in Warren, Maine, about twenty minutes from our place there. It's right on Route 1, the coastal highway that stretches from Key West, Florida, to Fort Kent, Maine, and we often drive past on our way to the rich culture and fantastic restaurants in Rockland, Rockport, and Camden. Lie-Nielsen occupies an attractive campus of frame buildings, and though I own several of their tools and have visited their

website often, I never stopped in to visit until recently. There's a sales showroom so the public is welcome to stop in, but when I called saying that I was interested in writing about their products, they invited me for a tour of the workshops.

Thomas Lie-Nielsen founded the company in 1981 to produce a single specialty tool patterned after the original made by Stanley, the "No. 95" edge plane. It's made of bronze with an "integral 90° fence," and it's used for squaring the edge of a piece of wood. The bronze edge plane sold well from the beginning, and over the years the company has expanded so that today, more than 90 workers produce a line of more than 150 tools.

My tour started in the showroom, where senior sales representative Deneb Pulchalski shared the company's history and philosophy with me. He put tools into my hands, one after the other, allowing me to feel the heft of the specialized metals and the jewelry-like polish of all the surfaces. While an ordinary Stanley bench plane sells for around \$50 at Home Depot, the equivalent Lie-Nielsen tool costs about seven times as much. You might imagine that the market for expensive tools of such exceptional quality would be limited to professional woodworkers, but the company understands how valuable they are to enthusiastic amateurs. A skillful woodworker can get decent results from a mediocre tool. A tool of exceptional quality allows the amateur to make a clean cut.

As I handled those beautiful tools, I was struck by the notion that a tool designed for a particular task, made with exquisite care from the finest materials, is an inspiration to the craftsman who uses it. The quality of the tool transfers to the quality of the piece. The weight of a tool is critical. It must be heavy enough to generate momentum as it passes over



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Princeton Early Keyboard Center

Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.



Plane handles

a piece of wood, but light enough to be easily managed. The tempering and sharpness of the blade, the angle of the blade, and the integrity of the controls that position it have everything to do with the alacrity of the shavings jumping off the piece.

What's in it?

Julia Child taught us that if a bottle of wine wasn't good enough to drink, it shouldn't go in the sauce. Fifty years after her charming attitude toward food and cooking hit television screens across the United States, the farm-to-table movement grows in popularity. Besides Lie-Nielsen Toolworks, Warren, Maine, is home to Beth's, a prolific produce farm with a richly stocked retail stand, and Curtis Meats, a cooperative butcher that provides locally produced meat and poultry. The quality of each ingredient adds to the quality of the dish.

Organbuilders work hard to procure the best materials from hardwoods for cases to chrome-tanned leather for pneumatic actions, from pure metals for organ pipes to woven felt for action bushings. You can't make a beautiful cabinet out of bad wood. The people at Lie-Nielsen go to great lengths to be sure that their tools are made from the best materials.



Bronze casting, halfway through the process

As we've learned to dread the sight of an iPhone plummeting toward the floor, the experienced woodworker cringes when a prized plane falls from the workbench. Most commercially available hand planes are made of standard cast iron, otherwise known as "Grey Iron." The internal microscopic structure of that metal is shaped like flakes, which allows the metal to crack easily on impact. Lie-Nielsen tools are made of "Ductile Iron," a variation of cast iron whose structure is rounded nodules that resist cracking. They've tested their #60½ Rabbit Block Plane with a 15-foot drop to a concrete floor without cracking the casting.

Manganese bronze is used for the bodies of smaller planes and for many

components of other tools. According to the Lie-Nielsen website, this material is "heavier than iron, and adds heft to the tool, doesn't rust, won't crack if dropped, and has wonderful warmth in the hand."

The castings of iron and bronze are "stress relieved" by soaking them at high temperatures. Slow cooling then relieves internal stress so the tools will stay perfectly straight after machining. With all that attention to the bodies and parts of the planes, you can imagine how seriously they take making the blades, using a particularly high grade of double-tempered tool steel to ensure that the blades will take and retain the sharpest cutting edges.



Blades

For two hours on a rainy afternoon, I walked through the Lie-Nielsen workshops with customer service representative Christopher Stevens. I saw the world map with pins showing the distant locations where Lie-Nielsen tools are used, including the Geographic South Pole. I saw rows of precision production CNC machines producing exact copies of myriad tool bodies and parts. I learned that each worker at a production station acquires a dial micrometer when hired and saw them holding tool parts up to the light, squinting to see the measurements accurately. I saw workers methodically moving through bins of parts, rejecting those that were not within specifications. I saw men and women sitting in front of huge, high-speed buffing wheels, putting a polish and shine worthy of fine jewelers like Shreve, Crump & Low on large tool bodies and small adjustment screws.



Block planes ready for shipment

I was greeted cordially at each workstation and saw smiles that showed the satisfaction that comes from the awareness of participating in excellence—a smile that is often seen at the workbenches in the finest organbuilding workshops.

And I saw bins and carts loaded with fabulous examples of engineering and craftsmanship, along with an army of

specialized craftsmen pouring their skills and energy into the tools that will soon be prized by the seasoned hands that hold them. All this in a bright and airy working environment, designed to keep the workers comfortable, enhancing the quality of their products.

You can visit the Lie-Nielsen website at www.lie-nielsen.com. You can peruse through the terrific list of tools and purchase everything from a temporary tattoo to the finest premium tools. Your next project will be the better for it.

From tool to tool

The organ in a church is the primary tool for the resident organist. I hope it was beautifully made by craftsmen using the finest tools. The high-end smoothing plane leaves a lustrous finish on the wood. The bench, the music rack, the key cheeks are all made of exquisite woods, smoothed to be luxurious to the touch. The joinery of the case and the internal structure are the source of the instrument's integrity, both its sturdiness and rigidity, and its resonance and ability to project musical tone. All those steps are accomplished by skilled hands handling familiar, even beloved tools. If an organ does not sit firmly, if it's free to sway, wobble, or tip, it cannot have stable tuning or adjustment of the intricate mechanical parts. A structure that's not plumb will ultimately be wrecked by gravity. An instrument that stands straight and true will be kept stable by gravity.

Windlines must be rigid and roomy with gentle bends so the organ's air, its breath, passes from blower to regulator and from regulator to windchest without obstruction, with a minimum of turbulence. If organ pipes receive little tornados through their toe holes, they speak not with the tongues of angels, but of tipsy demons. The organbuilder creates the wind system with care and thought, his sharp tools fitting comfortably in his hands, adding to the pleasure and enhancing the outcome.

Windchests are built with dovetailed corners, not because dovetails look so lovely, but because they are the strongest joints for connecting pieces of wood, end to end, at 90° angles. The internal channels of pitman chests are formed, drilled, bored with the sharpest tools, ensuring that there is no tearing of grain allowing leakage between notes. If air can leak from one channel to the next, two notes play at once. Organists don't like that. The ribs that form the note channels in slider chests are made with "vertical grain." Since wood only splits perpendicular to the growth rings of a tree (like the spokes of a wheel), a rib made of slab grain can split, causing air to leak from one note to the next. If the



joints are made with dull tools, air can pass through. No matter how hard you try, quarter-inch glue is not air-tight. Organists don't like this, either. If I meant to play *Chopsticks*, I would have played *Chopsticks*.

And the organ pipes, whether metal or wood, are made precisely. Each is an individual musical instrument; the myriad joints together in chorus. Metal is cut with perfectly square corners so the joints and seams fit exactly. Solder seams are straight and even. The "cut up" of the pipe mouths is executed exactly. You might use saws and files for the mouths of huge 16-footers, but the mouths of the top notes of a 2-foot stop are less than a quarter-inch wide. Only the tiniest blade, with the pointiest point and the sharpest edge, can make such a cut. And if that blade is not made of good tool steel, you'll spend all your time sharpening and have no time left for cutting. The voicer's fingers are firm and strong, cutting through the fine metal like a surgeon.

A fine pipe organ represents the height of human achievement. Math, physics, and structural engineering all combine with simple fine craftsmanship. Every cut of a piece of wood or metal contributes to the stability, reliability, and majesty of the instrument. The people who made the tools are as much a part of the music as those who built the organ, or the musician who plays it. It all starts with the toolmaker's tools. ■

Notes

1. Boston natives know I-95 as Route 128. It was built in the 1920s, and in 1951, 27 miles of the road was opened as a limited-access highway. Since then it has been in a constant state of expansion. It was the first limited-access circumferential highway in the United States. In the 1960s, there was a plan to build a new highway directly through the center of Boston, linking I-95 coming from Providence, Rhode Island, and points south to Florida with I-95 heading north through Portsmouth, New Hampshire, into Maine. But in the 1970s, a moratorium on new highway construction was enacted, and Route 128 was renamed as I-95, using the circumferential route to link the two ends of I-95. Natives still call it 128.

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Clavichord

When I wrote several columns about tuning and temperament beginning in July 2009, I introduced the series with the following:

Most organists do not have to do any tuning as such, or at least can do without tuning if they prefer. However, it is very convenient indeed for any organist to be able to touch up a tuning . . . Beyond that, however, it is very useful and enlightening for any organist to understand the role of tuning, temperament, and the nature of different intervals in the esthetics of organ and harpsichord sound and repertoire, and in the history of that repertoire.

I can say something similar about the relationship between the organist's calling and the history, technique, and musical nature of the oldest stringed keyboard instrument—and the one that is in many ways the most mysterious as it appears in modern musical culture—namely, the clavichord. It is utterly possible to be an organist, organ student, organ teacher, organbuilder, organ tuner, organ aficionado, and so on, without ever studying or playing—or even hearing or just thinking about—the clavichord.

Organists are very often called upon to play the piano in any number of different performance situations. They are less often but not too infrequently called upon to play harpsichord. And, of course, electronic keyboard instruments are found everywhere: anyone who is a working keyboard player is likely to be asked to use them from time to time. However, I have never once heard any report of a modern-day organist being required, or even asked, to use a clavichord in a practical performance situation.

It can be illuminating for an organist to get to know something about the clavichord. This is true partly because learning or knowing anything can be illuminating. (Finding out more about trombone or hammered dulcimer or painting or dance or baseball could end up shedding light on something about organ study or organ performance.) The clavichord is also a fellow keyboard instrument, with a history going back to the very earliest days of the surviving keyboard repertoire. It is abundantly clear that organists over many centuries typically spent at least as much time playing the clavichord as they did playing the organ. If all of any given person's experiences tend to inform one another, then everything that went on in the interlocking worlds of organbuilding, organ playing, organ improvisation, organ composition, and all other aspects of church music between some time in the early fifteenth century and some time in the eighteenth was influenced by players' experiences with clavichord.

It can be hard to sort out or analyze in any concise way what the nature of that influence was. There are few if any contemporary written sources that discuss that issue. ("Here is how my clavichord playing influences my organ playing.") For the purposes of this introduction, I describe the instrument itself. There are things about the construction, design, and acoustics of clavichords that are fascinating and that raise issues that feel almost philosophical to me. Next month I will discuss some of those issues, talk about some aspects of playing technique and some of my own evolving thoughts about how my own clavichord experiences have affected other things about my musical life. I will also provide a bit of a bibliography and discography.

I should mention that it has been my experience that many organists have not had much opportunity to encounter clavichords in person or to learn very much about them. When I give workshops to



Photograph 1: Layout of a clavichord

groups of organists about early keyboard instruments, I ask, "Who here has played harpsichord?" and usually get 80–100% percent positive response. With the same question as to clavichord, the most usual response is zero, sometimes a person or two. So I am optimistic that these couple of columns will fill a need.

Clavichord construction

The clavichord is a stringed keyboard instrument. As with every string instrument, its principal sound-producing element is a set of strings drawn tight enough to be able to vibrate at a defined pitch. And as with almost every string instrument, those strings rest on mostly wooden elements that amplify and color the sound that the strings make. Specifically, the strings rest directly on a bridge, which is sort of like a short wall, and the bridge rests on the soundboard, which is a flattish plank built in such a way as to be resonant, sort of like a wooden drum head. There are metal pins on the bridge that hold the strings in place and participate in shaping the sound. When a string is made to vibrate, it passes those vibrations through the pins to the bridge and then to the soundboard. The sound that the listener hears is the amalgam of what the string throws off into the air directly and what the pins, bridge, and soundboard create. This description fits pianos, violins, guitars, harpsichords, dulcimers, banjos, and so on.

The pitch of a note on a string instrument is determined in part by the material of the strings and in part by how tightly it is drawn. It is also determined, importantly, by the length—not the length of the whole piece of string, but by the length of the portion that is being made to vibrate. In pianos and harpsichords, among other instruments, the strings have speaking lengths that are fixed when the instrument is built. You can observe that length, as it is between two pinned bridges. String outside those bridges doesn't vibrate. With violins and many other instruments, changing the speaking length of strings is part of the act of playing.

Most clavichords have strings in unison pairs. When I talk about making "the string" sound or determining the speaking length of "a string," I mean the unison pair if there are such pairs or an individual string if there are not unison pairs. You can see the overall layout of a clavichord in **photograph 1**, and a close-up of the bridge resting on the soundboard, with pairs of strings crossing it, in **photograph 2**.

Each string instrument also has some way in which the strings are made to vibrate. With guitars, lutes, autoharps, and so on, the strings are plucked by hand or by a hand-held implement. With the harpsichord and its variants, the strings are plucked indirectly through a keyboard. With instruments of the violin and gamba families, the strings are made to vibrate by being rubbed with a bow,



Photograph 2: Close-up of bridge with pairs of strings crossing

and something similar happens with a hurdy-gurdy. With hammered dulcimer and piano, the strings are struck.

This is where things get interesting as to the clavichord. Clavichord strings are made to vibrate by being struck. But whereas on a piano or with a hammered dulcimer, the device that strikes a string (the hammer) moves away from that string instantly, with the clavichord the element that strikes the string (a piece of brass called a tangent, that is found at the back of each key) remains in contact with the string until the key is released. Pretty much everything that is different or interesting about the clavichord, that which makes a clavichord a clavichord, stems directly from this setup. Here are some aspects of this:

1) When the tangent touches the string to make it vibrate, it also blocks sound waves from traveling across the spot where it touches the string.

2) This means that the speaking length of the string starts specifically where the tangent is touching it.

3) In turn, this also means that logically the tangent would seem to divide the string into two separate speaking lengths, one to its left, one to its right. It would indeed do this, except that:

4) In order to avoid the tangent's causing two separate notes to sound, the strings to one side of the tangents are permanently damped by cloth wound between them. Only the other sides of the strings are allowed to sound, and the strings pass over a bridge and soundboard only on that side. You can see tangents, strings, and the damper cloth (known as listing cloth) in **photograph 3**.

5) Since the tangents define one end of the sounding string, they are also initiating the sound of the string at its very end. This is different from other stringed keyboard instruments, where the action that makes the strings sound is located some ways away from either end of the strings. You can observe this by looking inside any harpsichord or piano. On non-keyboard string instruments, the player can make choices, within a certain range, about where along the strings to initiate the sound.

6) The very end of a string is by far the least efficient place to try to make it sound; the middle is the most efficient. The loudest sound that you can try to make from the end of a string will be a lot quieter than a sound that you could get from elsewhere on the string. It is this fact, and not anything else about the construction of the instrument, that is the source of the clavichord's overall low volume: not the bridge or soundboard design, not the size of the instrument, not the cloth wound around the strings, nothing about the shape or design of the keyboard.

Here are a couple of experiments that you can do that relate to this. If you have access to a violin or guitar or something similar, try plucking a string at the very end, either end. Then try plucking it at the middle, then elsewhere. You will easily get more volume near the middle than you can possibly get at either end. You can do the same at a harpsichord by playing and holding a note to get its damper out of the way and then plucking that string at various points. Then try this with a clavichord: play and hold a note to get the tangent in position on its string. Then pluck that string near its middle. You will observe that you can get a lot more volume that way than you can get by actually playing that note from its key.

7) The speed or force with which a tangent touches a string is directly correlated with the volume of sound that it produces. That means that with the clavichord as with the piano you can shape the dynamics of individual notes by using different amounts of pressure or force in playing. The subtlety with which you can modulate dynamics on the clavichord is in every way equal to the same on the piano. The dynamic range is much, much narrower, going from "nearly inaudible" to something that might be called "mezzo piano." The upper volume limit varies from one clavichord to another, but is always determined by #6 above.

8) The tangents in striking the strings can also distend them enough to change their pitch. If you play a note on a clavichord first gently and then very hard, you



Photograph 3: Tangents, strings, and listing cloth



Photograph 4: Tangents on strings



strings. This was musically acceptable because it was not considered necessary to write or improvise music in which those adjacent semitones were played together. (If you play two adjacent keys whose notes share a string together, you hear the higher note, plus an odd clicking noise.) It is entirely possible to play the two notes that share a string in very quick succession, even to trill on them.

You can see pairs of tangents addressing different places on the same strings in **photograph 4**. Reading left to right tangents 1 and 2, 3 and 4, and 6 and 7 are in pairs. Tangent 5 is alone on its pair of strings. The first two play F and F-sharp, the next two play G and G-sharp, the next one plays A, and the last two play B-flat and B.

A clavichord on which some notes are grouped in pairs or larger units sharing

strings is called a fretted clavichord. A clavichord on which every note has its own string or pair of strings is called an unfretted clavichord. Unfretted clavichords only became common in the mid-eighteenth century.

To be continued . . .

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey, teaching harpsichord, organ, and clavichord. He can be reached by e-mail at gavinblack@mail.com.

will sometimes notice that the latter is a bit higher in pitch than the former, or that the pitch wavers or seems unsettled. This varies from one clavichord to another, but it can place limits on the effectiveness of varied dynamics or on the useful dynamic range of a particular clavichord.

9) On a brighter note, this same attribute can be used to create a musical effect that is surprising for a keyboard instrument, namely a sort of vibrato. If after you play a note, while you are holding it, you vary the pressure on the key, the pitch will waver. Next month, I will talk about this as an interpretive/expressive effect, and about how to execute it.

10) As you release a note on a clavichord, the sound waves try to go out across the entire length of the string. In doing so they meet the cloth that has been wound around the strings for the main purpose of keeping the left-hand side of each string from sounding, as point 4 explains above. This cloth immediately damps the sound. Whereas on every other keyboard instrument the dampers descend on the strings to cause them to stop sounding, with the clavichord the dampers are already lying in wait, and the sound goes to meet them.

11) Since the speaking length of a clavichord string is determined by the placement of the tangent, it follows that the same string can be made to play more than one different note. If you place tangents at different points along the length of a string, each of those tangents will define a different end-point for the speaking length of that string, and therefore make a different pitch. In theory, there is no reason that you couldn't get all of the notes across the whole compass of an instrument from a total of one string, each note made by a tangent at the back of its key, at the right place on the string to create the correct pitch for that note. An instrument set up like this could only play one note at a time and would be of limited relevance to playing what we think of as the keyboard repertoire.

However:

12) It is, by extension, also possible to group several adjacent notes, short of the entire compass of the instrument, onto the same string by placing their tangents all on that string, in the correct alignment to produce the desired pitches. This was extremely common in clavichord design from the very earliest days through the early to mid-eighteenth century. Some of the earliest clavichords have some or all of their notes sharing strings in groups of four, perhaps E-flat, E, F, F-sharp.

Later, well into the eighteenth century, it was common for certain notes to

be grouped in pairs, with, for example, C and C-sharp, E-flat and E, F and F-sharp, G and G-sharp, and B-flat and B sharing

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Against All Odds: A few inconveniences on the road to becoming an organist

Buenos Aires, Argentina, to California, USA, 1950–65, Part I

By Norberto Guinaldo

Editor's note: This feature is presented this month as Norberto Guinaldo celebrates his 80th birthday. It will be continued next month.

Ah! The United States! Country without equal in the world. Its citizens, inheritors of a legacy hard to fathom in its totality. The birthplace of most of the greatest simple and complex inventions that have advanced civilization to a degree and with a speed never imagined before. Its institutions of learning, store-houses of knowledge that have provided the tools and means that have bettered the lives, not only of its citizens, but those of the most civilized countries in the world.

Public records tell us that there are close to 1,600 public universities and 2,400 private ones. Would one guess that there might be a music department in each one of them? Would there be a sacred music or an organ department within them? Not in each one, but could one guess that to be the case in the majority? How about half of them? Or maybe one-fourth? That would be a lot of organ departments, wouldn't one think? And what about colleges?

Tell this to someone coming from a third-world country (ignorant of these realities), and he wouldn't believe you. To even think of one-tenth of that would stagger the imagination. The abundance of things available to us makes it hard to comprehend that what we take for granted may be totally unavailable or very hard to obtain in some countries. Perhaps the following story will give you an idea of what it was like for a young man pursuing a dream (and maybe amuse you!).

Childhood

I was born in 1937 in Buenos Aires, Argentina, of an Italian mother and a Spanish father. Both were ten years old when their families migrated to that country in the 1920s. Considering that it was about two years after the end of World War I, economics were probably the reason for the move. Both were baptized Catholic, yet no one in their families practiced their religion in their adoptive country. Argentina was a self-proclaimed Catholic country in those days.

By the time I was born, my parents were attending a "storefront church"—a religious organization that, for decades, met in rented commercial buildings. That was "church" for me as a child and as a young adult. We never set foot inside a Catholic church and we, the children, wouldn't dare to! You see, among the good things of our religious education in common with many other Christian organizations that base their beliefs in the Bible, we were also taught—actually subtly indoctrinated—with peculiar beliefs that put the Catholic Church in a pretty bad light. These peculiar beliefs acquired a coloring bordering on the bizarre when the subject would come up at home in conversations during our growing years. Young children are particularly sensitive during their formative years when given information they don't really understand, and it can cause damage in unexpected ways. Unfortunately, I personally developed a fear of all things "Catholic."

There was no music making at home or musicians on either side of the family. The radio brought us all kinds of music; my father would occasionally listen to a classical music station. And I, as a small child, had no interest in it.

My earliest recollection of any music other than popular was in our "storefront church." There was a harmonium there to accompany the hymns and an old German gentleman who played it.

I still can picture looking at him from behind, how he moved his elbows up and down, and I always wondered why he did that. It occurred to me decades later, thinking of the poor fellow, that perhaps he had arthritic fingers and that when tried to cross the third finger over the thumb in both hands, the elbows would go up and come down then in a more normal position. He looked to me like a big bird slowly flapping his wings!

We lived just outside the periphery of the city of Buenos Aires. There wasn't much culture there. The best of European civilization was found in the heart of the city, which people called "El Centro"—the universities, concert halls, theaters, the beautiful architecture, the great churches, and refinement.

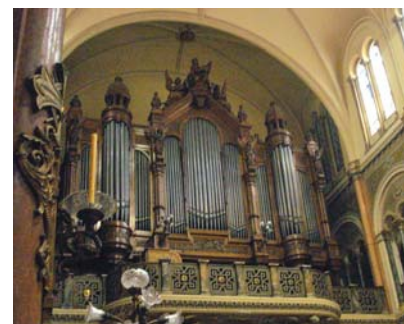
My mother was a high-class seamstress who had years before worked for an exclusive clothing store in downtown Buenos Aires. Our house was always full of women cutting patterns to make dresses. (Seventy years ago that was the thing to do, if you wanted to dress well and pay little!) Among these women was a young girl who lived around the corner from us; she played the piano and had a beautiful German upright piano in her home (a luxury then, for a "blue collar" family). My mother asked her if she would teach me to play the piano, she would teach her to make dresses (as an even exchange, I suppose!).

Early music lessons

I was seven at the time and had no interest in music nor any desire to learn an instrument. In grade school there were no pianos, and patriotic songs (only) were sung to the accompaniment of recorded music. There were no incentives in this environment to awaken any desire to learn music. I obeyed my mother and surrendered myself to the experiment. After a month of lessons away from the piano learning note values and beginning solfege, Alba, my teacher, sat me at the piano. I remember to this day (and I don't know why, considering the circumstances), I felt a thrill all over my body as I faced that keyboard! It was



Norberto Guinaldo



Basilica del Santísimo Sacramento, Buenos Aires Argentina

January 17, 1944—written on the first page of my theory book, which I still have in my possession.

From that time on, two lessons a week, and an hour practice every day at her house, of course, since we didn't have a piano and wouldn't have one for four more years. Logically, she learned to make dresses faster than I learned to play piano, so my mother paid her a small monthly fee for the lessons, which went on for years. Evidently I took a liking to the piano because by the third year I was playing a lot of music. Alba taught me well.

By age ten (1947) my parents, with much sacrifice, bought a used piano. I was so excited! Unfortunately, beautiful as it was on the outside, it was a disaster on the inside. It wouldn't hold the tuning longer than a week. The sound was awful. But there was nothing I could do. Yet, it was good to have my own instrument, bad as it was, to move my fingers on and practice the music. Because of it, I started buying music and playing anything that caught my attention. I learned to sight-read with great speed. By then I was playing Bach's three-part inventions, sonatinas, some Haydn, Mozart, and Beethoven, as well as tangos and Argentine folkloric music.

First church position

Around that time my "church" had to find another "storefront" location. The old German gentleman disappeared, and I was asked to play the harmonium for services. It was 1948. This 11-year-old boy, in his last year of grade school was "drafted," against his wishes, to be a church organist? Truly, the word "organ" was never mentioned. I was called to play the harmonium, and the title "organist" would never have

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Brothers Lito and Norberto

occurred to me because I did not know what an organ was! After a few tries, I picked up the “legato” technique quite easily and naturally.

In those days high school was not obligatory, and children, after grade school, would go on to whatever money-making jobs they felt inclined to do or were available. Fortunately my parents wanted me to go on with my education.

At 12, I was two years too young to go to high school, but it seemed that age didn't matter to school officials as long as you could pass the entrance exam, and I did. I finished high school two years younger and perhaps still a bit immature also!

Political climate

Argentina was, through all my schooling years, under the leadership of dictator Juan Domingo Perón and his cronies in every position of government, and the ever-present non-elected personality Eva Perón, the famous “Evita,” the dictator's wife. In 1952 while in my fourth year of high school, Eva Perón, then in her 30s, died of cancer. Suddenly the whole country went into mourning. All radio stations cancelled all programming and played classical music—24 hours a day for 30 days. (Even the Peronistas thought that it was a bit too much!)

It was during this period that I began to hear real organ music for the first time. The great organs of Europe and their organists were now in my home via recordings. I was overwhelmed with the grandeur of this music and a glorious sound. It touched every fiber of my being and put me on a quest to find a way to learn more about the organ, but more importantly, to find one and to learn to play it! But where to go? Were there any in Buenos Aires? Were there any teachers? Schools? I had to find out.

The big city

I had been in the city as a child with my father, but now I began to explore it on my own, even though I was a bit too young to roam around a big city alone. Truly, it was a bit unnerving. Its architecture attracted me, especially the churches. With trepidation, I began to enter those magnificent buildings looking for organs. I was overwhelmed; I was seeing beauty everywhere! I found many organs and wondered who played them? I tried to imagine how they might sound in those spaces according to what I had heard on the radio.

Going to the city on Sundays to a Catholic Mass, even with the pretext of going to listen to an organ, was out the question. I was still under my parents' control and still had my duties at the harmonium. Just the thought of bringing this subject up at home made me uneasy.



At the Everett-Organon, First Methodist Church, Norwalk, 1959

It would have created an ugly situation, the “vibes” of which would have lingered for days! My young mind was being assaulted by all kinds of questions, especially, “Who are the lucky ones who worship in such magnificent places, while we had to do it in such dreadful ones?”

By 1953, my last year of high school, I continued to explore the city, even playing hooky from school many times. And the quest to finding organs was extended to finding organ music. It was the next obvious thing to do.

The search for organ music

There were various large music stores, well supplied with materials, printed music as well as instruments—mostly of European provenance, catering to musicians in a city proud of its artistic heritage. Conservatories of music abounded, both public and private. Teachers trained in Europe and also home-grown supplied well-trained musicians for its symphony orchestras, opera houses, and the many other ensembles, and soloists of all sorts. But where was music for the organ? The great body of centuries-old literature that forms the main part of an organist's library was nowhere to be found!

I asked myself: what do these organists here play on Sunday? I found a few collections of transcriptions of Baroque Italian masters (for manuals only), a book of easy fugues by Rheinberger and others (for manuals only), which sounded good on the harmonium, a book of pedal exercises by Nielsen (which, obviously, I couldn't use and bought anyway), and a locally published anthology for the organ edited by Ermete (Hermes) Forti (soon to be my teacher)—30 works for both manuals only and manuals and pedal, covering pre-Baroque to Romantic (mostly easy), German and French works, including Bach's *Prelude and Fugue in E Minor* (“The Cathedral”) and the not-so-easy *Cantabile* of César Franck, and lo and behold, I found Volume I of Buxtehude's works—Ciaconas, Passacaglias, and Canzonas edited by Josef Hedar and published by Wilhelm Hansen. Quite a find! But no Bach yet.

However, the Forti collection provided a taste of it and of things to come. I also found the *Toccata, Villancico, y Fuga* by Alberto Ginastera, the famous Argentine composer. Quickly I started to play these pieces on the piano and the harmonium. But I needed an organ on which to practice, and most urgently, organ lessons.

Organ lessons

One day, at a rehearsal of a choir put together for a special occasion by my religious organization, talking to a girl from another town, the conversation went from mentioning the harmonium to mentioning the pipe organ, a subject obviously foreign to me at the time. However, she said she was taking organ lessons, “real organ” lessons! I knew at that moment that God was reading my thoughts and had brought me there that

night to make the connection I needed to begin to do what I wanted to do!

My new-found friend Dolly Morris (of Irish descent) was taking lessons from Maestro Ermete (Hermes) Forti, a transplanted Italian, the organist at the *Basilica del Santísimo Sacramento*, which housed the 1912 Mutin-Cavaillé-Coll organ, the largest organ in Argentina: 69 ranks, 83 stops. Lessons took place at the *Escuela Superior de Organos de la Ciudad Buenos Aires* on Saturday afternoons in a house owned by the Catholic diocese in the old and “ritzy” part of town, on a Hammond organ of two manuals and a 32-note pedalboard.

It was December, the end of the school year, and there was going to be a concert by one of the students (yes, on the Hammond organ!). Dolly invited me to attend, and I was there promptly at the appointed time, with great expectations. (I asked myself later, why couldn't this concert have taken place in a church and on a real pipe organ?) I really needed to hear a live performance on one of those good organs of Buenos Aires. That was to happen later. Now I wasn't about to ask questions. I learned later by experience, that in Argentina's organ world, there were no answers to a lot of legitimate questions. You just went with the flow.

A young lady organist played a wonderful concert, and at that time, just seeing the perfect synchronization of hands and feet making beautiful music made me ecstatic and somewhat envious, to the point of not caring that the music came out of an electronic instrument. I just loved it! To me, any organ with two manuals and pedals, at that time, was an organ I wanted to play, period!

What she had accomplished was what I wanted to do. I remember even today at the distance of 63 years, some of the hour-long program: a Bach chorale-prelude, his famous *Toccata and Fugue in D Minor*, and Nicolai Rimski-Korsakov's *The Flight of the Bumble Bee!*

Dolly Morris offered to introduce me to Maestro Forti, but this had to wait for a few months. I had to figure out how to pay for lessons since I wasn't working; but I had to find an organ to practice on, and find Bach's organ music. The question was, where?

A place to practice

My high school was in San Martin, the town adjacent to mine. There was a very attractive old church built around 1850. I decided to go take a look to see if there was an organ. Back in the wide and high loft there was one; I could see the pipes. It looked quite small judging by the height and width of the loft. It was obvious that if I were going to have an organ to practice on, it would have to

be in a Catholic church. Now at age 16 the childhood fear of things “Catholic” was still there, and to ask for permission to practice the organ meant talking to a priest. The thought of it petrified me.

Catholic priests walking down the street in their cassocks and Roman hats was a daily and familiar sight then, but talking to one on his “own turf” was a totally different matter. I'd picture him asking me if I was Catholic, where I attended Mass, and since truly I couldn't lie, it meant an embarrassing situation, and I would be denied.

Some of my classmates urged me to talk to Padre Clovis, the rector, because, according to them, he was “a nice guy.” I did, and he said yes. No questions asked. Wow! My practice time had to be after school, around 5:30 p.m. The first day I went up to the organ loft I found this rather small pipe organ with a reversed console. I noticed the straight pedalboard, 27 notes. Not bad. I opened the lid, one keyboard! Small disappointment—no problem; enough to synchronize hands and feet. I had dreamt of someday playing Bach's *Toccata and Fugue in D Minor*, and the beauty and “novelty” of two manuals (probably to any new organist) was that of moving back and forth between them. That was shot right there! Well . . . I thought, can't have everything!

I tried the first stop: Gedeckt 8'. I will never forget the sound of this stop. The beauty of it brought tears to my eyes, I could have played on it alone for hours. And did, actually, many times afterwards. There was also a Flute 4', a String 8', and a Principal chorus at 8'-4'-2' and Mixture III. Heaven! Who could resist that ensemble! It was beautiful and loud—a long shot from the harmonium. I tried Bach's *E-minor Prelude and Fugue* (“The Cathedral”). No problems with the hands, but since I hadn't had any lesson I did not know the correct position of the feet on the pedals. I did what I could. I loved what I was hearing. One thing bothered me though—why were there so many people in the church at 5:30 p.m. on a weekday? The church seemed to be packed every afternoon. Obviously, I knew absolutely nothing about their religion! Practicing with such a large audience really bothered me. I was conscious of them (obviously praying), and my starting and stopping, and, of course, the volume. As a “newcomer” to the instrument, I couldn't resist the lure of Full Organ—an experience never to be forgotten!

Nobody complained until one afternoon I heard a loud voice yelling from down below things I couldn't totally decipher. I stopped playing, looked over the railing, and realized that the tirade

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Organist/Composer Autobiography

was directed at me. An old man with a long beard and handlebar moustache was looking up and shaking his cane at me telling me to stop the “infernal noise” because he couldn’t concentrate on his prayers. I did stop and waited for a considerable time hoping he’d be gone after a short while. It seemed, though, that his prayers were quite long, because, as soon as I started playing he would again start to yell, shaking his cane towards the organ loft. The experience shook me up pretty good, and my fear of everything Catholic was reinforced within me again. From that day on, every time I went to practice I dreaded to find him there, fearful of his yelling at me as soon as I started to play.

It happened many times on and off through many months. Between him and the large pious audience, it was hard to concentrate, and my nerves were, every time, shaken pretty bad.

From time to time, proud of my new find and feeling pretty special being an “organist,” I bragged about it with my musical friends from school whom I took from time to time to the loft to show off. They were appreciative. They had never heard that little organ sound like that.

One Saturday I took a female classmate, a fan of the music of Bach, up to show what little I had accomplished (without lessons, I should mention). She was seated by me on the bench. After a while I heard heavy footsteps rushing up the wooden stairway, when suddenly I see the figure of Padre Clovis rushing towards us from the door at the top of the stairwell, red in the face and yelling things at the moment I couldn’t understand. He gave us a “dressing down,” heard probably by the celestial court above!

A true Argentine, when angry, will just yell to make a point and to show displeasure. I don’t remember now the words of his tirade but the word “immoral” or “immorality” stuck in my young mind never to be forgotten! It seemed that we had “committed a sin” of some kind by being there alone together. Was mixed company forbidden in the organ loft, I asked myself? I wasn’t totally clear about it. What I knew was that the situation was extremely embarrassing, and I felt terrible for my friend who, by the way, was a Lutheran.

I profusely apologized for myself and my friend and claimed ignorance (and may have even asked to be forgiven, I don’t remember clearly). Padre Clovis said something to lighten up the situation, and he was his old smiling self again. I don’t remember if that was the last time I played that organ or shortly afterwards. Too many nerve-racking situations! It wasn’t worth my mental health. Time to try the Organ School, but before I did that I had to find, somewhere, somehow, the organ music of Bach.

The search for Bach

For a long time, whenever I had the chance to go to the city, I would explore every used bookstore in the hope that someday, I’d find what I needed. In the process, I would go in and out of antique stores that I found on the way. I loved them; it was like visiting museums! One day I found a choir book (on the floor), the kind you see in medieval paintings on a stand with a group of monks reading from it and singing. The covers (about 24” x 22”) were wooden, with wrought-iron hinges; the pages: parchment; the music: Gregorian. The book was being gutted and sold page by page. I asked: what for? The answer: lamp shades. I felt sick to my stomach. I asked: how much? Ten pesos each. I bought two, that’s all the money I had. I still have them framed in my office.

A sad and wonderful reminder of my “searching” days—a connection to a past that later would come alive to me, as I learned what this “Gregorian” stuff was all about: the beginning of Western civilization’s music. More and more antique stores. I loved the smell and the stuff in them. Who had been the owners of so many beautiful things?

I never missed the opportunity to ask about music books. The answer was always, “Sorry, no!” But one day the store clerk told me to look on a very small and low bookshelf out of the way in a corner. He thought he might have seen some organ music there.

I couldn’t believe what saw! Right there among old books were three beautiful hardbound tomes. On the back of each was printed: *Bach Orgelwerke*, marked Tome I, Tome II, Tome III. When I opened them I saw they were the twelve volumes of the original German edition of C. F. Peters, bound in groups of three. The binding was exquisite. One could see that they had never been used. There wasn’t a mark in them or sign of use. They were in mint condition!

I saw on the first blank page of each volume some pencil writing in German and Spanish stating briefly the content. Who may have been its owner? The clerk had no idea how they got there or when. If the owner had been an organist in Buenos Aires or even a student, there would have been marks of use. But nothing. What a find—I had to have them!

I asked the clerk, “How much?” “275 pesos,” he said. Oh, no! Where am I going to get that money? My Dad would never give that amount; he earned 1,000 pesos a month! That would be more than one-fourth of his earnings! I wouldn’t even ask! I wasn’t working yet, although I had a piano student at the time who paid me 10 pesos a lesson. My student was the daughter of an American couple that heard me play one day and asked me to teach the girl. They lived in a mansion in an exclusive area of the city. I thought she wouldn’t mind giving me an advance on the lessons if I explained the purpose for the money.

At the end of one lesson I worked up some nerve and said to the mother: “Mrs. Valentine,” . . . She cut me off before I finished the phrase and said, “I know, I know. . . Amy is not practicing like she should. . . I don’t think she’s really interested, and it’s wasting everybody’s time, so why don’t we just stop the lessons now.” I was stunned. It was of no use at

that point to say anything but to agree with her and say good-bye. I not only did not get the money, I lost my student! There went my Bach books (I thought). I had to find the money somehow before those books were sold.

Aunt Rosa (actually my mother’s aunt), an old Italian woman, tough and hard working, had a grocery store in a nearby town and had always shown a soft spot in her heart for my brother and me. I thought I’d ask her for a loan (not a gift) to buy the books because I knew I could repay, somehow, a little at a time. I tried to explain what the loan would be for. But, like Mrs. Valentine, she didn’t let me finish my first sentence and said, “Are you asking me for money? Aren’t you ashamed of yourself? Next time I see your mother I’m going to tell her about this, and see what she’s going to say! Now, get out of here!” “OK, Aunt Rosa! OK! I’m sorry I bothered you.” There went my Bach books again! Afraid of losing them I went back to the antique store to see if they would hold them for me for a period of time if I put some money down. They said yes. I did. Now to find the rest!

At the corner near the high school there was a bookstore owned by the Martinez family. Maria Elena, the daughter, was a classmate of mine during the five years of school. Mrs. Martinez took a liking to me from the day I set foot in the store. Years later she said, reminiscing, that I looked “forlorn”—I’d say, probably scared to death of the new environment! I became a regular in her home, a social place for many students. Since they had a fine piano, it became a place of music making before and after classes. Mrs. Martinez became a second mother to me, a counselor and a mentor, and their home a second home. Her husband, a would-be professor with an incredible mind regarding any subject dealt with in high school, coached me for many of the exams I had to pass. He was a poet also and had written volumes. (I still have one of his manuscripts, which, many years later, he would give me, as a gift.) With this background it is no surprise that when I went to her explaining why I had to have those books of Bach’s music, the money to buy them was in my hand immediately. I had my *Bach Orgelwerke*!

Organ lessons

My parents provided money for basic things needed in high school, and that was all. They were totally “hands off” regarding my musical interests at that time. Did they even wonder why I was so crazy about the organ, an instrument so foreign to their experience? It was left to me to find the means to reach my goals and dreams, and they left me alone.

Now was the time to check out the Escuela Superior de Organo. Dolly Morris introduced me to Maestro Hermes Forti one Saturday afternoon before classes. I watched (with envy) how people played Bach’s music on the Hammond organ. There were quite a few students that Saturday. I happened to see a practice schedule on a board with students’ names and took a quick look at it. At that moment I was hoping (probably against hope) to see my name there someday. I was so eager to learn! Dolly had told me about the monthly fee for the lessons. I knew



1964

for sure there was no way to find the money for that.

Feeling very awkward and embarrassed, I told Maestro Forti that I wanted to study organ but since I was still in high school and not working I had no financial resources. “Can you play something for me?” he asked. “I’ll try,” I responded, and sat at an organ totally new to me with a pedalboard, the type of which I had never seen and a manual touch that seemed odd. I stumbled through the “Little” *Prelude and Fugue in C* of Bach. He told to come next Saturday to begin lessons and wrote my name on the practice schedule. I had time assigned to me for my practice twice a week. I finally had what I needed to begin to work on my dream: Bach’s music, an organ, and a teacher! ■

To be continued.


Norberto Guinaldo holds the Master’s degree in Music Theory and Composition from the University of California at Riverside and the Diplome Superieur d’Orgue from the Schola Cantorum in Paris, France, where he studied with Jean Langlais. In the U.S.A. he also studied organ with Clarence Mader. He has been organist at the United Methodist Church of Garden Grove since 1965, and organist at Temple Ner Tamid in Downey, California since 1962.

Norberto Guinaldo has won first prizes in composition in 1964, 1966, 1967, 1970, and 1986. He has been a recipient of numerous commissions, including Oblations of Remembrance (AGO) premiered in 1989; Rhapsody on a French Carol (private patron), written for the inauguration of the horizontal trumpets of the great organ of the First Congregational Church of Los Angeles; and Novissimis, a 45-minute work premiered on February 15, 1998, for the inauguration for the new Glatter-Goetz organ at Claremont (California) United Church of Christ.

He wrote and premiered Credo, an hour-long work in twelve sections for the Far-western Regional Convention of the AGO in 1983. In addition to organ music, he has written piano and choral works and music for symphonic and chamber ensembles. Several of his works have been featured in recent years by Michael Barone on Pipedreams.

Norberto Guinaldo has performed in the U.S.A., as well as in Europe, Argentina, and Mexico. Norberto now lives with his wife Melinda in Fullerton (Orange County), California. Their children Clay, Roy, Marcell, and Cordelia, their families, and eleven grandchildren also live in Orange County. His website, www.guinaldopublications.com, features one hundred titles, either in singles editions or in collections.

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Intercultural Elements in the Organ Works of Fela Sowande

By Godwin Sadoh

Experts in the field of intercultural musicology have propounded various definitions of interculturalism. Akin Euba describes music in which elements from two or more cultures interact as intercultural music,¹ as when materials from diverse cultures are combined into a single contemporary composition. J. H. Kwabena Nketia defines interculturalism as the “process of identifying with or sharing in the heritage of other cultures with a view to broadening one’s cultural horizon or one’s capacity to understand and appreciate differences in modes of expression.”² Nketia’s explanation examines the possibilities and challenges associated with modern African compositions. Afolabi Alaja-Browne expounds on the concept from a Nigerian point of view. He stresses that “art” and “intercultural” are synonymous. Modern Nigerian composers look to written and orally transmitted music for creative ideas, sources of sounds, and themes, as well as procedures to expand their modes of artistic expression. Alaja-Browne upholds the view that assimilation of foreign idioms constitutes a good source of inspiration.³ Joy Nwosu Lo-Bamijoko, a Nigerian operatic singer and ethnomusicologist, approaches the intercultural phenomenon in terms of social change in the Igbo community, one of the six geo-political groups in Nigeria. She addresses the dilemma of Nigerian societies torn between new cultural expressions of cosmopolitan cities and traditional values of the villages.⁴ This writer defines intercultural music as the interplay of diverse cultural idioms in a creative work.

Fela Sowande, as a composer and a performer, is rooted in three major continents: Africa (Nigeria), Europe (London), and North America (African-American). Sowande lived, studied, and worked in this tripartite cultural milieu. He was raised in a bicultural topography in Nigeria where the Yoruba traditional culture and English cultural values co-existed. This was a true reflection of post-colonial Nigeria—the fusion of two diverse worlds. The British colonization and Christian missions introduced Western cultural systems, including the English language, to Nigeria from the mid-nineteenth century. Consequently, Nigerians are raised bicultural from childhood to adulthood. Today, multiculturalism permeates every aspect of Nigerian society: dress, food, education, language, architecture, religion, art, music, sports, broadcasting, business, politics, and socio-cultural life.

Through several years of musical studies and concert performances in Great Britain, Sowande was thoroughly grounded in European classical music. He arrived in the United States in the 1960s, at the peak of civil rights activities, black consciousness, Afro-centric idealism, and black renaissance. Sowande’s contribution to the prevailing ideologies

at the time was two-fold: (1) he borrowed several African-American spirituals and incorporated them into his music compositions, as a sign of alignment with the black race in America; (2) he was very instrumental in pioneering the establishment of African Studies programs at various institutions in the United States. Sowande wrote and presented several scholarly papers on the Africanization of Black Studies in the United States. Such papers were read at Howard University, Oberlin College, and Kent State University. Therefore, Sowande could not refrain from the influence of these three major cultures in his organ compositions. This essay is specifically written to celebrate the thirtieth anniversary of the death of Fela Sowande, March 13, 1987, at a nursing home in Ravenna, Ohio.

Short biography

Fela Sowande was born in Abeokuta, Ogun State, in southwest Nigeria, on May 29, 1905. He represents the second generation of Nigerian composers. He grew up in a musical home; his father, Emmanuel Sowande, was both an Anglican priest and church musician. Sowande received his early musical training from his father and Thomas Ekundayo Phillips (1884–1969). He served as a choirboy and assistant organist under Ekundayo Phillips for several years at the renowned Cathedral Church of Christ, Lagos. At age 27, Sowande decided to become a civil engineer and travelled to England in 1935 to pursue his dream. Six months into the program, he changed his mind and decided to study music because he could not afford to pay the tuition for civil engineering.⁵ At this point, his only means of livelihood was playing jazz at London nightclubs. Sowande later enrolled as an external candidate at the University of London and received private lessons in organ playing from George Oldroyd and George Cunningham. On January 3, 1943, he received the prestigious Fellowship of the Royal College of Organists (FRCO), the highest British diploma awarded for organ playing. This feat distinguished him as the first African to earn the coveted lofty diploma.⁶ Sowande briefly returned to Nigeria in the 1950s to work at the Nigerian Broadcasting Corporation (now Federal Radio Corporation of Nigeria), the University of Ibadan, and the University of Nigeria, Nsukka.⁷ Sowande was appointed professor of musicology at the Institute of African Studies, University of Ibadan, serving from 1965 to 1968.⁸

Sowande immigrated to the United States in the 1960s, where he spent the last two decades of his life as an African musicologist teaching at such institutions as Northwestern University, Howard University, the University of Pittsburgh, and Kent State University, Ohio, his last place of work as tenured professor. Sowande composed for almost the entire



Fela Sowande at the Hammond organ



Sowande at the organ of the West London Mission

spectrum of musical genres—vocal solo, choral, piano, organ, and orchestra. His most well-known works include *African Suite for String Orchestra*, *Folk Symphony for Orchestra*, *Roll De Ol’ Chariot* for SATBB choir, and *Wheel, Oh Wheel* for SATB choir. Sowande is best known for his well-written organ compositions—*Jesu Olughala*, *Go Down Moses*, *Joshua Fit de Battle of Jericho*, *Oyigiyigi*, *Gloria*, *Kyrie*, *Obangiji*, *Prayer*, *Yoruba Lament*, *K’a Mura*, and *Sacred Idioms of the Negro*. It was during Sowande’s era that concert music was introduced to the Nigerian classical music circle. His chamber, orchestra, piano, and vocal songs are mostly secular, intended

for performance at concert halls and auditoriums in Nigerian colleges and universities. Prior to his time, his music compositions were sacred, and their performance was restricted to the church.


Multicultural themes


The organ works of Fela Sowande are based on thematic materials from the Yoruba ethnic group of Nigeria and the African-American musical repertory, particularly spirituals. Most of his compositions for organ use indigenous Yoruba church hymn tunes and Yoruba folk songs. This creative procedure enhances the Nigerian flavor in the music and compartmentalizes the pieces

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Twentieth-century Nigerian composers

within the framework of modern Nigerian art music.

In three organ pieces, Sowande employed African-American spirituals as principal themes. *Joshua Fit de Battle of Jericho* is based on a spiritual. The work is a lively piece characterized by syncopated rhythms as found in many African-American spirituals. The melody bounces between the right and left hands and the pedal. *Go Down Moses* is another piece built on an African-American spiritual. The sustained moderate tempo of this piece lends it to the depiction of the commanding voice of God to Moses in Egypt. The piece fluctuates among diverse tempo markings showcasing the various stages of Moses' mission before Pharaoh the king and the children of Israel. The brilliant *fortissimo* closure of the piece and the final introduction of the Picardy third in the last five measures signify the victorious exodus of the Israelites from Egypt into the Promised Land.

Bury Me Eas' or Wes' (from *Sacred Idioms of the Negro*) is the third and last organ work derived from a black spiritual. It is a short piece characterized by homophonic texture and chromatic passages. It opens very quietly and gradually adds stops and more notes to build intensity. It finally climaxes to *fff* in the last three measures. The title of the entire collection, *Sacred Idioms of the Negro*, even has an affinity with the African-American culture and the acceptable lingual parlance of the era. The title reflects the spirituality of the Black race in America where the church became a place of worship, refuge, solace, hope, and socialization for people of color. *Bury Me Eas' or Wes'* can be regarded as an "organ requiem." The character, mood, tempo, and overall framework of the piece make it suitable for a funeral ambiance. This author strongly believes that Sowande specifically wrote the piece for his own burial, since he particularly requested for it to be played at his funeral service. The title connotes a global dogma that rightly sums up Sowande as a multicultural, multilingual, and multimusical man. He was making a universal statement with this music. In other words, whether you bury him in the East (Africa) or in the West (Europe

and America), he is comfortably at home, having spent most of his treacherous life on the three continents. Therefore, *Bury Me Eas' or Wes'* symbolizes musical and cultural unanimity.

Bilingualism

Some of the titles of Sowande's organ compositions are bilingual. The titles are in English and Yoruba language. *Prayer (Oba A Ba Ke)*, *Oyigiyigi: Introduction, Theme, and Variations on a Yoruba Folk Theme*, and *Yoruba Lament* are representative of works in this category. Sowande often provides the translation of the Yoruba titles on the cover page of the music or in the composer's notes. In the case of *Prayer*, the subtitle in parentheses is actually the title of the Yoruba melody used in the composition. *Oyigiyigi* is also the title of the Yoruba Christian hymn tune employed in the work. The title of *Yoruba Lament* is symbolic in two ways: (1) the first part consists of Yoruba, the Nigerian language, while the second half, the Lament, is in English; (2) the texture, tempo, mood, as well as nuances of the piece are influenced and dictated by the title "lament."

Yoruba Lament was composed in the 1950s at the very peak of the nationalist movement in Nigeria; this movement advocated for the country's emancipation from colonial hegemony. The struggle for the nation's autonomy as well as its cultural renaissance began in the mid 1940s and lasted until the independence of Nigeria in 1960. It was the period in which Nigerian elite united to revive the traditional values and culture of the nation from the European imperialism that was prevalent at the time. Nigerian playwrights, poets, sculptors, fine artists, dramatists, theater artists, and musicians all embarked on a massive campaign for the revival and incorporation of materials from their indigenous culture into their works. It was during this period that Hubert Ogunde, popularly known as "the father of Nigerian contemporary Yoruba theater," wrote several folk operas and plays based on Nigerian legends, myths, politics, socio-cultural life, traditional dances, rituals, festivals, and traditional musical styles. Ogunde captioned one of his Yoruba operas at



Fela Sowande playing theatre organ in London

this crucial time, *Yoruba Ronu* (Yoruba, Think). In this play, he urged the Nigerian populace to think about their sorry state of external domination by the British and urged them to fight for the revival of their cultural heritage.⁹

One of Sowande's contributions to the independence of Nigeria in the 1950s was his organ composition *Yoruba Lament*. It is indeed imperative to note how Ogunde uses his theatrical talent to speak to Nigerians and how Sowande uses his musical compositions to address the same issue. Furthermore, it is of interest to observe titles given to Sowande's organ works created on Nigerian themes in Yoruba and English languages, while titles given to works derived from African-American melodies are simply in English. The combination of Yoruba and English in the Nigerian-themed pieces reflects the bilingual nature of Nigerian society, while the use of only English in the works based on African-American spirituals could be thought of as an extension of the monolithic language prevalent in America. Therefore, the idea of bilingualism in Sowande's organ works is a vivid reflection of post-colonial Nigeria.

European traits

Other forms of interculturalism in the music of Fela Sowande are the use of Western harmonic systems and the pipe organ, a European instrument. The organ works of Sowande are strictly based on Western functional harmony, tonal centers with specific keys, and nineteenth-century chromatic harmony. There is evidence of tonal shifting from one key to another in most of his pieces. Modulation is not found in Nigerian traditional music, so it is a Western imprint on his music. However, Sowande did not employ any of the early twentieth-century pitch collections, such as twelve-tone method, octatonic scale, and atonality in his organ compositions. Such contemporary techniques are to be found in the organ works of Ayo Bankole (1935–1976), a generation after Sowande's era. Although Sowande uses mainly a European style of tonality in his works, he borrowed specific Yoruba rhythms and incorporated them into his music.

At this point, we may then ask, why did Sowande write solo pieces for organ? He was brought up in a Christian home and sang in the best Protestant church choir in Nigeria, which of course had the best pipe organ in the entire country. Sowande received organ lessons from a very tender age at the Cathedral Church of Christ in Lagos. In addition, Sowande observed Thomas Ekundayo Phillips accompanying the cathedral choir and congregation, and saw him playing organ recitals at various churches in Lagos. Apparently, all these exposures to the organ enthralled Sowande and served



Fela Sowande in London

as a source of inspiration and creative imagination for him. The organ became his most beloved instrument and the best medium for him to express himself as a creative artist.

Performances in many nations

Fela Sowande was the most celebrated composer from the continent of Africa in the 20th century. Most of his compositions—ranging from vocal solos, duets, choral songs, arrangements of spirituals, piano pieces, organ pieces, chamber music, and symphonic works—have been performed and recorded all over the world. Recordings of his music are neatly stacked on the shelves of university libraries and archival centers globally. The organ, being his first musical instrument, compelled him to compose a substantial number of works for that instrument. Those masterworks have attracted the attention of organists around the world, who play them during services and at concerts. Hence, we can affirm that his organ compositions are the most popular of all his creative output.

Ronald Mackay played Sowande's *Pastourelle* a number of times in the United States in the 1960s. The New Zealand and Australian Broadcasting Corporation used to play Sowande's *Pastourelle* for morning devotion on a daily basis. John Craven, a British citizen currently residing in Nice, France, is an organist at the Reformed Church Cathedral, Saint Pierre d'Arène. He played *Obangiji*, *Go Down Moses*, and *Yoruba Lament* from 1964 onwards. He played all three pieces again in June 2010 and *Go Down Moses* in November 2010, as well as in April 2015. He also played *Obangiji* and *Kyrie* in June 2015. Craven has been playing *Joshua Fit de Battle of Jericho* in the past five years. Ronald George Baltimore has been playing *Joshua Fit de Battle of Jericho* since the 1970s from his student days in a recital, at Westminster Choir College, Princeton, New Jersey. Marvin Hills, a native of Philadelphia, played *Joshua Fit de Battle of Jericho*, first in 1976, at Tindley Temple United Methodist Church, Philadelphia. He has also played *Obangiji* and *Yoruba Lament* at various places from the 1990s to present time. H. L. Smith, from New York, with roots in Manchester, United Kingdom, has often played *Obangiji*. He teaches organ and piano at Community College of Philadelphia.

Nigerian organist Akin-Ajayi Oluwaseun Collins played *Jesu Olugbala Mo F' Ori Fun*, *Joshua Fit de Battle of Jericho*, and *Prayer* at Bishop Odutola Memorial Anglican Church, Olubadan Housing Estate, Ibadan, southwest, Nigeria. On May 3, 1987, at the memorial service of Fela Sowande that took place at St. James Episcopal Church, New York, his personal friend Eugene Hancock played *Bury Me Eas' or Wes'* as Sowande had requested. Godwin Sadoh played *Jubilate* from the *Sacred Idioms*

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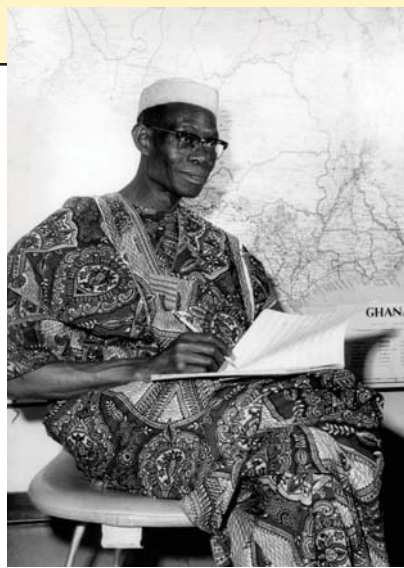
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Fela Sowande the pianist



Fela Sowande composing music

of the Negro at his second master's organ recital at Kimball Recital Hall, University of Nebraska-Lincoln, on April 27, 2000. Monty Bennett played *Joshua Fit de Battle of Jericho* in a special concert tagged "Around the World in 80 Minutes," at Friendship Missionary Baptist Church, Charlotte, North Carolina, on October 17, 2010. He replayed the piece at an organ dedication concert of White Rock Baptist Church, Fayetteville, North Carolina, on October 22, 2015. To round up his recital series in 2016, Bennett played *Joshua Fit de Battle of Jericho* again at Resurrection Parish Church, Santa Rosa, California, on October 30, 2016.

Monty Bennett performed the Middle Eastern premiere of Fela Sowande's *Joshua Fit de Battle of Jericho* on February 24, 2017, during the Israel International Organ Festival at the Hecht Museum Auditorium, Haifa University, Israel.

Perhaps the most ambitious and elaborate performance project of Fela Sowande's organ compositions took place between April 3 and September 18, 2016, programmed by Italian concert organist Luca Massaglia. He performed Sowande's *Joshua Fit the Battle of Jericho* in 12 European concerts. Sowande's music sounded across Russia, from Western Russia to Eastern Siberia, passing from Tatarstan Republic. The concerts took place in three European nations, Russia, Sweden, and France, as shown in the schedule below:

1. April 3: Kursk (Russia) Roman Catholic Church of the Assumption of the Mother of God.

2. April 10: Moscow (Russia) Cathedral of the Immaculate Conception of the Holy Virgin Mary.

3. April 12: Saratov (Russia) Concert Hall of the "Leonid Sobinov" State Conservatory.

4. April 13: Penza (Russia) Organ Hall of the Philharmonic Society.

5. April 14: Dubna (Russia) Concert Hall of the Choir School.

6. April 18: Naberezhnye Chelny (Russia) Organ Hall.

7. April 19: Kazan (Russia) Concert Hall of the "Nazib Zhiganov" State Conservatory.

8. April 22: Tomsk (Russia) Concert Hall of the Philharmonic Society.

9. April 23: Krasnoyarsk (Russia) Organ Hall of the Philharmonic Society, 1st concert.

10. April 24: Krasnoyarsk (Russia) Organ Hall of the Philharmonic Society, 2nd concert.

11. July 4: Cathedral Lund (Sweden).

12. September 18: Eglise Saint-Nicolas-du-Chardonnet Paris (France). Lund Cathedral hosts the largest organ of Sweden.

Conclusion

Intercultural elements in the organ compositions of Fela Sowande elucidate

the impact of colonization, the Christian church and education, as well as the composer's experiences in three major cultures where he lived, studied, worked, composed, and performed. Suffice it to say that composers tend to be influenced and informed creatively by their socio-musical milieu.¹⁰ The selected works of Sowande in this essay are derivations of indigenous source materials from Nigeria and African-American spirituals. The themes of the former are taken from Nigerian folksongs and indigenous hymn tunes composed by local organists and choirmasters. Works such as *Oyigiyigi*, *Obangiji*, *K'a Mura*, *Jesu Olughala*, and *Prayer* are all infused with Nigerian melodies. Sowande's concept of derivative materials is much broader than some of the younger generations of Nigerian composers, in that his themes reflect both African and African-American idiomatic expressions as demonstrated in his arrangements of black spirituals in *Bury Me Eas' or Wes'*, *Go Down Moses*, and *Joshua Fit de Battle of Jericho*.

Fela Sowande, like most modern Nigerian composers such as Thomas Ekundayo Phillips, Ayo Bankole, Samuel Akpabot, Adam Fiberesima, Antony Mereni, Meki Nzewi, Joshua Uzoigwe, Godwin Sadoh, Seun Owoaje, Alaba Ilesanmi, Kayode Morohunfola, Vincent Obi, Abel Adeleke, Tunji Dada, Taiye Adeola, Wole Aro, Christian Onyenji, Chijioko Ngobili, Jude Osy Nwankwo, Babatunde Sosan, and Ebenezer Omole, is a modern interculturalist. Sowande's commingling of Nigerian musical elements, African-American themes, and Western classical theories justifies his organ compositions as intercultural. In this regard, intercultural phenomena could be conceptualized from two perspectives: (1) the composer, a Nigerian, writing in Western classical style, and (2) the intermixture of three cultural expressions—Nigerian, African-American, and European. ■

Fela Sowande's compositions for organ

K'a Mura. London: Chappell, 1945.

Pastourelle. London: Chappell, 1952.

Obangiji. London: Chappell, 1955.

Kyrie. London: Chappell, 1955.

Yoruba Lament. London: Chappell, 1955.

Jesu Olughala. London: Novello, 1955.

Choral Preludes on Yoruba Sacred Melodies. London: Novello, n.d..

Joshua Fit de Battle of Jericho. London: Chappell, 1955.

Go Down Moses. London: Chappell, 1955.

Plainsong. London: Chappell, n.d.

Fantasia in D. London: Chappell, n.d.

Festival March. London: Chappell, n.d.

Oyigiyigi: Introduction, Theme and Variations. New York: Ricordi, 1958.

Gloria. New York: Ricordi, 1958.

Prayer (Oba a Ba Ke). New York: Ricordi, 1958.

K'a Mo Rokoso (unpublished manuscript).

Sacred Idioms of the Negro (unpublished manuscript).

Discography of organ works

Jubilate, Eugene W. Hancock. American Guild of Organists 0-51, audio cassette (1992).

Prayer, James Kibbie. Organ Historical Society OHS-95 CD. Collection title: *Historic Organs of Michigan* (1995).

Obangiji, David Hurd. Minnesota Public Radio MPR CD-1003 (2000). Collection title: *Pipedreams Premieres: A Collection of Music for the King of Instruments*, vol. 2 (2000).

Fantasia in D Major, Festival March, Gloria, Go Down Moses, Nancy Cooper. Richard L. Bond Op. 27, Holy Spirit Episcopal Church, Missoula, Montana. Pro Organo CD 7139 (2000).

Yoruba Lament, Lucius Weathersby. Albany TROY440, CD. Collection title: *Spiritual Fantasy* (2001).

Go Down Moses, Nancy Cooper. Pro Organo CD 7139 (2001), CD. Collection title: *The Road Less Traveled* (2002).

Obangiji, Brent Weaver. *Pipedreams Premiere, Volume 2*. Minnesota Public Radio, 2003.

Joshua Fit de Battle of Jericho, Lucius Weathersby. Great Torrington Parish Church, Father Willis organ; CD IX/27. International Society—African to American Music (2003).

Oyigiyigi: Introduction, Theme and Variations on a Yoruba Folk Theme, Pastourelle, Lucius Weathersby. Great Torrington Parish Church, Father Willis organ; CD IX/27. International Society—African to American Music (2003).

Jubilate, Laudamus Te, K'a mó Rókósó, Kyrie, Óbángiji, Eugene Hancock. n.p. CD.

K'a Mura, Michael Stewart. New Zealand, n.p., CD.

Plainsong, Prayer: Oba a ba ke, Two Preludes on Yoruba Sacred Melodies (1. K'a mura. 2. Jesu Olughala), Sacred Idioms of the Negro (1. Bury me eas' or wes'; 2. Laudamus te; 3. Vesper; 4. Supplication; 5. Via dolorosa; Jubilate), Joshua Fit de Battle of Jericho, Kyrie, Yoruba lament, Obangiji, Hans Uwe

Hielscher. 1863–1982 Walker/Sauer/Oberlinger 4-116, Wiesbaden, Merktkirche; EL CD-016.

Notes

1. Akin Euba, *Essays on Music in Africa 2: Intercultural Perspectives* (Bayreuth: Bayreuth African Studies Series, 1989), 116.

2. Cynthia Tse Kimberlin and Akin Euba (eds.), *Intercultural Music Volume 1* (Bayreuth: Eckhard Breiting, 1995), 6.

3. Afolabi Alaja-Browne, quoted in Kimberlin and Euba, 6.

4. Kimberlin and Euba, 9.

5. A little over two decades after Fela Sowande changed his mind from civil engineering to study music, another fellow Nigerian, bearing similar first name, Fela Anikulap-Kuti, repeated history. Fela Kuti, born on October 15, 1938, was sent to England in 1958 by his middle-class Christian family to study medicine. Upon arrival, Fela changed his mind and went on to enroll at Trinity College of Music, London. Coincidentally, the two Felas were born in the same town, Abeokuta, Ogun State, and their fathers were both Anglican priests.

6. Godwin Sadoh, *The Organ Works of Fela Sowande: Cultural Perspectives* (Bloomington, Indiana: iUniverse Publishing, 2007), 25–26.

7. The Department of Music at the University of Nigeria, Nsukka, was named after Fela Sowande for his extraordinary contributions to Nigerian music.

8. Sadoh, 47.

9. Eburn Clark, *Hubert Ogunde: The Making of a Nigerian Theater* (Oxford: Oxford University Press, 1979), 61–62.

10. For further reading on Fela Sowande's life and music, see Sadoh.

Godwin Sadoh is a Nigerian organist, composer, pianist, choral conductor, ethnomusicologist, and author of 12 books. His compositions have been performed around the world. Sadoh has taught at the University of Pittsburgh, University of Nebraska-Lincoln, and the Obafemi Awolowo University, Ile-Ife, Nigeria. He is presently professor of music and LEADS Scholar at the National Universities Commission in Abuja, Nigeria.

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Boston Herald

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**Austin Organ Company,
Hartford, Connecticut
Opus 1215
St. Matthew Lutheran Church,
Hanover, Pennsylvania**

The St. Matthew Lutheran congregation was organized on April 14, 1743. The present granite church building was completed in 1924 and is the fifth structure in which the congregation has worshiped during its long, continuous history. "Hanover, Penn., is the city made famous by Mr. J. Herbert Springer, St. Matthew's [sic] Lutheran Church, and a grand lady . . ." ("Organ in St. Matthew's, Hanover," *The American Organist*, October 1937).

Austin Organ Company's Opus 1215 was born in 1924, installed following the construction of the current church building. It was conceived by J. Herbert Springer, organist of the church and given by Mrs. Clara Glatfelter Moul. The original instrument had a scope of 87 speaking stops and nearly 5,000 pipes. It was dedicated on January 13, 1925. The divisions of the organ were placed in chambers on both sides of the chancel and on both sides of the gallery. Over the years it has been enlarged to the extent that it ranks as the eighth largest pipe organ in the world, depending upon which website one were to consult. The organ currently has 14,470 pipes and 238 ranks of pipes. Wind for this massive instrument is supplied by four blowers which have a total of 37 horsepower. The main blower is located in the basement. The remaining three are located in the bell tower above the Echo chamber, supplying pressures varying from 7 to 20 inches water column.

While the organ was conceived in 1924, it was slightly expanded before the factory construction was complete. In 1929, Mr. Springer saw to it that the organ attracted much attention. He writes: "It is altogether fitting that for the finest rendition of this worshipful service, a great organ should be built, and the donor expressed willingness to make it complete and artistic in every detail."

Meanwhile, the organ was beginning to attract attention around the country as it was growing in size. William H.



St. Matthew Lutheran Church, Hanover, Pennsylvania

Barnes, in his regular column in *The American Organist*, "The Organ," wrote:

Mr. J. Herbert Springer, in his interesting account of the very large organ in St. Matthew's Lutheran Church, Hanover, Pa., makes the statement that though the church seats 1,200 people, and their present organ of 5,000 pipes is quite large enough for any use of the church, or for recitals too, for that matter, yet *no great work of art was ever created purely from necessity.* (*The American Organist*, October 1930, page 603).

In 1929, about 2,800 pipes were added to the specification. No sooner was this completed than the Echo division was increased from 10 to 21 ranks

and a new console was necessary. As the work progressed on these additions a large loft was discovered above the chancel ceiling. The donor was willing to support Mr. Springer's dream to create a 31-rank Solo division in this chamber. She went a step further and donated funds to cut a significant hole in the area by the Solo chamber roof to install a room that sticks out above the slate roof like an attic dormer (or as some say, an outhouse!). This chamber is home to the 19-rank String division. Following the addition of these 5,000 pipes and the new chambers, the organ was rededicated on December 1, 1931.

Further additions followed in 1934, as by this time, the fine old German organ music of the seventeenth and eighteenth centuries was being rediscovered, appreciated, and played. This intricate, polyphonic music sounded best on an organ of bright, clear tone. The need was felt for still more brilliance in the higher pitched ranks of the organ. There was a new Great Diapason chorus (the new scaling and halving ratios as developed by Austin tonal consultant/director James B. Jamison); also included were new mixtures in both Great and Swell divisions and a brilliant new trumpet for the Swell.

Austin Organ Company Opus 1215 (1925 & 2016)

Great Organ – Manual II		Swell Organ – Manual III		8' Vox Humana		Solo Organ – Manual IV	
7" wind pressure		7" wind pressure				10" wind pressure	
16' Double Diapason	61	16' Contra Geigen	73	4' Clarion	73	16' Bourdon	73
16' Bourdon	85	16' Lieblich Gedeckt	73	4' Hautbois Octaviant	61	8' Diapason	73
8' First Diapason	61	16' Double Dulciana	97	Tremulant		8' Grossflöte	73
8' Second Diapason	61	8' Diapason	73	8' Trompette Royale (Solo)		8' Doppelflöte	73
8' Harmonic Flute	61	8' Harmonic Flute	73			8' Orchestral Flute	73
8' Clarabella	61	8' Rohrflöte (inverted chimney)	73	Choir Organ – Manual I		8' Dulzflöte	73
8' Stopped Flute (ext Bourdon)		8' Zartflöte	73	7" wind pressure		8' Gamba	73
8' Violon Cello	61	8' Holzgedeckt	73	16' Flute Conique	85	8' Gamba Celeste	73
8' Gemshorn	61	8' Flute Celeste II	134	16' Contra Viola	73	8' Violoncello	73
8' Gemshorn Celeste	61	8' Quintadena	73	8' Geigen Principal	73	8' Violoncello Celeste	73
5 1/2' Quint	61	8' Violin	73	8' Chimney Flute	73	4' Octave	73
4' Principal	61	8' Viole de Gambe	73	8' Flute Conique (ext 16')		4' Flute Ouverte	73
4' Octave	61	8' Viole Celeste	73	8' Flute Celeste	61	4' Zauberflöte	73
4' Flute Ouverte	61	8' Salicional	73	8' Quintaten	73	2 1/2' Harmonic Stopped (12th)	61
4' Lieblichflöte (ext Bourdon)		8' Voix Seraphique II	134	8' Viola de Gambe	73	2' Piccolo	61
3 1/2' Tenth	61	8' Dulciana (ext 16')		8' Dulciana	73	II Terzian 17-19	122
2 1/2' Twelfth	61	8' Dulciana Celeste	73	4' Unda Maris (TC)	49	IV Fourniture 12-15-19-22	244
2' Superoctave	61	4' Principal	73	4' Principal	73	16' Bass Trombone	85
2' Waldflöte	61	4' Flute	73	4' Waldflöte	73	16' Bass Clarinet	73
1 1/2' Seventeenth	61	4' Octave	73	4' Flute d'Amour	73	8' Trompette Militaire	73
IV-VI Mixture 12-15-19-22	330	4' Flauto Traverso	73	4' Viola d'Amour	61	8' Trompette Royale	73
V Fourniture 15-19-22-26-29	305	4' Chimney Flute	73	2 1/2' Nasard	61	(20" wind pressure)	
IV Scharf 22-26-29-33	244	4' Violina	73	2' Blockflöte	61	8' Tuba Sonora	73
16' Double Trumpet	73	4' Dulcet (ext 16')		1 1/2' Tierce	61	8' Trombone (16')	
8' Trumpet (ext 16')		4' Dulcet Celeste (ext 8')		1' Larigot	61	8' Orchestral Horn	61
8' Tromba	73	2 1/2' Rohr Nasat (inverted chimney)	61	IV Plein Jeu 15-19-22-26	244	(20" wind pressure)	
4' Clarion (ext Tromba)		2' Fifteenth	61	III Zimbel 36-40-43	183	8' French Horn	73
8' Trompette Royale (Solo)		2' Piccolo	61	16' Baryton	73	8' Corno di Bassetto	73
8' Orchestral Horn (Solo)		1 1/2' Tierce	61	8' Trompette	73	8' Bassoon	73
Piano (D)		1 1/2' Larigot	61	8' Oboe d'Amour	73	8' Orchestral Oboe	61
Trompette Royale Melody		V Sesquialtera 12-15-17-19-22	305	8' Clarinet	73	4' Clarion	73
		V Plein Jeu 12-15-19-22-26	305	8' Regal	61	Tremulant	
		III-IV Acuta 24-26-29	220	8' Vox Humana	61	8' Harmonic Trumpet (Swell)	
		16' Contra Fagotto	73	4' Rohr Schalmei	73	Concert Harp (D)	
		16' Heckelphone	73	Tremulant			
		8' Harmonic Trumpet	73	8' Trompette Royale (Solo)			
		8' Cornopean	73	8' Orchestral Horn (Solo)			
		8' Oboe	73	Harp (Deagan) 61 bars			
		8' English Horn	73				



St. Matthew Lutheran Church circa 1930



Unloading the new console



The previous console



New console for Opus 1215

Several decades passed without further change to the instrument, although there remained a bequest from the original donor for the completion of Mr. Springer's plans. In 1959 it became possible to proceed with another stage, an independent Pedal division. This involved the construction of a new chamber beside the Swell division which would comprise 14 ranks. The Pedal division would speak through the Swell openings. This new section was completed and dedicated in 1964. At this time, the console was returned to the factory for a complete reconstruction. Also, further additions were made to

the Solo, including the new Trompette Royale and Orchestral Horn, voiced on 20 inches wind pressure. In 1971, a few more stops were added, bringing the total count to 231 ranks.

During the next generation, the organ received regular maintenance, and in 1988, Mr. Fredericks added a mammoth 198-Bell Maas-Rowe Carillon to the organ. The carillon cost was covered by various memorials and gifts. Maas-Rowe manufactures unique electronic carillons that employ struck metal "miniature bells" to produce an authentic "live bell" sound. The carillon was playable from the console on the Solo and Great manuals plus Pedal, with the sound coming from either the Great or Celestial chambers or both simultaneously. The carillon also played from the church tower either live or from previously recorded files. Apart

from a church building renovation with a new pipe façade in 1999, there were no large-scale, capital improvements made to the instrument.

In 2007, Austin was summoned to Hanover once again to discuss the instrument with minister of music Scott Fredericks. A plan was developed by Mr. Fredericks with assistance from former associate minister of music Karen L. Buckwalter, and a contract was signed in 2011. The scope of the project was somewhat limited, due in part to the size of the instrument. While it would have been an awesome challenge to return the entire instrument back to the factory for complete reconstruction, budget and the church schedule would not permit the organ being completely out of service for what would be a number of years. With these limitations in mind, Austin was

charged with replacing all chest actions, repairing various wind leaks, some cleaning and releathering regulators, and various other mechanical repairs and upgrades. Along with that scope of work, Austin built a new drawknob console and entirely replaced the 1920s-period cloth-covered wiring to meet current code compliance. Tonally, various flue and reed stops were returned to the factory for renovation and revoicing. The former Echo division was removed entirely. A new specification was developed and, utilizing some of the original pipework supplemented with new ranks, an Antiphonal division was created. Voiced on 7 inches wind pressure, this division was conceived as an "antiphonal voice" to reassert the Great plenum. It comprises a new principal chorus, from 8' Principal to Mixture, a flute chorus,

St. Matthew Lutheran Church, Hanover, Pennsylvania

String Organ – 10" wind pressure

16'	Double Violes II	122
8'	Violes d'Orchestre II	122
8'	Violes d'Orchestre II	122
8'	Viols II	122
8'	Violas d'Amore II	122
8'	Violas Sourdine II	122
4'	Octave Viols II	122
4'	Viola d'Amore	61
III	Cornet de Violes 10-12-15	183
8'	Vox Humana	61
	Tremulant	
	Zimbelstern (Klann) 4 bells	

Celestial Organ – 7" wind pressure

16'	Contra Salicional	61
8'	Diapason	61
8'	Hohlflöte	61
8'	1st Unda Maris II	122
8'	2nd Unda Maris II	122
8'	Aeoline	61
8'	Voix Celeste II	122
4'	Octave	61
4'	Harmonic Flute	61
4'	Flauto Mistico II	122
II	Rauschquint 12-15	122
8'	Tromba	61
16'	1st Vox Humana	73
8'	1st Vox Humana (ext)	
8'	2nd Vox Humana	73
4'	2nd Vox Humana (ext)	
	Tremulant	
	Celestial Harp (D)	
	Chimes (Mayland) 25 tubes	

**Antiphonal Organ
7" wind pressure**

16'	Bourdon (1-12 digital)	49
8'	Principal	61
8'	Melodia	61

8'	Gedeckt	61
8'	Gemshorn	61
8'	Flauto Dolcissimo	61
8'	Flute Celeste (TC)	49
8'	Viola da Gamba	61
8'	Viole Aetheria	61
8'	Vox Angelica (TC)	49
4'	Octave	61
4'	Fernflöte	61
4'	Dulcet	61
4'	Dulcet Celeste	61
2'	Fifteenth	61
IV	Mixture 19-22-26-29	244
V	Mounted Comet 1-8-12-15-17	150
16'	Double Trumpet (ext 8')	12
16'	Waldhorn (ext 8' Corno)	12
8'	Trumpet	61
8'	Corno d'Amore	61
8'	Voce Bassetto	61
	Tremulant	

Pedal Organ – 7" wind pressure

32'	Open Wood (D)	
32'	Principal (D)	
32'	Sanft Bass (D)	
32'	Contra Bourdon (Solo ext.)	12
16'	Contra Bass	32
16'	Diapason (Great)	
16'	Contra Geigen	32
16'	Violone Bass (D) (Choir)	
16'	Soubasse (D) (Choir)	
16'	Bourdon (Great)	
16'	Stopped Flute (D) (Choir)	
16'	Lieblich Gedeckt (Swell)	
16'	Violone	44
16'	String Celeste II (String)	
16'	Viola (Choir)	
16'	Flute Conique (Choir)	
16'	Dulciana (Swell)	
10 5/8'	Quint	32

8'	Principal	32
8'	Octave (Great Double Diapason)	
8'	Gedeckt	32
8'	Violoncello (Violone 16')	
8'	Bass Flute (D) (Choir)	
8'	Flute Conique (Choir)	
8'	Viole Celeste II (Swell)	
8'	Dulciana (Swell)	
5 1/2'	Twelfth	32
4'	Choral Bass	32
4'	Super Octave (Great)	
4'	Nachthorn	32
4'	Flute (D) (Choir)	
2'	Kleine Octave	32
2'	Blockflöte	32
V	Grand Comet 12-15-17-19-22	160
IV	Cymbale 22-26-29-33	128
32'	Contra Bombarde (D)	20
16'	Bombarde	44
16'	Trombone (Great)	
16'	Fagotto (Swell)	
16'	Baryton (Choir)	
8'	Bombarde (16')	
8'	Trombone (Great)	
8'	Bassoon (Solo)	
4'	Clarion (Swell Harmonic Trumpet)	
4'	Trompette (Choir)	
4'	Rohr Schalmey (Choir)	
	Chimes (D)	

Gallery Pedal – 7" wind pressure

32'	Contra Bourdon (D)	
16'	Open Diapason (D)	
16'	Subbass	32
16'	Bourdon (Antiphonal)	
16'	Violone (D)	
16'	Viola da Gamba (Antiphonal ext)	12
16'	Salicional (Celestial)	
8'	Principal	32
8'	Octave Bourdon (16' Subbass)	12

8'	Violone (D)	
8'	Viola da Gamba (Antiphonal)	
4'	Choral Bass (ext Principal)	12
4'	Fern Flute (Antiphonal)	
16'	Double Trumpet (Antiphonal)	
16'	Waldhorn (Antiphonal)	
8'	Trumpet (Antiphonal)	
4'	Clarion (Antiphonal)	
	Chimes	

Bells/Percussion

8'	Celeste Bells (37 notes)*	
8'	Harp Bells (37 notes)	
4'	Minor Bells (37 notes)	
8'	Major Bells (37 notes)	
8'	Symphonic Carillon (37 notes)	
8'	Flemish Bells (37 notes)	
16'	Pedal Bourdon Bell (13 notes)	
8'	Pedal Flemish Bells (13 notes)	
1'	Slide Whistle 10" wind (Robert Morton type)	
	Bass Drum (D)	
	Cymbal Crash (D)	
	Pedal Grand Timpani (D)	
	Pedal Minor Timpani (D)	
	Drum Roll (D)	
	Glockenspiel (D)	

* All bells are Maas-Rowe

String, Celestial, and Orchestral divisions are floating and available on all manuals.

D = Walker digital stops



A view from the pew

three sets of strings and celestes, a brilliant Mounted Cornet, and three reed stops along with an independent Pedal 8' Principal and 16' Subbass.

Initially, there was some skepticism over the addition of some digital voices, but after a bit of experimentation, we certainly found justification for their inclusion. For example, the Pedal department is somewhat thin on the "Choir/Great" side of the chancel (incidentally where the console and choir are situated) and the Gallery Pedal was very small. As a result, it was very difficult to achieve a balanced registration. Also, the original organ had a 32' Bourdon and an ailing 32' Contra Bombarde. In an instrument of this size, it was reasonable to expect some variety in "sub-sub-bass" dynamic, and so several 32's were added in the chancel and gallery through the digital medium, along with some additional 16' and 8' Pedal stops. The Celestial harp was in need of repair but in light of cost and space issues a digital harp was added to the Celestial and a new Concert Harp was added to the Solo division. Several digital percussions were added including Pedal chimes, a glockenspiel, piano, timpani, cymbal, and bass drum. MIDI voices are available on all keyboards.

There was discussion about the fact that this somewhat large instrument would only have a four-manual console. It was decided with the various floating divisions and for ease of performance, choir loft visibility, and comfort, a four-manual console would be ideal. This sentiment was presupposed in the 1937 TAO article: "Mr. Springer showed exemplary commonsense when he required a four-manual console instead of a five. A five-manual console is excellent as a show-piece for theaters, but it's an abomination to an organist. That

fifth manual is in the way all the time; it throws everything else out of kilter."

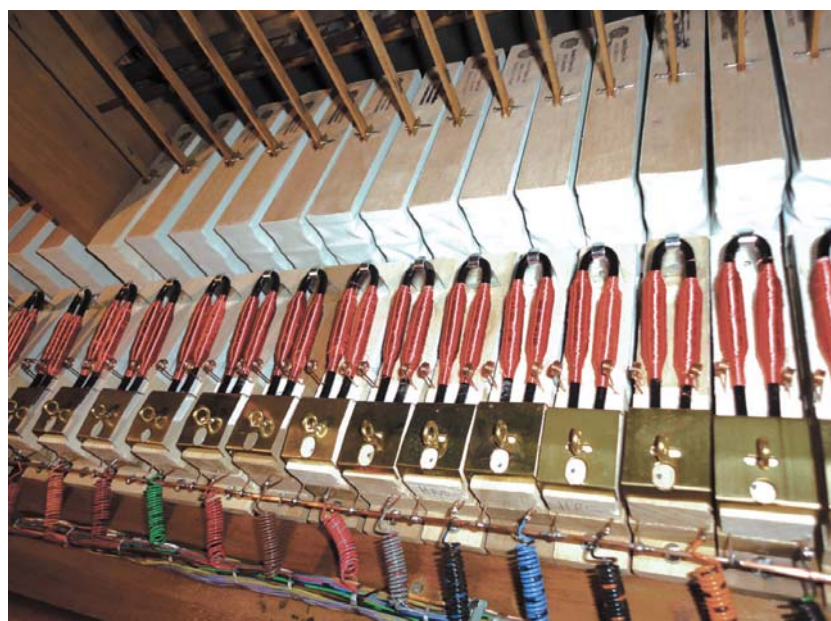
That being said, the organ is perfectly controllable, thanks to modern electronic systems, and guest organists seem to gain the confidence of comfort within a very few minutes seated at the console. Some of this is, in part, due to the very thoughtful layout worked in collaboration between Mr. Fredericks and Austin's design staff. Every conceivable convenience has been integrated, and as a result, sitting at the console one has the instant sense of comfort, like slipping one's feet into a well-worn pair of sneakers.

Tonally, the organ does not blow you away. It was never conceived to do that. This instrument was designed primarily as a service instrument. Mr. Springer wrote: "I do not feel that the liturgical service should be pushed aside for a performance . . . We put all our energies into the anthems and liturgy." As Mr. Fredericks will often assert: "The St. Matthew organ will wrap you in its beauty: It has more variety of beautiful voices than any organ you may ever hear." And it really is true.

The organ has been dedicated in a number of concerts. The first was presented by Richard Elliott on October 23, 2016, to a capacity audience. This recital was followed by a concert presented by Peter Richard Conte and Andrew Ennis (trumpet/flugelhorn) on November 20, 2016, to a similar audience. Future performances include those by Monte Maxwell, organist and director of chapel music, United States Naval Academy, who will perform April 23 at 4:00 p.m., and The King's Brass and Tim Zimmerman with Karen Buckwalter on June 4 at 4:00 p.m. These are ticketed events (no charge). For tickets, send a stamped, self-addressed envelope to St. Matthew Lutheran Church.



One of the five Vox Humana ranks



Chest relay

Fun Facts

- 10 divisions across 4 manuals
- Wind pressures: 7", 10" (Solo), 20" (Trompette Royale and Orchestral Horn)
- 238 ranks
- 14,470 pipes
- 335 drawknobs on console
- 24 celestes (nearly 70 ranks of strings)
- 59 ranks of mixtures
- 38 ranks of reeds
- 5 *Voces Humanae*, including a 16' Vox Humana

See the church website for details: www.stmattlutheran.org.

One final thought comes from that 1937 TAO article:

The era of struggling to make the organ smaller, smaller, smaller has about passed; and good riddance. A small organ is as poverty stricken as a small orchestra. When our great orchestras begin the process of reducing their forces to a dozen men will be time enough for the organ world to again try to reduce the organ to a dozen ranks. Hats off, then, to a truly adequate church organ.

We are grateful to members of the Austin Organ's family for their hard work completing this project: To Victor Hoyt, who spent untold hours working on mechanical systems in the organ, assisted by several members of the factory crew, field service folks and friends, including Michael Chiaradia, Colin Coderre, Curtis Hawkes, Arthur Herzog, and Pedro Flores. We also thank Nick Schroeder

and Phil Swartz, who spent the entire summer of 2015 working in the church! Much pipe repair was required and was completed by Steve Skates and Tony Valdez, assisted by John Rivera. Tonal work in the factory and onsite was completed by Dan Kingman, Annie Wysocki, and Mike Fazio. Layout and design executed by Floyd Higgins. Onsite tuning and regulating completed by Mike Fazio, assisted by Michael-James Hart and Ben Boellner.

Deepest appreciation and admiration goes to Ray Albright and Bruce Coderre, who aside from building the console, coordinated the construction of several new chests and tirelessly worked to complete the mammoth project of rewiring the entire organ, installing thousands of new Austin actions, the control system, many chests, pipes, and parts for months on end. Without their faithful attention to detail, this project would not have had such a successful outcome.

—Michael Brian Fazio
President & Tonal Director

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

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Mark Jones, with viola; First Presbyterian, Pompano Beach, FL 12 noon

DeLaLande, *Leçons de Tenebrae*; St. Chrysostom's Episcopal, Chicago, IL 7 pm

16 MARCH

Choir of St. Luke-in-the-Fields; St. Luke-in-the-Fields Episcopal, New York, NY 8 pm

Cynthia Roberts-Greene; Christ Episcopal, Bradenton, FL 12:15 pm

17 MARCH

Caroline Robinson & David von Behren; Rye Presbyterian, Rye, NY 7:30 pm

Colin Lynch; Emmanuel Church, Chestertown, MD 7:30 pm

Peggy Haas Howell; St. Paul's Episcopal, Greenville, NC 7:30 pm

Todd Wilson; Holy Trinity Lutheran, Columbus, OH 7 pm

Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:10 pm

Olivier Latry, masterclass; First Presbyterian, Ann Arbor, MI 3:30 pm

Mendelssohn, *Elijah*; Center for Performing Arts, Carmel, IN 8 pm

Credo Ensemble; Fourth Presbyterian, Chicago, IL 12:10 pm

18 MARCH

Olivier Latry; First Presbyterian, Birmingham, MI 3:30 pm

19 MARCH

CONCORA; Trinity College, Hartford, CT 4 pm

Wyatt Smith; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Chelsea Chen; First United Methodist, Moorestown, NJ 7 pm

Gail Archer; Christ Episcopal Church, Easton, MD 4 pm

Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm

Duke Chapel Bach Choir, Bach, *Cantatas 38 & 54*; Duke Chapel, Durham, NC 5:15 pm

Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm

Diane Bish; Johns Creek United Methodist, Johns Creek, GA 3 pm

Christopher Houlihan; Christ Presbyterian, Canton, OH 4 pm

Olivier Latry, vespers; Cathedral of the Most Blessed Sacrament, Detroit, MI 4 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Nathan Laube, Guilman, *Symphony No. 2*; Southern Adventist University, Collegedale, TN 7:30 pm

Advent Episcopal School Choral Ensemble, Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Karen Beaumont; St. John Lutheran, Milwaukee, WI 2 pm

Robert Woodworth; Loyola University, Chicago, IL 3 pm

Steven Wente, Bach Vespers; Grace Lutheran, River Forest, IL 3:45 pm

20 MARCH

Daniel Segner; Presbyterian Homes, Evanston, IL 1:30 pm

21 MARCH

Colin MacKnight; Church of the Resurrection, New York, NY 8 pm

Andrew Senn; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon

David Higgs; Stetson University, DeLand, FL 7:30 pm

Jonathan Ryan, Bach, *Clavierübung III*; Trinity Cathedral, Cleveland, OH 7:30 pm

Jane Johnson; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12 noon

Christopher Ganza; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Mark Jones, with others; First Presbyterian, Pompano Beach, FL 12 noon

23 MARCH

TENET & The Sebastians, Bach, *St. John Passion*; St. Paul German Lutheran, New York, NY 7 pm

Three Choirs Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

24 MARCH

Christopher Houlihan; Trinity College, Hartford, CT 7:30 pm

TENET & The Sebastians, Bach, *St. John Passion*; Caspary Auditorium, Rockefeller University, New York, NY 12 noon

Barnard-Columbia Chorus, Mendelssohn, *Elijah*; Church of the Ascension, New York, NY 8 pm

Chelsea Chen; Church of the Immaculate Conception, Montclair, NJ 8 pm

Joshua Boyd, Richard Newman, Aaron Tan, & Jeremy David Tarrant, Dupré, *Stations of the Cross*; Grace Episcopal, Alexandria, VA 7:30 pm

Adam Brakel; St. Helena Episcopal, Beaumont, SC 12 noon

Isabelle Demers; St. Petersburg College, St. Petersburg, FL 7:30pm

25 MARCH

TENET and The Sebastians, Bach, *St. John Passion*; St. Paul German Lutheran, New York, NY 7 pm

Chelsea Chen, masterclass; Church of the Immaculate Conception, Montclair, NJ 10 am

Stefan Engels; Winthrop University, Rock Hill, SC, masterclass 10 am, recital 4 pm

Michael Plagerman; University of Notre Dame, South Bend, IN 8 pm

Lawrence Lawyer, with orchestra, Saint-Saëns, *Symphony No. 3*; Cathedral of St. Paul, St. Paul, MN 2 pm

26 MARCH

Andrew Scanlon; First Church UCC, Nashua, NH 4 pm

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Weston Jennings; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

TENET & The Sebastians, Bach, *St. John Passion*; St. Barnabas Episcopal, Greenwich, CT 4:15 pm

Patrick Parker; Cathedral of St. John the Divine, New York, NY 5 pm

David von Behren; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Nathan Lively; Cathedral of All Saints, Albany, NY 2:30 pm, Evensong 3 pm

Gail Archer; St. George Episcopal, Fredericksburg, VA 3 pm

Kyle Ballantine; St. John's Church, Savannah, GA 5:05 pm, Choral Evensong 5:30 pm

Nathan Laube; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

Katelyn Emerson; St. Catharine of Siena Catholic Church, Cincinnati, OH 3 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

La Scoperta Ensemble; First Presbyterian, Ypsilanti, MI 4 pm

28 MARCH

Daniel Roth; St. Francis Xavier Catholic Church, New York, NY 7 pm

Choir of New College, Oxford, Bach, *St. John Passion*; St. Bartholomew's Episcopal, New York, NY 7:30 pm

Jeff McClelland; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon

Bryan Dunnewald; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

Thomas Trotter; St. Mark's Episcopal Cathedral, Shreveport, LA 7 pm

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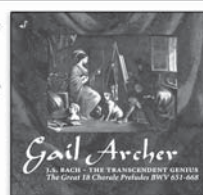
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Calendar

29 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Tallis Scholars; Peachtree Road United Methodist, Atlanta, GA 7 pm
Mark Jones, with flute; First Presbyterian, Pompano Beach, FL 12 noon

30 MARCH

Daniel Roth; Church of the Transfiguration, Orleans, MA 7:30 pm
Choir of New College, Oxford; Calvary Episcopal, Pittsburgh, PA 8 pm
Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm

31 MARCH

Olivier Penin; Trinity College, Hartford, CT 7:30 pm
Stephen Tharp; Westminster Presbyterian, Albany, NY 7:30 pm
Joshua Stafford; Longwood Gardens, Kennett Square, PA 8 pm
David Higgs; Christ United Methodist, Greensboro, NC 7:30 pm
Choir of New College, Oxford; Trinity Cathedral, Cleveland, OH 7:30 pm
Tom Trenney, recital & silent film accompaniment; Hyde Park Community United Methodist, Cincinnati, OH 7 pm
Boyd Jones; Westminster Presbyterian, Knoxville, TN 8 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

1 APRIL

Brahms, *Ein Deutsches Requiem*; St. James's Episcopal, West Hartford, CT 7:30 pm
Daniel Roth, masterclass; First Presbyterian, Gainesville, FL 10 am
Emily Meixner; University of Notre Dame, South Bend, IN 8 pm
Bella Voce, Brahms, *Requiem*; Fourth Presbyterian, Chicago, IL 7:30 pm

2 APRIL

Christa Rakich; St. John's Episcopal, West Hartford, CT 12:30 pm
Erik Wm. Suter; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gail Archer; Cadet Chapel, West Point, Garrison, NY 3:30 pm
Douglas Cleveland; United Presbyterian Church, Binghamton, NY 4 pm
Thomas Trotter; Ursinus College, Collegeville, PA 4 pm
Robert Parkins; Duke Chapel, Duke University, Durham, NC 5 pm
Nathan Laube; Providence United Methodist, Charlotte, NC 7 pm
Choir of New College, Oxford; Trinity Cathedral, Columbia, SC 4 pm
Stations of the Cross; Peachtree Road United Methodist, Atlanta, GA 7 pm
Daniel Roth; First Presbyterian, Gainesville, FL 4 pm
Tom Trenney, hymn festival; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Bella Voce, Brahms, *Requiem*; St. Luke's Episcopal, Evanston, IL 3:30 pm
Simon Pick; University of Notre Dame, South Bend, IN 8 pm
Emmanuel Arakelian; Cathedral-Basilica of St. Louis, New Orleans, LA 6 pm

3 APRIL

Choir of New College, Oxford; Grace Church Cathedral, Charleston, SC 7:30 pm

4 APRIL

Edward Landin; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon
Daniel Roth; Catholic University of America, Washington, DC 6:30 pm
Choir of New College, Oxford; Cathedral of St. Philip, Atlanta, GA 7:30 pm

5 APRIL

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Cecily DeMarco; First Presbyterian, Pompano Beach, FL 12 noon
Christopher Urban; First Presbyterian, Arlington Heights, IL 4 pm

6 APRIL

Oratorio Society of New York, with orchestra, Britten, *War Requiem*; Cathedral of St. John the Divine, New York, NY 7:30 pm

Daniel Roth; St. Mary's Seminary and University, Baltimore, MD 7:30 pm
Julane Rodgers, harpsichord; Christ Episcopal, Bradenton, FL 12:15 pm

7 APRIL

John Rose; Trinity College, Hartford, CT 7:30 pm
Oratorio Society of New York, with orchestra, Britten, *War Requiem*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:10 pm
Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Dalong Ding; First Presbyterian, Evansville, IN 7 pm
Bach, *St. John Passion*; Grace Lutheran, River Forest, IL 7 pm
Chicago a cappella; North Central College, Naperville, IL 7:30 pm

8 APRIL

Quire Cleveland; St. Bernard Catholic Church, Akron, OH 7:30 pm
Mary Zelinski; University of Notre Dame, South Bend, IN 6 pm
David Swenson; University of Notre Dame, South Bend, IN 8 pm
Chicago a cappella; Nichols Hall, Music Institute of Chicago, Evanston, IL 8 pm

9 APRIL

Duruffé, *Requiem*; First Church of Christ, Wethersfield, CT 4 pm
Yale Camerata; Woolsey Hall, Yale University, New Haven, CT 4 pm
Bradley Burgess; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Bach, *Jesu meine Freude*, Schütz, *Die Sieben Worte*; Madison Avenue Presbyterian, New York, NY 3 pm
Christ Church Choir; Christ Church, Easton, MD 4 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Coro Vocati, Bach, *St. John Passion*; Peachtree Road United Methodist, Atlanta, GA 3 pm
Mark Jones, with choir & orchestra; First Presbyterian, Pompano Beach, FL 4 pm
Todd Wilson; Immaculate Conception Parish, Cleveland, OH 5 pm
Quire Cleveland, Davy, *St. Matthew Passion*; St. Peter Church, Cleveland, OH 3 pm; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm
Brahms, *Ein Deutsches Requiem*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Helen Reed; First Presbyterian, Evansville, IN 4 pm
Bach, *St. John Passion*; Grace Lutheran, River Forest, IL 4 pm
Frederick Teardo, Dupré, *Le Chemin de la Croix*; Cathedral Church of the Advent, Birmingham, AL 3 pm

10 APRIL

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 7 pm

11 APRIL

TENET; St. Thomas Church Fifth Avenue, New York, NY 7 pm
Kathleen Scheide; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon
Wesley Roberts; Campbellsville University, Campbellsville, KY 12 noon

12 APRIL

Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

13 APRIL

Aaron David Miller, with vocalist, silent film accompaniment; Kimmel Center, Philadelphia, PA 8 pm
Dupré, *Stations of the Cross*; Duke Chapel, Duke University, Durham, NC 11 pm

14 APRIL

Jeffrey Brillhart, Dupré, *Stations of the Cross*; Bryn Mawr Presbyterian, Bryn Mawr, PA 7 pm
Tavener, *Svyati*; Shadyside Presbyterian, Pittsburgh, PA 7 pm

15 APRIL

Duke Chapel Bach Choir, Bach, *St. John Passion*; Duke Chapel, Durham, NC 3 pm

THE DIAPASON announces...

20 Under 30 Class of 2017

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

See the video of the Class of 2017 at www.TheDiapason.com

20 UNDER 30

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Calendar

16 APRIL

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 2 pm

19 APRIL

Barnard-Columbia Chorus & Lausanne, Switzerland, University Choir, Mozart works; Church of the Ascension, New York, NY 8 pm
Vincent Dubois; First Congregational, Sarasota, FL 7:30 pm

21 APRIL

Vincent Dubois; Sacred Heart Cathedral, Rochester, NY masterclass 3 pm, recital 8 pm
Nathan Laube; SUNY Buffalo, Amherst, NY 7:30 pm
Joan Lippincott, Eric Plutz, Scott Dettra, & others; Princeton University Chapel, Princeton, NJ 7 pm
Ken Cowan; Covenant Presbyterian, Charlotte, NC 7 pm
Isabelle Demers; First Presbyterian, Jackson, MS 7:30 pm

22 APRIL

Pittsburgh Camerata, Handel, *Messiah*; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Ken Cowan, masterclass; Covenant Presbyterian, Charlotte, NC 9 am
Chicago a cappella; Logan Center for the Arts, Chicago, IL 8 pm
North Shore Choral Society, Winter, *Missa Gaia*; Unitarian Church of Evanston, Evanston, IL 7 pm
David Enlow; St. Norbert Abbey, De Pere, WI 2 pm

23 APRIL

Thomas Murray, with Yale Camerata, Moore, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 4 pm
Rachel Mahon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Nathan Laube; St. Joseph Cathedral, Buffalo, NY 4 pm
Martin Jean; Westminster Presbyterian, Pittsburgh, PA 3 pm
Monte Maxwell; St. Matthew Lutheran, Hanover, PA 4 pm
Scott Dettra; Christ and St. Luke's Episcopal, Norfolk, VA 4 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Christopher Houlihan; Stambaugh Auditorium, Youngstown, OH 4 pm
Sewanee University Choir; Cathedral Church of the Advent, Birmingham, AL 6 pm
John Gouwens; Culver Military Academy, Culver, IN 4 pm
Derek Nickels; Church of the Holy Comforter, Kenilworth, IL 4 pm
Chicago a cappella; Pilgrim Congregational, Oak Park, IL 4 pm
Vincent Dubois; University of St. Thomas, St. Paul, MN 3 pm

24 APRIL

Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, CT 5 pm
Evan Cogswell; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Scott Montgomery; Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL

Choir of St. Luke-in-the-Fields; St. Luke-in-the-Fields Episcopal, New York, NY 8 pm

28 APRIL

Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Bruce Neswick, hymn festival; Christ Church Episcopal, Dearborn, MI 7:30 pm
Devin Attehl; University of Notre Dame, South Bend, IN 6:30 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Bach Week; Nichols Concert Hall, Evanston, IL 7:30 pm

29 APRIL

Yale Schola Cantorum, Handel, *Occasional Oratorio*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Bruce Neswick, workshop; Christ Church Episcopal, Dearborn, MI 10 am
Mitchell Garcia; University of Notre Dame, South Bend, IN 8 pm
Aestas Consort; St. Chrysostom's Episcopal, Chicago, IL 2 pm
Michael Hey, workshop; Zion Lutheran, Wausau, WI 10 am

30 APRIL

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Andrew Henderson, Paul Jacobs, David Enlow, with choir; Madison Avenue Presbyterian, New York, NY 3 pm
Daniel Hyde; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Chelsea Chen; First Presbyterian, Iliion, NY 3 pm
Daryl Robinson; St. Stephen's Episcopal, Millburn, NJ 4 pm
Alan Morrison, with Delaware ChoralArts, Brahms, *Requiem*; Episcopal Church of Sts. Andrew and Matthew, Wilmington, DE 7 pm
Choral concert; St. John's Episcopal, Hagerstown, MD 5 pm
David Higgs; River Road Church, Baptist, Richmond, VA 4 pm
Duke Chapel Choir & Choral Society of Durham, Berlioz, *Te Deum*, Poulenc, *Gloria*; Duke Chapel, Durham, NC 7:30 pm
Marilyn Keiser; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

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Calendar

Christopher Houlihan; First Presbyterian, Ypsilanti, MI 4 pm
David Cherwien, hymn festival; Winnetka Congregational, Winnetka, IL 4 pm
 Choral concert; First Presbyterian, Arlington Heights, IL 4 pm
Michael Hey; Zion Lutheran, Wausau, WI 3 pm

UNITED STATES West of the Mississippi

15 MARCH
Jeannine Jordan; First United Methodist, Corvallis, OR 12 noon

17 MARCH
Kathleen Bolduan; Third Baptist, St. Louis, MO 12:30 pm
Jillian Gardner; Trinity Episcopal Cathedral, Phoenix, AZ 12:15 pm
John Stuntebeck; St. Mark's Cathedral, Seattle, WA 7:30 pm

18 MARCH
 National Lutheran Choir; First Lutheran, Duluth, MN 7 pm

19 MARCH
Jillian Gardner; St. Philip's in the Hills Episcopal, Tucson, AZ 4 pm
Ennio Cominetti; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

24 MARCH
Horst Buchholz; Third Baptist, St. Louis, MO 12:30 pm

26 MARCH
Thomas Trotter; Meyerson Symphony Center, Dallas, TX 2:30 pm
 Evensong; Episcopal Church of the Transfiguration, Dallas, TX 5 pm
 Handel, *Messiah*; Park Cities Presbyterian, Dallas, TX 6 pm
 Mozart, *Requiem*; Highland Park United Methodist, Dallas, TX 6 pm

Jack Mitchener; Broadway Baptist, Fort Worth, TX 4 pm
Naoko Maeda; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 MARCH
Nicole Keller; Third Baptist, St. Louis, MO 12:30 pm
Thomas Trotter; Rice University, Houston, TX 7:30 pm

1 APRIL
Isabelle Demers, masterclass; Central Christian, Springfield, MO 10 am
 Dallas Bach Society; Zion Lutheran, Dallas, TX 7:30 pm

2 APRIL
Isabelle Demers; King's Way United Methodist, Springfield, MO 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

7 APRIL
Nick Capozzoli; Third Baptist, St. Louis, MO 12:30 pm

9 APRIL
Curt Sather; Pacific Lutheran University, Tacoma, WA 3 pm

14 APRIL
 Dubois, *Seven Last Words*; First Lutheran, Duluth, MN 1 pm & 7 pm
Brent Johnson; Third Baptist, St. Louis, MO 12:30 pm
 Bach, *St. John Passion*; Highland Park United Methodist, Dallas, TX 12 noon
 Rutter, *Requiem*; Lovers Lane United Methodist, Dallas, TX 7 pm

18 APRIL
Douglas Cleveland; Wiedemann Recital Hall, Wichita, KS 7:30 pm

20 APRIL
Paul Jacobs, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 APRIL
 Elgar, *The Dream of Gerontius*; Orchestra Hall, Minneapolis, MN 8 pm
Katie Burk; Third Baptist, St. Louis, MO 12:30 pm
Katelyn Emerson; St. Cecilia Cathedral, Omaha, NE 3 pm
Jonathan Ryan, Bach, *Clavierübung III*; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Valley Baptist, Bakersfield, CA 7:30 pm

22 APRIL
 Elgar, *The Dream of Gerontius*; Orchestra Hall, Minneapolis, MN 8 pm
Sarah Herzer; Gustavus Adolphus College, St. Peter, MN 7:30 pm
Paul Jacobs, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm

23 APRIL
Adam Brakel; First Presbyterian, Fort Smith, AR 4 pm
Craig Cramer; University of Nevada, Las Vegas, NV 4 pm
Paul Jacobs, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm
 Temple Hill Choir and Orchestra, Gardner, *Lamb of God*; Cathedral of St. Mary of the Assumption, San Francisco, CA 5 pm

27 APRIL
Katelyn Emerson; Christ the King Catholic Church, Dallas, TX 7:45 pm

28 APRIL
Phillip Kloeckner; Third Baptist, St. Louis, MO 12:30 pm
Vincent Dubois; St. James Catholic Cathedral, Seattle, WA 7:30 pm

29 APRIL
Robert Bates, with orchestra, Jongen & Poulenc concertos; St. John the Divine Episcopal, Houston, TX 7:30 pm

30 APRIL
Bill Chouinard, with orchestra, Holst, *The Planets*; Wayzata Community Church, Wayzata, MN 3 pm
Gail Archer; St. Mark's Episcopal, St. Louis, MO 4 pm
Vincent Dubois, masterclass; Plymouth Congregational Church, Seattle, WA 10 am
Damin Spritzer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

23 MARCH
Robert Sholl; St. John's Smith Square, London, UK 1:05 pm

24 MARCH
Peter van Dijk; Hecht Museum, Haifa University, Haifa, Israel 11 am

25 MARCH
Peter van Dijk; Redeemer Church, Jerusalem, Israel 12 noon

26 MARCH
Naji Hakim; St. Nikolaus Kirche, Frankfurt, Germany 5 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm
 Choir of King's College, Cambridge; Chan Centre for the Performing Arts, Vancouver, BC, Canada 2 pm

28 MARCH
Stephanie Burgoyne; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

17 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, UK 11:15 am

20 APRIL
Tom Bell; St. John's Smith Square, London, UK 1:05 pm

21 APRIL
Magdalena Malek; Hecht Museum, Haifa University, Haifa, Israel 11 am

22 APRIL
Roland Volt; Redeemer Church, Jerusalem, Israel 12 noon
Stephen Tharp; Parish Church, Cirencester, UK 7:30 pm
David Poon; Ryerson United Church, Vancouver, BC, Canada 3 pm

23 APRIL
Gail Archer; St. Francis Saverio, Milan, Italy 9 pm
James Metzler; Church of the Madeleine, Paris, France 4 pm

24 APRIL
Stephen Farr; Royal Festival Hall, London, UK 7:30 pm

28 APRIL
Stephanie Burgoyne; Waterford United Church, Waterford, ON, Canada 7:30 pm

30 APRIL
David Poon; Ryerson United Church, Vancouver, BC, Canada 3 pm


INTERNATIONAL

19 MARCH
Theo Jellema; St. Paul's Cathedral, London, UK 4:45 pm

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ELIZABETH and RAYMOND CHENAULT, Stambaugh Auditorium, Youngstown, OH, September 18: *Sonata a Deux*, Litaize; *St. Anthony in Meditation*, Paulus; *Allegra for Organ Duet*, Moore; *Eclogue*, Shephard; *Rhapsody*, Hakim; *Shenandoah*, White; *Two to Tango*, Clark; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator*, Briggs.

PHILIP CROZIER, St. Franziskus, Zwillbrock, Germany, July 31: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Herr Jesu Christ, dich zu uns wend*, BWV 655, O Mensch, beweine dein' Sünde gross, BWV 622, Bach; *Unter der Linden grüne*, SWWV 325, Sweelinck; *Pastorale*, op. 59, no. 2, Reger; *1er Kyrie en taille, à 5*, *Fugue à 5, qui renferme le chant du Kyrie*, *Cromorne en taille à 2 parties*, de Grigny; *Toccata in E*, BWV 566, Bach; *Nun lob, mein Seel, den Herren*, BuxWV 212, Buxtehude; *Festive Toccata*, Bédard.

St. James United Church, Montréal, QC, Canada, August 30: *Präludium in d*, op. 65, no. 7, Reger; *Impromptu*, op. 54, no. 2, Viernne; *Fantasia Chorale No. 2 in f-sharp*, Whitlock; *Werde munter, mein Gemüte*, Pachelbel; *Hommage*, Bédard; *Moto ostinato*, Finale (*Sunday Music*), Eben.

THEO S. DAVIS, Cathedral of the Assumption, Louisville, KY, September 23: *Fiat lux*, Dubois; *Psalm Prelude, set 2*, no. 2, Howells; *Fantasia and Fugue in g*, BWV 542, Bach; *Esquisses Byzantines* (excerpts), Mulet.

NATHAN DAVY, St. Joseph Catholic Church, Penfield, NY, September 9: *Choral Varié sur le theme du Veni Creator*, Duruflé; *Fantasia in D-flat*, Saint-Saëns; *Ecce lignum crucis*, Heiler; *Miroir*, Wammes; *Étude Héroïque*, Laurin; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Prelude, Toccata (Le Tombeau de Couperin)*, Ravel, transcr. Davy.

RODERICK DEMMINGS, JR., Fourth Presbyterian Church, Chicago, IL, September 23: *Nun danket alle Gott*, Karg-Elert; *Largo (Sonata in C, BWV 525)*, Bach; *Finale (First Sonata)*, Price; *Toccata in F*, BWV 540i, Bach.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, October 7: *Fan-*

tasy and Fugue in g, BWV 542, Bach; *Fantasia in f*, K. 608, Mozart; *Cathédrales (Pièces de fantaisie, Quatrième suite*, op. 55, no. 3), Viernne; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt.

RICHARD GOWERS, Fourth Presbyterian Church, Chicago, IL, September 8: *Fantasia in f*, K. 608, Mozart; *Symphonie Gothique*, op. 70, Widor; *Scherzo*, op. 2, Duruflé; *Sonata on the 94th Psalm*, Reubke.

WILLIAM D. GUDGER, Medical University of South Carolina, Charleston, SC, September 20: *Water Musick, Suite No. 1 in F*, HWV 348, Handel, transcr. Geminiani; *Fountain Reverie*, Fletcher; *Scène pastorale*, Lefébure-Wély.

WILLIBALD GUGGENMOS, Cathedral, Lausanne, Switzerland, September 10: *Marche Triomphale*, Nieland; *In memoriam*, Barras; *Der Salzburger Dom*, op. 51, no. 5, Messner; *Joie et clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Choral-Poème*, op. 67, no. 7, Tournemire; *Carillon*, op. 11, de Saint-Martin.

KATHRINE HANDFORD, Pacific Lutheran University, Tacoma, WA, September 11: *Praeludium in g*, BuxWV 148, Buxtehude; *Ballo Ungaro*, Picchi; *Estampie*, Danksagmüller; *Pièce sur des airs populaires flamands*, Boulanger; *Triptyque (In Festo Trinitatis, L'Orgue mystique)*, op. 57, Tournemire; *Crépusculaire (Trois Éléments d'un songe)*, Robin; *Paraphrase über O Heiland reiss die Himmel auf*, Stamm; *Wenn wir in höchsten Nöten sein*, BWV 668a, Bach; *Fantasia and Fugue in g*, BWV 542, Bach.

THOMAS HEYWOOD, Culver Military Academy, Culver, IN, September 18: *Introduction and Allegro (London Symphony, no. 104)*, Haydn, transcr. Stainer; *Prelude to Act I (La Traviata)*, Verdi, transcr. Heywood; *Grand Choeur Dialogué*, Gigout; *Allegretto (Symphony No. 7, op. 92)*, Beethoven, transcr. Heywood; *Divertissement—Variation Dansée (Sylvia)*, Delibes, transcr. Heywood; *Carillon de Westminster (Pièces de Fantaisie, Troisième Suite, op. 54)*, Viernne; *Polonaise*, op. 40, no. 1, Chopin, transcr. Best; *Sonata in d*, Best; *Radetzky March*, op. 228, Strauss; *Prière*, Gariboldi, transcr. Best; *Carillon-Sortie*, Mulet.

RENÉE ANNE LOUPRETTE, Cathedral Basilica of the Sacred Heart, Newark, NJ, September 18: *Te Deum*, Demessieux; *Variations sur un theme de Clement Jannequin*, Alain; *Fugue (Trois Pièces)*, Ibert; *Six Variations sur un Psaume Huguenot*, Isoir; *Pièces de Fantaisie, Deuxième Suite*, op. 53, Viernne.

BERNHARD MARX, Cathedral, Lausanne, Switzerland, September 30: *Hymne Veni Creator Spiritus*, de Grigny; *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Fugue in E-flat*, BWV 552ii, Bach; *Adagio, Final (Symphonie III, op. 28)*, Viernne; *Prélude et Danse fuguée*, Litaize.

BRUCE NESWICK, Trinity Episcopal Cathedral, Gainesville, FL, September 23: *Toccata*, Sowerby; *Orgelsonate*, op. 18, Distler; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Choral No. 1 in E*, Franck; *Psalm Prelude*, op. 32, no. 1, Howells; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Improvisation on a submitted theme*.

PATRICK PARKER, St. Thomas Church Fifth Avenue, New York, NY, September 25: *Was kann uns kommen an für Not*, Reincken; *All'Offertorio in C*, *All'Elevazione in F*, *All'Post Communion in F (Sonate d'intavolatura, Book I)*, *Sonata VII in a*, Zipoli; *Sonate in c*, op. 27, Rheinberger.

NAOMI ROWLEY, St. Paul Lutheran Church, Neenah, WI, August 11: *Praeludium in D*, BuxWV 139, Buxtehude; *Andante with Variations*, Mendelssohn; *Concerto in a*, BWV 593, Bach; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Floral Prelude on Zehenspitzen durch die Tulpen*, Gawthrop; *Sortie in E-flat*, Lefébure-Wély.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 16: *Fanfare*, Cook; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Rubrics*, Locklair; *Vocalise*, Rachmaninoff, arr. Bird; *Adagio, Final (Symphonie III in f-sharp, op. 28)*, Viernne.

DAMIN SPRITZER, Grace Episcopal Church, Sandusky, OH, September 18: *Fanfare*, Wills; *Vater unser in Himmelreich*, Böhm; *Pièce d'Orgue*, BWV 572, Bach; *Three*

Psalm Preludes, Set I: III (op. 32), Howells; *Fantasia*, op. 188, Parry; *Resurrection*, King; *Toccata pour la Fête Toussaints*, Benoit; *Benedictus*, op. 54, Alkan, arr. Spritzer; *Pulchra ut luna*, Electa ut sol (*Cinq Invocations*), Dallier.

BENJAMIN STRALEY, Washington National Cathedral, Washington, DC, September 11: *Toccata (Symphonie V, op. 42, no. 1)*, Widor; *Five Short Pieces*, Whitlock; *Elegy*, Thalben-Ball; *Introduction, Passacaglia, and Fugue*, Willan; *Nimrod (Enigma Variations)*, Elgar.

ERIK WM. SUTER, Washington National Cathedral, Washington, DC, September 18: *Fugue sur le thème du Carillon des Heures de la Cathédral de Soissons*, op. 12, Widor; *Suite*, op. 5, *Méditation pour Orgue, Prélude et Fugue sur le nom d'Alain*, op. 7, *Prélude sur l'Introit de l'Épiphanie*, op. 13, *Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

PAUL THOMAS, Washington National Cathedral, Washington, DC, September 25: *Te Deum*, op. 11, Demessieux; *Fantasia Chorale No. 1 in D-flat*, Whitlock; *Troisième Symphonie*, op. 28, Viernne.

JOHANN VEXO, St. Paul Cathedral, Pittsburgh, PA, September 30: *Adagio and Fugue in c*, K. 546, Mozart; *Prelude and Fugue in e*, BWV 548, *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Benedictus*, op. 59, no. 9, Reger; *Intermezzo*, Viernne; *Danse macabre*, Saint-Saëns; *Finale (Symphonie VI, op. 42, no. 2)*, Widor; *Deuxième Fantaisie*, Alain; *Cortège et Litanie*, op. 19, no. 2, Dupré.

BRADLEY HUNTER WELCH, St. Mark's Episcopal Church, Columbus, OH, October 1: *Final in B-flat*, Franck; *Variations on O laufet, ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, Bach; *Rhapsody in D-flat*, Howells; *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *Amazing Grace, Trumpet Tune*, Swann; *Nimrod (Enigma Variations)*, Elgar; *Chorale Fantasia on Lobe den Herren*, Miller.

BRADLEY WHALEY, Loyola University, Chicago, IL, September 18: *Solemn Prelude on a Theme of Thomas Tallis*, Near; *Five Preludes on Plainchant Melodies*, op. 157, Willan; *Missa pro Organo*, op. 52, Bender; *No. 1 (Four Postludes, op. 69)*, Langlais.

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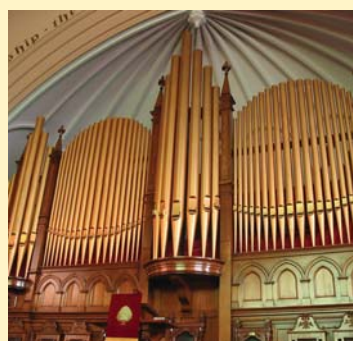
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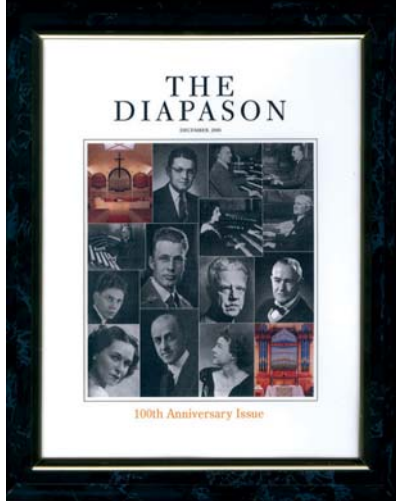
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holymaui.org

PUBLICATIONS / RECORDINGS

The drama of the Cross. The marvelous Resurrection. Christ: the centerpiece in the music of Norberto Guinaldo. Explore all titles. Find what you need. www.guinaldopublications.com.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; e-mail: slporganist@gmail.com.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it 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."

PUBLICATIONS / RECORDINGS

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hardbound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

A 2017 complimentary offering from Fruhauf Music Publications: In anticipation and celebration of the Lutheran Reformation's 500th year, a three-page Baroque organ chorale prelude on Martin Luther's hymn tune, *Ein Feste Burg*, is available as a downloadable 8½ x 11" PDF booklet. For details and file access, please visit www.frumuspub.net's home page Bulletin Board.

Dudley Buck arranged A Mighty Fortress. His "Choral March" is now available as published in 1891. Includes historical and performance notes. Everyone knows this melody! 704/567-1066, michaelsmusicsservice.com.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's 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 can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

PUBLICATIONS / RECORDINGS

The OHS Philadelphia 2016 Diamond Jubilee Commemorative Anthology, edited by Rollin Smith, is the first book to celebrate all aspects of the pipe organ in one of America's greatest cities. *The Philadelphia Anthology* was published by the Organ Historical Society in conjunction with its 60th anniversary convention. It includes 16 chapters, many by prominent authors, on Philadelphia organbuilders John C. B. Standbridge, Henry Knauff, and C. S. Haskell, Organs in the Wanamaker store, Atlantic City Convention Hall, two great synagogues, the 1876 Centennial Exposition, and Tindley Temple. Other essays include Alexandre Guilment's visits to Philadelphia; Aeolian organs in palatial homes; Church music; Emerson Richards and the American Classic revolution in organbuilding; and early organ recordings. Fully indexed with almost 300 pages and 125 illustrations. Non-member price: \$34.95; member price: \$29.95; www.ohscatalog.org/ohsph20dijuc.html.

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, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

The OHS Catalog is online with more than 5,000 classical and theater organ CDs, books, sheet music, and DVD/VHS videos. Visit www.ohscatalog.org. To add your name to the OHS Catalog mailing list, send an email to catalog@organsociety.org or mail to Organ Historical Society, Box 26811, Richmond, VA 23261.

PUBLICATIONS / RECORDINGS

Consoliere Classic Series for Organ: Complete Set of Six Books. An outstanding collection compiled from World Library Publications' extensive organ library. A must for any church organist. 003067, \$54.00, 800/566-6150, Wlpmusic.com.

Avant Garde Organ Music on a Raven CD, "Light and Dark and In Between:" Diane Luchese plays works by Messiaen, Jean-Louis Florentz, Keith Carpenter, John Cage, Pozzi Escot, Sofia Gubaidulina, Arvo Pärt, Robert Cogan, Maruicio Kagel, and Györgi Ligeti. Four organs in Baltimore: 2007 Schantz, Cathedral of Mary Our Queen; 1931 Skinner, Brown Memorial Presbyterian; 2007 Andover, Christ Lutheran; 1961 Andover/Fisk, Mount Calvary. Raven OAR-964. \$15.98 each, postpaid. Raven, Box 25111, Richmond, VA 23261, 804/355-6386, RavenCD.com

PIPE ORGANS FOR SALE

Aeolian-Skinner opus 1480. A superb 20-rank, 2-manual organ with 4 divisions. Built in 1967 for a synagogue, the large pipe scales and romantic-style voicing are unusual for this period. The elegant tilt-tab console is fitted with Peterson's latest ICS-4000 system and solid-state switching. Reservoirs and swell engines are restored and pouch leathers are in good condition. Several new ranks are prepared for. Serious inquiries are welcome: thomcat85@aol.com.

Hook & Hastings opus 1424 (1889). A one-manual, 6-rank divided keyboard organ. Beautiful walnut casework with original painted and gilded facade pipes. The instrument is from its original location in New Hampshire, is fully restored, and has a wonderful bold sound. May be played and inspected near Lake City, Florida. 386/364-5564; thomcat85@aol.com. Detailed pics are available for serious inquires. \$35,000.



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PIPE ORGANS FOR SALE

1926 Aeolian II/8 #1609 from Dyer mansion, Piedmont, California. Roll-playing console, full pedalboard. Original condition, dry storage many years. Includes shutters, original electric motor, blower, chest, expansion box, pressure regulator, switching cabinet, wooden flues, metal pipes, some airlines, AND parts of smaller organ suitable for antiphonal: pipes, modern blower, chest etc. Best offer over \$15k. In California. 707/263-4152, rkwnch@pacific.net.

1929 Holtkamp, two manuals and pedal, six ranks, 12 stops. Birchwood casework, unusual Ludwigtone on Swell division. Organ was rescued and is currently in storage, Detroit area. \$5,000, 313/829-6602.

Wicks Organ, Op. 1210—\$24K: Fully refurbished, 61-key Great and Swell manuals plus 32-key pedal, 16' Bourdon, 16' Lieb-Ged, 8' Diapason, 8' Salicional, 8' Melodia, 8' Flute, 4' Vox Celeste, Deagan Chimes (20), Swell shades. Located in Albuquerque, NM. rmreiff@aol.com, www.thediapason.com/classified/wicks-op-1210-pipe-organ.

Circa 1860 Pfeffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

Historic 1859 ROBJOHN, II+Ped, 11 ranks. Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. www.bigeloworgans.com. Click on News.

PIPE ORGANS FOR SALE

Atlantic City Pipe Organ Company: Casavant Frères Opus 3818, 2002/2004. 3-manual, drawknob, 52 ranks, E/P action on Pitman chests in excellent playable condition. Buyer to remove by August 2017; Scottsdale, Arizona. Steve Beddia, 609/432-7876, acorgan@comcast.net.

1928 Casavant pipe organ, completely restored with five new stops by Létourneau in 1987. Two manuals and pedals, 24 ranks. Organ is in excellent condition and is a good candidate for solid-state conversion. Asking \$65,000 "as is" or can be rebuilt with modifications. For more information, contact Létourneau Pipe Organs at info@letourneauorgans.com or 800/625-7473.

1916 Hook & Hastings, 2 manuals, 14 stops. Includes Cornopean, 16' Open Wood. E-P action. Beautiful period console. \$20,000. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

1874 Hutchings-Plaistead, 2 manuals, 11 stops. Good restorable condition. Free to a good home. Boston area. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

George Hutchings, rebuilt by Philip Beaudry. 2 manuals, 29 stops, tracker action, detached console, good condition, Boston, MA. No sale price, new owner is responsible for removal and relocation. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

ELECTRONIC ORGANS FOR SALE

Ahlborn-Galanti Chronicer III-B, built in 2002, three manuals, 52 stops. Very good condition, \$12,000. Replaced by a pipe organ. Holy Cross Episcopal Church, Weare, New Hampshire. Contact: Roberta Walmsley: r_walmsley@mctelecom.com.

MISCELLANEOUS FOR SALE

Möller 16' Principal (32 pipes) in zinc. Suitable for a façade with over-length bodies. Asking \$5,000. For information: Létourneau Pipe Organs at info@letourneauorgans.com or 800/625-7473.

Consoles, pipes, and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

Gothic White Oak Organ Case. 25' x 25' x 12' deep. Excellent condition. Spiky towers, lots of filigree. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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Be sure to check out The Diapason's website to see a video announcement of the 2017 Class of 20 Under 30, a selection of the eminent young talents in the world of the organ, harpsichord, carillon, and church music. Visit www.thediapason.com often.

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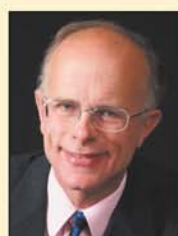
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