

THE DIAPASON

MARCH, 2009



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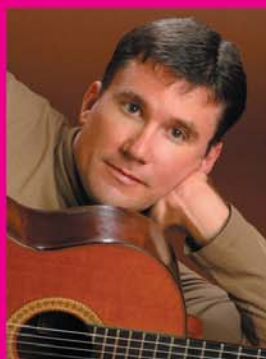
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One Hundredth Year: No. 3, Whole No. 1192
Established in 1909

MARCH, 2009
ISSN 0012-2378

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

CONTENTS

FEATURES

- 53rd OHS National Convention
Seattle, Tacoma, Olympia
July 13–18, 2008
by Frank Rippl 20
- Kilgen Opus 5163
Our Lady of Refuge, Brooklyn, New York
by Joe Vitacco 26
- Organs for Use with
Symphony Orchestra
by Calvin Hampton 27

NEWS & DEPARTMENTS

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

REVIEWS

- Music for Voices and Organ 17
New Recordings 18
New Organ Music 19

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Editor's Notebook

The DIAPASON website
www.TheDiapason.com

We continue to enlarge and improve our website, in part responding to helpful suggestions from readers who visit the website. If you have not visited the website recently, I encourage you to take a look. The website includes a comprehensive calendar, which includes items submitted too late for our print calendar, a searchable archive of previous news items and feature articles, classified advertising (complete with photos), and breaking news. In addition, the current issue of THE DIAPASON is posted on the website, available either as text or as PDFs of the print version. Visitors to the website can submit calendar dates, classified ads, and enter new subscriptions, and companies can log in ("Supplier Login") to make sure their information will appear in our annual *Resource Directory* and to update that information when needed.

The website is a benefit of being a subscriber to THE DIAPASON, and thus much of it is restricted to subscribers only. To access the full contents you will need your subscriber number. That is found on the mailing label of the print issue—the seven digits after "DPP".

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

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

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

Periodical postage paid at Rochelle, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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

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

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THE DIAPASON E-News

Last month in this column, I mentioned our new electronic newsletter, THE DIAPASON E-News. Let me again promote this additional benefit to subscribers. The newsletter is sent free to subscribers of THE DIAPASON who have registered on our website. This simply requires that you visit the website and click on "subscribe to our newsletter," or you can also click on "Newsletter" at the top of the screen. You will be asked to provide identifying information. This will make sure that you receive the newsletter.

The newsletter also represents a new opportunity for our advertisers. Each issue of the newsletter is available for sponsorship. Sponsors receive both "skyscraper" and "banner" ads, complete with links to their own websites. Call or e-mail me for more information.

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Letters to the Editor

THE DIAPASON E-News

Enjoyed THE DIAPASON E-News. I do have one criticism. In the opening "From the editor" of the December issue, mention was made of the "church musicians and organ technicians" and the "Advent and Christmas" services. That always strikes me being EXclusive since there are plenty of pipe organs in synagogues, municipal halls, colleges, homes, even some high schools, etc., and yet many assume ALL organists, and those that care for the instruments, only work in churches/celebrate Christmas. AGO members often do the same thing, by the way. I would suggest it could read: "busiest time of year for many organists and organ technicians." And, as the ending reads, the "holiday services" (that could even include Chanukah, Kwanzaa, [secular] New Year, etc.) might be a better choice of wording.

Sometimes the [devil's advocate and] excluded organ grinder, I am sincerely yours,

Jayson Rodovsky-Engquist
New York City

In the wind . . .

I can relate to John Bishop's mention of free association between melodies, in his column in the January 2009 issue of THE DIAPASON ("In the wind . . .," pp. 14–16). When my niece asked me to play the organ at her wedding, she of course requested the Wagner "Bridal March" for her procession up the aisle.

Instead of the first four notes of the march, I played the first four notes of "Send in the Clowns." So far as I know, no one noticed!

Graham R. Briggs
Needham, Massachusetts

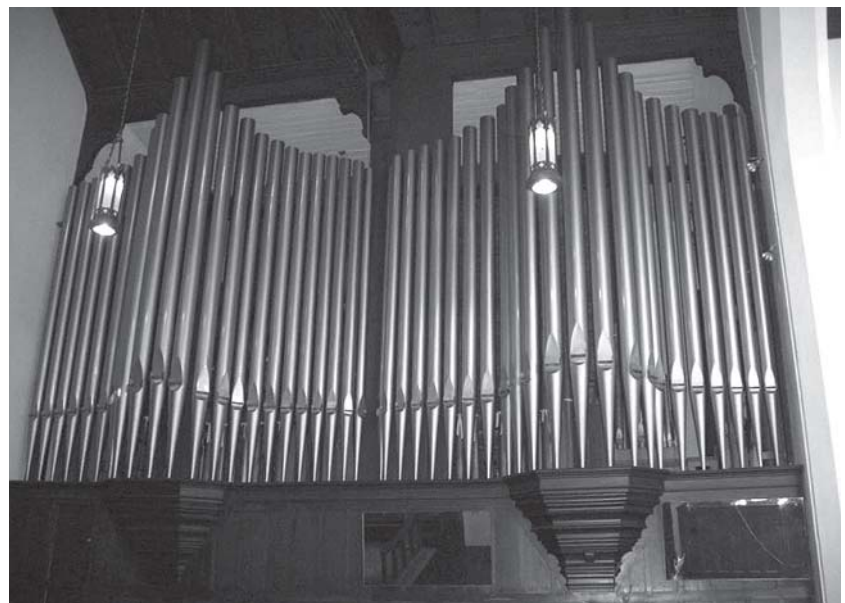
Here & There

Duke University, Durham, North Carolina, continues its series of organ recitals on Sundays at 5 pm: March 1, Daniel Roth; 3/29, Iain Quinn. For information: www.duke.edu.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: March 1, Steven Ball, silent film accompaniment; 3/8, Nicole Marane; 3/17, William Whitehead; 3/22, Atlanta Baroque Orchestra;

3/29, Duruflé, *Requiem*; May 3, Jeremy McElroy with Jonathan Easter; 5/7, Michael Shake; 5/10, Christian Lane; 5/17, Atlanta Baroque Orchestra; July 29, Jonathan Dimmock. For information: www.prumc.org.

The Church of St. Ignatius Loyola, New York City, continues its "Sacred Music in a Sacred Space" series: March 4, Couperin, Charpentier, **> page 4**



Aeolian-Skinner Opus #1091 façade, Grinnell College

The Aeolian-Skinner organ at Grinnell College has been restored and will be rededicated with three concerts the weekend of April 3–4. The organ is Aeolian-Skinner's Opus #1091, built in 1948 at a cost of \$40,000. It has 59 ranks, 48 speaking stops, in five divisions played from a three-manual console. It also had two electronic 32' stops, which were underdeveloped and have been replaced by modern electronics; otherwise, the instrument is completely intact. It also has what is believed to be the last Harp stop Skinner installed.

There are some throwbacks to 1920s Skinner instruments such as the 4' Triangle Flute, Clarinet, English Horn, Flute Celeste, and Diapason Chorus on the Great. There are also some new elements such as the floating Positiv and the independent Pedal with Principals 8', 4' and Mixture. It was originally dedicated in May, 1949, with Virgil Fox playing the dedicatory recital. The organ has undergone a complete restoration by the A. Thompson-Allen Company of New Haven, Connecticut, with Joe Dzeda and Nick Thompson-Allen doing the restoration.

On Friday, April 3 (8 pm), Kevin Bow-



Aeolian-Skinner Opus #1091 console, Grinnell College

yer presents a recital of contemporary organ music including the premier performance of a work commissioned from composer John Zorn for this event. Saturday, April 4, is the dedication recital by Paul Jacobs at 3 pm. This will include the presentation of an OHS Historic Organ Citation for the organ. Saturday, April 4, will feature a silent film accompanied by Davis Folkerts at 8 pm. All concerts will be in Herrick Chapel, 7th and Park, Grinnell, Iowa, and are free and open to the public. Linda Bryant is college organist at Grinnell. For information: BRYANTL@grinnell.edu.

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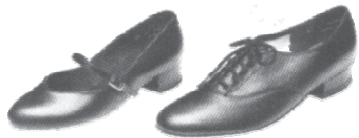
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Carissimi; April 1, Bach, *St. Matthew Passion*; May 13, Britten, *Rejoice in the Lamb*; Vaughan Williams, *Mass in G*; Handel, *Dixit Dominus*. The Mander organ recital series continues: March 22, Renée Anne Louprette; April 15, Olivier Latty. For information: <www.smssconcerts.org>.

Campbellsville University, Campbellsville, Kentucky, presents a noon-time organ recital series on its Farrand & Votey pipe organ in Ransdell Chapel on Tuesdays, 12:20-12:50 pm. The series began on February 3 with David Doran, and continues: March 3, Mark Walker; April 14, Wesley Roberts. For information: <www.campbellsville.edu>.

The Cathedral Church of St. John, Albuquerque, New Mexico, continues its music series: March 4, Beverly Pettit; 3/11, Las Cantantes-UNM Women's Choir; 3/18, Iain Quinn; 3/25, Frederick Frahm; April 1, Maxine Thevenot; 4/5, Scarlatti, *St. John Passion*; Pergolesi, *Stabat Mater*; 4/26, Iain Quinn and Maxine Thevenot; May 8, Choirs of UNM; 5/16, Pärt, *Passio*; June 26, Polyphony: Voices of New Mexico; 6/28, Daniel Roth. For information: <www.stjohnsabq.org>.

All Saints' Church, Beverly Hills, California, continues its music series: March 6, Lenten concert; April 3, Tallis, *Lamentations of Jeremiah*; 4/26, Homage to Mendelssohn; May 1, Choral Evensong. For information: <www.allsaintsbh.org>.

Madison Avenue Presbyterian Church, New York City, continues its Saint Andrew Music Society series: March 8, Beethoven cello sonatas; 3/29, Beethoven sonatas for violin and piano; April 5, Schütz, *Seven Last Words*; Bach, Cantata No. 4; 4/26, Martinu Trio; May 17, Handel, *Judas Maccabaeus*. For information: <www.mapc.com>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: March 12, Wittenberg University Choir; April 3, University of Michigan Men's Glee Club; May 3-10, 3rd annual Bach Week; 5/21, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.

The First Church of Christ, Wethersfield, Connecticut, continues its music series: March 15, David Spicer; April 10, Stainer, *The Crucifixion*; May 17, youth musical; June 14, Caroline Robinson and Nathan Davy, winners of the 2008 Albert Schweitzer Organ Festival. For information: <www.firstchurch.org/musicarts>.

The University of Chicago's **Rockefeller Memorial Chapel** continues its music series: March 15, Wolfgang Rübsam; 3/20, Cornell Women's Chorus; April 24, Thomas Weisflog, with Millar Brass Ensemble; May 31, Britten, *War Requiem*; June 6, Thomas Weisflog, with choirs and carillon; 6/17, Paul Jacobs. For information: <rockefeller.uchicago.edu>.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: March 15, Fauré, *Requiem*; April 19, music of John Rutter. For information: <www.fpcch.org>.

The Bach Society at **Christ the King Lutheran Church**, Houston, Texas, continues its series: March 15, Piffaro; April 5 and 10, Handel, *Brockes Passion*, HWV 48; 4/26, Bach, Cantata No. 4; May 24, Bach, Cantata No. 12; Handel, *O Sing unto the Lord*. For information: <www.bachsocietyhouston.org>.

Walt Disney Concert Hall, Los Angeles, continues its organ recital series, featuring the Glatter-Götz/Rosales organ: March 15, Gillian Weir; May 24, Naji Hakim. Richard Pare is the soloist in a Handel concerto with the Los Angeles Philharmonic on April 3, 4, and 5. For information: 323/850-2000; <LAPhil.com>.

The Church of St. Vincent Ferrer, New York City, continues its music series: March 22, Bach, Cantata no. 78; Pergolesi, *Stabat Mater*; April 21, James Wetzel; May 3, St. Vincent Ferrer Chorale, Mark Bani, conductor, Michael Stairs, guest organist: Bach, *Magnificat*, and anthems in honor of the Blessed Virgin Mary. For information: 212/744-2080, x114; <markbani@gmail.com>.

CONCORA (Connecticut Choral Artists) and the Hartford Symphony Or-

chestra present works of Bach on March 22 at Immanuel Congregational Church, Hartford. The program will include Motet IV, *Fürchte dich nicht* (BWV 228), *Missa Brevis in G Minor* (BWV 235), the chorale-fantasia for organ on *Ein' feste Burg ist unser Gott*, played by Edward Clark, and Cantata 80, *Ein' feste Burg ist unser Gott*.

CONCORA will present "Mendelssohn and Friends" March 29 at St. John's Episcopal Church, West Hartford. The program will feature songs, duets, and arias by Mendelssohn and music by his friends and contemporaries, such as those of his sister, Fanny, as well as works by Bach and Schubert.

May 3 will feature "A Sonic Spectacular," with the men of the Hartford Chorale, two organs, and chimes, in music by Ives, Eben, Howells, Widor, and Biebl. For information: 860/224-7500; <www.concora.org>.

St. Paul R.C. Cathedral, Pittsburgh, Pennsylvania, celebrates the restoration of its 1962 von Beckerath organ: March 22, Harald Vogel; May 18, Jeremy Filsell. For information: <PittsburghBeckerath@verizon.net>.

VocalEssence presents an Eric Whitacre Extravaganza on March 22 at Orchestra Hall, Minneapolis. Whitacre conducts the VocalEssence Chorus and Ensemble Singers and special guests the St. Olaf Choir and a 160-voice High School Honor Choir in his works, includ-



From left: Andrew Dewar (2nd prize), Gérard Coulombe (vice-chairman of CIOC's board of directors), Noël Spinelli (chairman of the CIOC board), Frédéric Champion (1st prize), Jens Korndörfer (3rd prize), and Bertin Nadeau (treasurer of the CIOC board) (photo credit: Bonnie Nichol)



Frédéric Champion



Andrew Dewar

The Canadian International Organ Competition / Concours international d'orgue du Canada (CIOC) took place in October 2008. Fifteen organists representing 11 countries competed for a total of \$72,000 in prizes, with a first prize of \$30,000. Frédéric Champion (France) won first prize and the Richard Bradshaw audience prize, plus a three-year career management contract with Karen McFarlane Artists and a CD recording with ATMA Classique. Andrew Dewar (UK) was awarded second prize and the \$5,000 Messiaen prize in the second round, and Jens Korndörfer (Germany) received third prize. Els Biesemans from Belgium, one of the finalists, won the \$5,000 Bach prize for the first round. The jury presented the \$2,000 Royal Canadian College of Organists (RCCO) prize to the most promising Canadian competitor, Jonathan Oldengarm.

The only international organ competition of its kind in the Americas in 2008, the CIOC held its first edition in Montreal between October 8 and 19 in three



Jens Korndörfer

different churches: Immaculée-Conception, Saint-Jean-Baptiste, and Notre-Dame Basilica. Recital engagements featuring Frédéric Champion are already planned for 2009 and 2010, namely at the Bales Organ Recital Hall at the University of Kansas, at the Bach Festival in Montreal, and in Calgary in collaboration with Cantos Music Foundation. For information on the CIOC: <www.ciocm.org>. (Photo credit: Bonnie Nichol)

ing *Sleep, Lux Aurumque, Cloudburst, Water Night*, and *A Boy and a Girl*, as well as the world premiere of a new work commissioned by VocalEssence. For information: <www.vocalescence.org>.

Wichita State University continues its Rie Bloomfield Organ Series: March 24, Stephen Hamilton; April 22, Lynne Davis. For information: 316/978-3233; <www.wichita.edu>.

St. Luke in the Fields, New York City, presents its music series on Thursdays at 8 pm (pre-concert lectures at 7 pm): March 26, David Shuler, works by Brahms and Mendelssohn; April 30, Bach: Six Motets. For information: 212/414-9419; <music@stlukeinthefields.org>.

Case Western Reserve University Department of Music concludes its 23rd season of Chapel, Court & Countryside on March 28 with a concert by the early music group Quicksilver. For information: 216/368-2402; <http://music.cwru.edu/ccc/>.

St. Norbert Abbey, De Pere, Wisconsin, continues to celebrate the golden jubilee of the dedication of the abbey and its Casavant organ with the Canon John Bruce Memorial Concerts: March 28, Alan Morrison; April 26, Olivier Latory. For information: <www.norbertines.org>.

The Presbyterian Homes, Evanston, Illinois, continues its organ recital series: March 30, David Lornson; April 27, David Lamb; May 18, Paul Vander Weele; and June 15, Christine Kraemer. Information: <mkemper@northwestern.edu>.

Old Salem Visitor Center, Winston-Salem, North Carolina, presents its series of Tannenberg recitals Wednesdays at 12 noon: April 1, Weil Sawyer; 4/8, Phillip Lamb; 4/15, Stephen Gourley; 4/22, Christin Baker; and 4/29, Erica Johnson. For information: Scott Carpenter, coordinator of music programming, Tannenberg Organs, Old Salem Museums & Gardens; 336/779-6146; <scarpenter@oldsalem.org>.

Rodgers Instruments LLC invites young musicians with piano skills to enter its scholarship competition to attend a week of intensive organ study at the International Music Camp on the North Dakota-Canada border. The scholarship program, established in 2003, has helped dozens of young church musicians expand their skills by learning to play the organ. The week at camp includes an introduction to the organ for pianists and keyboard players, group instruction in basic organ technique, individual tutorials, and practice sessions.

The competition is for school-age pianists, keyboard players, and beginning organists who have secured the support of their home church or another sponsor. The scholarships will cover the cost of room, board and tuition during the camp's organ week, July 5-11. Sponsors will be responsible for travel expenses for the scholarship winners. The deadline to apply is April 30, 2009.

Information about the camp can be found on its website, <www.internationalmusiccamp.com>. For information and

a scholarship application, please write to: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Ave., Hillsboro, OR 97124; or send a request via e-mail to: <jbrandlon@rodgers.rain.com>.

The Worcester, Massachusetts AGO chapter celebrated the International Year of the Organ with an October 19 Organ Spectacular featuring four concerts at four venues. The celebration kicked off at 12:30 pm with Brett Maguire performing Widor symphonies numbers 2 and 3 at Wesley United Methodist Church (Worcester). At 2 pm, Deb Page presented a concert at the Barre Congregational Church. This was followed at 3 pm by organists Lois Toepfner and Robert Barney, accompanied by Richard Given (trumpet) and Colleen Mackary (oboe), in an "Organ Plus" concert at St. John Evangelical Lutheran Church (Sudbury).

At 4 pm, the Master Singers of Worcester celebrated the opening of the 10th anniversary season of artistic director Malcolm Halliday with "Mostly Mozart,"

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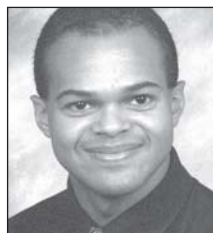
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featuring organ, orchestra, and soloists at First Unitarian Church (Worcester). The concert also featured the debut of the Worcester Children's Chorus. The International Year of the Organ has a local connection. Worcester chapter member Will Sherwood, music director at First Unitarian Church, designed the official Organ Spectacular/International Year of the Organ logo being used by the AGO.

—Tom Ingrassia



1889 Roosevelt Opus 421

On October 13, 2008, the **1889 Frank Roosevelt organ**, opus 421 (3/36), was the focus of a celebration at St. James Catholic Church, New York City. Jonathan B. Hall, dean of the Brooklyn AGO



Jonathan B. Hall

chapter, gave a keynote address, after which he played a short recital demonstrating the functioning part of the organ. Afterwards, OHS president Laurence Libin presented an Historic Organ Citation to Tali Mahanor, organist of the church. It is hoped that funds will become available to implement a restoration project in the future.



Yuko Hayashi, Joshua Lawton, Naoko Asao, Leonardo Ciampa, Vincent Rizert, Jon Gillock, Hatsuko Imamura, and Patrick Parker

The **Boston Organ Academy** was held January 12–16 at Old West Church in Boston. Yuko Hayashi and Jon Gillock offered a week of masterclasses on C. B. Fisk's 1971 organ. The repertoire included works by Bach, Frescobaldi, de Grigny, Mendelssohn, Franck, Vierne, and Messiaen, played by Naoko Asao, Leonardo Ciampa, Hatsuko Imamura, Joshua Lawton, Patrick Parker, and Vincent Rizert. On Wednesday evening, the academy visited St. Mary's Church in Charlestown, where Leonardo Ciampa demonstrated the 1892 Woodberry & Harris organ. Yuko Hayashi joined the organ faculty of New England Conser-

vatory in 1960, chairing the department from 1971 to 2001. Since 1974 she has been both organist of Old West Church and executive director of the Old West Organ Society, which she founded. Jon Gillock is known as an interpreter of the organ music of Olivier Messiaen, which whom he studied in 1977. Dr. Gillock has given the American premiere of Messiaen's *Livre du Saint Sacrement* and the New York premiere of his *Méditations sur le Mystère de la Sainte Trinité*. The Boston Organ Academy is sponsored by the Old West Organ Society (<www.oldwestorgansociety.org>).

—Leonardo Ciampa

Appointments



Barbara Harbach

Barbara Harbach has been named Director of Women in the Arts at the University of Missouri–St. Louis. In August 2008, the College of Fine Arts and Communication at the University of Missouri–St. Louis announced the establishment of a new, ongoing program in the College of Fine Arts and Communication, called the Women in the Arts Initiative. The initiative started as Women in the Arts 2005, created and coordinated by Dr. Harbach, included over 850 events, dozens of community arts organizations, and culminated in a three-day conference on the University of Missouri–St. Louis campus. The mission of the new Women in the Arts Initiative is to promote educational, creative, and archival support for the work of women in the arts, both in historical and contemporary contexts. This includes support for performances, publications, educational events and activities, promotion of students and young artists and scholars, and creation of a resource library for women's contributions to the arts. For information: <www.barbaraharbach.com>.

the current president, Katie Adelman, completes her term. Dr. Brugh, Kruse organ fellow and director of Valparaiso University's Institute of Liturgical Studies, is a charter member of ALCM. She served as program chair for the organization's 2007 biennial conference, as well as on its first publications committee and the planning committee for its 1997 biennial conference. As president, she will chair the meetings of the association's board, attend regional and national conferences, represent ALCM at ecclesial gatherings such as churchwide assemblies, and write articles for the journal *CrossAccent*.

Brugh serves as director of music at Valparaiso University's Chapel of the Resurrection and is conductor of the Kantorei. Since 2004, she has directed Valparaiso's Institute for Liturgical Studies. She completed her doctorate in religious studies at Garrett Evangelical Theological Seminary and Northwestern University.

Jesse Eschbach recently performed on the Visser-Rowland organ at the Sarah and Ernest Butler School of Music Bates Recital Hall on the campus of the University of Texas at Austin. Eschbach played works of Couperin, J. S. Bach, Vierne, and Dupré. The recital concluded the fifth Mid-Winter Sacred Music Workshop held by the UT Butler School of Music.



Alfred Fedak

Alfred Fedak is featured on a new recording, *Come Creator Spirit—Fedak plays Fedak*, on the Selah label. Recorded on the Skinner and Austin organs at Westminster Presbyterian Church, Albany, New York, the program includes *Improvisation on Veni Creator Spiritus*, *Sonata II for Worship*, *Divinum Mysterium*, *Festival Prelude on Hyfrydol*, *Variations on Pange Lingua*, *In Paradisum*, *Sonata for Worship*, *Variations on a Ground*, *Variations on Beach Spring*, *Meditation on Adoro te Devote*, *Fantasia on St. Anne*, and *Lyric Suite*. For information: <www.selahpub.com>.

Judith and Gerre Hancock performed a holiday duo-concert on the Visser-Rowland organ at the Bates Recital Hall on the campus of the University of Texas at Austin. Together, they performed traditional and festive songs of the season. Also in performance with the Hancocks were Profs. Rose Taylor (voice) and Roger Myers (viola), both of the University of Texas.

From Sea to Shining Sea, created by organist **Jeannine Jordan** and visual artist **David Jordan**, was hosted by eight different AGO chapters during

Here & There



Lorraine Brugh

Lorraine Brugh has been elected president of the Association of Lutheran Church Musicians. She will begin her term in October 2009, and will serve as president-elect of the organization until

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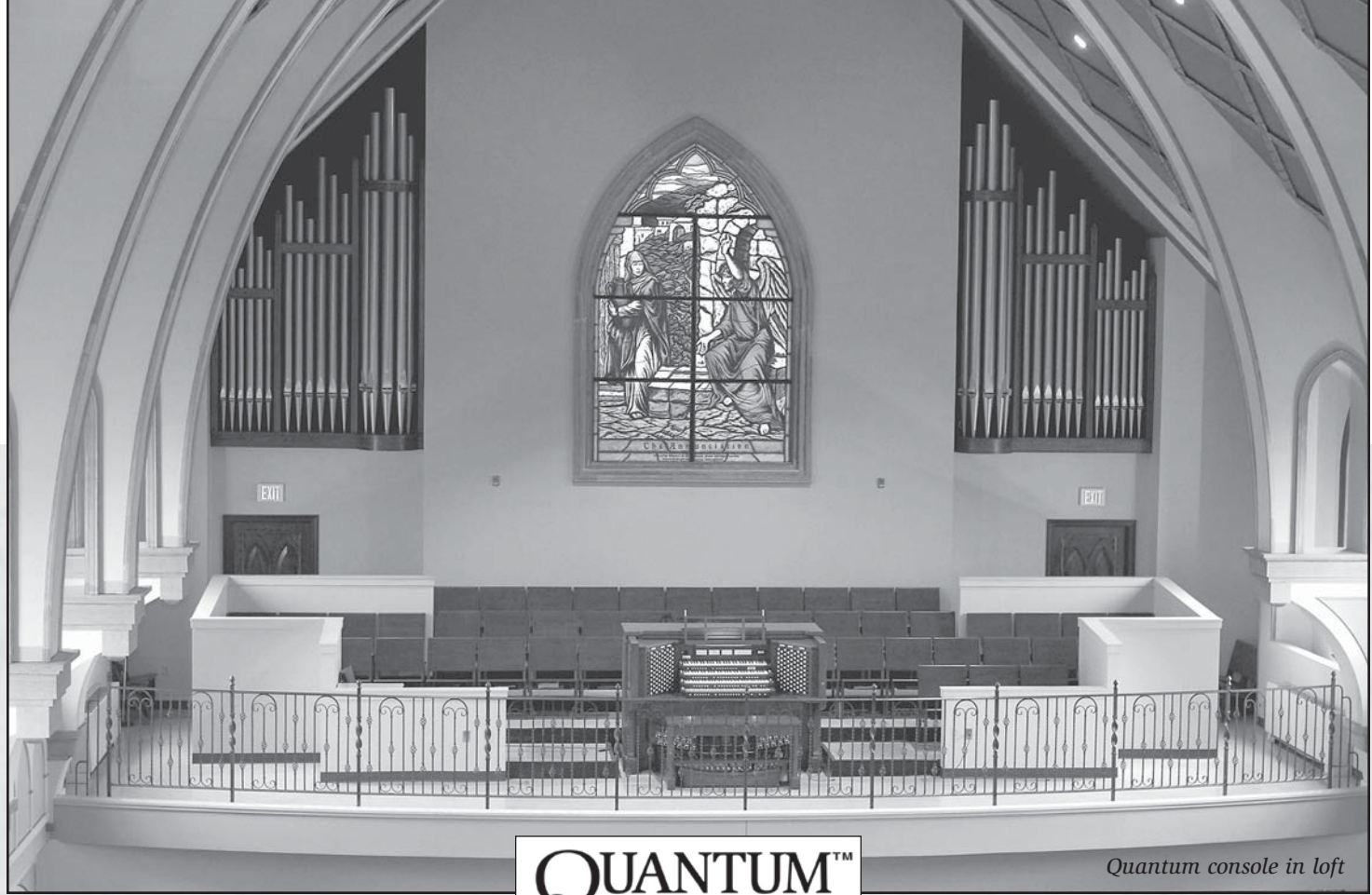
Imaginative Reconstructions

The University of Michigan Historic Organ Tour 56

The University of Michigan Historic Organ Tour 56, celebrating the 30th anniversary year of Marilyn Mason's noted historic organ study trips, takes place from July 7 to July 23.

Beginning in Barcelona, it will proceed through the Aquitaine and Bordeaux regions of France, include Rouen and Versailles, and end with the sights and sounds of Paris. Noted Moucherele, Clicquot and Cavallé-Coll organs will be visited.

For further information, contact Sharon Derrig at Conlin Travel; 800/426-6546.



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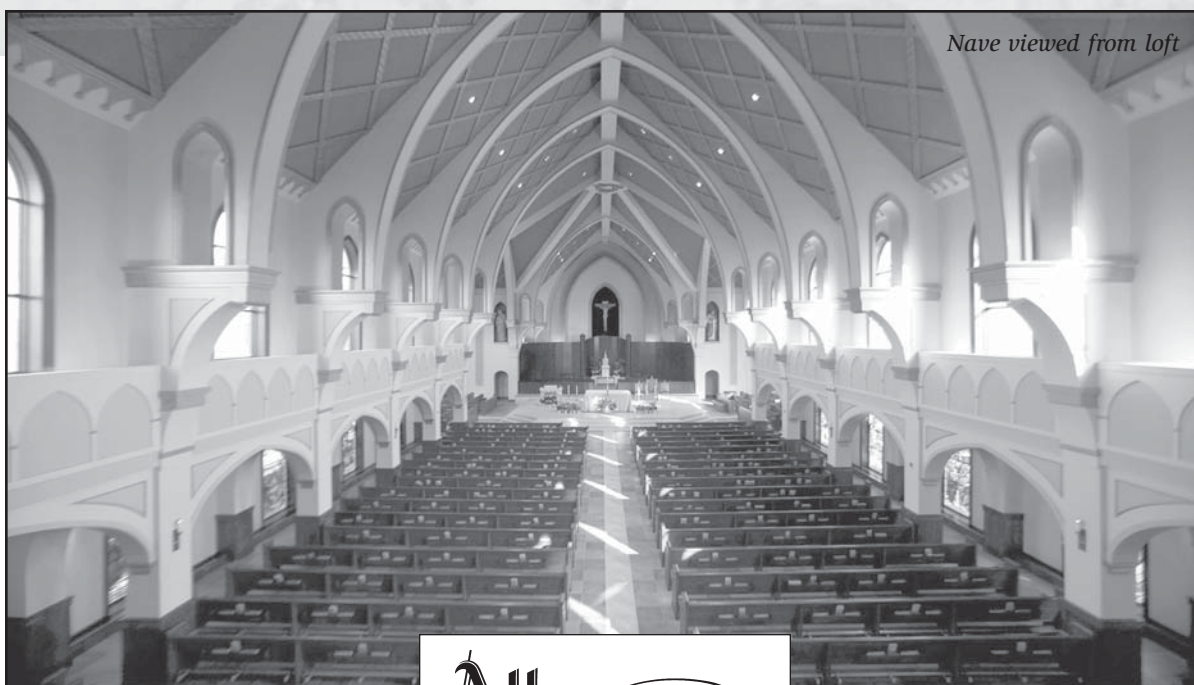
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The largest Catholic church building in the state of West Virginia has installed a Quantum™ Four-Manual/136 Stop instrument built by Allen Organ Company, Macungie, Pennsylvania.

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This comprehensive instrument was chosen by parish leaders to support an expansive and excellent music program that boasts eight vocal choirs and two handbell choirs. A Pastoral Associate for Liturgy and Music is assisted by five choir directors and a Sacred Music Intern. The Music Department offers a series of bi-monthly Abendmusik Concerts following Saturday evening Mass.

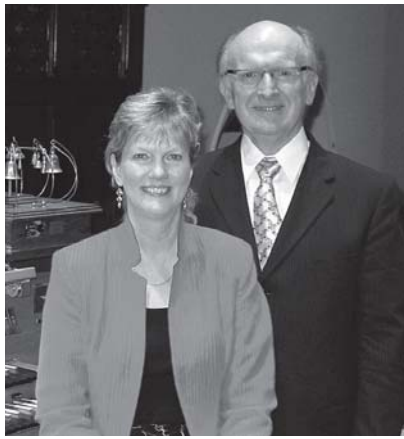


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Jeannine Jordan and David Jordan

fall 2008 in celebration of the International Year of the Organ. Performances included an Organ Spectacular concert for the Metro New Jersey chapter. The event, celebrating the first 200 years of the organ in the colonies and United States, has "made new friends for the organ" with its intergenerational, educational and historic approach. Visit www.promotionmusic.org and click on the Blog for additional details.



Peter King

Peter King is featured on a new recording, *Organ Lollipops*, on the Regent label (REGCD 279). Recorded on the Klais organ at Bath Abbey, the program includes works by Bach, Ketèlbey, Grieg, Wolstenholme, Hollins, Mendelssohn, Dubois, Best, Davies, Arne, Lefébure-Wély, and others. The organ at Bath Abbey was built in 1997 and comprises 62 stops on four manuals and pedal. For information: www.regentrecords.com.

Eric Mellenbruch performed a concert at the University of Texas at Austin Sarah and Ernest Butler School of Music, held at the Bates Recital Hall on the Visser-Rowland organ. He played works by Buxtehude, Weckmann, J. S. Bach, and Mendelssohn. Mellenbruch's performance was the fourth concert of the 2008-2009 Great Organ Series, held by UT Butler School of Music.



Florence Mustric

Florence Mustric is featured on a new recording, *The Thrill of the Chase*, on the MSR Classics label (MS1271). Recorded on the Beckerath organ at Trinity Lutheran Church, Cleveland, Ohio, the program includes works by Bach: BWV 565, 532, 582, 564, and 542. For information: www.msrecd.com.



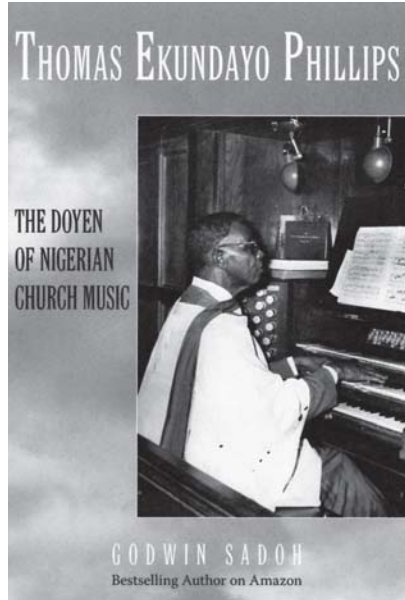
Anne Page

Anne Page is featured on a new recording, *César Franck: L'Organiste*, on the Voix Celeste label (CEL 004/1 and 004/2, a 2-CD set). Recorded on four historic harmoniums by Mustel, Alexandre, and Mason & Hamlin (Style 1400), the program includes nine suites. For information: www.harmonium.co.uk.

Godwin Sadoh is the author of a new book, *Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music*. The biography and music of Thomas Ekundayo Phillips (1884-1969) are synonymous with the history of Nigerian church music. His compositions chronicle the emergence of Nigerian church music from the nineteenth century to the mid-twentieth century and demonstrate the experimental stages of musical synthesis that began in the church. By writing in diverse musical genres, Phillips presented an array of compositional choices to indigenous sacred music composers—liturgical, hymnological, choral, and instrumental pieces—and demonstrated the use of traditional source materials in contemporary compositions. Credit is given to Phillips's pioneer research on the word-music relationship, the utilization of indigenous pitch collections, as found in the traditional music, contrapuntal devices in choral music, indigenous polyphonic techniques, and text setting. At the Cathedral Church of Christ, Lagos, Phillips gave private music lessons to some of Nigeria's famous organist-composers and musicologists in the 1940s and 1950s, including Fela Sowande (1905-1987), Ayo Bankole (1935-1976), Samuel Akpabot (1932-2000), Lazarus Ekwueme (1936-), and Christopher Oyesiku (1925-). The biography is available from iUniverse Publishing (196 pages, \$16.95; 800/288-4677), www.iuniverse.com.



Godwin Sadoh



Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music, by Godwin Sadoh

turgical, hymnological, choral, and instrumental pieces—and demonstrated the use of traditional source materials in contemporary compositions. Credit is given to Phillips's pioneer research on the word-music relationship, the utilization of indigenous pitch collections, as found in the traditional music, contrapuntal devices in choral music, indigenous polyphonic techniques, and text setting. At the Cathedral Church of Christ, Lagos, Phillips gave private music lessons to some of Nigeria's famous organist-composers and musicologists in the 1940s and 1950s, including Fela Sowande (1905-1987), Ayo Bankole (1935-1976), Samuel Akpabot (1932-2000), Lazarus Ekwueme (1936-), and Christopher Oyesiku (1925-). The biography is available from iUniverse Publishing (196 pages, \$16.95; 800/288-4677), www.iuniverse.com.

Be sure to check out our website for late-breaking news, calendar, classified ads (with photos) and article archives:
www.TheDiapason.com



Tjeerd van der Ploeg



English Organ Romantics by Tjeerd van der Ploeg

Tjeerd van der Ploeg is featured on a new recording, *English Organ Romantics*, on the Prestare label. Recorded on the Nicholson organ at St. Christoforuskerk, Schagen, the Netherlands, the program includes works by Parry, Stanford, Thalben-Ball, and Harwood. For information: www.zwoferinked-productions.nl.

Nunc Dimittis



Michel Boulnois (photo taken in 2005 by his granddaughter, Céline Douay, published with her kind permission)

Organist and composer **Michel Boulnois** died on November 30, 2008, at the age of 101. He was buried at the Villemonble cemetery (near Paris). He was born in Paris on October 31, 1907. When Michel was 11 years old, his father Joseph Boulnois, also an organist and com-

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poser, died during the First World War at Chalaines par Vaucouleurs (Meuse). Michel Boulnois studied music at the Paris Conservatory (notably with Noël Gallon, Georges Caussade, Marcel Dupré and Henri Busser) and was awarded a First Prize in Organ in 1937. He also studied composition and harmonic analysis with Nadia Boulanger.

Inspector of Music Education for the City of Paris, he served as titular of the Grand Orgue at Saint-Philippe-du-Roule Church in Paris from 1937 to 1990. His wife, Suzanne Sohet, also taught music harmony at the Cours Normal of the city of Paris and directed the choir at the French Radio. She also wrote several educational methods.

Among his works for organ, Michel Boulnois composed a *Symphony* in 1944 (published in Paris by Lemoine in 1949), *Variations and Fugue on the "Veni Creator"* (1974, *Orgue et Liturgie*), *Three Pieces for the Feast of the Blessed Sacrament* (1952, published by Schola Cantorum in 1953), a *Mass for the Feast of the Annunciation* (1959–63, *Orgue et Liturgie* nos. 48, 52, 57, 62), and an *Elegie* for violin and organ (1976, Lemoine) as well as several piano pieces (*Aria, Lullaby of the Young Negro, Lemoine*). He also transcribed *Three Pieces* by his father for the organ (*Fugue, All Saints' Day, Chorale, Lemoine*).

Michel Boulnois remained faithful to the memory of the life and work of his father and deeply admired his teacher Marcel Dupré; at the age of 94, Michel Boulnois so kindly came from Paris to attend my concert at the Rouen Cathedral on March 4, 2001, in homage to organists who gave their lives during the two world wars (I had performed Dupré's *Fugue in G minor*, dedicated to his father).

—Carolyn Shuster Fournier
Paris, France

Thomas B. Dunn died October 26 in Bloomington, Indiana. He was 82. Born in Aberdeen, South Dakota, in 1925, and reared in Baltimore, Dunn began as an assistant organist at the Third Lutheran Church in Baltimore at age 11; at age 16 he became organist, later organist-choirmaster, at Episcopal Cathedral of the Incarnation. He studied organ and conducting at the Peabody Conservatory with Charles Courboin, E. Power Biggs, Virgil Fox, Ernest White, Renée Longy, and Ifor Jones. He earned a bachelor's degree from Johns Hopkins University and a master's from Harvard, where he studied choral arranging with Archibald Davison and fugue with Walter Piston; he received a Fulbright grant and studied at the Amsterdam Conservatory with Gustav Leonhardt and Anthon van der Horst.

In 1957 Dunn became music director at the Church of the Incarnation in New York City, and in 1959 was appointed conductor of the Cantata Singers, with whom he organized a series of summer concerts in Avery Fisher Hall that later was to become the Mostly Mozart Festival. An influential pioneer during the early music revival in the mid-20th century, Dunn became the artistic director of Boston's Handel and Haydn Society in 1967, during which time he became chief

editor of E. C. Schirmer Music, where he worked to bring the catalog of compositions up to modern editorial standards. He taught at many universities and music schools, including Peabody, Ithaca College, Stanford, Westminster Choir College, Boston University, and Indiana University. His work as a conductor can be heard on the Decca, Deutsche Grammophon, and Sine Qua Non labels. Thomas Dunn is survived by his partner, David Manuel Villanueva, a nephew, and three nieces.

Ruth Milliken, age 86, died October 19 in Wilton, Connecticut. She began piano studies at age three and was a graduate of the Juilliard School in New York City, with degrees in choral conducting. She also studied choral conducting with Nadia Boulanger at the American Conservatory in Fontainebleau, France, and organ with Vernon deTar. Milliken served Wilton Congregational Church from 1960 to 1987, as organist-choir director and later as director of music; there she developed a graded choir program and a choral concert series with orchestra and soloists. She taught organ, piano, voice, and choirs for over 65 years, and served as a substitute organist while in retirement. The first woman to serve on the national executive board of the American Guild of Organists, Milliken was registrar, secretary, and then vice president, and a member of the editorial supervisory board of *MUSIC/The AGO-RCCO Magazine*. She was also the executive secretary for the World Health Organization mission to the United Nations for many years. The Ruth Milliken Scholarship Fund, a part of the AGO's New Organist Fund, was established in her honor in 2003 by her students and friends. Ruth Milliken is survived by her brother, Francis, two nieces, and a nephew.



Cees van Oostenbrugge

Cees van Oostenbrugge, director of Flentrop Orgelbouw of Zaandam, the Netherlands, died unexpectedly on December 10, 2008. Cees (pronounced "case") was born in Gouda, the Netherlands, on July 25, 1947. After graduating Technical College, he worked for the organ builder Slooff in nearby Ouderkerk aan de IJssel for two years, moving on to Flentrop in 1969. He became associate director of the firm in 1989 and in 1998 was appointed its director as successor

of Hans Steketeer, who in turn had succeeded D. A. Flentrop in 1976.

Under Cees's leadership, the firm completed projects as diverse as the restoration of the 1511 van Covelens organ in Alkmaar (2000); the reconstruction of the 1875 Cavallé-Coll organ in Haarlem (2005); and the restoration of the 1762 Bätz organ in The Hague (2007). In 2008 alone, Flentrop built a new organ (II/28) in a Romantic idiom in Foldnes, Norway; moved a typical Neo-Baroque Flentrop (1962, II/9) from Ijmuiden, the Netherlands, to Wellington, New Zealand; and all but completed the first phase—a Rückpositiv with 13 stops—of what would have been Cees's magnum opus: the restoration/reconstruction of the large organ (IV/58) in the St. Katharinenkirche in Hamburg, Germany. The Hamburg organ will be a reconstruction based on the specification of Mattheson (1720).

Cees played organ, but enjoyed playing the piano more. He played both instruments in church services and was proud of a compliment he earned for his qualities as piano accompanist from a well-known professional singer he had the privilege to play for. He quietly enjoyed smoking his pipe and had a nice, somewhat understated, sense of humor. As director of Flentrop, Cees felt responsible for his employees in a very real way: when business was low for a while, he voluntarily took a 25% salary cut in order to keep things going.

I had the pleasure of working closely with Cees on Flentrop's refurbishment in 2006 of the 1991 Bedient at Queens College of the City University of New York. All of us at Queens College's Copland School of Music were much impressed with the remarkable mix of professionalism and friendliness of all the Flentrop employees involved, which was largely attributed to Cees's leadership style.

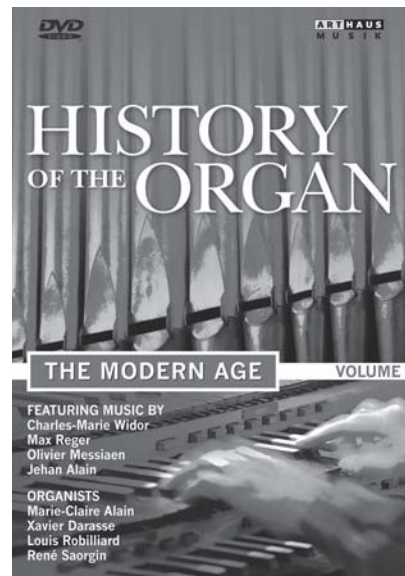
A service of thanksgiving took place at Zaandam on December 16. Cees is survived by Francien, his wife of 38 years; their children and grandchildren; and his brother. At Flentrop, Cees is being succeeded by Frits Elshout, who has been with the firm since 1971. Responsible for the firm's voicing for many years, Frits has been associate director since 1998.

—Jan-Piet Knijff

Here & There

Arthaus Musik GmbH has announced the release of *History of the Organ, Vol. 4, The Modern Age*, now available on DVD. The four-part series by Nat Lilienstein (1997) tells the history of the organ, displaying the sound, the repertoire written for it, the craftsmanship involved in building it, and the settings in which it resides.

Tracing the organ's development, from the beginning of the nineteenth century to the present day, Volume 4 visits France and Switzerland. The impact of changes in society, tastes and musical styles, as well as technological advances, are examined and illustrated with music by Giuseppe



History of the Organ, Volume 4

Gherardeschi, Max Reger, César Franck, Jehan Alain and Olivier Messiaen, performed by Marie-Claire Alain, Louis Robilliard, and René Saorgin. For information: <www.arthaus-musik.com>.

Bärenreiter announces the release of Haydn's *The Seasons*, edited by Armin Raab (BA 4647). The new score is identical with the Urtext published in the corresponding two volumes of the complete edition of Haydn works (Haydn Institute, G. Henle). For information: <www.baerenreiter.com>.

GIA Publications announces the release of *A Gregorian Chant Master Class* by Dr. Theodore Marier. Posthumously as his legacy by the Abbey of Regina Laudis in Bethlehem, Connecticut, the edition includes a textbook and CD outlining ten fundamental points of style, accompanied by supplementary explanations and sung examples. Other features include a chart of all the neumes and musical symbols most commonly used in Gregorian chant notation, a step-by-step process for determining rhythm, a selection of chant pieces for further study, and musical examples coordinated with the *Liber Cantualis*. The accompanying CD features the voices of the Benedictine nuns of the abbey and the Stamford Schola Gregoriana, conducted by Scott Turkington. For information: <www.GIAMusic.com>.

Michael's Music Service announces new restorations and new offerings. Restored sheet music includes Eugene Thayer's *Sonata IV*, the shortest and least technically demanding of Thayer's five sonatas, and the first not to contain patriotic themes, as well as Dudley Buck's *Wedding March*, which quotes the *Old Hundredth* and is also suitable for concert use, and *Douze Pièces* by Albert Ribollet, first published in 1921 by Leduc. Ribollet was a student of Alexandre Guilmant, Charles-Marie Widor, and Louis Vierne, among others, and played for 50 years in Nice, France.

Other new offerings include a collection of brief program notes for pieces

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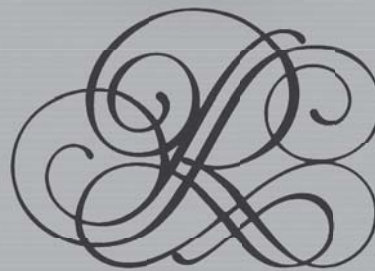
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somewhat out of the mainstream, and a free download of *In a Monastery Garden* from James Flood's new CD, *What Used to Be Played*. For information: <michaelsmusicsservice.com>.

The Royal School of Church Music has launched a new scheme to support church organists and musicians, *Church Music Skills*. The *Skills* program for organists has already been released; other units for choir directors, cantors, and ensemble leaders will follow over the next twelve months. The program is based on distance learning, and combines practical skills with supporting studies on a number of relevant topics.

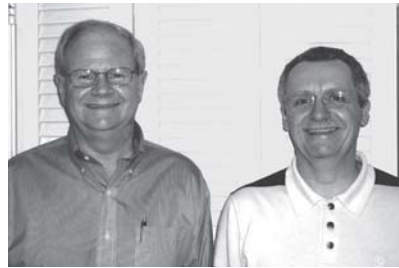
For organists, the scheme offers help with the playing of hymns, songs and choruses, as well as accompanying psalms, anthems and settings. The associated studies explore everything from choice of music and repertoire, to copyright and managing a budget. To measure progress, participants may, if they wish, work

towards a Church Music Skills Award. Alternatively, there is a flexible study scheme for those church musicians pursuing their own personal goals and at their own pace. For information: <www.rscm.com>.

Andover Organ Company, Methuen, Massachusetts, announces recent projects. The firm has completed the restoration of the 1831 Thomas Appleton organ at Nantucket Methodist Church, Nantucket, Massachusetts; Laurence Young played the dedication concert in September 2008. Andover has restored Casavant Opus 1531 (1936) as their Opus R-435, and installed it at St. John the Evangelist RC Church in Wellesley Hills, Massachusetts. The firm has built Opus 117 for the residence of Peter Griffin of Harpswell, Maine: two manuals and pedal, 13 stops, 12 ranks.

Work continues on Opus R-345 for Christ Church, Episcopal, Charlottesville, Virginia. The three-manual E. &

G. G. Hook Opus 472 (1868) was originally built for Grace Episcopal Church, Chicago. Andover completed the renovation of the three-manual, 37-stop, 55-rank Gress-Miles tracker organ at First Church of Christ, Congregational, Suffield, Connecticut. For information: <www.andoverorgan.com>.



George Baker and Bertrand Cattiaux

Orgues Bertrand Cattiaux of Liourdres, France, has announced their collaboration with George Baker of Dallas, Texas, who will serve as the company's USA representative. Bertrand Cattiaux specializes in building new instruments in the true French style. New organs include one in Clicquot style in the Royal Chapel of the Château de Versailles (1995) and one in contemporary style in the Church of St-Remi de Reims (2000).

Cattiaux has 28 years of experience restoring historical Clicquot and Cavaillé-Coll organs, such as Cathédrale St-Pierre de Poitiers (F.-H. Clicquot, 1790), Basilique St-Sernin de Toulouse (A. Cavaillé-Coll, 1888), and Cathédrale Notre-Dame de Paris (A. Cavaillé-Coll, 1868). The experience Bertrand Cattiaux has acquired during all these years gives him the ability to build new organs in different styles: French baroque, French romantic, French symphonic, as well as French contemporary style.

Dr. Baker will help provide information and consultation services during the entire new organ project. For further information, visit the organbuilder's website <www.orguescattiaux.org> or contact Dr. Baker directly: <orguescattiauxusa@gmail.com>.

Looking Back

10 years ago in the March 1999 issue of THE DIAPASON

M. L. Bigelow & Co. celebrates 20th anniversary

Noack Organ Company announces two organs for Reykjavik, Iceland

Robert C. Newton and John W. Morlock appointed tonal directors of Andover Organ Company

David Craighead celebrated his 75th birthday with a recital at St. Anne's Church, Rochester, New York

Catharine Crozier celebrated her 85th birthday with a recital at First Congregational Church, Los Angeles

David Wagner appointed assistant professor of music, Madonna University, Livonia, Michigan

Obituaries: Robert Shaw, Gordon Young

Feature articles: "Following the career of Martin Pasi," by Herbert L. Huestis; "A Performer's Guide to Schoenberg's Opus 40, Part 1," by Ronald J. Swedlund

New organs by Pasi Organ Builders and Steven Cook

25 years ago, March 1984

New, restored, rebuilt, and renovated organs by Andover, Gress-Miles, Hendrickson, Koppejan, Lewis & Hitchcock, Visser-Rowland

Feature articles: "University of Michigan 23rd annual Conference on Organ Music," by Mary Ida Yost; "The Organ Works of Ottorino Respighi" (conclusion), by Susan Ferré; "The Choral Music of Orlando Gibbons," by Richard Lowell Childress

50 years ago, March 1959

News of Nita Akin, Gerald Bales, Emily Ann Cooper, Catharine Crozier, Richard Ellsasser, Virgil Fox, Alexander McCurdy, D'Alton McLaughlin, Russell Hancock Miles, Robert Noehren, Flor

Peeters, Graham Steed, Richard Warner

Organs by Aeolian-Skinner, Austin, Flentrop, William Hill and Son and Norman and Beard, Holtkamp, Möller, Noehren, Reuter, Schantz, Schlicker, Tellers, Wicks

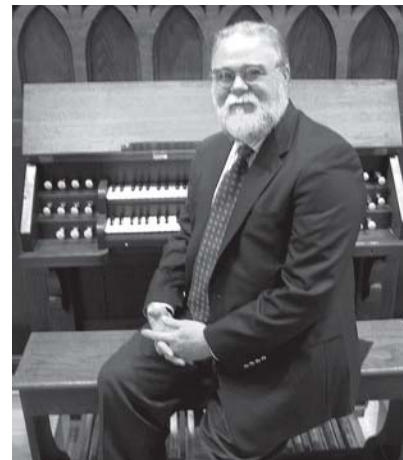
75 years ago, March 1934

News of Charles Courboin, Clarence Dickinson, Channing Lefebvre, Rollo Maitland, J. A. Schaefer, Leo Sowerby, Carl Weinrich, Charles Marie Widor, Healey Willan

Organs by Aeolian-Skinner, Austin, Kimball, Lewis & Hitchcock, Möller, Pilcher, Wicks

In the wind . . .

by John Bishop



Monumental intimacy

In the July 2007 issue of THE DIAPASON, this column commented on a book by Arnold Steinhardt, first violinist of the Guarneri Quartet. *Violin Dreams* (Houghton Mifflin Company, 2006) is a sort of musical memoir—a great artist sharing his experiences as a child, a student, and an increasingly successful performer. He's articulate, humorous, and just humble enough. He shares many wonderful reflections, and I've commented on the book several times subsequently. Early on he writes about his relationship with his instrument:

When I hold the violin, my left arm stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, a place halfway between my brain and my beating heart.

A beautiful metaphor—makes you want to run down to the church and fire up the organ. But as I commented in 2007, he's leaving us out. He goes on:

Instruments that are played at arm's length—the piano, the bassoon, the tympani—have a certain reserve built into the relationship. *Touch me, hold me if you must, but don't get too close*, they seem to say. To play the violin, however, I must stroke its strings and embrace a delicate body with ample curves and a scroll like a perfect hairdo fresh from the beauty salon. This creature sings ardently to me day after day, year after year, as I embrace it.

Coincidentally, a friend who is violist of the DaPonte String Quartet (resident musicians in our town in Maine) recently asked me how organists relate to their instruments. She spoke of gigs she's played in churches where she saw organists at work, wondering how you play an instrument that's so far away from you. Of course I jumped in with these Steinhardt quotes, offering the opposite point of view. The organ is a monumental instrument. Your relationship with the instrument is as a vehicle with which you can fill a huge room with a kaleidoscope of tone colors.

I've always found it thrilling to hear my music come back as reverberation in a large room. I love the sensation of having a congregation barreling along with me as I lead a hymn. And I love the feeling that huge air-driven bass pipes can cause in a rich acoustic environment. So it was a gift when my wife shared this



Ruffatti façade, Uppsala Domkyrka

Fratelli Ruffatti has completed a new organ for the Domkyrka in Uppsala, Sweden. The building seats 2,500, is more than 350 feet long, and boasts a reverberation period of 11 seconds. The cathedral already houses an organ built by Per Larsson Åkerman in 1871. The new Ruffatti organ stands in a new gallery in the north transept, close to the central altar and to the choir stalls. It features slider windchests and electric action and comprises 74 ranks over four manuals and pedal, 4,126 pipes, with 37 bells in the Glockenspiel. The Solo division includes a brass Trompette-enchamade and a big English Tuba. The Pedal division is crowned by two 32' stops, a Subbass and a Trombone, both of African mahogany.

The organ is playable from either of two four-manual consoles, one located in the balcony with the pipes, and one in the nave, close to the choir stalls. Each features a unique system that allows the raising and lowering of the entire upper part of the console, including the manuals and stop jambs, to accommodate even



Ruffatti console, Uppsala Domkyrka

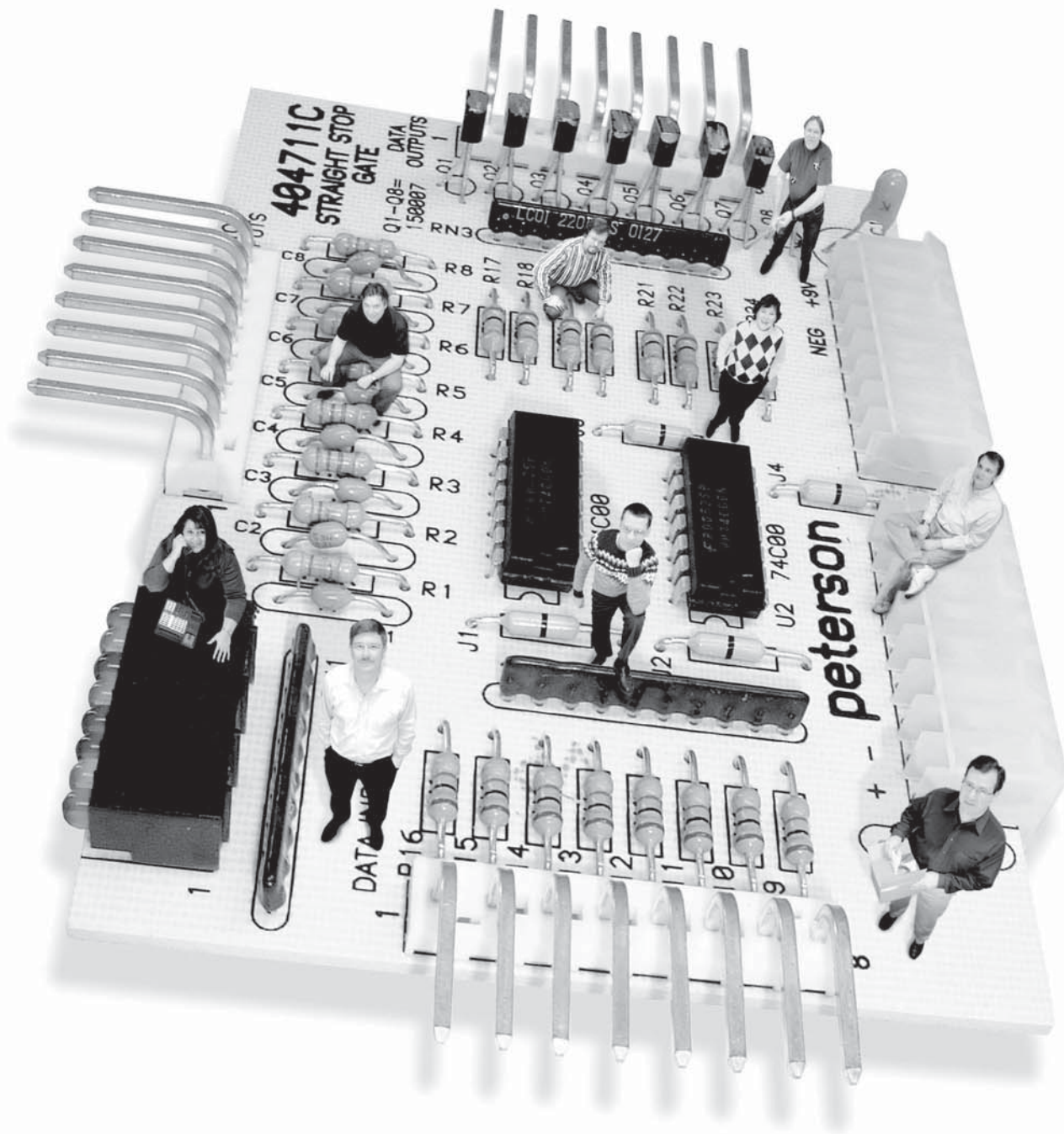
the tallest organist. The organ was dedicated on February 8 with a recital by the Domkyrka's associate organist Andrew Canning. His program included works by Harold Nutt, Frescobaldi, Heiller, Emil Sjögren, Arbo Landmann, and Ad Wammes. For information: <www.ruffatti.com>.



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passage from *I am a Conductor*, the autobiography of Charles Munch (Oxford University Press, 1955):

The organ was my first orchestra. If you have never played the organ, you have never known the joy of feeling yourself music's master, sovereign of all the gamut of sounds and sonorities. Before those keyboards and pedals and the palette of stops, I felt almost like a demigod, holding in my hands the reins that controlled the musical universe. Walking [to work], opening the little door to the organ with a big old key, looking over the day's hymns lest I forget the repeats, finding a prelude in a good key in order to avoid a difficult modulation, choosing a gay piece for a wedding or a sad one for a funeral, not falling asleep during the sermon, sometimes improvising a little in the pastor's favorite style, not playing a long recessional because it would annoy the sexton—all this filled me with pride.

"... a certain reserve built into the relationship..." Funny, I think some of my best moments on an organ bench have been when I was free of reserve.

Anything you can do, I can do better

What's really going on between Arnold Steinhardt and Charles Munch? Is it like a playground spat that winds up with did-not, did-too? Or is it the childish idea that one instrument is more difficult to play than another? I've certainly heard people admire the complexity of playing the organ—all that dexterity with hands and feet. But can't you also argue that the organist is only pushing buttons?

The violinist has to create an even and convincing tone through the manipulation of the bow against the strings while making the notes happen at the same time. And, while the organ produces notes that are in tune or not in tune no matter what the organist does (as long as he's hitting the right notes), the violinist has to put the finger on the fingerboard in *exactly* the right place. (No worries. They leave the fretting to the guitarist.)

The flautist adds breath control to all the complexities of manual dexterity. The trumpeter has a finicky relationship with a mouthpiece. A trumpeter with a cold

sore is like Roger Clemens with a hangnail. Neither can go to work that day. And singers? Let's not even get started with singers!

No matter what instrument you're playing, once you've mastered the physical technique you can get down to making music. As I get older, I notice that on the printed page I can track the development of my technique. I still play some of my favorite pieces from the same scores I had when I was a student, hopelessly marked up with teachers' comments and registrations for dozens of different organs. Each time I get reminded of the physical crises of 30 or 35 years ago as I play past those passages that I just couldn't get at 20 years old. You might say it's the reward of a lifetime to be able to breeze past those danger zones—a lifetime of practice, that is.

Learning to drive a musical instrument is a barrier between you and artistic expression. Whether you're learning the "pat your head and rub your tummy" thing about playing the organ, developing the finger strength and control to pluck harp strings, or the incredible muscle control of the mouth of the oboist, all you're doing is teaching your body the physical tricks necessary for it to become a conductor between your mind and the sonorities of the music.

It's the actual music that's so difficult to do right. Shaping notes and phrases, placing the notes in time and tempo, and following your instincts to express the architecture of the music form the essence of the art of music. And you get a whiff of that essence when the physical act of operating the machine that is your instrument doesn't distract you.

There is an aspect of the art of organ playing that most other musicians don't necessarily experience. A clarinetist might own the same instrument for most of his career, seldom playing on another. That is a very personal relationship that like any intimacy includes inherent danger. Imagine the master player who discovers a crack in his instrument mo-

ments before an important performance. Or worse yet, what if the treasured instrument is lost or destroyed in a fire? I suppose more than one musical career has ended simply because the musician couldn't face starting over with a new instrument. Yo-Yo Ma famously left a treasure of a cello in a New York taxicab. It was later recovered because he had bothered to save his receipt and the cab could be tracked down. When you get into a New York cab you hear a gimmicky automatic recording—the voice of a celebrity giving safety tips. Along with Jessye Norman reminding you to fasten your seat belt, there's one with Yo-Yo Ma advising you to keep your receipts!

The organist is at the mercy of whoever hires him. How many of us have arrived in town to prepare a recital, only to sit down at a mediocre instrument in terrible condition? You can refuse to play, or you can recognize that it's the only instrument the local audience knows and accept the challenge of doing something special with it. "I've never heard this organ sound like that!"

§

Busy organists might be playing on dozens of instruments each year, but there are also many examples of lifelong relationships between players and their "home base" organs. Marcel Dupré played hundreds of recitals all over the world, but he was Organiste Titulaire at Saint-Sulpice in Paris from 1934 until 1971. He succeeded Charles-Marie Widor, who had held the position since 1870. So for more than a century that great Cavaillé-Coll organ was played principally by only two brilliant musicians. What a glorious heritage. Daniel Roth has been on that same well-worn bench since 1985. I first attended worship in that church in 1998 and vividly remember noticing elderly members of the congregation who would remember the days when Dupré was their parish organist. I suppose there still may be a few. I wonder if any of them cornered Dupré after church to complain that the organ was too loud!

§

It's the real thing, baby

My work with the Organ Clearing House often takes me to big cities where I get the thrill of hearing important organists playing on mighty instruments. Both the organist and the organ have a relationship with the church building—the sound rings and rolls around the place, the organist has the knack of timing the echo, and the effect is dazzling.

But most of our organists are playing on instruments of modest size in "normal" church buildings. The effect of the beautiful pipe organ in a small country church is just as dazzling as that of the 200-rank job roaring away in a room with a 150-foot ceiling. There's such magic to the combination of the sound of wind-blown organ pipes and human voices, even in the setting of a small country church. The sounds meld together, exciting the collective air that is the room's atmosphere. The organ has a physical presence in the room, letting us know before a note is played that there's something special coming. We decorate church buildings with symbols of our faith. The organ joins pictorial windows, banners, and steeples as one of those symbols.

We plan a dinner party. On the way home from the supermarket we stop at the florist to get something pretty to put on the table. Likewise, we place flower arrangements on the altar on Sunday morning. In church, do we do that simply for decoration, or are those flowers a celebration of God's creation—of the beauty of nature? Are there candles on the altar for atmosphere like that dining room table, or is there another loftier reason? Does a choir sing an anthem to

cover the shuffling of the ushers as they take up the offering, or is the anthem a true part of the experience of worship? (If so, why don't they take up the collection during a scripture reading, or during the sermon? Why all this tramping around while the music is playing? But that's a rant for another month!)

The organ, that instrument that makes us "music's master, sovereign of all the gamut of sounds and sonorities," stands in our churches declaring our devotion. The pipe organ is testament to the wide range of the skills with which we humans have been blessed. We've been given the earth's materials and learned to make beautiful things from them. And for centuries the pipe organ has been part of our worship, monument to our faith, and symbol of the power of the Church.

But with the advance of technology we are deluded by dilution. We settle for plastic flowers. We buy cheap production hardware for the doors of our worship spaces. We substitute artificial sound enhancement for real acoustics. And we substitute arrays of circuits for those majestic organ pipes.

Walk through a museum and look at sculpture made of gold, jade, or ivory. Don't tell me you can't tell it's special. When we experience something special, we know it's special. Walk through a jewelry store and try to tell the difference between the expensive stuff and the fake costume stuff without looking at price tags. You will never be wrong. Of course we know the difference. If your fiancée is not a jeweler, don't bother with a real diamond. She won't know the difference. (Oh boy, are you in trouble.)

And buy a digital instrument to replace the pipe organ. "After all, I'm not a musician. I can't tell the difference." Baloney. Of course we can tell the difference. And our churches and we deserve the best. ■

On Teaching

by Gavin Black



Practicing II

Last month I wrote that the "concept of 'slowly enough' is the key to the whole matter of practicing organ and harpsichord." This month I want to explore that concept further. I will also discuss a couple of other aspects of the art of practicing.

In urging that students practice their pieces slowly, I want to avoid giving particular, specific practice-tempo suggestions, and I also want to advocate that teachers not expect, by and large, to give their students such specific suggestions. One of the keys to really efficient practicing is to develop a feeling for what the right practice tempo is. That is, literally, a *feeling*, since the right tempo at which to practice a given passage at a given moment is the tempo at which that passage *feels* a certain way. The way to guide a

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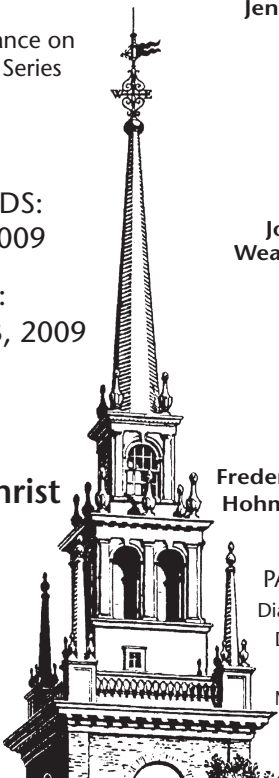
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In October of 2007, Goulding & Wood completed a restoration project on Aeolian-Skinner Opus 884 from 1935 at East Liberty Presbyterian Church of Pittsburgh, Pennsylvania. The process began nearly a decade before with comprehensive study of both the organ and the acoustical environment. In January of 2006, the entire organ was carefully removed, meticulously packed, and brought back to our Indianapolis shop for renovation. Where pipework had been damaged, new replica pipes were created to original specifications. Extensive research, including reference of the Aeolian-Skinner voicer notes, ensured fidelity to the original instrument's tonal character and musical effect. A new four-manual console designed and built in the style of the other Depression-era furnishings in the church allows for 21st-century solid state control of the 120-rank organ. This testament to the genius of Ernest M. Skinner and G. Donald Harrison is ready to welcome a new generation of performers, composers, and enthusiasts.

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student towards being able to practice well—and to know how to go on practicing well for the rest of his or her playing career—is to help the student learn to recognize that feeling.

When a student (or anyone) plays through a passage, whether it is a few notes or an entire long piece, and whether it is the whole texture or separate hands or feet, one of a number of things can happen. If the playing is clearly wrong—wrong notes, missing notes, wrong rhythm—then that is easy to notice and easy to describe. A student who is very inexperienced indeed, or, more commonly, a student who is scared or self-conscious, or who has been trained to leave all matters of judgment to the teacher, might not notice such things at first. But he or she will not have any trouble noticing them if they are pointed out, and can be taught and reminded to notice them directly. They are there for the taking. If a passage being practiced shows such problems, beyond just a few, then it should be practiced more slowly. That is clear.

However, it is extremely common for a student—especially a student with good powers of analysis and of concentration—to be able to play a passage correctly, perhaps even many times in a row, but to have that correctness be a sort of high-wire act: that is, for there to be some or many “near misses” in which the student comes very close to getting a wrong note, but manages to remember and play the right note at the very last second. Playing a passage this way is emphatically not good practicing. (I will discuss this more below.) As I wrote last month, it takes honesty with one’s self to admit that a passage that sounded at least “OK” to the listening world was in fact not OK. We are all motivated not to admit this, first of all because it is always more friendly to our self-esteem to believe that something we just did was done well, not badly, and second because this admission seems to let us in for more work!

In addition to honesty or self-awareness, however, it is necessary for a student

to know how to recognize, while playing, specific signs that a passage is in this “high-wire” state. This can be tricky both for beginning students and for anyone else who has never been in the habit of looking out for this problem. Some of the phenomena to watch out for include:

1) Very slight hesitations, especially—but not exclusively—before strong beats. This is an outward, audible sign, but a subtle one that a listener can easily miss. It can be confused with interpretive inflections that might even be musically effective. Only the player can know for sure.

2) Significant departures from worked-out fingering, especially lots of substitution that wasn’t part of the plan.

3) Tension: in the hands for manual parts, probably in the legs and back for pedal parts, but possibly also in the feet.

4) Playing certain notes with more physical force than others: banging. When a particular note takes the player by surprise and is only achieved by dint of great last-minute concentration, then that note will often be banged down hard.

5) Breathing problems or frequent catching of the breath.

(Some of the items on this list are hard for the student to notice unless he or she is otherwise playing in a relaxed manner, both physically and psychologically. This is one of the most compelling practical reasons both for cultivating a relaxed, friendly atmosphere in the teaching studio and for encouraging a light, tension-free physical approach to playing.)

To put the same thing the other way around—accentuating the positive—the playing should seem calm and serene, the hands and feet should be able to move from one spot in the music to the next at a fairly even pace, the player should be able to remain relaxed and keep a light touch. In fact, the whole thing should feel easy. *Performing* is not easy; *having the patience to practice well* is not easy; *the act of practicing* should be easy.

(It is also important to note that an occasional or rare wrong note that happens while practicing a passage is not necessarily a problem or a reason to slow

down. A recurring wrong note usually is. Clusters of wrong notes are. But the scrambling, uncomfortable feeling described here is the most compelling reason to try a slower tempo.)

If a teacher guides a student towards recognizing that a passage or piece is being practiced at too fast a tempo—without specifically suggesting a practice tempo, but instead inviting the student to try it more slowly and to be on the lookout for all of the signs described above, negative and positive—then the teacher will be helping that student to develop a lifelong ability to guide his or her own practicing effectively.

It is important for students to know that when you play though a passage in a way that has an element of scrambling to it—the “high-wire” or emergency feeling—you are actually not practicing the passage at all. Practicing a physical gesture, or set of physical gestures, of the sort we are talking about here is a matter of repeating that gesture until it becomes second nature. (I believe—from conversations I’ve had with people who have studied the subject—that this is at least in part a matter of imprinting something on the cerebellum as opposed to the cerebrum. In any case, it is something quite real and specific neurologically.) When you play a passage wrongly you are actually making the *wrong gestures* second nature: you are imprinting (on your cerebellum?) the acts of scrambling, getting the wrong notes, hesitating, hitting keys too hard, using unnecessarily complicated fingerings, having trouble breathing, etc. In the end you will have learned to do those things.

On the other hand, if you start off at an appropriate tempo, then you can practice, as I put it last month, “a genuine slow-motion version of the final desired result.” Then, following the procedure that I outlined last month, you can work it up to any desired tempo.

There are two other issues about practicing that are important to discuss alongside the basic procedure proposed in these two columns: 1) keeping it going, and 2) (not) looking.

It is always a good idea to keep whatever bit of music you are playing going steadily, in tempo (plus or minus any purposeful interpretive rubato), without letting anything distract you or derail your playing. In the context of practicing a passage, however short or long, it is important to know where you plan to stop—in order to go back and play it again—and both to keep it going until that point and in fact to stop there and go back and repeat the passage as many times as you have planned. If you allow yourself to be distracted by anything—a noise outside, your teacher’s cell phone, a light flickering—then you are in part *practicing letting yourself be distracted*. This is the last thing that you want to prepare yourself to do in performance. However, if you allow yourself specifically to be distracted by hearing a wrong note, that is even worse. If you are planning to stop, or allow yourself the possibility of stopping, when you hear yourself make a wrong note, then as you play you will inevitably divert some of your concentration onto monitoring each note for “wrongness” and to deciding whether or not something that you have just heard justifies stopping. All of your focus, however—all of it—should be on what comes next. As soon as your fingers or feet are committed to playing a given note, your mind should be on to the next note.

I have known students to stop abruptly upon hearing themselves play a particular *right* note. Either they had already programmed themselves to stop, assuming that the note would be wrong, or, again expecting a wrong note, they were astonished into stopping by the unexpected sound of the correct note! In any case, it is just a distraction. Also, often a student will hear a wrong note, stop, and play the correct note and go on. This does not even constitute actually practicing that note effectively, since practicing a particular moment in a piece actually consists of practicing getting to that moment from whatever came before it.

If a student has trouble bringing him- or herself to keep playing through wrong notes in lessons, this often comes from a desire to signal to the teacher that he or she knew that the note was wrong. It can feel humiliating to make a wrong note without, in a sense, atoning for it right away. It is worth reminding students that there is plenty of time to discuss what was good or bad about a particular time through a passage when that passage has ended, and that the teacher will think more rather than less of a student for waiting!

It is, I believe, quite important not to look at the hands or feet while practicing, and it is worth trying to learn not to, or trying to get into the habit of not doing so. But it is also important not to become so preoccupied with not looking that that becomes a distraction in itself. It is, in the end, OK to glance down a little bit, while bearing in mind the reasons to try not to do so very much.

The problems with looking at the hands or feet during practicing are several:

1) If you find a note, or several notes, or a chord—or whatever—by looking for that note (those notes) and then putting the fingers or feet in the right place and pushing, you have essentially not practiced the act of finding and playing those notes at all. The physical gesture that you are trying to imprint has not happened, or, at least, your mind has not focused on it and followed it. The brain has used an alternate, visual, route to the ostensibly correct note. Practicing that involves a significant amount of looking is inefficient: it will probably get you there eventually, but it will take longer.

2) Whenever you take your eyes away from the page, you run the risk of not finding your place again.

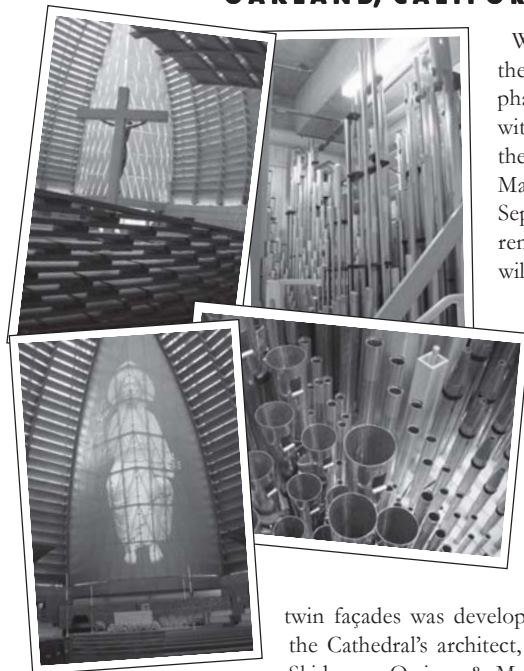
3) If you are playing a passage and you are (even subconsciously) expecting to find a fair number of the notes by looking, then there will almost certainly be a large amount of hesitation in the playing. Even when your hands or feet have in fact traveled correctly, and on time, to the next note, you may well hesitate to play it until you have checked it out visually. There is often an overall jerkiness and lack of convincing pulse to playing that involves a lot of looking. This will usually go away immediately if the player quits looking so much.

4) The vast majority of wrong notes happen not because the player does not know where the notes are on the keyboard (and thus needs to look for them), but because the player does not honestly know what the next note is supposed to be.

This last point is one of the most important about the act of practicing and about learning to play. The keyboard is basically very simple, and it stays in place. Anyone who has played a little bit has, even if unknowingly, developed a strong instinct for where the keys are.

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Many players, including most students and almost all beginners, do not believe this. They assume that wrong notes and insecurity come about because they don't know where the next note is. The wrong note count in a passage, if it is at all high, will almost always go down immediately upon the player's starting to keep his or her eyes (by and large) on the music. In working on helping a student to practice effectively, this should be taken into account before choices are made about what practice tempos are appropriate.

Specifically, if there is a fairly persistent wrong note in a passage being practiced, but that passage feels generally secure enough that the tempo does not need to be slowed down, a student will want to start correcting that wrong note by looking, or will assume that looking is the only technique for getting the note right. Instead of looking, however, the student should try this: first notice in which direction the note is wrong. A wrong note can only come about because of moving a finger, hand, or foot either too far or not far enough. Once it is clear which of these has happened, the student should, on the next time through the passage, simply think "all right, I've been moving too far, so I'll move a little bit less," or the opposite, as needed. This simple thought—mechanical rather than musical in nature—will almost always work. Coupled with this, the student should keep his or her eyes on the music and not lose the information that is found there.

One final thought. These two columns have been intended to outline a rigorous and efficient approach to practicing. It is certainly a good idea for students to follow this approach, or one that incorporates some of its ideas, a good deal of the time. Practicing every piece this way—in small increments, always starting slowly enough, speeding up only gradually, keeping the eyes on the music—will lead to the most efficient learning of pieces and the quickest and most secure development of a player's ability. This kind of practicing is satisfying since it gives such prompt and evident results. It should also be just plain fun for people who love the repertoire and the instruments. However, it is important to remember that not every minute at the keyboard has to be spent doing the most disciplined work. It is a very good idea for any player, student or not, to have some out-and-out frivolous fun at the keyboard as well: play pieces you already know too fast and see how well you can keep them going; sight read pieces that are too hard, just slow enough that it's plausible, and don't worry too much about wrong notes; play easy pieces on all sorts of different registrations, including outlandish ones.

Every player—and every student, perhaps with input from a teacher—can decide how great a proportion of time spent at the keyboard should be spent on well-designed rigorous practicing and how much on other kinds of playing. An awareness that you are doing enough of the former should permit you to relax and enjoy the latter! ■

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

Music for Voices and organ

by James McCray

Choir with flute

I want to know a butcher paints.
A baker rhymes for his pursuit.
Candlestick-maker much acquaints
His soul with song or haply mute
Blows out his brains upon the flute.
—Robert Browning, *SHOP*

The flute, one of the world's oldest musical instruments, is both popular and widely used. It is often added to choral scores, especially in church anthems. Although Theophrastus (370–287 B.C.) said that "The sound of the flute will cure

epilepsy, and a sciatic gout," more recent and accurate evaluations suggest that its tone is soothing, compassionate, and tender-hearted, unless played in a very high range with the intent of cutting through the texture. Its music can be busy with flowing, fast phrases, but more often, seems to add a line of calm tone color that has gentle beauty. This makes it a perfect addition to choral singing, especially in volunteer church choirs where the voices may have had little serious training.

Young musicians most often start with piano lessons; however, when training begins in school bands and orchestras, the flute receives considerable attention. Its small size and relative simplicity to learn makes it attractive to those in beginning situations where practicing at home is expected. School ensembles often have an abundance of flute players, especially girls, who find their sweet sound to be attractive.

The flute has been around since primitive times. There are numerous references to it in the Bible. For example, in First Kings the scripture says: "And the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them." Using flutes in church seems a natural opportunity.

There are numerous church anthems that include flute or the option of flute. With the large number of players in a community, it usually is easy to find someone in the congregation who is

available. The music rarely is extremely difficult, and one short rehearsal may be all that is needed. The flute music often is an obbligato line that quietly soars above the choir, which means that not having it played while the choir is learning their part causes no impediment to the process. Also, unlike brass instruments where overbearing loudness often is a factor, the flute when added to the texture does not cover the choir and dominate the sound with harshness.

An examination of current anthems finds that many call for optional C instruments. Unlike instruments such as the clarinet, the flute is pitched in C, which means that it does not have to be transposed for use with choir/organ. Performers can read directly from a choral score where the flute line is printed with the choir. Transposing instruments require a separate part that may or may not be included with the publication. This also means that a performer may read directly from a hymnal to double the melody of congregational hymns.

The range of the flute is wide, and common techniques such as trills, flutter-tonguing, and even note-bending will expand the flavor of the music. Typically, the flute part provides brief flourishes between choral phrases, or it is merely an additional line whose omission does not destroy the music.

In conclusion, using flute with the church choir is practical and easy. Avail-

able players and publications are numerous, so consider enhancing a future anthem with its addition. It should be noted that *The Enlarged Devil's Dictionary*, published in 1967, reports that the flute "is a variously perforated hollow stick intended for the punishment of sin."

Prayer of St. Francis, Michael Bedford. SATB, flute, and organ, Coronet Press of Theodore Presser Co., 392-42357, \$1.50 (M-).

Set to St. Francis's familiar text, the choral parts are on two staves in a unison or homophonic chordal arrangement. The organ part, also on two staves, is a gently pulsating background accompaniment with occasional brief moments of silence. The flute part is included separately on the back cover; its music, which occurs throughout the anthem, is lyrical and very easy. Sweet music.

By Gracious Powers, John Ferguson. SATB, organ, flute, and optional congregation, Augsburg Fortress, 0-8006-7549-5, \$1.90 (M).

Both the flute part and a vocal part for the congregation are included at the end of the choral score. The organ part is on three staves with registration suggestions. Its music is primarily block chords in quarter notes. The chorus part, on two staves, has some short passages that are unaccompanied and brief divisi. There are five stanzas in various settings, with

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the congregation singing on the last verse. The flute plays in a high range to soar above the choir; its music is not difficult.

If Anyone Thirsts, Daniel Kean. SATB, piano, and two flutes, GIA Publications Inc., G-6859, \$1.60 (M).

Based on John 7:37-38, the choral music is on two staves and is simple. The flutes do not enter until later, and their music consists of contrapuntal lines, often in imitative phrases. The piano part is flowing with left-hand arpeggios. Easy music and somewhat unusual to use two flutes as additional instruments; their music is available separately (G-6859INST).

But By Love, Dan Forrest. SATB, keyboard and flute (or oboe), Beckenhurst Press, BP1846, \$1.75 (M).

The flute part is on the back cover and consists of long, slow, legato lines; however, it is not included in the choral score for the conductor. The keyboard part has both arpeggio and vertical chords as accompaniment patterns. The music is at times chromatic, with the chorus on two staves. This anthem is based on texts from Philippians and Galatians.

Go, My Children, with My Blessing, Richard Jeffrey. SATB, keyboard, with optional flute, Concordia Publishing House, 98-3676, \$1.60 (M).

There are four verses; the last one uses a four-part choir, and here the congregation joins them. The melody is sung by the altos and has a low tessitura for the first two verses, then the last two verses each modulate to higher keys. Arpeggios dominate the keyboard accompaniment, with the flute providing an obbligato. Its music is often very busy; it is included separately on the back cover.

Look and See, arr. Hal Hopson. Unison/two-part with piano and optional flute, finger cymbals, triangle and gong, Choristers Guild, CGA 932, \$1.50 (E).

Percussion and flute parts are included separately at the end for this setting of a Korean folk tune. There are several sections that move through different keys. The choral music is almost all in unison, with a second part on the last section. A percussion/flute introduction sets the mood for this work. The text has a universal slant that is broad in scope. Delightful music for children's choir.

Give Thanks to the Lord, Mark Patterson. SAB, keyboard, and flute, Augsburg Fortress, 0-8006-2384-3, \$1.75 (M).

This will require a solid flute player. The part is more interesting than is common in many church anthems; well ar-

ticulated with diverse rhythms, the part is included separately at the end. The music has a dance feel with some unison passages. The keyboard part also is very busy with contrasting syncopations. This fast, happy setting is not difficult for the singers, but will make them sound very good. Highly recommended and useful for small choirs.

Baptized in Water, Jane Holstein. Two-part mixed, keyboard, and flute, Hope Publishing Co., C 5574, \$1.90 (E).

The choral writing is diatonic and simple to sing in this flowing anthem. There is a long instrumental introduction that features the flute. The keyboard part has left-hand arpeggios most of the time but is not difficult. The flute's music is in the score and separately at the end; it uses a full range with many high notes. Very pragmatic writing.

Faith Is Believing, John Horman. Unison, piano, optional flute and small percussion, Abingdon Press, 0687051851, \$1.70 (E).

There are three verses in this easy children's anthem that has moments of optional divisi into two parts. The percussion accompaniment consists of two repeated measures for claves, maracas and tambourine, which play on the second and third verses. The flute part has words and may be sung with the flute playing it an octave higher. The music has a lilt and is very memorable, with limited voice ranges for the singers.

Scripture and Season in Song, Clark Kimberling. SATB, organ and flute with optional handbells, GIA Publications, G-6841, \$6.50 (M).

There are eight anthems in this collection of settings for various times of the church year. The use of SATB is limited, with the chorus often singing in two or three parts. There are optional passages for guitar and the assembly; usually only 4-7 handbells are required. The flute music is certainly a bit more interesting, with ornamentation, busy runs, and some high notes. The keyboard part, on two staves, usually is simply accompaniment for the singers. The preface includes suggestions for times when each piece would be most appropriate. This is a useful collection of eight anthems in 64 pages of music.

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New Recordings

Schweizerische Hausorgeln—Eine musikalische Reise mit Annerös Hulliger und 21 klingenden Gesichtern aus 350-jähriger Tradition. Annerös Hulliger, organ. Musiques Suisses 3-CD set MGB CD 6260; <www.musiques-suissees.ch>.

This 3-CD set features 21 historic Swiss residence organs, played by Swiss concert organist Annerös Hulliger, a student of Marie-Claire Alain, Anton Heiller, and Harold Vogel. Owing to the character of the featured instruments, all of which are relatively small, the repertoire mostly consists of small-scale works, often played on light registrations in which the flute stops predominate. Some of these flute registrations are extremely pretty.

The first disc comprises mostly baroque and classical repertoire by composers like Pachelbel and Krebs on seventeenth- and early eighteenth-century instruments. The second and third discs feature later music through the eighteenth century, including J. S. Bach, and down to the present day, including some of Annerös Hulliger's own compositions. In keeping with the secular character of these residence organs, the recordings include dance music, such as contredanses and waltzes, as well as quite a bit of the kind of music that often forms the repertoire of German oompah bands in *Biergartens*. My first reaction was to think that this was the perfect recording for the person who wants to listen to three-and-a-half hours of elevator music played on the organ. Swiss house organs, however, seem to be something of an acquired taste. After listening to these recordings several times I have come to quite like them.

—John L. Speller
St. Louis, Missouri

Resurrectio—A Recording to Benefit the Restoration of the Kilgen Organ, Op. 5163, Our Lady of Refuge, Brooklyn, New York. 3m, 30r, 1933. JAV Recordings #182; <www.pipeorgancds.com>.

Many readers are already aware of the unique project presented here: namely, this two-CD set is made available by JAV Recordings, which has donated its services and receives no profit; instead, the money goes to the restoration of this Kilgen organ located in a gorgeous building. A donation of at least forty dollars is required to obtain the recording (see p. 26).

After being silent for a decade, the instrument was partially restored and made

playable; hence, the first four tracks of the first CD were recorded live during a Mass on February 2, 2007 and include brief and intelligent remarks by Craig Whitney. Cleaning and voicing of the entire organ is yet to be done. The following six tracks were recorded in Our Lady of Refuge by Stephen Tharp, and give a teasing account of the noble sounds that will be available in this place.

Another six tracks, and the entire second CD are taken from JAV recordings by various organists in locations widespread. Altogether, thirteen organists, two choirs and twelve organs are used. In addition to these riches, a splendid accompanying booklet gives brief "Reflections on the Pipe Organ" by the various performers, which are most interesting.

Seven of the total tracks are improvisations by David Briggs, Daniel Roth, Olivier Latry (3), Philippe Lefebvre, and Jean-Pierre Leguay. Two, recorded in Notre Dame, also use the Maîtrise Notre-Dame de Paris choir to stunning effect.

This is a generous and imaginative concept; we can only wish it well! If you wish to support this worthy and unique endeavor, you may send your donation to Our Lady of Refuge Organ Fund, 2020 Foster Avenue, Brooklyn, NY 11210; <<http://www.olrbrooklyn.org/pipeorgan/donate.php>>.

Blasts from the Century Past, David Heller. Trinity Episcopal Cathedral, Portland, Oregon, 1986 Rosales organ. Pro Organo CD 7197; <www.zarex.com>.

Subtitled "A Baby-Boomer's Organ Scrapbook from the Nuclear Century," this clever idea gives an opportunity to showcase familiar music many of us learned during our student days. Bonnet's bombastic *Variations de Concert* is truly a blast, while Frank Bridge's serene *Adagio in E Major* perhaps does not require a totally full-organ climax with such a brightly voiced instrument. The quiet ending, however, is elegantly interpreted by Dr. Heller.

The repertoire reminds us of the many beautiful compositions from relatively recent years. Vierne's evocative *Etoile du Soir* and the Dupré *Lamento* are cases in point, sensitively performed on this versatile organ. It is good to hear one of Paul Hindemith's sonatas—this the 1937 *Sonate II*, showing Hindemith's mastery of harmony and counterpoint. Refreshing!

There is a very wide dynamic range on the recording. My preference is for the quieter sounds up to about a *forte*. To me the *fff* passages are excessively bright. William Albright's devilish *Jig for the Feet* poses no problem for David Heller. It is dashed off in great style. A nice touch before the playing of Persichetti's *Chorale Prelude on "Drop, Drop Slow Tears"* is that it is beautifully sung by baritone Kevin Walsh.

The concluding selection is actually a "Blast from the Century Present"—a 2002 *Fantasy Toccata* commissioned by Dr. Heller and composed by Craig Phillips. This complex work of about eight minutes duration is well worth hearing, and exuberantly performed.

Signature Preludes and Postludes, Edgar B. Highberger, organ; First Presbyterian Church, 300 S. Main Street, Greensburg, PA 15601; 61-rank Austin, 13 tracks; and St. Joseph Chapel, Seton Hill University, digital, Walker Technical Company, 5 tracks. Available from the church, \$15.00 (postpaid).

Many organ CDs are entertaining and pleasant (or exciting) to hear; in addition to those qualities, a few are instructive as well, perhaps including repertoire we don't know but wish we did, or perhaps playing music in a new and refreshing style. For the many still working in a

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church where significant and dignified music is wanted, ideas for suitable music abound here.

Here I must mention that Ed Highberger is a friend and colleague, who has served the above-mentioned church since 1965 and is also Associate Professor of Music and University Organist at Seton Hill University in Greensburg. In the late 1970s and early 80s he occasionally taped recitals he was preparing and asked me to listen and offer advice. Mr. Highberger was a fine organist then, and remains so today, representing the thousands of organists here and in Canada who rarely toot their own horn, but play well and often, year after year.

The disc begins with a rollicking *Improvisation on "God of Grace and God of Glory"* by Paul Manz. In addition to more familiar music, such as the preludes on "Rhosymedre" by Vaughan Williams and "Greensleeves" by Richard Purvis, there is an estimable *Prelude for Organ* by Fanny Mendelssohn Hensel and the splendid *Introduction and Variations on an Old Polish Carol* by Guilman. Settings by Timothy Albrecht of "Gloria" and "A Mighty Fortress" are well worth hearing, as is George Shearing's treatment of "There Is a Happy Land." Anyone needing ideas for something new by way of voluntaries should consult this excellent source.

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

leads into a set of 36 variations in E-flat that conclude the work.

The next piece, a *ciaccona*, is in four parts, the outer two being in the expected 3/2, the middle two in 9/8. There are long written-out trills for the right hand in the final variation, which closes with a coda in C time with more virtuoso figuration in each hand. Next is a set of six variations in C minor entitled *Balletto*, followed by a *Ballo della battaglia* in binary form with lots of trumpety writing. The two correnti in G minor and E minor are each full of more passagework than one may expect from this dance, and the two toccatas that follow are each concluded by a more strictly imitative canzona, the second one including a variation in triple time.

The toccatas are quite short and flow far more smoothly than Frescobaldi's multisectional examples. The *recercari* are distinctly backward looking and could easily have been written at the start of the 17th century. They are well crafted, the first one containing a section based on the chromatic tetrachord and its reversal, followed by a further section on a theme in quarter notes, all of the themes being combined with great skill in the final section. The second *recercare* is somewhat shorter, an example of the writing for ties and dissonances especially popular in the late 16th and early 17th centuries. The final piece in the collection is a *Pastorale in D* of some 260 bars, a drone bass D

being present throughout in different octaves; this is the only piece in which the pedals are indicated. In several sections, the piece has sufficient variety to prevent it falling into tedium.

This print is the first complete modern edition to reproduce the original bar lengths and coloration of the notes—for example, the white eighth and 16th notes in several variations of the *passagagli* (in the American Institute of Musicology edition of 1965 these are printed as blackened notes and the bar lengths regularized into half notes, although the original is shown by means of dotted lines). These may not be as easy to read to begin with, but after some practice they will fall into place! Also followed is the original approach to accidentals, although it is haphazard in many places, with sensible editorial suggestions in small print; see for example the *Recercar di ligature*. It is a pity that there are no facsimiles, and the English translation does not always read happily; however, there are many useful references for further reading.

All of these pieces, including the pastorales, are playable on manuals only; while the variations and dances may have been intended primarily for the harpsichord, they can sound delightful on the organ with careful registration, eschewing the desire to use reeds. In some pieces there is just enough time between variations for stop changes, but in others

there is not, so care must be exercised to select stops suitable for the whole piece. These splendid examples of the art of the southern Italians provide much material that is most worthy of revival and is suitable for recitals; the amazing harmonic daring will surely surprise audiences even today.

—John Collins
Sussex, England

Four Advent Pieces for Flute and Organ, Robert J. Powell. MorningStar Music Publishers MSM-20-061, \$10.00, <www.morningstarmusic.com>.

Robert Powell has done a lovely job of crafting delightful and interesting pieces for Advent celebrations. The tunes included in this collection are JEFFERSON (*Southern Harmony*), BESANÇON, BEREDEN VÄG FÖR HERRAN, and HAF TRONES LAMPA FÄRDIG [*Come, thou long-expected Jesus; People, Look East; Prepare the royal highway/Prepare the way, O Zion; Rejoice, rejoice believers*].

The organ part requires minimal pedal, which makes this a versatile choice for those less-experienced organists or those who prefer minimal work at a busy time of year. The flute parts are more complex, but not out of reach of a good high-school flutist. These four tunes will be a helpful addition to anyone's library.

—Sharon L. Hettinger
Lawrence, Kansas

New Organ Music

Bernardo Storace, *Selva di Varie Composizioni d'intavolatura per cimballo ed organo, Venezia 1664*. Armelin Musica Padova AMM250, €62, <www.armelin.it>.

Bernardo Storace is one of those few composers of whom nothing is known apart from the existence of a contemporary publication of his music, which calls him "Senato della nobile ed esemplare città di Messina." This collection, which lacks even the name of the publisher, contains a monumental compendium of the styles then prevalent in Italy—from sets of variations on popular tunes, dances and ground basses to toccatas and *recercari* and nine sets of *passagagli*, of which several clearly belong together. The original print includes 23 pieces in 101 folios.

The first three pieces are settings in A major, C minor and E minor of the *Passo e Mezzo* ground bass, each in eight parts of which the final four comprise two *gagliarde* followed by two *correnti*. The final corrente of no. 1 is marked 12/8, but the first part is really in 6/4—great care must be taken to preserve the proportion in the second half. There follow six sets of variations on *Romanesca*, *La Spagnoletta*, *Monica*, *Ruggiero*, *Il Cinque Passi* and *Follia*, all with much virtuoso passagework.

The next nine pieces, the most impressive and daring in their originality in the collection, are *passagagli* based on four-bar themes, which can be reduced to four separate works once the divisions are taken into account. The first one, in A minor, contains six *partite* with 96 variations plus a coda; primarily in 3/2, there are variations in 12/8 and 6/4 in cross rhythms and tricky passages in thirds in variation 83. The harmonic clashes in variation 13 have scarcely any parallel in the 20th century! The next *passagagli* (in C minor) has 61 variations divided into three *partite*, the second one being in 6/8, and the chromatic tetrachord features from variation 54 in the third. The third *passagagli* starts in D major and is multisectional with several headed *Modo pastorale*, the second one being in A. There follows a section in E leading into a final section in B minor with a coda in C time. The complete set runs to almost 400 bars and runs the gamut of many different styles with their own interpretational problems. The final *passagagli* starts in F minor and after 21 variations passes to B-flat minor marked *Grave*, with further highly original harmonic surprises. This



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53rd OHS National Convention Seattle, Tacoma, Olympia, July 13–18, 2008

Frank Rippl

On the day before I was to leave for the Organ Historical Society's 53rd National Convention, I was eating a sandwich and reading the paper. I never read my horoscope, but for some reason I happened to glance at mine (Cancer) and was startled to read: "You're being taken to beautiful places where there is great attention to detail and where you are enveloped in someone else's grand vision. Sit back and enjoy the unfolding spectacle." That got my attention. I had been to Seattle many times before and knew many of the instruments we were to hear, but OHS conventions always put a different spin on things and shine a spotlight on the instruments themselves. I couldn't wait to experience "someone else's grand vision" of those instruments and the buildings in which they stand, and, of course, the many outstanding players and builders in the Pacific Northwest. It is, as our handbook stated: "A Young Yet Vibrant History." Each registrant had received the OHS Seattle 2008 *Organ Atlas* in the mail before we left on our respective journeys to the West Coast: 174 lavishly illustrated and painstakingly researched pages on the venues and instruments we would visit. The team that put this colorful document together is to be congratulated. So, thus armed, we were ready and eager to get started.

Sunday, July 13

We began with some pre-convention activities on Sunday night. The weather was perfect: a clear sky and temperatures in the low 70s as our buses climbed through the Capitol Hill neighborhood to St. Mark's Episcopal Cathedral overlooking Puget Sound. St. Mark's was to have been a grand Gothic structure, but the stock market crash of the late 1920s brought those dreams to a halt. They were left with what is now lovingly called "The Holy Box." But it is still grand in its own way and with great acoustics.

Once inside, convention chair **David Dahl** welcomed us, calling it "a gathering of the family." There were 310 of us greeting old friends and meeting new ones from all over the world with a common interest: love of the organ.



1965 Flentrop, St. Mark's Episcopal Cathedral, Seattle (photo: William Van Pelt)

We came this night, of course, to hear the landmark 4-m 1965 Flentrop organ, with its spectacular and breathtaking 32' copper façade, in a concert by **Thomas Joyce**, the assistant organist at St. Mark's, followed by *Compline*. Joyce played *Pictures at an Exhibition* by Modest Mussorgsky (1870–1937) as transcribed by Keith Johns. He managed to make this very romantic score work quite well on this beautiful mid-20th century organ with all its neo-baroque accents. My favorite was

"Bydlo," the ever-nearing ox cart thundering past us with its great weight, and then disappearing over the hill; the snarling reeds were very effective. The humor in "The Ballet of the Unhatched Chicks" was most engaging. The organ sparked as tiny beaks struggled to break through their encasing shells. The majesty of "The Great Gate of Kiev" brought the piece to an end. The sweeping acoustics of this great church and the underpinning of the mighty and blazing reeds and the 32' stops lifted us from from our pews. It was a brilliant performance.

There was a 40-minute intermission of sorts between concert and *Compline*. Halfway through this interval, David Dahl invited us to enter into a spirit of silence prior to the beautiful and famous *Compline* service, sung each Sunday evening since 1955 at St. Mark's by a volunteer choir of about fifteen men. It usually attracts anywhere from 500–1000 young people who stretch out on the floor or the pews, some bringing bedrolls. They absorb the simple beauty of the chants and the readings. It is broadcast live over KING-FM radio, and can be heard worldwide via the Internet.

We became silent as the hundreds of young people joined us. The sun set, the lights dimmed, candles were lit. There were no "praise" bands, no guitars, no drums. The choir entered wearing black cassocks and long white surplices. They stood in the back of the church in a corner. They were led by **Peter Hallock**, Canon Precentor Emeritus, who founded the choir and is composer of much of the music they sing. The chanting was elegant and refined but never precious. The tuning in the homophonic sections was perfect. The beautiful anthem was Canon Hallock's *If We Could Shut the Gate*, scored for male voices, violin, and organ. It was a tranquil and quietly spiritual end to the first day.

Monday, July 14

Our hotel was the Holiday Inn at the airport, standing in a cluster of airport hotels, including one called "The Clarion Hotel." My room had a great view of Mount Rainier rising majestically over the "Clarion." We had a great rate of \$82.00 per night, which included a lavish breakfast. Trouble was, we always had an 8:00 a.m. departure. So, if we wished to dine in what was a rather small dining area, we had to be down there by 6:00!



C. B. Fisk, Opus 114, Benaroya Concert Hall, Seattle (photo: William Van Pelt)

Monday morning took us into downtown Seattle to Benaroya Concert Hall to hear **Carole Terry** demonstrate the large 3-m concert hall organ by C. B. Fisk. The simple façade of this organ includes some of the open wood pipes of the 32' Prestant. I'm not normally a big fan of wooden façade pipes, but these blended well with the browns and tans of the Benaroya complex; also in the 32' department: *Untersatz 32'*, *Tuba Profunda*

32', and *Grosse Quinte 10 2/3'*. The room is notorious for its poor bass response and generally dry acoustic, so all that 32' tone proved to be necessary to fill out the bottom of the range.

David Dahl introduced Ms. Terry as "Seattle's First Lady of the Organ." She began her program with Dahl's fine *Fanfare Introduction: The National Anthem*, which we then sang. She continued with three chorale preludes by Bach, putting various solo voices on display: the reeds, the cornet, and the flutes. Next was William Bolcom's *Sweet Hour of Prayer*, in which we heard the Fisk's strings and foundation stops. Then three pieces from François Couperin's *Messe pour les Convents: Plein Jeu, Premier Couplet du Gloria; Duo sur les Tierces, Troisième Couplet*; and *Chromorne sur la Taille, Cinquième Couplet*, which showed that this versatile organ can speak French quite well. Sowerby's beautiful *Air with Variations* showed off the Swell strings, the Solo Clarinet, and later the Flauto Mirabilis. These were full-throated and wonderful pipes! Carole Terry's last piece was the opening *Allegro Vivace* from Widor's *Symphonie No. 5*. This heavily land-mined piece caused her to stumble slightly a few times, but she managed to bring it off. Her melodic lines were nicely delineated. She chose her literature and registrations well. None of us could come away from this recital complaining that we didn't hear a fine demonstration of this important instrument—part of a new generation of American concert hall organs.



1887 Geo. Kilgen & Son, Holy Rosary Catholic Church, Edmonds (photo: William Van Pelt)

We then crossed Lake Washington on the Pontoon Bridge and climbed quite high above Puget Sound through well-manicured properties to Holy Rosary Catholic Church in Edmonds, Washington, to hear the church's 1887 Geo. Kilgen & Son organ, the only surviving 3-m Kilgen tracker. **Christopher Marks**, assistant professor of organ at the University of Nebraska, was our soloist. Holy Rosary is a modern church built in the round, with the organ standing to the right of the altar. The organ came from the First Baptist Church in Los Angeles, and was relocated to Holy Rosary in 1980 via the Organ Clearing House.

Marks opened with a toccata from *Première Suite pour Grand-Orgue* (1900) by Felix Borowski (1872–1956, a son of Polish immigrants), which began on the Swell with shades closed, and built to a *fortissimo*. Another piece by Borowski followed: *Allegretto-Allegro leggiero* from his *Third Sonata* (1924), which demonstrated some of the soft sounds of this lovely organ. Two andantes by American-trained organist George F. Bristow (1829–1898) from his *Six Pieces for the Organ* (1883) were followed by a hymn by Thomas Hastings: "Hail to the Brightness of Zion's Glad Morning" to the tune WESLEY by Lowell Mason. He closed with four selections from Seth Bingham's *Seven Preludes or Postludes on Lowell Mason Hymns* (1945), which sounded just dandy on this organ. He played Nos. 1, 2, 4, & 5; the first was based on the

hymn we had just sung. I especially liked #4: "Watchman, Tell Us of the Night." He used the reeds to great effect. I recommend these pieces! Marks, a fine player, gave us a great OHS recital with well-chosen literature to demonstrate the many lovely sounds of this organ.

Our fleet of buses took us to the attractive Trinity Lutheran Church in Lynnwood, Washington, where we were served a tasty box lunch. At 1:00, the tireless convention chairman David Dahl gave a fascinating address: "Tracker Organbuilding in the Pacific Northwest." He traced the arrival of American tracker organs from the East Coast in the late 19th and early 20th centuries. In the mid-20th century, European tracker organs were brought in. The famous Flentrop at St. Mark's Cathedral in Seattle is a good example. There were others, too: St. Thomas Episcopal Church in Medina has a Metzler from 1971. But late in the 20th century, the Pacific Northwest began to get its own voice from builders such as John Brombaugh, Paul Fritts, and Martin Pasi.



Pasi Organbuilders, Opus 4, Trinity Lutheran Church, Lynnwood (photo: William Van Pelt)

We would hear many fine instruments by these gentlemen and others. In fact, one of them stood to Dahl's right: Martin Pasi's beautiful Opus 4 from 1995. This 2-m, 30-stop, mechanical action organ is in a freestanding black walnut case, with eight Italianate arches serving to frame the façade pipes. It was demonstrated by **Julia Brown**, who was born in Rio de Janeiro, Brazil, and received her graduate-level training in organ at Northwestern University studying with Wolfgang Rübsum. She opened with a jolly *Noël* by Jean-François Dandrieu, then two fantasias by Louis Couperin. A charming chorale prelude by Scheidemann was then played on the clear 4' flutes. Next was a beautiful chorale prelude on *Wie schön leuchtet der Morgenstern* by Niels Gade (1817–1890), leading into the hymn by the same name, which she and the organ led with great ease and grace. Another *Noël* followed, this one by José Jesus Estrada (1817–1890): *Noël en estilo frances del siglo XVIII*, which demonstrated more of this wonderful organ's stops including the Zimbelstern. Brown closed her recital with Buxtehude's *Praeludium in F*, BuxWV, in which we heard the fine influence of Professor Rübsum. This was another outstanding recital.

Our buses took us back on the road for a visit to Blessed Sacrament Church in Seattle. The huge building, with gorgeous gardens and a school across the street, loomed large in the neighborhood. The organ stood in the left transept. It came from St. Dominic's Ro-

man Catholic Church in San Francisco, and was installed in Blessed Sacrament in 2005. The organ began life as an instrument by Henry Erben for a church in Nyack, New York, and was rebuilt by Francis J. N. Tallman (1860–1950), who essentially made it a new instrument. It was rebuilt again in 1914 by Michael A. Clark, and then moved to San Francisco. St. Dominic's decided after remodeling that the organ no longer met their needs, so it ended up at Blessed Sacrament.

We had arrived early, so Scott Huntington gave us an impromptu introduction to the history of this fascinating instrument as only he can. That, plus the first-rate account of this organ written in the convention atlas by Stephen Pinel, provided us with unusually thorough preparation for the concert.

Our performer was OHS favorite **George Bozeman**. He began his demonstration of this 2-m, 15-stop organ with C. P. E. Bach's *Sonata in G Minor*, Wq 70/6, perfectly suited to this fine organ. The hymn was "Love Divine, All Loves Excelling" (tune BEECHER). He then played his own transcription of *Four Sketches*, op. 15, by Amy Beach (1867–1944), quite intoxicating and evocative: "In Autumn," "Phantoms," "Dreaming," and "Fire-flies." George, if you haven't published these pieces, please do! The music and your performance were both great!



Paul Fritts & Co., Opus 22, Thomsen Chapel (photo: William Van Pelt)

Our next stop was a happy return to St. Mark's Episcopal Cathedral back on Capitol Hill. We had time to peruse the fine cathedral shop, where we were given a 10% discount. We also had a cocktail party with delicious snacks on the cathedral grounds, followed by a fine Bastille Day French meal in Bloedel Hall. We took turns entering the beautiful Thomsen Chapel, the only part of the cathedral that was finished in Gothic style (one can only imagine what the whole building would have looked like had it been finished), which now contains a jewel of an organ by Paul Fritts & Co., Opus 22, 2003. This 2-m and pedal, 18-stop organ sits in the west balcony and fills the room with its beauty. **Thomas Joyce**, assistant organist at the cathedral, played brief demonstrations for us. He is a charming young man with a great future.

But the major event of the evening was in the cathedral itself: a brilliant concert by **J. Melvin Butler** (who, I'm told, is also a superb violinist!), canon organist and choirmaster of St. Mark's. He opened with a dazzling performance of Bach's *Prelude and Fugue in G Minor*, BWV 535. Mel Butler's talented fingers and toes and the marvelous clarity of the Flentrop organ made the music sing. Two selections from Bach's Leipzig Chorales followed: *Nun komm, der Heiden Heiland*, BWV 661, in which we heard the solo line on a small cornet with a gentle tremolo; and *O Lamm Gottes unschuldig*, BWV 656. In the middle section, the upperwork glimmered like light glancing off faceted gemstones. The majestic finale (with the cantus firmus in the pedal) was pure muscularity. The first half of the program ended with Buxtehude's chorale fantasia on *Nun freut euch, lieben Christen g'mein*, BuxWV 210. It was first-rate playing by one of Seattle's best organists

on an organ that never fails to thrill.

The second half began with *Fanfare for Organ* by Richard Proulx, which ran a good circuit through the many trumpet stops, vertical and horizontal. It was followed by *In Quiet Joy* from a composer new to me: Mark Wings, b. 1951. Lovely flutes and deep-water pedal 16' stops supported the occasional soft solo reed, then turned to quiet strings briefly, and went on as before. The strings returned supporting a solo flute. It is an exquisite piece. The hymn "When in our music God is glorified," sung to the tune KAYTLYN by Joseph Downing (1982), was followed by Canon Butler's *Fantasy on "Kaytlyn"*, a fine piece with moments of quiet and introspection, ending gently with two rings from a chime.

Butler rounded off his program with two pieces by the great 20th-century American organist and composer Leo Sowerby: *Arioso* and *Toccata*. *Arioso*, with its plaintive call from a quiet reed stop, gave us a sense of serenity tinged with longing. It is a masterpiece, and Butler brought out each poignant nuance. By way of contrast, Sowerby's fiery *Toccata* drew the evening and first full day to a rousing and blazing close. Butler's fleet fingers sent the notes flitting from pillar to pillar in this great "Holy Box." We cheered!

Tuesday, June 15

Tuesday morning found us high atop our hotel in a circular ballroom with a splendid vista of Mt. Rainier. We had come to hear a loving tribute by Mark Brombaugh to his brother John, a seminal figure in American organ building. The lecture was entitled "Singing Pipes: The Artistic Legacy of Organbuilder John Brombaugh." Mark explained how John's early training with Fritz Noack, Charles Fisk and Rudolph von Beckerath influenced him. He then proceeded to trace John Brombaugh's own ideas of voicing: the *vocale* style of sound—making pipes sing in a beautiful vocal manner. He went through each of John's instruments, giving well-thought-out descriptions of each. I was especially interested in his Opus 33, which stands four blocks from my house, on the campus of Lawrence University in Appleton, Wisconsin. It was also fascinating to hear the list of men who had worked with John over the years and who have now gone on to be fine organ builders in their own right. The list reads like a who's who of American organ building, and includes Fritts, Taylor & Boody, Pasi, Richards & Fowkes. Not bad! It was a most entertaining and informative summing up of a great career.



E. & G. G. Hook & Hastings, Opus 591, St. Matthew's Episcopal Church, Auburn (photo: Stephen Schnurr)

Our first concert of the day was at St. Matthew's Episcopal Church in Auburn, Washington, by **Carol Foster** on the church's E. & G. G. Hook & Hastings organ, Opus 591 from 1871. Its caramel-colored pipes and honey-like case gleamed in the modern, light-filled room. The program began with the presentation of the OHS Historic Organ Ci-

tation for the 2-m, 12-stop instrument—the 368th such citation the society has given to instruments of historic interest. The organ's first home was in Philadelphia, then in Camden, New Jersey. St. Matthew's acquired it from the Organ Clearing House.

Carol Foster, a woman with a long and distinguished career, is currently parish musician at St. Augustine's Episcopal Church on Whidbey Island, Washington. Her first piece this day was a charming *Andante & Gavotte* from a sonata by Thomas Arne. That was followed by Craig Phillips's (b. 1960) *Prelude on "Divinum mysterium."* The room-filling sound of even the flute stops on this little organ let us know that this was indeed a Hook organ.

Next up was the early American tune "Restoration" from *Sacred Sounds* by George Shearing (b. 1919), in which Foster gave us a good hearing of the foundation stops. That was followed by *Song of Happiness* (1914), by Roland Diggie: a sweet, sentimental piece that brought many a smile. Then came Theodore Dubois' *Cantilène religieuse*. Foster joked about the tremolo, which was a force unto itself. She used the Oboe (the organ's only reed), but it sounded like there was a flute with the oboe. She ended with an energetic and jolly performance of Jacques Lemmens's *Fanfare*. The hymn "Come, We That Love the Lord" (tune VINEYARD HAVEN) closed this fine recital.

We drove to Olympia, paying a brief visit to handsome government buildings, then went downtown to eat lunch in the lobby of the Washington Center for the Performing Arts. After lunch, **Andy Crow** performed for us on the theater's mighty Wurlitzer. He has several silent film scores to his credit. We were treated to his accompaniment to the Laurel and Hardy silent film "Double Whoopee," which was hysterical. His expert accompaniment kept pace with craziness on the screen. He used the organ's resources very well, and also played a number of classic American songs. It was a fun midday break.



1905 Jesse Woodberry & Co., Opus 225, Spanaway Lutheran Church, Spanaway (photo: William Van Pelt)

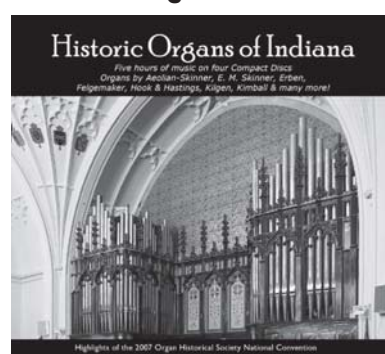
Our next stop was Spanaway Lutheran Church in Spanaway, Washington, and its attractive 1905 Jesse Woodberry & Co. Opus 225 organ. Built in Boston, it was acquired by the Organ Clearing House. Its walnut case and white façade pipes with gold mouths make for a striking appearance, and its two manuals and 18 ranks work very well in this appealing space, standing as it does to the right of the altar. Much of the restoration work was lovingly done by members of the congregation under the leadership of organbuilder Stephen Cook. Carpeting was pulled up and a hardwood floor was installed.

We began with the presentation of the Historic Organ Citation by Stephen Schnurr. The recital was played by **Kevin Birch** from Bangor, Maine, where he teaches organ and harpsichord at the University of Maine's School of the Performing Arts. He began with Arthur Foote's *Festival March*, op. 29, no. 1 (1893), which demonstrated the foundation stops nicely—a good solid *forte*. An additional Foote piece followed: *Allegretto*, op. 29, no. 2 (1893), which walked us through this fine organ's softer sounds. The Great Flute d'Amour 4', played one

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octave lower, was particularly effective. The Swell shades created an incredible *pp*. The hymn was “Abide with Me” (EVENTIDE). In a masterful bit of accompanying, he never dominated, he led.

The closing piece was Dudley Buck’s *Variations on “The Last Rose of Summer.”* Among other fine things, we got to hear the gentle Swell strings. I also liked the Swell Violin Diapason in its rich tenor range. I was struck thus far this week by the number of recitals that ended *pianissimo*. This was one of them. The magic swell shades on this organ really did their job!



Geo. Kilgen & Son, 1890, Trinity Lutheran Church, Tacoma (Parkland) (photo: William Van Pelt)

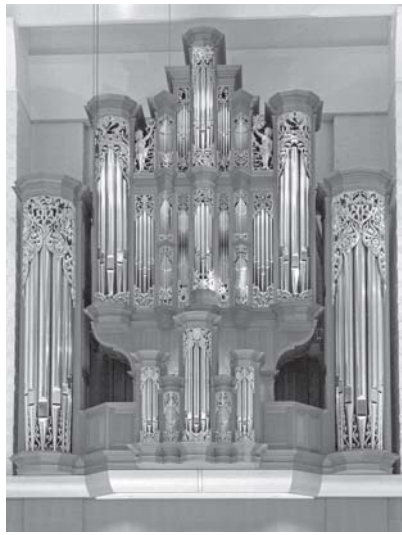
We then went to the Chapel of Trinity Lutheran Church in Tacoma (Parkland). A brass trumpet bedecked with blue ribbons was suspended from a wrought iron stand outside the church’s door to greet us. We came to hear the Geo. Kilgen & Son organ from 1890. Now in its fifth home (!), this well-traveled 2-m and 12-stop organ seems quite happy in its present surroundings. Even though its façade pipes are new, it was given a well-deserved OHS Historic Organ Citation. Our recitalists were husband and wife **Tim and Cheryl Drewes**. This would be a recital of duet and solo literature, and they jumped right in with Horatio Parker’s *Quick March* (for two organists). It was played with plenty of *brio*! Next was *Humoresque for organ and piano* by Widor—that was new to me. If you are in the market for a good piano/organ duet, I can recommend this one.

Tim Drewes then played *Sortie* (from *L’Organiste Moderne*) by Louis James Alfred Lefébure-Wély, which sounded like theatre music—spirited with plenty of contrast. Ah, how different early 19th-century Parisian church music was from what it would become! He then led us in the hymn “All my hope on God is founded” to the tune MICHAEL, written by Herbert Howells and dedicated to his young son Michael, who died of polio. I never fail to be moved by this hymn and tune.

Cheryl then played *Rooster Rag* by Muriel Pollock (1895–1971), a humorous little piece that would make a good encore. Hopping back on the bench, Tim Drewes played a cheerful *Bergamasca* by Samuel Scheidt, showing this organ’s versatility. Cheryl Drewes then ended this engaging concert with a fine reading of Mendelssohn’s *Sonata in D Major* (op. 65, no. 5).

Sometimes you can tell a great deal about an organ builder just by visiting his or her shop. The Paul Fritts & Co. organ shop in Tacoma (Parkland) is a thing of great beauty. The wooden building is stained with an almost amber color. The large main door rises twelve feet or so to a curved arch with faceted wooden insets. We were served wine and snacks and got to look at upcoming projects and parts of an early 19th-century case they are restoring. It was all very inspirational.

We then drove a few blocks to the campus of Pacific Lutheran University. Huge old growth Douglas fir trees towered over rich green lawns and beautiful landscaping. We were served a deli-



Paul Fritts & Co., Opus 18, Pacific Lutheran University, Tacoma (photo: William Van Pelt)

cious dinner in the University Center: roast pork with lingonberry sauce! God bless those Swedish Lutherans! We then walked through the beautiful campus to Lagerquist Concert Hall. The building’s entrance windows were decorated in glass flower blossoms by the world-renowned Tacoma artist Dale Chihuly. Upon entering the hall, our eyes beheld the jaw-droppingly gorgeous Paul Fritts organ, Opus 18 from 1998, surely one of the most beautiful organs in North America. The high tin content of the façade pipes and the 250 square feet of basswood pishades and fanciful figures all done by Jude Fritts, Paul Fritts’s sister, made for a visual feast. The tall, honey-colored case is made of old-growth Douglas fir logs, which came from local forests including Mount Rainier National Park. The hall itself has adjustable acoustics from one to over four seconds of reverberation.

The recitalist was **Paul Tegels**, university organist at PLU, who opened his recital with a *Toccata in G* by Scheide-mann. He gave it a grand sweeping sound that seemed to invite us into the world of this instrument. Next we heard two selections from the Netherlands of 1599: from the Susanne van Soldt Manuscript, *Branle Champagne* and *Almande Brun Smeedelyn*. Then it was on to four versions of the tune *Von Gott will ich nicht lassen*, the first a four-part harmonization by J. S. Bach, then three fantasies on *Une Jeune Fillette* by Eustache du Caurroy (1549–1609), which showed some of the reed stops; the next version of the chorale came from Johann Ludwig Krebs’s *Clavierübung*, showing us the beautiful flute stops; and the last was a *Fantaisie sopra “Une Jeune Fillette”* by Bert Matter (b. 1936), which had a variety of sounds rhythmic and pulsating. By the end it receded to quiet flutes, which restated the chorale. Tegels closed the first half of his program with the *Praeludium in D Minor* (originally E minor) by Nicolaus Bruhns. The small arpeggiated figures on the Positive were delicious. When he brought on the 32’s at the end we were transported. Thrilling playing!

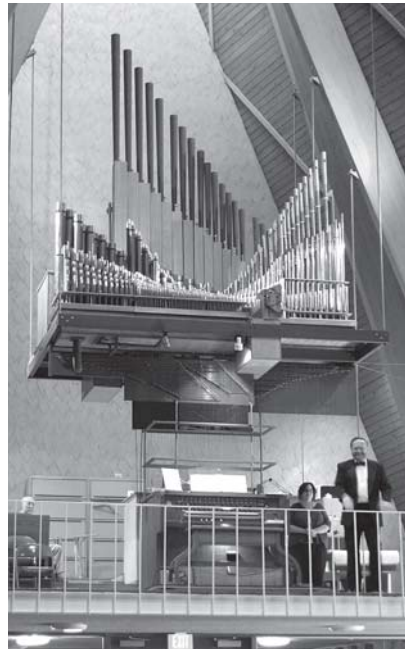
After intermission, we sang the hymn “Ye Watchers and Ye Holy Ones” (LÄSST UNS ERFREUEN) with a fine introduction composed by David Dahl. Tegels then treated us to Bach’s *Prelude and Fugue in G Major*, BWV 541. The boastful, chest-thumping music bounced along with a sense of self satisfaction, the wind system giving us a lovely crescendo on the final chord. Next was a *Suite*, op. 34, no. 1, by Widor for organ and flute, in which Tegels was joined by flutist Jennifer Rhyne. It was very pretty music that seemed highly agreeable and accessible, although the Scherzo has challenges.

For his final work, Tegels chose Alexandre Guilmant’s *Sonata I in D Minor*. He invested a great deal of vitality into the Introduction and Allegro, followed by just the right amount of letting up before the da capo. I am so glad that in the last 25 years or so we are hearing Guilmant’s music once again. The wonderful Pastoral, which I like to use during communion or as a prelude, was very nicely played. There are so many fine 8’ sounds

on this organ. The Vox Humana buzzed along nicely with the 32’ humming below. Tegels made the Finale burst forth like fireworks, timing it just right to catch us off guard. From start to finish, it was a virtuoso performance by builder, player and architect. We had ended a long day, but our spirits were quite high!

Wednesday July 16

For the most part, this would be “Episcopal Day.” Our first stop on this bright and sunny morning was Seattle’s St. Paul’s Episcopal Church, in the Space Needle area, nestled among several inviting Asian restaurants. The churchyard featured a labyrinth and imaginative landscaping. The organ we were about to



Gebr. Späth, Opus 753, St. Paul’s Episcopal Church, Seattle (photo: Stephen Schnurr)

hear is quite a remarkable instrument. It hangs by cables from the trusses of this A-frame structure—even the balcony is suspended. Marie-Claire Alain called it “a flying organ.” On paper, the organ, built by Gebr. Späth (Opus 753, 1963, 2-m, 15 stops), seems rather sparse. The only 8’ on the Great is a Koppelfloete. So we were curious to hear how it would do. **Walter E. Krueger**, from Portland, Oregon, was our performer. He opened with Buxtehude’s *Praeludium in D Minor*, Bux WV 140, which he played with great flourish. It was immediately clear that this little organ was not afraid to speak up for itself. Next were two of Bach’s Schübler Chorales. *Wachet auf* used the Great flutes 8’ and 2’, with the Swell Trumpet 8’. The pedal seemed to be Subbass 16’ and the Choralbass 4’. It worked well. *Kommst du nun* showed off the twinkle in the eye of this neo-baroque organ. Krueger followed that with a gentle reading of Krebs’s *Herzlich lieb hab ich dich, o Herr*, with the ornamented chorale melody on the Swell Cornet with a sweet tremolo. The hymn was “At the Lamb’s High Feast We Sing,” which was sung in *alternatim* with Pachelbel’s *Partita on “Alle Menschen.”* It gave us a fine tour of this instrument. Full organ, complete with zimbelstern, was surprisingly hearty. It was a good demonstration recital.

On a very high bridge, we crossed the ship canal that connects Lake Washington with Puget Sound and entered the University District in bright sunshine. We parked in front of our next venue, University Christian Church, a fine structure in English Gothic style. The interior is dark, with a horseshoe balcony. Great swaths of peach and white fabric were hung from the side balconies to the rear balcony to help relieve the darkness. The windows were attractive, and the ceiling was painted in rosettes of deep blue, pale blue, light green and a rich red. This would be our first electro-pneumatic organ: a large Casavant Frères, Ltée., Opus 1302, from 1929, 4-m, 60 stops. It was dedicated by Marcel Dupré on October 29, 1929, and stands in the front of the church, with the pipes in two chambers on either side of the chancel.

Peter Guy, organist and master of the choristers at Christ Church Cathedral,

Newcastle, Australia, was our performer. He also serves as director of chapel music at St. Andrew’s College within the University of Sydney. He has concertized all over the world, and had just turned 27 when we heard him—a charming young man with a quick and ready smile. He opened his program with J. S. Bach’s *Now Thank We All Our God* as arranged by Virgil Fox, which featured the foundation stops and reeds. This is an intact organ—unchanged; it possesses a warm but somewhat brooding sound. Next up was from Bach’s *Orgelbüchlein: Christ ist erstanden*, BWV 627, which had plenty of energy. Then came a piece by Graham Koehne (b. 1956), “The Morning Star” from his suite *To his servant Bach, God grants a final glimpse*, which uses the chorale tune “How brightly shines the morning star.” It was written in a Mendelssohnian style, and Guy played it with great sensitivity. I’d like to hear more music by this composer.

Edouard Batiste (1820–1876) provided the next piece, *Andante in G “Pilgrim’s Song of Hope”*—a character piece of its era, to feature many of the softer sounds of this instrument. Then came a favorite of mine, *Rorate Caeli* by Jeanne Demessieux, played with great sensitivity. Peter Guy then played Samuel Sebastian Wesley’s *Andante in E-flat*, which came off quite well on this organ, which is in need of a thorough restoration. The hymn was another favorite of mine, “O Thou Who Camest from Above,” to the tune HERFORD by S. S. Wesley. Our tenors had a grand time! He closed with Louis Vierne’s *Hymne au soleil*, played with lots of grandeur. If I had anything critical to say about this fine recital, it would be that we seemed to hear too much of the same tone quality: rarely a solo reed, for example. I suspect that the condition of the instrument had much to do with that.



Bond Organ Builders, Opus 23, St. Stephen’s Episcopal Church, Seattle (photo: William Van Pelt)

St. Stephen’s Episcopal Church in Seattle was next, with a recital on its fine 2-m, 47-rank Bond organ, Opus 23 from 1994. **Leslie Martin**, organist and director of music at the church, was the performer. The church is an A-frame structure, and the organ stands behind the altar. Its mainly copper façade pipes are surrounded by a wall of panels that have lace-like carvings through which we could glimpse a chapel behind the organ. The church also owns a portable organ by John Brombaugh. It has carved figures on three sides of people playing instruments. Brombaugh himself explained many of the details. It came from a group of six instruments built in 1979 in his Eugene, Oregon shop.

Martin began his program with *Toccata Quinta* by Frescobaldi, followed by *Ricercar Quinto Giovanni*, by Paolo Cima (1570–1612). Next, *Pange Lingua* by Nicolas de Grigny: *Plein Jeu en taille à 4*, *Fugue à 5*, in which we heard the powerful Great Cornet V and the Swell Trompette, and finally, *Récit du Chant de l’Hymne précédent*, giving a good airing of the fine Swell Cornet in the tenor register with tremblant.

Next was Brahms's *O Gott, du frommer Gott*, demonstrating the versatility of this organ's foundation stops. He then played Messiaen's *Apparition de l'Eglise éternelle*. I visited Messiaen's church in Paris, Eglise de la Sainte-Trinité, one year ago. Even though I did not hear the organ, this music was in my head, and I wondered at all the glorious improvisations he must have created in that colorful space. Leslie Martin's tempo and approach were faster and more robust than I would prefer, but in a room lacking reverberation like this one, it may have been a wise choice. He closed with the Adagio from Widor's *Symphony No. 2 in D Major*, op. 13, no. 2. We heard the strings and the Great Harmonic Flute to which was added the Great Montre 8'. It was a good, rich sound! The hymn was "O Day of Peace That Dimly Shines" to Parry's distinguished tune, JERUSALEM. I like a more majestic pace for this tune, but it was good to hear it sung by the great voices of the OHS!

We were served a nice box lunch in the parish hall. On the way to the buses many of us were taking pictures of the beautiful flower gardens around the church and in the neighborhood—blue hydrangeas and giant roses of all colors!



1892 Cole & Woodberry, Opus 225, St. John's Episcopal Church, Kirkland (photo: William Van Pelt)

We then crossed the attractive Lake Washington again and climbed up the steep bluff to St. John's Episcopal Church in Kirkland to hear **Derek Nickels**, director of music at the Church of the Holy Comforter (Episcopal) in Kenilworth, Illinois. I recalled hearing him at the 2006 convention and was eager to hear him again. He did not disappoint—secure, solid rhythm and sensitive musicianship again were the order of the day. The organ was a 2-m, 17-stop Cole & Woodberry, Opus 225, built in Boston in 1892. The OHS Seattle 2008 *Organ Atlas* has two articles about this fascinating instrument. Tom Foster tells of its original home in Highland Congregational Church, Westford Street, Lowell, Massachusetts. When the church closed, the organ was put in storage, and St. John's acquired it in 1974. Glenn White of Olympic Organ Builders, Seattle, installed it in St. John's, and later on Richard Bond Organ Builders did major work on the action. Stephen Pinel also wrote a fascinating essay for the *Atlas* on William B. Goodwin, who designed the organ. The façade has three large false wood pipes followed by a row of some 27 pipes in a wide flat. Its appearance is unique! Scott Hamilton described some of the other unique features of this instrument—it really was designed to play transcriptions.

Nickels did just that. He made great use of the organ throughout the program, playing expressively in pieces like Meyerbeer's "Coronation March" (*Le Prophète*) in an arrangement by Bryan Hesford, which showed contrasting sounds, and he built up to a wonderful *ff*. Next was John Knowles Paine's *Andante con Variazioni*, op. 17. He began on a single string stop that filled the room nicely.

The first variation used what sounded like the Doppelflute 8' on the Swell—a full, rich sound; 8' and 4' flutes were up next. He arched the phrases nicely. The strings repeated the opening theme.

Next were two pieces by Schumann: *Sketch in D-flat Major* and *Canon in B Minor*, in which he made the most of the resources of this organ. The jolliness of the D-flat gave way to the jingle bell effect of the B-Minor. He brought his fine program to an end with Mendelssohn's *Fugue in E Minor*, giving it a spirited performance. Organ and organist were well matched. He managed the wild ride that is the pedal part of this piece with great élan. His clean playing gave life to the music. A superb performance!



Metzler Söhne, 1971, St. Thomas Episcopal Church, Medina (photo: William Van Pelt)

I was keen to get to our next church because I always enjoy Bruce Stevens's concerts, but also because the church, St. Thomas Episcopal Church, Medina, has a 2-m and pedal, 22-stop Metzler Söhne organ, built in Dietekon, Switzerland in 1971. This would be my first Metzler, and I'm told it is the only Metzler in the United States. I have many recordings of Metzler organs, usually played by Stevens's teacher, Anton Heiller, so I am familiar with their outstanding quality. The church is a cruciform pattern with transepts, and the altar stands at the crossing beneath a lantern tower. The organ and choir are behind the altar.

Bruce Stevens, a well-known and distinguished figure at OHS conventions, serves as organist at Second Presbyterian Church in downtown Richmond, Virgin-

ia. He is also adjunct instructor in organ at the University of Richmond, and leads OHS organ tours of Europe. I truly admire and respect his playing. He began with J. S. Bach's *Canonic Variations on "Vom Himmel hoch, da komm' ich her,"* BWV 769. After three variations, we sang the hymn "From Heaven Above to Earth I Come" (VOM HIMMEL HOCH). The organ led us very well. Stevens then played the final two variations, delineating the parts of the canons with clarity and grace.

There followed yet another canonic piece: Schumann's *Piece in Canonic Form*, op. 56, no. 5; again we had a clear idea of where the music was going. He ended with Schumann's *Fugue on the Name of B-A-C-H*, op. 60, no. 6. Stevens used this wonderful organ very well, letting us hear its fine colors and refined voicing. The glorious *ff* finale was spine-tingling!

Our next event was a dinner cruise aboard the elegant "Spirit of Seattle." The relaxing evening took us on a cruise of the beautiful waters of Puget Sound. The food was bountiful, the conversation was friendly and stimulating, and the scenery was magnificent. The huge skyscrapers of downtown Seattle and the graceful Space Needle slowly began to shrink as the natural landscape took center stage. A full moon appeared as mist clung to the shores of islands and peninsulas, while the Cascade Mountains rose behind. Dominating all was Mount Rainier, gazing down like an Old Testament prophet. We began the cruise in the bright sunshine of the late afternoon, returning to shore at dusk just as the lights of the downtown buildings and the Space Needle were beginning to twinkle magically. It was a perfect evening.

Thursday, July 17

Thursday began at Calvary Lutheran Church in Federal Way, Washington, with a recital by **Sharon Porter Shull**, minister of music at Agnus Dei Lutheran Church in Gig Harbor, Washington, on the church's Kenneth Coulter organ, Opus 6, built in Eugene, Oregon. Its two manuals, pedal, and 19 stops stand in the rear balcony. Roger Meers's essay in the *Atlas* points out that the church's low ceiling necessitated a Rückpositive. As the church's music program expanded, the balcony was enlarged, bringing it forward on each side of the Rückpositive.

Shull opened with the Allegro from Vivaldi's *Concerto del Sigr. Meck* (sic) as arranged by Johann Gottfried Walther—a most engaging piece, which she played in a most entertaining way. The organ has very sweet tones that were evident in the next piece, *Partita on "Wer nur den lieben Gott lässt walten"* by Georg



Kenneth Coulter, Opus 6, Calvary Lutheran Church, Federal Way (photo: Stephen Schnurr)

Böhm, which would be the hymn we would sing at the end of the program. We moved forward to the end of the 19th century for Brahms's *O Welt, ich muss dich lassen*, and then heard Bach's *Herr Gott, nun schleuss den Himmel auf*, BWV 617. The ornamented chorale tune was played on the organ's Schalmei 8', but it did not seem to be alone. She then played a gentle little *Trio in C* by Krebs, followed by Bach's *Liebster Jesu, wir sind hier*, BWV 751, for which she used the Rückpositive Cornet with tremolo. We heard the Trumpet on Bach's *Der Tag, der ist so freudenreich*, BWV 605, and she closed with *Fuga in C* ("The Fanfare") attributed to Bach. Shull gave it a wonderful sense of momentum and joy—fine playing all around!

Our last stop of the morning was Kilworth Chapel at the University of Puget Sound in Tacoma, with its elegant Paul Fritts & Co. organ, Opus 8, from 1989. We had gotten ahead of schedule, however, so they gave us a brief tour of downtown Tacoma's invitingly attractive area. Dale Chihuly's glass workshop is there, as well as three grand old theaters that have been mercifully spared the indignities of the wrecking ball.

We soon arrived at the University of Puget Sound's campus and its New England-style chapel. The Fritts organ stands on the stage. Its case is white with accents of gold leaf and panels of pale green. Elaborate gold pipe shades stand guard above and below the dark façade pipes, heavy with lead. The organ is essentially North German, but the Swell Oboe 8' is a copy of a Cavallé-Coll stop. It was the first Fritts organ to have a

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Paul Fritts & Co., Opus 8, Kilworth Chapel, University of Puget Sound, Tacoma (photo: William Van Pelt)

Swell division, and Paul Fritts is a graduate of this school.

Our recitalist was **Paul Thornock**, an alumnus currently serving as director of music at St. Joseph's Cathedral, Columbus, Ohio, where he presides over a large and magnificently red 2006 Fritts organ. His personality and his playing can best be described as ebullient. Thornock opened with Buxtehude's *Praeludium in E Minor*, BuxWV 142. This organ has power and a rich tone, and his playing possessed the power and richness to match it. Next, in a partita by Walther on *Jesu, meine Freude*, we heard a good variety of the tonal features of this fine 2-m, 34-stop organ. The Great Rohrflöte was very pleasing. The Swell 8' Principal with tremulant accompaniment by that Great Rohrflöte was a truly beautiful effect. Next, the Cantabile from Louis Vierne's *Symphonie No. 2* demonstrated this organ's romantic possibilities, including its Cavallé-Coll-style Oboe.

More romantic literature followed: the brilliant *Toccata and Fugue in D Minor*, op. 59, nos. 5 and 6 by Max Reger. Thornock's keen sense of proportion and architecture was evident, and he has a huge technique. The hymn was "Lo, He Comes with Clouds Descending" (HELMSLEY). This was another outstanding recital at this outstanding convention. And we weren't done yet! For lunch, we were treated to a midsummer cookout on the grounds of the campus beneath the Douglas fir trees that towered over an incredibly lush green lawn.

Our first recital of the afternoon was given by **Rodney Gehrke**, director of music and liturgy at St. Mark's Lutheran Church, San Francisco, and at the city's Temple Emanu-El. He also teaches undergraduate organ at the University of



John Brombaugh & Associates, Opus 22, Christ Church, Episcopal, Tacoma (photo: William Van Pelt)

California, Berkeley. He had the good fortune to be assigned the organ by John Brombaugh & Associates, Opus 22, 1979 (2-m, 23 stops) in the modern and strikingly beautiful Christ Church, Episcopal, Tacoma. David Dahl has been organist there for 38 years and told us that while the style is affectionately called "Brutalism" because it is all concrete and heavy wood, the acoustics are great and people can hear each other pray and sing. The organ resounds nicely, too!

The sun had just come out after a cloudy morning, so it was appropriate that we sang as our hymn "Now that the Daylight fills the skies" (HERR JESU CHRIST, DICH ZU UNS WEND). Living as I do just four blocks from John Brombaugh's Opus 33 (49 ranks) in the chapel at Lawrence University in Appleton, Wisconsin, I heard many familiar sounds in Gehrke's first selection, *Magnificat on the Third Tone* by Lebègue. Brombaugh's *vocale* voicing of the principals and flutes, and the rich and full-throated reeds were his trademarks on display. The recently added Erzähler 8' and Celeste 8' made for a wondrous sound in Langlais' "Chant de Paix" from *Neuf Pièces*. Written at the end of WWII, we can only wonder at the relief the French felt in those days. This music takes us there, and Messrs. Gehrke, Langlais and Brombaugh transported us to that eternal song of peace with their gifts of skill, art, and grace.

The Harfenregal 8' on the Great (a stop also on the LU organ and a fa-

vorite of mine) began Hugo Distler's *Variations on "Frisch auf, gut Gsell, laß rummer gahn"* from *30 Spielstücke*. It was well played and demonstrated many more of the beautiful sounds of this landmark instrument. Gehrke's final selection was Bach's *Partita on "Sei gegrüßet, Jesu Gütig."* The chorale, played on the Great 8' Principal, was a thing of beauty. Each variation revealed more of this truly great organ. The final variation, with full organ, was powerful, intense, and moving.



Reuter, Opus 138, First Presbyterian Church, Tacoma (photo: William Van Pelt)

Our next stop was the First Presbyterian Church, Tacoma, for a recital by **Lorenz Maycher**. Whenever I see that Maycher is playing for the OHS, I know I'm in for a treat, especially when he is seated at a big romantic organ like this large Reuter, Opus 138 from 1925 (4-m, six divisions, 80 stops, 55 ranks, 121 registers). He led off with the hymn "Over the Chaos" to a tune by Russell Jackson (b. 1962). Next was a piece by Richard Purvis, "Supplication" from *Four Poems in Tone*. It was inclusive of all manner of supplication from quiet to intense. Then a work by Jaromir Weinberger (1896–1994), *The Way to Emmaus* (A Solo Cantata for High Voice with Organ) for which he was joined by gifted soprano Anneliese von Goerken, who sang marvelously. Maycher made great use of the instrument's many gorgeous solo stops. If you have such an organ and a good soprano, you might find this a useful piece.

I was glad to see that Maycher was playing Sowerby. He is a Sowerby expert, as anyone will tell you after listening to his recordings. Today's offering, ending the program, was Sowerby's *Prelude on "Non Nobis, Domine,"* which was played with great expression and strength.

The evening event began with a blissful late afternoon non-scheduled free hour in downtown Seattle, followed by a delicious meal in Hildebrandt Hall of Plymouth Congregational Church. We then made our way upstairs to the oval-shaped church with its white/ivory walls and small stained glass windows to attend Choral Evensong as sung by the Choir of St. Paul's Episcopal Church, Seattle, **Gary James**, choirmaster. **Thomas Foster** was the conductor, and **Craig Phillips** was the organist. The Rev. Ralph Carskadden, from St. Mark's Cathedral, was the officiant. It was a beautiful service. The choir did very well, the music was well chosen and conducted with grace. Craig Phillips played very well on the church's 3-m Schlicker, with 53 stops and 63 ranks. All the pipes are behind a screen that stands in back of the altar. Phillips wrote quite a bit of the music performed at this service, including a very nice *Prelude from Triptych for Organ*, and *Serenade for Horn and Organ*, for which he was ably joined by Maxwell Burdick. Psalm 150 was sung to an Anglican chant by Charles Fisk (MENLO PARK)—a nice touch! Phillips also supplied the anthem, *Teach Me, My God and King*, that I liked quite a lot, and the postlude, *Toccata on "Hyfrydol,"* which is a terrific piece.

Friday, July 18

The last day of the convention—some really fine events were coming our way, and we were eager to plunge right in. We began at the large St. Alphonsus Roman Catholic Church in Seattle, which has a



Fritts-Richards, Opus 4, St. Alphonsus Roman Catholic Church, Seattle (photo: William Van Pelt)

fantastic organ by Fritts-Richards, Opus 4 from 1985. With 2-m, 33 stops in a fabulous acoustic, and a drop-dead gorgeous case in the rear gallery featuring a Rückpositiv, it is a thing to behold. The case is of painted poplar. The carved and gilded pipe shades were made by David Dahl's late father. This very German organ was built by two young men still in their twenties who had never been to Europe.

Our recitalist was **Dana Robinson**, who is on the faculty of the School of Music at the University of Illinois. Those of us fortunate enough to have been at the OHS convention in 2006 heard him give the closing recital on the amazing 19th-century organ in the Troy Savings Bank Auditorium, and will not soon forget his brilliant concert that warm night. So we looked forward to hearing him again—this time on a bright cool morning and on another amazing organ. Robinson began his program with *Modus ludendi pro organo pleno* by Samuel Scheidt. He used the full plenum, which has a surprisingly powerful sound. Next up were two verses of *Durch Adams Fall ist ganz verderbt* by Heinrich Scheidemann. The first featured the warm Principal and a quiet reed. The second utilized a 4' flute, beautifully and expressively played. He then went back for more Scheidemann: *Es ist das Heil uns kommen her* (two verses)—well played and using more of the instrument.

Up next was Buxtehude's setting of *Nun bitten wir den heiligen Geist*, BuxWV 209. I believe we heard the Rückpositiv Sesquialtera II playing the ornamented chorale tune against the Great Violdigamba 8' (sic)—gorgeous, clear sounds. That was also the hymn, which followed immediately. It was quite an experience to sing this hymn with this very North German organ in the resonant space of St. Alphonsus Church. Then came Buxtehude's *Ciacona in E Minor*, BuxWV 160. Robinson began with the 8' Principal and built from there. Organ, organist, literature and room were superb. Finally, we came to Buxtehude's great setting of *Te Deum Laudamus*, BuxWV 218. I especially enjoyed the Great Trommet 8'. This organ has big-scaled pedal reeds, which he used well, including a full-length 32' Posaunen. We were given a most thoughtful demonstration of this instrument by one of America's finest players.

After a windy ride through the city, we found ourselves in the beautiful "First Hill" neighborhood overlooking downtown Seattle. We arrived at First Baptist Church and its newly acquired 3-m, 35-rank Aeolian-Skinner from 1953, which came from First Methodist Church in Tacoma, and was meticulously restored by Bond Organ Builders. Stephen Schnurr presented the OHS Historic Organ Citation. The organ is in two chambers on either side of the altar and baptistry.

Our recitalist was **Douglas Cleveland**, who opened his program with Handel's *Concerto in B-flat Major*, a piece played

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on this organ 50 years ago by David Craighead. The middle section featured what I believe was the English Horn, a lovely stop. Next was Virgil Fox's famous arrangement of Bach's *Come Sweet Death*. Cleveland played it with great tenderness and expressivity. The hymn, "O for a Thousand Tongues" to the tune AZMON, was followed by a charming *Scherzetto* by Joseph Jongen and the lovely *Woodland Flute Call* by Fannie Dillon (1881–1897), which I believe was soloed on the Great 4' Flute Harmonique.

Cleveland closed his program with the brilliant and dashing *Four Concert Etudes* by David Briggs (b. 1964). Following an introduction, it charged into the toccata-like "Octaves." The next movement, "Chordes Alternées," featured the Choir flutes alternating chords in various octaves with a melody in the pedal. Then a "Sarabande," featuring the lush Aeolian-Skinner strings. The final movement entitled "Tierces" uses many of the motives of the earlier movements: octaves, alternating chords, etc. Cleveland gave a first-rate performance.

We then enjoyed a tasty box lunch in the labyrinthian but cozy basement of the First Baptist Church. After lunch, we returned to the sanctuary for the OHS annual meeting. **Orpha Ochse** was feted for all her work on behalf of the organ and the OHS. Joseph McCabe, chairman of the 2009 convention in Cleveland, gave us a tantalizing peek at all the good things it promises.

Following the meeting, we had a choice of spending some free time at the Seattle Center, which includes the Space Needle, or attending a recital by Gregory Crowell at German United Church of Christ in Seattle. Since I had been to the Seattle Center before, I chose the recital. True to form, we were early by about a half hour. The little church, in a quiet neighborhood and with a small congregation, has a rare treasure in these parts: a 1917 Hinners organ, Opus 2324. It was built in 1917 for St. Jakobi Lutheran Church in Allison, Iowa, and, after a few moves, it wound up in the safe hands of the Organ Clearing House. Legendary OHSer Randall Jay McCarty, organist of this church, installed the organ in 1976, replacing an electronic substitute. It has one divided keyboard and pedal and is a sweet charmer. Since we were so early, our distinguished recitalist **Gregory Crowell**, a favorite OHS performer (this would be his sixth convention appearance), agreed to begin 30 minutes early.

It was amazing how much he managed to get out of this six-rank instrument. He began with *Huit Fugues pour le Clavecin ou l'Orgue* by Johann Philipp Kimberger: *Preludium I & Fuga* [1], which worked quite well. The organ was hand pumped. Then, using the electric blower, Crowell played *Contrapunctus I* from *Kunst der Fuga*, BWV 1080, by Bach—something I never thought I'd hear on a 1917 Hinners. But the organ held its own, and Crowell played it very well. Next came music by Max Drischner (1891–1971): *Choralvorspiele für Dorforganisten*; "Wie schön leuchtet der Morgenstern" was played on the pleasing little 4' flute; "Die Sonn' hat sich mit ihrem Glanz gewendet" used the strings; and "In dir ist Freude" employed the full sound. These are very nice and accessible pieces.

Next was the hymn IN DIR IST FREUDE, which we sang in German. Again the organ was hand pumped. The next piece was a bonbon: *Träumerei*, op. 15, no. 7 by Robert Schumann, in an arrangement by Clarence Eddy. Then came a *Pastorale* by Bossi, which seemed to use every register on the organ—an amazing array of sound and color. Next up was a *Capriccio* by one A. Pedro Zuazo (fl. 1890) that he played in a cheerfully agreeable manner. Crowell closed his program with *Church Sonata I, III. Allegro*, by James Woodman (b. 1957). I never cease to enjoy hearing music by composers of our time on old instruments. These instruments are never out of date. This one played music from a wide spectrum and handled all of it with ease. Good organ building is timeless.

We then returned to the hotel for our elegant buffet dinner in the twelfth



Hutchings-Votey, Opus 1623, St. James Roman Catholic Cathedral, Seattle (photo: William Van Pelt)

floor ballroom. Then it was off to St. James Roman Catholic Cathedral, which is perched dramatically on First Hill overlooking the southern end of downtown Seattle, with its mixture of industrial loading cranes for the ships of Puget Sound, office towers, and huge sports venues. We were at St. James for the closing event of the convention: a recital by the cathedral's organist, **Joseph Adam**. This magnificent Romanesque church has been remodeled/restored so that the altar stands at the crossing. There is a large oculus above the altar, which, in photographs I've seen, sends a dramatic shaft of light into the building from the sun above—like the hand of God reaching in. At the west end, in a beautiful case, stands the historic musical treasure we had come to hear: the great Hutchings-Votey organ of 1906. It had escaped unharmed when the great dome of the cathedral collapsed under the weight of a massive snowstorm in 1916. In 1926 a Casavant sanctuary organ was installed in the east apse. While it had only 21 stops, it had a 4-m console that connected the two organs. The 4-m Hutchings-Votey organ has 48 stops. In 2000, the Casavant was replaced by a new organ by Rosales Organ Builders, retaining five ranks from the Casavant. It totals 48 ranks on four manuals. The Rosales pedal includes a Bombarde 64', which is unlabeled. Only the BBBB sounds, but it is most impressive. The Rosales case wraps around the wall of the apse in a series of Romanesque arches. Like the Casavant, its console can play both organs.

An ancestor of the cathedral's first organist, Franklin Sawyer Palmer, was introduced to the audience. The director of music, Clint Kraus, spoke of the last visit by the OHS to the cathedral in 1982, when an historic citation was presented. Kraus said that that presentation was the impetus to restore the Hutchings-Votey organ.

Joseph Adam opened his program on the Hutchings-Votey organ playing Bach's *Chaconne in D Minor* as transcribed by Wilhelm Middelschulte. We were all transfixed by the amazing flutes on this magnificent organ. Then came the foundation stops, which were followed by the trumpets. The kaleidoscope of tones being flung into the vast reverberant space was quite wonderful. It calmed down to a *pp* with rapid repeated notes on the flutes. A big crescendo briefly included the 32' reeds, followed by a lessening of tone as we heard more and more of this instrument.

The oculus let in the last light of day as we awaited the next selections, three well-known and loved pieces by Louis Vierne: *Naiades*, op. 55, no. 4; *Clair de lune*, op. 53, no. 5; and *Carillon de Westminster*, op. 54, no. 6. In *Naiades*, his fingers flew over the keys, flutes and strings seeming to race up and down the Romanesque arches of the cathedral. *Clair de lune* was all tranquility—our thoughts could wander slowly as they do in moonlight. This was heartfelt organ playing. Who could not love the organ hearing such a beautiful solo flute singing to us—lost in beauty, awe and wonder. He played the *Carillon de Westminster* brilliantly: controlling and holding the reins together until just the right moment when he allowed the music to explode. I've never heard it played better.

We then sang the hymn: "Of the Father's Love Begotten" (DIVINUM MYSTERIUM), followed by a piece commissioned for this convention, *Divinum Mysterium*:



Rosales Organ Builders, Opus 30, St. James Roman Catholic Cathedral, Seattle (photo: Stephen Schnurr)

Solemn Meditation by Timothy Tikker (b. 1958). It is a lovely work, very quiet at first, almost brooding, the music leading into a surrender to faith. It soon brightened, the manuals reflecting the stepwise melody in fast notes while the pedal sounded out the theme in long notes. All the while a crescendo grew. It is a fine piece and a good addition to the repertoire.

After intermission, Adam appeared at the east end of the cathedral, and played the Rosales organ. He began with another piece by Timothy Tikker, *Variations sur un vieux Noël*. The Rosales organ makes sounds that complement rather than compete with the room's elder statesman in the west end gallery. We heard bell sounds against strings, reeds creating open fifths, tierces sounding against trumpets. A fugue broke out that was quite lively and grew to full organ. I really liked this piece, and I like this organ. We then sang "Come Down, O Love Divine" (DOWN AMPNEY) to his marvelous accompaniment.

Joseph Adam closed this fantastic recital (the cathedral, by the way, was packed—we OHSers only occupied the transepts!) with Maurice Duruflé's *Suite*, op. 5. The Prelude used both organs, creating a sonic spectacle that is possible in only a handful of buildings. The Sicilienne featured a solo reed that filled the church. Sweet strings and a bubbling flute lightly danced for us. Adam is an alert and wise musician—able to address composers' thoughts and bring them to us in an astonishing array of color. Clear-

ly, he knows and understands these remarkable organs completely.

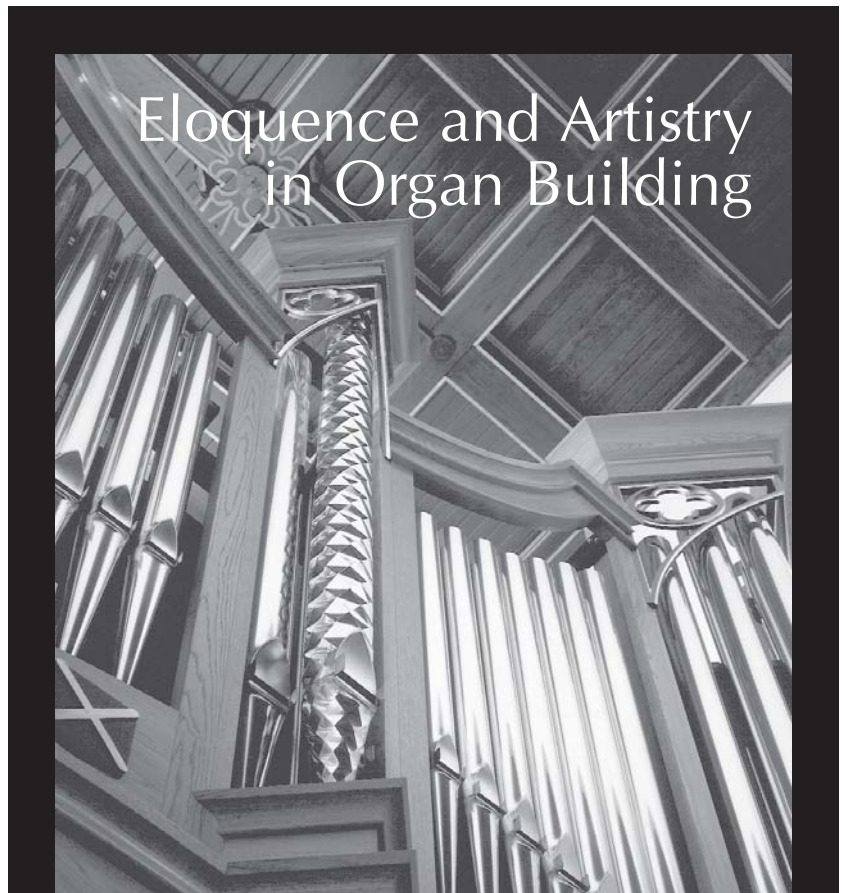
The great and fiendishly difficult Toccata brought the *Suite* and convention to a dramatic conclusion. Adam's performance was as magnificent as the organs he was playing. We were all swept away by his powerful strength and energy. The air above and around us was charged with his utter mastery of this music. With the huge 32' stops giving us ground, it was at times almost gloriously terrifying—a fantastic experience! There was an encore: Dupre's *Prelude in G Minor*; a somewhat palate-cleansing feeling to calm and give rest to our spirits. I did not want to leave this building. It was a transforming recital, one none of us will forget anytime soon.

Closing thoughts

This was an unusual OHS convention. While we heard plenty of old instruments, they were transplants from the east or elsewhere. We were witness to a new, more youthful voice on the national and international stage, the emerging influence of the modern organ world in the Pacific Northwest. Two names came up again and again: John Brombaugh and David Dahl. These two gentlemen have led this movement and deserve our admiration. Martin Pasi, Paul Fritts, Richards & Fowlkes, Taylor & Boody, and others got their start here.

I had a great time at this well-organized convention, seeing old friends, making new ones, eating good food, and getting to know the organ world in this part of the country. Much more will come from this school of organ building. Let us enjoy watching it unfold. The Organ Historical Society will be observing it all with great curiosity, and interest. See you next summer in Cleveland, July 5–10! Oh, and my horoscope was dead on! ■

Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clapp Duncan and Wolfgang Rübsam. He is co-founder of the Appleton Boychoir, coordinator of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/choirmaster at All Saints' Episcopal Church in Appleton since 1971.



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Kilgen Opus 5163 Our Lady of Refuge, Brooklyn, New York

Joe Vitacco



Console

The Kilgen pipe organ at Our Lady of Refuge Church was built in 1933 by George Kilgen & Son of St. Louis, Missouri, as the firm's Opus 5163, designed by Charles Courboin, then organist of St. Patrick's Cathedral in New York City. The organ was delivered to the church early in 1934, and the work of installing, voicing, and finishing was completed in time for the church's dedication in June.

The organ is located beneath the side tower of the church and speaks from two concrete chambers into the choir loft and then into the church. The pipes are totally hidden from sight. The console can be seen in the organ loft on the left-hand side of the nave.

In 2006 an effort was undertaken to get the historic pipe organ of the parish working after nearly a decade of silence. Inspection of the organ revealed that the first priority was to rebuild the bellows, and by January 2007 the organ was playing again for the first time in ten years. In spite of being badly in need of a full restoration, the organ impressed both the parish and the local community, many of whom were hearing it for the first time.

While the initial repairs were being carried out, a more serious problem came to light. The exterior pointing of the church was leaking, allowing water to seep into the organ chamber, threatening both the instrument itself and the structure of the church. The Organ Clearing House removed the organ from the church for safekeeping, before the repairs to the interior and exterior walls were carried out.

The parish has been able to raise awareness about their effort to save this historic instrument by creating a YouTube video of Stephen Tharp playing the organ at Our Lady of Refuge. This video was successful in initiating the fundraising effort,

but more work remains to be done before the complete restoration of the organ will be possible. To assist the parish in this effort, several world-renowned organists have joined JAV Recordings in order to create a benefit CD. This includes recordings of the Kilgen organ at Our Lady of Refuge made prior to its removal, and also of recordings made on some famous organs in the United States, France and Germany—13 organists and 12 historic organs. All funds from this CD, less bank fees, will go directly to the restoration project. Performers include Léon Berben, David Briggs, Peter Conte, Ken Cowan, Craig Cramer, Christoph Frommen, Olivier Latry, Philippe Lefebvre, Jean-Pierre Leguay, Thomas Murray, Daniel Roth, John Scott, Stephen Tharp, Maîtrise Notre-Dame de Paris, and the University of Notre Dame Women's Liturgical Choir.

The recordings form a two-CD set, accompanied by an extensive booklet describing the parish's organ and the other featured organs. The booklet also contains a reflection from each of the organists on their first encounter with a pipe organ as well as informative notes on the music. (See review, page 18.)

Online resources include the website <www.olrbrooklyn.org/pipeorgan/> and a Facebook Group called "Friends of the Our Lady of Refuge Kilgen Organ."

Tracks from the CD are available on iTunes. Search for "Our Lady of Refuge"—all funds received from Apple go right to the organ restoration fund.

Note that neither JAV Recordings nor I will in any way financially benefit from any of the fund-raising activities, and I have donated services to see this through. \$40 is the minimum donation, which may be made by check payable to the church or credit-card payment online.



An overview of the church while the Organ Clearing House was removing the organ



The two regulators arrived back at OLR in November of 2006 and were reinstalled in the organ. (Joe Vitacco, Fr. Michael Perry, Pastor, and James A. Konzelman, the organbuilder supervising the work.)

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- 8' Dulciana (Ch)
- 4' Octave
- 4' Spitzflöte (ext, Spitzflöte)
- 2 2/3' Twelfth
- 2' Fifteenth
- 8' Tromba
- Chimes Deagan A

Swell Organ

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Flute (ext, Lieblich)
- 8' Salicional
- 8' Voix Celeste
- 4' Octave
- 4' Flute d'Amour (ext, Lieblich)
- 2' Flautino (ext, Lieblich)
- Mixture III
- 16' Posaune (ext, Cornopean)
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana

Choir Organ

- 8' Violin Diapason (Gt)
- 8' Spitzflöte (Gt)
- 8' Dulciana
- 8' Unda Maris
- 4' Flute (ext, Gt Spitzflöte)
- 2 2/3' Rohr Nazard
- 2' Piccolo (ext, Gt Spitzflöte)
- 8' Clarinet

Pedal Organ

- 32' Resultant (Sw Lieblich Gedeckt)
- 16' Contra Bass
- 16' Spitzflöte (Gt)
- 16' Bourdon
- 8' Lieblich Gedeckt (Sw)
- 8' Octave (ext, Contra Bass)
- 8' Spitzflöte (Gt)
- 8' Flute (ext, Bourdon)
- 4' Super Octave (ext, Contra Bass)
- 2' Doublette (ext, Contra Bass)
- 16' Trombone (ext, Gt Tromba)
- 16' Posaune (Sw)
- Chimes (Gt)

Joe Vitacco graduated from Notre Dame in 1990 with a degree in business and a minor in music; his organ studies were with Craig Cramer. His interest in recording the pipe organ grew in the 1990s; he founded JAV Recordings in 1997 (website: <www.pipeorganrecords.com>). He has been interviewed by The Organ and been featured on Pipedreams.

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Organs for Use with Symphony Orchestra

Calvin Hampton

This article was originally published in the February 1982 issue of THE DIAPASON. It is reprinted here at the suggestion of Jack M. Bethards because of its connection with the new Schoenstein organ at Schermerhorn Symphony Center, Nashville, Tennessee (see pages 1, 29–31.)

There exists in the orchestra repertoire a bulk of works which include the use of an organ. I am speaking not of baroque works which call for a continuo organ, but of post-romantic and contemporary orchestral or choral/orchestral works which call for a modern organ of vast dynamic resources. The list of composers includes such diverse figures as Berlioz, Holst, Saint-Saëns, Khachaturian, Poulenc, Copland, Janaček, Barber, Respighi, Williamson, Strauss, Jongen, Mahler, Duruflé, Elgar, Hindemith, Rheinberger, Britten.

A close examination of these works reveals four basic categories of organ use: accompanimental, augmentative, antiphonal-solo, and ensemble-solo. A simple definition for each: accompanimental—when the organ alone plays the chords over which orchestral instruments play solo material; augmentative—when the organ is used for additional weight or color, and essentially doubles orchestra parts; antiphonal-solo—when the organ and orchestra play one after the other, as in the opening of the last movement of the Saint-Saëns Third Symphony; ensemble-solo—when a melody or important voice is given to the organ, to be heard above orchestra accompaniment.

Most new organs in symphony halls succeed without difficulty in the first category—accompanimental. If the organ is of reasonable size and power, and in a good location, it will at least pass in the

third category—antiphonal-solo, where its tutti does not have to achieve any absolute decibel capability. In the second and fourth categories, however, augmentative and ensemble-solo, something approaching absolutes is required, and it is in these two categories that instruments built in the last few decades have failed us.

Orchestral instruments can adjust their dynamics to achieve balance, and instrumental composers have an intimate knowledge of their capabilities; therefore, their dynamic range is sufficient for what is asked of them. The organ, on the other hand, has been radically different things at different times, and for different purposes. In an orchestra hall, however, should not the principles of construction of an organ be determined through a close study of organ parts in orchestral scores, and perhaps a visit to an orchestra rehearsal armed with a decibel meter? The problem is this simple: organbuilders don't know what they should be trying to build.

Let us cite a few examples of "organ failure." In the second movement of the *Pines of Rome*, the fullest possible bass orchestration, inclusive of trombones and tubas, asks to be further augmented by the full bass of the organ (I believe the marking is triple-forte). In such a passage, the orchestra plays as loudly as is its custom, and the organ will either add to it or not add to it. If we were to consider that the orchestra should play softer so that the organ might be heard, we would, of course, be defeating the purpose for which the organ was added in the first place. The truth is that only in places like Albert Hall in London, Woolsey Hall at Yale, or the St. Cecilia Academy in Rome is it even noticeable

to a listener that anything besides the orchestral instruments is present. Another famous example of failure to do its job is at the end of "The Magician" in *The Planets*. According to all the record liners, the march, which builds to a fever pitch with brass and percussion, is to be "wiped away" by a fortissimo glissando on the organ. Again, only in some turn-of-the-century music halls is this supposedly overwhelming effect even *audible*. In most situations, the march seems to end of its own accord; there is nothing present, as the composer intended, which interrupts its progress.

About these two examples of augmentation, it could be said that the composers overestimated the power of organs. It happens, however, that these composers knew particular instruments and particular halls, and when performed there, the effects work. But we are talking about a style of organ built between 1880 and 1930. Nowadays, most organs considered to be big actually do not exceed 80 db., whereas post-romantic orchestra climaxes (during which the organ is often called upon to enter and be noticed) can easily approach and exceed 100 db.

There are more inadequacies, however, than just at the highest decibel levels. The organ's display of solo flutes, oboes, krummhorns, cornets, etc., are also fairly useless as solo stops. Their builders, accustomed to thinking of the organ as a self-contained entity, voiced them to be accompanied by a traditional complement of *other organ stops* according to the practices of solo organ music. Because those solo stops cannot project as well as their orchestra counterparts, thematic material given to an organ solo stop must often be played on ensemble

registrations (sometimes even inclusive of mixtures), just for "noticeability." This condition severely limits the charm and variety of sound which will emanate from an organ during the course of a given work, unless that work provides opportunities for the organ to be left entirely to itself.

Duruflé and Poulenc, working together on the latter's organ concerto, were wise to allow the organ to be alone so much of the time. Of course, there is the added advantage of only having to contend with strings and timpani. Single-stop solo lines (such as one passage for the hautbois) encounter only the most spartan string accompaniment; even so, many of the registrations in the work have to be boosted beyond what is indicated to maintain a proper balance through the course of even slight dynamic changes in the accompaniment. The harmonic flute solo in the final section of the Duruflé *Requiem* is heard adequately only until the chorus begins to ascend, at which point it is buried until the chorus dies away again. Years ago, I once used a live flautist for this section; with no noticeable crescendo on his part, the solo was completely audible throughout. The flute on my organ was dynamically as loud as the live flute. What made the difference?

Transients and casework have been the traditional organbuilders method of projecting organ sound. But, next to a "live" instrument, such a sound still remains in a comparative background, for all its clarity and harmonic development. The secret ingredient behind "presence" and "projection" in orchestral instruments is *pressure*; a solo line always is played with more pressure than that of the accompanying material. Instrumentalists have



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two techniques: accompaniment-ensemble playing, and solo playing. It translates either into *bow* pressure, *wind* pressure, or *muscle* behind a drum stick. That is how one violin is heard in a concerto above fifty others. Decibels are involved to a degree, but the rest of the battle is one of *authority* or *assertive* power.

In terms of the pipe organ, this means *wind pressure* and *scale*. Organ sounds produced by high pressure are not only louder, they create more of a sonic "disturbance" in the room, even at relatively low dynamic levels. The use of closed-toe voicing with high wind pressure results in the ability to increase the pressure as the stop ascends the scale, which is in keeping with the instrumental phenomenon. Such a style of voicing also permits far more latitude for dynamic readjustment when necessary (as it usually is).

The most important goal of using high wind pressure, however, is the achievement of actual force. When organs were pumped by hand, the use of high-pitched compound stops helped to suggest a kind of illusion of force. But the species of organ which found its way into turn-of-the-century orchestra halls definitely reflects the application of a turbine blower to organbuilding and all the experiments in voicing made possible by an unlimited supply of wind. Because this kind of organ can produce real force rather than illusory force, it is the only kind capable of being an intruder above orchestra instruments which are themselves producing a heavy wall of sound. Although the pejorative term "opaque" was coined to describe this kind of voicing at the beginning of the trend back towards low-pressure, it is indeed *that very ingredient* which is the *desired* quality for projecting organ tone among ensembles of orchestra instruments.

The desire for transparency of organ tone derives from the tendency of organ sounds to obscure one another when several voices are being played on one keyboard. Though I do not believe that high pressure voicing a priori renders polyphony impossible, it is a question of degree, and everyone will admit that polyphony demands a transparency of tone which favors the use of low wind pressure. The situation at hand, however, is a need to produce entities in an organ which will meet a list of demands in which polyphony is a low priority, and where enormous quantities of driven fundamental tone are essential.

The fact that a recent movement has made an important priority of transparent voicing in organbuilding for the sake of baroque polyphony is not at issue here. The dilemma does not rest on a controversy between baroque versus ro-

mantic organbuilding. What has not yet been recognized is that the musical requirements for an organ in the orchestral situation are different from those of even the romantic organ in its solo setting. Because these musical requirements have been only sporadically or accidentally met, they are not codified, so as yet have not been translated into a distinct organbuilding procedure.

I would design an instrument modest in number of ranks, both to keep the organ from burying itself, and to allow for the outsize scaling which will be needed. For quiet passages and for accompanimental purposes, we need a Swell division. For ensemble "backbone," we must have a solid Great division. The most extravagant sonic resources need to be controllable, so they should go into an enclosed Solo division. Underneath all of this, naturally, we need an heroic Pedal. The following specification should be regarded as a generalization; it contains, however, all the specific sounds required by the repertoire.

SWELL

(4-6 inches of wind)

- 16' Flute Conique
- 8' Diapason
- 8' Viole
- 8' Viole Celeste
- 8' Flute Celeste II
- 8' Rohr Flute
- 4' Octave
- 4' Flute
- 2' Fifteenth
- 1½' Quint
- 1' Mixture IV
- 16' Bombarde
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- 4' Clarion

GREAT

(7-10 inches of wind)

(scales should be 3-4 notes larger than that of a normal organ design for the same space)

- 16' Violon
- 8' Diapason
- 8' Gamba
- 8' Gross Flute
- 8' Flute Harmonique
- 8' Bourdon
- 4' Gross Octave
- 4' Spitzflute
- 2' Super Octave
- 2' Cornet V
- 2' Mixture VI
- 16' Tromba
- 8' Tromba
- 4' Tromba

SOLO

(15-20 inches of wind)

(pipe metals need to be exceptionally thick; pipes should be voiced so that the principal and reed choruses together will produce 100 decibels in the tenth row on a six-note C-major chord)

- 8' Stentorphone
- 8' Flauto Mirabilis
- 8' Gross Gamba
- 8' Gamba Celeste
- 4' Stentorphone Octave
- 2½' Tierce Mixture VIII
- 8' Tuba Magna
- 8' Clarinet
- 4' Tuba Clarion

PEDAL

(8-10 inches of wind)

- 32' Bourdon
- 16' Open Wood
- 16' Violon (Gt)
- 16' Bourdon
- 16' Flute Conique (Sw)
- 10½' Quint
- 8' Open Wood
- 8' Octave
- 8' Bourdon

- 8' Violon (Gt)
- 8' Flute Conique (Sw)
- 4' Open Wood
- 4' Octave
- 4' Flute Harmonique (Gt or independent)
- 2½' Mixture IV
- 32' Tromba (Gt ext)
- 16' Tuba Profunda (Solo ext)
- 16' Tromba (Gt)
- 16' Bombarde (Sw)
- 8' Tuba (Solo)
- 8' Tromba (Gt)
- 8' Bombarde (Sw)
- 4' Tuba Clarion (Solo)
- 4' Tromba (Gt)

(All mixtures on this organ are chorus mixtures and should be voiced with equidistant breaks)

These are raw materials. They must now be related to specific contingencies. Sitting in the tenth row, the organbuilder should obtain the decibel level of all the orchestra strings playing a Bach chorale. The decibel level of all the 8' and 4' manual flues should equal that. (The accompanimental stops on the Swell and Great can be voiced for usefulness in the traditional organ sense.) Ideally, the organbuilder should experiment next with a clarinet player, an oboe player, a trumpet player, and a flute player standing on the stage and playing some passage of music in which those instruments play as loudly as is required of them in any orchestral context. Those stops on the organ should equate dynamically when the boxes are open. (The Great Tromba is the reed which should be tested with the trumpet player.) The brass choir playing a Bach chorale mezzo-forte should equal the Swell reed chorus; playing forte, they should equal the Great reed chorus.

The 4' and 2' stops on this organ should be particularly powerful, because they will often need to be an alternative to mixtures. Conductors generally do not like the sound of mixtures, so they should not be necessary until the dynamic level is loud enough for such harmonic development to seem natural. Cymbal mixtures are entirely a baroque organ music apparatus and are inappropriate here because they interfere with the coloration of the upper strings.

The bass department can be a source of great frustration. If a room is too absorbent of bass frequencies, achieving an absolute is next to impossible. Our only hope is to presume the need for "overkill" and our only consolation is in knowing that the orchestra will suffer the same set-back. The independent Open Wood and Bourdon units should be as large and heavy of construction as is physically possible. The Violon and Flute Conique should be adequate alternatives for passages where heaviness is inappropriate. When heavy bass is needed, everything imaginable is still barely enough. (I remember so well an occasion in which I was prepared to make an impressive showing with the pedal division of an organ of considerable size. The music in question was *The Fountains of Rome*. Simply because the timpani was playing, I could not hear the organ at all. Twice in rehearsal, I stopped in mid-stream to see if I could tell the difference. I could not, and apparently neither could the conductor.) The 16' and 32' Tromba unit on our organ should be voiced more for weight than brilliance, leaving the Tuba extension in the Solo as our extra resource for "unreasonable demands." The Tuba resonators need to be both large and heavy, so that this stop can be voiced for everything available.

How do we test this organ to determine whether it is successful? I think the organ should be adequate for the fullest passages of the Saint-Saëns Third Symphony and the Rheinberger concerti without touching the Solo division (let us decide that the word "adequate" means that one can always tell the organ is playing!). It should be "adequate" (same criteria) for the Mahler *Resurrection Symphony* by including the flues of the Solo. Our test of the Pedal would be the second movement of *The Fountains of Rome*, or the second movement of *Church Windows*, both by Respighi. Our test of the full Solo division is certainly "The Magician" from *The Planets* of Hoist (a recent recording of this close-miked an organ to achieve the ideal effectiveness for that climax. Wouldn't it be nice if the concert-goer could have the same pleasure?). Malcolm Williamson wrote an organ concerto with a Tuba Mirabilis solo in the last movement, which needs to project above full orchestra. We have to hope our Tuba Mirabilis can do that!

The number of accompanimental stops on the Swell and Great should enable any kind of choral accompaniment or church service playing, in halls where the auditorium is rented out on Sunday mornings, and I dare say an exciting organ recital could be played on this instrument if there were anyone who could draw enough of a crowd to pay the rent! One important item needed on the console of this organ: a crescendo pedal which goes all the way to full organ (I once played a piece with orchestra where I had to set all ten generals just for one decrescendo). Perhaps the magic of solid-state controls could give us a selection of programs for the crescendo pedal: one without mixtures, one without reeds, etc.

Few organbuilders would be willing to create such an instrument. We could split the reason half and half between being unequipped and being philosophically too predisposed to the organ of another era. Few builders I have spoken to could really understand that I was not being over-dramatic in my description of the problem. One builder insisted that three inches of wind would be adequate if he could use mechanical key action to project the sound, and locate the pipework in front of the orchestra (somehow!). Some of my colleagues who have had experience playing with orchestra insist that conductors do not want to hear the organ. On this point, I both agree and disagree. Because organists have always had to resort to stops inappropriate in color to obtain dynamic balance, I insist that the conductor's rejection of the organ is based on sonic inappropriateness rather than volume. If simple foundation stops could really be heard, there would be no need to use mixtures or reeds in a place where that kind of organ tone would seem too "angry" against the sound of the orchestra. When reeds and mixtures are desired, if they have been boosted by voicers beyond what they are scaled for, we again have the problem of an "unwarranted tenseness" from the organ, which distracts from the music. This is very often the case.

Not to seem too uncharitable towards recently-built orchestra hall organs, I want to say that I don't know of any that are not at least moderately successful for some things. What I am trying to develop is a *comprehensive* idea for an organ which is cognizant of the full range of expectations. Recent recordings prove to me that conductors are fascinated by the dramatic possibilities of the organ. If they were not, they would not have taken the trouble to have microphones hung all over the organ to achieve it. Sooner or later some organbuilder has got to accept the challenge, and be allowed the opportunity to continue experimentation until we finally have our first totally successful "orchestra organ." I hope it is soon. ■

The late Calvin Hampton, who played widely as a recitalist and as an organist with orchestra, was director of music for the Parish of Calvary, Holy Communion, and St. George's in New York City. His article is a revised version of an address he delivered to the eighth national convention of the American Institute of Organbuilders in Boston, October 1979.

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Cover feature

**Schoenstein & Co.,
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Schermehorn Symphony Center,
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Music City's New Symphony Hall Organ

In its February 1982 issue, *THE DIAPASON* published an article that challenged conventional wisdom. (See reprint of the article on pages 27–28 of this issue.) In it, Calvin Hampton made a convincing argument that an organ designed to be an instrument of the symphony orchestra must be radically different in many respects from a church organ or even a concert organ intended for solo use. A “normal” organ, even a fine one, could not pass his audition for symphony hall use. This really caught my attention. Since my background had included playing in and managing symphony orchestras, I was keenly aware of the uneasy relationship between orchestras and pipe organs. To managements, the organ was a headache. It used up too much space and too much money. Stagehands didn't like the extra hassle of set-ups and working out quiet time for maintenance. Musicians didn't like tuning to the organ or listening to its quirky mixtures and other thin, shrill sounds. Conductors never seemed satisfied with either the tone color or volume produced. Comments heard over and over again were: “I like that tone, can it be louder?” “Good balance, but I'd like a fuller, darker tone.” “Please(!)—keep with my beat!” The organist's answers usually provoked frustrated and sometimes colorful comments about the inflexibility of the organ. The poor organist had even more problems than these: scarce rehearsal time, balance problems if the console was attached to the organ, poor sightlines if the console was on stage but too large or placed off in a corner.

The biggest problem of all was disappointment for the audience. The power of a modern symphony orchestra is so immense that most concert hall organs could not add to the drama of a *fortissimo tutti*. Against the gravity of the full orchestra, an ordinary organ can sound pathetically thin and upside down in balance, with trebles screaming out over the top of the ensemble. I had wondered for a long time why no one had attempted to solve all of these problems with an innovative approach. Calvin Hampton's article gave me hope that someone would. About ten years later the tide began to turn. The musical issues were being addressed and many of them quite successfully. However, as a former instrumentalist and symphony manager, I thought that a more radical approach was needed.

Solving problems

Most of the behind-the-footlights practical problems can be solved by adopting an obvious, but, in some quarters, unpopular guideline: **employ the fewest stops necessary to get the musical job done.** This means an instrument that takes up less space, is less costly to purchase and more efficient to maintain. The case or chamber can be shallow for best tonal egress. Layout can be arranged for temperature—and thus tuning—stability; for example, all chorus work on one level, all reeds on one level. The console can be more compact, promoting sightlines and ease in setting and striking. The concept is easy enough to adopt, but what is that magic number of stops? What is the musical job to be done? How can we produce adequate power that will satisfy the audience?

First, it should be established that we are considering an instrument primarily for the Romantic and Modern repertoire. A properly equipped symphony hall should have one or two mechanical action stage organs to take care of the earlier repertoire. Previous experiments to include a “baroque” division with a small console as part of a large instrument have not been successful.

The primary use of the organ will be



Schoenstein & Co., Schermehorn Symphony Center, Nashville, Tennessee (photo credit: Louis Patterson)



Console (photo credit: Louis Patterson)



Mounted Cornet directly behind the display pipes (photo credit: Louis Patterson)

with orchestra. As a solo instrument, it might be used on occasion for choral accompaniment, silent movies as part of a pops series, and some special events. The solo organ recital has turned out to be a rarity in symphony halls. This is also true of other instrumental or vocal recitals. The reasons are simple: economics and scheduling.

If this musical job description is accurate, then an instrument in the size range proposed by Calvin Hampton (46 voices) would be ideal. Certainly any well-designed instrument of that size should also be able to render a very convincing recital program when needed. The key to a great performance is great tone, not great size.

If client and builder have the discipline to follow this *Multum in Parvo* plan rigorously, the question of tonal design becomes a matter of selecting stops that are absolutely essential and living without those that would be nice to have. Several classes of stops can be excluded with ease because they are duplicated in the symphony orchestra. Certainly there is no need for multiple strings and celestes or for orchestral reeds such as French Horn, English Horn, and Orchestral Oboe. The organ does not need items that would be considered necessities in a comprehensive church organ or in one specialized for some branch of the organ solo repertoire or for transcriptions.

What, then, are the elements that a symphony hall organ must have? Understanding what musical value the organ can add to the orchestra leads us to the answer. There are three characteristics of the organ that differentiate it very clearly from the orchestra. First, *its frequency range is far greater.* It can extend octaves below and above the orchestra. Extending the bass range has been the feature most appreciated by composers and orchestrators; however, increasing the treble range can be attractive, provided that it doesn't get too loud! The second special characteristic of the organ is *its unique tone—the diapason.* This is a tone that cannot be produced by the orchestra and should, therefore, be the backbone of the organ when heard with the orchestra. The third element that should be most intriguing to composers is *the organ's ability to sustain indefinitely.* This feature is most artistically displayed in connection with good expression boxes. A long, continuous *diminuendo* or *crescendo* can be most effective.

Four vital design points

Since there is a general understanding of basic organ tonal elements common to composers who write for orchestra as well as for the organ, a good symphony hall organ must include the minimum architecture of a normal three-manual traditional Romantic organ: diapason choruses and chorus reeds on each manual, representatives of stopped, open and harmonic flutes, a string with celeste, flute mutations, and the most common color reeds (Oboe, Clarinet, and Vox Humana). To make the organ capable of working in partnership with a modern symphony orchestra, the following tonal elements must be incorporated into this traditional scheme:

1. **Profound Pedal.** This is the most important element an organ can add to a symphony orchestra—bass one or two octaves below the double basses, bass tuba and contra bassoon. There must be at least one stop of such immense power that it will literally shake the floor. Stops of varying colors and dynamics with some under expressive control complete the Pedal.

2. **Solo stops unique to the organ.** These may be tones not found in the orchestra such as a diapason, stopped flute, and cornet or imitative stops that can be voiced at a power level not possible from their orchestral counterparts, such as solo harmonic flutes, strings, clarinets, and high pressure trumpets and trombas.

3. **One soft stop capable of fading away to a whisper.** Perhaps best in

this role is a strongly tapered hybrid (or muted) stop.

4. **An ensemble of exceptionally high power under expression.** This cannot be raw power. It must be power with beauty, centered in the 8' and 4' range to give a sense of solidity and grandeur. Since symphony halls are generally drier acoustically than the typical organ and choral environment, it is even more important that this power be concentrated in the mid-frequency range and be of warm tonal character. The false sense of power created by excessive emphasis in high-pitched tones should be avoided. Orchestras don't rely on a battery of piccolos for power, why should the organ? Piccolos can dominate an orchestra and so can mixtures, but that doesn't make either effect beautiful. The kind of power needed comes from moderate to high wind pressures and stops voiced with rich harmonic content for good projection. Upperwork should be for tonal color rather than power. At least one diapason chorus should include a very high pitched mixture, a tone color unique to the organ, but it must not be loud. Eight-foot diapasons, chorus reeds, open flutes and strings should work together to create an ensemble capable of standing up to a full symphony orchestra. As someone who has sat in the midst of a symphonic brass section, I have a clear idea of the kind of power that is generated by trumpets, trombones and horns at *fff*. To compete without sounding shrill and forced requires high pressure diapasons and reeds, including a 32' stop—all under expression to fit any situation.

Good tonal design must be supported by a mechanism that helps the organist solve all the performance problems mentioned above—an instrument that is as easy as possible to manage. The organ builder should employ every device at his command to give the organ musical flexibility so that it can take its place as an equal among the other instruments of the orchestra.

The Nashville project

We were given an opportunity to demonstrate the effectiveness of these ideas in our project for the Schermerhorn Symphony Center in Nashville. This was one of those projects that went smoothly from beginning to end, with everything falling into place and no road blocks in the way. Of the greatest importance to the success of this job was the client's clear musical goal and realization that a really great organ can't be all things to all people. We had a well-defined mission: to build an instrument that is a member of the orchestra. To this end we worked from the beginning with Andrew Risinger, organ curator and symphony organist and also organist/associate director of music at West End United Methodist Church in Nashville.

We were appointed, at the very beginning of the project, to the design team that included acoustician Paul Scarbrough of Akustiks in Norwalk, Connecticut, and design architects David M. Schwarz, Architectural Services of Washington, D.C. I had worked with both as organ consultant for the Cleveland Orchestra in the renovation of Severance Hall and its E. M. Skinner organ. The design team, under the skillful management of Mercedes Jones, produced a hall that could not be more perfect from our point of view. Seating 1,872, it is beautiful in its traditional design, excellent proportions, and fine materials. It is of the traditional "shoebox" shape that everyone knows is perfect but that few architects are willing to employ. Since, under the direction of Paul Scarbrough, all of the traditional acoustical rules were followed, the result is, indeed, perfect.

Reverberation time is controlled by dampening material that may be added or subtracted at will. There is excellent balance, clarity, and pleasing resonance even in the lowest reverberation setting. With all dampening material lifted out of the way at the press of a button, the hall is ideal for most organ and choral repertoire. In addition, there is one very unusual and practical feature that has an added impact for the organ. The orches-



Keyboards (photo credit: Louis Patterson)



Diaphone staged for installation (photo credit: Louis Patterson)

tra seating section can be converted to a flat open floor for pops concerts and special events. Most of the transformation is accomplished automatically through a labyrinth of gigantic machinery in the basement. The huge expanse of polished wood flooring adds significant reverberation. This feature also, interestingly enough, increases the usage of the organ. The hall is often rented for weddings. This is perhaps the only symphony hall organ in the world that has a reason to play the Mendelssohn and Wagner marches!

The organ is in an ideal position just above the choral risers at the rear of the stage. The casework was designed in close cooperation with the architectural team and Paul Fetzer whose company, Fetzer Architectural Woodwork of Salt Lake City, built the façade along with the other woodwork of the hall. It affords full tonal egress from the open front chamber behind it, which is shallow for accurate unforced projection. The organ is arrayed on three levels. Most flues are on the first level. Reeds, celestes, some flutes and offsets are on the second, and Pedal on the third, with the exception of the Trombone and Diaphone, which occupy a space extending all three levels. The bass octave of the 32' Sub Bass is in a most unusual spot—located horizontally underneath the patron's boxes to the left and right of the stage apron! These large scale pipes produce a soft 32' tone that is felt as well as heard throughout the entire auditorium. The 32' Trombone is in its own expression box, and the Swell includes our double-expression system, wherein the softest and most powerful voices are in a separate enclosure at the rear of the Swell with shades speaking into the Swell. The Vox Humana is in its own expression box inside the double expressive division of the Swell and so is, in effect, under triple expression. Accurate climate control has been provided,

keeping the organ at constant humidity and temperature. The blower room in the basement has its own cooling system to neutralize the effects of blower heat build-up. Intake air is filtered.

The instrument employs our expansion cell windchests and electric-pneumatic action. This allows uniform, fast and silent action for all pipes no matter their pressure as well as easy console mobility and the borrowing of stops for maximum flexibility. Obviously borrowing is employed heavily in the Pedal, but it is also used on the Great, where the high pressure diapasons 8' and 4', string, stopped flute, Cornet and Solo reeds are all available independently. It also makes practical the extension of Pedal stops into the Solo and facilitates an interesting effect, the Tuben stop, which borrows the Swell reeds onto the Solo at unison pitch (Posaune up an octave at 8' and Clarion down an octave at 8' along with the 8' Trumpet).

The console has the usual playing aids, but has been kept as simple and straightforward as possible to facilitate efficient rehearsals. There is a record-playback system—helpful for rehearsals and also for house tours; the playback mechanism can be remotely controlled by tour guides. With the press of a button they can start the blower and select a demonstration piece to be played for public tours, which are a popular attraction in Music City.

Tonal design

The two pillars of tone are diapasons and trumpets. The manual diapason choruses contrast in tonal color and power. The Swell chorus (Manual III) is based on a slotted 8' Diapason of moderate power with a slightly tapered 4' Principal and a 2' Mixture, which is under double expression. The Great (Manual II) has a large scale 8' Diapason with upperwork through 1/3' Mixture and a slotted,



Diaphone set up in factory erecting room (photo credit: Louis Patterson)



Violone and Open Wood pipes stacked in position on the roof of the organ (photo credit: Louis Patterson)

smaller scale double. The Solo (Manual I) has the largest scale and most powerful chorus, all under expression and at 10" pressure. Its mixture can be drawn with and without a tierce. The trumpets range from closed, tapered shallots on 10" wind in the Swell to open parallel shallots on 15" wind in the Great to open parallel shallots on 15" wind in the Solo, where tromba-type tone is added by the Tubas and Trombone. Built around these pillars is an ensemble of stops with color, definition and sinew that project well to produce power in a manner similar to the orchestral instruments and centered at the orchestra's pitch. Note that 64% of the stops are at 8' and 4' pitch. A most rewarding comment on this subject came after the opening concert in Nashville from the visiting executive director of one of the world's leading orchestras, who remarked that he didn't know that it was possible for an organ to be so powerful and at the same time so beautiful.

There are several special tonal features including a newly developed stop—the Diplophone. We wanted to include solo stops of heroic power from each family of tone. Our usual solo Gambas, Symphonic Flute (which employs five different types of pipe construction throughout its compass including double mouth and double harmonic pipes), Tibia Clausa, Corno di Bassetto and Tuba Magna represented the string, open flute, stopped flute, color reed, and chorus reed families, but we needed a solo diapason of equal power. We tested normal stentorphone pipes and then double-languid pipes without achieving the character of tone and power we were after. We then tried a double-mouth diapason. Mouths on either side



Orchestra rehearsal (photo credit: Bill Steber)

of the pipe allow a greater mouth width than is possible with a single opening. This, combined with high pressure, produces tremendous power with smoothness and beauty. Finally, we included a powerful mounted Cornet (unusual for us) because it is a tone color completely outside the range of the orchestra and should offer interesting possibilities to contemporary composers.

For a stop that can fade away to nothing, we added our Cor Seraphique and Vox Angelique. These are very strongly tapered stops of the muted (or hybrid) variety. They are neither strings nor flutes and have a mysterious quality that is very attractive, with a harmonic structure that promotes projection when the Swell boxes are open, but is soft enough to disappear with both boxes closed. This stop is extended to 16' to provide the same effect in the Pedal.

The Pedal includes all classes of tone at 16' pitch: open wood, open metal, string, hybrid, stopped wood, and two different weights of chorus reed tone, both under expression. One of the most important 16' voices is the Violone, which gives a prompt clear 16' line to double and amplify the basses of the orchestra. The most unusual, and in some ways most important, stop of the organ is the 32' Diaphone. Diaphones have a tone quality that ranges from a very dark, almost pure fundamental to a slightly reedy quality. Since this organ is equipped with a 32' Trombone under expression, the Diaphone is voiced for pure fundamental tone of magnificent power. It produces more solid fundamental bass than a large open wood diapason and it speaks and releases promptly.

Our Pizzicato Bass stop, which gives a clean pointed bass line when added to other stops playing legato, is included because of its value in choral accompaniment. There is a special Sforzando coupler that is engaged only when the Sforzando lever, located above the swell shoes, is touched. It allows Solo stops to be momentarily added to the Great for accent. The Solo has a variable speed tremulant.

Installation and debut

The organ was installed in several phases, which went very smoothly due to the outstanding cooperation and support of the outstanding cooperation and support of the symphony staff, led by president and CEO Alan D. Valentine and general manager Mark F. Blakeman, as well as the excellent building contractors, American Constructors, Inc. The atmosphere was collegial and, yes, there is such a thing as southern hospitality. The casework, display pipes, blowers and large pedal pipes were installed in February–May 2006. We completed the mechanical installation of the organ during the summer of 2006. Tonal finishing was carried out during the summer of 2007. The leisurely and well-spaced schedule avoided the conflicts and last minute scrambles that usually cut tonal finishing time.

The organ was presented to the public at the opening night gala of the 2007–08 season with Leonard Slatkin, conductor, and Andrew Risinger, organist. The program included the Bach *Tocatta and Fugue in D minor*, Duruflé *Prelude and Fugue on the Name Alain*, Barber *Tocatta Festiva*, and the Saint-Saëns *Symphony No. 3*. It was recorded for broadcast on SymphonyCast. The exceptionally active Nashville chapter of the AGO has co-sponsored events starting with a lecture-demonstration evening and including the “International Year of the Organ Spectacular” recital featuring Vincent Dubois. The orchestra has presented several programs including a “Meet the Organ” demonstration for students, a “Day of Music” free to the community, a series of noontime recitals, and Thomas Trenney playing accompaniments to the silent films *Phantom of the Opera* at a Halloween program in 2007 and *The Mark of Zorro* in 2008. The organ has been used to accompany the symphony chorus in concert and also in several additional orchestra subscription concerts including works by Elgar and Respighi. The 2008–09 season has already presented Andrew Risinger in the Copland *Symphony for Organ and Orchestra* with new music director Giancarlo Guerrero conducting, the noon recital series continues, and more programs are on the way.

The instrument has been greeted with enthusiasm from the artistic staff of the orchestra and the musicians. The public has embraced it warmly and we look forward to the 2012 AGO convention, where it will be one of the featured instruments.

—Jack M. Bethards
President and Tonal Director
Schoenstein & Co.

On behalf of Louis Patterson, V.P. and Plant Superintendent; Robert Rhoads, V.P. and Technical Director (retired); Chuck Primich, Design Director; Mark Hotsenpiller, Head Voicer; department heads Chet Spencer, Chris Hansford and Mark Harter; and technicians David Beck, Filiberto Borbon, Peter Botto, Dan Fishbein, Oliver Jaggi, George Morten, Humberto Palma, Tom Roberts, Dan Schneringer, Patricia Schneringer, Donald Toney, William Vaughan and William Visscher.

Cover photo by Louis Patterson

Schoenstein & Co.

The Martin Foundation Organ
The Nashville Symphony Orchestra
Schermerhorn Symphony Center
Nashville, Tennessee
47 voices, 64 ranks
Electric-pneumatic action

GREAT – II (5" wind)

16'	Double Open Diapason	61 pipes
8'	Diphlophone (Solo)	
8'	Grand Open Diapason (Solo)	
8'	First Open Diapason	61 pipes

8'	Second Open Diapason	12 pipes
8'	Gamba (Solo)	
8'	Tibia Clausa (Solo)	
8'	Harmonic Flute	61 pipes
8'	Salicional (Swell)	
8'	Bourdon (metal)	61 pipes
8'	Lieblich Gedeckt	
	(borrow with Bourdon bass)	
8'	Cor Celeste II (Swell)	
4'	Octave (Solo)	
4'	Principal	61 pipes
4'	Lieblich Gedeckt	61 pipes
2'	Fifteenth	61 pipes
1½'	Mixture IV	200 pipes
½'	Mixture III	146 pipes
8'	Trumpet	61 pipes
4'	Clarion	61 pipes
8'	Cornet V (Solo)	
8'	Tuba Magna (Solo)	
8'	Tuba (Solo)	
8'	Corno di Bassetto (Solo)	

SWELL – III (enclosed, 5" wind)

16'	Lieblich Bourdon (wood)	12 pipes
8'	Open Diapason	61 pipes
8'	Stopped Diapason (wood)	61 pipes
8'	Echo Gamba	61 pipes
8'	Vox Celeste	61 pipes
8'	Salicional	49 pipes
	(Stopped Diapason bass)	
4'	Principal	61 pipes
4'	Harmonic Flute	61 pipes
2½'	Nazard	61 pipes
2'	Harmonic Piccolo	61 pipes
1½'	Tierce	54 pipes
8'	Oboe	61 pipes
	Tremulant	
	Stops under Double Expression †	
16'	Cor Seraphique	12 pipes
8'	Cor Seraphique	61 pipes
8'	Voix Angelique (TC)	49 pipes
2'	Mixture III–V	244 pipes
16'	Posaune	61 pipes
8'	Trumpet	61 pipes
4'	Clarion	61 pipes
8'	Vox Humana††	61 pipes

†Flues and Vox 6" wind; Reeds 11½"
††Separate Tremulant; separate expression box

SOLO – I (enclosed, 10" wind)

8'	Grand Open Diapason	61 pipes
8'	Symphonic Flute†	61 pipes
8'	Gamba	61 pipes
8'	Gamba Celeste	61 pipes
4'	Octave	61 pipes
2'	Quint Mixture IV	
2'	Tierce Mixture V	270 pipes
8'	Tuba†	61 pipes
8'	Harmonic Trumpet†	61 pipes
8'	Tuben III††	
8'	Corno di Bassetto†	61 pipes
	Tremulant	
	Tremulant (variable)	
	Unenclosed Stops	
8'	Diphlophone	29 pipes
	(ext Pedal Open Wood)	
8'	Tibia Clausa	29 pipes
	(ext Pedal Sub Bass)	
8'	Cornet V (TG, 5" wind)	185 pipes
16'	Trombone	5 pipes
	(ext Pedal Trombone)	
8'	Tuba Magna†	61 pipes

†15" wind
††Swell Posaune, Trumpet and Clarion at 8' pitch

PEDAL (4½", 5", 7½", 10", 15" wind)

32'	Diaphone	12 pipes
32'	Sub Bass	12 pipes
16'	Diaphone	32 pipes
16'	Open Wood	32 pipes
16'	Violone	32 pipes

16'	Diapason (Great)	
16'	Cor Seraphique (Swell)	
16'	Sub Bass	32 pipes
16'	Bourdon (Swell)	
8'	Open Wood	12 pipes
8'	Open Diapason (Swell)	
8'	Principal	32 pipes
8'	Violone	12 pipes
8'	Gamba (Solo)	
8'	Flute (Great)	
8'	Sub Bass	12 pipes
8'	Bourdon (Swell)	
4'	Fifteenth	32 pipes
4'	Flute (Great)	
8'	Pizzicato Bass†	
32'	Trombone††	12 pipes
16'	Trombone††	32 pipes
16'	Posaune (Swell)	
8'	Tuba Magna (Solo)	
8'	Trombone††	12 pipes
8'	Posaune (Swell)	
4'	Trombone††	12 pipes
4'	Corno di Bassetto (Solo)	

†8' Sub Bass with Pizzicato Relay
††Enclosed in its own expression box

Couplers

Intramanual

Swell 16, Unison Off, 4
Solo 16, Unison Off, 4

Intermanual

Great to Pedal 8
Swell to Pedal 8, 4
Solo to Pedal 8, 4
Swell to Great 16, 8, 4
Solo to Great 16, 8, 4
Swell to Solo 16, 8, 4
Solo to Swell 8

Special

Pedal Tutti to Solo
Solo to Great Sforzando
All Swells to Swell
Manual I/II transfer piston with indicator

Mechanicals

Peterson ICS-4000 system with:
256 memory levels
62 pistons and toe studs
programmable piston range for each memory level
Piston Sequencer
10 reversible controls including Full Organ
Four balanced pedals with selector for expression and Crescendo
Record/Playback system with remote control
Adjustable bench

Mixture Compositions

Great IV					
C1	A10	D15	A#35	G#45	
19	15	12			
22	19	15	12		
26	22	19	15	12	
29	26	22	19	15	12
Great III					
C1	A10	D15	C25	A#35	G#45 B48 F#55
33	29	26			
36	33	29	26	22	19 15 12
40	36	33	29	26	22 19 15
Swell III–V					
C1	C#14	B24	A#47	D#52	
15	8	8			
19	15	12	8		
22	19	15	12	8	
	22	19	15	12	
		22	19	15	
Solo V					
C1	A46	C#50	F#55		
12					
15	12				
17	15	12			
19	17	15	12		
22	19	17	15		

Solo IV derived from Solo V, without tierce

Tonal Families

Diapason†	17	36%
Open Flutes	7	15%
Stopped Flutes	4	9%
Strings	5	11%
Hybrids	2	4%
Chorus Reeds	9	19%
Color Reeds	3	6%
	47	100%

†Includes Diaphone and Salicional

Pitch Summary

Sub			
32'	3	6%	
16'	6	13%	19%
Unison			
8'	22	47%	
4'	8	17%	64%
Super			
2½'	1	2%	
2'	4	9%	
Above	3	6%	17%
	47	100%	100%

New Organs



Console

**Lewis & Hitchcock, Inc.,
Beltsville, Maryland
Hughes United Methodist Church,
Wheaton, Maryland**

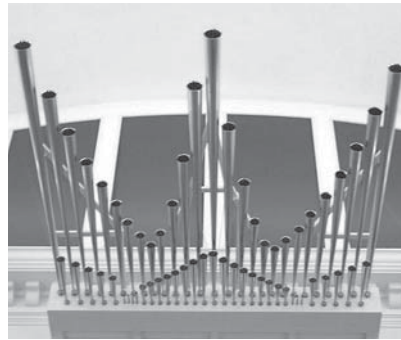
The Newcomer brothers, Harold and Ed, were masters at "remanufacturing" organs. The Newcomer Organ Company of Washington, D.C., produced a number of these instruments, one of the finest of which they built for Hughes United Methodist Church of Wheaton, Maryland, in 1966. The windchests and pipes were mainly from E. M. Skinner and Möller organs, with new pipes by Möller and Trivo, and a new Möller three-manual drawknob console. The organ had 35 ranks in two chambers up front and an antiphonal above the rear balcony. Space was left in the chambers

for additional stops, and knobs were prepared on the console.

In 1983 the Newcomer firm was purchased by Lewis & Hitchcock, and the two firms eventually merged. When some repairs due to age were required, discussions began about improving the chancel area and completing the organ. The final outline was:

1. The church would remodel the chancel, removing all carpet and installing hardwood floors. The choir pews would be removed and be replaced with chairs. The chamber grille cloth would be replaced, and the chamber ceilings and walls repaired where required.

2. The organ would be physically renewed as required. New blowers would be provided for the main and Antiphonal



Trompette en Chamade

organs, and new rectifiers provided.

3. The organ console would be totally rebuilt with solid-state action, and be placed on a new, rolling platform, so that it could be located anywhere in the chancel area.

4. New and rebuilt pipework would be added to complete the specification, and some of the existing pipework moved to a more appropriate location.

5. A new Trompette en Chamade would be added to the Antiphonal division.

The completed instrument now totals 47 ranks. The organ is very versatile and able to provide support for soloists, choirs, and congregation. The new solid-state equipment occupies less space than the previous system, so a storage space for music and shoes was created in the left side of the console. The new oak parquet platform may be easily moved throughout the chancel area. The new systems include a transposer and multiple-memory combination action with setttable crescendos, and a MIDI system with sequencer to record and play back performances. The remodeled chancel has improved the acoustics and has proved very useful for the wide variety of services held there.

The late Randy Skinner was chair of the organ committee that selected the Newcomer firm to provide the organ. Sharon Skinner, his daughter, was the chair of the trustees in charge of the rebuilding work. Organist Van Knauss worked with Gerald Piercey to plan the tonal changes and additions.

Many pictures of the work in progress in the factory and in the church may be found in the Rebuilt Organs section of the Lewis & Hitchcock website: <www.lhorgans.com>.

—Text and pictures by Gerald Piercey, Lewis & Hitchcock, Inc.

**Hughes United Methodist Church,
Wheaton, Maryland
Rebuilt by Lewis & Hitchcock, Inc.**

GREAT

Chimes	21 tubes
16' Quintaton	61 pipes
8' Principal	61 pipes
8' Hohlfute	61 pipes
4' Octave	61 pipes
4' Nachthorn	61 pipes+
	rebuilt pipes on rebuilt chest
2' Fifteenth	61 pipes
1½' Mixture III-IV	219 pipes
8' Bombarde	17 pipes+
	new, on new chest, and Ped 16' Bombarde
16' Great to Great	
8' Great Unison Off	
4' Great to Great	

SWELL

8' Rohrflute	61 pipes
8' Viol d'Gamba	61 pipes
8' Voix Celeste TC	49 pipes
4' Principal	61 pipes
4' Flute Traverse	61 pipes
2½' Rohr Nazard	61 pipes
2' Zauberflöte	61 pipes+
	rebuilt, in place of RohrSordun
1½' Tierce (prepared)	
2' Plein Jeu III	183 pipes+
	new, in place of Cymbal
16' Fagott	61 pipes+
	new, on new chest
8' Trompette	61 pipes
8' Hautbois	12 pipes+
	new, and 16' Fagott
4' Clarion (prepared)	
Tremolo	
16' Swell to Swell	
8' Swell Unison Off	
4' Swell to Swell	

CHOIR

8' Holz Gedeckt	61 pipes
8' Flauto Dolce	61 pipes
8' Unda Maris TC	49 pipes
4' Koppelflute	61 pipes
2' Blockflute	61 pipes
1' Cymbal III	183 pipes+
	moved from Swell, on new chest
8' Krummhorn	61 pipes
Tremolo	
16' Choir to Choir	
8' Choir Unison Off	
4' Choir to Choir	

ANTIPHONAL

8' Melodia	61 pipes
8' Dulciana	61 pipes
8' Unda Maris TC	49 pipes+
	rebuilt, on rebuilt windchest
4' Octave	61 pipes
2' Super Octave	61 pipes+
	rebuilt, on rebuilt windchest
1½' Mixture III	183 pipes+
	rebuilt, on rebuilt windchest
8' Trompette en Chamade	61 pipes+
	new, on new chest
8' Trompette Harmonique	61 pipes
16' Antiphonal Bourdon	32 pipes
8' Antiphonal Bourdon (ext)	12 pipes

PEDAL

32' Untersatz (prepared as electronic extension, resultant at installation)+	
16' Subbass	32 pipes
16' Quintaton (Great)	
16' Lieblich Gedeckt	32 pipes
8' Geigen Principal	32 pipes
8' Bass Flute (ext Subbass)	12 pipes
8' Lieblich Flute (ext 16 Lieb)	12 pipes
4' Geigen Octave (ext)	12 pipes
4' Flute (ext Subbass)	12 pipes
5½' Mixture II 44 pipes & 8' Geigen Pr	
32' Bombarde (ext, 12 electronic notes)+	
16' Bombarde	32 pipes+
	new, on new chest
16' Fagott (Swell)+	
8' Bombarde (ext)	12 pipes+
	new, on new chest
4' Clarion (ext)	12 pipes+
	new, on new chest

Couplers

8' Great to Pedal	
4' Great to Pedal+	
8' Swell to Pedal	
4' Swell to Pedal	
8' Choir to Pedal	
4' Choir to Pedal	
8' Antiphonal to Pedal	
4' Antiphonal to Pedal	
MIDI on Pedal+	
16' Antiphonal to Swell+	
8' Antiphonal to Swell+	
4' Antiphonal to Swell+	
MIDI on Swell+	
16' Swell to Great	
8' Swell to Great	
4' Swell to Great	
16' Choir to Great	
8' Choir to Great	
4' Choir to Great	
16' Antiphonal to Great	
8' Antiphonal to Great	
4' Antiphonal to Great	
MIDI on Great+	
16' Swell to Choir+	
8' Swell to Choir	
4' Swell to Choir	
16' Antiphonal to Choir+	
8' Antiphonal to Choir+	
4' Antiphonal to Choir+	
Choir/Great Transfer+	
MIDI on Choir+	

+ = additions/changes

Pistons

Under Swell: General 1-4, Swell 1-6, SFZ
Under Great: General 5-8, G/Ped, Great 1-6
Under Choir: Set, Pedal 1-6, Choir 1-6, GC

Toe Controls

Left: Gen 1-4, Gen 5-8
Center: Ch/Sw/Cresc shoes
Right: Gt/Ped, Sw/Ped, Ch/Ped, ZIMB, SFZ,
Ped 1-6

Left Drawer

MIDI Resource Center
MIDI IN/OUT/THROUGH ports
Sequencer to record and play back

Right Drawer

Memory Level Selector 1-99
Crescendo Selector 1-4
Transposer +/- 6 half steps

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Beltsville, MD 20705

800/952-7473

www.lewisandhitchcock.com

Early Keyboard Journal

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Published annually by
The Southeastern Historical Keyboard Society
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Carolyn & John Skelton; First Presbyterian, Pittsburgh, PA 12:10 pm

24 APRIL

Eric Dombrowski; Trinity Church, Boston, MA 12:15 pm

David Jonies; Cathedral of St. Joseph, Hartford, CT 7:30 pm

Nathan Laube; Emmanuel Church, Chestertown, MD 7:30 pm

Barbara MacGregor, with University of Akron Brass Choir; Holy Trinity Lutheran, Akron, OH 8 pm

Organized Rhythm (Clive Driskill-Smith, organ and Joseph Gramley, percussion); First Presbyterian, Saginaw, MI 8 pm

David Lamb, with piano; St. John United Presbyterian, New Albany, IN 8 pm

Todd Wilson, with Trinity University Orchestra; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 7:30 pm

Thomas Weisflog, with Millar Brass Ensemble; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 8 pm

25 APRIL

David Higgs, masterclass; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 10 am

26 APRIL

Choral Evensong; All Saints, Worcester, MA 5 pm

Louis Perazza; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

The Genevans; First Presbyterian, Pittsburgh, PA 2 pm

David Higgs; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 3 pm

Bruce Neswick; Calvary Episcopal, Pittsburgh, PA 4 pm

Choirs of St. Thomas Church New York City, Washington National Cathedral, and Canterbury Cathedral Choir, UK; Washington National Cathedral, Washington, DC 4 pm

Tom Trenney; Immaculate Heart of Mary, Towson, MD 4 pm

Choral Vespers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Maurice Clerc; First United Methodist, Ocala, FL 3 pm

Isabelle Demers & Daniel Sullivan; Christ Church, Pensacola, FL 3 pm

Clive Driskill-Smith; First United Methodist, Cordele, GA 4 pm

Choral concert with orchestra; Cathedral Church of the Advent, Birmingham, AL 4 pm

Olivier Latry; St. Norbert Abbey, DePere, WI 2 pm

Todd Wilson; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 3 pm

Paul Nicholson, harpsichord, with viole de gambe; St. Chrysostom's, Chicago, IL 7 pm

27 APRIL

Bruce Neswick, masterclass; Calvary Episcopal, Pittsburgh, PA 7:30 pm

David Lamb; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 APRIL

Paul Skevington, hymn festival; St. Luke Church, McLean, VA 7:30 pm

Clive Driskill-Smith; Peachtree Presbyterian, Atlanta, GA 7 pm

29 APRIL

Peter Richard Conte; Highland Presbyterian, Lancaster, PA 7:30 pm

Erica Johnson; Old Salem Visitor Center, Winston-Salem, NC 12 noon

30 APRIL

Bach, Six Motets; Church of St. Luke in the Fields, New York, NY 8 pm

Michael Smith; First Presbyterian, Pittsburgh, PA 12:10 pm

UNITED STATES

West of the Mississippi

15 MARCH

Paul Jacobs; First United Methodist, St. Charles, MO 3 pm

Piffaro; Christ the King Lutheran, Houston, TX 6 pm

Felix Hell; Faith Presbyterian, Sun City, AZ 3 pm

Frederick Swann; Gold Canyon United Methodist, Gold Canyon, AZ 3 pm

Jonathan Young; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

J. S. Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 4 pm

Gillian Weir, works of Messiaen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Biola University Chorale; Rancho Bernardo Presbyterian, Rancho Bernardo, CA 4 pm

16 MARCH

Daniel Roth; Plymouth Congregational, Minneapolis, MN 7:30 pm

18 MARCH

Iain Quinn; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

Maxine Thevenot, Poulenc, *Concerto for Organ, Strings and Tympani*; Memorial Church, Stanford University, Stanford, CA 8 pm

20 MARCH

Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); First United Methodist, Jonesboro, AR 7:30 pm

Dana Robinson; Christ Church, Episcopal, Tacoma, WA 12:10 pm

21 MARCH

Felix Hell, masterclass; Heine Recital Hall, Concordia University, Seward, NE 10 am

+**Felix Hell**; Heine Recital Hall, Concordia University, Seward, NE 3 pm, 7 pm

Jonathan Wohlers & Naomi Shiga; Christ Church, Episcopal, Tacoma, WA 7:30 pm

+**David Gell**; Santa Ynez Valley Presbyterian, Ballard, CA 4 pm

22 MARCH

Vocalescence; Orchestra Hall, Minneapolis, MN 4 pm

Stephen Tharp; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

+**Felix Hell**; Heine Recital Hall, Concordia University, Seward, NE 3 pm

J. Melvin Butler, with violin; St. Mark's Cathedral, Seattle, WA 2 pm

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David Phillips; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Bach, *St. John Passion*; St. Alban's, Westwood, CA 4 pm
 Bachanalia organ marathon; Lutheran Church of Honolulu, Honolulu, HI 2 pm, Vespers at 4 pm

24 MARCH
David Pickering, lecture-recital, organ music of Daniel Gawthrop; Plymouth Congregational, Des Moines, IA 7:30 pm
Stephen Hamilton, Dupré: *Le Chemin de la Croix*; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

25 MARCH
Frederick Frahm; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

27 MARCH
Nathan Jensen; Spanaway Lutheran, Spanaway, WA 12 noon
Frederick Swann; Central United Methodist, Stockton, CA 7 pm

28 MARCH
Thierry Escaich, with Pacific Chorale; Segerstrom Concert Hall, Orange County PAC, Costa Mesa, CA 4 pm

29 MARCH
 Faure, *Requiem*; All Saints' Episcopal, Las Vegas, NV 5:30 pm
Peter Sykes; Trinity Lutheran, Lynnwood, WA 7 pm
Garrett Collins; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Hymn festival; Trinity Episcopal, Santa Barbara, CA 3:30 pm
 Anglican Chorale; Community United Methodist, Huntington Beach, CA 4 pm
 Choral Evensong; All Saints, Pasadena, CA 5 pm
Frederick Swann, choral festival; Central United Methodist, Stockton, CA 7 pm

1 APRIL
Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm
Maxine Thevenot; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

3 APRIL
+Kevin Bowyer; Herrick Chapel, Grinnell College, Grinnell, IA 8 pm

Tallis, *Lamentations of Jeremiah*; All Saints', Beverly Hills, CA 7:30 pm
Richard Pare, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

4 APRIL
+Paul Jacobs; Herrick Chapel, Grinnell College, Grinnell, IA 3 pm
+Davis Folkerts, silent film accompaniment; Herrick Chapel, Grinnell College, Grinnell, IA 8 pm
Dong-ill Shin, masterclass; University of Texas, Austin, TX 2 pm
Richard Pare, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

5 APRIL
Dong-ill Shin; Bates Recital Hall, University of Texas, Austin, TX 4 pm
 Handel, *Brookes Passion*; Christ the King Lutheran, Houston, TX 6 pm
 Scarlatti, *Passion According to St. John*; Cathedral Church of St. John, Albuquerque, NM 3 pm
Richard Pare, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 2 pm
Christoph Bull & Friends; organica X; Royce Hall, UCLA, Los Angeles, CA 7 pm
 Bach, *St. Matthew Passion*; First United Methodist, Santa Monica, CA 7 pm

6 APRIL
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

10 APRIL
 Handel, *Brookes Passion*; Christ the King Lutheran, Houston, TX 3 pm
 Cathedral Choir and Orchestra; Cathedral Church of St. John, Albuquerque, NM 3 pm

12 APRIL
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

17 APRIL
John Scott; St. John's Cathedral, Denver, CO 7:30 pm

18 APRIL
+David Rothe; St. Andrew's Episcopal, Antelope, CA 7 pm

19 APRIL
 Haydn, *Lord Nelson Mass*; Second Presbyterian, St. Louis, MO 4 pm

Janelle Maes; Mount St. Scholastica Chapel, Atchison, KS 2 pm
Bradley Hunter Welch; Church of the Holy Communion at Frankford, Dallas, TX 4 pm
Ken Cowan; American Lutheran Church, Sun City, AZ 3 pm
Bruce Neswick; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Michael Unger; First Presbyterian, Medford, OR 3 pm
David Pickering; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; Plummer Auditorium, Fullerton, CA 2:30 pm
Frederick Swann; St. Margaret's Episcopal, Palm Desert, CA 4 pm

22 APRIL
Lynne Davis, children's concert; Wiedemann Hall, Wichita State University, Wichita, KS 10:30 am
Paul Jacobs, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm

23 APRIL
Olivier Latry; St. Andrew's Episcopal, Amarillo, TX 7 pm
Paul Jacobs, with San Francisco Symphony; Davies Hall, San Francisco, CA 2 pm
Dennis James, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

24 APRIL
Paul Jacobs, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm
Dennis James, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

25 APRIL
Paul Jacobs, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm
Gerre Hancock, improvisation workshop; Concert Hall, Fresno State University, Fresno, CA 10 am
Dennis James, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

26 APRIL
 Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm
Iain Quinn & Maxine Thevenot; Cathedral Church of St. John, Albuquerque, NM 3 pm
Paul Tegels, with violin; Grace Lutheran, Tacoma, WA 3 pm
Paul Jacobs; Davies Hall, San Francisco, CA 2 pm

Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Frederick Swann; Lutheran Church of the Master, Corona del Mar, CA 4 pm
Gerre Hancock; Fresno State University Concert Hall, Fresno, CA 3 pm
Herndon Spillman; First Congregational, Los Angeles, CA 4 pm
 Anglican Chorale; First United Methodist, Whittier, CA 4 pm

29 APRIL
Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm

30 APRIL
Paul Jacobs, with Phoenix Symphony; Symphony Hall, Phoenix, AZ 7:30 pm

INTERNATIONAL

15 MARCH
Sean Farrell; Old Royal Naval College Chapel, Greenwich, UK 3 pm
James O'Donnell; Westminster Abbey, London, UK 5:45 pm

18 MARCH
Gavin Roberts; St. Marybone Parish Church, London, UK 7 pm

19 MARCH
Carol Williams; St. Leonards Church, Sherfield-On-Loddon, Hampshire, UK 7:30 pm

Daniel Cook; St. Bride's Fleet Street, London, UK 7:30 pm

20 MARCH
Daniel Cook; Manchester Cathedral, Manchester, UK 7:30 pm

21 MARCH
Bine Katrine Bryndorf, masterclass; St. Saviour's Church, St. Albans, UK 10:30 am, recital 5:30 pm
Graham Davies; All Saints Parish Church, High Wycombe, UK 12 noon
Carol Williams; St. Mary's Church, Andover, UK 7:50 pm

22 MARCH
James Grainger; Old Royal Naval College Chapel, Greenwich, UK 3 pm
Robert Smith; Westminster Abbey, London, UK 5:45 pm

24 MARCH
Constantin Alex; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

25 MARCH
Jürgen Essl; Catholic Cathedral, Moscow, Russia 7:30 pm

26 MARCH
Jeremy Josef; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

27 MARCH
Alexander Fiseisky; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

28 MARCH
Dmitry Bondarenko; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

29 MARCH
Tatyana Zenaishvili, organ and harpsichord; State M. Glinka Museum of Music Culture, Moscow, Russia 4 pm
Jens Christensen, with violin; Catholic Cathedral, Moscow, Russia 7:30 pm
William Whitehead; Old Royal Naval College Chapel, Greenwich, UK 3 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm

2 APRIL
Hans-Georg Reinertz; St. Margaret Lothbury, London, UK 1:10 pm
Ray Cornils, with brass; La Compagnia de Jesus, Quito, Ecuador 7:30 pm

3 APRIL
Geoffrey Tuson; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

4 APRIL
Ray Cornils; Catedral, Puertoviejo, Ecuador 7 pm

5 APRIL
Daniel Hyde; Westminster Abbey, London, UK 5:45 pm

6 APRIL
Ray Cornils; Catedral Metropolitana, Quito, Ecuador 6 pm


8 APRIL
Steven Grahl; St. Marybone Parish Church, London, UK 7 pm

11 APRIL
Huw Morgan; St. Laurence Catford, Catford, UK 11 am

12 APRIL
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

17 APRIL
Ruarach Sutherland; St. Stephen Walbrook, London, UK 12:30 pm
Paul Jacobs; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 APRIL
Joseph Sentance; All Saints Parish Church, High Wycombe, UK 12 noon

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Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

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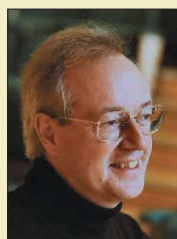
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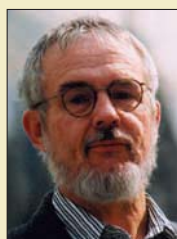
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