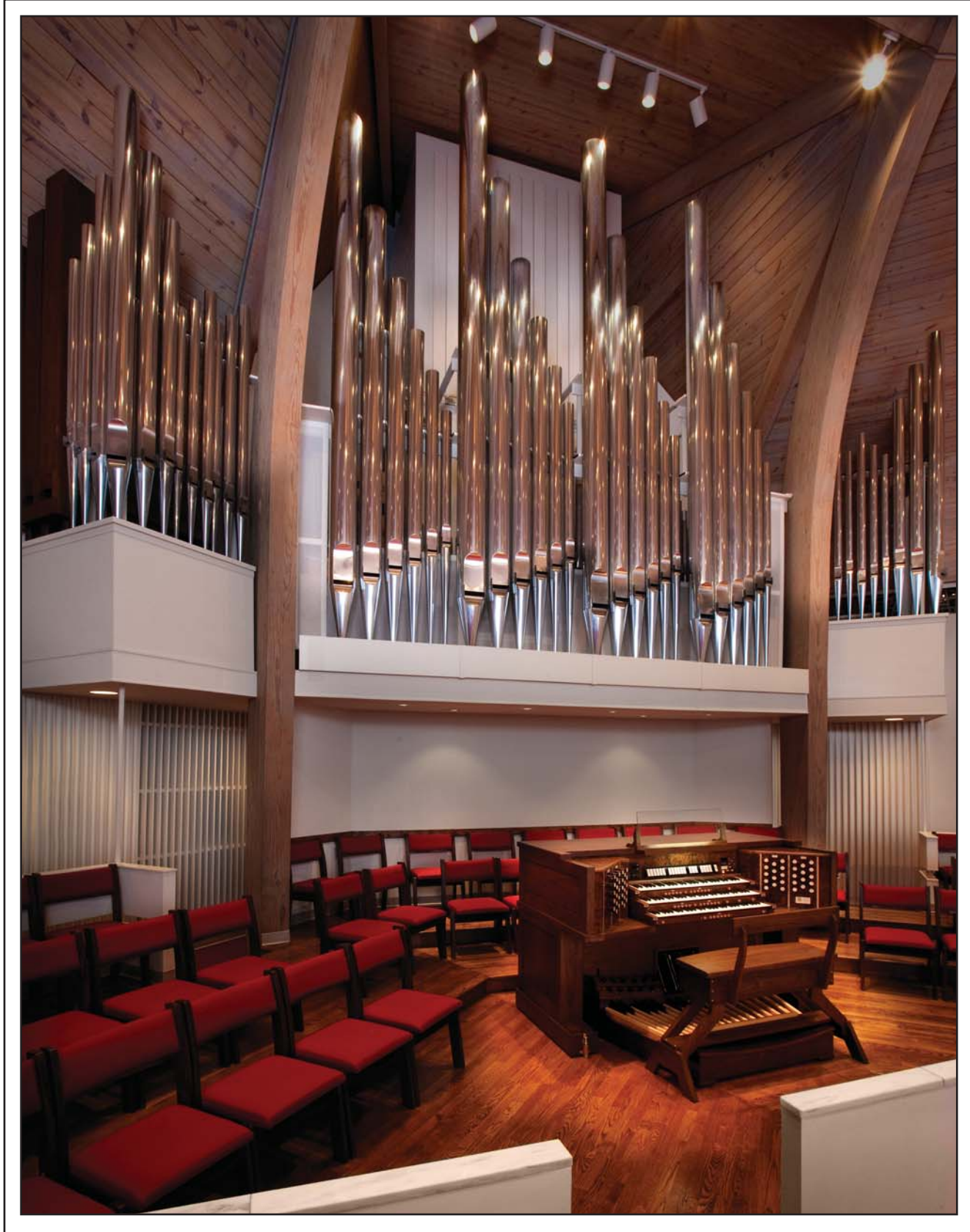


THE DIAPASON

MARCH, 2010



First Presbyterian Church
Gainesville, Georgia
Cover feature on pages 30–31



new organ artists for

2010-2011 & beyond

David Enlow



"Imagination and taste"
(Journal of the Association of
Anglican Musicians)

Konstantin Volostnov
(Russia)

Tour 27 February thru
13 March 2011

St. Alban's International Organ
Competition 2009 First Prize &
Prize of the Audience

Christopher Houlihan

"A rising star in
the organ world"
(Choir & Organ,
London)



XVI International
Johann Sebastian Bach
Competition, Leipzig,
First Prize

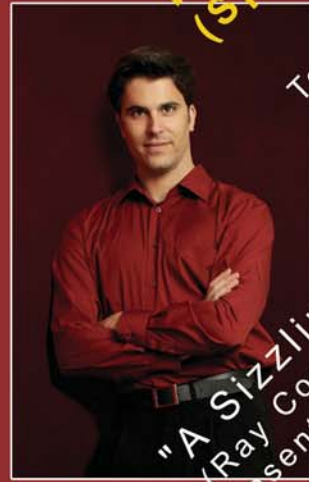
Nigel Potts



"Great excitement and bravura"
(Prof. Russell Jackson, Cathedral of the
Nativity, Bethlehem PA, presenter)

Raúl Prieto Ramírez
(Spain)

Tours 10 thru 24 October 2010
& 13 thru 27 February 2011



"A Sizzling musical experience"
(Ray Cornils, Portland Town Hall,
presenter, ME)



Bálint Karosi

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THE DIAPASON

A Scranton Gillette Publication

One Hundred First Year: No. 3, Whole No. 1204
Established in 1909

MARCH, 2010
ISSN 0012-2378

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

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Cover: Parkey OrganBuilders, Duluth,
Georgia; First Presbyterian Church,
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Editor's Notebook

In this issue

In this issue of THE DIAPASON, we continue the 2009 Mendelssohn anniversary, with Jay Zoller's reflections on playing the complete organ works of Mendelssohn last fall, including a look at the composer's paintings. Bill Halsey offers his thoughts on the Toulouse Organ Festival that took place last October. David Spicer reports on the 12th Albert Schweitzer festival at First Church of Christ, Wethersfield, Connecticut. Michael Friesen describes the restoration of the Kimball Opus 7231 organ at St. John's Cathedral in Denver, and the cathedral's purchase of the 1869 E. & G. G. Hook Opus 476 organ for use while the Kimball is undergoing restoration. And Neal Campbell presents the first part of his interview with Charles Dodsley Walker on the occasion of Mr. Walker's 90th birthday this month.

And in our regular departments, John Bishop muses on "A recipe for success," and Gavin Black continues his discussion of ornaments, not to mention our news, reviews, organ recitals, calendar, and other items of interest.

Coming up

In the coming months, we will offer an interview by Marilyn Biery of Harold

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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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Stover, a report by Domecq Smith on the 16th National Choral Festival hosted by the American Boychoir, "Dear Diary 1954-1956" by Charles Huddleston Heaton, an extensive report by Frank Rippl on the 2009 convention in Cleveland of the Organ Historical Society, an article by Robert August on Robert Schumann in this his anniversary year, John Collins's discussion of Bernardo Pasquini, and Alexander Fiseisky's look at Bach's *Clavierübung III*, to mention but a few of the features that lie ahead.

THE DIAPASON website

THE DIAPASON website continues to grow and evolve. There one can find the current issue either as text only or as PDFs, article and news archives, late-breaking news, an extensive calendar (hundreds of listings), classified ads (with photos), and artist spotlights (with photos and bios). One can also subscribe to THE DIAPASON free monthly e-mail newsletter. In the lower left-hand column, click on "Subscribe to our newsletter" and follow the instructions. As always, I welcome your comments.

—Jerome Butera
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Letters to the Editor

Cavaillé-Coll organ in Mazatlán, Mexico

I would like to commend the young man Alan Montgomery of Davis, California, for his insightful letter in the November 2009 issue about the Cavaillé-Coll organ in Mazatlán, Mexico. He may be interested in an article about the visit of Maestro Manuel Zacarías, who went there to assess the organ in 1997 (*El Sol del Pacífico*, February 18, 1997).

When I showed the maestro Alan's letter, he told me that eight years ago someone made a donation to the Instituto Nacional de Antropología e Historia (INAH) of 140,000 pesos for the restoration of the organ. INAH stated that a thorough study was necessary in order to undertake the project. When the groundwork was finished, suddenly the money disappeared.

I would also like to take this opportunity to congratulate THE DIAPASON on its 100th birthday. Your journal is invaluable, and I look forward to receiving every issue.

Rossina Gómez, Founder
Organistas de Mexico, A.C.

100th anniversary

Just a short note to say how much I appreciate your work! For years I've taken the magazine for granted, but not anymore. It's the best it's ever been.

Mike Herzog
Columbus, Ohio

I received the 100th anniversary issue of THE DIAPASON a few days ago; it is excellent indeed; and how wonderful to have the first issue inside. Congratulations for all this and best wishes for a most happy and prosperous New Year.

Jean-Louis Coignet
Paris, France

Secular organs in Los Angeles

I was saddened by the November 2009 article, "Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906-1930." Not only was the article sad because it told of so many expensive musical instruments being built—often for less than good reasons—but also because they are all, by now, virtually lost.

Moreover, however, I was saddened because the article made it even more clear to me that too many organ aficionados are not interested in the important things when it comes to the organ. Rather than being interested in the artists who played the instruments (Edwin Lemare seemed to do best), or in the music performed

(a very few works were listed), we were given photos of inert musical instruments and specifications of dead organs. That, in a nutshell, is why the organ world is in such a sorry state. If it's not the stellar artists of an era, and the variety of the music performed, why are we interested in the organ at all? Is it a machine for artistry and music making, or is it a mechanical wonder worth maintaining because it is so complex and expensive?

In 47 years in the business of presenting artists and music, I have to be honest and say that I have had little interest in the organs. Of course, I'm not interested in train engines, either; only in the travel they allow.

Richard Torrence
New York, New York

Black-box technology

Lately I've realized what it is that's keeping young people from pursuing a career in church music. The problem is that it's impossible to play the organ and talk on a cell phone at the same time. This is where your black-box technology is failing us and needs to be updated via Internet download. The solution would be the ability to "text" people while playing the organ. This would appeal to young people a lot.

Most churches are ashamed of us organists and put us as close to the alley or attic as they can without actually having us outside of the worship space. This makes vocal and visual communication with pastors, ushers, brides, etc. exceedingly difficult. I'm thinking that if I could tap out a text message on the Solo manual while accompanying a hymn or anthem, that would be very helpful. I could remind the pastor of the choral benediction, or notify the bride that I can't play any louder, it really is time to process. Perhaps I could remind ushers that "offertory" means passing the plates around to the congregation.

Of course we would also be able to communicate with our organist friends at other churches as to where we're meeting for lunch or for dinner after rehearsal. The obbligate line might take on a sort of Messiaen-like character as we tap out a text during communion improvisations, but it has to be done, we must stay in contact with our friends at all times!

I'm set to enjoy my high-pressure air diverter in order to stay cool in the coming months. Thanks for that!

Mike Mitchell
Lubbock, Texas

Here & There

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music events: March 3, Arnold Sten; April 7, Esther Long; 4/11, Ken Cowan. For information: 717/737-0488; www.thechpc.org.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its music series: March 5, Donna Burkholder; 3/7, Alan Morrison; 3/12, Margaret Marsch; 3/19, Josephine Freund; 3/26, Philip T. D. Cooper. For information: www.trinitylanaster.org.

Christ & St. Stephen's Church, New York City, continues its music series: March 6, Solemn Evensong for the penitential season (Stephen Tharp, organ; Nigel Potts, director); April 24, Isabelle Demers; May 15, Nigel Potts. For information: 212/787-2755 x6; www.csschurch.org.

All Saints Church, Worcester, Massachusetts, continues its music series: March 7, Henry Hokans; 3/14, Three Choirs Festival; 3/21, Gretchen Longwell and David Garth Worth; April 2, Candlelight service of Lessons and Car-

ols for Good Friday; 4/18, Choral Evensong. For information: www.allsaintsw.org.

The Cathedral of St. John the Divine, New York City, continues its Great Organ series on Sundays at 5:15 pm, immediately following Evensong: March 14, Derrick Goff; 3/21, David Enlow; 3/28, Stephen Hamilton; April 11, Edward Landin; 4/18, David Lamb; 4/25, Maxine Thevenot; May 2, Ben Woodward; 5/9, HyeHyun Sung; 5/16, Stephen Buzard; 5/23, Michael Shake; 5/30, Daniel Beckwith.

The spring concert takes place on April 24 and features the Cathedral Choir of Girls, Boys and Adults, with the choirs of Trinity Church, Princeton, and Trinity Church, New Haven, and the American Classical Orchestra. For information: 212/316-7531; www.stjohndivine.org.

Washington National Cathedral, Washington, D.C., continues its music series: March 14, Charles Miller; April 4, Scott Dettra; 4/25, Gary Davison. For further information: www.nationalcathedral.org.

St. Mary's Cathedral, San Francisco, California, continues its music series: March 14, Garrett Collins; 3/21, Christoph Tietze, Bach 325th birthday recital; 3/28, violinist YeonKeong Julia Go; April 4, Garrett Collins; 4/18, Glen Frank. For information: <www.stmarycathedralsf.org>.

First Church of Christ, Wethersfield, Connecticut, continues its music events: March 14, 375th-anniversary musical by Neely Bruce; April 2, Dubois, *Seven Last Words*; June 30, ASOF winners' concert. For information: 860/529-1575 x209, <www.firstchurch.org/musicarts>.

The Cathedral of the Incarnation, Garden City, New York, continues its music series: March 14, choral concert; April 25, Alistair Nelson; May 2, Choral Evensong for Easter; 5/16, Jessica French. For information: 516/746-2955; <www.incarnationgc.org>.

St. Joseph Cathedral, Columbus, Ohio, continues its music series: March 14, Carole Terry; April 2, Tenebrae. For information: 614/241-2526; <www.cathedralmusic.org>.

Second Presbyterian Church, St. Louis, Missouri, announces upcoming events in its music series: March 14, Noteworthy Duo (flute and guitar); April 11, chorale and orchestra present Vaughan Williams' *Dona nobis pacem*; May 2, Andrew Peters. For information: <www.secondchurch.net>.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its series: March 14, Wolfgang Zerer; March 28, 30, and April 2, Bach,

St. John Passion, BWV 245; May 2, Bach, *Bleib bei uns*, BWV 6. For information: <www.bachsocietyhouston.org>.

Walt Disney Concert Hall, Los Angeles, continues its organ recital series, featuring the Glatter-Götz/Rosales organ: March 14, Hector Olivera; April 18, Sophie-Véronique Cauchefer-Choplin. Concerts by the Los Angeles Philharmonic featuring the organ include the world premiere of Hartke's *Symphony No. 4* ("Organ"), May 6, 7, 8. For information: 323/850-2000; <LAPhil.com>.

St. James Church, New York, New York, continues its music events: March 16, Choral Evensong; April 18, organ recital and Choral Evensong (Davis Wortman and Christopher Jennings); May 2, Choral Evensong; 5/15, Christopher Jennings. For information: 212/774-4204; <www.stjames.org>.

The Music Institute of Chicago continues the noontime organ series at Nichols Concert Hall, Evanston, Illinois: March 17, Christine Kraemer; April 14, H. Ricardo Ramirez. For information: 847/905-1500 x108; <www.musicinst.org>.

St. Norbert Abbey, De Pere, Wisconsin, continues its Canon John Bruce Memorial Concerts on Saturdays at 2 pm: March 20, Vincent Dubois; April 17, Ken Cowan. For information: 920/337-4300; <http://norbertines.org/abbey_music_canon_john_bruce.html>.

Coral Ridge Presbyterian Church, Fort Lauderdale, Florida, continues its music events: March 20, Mendelssohn, *Elijah*; 3/26, Samuel Metzger. For information: 954/491-1103; <www.crpc.org>.

The Cathedral of the Blessed Sacrament, Altoona, Pennsylvania, continues its music events: March 21, Fauré, *Requiem*; April 18, Ecumenical Alleluia Concert. For information: 814/944-4603, <http://parishes.dioceseaj.org/altoona/cathedral/>.

Duke University Chapel, Durham, North Carolina, concludes its 2009-2010 organ recital series: March 21, 5 pm, Robert Parkins. For information: <www.chapel.duke.edu>.

The Joplin Area Organist's Association celebrates Johann Sebastian Bach's 325th birthday on March 21, 3 pm, at the Ozark Christian College Chapel, 1111 North Main Street, Joplin, Missouri. The program features Bach compositions for organ, harpsichord, string quartet, piano and vocal ensemble by musicians from the four states area. The association's goal is to promote the organ and organ music in the Joplin area. The group is made up of area organists, organ enthusiasts, organ technicians, and musical friends. For information: Gary Jordan, 417/623-7286, <OrganExpressions.com>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: March 21, Gillian Weir; April 23, Broadway Cabaret; May 13, Choral Eucharist, music of Tomás Luis de Victoria and Gerald Finzi. For information: <www.adventbirmingham.org>.

The Church of St. Ignatius Loyola, New York City, continues its music series: March 24, Mozart, *Requiem*; Martin, *Mass for Double Chorus*; April 14, Nancianne Parrella; May 5, Monteverdi, *Laetatus sum*; Stravinsky, *Mass*; Pärt, *Miserere*. For information: <www.smssconcerts.org>.

Rockefeller Memorial Chapel, Chicago, Illinois, continues its music series: March 28, Bella Voce; April 2, Thomas Weisflog, Dupré, *Le Chemin de la Croix*. For information: <rockefeller.uchicago.edu>.

All Saints' Episcopal Church, Las Vegas, Nevada, concludes its 2009-2010 music series: March 28, choral concert. For information: <www.allsaintslv.com>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its concert series: March 31, *Lamentations of Jeremiah* and Allegri, *Miserere*; April 25, Chanticleer; June 4, choral concert. For information: 513/421-2222, <www.stpeterinchainscathedral.org>.

Schumannfest 2010 takes place in Düsseldorf, Germany, May 28-June 14. Venues include the Opera House, Tonhalle Concert Hall, the College of Music, and several churches. Schedules and details are available at <www.schumannfest-duesseldorf.de>.

The 12th International César Franck Competition will take place September 21, 23, and 25 in the RC Cathedral and Basilica of St. Bavo in Haarlem, the Netherlands on the 'Willibrordus-organ' (Adema, 1923/1949/1971, 1978, 81/IV/P). The competition repertoire includes works of Franck and Messiaen. The deadline for applications and recordings is June 1.

The jury consists of Éric Lebrun (France), Joris Verdin (Belgium), and Willem Tanke (the Netherlands). First prize is €2,000, second prize €1,500, and third prize €1,000. There is also an audience prize of €500. Finalists will be invited to give a recital in the series on Saturday afternoon at St. Bavo's Cathedral. The first-prize winner will also be invited to give a recital at Notre-Dame Cathedral in Chartres.

For information: International César Franck Competition, Leidsevaart 146, 2014 HE Haarlem, the Netherlands; <www.cesarfranckcompetition.org>.

The 11th International Symposium on Spanish Keyboard Music, "Diego Fernández," takes place at Parador de Mojácar, Almería, October 8-10. The theme is keyboard music and instruments in the Spanish empire (16th-17th centuries); chairs are John Koster, Francesco Nocerino, and Luisa Morales.

FIMTE, the Spanish keyboard music festival, invites all instrumentalists who wish to pay homage to Antonio de Cabezón (1510-1566) on the 500th anniversary of his birth, by providing a performance for the online collection of his complete works. The C@BEZÓN500

► page 5



Schantz organ, First Baptist Church, Nashville

First Baptist Church, Nashville, Tennessee, is celebrating the 40th anniversary of its sanctuary, designed by Edwin Keeble Associates, and its 59-rank Schantz organ. A series of noonday recitals takes place Thursdays at 12:15 pm: April 1, Kenneth Brewer; May 6, Wilma Jensen; October 7, Gregg Bunn;

December 2, Elizabeth Smith. A series of concerts takes place on Sundays: April 18, Albert Travis, hymn festival, with the King's Brass and the Sanctuary Choir; September 12, J. Scott Bennett; November 14, Craig Phillips. For information: <www.firstbaptistnashville.org>.



Polyphony: Voices of New Mexico

Polyphony: Voices of New Mexico under the direction of Maxine Thevenot performed Winter Solstice concerts in Santa Fe's historic Loretto Chapel and in Albuquerque's Cathedral of St. John December 15 and 18, 2009. Polyphony commissioned Canadian composer Andrew Ager to write a new work scored

for SSAA and harp, set with poetry by Walter de la Mare entitled "Winter—an Evocation." Other repertoire on the program featured Britten's *Ceremony of Carols*, along with works by Tarik O'Regan, Francis Poulenc, Miklos Kocsar, and John Tavener.

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Collection will be available for free on FIMTE's website from June 13, 2010. For further information: <www.fimte.org>.

Application forms are now available for participation in the **2010 National Organ-playing Competition** sponsored by the **Ruth and Clarence Mader Memorial Scholarship Fund**. Finalists will compete for prizes of \$6,000, \$4,000, and \$2,000 plus transportation and lodging.

The competition is organized in two phases: a recorded (CD) preliminary competition from which three finalists will be selected, and a final event presented as a concert open to the public. The competition is open to all residents of the United States who will be under the age of 35 on November 6. Repertoire (30 to 45 minutes playing time) must include one required work: *October Interlude* by Clarence Mader.

Application forms and CD recordings are due by August 1, and finalists will be selected and notified by September 1. The final competition will be held on Novem-

ber 6 at the Claremont United Church of Christ, Congregational, in Claremont, California. The organ is a three-manual, 77-rank instrument built in 1998 by Glatzer-Götz/Rosales. Application forms and additional information may be obtained from Dr. Frances Nobert, 5023 Tierra Antigua Dr., Whittier, CA 90601; e-mail: <fnobert99organ@aol.com>.

The Ruth and Clarence Mader Memorial Scholarship Fund was established in 1971 to honor the memory of two Southern California artists. In addition to sponsoring organ-playing competitions, the fund has engaged in various projects related to the pipe organ, including commissioning organ compositions and funding organ-related research.

Zion Moselem Lutheran Church in Moselem Springs, Pennsylvania has signed a contract with R. J. Brunner Organ Builders for the complete restoration of their 1770 Tannenberg organ. The work is scheduled to begin sometime this summer with a completion date of early spring of 2011. This organ is not

only the oldest remaining organ by the Lititz organ builder, David Tannenberg, it is also the oldest surviving organ made in one of the 13 colonies. The church welcomes contributions towards the restoration. To contribute, make checks out to "Zion Moselem Tannenberg Organ Fund" and send them to Zion Moselem Lutheran Church, 340 Moselem Church Rd., Kutztown, PA 19530-8847. For additional information, call Nancy Keller, minister of music, at 610/683-3757.

CONCORA (Connecticut Choral Artists) announces the receipt of four grants in support of their 2009-2010 season. The choral group has received \$2,500 from the Robert C. Vance Foundation, a \$3,000 grant from the Aetna Foundation, a \$10,000 grant from the J. Walton Bissell Foundation, and a \$3,000 grant from the William and Alice Mortensen Foundation. For information: <www.concora.org>.

The American Guild of Organists has received a grant from Johannus

Orgelbouw Ltd. to underwrite the Task Force for the Part-Time Church Musician. The task force has undertaken its assignment to analyze the concerns of those in part-time church employment and to recommend effective ways for the AGO to address those areas. For information: Dale Krider, director of the task force, <dkrider@comcast.net>.

On November 9, 2009, fifty members of the **Worcester (Mass.) AGO chapter** gathered at the Cyprian Keyes Golf Club for the clergy/organist dinner and recognition of **Barclay "Barry" Wood**. William Ness (minister of music and the arts, First Baptist Church), Rev. Tom McKibbins (senior minister, First Baptist Church), Malcolm Halliday (minister of music, First Congregational Church, Shrewsbury), and chapter sub-dean Brad Hendrickson (minister of music, Salem Covenant Church) all paid tribute to Wood, with serious reviews and humorous anecdotes.

Prior to his tenure as minister of music and arts at First Baptist Church, from

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Tong-Soon Kwak

Organist
Professor of Organ
College of Music
Yonsei University
Artistic Director

Torch International Organ Academy
Seoul, Korea



David K. Lamb

*Organist/Choral Conductor/
Oratorio Accompanist*
Director of Music/Organist
First United Methodist Church
Columbus, Indiana



Maija Lehtonen

*Organist/Pianist/
Recording Artist*
Senior Lecturer, Organ Faculty
Oulu Polytechnic
Organ and Violin
with Manfred Grasbeck
Helsinki, Finland



Yoon-Mi Lim

Organist
2004 NYACOP Winner
Associate Professor of Organ
School of Church Music
Southwestern Baptist
Theological Seminary
Fort Worth, Texas



Ines Maidre

Organist/Pianist/Harpsichordist
Associate Professor of Organ
Grieg Academy of Music
Bergen, Norway



Scott Montgomery

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Dallas, Texas



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College Organist and
Assistant Professor of Music
Luther College
Decorah, Iowa



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Organist/Harpsichordist/Lecturer
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Danbury, Connecticut



Brennan Szafron

*Organist/Harpsichordist/
Accompanist*
Organist and Choirmaster
Episcopal Church of the Advent
Spartanburg, South Carolina



Elke Voelker

*Organist/Recording Artist/
Lecturer/Conductor*
Organist and Choirmaster
The UNESCO Heritage
Imperial Cathedral of St. Mary
Speyer, Germany



Eugeniusz Wawrzyniak

Organist
Organist of Notre Dame de Misericorde
President of the concert association
"Automme Musical de Marchienne"
Piano & Organ Instructor
Charleroi, Belgium



Artis Wodehouse

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Reed Organist/Recording Artist*
Director of Music
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Beth Zucchini, *Founder and Director*
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Established in 1988

which he retired in 1999, Wood was successor to the late E. Power Biggs as organist and choirmaster of the Harvard Church. Earlier, he also served as associate organist at the Cathedral Church of St. Paul, Boston; organist and choirmaster at Christ Church, Waltham; and interim organist and choirmaster at All Saints Church, Worcester. A past dean of the Worcester chapter, he has served on the boards and committees of such organizations as the Worcester Music festival, Arts Council of Worcester, and the Worcester Area Council of Churches Fine Arts Commission.

he studied with Robert Glasgow, and was also a holder of the Regents' Fellowship. Additional coaching has been with David Craighead and Russell Saunders. Dr. Jean has commercial recordings on the Raven and Gothic labels.

Here & There



Franklin D. Ashdown

Franklin D. Ashdown announces the recent release of two new organ volumes. *Eight Festive Preludes*, published by Concordia (97-7329), is a mix of free-style and hymn tune-based works for organ, useful for both recitals and services. *Evocations: Lyric Pieces for Organ*, published by Augsburg Fortress, is a set of nine free-style and hymn-based pieces of moderate difficulty, designed for church and concert venues. Recent choral works include two sacred anthems for SATB with organ accompaniment: *All Praise to Thee, My God, This Night* (Concordia 98-4014) and *Laudate Dominum* (Adoro Publishing AMP-31).



Robert Bates

Robert Bates, professor of organ at the University of Houston, will be presenting Johann Sebastian Bach's *Clavierübung III* in a series of concerts and lectures during the next two seasons. His first presentation took place at the University of Houston in fall 2008. He will perform the large settings of the chorales interspersed with the sung chorales at Trinity Lutheran Church in Lynnwood, Washington in March in

celebration of the 325th anniversary of Bach's birth, with a lecture on the *Clavierübung III* given the following evening at the University of Washington. For more information or available booking dates, please contact his manager, Penny Lorenz, at 425/745-1316 or <penny@organists.net>.

In May Dr. Bates will be recording the complete organ works of Jehan Titelouze on an organ from 1630 for which Titelouze was the consultant, located in Bolbec (Normandy), France. Roger Sherman of Gothic CDs will be the recording engineer and producer.



Christoph Bull

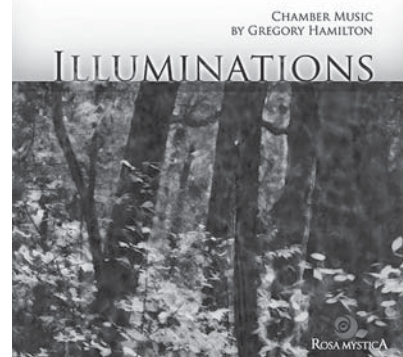
First Congregational Church in Los Angeles recently sponsored an organ and laser event entitled "Bach to the Future," as part of their 76th Bach Festival. UCLA organ professor **Christoph Bull** played works by Bach and improvisations on Bach works for a large audience. He is also currently working on the premiere recording of the Walt Disney Concert Hall pipe organ. For more information and pictures, visit <planetillogica.com/xoph> and <youtube.com/argue99>.



Jon Gillock

Jon Gillock announces the publication of his new book, *Performing Messiaen's Organ Music—66 Masterclasses*, by Indiana University Press. The book is

a collection of Messiaen's writings about his organ music and the organ he played; 428 pages, seven b/w illustrations, 35 musical examples, cloth, \$39.95. For information: <http://iupress.indiana.edu>.



Gregory Hamilton's *Illuminations*

Gregory Hamilton's compositions are featured on a new recording released by Rosa Mystica Recordings: *Illuminations: Chamber music by Gregory Hamilton*. The recording contains chamber music for a variety of instruments, and also includes excerpts from *The Breath of the Spirit*, for flute and organ, commissioned by Duo Pneuma (Marilyn Mason, organ, Donald Fishel, flute). It is available in CD form or as a download on CDbaby.com: <http://www.cdbaby.com/cd/gregoryhamilton>.



Stephen Hamilton and Peter Bay

Stephen Hamilton performed the Samuel Barber *Toccata Festiva* on January 15 and 16, with Maestro Peter Bay and the Austin Symphony Orchestra at Long Concert Hall in Austin, Texas. The all-Barber program commemorated the 100th anniversary of the composer's birth. The program also included Barber's *Adagio for Strings*, *Symphony No. 1*, and *Violin Concerto*, with Nadja Salerno-Sonnenberg, violinist. Shown in the photo are Stephen Hamilton and Maestro Peter Bay, conductor of the Austin Symphony Orchestra.

On January 17, **Paul Jacobs** inaugurated the San Francisco Symphony's new Sunday organ series, featuring the hall's Ruffatti organ. The program included Reger, *Sonata No. 2 in D Minor*, op. 60; Boulanger, *Prelude in F minor*;

Appointments



Martin Jean

Yale president Richard C. Levin has announced the reappointment of **Martin Jean** as director of the Institute of Sacred Music, for a five-year term beginning January 1, 2010. President Levin welcomed the comments from all who wrote or met with him to review the leadership and state of the Institute of Sacred Music. He wrote, "Faculty and staff alike expressed enthusiastic support for Martin's reappointment. One commentator noted, 'His four years show him to have a passion for the work of the Institute, and the ability not only to administer its programs but to lead it toward a fuller realization of its mission.' Many praised his efforts to develop a strategic plan for the Institute's future."

Dr. Jean is professor of organ at the Yale School of Music and director of the Yale Institute of Sacred Music. Prior to assuming his position at Yale, he served as associate professor of music and university organist at Valparaiso University in Indiana and as associate professor of music at Concordia College in Ann Arbor, Michigan.

In 1986 Martin Jean was awarded first prize at the international Grand Prix de Chartres organ competition. He was a featured performer at the 2004 AGO national convention in Los Angeles and the 2006 national convention in Chicago. He holds the Doctor of Musical Arts degree from the University of Michigan, where

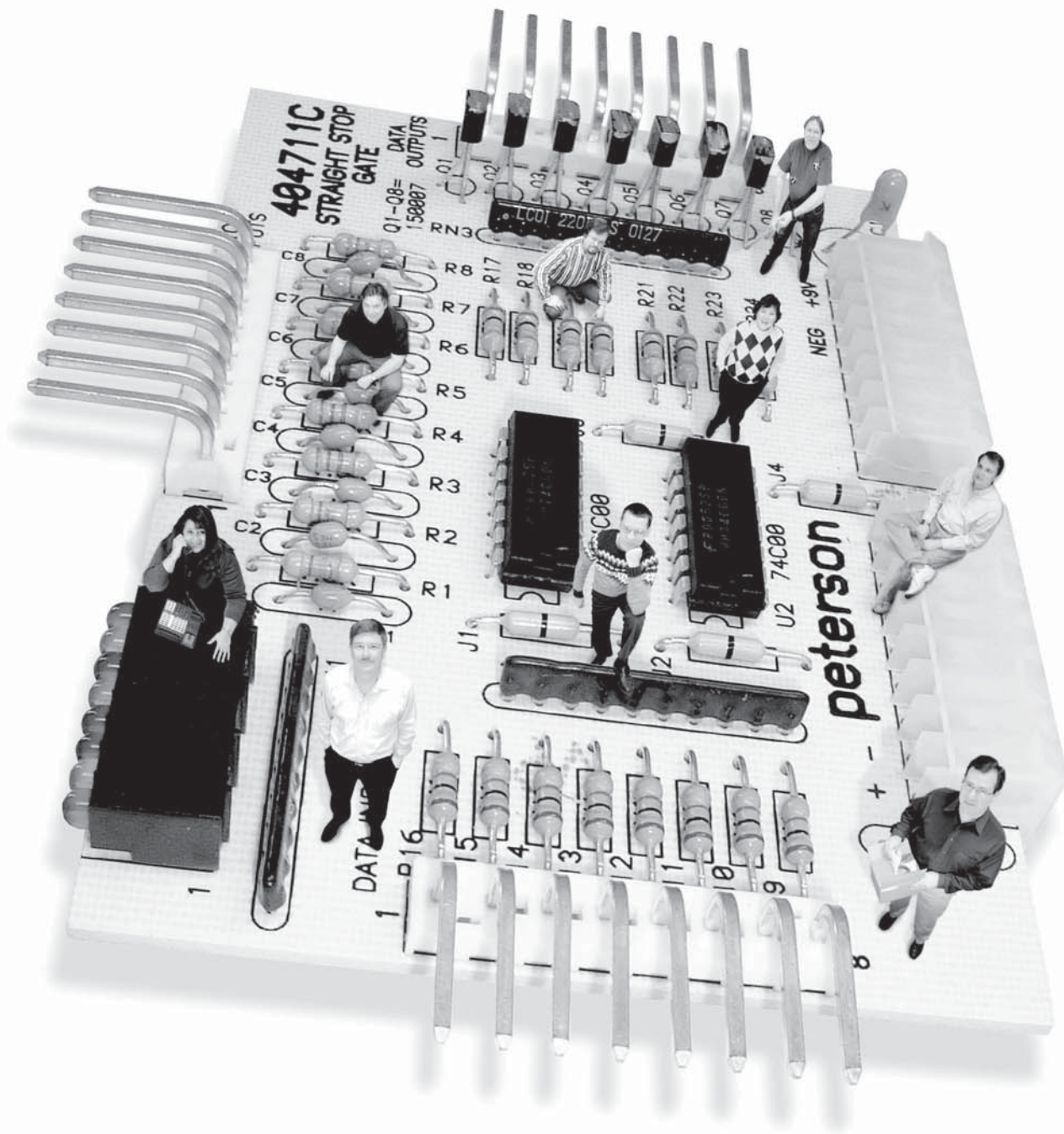
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Paul Jacobs

Schumann, *Six Canons*, op. 56; Franck, *Final in B-flat*, op. 21; and Reubke, *Sonata on the 94th Psalm*. The San Francisco Symphony's Sunday organ series will subsequently feature **Iveta Apkaina** on March 28 and **Cameron Carpenter** on May 2.

Also in January, Naxos issued the digital release of Jacobs's recording of Messiaen's *Livre du Saint Sacrement*, recorded at the Church of St. Mary the Virgin in New York City. The work is available for download at iTunes: <<http://itunes.apple.com/us/album/id348056667>>. Naxos will release the recording on CD in September.



Wilma Jensen

Charles Courboin is remembered especially for his 30 years as organist of St. Patrick's Cathedral in New York City, and his appointments at the Wanamaker organs in both New York City and Philadelphia. Courboin's son lived in Clarksville, Tennessee, and upon the suggestion of other musicians, gave a box of his father's organ music to **Wilma Jensen** in Nashville. In that assortment of music, there was an out-of-print, anthem-length composition by Charles-Marie Widor for choir and two organs. Wilma Jensen asked Eberhard Ramm to arrange the *petit orgue* part for brass quintet with added optional timpani. The name of the composition is *Surrexit a Mortuis*, a Latin text for Easter. (In the original score, there is an added second text, *Sacerdos et Pontifex*.)

In the newly arranged score for choir, organ, brass quintet, and optional tim-

pani, the Latin Easter text is included, along with an English translation by Mary Race and Wilma Jensen. A Nashville company, Aardworks, has now published this arrangement of Widor's work, edited by Dr. Jensen. This new edition of *Surrexit a Mortuis (Today Christ has Conquered Death)* is available from Lois Fyfe Music in Nashville, Tennessee; <www.loisfyfemusic.com>.

Beverly Jerold has written recent articles on the subject of performance practice: "Maelzel's Role in Beethoven's Symphonic Metronome Marks," *The Beethoven Journal* 24/1 (Summer 2009): 14-27; "A Solution for Simple (secco) Theater Recitative," *Journal of Singing* 65/4 (March/April 2009): 421-430; and "The Tromba and Corno in Bach's Time," *Ad Parnassum* 6 (October 2008): 7-39. Historical in nature is his "Glimpses of the American Organ and Its Use, 1820-1850," *The Tracker* 53/4 (Fall 2009): 14-22. Utilizing source material primarily from Boston and New York, this article shows the extent to which organ building developed over a thirty-year period, includes registration instructions, and profiles the music in several prominent Boston churches.



Robert Simpson

In a surprise ceremony at Christ Church Cathedral, Houston on Sunday, November 8, 2009, The Rt. Rev. Andrew Doyle, Bishop of Texas, conferred the title of Canon for Music on **Robert Simpson**, SMM, AAGO, ChM. The Very Rev. Joe D. Reynolds, Dean, and members of the Cathedral Choir worked with the Bishop to plan this occasion, which included the presentation of a new vestment in "Canon Purple" to the 6'8" musician. Simpson is the first organist-choirmaster in the Diocese of Texas to receive this honor while still active. His two distinguished predecessors, Clyde

Holloway and William Barnard, received this title upon their retirement.

Robert Simpson has been at Christ Church Cathedral since 1993, previously serving the Episcopal cathedrals in Orlando and Atlanta. In addition to his duties at Christ Church Cathedral, he is Lecturer of Church Music at the Shepherd School of Music, Rice University, and Artistic Director of the Houston Chamber Choir, a professional ensemble he founded 15 years ago. The Cathedral Choir will return to England in July for its third residency at Westminster Abbey.



Maxine Thevenot

In October 2009, **Maxine Thevenot** performed four recitals in Canada. Recitals co-sponsored by the Royal Canadian College of Organists included those at Holy Rosary Catholic Cathedral, Regina, SK, where Thevenot gave the Canadian premiere of *Celebration* by Ruth Watson Henderson; at Notre Dame Basilica, Ottawa, ON, where she presented a program of Canadian and French music, including the Ottawa premiere of *Prelude*, op. 30, no. 1 by Canadian composer Andrew Ager, who was present for the performance; and St. John's Anglican Cathedral, Saskatoon, SK. The fourth recital took place at St. Anthony's Roman Catholic Church in Lake Lenore, SK, as a fundraiser event for the church's 1928 Casavant Frères organ. Maxine Thevenot is director of cathedral music and organist at the Cathedral of St. John, Albuquerque, New Mexico, and serves on the faculty of music at the University of New Mexico.

William Tortolano, Professor Emeritus of Fine Arts/Music at St. Michael's College, received an award from the Pope, His Holiness, Benedict XVI, presented by The Most Rev. Salvatore Matano, Bishop of Burlington, on December 8, 2009 at St. Joseph Co-Cathedral, Burlington, Vermont. The honor, a papal award, called The Cross for the Church and Pontiff (Cross Pro Ecclesia et Pontifice), recognized Dr. Tortolano for being a lifetime church musician who is "deeply devoted to the Church and the solemn and proper celebrations of the Church's liturgies," the bishop said in his letter informing the professor of the award.

Dr. Tortolano is founder and director of the Vermont Gregorian Chant Schola in residence at St. Michael's College, a liturgical singing group devoted to the



William Tortolano and Bishop Salvatore Matano

Latin liturgy. Tortolano's many publications include *A Gregorian Chant Handbook* and *Beginning Studies in Gregorian Chant*. He has edited more than 50 publications of church music, and has taught hundreds of St. Michael's College students, while also directing the St. Michael's College Chorale for many years.

Dr. Tortolano directed the former National Association of Pastoral Musicians (NPM) Chant Institutes and presently directs the Chant Workshops at St. Edmund's Retreat Center, Mystic, Connecticut. He earned his Bachelor of Music at Boston University in musicology, Master of Music in organ and voice at the New England Conservatory of Music, and both his Licenciante and Doctorate in Sacred Music from L'Université de Montreal, where he studied chant with Rev. Clément Morin. He also researched chant at St. Pierre de Solesmes in France, and with Dom Eugène Cardine, O.S.B., in Rome.

An active organist and choir director, he began his career 60 years ago as assistant organist and choir director to C. Alexander Peloquin, his first organ teacher, at the Cathedral of SS. Peter and Paul in Providence, Rhode Island. He has given organ concerts at Notre Dame, Paris; Westminster Cathedral, London; St. Patrick's Cathedral, New York; and St. Joseph's Oratory, Montreal. Dr. Tortolano and his wife Martha Kane Tortolano, a retired singer, have three children and five grandchildren. All of the family members are professional musicians.

Carol Williams, Civic Organist of San Diego, has a busy schedule in 2010, with concerts in Luxembourg, Finland, Russia and the UK. The fourth DVD in her TourBus series, "TourBus goes to Paris," has just been released. In the video, Dr. Williams visits Notre-Dame Cathedral and St. Sulpice in Paris. Included are interviews and live improvisations from Olivier Latry, Daniel Roth and Sophie-Veronique Cauchefeur-Choplin. For information: <www.melcot.com>.

Artis Wodehouse will play her 1903 Mustel Art harmonium and her 1887 Mason & Hamlin Liszt reed organ at Merkin Hall, 129 West 67th St., New York City, on April 12 at 8 pm; there will be a pre-concert lecture at 7.

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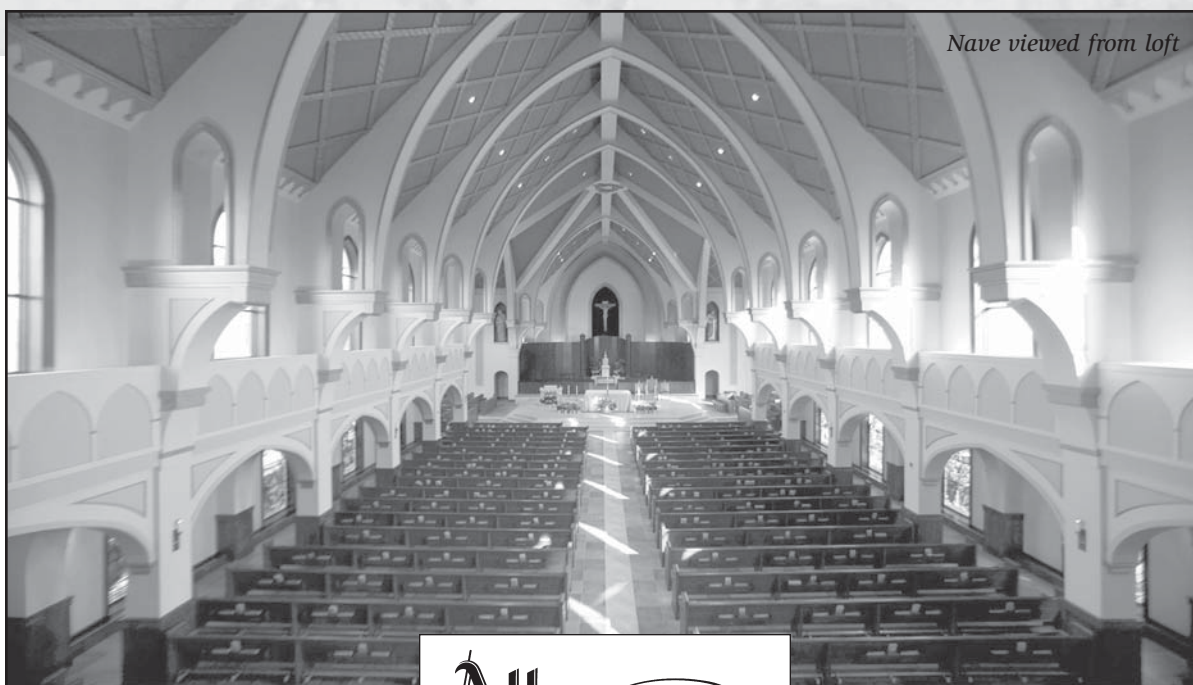
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Artis Wodehouse (photo credit: Mahmoud Sami)

ples of 19th-century reed organ building in America. Franz Liszt's name came to be used for this model possibly because he taught the American pianist William Mason, of the family that founded the Mason & Hamlin firm. The instrument is foot-pumped and operates on the suction principle, the air being drawn inward. No body of significant music was written for the Liszt organ. Thus, Wodehouse has begun a commissioning project, and the second half of the concert will comprise new music written expressly for it, including works by Carson Cooman, Rachel Laurin, Thomas J. Parente, and Alfredo Villela.

Wodehouse will begin the program with standard works written for the harmonium by Vierne and Guilmant. Like the Liszt organ, the harmonium sounds through brass reeds and is foot-pumped, but operates instead on the pressure principle. A sizeable repertoire came to be written during the 19th century by such composers as Berlioz, Saint-Saëns, and Sibelius. Wodehouse's Mustel Art harmonium—considered to be an example of the finest built during the heyday of the harmonium—was acquired from the BBC and restored in the Netherlands. Both of Wodehouse's instruments have undergone complete restoration and are at modern concert pitch.

Wodehouse began her work with reed organs and the harmonium in 2000, when she discovered a little 4-octave Mason & Hamlin foot-pump reed organ left out for trash. Since then, she acquired and had restored a number of representative organs. Three were built by the American firm Mason & Hamlin: a Model 86K from 1916 with 16 stops, a small 49-note single-manual portable from 1889, and the largest and most complex, the 1887 Mason & Hamlin Liszt organ. Others in her collection include an Estey Artist Model Z with 16 stops (1916) and two 1950s Yamaha reed organs: a 49-note portable and an eight-stop single-manual. In 2006, Wodehouse acquired a French-designed, German-built double-manual harmonium, built in 1885 by Philippe Trayser. In 2010 Wodehouse acquired a 1903 Mustel Art harmonium, a special model with expanded performance capabilities that were exploited by certain European composers who wrote for it, most notably Karg-Elert. For information: 212/501-3317; <www.artiswodehouse.com>.

Nunc Dimittis

Ruth F. Kehl died October 27, 2009, in Delmar, New York. She was 94. A lifelong member of St. John's Evangelical Lutheran Church in Albany, she served as organist and choir director there from 1942 to 1995, and as executive director of Albany's junior choir Youth Festival from 1962 to 1967. She was also active in other groups at St. John's and was a member of the Eastern New York AGO chapter. Ruth Kehl is survived by her cousin Marilyn Marciel and several friends and caregivers.



John J. Peters

John J. Peters died December 9, 2009, in Evanston, Illinois. He was 64. Born in Evanston, October 29, 1945, he obtained his first pipe organ in his teens, and rebuilt it in his parents' basement. That led to a career spent restoring and maintaining church and theatre organs. Among his projects was the restoration of the Wurlitzer organs in the Chicago Theater and the Oriental Theater, both in Chicago. He also maintained the theatre organ at the Catholic seminary in Mundelein, Illinois. Peters served as president of CATOE (Chicago Area Theatre Organs Enthusiasts), and worked for 20 years at Bradford Organ Company.

Clemens Sandresky, 93 years old, died June 25, 2009 in Winston-Salem, North Carolina. A proficient pianist from an early age, Sandresky enrolled at Dartmouth College as a pre-med student, but changed to a music major, which Dartmouth created for him. He was assigned Beethoven's *Emperor Concerto* as a graduation project, and the performance was conducted by Nadia Boulanger. Sandresky also studied music at Harvard University and the Longy School, but was drafted into the Army in 1941. After the war, he established a studio in Asheville, North Carolina, and was director of music at All Souls Episcopal Church; he also taught and performed at the Brevard Music Camp in summer. Sandresky completed his master of arts degree at Harvard in 1952 and became dean of the School of Music at Salem College, where he gave yearly piano recitals in which he explored the piano repertoire from Mozart to Hindemith. Clemens Sandresky is survived by his wife Margaret, daughter

Eleanor, son Charles and his wife Loretta and their sons Jacob and Charles.

Mary Shoup, age 83, died August 9, 2009 in Manfield, Texas. A graduate of North Texas State University, she lived for many years in Memphis and served as dean of the Memphis AGO chapter. She served as choir director at Colonial Park United Methodist Church, and as organist-choir director at Rebecca United Methodist Church and at Trinity United Methodist Church in Mansfield. Mary Shoup is survived by her son David Bryan Hairston, daughter Linda Hairston Horne, granddaughter Mary Margaret Horne, and sister Janet Ward.

Jeffrey Wasson died January 4, in Evanston, Illinois, from heart failure. He was 61. Born August 24, 1948, in Evanston, he spent his youth in Morganfield, Kentucky. He earned bachelor's and master's degrees from the Northwestern University School of Music before completing his doctorate there. A musicologist, organist, and music professor, Wasson taught music for 27 years, first at Northwestern, and later at Barat College and DePaul University. He served as music director at St. Francis Episcopal and St. Mary of the Angels in Chicago, and St. Timothy's Lutheran in Skokie.

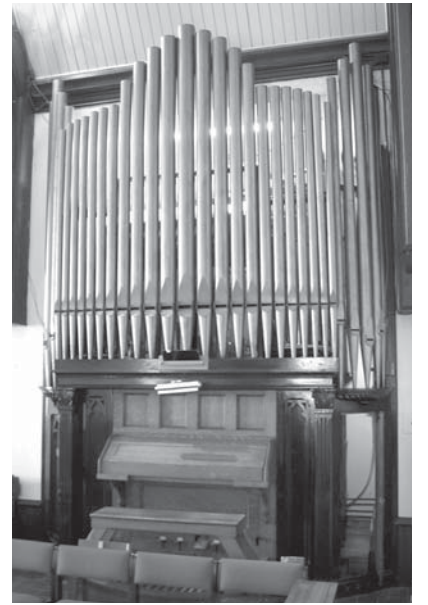
Wasson won three National Endowment for the Humanities grants. He worked for the Chicago Symphony Orchestra and the Ravinia Festival, and served on the boards of several music organizations, including Ars Musica Chicago and the North Shore AGO chapter. An editor and writer for *A Compendium of American Musicology: Essays in Honor of John F. Ohl*, he published seven articles in the reference work *Reader's Guide to Music: History, Theory, Criticism* and 25 articles in *The Hymnal 1982 Companion*.

Wasson gave scholarly lectures and presentations at musicology conferences and institutions; his research topics included Gregorian chant, pre-tonal polyphony, and the borrowing processes in the work of Bach and Handel. He was a voting member of the National Academy of Recording Arts and Sciences, which oversees the Grammy Awards, and was a member of the College Music Society, the International Musicological Society, and Phi Kappa Lambda.

Here & There

Michael's Music Service announces new publications. *Sanctuary of the Heart*, by Albert Ketèlbey (subtitled *Méditation Religieuse*), a well-known melody that was offered in varied arrangements, including military band, uses the *Kol Nidre* in its material. *Hungarian March*, by Hector Berlioz and transcribed by Herbert Brewer, is a favorite that Berlioz later included in *The Damnation of Faust*. *Cantique de joie*, by Serge de Gastyne, is a stunning tour-de-force, in spots reminiscent of Langlais. Dedicated to Peter Basch and performed by him at Notre

Dame, Paris, on the V/153 Cavallé-Coll in 1973, it requires a large organ and is a challenging piece. For information: <<http://michaelsmusicservice.com>>.



Trinity Episcopal Church, Iowa City organ



Trinity Episcopal Church, Iowa City basement

Bedient Pipe Organ Company is preparing to reassemble a historically curious tracker organ for Trinity Episcopal Church in Iowa City, Iowa. The organ was removed as part of a major renovation project at Trinity that includes raising the sanctuary building to replace the 138-year-old foundation and revising the organ chamber. While most of the organ was stored in Iowa City, the remainder was brought to the Nebraska shop where Bedient craftspeople made numerous repairs: recovering key tops with bone; repairing casework, console and bench; repairing and repainting façade pipes; repairing trackers; modifying the swell box; refitting/releathering pipe stoppers and tuning sleeves; and refurbishing windchests.

The repairs are the latest in a long history of organ maintenance, renovation and replacement at Trinity. According to organist Andrew Hicks's essay chronicling the instruments at Trinity, the congregation has enjoyed organ music since 1862, when it purchased an Estey pump organ. Trinity may have been the site of Iowa's first pipe organ, when William A.

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Johnson's Opus 201 was installed in 1866. That instrument was replaced in 1894 by another tracker, A. B. Felgemaker's Opus 591.

An electro-pneumatic Kilgen replaced the Felgemaker in 1954, although pipes from the old tracker were retained. Finally, in 1983 Trinity replaced the Kilgen with the current instrument, a 1912 Pilcher (installed by George Bozeman), from a Methodist church in Ohio. For information: <www.bedientorgan.com>.

Last November marked the 35th anniversary of the founding of **Dobson Pipe Organ Builders, Ltd.** Since that month in 1974, the firm has built new pipe organs for 89 clients, and has rebuilt or restored over two dozen existing organs.

To celebrate the milestone, the company has mounted an online exhibition of 35 years of Lynn Dobson's drawings, which one can find at <www.dobsonorgan.com/dwg/home.html>. Dobson has received awards from the American Institute of Architects, the Interfaith Forum on Religion, Art & Architecture, and the National Association of Pastoral Musicians. Covering the whole of his career thus far, "Lynn A. Dobson: Drawings and Projects" includes conceptual sketches as well as finished presentation drawings for both built organs and projects that did not come to fruition.

The latest news of the company is available at <www.dobsonorgan.com/home.html>, including many photos of Op. 89, a three-manual, mechanical-action organ for the University of Tampa. David Isele is UT's composer-in-residence/professor of music and director of choral and vocal activities. He was joined last fall by colleague Haig Mardirosian, late of American University and newly named dean of UT's College of Arts and Letters, where he oversees the departments of art, communication, English and writing, language and linguistics, music, philosophy, and speech, theatre and dance.

Michael Proscia Organbuilder, Inc., Bowdon, Georgia, announces the commissioning of a new 29-rank (pipes and digital), three-manual and pedal instrument for the residence of Julius Dayle Harding of Douglasville, Georgia. It will be an eclectic instrument featuring three styles of organ building: classic, symphonic, and theatre. Completion scheduled for late June 2010. For information: 770/258-3388; <www.prosciaorgans.com>.

The Cathedral of Monaco, where Rainier III, Prince of Monaco, and Grace Kelly were married in 1956, has installed a three-manual, 38-stop **Allen organ** during the restoration of its pipe organ. The government of Monaco desired to maintain organ music in the cathedral during the pipe organ's restoration, which is estimated to require more than a year to finish. The Allen console was hoisted more than 60 feet into the organ balcony. The Allen features a Cavallé-Coll sound. The organ was played on December 8, 2009 (National Day). For information: <www.allenorgan.com>.

Looking Back

10 years ago in the March 2000 issue of THE DIAPASON

Cover: T. R. Rench & Company, Trinity United Methodist Church, Racine, Wisconsin

Third International Organ Competition sponsored by the City of Paris announced winners

Patrick Allen appointed organist and master of the choristers, Grace Church, New York City

Robert Jones appointed organist and choir director, St. Luke's Anglican Church, Ottawa, Ontario, Canada

Norm Kinnaugh appointed to the drafting/engineering department, Reuter Organ Company

Robert Names awarded the Medal of Honor and Diploma for Achievement by the Albert Schweitzer Society in Brussels, Belgium

Keith S. Toth received a Golden Ear Award from *The Absolute Sound Journal* for his CD *Paras on Park Avenue*

Andrew Pennells, managing director of J. W. Walker & Sons, died at age 37

"Johann Sebastian Bach and *Die Kunst der Fuga*," by Herbert Anton Kellner

"Musical Rhetoric in Three Praeludia of Dietrich Buxtehude," by Leon W. Couch III

New Organs: Glatter-Götz/Rosales, Nichols & Simpson

25 years ago, March 1985

Cover: J. S. Bach, 300th birthday

Douglas Butler appointed organist-choirmaster, St. Boniface Catholic Church, San Francisco, California

Mary Preston appointed director of music and organist, Walnut Hill United Methodist Church, Dallas, Texas

Valentin Radu under the management of Artist Recitals Talent Agency

Obituaries: Robert D. MacWilliams, Rachel (nee Boldt) MacKay, and Grace Muszynski

"Symposium: The Organ Chorales of Bach, Arizona State University," by Margaret R. Evans

"The Advent & Christmas Chorales of the *Orgelbüchlein*: Their Histories and Settings," by Paul B. Boehnke

"The University of Michigan 24th Annual Conference on Organ Music," by James Hammann

New Organs: Hendrickson Organ Co., Lewis & Hitchcock, Inc.

50 years ago, March 1960

André Marchal to play and teach at Northwestern University's tenth annual midwinter conference on church music

Catharine Crozier plays winter recital series at Rollins College, Winter Park, Florida

Frederick Swann plays dedication recital of Aeolian-Skinner organ at Epworth Methodist Church, Norfolk, Virginia

People: Ronald Arnatt, Feike Asma, Richard Ellsasser, Bertha Hagarty, Ralph Kneeream, Gerald Knight, Marilyn Mason, Russell Hancock Miles, Ashley Miller, Robert Requa, William Teague, Everett Titcomb

Aeolian-Skinner to build 98-rank organ for Philharmonic Hall at Lincoln Center for the Performing Arts, New York City; specification drawn up by Charlotte Garden, Robert Baker, and Searle Wright

Aeolian-Skinner installed 110-rank organ in the Auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri, designed by G. Donald Harrison and Harold Gleason

Completion of two new Aeolian-Skinner organs at St. Mark's Episcopal Church, Shreveport, Louisiana

1804 Tannenbergs organ restored at York, Pennsylvania Historical Society

Illinois Wesleyan University to replace its Hinners organ with a new three-manual Schantz

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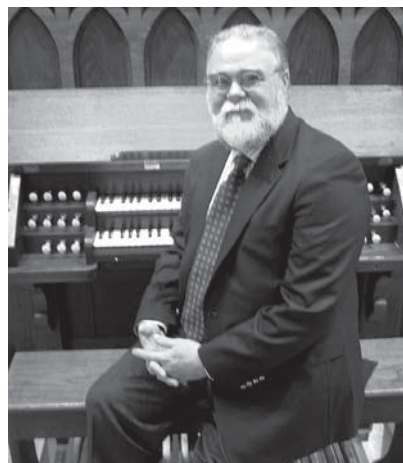
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In the wind . . .

by John Bishop



A recipe for success

A couple months ago—the January issue to be exact—I quoted an article from the newsletter of the parish in which I grew up:

Trapped on the paper, it is just a lot of lines and squiggles, circles and flags, black and white—an ancient language, undecipherable to the uninitiated. But to those who are "called" to it, music on the page is the door to a multi-colored, "sensational" world, both a challenge and a reward for heart, mind, and soul . . .

It seems improbable that a few dozen pages of black and white "directions" could convey the recipe for an opera, or a sym-

phony—and yet they do. But it is only the recipe. It takes a parish choir to pick up the pages, to apply much valuable time and energy, to learn the skills in order to share this amazing transformation with each other, with a church family, and in the praise of the Creator who has gifted us with the miracle that is music.

I improvised on this theme, suggesting that the printed score is a recipe for a living work of art, that the music comes alive when a performer reads the recipe and sends it out into acoustics. I wrote:

We place heavy emphasis on Urtext editions of the pieces we play, those publications claiming to be accurate transmission of the composer's intentions—the Ark of the Covenant or the Holy Grail. But does that mean we all have to play the pieces the same way? I think that Urtexts ensure that we start from the same recipe—that our extemporizing comes from the same source. But for heaven's sake, don't be afraid to add some garlic and salt and pepper to taste.

I drew parallels between cooking and making music—starting with a recipe and creating a masterpiece:

Ingredients in a recipe are the blueprint, the roadmap to be translated by the cook, through the utensils and heat sources, into the magic which is delicious food.

Notes on a score—those squiggles and symbols—are the recipe, the blueprint, the format to be translated by the musician, through the instrument, into the magic that is audible music.

The chef learns the basics, the techniques, the theories, and the chemistry. Once he knows those basics and can reliably prepare and present traditional dishes, he's freer to experiment because he knows the rules.

The musician learns the techniques, the historical priorities, and the language of the art. Once he can reliably prepare and present the great masterworks, he's more free to experiment, to innovate, and to challenge himself and his audience. How's that for a lot of lines and squiggles?

I return to this now because after that column was published several of my friends were in touch to comment and one sent a little stack of quotations from well-known musicians that add to the mix:

Classical, Romantic, Modern, Neo-Romantic! These labels may be convenient for musicologists, but they have nothing to do with composing or performing . . . All music is the expression of feelings, and feelings do not change over the centuries . . . Purists would have us believe that music from the so-called Classical period should be performed with emotional restraint, while so-called Romantic music should be played with emotional freedom. Such advice has often resulted in exaggeration: overindulgent, uncontrolled performances of Romantic music, and dry, sterile, dull performance of Classical music.

The notation of a composer is a mere skeleton that the performer must endow with flesh and blood, so that the music comes to life and speaks to an audience. The belief that going back to an *Urtext* will ensure a convincing performance is an illusion. An audience does not respond to intellectual concepts, only to the communication of feelings.

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That passage may sound like an excerpt from the January issue, but I give myself too much credit. That was Vladimir Horowitz (1903–1989). As a bright-eyed student of historically informed performance in the 1970s, I recall knowledgeable and eloquent student-lounge debates about Horowitz's performances. My peers and I were pretty sure he was old-fashioned and we were the wave of the future. But I have to admit that his performances were better attended than mine. I guess he did a better job communicating feelings. Mr. Horowitz continued:

In order to become a truly re-creative performer, and not merely an instrumental wizard, one needs three ingredients in equal measure: a trained, disciplined mind, full of imagination; a free and giving heart; and a *Gradus ad Parnassum* command of instrumental skill. Few musicians ever reach artistic heights with these three ingredients evenly balanced. This is what I have been striving for all my life.

Vladimir Horowitz was celebrated for his performances of the great Russian Romantic piano repertory. I vividly remember a stereo simulcast in 1978 (FM radio and public television) of his performance of Rachmaninoff's *Third Piano Concerto* with Zubin Mehta and the New York Philharmonic Orchestra. (I bought a new stereo just in time for it.) There was something magic about the way his huge Russian hands enveloped that intricate and expansive score. You can see that historic performance by the 75-year-old virtuoso on YouTube: <http://www.youtube.com/watch?v=D5mxU_7BTRA&feature=related>. Amazing! I gave it the full 45 minutes this afternoon. Give it a look. I think you'll join me in seeing the imagination and the free and giving heart piled on top of a lifetime's work developing one of the most fluid keyboard techniques ever.

But he was also celebrated for his readings of sonatas by Antonio Scarlatti: unerring rhythmic drive, mystical coloring of the piano's tone (how did he do that?), colorful and humorous phrasing.

His fertile imagination enabled him to play dozens of those seemingly similar short pieces with infinite expression. Of course, it was technically perfect. That was a given. When Horowitz sat at the piano, one never wondered if he would "get through it."

Painting a sunset

Arthur Friedheim was a student of Franz Liszt who later developed a successful concert career in the United States. In his book, *Life and Liszt* (Tappinger, 1961), Friedheim related Liszt's comments on interpretation:

The virtuoso is not a mason who, chisel in hand, faithfully and conscientiously whittles stone after the design of an architect. He is not a passive tool reproducing feeling and thought and adding nothing of himself. He is not the more or less experienced reader of works which have no margins for his notes, which allow for no paragraphing between the lines . . . He is called upon to make emotion speak, and weep, and sing, and sigh—to bring it to life in his consciousness. He creates as the composer himself created, for he himself must live the passions he will call to light in all their brilliance . . .

Conscientiously whittles stone . . . That sounds ominous. Is that what we do when we produce a historically informed performance from an Urtext edition? Does it follow that the piece sounds the same the next time we play it?

Friedheim continued,

I recall one of my later lessons with him in the Villa d'Este, in Tivoli, not far from Rome. Late one afternoon I sat down at the piano to play Liszt's *Harmonies du Soir*. Before I had time to begin he called me to the window. With a wide sweep of the arm he pointed out the slanting rays of the declining sun that were mellowing the landscape with the delicate glamour of approaching twilight. "Play that," he said. "There are your evening harmonies."

On January 6, 2010 concert pianist Byron Janis published an article titled "In Praise of Fidelity" in the *Wall Street Journal*. In it he contrasted comments about

musical scores from conductor and music historian Gunther Schuller and Spanish cellist Pablo Casals: Schuller stated, "A conductor is the faithful guardian of the score—the score is a sacred document." Casals opined, "The art of interpretation is not to play what is written. Our interpretation of what is written cannot, in fact, be written down."

Mr. Janis relates a story by Julius Seligmann, president of the Glasgow Society of Musicians as he commented on a performance by Frederick Chopin. Mr. Seligmann

. . . attended a recital where the composer played his new *Mazurka in B-flat*, Opus 7, No. 1, as an encore. According to Seligmann, it met with such great success that Chopin decided to play it again, this time with such a radically different interpretation—tempo, colors and phrasing had all been changed—that it sounded like an entirely different piece. The audience was amazed when it finally realized he was playing the very same Mazurka, and it rewarded him with a prolonged, vociferous ovation.

So what's this all about? I've spent the last 40 years in the thrall of the pipe organ. I've worked as a recitalist, a church musician, a tuner and technician, a designer, builder, restorer, relocater, writer, and elocutionist. And I'm not finished. I figure that with luck (and some attention to portion sizes) I could last another 25 years or more. I'm assuming that people will be listening to, commissioning, and caring for organs longer than I'll be able to appreciate them. But is that a rash assumption?

The publishing schedule of *THE DIAPASON* means that I submit this column six weeks before publication date. So as I write, the rush of preparing for Christmas is fresh in my mind. (In fact, this is a good moment because in January the mailbox fills with our clients' payments for December tunings.) During December I ran in and out of about 30 churches and as I've noted in years past, there's not much new. Virtually every organ console and choir room table sports copies of *Carols for Choirs* (especially the green and orange ones, volumes I and II). And

when I look at the paper clips I can see that each choir is singing the same selections. Almost no one sings *A Boy Was Born* by Benjamin Britten (page 4).

Those books have defined 50 years of Christmas music in American churches—simple proof of the immense influence the English tradition has over our worship. Because of the lovely and brilliant arrangements in those volumes, at least two generations of American church musicians have grown up with David Willcocks, Reginald Jacques, and John Rutter. Each carol, each descant, each varied harmonization is more beautiful than the last. But isn't there anything else?

Volume I (the green one) was copyrighted in 1961. I first handled it as a young teenager in about 1969, when my voice changed and I got to be in the senior choir, and haven't passed a Christmas without it since.

As part of my work with the Organ Clearing House I am often invited to visit churches that are offering their pipe organs for sale. You walk into the chancel and find drums, microphone stands, electronic keyboards, saxophone stands, and wires all over the floor. Are they played by professional musicians with liturgical backgrounds? Most often not. They're more likely to be local amateurs playing from scores that come each week by subscription. My first recommendation always is that they should keep the organ. How do you know that the next pastor won't want to use the organ? I think the organ is more permanent than those alternative forms of musical worship.

And why have those churches made those changes? We're told that modern worshippers no longer connect to traditional musical forms. Why is that? Is it because public schools don't expose students to the fine arts any more and it's catching up with us? Is it because people listen to popular music genres so much that they cannot appreciate anything else?

Or is it because organists are failing to present interesting, thoughtful, varied, and challenging music programs that keep people interested and that give

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them something to think about as well as tunes to whistle? Is it because using the same ten carol arrangements every Christmas fails to interest our congregations? Is it because the same ten carol arrangements are offered in every church in town, in the county, in the state, or in the country?

Do we as musicians spend so much effort on the accuracy and correctness of our performance that we fail to present the emotions of the music to our congregations? Do we think so highly of our skills and knowledge of what's correct that we program music that's unintelligible to our congregations?

Think of a pipe organ as a high-performance machine. You step on the gas and your wig flies off. The builder of that machine intended that you'd feel the thrill of G-force cornering and lighter-than-air acceleration. Climb in a car like that and putt-putt to the grocery store to pick up milk and toilet paper and you've missed the point of the machine.

Your American organbuilders put thrilling instruments under your fingers, instruments that can go from zero-to-sixty in three measures, instruments that can both roar and caress. We rely on you the player to take it to the edge, to push it to the limit—to tell us about the limitations of our instruments. If the congregation—the consumer—is enthralled we get to keep at it.

If you're not using that instrument so the congregation is thrilled, then we won't get to build any more organs.

And organbuilders, it's up to you too. Let's not settle for ordinary. Ordinary is for substitutes. Let's reserve extraordinary (say it slowly!) for the pipe organ, that high-performance machine with the capacity to thrill the players and the hearers. If we put magic under their fingers, they'll put magic into the air. I'll still be writing 30 years from now—and forget about the portion control! ■

On Teaching

by Gavin Black

Some thoughts on ornaments II

Last month I shared some ideas about a general approach to playing ornaments and how to practice towards playing them well and comfortably. This month I will share more such thoughts and also discuss specific named ornaments. Next month I will write about the concept of "authenticity" and ways of introducing students to that concept.

Freedom in performance

Ornamentation is related to the idea of freedom in performance. There is a continuum of freedom in making music. At one end of that continuum is out-and-out improvisation—not that all improvisation is totally "free" in the sense of "unstructured" or with no rules. But if a player is improvising, then that player is essentially responsible for deciding what the notes will be, and also for the judgments about how to play those notes. Conceptually, as a matter of accuracy or authenticity, the player is not responsible to another musician—that is, a composer—or to any concept of fidelity to someone else's ideas. When a player undertakes to learn an already written piece, that player accepts some level of responsibility to reproduce what the composer of that piece created in the first place. Of course, there are many different philosophical and practical approaches to this issue; but ornamentation occupies a place somewhere in between improvisation and simply "playing what the composer wrote." Exactly where this place is can be hard to define, or perhaps more accurately, *cannot* be defined because it is not just one place. But to some extent, ornaments are written as signs rather than just as notes because they are defined as intrinsically freer than the notes around them.

This freedom is of two different kinds; remembering both of them can be very helpful to students. The first is the freedom to add or subtract ornaments. To me, one of the most telling pieces of evidence for the existence of this freedom is that copyists—in the era when most music was copied by hand—felt free to add, remove or change ornaments. That is, clearly the philosophy of copying was that the "notes" should be copied exactly (of course, mistakes were made), but that "ornaments" could be treated with considerable discretion. There are surviving manuscripts of many pieces that differ greatly from one another in ornamentation. If they differed as much in the "real" notes, we would not consider them to be the same piece. Some of Bach's students, and others in his circle, added copious ornaments to their copies of various of his pieces: the *Inventions*, for example, or the *Canzona*, BWV 588. Bach himself added a fair number of ornaments to his personal copy of the (already published) *Goldberg Variations*. This latter fact reminds us that we can't even be sure that what we have of the composer's own account of the ornaments in a piece always represents what that composer really—or finally—wanted.

François Couperin wrote that he con-

sidered it crucial that performers play exactly the ornaments that he wrote, neither adding any nor omitting any, and play them exactly the way he said that they were to be played. This suggests that—if we care by and large about respecting the wishes of composers—we should play all of, and only, Couperin's own ornaments. However, his vehemence on this point—what seems to amount to his actual *anger* at performers for their approach to ornamentation in his music—also tells us that this was not the common practice at the time. (It is also true that even Couperin's rather long and detailed ornament tables do not by any means resolve all of the questions about how exactly to play his ornaments. In fact, his "real note" explanations of his ornament signs are largely written in small notes with no time value to them, and therefore give little or no information about the timing or rhythm of the ornaments. More about this below.)

After 1800

One more confirmation of the notion that ornamentation—that is, ornament sign-based elaboration of written musical lines—is essentially defined by the performer's freedom is this: over a period of time centered in the early nineteenth century, composers began to assume for themselves greater responsibility for determining all of the details of how their music should be played. This manifested itself in metronome markings, explicit phrasing and articulation marks, dynamic markings, more varied, explicit and expressive tempo markings, and, in organ music in particular, registrations. This was part of a long trend away from a performer/improviser-based musical culture towards a composer-based one. The fact that at this same time the use of ornament signs declined significantly—not totally, of course, but enough that we tend to think of ornamentation as being more essentially a part of Baroque music than of later music—suggests that those ornament signs were seen as leaving freedom—too much freedom—in the hands of performers. Thus we believe or assume that we should not, for the most part, add ornaments to music written after about 1800, or take away those that are there.

Ornament tables

Typical Baroque-era ornament tables (and there are quite a few that survive) are paradoxically a main source of confirmation for the second aspect of freedom in playing ornaments—that is, the freedom to play a given ornament in a number of different ways. This is because those ornament tables never give a complete, cut and dried, or even necessarily technically meaningful account

of how to play an ornament, beyond the most basic. They give, for the most part, a bare account of what the notes of the ornament should be, sometimes with hints about the placement of the notes of the ornament with respect to the beat, sometimes not. They do not really address the rhythm or timing of ornaments. These tables serve as a guide to the most basic shape of ornaments for players who do not already know that shape, and they are now—and were when they were written—very valuable for that purpose. However, any practical attempt to use them to figure out the subtleties of playing any ornament simply doesn't work. This suggests to me that it was understood and accepted that those subtleties would be figured out on a flexible basis by each performer as the occasion arose.

Now I would like to turn to some specific ornaments, with an emphasis on trills, offering a hodgepodge of musical/artistic thoughts and practical ones.

Trill

The trill is by far the most complicated ornament to understand and, especially, to execute comfortably. It is widely understood that trills are ornaments involving the printed note and the note above it. (It is possible that I have *never* had a student come to me who didn't already know this—certainly almost never. It is always worth checking, though, to be sure that a student does understand this.) The big question, at least at the beginning of the process of learning any particular trill, is which note comes *first*, and the usual assumption is that in Baroque music trills should begin on the upper note, and in music later than the Baroque period, they should begin on the main note. There is absolutely no reason *not* to believe that this is basically true, and plenty of reason to believe that it is. I have to put this in a kind of half-fudging way for a reason, though: there are all sorts of exceptions, uncertainties, and ambiguities. One major exception is that by and large Italian Baroque trills probably were meant to begin with the main (printed) note. (In fact it is fairly likely that the reason that classical period and later trills begin on the main note is that in the mid to late eighteenth century, Italian style, especially as represented by Italian opera, spread widely throughout Europe and some of the conventions of that style with respect to ornamentation were adopted.) Another exception is that some North German Baroque composers who were influenced by Italian style probably also meant for many of their trills to begin on the main note.

Concerning this question, what I usually suggest to students is that they start by trying out a trill with the template suggested by the consensus about what

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was probably meant historically, and then feel free to change it if they find it unconvincing. If anyone finds him- or herself changing many or most trills away from what the composer(s) probably intended, that may suggest an esthetic bias, and it might be fruitful to try to challenge that bias. (For example, I—with my strong personal orientation towards playing Baroque music—have found myself wanting to play trills in Reger beginning with the upper note. I *could* try to justify this by pointing out that Reger himself had a strong orientation towards Baroque music. In fact, his music has more trills and other ornaments in it than other music from his historical period. However, it is actually quite unlikely indeed that he meant his trills to be played from the upper note. In fact, during his lifetime it was not even customary to play *Baroque* trills that way. The bias towards doing so in the music of Reger is mine, not his.)

Sometimes an intuitive desire to play a trill a certain way is related to articulation. For example, if a trill is approached from above, with the note immediately before the trill being the same as the upper note of the trill itself, then beginning the trill on that upper note will create an articulation, at least a subtle one. If the passage is one that the student wants to play with a strong, essentially overlapping, legato, then this articulation might seem jarring. Appropriate fingering (see last month's column) and a light touch can be used to make the articulation as subtle and "musical" as possible. If a choice about articulation seems to force an interpretation of a trill that is inauthentic, then that might suggest rethinking that choice about articulation. However, this is always at the player's discretion.

One interesting feature of trills is that, almost always, one of the notes of the trill is consonant and the other note dissonant against the prevailing harmony or against the notes of one or more other voices. It is interesting to notice which note stands in which relation to the harmony, and to observe the effect on a passage of starting the trill on the dissonant or the consonant note. Especially when starting on the dissonant note, it is interesting to try holding that note for different lengths before segueing into the rest of the trill, and listening for the effect of various lengths and overall trill shapes on the rhetoric of the passage.

In practicing trills, it often makes sense to start with a very even, "stilted" version of the trill. That is, once a basic decision has been made about the note shape of the trill, create a version of that shape which is rhythmically even, and not any faster than can be played easily. This may be eighth notes, or sixteenths, or sometimes thirty-seconds. Practice the trill that way at first. This will get the fingers accustomed to the correct note pattern. (In general, it is any hesitation or uncertainty about notes or fingering patterns that makes it impossible to play *anything* quickly and lightly, ornament or otherwise.) Then, as the passage itself gets up to speed, in many cases the trill will automatically become fast enough to "sound like a trill." In some cases, the planned notes of the trill will have to speed up beyond the natural speeding up of the piece as a whole. At this stage, it is important to remember the feeling derived from the trill exercise that I described last month, and to recapture that feeling as the trill pattern speeds up and becomes a trill as such. The purpose of doing that exercise is to make that particular feeling of lightness, quickness, and floating—rather than descending into the keys—available to be recaptured at this stage in practicing a trill. The process of making a trill sound like a trill, while also allowing it to be comfortable and reliable, could be described as a coming together of the simple note-pattern of the trill and the feeling and technique learned through that exercise.

In general, students often attempt to play trills too fast, and in particular to start them too fast. The practice of holding the first note of a trill a little bit—dwelling on it—before proceeding to the next note and to the body of the trill is very useful for keeping trills relaxed and in the end allowing them to be faster and

more incisive than they could otherwise be. I believe that often a student is unconsciously so worried, before actually starting to play a trill, that it won't be fast enough, that he or she tries to get away from the first note almost before that note has been played. This only leads to tension. If the effect of dwelling a bit on the first note does not sound right as a final way of playing a given trill (and it often does sound right: I tend to do it myself on most trills, though to varying extents), then it can be abandoned later on, when the trill is comfortable and secure. At the stage of moving away from dwelling on the first note, if that is the choice, then it is extremely important not to let tension creep back in. The finger playing the first note should in a sense feel like it is relaxing into that note even if the second note of the trill is going to happen very soon indeed.

Appoggiatura

The appoggiatura is another ornament that raises issues of dissonance and consonance. Most often, the appoggiatura itself is the dissonant note. In deciding how long to make an appoggiatura—anything from a quick almost fleeting "grace note" to a note that occupies almost all of the allotted time—this dissonance is the most important thing to listen to. The more significant this dissonance seems, the more sense it usually makes to hear the appoggiatura/

main note sequence as having a diminuendo effect. To achieve this, first, hold the appoggiatura just the right length, as determined by trial and error and careful listening, then make the motion from that note to the main note utterly legato, and finally, release the main note very gently if it is to be released before playing whatever is next.

Mordent

A mordent—the printed note, the note below it, and the printed note again—is perhaps the ornament that least disturbs the main note's rhythmic, harmonic, and melodic identity. It is usually an "ornamental" ornament, that is, an ornament that does not increase the amount of harmonic motion—creation and release of tension—in the music. A player can experiment with different speeds in mordents. Often, perhaps paradoxically, a very fast mordent, assuming that it is played lightly and gracefully, sounds quieter than a slower one, and actually fits better with even a languid or cantabile melody. A mordent contains a hidden "almost repeated" note. Sometimes it is a good idea to change fingers, as if with a real repeated note. A fingering such as (rh) 1-2-3 or 4-2-3 or (lh) 1-3-2 or 3-4-2 will sometimes give more lightness and control. ■

Galvin Black is director of the Princeton Early Keyboard Center. He can be reached by email at <galvinblack@mail.com>.

Music for voices and organ

by James McCray

The end of the church choir season (Pentecost and Memorial Day)

There lives more faith in honest doubt,
Believe me, than in half the creeds.

—Alfred Lord Tennyson
(1809–1892)

If we lick our finger and stick it in the air to see which way the wind is blowing in the late spring, for most church choir directors it is blowing out. Typically, in many churches, May signals the closing down of the church choir's year of weekly commitment. Of course, the actual calendar of the church year follows a different schedule as the season of Pentecost rolls forward throughout the next few months, but church choir directors tend to follow the typical nine-month schedule as their "season." In reality, however, the closing down began the week after Easter when warmer weather and other diversions intruded on singers' schedules.

Volunteer choirs require directors who have an iron fist in a velvet glove, especially today. The problem of an aging church population, coupled with a far smaller weekly church attendance, is a serious challenge to choir directors seeking to provide meaningful music and

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leadership to a dwindling, often less-interested congregation. As the English philosopher Francis Bacon (1561–1626) pointed out so long ago, “Fortitude is the marshal of thought, the armor of the will and the fort of the reason.” Comforting words for church choir directors in May!

The glorious sounds of Easter quickly fade during the last weeks of the typical church choir year. Sunday morning finds choir directors wearing the mantra of Jeremiah (“Blessed is the man that trusteth in the Lord and whose hope the Lord is”). The number of singers has been shrinking since that Easter morning when the choir loft was filled with enthusiastic singers celebrating their climactic, inspirational repertoire, usually punctuated with additional brass players.

As many church choirs stumble toward their final Sunday, directors need to be reminded that in 2010, the end of May—the typical conclusion of the choir year—still has special Sundays for Pentecost and Memorial Day (May 23 and May 30). Pentecost, the birthday of the church, deserves clear musical commemoration during the worship service, and there is the promise of having singers in the choir. However, Memorial Day, the quintessential start of summer, is a slippery slope at best. Families are gone over Memorial Day weekend; singers and listeners are usually reduced in number, so ending with a more solid group seems to make logical sense in 2010. Last year Pentecost and Memorial Day weekend were reversed, which brought the end of the church year (Pentecost) on May 31.

So, the recommendation for 2010 is to end with Pentecost and have a reasonable possibility for a solid choir that sends the singers off to summer with a positive feeling about their musical contribution. They deserve “a hearty farewell hurrah,” as said in Proverbs 24:3: “Through wisdom a house is built and through understanding it is established.”

Come, Holy Spirit, Allen Pote. SATB, keyboard, with optional flute and oboe, Hope Publishing Co., C 5630, \$2.10 (M).

Here is a wonderfully expressive setting that tells the story of Pentecost. It is based on Acts 2 in combination with the poetic text by Timothy Dudley-Smith. Separate music for obbligato instrumental duo is included at the end; their lines consist of busy sixteenth-note passages to complement the choral part that often is in unison or two parts. Highly recommended.

All Who Are Led by the Spirit, Michael Joncas. SATB, male and female cantors, assembly and keyboard, with optional guitar, winds, and strings, GIA Publications, G-7135, \$1.95 (M).

This extended 18-page setting has four verses with refrains that may be sung by the assembly; their music is on the back cover for duplication. Based on Romans 8, this vibrant setting has a strong rhythmic element. There is an instrumental introduction, then the refrain is sung and repeated by the choir. The cantors later sing above the choir during the verses. There are helpful, extensive background notes.

Come, Holy Spirit (Psalm for Pentecost), Donald Busarow. SAB and organ with optional assembly, Augsburg Fortress, 978-0-8066-9708-6, \$1.75 (M-).

Busarow's setting incorporates *Veni Creator Spiritus* in an English, rhythmically notated version, first sung by the choir then repeated with the congregation. There are two verses and a closing “alleluia”; the work opens with a lively, dancing organ introduction in 6/8, which evolves into a 9/4 setting of the ancient tune. The congregation's music is on the back cover; this interesting setting will be useful for small choirs.

Creator Spirit, Heavenly Dove, Michael Burkhardt. SATB and organ with optional congregation, brass quartet, tuba, timpani, and handbells, MorningStar Music Publishers, MSM 60-8103, \$1.70 (E).

This fascinating setting has an option that employs unmeasured unison Latin

chant accompanied by randomly played handbells (8 bells). The traditional Pentecost text of *Veni Creator Spiritus* may be used as an introduction for the anthem or as an introduction for the hymn to be sung with the congregation. The anthem has five verses, with the congregation joining on the first and last verses; their music is on the back cover for inclusion in the bulletin. The choral setting is quite easy, with limited use of four parts.

Spirit's Comin', Joel Raney. SATB and keyboard with optional bass, drums, guitar, B3 organ or synthesizer, and tenor sax, Hope Publishing Co., C 5624, \$2.05 (M+).

This jazz setting with driving rhythms from the instrumental background will keep everyone tapping their feet. Except for a brief imitative section, the choral parts are syllabic, often in unison, and filled with syncopations. There are brief divisi chords; choral parts are on two staves. The instruments add greatly to the festive character of this setting; their music is available separately (C 5624R). This would be a great way to end the choral season; the setting is certain to become an annual work for Pentecost. Highly recommended to adventurous church choirs.

Holy Spirit, Gift of God, Ralph Vaughan Williams, arr. John Eggert. SATB, oboe, organ, with optional congregation, MorningStar Music Publishers, MSM 50-5415, \$1.85 (M-).

Based on R. Vaughan Williams' melody of *The Call*, this warm setting has four verses and an introduction for oboe/organ that also states the familiar tune. Music for the congregation is on the back cover; they sing on the first and last verses. Only the third verse has a full four-part arrangement; most of the choir material is in unison or two parts. This is a lovely, gentle anthem.

Lord, Send Out Your Spirit (Señor, envía tu espíritu), Tony Alonso. SAB, piano, guitar, and assembly, GIA Publications, G-7241, \$1.75 (E).

The text of Psalm 104 is in both English and Spanish; the refrain may be sung in either language. There are numerous verses, each with its own music, and they may be sung in one or both languages by alternating the verses. The back cover has both refrains (English or Spanish) for duplication. A very pragmatic setting that includes 10 Pentecost sequence verses in both languages.

America, the Beautiful, arr. Joel Raney. SATB, piano and organ, and optional 3–7 octaves handbells and 3–7 octaves handchimes, Hope Publishing Co., 8455, \$24.95 (M+).

Raney's setting of the Ward Bates patriotic music may be performed as a worship prelude with or without the choir, or as a work for piano and organ duet with optional choir and handbells. Either way, it is a big production in which the keyboard parts are somewhat challenging, but the choir sings mostly in unison. The music will be inspirational and useful in church or in secular concerts.

New Recordings

La Succession Bach: Widor–Guilmant–Vierne–Dupré–Falcinelli. Christian von Blohn aux Grandes Orgues de la Cathédrale Notre-Dame de Laon. IFO Records, IFO 00-101; <www.ifo-classics.de>.

Sinfonia in D Major from Cantata No. 29 (BWV 29), Bach; *Concerto in D Minor after Vivaldi* (BWV 1060), Bach, revised Falcinelli; *Sicilienne* (BWV 1031), Bach,

transcr. Vierne; *Sortie dans le style de Bach* (Fugue), Guilmant; *Bach's Memento*, Widor; *Chorale Prelude on “Werde munter” from Cantata 147* (BWV 147), Bach, transcr. Dupré; *Chorale Prelude on “Jesu, meine Freude”* (BWV 610), Bach, arr. Dupré; *Chorale “Jesu, meine Freude,”* harm. Bach.

The Grand Orgue de 16 Pieds at Notre-Dame Cathedral in Laon, Picardy, was built by Henri Didier in 1899. The church had been hoping to get Aristide Cavaillé-Coll to do the work, but that gentleman was inconsiderate enough to die, so instead they opted for the local builder Didier, who was in any case quite a bit cheaper. They certainly got an excellent bargain. The reeds are very similar to the work of Cavaillé-Coll, while the flues seem a little more brilliant than in most Cavaillé-Coll instruments, except perhaps some of the earlier ones such as St.-Denis. Furthermore, the organ seems capable of some extremely captivating ethereal effects, as in the second movement of the Vivaldi and the “Pastorale” movement of Widor's *Bach's Memento*. The organ is further enhanced by a fine classical case dating from 1697 and by the excellent acoustics of the 360-foot-long church. The instrument was inaugurated by Fernand de la Tombelle and Charles Tournemire on February 19, 1899. Besides being Didier's *magnum opus*, it is one of the few large romantic organs in France surviving in unaltered condition.

The rationale behind this recording seems to be to compare the ways in which Bach has been interpreted by a succession of French composers, ranging from the meticulous academicism of Rolande Falcinelli to the other extreme of completely free interpretation as, for example, found in Widor's version of “Wachet auf” in *Bach's Memento*. I am reminded of a remark by Garrison Keillor to the effect that whatever someone does with it, Bach's music is so fine that nobody can ever really ruin it. This recording provides an excellent opportunity to test just this hypothesis and to examine precisely where the limits of good taste might be, so far as the interpretation of Bach's music is concerned. The composers represented are also, of course, within the “Succession of Bach,” as regards having been taught by organists who were a few generations removed from Bach as students. Christian von Blohn, who teaches at the musical conservatories of Karlsruhe and Trossingen, is an excellent player and has made a very entertaining choice of repertoire for exploring the issues outlined above on this recording, as well as finding a very suitable organ on which to explore them.

The recording begins in a joyous mood with Marcel Dupré's fine transcription of the *sinfonia* from Bach's *Cantata 29*. The brilliant Grand-orgue chorus is used to fine effect both in this and in the following track, which is the first movement of Bach's transcription of the Vivaldi *Concerto in A Minor*. The *Pédale Bombarde* is, as on Cavaillé-Coll organs, a force to be reckoned with. I suspect that Bach himself would have found it a stunning sound. The placement of the Bach and Dupré transcriptions together is hardly a coincidence, since Bach's technique in transcribing Vivaldi is very similar to Dupré's in transcribing Bach—not a slavish adherence to the original, but largely respecting it while not being afraid to exercise occasional editorial discretion in making slight changes to render it more suitable for the organ. As I mentioned above, von Blohn manages to produce some delightful ethereal effects with the flutes of the Didier organ in the second movement. After a gradual build-up to full organ (including manual reeds) in the fugal third movement, he makes good use of the rather narrowly scaled Grand-orgue Cornet in the *largo* section, before using contrast-



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ing registrations on the principals in the last movement.

Next comes one of the many transcriptions that have been made of the *Siciliana* from Bach's *Flute Sonata in E-flat*. This particular one was done by Louis Vierne, and again, like Dupré's, remains close, but not slavishly so, to the original. In complete contrast with this, we next hear how it is possible to be entirely faithful to Bach without including a single note of music that he wrote, for the next work, a fugue, is Guilman's *Sortie in the style of Bach*. It is just as well that Guilman did not try to deceive us by suggesting that this fugue was the work of Bach rather than his own composition in the style of Bach, since I for one would have been unable to tell the difference. It is amazing what a fine composer, steeped in the classical tradition as Alexandre Guilman was, can do.

Twenty years ago, I might have described the next transition as being from the sublime to the ridiculous, but I have to say that over the years I have come to take Widor's *Bach's Memento* a lot more seriously than I used to. Widor himself was, of course, devoted to Bach, and at his recitals he habitually played little else apart from his own organ symphonies and the organ works of Bach. *Bach's Memento* was intended to be his personal tribute to the great composer. It consists of six very disparate pieces. The first, *Pastorale*, is an arrangement of the third movement of Bach's *Pastorale in F* for organ, and does not really depart a great deal from the original. It does, however, exploit the nineteenth-century French romantic-symphonic organ by utilizing some of the color stops to solo out parts of the contrapuntal structure that might otherwise pass unnoticed in the texture of the piece. The second piece is a transcription of the *Prelude in D Minor* (the notes erroneously have *Prelude in C Minor*) from Book 1 of *Das Wohltemperierte Klavier*. Widor entitles this *Miserere mei Domine*, suggesting that he saw its repetitive character as a form of prayer, in the same sort of way that Alain was later to treat a repeated

motif in *Litanies*. Widor follows this with another prelude from Book 1 of *Das Wohltemperierte Klavier*, the *Prelude in E Minor*, here called *Aria*, and his use of a solo Flûte harmonique against the strings of the Récit helps to bring out the song-like character of the piece. Perhaps one of the most extraordinary Bach arrangements ever made is the one that follows next, Widor's version of *Wachet auf, ruft uns die Stimme* from *Cantata 140*, which he entitles *March of the Night Watchmen*. Perhaps this arrangement is a little tongue-in-cheek, as suggested by, among other things, the playful final cadence; but, be that as it may, Widor certainly takes some very substantial liberties with the piece. He fills out the harmonies, changes the order, and modulates into other keys. Each individual will have to make up his or her own mind as to whether here Widor has or has not exceeded the bounds of good taste. After this, Widor's transcription of the *Siciliana* from Bach's *Flute Sonata in E-flat* makes an interesting comparison with the Vierne transcription of the same piece on track 6. The two are, in fact, remarkably similar, although Widor has for some reason transposed the piece down from its original key. The final movement of Bach's *Memento*, entitled *Mattheus-Final*, is a transcription of *Wir setzen uns mit Tränen nieder* from Bach's *St. Matthew Passion*. It is a magnificent *tour de force* that provides a fitting conclusion to the suite.

As in the case of the *Siciliana* from Bach's *Flute Sonata in E-flat*, numerous organists have taken it upon themselves to transcribe *Jesu, joy of man's desiring* from *Cantata 147* as a chorale prelude for the organ. Christian von Blohn chooses Maurice Durufle's transcription for this compact disc; it is a very tasteful transcription, quite close to Bach's original, if a little ponderously registered on the romantic-symphonic organ. Then comes Marcel Dupré's version of the chorale prelude *Jesu, meine Freude*, not of course a transcription at all, since it comes from the *Orgelbüchlein*. It nonetheless provides a useful comparison

with the other pieces on this recording, particularly with Marcel Dupré's transcription of the *Sinfonia in D Major* from *Cantata No. 29*, since it shows Dupré working with Bach material in two different contexts. Finally, in complete contrast with the very free adaptation of Bach found in Widor's *March of the Night Watchmen*, Christian von Blohn plays two versions of *Jesu, meine Freude* in the meticulously researched edition of Rolande Falcinelli.

This is a very carefully thought-out recording that is both enjoyable to listen to and also provides considerable food for thought about the best way to approach the task of transcribing compositions for the organ. I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

Organ Mosaic. Sabin Levi, organ, with percussion and the University of Kansas New Music Ensemble, Charles Hoag, conductor. Hellmuth Wolff organ, Opus 40, University of Kansas, Lawrence. ZBPI recording, available from the Organ Historical Society, Levi3972, \$12.98; <www.ohscatalog.org>.

Satie, *Gymnopedie No. 3*; Bartók, *Romanian Dances*; Ravel, *Pavane pour une infante défunte, Sonatine* (mvt. 2), *Minuet (Le Tombeau de Couperin)*; Prokofiev, *Five Visions Fugitives*; Pancho Vladigerov, *Sarabande*; Hindemith, *Interlude (Ludus Tonalis)*; Levi, *Ballade, Choral prelude based on a Sephardic song, A Small Rhapsody based on two Sephardic songs*.

This recording, primarily of transcriptions, purports to show that a fine organ of classic design can lend itself to convincing performances of literature not originally intended for organ. The imaginative arrangements, presumably made by Sabin Levi, succeed with the occasional assistance of the various instruments. The oldest work is by Erik Satie (1866–1925): his brief *Gymnopedie No. 3*. Other works are by Bartók, Prokofiev, Hindemith, and by Levi himself.

Registrations fit the music throughout, and Dr. Levi's technique is more than adequate. The brief excerpt from Prokofiev's ballet *Romeo et Juliette* would make a cheery recital encore; the Minuet from Ravel's *Le Tombeau de Couperin* is charming in this version. The final composition is Sabin Levi's *A Small Rhapsody*, for organ and instrumental ensemble—an exciting piece.

John C. Friesen, organist. Saint Paul United Methodist Church, Lincoln, Nebraska; Bedient organ, Opus 70, three manuals, 59 ranks; <www.bedientorgan.com/recordings.html>.

This recording of mostly familiar organ music is sponsored by St. Paul United Methodist Church of Lincoln, Nebraska, and the Bedient Pipe Organ Company. In the opening *Grand Choeur Dialogué* of Eugene Gigout, the performer exhibits a tendency to elide the 16th-note chords so quickly that their sound is almost non-existent in the dry acoustic, a quirk not as apparent in succeeding works. A lesser-known *Meditation* by Gabriel Dupont flows along nicely, showing attractive solo stops to advantage, as does the charming *La Bourée* by Michael Praetorius.

The fugue of Bach's *Prelude and Fugue in A Minor*, BWV 543, is taken at an exhilarating clip, opening with more reed sound than I would prefer; the 16' Bombarde on the pedal is prominent. A treatment of "Amazing Grace" by Harold M. Best has considerable musical interest; I wish it were longer. The late Dale Wood's treatment of "Though I May Speak" gives opportunity to show the large range of sound in this instrument, as John Friesen ably demonstrates. Saint-Saëns' *Fantaisie in E-Flat Major* is beautifully played, and is accurately described in the notes as a "free-form musical painting." Mulet's exuberant *Carillon Sortie* ends the disc. Why don't we play this more and give "Thou Art the Rock" a rest?

—Charles Huddleston Heaton
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New Organ Music

Francis Linley, *Eight Introductions and Fugues*, Op. 6, £10.00.

Francis Linley, *Fifteen Preludes*, Op. 6, £7.50.

Jonas Blewitt, *Ten Voluntaries for the Organ*, Op. 2, £10.00.

George Green, *Six Voluntaries for the Organ*, £10.00.

Edited and published by David Patrick at Fitzjohn Music Publications, <www.impulse-music.co.uk/fitzjohnmusic.htm>.

David Patrick continues to produce editions of sets of voluntaries and other pieces by 18th-century English composers. Francis Linley (1771–1800) left "A Practical Introduction to the Organ in Five Parts," which must have been extremely popular in its time, given the number of editions produced. It is from the twelfth edition that these *Eight Introductions and Fugues* and *Fifteen Preludes* have been taken. David Patrick has already published Part 1, which contains detailed information on the contemporary organ and the blending of the stops, and Part 3, which contains *Eight Voluntaries*.

The *Eight Introductions and Fugues* (Part 4 of the original) display a felicitous blending of earlier elements with the *galant*. The introductions are substantially longer than those normally associated with the genre and are mainly slow in pace; some include eighth-note runs in octaves for the left hand. All finish with a modulation to the dominant; nos. 1, 6, and 8 finish with the same cadential sequence. The fugues are very loosely constructed, being rather of a *fugato* style, with sequential subjects and much homophonic and chordal writing—the answer (apart from that in no. 4) is accompanied by chordal writing. Nos. 1 and 8 (both in C) contain right-hand passages in thirds in 16th notes, which will require careful practice, but apart from octave leaps in the left hand, the pieces in the set are mainly of a moderate level of difficulty. All would make good concluding voluntaries as well as recital items. Most of the pieces include notes below CC that will have to be played on the pedals, and the only registrations included are Full Organ, Swell, and Choir Organ; appropriate selections can be made from a historical standpoint.

The *Fifteen Preludes* constitute Part 2 of the original, and Linley states that they may be used as introductions, each one having a pause on a modulation to the dominant, where the piece may be concluded if so desired. They ascend

through a circle of fifths from C to E, the major being followed by its relative minor (*no* C# minor, but F# minor, a very rarely used key at this time, is included as the final piece in the collection), then from F to E-flat with their relative minors. They are all moderately paced and could certainly be used as first movements of Linley's own voluntaries and indeed in voluntaries of other composers, a practice first mentioned by John Reading in his manuscripts of the early 18th century, and all are also useful as fillers during the service.

Complementing Jonas Blewitt's set of *Twelve Voluntaries and a Treatise on the Organ*, op. 4, also available from David Patrick, is the set of *Ten Voluntaries*, op. 2 (ca. 1780), which are in two movements, apart from nos. 4 in one movement and 5 in three. Each of the two-movement pieces begins with a slow movement, of which nos. 1, 3, and 6 are for Diapason; no. 2 is a delightful dialogue for Swell Hautboy and Vox Humane [*sic*]; no. 5 is marked for Diapason and Principal; no. 7 is for RH Swell and LH Stop Diapason and Flute Great Organ (possibly a printer's error in the original since relatively few organs at this time would have possessed a Flute on the Great, although Blewitt does describe the Great as having a Flute in his *Treatise*, op. 4); no. 8 is a Siciliana marked for RH Swell Diapasons, Principal, Trumpet and Hautboy, with LH on Great Stop Diapason; no. 9 moves between Full Organ, Choir (Stop Diapason and Principal) and Swell Diapasons, Principal, Trumpet and Hautboy; and no. 10 is a *Largo Staccato* for Full Organ.

The second movements are for solo stops (nos. 1 and 6 are for Trumpet and Echo, with an interlude on the Choir; no. 2 for Horns or Diapason; no. 3 for Cornet and Echo; no. 7 is for Flute; no. 8 is a melodious *Andante* for Vox Humane, Cremona or Bassoon), and nos. 9 and 10 are lively Handelian fugues. In *Voluntary 5*, the second movement is a short *Grave*, with two voices in the right hand on the Swell and the bass on the Stop Diapason and Flute Choir, the third movement being for Cornet and Echo. The single movement no. 4 is for Full Organ; a vigorous 3/4 in quarter- and eighth-note movement, it dissolves in bar 116 into 16th-note passagework with right-hand thirds before sinking to a close. There is a great variety of writing in this book, which makes this modern edition all the more valuable.

About George Green almost nothing is known; this collection of *Six Voluntaries* was published by Longman, Lukey and Co., ca. 1775. No. 1 has three movements, no. 3 has four, and nos. 2 and 4 have the more usual two movements, of

which the second is a sprightly Cornet piece (no. 4 does not call for the Echo). A further Cornet movement, in binary form, but with only the first section having repeat marks and the instruction "repeat on the Echo," closes *Voluntary 1*. The first four voluntaries open with a traditional short Diapason movement, that in no. 4 having a passage of both bass and treble pedalpoints repeated one step higher. Other movements include an *Andante* marked Swell or Flute as the second movement in *Voluntary 1*; in *Voluntary 3*, the second movement is for Flute and Echo, with much debt to John Stanley, with a rare example of a lengthy interlude for the Bassoon in the right hand; the third movement is a Siciliana for Swell, with some reverse dotted rhythms, and the final movement is another jaunty piece for full organ with an interlude of typical two-part writing for Horns. Voluntaries 5 and 6 take the form of a dotted-rhythm prelude, with upbeat tirades followed by a Handelian fugue of some 70 bars. Keys used include the relatively rare E major in no. 4, with modulations involving double sharps (requiring much care with the accidentals), A major in no. 2, B-flat in no. 6, and E-flat in nos. 1, 3, and 5. Nimble fingers are needed for the fast passagework, and there is plenty of tricky writing to negotiate, but these attractively tuneful pieces are well worth the effort required.

As in previous publications from David Patrick, each comb-bound volume contains a brief introduction, including source details and comments on ornaments employed. There is a wealth of stylistic variety within the relatively few genres of the English organ voluntary in the late 18th century. Many of these pieces are not overly difficult, with several well worth presenting in concerts. It is to be hoped that David Patrick's tireless work in presenting these lesser-known treasures of the English national heritage will lead to their more frequent appearance in concerts and, indeed, in exams as a change to Stanley and Boyce.

—John Collins
Sussex, England

Three Preludes on American Hymntunes: A Collection of Duets for Piano & Organ, Charles Callahan. MorningStar Music Publishers MSM-20-866, \$12.50.

HE LEADETH ME, RESIGNATION, and PLEADING SAVIOR are the tunes arranged for piano and organ duet in this collection. All are pleasing to the ear and easy to play, yet interesting. The material is distributed evenly between organ and piano, thus maintaining a nice bal-

ance between the instruments. Callahan writes idiomatically for each instrument, frequently giving the piano arpeggiated figuration, and sustained chords to the organ. Motivic material, however, is also shared in a way that unifies each setting. Two scores are needed for performance, since the piano part is printed above the organ rather than as a separate part. Highly recommended.

Many and Great: Introductions and Accompaniments for Global Hymns, John Ferguson. MorningStar Music Publishers MSM-10-767, \$16.50.

A VA DE, ASSURANCE, BUNESSAN, LAC QUI PARLE, LINSTEAD, MCKEE (in B-flat and C), SIYAHAMBA, SOJOURNER, STAR OF THE COUNTY DOWN, and YISRAEL V'ORAITA comprise the contents of this commissioned collection. After stating the importance of "broadening the repertoire of congregational song" in the foreword, Dr. Ferguson acknowledges the challenge of fitting "folk-based melodies . . . envisioned for unaccompanied singing and almost all of which [are] not conceived with the organ in mind" into traditional four-part settings. He wisely calls each of his settings "an example of an approach, not just to a specific tune, but also to a genre of tune," and suggests that "the judicious use of appropriate ethnic percussion can enhance many of these settings." With these caveats in mind, he has assembled a useful collection for organists who might be struggling to 'mainstream' these hymns.

Although some of the accompanimental figures seem a bit unwieldy (the thick left-hand chords in ASSURANCE, the off-the-beat left-hand chords—full triads, again—in LINSTEAD that seem to fight against the syncopated melody), these introductions and accompaniments fulfill their function as service music aids. One hopes that they will also encourage organists to experiment with registration for and improvisation on these newer additions to Christian hymnody.

—Sarah Mahler Kraaz
Ripon College
Ripon, Wisconsin

New Handbell Music

Songs for the Solo Ringer II, arr. Christine D. Anderson and Anna Laura Page. Agape (Hope Publishing Company), Code No. 2509, \$29.95, accompaniment CD \$24.95, Level 1–3 (M–D).

This edition for solo ringing is the second in this series, with a good variety of selections for the church year, including Christmas, Thanksgiving, Holy Week, and a patriotic piece as well as a spiritual. These creative arrangements are well written by two talented veterans in the field, and provide another volume of a wide variety of literature for solo ringing. A rehearsal performance CD is available and is a very useful tool, not only for learning the music, but also for use in performance when a piano is not accessible. Each title is recorded at three different tempos, facilitating learning the piece at a slower tempo and moving up to the intended performance tempo.

Spiritoso, by Arnold B. Sherman, original setting for 3–6 octaves of handbells with optional 3–4 handchimes and strings. Agape (Hope Publishing Company), Code No. 2469, \$4.50; instrumental parts, Code No. 2469P, \$20.00, Level 5 (D–D+).

It isn't often I include an advanced piece for handbells, but there are many fine bell ensembles that could be looking for a challenge like this. This original composition is the first in a new series entitled *Agape Bronze: Music for Advanced Ensembles*. The piece can be played with or without the string ensemble and will be a riveting composition filled with energy, with driving mixed rhythms that will inspire the listener as well as the players.

—Leon Nelson

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Albert Schweitzer Organ Festival Twelfth Anniversary

David Spicer



John Weaver, David Spicer, Wilma Jensen, and Frederick Hohman (photo credit: David Gilbert)

It hardly seems possible that twelve years have gone by since we began the Albert Schweitzer Organ Festival! We have experienced outstanding applicants, who reflected wonderful, superb teaching, outstanding adjudicators, and a remarkable and consistently high level of music making.

Beautiful New England weather gave an idyllic setting for the festival. On Friday evening, September 10, our traditional opening concert was held. The service/choral portions were played by the writer:

Prelude: *Benedictus*, op. 59, no. 9, Max Reger (played also at the first annual festival)

Psalm 150, César Franck

Hymn: *Christ Is Made the Sure Foundation* (tune: CHRIST CHURCH), Richard W. Dirksen

Kyrie (from *Messe Solennelle*, op. 16), Louis Vierne

He Comes to Us (text by Albert Schweitzer), Jane Marshall

Go Ye into All the World, Robert Wetzler

Hymn: *Let Heaven Rejoice* (tune: ROCK HARBOR) (text by Hal M. Helms), Alan MacMillan

The three judges were each invited to play a selection of their own choosing. The artists' playing from the balcony was projected onto a screen downstairs in the historic Meetinghouse. Frederick Hohman played his arrangement of *Arioso* (*Suite No. 3 in D*) by J. S. Bach. Wilma Jensen played *Méditation à Ste. Clothilde* by Philip James. John Weaver then played *Chorale Prelude on Ellers* followed by *Fantasy on Sine Nomine*, both his own compositions.

Saturday morning, from 9 to noon, the three high school division finalists played the required repertoire. At 2 pm the young professional division finalists were heard. The combined repertoire of these six finalists included hymn tunes: ST. THOMAS (WILLIAMS), CORONATION, EIN' FESTE BURG, DIADEMATA, SLANE, and VENI CREATOR; Bach: *Fantasia and Fugue in G Minor*, BWV 542, *Prelude and Fugue in A Minor*, BWV 543, *Prelude and Fugue in D Minor*, BWV 539, *Trio Sonata No. 1 in E-flat Major*, BWV 525, and *Trio Sonata No. 5 in C Major*, BWV 529; Widor: *Cantabile* (from *Symphony No. 6 in G Minor*), *Andante Cantabile* (from *Symphony No. 4 in F*), and *Andante Sostenuto* (from *Symphonie Gothique*); Franck: *Choral No. 2 in B Minor* and *Choral No. 3 in A Minor*; Eben: *Moto Ostinato* (from *Sunday Music*); Jongen: *Sonata Eroica*, op. 94; Jehan Alain: *Aria*; Duruflé: *Scherzo*, op. 2; Messiaen: *Dieu parmi nous* (*Nativité du Seigneur*, IX).

Immediately afterwards, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at Mainly Tea, directly across the street from the Meetinghouse.

On Sunday, September 12, all finalists played portions of the 8, 9:15, and 11

am worship services. At 1:30 pm, a masterclass with the three judges was held. Many important topics were covered, and awards were presented.

The judges' decisions

High School Division: first place, **Bryan Anderson** from Stockbridge, Georgia, a student of Sarah L. Martin; second place, **Deniz Uz** from Longwood, Florida, a student of Terry Yount and currently with Thomas Bara at the Interlochen Arts Academy; third place, **Clarence Chaisson** from South Lancaster, Massachusetts, a student of Christa Rakich.

Young Professional Division: first place, **Adam Pajan** from New Haven, Connecticut, formerly a student of Charles Boyd Tompkins at Furman University in Greenville, South Carolina and currently with Martin Jean at Yale University; second place, **Clayton Roberts** from Houston, Texas, a student of Robert Bates at the University of Houston; third place: **Jonathan Hehn** from South Bend, Indiana, a student of Craig Cramer at the University of Notre Dame.

We are very grateful to Charles Callahan for serving as the screening judge for initial recorded examples of these organists and other applicants.

We are also grateful to Leigh and Betty Standish for the \$2000 award for first prize in the high school division. The young professional division first prize of \$3500 was given by Robert Bausmith and Jill Peters-Gee, M.D. Thanks go to John Gorton and Richard Pilch for providing \$750 for the David Spicer Hymn Playing Award, which was awarded to high school division finalist **Bryan Anderson**. Other prizes and gifts toward the festival—including the high school division second prize of \$1000 and the young professional division second prize of \$1500—came from Austin Organs, Inc., Marilyn Austin & the Austin family, and several individuals in the First Church family. We also thank Dr. Paul Bender for his gift to this festival.

Special thanks go to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who was on hand throughout the Saturday competition to offer assistance, should the organ need it, as well as his gracious gift of tuning and maintenance for this festival. Austin Organ Service Company is the regular curator of this instrument, serviced by Alex Belair and Michael Tanguay.

Our thanks to William Dean, music committee chair; Andrea Volpe, ASOF chair; and Linda Henderson, assistant, for so ably performing the organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice include Trinity Episcopal Church, Wethersfield, Bruce Henley, organist-choirmaster; St. John's Episcopal Church, West Hartford, Ralph Valen-



Left to right: David Spicer, Andrea Volpe, Adam Pajan, Clayton Roberts, Jonathan Hehn, Clarence Chaisson, Bryan Anderson, Deniz Uz, Wilma Jensen, John Weaver, and Frederick Hohman (photo credit: David Gilbert)

tine, organist-choirmaster; St. James' Episcopal Church, also in West Hartford, Jason Roberts, organist-choirmaster; First Church of Christ, Glastonbury, Angela Salcedo, director of music ministries; Cathedral of St. Joseph, Hartford, Ezequiel Menéndez, music director; and Bethany Covenant Church, Berlin, Olga Ljungholm, minister of music.

The 2009 first-place winners, Bryan Anderson and Adam Pajan, will perform in recital on Sunday, June 13, 2010, at 7 pm at the First Church of Christ, Wethersfield, Connecticut.

The 2010 Albert Schweitzer Organ Festival will have the following judges for the competition: Joyce Jones, Charles Callahan, and Frederick Hohman. Plans are underway to feature these organists in the opening concert of the festival on Friday

evening, September 10, at 7:30 pm. The ASOF committee is hoping to invite six qualified young organists to compete in the two divisions on Saturday, September 11. Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575 ext. 209, by e-mail at <music@firstchurch.org>, or by viewing the ASOF website: <www.firstchurch.org/ASOF>.

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut, in 1986. In 1996 he and Harold Robles founded the Albert Schweitzer Organ Festival. Spicer is a graduate of the Curtis Institute of Music, where he studied with Alexander McCurdy, and is a graduate of the Eastern Baptist Theological Seminary.

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2010 Panel of Judges



Joyce Jones



Frederick Hohman



Charles Callahan

PAST JUDGES:

Colin Andrews, Diane Meredith Belcher, Benjamin Dobey, Paul Fejko, Janette Fishell, Gerre Hancock, Fredrick Hohman, Paul Jacobs, Wilma Jensen, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver



Mendelssohn and Me: Playing the complete organ works

Jay Zoller



Jay Zoller with his display of Mendelssohn art (photo credit: by Rachel Zoller)

This article might also be entitled “What possessed me to try and perform all of Mendelssohn’s organ works?” I can remember well working on the *Prelude and Fugue No. 1 in C Minor* during the beginning of my undergraduate degree. Fortunately, I have forgotten most of the long hours I put in practicing, but I do recall that it was quite a few before the music was ready to be heard by an audience.

Over the years I have added several more of the major Mendelssohn pieces to my repertoire; the Preludes and Fugues Nos. 2 and 3, and three of the Sonatas, Nos. 1, 2, and 6. After a time, I came across music that had been considered lost after World War II; I discovered in my newly purchased Bärenreiter Edition a whole new world of Mendelssohn. I immediately learned and played the *Fantasia and Fugue in G Minor*, a piece that the 14-year-old Felix had composed.

As 2009 approached, I thought about how nice it would be to play all the works in honor of the Mendelssohn 200th birthday. I looked at some of the other pieces, but I was busy with reworking a Wunderlich piece (THE DIAPASON, April 2009 and September 2009) and was scheduled to play it in Germany in the spring.

After the trip was over, I began to look at my two volumes again. How bad could it be, really? I already knew half of the Sonatas. I knew all the Preludes and Fugues; and, the Fantasy and Fugue. I was halfway there!

Wrong! There is a tremendous amount of music, and just because some of it was written by a 14-year-old doesn’t mean that it is easy. The young Felix was a mature composer at age 14, with 100 compositions to his credit. So, I continued to practice, devoting my summer to the Mendelssohn compositions, and have found that my appreciation of this man has increased tenfold.

The organ works require three recitals in order to program them all. I decided to include two of the Sonatas in each program, beginning with No. 5 and No. 6 in the first concert and working backward. One of the three Preludes and Fugues opened each program, beginning with the first. I programmed the remaining works between those according to the year they were written (some early works in each program), the keys, the lengths, and the volume, so there was variety.

As I practiced, I also re-read *Mendelssohn—A Life in Music* by R. Larry Todd, a book that I found to be most helpful for background information about Felix as



Hutchings organ, St. Andrew’s Episcopal Church, Newcastle, ME (photo credit: Jay Zoller)



Mendelssohn, Groenmarkt

well as discussions on some of the organ works. The editor’s notes in the Bärenreiter Edition are also most helpful. The book *Fanny Mendelssohn* by Françoise Tillard was also a big help for family information. As I learned more, I discovered that I wanted to share some of my knowledge with the audience. Then too,

some of my audience began asking questions even before the series began. The concerts took place October 4, 18, and November 8.

I began my first recital with an overview of Felix and then went into the children’s schooling and training in keyboard and composition. In later talks I touched on how the Sonatas and Preludes and Fugues came to be written, and at the last concert I talked about the family tree, their history, and how the name Bartholdy came to be added to the Mendelssohn name. In addition, I made occasional comments on particular pieces of music as I went along.

My second interest, which was stimulated by my visit to the Mendelssohn home in Leipzig last spring, was in Felix’s artwork. Many people do not realize that Felix was an accomplished artist as well as musician, and I wanted to have people see some of his work. I managed to put together a very small art show of prints, which I encouraged people to look at during the receptions that followed each concert. The receptions were hosted by my wife and allowed me to listen to some of the excitement that had been generated by the music.

The cycle of Mendelssohn’s organ works is hard work, but has proved to be educational to me in more ways than just learning new music. My appreciation for the accomplishments of this unique man has grown immensely, and now that the series is over I feel a strange sadness as though saying good-bye to a good friend. But then, it is not really good-bye because we will always have his organ music.

The organ

The towns of Damariscotta and Newcastle sit in a beautiful area known as mid-coast Maine. I had decided that I

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Church interior (photo credit: Jay Zoller)



Triptych with some of the stenciling (photo credit: Jay Zoller)

Program One, October 4, 2009

- Prelude and Fugue in c minor, op. 37, no. 1 (1834/37)
- Andante in D Major (1823)
- Chorale and Variation "Herzlich tut mich verlangen" (1840)
- Trio in F Major (1844)
- Sonata V in D Major, op. 65, no. 5 (1844)
- Allegro in d minor/D Major (1844)
- Ostinato in c minor (1823)
- Sonata VI in d minor, op. 65, no. 6 (1845)

Program Two, October 18, 2009

- Prelude and Fugue in G Major, op. 37, no. 2 (1836/1837)
- Theme with Variations (1844)
- Prelude in d minor (1820)
- Allegro moderato maestoso in C Major (1845)
- Sonata III in A Major, op. 65, no. 3 (1844)
- Allegro in B-flat Major (1844)
- Chorale with Variations "Wie gross ist des Allmächt'gen Güte" (1823)
- Andante alla Marcia (1845)
- Sonata IV in B-flat Major, op. 65, no. 4 (1845)

Program Three, November 8, 2009

- Prelude and Fugue in d minor, op. 37, no. 3 (1833/37)
- Three fugues: B-flat Major (1845), f minor (1839), e minor (1839)
- Sonata II in c minor, op. 65, no. 2 (1831/39/44)
- Fantasia and Fugue in g minor (1823)
- Two Chorales: A-flat Major (1844), D Major (1844)
- Nachspiel D-Dur (1831)
- Prelude in c minor (1841)
- Sonata I in f minor, op. 65, no. 1 (1844)

wanted to play these recitals near home, and the two towns boast four beautiful little tracker organs: Simmons in the Baptist church, Cole and Woodberry in the Catholic church, and Hutchings in both the Congregational and Episcopal churches. After some consideration, I decided to play the series in the church to which I belong, St. Andrew's Episcopal Church, primarily because the organ has a reed on both manuals. St. Andrew's is nestled next to the tidal Damariscotta River and is surrounded by woods and large old homes.

The church and the organ case were designed by Henry Vaughn (1845–1917), who also designed three buildings at Bowdoin College and the National Cathedral in Washington, D.C. Vaughn designed St. Andrew's in the "half-timber" style, which was popular in England in the 15th century. The exterior of the church gives little hint of the richness of the interior. The church, according to Vaughn's own description:

... is divided into seven bays by arches which form the principals of the roof. The chancel consists of two bays and has an arched roof (barrel-vaulted) divided by

ribs into square panels and decorated with emblems and monograms. The nave has an open timber roof.

The dominant colors are olive green and maroon. The overall scheme of elaborately painted stencil work is Vaughn's design. When the vestry of the church was unwilling to fund it, Vaughn did it himself, taking an entire summer and working principally on his back, recalling the tradition of Michelangelo and the Sistine Chapel.

The gilded triptych is a London recreation of a 14th-century Florentine triptych. The central panel is probably a copy of a Perugino "Madonna and Child, Enthroned." The figures on the side panels are said to have been taken from the "Baptism of Christ" by Andrea del Verocchio, now in the Uffizi in Florence, Italy. This is a most beautiful setting for listening to the music of Felix Mendelssohn.

The organ was built by George Hutchings of Boston in 1888. The casework was designed by Vaughn and shows his exquisite handling of 15th-century flamboyant woodwork. Although not large, and despite speaking from the side of the chancel, the organ sound carries nicely throughout the sanctuary. The stoplist is as follows:

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dolcissimo
- 4' Octave
- 4' Flute D'Amour
- 2 7/8' Twelfth
- 2' Fifteenth
- 8' Trumpet

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Salicional
- 8' Stopped Diapason
- 4' Flute Harmonique
- 4' Violina
- 2' Flautino
- 8' Oboe

PEDAL

- 16' Bourdon
- Swell to Pedal
- Great to Pedal
- Swell to Great
- Swell to Great 4' (hitch-down)
- Great to Pedal reversible
- Tremolo

The organ also has four mechanical pistons operated by foot pedals: Forte Great, Piano Great, Forte Swell, Piano Swell. ■

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- A Short Tour of St. Andrew's, Newcastle, Maine* by the Rev. Dr. Stephen J. White XVIII, Rector.

Jay Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G.G. Hook organ. He holds degrees from the University of New Hampshire and the School of



Sketch of Mendelssohn at age eleven, by an unknown artist

Theology at Boston University. He is a retired designer for the Andover Organ Company and currently designs for the Organ Clearing House. He resides in Newcastle, Maine, with his wife Rachel.

In addition to writing several articles about Heinz Wunderlich for *The American Organist*, Choir and Organ, and *THE DIAPASON*, he has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009. His article, "Heinz Wunderlich at 90," appeared in the April 2009 issue of *THE DIAPASON*.

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14th International Organ Festival Toulouse, France

Bill Halsey

The 14th Toulouse International Organ Festival (known as Toulouse les orgues) took place October 8–18, 2009 in Toulouse, France and the Midi-Pyrénées region. Concerts honored the anniversaries of Handel, Haydn, and Louis Braille (1809–1852). Performers included Elisabeth Amalric, Stéphane Bois, Gilbert Vergé-Borderolle, Yasuko-Uyama Boulevard, Anne-Gaëlle Chanon, Pieter-Jelle De Boer, Matthieu De Miguel, Tania Dovgal, Jean-Baptiste Dupont, Pierre Farago, Bernard Focroulle, Jan Willem Jansen, Maïko Kato, Adam Kecskés, Rudolf Kelber, Eric Lebrun, Mathias Lecomte, Philippe Lefèbvre, Marie-Ange Leurent, François Marchal, Jean-Baptiste Monnot, Yves Rechsteiner, Benjamin Righetti, Juan de la Rubia Romero, William Whitehead, and others. The festival is also presenting concerts covering the entire canon of Bach's organ works, on Sundays at 4 pm at the Musée des Augustins in Toulouse. The series began on September 13 and continues through June 2010. (For information:

<www.toulouse-les-orgues.org>.)

I had spent time visiting the historic organs of Italy, and felt the need to reconnect with my first love, French organs, both Classic (that is, pre-Revolution) and Romantic, and the annual organ festival of Toulouse-les-orgues seemed a good place to do it. Two years ago, my wife and I went to part of the festival and then spent the rest of October going from one French town to another throughout south central France, visiting different organs and being inspired by the quality of the instruments and the hospitality of the organists.

About Toulouse

Toulouse seemed both more beautiful and more foreign than I remembered, with its monumental rose-colored brick buildings spread out on the banks of the Garonne. After living in Italy, I found French formality strange but charming, almost quaint.

There is something different about the churches in Toulouse—they have been described as church fortresses, with the explanation that one of the first Crusades was against the Cathar heresy, in some ways a precursor of Calvinism, which was centered in the southwest of France, Toulouse and Albi especially. These im-



Eglise-musée des Augustins, organ by Jürgen Ahrend (1981) (© J.J.Ader, used with permission)

mense and stark Gothic edifices contain a number of fine Romantic organs, their dark walnut cases and dull metal pipes looming from either the choir loft in back or sometimes above and to one side of the altar. Many were built by two nineteenth-century firms from the region, Aristide Cavaillé-Coll, from Gaillac, a half-hour train ride outside of Toulouse, and the Pugets, who continued the family business into the modern era, in Toulouse itself.

There are also churches from the classical period, and in one of these, St. Pierre-les-Chartreux, is a fine Micot organ, from the end of the 18th century, barely pre-Revolutionary. One of the most impressive sites in Toulouse, oddly enough, doesn't even have an organ—the Gothic church Les Jacobins, where St. Thomas Aquinas is buried.

Day one

Our first event was a series of three student concerts at Saint-Pierre les Chartreux, Saint-Nicolas, and the Institut Catholique's modern Bonfils organ. The best concert was the one at Saint-Nicolas, on a really interesting transitional 1844 Daublaine et Callinet, by **Matthieu de Miguel**, an organist with a bright future ahead of him. I especially

liked his rendering of the *Intermezzo* from Widor's *Sixth Symphony*.

That day, in addition to the memorial concert for the fall of the Berlin Wall, which we didn't attend, there were two concerts on the recently restored Puget (1888) at Notre-Dame la Dalbade, with three manuals, 50 stops, and two expression pedals, this last very unusual for organs outside of Paris. In the afternoon was a choral concert by the **Maîtrise du conservatoire de Toulouse**, directed by **Mark Opstad** and accompanied by **William Whitehead**, and in the evening an organ recital by **Philippe Lefèbvre**.

The Maîtrise is a chorus of children, mostly girls, and their program consisted of four *Misse Breves*, by Delibes, Fauré, Caplet, and Leighton, done in chronological order. The Delibes (1875) was a revelation, full of dramatic, almost operatic, contrasts. The Fauré is a minor work, and the Caplet and Leighton had interesting moments but did not seem like very distinguished pieces. The children were very well trained, but although it was possible to admire their skill in the more contemporary pieces, they were really at their best in the Delibes, where the quasi-operatic nature of the vocal writing allowed their resonance to blossom. William Whitehead's accompaniment was

masterful—gently supportive for the kids and making exuberant full use of the organ on the codas.

The evening concert by Philippe Lefèbvre, one of the three *titulaires* of Notre Dame de Paris, was excellent. He started with Franck's *Trois Pièces pour le Grand Orgue*, of which the best was the first, the *Fantaisie en la*, where he showed off the wonderful power of the organ's monumental reeds. He then played the *Choral* from Vierne's *Symphony No. 2*, Boëllmann's *Suite Gothique*, and Duruflé's *Prélude et fugue sur le nom d'Alain*, concluding with a vast improvisation. Lefèbvre made expert use of the organ's tone colors and the (two) swell pedals, but I wish he had played more music, like Widor or Guilmant, that was really designed for such a grand instrument.

About the festival

Toulouse-les-orgues offers a wide variety of events, from formal evening concerts to more relaxed afternoon events and lunchtime concerts, two of which I attended. The first, on October 13, was by **William Whitehead** on the Cavaillé-Coll at Saint-Sernin entitled "Bayreuth Aftershock!" and the theme was Wagner's influence on French organ music. Whitehead played two transcriptions by George Bennett of selections from *Parsifal*, a *Scherzo* by Edward Bairstow, and two pieces by César Franck. His playing was wonderful, but the Wagner seemed thin without the orchestra. Even a Cavaillé-Coll organ is no substitute for a Wagner orchestra!

The other noon concert I attended, also at Saint-Sernin on October 16, was all improvisations, played by **Juan de la Rubia Romero**: first, chorale variations in the style of Bach, then a fantasy in the style of Mahler, and finally chorale variations done in a modern style. These improvisations seemed weak, especially considering Romero had the leisure to plan them; they weren't true improvisations in the Franz Liszt sense, where the artist is given a subject from the audience and has no time to prepare beforehand.

The Toulouse festival is also known for offbeat concerts that pair the organ with dancers, brass ensembles, spoken word, etc. I saw two of these on October 11: an organ suite with narration, written for children, entitled *Parade of Animals*, and inspired by Saint-Saëns' *Carnival of the Animals*, and a concert of works for organ and instruments, with many either Toulouse or world premières. The *Parade of Animals*, by Iain Farrington, played at Saint-Sernin by **William Whitehead**, with spoken verses about different animals, followed by musical portraits that drew on the organ's vast tonal repertoire, was well done; the children present certainly seemed to eat it up. The other concert's new pieces seemed a little dated—surely this type of modernist writing, the Nadia Boulanger plus a little Stravinsky and atonalism school, is passé by now?

Events outside Toulouse

Toulouse les orgues festival also always has several "Journées-région," excursions by bus to various sites near Toulouse. I joined one to the Frontonnais, with visits to Verdun-sur-Garonne (Lépine organ, 1767), Fronton (B. Feuga organ, 1852), Vallemur-sur-Tarn (Maurice Puget organ, 1960), and Moissac (Cavaillé-Coll, 1864). The most interesting was the Feuga—the only Feuga organ apparently still playable. It is in need of restoration, and there was a group from the community, the "friends of the organ," who have been trying to raise money to restore the instrument and wanted to use the event to evaluate the state of the organ and get advice from **Jan Willem Jansen**, the festival director, whose baroque-style improvisations on an organ he had never seen were brilliant. The organ obviously

ST GEORGE'S, SOUTHALL



This fascinating 1723 Abraham Jordan organ was originally built for St George's, Botolph Lane, in the City of London. When the church was demolished in 1904, the organ was transferred to the new church of St George's Southall. The entire lower section of the case was discarded and significant changes were made to the interior of the organ and its specification.

The organ has now been restored to its original specification and every effort made to reconstruct it in its original form. The lower casework is new, based on photographic evidence from when the organ stood in the church at Botolph Lane. The Great compass is G¹, A¹, C, D to d³. Swell is g⁰ to d³. There are no pedals. The organ is tuned to its original pitch at A455 and 1/6th comma meantone temperament.

The restoration received significant financial support from the Heritage Lottery Fund.

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St-Sernin, Grand Orgue, by Robert Delaunay (1674), Daublaine & Callinet (1845), Aristide Cavallé-Coll (1889), restoration Jean-Loup Boisseau, Bertrand Cattiaux and Patrice Bellet (1996) (© Patrice Nin, used with permission)



St-Etienne, Grand Orgue, by Antoine Lefèvre (1612), Aristide Cavallé-Coll (1849), reconstruction Alfred Kern (1976) (© Francis Bacon, used with permission)



Eglise de la Delbade, seen from the outside (© Patrice Nin, used with permission)



Eglise de Gesu, Grand Orgue by Aristide Cavallé-Coll (1864) (© Patrice Nin, used with permission)

did have major problems; one of the front pipes had even fallen out of the case—luckily, no one had been standing underneath at the time! But the core of it seemed very solid, with nice flutes, a stentorian trumpet, and an oboe full of plangency and character.

The Lépine organ seemed a little tinny. **Benjamin Righetti** played pieces by Du Mage and a sonata by Mozart. The Du Mage was nice enough if a little perfunctory; the Mozart worked fairly well. It's always a challenge that devotees of the French Classic organs face, to prove that this instrument can do justice to other music besides French Classic music. The modern Puget just didn't seem like a very good instrument. The Cavallé-Coll in the Moissac monastery church was wonderful, powerful, and somber by turns, and the building itself—even in a region of wonderful churches—was amazing.

The concert, however, suffered from being entirely composed of lugubrious music and also from the numerous program changes announced by Jansen, who wasn't audible past the first few rows of seats. The selections were organ solos and songs for mezzo-soprano and organ, including some of Mussorgsky's *Songs and Dances of Death*. The organist was **Matthieu de Miguel**, and **Marilyn Revel** was the vocal soloist. De Miguel, who had been so excellent at St. Nicolas, didn't seem to have properly prepared the music. Everything sounded underrehearsed.

On the way to these events, we had a wine tasting with snacks at Chateau Caze, in Villaudric, followed by a recital of pieces for soprano, French horn and piano, and then an excellent lunch of regional specialties at Fronton. On the whole, the day was disappointing; too many of these concerts seemed less than well prepared, and the festival's concerts of Romantic and modern repertoire contained too much music in minor keys that didn't really seem to go anywhere.

Other notable concerts

Thursday I went to the all-Schütz concert of the **Sacqueboutiers**, a pioneering early music group. The second half of this concert was much more interesting than the first, especially *Fili mi Absalon*, sung ringingly by **Renaud Delaigue** to bring the house down, and then Schütz's masterwork, *Seven Last Words of Christ on the Cross*, which was splendidly done.

On Friday, the grand finale was the third event of the day, an evening *Ciné-concert*, with **Jean-Baptiste Dupont** at Saint-Sernin accompanying Jacques Feyder's *Visages d'enfants*, a silent film from 1923–25. The film was wonderful, with beautiful outdoor shots of the Swiss Alps and excellent child actors. Dupont's work at the organ was adequate without being inspired.

Summing up

Overall, I enjoyed the festival without thinking it really lived up to its promise.

There were a number of problems, some small and some big, with the way the festival is run, the level of preparation of the artists, and probably also with the way they are selected. One minor quibble I have is the lack of information in the programs about the organs themselves, such as the builder and date of construction. This information, including complete stoplists, is fortunately available on their website, <toulouse-les-orgues.org>, under the rubric "patrimoine," but concert programs still should include a minimal description of the organ, along with information about the music and the performers.

A bigger issue is the lack of commitment to the French Romantic organ repertoire. They do include, obviously, many works from the nineteenth- and twentieth-century organ tradition, but without much sense of context, of purpose, or of exploration. This year, the festival was severely curtailed because of their Bach cycle. But even so, it seems a shame, given that most of Toulouse's historic instruments are from the nineteenth century, that there weren't at least one or two concerts devoted to an in-depth look at one of that period's composers. After all, even with the attention paid to Bach, they still managed to devote an entire concert to Schütz.

Widor and Guilmant, in particular, are fundamental to the French organ repertoire. The sonatas of Guilmant would make a fascinating cycle. They show an evolution from his early neo-classical work

to the impressionism of the final sonatas, and as the hinge between early and late sonatas there is the monumental Fifth Sonata with its searing Romanticism, the skillful but never academic fugues, and the final explosion of the chorale, fugue and variations on "Ein Feste Burg."

A real presentation of French organ romanticism—something the festival should aim for each and every year—would also include the precursors and the earlier nineteenth century, namely Rossini, Donizetti, and Meyerbeer. These three opera composers made Paris their home in the 1830s and '40s, and created works that are essentially French. They, along with Franz Liszt, who lived in Paris and wrote his "Ad nos" based on Meyerbeer's theme for *Le Prophète*, and the native French composers active at around the same time, such as Daniel François Esprit Auber and Adolphe Adam, established the foundation for the French musical culture that evolved toward the end of the century.

The Toulouse organ festival's new-music programming also seems not as interesting as it could be. Even if a work is a première, that doesn't by itself make it interesting and important; the new pieces programmed this year seemed already dated. One of the best "new music" events at the festival was one that, probably, the festival took least seriously—the *Parade of Animals*. Some of the pieces were really special, like low hums on the organ to evoke the blue whale. That piece sticks in my mind, which is really the fundamental test of new music—would you ever want to hear it again?

The quality of the concerts was also very uneven. Too many of them were obviously underrehearsed and slapdash, and this was especially true for the Romantic repertoire. In short, this festival, which has the potential to be a wonderful celebration of the history of French music, seems to almost shy away from the core of the repertoire. People don't come to Toulouse-les-orgues for Bach cycles or the type of Baroque or Renaissance concert you can hear—often done better—in New York or Boston. They come for the core French Romantic and modern repertoire—and this includes all the wonderful works written in France by foreigners, like Rossini's Masses and his other liturgical music—done in spaces and on instruments that really are hardly to be found outside of France. ■

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



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W. W. Kimball Op. 7231 Restoration St. John's Cathedral, Denver

Michael Friesen

St. John's Episcopal Cathedral, Denver, Colorado, has announced that Spencer Organ Company, Inc. of Waltham, Massachusetts will restore the cathedral's historic 5,949-pipe organ built by W. W. Kimball of Chicago. The four-manual, 96-rank Kimball organ, Op. 7231 of the firm, was dedicated on May 18, 1938, and was the last major instrument constructed before Kimball ceased organ-building operations in 1942 after the outbreak of World War II.

Founded in 1857, Kimball was a major manufacturer and supplier of musical instruments, primarily pianos and reed organs. Pipe organ manufacture began in 1891. Altogether, the company built and installed 7,326 organs throughout the United States and abroad. Most of the firm's large instruments have been replaced, neglected, or substantially rebuilt. The Denver Kimball is now prized because of its completely original condition (not a pipe has been changed), preserving a rich English Cathedral aesthetic popular between the wars.

Although the instrument has been well maintained during its 71 years, it has developed the mechanical problems that come to all pipe organs with age and wear through heavy use. To preserve the instrument and keep it in optimal condition, the cathedral has committed to a comprehensive restoration process. Much of the organ was removed in June 2009, not only for restoration, but also to allow repairs and improvements to the organ's chamber (built in a part of the cathedral intended as a temporary brick structure that has since become permanent). The organ restoration will include replacement of leather components, repair and renewal of mechanisms, and a thorough cleaning and re-regulation of all pipes.

The Spencer Organ Company, Inc., founded in 1995 by Joseph Rotella, specializes in the restoration of electro-pneumatic pipe organs. The Spencer firm, with eleven employees, has been entrusted with the restoration and maintenance of numerous Skinner, Aeolian-Skinner, and Kimball organs. The Denver project is a two-year program of staged work, beginning with the June removal and scheduled for completion in fall 2011.

The Kimball restoration is part of an effort at St. John's to improve several

aspects of the building in commemoration of its 150th anniversary in 2010-11, which includes the 100th anniversary of the cathedral building itself. (The parish was founded in 1860; the current cathedral building was dedicated in 1911.) Fund-raising for those projects and anniversary programs is underway. The cathedral is considering the commission of new organs for the rear gallery and St. Martin's Chapel, details of which will be announced later. Throughout this process, St. John's will continue its extensive music program without interruption.

St. John's has purchased an instrument built in 1869 by the Boston, Massachusetts firm of E. & G. G. Hook, its Op. 476, for use as a temporary instrument while the 1938 Kimball organ undergoes restoration. The Hook was formerly in the First Methodist Church of Lawrence, Massachusetts, its original home. The congregation currently using that building did not need the Hook for their worship and offered it for sale through the Organ Clearing House.

The Hook is a two-manual, 17-stop, tracker-action instrument, contained in a free-standing walnut case with Victorian-stencilled façade pipes. Co-restorers are Richard C. Hamar of Norwich, Connecticut and Susan Tattershall of Denver, with additional materials and/or labor furnished by Norman Lane and Rick Morel of Denver, Rubin Frels of Victoria, Texas, Barbara Owen of Newburyport, Massachusetts, and Michael Quimby of Warrensburg, Missouri. In addition, over 1,400 hours have been contributed to the project by many parish volunteers and non-parishioner friends, from youth to adult, who have helped with various tasks, ranging from making new trackers, cleaning all parts of the organ, sanding the old varnish off the case, and re-stencilling the decorative components.

The restoration project follows the Organ Historical Society's *Guidelines for Conservation and Restoration* for pipe organs. The pedal action, which was converted to tubular-pneumatic action in 1911 by the Hutchings Organ Company of Waltham, Massachusetts, has been returned to mechanical action in Hook style. Subsequent tonal alterations had included substituting a 2½' mutation stop and a 2' flute for the 8' Keraulophon



Kimball Op. 7231, St. John's Episcopal Cathedral, Denver

and 4' Violina ranks in the Swell, respectively, and a 4' Flute d'Amour displaced the 16' Bourdon on the Great, which was moved to a jump slide. The Keraulophon pipes were found in the organ, and have been repaired and restored to their original place; the jump slide and the Flute d'Amour were removed, with the Bourdon being returned to its original location, which required a redesign of the toeboard. The 2' principal rank will remain in the organ for the time being until suitable replacement Violina pipes are found. The case has been given a new traditional shellac finish, and the façade pipes are being restored to their original color scheme. Thus the original musical aesthetic, mechanical functioning, and appearance of the Hook is being restored to the greatest extent possible.

Coincidentally, St. John's had previous relationships with the Hook firm, purchasing two organs from them in succession: first, a small organ in 1875, which was used in its original church building in downtown Denver, and then a second, large three-manual organ in 1881 for the first cathedral located at 20th and Welton Streets, which burned in 1903.

The Hook organ has been placed on the floor of the nave in the back of the cathedral while repairs and refurbishing

of elements of the cathedral chancel are undertaken. St. John's began offering a recital series on the Hook in January 2010. Further concert dates will be announced. For additional information, contact the Cathedral Music Office at 303/577-7717.

Michael Friesen, of Denver, Colorado, is an organ historian who specializes in the history of organbuilding in America in the 18th and 19th centuries. He was President of the Organ Historical Society from 2003 to 2007.

St. John's Episcopal Cathedral Denver, Colorado W. W. Kimball Company Chicago, Illinois Op. 7231, 1938

4 manuals, 96 speaking stops, 96 ranks, 5,949 pipes

Great (61 notes, Manual II, unenclosed, except as noted °)

- 16' Double Diapason
- 16' Quintaton°
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason°
- 8' Harmonic Flute°
- 8' Bourdon°
- 8' Gemshorn°
- 4' First Octave
- 4' Second Octave°
- 4' Flute Harmonique°
- 2½' Octave Quint
- 2' Super Octave
- IV Fourniture
- III-V Full Mixture
- 16' Contra Tromba°
- 8' Tromba°
- 4' Clarion°
- Tremolo (for enclosed labial stops)
- Chimes (Solo)

Swell (61 notes, enclosed, Manual III)

- 16' Contra Salicional
- 16' Echo Lieblich
- 8' Geigen Principal
- 8' Hohl Flöte

Scattered leaves ... from our Letter File

"Your new studio instrument of 12 ranks at the Juilliard School is amazingly complete and satisfying in every way. With its wealth of tonal variety at unison and octave pitches, judicious duplexing over three manuals, precise action, ample provision of registrational controls and two enclosed divisions, students can learn not merely "the notes" on this organ, but all aspects of their playing as they must for performing in public. So many organs of the studio type are over-supplied with high-pitched mixtures and mutations that have a harsh, even harmful effect on one's hearing. Clear, lively and full of color, the sound of this instrument forever puts to rest the idea that such registers are useful in a small space. Fortunate are the Juilliard faculty and students who now have this perfect gem of an instrument to use!"

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E. & G. G. Hook Op. 476, St. John's Episcopal Cathedral, Denver

8' Salicional
8' Voix Celeste
8' Rohrflöte
8' Flauto Dolce
8' Flute Celeste
8' Aeoline
8' Aeoline Celeste
4' Octave Geigen
4' Traverse Flute
2 3/4' Twelfth
2' Fifteenth
III Cornet
V Plein Jeu
16' Waldhorn
8' Trumpet
8' Cornopean
8' Oboe
8' Vox Humana
4' Clarion
Tremolo
Chimes (Solo)
Harp (Choir) 8'
Celesta (Choir) 4'

Choir (61 notes, enclosed, Manual I)

16' Contra Dulciana
8' Diapason
8' Concert Flute
8' Viola
8' Dulciana
8' Unda Maris
4' Prestant
4' Lieblich Flöte
4' Viola
2 3/4' Nazard
2' Piccolo
1 3/4' Tierce
16' Bassoon
8' Trompette
8' Clarinet
8' Orchestral Oboe
Tremolo
Harp (8', 61 bars)
Celesta (4', from Harp)
Chimes (Solo)

Solo (61 notes, enclosed, Manual IV)

16' Contra Gamba
8' Flauto Mirabilis
8' Gamba
8' Gamba Celeste
4' Orchestral Flute
4' Gambette
2' Piccolo Harmonique
8' Tuba Mirabilis
8' French Horn
8' Cor Anglais
4' Clarion
Tremolo
Chimes (25 tubular bells)
Harp (Choir) 8'
Celesta (Choir) 4'

Pedal (32 notes, unenclosed [except for enclosed borrows])

32' Open Diapason (ext.)
16' Open Diapason
16' Principal
16' Double Diapason (Great)
16' Geigen
16' Violone
16' Bourdon
16' Contra Gamba (Solo)
16' Contra Salicional (Swell)
16' Echo Lieblich (Swell)
16' Contra Dulciana (Choir)
8' First Octave (ext. Op. Diap.)
8' Second Octave
8' Geigen (ext.)
8' Cello (ext. Violone)
8' Flute (ext. Bourdon)
8' Stillgedeckt (Swell 16' Echo Lieblich)
8' Dulciana (Choir 16' Contra Dulciana)
4' Super Octave
4' Flute (ext. Bourdon)
IV Mixture
32' Contra Waldhorn (ext.)
16' Trombone
16' Waldhorn
16' Tromba (Great)
16' Bassoon (Choir)
8' Trumpet
4' Clarion
Chimes (Solo)

Antiphonal (Manual IV; prepared for, 21 blank drawknobs)

Antiphonal Pedal (prepared for, 7 blank drawknobs)

Summary

Division	Stops	Ranks	Pipes
Great	18	25	1,489
Swell	23	29	1,973
Choir	16	16	1,132
Solo	11	11	791
Pedal	28	15+7 ext.	564
Total	96	96	5,949

Couplers and Accessories
= indicator light provided

Couplers (by tabs on coupler rail):
Great Sub 16'
Great Super 4'
Swell Sub 16'
Swell Unison Off
Swell Super 4'
Choir Sub 16'
Choir Unison Off
Choir Super 4'
Solo Sub 16'
Solo Unison Off
Solo Super 4'
Great to Pedal 8'

Great to Pedal 4'
Swell to Pedal 8'
Swell to Pedal 4'
Choir to Pedal 8'
Choir to Pedal 4'
Solo to Pedal 8'
Solo to Pedal 4'
2 blanks [intended for Antiphonal to Pedal 8', 4']
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'
Choir to Swell 8'
Solo to Swell 8'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
Solo to Choir 8'
Great to Solo 16'
Great to Solo 8'
Great to Solo 4'
5 blanks [intended for Antiphonal division coupling to be determined]

Reversibles (by thumb piston and toe stud):

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Antiphonal to Pedal
Swell to Great
Choir to Great
Solo to Great
#Mezzo Sforzando (settable)
#Sforzando (settable)
#32' stops off
#16' stops off

Combinations (by thumb piston):

General 1-10
Great 1-8
Swell 1-8
Choir 1-8
Solo 1-8
Antiphonal 1-6
General Set
Cancel

Combinations (by toe stud):

General 1-10
Pedal 1-8
Pedal to Combinations On/Off (all manual divisions)
Pedal to Combinations 1st/2nd Touch

Pedal Movements:
balanced Enclosed Great expression pedal
balanced Choir expression pedal
balanced Swell & Master expression pedal
balanced Solo expression pedal
#balanced Crescendo pedal
#Chimes Soft (hitchdown)
#Chimes Sustain (hitchdown)
#Harp Sustain (hitchdown)

Accessories:

Expression Pedal Adjuster
#Signal Light
#Current Light

St. John's Episcopal Cathedral
Denver, Colorado

E. & G. G. Hook
Boston, Massachusetts
Op. 476, 1869

2 manuals, 17 speaking stops, 15 ranks, 772 pipes

Great (58 notes, CC-a3)

16' Bourdon [TC]
8' Open Diapason
8' Stopped Diapason Bass
8' Melodia [TC]
8' Gamba [TC]
4' Octave
2' Fifteenth
II Mixture [1 1/2' + 1']

Swell (58 notes, CC-a3, enclosed)

8' Stopped Diapason Bass
8' Stopped Diapason Treble [TC]
8' Keraulophon [TC]
4' Flute Harmonique
2' Principal [originally 4' Violina]
8' Bassoon
8' Oboe [TC]

Pedal (27 notes, CC-d1)

16' Sub Bass
8' Flöte

Couplers and Mechanicals

Swell to Great
Great to Pedal
Swell to Pedal
Swell Tremulant
Bellows Signal
Four Composition Pedals:
Great Forte
Great Piano
Swell Forte
Swell Piano

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Conversations with Charles Dodsley Walker

Neal Campbell

Charles Dodsley Walker turns 90 years old on March 16. In his long and varied career, he has collaborated with many of the legendary figures in the organ and choral music world and is himself one of the key players in the golden era of New York church music. His career began when he entered the Choir School at the Cathedral Church of St. John the Divine at age ten. His education continued at Trinity School in New York, Trinity College in Hartford, and—following service in the United States Navy—at Harvard University.

He held positions at the American Cathedral in Paris, St. Thomas Chapel and the Church of the Heavenly Rest in New York, Lake Delaware Boys Camp, the Berkshire Choral Institute, Trinity School and the Chapin School in New York, Union Theological Seminary School of Sacred Music, Manhattan School of Music, and New York University. He is a Fellow of the American Guild of Organists and is the founding director of the Canterbury Choral Society, which he began in 1952 at the Church of Heavenly Rest—a position he still holds, preparing and conducting three concerts per season.

In what others would call their retirement years, Charlie Walker has served at Trinity Church in Southport, Connecticut, and since 2007 he has worked alongside me at St. Luke's Parish in Darien, Connecticut. In the summer of 2009, Charlie and I sat down in my office over several days and began a series of conversations, not unlike those that are typical between us on any given day—only this time the digital recorder was on. They were conversations between friendly colleagues, and I have tried to keep the conversational tone in the edited transcript that follows.

Neal Campbell: I first knew your name as president of the American Guild of Organists; when were you president of the AGO?

Charles Dodsley Walker: 1971–75.

NC: And you were active in the Guild before that?

CDW: I joined the Guild [Hartford Chapter, 1937] in order to take the Associateship exam while I was at Trinity College. I was pleased when the Headquarters Chapter had a dinner in 1939 honoring the recipients of the certificates, and they sat me next to Ernest M. Skinner, who proceeded to regale me with limericks. He used to come around the Cathedral quite often when I was a little boy chorister just to see how his organ was doing.

NC: What other offices did you hold in the Guild?

CDW: When I came back from France in January 1951 to be the organist at the Church of the Heavenly Rest, I immediately connected up with the Headquarters Chapter of the Guild, and that's where S. Lewis Elmer comes into the picture. He lived near the church and he was most interested in me as the new 31-year-old organist of the church. He was very friendly and seemed to want to get me into the leadership of the Guild. When the national librarian, Harold Fitter, resigned, there was a vacancy, so he appointed me National Librarian. And then another vacancy occurred, and I was appointed National Registrar. The next thing I knew I was National Secretary—for ten years.

NC: What were the biggest things you had to work on immediately when you were elected, do you recall?

CDW: At the time I was elected, there were two important groups in the Guild wanting to secede. One was a tricity chapter in California. They had



Christ Church, Glen Ridge, New Jersey

been so upset about the perceived (and actual) running of the Guild from New York City, that they had managed to get a Californian, Gene Driskill, elected to the council—this was during Alec [Wyton]'s regime—and his chapter paid his travel expenses so he could come and be a member of the council.

NC: Up to that time the council was all New York organists, wasn't it?

CDW: Almost, yes. And then the Twin Cities Chapter wanted to secede too. So I felt that it was our job to address this issue by really revolutionizing the setup of the whole organization as regards the board of directors, which is the National Council. At the time there were fifteen regional chairmen who were simply appointed by S. Lewis Elmer. We reduced that to nine regions, which it still is, and figured out a way for each region to elect its own representatives. That's been amended and changed since then, of course, but it's basically the same system we have in place now.

NC: You're a native New Yorker, aren't you?

CDW: Yes. Born right in the city . . .

NC: But your folks moved to New Jersey shortly after that?

CDW: Yes, Glen Ridge.

NC: And you and I share that connection with Christ Church in Glen Ridge, where you were baptized.

CDW: Right. I also have a musical connection with it, because as a child I sang for a couple of summers in the choir there. And, just last night I came across two 3 x 5 cards signed by the organist at the time, Herbert Kellner.

NC: This is before Buck Coursen, my predecessor? [The Rev. Wallace M. Coursen, Jr., F.A.G.O., organist of the church 1936–80]

CDW: Yes. Anyway, it was Mr. Kellner authorizing this *Master* Charles Walker to play the organ on Fridays for one hour and a half . . . and the other 3 x 5 card allowed me to play there for one hour on Tuesday and one hour on Friday . . . or something like that, during the summer. That was around 1934 or 1935.

NC: Was this likely the first organ you heard, at Christ Church?

CDW: Yes, it was. My first memory of it is that the swell shades were visible to the entire congregation. They were sort of dark brown, but you could see them opening and closing, and Mr. Kellner liked to use them, and they were opening and closing

a lot. So I was quite fascinated with that. [Laughing]

NC: What was the organ, do you remember? The present organ is a Möller from about 1953.

CDW: I have no idea, but by 1934, when I had practice privileges, they had obviously bought a used four-manual console—they didn't have anywhere near a four-manual organ there, but I just loved it! It had the reed stops lettered in red, and I thought that was very impressive, and it did have a Tuba! [More laughter]

NC: What led you to seek application to the Cathedral Choir School?

CDW: My next elder brother, Marriott . . .

NC: You were the youngest of three brothers?

CDW: Yes. Marriott liked music a lot and played the trumpet. We had friends in Montclair who had a boy in the school. So Marriott went over to see about entering the school, but he was already twelve or thirteen, and they just said, "you're too old." So then along came Charles, and I was very interested in going to that school. It's hard to answer exactly why my parents were interested in sending me to the school, except they thought I was musical and that I would enjoy it.

NC: It was a boarding school?

CDW: Yes. People did ask "why do you want to send your boy to boarding school?" I suppose they still ask that today, for example at St. Thomas. You have to take a boy away from his Mama!

NC: At the Choir School, it was Miles Farrow who admitted you. What sort of musician was he?

CDW: I don't know. I was only ten, and I admired him very much. I can still distinctly remember the way he harmonized the descending major scale when we warmed up. There are different ways of harmonizing it—or not harmonizing it! He did a I chord, then a V chord, then a vi chord, then a iii chord, then a ii-6 chord, and a I-6/4, then a V and then a I. That's the way he did it, every time! I happen to like to do it different ways rather than always the same way, but that's the way he did it.

NC: So it wasn't too long after that that Norman Coke-Jephcott came along?

CDW: Right. But then there was an interim when, among others, Channing Lefebvre was the chief substitute. He was at Trinity Wall Street, but I seem to remember him coming up for Evensong.

NC: When you look back on your career as a choirboy, do you think of Coke-Jephcott as your teacher?

CDW: Oh, yes! Cokey came in 1932, and almost immediately I started lessons with him.

NC: Organ lessons?

CDW: Yes, organ, and harmony and counterpoint. He required that you have a weekly lesson in harmony and counterpoint as well as an organ lesson. John Baldwin was his student about this time.

NC: What were the daily rehearsals like? Were they just learning music?

CDW: Yes, but with quite a bit of emphasis on tone quality.

NC: Did they sing Evensong every day, or most days?

CDW: Not all 40 boys—maybe half a dozen or so would sing in St. James Chapel as I recall, and I'm not sure it was every day.

NC: On Sunday mornings, was it Eucharist or Morning Prayer?

CDW: I think they did Morning Prayer followed by the Eucharist. I remember that they intoned the entire prayer of consecration and the pitch would go up and down. And I had extremely good sense of pitch in those days and could tell if the celebrant was flattening or sharpening.

NC: But the choir sang morning and evening service on Sundays?

CDW: Oh, yeah!

NC: Did you ever join with any of the other boy choirs in New York?

CDW: Aside from our basketball league with St. Thomas and Grace Church, the only other time we were on the same program was Wednesdays in Holy Week for the Bach *St. Matthew Passion* with the choir of St. Bartholomew's Church and the boys of St. Thomas Choir. The Cathedral Choir—the whole choir—sang second chorus. As you know, there are double choruses. And that was the first time I ever saw T. Tertius Noble in action.

NC: What was he like in those days?

CDW: I would say "avuncular" would be the word. He seemed (at least on those occasions) a nice fatherly presence.

NC: And these were at the cathedral?

CDW: Oh, no—at St. Bartholomew's, played by David McK. Williams, astonishingly! I was bowled over by his accompaniment. The thing I remember most vividly is the movement toward the end of Part I—where you have the soprano and alto duet and the chorus interjects *fortissimo* "Leave him, leave him, bind him not" and he socked the crescendo pedal and then, boom, he would close it. It just seemed to me to be flawless. He was amazing.

NC: They did this every year, didn't they?

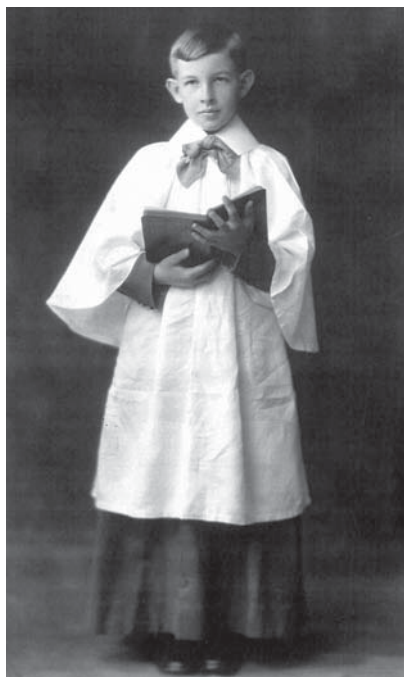
CDW: Every single year. In fact, after my voice changed I did it a couple of times as an alto, just because I wanted to participate in it.

NC: Did Dr. Williams direct you all? What was his personality like?

CDW: He was magisterial, he was definitely in command. Everybody paid close attention.

NC: Was the idea of doing all these organ accompaniments what inspired you to start the Canterbury Choral Society?

CDW: Well, when I was only 15 or 16, I thought that's just the way it is in church—you do it with the organ. I realized what I had been missing (it must



Walker as a choirboy at the Cathedral of St. John the Divine, 1930

have been in 1939 or 1940) when I heard the Boston Symphony Orchestra do Brahms' *Requiem* not in a church, but in a concert hall. With all due respect for the organ, that music as orchestrated by Brahms was a wonderful musical experience! I thought to myself "boy, I would like to have a big chorus and do that kind of stuff!"

NC: So after the cathedral you went to Trinity School. Did they have an organ there?

CDW: They had one of Ernest Skinner's early organs. It was built, I believe, before 1910, a two-manual. [Opus 141, 1907]

NC: In the school auditorium or in the chapel?

CDW: The chapel. I also went to the Cathedral Choir School and to Trinity College—all of these were Episcopal schools! They all had compulsory chapel services, which none of them have any more.

NC: Your parents were obviously Episcopalians.

CDW: Both my parents were cradle Episcopalians. In fact, my grandmother taught Sunday School in Dakota Territory before North and South Dakota were separated. And I have the melodeon that she played when she was teaching Sunday School.

NC: Did you continue to study organ through high school at Trinity?

CDW: Yes. When I went to Trinity School, I continued organ and I practiced all the time after school. Trinity is exactly one mile south of the cathedral, in the same block. I would go to school and then I'd practice at the cathedral, and then go and do my homework.

NC: Did Cokey prepare you for the AGO exams specifically?

CDW: No, [Clarence] Watters did. You see, I had four years with Cokey and four years with Watters. That's what my organ instruction was—two years in the choir school and two years at Trinity School. Then I went to college. It was Channing Lefebvre who sent me to Trinity College in Hartford. My father said, "You know the organist at Trinity Church. Let's go ask for his advice." And I'm glad he did. We wanted a liberal arts college with strong organ, not a conservatory, and Trinity was perfect.

NC: You must have seen the cathedral nave being built.

CDW: Yes, we sang for the dedication of the Pilgrim Pavement—the great slabs of stone with the medallions in it. We also sang at the dedication of the great bronze doors, which are very impressive portals for the cathedral.

The nave was being constructed when I was a choirboy. There were elevators outside going up and down the scaffold-

ing. The nave actually opened several years later—around 1940, I believe.

NC: Did you have a church job at this time?

CDW: No, just Trinity School with its daily chapel.

NC: Did you list preludes and postludes?

CDW: Just preludes, I think. Still, a lot of repertoire for a high school kid.

NC: So when was your first church job, in college?

CDW: Yes. That was a wonderful thing. In my freshman year, the adjunct professor of German at Trinity College, named Kendrick Grobel, who also had a doctorate in theology from Marburg, asked Clarence Watters to recommend someone to be organist of the church of which he was the pastor. He also had a bachelor of music degree, and was a tenor—and Clarence recommended me. I went out there and played a recital in the spring of 1937 at the age of 17 for this church—Stafford Springs Congregational Church, Stafford Springs, Connecticut—halfway between Hartford and Worcester. This was the first time I ever played for money. They took up a collection and I got \$14—quite a lot of money! So they offered me the job at \$10 a Sunday, and that, too, was a lot of money. That was the most felicitous thing that could happen to a 17-year-old. I also made some money in a dance band on Saturday night, so I was doing OK. And I was able without any trouble at all to convince my father to buy me a car. As soon as I was 17, I had a Ford convertible, a seven-year-old Model A.

NC: What kind of background did you already have under your belt when you went to Trinity College?

CDW: Well, Cokey was very thorough; I was really lucky. First of all, he was on the exam committee of the AGO forever. He was a Fellow of the AGO and of the Royal College of Organists, and all that. He played accurately and well, but I was also lucky to study with Clarence Watters—which was very different. Clarence was really a brilliant virtuoso. And this is not to play down Coke-Jephcott, who was a wonderful improviser, very fine. And he played Bach very accurately—he just didn't have the sort of brilliance that Clarence had. Cokey was a very colorful service player and used the organ wonderfully.

NC: Did he do most of the playing, or did he have an assistant?

CDW: Soon after Coke-Jephcott came to the cathedral, Thomas Matthews came to be his assistant. Cokey had been organist at Grace Church in Utica, taught Tom there, and brought Tom to the cathedral when I was 12 and he was 17. He was a very good organist, and I admired him and I loved to turn pages for him—we were really close considering I was 12 and he was 17.

NC: How did they divide up the service? With the vast spaces, did one play and the other conduct as is the style now, or did Cokey play and conduct from the console?

CDW: There was a little of each. Cokey probably played about half the time. I do remember distinctly Tommy playing Brahms' *How lovely*, so I guess Coke wanted to get out front and conduct that. I have a funny feeling they used the vox and strings liberally! He had been a bandmaster in the army in England, so I guess he knew how to conduct, although I never saw him conduct an orchestra.

NC: Did they ever use brass in the cathedral services?

CDW: I don't recall that they did. They used the Tuba Mirabilis though, by golly! You don't need brass instruments with that! [Hearty laughter]

Anyway . . . getting back to Cokey's teaching . . . he wasn't a stolid Englishman, but he was *solid* and he was punctilious about fingering Bach correctly and not allowing me to get away with anything. I remember playing the Bach

Toccata in C for Paul Callaway when I was 15 and I had that well under my fingers. Paul was at St. Mark's in Grand Rapids about that time, and my uncle was in his choir in Grand Rapids. My father was from Grand Rapids.

NC: Had you known of Clarence Watters prior to your study with him?

CDW: I hadn't known of him until my father and I visited Channing Lefebvre to consult about college.

They had a wonderful Skinner organ in the chapel at Trinity College, one of the first on which Donald Harrison and Ernest Skinner collaborated. It might amuse you to know that at this time I didn't know what a mixture stop was! There was one on the cathedral organ—it was there on the stop knob, along with Stentorphone and some other interesting stop names! But it wasn't until I got up to Hartford and worked with Watters that I learned what mixtures were all about. It was a whole different experience.

It was a fine organ. It had a wonderful 32' Open Wood, the low twelve pipes of which were lined up in a straight row against the back wall of the chapel. I was in heaven there; I was one of the assistant chapel organists, along with two others. At the cathedral, it had been a very rare privilege to play the big organ, as I had my lessons on one of the chapel organs. But here at Trinity College, I could just go in and play the big four-manual organ whenever I wanted to.

NC: What possessed Watters to get the present organ?

CDW: I'm not sure, but Don Harrison had died and Clarence admired Dick Piper, the tonal director of the Austin firm, which was right there in Hartford. I think he got a donor and was able to create the exact organ he wanted. It is very French, and wonderful!

NC: Did you keep up with Clarence over the years?

CDW: Oh, yes! Very much so. In fact I had him play at Heavenly Rest a lot.

NC: Didn't you say that he was also a candidate at Heavenly Rest when you got it?

CDW: Yes. [Laughing] I had written him from Paris asking him to write a letter of recommendation for me when I applied for the position. You see, I had some pretty good connections by then, like Frank Sayre [the Very Rev. Francis B. Sayre, Jr.] from my Cambridge days and Canon West at the cathedral, and Clarence, too. So I asked him to write, and he wrote back saying "Charlie, I'd be glad to, except that I, too, have applied for the position." That's absolutely true.

NC: Tell me more about Watters as a teacher.

CDW: Ah, yes. Well, first of all, it was a revelation to find out about the whole idea of mixtures and mutations. Somehow or another I had not learned this from Cokey. Cokey was absolutely wonderful, but . . . I didn't learn anything about French Trompettes and that sort of sound. I was used to Cornopeans, and so on. Watters, a pupil of Marcel Dupré, acquainted me with the French tonal qualities of an organ. In a word, Clarence was like a French organist as a teacher.

NC: He was already recognized as a master organist by that time wasn't he, and he was pretty young?

CDW: Yes. He was in his 30s . . . [pausing to calculate] . . . and of course he had studied with Dupré and *lived* in Paris. Repertoire: again, very French oriented. And I think this is good. I am glad to have had the English orientation of Coke-Jephcott. And his improvisations reeked of Elgar! You know, the pomp and circumstance aspect of cathedral improvisation was his specialty. Whereas, of course, Watters reeked of the French school.

NC: Was Clarence a good improviser?

CDW: Yes, very! I remember once Dr. Ogilby [the Trinity College president] put a sign up on the bulletin board in his own hand saying that "this Sun-

St. Bartholomew's Church
New York

✱

The Passion of our Lord

ACCORDING TO ST. MATTHEW
SET TO MUSIC BY
John Sebastian Bach

✱

WEDNESDAY EVENING, MARCH 23rd, 1932
AT 8:15 O'CLOCK

The Choir of St. Bartholomew's Church
DAVID M. WILLIAMS

The Choir of the Cathedral of St. John the Divine
NORMAN COKE-JEPHCOTT

The Sopranos of St. Thomas's Church
T. TERTIUS NOBLE

Soloists
RUTH SHAFFNER ALLAN JONES
PEARL BENEDICT-JONES FRANK CUTHBERT
DONALD FERNE

St. Matthew Passion at St. Bartholomew's, Wednesday in Holy Week 1932

day there will be an improvisation for three organs: CW, RBO, CW"—meaning Clarence Watters, Remsen B. Ogilby, and the other CW referring to me. Dr. Ogilby had been a chaplain in World War II and he had a portable organ—you know one of those things that unfold, a harmonium—and he set that up in the middle of the chapel. There is a small two-manual practice organ in the crypt that was for me to play, and Clarence of course played the big organ. Ogilby played a hymn, which he could manage—he actually played the organ and carillon pretty well—and I would do a little improvisation on it from the chapel, which would come rolling up the stone staircase from the crypt, and then Clarence would play something more elaborate on the Aeolian-Skinner organ. Then, we repeated the sequence, and finally Clarence would play an improvisation on both of the hymns together! It was really very clever.

The thing about that story is that this was Ogilby's idea! He said "let's do it" and he wrote the notice about it. Not many college presidents I know of would have that kind of imagination!

NC: Did Clarence improvise in the formal style?

CDW: Yes, he could improvise a fugue. And he played all the extant works of Dupré including the preludes and fugues, the *Variations sur un Noël*, and the *Symphonie-Passion*; the *Stations of the Cross* was a specialty of his. He played them extraordinarily well. He played everything from memory, and he insisted that I play from memory. I wasn't disciplined enough to apply that to everything I learned, but what I played for him I played from memory.

NC: Did Cokey play from memory?

CDW: I don't believe so. But Clarence had a huge and amazing memorized repertoire.

NC: Who had he studied with? We associate him with Dupré, but he must have started somewhere else.

CDW: He grew up in East Orange, part of that New Jersey tradition we were talking about. [Looking up Watters biography!] He was born in 1902 and studied with Mark Andrews. He was also the organist of Christ's Church in Rye, New York, and Church of the Ascension in Pittsburgh. And from 1952–76 he was at St. John's in West Hartford, while he was at Trinity College 1932–67 as head of the music department.

NC: You told me that he was the whole music department at Trinity, and he directed the Glee Club?

CDW: Yes. And this was good, because prior to that I just knew what we had done at the cathedral, but Clarence taught a lot of the choral and orchestral repertoire, which I didn't know *at all* before that. In the Glee Club, he did very



Clarence Watters with Walker at graduation from Trinity College, Hartford, 1940

good repertoire. I knew for the first time Monteverdi—something from *Orfeo*, which we sang in Italian. And good folksong arrangements, and Brahms songs. The college was all men at the time, so we did TTBB arrangements.

When I went there at age 16, he immediately appointed me accompanist of the Glee Club: this was good for me musically and socially. At Trinity, the Glee Club went off to all the girls' schools and did joint concerts so we could do SATB music—and we had dances—that sort of thing, which I liked. And after I got my car for the Stafford Springs job, I had a friend who was adept at chasing girls, so he took me on as an apprentice. [Much laughter] That was also something I gave thanks for . . . all the way through high school I was so busy learning to be an organist that I was sheltered.

NC: Were there any other organ students in your class at Trinity?

CDW: Yes, my fellow assistant organist at the college was Ralph Grover, and he had been in the choir at St. Paul's in Flatbush, Brooklyn, under Ralph Harris, who was a well-known and respected organist of that era.

NC: What did you study during your first year with Clarence? Did he give you Dupré to begin with?

CDW: Well, the first thing he did, which sort of annoyed me to be honest with you—and I don't advise this—he decided to re-teach me some Bach works I had learned with Cokey, such as the *Toccata in C* and trio sonatas.

That reminds me of an interesting story. There was a Miss Kostikyan, who taught piano to boys in the Cathedral Choir School. (This was during the Depression, and I didn't think to ask my father for lessons, and it wasn't until Cokey suggested it to my father that he sprang for organ lessons.) One day I was practicing on the two-manual organ in St. Ansgarius' Chapel, and Miss Kostikyan came in with this young man, and she said, "Charles, I want you to meet Virgil Fox," and I said, "Oh, glad to meet you, Virgil." He was maybe 20 or 21. I got off the bench (Miss Kostikyan had told me he was an organist) and asked if he wanted to play. And he said "I want to play the big organ." I told him I couldn't authorize him to play the big organ, so he deigned to play the chapel organ saying "you can't make music on a little thing like this." But he played very well and that was my introduction to Virgil Fox.

Of course I met him many times later. After he left Riverside, I allowed him to give lessons at Heavenly Rest. And he was on the AGO national council during part of the time I was—he was not notable for his regularity of attendance at meetings! Nor was Biggs. I also have a letter from Biggs apologizing for having problems attending council meetings!

When the Lincoln Center Philharmonic Hall organ was dedicated, Biggs,

Fox, and Crozier played the opening. And Biggs, I swear, he played like an automaton. There was no feeling, or brilliance, or anything else. Virgil . . . well he played it damn well, or course, but tastelessly. Crozier, to me, was perfection, and far beyond these other two in musicianship, and technique, too. I just thought she was wonderful. This was in the early 60s.

NC: Anything else about Watters before we go on? He was really instrumental in introducing the music of Dupré to this country.

CDW: Well he would talk for hours about Dupré, not only music, but about marvelous dinners with seven different kinds of wine, and that sort of thing. He and his wife Midge socialized with Marcel and Jeanette Dupré and were really good friends.

He was also a bug on fingering—my impression is that Dupré taught Clarence his approach, and then Watters taught me Dupré's approach. During lessons, Clarence would write out for me, in detail, all of the fingerings of the complicated stuff.

NC: Did he insist that you play things his way?

CDW: I don't know—I just didn't have any reason to challenge anything he taught. He was very confident of his gifts. There is a picture of him sitting at the organ in one of the college yearbooks, with the caption *Optimus Sum*, so everyone got the idea! [Huge amounts of laughter]

You know he played the dedicatory recital on the big Skinner at the Memorial Church at Harvard. That gives you an idea of his renown at the time.

NC: Well, that's a nice introduction into your Harvard years. You must have known that organ?

CDW: I only know it because I remember Archibald T. Davison. He was the organist and choirmaster as well as the director of the famous Harvard Glee Club. I had met him previously, so I went up to him at the chapel and he was playing this big organ, but I never played it. I wasn't an organ student at Harvard.

NC: It's while you were at Harvard that you were assistant organist at Christ Church in Harvard Square?

CDW: Yes, under Bill Rand [W. Judson Rand] whose first name was actually Wilberforce, and I occasionally called him that! Incidentally, E. Power Biggs had previously been organist of the church.

NC: What was Frank Sayre's connection in the chronology?

CDW: He had just graduated from Episcopal Theological School in Cambridge and was an assistant at Christ Church, was learning to chant the service, and our paths just crossed. His brother Woodrow Wilson Sayre was also around. They were each grandsons of Woodrow Wilson. Frank and I corresponded throughout the war when he was a Navy chaplain. He later invited me to play at Washington Cathedral after he became dean.

The organ in Christ Church was a new four-manual Aeolian-Skinner [Opus 1007], although the fourth manual was prepared for. The church had terrible acoustics, but the organ was good and was used as the first of Aeolian-Skinner's demonstration recordings, before the *King of Instruments* series.

NC: Yes, it's recently been re-released by JAV, I think. That's where you met G. Donald Harrison?

CDW: Yes. Don seemed sort of lonely—his wife lived in New York—and he and Bill Rand were great friends and I tagged along, all the time. They each loved to drink and talk, and I was just a kid, but he was so nice to me. There were all these bawdy limericks! And I've got lots of letters from him.

After the war, I got appointed to St. Thomas Chapel (during the war my father bought a nice piece of land on Ridgewood Avenue in Glen Ridge), and I conceived the idea that I would like to

have an organ studio and be a big fat organ teacher in Glen Ridge together with my New York job. And I talked to Don about this—how to get an organ for this studio. Gosh, I learned a lot about organs from hanging out with Bill and Don putting the organ in Christ Church.

I invited Don to dinner to show him my ideas, with the idea of building an organ along the lines of his specification in the *Harvard Dictionary*.² I suggested a couple of changes and he was always willing to consider my ideas.

NC: What was Don like in these social settings?

CDW: It was mostly he and Bill, who was a real extrovert, bantering back and forth. What I remember most was that it was limerick after limerick, and usually pretty bawdy!

NC: Did you get to any of the Boston churches?

CDW: Oh yes, Carl McKinley, Everett Titcomb, Francis Snow . . . and I was active in the Guild.

NC: Was George Faxon around in those days?

CDW: Yes. And Bill Zeuch,³ who had been one of the interim organists at St. John the Divine, along with Channing before Cokey. I'd known him as a choirboy, called him Mr. Zeuch, but had no idea he was involved with Aeolian-Skinner until I met him during these Harvard years.

NC: Biggs?

CDW: Yes. Bill Rand for some reason had a key to the Busch-Reisinger Museum, his choir sang there from time to time, and Bill and I went in one night. The organ was playing, and it was Biggs practicing for his CBS Sunday morning broadcast. (I later played a recital there, and Don Harrison praised my playing, which was a huge compliment.)

Anyway, we came in to use the organ late one night, and found Jimmy Biggs practicing, and his first wife, Colette—who was French and had a very fiery temperament—was yelling at him about his playing "non, non Jeemee, not like zeehs!" She was really letting him have it. As you know, that marriage did not last, and he later married this nice lady, Peggy.

NC: Daniel Pinkham must have been around then.

CDW: Yes, he was an undergraduate. We became friendly. He had a harpsichord in his room in Harvard yard. He pronounced it *hopsycawd!* We actually played a duet recital at Christ Church, including the Soler that you and I played recently. Anyway, later, when I lived in Paris, I found out that Janet [Janet Hayes, later Mrs. CDW] had been his soloist when she was at New England Conservatory.

NC: Let's talk about the Lake Delaware Boys Camp, since they just celebrated their 100th anniversary, which was written up in the New York Times [Sunday, July 26, 2009]. You applied once and were turned down because you were too young?

CDW: That's right. The director of the camp asked Channing [Lefebvre] if he knew of an organist, and he recommended me. I went and saw the director, and he said that I appeared to be qualified, but that they couldn't possibly use someone who was the same age as the campers. At that time the campers' age range went up to 17. So I tucked my tail between my legs and went off to college. After I graduated from college, I came back and proclaimed, "I am now twenty years old and how about putting me on your staff." So they did and therein hangs the tale. That was 1940 and I played my last service there in 1990!

NC: You were there for 50 years?!

CDW: Not every year of the 50. I was in the war and in Europe, but I was there for most of it.

NC: That's an unusual combination—camp and church.

CDW: The unique quality of the camp is that it's designed as a military



At the console of the Aeolian-Skinner organ in Christ Church, Cambridge, 1941

organization, and they have military drills and carry little fake rifles and do all sorts of military maneuvers. Then on top of that they have this very elaborate, Anglo-Catholic ritual. And the campers were taken from the strain of society that needs help, although the majority are born and brought up Episcopalian. My son and my nephew went there. Quite a few of them are clergy children. They all are taught to genuflect at the *Incarnatus* of the creed. Now they may be Baptist, or Pentecostal—God knows what, but boy, you genuflect at the *Incarnatus!* And they have the Angelus three times a day—whatever anyone is doing, the chapel bell starts going morning, noon and night and everything stops and everybody stands very quiet. Some of them recite the "Hail Mary."

NC: They had chapel, or Mass everyday?

CDW: Mass everyday.

NC: What was the organ?

CDW: Well, that was one of the most interesting things about it. It was an 1877 two-manual tracker by Hilborne L. Roosevelt that had been ordered by Commodore Elbridge T. Gerry to be installed in his mansion on the estate. He also had a mansion on Fifth Avenue, the land of which is still owned by the Gerrys, on top of which stands the Pierre Hotel. It was Commodore Gerry's son, Robert Livingston Gerry and his wife Cornelia Harriman Gerry, who founded the camp.

Gerry was the commodore of the New York Yacht Club and had the biggest yacht in the city—it was 190 feet long. Incidentally, I just found out an interesting thing about his yacht—it had a full set of Eucharistic vestments as part of its equipment. He was a very devoted high churchman!

NC: What parish did he attend?

CDW: They were closely connected with the Church of the Resurrection, and he actually built the Church of St. Edward the Martyr on East 109th Street, which is where the camp's New York headquarters was for many decades. In fact that is where I was interviewed for the job.

In 1886 it was decided that the organ wasn't big enough, so he had Roosevelt add a choir organ, which had among other things a 16-foot reed on it. It was a Bassoon (I think), a free reed. What is most notable about the organ is that it has never in the slightest way been electrified.

NC: Even to this day?

CDW: Yes, even to this day, oh yeah! It has three large bellows that are attached to a crankshaft with a very large wheel, the rim of which has a handle that is eighteen inches long. You could put two boys alongside it. The effort required depends on how loudly the organist is playing—if the organist is playing loudly, the thing has to be pumped quite vigorously; if it's being played for meditative music during communion,



At the organ of the American Cathedral in Paris, December 1948

the kids found that they could sit right on the window sill right by this big fly-wheel and put their feet on the handle and just rock it back and forth. There's an air gauge, which has a green light at the end of it, and an amber light part way down, and a red one further down, and the bottom of it has a huge skull and bones!

NC: For when it's empty?

CDW: That means the organist has no air at all and you are in trouble! Anyway, it's a wonderful organ. I made a recording in 1960 that has a lot of solos in it . . . at least three or four different boys sang, one of whom was nine years old and later killed in Vietnam. Really sad.

And there have been a lot of good organists associated with the camp. Clement Campbell, who was also organist at Resurrection [in New York] back in the 20s and 30s, was organist and choir director at the camp. One of the things that pleases me about the camp was that—even though I did not usually give organ lessons up there—I in one case gave the first organ lessons to this young 16-year-old who was quite a good pianist who went on to become organist of Rockefeller Chapel at the University of Chicago: Eddie Mondello. He was a marvelous soprano for me and was interested in the organ, and I started him off.

Back to my musical duties at the camp. I trained the kids and played. But I didn't select the music, because they are still doing the music they did back in 1909: Caleb Simper's *Mass* and Will C. McFarlane's *Magnificat*.

NC: You were into your first year at Harvard when the war intervened. What about your Harvard years after the war,⁴ and your teachers there?

CDW: Walter Piston, whom I had for most of my courses—harmony, counterpoint, fugue, and orchestration—was great at all those things. And Archibald T. Davidson, with whom I studied choral conducting, and choral composition. My other teacher was Tillman Merritt, who is not terribly well known now. He taught 16th-century harmony, as well as a course on Stravinsky and Hindemith, who were the latest things at that time—really cutting edge.

NC: What was Piston like? He's probably the most famous.

CDW: He was wonderful. Absolutely wonderful. He had a very quiet way about him and he would come up with funny things. When a student would be up at the blackboard writing something, he would use some phrase like "that's a somewhat infelicitous situation there, we have a parallel octaves between the alto and the bass in that progression." He was very quiet about it. We all loved him. He was a very fine teacher. When I went there before the war, I don't believe his book was out, which is now a standard textbook at colleges all over the place.⁵ But, we learned harmony according to that.

And in fugue, he was always quoting André Gedalge. I believe Gedalge's book is now available.⁶ In those days, I think he was the only one in the country who knew about Gedalge. I remember what

little fugal study I had previous to Piston was with Coke-Jephcott, using a textbook by James Higg.

NC: Any memorable fellow students with whom you went to Harvard?

CDW: Yes, Robert Middleton, who later taught at Vassar. Dan Pinkham was way behind me because he was a freshman when I was a graduate student.

NC: Then you went to the war and came back and finished your Harvard master's degree; did you then go back to New York for a couple of years?

CDW: Yes, the same month I got my master's from Harvard I got the F.A.G.O. too! Boy, what a sigh of relief I had!

NC: Did you continue to coach with Clarence Watters on the organ tests as part of the scheme?

CDW: Yes, I think the main piece was the Dupré G-minor Prelude and Fugue, so I went down to Hartford and took a few lessons with Clarence.

NC: Do you recall where the F.A.G.O. exam was held, what organ you played?

CDW: Yes, I came down and took it in New York. It was on the old Synod Hall organ at St. John the Divine. [Skinner Opus 204, 1913]

NC: Who were the examiners?

CDW: Harold Friedell, who was chairman of the examination committee, Seth Bingham, J. Lawrence Erb from Connecticut College, Philip James, and Norman Coke-Jephcott.

NC: So you got your master's degree and F.A.G.O., and then you took the job in New York. Where was this?

CDW: St. Thomas Chapel. The vicar at St. Thomas Chapel had gone to Trinity College and he knew Watters. He came up to Cambridge and auditioned the service I played unbeknownst to me.

NC: Was it a boys' choir at St. Thomas Chapel in those days?

CDW: Yes, it was. But it had a few women helping them out. I think I increased the size of the boys' choir at least 300%, maybe more. I was an eager beaver back then. I would chauffeur the kids around town. Thomas Beveridge and Charles Wuorinen were each choirboys of mine, and they were both very bright and very good musicians.

They had an E. M. Skinner organ [Opus 598, 1926], and the console was in the chancel and the organ was up in the rear balcony, with a small accompaniment division up front. It was still a chapel of St. Thomas Church in those days. Now it's All Saints Church on East 60th Street.

Anyway, I was in the Harvard Club (I was single, just out of Harvard and the dues were then quite low), taking my ease one day, when a man walked in who had been a tenor in my choir at Christ Church in Cambridge when he was at Harvard. While I was off at the war, he was off at seminary.

He walked into the club, his collar was on backward . . . it was the Rev. Richard R. P. Coombs. He later became the dean at the cathedral in Spokane. We sat down and talked and he said, "I was just offered the job of Canon of the American Cathedral in Paris," and I said "You took it, of course," and he said, "No, I like it where I am, but the dean is looking for an organist." He told me that the dean was in New York at the moment, and I went to see him that very night at his hotel. I told the dean I majored in French and was crazy about French organs and French organ music. And by golly, I got the job. What a piece of luck!

NC: Sounds like you were pretty well set in New York, with a church and the school, but this lured you away?

CDW: Yes, I was well set. I was making more than the vicar of the St. Thomas Chapel and he couldn't stand it!

NC: How did that happen?

CDW: Well, as a matter of fact, this will be amusing to anybody living in

2010. When I landed this wonderful job at St. Thomas Chapel, the salary was \$2,000 a year, and when I landed this wonderful job at Trinity School as the director of music, the salary was \$2,500 a year. So I was getting \$4,500 a year, and the vicar of the St. Thomas Chapel told me somewhat ruefully that he was getting \$4,000 a year.

NC: So, your combined salary . . .

CDW: Yes, combined salary. That's what we musicians do, you know—we take these teaching jobs . . .

NC: But even so, you wanted to go to Paris?

CDW: Oh, yes! And of course the salary there was less.

NC: So, you took a cut to go there.

CDW: Oh yes. I never regretted that, though.

NC: Tell the story of how you went to Paris traveling first class!

CDW: The dean, Dean Beekman, who was a large man and just a slight bit pompous, said after hiring me, "You know, you must come by boat and you must come on the United States Line. I have a friend who is important in that company. Just give him my name and he'll take care of you." So I called up this man whose name was Commander de Riesthal, and I said, "Dean Beekman told me to call you because I want to reserve passage on the SS America to leave New York on September 8." And he asked, "What class do you want to travel?" And I answered, "What class does the dean travel?" "Why, first class, of course," came the reply. And I said, "Well, I'll go first class."

NC: Did anybody question you about this? Was it okay with Dean Beekman?

CDW: I don't know. But I thought to myself, gee, I don't know how long I'm going to be away in Europe, and here I've got this wonderful cabin . . . I'll just invite all my friends and have a party for

my departure. So I did, and one of the people invited was Ellen Faull, a soprano, whose debut at the City Opera I had heard. Incidentally, since then she became the head voice teacher at Juilliard, a very good singer, and she sang a whole lot for me when I started the Canterbury Choral Society.

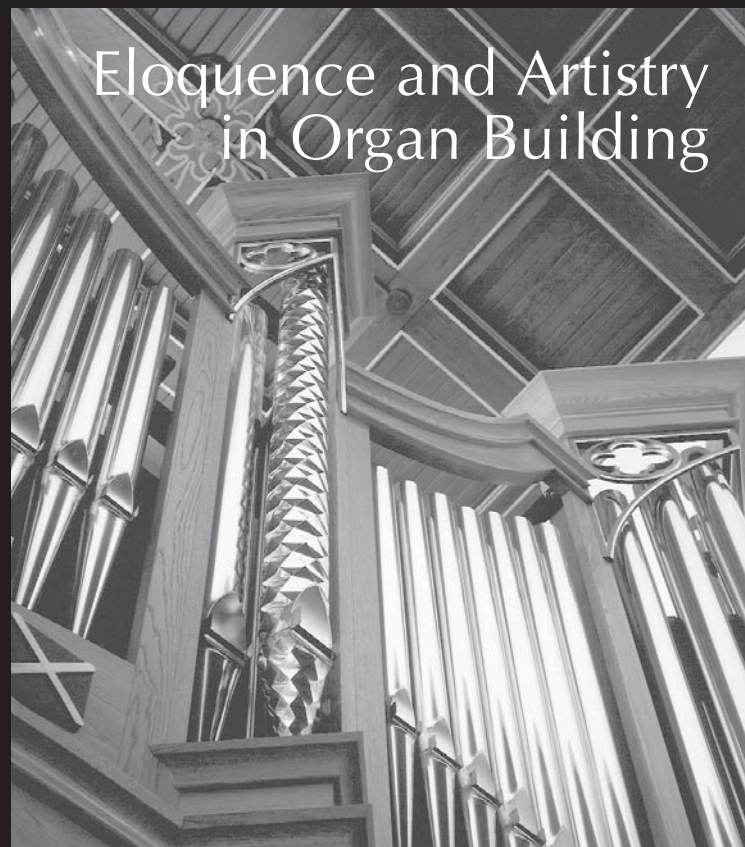
Anyway, she pranced into the party and said, "Oh Charlie, I just met the most wonderful girl whom I knew at Tanglewood this summer. I was walking down 57th Street and she was walking down 57th Street." Ellen said, "I'm going to a party; a friend of mine is going off to Paris. You're going to Paris, too, aren't you, Janet? You should look this guy up because he's going to be organist at the cathedral over there and you might get a job as soloist." So when Ellen got to the party on the boat she gave me Janet's number in Paris. I looked her up and the story is that I took her out, we went to Versailles in my new French Simca, and we got married a few months later in the American Cathedral. ■

To be continued.

Notes

1. Corliss Arnold, *Organ Literature: A Comprehensive Survey*, Vol. II: Biographical Catalog. Metuchen, NJ: Scarecrow Press, 1995, 865.
2. In the 1944 edition of the *Harvard Dictionary of Music* the entry on "Organ" was written by G. Donald Harrison and included a suggested stoplist.
3. William E. Zeuch, vice-president of Aeolian-Skinner and organist of First Church (Unitarian) in Boston.
4. For an account of Walker's wartime activities see Kathryn A. Higgins, "Interviews with Charles Dodsley Walker," *The American Organist*, October 2009.
5. Walter Piston, *Harmony*. New York: W. W. Norton, 1941, 4th ed. 1978.
6. André Gedalge (1856–1926), *Traité de la Fugue*, 1904.

Neal Campbell holds undergraduate and graduate degrees from Manhattan School of Music, is a former member of the AGO National Council, and is the Director of Music and Organist of St. Luke's Parish, Darien, Connecticut.



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Cover feature

Parkey OrganBuilders, Duluth, Georgia Opus 11, First Presbyterian Church, Gainesville, Georgia

Our first conversations with Michael Henry, director of music for First Presbyterian Church, Gainesville, Georgia, took place in early 2007. At that time, the church had a two-manual, 23-rank Möller organ installed in 1975. Our discussions revolved around the mechanical condition of the Möller and the limitations of the tonal design. The church knew that work was imminent for the Möller in order to maintain reliability. As usual, funding remained an issue.

In mid-2008, Joseph S. Hatfield, a local business owner and church member, made provisions for a large bequest shortly before he passed away. This meant that the budget actually became larger than originally projected, and the discussions expanded to replacement of the Möller organ. The planning process broadened to include a consultant, James Mellichamp, Vice-President of Academic Affairs and organ professor of Piedmont College in Demorest, Georgia.

The original organ was a product of the neo-baroque influence and presented many challenges for use in church services. Our collaboration with Dr. Mellichamp produced a new three-manual and pedal specification of 40 ranks. The specification was designed to provide a more comprehensive instrument for choral accompaniment, congregational hymns, and an expansive list of organ literature.

The new organ incorporates two enclosed divisions—Swell and Choir. The Great and main Pedal stops remain unenclosed. Secondary Pedal stops are drawn from the Swell and Choir divisions, offering options for enclosed Pedal. The organ offers a tremendous level of independent stops, with very minimal unification. Three principal choruses are available. The primary principal chorus is located in the Great division, with a secondary principal chorus located in the Choir division. The Pedal division also features its own independent chorus from 16' pitch to Mixture. The organ retains some of the flutes and strings from the previous Möller. These stops were rescaled and revoiced for new locations and pitches. We then completed the complement of flutes. Along with new strings in the Swell division, a secondary string and celeste stop were added to the Choir division.

The Great division is more eclectic than our previous designs. The principals are generously scaled, with the foundation pitch focused on the 8' rather than the 4' pitch as in the previous organ. The principals offer a warm body of sound, with a clear articulation and singing character to provide an excellent backbone for congregational singing. The 8' and 4' flutes offer a nice complement to the principals, while providing good color on their own. The 8' and 4' flutes also provide the foundation for a complete French flute *Cornet décomposé*. The Great Trompette is of German design, so while powerful it allows for a good blend with the principal chorus for ensemble use.

The Swell division is conceived as a French-based design, including the use of harmonic flutes at 4' and 2' pitches. The Trompette is fiery and is complemented by the 16' Basson and 8' Oboe. The commanding presence of the 8' Trompette in the space did not require a 4' reed. The foundations are drawn from the 8' Viola and 8' Chimney Flute, with the focus of the chorus from the 4' Principal. Our use of violas helps to reinforce the 8' foundation in a division that does not contain separate principal or diapason tone. Our violas provide a slightly more weighted sound, yet retain the sonority of string tone. The 4' Harmonic Flute and 2' Octavin (Harmonic Piccolo) provide a soaring intensity for the Swell division and tie in well to the Plein Jeu IV. The swell box construction features

our own sound-insulated, double-wall design for excellent expression, providing a much greater effect than the previous Möller swell box.

The Choir division offers the versatility of an English Choir, while blending some of the options for sounds of a Positiv. The Choir features the same style of expression box construction as the Swell division. An 8' Violin Diapason is our starting point for the Choir division. The 8' Violin Diapason and 4' Violin Principal were conceived to provide some of the missing sounds from the old organ. First Presbyterian has long enjoyed the presence of a strong choral ministry, with an expansive repertoire of anthems and oratorios from the Baroque period to the contemporary era. The shortcomings in choral support and expressiveness of the Möller organ were the main considerations and concerns of the organ committee. The principals and the inclusion of an 8' Dulciana and 8' Unda Maris add a new dimension of options and sound that the organist never had in the old organ. The 2' Principal and 1½' Quint add the final clarity to the Choir division with sparkling elegance. The 8' Schalmei provides a pleasant crossover between a small ensemble reed and a light solo reed.

The Pedal division provides more than ample undergirding for the entire organ. A new polished façade comprises the Pedal 16' Principal and 8' Octave as well as the bass of the Great 8' Principal. The division hosts an independent 16' Subbass, 4' Choral Bass, 4' Nachthorn, Mixture III, and 16' Posaune. After our discussions with the consultant, we provided both a 32' Resultant and a derived 32' Cornet from the tonal resources. Both offer that extra level of depth in the pedal line between soft and full registrations.

During the construction of an organ at Parkey OrganBuilders, it is our goal to provide a cohesive musical instrument. While adopting influences and ideas from many of the schools of organ construction, the specification nomenclature and the tonal finishing reflect the solidity of American organbuilding. One of the best compliments we receive regularly is that "stops blend beautifully and do what they are supposed to do." Much care is given to the scaling of each stop as it relates to its solo and ensemble needs. All of our instruments are carefully finished in their space at completion of the installation.

When tracker action is not an option, our firm elects to use electro-pneumatic action in slider, unit, and pitman variations. Winding systems are always regulated via wedge or box reservoirs for optimal control, yet allowing for a gentle wind flex to prevent a sterile sound. Our operation in Duluth, Georgia is one of the largest facilities in the southeastern United States dedicated solely to the construction of pipe organs. Our use of modern-day technology—including CAD (computer-aided design), Photoshop, and CNC (computer numerically controlled) machinery—allows us to create organs with artistic flair, established mechanical designs, and high levels of accuracy. Our staff is involved with the creation of the organ from paper to final installation. Custom consoles, casework, windchests, wooden pipework, and winding systems are all constructed in our Duluth location.

The console for Opus 11 is constructed in a solid walnut case with burl walnut veneers as well as maple, mahogany, and ebony. The console features turned wooden drawknobs in ebony with maple faces. Engravings provided throughout are laser-engraved in our shop. Custom English keyboards feature bleached bone naturals with ebony sharps. Our ergonomic designs for console construction are based on AGO standards to provide a comfortable familiarity for the organist. Solid State Organ Systems are used for capture, relay, and MIDI and are known the world over for their reliability and intuitive designs for the organist.

We appreciate the cooperation of Michael Henry and the staff and members



Parkey OrganBuilders Opus 11, First Presbyterian Church, Gainesville, Georgia
(photo credit: Travis Massey, Magic Craft Studio)



Console (photo credit: Travis Massey, Magic Craft Studio)



Looking up at console and façade (photo credit: Travis Massey, Magic Craft Studio)



Original Möller organ



Early installation: windchests and Swell and Choir boxes



Support racking in place awaiting the 16' Principals



Façade nearing completion

of First Presbyterian Church, Gainesville, Georgia. The church has made a conscious effort already on three occasions to involve children and youth in the organ project through the removal of the original pipework, an excursion to our shop to view the new organ through assembly, and a hands-on "bringing in the pipes" event for celebratory installation of the first pipes on Epiphany. We also thank James Mellichamp for his direction and cooperative collaboration in this instrument. The end results have provided a substantial experience in both sight and sound. Instruments of this caliber continue to provide enthusiasm and excitement for our staff. The dedicatory recital is scheduled for April 18, 2010, and will be performed by Dr. Mellichamp. First Presbyterian Church appreciates the generosity of Mr. and Mrs. Joseph S. Hatfield, who made this project a reality.

—Phillip K. Parkey
President and Tonal Director
Parkey OrganBuilders

Parkey OrganBuilders Staff listing, Opus 11

Tonal design and finishing: Phillip Parkey
Mechanical engineering and visual design, installation: Michael Morris
CNC operations for console, structure, windchest construction winding systems and installation: Philip Read, Josh Okeson
Console and relay wiring, installation: Doug Rogers
Chest actions, wiring, winding, assembly, installation: Otilia Gamboa
Office manager and installation: Josh Duncan
Voicing and tonal finishing, installation: Kenny Lewis

Parkey OrganBuilders, Opus 11 First Presbyterian Church, Gainesville, Georgia

GREAT (Unenclosed)

16'	Bourdon	Swell
8'	Principal	61 pipes
8'	Metal Gedackt	61 pipes
4'	Octave	61 pipes
4'	Spitz Flute	61 pipes
2 3/4'	Nazard	61 pipes
2'	Tapered Flute	61 pipes
1 1/2'	Tierce	61 pipes
1 1/2'	Mixture IV	244 pipes
8'	Trompette	61 pipes
8'	Fanfare Trumpet	Prepared for
	Tremolo	
	Zimbelstern	

SWELL (Enclosed)

16'	Bourdon	12 pipes
8'	Chimney Flute	61 pipes
8'	Viola	61 pipes
4'	Viola Celeste GG	54 pipes
4'	Principal	61 pipes
4'	Harmonic Flute	61 pipes
2'	Octavin	61 pipes
1'	Plein Jeu IV	244 pipes
16'	Bassoon	12 pipes
8'	Trompette	61 pipes
8'	Oboe	61 pipes
	Tremolo	
	Swell 16	
	Swell Unison Off	
	Swell 4	

CHOIR (Enclosed)

8'	Violin Diapason	61 pipes
8'	Gedeckt	61 pipes
8'	Dulciana	61 pipes
8'	Unda Maris TC	49 pipes
4'	Violin Principal	61 pipes
2'	Principal	61 pipes
1 1/2'	Quint	61 pipes
8'	Schalmei	61 pipes
8'	Fanfare Trumpet	Great
	(Uncoupled)	
	Tremolo	
	Choir 16	
	Choir Unison Off	
	Choir 4	

PEDAL

32'	Resultant	32 notes
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Bourdon	Swell
8'	Octave	12 pipes
8'	Bass Flute	12 pipes
4'	Choral Bass	32 pipes
4'	Nachthorn	32 pipes
2'	Mixture III	96 pipes
32'	Cornet V	32 notes
16'	Posaune	32 pipes
16'	Bassoon	Swell
8'	Trompette	12 pipes
4'	Schalmei	Choir
8'	Fanfare Trumpet	Great

Couplers

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4

Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

MIDI on Swell
MIDI on Great
MIDI on Choir
MIDI on Pedal

Great/Choir transfer

Capture System (100 levels of memory)

10 general pistons, thumb and toe
6 divisional pistons, thumb/manual
6 divisional toe studs for Pedal
Swell to Pedal reversible, thumb and toe
Great to Pedal reversible, thumb and toe
Choir to Pedal reversible, thumb and toe
Swell to Great reversible, thumb only
32' Resultant reversible, toe only
32' Cornet reversible, toe only
Zimbelstern reversible, thumb and toe
Full Organ reversible, thumb and toe
General Cancel, thumb only
Set piston, thumb only

"Any Piston Next" sequencer

Full MIDI interface and record/playback is included

Cover photo by Travis Massey, Magic Craft Studio



Setting the first of the 16' Principals



Façade pipes (photo credit: Travis Massey, Magic Craft Studio)



Parkey nameplate (photo credit: Travis Massey, Magic Craft Studio)

New Organs




Konzelman organ, Larchmont Avenue Presbyterian Church



Left chancel case

**Konzelman Pipe Organs,
Hoboken, New Jersey
Larchmont Avenue Presbyterian
Church, Larchmont, New York**

The new organ for Larchmont Avenue Presbyterian Church was dedicated on November 23, 2008 at the 10 am service by director of music Douglas Kostner. The inaugural recital was played by Kent Tittle on May 2, 2009. The specification was drawn up by consultant Paul-Martin Maki in collaboration with Judith Brown (director of music ministry 1982–2005) and James Konzelman. The casework was designed by architect and parishioner Ned Stoll, in consultation with James Konzelman, with final approval by the organ implementation committee.



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Electro-pneumatic action. Wind pressures: Great 3½", Swell 4½", Choir 4½", Pedal 4½", Trompette Harmonique 8". Solid-state combination action with twelve pistons each for Great, Swell, Choir, Solo, and Pedal, eighteen General pistons, divisional cancels on key cheeks for Great, Swell, Choir, Solo, Pedal. List system with 99 steps, three programmable and one standard crescendo, transposer. Four manuals and pedal, 49 ranks, 2933 pipes.

Photo credit: Ray Stubblebine

GREAT		
16'	Gemshorn	73 pipes
8'	Principal	61 pipes
8'	Flûte Harmonique (Choir)	
8'	Bourdon	61 pipes
8'	Violoncelle	prepared for
8'	Gemshorn (ext)	
4'	Octave	61 pipes
4'	Flûte Ouverte	61 pipes
2½'	Quint	61 pipes
2'	Super Octave	61 pipes
2'	Quarte de Nasard	prepared for
1½'	Mixture IV	244 pipes
8'	Trompette	prepared for
	Tremulant	
	Great to Great 16	
	Great to Great 4	
	Great Unison Off	

SWELL (expressive)		
16'	Bourdon	73 pipes
8'	Principal	61 pipes
8'	Rohrflöte	61 pipes
8'	Violo de Gambe	61 pipes
8'	Voix Céleste	61 pipes
8'	Flûte Douce	61 pipes
8'	Flûte Céleste TC	49 pipes
4'	Octave	61 pipes
4'	Nachthorn	61 pipes
2½'	Nasat	61 pipes
2'	Blockflöte	61 pipes
1½'	Terz	61 pipes
2'	Mixture IV	244 pipes
16'	Bombarde	73 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes
8'	Clarinet	prepared for
8'	Voix Humaine <i>f</i>	prepared for
8'	Voix Humaine <i>p</i>	prepared for
4'	Clairon	61 pipes
	Tremulant	
	Swell to Swell 16	
	Swell to Swell 4	
	Swell Unison Off	



Right chancel case

CHOIR (expressive)					
16'	Quintaton	prepared for	32'	Gemshorn	prepared for
8'	Flûte Harmonique	61 pipes	16'	Principal	32 pipes
8'	Holzgedeckt	61 pipes	16'	Soubasse	32 pipes
8'	Quintaton	prepared for	16'	Bourdon (Swell)	
8'	Viola	61 pipes	16'	Quintaton (Choir)	
8'	Viola Celeste	prepared for	16'	Gemshorn (Great)	
8'	Kleinerzähler	prepared for	8'	Octave	44 pipes
8'	Erzähler Celeste	prepared for	8'	Flûte	44 pipes
4'	Principal	61 pipes	8'	Bourdon (Swell)	
4'	Koppelflöte	61 pipes	8'	Gemshorn (Great)	
2½'	Quint	prepared for	4'	Choral Bass (ext)	
2'	Octave	61 pipes	4'	Flûte (ext)	
1½'	Terz	prepared for	2'	Flûte Harmonique (Choir)	
1½'	Quint	61 pipes	2½'	Mixture IV	prepared for
1'	Scharff IV	244 pipes	32'	Bombarde (Swell, 1–12 electronic)	
8'	Trompette Harmonique	61 pipes	16'	Posaune	73 pipes
8'	English Horn	prepared for	16'	Bombarde (Swell)	
8'	Cromorne	61 pipes	8'	Trompette (ext)	
	Tremulant		8'	Bombarde (Swell)	
	Chimes	prepared for	4'	Klarine (ext)	
	Choir to Choir 16				
	Choir to Choir 4				
	Choir Unison Off				
SOLO			Couplers		
8'	Flûte Harmonique (Choir)		Great to Pedal 8, 4		
8'	Bourdon (Swell)		Swell to Pedal 8, 4		
8'	Quintaton (Choir, prepared for)		Choir to Pedal 8, 4		
8'	Gemshorn (Great)		Solo to Pedal 8, 4		
16'	Bombarde (Swell)				
8'	Trompette-en-Chamade	prep	Great to Swell		
8'	Trompette Harmonique (Choir)		Choir to Swell 16, 8, 4		
8'	Trompette (Great, prepared for)		Solo to Swell		
8'	Trompette (Pedal)				
8'	Bombarde (Swell)		Great to Choir		
8'	Hautbois (Swell)		Swell to Choir 16, 8, 4		
8'	Cromorne (Choir)		Solo to Choir		
8'	English Horn (Choir, prepared for)				
8'	Clarinet (Swell, prepared for)		Great to Solo		
8'	Voix Humaine <i>f</i> (Swell, prepared for)		Swell to Solo		
	Tremulant		Choir to Solo		
	Chimes	prepared for	Pedal to Great		
	Harp	prepared for			
	Celesta	prepared for			
	Solo to Solo 16				
	Solo to Solo 4				
	Solo Unison Off				
PEDAL					
32'	Soubasse	prepared for			
32'	Resultant (from Soubasse 16 and Swell Bourdon 16)				

Reversible pistons for: Great to Pedal, Swell to Pedal, Choir to Pedal, Solo to Pedal, Swell to Great, Choir to Great, Solo to Great, Great to Choir, Swell to Choir, Solo to Choir, Great to Solo, Swell to Solo, Choir to Solo, 32' Bombarde, 32' Soubasse, 32' Resultant, 32' Gemshorn, Blind reversibles for Tutti, Great/Choir Transfer, All Swells.

Calendar

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

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

UNITED STATES East of the Mississippi

15 MARCH
Bach, *Johannes-Passion*; Trinity Wall Street, New York, NY 7:30 pm
Jane Parker-Smith, masterclass; Cathedral Church of St. Luke, Orlando, FL 7:30 pm
Karen Beaumont; Summerfield Methodist, Milwaukee, WI 1 pm

16 MARCH
Ray Cornils, Bach Birthday Bash; Portland City Hall, Portland, ME 2 pm, 7:30 pm
Choral Evensong; St. James' Church, New York, NY 5:30 pm
Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm
Douglas Reed; Wheeler Concert Hall, University of Evansville, Evansville, IN 7:30 pm
Ralph Johansen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 MARCH
John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon
Christine Kraemer; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 12:15 pm

18 MARCH
Gillian Weir; Nelson Hall, Elim Park Place, Cheshire, CT 7:30 pm
Ken Cowan, masterclass; Plymouth Church of Shaker Heights, Shaker Heights, OH 10 am

19 MARCH
Jeannine Jordan; Grace Episcopal, Elmira, NY 7:30 pm
Josephine Freund; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Gail Archer; St. Helena's Episcopal, Beaufort, SC 12 noon
Ken Cowan; Holy Trinity Lutheran, Akron, OH 8 pm
David Lamb, with mezzo-soprano; St. John Presbyterian, New Albany, IN 12 noon

20 MARCH
Singing Boys of Pennsylvania; Dubbs United Church of Christ, Allentown, PA 3 pm
Singing Boys of Pennsylvania/Keystone Girls Choir; Garden Spot Village, New Holland, PA 7 pm
Mendelssohn, *Elijah*; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm
Todd Wilson, with brass quintet; St. Turibius Chapel, Pontifical College Josephinum, Columbus, OH 5:30 pm
Thomas Murray; St. Norbert Abbey, DePere, WI 2 pm
• **Anita Werling**, workshop; Emmanuel Episcopal, Rockford, IL 10 am

21 MARCH
Thomas Mueller, works of Bach; First Congregational, Camden, ME 3 pm
Gretchen Longwell & David Worth; All Saints, Worcester, MA 5 pm
Larry Long, with Euphonique; Church of the Epiphany, New York, NY 4 pm
David Enlow; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Eugene Lavery; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Stephen Tharp; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Stef Tuinstra; Christ Church, New Brunswick, NJ 4 pm
Singing Boys of Pennsylvania; Peace-Tohickon Lutheran, Perkasie, PA 4 pm
• **Jane Parker-Smith**; East Liberty Presbyterian, Pittsburgh, PA 4 pm
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Fauré, *Requiem*; Church of St. John the Evangelist, Severna Park, MD 7 pm
Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Scott Bennett, JeeYoon Choi, Robert Gant, Julia Harlow, Greg Homza, Lee Kohlenberg, Edward Norman, SeungLan Pritchett, Bach 325th Birthday Concert; First (Scots) Presbyterian, Charleston, SC 7 pm
Martin Jean; First Presbyterian, Gainesville, FL 4 pm

Bruce Neswick; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Gail Archer; St. Joseph Catholic Church, Macon, GA 4 pm
Scott Atchison & Zachary Hemenway; Peachtree Road United Methodist, Atlanta, GA 7 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
David Higgs; Church of the Ascension, Knoxville, TN 5 pm
Gillian Weir; Cathedral Church of the Advent, Birmingham, AL 4 pm
• **Anita Werling**; Emmanuel Episcopal, Rockford, IL 3 pm
Thomas Wikman, with trumpets; Lutheran School of Theology, Chicago, IL 4 pm
Jack Mitchener; First-Trinity Presbyterian, Laurel, MS 3 pm

22 MARCH
Stephen Tharp, masterclass; Cathedral Basilica of the Sacred Heart, Newark, NJ 10 am
Jane Parker-Smith, masterclass; East Liberty Presbyterian, Pittsburgh, PA 8 pm

23 MARCH
Aaron David Miller; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 MARCH
Hervé Duteil; Church of St. Ignatius Loyola, New York, NY 7 pm
Mozart, *Requiem*; Church of St. Ignatius Loyola, New York, NY 8 pm
William Picher; Morrison United Methodist, Leesburg, FL 12 noon
David Lamb; First United Methodist, Columbus, IN 12 noon

25 MARCH
David Enlow; Princeton University Chapel, Princeton, NJ 12:30 pm
Singing Boys of Pennsylvania/Keystone Girls Choir; Pocono Lutheran Village, East Stroudsburg, PA 7 pm

26 MARCH
Cameron Carpenter; Ford Hall, Ithaca College, Ithaca, NY 8:15 pm
Philip T. D. Cooper; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Singing Boys of Pennsylvania; Greystone Presbyterian, Indiana, PA 7:30 pm
Samuel Metzger; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm
Theresa Bauer; Trinity United Methodist, New Albany, IN 12 noon
Anita Werling; First Presbyterian, Macomb, IL 7:30 pm
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 MARCH
Singing Boys of Pennsylvania; Corry High School, Corry, PA 8 pm
Bella Voce; Glenview Community Church, Glenview, IL 7:30 pm

28 MARCH
Bach, *St. John Passion*; Memorial Church, Harvard University, Cambridge, MA 8 pm
Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon
Haydn, *Seven Last Words*; Madison Avenue Presbyterian, New York, NY 3 pm
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
John Sheridan; Christ Church, New Brunswick, NJ 4 pm
Singing Boys of Pennsylvania/Keystone Girls Choir; Wellsboro High School, Wellsboro, PA 2:30 pm
Daniel Sansone, Dupré, *Le Chemin de la Croix*; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Karel Paukert; St. Paul's Episcopal, Cleveland Heights, OH 3 pm
Stainer, *The Crucifixion*; Park Congregational, Grand Rapids, MI 4 pm
Choral Vespers; Neu Chapel, University of Evansville, Evansville, IN 5 pm
Sue Walby, Paul Molling, & Dean Whiteway; First Presbyterian, La Crosse, WI 3 pm
Kammerchor; Concordia University, Mequon, WI 3:30 pm
Monteverdi, *Vespers*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm
University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm

29 MARCH
Todd Wilson, Dupré, *Stations of the Cross*; Park Congregational, Grand Rapids, MI 7 pm
Cathryn Wilkinson; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

30 MARCH
Klaus Becker; King's Chapel, Boston, MA 12:15 pm
Joel Gary; Park Congregational, Grand Rapids, MI 12:15 pm

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31 MARCH
Office of Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm
Ed Bruenjes, Ramon Hass, David Lamb, John Matthews, & John Simpson; First Presbyterian, Columbus, IN 12 noon

1 APRIL
Kenneth Brewer; First Baptist, Nashville, TN 12:15 pm
Haydn, *Seven Last Words of Christ*; First United Methodist, Columbus, IN 7 pm

2 APRIL
Lessons & Carols for Good Friday; All Saints, Worcester, MA 7:30 pm
Dubois, *The Seven Last Words of Christ*; First Church of Christ, Wethersfield, CT 7 pm
Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon
Jeffrey Brillhart, Duprè, *Stations of the Cross*; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Stainer, *The Crucifixion*; Trinity Cathedral, Cleveland, OH 7:30 pm
Tenebrae; St. Joseph Cathedral, Columbus, OH 8 pm
Christ Church Chorale, Bach, *St. John Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm
Gary Pope; Old Capitol United Methodist, Corydon, IN 12 noon
Ferko, *Stabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm

Thomas Weisflog, Duprè, *Le Chemin de la Croix*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7 pm

4 APRIL
Frederick Teardo & Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm
Robert Nicholls; First Presbyterian, Evansville, IN 4:30 pm, Choral Evensong 5 pm

6 APRIL
Nancy Granert, masterclass; Memorial Church, Harvard University, Cambridge, MA 12:15 pm, recital 7:30 pm
Karen Beaumont; Church of the Transfiguration, New York, NY 12:30 pm
Gregory Peterson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

7 APRIL
Choral concert; Manhattan School of Music, New York, NY 7:30 pm
Esther Long; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

8 APRIL
Gail Archer; Princeton University Chapel, Princeton, NJ 12 noon

9 APRIL
Christian Lane; Trinity Church Copley Square, Boston, MA 12:15 pm

10 APRIL
Paul Jacobs, masterclass; St. John's Episcopal, Waterbury, CT 10:30 am

11 APRIL
CONCORA; Hubbard Hall, St. John's Episcopal, West Hartford, CT 4 pm
Paul Jacobs; St. John's Episcopal, Waterbury, CT 4 pm
Edward Landin; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

David Phillips; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Ken Cowan; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Marek Kudlicki; Derry Presbyterian, Hershey, PA 4 pm

Gerre Hancock; National Shrine of the Immaculate Conception, Washington, DC 6 pm
Christin Baker; First United Methodist, Rocky Mount, NC 4 pm

Choir of New College Oxford; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, FL 4 pm
Bach Society of Dayton; Kettering Seventh-day Adventist, Kettering, OH 4 pm
Bradley Hunter Welch; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Peter Stoltzfus Berton; Park Congregational, Grand Rapids, MI 7 pm
+James Dorroh; St. Peter's Episcopal, Talladega, AL 4 pm
LSTC Gospel Choir; Lutheran School of Theology, Chicago, IL 4 pm

12 APRIL
Artis Wodehouse, harmonium and reed organ; Merkin Hall, New York, NY 8 pm, pre-concert lecture 7 pm
Choir of New College Oxford, educational outreach; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, FL 10 am

13 APRIL
Sophie-Véronique Cauchefer-Choplin; Portland City Hall, Portland, ME 7:30 pm
Peter Richard Conte; Cathedral of St. John the Divine, New York, NY 7:30 pm
Peter Stoltzfus Berton; Park Congregational, Grand Rapids, MI 12:15 pm
Wesley Roberts; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

Mark Spitzack; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 APRIL
Gail Archer; St. Paul's Chapel, Columbia University, New York, NY 7:30 pm

Nancianne Parrella, with violin, harp, and cello; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Bach, multiple harpsichord concertos; Wheeler Concert Hall, University of Evansville, Evansville, IN 7:30 pm

H. Ricardo Ramirez; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 12:15 pm

16 APRIL
Daniel Sullivan; Trinity College, Hartford, CT 7:30 pm

David Hurd; Westminster Presbyterian, Albany, NY 7:30 pm
Isabelle Demers; Christ and St. Luke's Church, Norfolk, VA 8 pm
Carol Britt; Wheeler Concert Hall, University of Evansville, Evansville, IN 7:30 pm
Paul Carr; Fourth Presbyterian, Chicago, IL 12:10 pm
Christopher Houlihan; Shryock Auditorium, Carbondale, IL 7:30 pm

17 APRIL
Bach, *St. John Passion*; Union Theological Seminary, New York, NY 8 pm
Ken Cowan; St. Norbert Abbey, DePere, WI 2 pm
Sarah Holland; First Presbyterian, Macomb, IL 5 pm

18 APRIL
Choral Evensong; All Saints, Worcester, MA 5 pm
Davis Wortman & Christopher Jennings, followed by Choral Evensong; St. James' Church, New York, NY 3:30 pm

David Lamb; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Mark Pacoe; Christ Church, New Brunswick, NJ 4 pm

Philippe Lefebvre; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Isabelle Demers; Trinity Evangelical Lutheran, Lansdale, PA 4 pm

Choirs of New College Oxford and St. Thomas Church, Three Choirs Festival; Washington National Cathedral, Washington, DC 4 pm
Lee Dettra; Ebenezer United Methodist, Newark, DE 4 pm

John Walker, with Peabody Percussion Ensemble; Griswold Hall, Peabody Conservatory, Baltimore, MD 4 pm
Solemn Choral Vespers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Alleluia Concert; Church of St. John the Evangelist, Severna Park, MD 7 pm
Dave Wickerham; First Presbyterian, Pompano Beach, FL 4 pm

Karel Paukert; St. Paul's Episcopal, Cleveland Heights, OH 3 pm
+Marek Kudlicki; St. Stanislaus Kostka Church, Bay City, MI 3 pm
Nathan Laube; St. Augustine Cathedral, Kalamazoo, MI 4 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Albert Travis, with The King's Brass and First Baptist Nashville Sanctuary Choir, hymn festival; First Baptist, Nashville, TN 7 pm
Haydn, *The Creation*; First Presbyterian, Arlington Heights, IL 4 pm

19 APRIL
Stetson University organ students; Morrison United Methodist, Leesburg, FL 7:30 pm

20 APRIL
Choir of New College Oxford; St. Thomas Church, New York, NY 7:30 pm
Thierry Escaich; Cathedral of St. John the Divine, New York, NY 7:30 pm
Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm

Jean Krinke; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 APRIL
Gail Archer; St. Paul's Chapel, New York, NY 7:30 pm
Vera Kochanowsky, harpsichord; St. Luke Catholic Church, McLean, VA 1 pm

22 APRIL
Clive Driskill-Smith; Asbury United Methodist, Delaware, OH 7:30 pm

23 APRIL
+Andrew Henderson; St. Stanislaus Church, Buffalo, NY 8 pm
Mozart, *Mass in C Minor*; Carnegie Hall, New York, NY 8 pm

Alan Morrison; Pine Street Presbyterian, Harrisburg, PA 7:30 pm
Choir of New College Oxford; St. Paul's Episcopal, Philadelphia, PA 8 pm
Choral Evensong, Choirs of All Saints Church, Worcester, MA; Washington National Cathedral, Washington, DC 5:30 pm

Chelsea Chen; Holy Trinity Lutheran, Akron, OH 8 pm
Cameron Carpenter; First United Methodist, Evanston, IL 8 pm

24 APRIL
Joan Lippincott; St. Paul's on the Green, Norwalk, CT 7:30 pm
Hector Olivera; First Congregational, Old Greenwich, CT 8 pm
 CONCORA; St. Patrick-St. Anthony Church, Hartford, CT 8 pm
Isabelle Demers; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Ken Cowan, masterclass; St. Andrew's Episcopal, College Park, MD 2 pm

25 APRIL
Alistair Nelson; Cathedral of the Incarnation, Garden City, NY 4 pm
Judith Hancock; Grace Episcopal, Brooklyn Heights, NY 5 pm
Maxine Thevenot; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Stephen Davies; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Martin Jean; Wilson College, Chambersburg, PA 3 pm
 Singing Boys of Pennsylvania/Keystone Girls Choir; Notre Dame High School, East Stroudsburg, PA 4 pm
Clive Driskill-Smith; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Gary Davison; Washington National Cathedral, Washington, DC 5:15 pm
Ken Cowan; St. Andrew's Episcopal, College Park, MD 4 pm
James David Christie; Church of the Little Flower, Bethesda, MD 4 pm
Scott Dettra; First Congregational, Columbus, OH 4 pm
 Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
David Higgs; Schermerhorn Symphony Center, Nashville, TN 3 pm
Scott Hanoian, with Motor City Brass Quintet; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Gail Archer; First Wayne Street United Methodist, Fort Wayne, IN 4 pm
Barbara Harbach; St. Ita's RC Church, Chicago, IL 3 pm
 Newberry Consort; Fourth Presbyterian, Chicago, IL 7 pm

26 APRIL
Karel Paukert; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL
Daniel Roth; Cathedral of St. John the Divine, New York, NY 7:30 pm
Scott Atchison & Nicole Marane, with trumpet; Peachtree Road United Methodist, Atlanta, GA 7 pm
David Schout; Park Congregational, Grand Rapids, MI 12:15 pm
Kirsten Uhlenberg; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 APRIL
Stephen Tharp; Brick Church, New York, NY 7:30 pm
 Monteverdi, *Vespers of 1610*; St. Luke in the Fields, New York, NY 8 pm

30 APRIL
Maxine Thevenot; Emmanuel Church, Chestertown, MD 7:30 pm
Jean-Baptiste Robin; Christ Church Cathedral, Nashville, TN 7:30 pm
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
 VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

**UNITED STATES
 West of the Mississippi**

19 MARCH
Nathan Laube; Christ Episcopal, Little Rock, AR 8 pm
 St. Martin's Chamber Choir and Colorado Chorale; St. John's Cathedral, Denver, CO 7:30 pm
Stephen Rapp; Christ Church, Episcopal, Tacoma, WA 12 noon

20 MARCH
Melvin Butler; Christ Church, Episcopal, Tacoma, WA 2 pm

21 MARCH
Ken Cowan; Hennepin Avenue United Methodist, Minneapolis, MN 4 pm
 Bach birthday concert; Ozark Christian College Chapel, Joplin, MO 3 pm
 Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Kathleen Dow, with handbells; First United Methodist, Bellevue, WA 3 pm
Christoph Tietze, Bach 325th birthday recital; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Bach, *Mass in B Minor*; First United Methodist, Santa Monica, Los Angeles, CA 4 pm
 Evensong; All Saints Episcopal, Pasadena, CA 5 pm

26 MARCH
Laura Ouimette; Spanaway Lutheran, Tacoma, WA 12 noon
 Choral concert; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

28 MARCH
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 6 pm
 Choral concert; All Saints' Episcopal, Las Vegas, NV 5:30 pm
William Porter; Grace Lutheran, Tacoma, WA 3 pm

30 MARCH
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 7:30 pm

31 MARCH
Ty Woodward; First United Methodist, Santa Barbara, CA 12 noon

2 APRIL
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 3 pm

4 APRIL
Garrett Collins; St. Mary's Cathedral, San Francisco, CA 3:30 pm

9 APRIL
Frank Slechta; St. John's Cathedral, Denver, CO 7:30 pm

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10 APRIL

Carole Terry, masterclass; California State University, Fresno, CA 10 am
Stephen Tharp & Christoph Bull, with silent film; Royce Hall, UCLA, Los Angeles, CA 8 pm

11 APRIL

Nathan Laube; Francis Street First United Methodist, St. Joseph, MO 3 pm
Vaughan Williams, *Dona nobis pacem*; Second Presbyterian, St. Louis, MO 7 pm
Todd Wilson; Recital Hall, Texas A&M International University, Laredo, TX 4 pm
Carole Terry; California State University, Fresno, CA 3 pm
Evensong; St. James Episcopal, Los Angeles, CA 4:30 pm
Frederick Swann; St. James Episcopal, Los Angeles, CA 6 pm

13 APRIL

Choir of New College Oxford; Visitation Catholic Church, Kansas City, MO 7 pm
Richard Robertson; St. John's Cathedral, Denver, CO 12 noon

14 APRIL

Choir of New College, Oxford; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

15 APRIL

Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

16 APRIL

Choir of New College, Oxford; St. John's Cathedral, Denver, CO 7:30 pm
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

17 APRIL

Thomas Joyce, organ, **Kyobi Hinami**, harpsichord; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

18 APRIL

Aaron David Miller; United Lutheran, Red Wing, MN 4 pm
Clive Driskill-Smith; St. Mark's Episcopal, St. Louis, MO 4 pm
Andrew Henderson; First Presbyterian, Wichita, KS 3 pm

James David Christie; Church of the Transfiguration, Dallas, TX 3 pm and 7 pm
Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Jack Mitchener; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Glen Frank; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; First Congregational, Los Angeles, CA 4 pm
Sophie-Veronique Cauchefer-Choplin; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

19 APRIL

Clive Driskill-Smith, masterclass; St. Mark's Episcopal, St. Louis, MO 7:30 pm

20 APRIL

Cherie Wescott; Trinity Episcopal, Tulsa, OK 12:05 pm
Houston Chamber Choir, with P.D.Q. Bach; Wortham Theater Center, Houston, TX 7:30 pm

23 APRIL

Aaron David Miller; St. Andrew Lutheran, Beaverton, OR 7:30 pm
Eun Mi Oh; Spanaway Lutheran, Tacoma, WA 12 noon
Kimberly Marshall, all-Bach concert; St. Mark's Cathedral, Seattle, WA 7:30 pm

24 APRIL

Gerre Hancock, masterclass; First Presbyterian, Bryan, TX 10 am
David Enlow, masterclass; Our Lady of Lourdes, Sun City West, AZ 9:30 am, recital 1 pm
Aaron David Miller, improvisation workshop; St. Andrew Lutheran, Beaverton, OR 10 am

25 APRIL

Gerre Hancock; First Presbyterian, Bryan, TX 6 pm
Mary Preston; First United Methodist, Richardson, TX 6:30 pm
David Enlow; American Evangelical Lutheran, Prescott, AZ 2:30 pm
Sandra Soderlund; University of Washington, Seattle, WA 3 pm
Gregory Peterson; Grace Lutheran, Tacoma, WA 3 pm
Choral concert; Trinity Lutheran, Manhattan Beach, CA 4 pm
Peter Richard Conte; St. Mark's Episcopal, Glendale, CA 5 pm

INTERNATIONAL

17 MARCH

Ulfert Smidt; Catholic Cathedral, Moscow, Russia 7:30 pm
Paul Derrett; Reading Town Hall, Reading, UK 1 pm
Samuel Rathbone; Temple Church, London, UK 1:15 pm

18 MARCH

Alexander Fiseisky; Tchaikovsky Hall, Moscow Philharmonie, Moscow, Russia 7 pm
Jonathan Bunney; St. Matthew's Westminster, London, UK 1:05 pm

19 MARCH

Anna Magergut, with violin; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm
Carol Williams; St. Mary's Abbotsbury, Newton Abbot, Ashburton, Devon, UK 7:30 pm

20 MARCH

Margarita Eskina, harpsichord; Russian Gnessins' Academy of Music, Moscow, Russia 12 noon
Alexander Fiseisky; Tchaikovsky Hall, Moscow Philharmonie, Moscow, Russia 7 pm
Schütz, *Lukas-Passion*; Ev. Stadtkirche, Beisheim, Germany 7 pm

21 MARCH

Jory Vinikour, harpsichord; Russian Gnessins' Academy of Music, Moscow, Russia 12 noon
Wolfgang Seifen; Catholic Cathedral, Moscow, Russia 7:30 pm
Carol Williams; Southampton Guildhall, Southampton, Hampshire, UK 3 pm
Marcus Wibberley; Westminster Cathedral, London, UK 4:45 pm

23 MARCH

David Sanger; St. Lawrence, Alton, Hampshire, UK 8 pm

25 MARCH

Mark Brafield; St. Martin's Dorking, Dorking, UK 1 pm

27 MARCH

Cyril Baker; Renfield St. Stephen, Glasgow, UK 1 pm
Carol Williams; Gloucester Cathedral, Gloucester, UK 7:30 pm

28 MARCH

Matthew Martin; Westminster Cathedral, London, UK 4:45 pm
Daniel Hyde; Westminster Abbey, London, UK 5 pm
William Whitehead; Eglise des Saints-Anges-Gardiens, Montreal, QC, Canada 3 pm

4 APRIL

Martin Baker; Westminster Cathedral, London, UK 4:45 pm

9 APRIL

Avis McIntyre; St. George, Beckenham, UK 12:30 pm
Paul Bambrough; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

11 APRIL

Nicoleta Paraschivescu; Ev. Stadtkirche, Beisheim, Germany 7 pm
Simon Lloyd; Westminster Cathedral, London, UK 4:45 pm

17 APRIL

Avis McIntyre; Renfield St. Stephen, UK 1 pm
Francesca Massey; Crossing Church, Work-sop, UK 7:30 pm
Thierry Escaich; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 APRIL

Richard Pinel; Westminster Cathedral, London, UK 4:45 pm
Jennifer Pascual; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

20 APRIL

Tom Bell; St. Lawrence, Alton, Hampshire, UK 8 pm

24 APRIL

Saki Aoki; St. Albans Cathedral, St. Albans, UK 5:30 pm

25 APRIL

Carl Jackson; Westminster Cathedral, London, UK 4:45 pm


30 APRIL


Sebastian Thomson; St. Bride, Fleet Street, London, UK 1:15 pm

Organ Recitals

CHRISTOPH BULL, First Congregational Church, Los Angeles, CA, October 23: *O Mensch, beweine dein' Sünde gross*, BWV 622, Bach; *A minor Trance, Improvisation on Bach's "Jesu, Joy Of Man's Desiring"* BWV 147, *Variations on B-A-C-H*, Bull; *Duetto in a*, BWV 805, *Prelude and Fugue in a*, BWV 543, Bach; *Concerto II in a*, first movement, BWV 593, Vivaldi, transcr. Bach; *Improvisation, Beethoven-Improvisation, Improvisation on Prelude in D minor from Das Wohltemperierte Klavier Teil I* BWV 851, Bull; *Toccatto and Fugue in d*, BWV 565, Bach.

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JAMES DAVID CHRISTIE, Church of St. Ignatius Loyola, New York, NY, October 25: Dialogue (*Troisième Livre d'Orgue*), Marchand; *Zeuch ein du deinen Toren*, Krebs; *Toccata in D*, BWV 912, *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Concerto in D*, RV 93, Vivaldi, transcr. Christie; Joie et clarté des corps glorieux (*Les corps glorieux*), Messiaen; *Elegie (in memory of Jean Langlais)*, Christie; *Canzona (Folkloric Suite)*, Langlais; *Intermezzo (Symphonie pour orgue*, op. 5), Barié; *Choral-Improvisation sur le Victimae paschali*, Tournemire, transcr. Duruflé.

CRAIG CRAMER, Christ the King Lutheran Church, Houston, TX October 18: *Toccata in D*, BuxWV 155, Buxtehude; *Herr Jesu Christ, dich zu uns wend*, BWV 632, Komm, Gott Schöpfer, BWV 631, Bach; *Aria in C Major with Variations*, BuxWV 246, *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Fantasia and Fugue in g*, BWV 542, Bach.

PHILIP CROZIER, Sint-Quintinskathedraal, Hasselt, Belgium, August 1: *Suite du premier ton*, Bédard; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Trio IV in e*, BWV 528, Bach; *Humoresque L'organo primitivo*, Yon; *Ciacona in c-Moll*, BuxWV 159, Buxtehude; *Voluntary for Double Organ*, Purcell; *Partite diverse sopra De Lofzang van Maria*, Post. Lorenzkirche, Nürnberg, Germany, August 13: *Wir glauben all' an einen Gott*, BWV 680, Bach; *Werde munter, mein Gemüte*, Pachelbel; *Pange Lingua*, de Grigny; *Dialogue sur Te Deum (Six Paraphrases grégoriennes)*, Bédard; *Voluntary for Double Organ*, Purcell; *Hommage à Henry Purcell*, Eben; *Ciacona in c-Moll*, BuxWV 159, Buxtehude; *Trois danses*, JA 120, Alain.

ROBERT DELCAMP, First Presbyterian Church, Nashville, TN, October 11: *March on a Theme by Handel*, op. 15, no. 2, *Allegretto in b*, op. 19, no. 1, *Grand Choer in g*, op. 84, Guilment; *Mystique (Trois Nouvelles Pièces*,

op. 87, no. 2), *Allegro vivace (Symphony in f*, op. 42, no. 5), Widor; *Suite Breve*, Phillips; *Recollection (Soliloquy No. 2)*, Conte; *Passacaglia on a theme of Dunstable*, Weaver.

STEPHEN HAMILTON, First United Methodist Church, Clear Lake, IA, October 11: *Litanies*, JA 119, Alain; *Aria (Six Pièces)*, A. Alain; *Trois Mouvements pour orgue et flute*, Alain; *Pastorale*, Franck; Joie et clarté des Corps Glorieux (*Les Corps Glorieux*), Messiaen; *Choral No. I in E*, Franck; *Music for James Agee*, Coe; *Prayer of Saint Gregory*, Hovhaness; *Final (First Symphony*, op. 14), Vierne.

CHRISTOPHER HOULIHAN, Wapping Community Church, South Windsor, CT, October 17: *March on Handel's 'Lift Up Your Heads'*, op. 15, Guilment; *Fantasy and Fugue in g*, BWV 542, Bach; *Romance (Symphony No. 4)*, op. 32, Vierne; *Toccata*, Sowerby; *Con Moto Maestoso (Sonata No. 3)*, op. 65), Mendelssohn; *Sicilienne (Suite*, op. 5), Duruflé; *Variations on a Noël*, op. 20, Dupré.

PETER MILLER, Good Shepherd Lutheran Church, York, PA, October 17: *Christ ist Erstanden*, Christus Resurrexit (*Buxheimer Orgelbuch*), transcr. Booth; *Ricercar #3 in F*, *Ricercar #4 in F*, Fogliano; *Chorale on "In Dulci Jubilo"* (*Orgel Tabulaturbuch*), Sicher; *Canzona francese*, de Macque; *Puer nobis nascitur*, Sweelinck; *Canzona a quarti toni*, Erbach; *Canzona seconda (Il Secondo Libro di Toccate d'intavolatura di Cembalo e Organo)*, Frescobaldi; *Ricercar in C (Ricercar Tabulatura)*, Steigleder; *Es ist das Heil uns kommen her*, Scheidemann; *Canzona in G*, Tunder; *Allein Gott in der Höh sei Ehr*, N. Hasse; *Herr Jesu Christ, ich weiss gar wohl*, BuxWV 193, Buxtehude; *Wir glauben all an einen Gott*, Pachelbel; *Praeludium in e*, Brunckhorst; *Sei gegrüßet, Jesu gutig*, BWV 768, Bach.

ROBERT PLIMPTON, Aldersgate United Methodist Church, Wilmington, DE, October 11: *Choral-Improvisation on the Victimae paschali*, Tournemire; *Choral: Andante (Symphony VII)*, Widor; *Sonata III in A*, Mendelssohn; *Passacaglia and Fugue in c*, Bach; *Triptych*, Paulus; *Rhythmic Suite*, Elmore.

NIGEL POTTS, Cathedral of St. John the Divine, New York, NY, October 11: *Fanfare*, Cook; *Rhapsody*, op. 17, no. 1, Howells; *Liebesträume*, op. 168, no. 3, Liszt, transcr. Potts; *Sonata in c*, op. 65, no. 2, Mendelssohn; *Solemn Melody*, Walford-Davies; *On hearing the first cuckoo in spring*, Delius, transcr. Fenby, ed. Potts; *Toccata on Vom Himmel Hoch*, Edmundson.

NAOMI ROWLEY, with Janet Bond Sutter, violin, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, October 11: *Prelude and Fugue in e*, op. 37, no. 4, Hesse; *Variations on Praise and Thanks and Adoration*, Böhm; *Siciliano (Sonata No. 6 in c)*, Valeri; *Partita No. 5 in e for Violin and Organ*, Telemann; *Adagio (Fifth Symphony)*, op. 42, no. 5), Widor; *Prelude in E-flat*, op. 99, no. 3, Saint-Saëns; *Concerto in F*, Albinoni, arr. Walther; *O God, Our Help in Ages Past*, Manz; *Theme and Variations*, Gigue (*Six Pieces for Violin and Organ*, op. 150), Rheinberger; *El Flautista Alegre*, Noble; *Schmücke dich, o liebe Seele*, Crüger; *Obangiji*, Sowande.

RUDYSHACKELFORD, organ and piano, Bethany United Methodist Church, Gloucester Point, VA, October 25: *Sonata No. 6 in d*, op. 65, Mendelssohn; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Sonata for Organ*, Shackelford; *Variations on America*, Ives; *Fantasia in C*, Hob. XVII:4, Haydn; *Variations Sérieuses in d*, op. 54, Mendelssohn; *Schmücke dich, o liebe Seele*, Crüger; *Schmücke dich, o liebe Seele*, op. 122, no. 5, Brahms; *Schmücke dich, o liebe Seele*, BWV 654, *Passacaglia in c*, BWV 582, Bach.

MICHAEL STEFANEK, St. Norbert Abbey, De Pere, WI, October 17: *A Trumpet Minuet*, Hollins; *Allein Gott in der Höh sei Ehr*, BWV 662-664, Bach; *Deep River*, Utterback; *Fantasia for Organ*, Weaver; *Waltzing Pipes and Rankett Blues*, Dennerlein; *Irish Air from County Derry*, Lemare; *Roulade*, op. 9, no. 3, Bingham; *Meditation*, Dupont; *Toccata (Suite pour Orgue*, op. 5), Duruflé.

STEPHEN THARP, Dom, Berlin, Germany, August 8: *Vers l'Espérance (Trois Poèmes)*, Escaich; *Overture aus dem Oratorium 'Paulus'*, op. 36, Mendelssohn, transcr. Best; *Rorate Coeli, Domine Jesu, Tu es Petrus, Attende Domine (12 Chorale Preludes)*, Demessieux; *Adagio, Finale (Symphonie No. 8)*, op. 42, no. 4), Widor; *Prelude, Scherzo, und Passacaglia*, op. 41, Leighton.

JAMES WELCH, with Greg Osborn, chainsaw, Nicholas Welch and Jameson Welch, October 31, St. Mark's Episcopal Church, Palo Alto, CA: *Pageant Triumphal*, Nevin; *Will o' the Wisp*, Diggie; *Symphony No. 1 in d*, Vierne; *Fantasia pour le verset Judex Crederis au Te Deum*, Boëly; *Nocturne for an Orange*, Heaps; *Toccata alla Rumba*, Płanyavsky; *Scherzetto (Lyric Symphony)*, Christiansen; *Toccata in d for Organ and Chainsaw*, Bach, arr. Alexander.

JAY ZOLLER, St. Andrew's Episcopal Church, Newcastle, ME, October 4: *Präludium und Fuge in c*, op. 37, no. 1, *Andante in D*, *Choral and Variation "Herzlich tut mich verlangen"*, *Trio in F*, *Sonata V in D*, op. 65, no. 5, *Allegro in d*, *Ostinato in c*, *Sonata VI in d*, op. 65, no. 6, Mendelssohn.

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PUBLICATIONS/ RECORDINGS

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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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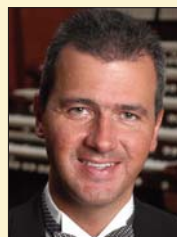
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