

THE DIAPASON

MARCH 2013



Trinity Lutheran Church
Sheboygan, Wisconsin
Cover feature on pages 30-32



Christopher Houlihan

"Houlihan is an eloquent musician. His rhythmic sense is clear-cut American. His feet elegantly tap dance on the pedals. Everything he plays is sharply and smartly delineated... In fact, more than four hours' worth of punishingly gnomic organ writing proved in Houlihan's hands ever graceful of shape and full of life."

-Los Angeles Times

"The registrations were expert: silky-smooth crescendi and decrescendi, complete mastery of the swell-boxes. The mutual chemistry of organist, composer, and instrument was apparent from the start."

-The Diapason

"His deft footwork on the pedals throughout the concerts prompted one listener to dub him 'the Fred Astaire of the pipe organ.'"

-Wall Street Journal

www.ChristopherHoulihan.com



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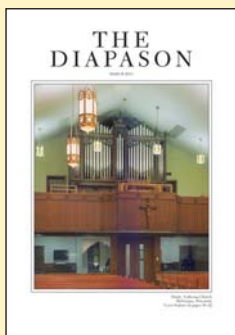
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In the wind . . .

GAVIN BLACK
On Teaching

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John Collins
Jay Zoller
David Herman
Leon Nelson

Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, Frank Rippl offers an in-depth report on the 2012 national convention of the Organ Historical Society, which took place July 8–13 in Chicago. Frank's reflections and musings bring you right along on the convention schedule—one can almost hear each program, especially the vigorous hymn singing. Thanks to Bill Van Pelt for providing photos of the convention.

Marijim Thoene and Gale Kramer provide a detailed report on the 52nd annual Conference on Organ Music at the University of Michigan. The conference took place September 30–October 3, 2012, in Ann Arbor, and featured lectures, recitals, and an improvisation competition.

Martin Goldray reports on the second annual Ascension Organ Academy, which took place June 11–15, 2012 at the Church of the Ascension in New York City. The large new organ by Pascal Quoirin was featured on the cover of THE DIAPASON in November 2011.

The cover feature is the new Buzard pipe organ at Trinity Lutheran Church in Sheboygan, Wisconsin.

In his column "In the wind . . .", John Bishop muses on the topic of color in music, especially organ music, and discusses the families of tone color available on the pipe organ. He challenges us to listen to the colors we choose, warns against following convention without discrimination, and offers some unusual suggestions.

Gavin Black offers part six of his organ method, continuing the section on pedal playing: pedal scales, alternating feet, larger intervals, and repeated notes.

Letters to the Editor

BWV 565

Congratulations to Jonathan B. Hall on his excellent article, "BWV 565: Composer Found?" (THE DIAPASON, January 2013), which appears to solve in elegant manner this vexing and important question. I can't wait to see more of Cornelius Heinrich Dretzel's Divertimento.

David Hatt
San Francisco, California

I enjoyed reading Jonathan Hall's provocative article on the possible authorship of BWV 565 by C. H. Dretzel. He's certainly keeping an open mind, that the most well-known organ work in the world may be written by a totally unknown composer.

Mr. Hall states some dissimilarities between 565 and other Bach works. What about the similarities? Consider the opening scalar descents, dominant to tonic, of the E-flat Prelude (552) with the Toccata. And the same descent in the fugue, compared with Bach's G-minor Fugue (542) (see examples). It seems to me that this is an opening phrase with particular appeal for Bach. Although a dominant to tonic beginning is not earthshaking, the structural similarities are noteworthy.

One of the striking features of the 565 fugue occurs at the conclusion of the central episode, where the pedal unexpectedly and dramatically returns with the theme in c minor (m. 86). This, to me, is a master stroke. It reminds me of

other powerful Bach pedal re-entries, as in m. 54 of the G-minor fugue (542) and in m. 61 of BWV 544 (B-minor fugue). I wonder if Dretzel's known fugues can demonstrate a similar inspiration.

I admit these are nontechnical observations by an amateur organist. Still, I suspect, unless an autograph not in Bach's hand is found, we will still find this old d-minor warhorse remaining in Bach's stable. Since Mr. Hall holds Dretzel in such high regard, I certainly need to get more familiar with his music. I cannot find any recordings; I wonder if Mr. Hall knows of any.

James Torrey
Tucson, Arizona
james.torrey@gmail.com

Here & There

Events

St. John's Cathedral, Denver, Colorado, continues its music series: March 1, Boulder Bach Festival, *St. John Passion*; 3/8, Christian Lane; 3/17, Fritz Anders; 3/22, Harvard Glee Club with Ars Nova Singers; April 12, Gerald Hollbrook; 4/21, Frank Nowell; 4/26, Wartburg College Choir; May 3, Ensemble Pearl; 5/17, Jeb Barrett; June 7, St. Martin's Chamber Choir. For information: <http://sjcathedral.org>.

St. Thomas Church Fifth Avenue, New York, continues its series of organ recitals, Sundays at 5:15 pm: March 3, Sergio Militello; 3/10, Harold Stover; 3/17, Kenneth Miller; April 7, Phillip Kloeckner; 4/14, Giampaolo di Rosa; 4/21, Ulrike Wegele-Kefer; 4/28, Robert Knupp; May 5, John Scott; 5/12, Mark McClellan; 5/19, Ian Tomesch.

The St. Thomas concert series continues: March 21, Bach, *St. Matthew Passion*; 3/25, Benjamin Sheen, Dupré: *Le Chemin de la Croix*; April 27, Bach, *Mass in B Minor*; May 16, music of Bach, Tallis, and Vaughan Williams. For information: www.saintthomaschurch.org.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: March 3 and 10, Lenten Choral Evensong series; 3/24, Keenan Boswell; 3/29, Arvo Pärt, *Passio*; April 21, Morten Lauridsen, *Lux Aeterna*, and Ola Gjeilo, *Sunrise Mass*. For information: 610/525-2821 x8836; www.bmpcfinearts.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues the 20th anniversary season of its music series: March 3, Evensong; May 5, Four Choirs Festival. For information: www.shadysidepres.org.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents its Great Music in a Great Space series: March 3, choral concert; 3/27, Office of Tenebrae; April 12, Chanticleer. For information: 513/421-2222; www.stpeterinchainscathedral.org.

Park Congregational Church, Grand Rapids, Michigan, continues its fall concert series on Tuesdays at 12:15 pm: March 5, Rhonda Edgington; 3/19,

Suzanne Tiemstra; April 2, Barbara Dulmage; 4/16, Chris Dekker; 4/30, Ian Sadler; May 14, James R. Metzler. For information: 616/459-3203 x24; www.parkchurchgr.org.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: March 5, Georgia State University Singers and University of Georgia Hodgson Singers; April 14, South City Winds; 4/21, Benjamin Rollings; 4/23, Pavel Kohout; May 5, Scott Atchison 30th-anniversary concert; 5/19, spring concert; July 24, Olivier Latry. For information: www.prumc.org.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: March 6, Anthony Ciucci; April 3, Deborah Dillane. For information: 717/737-0488; www.thechpc.org.

Christ Church, Bradenton, Florida, continues its music series: March 7, Carol Hawkinson; 3/14, Matthew Woods; 3/17, Jonathan Dimmock; 3/21,

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This is in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing articles on Franz Liszt and Johann Gottlob Töpfer, organs in Poland, the medieval organ and related conferences in Europe that took place in 2012, the organ music of Karg-Elert, an interview with Robert Clark, fugal improvisation, and much more.

Newsletters

In addition to our print journal, THE DIAPASON publishes three e-mail newsletters each month: classified advertising on the second Tuesday, Artist Spotlights on the third Tuesday, and general news on the fourth Tuesday of the month. If you are not already receiving these free newsletters, it's easy to subscribe. Go to our website, www.TheDiapason.com, and near the top of the screen, under the white search box, click on "newsletters." You will need your DIAPASON subscriber number, which is found above your name on the label of your copy of THE DIAPASON. Contact me with any questions. ■

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Here & There

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Ann Stephenson-Moe. For information: www.christchurchswfla.org.

California Lutheran University, Thousand Oaks, California, continues the Orvil and Gloria Franzen 2012–13 organ program series: March 8, Eric Kinsley and Kyle Johnson, organ duets and works for two organs. For information: 805/493-3332; www.callutheran.edu.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, continues its music series: March 10, Joseph Arndt, Vincent Carr, Preston Dibble, and Mark Paoe; 3/29, Good Friday Tenebrae; April 13, Crescent Choral Society; May 19, Crescent Singers. For information: www.crescentonline.org.

Rosary Cathedral, Toledo, Ohio, continues its music series: March 10, Toledo Symphony Orchestra; 3/27, Tenebrae; May 6, World Organ Day Concert, 850th anniversary of Notre Dame Cathedral, Paris. For information: 419/244-9575; www.rosarycathedral.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: March 10, Barrington Children's Choir; April 21, spring choral concert. For information: www.fpcnh.org.

Second Presbyterian Church, St. Louis, Missouri, continues its 2013 Coutts Music Series: March 10, Andrew Peters with tenor Derek Dahlke; April 21, Earth Day hymn festival, featuring brass from the St. Louis Symphony Orchestra and organist Andrew Peters. For information: 314/367-0367; www.secondchurch.net.

St. Mary's Cathedral, San Francisco, continues its organ recital series: March 10, Sergio Militello; 3/17, Jan-A Lee; 3/24, James Warren; April 7, Robert Gurney; 4/14, Simon Berry, with trumpet; 4/21, John Cannon; 4/28, Massimo Nosetti. For information: www.stmarycathedralsf.org.

Reading Town Hall (U.K.) continues its series of lunchtime concerts on Wednesdays: March 13, William McVicker; May 15, Christopher Nickol; July 3, student player from Eton College. The series of celebrity organ recitals takes place at 7:30 pm: May 2, Robert Quinney. For information: www.readingtarts.com.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: March 17, Charles

M. Kennedy; April 19, Red Mountain Theatre Company; 4/21, Choral Evening. For information: 205/226-3505; www.adventbirmingham.org.

Presbyterian Homes, Evanston, Illinois, continues its Elliott Chapel Organ Recitals: March 18, Katie Minion; April 22, Simone Gheller; May 20, Wolfgang Rübssam; June 24, Margaret Martin. For information: 847/733-7390; www.presbyterianhomes.org.

Campbellsville University, Campbellsville, Kentucky, continues its organ recital series: March 19, Clif Cason; April 16, Wesley Roberts. For information: 270/789-5287; mwroberts@campbellsville.edu; www.campbellsville.edu.

St. Andrew Lutheran Church (ELCA), Mundelein, Illinois, continues its music series: March 24, Michael Burkhardt, hymn festival; April 21, Dennis Koletsos; May 19, Jeffrey Schleff; June 2, Waukegan Swedish Glee Club and Women's Chorus. For information: www.standrewmundelein.com.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: March 29, Bach, *St. John Passion*; April 21, Easter Lessons & Carols; 4/28, afternoon at the opera; May 19, choral and orchestral music of Handel. For information: www.christchurchgp.org.

First Church of Christ, Wethersfield, Connecticut, continues its music series: March 29, Bach, *St. Mark Passion*; April 21, David Spicer, hymn festival and recital; June 9, Albert Schweitzer Organ Festival winners' concert; June 23, Raleigh Ringers. For information: 860/529-1575, x209; www.firstchurch.org.

Rockefeller Memorial Chapel, Chicago, continues its music series: March 29, Thomas Weisflog, Dupré: *Stations of the Cross*; May 12, Christopher Houlihan. For information: rockefeller.uchicago.edu.

The Cathedral of the Holy Angels, Gary, Indiana, concludes the 20th season of its Cathedral Arts Concert Series: April 7, James Clouser. For further information: www.garycluster.org/hac.

The Chicago Chamber Choir concludes its season: April 7, Unity Lutheran Church, Chicago; 4/13, St. Mark's Episcopal Church, Evanston. For information: www.ChicagoChamberChoir.org.

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Paul Jacobs recital at St. Elizabeth Ann Seton Parish, Carnegie, Pennsylvania

St. Elizabeth Ann Seton Parish, Carnegie, Pennsylvania, presented a concert by Paul Jacobs on January 4, continuing the dedicatory series of the new III/28 Opus 59 organ by Patrick J. Murphy & Associates. Jacobs' program featured music by Bach, Stanley, Boulanger, Elgar, Mozart, and Guilman. Members of Paul Jacobs' family who live nearby attended the concert. The encore was the Sinfonia from Bach's *Cantata 29*. Pictured with Paul Jacobs are Patrick Murphy (president), Nicholas Will (director of music), Fredrick Bahr (tonal director), and Fr. David Poecking (pastor). Further information about the church and organ can be found at www.seascarnegie.org and www.pjmorgans.com.



52nd annual Montréal Boys Choir Course

The 52nd annual Montréal Boys Choir Course took place July 29–August 5, 2012, at the Bishop's College School, Lennoxville, QC, Canada. The director of the course was Malcolm Archer, director of music at Winchester College, U.K. The final services were held at Christ Church Cathedral, Montréal. The course was made up of 72 boy/teen/adult participants from choirs across the United States and Canada. Music performed by the choir included the *Cantus Missae* by Joseph Rheinberger and *Lo, the full, final sacrifice* by Gerald Finzi.

After 52 years in Canada, MBCC will move to the United States this summer, and will be held at the Lawrenceville School outside Princeton, New Jersey. The course will be directed by Simon Lole, former director of music at Salisbury Cathedral and now a freelance composer and conductor for the BBC, and will take place from July 28 through August 4, 2013. Further information about this opportunity for gifted boy and teen singers is available by contacting Larry Tremsky, the executive director of the course, at larrytrem@yahoo.com.

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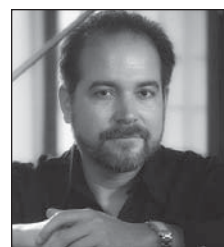
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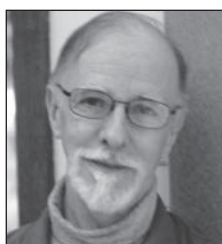
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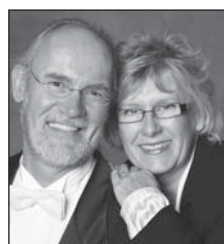
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Skinner Opus 327 celebration, St. Luke's Episcopal Church, Evanston, Illinois

St. Luke's Episcopal Church in Evanston, Illinois, celebrated the 90th birthday of its Ernest Skinner Opus 327 organ in October 2012. Ten organists from the Evanston Deanery parishes played a celebratory concert and hymn sing on October 21; the dedication recital series took place October 15–18, 1922. Opus 327 was restored in the 1990s by A. Thompson-Allen of New Haven, Connecticut. Pictured are (back row, l to r) Derek Nickels (Holy Comforter, Kenilworth), James Janssen (St. Matthew's, Evanston), John Wesche (St. James the Less, Northfield), James Russell Brown (St. Giles, Northbrook), Jay Peterson (Christ Church, Winnetka); middle row: Julia Brueck (St. David's, Glenview), Chris Roe (St. Elisabeth's, Glencoe), Thomas Alm (St. Augustine's, Wilmette), Christine Kraemer (St. Luke's, Evanston); foreground: Robert Horton (St. Mark's, Evanston).

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French Organ Music Seminar, Rouen, 2012

International Organ Music Seminars has announced the 18th French Organ Music Seminar in England and France July 25–August 7. The schedule features the organs of Trinity College, Ely Cathedral, Westminster Cathedral, and Peterborough Cathedral, with seminars on Anglican service playing, anthem accompanying, liturgical improvisation, and the history of the English organ. Instructors include Gillian Weir, Colin Walsh, and John Hosking.

Study and playing time in Lyon, Burgundy, and the French Alps will take place at the organs of Saint-François-de-Sales (Lyon), Conservatoire de Lyon, Chambéry Cathedral, Collégiale de Dole, Annecy Cathedral, Dijon Cathedral and others. In Reims and Paris participants will study and play the organs of Reims Cathedral, Saint-Remi, Saint-Sulpice, Notre-Dame (Paris), Saint-Augustin, Ste-Clotilde, La Trinité, Notre-Dame-des-Champs, Versailles Castle, and the Versailles Conservatoire. Instructors include Louis Robilliard, Daniel Roth, François Espinasse, Jean-Baptiste Robin, Thibaut Duret, Didier Matry, Beatrice Piertot, Yannick Merlin, and Benjamin Steens. For information: www.bfoms.com.

The eleventh international organ competition of Biarritz, France, **Prix André Marchal** (this year in memory of Jacqueline Englert-Marchal) will be held October 22–26, 2013. A grand prize of €3000 will be awarded the winner in each discipline—interpretation and improvisation, as well as several special prizes of €1000 each and two audience prizes. The competition is open to organists of any age or nationality. An international

Appointments

David Hill has been appointed Professor (Adj.) of Choral Conducting at the Yale Institute of Sacred Music. The three-year term begins July 1, 2013. Hill will serve as principal conductor of Yale Schola Cantorum, as well as participate in the training of choral conducting majors with Professors Marguerite L. Brooks and Jeffrey Douma, and with Masaaki Suzuki, who will remain affiliated with Schola Cantorum as Principal Guest Conductor.

David Hill has served as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra. Previously, Hill was Master of the Music at Winchester and Westminster cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge. He also maintains an active career as organist and pianist in recitals worldwide.

With over seventy recordings to his credit, Hill has performed virtually every style and period in the choral repertoire, from Gregorian chant to modern works for chorus and orchestra. He has commissioned dozens of works from such composers as Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, and Philip Wilby.



David Hill

jury will be chaired by Gilles Cantagrel of France. The program, rules and regulations may be obtained from Ralph Tilden (910/256-5139).

Application forms are now available for participation in the **2013 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 United States residents who will be under the age of 35 on November 9, 2013. Repertoire (30 to 45 minutes playing time) must include one required work: *Fanfare Prelude* 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 November 9, 2013, at the Claremont United Church of Christ, Congregational, in Claremont, California. The organ is a three-manual, 77-rank instrument built in 1998 by Glatter-Götz/Rosales. Application forms and additional information may be obtained from Dr. Frances Nobert, 900 E. Harrison Avenue, #B-26/27, Pomona, CA 91767; e-mail: fnobert99organ@aol.com.

The Ruth and Clarence Mader Memorial Scholarship Fund was established in 1971 to honor the memory of the 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.

Boardwalk Hall, Atlantic City, New Jersey, has posted news regarding the aftereffects of Hurricane Sandy. Carl Loeser and Eric Dolch have inspected the organs at Boardwalk Hall and report

that they were completely unaffected by Hurricane Sandy. Some water made it into the basement car park and blower rooms, but it was only a few inches deep and did not reach any part of the blowers. For information: <http://boardwalkpipes.com/news.php>.

People

Pamela Decker is featured on a new recording, *Suite Dreams and Fantasies, Decker Plays Decker, Volume 3*, on the Loft label. Recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, the program includes *On This Day, Earth Shall Ring* (2009, five hymn-based works for Advent and Christmas), *El Tigre* (2007), *La Pantera* (2009), *Liturgical Suite* (2005, for right hand and pedal), *Ave maris stella* (2004), *Jesu, dulcis memoria* (2010), and *Golden Gates* (2010). For information: www.gothic-catalog.com.



Simone Gheller

Simone Gheller, director of music and organist at St. Joseph Catholic Church, Wilmette, Illinois, played the complete organ works of Percy Whitlock in two concerts. The first concert took place at St. Joseph Catholic Church, Wilmette, on December 9; the program included two fantasie chorals and the complete *Shorter Organ Music Book*, consisting of *Seven Sketches on Verses from the Psalms, Reflections—Three Quiet Pieces, Five Short Pieces, Four Extemporizations* and *Six Hymn-Preludes*. The second recital was played

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At the First Baptist Church of Dallas, it has also been my pleasure to oversee the selection of a three-manual Allen for the chapel. And, on Easter Sunday of 2013, our new five-manual Allen will make its debut in the fabulous new worship center nearing completion in downtown Dallas.

These instruments have helped the organ retain its rightful place in worship and in the education of church musicians at both Southwestern Seminary and at First Baptist Church. I am thankful to the leadership of both institutions for the wisdom shown in these decisions and for the consummate knowledge, expertise and passion of the Dallas/Fort Worth Allen Organ Company representatives."



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on December 16 at Loyola University in Chicago, featuring the *Organ Sonata in C Minor* and the *Plymouth Suite*.

Simone Gheller was born in Padua, Italy. He received master's degrees from the Pedrollo Conservatory in Vicenza, Italy, in piano, organ performance, music education, and choral music and conducting. He also received a doctorate in organ and composition from the Venezzese Conservatory in Rovigo, Italy. He has studied at Vienna University with Michael Radulescu and Roman Summereder. In 2008 he received the "Medaille d'Or en Supérieur d'Interpretation" with Eric Lebrun at the Conservatoire National de Paris.

Gheller studied at Oberlin College with James David Christie and Olivier Latry, where he completed the artist diploma in 2011. He was also the organist at First Church in Oberlin from 2009 to 2011. He has recorded the *Fiori Musicali* by Frescobaldi, the complete choral works with organ by Alessandro Scarlatti for the Tactus label, and a selection of organ music by Reubke and Liszt for the Onclassical label.



Eric Plutz

Eric Plutz is featured on a new recording on the Pro Organo label, *Denver Jubilee*, which is the premiere recording of the newly restored four-manual W. W. Kimball organ at St. John's Episcopal Cathedral, Denver. The restoration was done by Joseph Rotella and Spencer Organ Company, Inc. The program includes works by Sowerby, Reger, Dupré, Bach, Whitlock, Gigout, Mendelssohn, Near, and Smart. For information: ProOrgano.com.



Andrew Scanlon

Andrew Scanlon continues recitals this spring: March 10, Holy Trinity Lutheran Church, Greenville, Pennsylvania; April 19, Westminster Presbyterian Church, Charlottesville, Virginia; and May 5, Cathedral of St. John the Divine, New York City.



Harold Stover

Harold Stover retired from the position of organist and director of music

at Woodfords Congregational Church, United Church of Christ, in Portland, Maine, on January 15, the 21st anniversary of his appointment. He will continue as director of Renaissance Voices, a Portland-based a cappella chorus, as instructor in organ, music theory, and music history at the Portland Conservatory of Music, and as a composer and organ recitalist. He previously served as organist and choirmaster at Second Presbyterian Church in New York City for 24 years. While in New York, he was also director of music at the Alexander Robertson School and organist of the St. Andrew's Society of the State of New York. He is a graduate of the Juilliard School, where he studied with Vernon de Tar. Previous study was with Robert Ivey, Charles A. H. Pearson, Donald G. Wilkins, and John R. Lively.

Stover's recital credits include concerts on most major series in New York, at the National Cathedral in Washington, Westminster Abbey in London, Harvard and Princeton universities, and many other venues. His compositions are published by Augsburg-Fortress, ECS, MorningStar,

and Paraclete presses, and are recorded on the Albany, ACA Digital, and Gloriam Dei Cantores labels. His articles on organ and choral music have appeared in THE DIAPASON, *The American Organist*, *The Tracker*, and *Worship, Music, & Ministry*, the journal of the United Church of Christ Musicians Association. He served as the editor of *Worship, Music, & Ministry* from 2008 until 2012.

Stover has served as dean of both the New York City and Portland, Maine AGO chapters, and has been featured as composer, organist, and workshop leader at regional and national conventions. He sits on the Advisory Board of the Friends of the Kotzschmar Organ, Inc., and served as the organization's president from 2003 until 2006. In 2007, the Mayor of Portland presented him with the Key to the City in recognition of his contribution to the city's cultural life. Stover has made seven appearances as composer and organist on American Public Media's *Pipedreams* and was named an Anniversary Associate of the Albert Schweitzer Fellowship in 1989.

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Christophe Mantoux

French organist **Christophe Mantoux** will make his third tour to the United States under the auspices of Penny Lorenz Artist Management in February 2014. Mantoux is professor of organ and improvisation at the Conservatoire Régional de Paris and titular organist at the church of St. Séverin in Paris. Winner of the Grand Prix de Chartres, he has performed in North and South America, Japan, South Korea, and Europe. Recent concerts have taken him to Geneva, Switzerland, Bécon and Montauban, France, and Stuttgart, Germany. In August he led the HOST tour of 40 participants from the U.S. and Australia on a tour of more than 30 historic organs from Paris to Poitiers. The tentative dates for his next concert tour to the U.S. will be February 15–March 3, 2014. For availability and further information, contact Penny Lorenz at 425/745-1316 or penny@organists.net.



Dennis Janzer and bagpipers at the Irish Heritage Center of Wisconsin

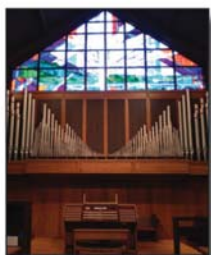
Dennis Janzer performed the premiere of his arrangement of *Amazing Grace* for choir, bagpipes, and organ in a November concert at the Irish Heritage Center of Wisconsin (Milwaukee), using the Milwaukee Scottish Pipes and Drums Band. Rob McWilliams, Pipe Sergeant, was the featured soloist in organ and bagpipe selections, and then joined with the choir on Janzer's arrangement of *Be Thou My Vision*, published by Colla Voce Music. Janzer performed organ solos, including original compositions, arrangements, and standard repertoire. Other concerts were presented in November at the Scottish Rite Cathedral, Memphis, Tennessee, and in February 2013 at Bethesda-by-the-Sea, Palm Beach, Florida.

Janzer was commissioned by the Mark Thallander Foundation to compose an organ, brass, and percussion piece for Thallander to perform on two concerts this fall. It was decided to use the hymn tune REGENT SQUARE, reflecting the multiple texts associated with the tune—"Christ Is Made the Sure Foundation" and "Angels from the Realms of Glory"—because one concert was presented at a Festival of Thanksgiving at Hadwen Park Congregational Church, UCC, Worcester, Massachusetts, and another at a Christmas concert at St. Paul's Presbyterian Church, Ottawa, Canada.

Recent honors include a 2012 ASCAP Plus award from the American Society of Composers and Publishers in recognition of the quality of Janzer's works and of their performances in unsurveyed media/venues such as churches and student recitals; 2011 Composer of the Year award from the Greater Memphis Music Teachers Association; and 2012 Ostrander Award Nominee for Best Musical Theater Director. More information about Dr. Janzer and his performances and compositions can be found at www.djanzer.com.

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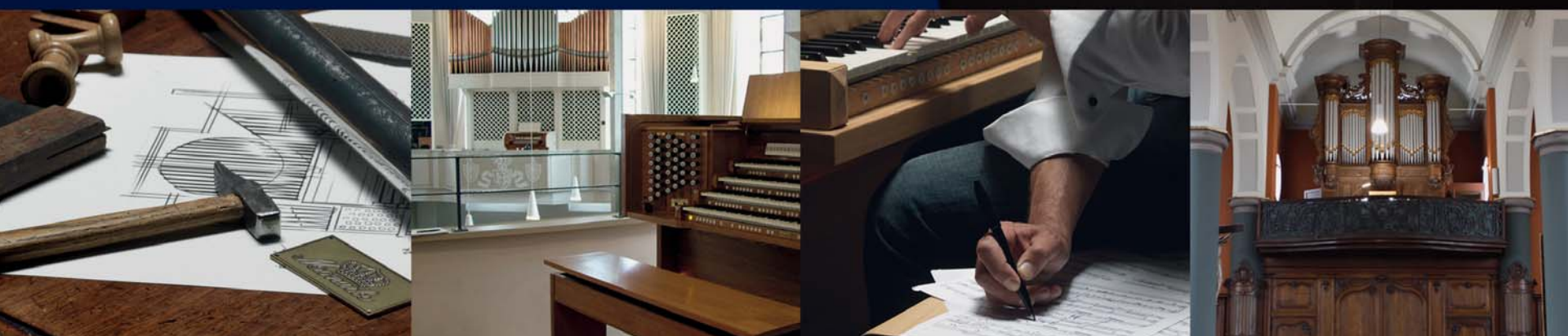


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Stephen Taylor

Stephen Taylor is the author of a new book, *The Lost Chord*, a three-part tutor for those who wish to learn keyboard harmony, particularly designed for organists. Previous experience in harmony is unnecessary, but a reasonably developed keyboard technique is required so that four-part harmonizations can be read and played with ease.

The level of difficulty increases gradually. Each new step is accompanied by the appropriate music theory. The concise text is extensively illustrated with music examples; many of these are taken from hymn tunes, and certain historical developments are also clarified.

The first part of *The Lost Chord* deals with scales and keys, intervals and triads, and offers the first exercises in the harmonization of cadences and melodies. The second part introduces the first inversion of the triad and subjects such as dissonance and consonance, syncopation, and modulation. In addition to melodies, basses are harmonized. In the third part, attention turns to the second inversion of the triad, the chord of the seventh and its inversions, passing notes, and auxiliary notes.

The Lost Chord equips the player to harmonize a wide range of melodies, and also covers all the chords required to realize the figured basses of Baroque music. The English translation comprises all three volumes (340 pages) and is available from Boeijenga Music Publications, www.boeijengamusic.com. ISBN 978-94-91559-01-3; Boeijenga Edition no. BE 1120.

Stephen Taylor was a chorister at Bristol Cathedral and organ scholar of Jesus College, Oxford. In the Netherlands he studied with Ewald Kooiman, Nico van den Hooven, and Jan Welmers, and was

awarded the Prix d'Excellence in 1977. He was organist of the Nicolaïkerk in Utrecht for more than 20 years and is active as a soloist and continuo player and as an author and translator. His translation of Ton de Leeuw's *Music of the Twentieth Century* was published by Amsterdam University Press. In 2006 he was awarded the St. Martin Medal of the city of Utrecht for his contribution to the cultural life of the city.

Publishers

GIA Publications, Inc. announces new volumes of psalmody, chant, songs, and instrumental music. *The Lyric Psalter: Solemnities, Feasts, and Other Occasions*, by Marty Haugen and Tony Alonso (G-8350, \$20.00), uses texts from The Revised Grail Psalms; the first in a series of four volumes, it covers such feasts as Ash Wednesday, Easter Vigil, and All Saints. The volume for lectionary year C (G-8353, \$25.00) includes such feasts as the first Sundays in Advent and Lent, Most Holy Trinity, and selected Sundays in Ordinary Time.

Canticum Novum by Anthony Ruff, OSB presents Gregorian chant for today's choirs (G-7559, \$16.95). The book contains 100 hymns and antiphons with psalm verses for every season and occasion; psalm verses are in Latin and English, with pointing to match the psalm tones. Song collections include *With Great Love*, by Chris de Silva (G-8305, \$26.50), *In Beauty We Walk*, by Ian Callanan (G-8230, \$22.00), and *God Is Love*, by Paul Melley (G-8229, \$17.00). *One in Love and Peace*, by Bob Moore and Kelly Dobbs Mickus (G-8246, \$39.95), is a comprehensive collection of twenty-three frequently requested wedding preludes, processions, and recessions, arranged for both organ and piano. For information: www.giamusic.com.

Jazzmuze, Inc. announces the release of a new organ work by Joe Utterback, *Joshua Fit the Battle of Jericho*, which explores jazz idioms. It was composed for Tyler Canonico, who won an AGO regional competition and played the composer's *This Little Light* at the 2012 AGO convention in Nashville. Canonico's performance of *This Little Light* can be heard at www.jazzmuze.com.

Michael's Music Service announces new sheet music. *Forest Vesper*, by Edward W. Johnston (1879-1919), published in 1914 by J. Fischer, is suitable for an orchestral organ or theatre organ. *Rimembranza* ("Remembrance"), by Pietro Yon (1886-1943), subtitled "Melody for Oboe," dedicated to Roland Diggle, calls for simple stops with an oboe

carrying the melody. *Aria from the Opera "Ptolemy,"* arranged by Edwin Arthur Kraft (1883-1962), is from Handel's opera *Tolomeo*; it has been sung at weddings as "Father in Heav'n Abiding" or in the version known as "Silent Worship." *Processional Grand March*, by Samuel B. Whitney (1842-1914), contains such novelties as a Crescendo Pedal and rapid alternation of hands on different manuals. It was his first published organ work (Opus 25) from Arthur P. Schmidt in 1877. Also available is a free booklet, *Pipe Organs of Rock Hill*, by Billy White. White's comments cover organs other than the famous Aeolian-Skinner at Winthrop. For information: <http://michaelsmusic.com>.

MorningStar Music Publishers announces new organ music titles. Michael Burkhardt's book *Creative Hymn Playing* focuses on improvisation, and includes sequentially structured improvisation exercises as well as 30 written-down hymn-tune improvisations that can be used as hymn introductions and voluntaries in worship (MSM 10-380, \$29.95). Also available is Burkhardt's *Ah, Holy Jesus*, six moderately easy Lenten hymn improvisations (MSM 10-348, \$12.00). Other new works are Aaron David Miller's *Fantasy on Lobe den Herren* (moderately difficult; MSM 10-375, \$14.00); Janet Linker's *Variations for Organ on Lift High the Cross* (medium, MSM 10-333, \$12.00); Robert J. Powell's *Prayerful Preludes* (moderately easy, MSM 10-645, \$9.00), and Ryan Patten's *Three*

Meditations for Organ (moderately easy, MSM 10-785, \$9.00). For information: www.morningstarmusic.com.

Recordings

Regent Records announces new releases: *An Ebor Epiphany* features the Choir of York Minster directed by Robert Sharpe in selections for Eucharist, Matins, and Evensong for Epiphany Sunday (REGCD391). *Awake My Soul* features the Girl Choristers and Lay-Clerks of Southwark Cathedral Choir directed by Stephen Disley in works by Parry, Farrant, Byrd, Morgan, Chilcott, Tallis, Bingham, Leighton, and others (REGCD387). *In Dublin's Fair City* features the Choristers of St. Patrick's Cathedral, Dublin, directed by Stuart Nicholson, in works by Parry, Burgon, Warlock, Britten, Vaughan Williams, Rutter, and others (REGCD396). For information: www.regentrecords.com.

Organ Builders

Austin Organs, Inc., is completing the installation of a new 100-rank organ at First Baptist Church, Washington, D.C. The five-manual console of red oak features bone/walnut keyboards and a 100-level combination action. The completed console was featured at the AGO national convention in Nashville in July.

Other projects include a mechanical rebuild, tonal additions, and a new black walnut four-manual drawknob console for Opus 1215 at St. Matthew Lutheran Church, Hanover, Pennsylvania; a new four-manual console, mechanical rebuilding, and tonal enhancement of



Patrick J. Murphy & Associates open house

Patrick J. Murphy & Associates marked the culmination of their 25th anniversary year by hosting a holiday open house for more than 200 guests on December 30. The new III/47 organ built for Trinity Lutheran Church, Reading, Pennsylvania, was set up in the erecting room and playable from the console. Pastor Fred Opalinski and director of music Karen Eddinger gathered many of their parishioners around and sang familiar Christmas carols with the new instrument.

The afternoon also included shop tours, opportunity to chat with the craftsmen, voicing demonstrations, and a sumptuous spread of delicious food catered by PJM Service Manager Mathew Newcome's daughter, Christiana. More photos of the event as well as further information on Patrick J. Murphy & Associates can be found at pjmorgans.com and on Facebook.

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Opus 1576 at Church of the Savior, Cleveland Heights, Ohio; a new four-manual console, mechanical rebuild, and tonal enhancement for Opus 1702 at Old St. Mary's Church, Cincinnati, Ohio; tonal revision of Opus 2344 at St. Mark's Episcopal Church, New Canaan, Connecticut; and a new four-manual console and tonal improvements for Opus 2536 at Trinity College, Hartford, Connecticut.

Austin has also launched a new website. For information: www.austinorgans.com.

Casavant Frères reports on projects completed in 2012: new organs for St. John's Evangelical Lutheran Church, Sinking Spring, Pennsylvania (II/24); Immanuel Baptist Church, Paducah, Kentucky (III/38); St. John's Episcopal Church, Georgetown Parish, Washington, D.C. (III/39); St. John's Episcopal Church, Cold Spring Harbor, Long Island, New York (III/43); the Kauffman Center for the Performing Arts, Kansas City, Missouri (IV/102); and the John F. Kennedy Center for the Performing Arts, Washington, D.C. (IV/85).

Restoration projects include the Casavant organs at Madison Avenue Presbyterian Church, New York City (III/73, 1961); St. Mary's Seminary, Baltimore, Maryland (III/33, 1954); and Covenant Presbyterian Church, Tuscaloosa, Alabama (III/45, 1971), after being severely damaged by the tornados of June 2011.

Projects for 2013 include new organs for the Maison symphonique, Montreal (IV/117); Palais Montcalm, Quebec City (III/51); First Presbyterian Church, Kirkwood, Missouri (III/76); rebuild and restoration projects include a 1926 Casavant organ (IV/54) to be installed at St. John Cantius Church, Chicago, Illinois; and a 1958 Casavant organ (III/42), to be installed in First United Methodist Church, Hurst, Texas. For information: www.casavant.ca.

Lewtak Pipe Organ Builders will hold an open house and shop recital on March 23 at 3 pm, featuring the new organ for Østerhåb Kirke in Denmark. The instrument will be the first ever American-built organ in Denmark. The recital will be performed by Ulrik Spang-Hanssen, professor of organ at the Royal Danish Music Conservatory in Aarhus.

The new organ is a two-manual tracker of 26 stops and 35 ranks. Stop action is electric with 2,000 memory levels. The façade complementing the modern interior of the sanctuary was designed by the Danish firm of Birch and Svenning of Horsens, Denmark. The open house and recital will take place in the rented space of the Stokes County Yarn Company in Coolee, North Carolina. For information: 336/749-3829; www.lewtak.com.

Quimby Pipe Organs is completing the restoration of the E. M. Skinner and Aeolian-Skinner organs at the Cathedral of St. Paul in St. Paul, Minnesota. The firm began reinstallation in January. The instruments will be heard for the first time at the Easter Vigil on March 30.

The project included complete tonal refurbishing of both organs; replacement of the electrical switching system with solid state; re-leathering the 1963 Aeolian-Skinner; two new identical four-manual consoles; tonal regulation; additional stops to the Great organ in the gallery; structural improvements to the gallery; and ornamental casework for the gallery organ.

Vespers and rededication of the organs takes place April 21 at 7 pm. For information: www.cathedralsaintpaul.org and www.quimbypipeorgans.com.

Nunc Dimittis

William C. Hain, 89 years old, died on December 29, 2012 in West Mifflin, Pennsylvania. Born January 13, 1923 in Pittsburgh, he worked for the Samuel Bowman Organ Company before serving in the Army during World War II. He returned in 1944, and continued his work with the Bowman Company. In 1950, he and Joseph Kibler started Organcraft, which they continued together until Kibler's retirement in 1977. They both served as sales and service representatives for Casavant Organs during the 1950s and '60s. Hain's son William joined Organcraft in 1977, at which time both were appointed as service representatives for the Austin Organ Company.

Hain continued working with his son until age 85; he had worked on most of the organs in the Pittsburgh area. Known for his expertise as well as his kind and gentle nature, William Hain dedicated his life to the pipe organ profession, even playing the organ for residents at his retirement home. Predeceased in 2012 by his wife, Anna Marie, William C. Hain is survived by his son, William C. Hain II, his daughter, Patricia Ann Witt, six grandchildren, and three great grandchildren.

—Edgar Highberger

Max Burdorf Miller, age 85, died January 5 in Marlborough, Massachusetts. Born in 1927, Miller began his study of the organ in his native California; while studying Arnold Schoenberg's *Variations on a Recitative*, he received coaching from the composer. He and his wife Betty lived in Vienna for several years in the 1950s, while Max studied with Anton Heiller. Miller received his Ph.D. from Boston University, and was a Fellow of the American Guild of Organists; for many years he wrote the "Ask Uncle Max" column for *The American Organist*.

Miller served on the faculties of the School of Music and the School of Theology at Boston University for 42 years



William C. Hain

until his retirement in 1991. He was simultaneously university organist, director of music at Marsh Chapel, director of the Master of Sacred Music program, conductor of the Seminary Singers (which he took on tour every year), and professor of organ in the School of Music. In 1983 he composed the tune MARSH CHAPEL for use with the text "Awake, O sleeper, rise from death."

Miller was the guiding spirit in the founding of The Organ Library, located in the Boston University School of Theology; it has grown to be one of the largest collections of organ music in the world, accessible through a searchable database. The Organ Library awards the biennial Max B. Miller prize to outstanding books devoted to organ literature and performance. Max Burdorf Miller is survived by his wife of 52 years, Elizabeth (Hyde) Miller, three sons, and five grandchildren. Contributions in memory of Dr. Max B. Miller may be made to the Organ Library in the School of Theology at Boston University, 745 Commonwealth Ave., Boston, MA 02215.

William "Bill" Brant Mills, 68, died February 18, 2012, in Florence, South Carolina. He earned a BMus degree in organ from Florida State University, and MMus in organ from the University of South Carolina, and did postgraduate work at Indiana, Southern Methodist, and Stanford universities, and Columbia College. Mills was a diaconal minister in the United Methodist church and director of music-organist at Central United Methodist Church in Florence, South Carolina for more than 42 years. A well-known pianist and accompanist, he was founder and director of the Masterworks Choir in Florence in 1979; in 1995, the choir, along with the Central United Methodist Church Choir, toured Austria and Germany; they also participated in the Festival of Churches programs as part of the Piccolo Spoleto festival. The Masterworks Choir was selected to sing choral works of Robert Powell upon Powell's retirement. William "Bill" Brant Mills is survived by a son, a daughter, and four grandchildren.

David D. Sly died October 20, 2012. He was 64 years old. Born in Saginaw, Michigan, he earned his BMusEd degree from Olivet College, and a master's and doctorate in counseling from Michigan State University. Sly was organist and directed the chancel choir at Marshall United Methodist Church for more than 35 years, and directed many high school and community theater musicals. He received a Lifetime Achievement Award from the Marshall Civic Theatre and an Outstanding Alumnus Award from Olivet College; he served twice as dean of the Southwest Michigan AGO chapter. David D. Sly is survived by his sisters, five nephews, and eight grand nieces and nephews. ■



Max Burdorf Miller

KOBE ANGLICAN CATHEDRAL, JAPAN

The Anglican Cathedral of St Michael in Kobe has commissioned a new two manual and pedal organ with 18 stops. The organ is to be built at the liturgical west end of the building in a space, which was reserved for the organ when the cathedral church was built.

Delivery is anticipated for the middle of 2013 and when completed, it will be the eighth instrument Mander Organs has built in Japan. The key and pedal action will be mechanical with electric stop action. The asymmetrical case is to be of European oak.

Kobe is situated in an active earthquake area, which means measures have to be taken to protect the instrument and any people standing near it at the time of an earthquake.



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Color my world



Paint color swatches

Twenty years ago I was serving a New England Congregational church as music director, bringing the glories of the English cathedrals to the land of the Puritans. It was a dirty job, but someone had to do it. The moderator of the parish council was a curmudgeonly attorney who lived in an attractive house sited prominently on a corner lot along my route to the church. The Sunday after contractors finished painting his house, I teased that he had his house painted pink. He responded in his usual gruff way, "It's Chippendale Rose." Ha! My point. It was pink.

When placing organs in church buildings, we often leaf through the "swatch fans" provided by paint companies, and I always wonder who invents the names of paint colors. The website of the paint company Pratt & Lambert shows a cozy-looking room featuring the colors Pearl Tint, Toasted Wheat, Dusk Sky, and Gloaming. The P&L color experts deem this to be a winning combination. The first three names give clues as what the colors might be, but "gloaming?" What's gloaming? Its root, *glōm*, is an Old English word of Germanic origin that means "twilight," and is related to "glow." So gloaming refers to the glow of twilight. I would describe the color in the photo as a sort of dark ecru—"twilight" and "glow" mean something else to me than dark ecru.

The printer on my desk spoke to me the other day. A cute little chime rang and the screen informed me that I needed to replace the cyan cartridge. Cyan? It's a sort of light blue. My printer has three color cartridges: cyan, magenta, and yellow. I think of primary colors as red, yellow, and blue, so I googled to learn that there are now at least three basic systems of blending colors, each based on three "primary" colors.

The standard for photography, television, and video screens is an "additive" system that uses red, green, and blue. The standard for printing is a "subtractive" system that uses cyan, magenta, and yellow. (Combine those three colors and

you get black.) The website I visited says artists still prefer the additive system that uses red, yellow, and blue.¹ That's a relief! Seems to me that the world of art would be a different place if Rubens, Rembrandt, Monet, and Picasso had cyan, magenta, and yellow on their palettes as primary colors.

Colors in music

I'm a devoted fan of Captain John Aubrey, the principal character in Patrick O'Brian's series of novels about the British Navy during the Napoleonic Wars. In the first scene of the first novel, Jack meets Stephen Maturin (a physician, drug addict, and elite member of Naval Intelligence) at a concert by a string quartet. They are as different as two men can be, but after their introductory dispute they become firm and fast friends, and they share a love for music. Jack plays the violin (his "on land" violin is a Guarneri), Stephen plays the cello, and through the twenty-year span of the war, they spend thousands of evenings playing together in the captain's cabin while enjoying their customary toasted cheese and Marsala.

In the second novel, Jack is promoted from the rank of Master and Commander (remember the Russell Crowe movie?) to Post Captain. That night, in his happiness, he dreamed about a painting owned by his old nanny, now wife of the First Lord of the Admiralty, the man who had promoted him:

Some exquisite dreams: the Magdalene in Queenie's picture saying, "Why do not you tune your fiddle to orange-tawny, yellow, green, and this blue, instead of those old common notes?" It was so obvious: he and Stephen set to their tuning, the cello brown and full crimson, and they dashed away in colour alone—such colour!²

When I first read that passage I immediately compared it to playing the organ. We accept the traditional system of notes, harmonies, and tuning as common with all other instruments, but the organ is unique because of its range of color. A pianist or flautist can conjure up contrasting tone colors by varying the physical forces involved in playing their instruments, but if you sit at an organ console and compare a Cromorne to a Diapason, a Trombone to a Rohrflute, or an Open Wood to a Tierce, you realize that the organ is a collection of instruments that contrast and complement each other, and like the painter's palette of colors, the organ's drawknobs allow the musician to blend a finite number of basic timbres into a seemingly infinite number of color combinations.

Express yourself in color

I've heard that some symphony conductors consider the organ to be the least

expressive musical instrument because the basic unit of musical tone—one organ pipe playing one note—cannot be altered in volume or timbre. That fact is true enough, but it's like saying yellow is a boring color because all it can do is be yellow. Pratt & Lambert shows me Old Linen, Buttery, Golden Glimmer, Bay Rum, and Colorado Sand as complementary shades of yellow, and I haven't touched the blues, reds, or greens. It's ridiculous and ignorant to say that a pipe organ is not expressive.



Stop knobs

Let's consider an eight-foot flute stop, a simple enough subset of organ tone. But is it a Flauto Dolce, Gedeckt, Melodia, Harmonic Flute, Rohrflute, Spitzflute, Koppelflute, Hohlflute, or Flûte Triangulaire? Nine different flute stops, each with a unique tone color, and each comprising pipes of different shape and construction. Could you discern between them in a hearing test? Could you name each one if shown photographs of the various pipes? Or do you just draw an eight-foot flute because you always use an eight-foot flute in this piece as if you were painting a wall yellow instead of Golden Glimmer?³

Pratt & Lambert says:

The color of the sun, yellow is associated with laughter, happiness and good times. It can cause the brain to release more serotonin, which makes people feel optimistic. It even has the power to speedup [sic] metabolism and drive creativity. However, yellow can be overpowering if it's not used sparingly in just the right places. Use it to add zest to a cool palette of blues or grays. It can also work well with orange, red, olive green or brown.³

It would be easy to paraphrase this when discussing organ stops:

A Cornet can be overpowering if it's not used sparingly in just the right places. Use it to add zest to an Oboe, Cromorne, or Trompette. It can also work well with Principals at eight and four-foot.

Is your imagination strong enough to find ways to use that Cornet that will make people feel optimistic?

Clashing or harmony?

You and your partner are getting dressed for a party. She comes out of

the bathroom, takes one look, and says, "You're not wearing that, are you?" We all think we know when colors clash, but while there are some basic rules, you have to judge each comparison separately. Otherwise, it would be impossible for two shades of red to clash. I have a pairing of red shirt and red tie that I think looks great, but there are also a couple doozies of possible combinations of red hanging in my closet that Wendy would question, rightly.

When we register a piece of music on a particular organ, we have to judge each combination separately. It's not safe to assume that because it sounded good on one organ, that it will also sound good on another.

In his wonderfully researched book, *The Language of the Classical French Organ* (Yale University Press, 1969), Fenner Douglass presents detailed information about the various "standard" registrations in seventeenth- and eighteenth-century French organ music. He opens Chapter 5 (Registration in the Classical Period) by citing the prefaces to various famous "books" of organ music, the *Livres d'orgue* of Corrette, Nivers, Lebègue, Boyvin, and many others. He boils all that data down into charts that compare the registrations for *Le Grand Jeu*, *Fugue*, *Le Duo*, etc. by all these composers. It's terrific material for informing our playing today, but does it have any real meaning if we don't hear those registrations on the specific organs? One chart shows that in 1676, Nicolas Lebègue uses *Grand Jeu de Tierce* for the left hand of *Le Duo*, while Dom Bedos suggests sixteen-foot foundations. Who is right? And what organs were they using?

Assuming the Möller organ in your church has all the correct names and pitches on the knobs as cited by Fenner Douglass, does the historically correctly drawn *Grand Plein Jeu* sound anything like what Lebègue was hearing? Simply and definitively, no. Douglass has given us a great gift by collecting this information, but you still need to use your ears.

Shutter bugs

Besides choices of colors, many modern organs have an additional dimension of expression. Enclosing a group of stops, usually all the stops of one keyboard, in a tightly and heavily constructed "box" with movable shutters on one or more of the faces, allows the organist to simulate control over the volume of a single organ pipe. This does not literally answer the conductor's ignorant criticism because the pipe is still only speaking one pitch at one timbre at one volume level. But it increases the organist's palette of colors exponentially.

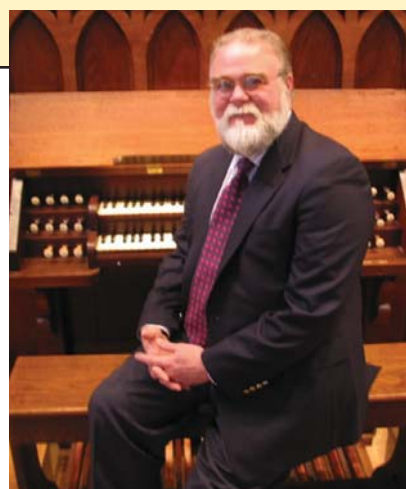
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When I was a teenager, a mentor listening to my preparations for a recital commented that if everyone used the Swell Pedal like I was, they'd have called it a *crush*. I was closing the box at the end of a phrase, and popping it open before starting the next phrase, using only half of the device's possibilities—but I was still too green to realize that the expression is about more than volume. It's also an important tool for the creation and manipulation of tone color.

When two or more manuals are coupled together, moving the expression pedals changes the emphasis from one tone color to another, taking the organ's color spectrum from the finite number of possible combinations of stops to the infinite. Here's a simple example. You might play the opening verse of a hymn on Great Principals with a Swell Trumpet coupled in, saving the more powerful Great Trumpet for later. Add to that registration the dimension of starting the verse with the Swell Box closed, and open it gradually as the choir comes down the aisle. The sound of the Trumpet is subtle at first, and blooms into being the principal ingredient of the aggregate color.

Think of an "Old Master" painting. When Meindert Hobbema takes your eyes from the green of a tree canopy to the blue of the sky, he takes you through an infinite spectrum of colors. Compare that to the results of a color-by-number kit in which the boundary between one color and another is defined by a stark black line. And think of the artist making a drawing with charcoal or pastel, using her fingers to smudge the lines to create shading. *Smudge* is no better a description for the use of the expression pedals than *crush*, but the creative colorist at the organ can use the expression pedals to enhance the transitions from one color to another. That's painting with sound, like Captain Aubrey's colorful violin strings.

Stop, look, and listen

In these pages, I've often mentioned formulaic organ registration. You play the opening of a baroque Prelude and Fugue on *Organo Pleno*—Principals eight, four, and two, plus Mixture. You've always done it that way. Fair enough. That implies that the opening of Bach's *B-Minor Prelude* (a high and screechy B) should be registered the same as his *Dorian Toccata* (middle of the keyboard canonic counterpoint). We are free to choose registrations that reflect the response of the specific instrument playing the specific notes in the specific acoustic.

I think of my own performances of Bach's *B-Minor*, how in the *boop-da-da-da-da-da*, *boop-boop-da-da-da-da-da*, *boop-boop* episode of the fugue I *always* reduced the registration to flutes at eight and two. Always.

As I think about the opening of that great piece, I wince at the high B. What about starting on a smaller registration (that hymn registration I described earlier?) so the opening high B is less jarring. And here's a radical thought. I know organs that simply don't have stops that can be combined to give an impressive and dignified sound on that high B, so maybe I won't play that piece on one of those organs—the ultimate registration discretion. There are other pieces.

Have you ever heard an organist play the opening pedal solo of Buxtehude's *Prelude, Fugue, and Chaconne* on anything other than pretty-much full organ, including reeds and mixtures, and manuals coupled to the pedals? Me neither. Why doesn't someone play it on a four-foot flute? One of my favorite organ tones is a good clear Koppelflute,



Stop tabs

especially in a spacious acoustic. Would the Buxtehude cops storm into the church if I played that opening pedal solo on a four-foot Koppelflute? Would the first-time listener be disappointed?

If you, as an educated and experienced organist, went to an organ recital and the performer had the nerve to do that, would you be offended or disappointed? Are you just as happy to hear the same piece played with the same registration by every organist on every organ? Or are you excited when someone offers a fresh approach to an old warhorse? If we're

not listening as we register pieces, why should we expect the audience to listen?

Once when a colleague was demonstrating the organ in his church to me, he drew a huge combination of stops and told me that was his typical registration for postludes. Yikes. Easter I? Advent I? Pentecost XVIII? Bach? Widor? Stanley?

You go to a restaurant and order a chicken breast with lemon, butter, capers, and parsley. Delicious. Next week you go a different restaurant and order chicken breast with lemon, butter, capers, and parsley. And the next week, and the next. Different chef, different cooking temperature, different weather, but same ingredients. Can we think of a different way to cook a chicken breast?

How many different colors can you paint a front door and still be correct?

If we say *Swell* instead of *crush*, why do we call them *stops*? That seems limiting. Why don't we start calling them *Go's*? No matter how many of you agree with me, we're probably stuck with *stops*. It would sound ridiculous for a politician to say, "We're pulling out all the go's." But in your mind's eye—and ear—think of them as opportunities, possibilities, or ingredients.

If you're listening when you draw stops, there aren't many wrong answers. You'll know if the tie clashes with the shirt. Have a blast. Put it on my tab. But hold the capers. They're not my favorite. ■

Notes

1. <http://hyperphysics.phy-astr.gsu.edu/hbase/vision/pricol2.html>
2. Patrick O'Brian, *Post Captain*. William Collins Sons & Co., Ltd, London, 1972, page 421.
3. <http://www.prattandlambert.com/color-and-inspiration/learn-about-color/moods-of-color/yellow/>

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Organ Method VI

As usual, this month's excerpt follows directly from the end of last month's. It includes the most important practical parts of the beginning of work on pedal playing. It covers similar ground to the columns on pedal playing that I wrote several years ago, but in a way that is addressed to the student directly. In preparing this excerpt I have been reminded of the importance of explaining everything to the student in as thorough a way as possible—not simply saying “play this exercise because I tell you to: you'll learn why later on.” This is especially true for a Method that will mostly be used by highly motivated adult students, and that may be used without a teacher. However, I also want to be sure that this thorough explanation is not cumbersome and does not make for heavy reading. I would appreciate reader feedback about this, as well as about anything else.

This stage—the introductory practicing described above—is extremely important, and you should spend enough time with it so that it becomes easy and natural, as if you had been doing it your whole life. Though it is simple—just two or three notes at a time, slow, unmeasured—it is actually the most significant step in learning to play pedals. Stay with it long enough to master it: if that occupies several hours of practice time, or if it spreads out over days or weeks, that is fine. This will save you time later on.

Playing pedal scales

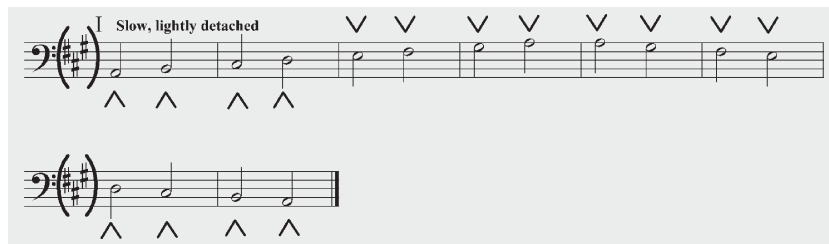
When you are comfortable with this playing of small groups of adjacent notes, then you are ready for the next pedal exercise—longer groups of adjacent notes: those that we call scales. Or, really, one set of scales in particular.

Find the note “A” nearest to where your left foot rests naturally. This is the lowest A on the pedal keyboard. Now play—slowly, lightly, and steadily—an A-natural-minor scale starting on that note. That is, the natural keys from that A up to the next A. Play the first four notes (A,B,c,d) with the left-foot toes, the next four notes (e,f,g,a) with the right toes. Observe all that you have already learned and practiced about foot position—make appropriate decisions about which way to tilt each foot, and how much to tilt it. Move from one note to

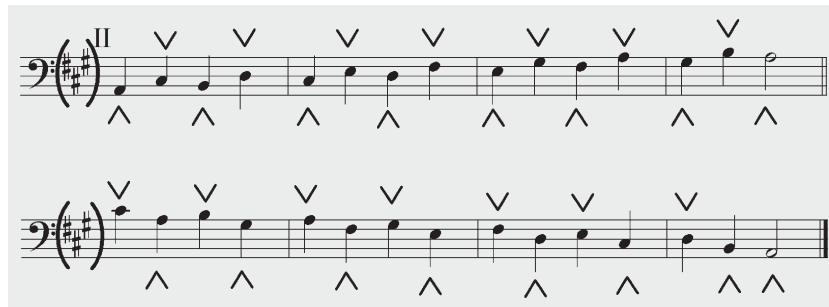
the next in the kind of small, smooth arc that you have already practiced.

Playing this scale this way adds one new element: in the middle of the scale, going from d to e, you follow a note in one foot with a note in the other foot. Many students initially fail to move the right foot in close enough—that is, far enough left—and accidentally play an f instead of the e. If this happens to you, then be conscious of the need to move the right foot a bit farther left when it is time for that foot's first note. Again, it is not important, and in fact not fruitful, to be too calculating about this. Just move the foot closer to where the correct note should be.

You will notice that as the right foot moves in to play the e, the two feet need to avoid bumping into each other. This can be accomplished in a number of ways: tilting the feet enough; releasing one note early enough to allow the next note to be played cleanly; or playing the two notes at different places along the length of their pedal keys—one closer to the sharps and flats, one closer to you on the bench. This is (like choices about whether and which way to tilt the feet) an individual matter: each player has to devise a method that is effective and correct for him or her, since it can vary with the individual physique of the player. For example, the larger your feet are, the more you will have to work consciously to keep them clear of each other when they are playing notes that are close together. In general, separating the feet along the length of the keys—one forward, one back—is the approach that is the most certain to be effective. In the case of the two middle notes of this scale, try that separation both ways: left foot forward/right foot back, and right foot forward/left foot back. Is one of them more comfortable than the other? (Here in the middle of the pedal keyboard it is quite likely that both will be comfortable. This is not always the case elsewhere on the keyboard or in more complicated passages of music. Later on I will discuss approaches to figuring this out under various conditions.) How far do you have to separate them to feel sure about the feet not bumping into each other? How does it change the situation if you tilt the feet more or less, or to the other side? (In general if you



Example 1



Example 2

are playing both feet off the big toe side, they are less inclined to bump into each other than if you are playing them off the little toe side).

After you have practiced this scale going up, try it also going down. The technical issues are exactly the same.

To recap, in playing this A-natural-minor scale you are continuing to work on moving each foot over the distance that takes you from one natural note to the next, but through more of the keyboard, and you are beginning to experience the feeling of playing two adjacent notes with your two feet in succession. You are also continuing to notice carefully the position of each foot in all aspects. All of the distances between notes are, so far, the same. The next step, however, is to begin to introduce different distances, by changing the minor scale to a major one. Both of these scales/exercises are encapsulated in **Example 1**. (Note: The key signature in parenthesis means that the exercise should be played both with and without that key signature. For most exercises that I notate this way it is best to start with all-naturals, since any sharps or flats change distances and introduce irregularities, which are better dealt with after the regular pattern has been learned.)

It is important to stay with this set of scales until they all feel really solid—minor, major, up, down. It is also important *not* to allow this exercise to become particularly fast. The awareness of distance on the pedal keyboard that this sort of practicing is meant to develop will be imprinted on the brain *more efficiently and more lastingly the more slowly you carry out the physical gestures*. The half notes in this exercise should probably never get any faster than 60 per minute, and should certainly start much slower than that: as slow as necessary to allow accuracy and comfort.

Alternating feet

The next exercise is shown in **Example 2**. Each foot is in fact doing exactly the same thing that you have already been working on: moving up or down by step. The new elements are these: that the feet are interpolated with each other—so that you have to keep track of both feet at more or less the same time—and each foot moves farther away from its natural

side of the keyboard than it did with the first exercise. The first of these differences is one that requires only good concentration. The second also requires that you plan properly for the turning of each foot and for the positioning of the feet with respect to each other as you move up and down the keyboard. As you go up the keyboard, the left knee, leg, and foot naturally move away from the bench; as you go down, the right knee, leg, and foot do so. Pay attention to this in making choices about tilting and other positioning of the feet.

An absolutely secure sense of what the distance between two adjacent notes feels like—for the toes of one foot travelling from one note to the next through a small arc in the air above the keys—is the foundation of confident, accurate pedal playing. It is extremely important that you stick with the exercises that I have outlined thus far until they have become utterly well learned, easy, comfortable, natural, and automatic. As always, keep everything slow and relaxed, and don't look.

Larger intervals on the pedals

The next step is, of course, to begin to move each foot over a distance greater than that from one note to the next. The first exercise for this is shown in **Example 3**. Here each foot takes a turn moving the distance of a third: the left foot on the way up, the right foot on the way down. Meanwhile, the other foot continues to practice what we have already learned. The correct way to begin to learn and internalize the feeling of moving the foot from one note to the note a third higher is this: simply tell yourself that you must move that foot a little bit farther than you moved it to go to the adjacent note. If this doesn't work the first time—if you move your foot too little and only play the next note, or overshoot to the third note or beyond—then correct the motion the next time by moving farther or less far. *This way of thinking about it works*. It is not necessary to try to analyze the distances more precisely than this: that will happen at a not-quite-conscious level, and trying to be conscious about it is distracting. It is necessary to avoid looking, and to avoid bumping the feet along the keys counting notes or otherwise trying to rely on

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Example 3

physical cues. Simply move the feet from one note to the next.

Example 4 is a similar exercise with the roles of the feet reversed. As you practice each of these exercises, notice everything that you can about the alignment and positioning of the feet. For example, do you want to tilt either foot differently depending not just on what note it is playing, but on what note it is going to play next? On whether it is moving up or down? How is this (or anything else about posture or foot position) different between the “all natural” and the “three sharps” versions? Notice that in any exercise (or passage) in which the feet move across the body (left foot high, right foot low) it can be necessary to turn your body. At this stage it is a good idea to use your arms on the bench to brace yourself while turning, to the extent that this feels necessary or helpful. Later on, when putting hands and feet together in pieces of music, this is of course impossible. That will not turn out to be a problem: the need to do it will largely melt away with practice and familiarity.

Each of these last two exercises, and all similar pedal passages whether exercises or pieces of music, can be practiced with *separate feet*. In fact this can be quite important. It is physically analogous to practicing manual parts (or piano or harpsichord pieces) with separate hands. It differs from that musically in that the separate foot parts are less likely to make sense on their own. However, separate foot practice is an extremely efficient technique for learning pedal parts, and following the sometimes bewilderingly abstract separate parts is good listening practice, and good practice at concentrating. For Exercise III, for example, the separate left foot part starts like this: Each of the quarter notes is to be played detached—more or less as eighth notes, but precise counting is not necessary. Just make them as detached as physical comfort suggests. You can extract other single-foot parts from these and all other exercises and from pedal passages in the repertoire.

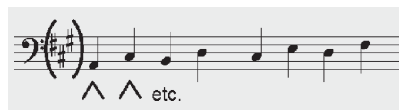
Practicing repeated pedal notes

Example 5 is an exercise for practicing repeated notes on the pedal keyboard. Notice that each foot separately is doing similar things to what it does in Exercises III and IV. The feet are moving in thirds and by step. However, the way in which the two feet are interpolated with each other is different, in such a way that it creates a repeated note pattern. The repeated notes, always played

with different feet, will be detached, as repeated notes always are. Try varying the degree of detachment for the repeated notes—everything from *as smooth as they can be while still repeating on time* to *as short as they can be while still allowing the pipes to speak*. Also try various articulations for the notes that are not repeated. They can be slurred, which creates pairs of slurred notes, divided by the repeated notes, or they can be articulated in a way that exactly matches what you are doing with the repeated notes, or they can be played in any number of other ways.



Example 4



Example 3a

Once you have practiced these exercises until they feel easy and reliable, you are ready both to go on to a selection of pedal parts from pieces—ones that are appropriate to play with toes alone—and to begin to work on a few simple exercises for heel playing. I cannot stress enough that it is important to become fully comfortable with the exercises above before moving in these two other directions. In most pedal parts in the organ repertoire—including in hymns and other accompaniment situations—almost all of the notes are accounted for by each foot moving no more than the distance of a third. Of course there are larger intervals *between* feet. But something like eighty percent of the time, or a bit more, each foot moves by step, or by a third, or repeats the note that it just played. The comfort with moving each foot over these distances that these exercises develop is the foundation for learning pedal parts from the repertoire and in general for playing pedals securely.

You the student can find appropriate pedal parts to work on as material for continuing to learn pedal playing. Almost any pedal line from a pre-1750 piece can be played by toes alone, and therefore can work as practice material at this stage. Here are a few suggestions to start you off—though the best passage to work on is one that you like and

enjoy, or one which is part of a piece that you would like to learn in full later on:

J. S. Bach, *Pedal Exercitium*

J. S. Bach, *Tocatta and Fugue in F Major*, long pedal solos

Johann Pachelbel, *Praeludium in D Minor* (Perreault listing 207), opening pedal solo

Dietrich Buxtehude, almost any pedal passage, especially from free (non-chorale based) works

Georg Böhm, *Praeludium in C Major*, opening pedal solo

Vincent Lübeck, pedal solos from any prelude, especially those in C major and D minor.

Next month's excerpt will discuss how a beginning pedal player should approach pedal passages such as these, and go on to the beginnings of heel playing. ■

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



Example 5

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Reviews

Music for Voices and Organ

by James McCray

Choral music for spring: Post-Easter and Pentecost

Look! Look! The Spring is come:
O feel the gentle air,
That wanders thro' the bough to burst
The thick buds everywhere!
The birds are glad to see
The high unclouded sun:
Winter is fled away, they sing,
The gay time is begun.

Robert Bridges
(1844–1930)

With Easter in March, spring will have an extended feel to it this year. The American poet E. E. Cummings graphically described spring as when the world is “mudluscious and puddle wonderful.” The church does not officially celebrate spring as a holy period, but the congregation embraces it with smiling faces. It may be a stretch for many readers, but consider a comparison of the poetry of Cummings with the Biblical description of Pentecost. For example, in another poem, Cummings observes that “spring is like a perhaps Hand in a window (carefully to and fro moving New and Old things, while people stare carefully . . .). Compare that with the Biblical description of Pentecost in Acts 2:1–4:

When the day of Pentecost had come they were all together in one place. And suddenly from heaven there came a sound like the rush of a violent wind and it filled the entire house where they were sitting. Divided tongues of fire appeared among them, and a tongue rested on each of them. All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability.

It could be suggested that Pentecost was a “Hand carefully to and fro moving New and Old things.” Admittedly, Cummings probably was not making the connection, but each spring I seem to think of both writings at the same time.

As a follow-up to last month's comments regarding the date of Easter, it should be noted that in the West the Christian liturgical year begins on the first Sunday in Advent and follows the medieval practice of recalling in its calendar the events of Christ's earthly life. The dates of Christmas and Epiphany

are fixed according to the Roman solar year; the dates of Easter and Pentecost vary, because of their connection with the Jewish liturgical calendar, which is lunar.

The Easter season varies in length but generally lasts about seven weeks. Pentecost, also a significant day in the life of the Church, occurs fifty days after Good Friday; in some churches it is referred to as Whitsunday. Easter music may be used in services during these post-Easter weeks, which explains the combination of this month's musical reviews.

Church choir directors may have to be clever in sustaining interest from the singers as spring unfolds. This year, the official beginning of summer is June 21. However, many churches end their weekly singing with Pentecost (May 19, 2013), which is weeks before the end of school and the happy arrival of summer vacations. So, with scintillating rhetoric and tweaking such events as the Festival of the Christian Home, Mother's Day, and Ascension Sunday, directors may be able to maintain attendance during those puddle wonderful days of spring.

The music this month is divided by the two liturgical bookends of spring: Post-Easter and Pentecost. Directors may need adamant strength of perseverance as warmer weather and the weariness of the choir challenge the liturgical calendar.

Post-Easter

***I Am the Light of the World*, David Mennicke. SSAATBB, MorningStar Music Publishers, MSM-50-3250, \$1.85 (M).**

The actual divisi is limited, especially in the bass. The music dances in 6/8 time, and has a folk-song quality. This is a joyful celebration that draws on scriptural texts from John, Matthew, and Isaiah in combination with music/text from the early 17th century.

***Rejoice (An Easter Psalm)*, Kirke Mechem. SATB unaccompanied, G. Schirmer (Hal Leonard) HL 50483243, \$1.40 (M).**

Alleluias fill this setting, as part of the main response to the text and in one section as a four-part women's response above a four-part textual statement by the men. The text is adapted by the composer from Psalms 33, 96, 104, 115,

and Isaiah 26. There are some mild dissonances, which add color but are not difficult. Very well-crafted music.

***Rise, O Church, Like Christ Arisen*, David Cherwien. SATB, brass quartet, and organ, with optional congregation, MorningStar Music Publishers, MSM-60-4030, \$1.85 (M-).**

A stately brass and organ introduction opens the work. There are four verses, with the congregation joining on the first and last; the other two are for choir, one of them for optional unaccompanied choir. The introductory material returns before the final verse. Much of the choral singing is in unison or two parts. The congregation's music is on the back cover for duplication.

***Gaelic Alleluia*, arr. Craig Courtney. SATB, four-hand piano, and tambourine, Beckenhurst Press, Inc., BP 1974, \$1.95 (M-).**

This happy setting has two texts—one for Easter, one for Advent—so its preparation will be a special bargain. The piano part, on two separate staves, provides a rhythmic accompaniment for the easy choral parts. The various verses always close with celebrative alleluias. Highly recommended and certain to be a hit with singers and congregations.

Pentecost

***Come, Holy Spirit*, Denice Rippen-trop. SATB and piano, Beautiful Star Publishing, BSP-248, \$1.60 (E).**

Much of the choral music moves in prayer-like half notes. The keyboard part is easy, with left-hand arpeggios to support the right-hand chords that double the choral lines. Very easy music.

***Spiritus Sanctus viridians vita*, Frank Ferko. SATB unaccompanied, E.C. Schirmer, 7679, \$3.25 (D).**

The text is from Hildegard von Bingen (1098–1179). There are two primary sections. The first draws on static, dissonant chords to reflect color; the second half is filled with legato contrapuntal lines that depict the swirling movements of the Holy Spirit. This will be a challenging work for most choirs (it was composed for a professional choir). Very sophisticated music.

***Holy Spirit*, Chris de Silva. Three-part treble, assembly, keyboard, guitar, with C instrument, cello, and handbells, GIA Publications, G-7678, \$2.05 (M-).**

While the essence of the piece is simplicity, there are several options for performance. The music has a refrain and a verse response, which are printed on the back cover for duplication. The macaronic setting (Latin and English) has three vocal lines, which may be used in a variety of ways, including with soloists. A full score and parts are available (G 7679 INST). This is an interesting work based on the four verses of St. Thomas Aquinas (1225–1273).

***The Spirit of the Lord*, Philip Stopford. SATB and organ with optional flute, violin, brass quintet, and timpani, MorningStar Music Publishers, MSM-50-2525, \$1.65 (M).**

The choral parts are not difficult, although there are brief moments of divisi. The organ part is on three staves and has a certain degree of independence. The music moves through various key and tempo changes to create diverse moods and styles. The text is from Isaiah 61.

***Holy, Holy, Holy Is the Lord*, Healey Willan. SATB and organ, Concordia Publishing House, 98-1553, \$1.50 (M-).**

This pragmatic setting features an organ part on two staves; its music is a flowing background for the choir. The first half is somewhat serene, but the final section is loud, majestic, and primarily in a choral unison.

***O Holy Spirit, Lord of Grace*, Martin How. SATB and organ, RSCM (distributed by GIA Publications, G4814), \$1.90 (M-).**

Only the first section is in four parts, and it is doubled in the organ; most of the setting is in unison. The organ part, on two staves, provides a gentle background that is mostly chordal, with some moving parts to sustain the feeling of 3/2.

New Recordings

***Grand Choeur: French Organ Music from Paisley Abbey*. George McPhee. Regent Records, REGCD371; www.regentrecords.com.**

There can surely be no better instruments for recording French organ music than the fine Cavallé-Coll organs of France. Paris, Versailles, and Rouen spring readily to mind. Well, put on this disc, crank up the volume, close your eyes and imagine yourself in an historic church—but this will be no French gothic cathedral, for the thrilling sounds on this recording emanate from one of the UK's finest instruments: Paisley Abbey, Scotland. The nucleus of the instrument is indeed Cavallé-Coll, with later work by Hill, Norman & Beard; J. W. Walker & Sons; and latterly a sensitive restoration by Harrison & Harrison, who have preserved the incredible sound of this organ, along with the magnificent Lorimer case in which it is clothed.

Professor George McPhee, organist and master of the choristers at the abbey (and Scotland's longest serving church musician), treats the listener to a thrilling tour around this glorious instrument, utilizing popular, as well as lesser-known, French organ music of the nineteenth and twentieth centuries.

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measured and stately performance of a seasoned favorite. The *Choral No. 2 in B Minor* by César Franck (a fine work that is, regrettably, the least performed of the *Trois Chorals*) is beautifully performed with great feeling and sympathy; unhurried and controlled, the tempi fit the acoustics of the abbey perfectly and give a great feeling of grandeur and majesty to this wonderful piece. *Hymne d'action de grâces 'Te Deum'* (from *Trois Paraphrases Gregoriniennes*) by Jean Langlais, Louis Vierne's *Berceuse* and *Madrigal* (from *24 Pièces en style libre*, op. 31), and *Ave maris stella, Te lucis ante terminum*, and *Placare Christe servulis* (from *Le Tombeau de Titelouze*, op. 28) by Marcel Dupré provide interesting filler material, before a splendid performance of Jehan Alain's *Variations sur Lucis Creator*, which deserves a far more prolific place in concert repertoire, and serves well to wrap up the middle section of the disc with its focus on plainchant hymn melodies.

The *Adagio* and *Allegro* from Vierne's *Third Symphony in F-sharp Minor* demonstrate both the fantastic dynamic range of the instrument and McPhee's fantastic technique. The only regret I have here is that more of the symphony is not included; the performer clearly loves and understands this music, and at a short 64'02" duration there's plenty of spare recording time. A sensitive performance of the *Méditation* by Maurice Durufé draws the listener towards the climactic *Dieu parmi nous* (from *La Nativité du Seigneur*) by Olivier Messiaen (without whose music no French sampler CD would be complete), and, again, McPhee handles the work with such style and maturity that one would think he wrote it!

As is customary with Regent Records discs, the presentation is first-class, with an informative and accurate eight-page booklet featuring a color photograph of Sir Robert Lorimer's magnificent case and the intricate woodwork detail, and one of McPhee at the four-manual Walker console that controls this magnificent beast. Regent has captured the truly magical quality of this instrument, and once again proved to us that they have every right to claim themselves among the best of the organ music labels.

The excellent programming of this disc will appeal to almost any organ music enthusiast, and combines the well-known war horses of the French Romantic repertoire with some wonderful music that deserves to be better known, as well as some of the more approachable French twentieth-century repertoire. McPhee's skilled performance is confident, elegant, stately, and sensitive, revealing to the listener the many fine aspects of this magnificent organ, which could only have been discovered through a lengthy tenure on this particular bench. It is perhaps the finest recording of French organ music since David Patrick's ASV recordings from Gloucester and Coventry Cathedrals, and an absolute must-have for any organ enthusiast—the perfect gift for any musician on your Christmas card list!

Andrew Henderson at St. John's, Elora. St. John's Church (SJ101), P.O. Box 192, Elora, Ontario NOB 1S0 Canada; www.andrewhenderson.net.

Don't let the relatively small specification of this 1899 Barn-Warren/1937 Casavant organ (II/24) in St. John's Church fool you, for it gives a mighty good account of itself under the nimble fingers of Dr. Andrew Henderson! The disc begins, appropriately, with a rousing

performance of Healey Willan's grand *Epilogue* (Willan was a Brit who moved to live and work in Canada; Henderson is a Canadian who moved to England to study at Cambridge) before the performer's own arrangement of G. F. Handel's *Organ Concerto in F*, HWV 292 (op. 4, no. 4). The playing is good, and very musical, but somehow the arrangement is slightly less convincing than the readily available standard Dupré.

John Bull's *Why Aske Yee* follows, in a crisp, concise performance, with some of the solo registrations of the instrument well demonstrated, both here and in the Samuel Barber *Wondrous Love Variations*. Sandwiched between the two is an astonishingly convincing performance of Herbert Howells' great work, *Master Tallis' Testament*. For such a small instrument, Henderson works wonders, producing some lovely soft sounds, as well as the magnificent pleno, which can be expected of an instrument that embodies a romantic Casavant.

Two chorale preludes from J. S. Bach's *Clavierübung III (Christ unser Herr zum Jordan kam, BWV 684, and Wir glauben all' an einen Gott, BWV 680)* smooth the way towards the two contemporary organ works featured on the disc: H. Barrie Cabena's new suite for organ, *Eine kleine Morgenmusik* (Just before dawn - The morning breaks - A morning stroll - A mid-morning nap - Celebrating the morning), dedicated to Henderson; and Ester Mägi's *Dialog: Prelude with Chorale*. The Cabena bears absolutely no resemblance to the Mozart with which it shares a name—it is a slightly peculiar blend of cheeky, quasi-Victorian humoresque (A morning stroll) and jarring Messiaen (Celebrating the morning), and will be of interest to aficionados of modern music. Mägi's piece makes for an interesting contrast: quite typical of her distinctive harmonic voice, quite haunting in places, utilizing a variety of tonal colors and textures, and heavily influenced by the folk music of her native Estonia, it is an intriguing work, which draws the listener further inside itself with each playing.

To close, we are treated to a boisterous performance of George Martin's transcription of the Elgar *Imperial March*, and again the clearly romantic voice of this organ shines forth—but for the presence of a high-pressure Tuba, this rendition compares favorably with the late Carlo Curley's great performance on the Harrison organ in St. Mary Redcliffe Church in Bristol; and through judicious use of octave and sub-octave coupling, Henderson gives the impression of a giant romantic warhorse of an organ (although I could, perhaps, have lived without the addition of the Zimbelstern in the last four measures!).

This is an interesting recording and features an eclectic mix of music: tried and tested organ favorites, such as the pieces by Willan, Howells, Bach, and Elgar, juxtaposed with some lesser-known repertoire, particularly the works by Cabena and Mägi. The registrations are solid, the playing time generous (76'16"), and the musicianship abundant; it makes for an interesting aural tour around this little jewel of an instrument. The entire album and individual tracks are also available for download on CDBaby.com, Amazon.com and iTunes.

Antonio Vivaldi: Six Concertos. Gunther Rost plays the organ of St. Wenzel, Naumburg. Oehms Classics (OC642), www.oehmsclassics.de.

Six Concertos (arranged for organ):
No. 1 in A Minor, RV522 (Allegro - Adagio - Allegro)

No. 2 in G Major, RV383 (Allegro - Largo - Allegro)

No. 3 in A Minor, RV580 (Allegro - Largo - Allegro)

No. 4 in F Major, RV310 (Allegro - Largo - Allegro)

No. 5 in D Minor, RV565 (Allegro - Grave - Fuga - Largo e spiccato - Allegro)

No. 6 in C Major, RV208 (Allegro - Rezitativ: Adagio - Allegro).

The great Hildebrandt organ in St. Wenzel's Church, Naumburg (contained inside the gorgeous Thayssner case) is arguably one of the best instruments for the performance of J. S. Bach's music, because of his presumed involvement in the instrument's original design, and so it is exciting to see these six concerti arranged for the organ performed here. Nos. 1, 5, and 6 are Bach arrangements, while Nos. 2, 3, and 4 are arranged by the performer himself.

The disc is well presented with an informative 16-page booklet in both German and English—it is a pity that the front page is wasted on what looks like stock clipart of various colored squares, and the only color photographs of the magnificent case and the performer are tiny thumbnail photographs on an otherwise blank page! So purchasers wishing to know more about the instrument will need to engage in a little online research (www.hildebrandtorgel-naumburg.de/).

Rost has an enviable technique, albeit the tempi are somewhat variable, to be honest, and will not sit well with those who prefer a more measured performance, such as the recent Margaret Phillips recordings. The Naumburg organ is both a great and historically important instrument, so as well as justifying this CD purchase for the three interesting

Rost arrangements, you might consider this disc as a demonstration of this magnificent organ.

—James M. Reed
Bergen, Norway

New Organ Music

Johann Pachelbel: Complete Works for Keyboard Instruments, volumes VII (\$31) and VIII (\$24), edited by Michael Belotti. Wayne Leupold Editions; www.wayneleupold.com.

The two volumes under review here of the new edition of Pachelbel's complete keyboard works contain the chorale partitas (vol. VII) and the arias with variations (vol. VIII). The chorale partitas comprise the four sets now considered to have been published in Erfurt in 1683 under the title of *Musicalische Sterbens-Gedancken (Christus der ist mein Leben* with 12 partite or variations, *Alle Menschen müssen sterben* with eight, *Herzlich tut mich verlangen* with seven, and *Was Gott tut, das ist wohlgetan* with nine), three further sets taken from manuscript sources (*Ach was soll ich Sünder machen* with six, *Freu dich sehr* or *Treuer Gott, ich muss dir klagen* with four, and *Werde munter, mein Gemüte* with four), plus a set of five variations on *Gleich wie ein Hirsch begehret* that is anonymous in the unique source (the Plauen Organ Book) and a further set of 12 variations on *Freu dich sehr* which, although attributed to Pachelbel in the Gerber manuscript, is considered to be of dubious authenticity.

While some of the pieces included in the two volumes have been available for some years in editions from Peters and Bärenreiter, others were included in Sieffert's original *Denkmäler* editions,

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2013 JUDGES



Diane Meredith Belcher



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Cherry Rhodes

► page 17

which are not easy to locate; more recently discovered manuscripts have been examined and variant readings have been evaluated. Several pieces have been newly edited and are published in a modern edition for the first time.

The extensive introduction to volume VII provides a valuable comprehensive and detailed overview of Pachelbel's activity in the field of variations both sacred and secular, and provides a full commentary on the sources used for this volume. A comparison of Pachelbel's variation style with that of his Viennese predecessors Wolfgang Ebner and Froberger is particularly illuminating. The four opening sets comprise some 36 variations, which display a multitude of techniques; only *Herzlich tut mich verlangen* is in triple time. Each set, apart from the manuscript set on *Freu dich sehr* or *Treuer Gott ich muss dich klagen* (the only other piece in triple time in this volume), is preceded by the harmonized chorale. Pedals are required for only the final variation of both *Ach was soll ich Sünder machen* and *Freu dich sehr* or *Treuer Gott*, although they can be used in other places if the player so wishes—for example, where the melody is in the tenor, or in the bass in a two-part setting. The critical commentary listing all variants is of great value. Apart from *Christus der ist mein Leben* and *Ach was soll ich Sünder machen*, which are through-composed, the chorales and variations are in two sections, with just the first being repeated.

The volume devoted to the secular arias includes not only the well-known set of six published in 1699 as *Hexachordum Apollinis* (the printed version in The Hague adds a manuscript fascicle with an introductory prelude and an extra variation to the sixth and last, known as *Aria Sebaldina*, here published for the first time) but also brings together in one readily accessible volume the *Arietta in F* with nine variations, the arias in D (six variations), A (three variations), and A minor (four variations) as well as the first modern edition of an aria in G found in three sources with differing numbers of variations up to seven, and two arias, in C minor and A minor respectively, from the Mylau Tablature that are considered of dubious authenticity.

The very brief introduction to this volume contains information on the source in The Hague; the player is expected to purchase volume VII as well for the full discussion of the sources and technical analysis. This volume contains its own critical commentary of different readings from various sources. Both volumes contain several facsimiles. All of the arias are in binary form, with both sections being repeated, offering much scope for added embellishments. The only ornament sign found in the authentic works is the letter *t*; some editorial guidance on its possible performance would have been helpful to the player who is inexperienced in 17th-century practice. The inclusion of the specification of one or two contemporary central-German organs would also have been helpful for guiding the player in selecting registration.

A cursory glance will reveal that many variations, both sacred and secular, utilize identical compositional techniques, and apart from the very few that require pedals, they sound as effective on stringed keyboard instruments as on the organ. The chromatic variations (that appear only in the chorale-based works) are particularly expressive. The printing is of the customary clarity, with five or six systems per page for the authenticated works, with the *opera dubia* relegated to a somewhat smaller, but still quite readable, font.

Although not all of them are of the highest standard, the great majority of these variations are attractive pieces that are quite accessible to a player of a more modest technical attainment, with the customary proviso that attention be paid to performance practice; they will delight audiences and congregations today with their freshness. In addition to the remaining volumes (6, 9–12) of the complete keyboard works of Pachelbel, it is very much to be hoped that Michael Belotti will be able to prepare modern editions of the remaining arias in the Mylau Manuscript that have not hitherto received attention.

—John Collins
Sussex, England

My Spirit Sings Our Sovereign Lord, by Robert J. Powell. Paraclete Press PPM01042, \$14.00; www.paracletepress.com.

American composer and organist Robert Powell has written a considerable amount of music related to the church: anthems, service music, hymn concertatos, organ music, handbell music, and larger scale oratorios. His moderate, neo-romantic approach to composition is a practical one for most churches and gives his music an acceptance even in conservative congregations.

This collection contains settings of six hymns, not all of which were familiar to me. Powell's approach usually consists of a brief related introduction that sets the mood for each tune. *Christ is Risen! Alleluia!* opens with a fanfare followed by the melody in the tenor part. *I Received the Living God* is a soft meditation. *Arise, My Soul, Arise* presents the melody right away. A middle section on a secondary manual, written in two parts, lays out the outlines of the melody in triplets and is completely different from anything else in the volume. This was my favorite section, after which the beginning material returns. *He Who Would Valiant Be* is the longest piece and has a dreamy, gently flowing feel to it. *My Soul Cries Out* is another gentle, softly progressing piece with a short introduction. And finally, *O Living Breath of God* is, again, soft with the feel of a communion extemporization to it.

The music is well written. The melodies are well set off. None of the pieces are difficult—definitely useful church music. One might wish for more harmonic excitement, and the constant steadiness of the eighth notes is stultifying after a while. But, that said, no one in the congregation is going to get upset with the “wildness” of the music. It is a very useful volume for church work and I recommend it for those times when a recognizable tune setting is needed.

Capriccio for Organ, by Francis Jackson. Banks Music Publications 14014, £4.50; www.banksmusicpublications.co.uk.

Dr. Francis Alan Jackson, now in his nineties, is still active as a composer and recitalist. He is virtually a legend in England as he has an extensive output of sacred and secular music including canticles, anthems, hymn tunes, organ sonatas, and other organ pieces such as

Capriccio, written for the 40th birthday of Peter Backhouse.

My *Harvard Dictionary of Music* defines capriccio as a short piano piece of a humorous or capricious character. Excepting the fact that this music is written for organ rather than piano, the description fits the music to a “T”. Jackson has written ten pages of tightly packed, exciting adventure!

In a 6/8 meter, a sprightly rising eighth-note motive dominates the piece. Appearing in all parts, it wends its way through various keys and transformations. The music begins and ends in B-flat major and has a middle section in A major, although the music doesn't stay in either for very long. Rhythmic syncopations add drive to the whole and guarantee that the performer will stay on his or her toes. The music is difficult, but would make a great concert piece, perhaps a lighthearted encore! I recommend it.

—Jay Zoller
Newcastle, Maine

The Wedding Organist, compiled and edited by Jane Holstein. Hope Publishing Company, no. 8472, 2010, \$39.95; www.hopepublishing.com.

Another wedding collection? Yes, but the 50 pieces in this collection are well composed/arranged and cover many bases (aisles?). With few exceptions, they are within the canon of music appropriate to Christian rites. The editor, director of music ministries at First Presbyterian Church in River Forest, Illinois, has gathered settings from a dozen or so composers/arrangers with ties to Hope Publishing to form a comprehensive collection of pieces. The music is printed clearly, on good paper, with a sturdy spiral binding. The pieces are of moderate difficulty; all but one are written on three staves.

The volume is progressively organized, from music for the prelude, seating of the special guests, and then for the entering and retiring processions, concluding with postludes. (Pieces in these categories often, of course, can be interchanged.) The Contents page helpfully provides the timings for each piece (assuming the player adheres to the metronomic indications).

The 50 pieces can be divided into these categories:

- Settings for organ of contemporary Christian songs (such as “On Eagles' Wings,” “One Bread, One Body”).
 - Organ settings of traditional tunes (hymns, as well as such pieces as “Panis Angelicus,” “Bist du bei mir,” “Jesu, Joy,” and “Ave Maria,” both Schubert and Bach/Gounod, the latter in G Major—Yikes! (Some other traditional pieces appear here in changed keys as well.)
 - “Free” (non-hymn-based) pieces for processions, including the usual by Pachelbel, Wagner, Mendelssohn, Widor (abridged), and Dubois; and the unusual: the processional from “The Sound of Music!”
 - “Trumpet tunes” old (Clarke, Purcell, Stanley) and new, by well-known composers such as Hal Hopson and Douglas Wagner.
- Recommended, particularly for those just starting to build an organ library.

Organworks!, ed. David Titterington. United Music Publishers, £16.99; www.ump.co.uk.

These eight new works, for teaching and recital, were commissioned and edited by David Titterington, Head of Organ Studies at London's Royal Academy of Music. It's a bit difficult to know when the collection was published (no date is given), but a little web sleuthing suggests 2009, though some of the pieces

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were written in 2004. In any case, it is very “new” music indeed, and exceptionally interesting. The volume is an international effort, with composers from Germany, Switzerland, England, and the USA represented. Biographies are given for the composers, who also provided explanatory notes on their pieces.

A trio (*Tritone*) by the indefatigable Francis Jackson seeks to “encourage independence of hands and feet.” It is solidly tonal, with colorful contrapuntal flavorings. A toccata by Dan Locklair (*Dance the Joy!*) is the American contribution to the volume and, at 13 pages, is the longest: 264 bars of energetic dancing within constantly shifting meters. (Although, as with some music by Stravinsky, the phenomenon of a different meter signature in every bar is more conspicuous to the eye than to the ear.) Alas, I don’t have the requested *ffff* on my organ, but if you’ve got it, flaunt it!

And then begins a unique exploration of the resources, challenges, and opportunities afforded by the organ. Jon Laukvik’s clever *Monody with Variations* explores, with great attention to musical detail, the use of various touches, while referring to treatises on the subject by composers such as C.P.E. Bach, Tournemire, Widor, and Dupré—fascinating! The highly contrapuntal *Duo* by Lionel Rogg is quite detailed in articulation and calls for frequent changes in registration. In *Pedals*, Matthew Martin explores, well, the pedals—a workout for the feet, reminiscent of the similar movement in William Albright’s *The King of Instruments*. They are called upon to play two- and three-note groups, for which the composer supplied helpful pedal markings. Unlike many such pedal studies, this one begins quietly and freely.

Tarik O’Regan explores various *Textures* in his quite subtle work that “requires very delicate playing.” Thoroughly tonal, and calling upon many chordal 4ths and 5ths, the work generates a gossamer-like and evocative musical fabric. Diana Burrell, in *Tempera* (“a form of paint in which the pigments are mixed in a particular way”), calls upon the organist to create unique sounds with her instructions for registrations: “Palest grey; Warm copper and rose; Add fiery orange.” The composer suggests, “This approach to registration will produce highly individual readings of the music.” Brilliant, and definitely not for the color blind. *Toccata Improvisation* by Paul Patterson is likely the most technically difficult of the set and, with abundant use of chord clusters, the most dissonant. In this aleatoric piece the composer has supplied the ingredients for the music and calls upon the player to be part of its realization. Clear guidelines and frameworks are provided, yet, as with *Tempera*, every performance will be different.

Although some of this music is not for the faint of heart, much is not overly difficult—another reason for applause. Highly recommended, and a “must” for those interested in imaginative and beautifully constructed new music.

—David Herman

The University of Delaware

New Handbell Music

***Christ Is Risen Indeed!*, by Lee J. Afdahl, for 3–5 octaves of handbells, with optional handchimes. Morning-Star Music Publishers, MSM-30-410, \$4.75, Level 3 (M+).**

Beginning with a very effective Hollywood-type fanfare, this setting is a medley of hymn tunes: ST. KEVIN, VICTORY

and LANCASHIRE. Here is a solid, celebrative arrangement creatively weaving these tunes into a festive seasonal composition. Highly recommended.

***Keep It Simple 4*, arranged by Lloyd Larson, for two octaves of handbells or handchimes. Agape (a division of Hope Publishing Company), Code No. 2633, \$10.95, Level 1 (E).**

The *Keep It Simple* series was created with beginning ringers in mind. These accessible arrangements of eight hymn tunes are creatively written and can be quickly learned. Ideal for worship or concert, titles include *All Hail the Power of Jesus’ Name*; *For the Beauty of the Earth*; *How Firm a Foundation*; *It Is Well with My Soul*; *Joyful, Joyful, We Adore Thee*; *O Worship the King*; *Savior, Like a Shepherd Lead Us*; and *To God Be the Glory*. A three-octave edition is also available, Code No. 2485.

***Carillon and Bell Jubilee*, arranged by Margaret R. Tucker, for 3, 4, or 5 octaves of handbells, with optional handchimes. Choristers Guild, CGB779, \$4.95, Level 3 (M+).**

This original composition has several layers to it, with an opening introduction, followed by carillon-type melodic material for several pages before a grand finale featuring an elaborate verse of the CWM RHONDDA hymn tune. This is an expertly written piece that should be a big hit not only with the players, but also with the listeners.

***2–3 Octave Classics*, compiled by David L. Week, for 2–3 octaves of handbells. Agape (a division of Hope Publishing Company), Code No. 2625, \$39.95, Level 2 (E+).**

Here is a collection of nine settings for 2–3 octave choirs; it includes arrangements by Barbara Kinyon, Cynthia Dobrinski, Susan E. Geschke, and F. Thomas Simpson. Pieces are arranged for Advent, Christmas, secular Christmas, Palm Sunday, Easter, and general occasions. All of the music is reproducible—a great bargain for your bell budget and program.

***Lift High the Cross*, arranged for 3–5 octaves of handbells by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 1491, \$4.50, Level 3 (M+).**

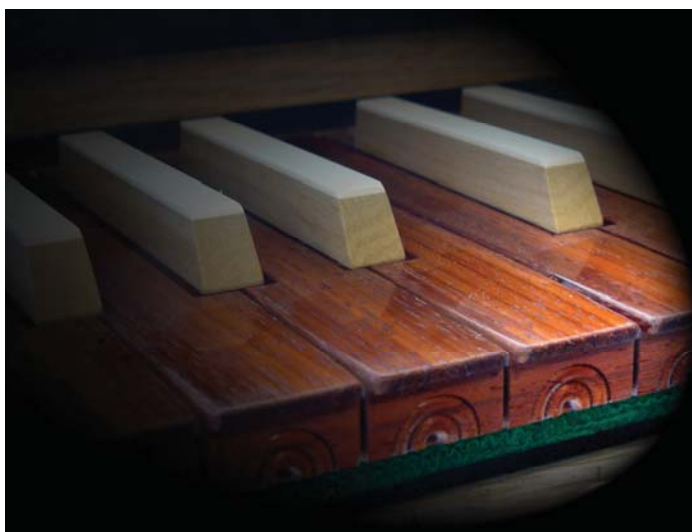
This commanding arrangement of the powerful Easter hymn, CRUCIFER, expertly captures the stately tune and text. The verses of the hymn are given special harmonic treatment, each time bringing the triumphant chorus to a new level of Easter joy!

***The Prayer*, by Carole Bayer Sager and David Foster, arranged by Joel Raney for 3–5 octaves of handbells with 3–5 octaves of handchimes and synth strings (included). Agape (a division of Hope Publishing Company), Code No. 2628, \$5.25, Level 3 (D).**

The Prayer, made famous by singers Celine Dion and Andrea Bocelli, has become increasingly popular as solo/duet material for weddings. It is great to see this hauntingly beautiful melody in the handbell arena. This arrangement requires ringers who can masterfully capture the beauty of this powerful ballad. The addition of synth strings will create an even more stunning quality.

—Leon Nelson

Vernon Hills, Illinois



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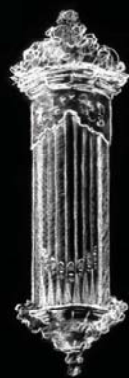
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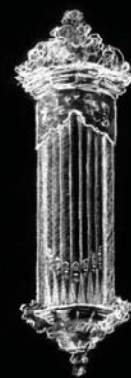
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By Frank Rippl

Chicago? Again? A third OHS national convention in the Windy City? What else was there to see and hear in the way of the pipe organ? There was a great deal—and splendidly presented with grace, good humor, brilliant scholarship, and mid-western charm. Chicago has world-class museums, architecture, shopping, dining, magnificent Lake Michigan—and stunning churches and pipe organs!

Sunday, July 8

Jonathan Ryan played the opening recital at St. Chrysostom's Episcopal Church on Chicago's North Side, on the fine 2m Fisk Op. 123 (2005) that stands on the floor in the rear nave's left corner. Things got off to a lively start



Fisk, 2005, St. Chrysostom's Episcopal Church

with Dupré's transcription of Bach's *Sinfonia from Cantata 29*. This robust Fisk has strong, dark, full-bodied reeds; clean, striking mixtures; singing flutes and strings, warm foundations, and a powerful fortissimo. Ryan's playing had great drive; he saved the mighty reed sounds for a dramatic conclusion. In Sweelinck's *Balletto del Granduca*, I liked hearing the full-bodied Trompette, flutes accompanying a Cornet and a jolly Zimbelstern, and a nice *organo pleno* to close. Fine playing.

Francis Jackson's *Prelude on East Aclam* featured some very British sounds: celestes accompanied the 8' Octave in the tenor register; I believe we heard the 4' Open Flute. The organ more than held its own in the hymn "For the fruit of all creation." How I love hearing OHS hymn singing! I was seated next to Stephen Schnurr and Dennis Northway, leaders of the convention. Their faces expressed great pleasure. That first hymn is always a wonderful affirmation for convention committee members—a moment of satisfaction after years of hard work. I was happy for them, and all who made this moment possible. This was indeed "the fruit of their creation."

In György Ligeti's (1923–2006) *Étude coulée 1969* a busy, repetitive pattern

of phenomenally fast notes in the flutes flew out over sustained pedal notes, then suddenly ended, flitting off to the upper reaches. A few chuckles were heard.

Herbert Howells' *Rhapsody in C-sharp Minor*, op. 17, no. 3, started big and then presented typical Howellsian dynamic and tonal variations. I liked the Hautbois 8' as a chorus reed. The Great Prestant 16' in the tenor range was grand. Ryan had a very fine sense of this piece's architecture.

In *No. 4 in A-Flat Major* from Robert Schumann's *Six Canonic Etudes*, op. 56, Ryan showed the rich foundations, ending with *Viole de gambe* 8'; *No. 5 in B Minor* offered pluck and life. George Baker's *Berceuse Paraphrase* (1992) was a lovely combination of Vierne's *Berceuse with Away in a Manger*—easy on the ear with celestes, solo flute, and soft pedal.

Jonathan Ryan closed with Dupré's *Prelude and Fugue in B Major*, op. 7, no. 1—its lively toccata and angular fugue formed a test for hands and feet that he passed well! This excellent recital was a great start to our convention.

Busen took us downtown, where we had our choice of restaurants, then walked to Holy Name Cathedral for a recital by Wolfgang Rübsum on the 1989 4m, 117-rank Flentrop. With



Flentrop, 1989, Holy Name Cathedral

mechanical stop action and very deep mechanical key action, it is not for the faint of heart. Following a recent fire, the cathedral was closed for a time. The organ suffered only minor damage, to the Positif; building repairs, with a new terrazzo floor, improved the acoustics. The organ stands proudly in the rear gallery: its elaborate casework, in light-colored French quarter-sawn oak, starkly contrasts with the dramatic dark wooden ceiling. Herr Rübsum's all-German program began with Bach's partita *Sei gegrüßet, Jesu gütig*. Registrations were perfectly proportioned: cornets sang with grace and conviction, beautifully supported by foundations; the full plenum was rich and clear. Elegant playing throughout.

Chorale preludes followed: Helmut Walcha's *Jesu, deine Passion* (canon at the sixth) in trio texture; Rübsum's own *Wie soll ich dich empfangen* used an 8'

Principal with tremolo, a lovely pastel; Walcha's *Ein feste Burg ist unser Gott* offered wonderful counterpoint against a sturdy pedal cantus firmus. Walcha (1907–91) was Rübsum's teacher; Rübsum is recording Walcha's complete organ works on the Naxos label. We then sang the hymn "A mighty fortress is our God." Our singing that night was some of the week's best!

Walcha's *Ich ruf zu dir, Herr Jesu Christ* presented effective combinations of 8' and 4' flutes, Cornet with tremolo, and a pedal-reed cantus firmus. Rübsum's own *O Heiland, reiß die Himmel auf: Entrée* opened with a grand *ff*; *Communio* was a continually moving trio followed by a lush passage on strings and flutes; a lively *Toccata* followed, including the pedal 32' Bombarde. This thrilling and joyful piece is a first-rate addition to the repertoire.

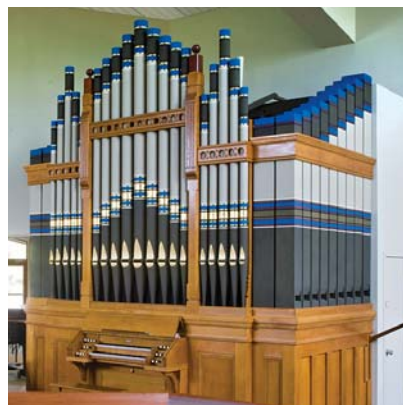
More Walcha followed: an introspective *Der Tag ist hin, mein Jesu, bei mir bleibe*. Usually I'm pretty good at identifying registrations, but not with this organ and organist. Rübsum drew forth a fantastic variety of color—the Dutch reeds were so subtle.

Rübsum closed this perfect recital with Bach's *Passacaglia and Fugue in C Minor*. Dynamics began softly but built quickly; tempo was *langsam* at first, but built momentum and energy. The fugue's familiar melodies were given their due in perfect balance. I've never heard it played better. Rübsum's wife, Jan, told me that he had had rotator cuff surgery on his shoulder in April. Only three weeks prior to the convention did he know he could play for us! The audience's roar called him back to the balcony railing countless times. This was a memorable OHS evening.

Monday, July 9

Monday dawned bright and sunny. Cooler temperatures followed weeks of horrendous heat. With perfect weather, we were eager to get started.

We divided into two groups. Mine went to St. Andrew's Episcopal Church in Valparaiso, Indiana to hear James Russell Brown play the 2m Hook & Hastings Op. 1417 (1889). The *Atlas* contains



Hook & Hastings, 1889, St. Andrew's Episcopal Church

Stephen Schnurr's two-page essay about this organ and Scot Huntington's 16-page description of his firm's work restoring

the instrument. It stands at the back of the church resplendent in a beautiful oak case and painted façade; the 16' Bourdon pipes form the sides of the case. One of our Biggs Fellows hand-pumped the organ for the recital. Brown began with Handel's *Arrival of the Queen of Sheba* (from *Solomon*). The organ's sound was clear and warm. In Bach's *Allein Gott in der Höh sei Ehr*, BWV 662, the Melodia accompanied the (partially new) 16' Contra Fagotto played one octave lower, along with (I think) the 4' Violina, a lovely sound. Brown played with great sensitivity and sweetness. *Sur "La, mi, re,"* by an anonymous 16th-century English composer, was played on an 8' flute.

Chorale Variations on St. Elizabeth (Crusader's Hymn), from Frank Ferko's (b. 1950) *Music for Elizabeth Chapel* (2001), is charming and would please your congregation. I was eager to see how Brown would bring off the late-romantic Elgar *Nimrod* from "Enigma" *Variations* (op. 36), arranged by William H. Harris, on a small tracker organ without stop pullers. He did reasonably well, using the *piano* and *forte* ventill-like toe studs, but it was ultimately awkward. Parry's hymn "O praise ye the Lord!" (LAUDATE DOMINUM) was a good follow-up, in a fine demonstration of a very beautiful 19th-century organ.

A pleasant walk through a park-like setting complete with pond and fountain took us to First Presbyterian Church for our choice of lectures, one on the restoration of a 1926 Casavant that will be moved to Chicago's St. John Cantius Church, about which we had received a DVD. I attended the other, "Issues in Restoration," by Keith Williams of Buzard Pipe Organ Builders, a fascinating consideration of "Why do we do what we do the way we do it," that also explored the words "conservation" and "restoration"—entertaining and enlightening, with plenty of photos.



Casavant, 1963, Cathedral of the Holy Angels

We then drove to Gary, Indiana, once home to U.S. Steel. It has stunning views of Lake Michigan, and an attractive English Gothic-style Catholic cathedral, built and dedicated in 1950 to the Holy Angels. The 2m, 33-rank Phelps Casavant, Op. 2769, installed in 1963, stands in the rear gallery on either side of a large window, and speaks clearly down the nave in a grand acoustic. This was a much-anticipated recital—word was out that this organ was exceptional (it was), and we all love Derek Nickels' playing (he did not disappoint!). Bach's *Prelude and Fugue in C Minor*, BWV 549, sounded clean and polished. The fugue began on the 8' Krummhorn—an unexpected surprise—and built to a blazing full-organ finale. We were all smitten with this instrument; music by Ernst Pepping perfectly suited it: *Wie soll ich dich empfangen* (*Grosses Orgelbuch*, 1941), *Vorspiel I, Andante cantabile* showed the beautiful 8' and 4'. *Vorspiel II, Allegro Scherzando* leapt about; a fine reed carried the tune. William Albright's ever-charming *Sweet Sixteenths—A Concert Rag for Organ* (1975) was very well played with loads of wit. As

it was about 90 degrees outside, and we were packed in the church without A/C, who knows how warm the church was, nor how warm Derek was up in the loft, but it never showed in his playing!

After “Father, we praise thee” (CHRISTE SANCTORUM)—brilliantly played and vigorously sung—Nickels closed with Dupré’s *Variations sur un Noël*, op. 20 (1922), a dazzling performance that lifted us out of the pews roaring our approval for this superb recital. (Derek was also in charge of the buses, and did his work very well, indeed!)

Next was Christ Temple Cathedral—Church of Christ (Holiness) U.S.A. in the Roseland neighborhood. The present building was dedicated in 1926. Originally a Dutch Reformed church, in the 1960s and ’70s it and the neighborhood became largely African-American. The church is a well-maintained part of the community. Its 3m, 39-stop electro-pneumatic 1926 Hinners—the largest surviving Hinners in the Chicago area—stands in the front of the church in chambers on either side of the seated choir. Chicago organist



Hinners, 1926, Christ Temple Cathedral

and composer Clarence Eddy played the dedication recital. In 1954 Austin replaced the console. The organ fell silent in recent years, but was brought back to life by the Chicago-Midwest OHS chapter especially for our convention. Recitalist **Mark Sudeith** began with Wilhelm Middelschulte’s (1863–1943) *Canon in F Major*, dedicated to Clarence Eddy—cheery music using the foundation stops. Schubert’s *Am Meer*, arranged by Eddy, showed the beautiful soft strings and *Vox Humana*; the tone is warm and luxurious. Sudeith then played (from the original manuscript) *Variations on a Folksong*, “Peter, Go Ring Dem Bells,” by Florence B. Price (1887–1953), which displayed the solo reeds and ended with a lively toccata. The hymn “I’m happy with Jesus alone,” by Charles P. Jones Sr. (1865–1949), founder of the Church of Christ (Holiness) U.S.A., was a rouser in the best sense—we loved it. The playing was first rate, and our voices filled the 1,150-seat church with joy.

Our buses took us to Rockefeller Memorial Chapel, on the University of Chicago campus, to hear the massive 72-bell carillon, the world’s second largest (the largest, also a gift of the Rockefeller family, is at New York City’s Riverside Church, with 74 bells). **John Gouwens** played a stunning program as we sat in the grass beneath the chapel’s soaring tower: Dave Grusin’s *On Golden Pond* (1981); John Courter’s *Suite No. 4* (2009); an improvisation on a submitted hymn tune; and Roy Hamlin Johnson’s *Victimae Paschali Laudes* (1986).

My group had dinner at Augustana Lutheran Church; organist Daniel Schwandt allowed us access to the



Carillon, Rockefeller Chapel

church’s new handsome 2m tracker built by Wahl Organbuilders of Appleton, Wisconsin. We took quite a shine to its clear voicing. Wahl reused pipework from an old Lyon & Healy organ as well as newly made pipes—a very successful blend.

On to the First Unitarian Church, completed in 1931 in the English Perpendicular Gothic style, to hear three historic organs from Stephen Schnurr’s collection. There was also a Hammond player organ performing: another treat! Who knew there was such a thing? **Gregory Crowell**, making his ninth appearance at an OHS convention, began on a Henry Willis “Scudamore” organ (ca. 1857–1860) with Gottlieb Muffat’s *Overture, Suite 1 in C Major*. The one-manual, 54-note organ had two ranks: Open Diapason 8’ and Principal 4’, with a permanently coupled 25-note pedal. The pleasing sounds graced the early evening. Crowell then moved to a sweet-toned little George Jardine & Sons (ca. 1850s) (“the oldest American-built pipe organ in the Chicago metropolitan area,” according to the *Atlas*). He gracefully



Jardine, 1850s, at First Unitarian Church

played Handel’s *Voluntary in C Major*, movements III and VI from Ernest Chausson’s *Vêpres des Vierges*, op. 31 (I enjoyed the flute in movement VI), and his own transcription of Mendelssohn’s *Lieder ohne Worte*, op. 67, V. *Moderato*.

A two-rank (no pedal) Hilborne L. Roosevelt, Op. 297 (1885) looked like an upright piano, having a reed organ’s foot-pumping pedals. It was meant to be portable. We heard *Voluntary* by Samuel Jackson (1818–1885), then some elegant Elgar: *Vesper Voluntaries*, op. 14, I. *Andante* and IV. *Allegretto piacevole*, with an effective Stopped Diapason. *Praeludium in F-sharp Minor* by Ernst Friedrich Richter (1808–1879) was interesting and well suited to the Roosevelt. Crowell concluded on the Willis, with Eric Thiman’s *Postlude on “Nun danket alle Gott”* and I. *Allegro* from *Sonatine for Organ* by Eberhart Egermann (b. 1933), good demonstration pieces, well played. We were grateful to Stephen Schnurr for making these instruments available (and to those who helped transport them!).

We returned to Rockefeller Memorial Chapel to hear **Nathan Laube**; the performance was broadcast over the Internet (available at: <http://news.uchicago.edu/webcast/nathan-laube-live-2012-ohs-chicago-convention>), an OHS first. The chapel is vast: long, wide, and high, with the main organ in front and a substantial gallery organ in the rear. The front 4m console plays both organs; a 2m gallery console controls just that organ. The room’s windows were never properly finished, so it lacks color, but is still quite impressive. The 132-rank Skinner Organ Company Op. 634 was built in 1928—a period in which Ernest Skinner built his magnum opus at Yale University’s Woolsey Hall, and huge organs at the University of Michigan and Princeton. This

played it beautifully, announcing the *ff* section on a powerful reed, then slowly drifted back to quiet strings.



Skinner, 1928, Rockefeller Chapel

organ suffered some rebuilding efforts in the 1970s and later; several ranks were dispersed. In 2005 the Schantz Organ Company returned old ranks, replicated others, and replaced some with vintage Skinner pipework. Rededicated on June 7, 2008, the organ, while not exactly as Skinner left it, is once again a major part of the Chicago organ scene.

OHS executive director **Jim Weaver** welcomed the audience, including those on the World Wide Web, then Nathan Laube opened with *Allegro vivace* from Widor’s *Symphonie*, op. 42, no. 5 (1878). This familiar music moved over us gently at first, followed by a good deal of aggression. Laube kept things in proportion, giving each melodic line its due, ending on full organ with those fabulous reeds. Laube spoke about growing up in Chicago; as a young boy he was taken to hear the E. M. Skinner organ at St. Luke’s, Evanston, and to Rockefeller Chapel, where he heard Wolfgang Rübsam play. He fell in love with these instruments and knew that playing the organ would be his career.

Mendelssohn’s *Sonata in A*, op. 65, no. 3 (1845), first movement ended in a blaze of glory, followed by the lovely *Andante tranquillo*. Laube’s transcription of Mendelssohn’s *Variations serieuses*, op. 54 (1841), with passages of great wit and virtuosity, wonderfully displayed this huge organ’s colors. Though young (he turned 25 the day before this recital), Laube is a master of the art of transcription. He reached deeply into the vast Skinner tonal palette, and brought us to places we might not have gone before—a brilliant performance.

After intermission, he played Saint-Saëns’ *Fantaisie in D-flat*, op. 101 (1895). Its quiet opening showed beautiful strings and a solo flute that was to die for. A gentle reed chorus punctuated the flutes and strings, then stronger reeds were in dialogue with the foundations. A swelling crescendo then arose. Laube

played it beautifully, announcing the *ff* section on a powerful reed, then slowly drifted back to quiet strings.

In *Funérailles (d’après Lamartine)* from Laube’s transcription of Liszt’s *Harmonies poétiques et religieuses*, S. 173, no. 7 (1849), thunder-like pedal rumbles gave an ominous start, followed by a smashing fanfare played on the gallery organ’s horizontal trumpet. This piece is full of foreboding darkness, and Laube summoned forth remarkable color. A riotous pedal solo accompanied the active manual work, which featured a few blasts from a strong reed, and then gave way to a single flute. In two Brahms settings of *O Welt, ich muß dich lassen*, no. 3 employed a quiet 8’ Diapason on the choir, and no. 11 drew especially gorgeous foundations. Laube’s tempo was a bit restless, as though the soul longed to leave the body and journey heavenward.

The world premiere of Laube’s transcription of Brahms’s *Academic Festival Overture*, op. 80 (1880), featured melodic lines and rhythmic passages carefully delineated, and blended into a musically rich and full whole. The concert concluded with GAUDEAMUS IGITUR, so fun to sing in this full chapel, ending a wonderful day.

Tuesday, July 10

In the suburb of Downers Grove we visited the charming Tivoli Theatre, where house organist **David Rhodes** played its 3m, 10-rank Wurlitzer, Op. 942. The third organ to grace this theatre (it was preceded by a Barton and a Wurlitzer), this instrument is owned and maintained by Chicago Area Theatre Organ Enthusiasts (CATOE). We munched on popcorn as Rhodes entertained us with Richard A. Whiting’s *Hooray for Hollywood* (1937), and Charles Chaplin’s *Smile*, then accompanied a hilarious 1915 Chaplin short film, *In the Park* (possibly filmed in the Chicago area). Rhodes seemingly caught every nuance. In a hot dog-eating scene, he slipped in the “Oscar Mayer Wiener Song”—very clever playing and a fun start to the day.

Our next stop was very sentimental for me: the beautiful Noack organ, Op. 44 (1969) at the Convent of the Sisters of St. Joseph in La Grange Park. Installed



Noack, 1969, Convent of the Sisters of St. Joseph

the summer I graduated from college, this organ became a place of pilgrimage for us “Tracker Backers” on our visits to Chicago. It stands in a balcony in the rear of the nave of this handsome modern chapel. Originally the room had all hard surfaces, but now carpet covers the concrete floor, and padded chairs have replaced wooden seats. Though the acoustic is not as beautiful as it once was, the organ still sounds great.

Thomas Wikman began with Buxtehude’s *Partita on “Vater unser im Himmelreich”*; I especially enjoyed the 4’ flutes with tremolo. In Antonio

Convention Report

Cabezón's *Tiento del quinto tono*, Wikman's well-chosen registration—reeds and Sesquialtera II—led the way. This organ's Italian accent spoke in Girolamo Cavazzoni's *Canzona sopra 'Il e bel e bon'*, played with good style. The sounds were as beautiful as I remembered. The music was cleanly and sensitively played.

After the hymn "Alleluia! Sing to Jesus" (HYFRYDOL), Wikman gave us a sweet performance of Robert Lind's *Prelude on 'Love Unknown'*, then Bach's *Pièce d'Orgue*, BWV 572, which worked quite well. The brilliant closing section brought this outstanding concert to a fine conclusion.

Emmanuel Episcopal Church in La Grange is the city's oldest congregation, founded in 1874. The present French Gothic-style church was built in 1926. (Our *Atlas* noted that it was featured in the 1995 film *While You Were Sleeping*.) The 1970 electro-pneumatic Phelps Casavant, Op. 3062, 3m, 46 stops, 63 ranks, stands in a chamber to the right of the chancel. **Stephen Schnurr**,



Casavant, 1970, Emmanuel Episcopal Church

author of the OHS *Organ Atlas 2012*, began with the hymn "Lo, he comes with clouds descending" (HELMSLEY), followed by Buxtehude's *Praeludium in A Minor*, BuxWV 153. Schnurr used the Krummhorn to good effect. Flutes led to the final fugue and a fantasia presenting the full plenum and pedal reeds—a wonderful sound, in a fine performance.

Next came the premiere of *Variations on HYFRYDOL*, written by convention chair Dennis Northway. At one point the tune appeared in the tenor with imaginatively placed fast notes up top. Another movement used a canon between a trumpet and pedal foundations. After a beautiful movement with sweet strings and soft foundations, a fugue brought this very good new piece to a close. Well done!

A hallmark of Stephen Schnurr's OHS recitals is the showcasing of young musicians and friends. This recital featured a mother and her children. Tenor **Willson Oppedahl**, a junior at Lawrence University Conservatory of Music in Appleton, Wisconsin, movingly performed Thomas Matthews' (1915–99) *The Lord Is My Shepherd*, beautifully sung with sincere conviction. *Elegy* for violin, harp, and organ, by Harold Friedell (1908–58), featured violinist **Allison Alcorn**, Willson's mother; her daughter **Kiersten Oppedahl** played harp. This enchanting piece, very well presented, cast a spell over all of us.

Horatio Parker's *Allegretto*, from *Sonata in E-flat*, op. 65, was a good contrast. The Phelps Krummhorn was playful, especially in the lower register, while flutes 8' and 4' scampered above. Stephen closed with the *Allegro* from Widor's *Symphonie VI*, op. 42, a fine

choice for this outstanding exemplar of the Organ Reform Movement. This organ has a lot of oomph, and Dr. Schnurr used it to good effect, playing with marvelous style and color.

La Grange's First Presbyterian Church was organized in 1890. The present church was built in 1962. Its 1962 3m, 46-rank Aeolian-Skinner stands in a gallery at the rear of the long, narrow nave. **David Jonies** and **Jay Peterson** shared the concert. Peterson opened with Rheinberger's *Sonata No. 8 in E Minor*, op. 132, *Introduction and Passacaglia*, which sounded very good, with clear sounds in every dynamic range. They then joined forces for Handel's *Organ Concerto in F Major*, op. 4, no. 4. Jay Peterson played the four-stop 1981 Brunzema Op. 3 portative organ from the front, while David Jonies played the orchestra bits on the main organ in the gallery. The organs were well matched, and the performance spirited.

Jonies then played *Andantino* from Vierné's *Pièces de fantaisie*, op. 51, no. 2, showing the beautiful strings, and *Naiades*, op. 55, no. 4. Next, both played the Skinner: John Rutter's *Variations on an Easter Theme (O sons and daughters)*, featuring a fine solo on the Oboe. The hymn was: "O sons and daughters let us sing!" (O FILII ET FILIAE).

On to Oak Park, to the beautiful St. Catherine of Siena-St. Lucy Catholic Church, a Tudor Gothic-style building dedicated in 1934. Casavant Op. 1467, built in 1932, stands in the rear gallery in two chambers that frame a large Tudor-style window. A modest 3m instrument, it has everything you'd need to be its happy player. The lucky person playing for us was **Rhonda Sider Edgington**, who opened with Percy Whitlock. In *Pastorale, Psalm 23:1* from *Seven Sketches on Verses from the Psalms*, a solo on the Clarinet was accompanied by flutes, a great choice that slowly revealed the organ's beauty. *Folk Tune*, from *Five Short Pieces*, used what I believe was the Cornopean in the tenor range. The beautiful strings crept in—still fresh after 80 years.

The hymn PICARDY ("Let all mortal flesh keep silent") was a joy to sing in this resonant room. We then heard our first music by Chicago composer Leo Sowerby: *Picardy* from *Meditations on Communion Hymns*. Edgington knew just how to express Sowerby's marvelous harmonic sense. Her closing selection displayed this organ's strong foundation tone: August Gottfried Ritter's (1811–85) *Sonate Nr. 2 in E Minor*, op. 19.

We went to Oak Park's Grace Episcopal Church for our Annual Meeting, followed by dinner; some explored the neighborhood, with its historic and architectural sites.

At nearby First United Methodist Church, **Ken Cowan** played the splendid 4m 1926 Skinner. The console stands in a front balcony behind and above the altar, with pipes in chambers on either side of the chancel; a two-rank Echo division is in the ceiling above the rear gallery. A division of select stops from the main organ speaks into the chapel, where the division has its own 2m console.

Cowan began with Liszt's arrangement of Otto Nicolai's *Festiva Overture on the chorale "Ein feste Burg is unser Gott"*, op. 31. This organ was completely restored without alteration in 2005–6 by the Spencer Organ Company of Massachusetts and Jeff Weiler & Associates; except for an added stop in 1937, it is as it was when Skinner delivered it, producing powerful foundation tone and floor-shaking pedal notes. Cowan's arrangement of Liszt's *Consolation No. 3 in D-flat* featured lush strings and flutes,

and a Skinner French Horn, played with his usual sensitivity.

The hymn was "When the morning stars together" (WEISSE FLAGGEN). Ken Cowan's hymn playing, like everything else, is done with great art and grace.

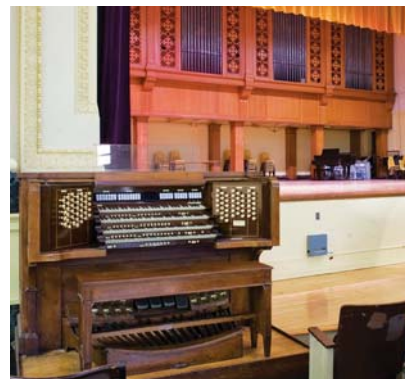
John Ireland's beautiful *Elegiac Romance* began with a sweet Oboe solo followed by a wonderful section with celestes—perfect for a summer evening. It included the French Horn, and then built to a mighty roar; the plaintive Oboe returned, and it ended with quiet strings. Cowan closed the first half with a blazing performance of Dupré's *Prelude and Fugue in G Minor*, op. 7, no. 3. I liked the Clarinet's clear, round sound. The playing was precise and yet supple, with the musical line clearly shaped. That fantastic fugue really galloped along.

This organ had been restored but not modernized: it lacks levels of memory. So, as in the good old days, Cowan had to come out during intermission and reset his pistons. He chuckled about it, but went about his work good-naturedly.

Cowan then returned to his perch high above us to perform Rachel Laurin's *Étude Héroïque*, demonstrating the assertive Gamba Celestes on the Solo division, and a sweet 2' in a French Tambourin section of this piece. He closed with Guilman's *Sonata No. 1 in D Minor*, op. 42, giving this well-known work a new sheen through his musical creativity. The *Pastorale* showed the Clarinet again, the beautiful Vox Humana, and the Chimes. The Finale swept us along for a gleeful ride, with our pilot Ken Cowan giving the OHS another brilliant and memorable concert! We returned to our hotel fired up for the instrument we love, having just heard one its finest champions.

Wednesday, July 11

We began at Chicago's Carl Schurz High School. The 1910 building is a masterpiece, incorporating elements of both Chicago and Prairie School styles. The 1925 Waveland Avenue wing included an auditorium seating nearly 1,800 and boasting three seconds of reverberation. The 4m Richard O. Whitelegg Möller proved to be one of the favorite instruments heard at this convention. The console abuts the front-left of the stage on the auditorium floor; pipes stand on a wide shelf at the back of the stage. We were told that this organ was delivered seven weeks after the contract was signed; the high quality of the work tells a great deal about Möller's vast resources. (See Dennis Northway, "A new four-manual pipe organ in seven weeks: Möller Opus 6373 at Chicago's Carl Schurz High School," *THE DIAPASON*, May 2012, pp. 26–29; audio file available at www.thediapason.com.)



Möller, 1935, Carl Schurz High School

John Sherer, organist at Chicago's Fourth Presbyterian Church, presented a "Concert to Commemorate the 100th Anniversary of the Sinking of the Titanic." "Music of 1912" began with Elgar's *Imperial March*, brilliantly

played. The instrument has an English town hall organ's power and grandeur. In Edward Bairstow's *Elegy*, gorgeous strings and flutes were played with just enough rubato. The pedal part rumbled quietly as though it were a creature of the deep ocean.

In "Music Heard Aboard the Titanic," John Philip Sousa's rousing and entertaining *El Capitan* was followed by Edwin H. Lemare's transcription of *Barcarolle*, from Offenbach's *The Tales of Hoffmann*, said to have been played one hour before the ship sank. Next came Irving Berlin's *Alexander's Ragtime Band*, which was played as the ship sank. Sherer played it very well.

"Music to Honor the Titanic Victims" began with Joseph Bonnet's touching *In Memoriam*. The organ gave us deeply moving sounds of sadness, grief, and horror, and images of the deep, cold ocean. The piece ended with a quiet farewell to the victims of this tragedy.

This beautiful organ is in need and most worthy of a complete restoration, but was made to sound quite fine this day. Sherer closed with THE NAVY HYMN, "Eternal Father strong to save." Here the too-brisk, march-like tempo seemed to not match the words. An over-busy accompaniment threw us off the pulse, and twice Sherer modulated up. The rest of the concert, however, was lovely and inspiring.

We then went to Glencoe and the beautiful North Shore Congregation Israel. It was a thrill to enter this holy space, designed by architect Minoru Yamasaki (who designed the Oberlin Conservatory of Music). A peaceful study in white overlooking Lake Michigan, the sanctuary is shaped like praying hands. Narrow windows start just above the floor and rise to form ceiling arches, allowing light to fill the space. The 3m, 46-rank electro-pneumatic Casavant, Op. 2768 (probably the largest untouched early Phelps Casavant in the Chicago area), perches on a free-standing rear balcony.



Casavant, 1963, North Shore Congregation Israel

The recitalist was **H. Ricardo Ramirez**, director of music/organist at Chicago's Holy Name Cathedral. Jehan Alain's *Les Fêtes de l'Année Israélite*, AWW 85, in the style of Hebrew chant and song, began quietly on the Krummhorn and gradually grew to a Trumpet fanfare. This very approachable music was so appropriate to the space, with clear and refined sounds. We sang the hymn "God of might" (ADEER HU) in both Hebrew and English. In Bach's *Trio Sonata in G Major*, BWV 530, the third movement showed the organ's Sesquialtera. Ramirez closed with Duruflé's *Suite*, op. 5. The Fagott 16' played one octave lower was a very fine sound. The *Toccata* was thrillingly played.

In the leafy suburb of Winnetka, we visited Winnetka Congregational Church

and its landmark 3m Martin Pasi tracker, Op. 18 (2008). Established in 1869, the church's present building, Colonial with Art Deco and Egyptian touches in its lovely white interior, was built in 1936. The ornate North German-style case in front commands the eye with the Great in the middle, the Swell above the Great, and the Positiv cantilevered in front of the Great with the keydesk below, similar to John Brombaugh's Op. 33 organ at Lawrence University in Appleton. The Pedal is in towers at the sides of the case; the 32' Subbass is in the old chambers above and to the sides of the altar, where the previous Austin once stood.

Nicholas Bideler, a doctoral candidate at the University of Kansas, began with Bruhns's *Praeludium in G Major*, which sounded wonderful on this organ. Bideler's playing had clear direction and he used the organ's many colors very well. Next was Bach's *Schmücke dich, o liebe Seele*, BWV 654. One tremulant affects the entire organ, and it was fine, although it did create a bit of a stir on that low pedal E-flat that starts the piece. I think Bideler used the Vox Humana with a 4' flute as the solo line. His performance was imbued with the inner joy expressed in the chorale.

In Karg-Elert's *Trois Impressions*, Op. 72—I. *Harmonies du soir*, Bideler showed this versatile organ's romantic voice. I enjoyed the Krummhorn and strings. "Dear Lord and Father of Mankind" (REPTON) was followed by *Impromptu* from Vierne's 24 *Pièces de fantaisie*, 3^{ème} Suite, which worked quite well. Bideler closed with Duruflé's *Prélude, adagio et choral varié sur le thème di Veni Creator*, Op. 4—III *Choral varié*. The triumphant ending was riveting.



Kimball, 1938, Grace Presbyterian Church

Grace Presbyterian Church in Winnetka had been First Church of Christ, Scientist, built in 1938—a white Colonial-style church, whose pewter and crystal lighting fixtures were imported from Czechoslovakia prior to World War II. The church was sold to Grace Presbyterian Church in 2012. The 1938 tonally and mechanically unaltered 2m W. W. Kimball Co. organ, Op. 7238, stands at the front. Both Swell and Great are enclosed in separate chambers. The first recital was given by William H. Barnes, of Evanston, on August 21, 1938. Our recitalist, **Elizabeth Naegele**, who, among other things, has the distinction of being Nathan Laube's first organ teacher, opened with Lefébure-Wély's *Sortie in B-flat Major*—jolly music, played with great spirit and flourish. In a salute to this building's long history as a Christian Science Church, the hymn

was Mary Baker Eddy's 1896 "Saw ye my Saviour?" (LAUNDON). We sang it well, and she played it with great sensitivity to the text, using the organ's colors nicely.

Naegele then played five of the "versets" from Léon Boëllmann's *Heures mystiques*, ending with *Entrée III*. I particularly liked the Oboe. *Sonata II—III Seraphic Chant* by Lily Wadhams Moline (1862–1966) was lovely music, beautifully played. Naegele ended this fine and well-chosen program with *Let Us Break Bread Together* from *Communion Hymns for Organ, Vol. I*, in a quite inventive setting by Edwin T. Childs (b. 1945).

Our next visit, to Techny's Chapel of the Holy Spirit, Society of the Divine Word, was highly anticipated as we had seen stunning photos of its interior. A huge complex, its property adjoins St. Joseph's Technical School, whence the "Techny" nickname originates. The large Romanesque chapel, adorned with beautiful carvings, statues, chandeliers, and sconces (forged in the Techny shops), opened in 1923. The second-story gallery runs the entire perimeter of the chapel, and our musicians took full advantage of it. Acoustics were generous and rich. The 4m Wiener organ, some of whose ranks are reused from other instruments, stands in the rear gallery in an attractive case. Its condition is not great, but it was shown to its best advantage.

We heard **The Madrigal Choir of Grace Episcopal Church**, Oak Park, led by **Dennis Northway**, along with young organists **Madeleine Woodworth** and **Charlie Carpenter**. Now in its twelfth year, the choir, made up of mostly high school students, is dedicated to singing music of the Renaissance. Mr. Carpenter began, playing Vierne's *Carillon sur la sonnerie du carillon de la chapelle du Château de Longpont (Aisne)* from 24 *Pièces en style libre*, op. 31, no. 21, with skill and aplomb.

The choir sang *Kyrie Eleison* from William Byrd's *Mass for four voices* very well, in proper Anglican style. They surprised us by singing not from the rear gallery where the organ was, but from the perimeter gallery above the high altar. After **Madeleine Woodworth** played *Divertissement* from Vierne's 24 *Pièces en style libre*, with plenty of drive from this powerful organ, the choir



Wiener, 1927, Chapel of the Holy Spirit

offered *Blessed Are the Pure in Heart* by Eric DeLamarter (1880–1953), a beautiful setting sung and conducted with great sensitivity. Woodworth led the hymn, Leo Sowerby's "Come risen Lord, and deign to be our guest" (ROSEDALE). The choir moved to different places along that perimeter gallery each time they sang, slowly making their way to the organ loft—a magical effect. Northway led these well-trained students beautifully in Peter Lutkin's *The Lord Bless You and Keep You*.

A new setting of *Ave Verum Corpus* was by a familiar figure: 20 year-old Adam Gruber, an alumnus of this choir and organ student of Dennis Northway, who has played for us many times and is now a student at Oberlin. The piece was well constructed and showed that Gruber has a future in the art of composition. **Charlie Carpenter**, a current Northway student, played the Widor *Toccata*. Great job, Charlie! Kudos to Dennis Northway for giving these young people a chance to perform at the convention!

Buses then took us to Evanston, for dinner at the North Shore Hotel downtown, and then the treat of several neighborhood open consoles. Some of the young, fast-moving types, led by Nathan Laube, made it down to St.

Luke's Church and its magnificent E.M. Skinner. It was a grand, fun, free time.

The day concluded at the Music Institute of Chicago. This building, a former Christian Science church, retained its 1914 E. M. Skinner organ, Op. 208 (the oldest functioning Skinner in Illinois, according to our *Atlas*), a modest 3m instrument whose pipes stand at the back of the platform in front of the 900-seat auditorium built in the Neoclassic style favored by Mary Baker Eddy. The console is on the stage. Recitalist **Scott Montgomery** began with Saint-Saëns' *Fantaisie in E-flat*. The *forte* sections demonstrated the sturdy foundation stops echoed by the Cornopean—a great sound. Montgomery played Bach's transcription of Vivaldi's *Concerto in D Minor*, BWV 596, in the Romantic tradition, with shades and all. I loved the *ppp* strings in the second movement. It worked surprisingly well.

In the *Choral* of Widor's *Symphony No. 7*, op. 42, no. 3, Montgomery captured the mood nicely, alternating string, flute, and foundation tone. *Scherzo* from Vierne's *Symphony No. 2*, op. 20, was an audience favorite; Montgomery did a fine job, and so did the Skinner. Huge flute sounds crowned the ensemble. Dudley Buck's *Variations on Home, Sweet Home*, op. 30, displayed the big, bold Cornopean, Vox Humana, Flügel Horn, and the Great Philomela. The Swell Aeoline and Unda Maris closed the piece—wonderful sounds that made my mouth water. One young member was heard to say, "I want an E. M. Skinner in my church!" In a beautiful calm Calvin Hampton *Lullaby*, Montgomery summoned all of the organ's softest sounds. The Swell Gedackt accompanied the Clarinet in the tenor range; the Vox Humana was heard again as a solo with a 4' flute. Unda Maris and Aeoline were a great combination. This is a piece your congregation would love!

In Guilman's *Caprice in B-flat*, op. 20, no. 3 from *Pièces dans différents styles*, Book VI, there was a good deal of playful shifting of manuals—welcome after the Hampton's quiet gentility, and very well played. This organ has no general pistons, so Montgomery employed two very skilled stop pullers. The hymn was Mary Baker Eddy's "It matters not what be thy



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Convention Report

lot" (GLOAMING). Montgomery closed his fine program with John Knowles Paine's sturdy *Concert Variations on the Austrian Hymn*, op. 3, no. 1—always a good tour of an organ. We returned to the hotel tired but exhilarated.

Thursday, July 12

Thursday dawned bright and sunny. At Chicago's Evangelical Lutheran Church of St. Luke (ELCA) we heard **Erik Wm. Suter** play the large 1963 3m Schlicker.



Schlicker, 1963, Evangelical Church of St. Luke

The church's long, high nave offers wonderful acoustics. The main organ stands in the rear gallery, with a Positiv mounted on the railing. The clear, refined sound includes marvelous mixtures that were like cooling drops of water. A smaller unit organ is in front of the church. Suter opened with Bach's *Prelude and Fugue in G*, BWV 541; he has a fine and clean technique, and tempos were perfect for both music and room.

Dale Wood's gorgeous setting of *In Thee Is Gladness* began with strings and a 4' flute. We also heard lovely solo reeds. In "Come down, O love divine" (DOWN AMPNEY), Suter showed brilliant hymn leadership. His time as organist at Washington National Cathedral was evident in a grandiose and thrilling style of playing; his last verse reharmonization was a thing of wonder.

In Peter Eben's *Nedelní Hudba* (*Music for Sunday*), *Finale*, Suter put the blazing reeds on full display. After a quiet section with strings, solo flutes, and quiet solo reeds, some growling and menacing pedal sounds took us back to the louder, livelier music. Organ and organist were a fabulous combination; this fantastic concert was a great start to the day.

We proceeded to the huge and imposing St. Josaphat's Church in Chicago, in Romanesque style with massive stone walls, blessed in 1902. The first organ in the rear gallery, built by the Wisconsin Pipe Organ Factory in 1902, was replaced in 1924 by a 3m Kilgen, Op. 3386, which used some pipes from the previous instrument and retained its case. In 2004, the Bradford Organ Company installed a "much traveled" 1872 2m



Johnson, 1872, St. Josaphat's Church

Johnson Organ Company Op. 386 in the nave on the right side. Our recitalist **Bernadette Wagner** earned her bachelor's degree from the Jacobs School of Music at Indiana University; she is now a graduate student at Arizona State University. Wagner began with two Brahms settings of *O Welt, ich muß dich lassen* on the Kilgen; diapasons were warm and rich in the reverberant space—nicely played. She then came downstairs to the Johnson organ for the hymn "Creator spirit, by whose aid" (SURREY). Bernadette Wagner and the room-filling sound of this 14 stop-organ were quite up to the task of accompanying us.

Movements II and III of Mendelssohn's *Sonata No. 4 in B-flat*, op. 65, featured the organ's beautiful Clarinet, Oboe and Bassoon, and lovely flutes—very pleasing playing with a well-developed sense of musical line. Wagner closed her fine recital with Daniel Pinkham's *The Book of Hours*, a nice demonstration of the various combinations on this well-made treasure from another century.

Chicago's Wicker Park Evangelical Lutheran Church, ELCA, was formally organized in 1879; the present Romanesque church was finished in 1907. The 1907 Möller tracker is still in use; sadly, however, only part of the Swell division was operable; so much of the program was compromised; at times it was difficult to even hear the organ. Our players were **Dennis Northway** and **Adam Gruber**. Northway opened with a very soft Clarence Eddy *Prelude in A Minor*, using the Möller's beautiful strings very well, then played Harrison M. Wild's ironically named hymn "Softly fades the twilight ray." Adam Gruber played two selections from Bach's *Orgelbüchlein*, and Northway played Pachelbel's *Aria Sebaldina* from *Hexachordum Apollinis* (1699). I felt sorry for these gentlemen having to play an instrument not up to convention standards. We had to listen very carefully to hear anything, but I must say that it was always worth the effort.

During free time downtown, we could either visit the Chicago Cultural Center in the grand old former public library, or, as I did, cross Michigan Avenue and visit



Möller, 1907, Wicker Park Evangelical Lutheran Church

Millennium Park with its fantastic Frank Gehry-designed bandshell, and the three-story Anish Kapoor "Cloud Gate" steel sculpture (known locally as "The Bean"). The entire complex is brilliant.

A problem arose, beyond the convention leaders' control. The 1927 3m Estey at the John Murphy Auditorium of the American College of Surgeons was unable to be played. So our brave recitalist, **Cathryn Wilkins**, moved to a quite different venue and organ—the huge 4m Aeolian-Skinner in the Fourth Presbyterian Church on Michigan Avenue, across the street from the 100-story John Hancock Center—and very quickly adapted her program. Designed for a very different instrument, the program did not make full use of this organ's range, but was nevertheless entertaining. Wilkins played some waltzes by Brahms for piano, Vierne's *Scherzetto* from *24 Pièces*, and *Le Cygne* from Saint-Saëns' *Carnival of the Animals*. She ended with three movements from *In Fairyland* by Roy Spalding Stoughton (1884–1953)—a pleasant recital.

Our buses took us to Navy Pier—a huge place with a highly charged carnival atmosphere. We boarded "The Spirit of Chicago" for a late-afternoon harbor cruise and buffet dinner. The dramatic Chicago skyline was very beautiful. We enjoyed each other's company and the tasty food.

As we were downtown at 6 pm, when traffic was busy (with numerous street carnivals), our buses got snagged—the only bus problem all week. Our evening recital was at St. Pauls United Church of Christ, founded in 1843 to serve German-speaking Protestants. In 1959 the present English Gothic-style building was completed and the 4m Aeolian-Skinner, Op. 1328, installed. Its main pipe chambers are situated above and on either side of the chancel. In 1998–2000 the Berghaus Organ Company completed the organ as originally planned, updating some of the mechanical features of the console, located at the front.

Our performer was well-known Chicago organist **David Schrader**. It took about 40 minutes for everyone to arrive, and bless his heart, Schrader entertained us early arrivals with an impromptu performance, from memory, of Bach's *Tocatta, Adagio and Fugue in C Major*. It was delightful.

When the audience was finally in place, Schrader began with Bach's *Prelude and Fugue in E Minor*, BWV 548 ("The Wedge"). Some of the playing was rushed, which took away from the towering majesty of Bach's music. The organ was more than up to the style, and Schrader used it quite well. In *Commotio*,

op. 53 by Carl Nielsen (1865–1931), we heard mixture tone for a very long time, which, right after the Bach, grew tiresome. Finally, some flute sounds were heard, leading to contrasting dynamics in another section. A fugue began—Schrader's tempos were just fine. We then heard what I believe was the lovely Gedeckt in the Antiphonal division, located high in the rear balcony—imaginative and colorful use of contrast. He used dramatic moments to good effect. The piece was OK, but it seemed to be longer than needed. Although Schrader played it well, my ears could have done with less mixture tone; at the end, he drew all of the high-pitched mixtures, bordering on painful after such a long piece.

After intermission, the lovely hymn "O blest Creator of the light" (LUCIS CREATOR) was followed by Frank Ferko's *Symphonie brève* (1987). The opening *Andante* had a running bass line in the pedals, with foundation stops and reeds in chords on the manuals. Attractive flute sounds accompanied a Cornet. The pedal motion returned with punctuations from those singular A/S reeds. The *Tocatta* began on strings and flutes with fast figures. A bonny solo flute sounded out a tune in the pedal's tenor range. We heard wonderful colors in this very appealing work. In the final *Chorale*, the use of mixtures and reeds was startling. The writing was fresh, sort of Messiaen or Langlais "lite".

Schrader closed with Reger's *Fantasia and Fugue in D Minor*, op. 135b. Plenty of contrast is called for and we got it, in a fine tour of this noble instrument's fine solo voices and choruses. It was all beautifully played with great attention to the rhythmic and thematic structure.

Friday, July 13

The final day, devoted to regional organbuilders, began with **Sebastian M. Glück's** lecture on "Innovation, Adaptation, and Stagnation: The Tonal Trajectory of the Roosevelt Organ." Hilborne and Frank Roosevelt, aristocratic aesthetes as well as businessmen, were interested in organbuilding. Glück discussed their life and work, people who influenced them, and how their work still influences American organ building over a century after their deaths—most interesting.

We then were bused to Grace Lutheran Church in River Forest. Founded in 1902, the present English Gothic-style building was dedicated in 1931. The organ began as Skinner Organ Company, Op. 833, a 3m, 36-rank organ, rebuilt in 1956 by Schlicker. In 1987, it was rebuilt and enlarged to its present size by the Berghaus Organ Company of Bellwood, Illinois. The pipes are in twin chambers on either side of the altar, the console in a balcony over the left transept. The church has beautiful carvings and a live acoustic.

Organist **Karen Schneider Kirner** began with a hymn: "As daylight steals across the skies." Kirner wrote the tune, MORNING HYMN, which was quite good. Eugène Gigout's *Grand Chœur dialogue* made good use of the reeds. I could have done with less mixture tone. Kirner's steady playing gave this majestic piece its just due. After Gigout's *Scherzo*, from *Dix Pièces*, we then heard *Variations sur un Noël bourguignon* by André Fleury (1903–95), which showed some of the organ's softer stops as well as fuller sounds. The music was attractive—like an updating of Dandrieu.

This is a very loud organ. Seated in the front row, I wished that I had sat further back because Kirner may have crossed a line with overuse of tutti. Mixtures and reeds together over a long stretch of time is tiring.

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A *Gigue for the Tuba Stop* by Donald Stuart Wright (b. 1940) was next—a thrilling piece, but again loud. My ears longed for strings and flutes played with the shades closed. Chicago composer Keith S. Kalemba's (b. 1972) *Toccata* was also a loud piece. Kirner is a fine organist, but her programming choices were not wise. We did not hear any of the soft solo reeds. Another hymn followed: "Sing the Lord a new song," to a tune written by Ms. Kirner. One final blaringly loud piece brought her program to a close: Marcel Dupré's *Carillon*, from *Sept Pièces*, op. 27.

OHS convention recitalists usually take great pains to show the entire range and color of the organs to which they are assigned in thoughtfully and carefully chosen pieces. Sadly, this was not the case.

On to Wilmette, and St. John's Evangelical Lutheran Church ELCA, to hear **William Aylesworth**, former organist at that church, long-time and well-loved performer at OHS conventions, and past OHS president. The church, founded in 1903, built its present English Gothic red brick worship space in 1923. Aylesworth told us that he was approached in the late 1980s by the Bradford Organ Company, offering to build an organ as an example of what they could do with recycled materials from other organs. The result was Bradford's Op. 6 from 1990, a very



Bradford, 1990, St. John's Evangelical Lutheran Church

successful 2m instrument. It stands in a small transept, with pipework in a chamber to the left of the altar, using a space formerly occupied by a Wangerin organ.

Aylesworth began with "O God, our help in ages past" (ST. ANNE). Bill was organist here for 38 years, and knows how to lead a hymn in this space. It was beautifully played. Bach's *Wir glauben all an einen Gott*, BWV 680, wonderfully showed this organ's great clarity. *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, demonstrated the lovely Oboe with tremolo. In Dandrieu's *Trio avec Pédale*, we heard the warm Clarinet, which came from a Hutchings organ. The beautiful Great 4' Gedeckt, and the Swell 4' Flute d'Amour (from a Johnson & Son organ, Op. 389) worked very well. Dandrieu's *Duo en cors de chasse sur la trompette* used, I believe, the Great Trumpet, which came from a 19th-century organ. It had a surprisingly robust sound.

Aylesworth ended his fine recital with Guilman: Three *Nöels*, op. 60, demonstrated more solo stops; *Marche sur un thème de Hændel*, op. 15, no. 2 was very well played and sent us out on a high!

At Glenview Community Church (UCC), we heard young organist



Buzard, 1999, Glenview Community Church

Stephen Buzard in music for organ and brass quintet. The organ was built by Stephen's father's company: John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, Op. 21 (1999). In the Colonial-style church the organ is in three chambers behind the altar; a rank of Principal pipes provides façades for each of them. The center chamber's façade is of polished tin, while the flanking chamber façades are flamed copper. The console is in the French style; the organ as a whole is highly eclectic, speaking with a sturdy sound and a wide range of color and tone on its 69 ranks.

Bach's *Concerto in C Major after Johann Ernst*, BWV 595, was a clean, spirited performance with just the right amount of rubato, followed by Buzard's own transcription of Schubert's *Du bist die Ruh*, D. 776, displaying strings and several beautiful solo stops (my favorite was the Great 4' Open Flute with tremolo), played with sweet sensitivity. Durufle's *Scherzo*, op. 2, showed more of this instrument's variety and range.

In Percy Whitlock's *Five Short Pieces*, the *Allegretto* used the many flute stops. The Great Harmonic Flute was featured as a solo accompanied by the Choir strings. We also heard the Swell Trompette in the tenor range. *Paeon* featured the Major Tuba 8' stop (on 15 inches of wind), quite thrilling. We then sang Stephen Buzard's arrangement of the hymn "How shall I sing that majesty" (COE FEN, a marvelous tune). The time he spent in England was very much evident in his style of playing. *Prelude, Elegy and Scherzo* by Carlyle Sharpe (b. 1965) was commissioned for this convention by Rodney Holmes. Stephen used many beautiful solo stops in *Elegy*, beginning with a sad little song on the Choir's Cor Anglais, then a tiny Cornet, the Corno di Bassetto, and this organ's beautiful strings. The lively *Scherzo* for organ and brass is a good addition to the repertoire.

Stephen Buzard ended this superb recital with Jeanne Demessieux's *Te Deum*, op. 11, easily communicating the profound nature of this music, all very splendid. We heard this fine organ play music from many different periods and national styles with ease—and Stephen Buzard is someone to watch!

The grand finale of the convention was a visit to the Place de la Musique in Barington Hills, Illinois. It has the world's largest collection of restored automatic musical instruments, the largest theatre organ in the world (5m, 80 ranks), and is also the private residence of Mr. and Mrs. Jasper Sanfilippo. The 46-acre complex includes an enormous shed that houses most of the mechanical instruments and a huge carousel. We ate a picnic supper amidst this collection, then soon made our way to the 44,000 square-foot house with its huge theatre organ in a massive auditorium big enough to hold the entire

convention. The organ comes from many sources—some new, some vintage. There are four 32' ranks; the massive 32' Diaphone and Bombarde pipes line the walls on either side of the stage, as do the countless percussions, including a set of 32 Deagan Tower Bells, the largest of which we were told weighs 426 pounds!

Our multi-talented recitalist, **Jonathan Ortloff** (looking quite snappy in his bright red socks), presented a highly entertaining program of mostly familiar music played with great style and good humor. We heard the theme from *Family*



Jonathan Ortloff at Place de la Musique

Guy, some sweet salutes to the late Henry Mancini (*Charade* and *Moon River*), a bit of nostalgia for those of us of a certain age, "Puffin' Billy" (or as I remember it, the theme from *Captain Kangaroo*). *The Trolley Song* used all manner of percussion sounds, which raised the roof! Ortloff's transcription of Stravinsky's *L'Oiseau de Feu (Tableau II)* showed great skill. I really admire his generation of organists who have become so adept at the art of transcription. He ended with *An American in Paris*, which was great fun. But the part of the recital that left us all in pain with laughter was the hymn

"Earth and All Stars" (DEXTER), one not exactly on my list of favorites. The text is unintentionally humorous—I cannot get past "loud boiling test tubes" with a straight face. On this huge organ, Jonathan was able to illustrate each turn of phrase in sound effects that were hilarious and a perfect end to the evening.

This was a very good convention. Instruments, recitals, performers, lecturers—the great variety never left us bored. Buses were agreeable, respectful of our needs, on time, and quiet during recitals. Food was filling and good, and the publications (*Atlas*, *Handbook*, and *Hymnlet*) were beautifully produced, with wonderful content. (Good companions to the above would be *Pipe Organs of Chicago*, Vols. 1 and 2, by Stephen Schnurr and Dennis Northway. Gorgeous photographs, specifications, and histories of each building and instrument will keep you entertained for hours.) This was the third OHS convention in Chicago; we certainly saw and heard a breadth and depth of pipe organ beauty that other cities would be more than pleased to have. We were treated with great humor and kindness all week long. The committee did an outstanding job! Bravo, Chicago! "It's my kind of town."

The 2013 convention is in beautiful Vermont: <http://www.organsociety.org/2013/>. See you there!

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

Photo credit: William T. Van Pelt, III

THE OHS CATALOG

SHEET MUSIC ✦ BOOKS ✦ RECORDINGS



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The University of Michigan 52nd Conference on Organ Music

By Marijim Thoene and Gale Kramer



Kipp Cortez

The University of Michigan 52nd Conference on Organ Music took place September 30–October 3. The annual conference is organized by Marilyn Mason, who has brought world-class performers and scholars to Ann Arbor for some 51 years. The conference offered a feast of sounds, from the 16th-century organ Mass *Missa Kyrie fons bonitatis*, to the world premiere of *Three Pieces for Organ* by Czech composer Jiří Teml; performers ranged in age from “twenty-somethings” to seasoned veterans. This year’s conference inaugurated a new event—an improvisation competition. The five contestants dazzled the audience with their ingenuity, creativity, and ability to transform a simple melody into new music. As Michael Barone commented, “The organ is a magnificent creation, but it only comes alive when people play it.”

Sunday, September 30
4 PM, Hill Auditorium

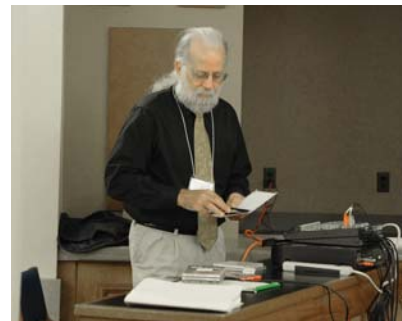
The opening event, **Kipp Cortez’s** master’s degree recital, signaled the excellence and vitality that were to mark the entire conference. His formidable technique was apparent in his program:

Carillon by Leo Sowerby; *Prelude, adagio et choral varié sur le thème du ‘Veni Creator’*, op. 4, by Maurice Duruflé (the performance was enhanced by the singing of the Gregorian hymn by St. Andrew’s Episcopal Church compline ensemble, directed by **Deborah Fris-auff**); *Les Corps Glorieux (Le mystère de la Sainte Trinité, VII)* by Olivier Messiaen; *Rhapsody in D-flat Major*, op. 17, no. 1, by Herbert Howells; and *Variations sur un vieux Noël* by Marcel Dupré. The latter was a *tour de force*. The crowd stood and cheered his playing.

8 PM, Hill Auditorium

Almut Roessler, the renowned interpreter of Messiaen’s organ works, was scheduled to perform; however, due to circumstances beyond her control, she had to cancel her U.S. tour only two weeks before the conference. **David Wagner** was chosen to play the concert in her place. He was a great choice: a native Michigander, born and raised in Detroit, a sought-after recitalist, a well-known radio personality, and professor of music and university organist at Madonna University in Livonia, Michigan. He is the program director and music host of the classical

music station WRCJ-FM in Detroit. He opened and closed his recital with William Mathias’s *Processional* (1964) and *Recessional*—pieces that exploited the instrument’s broad and rich spectrum of colors. Dr. Dave “the artist” and Dr. Dave “the raconteur” delighted the crowd with four centuries of organ music and commentary, explaining the connection between these disparate works: *Versets on Veni Creator Spiritus* by Nicolas de Grigny; *Passacaglia and Fugue in C Minor*, BWV 582, by J. S. Bach; and *Sonata No. 1*, op. 42, by Alexandre Guilmant. These composers are linked together by fortuitous events. Wagner pointed out that while no autograph copies from de Grigny exist, we have J. S. Bach’s hand-copied manuscript of de Grigny. He also related that in 1908 Guilmant directed the first publication of de Grigny’s organ works and that Guilmant played the basis of his *Symphony No. 1* on the organ built by the Farrand & Votey Company in 1893 for the World’s Columbian Exposition in Chicago, which was purchased by the University of Michigan in 1894 and has since been named the Frieze Memorial Organ. It was rebuilt and reconditioned by the Aeolian-Skinner Organ Company of Boston and resides in Hill Auditorium.



Michael Barone



Steven Ball and Barton theater organ

Tuesday, October 2

Michael Barone, host of *Pipedreams*, presented a fascinating pastiche of recordings culled from his vast library in his lecture, “Imagining the Future, Celebrating the Past.” He presented organ music by contemporary composers who are stretching the boundaries of old forms, combining other instruments with the organ, and implementing Danish and Norwegian folk songs, jazz, and blues in new ways. Barone played numerous examples of intriguing new music for the organ that finds inspiration in J. S. Bach and old hymn tunes.

The first composer on his list of “cutting edge” composers was Henry Martin, who teaches composition at Rutgers University; he received the 1991 National Composers Competition and the Barlow International Composition Competition in 1998 for his *Preludes and Fugues for Piano*. Barone commissioned him to compose organ preludes and fugues in G major and E minor for the 25th anniversary concert of *Pipedreams* that took place at the 2008 AGO convention in Minneapolis; Ken Cowan premiered the works. Since then Barone has commissioned preludes and fugues in D major and B minor, which Cowan premiered in 2009; *Prelude and Fugue in E Major*, premiered by Isabelle Demers in 2012; and Stephen Tharp has agreed to premiere the next set of preludes and fugues.

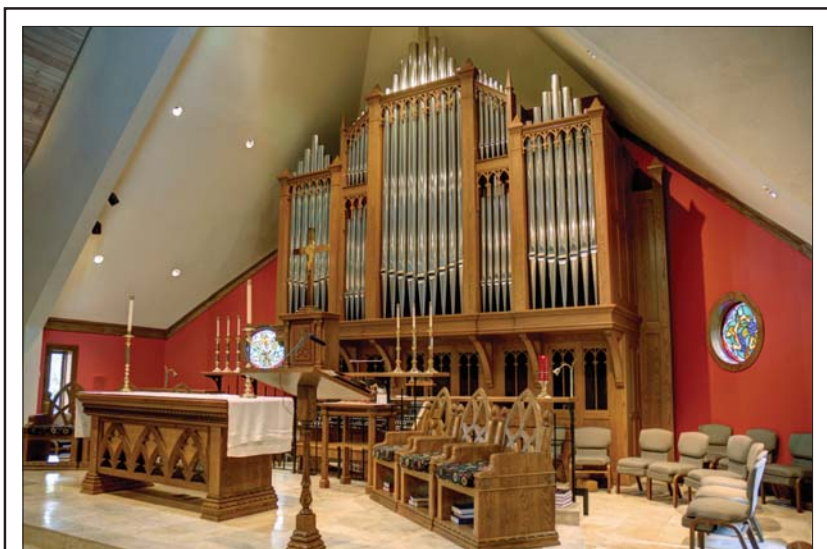
Henry Martin’s “new music” interjects jazz, burly elements of dissonance, kaleidoscopic colors, and shifting textures into the constructs of the preludes and fugues of Bach’s *Well Tempered Clavier*. In his *Prelude and Fugue in G Major* the virtuosic demands are apparent in the perpetual motion of the prelude and the driving intensity of the fugue.

To illustrate the pulsing life of organ music today, Barone played many recordings of live improvisations as well as new music. This list includes only a few of the recordings presented: Gunnar Idenstam, *Folkjule: A Swedish Folk Song Christmas and Songs for Jukksjarvi: Swedish Folk Songs*; Matt Curlee/Neos Ensemble of jazz-styled arrangements for organ, violin, vibraphone, and drums; Barbara Dennerlein playing jazz on the pipe organ; and Monte Mason, *Psalm 139* for choir, organ and electronics.

Barone continued by pointing out that Paul Winter in his *Winter Solstice* concerts at the Cathedral of St. John the Divine uses the organ as the bedrock of his composition, and that Cameron Carpenter, playing in the Royal Albert Hall in London at end of the Olympics, stretched the boundaries of organ composition and made us feel as uncomfortable as Bach’s contemporaries were with him. Barone admonished us to find new audiences for the organ, to go beyond all the wonderful pieces we know, and explore the huge amount of repertoire that’s not played and can be adapted “if you push the right crescendo pedal.”

One of the most enlightening and entertaining events of the conference was **Steven Ball’s** lecture/recital, “Introduction to the Theater Organ,” given at the Michigan Theater, which proudly houses a 1927 Barton theater organ, the oldest unaltered organ in Ann Arbor. Steven Ball wears several hats—organist at the Michigan Theater, University of Michigan carillonneur, and manager of the Stearns Collection of Musical Instruments, as well as director of music at the Catholic Cathedral of the Most Blessed Sacrament in Detroit.

Ball began his presentation with a quiz. We were given the specifications



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Judges of improvisation competition: Karel Paukert, Pamela Ruiter-Feenstra, and William Jean Randall



Competition winners: Matthew Samelak and Steven Hoffman (runner-ups), Naki Sung Kripfgans (3rd place), Bálint Karosi (1st), Timothy Tikker (2nd)



Bálint Karosi, 1st prize winner of improvisation competition

of four pipe organs and asked to identify the country of origin, location, builder, date, and whether it was a theater organ. The last question was difficult: how can you tell from the specifications if the organ is a theater organ? The answer is, you can't! Dr. Ball's lecture was fueled by the criteria applied to the selection of each of the 2,500 instruments in the Stearns Collection: i.e., each piece was chosen to show how instruments evolve, aid in the study of organology, and promote the understanding of world cultures and music.

Ball explained what happens when a musical instrument evolves, and pointed out there is a cultural relevance and progression accompanying this evolution. (1) There is a dialogue between builders and composers. When the Barker Lever was introduced in 1837 to the organ at St. Denis, an envelope was being pushed, facilitating the composition of new organ music. (2) Change is marked by acoustical evolution: sound gets louder and the compass expands. He noted that the theater organ was specifically voiced and designed to duplicate the sounds of an orchestra, and using analog technology first produced what we know as "surround sound." (3) As instruments evolve, they become more vocal in nature—organ students are constantly told to let the music "breathe."

Steven Ball offered a brief history of the theater organ, commenting that Robert Hope-Jones created more patents for the theater organ than anyone. He invented the Tibia Clausa, stop tabs instead of drawknobs, increased the wind pressures (ranging from 10 to 50 inches), and enclosed the pipes behind walls and thick swell shades for greater expression. The merger of his company with Wurlitzer in 1914 ended in disappointment and led to his suicide in 1915. In 1927 Wurlitzer cranked out an organ a day for a demanding market, and organists were paid for playing in the theater.

The Michigan Theater organ, opus 245, was built in 1927 by the Barton Company, which employed 150 people, taught students to play, and placed them in theaters throughout the Midwest. The instrument is only one of 40 that exists in its original home with its original operating system intact, which includes combination action and console lift.

Steven Ball also proved to be the consummate entertainer. For 30 minutes we watched "One Week," a silent film starring Buster Keaton, while he improvised on the Barton organ. What fun to watch and hear the misadventures of Buster Keaton in high style.

Improvisation competition

For the first time in the conference's long history, an improvisation competition was included. One could feel the excitement as the audience filed into the sanctuary of St. Francis of Assisi Church for the final round. The sacred space, with its live acoustic and three-manual,

1994 Létourneau Opus 38, provided a perfect venue for the competition. The five finalists were chosen from a preliminary round based on submitted recordings. Judges of the preliminary round included **Joanne Vollendorf Clark, Gale Kramer, and Darlene Kuperus.** The judges for the final round were **Karel Paukert, William Jean Randall, and Pamela Ruiter-Feenstra.**

The five finalists were given 30 minutes without an instrument to plan their improvisation, which was to combine a prelude, a toccata, or a fantasia with a fugue on the tune PICARDY, and also include a free improvisation on a given theme. Their complete performance time was to last no more than 15 minutes.

It was intriguing to listen to each competitor's treatment of the themes, to hear music composed before us with marvelous fluidity and agility. We heard borrowings from the medieval ages to the present. No one envied the judges.

Bálint Karosi was awarded the Earl Moore first prize of \$3,000; **Timothy Tikker** was awarded the Palmer Christian second prize of \$2,000; **Naki Sung Kripfgans** the Robert G. Glasgow third prize of \$1,000; and **Steven Hoffman** and **Matthew Samelak** the runner-up prizes of \$500.

The behind-the-scenes organizer, **Michele Johns**, and her committee of **Gale Kramer, Darlene Kuperus, and Marcia Van Oyen** did a superb job in planning this remarkable event.

8 PM, Hill Auditorium

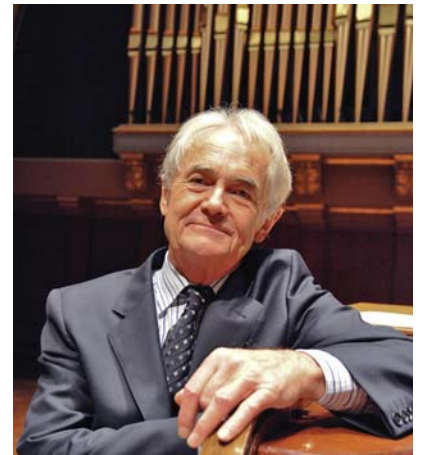
It was a privilege to hear **Karel Paukert** perform Czech organ music as



Gale Kramer, Darlene Kuperus, Michele Johns, and Marcia Van Oyen

well as pieces that embody the spirit of improvisation. His program gave ample evidence that the repertoire for organ is crossing new boundaries, using colors and timbres in new ways. His playing of *Frammenti* by Karel Husa (b. 1921), *Toccatina and Fugue in F Minor* by Bedrich Antonín Wiedermann (1884–1951), and *Adagio and Postludium* from *Glagolitic Mass* by Leos Janáček (1854–1951) was infused with rare sensitivity and energy. He played cutting edge music by Jiri Teml (b. 1963) and Greg D'Alessio (b. 1963) with the same intensity. We were honored to hear Paukert play the world premiere of Jiri Teml's *Three Pieces for Organ*.

Paukert's choice of "Albion II" from *Albion* by Greg D'Alessio was a shining example of what can emerge in organ repertoire when tapping into the resources made available in the digital age. Paukert played a score for organ and electronic tape with sounds, he explained, "derived from the electronically processed tonal palette of the



Karel Paukert

McMyler Organ by Holtkamp at the Cleveland Museum of Art." This piece for organ and electronic accompaniment is definitely New Age music; spellbinding magic resulted by combining digitally manipulated with acoustic sounds of the



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Conference Report



Colin Knapp and Andrew Earhart



Renate McLaughlin



James Kibbie's students: Colin Knapp, Stephanie Yu, Andrew Lang, Matthew Dempsey, and Matthew Kim



Scott Hyslop

pipe organ. He concluded his concert with two well-known works, both of which are improvisatory in character and spirit: Jehan Alain's *Deuxième Fantaisie* and Franz Liszt's *Prelude and Fugue on the Name of B.A.C.H.*

Wednesday, October 3 9:30 AM, Blanche Anderson Moore Hall

The 16th-century organ Mass, *Missa Kyrie fons bonitatis*, was performed by students of Professor James Kibbie: Andrew Earhart and Colin Knapp, with chants sung by Joseph Balistreri. The score will be published by Wayne Leupold in 2013 and is the culmination of ten years of research by Scott Hyslop.

The performance was followed by Scott Hyslop's lecture, "Pierre Attaignant: The Royal Printer and the Organ Masses of 1531." Hyslop's interest in classical French music was the basis for his doctoral thesis. His continued work

on the topic is about to see its fruition in his publication of the performance edition of Attaignant's *Missa Kyrie fons bonitatis*. Hyslop explained that it was a unique accomplishment for Attaignant to be able to print three items (staff lines, notes, and text) simultaneously and that in 1537 Attaignant became the official printer and book seller to King Francis I of France. Unlike the popular *Missa Cunctipotens*, the *Missa Kyrie fons bonitatis* contains the Credo, which agrees with Paris usage. The new edition will include an accessible essay on *musica ficta* written by Kimberly Marshall.

2 PM, Hill Auditorium, lower lobby

Renate McLaughlin, a graduate student of Marilyn Mason, lectured on "Karg-Elert: a musician at the wrong place and the wrong time." She documented events in the life of the composer that had a negative influence in keeping him from enjoying the recognition he deserved during his lifetime. She presented interesting biographical details that showed him to be out of touch with reality and a man lacking in common sense. Her question of why his dreams of fame and glory were never realized was answered in her lecture topic.

3 PM, Hill Auditorium

The students of James Kibbie played *Symphonie No. 6 in G Minor*, op. 42, no. 2, by Charles-Marie Widor. His students gave polished performances. The performers and the movements they played were: Colin Knapp (Allegro), Matthew Kim (Adagio), Matthew Dempsey (Intermezzo), Stephanie Yu (Cantabile), and Andrew Lang (Finale).

8 PM, Hill Auditorium

Timothy Tikker, a doctoral candidate studying with Professor Marilyn Mason, programmed an interesting mix of well-known and lesser-known repertoire. Well-known pieces included Mendelssohn's *Sonata in B-flat Major*, op. 65, no. 4; J. S. Bach's *Partite diverse sopra il Corale Sei gegrüßet, Jesu gütig*, BWV 768; Max Reger's *Toccata and Fugue in d/D*, op. 59, nos. 5 and 6; and Messiaen's *Dieu Parmi Nous* from *La Nativité du Seigneur*. It was in the lesser-known pieces that Tikker communicated what seemed to be the essence and soul of the music. He captured the intensity and drama of Ross Lee Finney's *The Leaves on the Trees Spoke*. Tikker set the stage of Vincent Persichetti's *Do Not Go Gentle* for organ pedals alone, op. 132, by playing a recording of Dylan Thomas reading his poem. Likewise, he seemed to revel in the lyricism and quiet loveliness of Herbert Howells' *Quasi lento, tranquillo* from *Sonata for Organ*.

Conclusion

We thank Marilyn Mason and all who participated in the 52nd Conference on Organ Music. You offered us a sip of the elixir of life and we left refreshed.

—Marijim Thoene

Marijim Thoene received a D.M.A. in organ performance/church music from the University of Michigan in 1984. She is an active recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, Mystics and Spirits and Wind Song are available through Raven Recordings. She is a frequent presenter at medieval conferences on

the topic of the image of the pipe organ in medieval manuscripts.

Monday events

Guest lecturer Susanne Diedrich of Wuppertal, Germany described rhetorical/musical devices used in Bach's *Orgelbüchlein*, such as *circulatio*, *suspiratio*, *katabasis*, *anabasis*, and *exclamatio*, which were illustrated in performances by U of M students Timothy Tikker, Renate McLaughlin, Josh Boyd, and Kipp Cortez.

Speaking on the history of organ improvisation, Devon Howard of Chattanooga, a graduate of the University of Arizona, outlined possible reasons for the decline of improvisation in this country, as well as for its resurgence. He urged students to learn improvisation as a way to understand composed works more thoroughly. Howard's model of imitation, assimilation, and innovation presaged the method described by the next speaker.

Pamela Ruiter-Feenstra proposed a model of construction, deconstruction, and reconstruction, by which one might create an improvisation by imitating extant compositions. In illustration of her book *Bach and the Art of Improvisation*, she performed a recital of five works by Bach, Pachelbel, and others, following each with an improvisation derived from some aspect of its model. She also highlighted some of the pedagogical resources available for teaching improvisation, distinguishing three different approaches and three levels of proficiency.

Seven high school students from the Interlochen Arts Academy, prepared by their teacher Thomas Bara, performed a stunning program in the afternoon slot. Joseph Russell, Garrett Law, Hannah Loeffler, Michael Caraher, Emily Blandon, David Heinze, and Bryan Dunnewald played with poise, spirit, maturity, and musicality.

Professor James Kibbie and his colleague Professor David Jackson and the University of Michigan Trombone Ensemble (19 players) brought the evening to a high point. Kibbie and Jackson presented works for organ and trombone by Koetsier, Schiffmann, and Eben. The trombones (*senza organo*) made an impact in a canzona by Gabrieli and a transcription from Morten Lauridsen. Kibbie's solo performance of "Moto ostinato" and "Finale" from Eben's *Sunday Music* crowned the evening.

—Gale Kramer

Gale Kramer, DMA, is organist emeritus of Metropolitan United Methodist Church in Detroit, Michigan, and a former assistant professor of organ at Wayne State University. As a student and graduate of the University of Michigan he has attended no fewer than 44 of the annual conferences on organ music. He is a regular reviewer and occasional contributor to THE DIAPASON. His article, "Food References in the Short Chorales of Clavierübung III," appeared in the April 1984 issue of THE DIAPASON.

Photo credit: Marijim Thoene

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Ascension Organ Academy

June 11–15, 2012

Church of the Ascension, New York

By Martin Goldray



Quoirin organ consoles

The second annual Ascension Organ Academy took place June 11–15, 2012, at the Church of the Ascension on Fifth Avenue and 10th Street in New York City. This week of masterclasses was instituted in June of 2011 to celebrate the inauguration earlier that year of the Manton Memorial Organ, a magnificent two-console organ built by Pascal Quoirin. (See *THE DIAPASON*, November 2011.) This 95-stop, 111-rank instrument was designed to play as much of the repertory as possible, with its three-manual mechanical-action console and four-manual electric-action console. A particular source for the timbral world of the organ was Messiaen's organ at the Église de Sainte-Trinité in Paris.

The eight students in the masterclass worked with two teachers: **Dennis Keene**, titular organist of the new instrument and the conductor for many years of the Voices of Ascension Chorus and Orchestra, and **Jon Gillock**, one of the foremost interpreters of the music of Messiaen and author of the recently published book *Performing Messiaen's Organ Music: 66 Masterclasses*.

The masterclasses were organized in ideal fashion. Each of the eight students played every day in one of the two classes, in either Gillock's afternoon class on the electric console or Keene's evening class on the mechanical console. Gillock's class focused on the 19th-century French repertory and the music of Messiaen, Keene's class on Bach and the French Baroque. A schedule was generated each day for the following day's class, and each student had almost an hour in the morning to prepare for that day's class on either of the two consoles. Just knowing what and when you were going to play in advance and having practice time each day was a luxurious change from other masterclasses I've participated in.

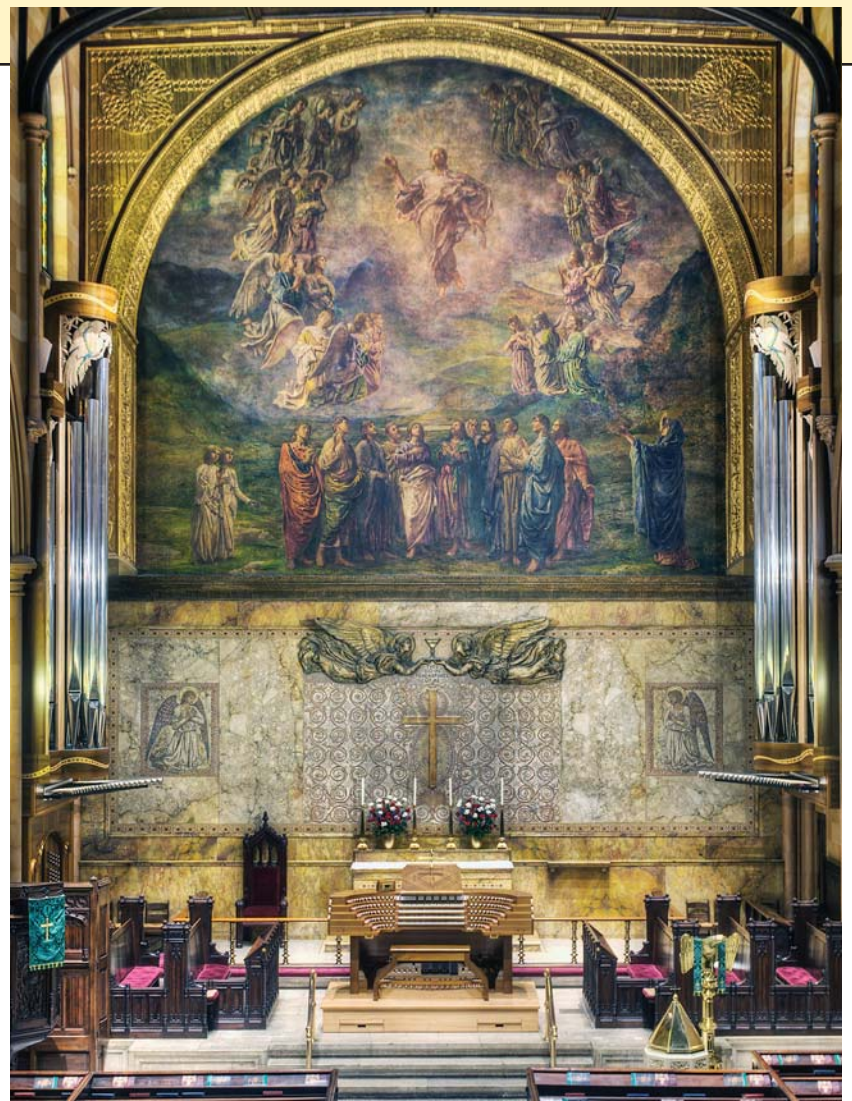
The other advantage of such a modestly sized class was that we really got to know each other and each other's playing. Part of the pleasure was getting to know the other students and sharing

our experiences, something made possible by the all-day format with dinner breaks, and the small group made it possible to agree on restaurants and to find tables large enough to accommodate all of us. The participants in the class, who came from all over the U.S., were Chris Dekker, Brian Glikes, Benjamin Kolodziej, Chad Levitt, Ryan Murphy, Eva Sze, Will Thomas, and myself.

Another benefit of the small class and daily performances by each of us was that we could observe each other's progress from class to class. I've found that the first encounter between student and teacher in a masterclass can be valuable, but it's relatively easy for the teacher to be impressive and for the student to hear attractive new ideas without really changing; only in continuing to work together can you really assess the responsiveness of the student and the ability of the teacher to transform the playing. It would be impossible to describe the range of ideas that were presented in the classes throughout the week but in briefest summary.

Dennis Keene's experience as a choral conductor was always evident in his attempts to get the performances to sing and breathe, and to more keenly reflect the dramatic shape of the music. The sound he produced on the mechanical action console was varied and beautiful, and almost piano-like in its range. Jon Gillock's attention to the emotional and transcendent content of the music, his understanding of Messiaen's compositional techniques and how to translate them into effective performance, and his ability to enter into the musical world of the student in an empathetic way were wonderful. Having the two classes on the different consoles was a great way to keep our ears fresh and to display the full capabilities of the Quoirin organ.

The repertory ranged from preludes and fugues, trio sonatas, and organ chorales by Bach to music by Couperin, de Grigny, Mendelssohn, Franck, Vierne, and Messiaen. All of this music was realized, to my ears, in ways entirely



Chancel, with 1888 mural "The Ascension" by John LaFarge

appropriate to the various styles, with a range of timbre and texture that was fresh, beautiful, and exciting. And a not insignificant aspect of the week and the performances was the physical beauty of the organ and the church, with its 1888 LaFarge mural over the altar and its Tiffany stained glass windows.

The third Ascension Organ Academy is scheduled for June 10–14, 2013. In the meantime, the Manton Memorial Organ can be heard every Sunday and in concerts by distinguished guest artists. On January 23, John Scott performed, and on March 5 Jon Gillock continues his series of concerts of major works

of Messiaen with the *Livre du Saint Sacrement*. Gillock is also in the process of recording Messiaen on the Quoirin organ, and these highly anticipated recordings will be available soon.

Martin Goldray is on the faculty at Sarah Lawrence College, where he teaches music history, theory, and piano, and has conducted the orchestra. Milton Babbitt wrote "Tutte le Corde" for him, and his many piano recordings include music by Babbitt, Elliott Carter, and Philip Glass, in whose ensemble he performed for 16 years. As an organist, he has attended the Haarlem Summer Academy and has studied with Christopher Wells and Kimberly Marshall.

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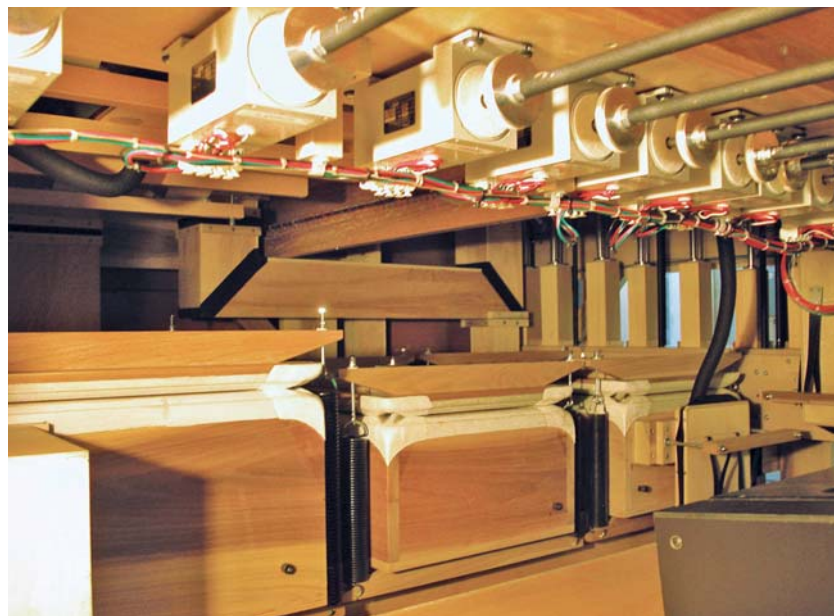
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From the artistic director

Sometimes great new organs result when materials from older instruments are recrafted and repurposed. Many of the best builders throughout history have reused former instruments to varying degrees in their new work. Our Opus 41 began life as a Möller organ, rebuilt and enlarged several times during its history. We happily agreed to reuse the best of the existing materials, all the while considering this project a commission to build a new organ. The façade's casework, for example, is the original Möller woodwork, redesigned and renewed, now including speaking pipes of the Great and Pedal 8' Principals.

We respect our clients' musical and liturgical needs, and the good work of those builders who preceded us. In this case, Trinity Lutheran Church wanted us to build them an organ that would meet the rich musical and liturgical needs of traditional Lutheran worship, honor the gifts of past donors of the existing organ, and respect the deep German heritage of the congregation and the wider community. They loved the tonal depth of our organs, but wondered if we could perhaps stretch our "Anglo-American" style and thereby create a unique work of art—just for them.

My organ-playing roots go deep into the performance of the great works of Bach, and the exciting "turning of the tables" that the Organ Reform Movement brought to our profession at the time I was just beginning organ study. My love for romantic textures and symphonic registrational colors developed as

a synthesis of these colors into the well-precedented framework of classic organ-building, not from a rejection of the lessons the Organ Reform Movement taught. An organ for Lutheran worship must be classically conceived, with a hierarchical ordering of the divisions and the choruses within those divisions. (Oh . . . but that's also how we go about designing an Anglican organ as well . . .)

The greatest artists throughout history are those who have taken existing styles and stretched them to make their own new style. So it is with styles of organbuilding. It is the classic discipline that we follow (which extends from the pipe scaling and voicing through the use of slider and pallet windchests), which allows us to craft our sound to meet a wide variety of contexts. For example, an organ for Lutheran worship should not be exclusively thin, top-heavy, and screechy (as are many examples of Organ Reform organs); on the other hand, its Principals probably shouldn't be Diapasons because its music places a greater importance on transparency of tone. A successful organ—style, denomination, and musical use notwithstanding—needs to be able to text-paint the words being sung or the mood being communicated by the composition. A significant part of Lutheran hymnody expresses profound darkness alongside the joyous light of redemption. Therefore, ought not its organ also be able to portray darkness as well as light? Shouldn't the organ be able to thunder and shake the floor—even when playing softly?

We were blessed to receive a strong endorsement of our work by Kantor Rev. Richard Resch from Concordia Theological Seminary in Fort Wayne, Indiana, and gratefully accepted an invitation to build this organ from

Trinity Lutheran Church's director of music, Brian Heinlein. We were asked to create the quintessential "Lutheran organ" for Trinity parish's expansive and impressive music program, combining the overall effect of our own "house style" with the specific items that differentiate the two. The result of the full organ, and the ability to make seamless crescendos and diminuendos, is that of a Buzard organ—one simply gets to full organ a bit differently! Principals are light in nature, flutes transparent. Strings are typically rich and warm, and in one instance explore colors created by tapered pipes. Reeds, while quite similar to those found in our other new work, are slightly adjusted to the nature of what was wanted.

The most recent previous rebuild had been undertaken by the former Schlicker Organ Company. A significant amount of the pipework added during this rebuilding was new. The Schlicker organ used low wind pressures and therefore low cut-ups in the flue pipes. Thus it was economically and artistically responsible to reuse them, altering the scales as appropriate, and cutting the mouths higher to meet the new tonal context. The original Pedal 16' open wood Diapason was retained, modified with new beards and proper tuning panels. The original Swell/Pedal 16' Lieblich Gedeckt was too small of scale to do its job, so we made four new pipes, which are mitered and bolted to the ceiling of the Swell expression box.

Our tonal director, Brian Davis, created this magical synthesis. Even before tonal finishing began, we could all tell that this was going to be a very special organ for everyone concerned. Each of our organs is a custom-designed and custom-built musical instrument, because

we draw upon an intimate knowledge of many styles and schools of voicing, as well as aspects of tonal design, for the particular musical contexts at hand. Add to that sensitivity for one's individual style and you have the making of art.

Ours is one of few modern commercial organbuilding firms that dares to believe it can create a unique place in the profession and its history by developing an individual artistic style. All of our visual and tonal designs, the engineering and execution, are accomplished in-house by our own artists and craftsmen. True, our style is inspired at its core by what some specific instruments have had to say to me. But it is the timeless concepts of classic organbuilding that provide the perfect framework to allow our style to thrive on its own, or be molded, shaped, and finessed to satisfy other contexts. When an organ bears the Buzard name, you know that the Art is never "outsourced!"

—John-Paul Buzard, President & Artistic Director

From the tonal director

The project for Trinity Lutheran Church in Sheboygan was full of tonal challenges from the very beginning. We were commissioned to build an organ for the parish that would meet the needs of the Lutheran liturgy as well as perform the huge treasury of music written for the church. On top of that, this instrument also needed to be able to convincingly play more modern and romantic repertoire. The old instrument had been redone several times by various firms and was leaning in the direction of bright and thin. Some stops individually sounded pretty, but had nothing else in the organ with which to blend. Herein was the largest problem of the old instrument. It did not meet the first and

Buzard Pipe Organ Builders, Opus 41

Trinity Lutheran Church, Sheboygan, Wisconsin

GREAT	
16'	Lieblich Gedeckt (Sw)
8'	Prinzpal (polished tin in façade)
8'	Rohrflöte
4'	Oktav
4'	Flöte
2½'	Quint
2'	Oktav
	Mixtur IV
16'	Englisch Horn
8'	Trompete
	Tremulant
	Zimbelstern (digital)
	Chimes (25 notes, digital)
8'	Festliche Trompete (horizontal inside case)

SWELL	
16'	Lieblich Gedeckt (wood)
8'	Spitzflöte
8'	Holz Gedeckt (from 16')
8'	Salzional
8'	Schwabung (TC)
4'	Prinzpal
4'	Kleinflöte
2½'	Nasat
2'	Flachflöte
1½'	Terz
	Groß Mixtur IV
16'	Fagott
8'	Trompete
8'	Oboe
4'	Klarine (from 16')
	Tremulant
8'	Festliche Trompete (Gt)

POSITIV	
8'	Harfenpfeife
8'	Metal Gedeckt
4'	Prinzpal
4'	Blockflöte
	Kornet II
2'	Oktav
2'	Pfeife
1½'	Larigot
	Zimbel III
8'	Dulzian
	Tremulant
16'	Festliche Trompete (Gt)
8'	Festliche Trompete (Gt)
4'	Festliche Trompete (Gt)

PEDAL	
32'	Untersatz (digital)
16'	Holz Prinzpal
16'	Subbass
16'	Lieblich Gedeckt (Sw)
8'	Oktavbass (polished tin in façade)
8'	Gedeckt (ext 16' Subbass)
8'	Lieblich Gedeckt (Sw)
4'	Choralbass (ext 8')
4'	Nachthorn
	Mixtur IV
32'	Kontra Posaune (digital)
16'	Posaune
16'	Fagott (Sw)
8'	Trompete (ext 16')
8'	Schalmei
8'	Festliche Trompete (Gt)

* Festliche Trompete stops are not affected by any couplers in any division, nor by couplers between divisions.

40 independent speaking stops, 52 ranks across three manuals and pedal



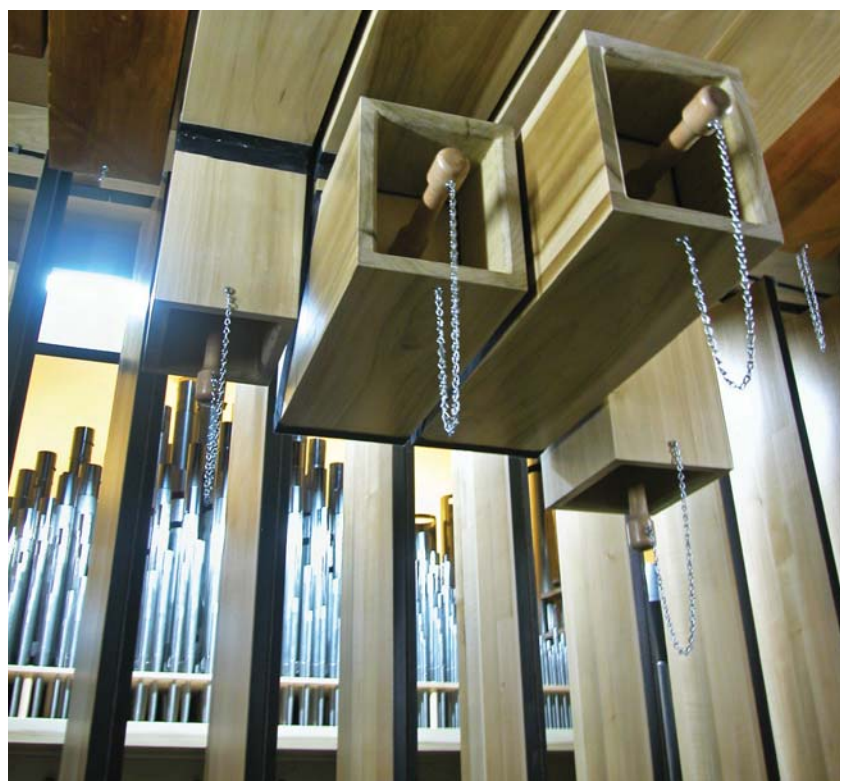
New trumpet resonators ready for installation



Swell pipework



The center of the façade



Swell 16' Gedeckt showing new basses, bolted to the ceiling

foremost requirement in organs that I voice, which is that the stops must blend, blend, blend! A copy of a set of pipes from "Saint So and So" doesn't automatically mean that it will be successful in a coherent instrument! You can scale things properly so that they will blend, and still capture the essence of the sound you are seeking.

And so we set forth on conceiving a tonal design that would blend well, fill the sanctuary with sound, and satisfy the musical needs of the congregation. Scales needed for the job were drawn up. When old pipes could be fit into the scheme they were reused. Several were liberally rescaled to make them work in the new sound scheme. Where there were gaps in the scaling concept, new pipes were ordered to fill these in. In this way, a pool of properly scaled pipework was ready to be voiced, with the intention of having a bit brighter sound than what we would do otherwise. Nicking is light, and the pipes have a light speech to them, which is charming but never dominates the tone itself. The result is an organ in which the flues are warm and singing and crowned by upperwork that is bright, but does not overshadow the lower pitches. It is very

much a concept from the Organ Reform Movement. Many organs in Europe that inspired the Organ Reform Movement are like this and perform as such in their own environment. That is the key! We do not copy what we see and hear in older organs but rather strive to recreate the essence of this sound in our rooms, changing what is necessary about pipe construction in order to achieve this.

The reeds in the organ are what give the instrument its special character. Overall they are brighter than what we normally would use, as the instrument as a whole is also this way. Stops more traditional to what one would find in a Lutheran organ are also employed in the instrument. The Schalmey, Dulzian, and Fagott are all present in the organ as well as a variety of trumpets. Following the concept of creating what is needed, rather than just copying what was done in an organ of the past, led to new sounds coming out of a Buzard organ. Many hours of consulting with our pipe maker, Christoph Ulmer at Killinger Pfeifen Freiberg, went into developing these reeds. He would look at the scale and shallot suggestions I proposed, shake his head and call me a crazy Texan, and

then use them to create unique and truly beautiful voices for the organ, which make the instrument so versatile. Only one old reed was of use in the new instrument. The old swell Oboe 4' had a new bottom octave made for it. The stop was originally too soft to be useful, but the scale and lengths of the pipes were good. The shallots were therefore milled open here at our shop and new tongues were cut so that the revoiced Oboe would sing at an appropriate volume.

Reusing old pipework in a rebuild of an organ is infinitely more difficult than simply starting from scratch with a totally new instrument. I am honored by the trust placed in us by Kantor Richard Resch and the music director at Trinity Lutheran, Brian Heinlein. The support of the entire congregation was wonderful! You will not find better people to work with anywhere. It is my hope that our creation will serve God and them as well for years to come!

—Brian K. Davis, Tonal Director

From the director of music

The organ at Trinity Lutheran Church was first installed by the Möller Organ Company in 1927. Over the next 85 years the instrument was rebuilt or revoiced three different times by three different organ companies. The tonal scheme changed dramatically during that time period as the organ increased in size from 20 to 39 ranks. In the late 1990s, we realized something needed to be done to break the cycle of organ alterations that were being made once every decade. Plans were made to install a completely new instrument, but the project never moved forward.

Ten years later we contacted John-Paul Buzard Pipe Organ Builders and asked them for a proposal for an extensive organ renovation that would use the best components of the old organ to craft a new instrument. We desired an instrument that was similar to the neo-baroque sound to which we were accustomed,

Cover feature

but with more warmth and foundational pitches than were present in the existing instrument. We also wanted an organ that would last for 100 years without a need for major repairs or modifications. The Buzard Company identified exactly what we were looking for and built us an instrument that exceeded our expectations in every aspect.

Most of the principal chorus and mixtures were reused from the previous instrument. Under the skillful hand of tonal director Brian Davis, the mixtures were voiced to maintain the brilliance we desired, but without being as harsh and strident as they were previously. Many of the existing flutes were also rescaled and revoiced. Prior to renovation, the instrument contained three 8' flutes that were almost indistinguishable from one another. Today we now have four 8' flutes with unique timbres and varying dynamic levels. All new strings were also added to the instrument. When the Swell Salizional and flutes are played together, they blend so perfectly that one would think it was a Stopped Diapason.



Constructing new wood pipes in the shop

The most noticeable tonal improvements were made in the reeds. Aside from a reused Oboe, all of the reeds in this instrument are new. The Swell reeds have a fiery brilliance that contrasts nicely with the darker timbre of the reeds in the Great division. Where the previous instrument had all half-length reeds, we now have new full-length 16' reeds that provide a solid foundation to the new organ sound. While the Festliche Trompete is absolutely thrilling to hear, the new Dulzian is equally as impressive. Its tone is a cross between a Krummhorn and a Clarinet and possesses the best characteristics of each stop.

All of these improvements result in an instrument that looks and sounds as it never has before. Parishioners have commented on how much easier it is to sing with the new organ than with the previous instrument. The sound is clearer and the pitches are in the proper proportions between high and low registers. Through the skillful engineering of Chuck Eames, all 52 ranks of the instrument fit in the same space as the previous instrument, and yet the pipes are more accessible for tuning and maintenance.

As Lutherans, our weekly time together in the Divine Service is filled with sung liturgy and hymns. We have identified the pipe organ as the best instrument to lead congregational singing, as it is able to "text-paint" the hymns in meaningful and varied ways. This project has preserved the best pipework given to us by our predecessors and blended it seamlessly into a new instrument that will serve many generations in the years to come. *Soli Deo Gloria.*

—Brian Heinlein
Director of Music

New Organs



Nightingale

Mander Organs, London, England The Mansion House Organ

Although initially for the Mansion House, this instrument is destined to replace the Snetzler organ in the Lady Chapel at Westminster Abbey. It will move there towards the end of 2013. The organ is a gift to Her Majesty the Queen in celebration of her Diamond Jubilee from the Lord Mayor and the Corporation of London.

The case design is based loosely on case designs of 18th-century English chamber organs, but that is where any similarity to such instruments ceases. The dimensions of the organ were dictated by where it will reside in the Mansion House and Westminster Abbey. With exception of the blower, keys, and small action parts, the organ was constructed entirely in the Mander Organs workshops in Bethnal



Mansion House Organ

Green. It is built on a steel chassis (also made in the works), which has been fitted with four casters provided with suspension to make the instrument moveable. The design and manufacture

of the instrument has taken six months and almost 5,000 man hours to construct. The front pipes are gilded using French Red gold leaf.

—John Mander



Mansion House Organ installed



Revolving birds

Mander Organs

The Mansion House Organ, London, England

MANUAL I

- 8' Open Diapason
- 8' Stopped Diapason
- 4' Principal
- 2' Fifteenth
- 1' Mixture II
- 8' Trumpet
- Manual II to Manual I

MANUAL II

- 8' Gedackt
- 4' Chimney Flute
- 2' Recorder
- 2 2/3' Sesquialtera II
- 8' Trumpet

PEDAL

- 16' Bourdon
- Manual I to Pedal
- Manual II to Pedal

Drum or Thunder Pedal
Nightingale with revolving birds
Kellner temperament

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
Jonathan Ortloff; Trinity Church, Copley Square, Boston, MA 12:15 pm
Olivier Latry, Saint-Saëns, *Symphony No. 3*; Symphony Hall, Boston, MA 1:30 pm
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Ignatius of Antioch, New York, NY 8 pm
Peter Brown & Timothy Mentzer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Felix Hell, with Baltimore Symphony; Strathmore Music Center, Washington, DC 8:15 pm
Neil Harmon; Emmanuel Church, Chestertown, MD 7:30 pm
Gail Archer; St. Helena Episcopal, Beaufort, SC 12 noon
Nathan Laube; St. Petersburg College, Gibbs Campus, St. Petersburg, FL 7:30 pm
Janette Fishell & Colin Andrews; Trinity Lutheran, Akron, OH 8 pm
Judith Miller; First Presbyterian, Jeffersonville, IN 12 noon
Tom Trenney; Second Presbyterian, Louisville, KY 7:30 pm
- 16 MARCH
Olivier Latry, Saint-Saëns, *Symphony No. 3*; Symphony Hall, Boston, MA 8 pm
Felix Hell, with Baltimore Symphony; Meyerhoff Symphony Hall, Baltimore, MD 7 pm
Christopher Houlihan; St. Norbert Abbey, De Pere, WI 2 pm
Jonathan Ryan; St. James Cathedral, Chicago, IL 7 pm
- 17 MARCH
Aaron David Miller, hymn festival; First United Methodist, Schenectady, NY 3 pm
Jason Wright; Cathedral Church of St. John the Divine, New York, NY 5 pm
Charpentier, *Leçons de Ténèbres pour Vendredi*; Trinity Wall Street, New York, NY 5 pm
Kenneth Miller; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Nathan Laube; Holy Trinity Lutheran, Lancaster, PA 4 pm
Marek Kudlicki; Washington National Cathedral, Washington, DC 5:15 pm
Felix Hell, with Baltimore Symphony; Meyerhoff Symphony Hall, Baltimore, MD 3 pm
Basilica Choir, with Emerald String Quartet; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 3 pm
Jonathan Dimmock; Christ Church, Bradenton, FL 4 pm
C. Ralph Mills; St. Andrew United Methodist, St. Albans, WV 4 pm
Jeremy Filsell; First Congregational Church UCC, Columbus, OH 4 pm
Alma College Choir; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Bruce Neswick, hymn festival; Pilgrim Lutheran, Carmel, IN 7 pm
Kimberly Marshall; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 4 pm
Lutheran Choir of Chicago; Lutheran School of Theology, Chicago, IL 4 pm
Michel Bouvard; University of St. Thomas Chapel, St. Paul, MN 3 pm
- 18 MARCH
Katie Minion; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
- 19 MARCH
Suzanne Tiemstra; Park Congregational, Grand Rapids, MI 12:15 pm
Clif Cason; Campbellsville University, Campbellsville, KY 12:20 pm

- 20 MARCH
Fauré, *Requiem*; Cathedral Church of St. John the Divine, New York, NY 7:30 pm
Charles Stanley; First Presbyterian, Pompano Beach, FL 12 noon
Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon
- 21 MARCH
Bach, *St. Matthew Passion*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Ann Stephenson-Moe; Christ Church, Bradenton, FL 12:15 pm
- 22 MARCH
Jacob Reed; Trinity Church, Copley Square, Boston, MA 12:15 pm
Douglas Wimer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Theresa Bauer; St. John Presbyterian, New Albany, IN 12 noon
- 23 MARCH
Wesley Roberts, Bach marathon; Maxwell Street Presbyterian, Lexington, KY 8 pm
David Briggs; Overture Hall, Madison, WI 7:30 pm
Lutheran Choir of Chicago; Glenview Community Church, Glenview, IL 7 pm
- 24 MARCH
Stainer, *The Crucifixion*; King's Chapel, Boston, MA 5 pm
Bach, *St. Matthew Passion*; Madison Avenue Presbyterian, New York, NY 3 pm
Keenan Boswell; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Mark Jones, with choir and orchestra; First Presbyterian, Pompano Beach, FL 4 pm
Michael Burkhardt, hymn festival; St. Andrew Lutheran, Mundelein, IL 8:30 am
- 25 MARCH
Benjamin Sheen, Dupré, *Le Chemin de la Croix*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm
- 26 MARCH
Peter Sykes; The Memorial Church, Cambridge, MA 7:30 pm
Couperin, *Leçons de Ténèbres*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm
Richard Webb, with readers, *Tournemire, Sept Chorals-Poèmes*; Cathedral of St. Joseph, Baton Rouge, LA 7:30 pm
- 27 MARCH
Victoria, *Lamentations of Jeremiah*; Trinity Wall Street, New York, NY 6 pm
Tenebrae; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm
Ancient Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
- 28 MARCH
Bach, *St. Matthew Passion*; Carnegie Hall, New York, NY 8 pm
Dubois, *Seven Last Words of Christ*; First United Methodist, Columbus, IN 7 pm
- 29 MARCH
Good Friday Concert; Trinity Church, Copley Square, Boston, MA 5:30 pm
Bach, *The Passion According to St. Mark*; First Church of Christ, Wethersfield, CT 7 pm
Choral Meditations on the Passion of Our Redeemer; Christ & St. Stephen's Episcopal, New York, NY 7 pm
Crescent Singers, Good Friday Tenebrae; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm
Arvo Pärt, *Passio*; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Bach, *St. John Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
- 31 MARCH
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
- 1 APRIL
Karen Beaumont; St. John's on the Lake, Milwaukee, WI 4 pm
- 2 APRIL
Barbara Dulmage; Park Congregational, Grand Rapids, MI 12:15 pm

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Calendar

3 APRIL

Deborah Dillane; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Christopher Urban, with trombone; First Presbyterian, Arlington Heights, IL 12:10 pm

4 APRIL

Choir of King's College, Cambridge; Cathedral of St. Paul, St. Paul, MN 7:30 pm

5 APRIL

Ross Wood; Trinity Church, Copley Square, Boston, MA 12:15 pm
Marilyn Keiser; Cathedral Church of St. John the Divine, New York, NY 7:30 pm

6 APRIL

Michel Bouvard, masterclass; St. David's Episcopal, Wayne, PA 10 am
Scott Elsholz; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm
Northwest Choral Society, Brahms, A *German Requiem*; Southminster Presbyterian, Arlington Heights, IL 7:30 pm

7 APRIL

Gail Archer; Park Avenue Christian Church, New York, NY 3 pm
Alvin Blount; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Michel Bouvard; St. David's Episcopal, Wayne, PA 3 pm
James Hicks; Washington National Cathedral, Washington, DC 5:15 pm
Joby Bell; Porter Center, Brevard College, Brevard, NC 3 pm
Ken Cowan; Stambaugh Auditorium, Youngstown, OH 4 pm
Todd Wilson, with Warren Philharmonic Orchestra, Poulenc, *Organ Concerto*; Christ Episcopal, Warren, OH 3 pm
James Clouser; Cathedral of the Holy Angels, Gary, IN 3 pm
Clive Driskill-Smith; Cathedral Church of All Saints, Milwaukee, WI 3 pm
Chicago Chamber Choir; Unity Lutheran, Chicago, IL 3 pm

10 APRIL

Monteverdi, *Vespers of 1610*; Cathedral Church of St. John the Divine, New York, NY 7:30 pm
Marijim Thoene; School of Public Health, University of Michigan, Ann Arbor, MI 12:15 pm

12 APRIL

Patrick Pope; Trinity Church, Copley Square, Boston, MA 12:15 pm
Tom Trenney; Cathedral of St. Joseph, Hartford, CT 8 pm
Bruce Neswick; Westminster Presbyterian, Albany, NY 7:30 pm
David Briggs, with chorus, Mahler, *Symphony No. 2*; Cathedral Church of St. John the Divine, New York, NY 7:30 pm
Ken Cowan; Pine Street Presbyterian, Harrisburg, PA 7:30 pm
Brian Harlow; Emmanuel Church, Chestertown, MD 7:30 pm
Isabelle Demers; River Road Baptist, Richmond, VA 7:30 pm
Gail Archer; St. Paul's Episcopal, Greenville, NC 7:30 pm
Nigel Potts, with **Jeremy Filsell**, piano, Rachmaninov's *Piano Concerto No. 2*; St. Boniface Episcopal, Siesta Key, FL 7 pm
Todd Wilson, silent film accompaniment; St. Mark's United Methodist, Charleston, WV 7 pm
Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Marsha Foxgrover; Wheaton Bible Church, West Chicago, IL 7 pm
Christopher Houlihan; St. Paul United Church of Christ, Belleville, IL 7:30 pm
Christian Lane; St. Mary's Cathedral, Peoria, IL 7:30 pm

13 APRIL

David Enlow, with l'Orchestre des Portes Rouges; Church of the Resurrection, New York, NY 8 pm
Crescent Choral Society, Haydn works; Crescent Ave. Presbyterian, Plainfield, NJ 8 pm
Karen Beaumont; St. Agnes Roman Catholic Church, Milwaukee, WI 4:30 pm
Chicago Chamber Choir; St. Mark's Episcopal, Evanston, IL 7:30 pm
Sing to Live Community Chorus; Glenview Community Church, Glenview, IL 8 pm
Bach Society of Minnesota; Sundin Music Hall, Hamline University, Hamline, MN 8 pm

14 APRIL

Barry Turley; St. Anthony of Padua Church, New Bedford, MA 3 pm
Peter Planjavsky; St. John's Lutheran, Stamford, CT 4 pm
Charles Callahan; Zion Lutheran, Schenectady, NY 3 pm
David Briggs; Cathedral Church of St. John the Divine, New York, NY 5 pm
Giampaolo di Rosa; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter Brown, with choir and harp; Holy Trinity Lutheran, Lancaster, PA 8:30 am, 11 am
Benjamin Sheen; Washington National Cathedral, Washington, DC 5:15 pm
Nigel Potts, with **Jeremy Filsell**, piano, Rachmaninov's *Piano Concerto No. 2*; Greene Memorial United Methodist, Roanoke, VA 4 pm
Mark Jones, with piano; First Presbyterian, Pompano Beach, FL 4 pm
Janette Fishell; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Isabelle Demers; Piedmont College, Demorest, GA 4 pm
The South City Winds; Peachtree Road United Methodist, Atlanta, GA 5 pm
++Stephen Schnurr; United Church of Hyde Park, Chicago, IL 3 pm
John Gouwens; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Wesley Roberts; Christ Church Cathedral, Louisville, KY 5 pm
Gail Archer; St. Patrick R.C. Church, New Orleans, LA 4 pm
Gospel concert; Lutheran School of Theology, Chicago, IL 4 pm

16 APRIL

Nigel Potts; First Presbyterian, Spartanburg, SC 7:30 pm
Wesley Roberts; Campbellsville University, Campbellsville, KY 12:20 pm
Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm

17 APRIL

Wesley Roberts; Sisters of Loretto, Nerinx, KY 7 pm

18 APRIL

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

19 APRIL

Jerome Faucheur; Trinity Church, Copley Square, Boston, MA 12:15 pm
Andrew Scanlon; Westminster Presbyterian, Charlottesville, VA 8 pm
Dorothy Papadakos, silent film accompaniment; Holy Trinity Lutheran, Akron, OH 8 pm
Christopher Houlihan; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
Douglas Cleveland; Cathedral of the Assumption, Louisville, KY 7:30 pm
David Baskeyfield; Shryock Auditorium, Carbondale, IL 7:30 pm

20 APRIL

David Higgs; St. Malachy's-The Actors' Chapel, New York, NY 7:30 pm
Michael Hey; St. Norbert Abbey, De Pere, WI 2 pm

21 APRIL

David Spicer, hymn festival; First Church, Wethersfield, CT 4 pm
Christopher Houlihan; Rye Presbyterian, Rye, NY 4 pm
Raymond Nagem; Cathedral Church of St. John the Divine, New York, NY 5 pm
Ulrike Wegele-Kefer; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Lauridsen, *Lux Aeterna*, Gjeilo, *Sunrise Mass*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Pavel Kohout; Washington National Cathedral, Washington, DC 5:15 pm
Benjamin Rollings; Peachtree Road United Methodist, Atlanta, GA 5 pm
Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Craig Cramer; St. Jude's Catholic Parish, Wauwatosa, WI 3 pm
Choral concert; First Presbyterian, Arlington Heights, IL 4 pm
Dennis Koletsos; St. Andrew Lutheran, Mundelein, IL 3 pm
Bruce Neswick, hymn festival; Glenview Community Church, Glenview, IL 5 pm
+Organ dedication concert; Cathedral of St. Paul, St. Paul, MN 7 pm

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Calendar

+**Lawrence Lawyer**, with choir and brass; Cathedral of St. Paul, St. Paul, MN 7 pm

22 APRIL

Oratorio Society of New York, Britten, *War Requiem*; Carnegie Hall, New York, NY 8 pm

Simone Gheller; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 APRIL

Pavel Kohout; Peachtree Road United Methodist, Atlanta, GA 7 pm

24 APRIL

David Jonies; Cathedral of St. John, Milwaukee, WI 12:10 pm

25 APRIL

Choir of St. Luke in the Fields, Allegri, *Missa Christus resurgens*; Church of St. Luke in the Fields, New York, NY 8 pm

Bill Chouinard, with University of Minnesota Wind Ensemble; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

26 APRIL

Melanie Barney; Trinity Church, Copley Square, Boston, MA 12:15 pm

Gail Archer, Verdi, *Requiem*; Union Theological Seminary, New York, NY 8 pm
The Philadelphia Singers, Russian sacred choral works; Cathedral Basilica of Saints Peter and Paul, Philadelphia, PA 8 pm

Daniel Brondel; First United Methodist, Columbus, IN 8 pm

Christopher Houlihan; Cathedral of St. Joseph the Workman, La Crosse, WI 7:30 pm

27 APRIL

Choir of Christ & St. Stephen's, Coronation Music; Christ & St. Stephen's Episcopal, New York, NY 5 pm

Todd Wilson, with string quartet; St. Turibius Chapel, Pontifical College Josephinum, Columbus, OH 5:30 pm

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

28 APRIL

Wesley Hall; Trinity Evangelical Lutheran, Worcester, MA 3 pm

Christopher King, with violin and voices; Emmanuel Episcopal, Killingworth, CT 4 pm

Paulette Fry, with choirs and visual art, Psalm 139 interpretation; United Presbyterian, Cortland, NY 3 pm

Russian Chamber Chorus of New York; Madison Avenue Presbyterian, New York, NY 3 pm

Kent Tritle, Scott Warren, Nancianne Parrella, Andrew Henderson; Church of St. Ignatius Loyola, New York, NY 4 pm

John Alexander; Cathedral Church of St. John the Divine, New York, NY 5 pm

Robert Knupp; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

The Philadelphia Singers, Russian sacred choral works; Cathedral Basilica of Saints Peter and Paul, Philadelphia, PA 3 pm

Heritage Chorale of Lancaster; Holy Trinity Lutheran, Lancaster, PA 4 pm

Christopher Dekker; Washington National Cathedral, Washington, DC 5:15 pm

Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm

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

Peter Richard Conte; Stambaugh Auditorium, Youngstown, OH 4 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Marcia Van Oyen; Cathedral Church of St. Paul, Detroit, MI 5 pm

Daniel Brondel; Trinity United Methodist, New Albany, IN 7 pm

Choral concert; Independent Presbyterian, Birmingham, AL 4 pm

Gail Archer; First Congregational, Crystal Lake, IL 4 pm

Kirsten Falc Uhlenberg, with marimba; House of Hope Presbyterian, St. Paul, MN 4 pm

30 APRIL

Ian Sadler; Park Congregational, Grand Rapids, MI 12:15 pm

UNITED STATES

West of the Mississippi

15 MARCH

Tafelmusik Baroque Orchestra; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

Thomas Murray; First Presbyterian, Little Rock, AR 8 pm

James Kibbie; Christ Church Episcopal, Las Vegas, NV 7:30 pm

17 MARCH

Lee Afdahl, with instruments; First Lutheran, Rochester, MN 4 pm

Gail Archer; St. Mark's Episcopal, St. Louis, MO 3 pm

Ken Cowan; Chapel Hill United Methodist, Oklahoma City, OK 7 pm

Fritz Anders; St. John's Cathedral, Denver, CO 3 pm, followed by Evensong at 3:30 pm

Paul Jacobs; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

John Grew; Kane Hall, University of Washington, Seattle, WA 3 pm

Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm

Jun-A Lee; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Diane Meredith Belcher; All Saints Episcopal, Beverly Hills, CA 5 pm

20 MARCH

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

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Calendar

Robert Tewes; First Presbyterian, Rochester, MN 12:15 pm
Gail Archer; First United Methodist, Casper, WY 12:15 pm

21 MARCH

Larry Palmer; Meadows Museum, Southern Methodist University, Dallas, TX 5:30 pm

22 MARCH

Harvard Glee Club with Ars Nova Singers; St. John's Cathedral, Denver, CO 7:30 pm
Gail Archer; First United Methodist, Casper, WY 7:30 pm
 Rutter, *Requiem*; Cathedral of St. John, Albuquerque, NM 7 pm

24 MARCH

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm
Nathan Laube; Boston Avenue United Methodist, Tulsa, OK 5 pm
James Warren; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell, with vocalists; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 MARCH

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

3 APRIL

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

5 APRIL

Katie Burk; St. Olaf College, Northfield, MN 7 pm
 Choir of New College, Oxford; Boston Avenue United Methodist, Tulsa, OK 7 pm

6 APRIL

Regensburg Cathedral Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Christopher Houlihan, masterclass; Zion United Church of Christ, St. Joseph, MO 10 am

Joan Lippincott, masterclass; First Presbyterian, Lawrence, KS 10 am

7 APRIL

Minnesota Chorale, Bach works; Wayzata Community Church, Wayzata, MN 3 pm
Christopher Houlihan; Zion United Church of Christ, St. Joseph, MO 3 pm
Joan Lippincott; First Presbyterian, Lawrence, KS 7 pm
 Choir of New College, Oxford; Church of the Incarnation, Dallas, TX 4 pm
 Choral Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm
Daryl Robinson; First Baptist, Abilene, TX 4 pm
Greg Crowell; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm

9 APRIL

Organized Rhythm (**Clive Driskill-Smith**, organ, **Joseph Gramley**, percussion); Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

10 APRIL

Michael Olson; First Lutheran, Fargo, ND 12:45 pm
Caroline Robinson; Kauffman Center, Kansas City, MO 7 pm

11 APRIL

Larry Palmer and students; Meadows Museum, Southern Methodist University, Dallas, TX 5:30 pm

12 APRIL

Gerald Holbrook; St. John's Cathedral, Denver, CO 7:30 pm
Julia Brown; Christ Episcopal, Tacoma, WA 7:30 pm

13 APRIL

Stephen Hamilton, church music repertoire class; Central Presbyterian, Des Moines, IA 10 am

14 APRIL

David Tryggstad; Sacred Heart Music Center, Duluth, MN 3 pm
David Cherwin, with brass; Mount Olive Lutheran, Minneapolis, MN 4 pm
Stephen Hamilton; Central Presbyterian, Des Moines, IA 4 pm
Paul Jacobs; Highland Park United Methodist, Dallas, TX 6 pm
 Organized Rhythm (**Clive Driskill-Smith**, organ, **Joseph Gramley**, percussion); St. Andrew's Episcopal, Amarillo, TX 7 pm
Norma Aamodt-Nelson, with baroque oboe; St. Mark's Cathedral, Seattle, WA 2 pm
Simon Berry, with trumpet; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 APRIL

Organized Rhythm (**Clive Driskill-Smith**, organ, **Joseph Gramley**, percussion); Trinity Episcopal, Tulsa, OK 7:30 pm

17 APRIL

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

18 APRIL

Stephen Hamilton; Park Cities Baptist, Dallas, TX 7 pm

19 APRIL

John Scott; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Dongho Lee; Christ Church Episcopal, Las Vegas, NV 7:30 pm

20 APRIL

John Scott, masterclass; Cathedral of St. Mark, Minneapolis, MN 9 am
Lorelee Culbert; St. Olaf Catholic Church, Minneapolis, MN 1:30 pm
Margaret Burk; St. Olaf College, Northfield, MN 7 pm
 Tenebrae: *Allegrì, Miserere mei, Deus*; St. John's Cathedral, Denver, CO 7 pm

21 APRIL

Frederick Hohman; First Lutheran, Duluth, MN 4 pm
Gunnar Idenstam; Central Lutheran, Minneapolis, MN 4 pm
Andrew Peters, with brass, hymn festival; Second Presbyterian, St. Louis, MO 4 pm
Carole Terry; St. Cecilia Cathedral, Omaha, NE 3 pm
Frank Nowell; St. John's Cathedral, Denver, CO 3 pm, Evensong at 3:30 pm
Isabelle Demers; American Evangelical Lutheran Church, Prescott, AZ 2:30 pm
John Cannon; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Aaron David Miller; All Souls Episcopal, San Diego, CA 4 pm

24 APRIL

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

26 APRIL

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm
Daryl Robinson; First Baptist, Abilene, TX 8 pm
 Wartburg College Choir; St. John's Cathedral, Denver, CO 7:30 pm

27 APRIL

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

28 APRIL

Stephen Hamilton, with Masterworks Chorale; Shepherd of the Valley Lutheran, Minneapolis, MN 8 pm
Christopher Houlihan; First Presbyterian, Wichita, KS 3 pm
Catherine Rodland; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Massimo Nasetti; St. Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

15 MARCH

Valerie Hall; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

17 MARCH

Ronny Krippner; Methodist Central Hall, Westminster, London, UK 3 pm

23 MARCH

Matthew Martin; St. Albans Cathedral, St. Albans, UK 5:30 pm

7 APRIL

Monica Melcová; Reduta Concert Hall, Bratislava, Slovakia 4 pm

13 APRIL

Catherine Ennis; St. Albans Cathedral, St. Albans, UK 5:30 pm

14 APRIL

David Baskeyfield; Metropolitan United Church, London, ON, Canada 3 pm

21 APRIL

Stephen Tharp; Prämonstratenser-Abtei, Duisburg-Hamborn, Germany 4:30 pm
John Mitchell; Ryerson United Church, Vancouver, BC, Canada 8 pm

23 APRIL

Ken Cowan; St. Francis Xavier Church, Brockville, ON, Canada 7 pm


24 APRIL

Stephen Tharp; Auferstehungskirche, Düsseldorf-Oberkassel, Germany 6:30 pm

28 APRIL

Isabelle Demers; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

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JULIAN BEWIG, Presbyterian Homes, Evanston, IL, September 24: *Concerto No. 2 in a (after Vivaldi)*, BWV 593, *Trio in E-flat*, BWV 597, Bach; *Sonata IV in B-flat*, Mendelssohn; *Choral No. 3 in a*, Franck.

JOHN COLLINS, St. John's, Meads, Eastbourne, UK, September 1: *Toccata 2nd Tone, Ricercar 10th Tone*, G. Gabrieli; *Voluntary op. 5 no. 3 in G (Cornet)*, *Voluntary op. 7 no. 5 in D (Trumpet)*, Stanley; *Voluntary no. 1 in G (Flute)*, Goodwin; *Tiento 4 de Falsas de 4 Tono*, *Tiento 45 Partido de mano derecha de 5 Tono*, Cabanilles; *Overture, Hornpipe and Minuet (Water Musick in D)*, Handel.

PHILIP CROZIER, Bovenkerk, Kampen, Holland, July 19: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Praeludium in e*, Bruhns; *Fantasia chromatica*, Sweelinck; *Trio Sonata No.1 in Es-Dur*, BWV 525, Bach; *Nun freut euch lieben Christen gmein*, BuxWV 210, Buxtehude; *Sonata No. 4 in B-Dur*, op. 65, no. 4, Mendelssohn.

Skt. Knuds Kirke, Odense, Denmark, July 24: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; *Scherzo*, op. 2, Durufflé; *Praeludium in e*, BuxWV 142, Buxtehude; *Pastorale*, Fricker; *Finale (Sunday Music)*, Eben.

KEVIN FAULKNER, Campbellsville University, Campbellsville, KY, September 18: *Choral No. 2 in b*, Franck; *IV. Communion*, V. *Fantaisie (Epiphania Domini, op. 55, from L'Orgue Mystique)*, Tournemire; *Angelus (Huit Chants de Bretagne)*, *Hymne d'action de grace, Te Deum*, Langlais.

STEPHEN HAMILTON, National City Christian Church, Washington, DC, September 14: *Sonata de 1º tono para clave I para órgano con trompeta real*, Lidón; *Prelude and Fugue in c*, BWV 546, Bach; *Benedictus*, Regier; *Toccata, Villancico y Fuga (BACH)*, op. 18, Ginastera.

DAVID C. JONIES, Cathedral of St. Helena, Helena, MT, August 19: *Prelude and Fugue in G*, BWV 541, Bach; *Tiento partido de mano derecho de 1o Tono*, Cabanilles; *Requiescat in Pace, Fantasy for Flute Stops, Toccata*, Sowerby; *Amazing Grace, I Love Thee, My Lord, Once More, My Soul (Sacred Sounds for Organ)*, Shearing; *Andantino (Pièces de Fantaisie, op. 51)*, Vierne; *Allegro vivace (Fifth Symphony, op. 42)*, Widor.

JEANNINE JORDAN, Stadtkirche, Wittenberg, Germany, August 17: *Nun freut euch, lieben Christen gmein*, Bach; *Vater unser im Himmelreich*, Scheidt; *Gott sei gelobt und gebenedeiet*, Scheidemann; *Jesus Christus under Heiland, der von uns den Gotteszorn wand*, Tunder; *Waere Gott nicht mit uns diese Zeit*, Hanff; *Nun bitten wir den Heiligen Geist*, Buxtehude; *Wir glauben all' an einen Gott*, Pachelbel; *Christ lag in Todesbanden*, Telemann; *Fantasia super Komm, Heiliger Geist*, Bach.

WILLIAM MADDOX, St. James United Church, Montreal, QC, Canada, August 28: *Toccata in d*, Renaud; *Organ Concerto in B-flat*, op. 4, no. 2, Handel, arr. Peasgood; *Dalby's Fancy*, Howells; *A Fancy*, Hurford; *Prière*, op. 37, no. 3, Jongen; *Der Ritt der Walküren (Die Walküre)*, Wagner, arr. Lemare.

CHRISTA RAKICH, organ and harpsichord, with Andrea LeBlanc, flute, Ellen Lovelace and Larry Blaine, violin, Chris Nourse, viola, Charles Lang, cello, and Carl Ferré-Lang, contrabass, St. Kieran Cultural Arts Center, Berlin, NH, September 1: *Komm, heiliger Geist, Herre Gott*, BWV 651, *Schmücke dich, o liebe Seele*, BWV 654, *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Jesus Christus, unser Heiland*, BWV 665, *An Wasserflüssen Babylon*, BWV 653, *O Lamm Gottes, unschuldig*, BWV 656, *Brandenburg Concerto No. 5 in D*, BWV 1050, Bach.

DAVID SCHRADER, Lutheran School of Theology, Chicago, IL, September 4: *Chaconne en trio*, Morel; *Tiento del noveno tono*, Correa de Arauxo; *Toccata (Symphonie Breve)*, Ferko; *Fantasia and Fugue in g*, BWV 542, Bach.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 29: *Dialogue, Muzète (Premier Livre d'Orgue)*, Dandrieu; *Prelude, Largo, and Fugue in C*, BWV 545b, Bach; *Lo Ballo dell'Intorcica*, Valente; *Concerto del Signor Tomaso Albinoni*, Walther; *Adagio (Organ Symphony No. 6, op. 42)*, Widor; *Variations sur 'Lasst uns erfreuen'*, Bédard.

CHARLES SUNDQUIST, St. Charles Church, Monte Carlo, Monaco, August 19: *Prelude and Fugue in G*, BWV 541, Bach; *Unter der Linden grüne*, Sweelinck; *Trio Sonata in e*, BWV 528, Bach; *Elegy*, Thalben-Ball; *Fantasia in E-flat*, Saint-Saëns; *Aria, Final (Symphonie VI)*, Vierne.

GABRIELLE TESSIER, St. James United Church, Montreal, QC, Canada, August 21: *Allegro, Adagio (6e symphonie pour orgue, op. 42)*, Widor; *4. Verset*, *7. Communion*, *8. Verset*, *10. Offertoire (Vade-Mecum de l'organiste: Suite 1)*, Lefébure-Wély; *Premier Choral en Mi majeur*, Franck.

MARIJIM THOENE, St. Teresa Church, Bialowieza, Poland, July 15: *Pièce d'Orgue*, BWV 572, Bach; *Pastorale*, Zipoli; *Ave Maris Stella (Faenza Codex)*; *Ave Maris Stella: So now as we journey, aid our weak endeavor (Fifteen Pieces for Organ Founded on Antiphons, op. 18)*, Dupré; *Prelude, Tiento (Suite Médiévale)*, Langlais.

KENT TRITTLE, with Yulia Van Doren, soprano, and Jonathan Spitz, cello, Bard College, Annandale-on-Hudson, NY, August 12: *Toccata in b-flat (Pièces de fantaisie)*, Vierne; *Ave Maria*, Gounod; *Fantaisie for Organ in E-flat*, Saint-Saëns; *Cantique de Noël*, Adam; *Choral No. 3 in a*, Franck; *Prière*, op. 158, Saint-Saëns; *Symphony No. 6 for Organ in g*, op. 42, no. 2, Widor.

RUDOLF ZUIDERVELD, with Ann Marie Stahel, flute and recorders, and John Hume, trumpet, Illinois College, Jacksonville, IL, September 8: *Daphne*, Van Eyck, Anonymous; *Concerto in d*, BWV 596, *Sonata II in E-flat*, BWV 1031; *Sonata V in C*, BWV 529; Bach; *Introduction and Toccata in G*, Walond, arr. Biggs; *Concerto in F*, Albinoni; *Tres glosas sobre el canto llano de la Inmaculada Concepcion*, Correa de Arauxo; *Batalha de 6. Tom*, Anonymous; *Twelve Heroic Marches*, Telemann.

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PUBLICATIONS / RECORDINGS

Scherzo in G Minor by René Becker, the famous Alsatian-American composer, is his lesser-known scherzo from 1926 that is both playful and sinister. michaelsmusicsservice.com; 704/567-1066.

The **OHS Catalog** is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

Pro Organo announces new recordings in progress. Daryl Robinson was first prize winner of the 2012 NYACOP (National Young Artists Competition in Organ Performance). His recording will feature the Fisk organ at Rice University, Houston, where he is studying with Ken Cowan. Isabelle Demers recorded a new album on the Patrick J. Murphy & Associates organ at St. Patrick's Catholic Church, New Orleans, Louisiana. The program includes Raymond Daveluy's *Toccat*, Reger's transcription of Bach's *Chromatic Fantasy and Fugue*, and other works by Thalben-Ball, Reger, Bull, and Mendelssohn. For information: www.ProOrgano.com.

Free Harmonizations of Familiar Hymn Tunes, for Lent, Easter and the church year, from Fruhauf Music Publications: Volume 1 ~ 40 Harmonizations of 24 Tunes (Aberystwyth to Kremser, 34 pages); Volume 2 ~ 39 Harmonizations of 26 Tunes (Land of Rest to Woodbird, 36 pages). Visit frumuspub.net to view organ music listings: www.frumuspub.net/frumuspub.orgamus.html, or e-mail: Eafruhauf@aol.com; phone: 805/682-5727, M-F mornings, Pacific time; or by USPS: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA, USA 93121-2043.

PUBLICATIONS / RECORDINGS

Newtown Requiem by Joe Utterback, dedicated to "the loved ones of Sandy Hook Elementary School" consists of "Balm in Gilead" for baritone, SATB, flute, piano; "We Are Not Alone", a gospel setting for tenor, choir ensemble, piano, and possible guitar; "Requiem Aeternam" for soprano, alto, SATB, flute, piano; and "Dona Eis Pacem" for young soprano and flute. Sample pages may be viewed on http://www.jazzmuze.com/catalog_newtown.html. Price for two bound copies and flat sheets for local duplication is \$50 + \$6 postage (+NJ sales tax if applicable) from Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Phone orders accepted: 732/747-5227 Questions? wmtodt@aol.com.

Brahms—"How Lovely Are Thy Dwellings" ("Wie lieblich sind deine Wohnungen"), chorus from *A German Requiem*, Op. 45—organ score for accompaniment, 7 pages, no vocal texts, 3-stave layout, available from Fruhauf Music Publications in printed booklet format, or as a complimentary PDF download posted on www.frumuspub.net's Organ Music listings at: www.frumuspub.net/frumuspub.orgamus.html.

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach *Art of Fugue* DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (National Cathedral), Scott Montgomery (new 90-rank Reuter), Jonathan Ryan (new Parkey 3m organ, Shreveport Cathedral), Barbara Raedeke (new Juget-Sinclair organ, St. Louis), Jack Mitchener, Adam Brakel, Maxine Thévenot, Harry Huff, Christina Harmon, Carla Edwards, Damin Spritzer, Andrus Madsen, Jonathan Dimmock, James Hammann, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

PUBLICATIONS / RECORDINGS

Nigel Williams is pleased to offer a limited selection of his organ and choral music free of charge. E-mail nigel@nigelwilliamscomposerz.com or visit www.nigelwilliamscomposerz.com.

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

An archival recording of Heinrich Fleischer playing the E. M. Skinner organ in Chicago's Rockefeller Chapel during the 1950s is now available in a recently released 2-CD set. The recording, issued by the H. Fleischer Archive at Martin Luther College, New Ulm, Minnesota, celebrates the 100th anniversary of Fleischer's birth. The program includes works by Bach, Franck, Bruhns, Reger, Langlais, Messiaen, and Lenel. Information about the recording, together with an order form, is available at www.agosioxtrails.org.

Pamela Decker is featured on a new recording, *Suite Dreams and Fantasies*, Decker Plays Decker, Volume 3, on the Loft label. Recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, the program includes *On This Day*, *Earth Shall Ring* (2009, five hymn-based works for Advent and Christmas), *El Tigre* (2007), *La Pantera* (2009), *Liturgical Suite* (2005, for right hand and pedal), *Ave maris stella* (2004), *Jesu, dulcis memoria* (2010), and *Golden Gates* (2010). For information: www.gothic-catalog.com.

PUBLICATIONS / RECORDINGS

Dom Bedos de Celles: The Organ-Builder. Damaged, unbound, 2-volume sets of the beautifully printed English translation by Charles Ferguson available in very limited quantity. Originally published 1776-78 in four installments, it includes information on geometry, mechanics, and tools; detailed instructions for making all the parts of an organ; voicing, tuning, enlarging, and maintaining a finished instrument; models of stoplists and a specimen contract for having an organ built; how to test an organ; registration suggestions. The instructions for translating printed music into mechanical organ form give insights into mid-18th century French performance practices. With minor damage (minimal stains on some pages, a few creased pages) \$250 per set. With moderate damage (more staining) \$175 per set. With severe damage (major ugly staining, creases, perhaps a minor tear at a page edge) but still usable, especially the drawings and scaling sheets from volume 2 to be used in the workshop, \$95. Shipping costs are extra. Contact Bill Van Pelt 804/355-6386 or bill@ravencd.com to order the damaged volumes, which will be shipped by OHS. Undamaged and hardbound, the 2-volume set sells directly from OHS for \$550 to OHS members and \$650 to non-members (join OHS for \$60 or less and buy the book for \$550) + \$30 shipping in the U. S. (more outside U. S.) at 804/353-9226; www.ohscatalog.org.

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



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PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. spinel@verizon.net; 609/448-8427.

PIPE ORGANS FOR SALE

1869 E. & G.G. Hook organ—Measures 14 ft. wide, 10 ft. deep (with pedal), and 20 ft. tall. Mechanical action; Great, Swell, Pedal divisions, two combination pedals, 15 ranks; available immediately. \$95,000, negotiable. Please contact Stephen Tappe at Saint John's Cathedral in Denver for more information: tappe@sjcathedral.org.

1978 Reuter pipe organ, 15 stops in excellent condition tonally and great working condition. For specifications or more information, visit www.milnarorgan.com.

1986 Rudolph von Beckerath, 2/15 (20 ranks) 162" H, 146" W, 114" D. \$150,000, Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

2001 Rieger house organ—Located in Dallas; 8 stops (GT Holzgedeckt 8, Principal 4, Doublette 2, POS Nachthorn 8, Blockflöte 4, Flachflöte 2, Dulcian 8, PED Subbass 16). \$80,000, which includes Rieger dismantling, shipping, and reconstructing the instrument in a new space. Ideal for a home or chapel, or as a practice organ. Phone 212/289-0615; e-mail s.hamilton@prodigy.net.

1928 Casavant pipe organ, completely restored with five new stops by Létourneau in 1987. Two manuals and pedals, 24 ranks. Organ is in excellent condition and is a good candidate for solid-state conversion. Asking \$65,000 "as is" or can be rebuilt with modifications. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

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1910 Felgemaker pipe organ, Opus 1067. Eleven ranks in excellent condition. Removed from St. Agnes Roman Catholic Cathedral, Springfield, MO. Call for details. Price negotiable. 763/670-4771.

Two-manual, 9-rank Reuter pipe organ, Opus 1052, a fully operational pipe organ, is for sale. For specifications and more details, visit www.Levsenpipeorgan.com.

1959 Moller Artiste #9458: 3 ranks, detached rocker tab console, walnut case, electric switches, good playable condition; \$5,000 or best offer. Steve Beddia 609/432-7876; acorgan@comcast.net.

1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

Wicks organ, 2 manuals, 4 ranks, ca. 1990. 16' Rohrflute 97 pipes, 8' Principal 85 pipes, 4' Gemshorn 73 pipes, 8' Trumpet 61 pipes. Excellent condition. Oak casework and console. Lauck Pipe Organ Co. 269/694/4500; e-mail: k.reed.com.krr@att.net.

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Atlantic City Pipe Organ Company—3-rank exposed oak DE chest with 4' Principal, 4' Gedeckt and 2' Block Flute; very attractive—\$2,200. 16' Double Open, 16' Metal Dulciana. 609/641-9422, acorgan@comcast.net.

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ATTENTION CHOIR DIRECTORS: Is your volunteer choir less than devoted in their attendance at rehearsals? Are you looking for a better way to hold those midweek practices? We have the answer! Our new package, Chype (pronounced "kype") lets you use tablet computers connected via Cho-IP (choir over IP), so that your choir can dial in to your location, and you can rehearse them from the comfort of your living room. Package pricing is based on number of tablets needed; tablets are available in liturgical colors. Box Chype-con, jrobinson@sgcmail.com.

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ANNOUNCEMENTS

French Organ Music Seminar 2013 featuring organs in England, Lyon, the French Alps, Burgundy, Reims, and Paris; July 25–August 7. www.bfoms.com.

The National Catholic Youth Choir seeks high school students to audition for the 2013 camp and multi-state concert tour June 17–July 2, at St. John's Abbey and University, Collegeville, MN. \$900 cost includes meals, lodging, tour expenses; scholarships available. Applications due March 18; www.CatholicYouthChoir.org.

Lewtak Pipe Organ Builders will hold an open house and shop recital March 23 at 3 pm in the Stokes County Yarn Company in Cooleemee, North Carolina, featuring the new two-manual, 26-stop, 35-rank tracker organ for Østerhåb Kirke in Denmark. Performer is Ulrik Spang-Hanssen of the Royal Danish Music Conservatory in Aarhus. Information: 336/749-3829; www.lewtak.com.

The GRAMMY Foundation and Recording Academy is accepting nominations for their Music Educator Award, recognizing contributions to our musical landscape and positive influence on students! Open to current U.S. music teachers: K–college, public or private schools. Deadline: April 15. Visit www.grammymusicteacher.com.

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The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**
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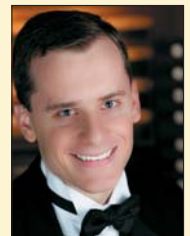
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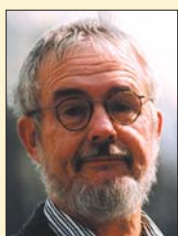
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