

THE DIAPASON

MAY 2016



First Presbyterian Church
First Lutheran Church
Galveston Island, Texas
Cover feature on pages 34-35

PHILLIP TRUCKENBROD CONCERT ARTISTS

WWW.CONCERTARTISTS.COM 860-560-7800 EMAIL@CONCERTARTISTS.COM
PO BOX 6507, DETROIT, MI 48206-6507

CHARLES MILLER, President charlesmiller@concertartists.com ♦ PHILLIP TRUCKENBROD, Founder phil@concertartists.com



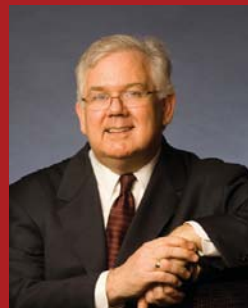
ANTHONY & BEARD



ADAM BRAKEL



THE CHENAULTS



JAMES DAVID CHRISTIE



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART
BARCELONA



JEREMY FILSELL



MICHAEL HEY



CHRISTOPHER HOULIHAN



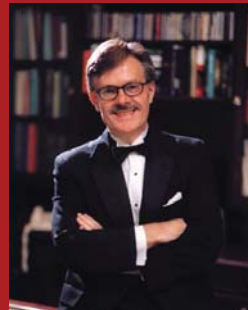
DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



HERNDON SPILLMAN



CAROLE TERRY



BENJAMIN SHEEN
2013
LONGWOOD GARDENS
WINNER



JOHANN VEXO



BRADLEY WELCH



JOHANNES ZEINLER
2015
ST. ALBANS
WINNER



THE DIAPASON

Scranton Gillette Communications

One Hundred Seventh Year: No. 5,

Whole No. 1278

MAY 2016

Established in 1909

ISSN 0012-2378

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

CONTENTS

FEATURES

- 55th University of Michigan Organ Conference, October 4-6, 2015
by Marcia Van Oyen 22
- A new organ for Fourth Presbyterian Church in Chicago: Quimby Pipe Organs Opus 71
by Stephen Schnurr 25
- The Class of 2016:
20 leaders under the age of 30
by The Diapason staff 26
- Czech, please: A conversation with Sister Anita Smisek, OP
President-Publisher of Alliance Publications, Inc.
by Marijim Thoene 32

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 3
- Appointments 8
- Nunc Dimittis 10
- Harpisichord News by Larry Palmer 14
- In the wind . . . by John Bishop 18
- On Teaching by Gavin Black 20

REVIEWS

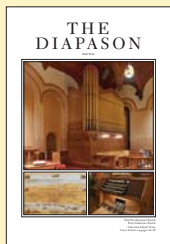
- Music for Voices and Organ 15
- Book Reviews 16
- New Recordings 16
- New Organ Music 17
- New Handbell Music 17

NEW ORGANS 36

CALENDAR 37

ORGAN RECITALS 41

CLASSIFIED ADVERTISING 42



COVER

A. E. Schlueter Pipe Organ Company,
Lithonia, Georgia; First Lutheran Church and
First Presbyterian Church, Galveston Island,
Texas 34

Editorial Director and Publisher **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Sr. Vice President **RICK SCHWER**
rschwer@sgcmail.com
847/391-1048

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
219/531-0922

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/ Subscriptions **DONNA HEUBERGER**
dheuberger@sgcmail.com
847/954-7986

Designer **CATHY LEPENSKE**
clepenske@sgcmail.com
847/954-7964

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAV
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John L. Speller**
Steven Young
Charlie Steele
Leon Nelson

Editor's Notebook

In this issue

This month we are delighted to introduce you to the members of our "20 under 30" Class of 2016: Stephen Buzard, Alcee Chriss, Kipp Cortez, Monica Czausz, Trevor Dodd, Joey Fala, Thomas Gaynor, Wesley Hall, Michael Hey, Amanda Mole, Adam Pajan, Nathaniel Riggle, Caroline Robinson, Jonathan Rudy, Patrick Scott, Thomas Sheehan, Wyatt Smith, Jacob Street, David Von Behren, and Gregory Zelek. This group of young leaders in the fields of organ performance and building, harpsichord, carillon, and church music has been selected from a large field (over 130 nominations were submitted). We congratulate these young people and look forward to reporting their accomplishments in the months and years to come.

Marcia Van Oyen reports on the 55th University of Michigan Organ Conference that was held last October, and Stephen Schnurr introduces us to the new Quimby organ installation at Fourth Presbyterian Church in Chicago. Quimby Opus 71, the largest organ in the city, was dedicated on March 18. Marijim Thoene provides an interview with Sister Anita Smisek, a Dominican religious who runs Alliance Publications in

Joyce Robinson
847/391-1044; jrobinson@sgcmail.com
www.TheDiapason.com



Sinsinawa, Wisconsin (the sisters also present an annual summer organ recital series in their chapel).

John Bishop discusses "human gestures"—those tasks and movements and actions that help art and the arts feed our humanity. Gavin Black continues his discussion of motivation and factors involved in practicing. And Larry Palmer provides more about Duphy, along with some thoughts about the Historical Keyboard Society of North America meeting last fall, and violinist Fritz Kreisler.

Baseball season has begun, and our cover feature this month is a double header: A. E. Schlueter's two organs in Galveston Island, Texas, at the First Lutheran Church and First Presbyterian Church. ■

Letters to the Editor

Organs in Beijing, China

In the March 2016 edition of THE DIAPASON, it is reported that a new Casavant organ was installed in 2015 at the Cathedral of the Immaculate Conception—"also known as the North Cathedral"—in Beijing, China PRC.

In point of fact: the Cathedral of the Immaculate Conception in Beijing is actually known as the *South* (Southern) Cathedral, known in Chinese as the Xuanwumen or Nantang (South) Church. The actual name of the

Northern Cathedral is Holy Saviour.

I was last at the Southern Cathedral in December 2007. At that time, they had to make do with a synthesizer! I am indeed pleased that they have (finally) acquired a real (pipe) organ!

Back then, I attended the "International" Mass, conducted mainly in English, with some readings in French. It was far from being a Mass intended for the benefit of foreigners: the congregation was overwhelmingly Chinese, and the capacious room was packed! This

was—and presumably still is—help on Sundays at 10:30 a.m. I was told that there is also a Korean-language Mass on Sunday afternoons.

You can readily look up this information at Wikipedia, TripAdvisor, or GCatholic.org, among other sites.

Oh, by the way, there were no police in sight! Far from interfering with the worship services, the State supports the Cathedral, as a historic site.

Arthur LaMirande
New York, New York

Here & There

Events

The choir of **St. George's Episcopal Church**, St. Louis Park, Minnesota, will present a festival Evensong on May 1 at 4 p.m. Repertoire will include Felix Mendelssohn's tone-poem *Hear My Prayer*, canticles by American composers Michael McCabe and Richard Proulx, and a portion of Mozart's *Coronation Mass*.

Featured artists-in-residence at St. George's are Dorothy Benham, soprano; Elizabeth Woolner, mezzo-soprano; Philip Eschweiler, tenor; and Donald Moyer, bass-baritone. Randall M. Egan is organist and choirmaster and director of music and liturgy. The Reverend Daniel V. Pearson will preside at the Evensong. For information: 952/926-1646.

The Lunchtime Organ Recital Series in Appleton, Neenah, Menasha, and Kaukauna, Wisconsin, organized by Frank Rippl, presents its twenty-first season: May 19, Leon Couch, First Congregational Church; 5/25, Stephen Schnurr, The History Museum at the Castle;

June 1, Kathryn Handford, Memorial Chapel, Lawrence University; 6/2, Joanne Peterson, St. Thomas Episcopal Church; 6/8, Jeffrey Verkuilen, Holy Cross Catholic Church; 6/15, Jared Stellmacher, First Presbyterian Church; 6/22, Devin Atteln, First United Methodist Church; 6/29,

Andrew Birling, Memorial Presbyterian Church; July 4, Frank Rippl, sing-a-long, All Saints Episcopal Church; 7/6, Mitchell Miller, St. Joseph Catholic Church; 7/7, Samuel Buse, First Presbyterian Church; 7/13, Derek Nickels, First United Methodist Church; 7/20, Ryan Mueller, First English Lutheran Church; 7/27, Matthew Buller, First Presbyterian Church;

August 3, Jonathan Oblander, St. Bernard Catholic Church; 8/4, Donald Verkuilen, St. Joseph Catholic Church; 8/10, Mario Buchanan, St. Mary Catholic Church; 8/11, Naomi Rowley, St. Paul Lutheran Church; 8/17, David Bohn, First Congregational Church; 8/24, Charles Barland, Memorial Presbyterian Church; 8/31, Ralph and Marillyn Freeman, St. Paul Lutheran Church. For further information, visit www.lunchtimeorganrecital.org.

Merton College Girls' Choir will be established in September 2016 and will sing in Merton College Chapel beginning in October. The choir will take part in services and concerts in Oxford and further afield. The Girls' Choir will be led by Benjamin Nicholas, director of music since 2012, who has directed the Merton College Choir in recordings, tours, and concerts. Choristers will receive lessons from an experienced singing teacher. Auditions will be held May 21, for girls who, in September, will be in

school years 5 to 10. For information: www.mertoncollegechoir.com.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, announces its summer organ recitals, held at 8 p.m.: May 25, Young Artists (Roric Cunningham, Forrest Eimold, Richard Gress, and Philip Pampreen); June 1, Christopher Jennings; 6/8, Stuart Forster; 6/15, Andrés Mojica; 6/22, Thomas Sheehan; 6/29, Kimberly Ann Hess;

July 6, Raymond Nagem; 7/13, Mark Engellhardt; 7/20, Mark Thewes and Chad Pittman; 7/27, George A. Sargeant; August 3, Matthias Havinga; 8/10, Katelyn Emerson; 8/17, Monica

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

Subscriptions: 1 yr. \$40; 2 yr. \$64; 3 yr. \$88 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$50; 2 yr. \$80; 3 yr. \$99. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts. Copyright ©2016. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.



► page 3

Alexandra Harper; 8/24, Neal Campbell; 8/31, Anne Horsch; September 14, Douglas Major. For information: www.mmmh.org.



Skinner Opus 327, St. Luke's, Evanston

In this 150th anniversary year of the birth of Ernest M. Skinner (1866–1960), the “Opus 327” foundation of St. Luke’s Episcopal Church, Evanston, Illinois, presents Nathan J. Laube May 27 at 8 p.m. The concert is a fundraiser for the benefit of “Opus 327,” a not-for-profit organization for the promotion and stewardship of the 1922 four-manual E.M. Skinner organ. Herbert E. Hyde, St. Luke’s organist and choirmaster from 1920–46, drew up the specification for the organ in consultation with William Zeuch, vice president of the Skinner Organ Company, and Joseph Bonnet, organist of St. Eustache in Paris. The organ was restored by A. Thompson-Allen in 2002. (See THE DIAPASON, January 2003: “Ernest M. Skinner Opus 327, St. Luke’s Episcopal Church, Evanston, Illinois,” by Richard Webster.) For further information: www.stlukesevanston.org.

Piccolo Spoleto, the official outreach program of Spoleto Festival USA presents **F’Organo** organ recital series, part of the Charleston, South Carolina, arts scene since 1979. Recitals are at 10 a.m. except as noted: May 29, Nigel Potts, Grace Church Cathedral (7:30 p.m.); 5/30, Charles Tompkins, St. Matthew’s Lutheran Church; 5/31, Joseph Peeples, St. Michael’s Church; June 1, Maxine Thévenot, St. Matthew’s Lutheran; 6/2, Anthony Williams, Bethel United Methodist Church; 6/3, David Houston, Grace Cathedral; 6/5, Isabelle Demers, Summerall Chapel, The Citadel (7:30 p.m.); 6/6, Nathan Davey, St. Matthew’s Lutheran; 6/7,

Andrew Yeargin, St. John the Baptist Cathedral; 6/8, Patrick Scott, Grace Cathedral; 6/9, Timothy Tikker and Julia Harlow, (Huguenot) French Protestant Church; 6/10, Mitchell Miller, Cathedral of St. Luke and St. Paul. For information: www.piccolospoleto.com.

This year marks the 35th season of **Rassegna Organistica Internazionale Achille Berruti**, held at Cattedrale di Santo Stefano in Biella, Italy. Founded by Mario Duella, the festival features the 1860 Camillo Guglielmo Bianchi organ, restored in 1976 by Fratelli Piccinelli of Bergamo and in 2006 by Thomas Wälthi of Bern, in collaboration with Alessandro Rigola of Biella. The performers: June 3, Mario Duella, with bass Giovanni Guerini; 6/10, Livio Vanoni. For information: www.storiciorганиpiemonte.com.

The North American Carillon School, the Springfield Park District, the Rees Carillon Society, and The Carillon Belles will hold a workshop coinciding with the Springfield International Carillon Festival, Springfield, Illinois, June 5–10. Performers are Dennis Curry, Jeff Davis, Amy Johansen, Luc Rombouts, and Carlo van Ulft. Davis and van Ulft will teach masterclasses. Curry, Johansen, Rombouts, and Jim Fackenthal will present lectures on the carillon and carillon performance. Participants will have access to the Thomas Rees Carillon and practice claviers. An organ crawl of significant Springfield organs is also scheduled. For information: www.carillonschoolusa.org.

At its annual convention in Houston, Texas, the **National Association of Pastoral Musicians** will offer two week-long programs to build skills and understanding of aspects of music ministry. The Piano and Organ Institute features Lynn Trapp and James Kosnik; Paul Inwood and Rory Cooney lead the Composer and Text Writer Institute. Fee is \$90 in addition to full convention registration. Pre-registration required; space is limited.

NPM will also offer three stand-alone Institutes this year. The Summer Institute Plus, June 13–16 in Grand Rapids, Michigan, led by retreat master Rev. Dr. Paul H. Colloton, offers prayer, reflection, practical skills, and new music for pastoral musicians, liturgists, and cantor/psalmists. The Thirtieth Annual Guitar and Ensemble Institute in Milford, Ohio, June 27–July 1, is for guitarists at all levels, instrumentalists who serve

► page 6



Participants in Concordia Keyboard Day at Concordia University Irvine

On January 16, the music department of **Concordia University Irvine** hosted the annual Concordia Keyboard Day. This educational event brought twenty-nine young pianists and organists to the CUI campus for a day of keyboard-related educational activities led by CUI faculty members Rachel Schrag, Hyunjoon Choi, Tom Mueller, Carol McDaniel, and Steve Young. In the morning sessions, participants attended a variety of workshops and masterclasses, as well as a recital by CUI faculty and students. After lunch on campus, the students participated in a scholarship competition.

In the piano division, prizes were awarded to Timothy Zhuang, Dana Moon, Vincent Pham, Raymond Ramlow, and David Morgan. Organ awards were presented to Samuel Nguyen, Vincent Pham, John Yokoyama, Alex Allsing, Annie Kelly, Kevin Tran, Anneke Buurma, and Reilan Fleischbein.

Each winner received a cash prize to support their private music study, and several of the top performers also received a scholarship to support future collegiate music study at CUI. The next Concordia Keyboard Day will take place on Saturday, January 14, 2017. For information: <http://cui.edu/music>, or contact Rachel Schrag at rachel.schrag@cui.edu or 949/214-3415.



Kenneth Huber, Virginia Ewing Whitmire, Stephen Hamilton, and Mark Whitmire

Stephen Hamilton presented Marcel Dupré’s *Le Chemin de la Croix* (“The Stations of the Cross”) on Fisk Opus 112 at St. James’s Episcopal Church in Richmond, Virginia, on March 11 to a large audience. The concert was co-sponsored by the Richmond Chapter of the American Guild of Organists. Shown in the photograph are pianist Kenneth Huber, Hamilton’s partner of 41 years and page turner; Virginia Ewing Whitmire, organist of the church; Stephen Hamilton; and Mark Whitmire, director of music.



Dorothy Papadakos (center) with East Carolina organ majors

East Carolina University recently hosted Dorothy Papadakos for an all-day improvisation workshop on January 23. Papadakos gained international fame as the first female organist of the Cathedral of St. John the Divine in New York City, and as one of the nation’s leading improvisers. The January workshop focused on practical techniques for both beginning and intermediate improvisers, and students were able to put the skills to use immediately. The East Carolina Chapter of the American Guild of Organists (Bill Wood, dean) co-sponsored the event.

JUGET-SINCLAIR
MONTREAL

Facteurs d’orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com



Colin Andrews
Organist/Lecture
Recording Artist



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Colin A. Campbell
Assistant Professor of Organ
Texas A&M, Laredo TX



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Birmingham, Alabama



Joan DeVee Dixon
Organist/Pianist
Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
University of Alabama



Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



James D. Hicks
Organist
Bernardsville, NJ



Michael Kaminski
Organist
Brooklyn, New York



Sarah Mahler Kraaz
Musicologist/Organist
Ripon College



Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



Wynford S. Lyddane
Pianist/Instructor
Washington, D.C.



Colin Lynch
Organist/Conductor
Boston, Massachusetts



Philip Manwell
Organist
Reno, Nevada



Christopher Marks
Organist/Professor of Music
U of Nebraska-Lincoln



Katherine Meloan
Organist/Faculty
Manhattan School of Music



Scott Montgomery
Organist/Presenter
Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Mission, Kansas



David F. Oliver
Organist
Morehouse College



Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK



Clarion Duo
Keith Benjamin, trumpet
University of Missouri - Kansas City
Melody Steed, organ, Bethany College



Duo Majoya
Organ/Piano
Marnie Giesbrecht, Joachim Segger
U of Alberta, King's U, Canada



Rodland Duo
Viola and Organ
Eastman School of Music/
St. Olaf College



**Christine Westhoff
& Timothy Allen**
Soprano & Organ
Little Rock, Arkansas

www.ConcertArtistCooperative.com

Beth Zucchini, *Founder and Director*

7710 Lynch Road, Sebastopol, CA 95472 PH: 707-824-5611 FX: 707-824-0956

a non-traditional representation celebrating its 29th year of operation

Here & There

► page 4

of ensembles, and for those who lead with a combination of instruments and voice. The NPM Institute Plus Bilingüe takes place October 13–15 in Albuquerque, New Mexico. Similar to the Summer Institute, the sessions will be presented in both English and Spanish. For information or to register: www.npm.org.

The **XX Academia de Órgano Fray Joseph de Echevarria** takes place July 20–27 in Palencia, Spain. Registration deadline is June 10. Faculty includes Montserrat Torrent, Roberto Fresco, Paolo Crivellaro, Monica Melcova, and Marta Serna. Focus will be on works of Cabezón, Carreira, and Coelho; North German and youthful Bach works, improvisation techniques, and seventeenth-century works. Students will participate in masterclasses and the closing concert, held at the San Andrés Church of Carrión de los Condes. For information: www.aopalencia.org.

St. Mary-St. Catherine of Siena Catholic Church, Charlestown, Massachusetts, celebrated the conclusion of a year-long restoration project for its historic organ on Palm Sunday, March 20. The equally historic church, designed by Patrick C. Keely, has been home to Woodberry & Harris Opus 100 since its installation in 1892. Restorative projects included the winding and action, especially the Barker machine, of the three-manual, 37-stop, 41-rank organ, a venture carried out by the Andover Organ Company of Methuen, Massachusetts. The March program included organists Rosalind Mohnsen, Thomas Sheehan, Peter Sykes, along with the Denovo Brass Quintet, the Cappella Clausura Chorus, the Charlestown Community Chorus, and other soloists.

Competitions

The Music Ministry of the School Sisters of St. Francis, an international community of Catholic sisters, announces a competition for an SSA composition to be premiered at the centennial celebration of the congregation's landmark St. Joseph Chapel in Milwaukee on March 19, 2017.

A \$1,500 prize will be awarded for a composition of up to five minutes in length, on a new text being written for the occasion. An application, guidelines, and a copy of the text is available from Sister Mary Jane Wagner, Director of Music Ministry, mjwagner@ssf.org. The competition

will close on November 22, 2016. For information about the School Sisters of St. Francis and their chapel, visit www.sssf.org.

The **Concours International d'Orgue "Grand Prix de Chartres"** improvisation competition takes place September 4 at the Cathedral of Chartres. Preliminary rounds will be held August 29 and 30. Grand, second, and audience prizes will be offered. The jury members include Philippe Lefebvre (president), Sophie-Véronique Choplin; Patrick Delabre, Loïc Mallié, George Baker, David Briggs, Gunnar Idenstam, and Zsigmond Szathmáry. Application deadline is May 31. For further information: orgues.chartres.free.fr/agoep3.htm.

People

This spring, **Robert Delcamp**, professor of music and university organist and choirmaster, will retire from Sewanee, The University of the South. Since 1978, he has directed the University Choir, a diverse ensemble of students from a variety of backgrounds and majors, united by their love for music and their commitment to a demanding schedule of rehearsals and performances. The choir sings each Sunday the College in session at All Saints' Chapel, offers the annual services of Lessons and Carols, and has made 12 tours of English cathedrals, singing the service of choral Evensong in more than 27 cathedrals, abbeys, and parish churches.

Simon FitzGerald, of Watford, Hertfordshire, UK, is the author of a new pipe organ blog, *aeolodicon*, at www.aeolodicon.com. The blog presents a personal perspective of the pipe organ, from a scientist who has been fascinated by the King of Instruments for most of his life. FitzGerald has a doctorate in chemistry, has worked for global scientific equipment manufacturers, and is a former university organ scholar who has served as director of music at a variety of churches across the UK.

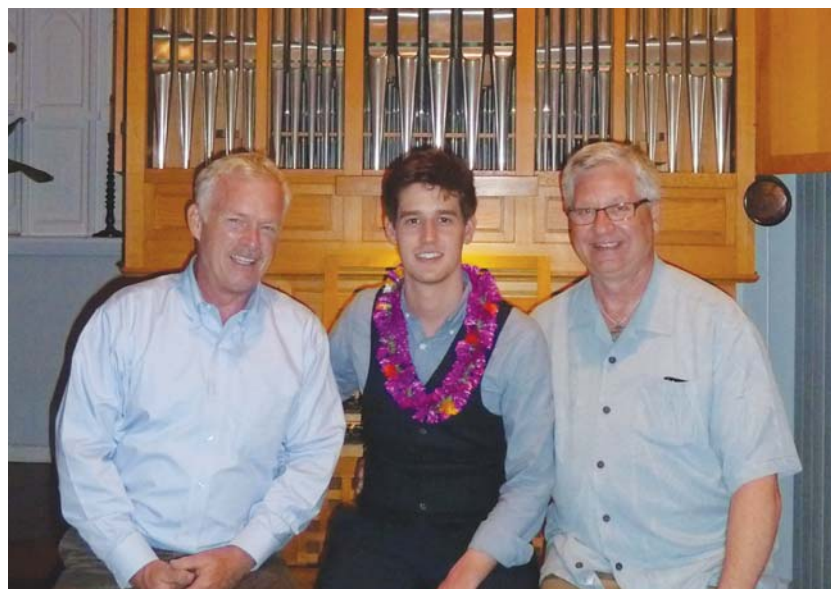
The blog's posts include accounts of organ visits, commentary on current pipe organ news, opinions, reviews of recordings, and an account of the author's commissioning and installation of a small house organ. Articles are accessible via various social media portals, including Facebook, Google+ and Twitter. All posts are open for comment and discussion.

Susan Goodson was honored by Emanuel United Church of Christ, Manchester, Michigan, in recognition of her fifteen years as church organist. Pastor David Alan Williams presented her



Scott Lamlein, right, leads organ demo at St. John's Episcopal Church

On March 11, **St. John's Episcopal Church**, West Hartford, Connecticut, hosted 40 homeschoolers, parents, and seniors for a demonstration of the organ at St. John's. Intended to handle the "overflow" crowd from a similar event two weeks prior, twice as many attended at this session. In addition to hearing St. John's director of music Scott Lamlein play Bach's *Tocatta in D minor* and Boëllmann's *Tocatta*, attendees received an explanation on how the organ works, including touring one of the chambers, and several children tried their own hand at it. One mother and daughter stayed for an extra hour to study the architecture closely.



Clayton Logue, Greg Zelek, Karl Bachman

Greg Zelek, one of THE DIAPASON's "20 under 30" Class of 2016, presented a recital on March 8 at St. John's Episcopal Church in Kula, Maui, Hawaii. The concert was sponsored by the Hawaii Chapter of the American Guild of Organists, and was arranged by Clayton Logue, organist at St. John's Church. Zelek was introduced by Karl Bachman, a member of the Hawaii AGO Board of Directors.

► page 8

A. E. Schlueter Pipe Organ Co.

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



Our dedicated artisans take pride in every instrument we build or rebuild.
We are working in your area, how can we help you?
New Instruments • Rebuilding • New Consoles
Tonal Additions • Maintenance and Tuning

2843 Stone Mountain Lithonia Road • Lithonia, GA 30012
800-836-2726 • 770-482-4845 • www.pipe-organ.com • art3@pipe-organ.com

A NEW SONG IN SWITZERLAND



An Historic Restoration and Installation of Wurlitzer Opus 647 (1923) Evangelisch-reformierte Kirchgemeinde, St. Gallen, Switzerland

JL WEILER, INC.
PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

Specialists in Restoration, Conservation, Voicing & Tonal Finishing of High-Pressure Pipe Organs

1845 South Michigan Avenue #1905
Chicago, Illinois 60616
312-842-7475
jeff@jlweiler.com | www.jlweiler.com



Paris (F) Philharmonie de Paris

2016

Grand Orgue	I.	C - c4	Positif (expr.)	II.	C - c4	Récit (expr.)	III.	C - c4	Solo (expr.)	IV.	C - c4
Montre		16'	Bourdon		16'	Quintaton		16'	Principal		8'
Violon		16'	Principal		8'	Diapason		8'	Flûte harm.		8'
Montre		8'	Salicional		8'	Viole de Gambe		8'	Gambe		8'
Viole de Gambe		8'	Flûte harm.		8'	Flûte harm.		8'	Voix céleste		8'
Flûte harm.		8'	Bourdon		8'	Bourdon		8'	Principal		4'
Gemshorn		8'	Unda maris		8'	Voix céleste		8'	Flûte		4'
Prestant		4'	Prestant		4'	Eoline		8'	Plein Jeu	IV	2'
Salicional		4'	Flûte		4'	Viole		4'	Cor anglais		8'
Quinte		2 2/3'	Nazard		2 2/3'	Flûte oct.		4'	Tuba		8'
Doublette		2'	Doublette		2'	Nazard harm.		2 2/3'	Chamade		16'
Grande Fourn.	V - VI	2'	Tierce		1 3/5'	Octavin		2'	Chamade		8'
Cymbale	IV - V	1'	Larigot		1 1/3'	Tierce harm.		1 3/5'	Chamade		4'
Cornet	V	8'	Septième		1 1/7'	Fourniture	V	1'			
Bombarde		16'	Piccolo		1'	Bombarde		16'	Résonnance	I-IV	CC-c4
Trompette		8'	Plein Jeu	IV	1 1/3'	Trompette		8'	Bourdon		16'
Clairon		4'	Basson		16'	Clairon		4'	Flûte		8'
			Trompette		8'	Basson Hautbois		8'	Quinte		5 1/3'
			Cromorne		8'	Voix humaine		8'	Flûte ouverte		4'
			Tremblant			Trémolo			Tierce		3 1/5'
									Clarinette		8'
									Trompette		8'
									Clairon		4'
									Pédale		C - g1
									Contrebasse		32'
									Soubasse		32'
									Contrebasse		16'
									Violonbasse		16'
									Montre		16'
									Violon		16'
									Bourdon		16'
									Quinte		10 2/3'
									Principal		8'
									Flûte		8'
									Bourdon		8'
									Tierce		6 2/5'
									Flûte		4'
									Contrebombarde		32'
									Bombarde		16'
									Trombone		16'
									Clarinette		16'
									Trompette		8'
									Clairon		4'

Couplers:

Pos/GO, Réc/GO, So/GO
 Rés/GO, Réc/Pos, So/Pos
 So/Réc, Rés/So, GO/Péd
 Pos/Péd, Réc/Péd, So/Péd, Rés/Péd

Pos/GO 16', Réc/GO 16'
 So/GO 16', Réc/Pos 16'
 So/Pos 16', So/Réc 16'
 GO16', Pos 16', Pos 4'
 Réc 16', Réc 4'
 So 16', So 4', GO/Péd 4'
 Pos/Péd 4', Réc/Péd 4', So/Péd 4'
 Cham/GO, Cham/So, Cham/Péd
 Rev. switch: „Accumulative coupling“

Consoles:

Main Console (mech.)
 Mobile Console (el.)
 with electrical adjusting mechanism

Specials:

Rieger Tuning System
 Rieger Replay System
 Devided Pedal (el.Console)
 MIDI

Accessories:

Rieger Combination System:
 20 User with
 1000 Combinations each with
 3 Inserts each
 Archive for 250 Tracks with
 250 Combinations each
 4 Crescendi adjustable
 Sustainuto for all manuals
 Sustainuto +
 3 free couplers
 Sequencer
 Copy functions
 Repeat functions
 Division cancel
 General cancel
 Unisons off
 Master Swell (all Swell to Swell)
 General Swell

Rieger

Rieger-Organbau GmbH
 A-6858 Schwarzach-Vbg., Hofsteigstraße 120
 T +43 (0) 5572/58132-0, F +43(0) 5572/58132-6
 www.rieger-organbau.com, rieger@rieger-organbau.com



► page 6

Appointments



Paul Caldwell

Paul Caldwell will take over as artistic director for Seattle Men's Chorus and Seattle Women's Chorus, starting August 2016. Currently the artistic director for Windy City Performing Arts in Chicago, Caldwell has provided leadership and vision for both the Windy City Gay Chorus and Windy City Treble Quire. He is also artistic director for the Youth Choral Theater of Chicago, a community-based after-school program enrolling 200 young people in Chicago's northern suburbs. Caldwell's work with youth earned him the Chorus America/ASCAP Award for Adventurous Programming.

Caldwell composes and arranges music collaboratively with Sean Ivory. Their choral works have been telecast on PBS and A&E and performed at Lincoln Center, the Kennedy Center, and throughout Europe, Asia, and Africa. Caldwell and Ivory recently collaborated with guitarist Steve Vai to create a choral-rock fusion song, *Book of the Seven Seals*. Paul Caldwell made his Carnegie Hall conducting debut in 2014, leading concerts comprised entirely of music he composed. He has also been artistic director for the ¡Canta! Costa Rica festival in San Jose. He returns to the Sing A Mile High choral festival in Denver biennially. For information: www.seattlechoruses.org.



Robert McCormick

Robert McCormick has been appointed organist and choirmaster of St. Mark's Church, Philadelphia, Pennsylvania, the first full-time organist and choirmaster appointed at St. Mark's in thirty years. McCormick takes up his post on August 1, in time to share

in the leadership of the Summer Choir Camp held for children at St. Mark's in August. He has served since 2008 as director of music at St. Paul's Parish, K Street, Washington, D.C., where he conducts the various choirs of adults, boys, and girls. His recording from St. Paul's, K Street, *We Sing of God*, was released in 2010 on the Pro Organo label. From 2001–08 he served as organist and music director at the Church of St. Mary the Virgin, New York City. He holds the Bachelor of Music degree in organ performance from Westminster Choir College, Princeton, New Jersey. His teachers have included McNeil Robinson and Robert Carwithen. A semi-finalist in the 2005 St. Albans International Organ Festival Improvisation Competition, McCormick has been a featured artist and clinician at conventions and conferences. His choral compositions are published by Encore (UK) and Selah.



Thomas Ospital (photo credit: Jean Radel)

Karen McFarlane Artists, Inc. announces the addition of French organ virtuoso **Thomas Ospital** to its roster of concert organists. Ospital is *titulaire* of the grand organ at St. Eustache, Paris, having succeeded Jean Guillou in 2015, and is also the newly appointed organist in residence at Maison de la Radio (Radio France Concert Hall) in Paris. Ospital was awarded first prize at the 2009 International Competition of Organ in Saragossa, Spain, the Duruflé prize and the audience prize at the 2012 International Chartres Competition, and second prize at the 2013 International Xavier Darasse Competition in Toulouse. In May 2014 he took the Grand Prize Jean Louis Florentz and the audience prize at the International Organ Competition of Angers under the direction of the Académie des Beaux-Arts. Most recently, in November 2014 he was awarded second prize, audience prize, and the Florentz prize at the International Chartres Competition.

Thomas Ospital is equally at home performing as a solo recitalist or with choir or orchestra, and eagerly

embraces the art of improvisation in all of its forms, including the accompaniment of silent films. He has performed in the United Kingdom, Spain, Italy, Greece, Germany, Switzerland, and Holland, and in Russia and North America, where in 2012 he served for six months as Young Artist in Residence at the Cathedral-Basilica of Saint Louis King of France in New Orleans, USA.

Born in 1990, Thomas Ospital began his musical studies at the Conservatoire Maurice Ravel in Bayonne, France, completing his studies with Esteban Landart in 2008 (*Mention Très bien à l'unanimité*). From 2008 until 2015 he was a student at the Conservatoire National Supérieur de Musique de Paris where he earned first prizes in organ, improvisation, harmony, counterpoint, and fugue. His teachers at the Paris Conservatoire included Olivier Latry, Michel Bouvard, Thierry Escaich, Philippe Lefebvre, László Fassang, Isabelle Duha, Pierre Pincemaille and Jean-François Zygel.

Booking inquiries for Thomas Ospital should be directed to John McElliott at Karen McFarlane Artists, Inc. www.concertorganists.com.



Mark Anthony Rodriguez

Mark Anthony Rodriguez has been appointed director of music and liturgy at Immaculate Heart of Mary Catholic Church, Minnetonka, Minnesota. Rodriguez has previously served as director of music ministry for St. Pius V Catholic Church in Pasadena, Texas, and as associate director of

liturgy and music, organist, and *director de música de la comunidad latina* for St. Mary Catholic Church in Melrose, Minnesota. He is pursuing a dual M.A. in liturgical music and liturgical studies at St. John's University, Collegeville, Minnesota, where he currently works with Kim Kasling (organ performance and service playing), Brian Campbell (liturgical composition), Martin Connell (liturgy), and Fr. Anthony Ruff, OSB (liturgical music and Gregorian chant). ■

with a proclamation declaring April 12, 2015, as Susan E. Goodson Day. He also announced that the church would sponsor two students to attend an American Guild of Organists Pipe Organ Encounter.



Michael Hey

Michael Hey performed a solo recital on the Klais organ at The Esplanade in Singapore on April 17 as part of the Tapestry of Sacred Music festival, which explores different music traditions from around the world. In addition to performing solo works by Cocheureau, Bach, and Reger, the program also featured Singapore soprano Rebecca Li in works by Schubert and Mozart. Michael Hey (a 2016 "20 under 30" winner—see page 28) is assistant organist at St. Patrick's Cathedral, New York, a graduate of the Juilliard School, and is represented by Phillip Truckenbrod Concert Artists, LLC.

Jeannine Jordan, organist, and media artist David Jordan announce their newest

performance, "Around the World in 80 Minutes," a fast-moving concert featuring global organ repertoire by native composers, anecdotes, and multi-media including live camera projection. The premiere concert will be held April 26, 2017, at the Wooster United Methodist Church, Wooster, Ohio. For information: jeannine@promotionmusic.org.



Boyd Jones

Boyd Jones will present organ recitals in Germany in May and June: May 16, Bürgermeister Smidt Gedächtnis Kirche, Bremerhaven; 5/18, Paulus Kirche, Buchholz; 5/21, Blankeneser Kirche am Markt, Blankenese; 5/23, Christus Kirche, Wandsbek; 5/25, Martin Luther Kirche, Emden; 5/29, St. Andreas Kirche, Hildesheim; 5/31, Dom (Protestant and Catholic Church), Wetzlar; June 3, Evangelische Stadtkirche, Bad Reichenhall.

Choral composer **John Rutter** will succeed the late David Willcocks as president of the Association of British Choral Directors. Rutter is a founding member of the association. Willcocks served as president from the organization's founding in 1986 until his death in September 2015.

► page 10

1988 Berghaus Tracker Pipe Organ for Sale



- Two manuals
- 18 ranks
- 17 stops
- 59 inches deep
- 142 inches wide
- 112 inches high

Built for a private residence in Valparaiso, Indiana.

Absolutely in like new condition!

Contact: thomass745@aol.com or cell phone 219/929-7558

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

Quality and Economy



Two-manual pipe organs
see website for details
and photos

www.pipe-organ.com

IT'S ALL IN THE DETAILS.

Discover the resounding tones of a Johannus organ.
A quality American organ with Dutch roots echoing the
master craftsmanship across centuries of rich European
history. See it. Feel it. Hear it. Enjoy!

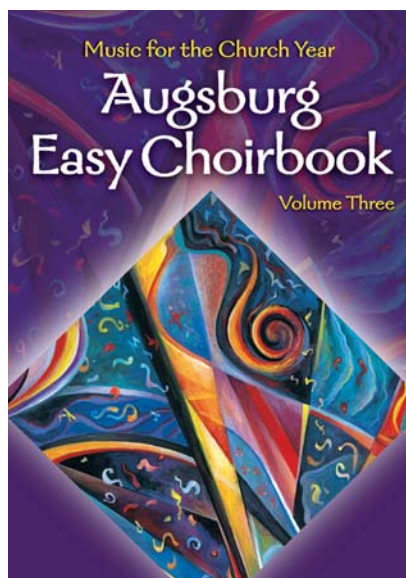
JOHANNUS

**/ STUDIO
170**



The sound of excellence

www.johannus.com



Augsburg Easy Choirbook, vol. 3

Augsburg Fortress announces a new title in the Augsburg Choirbook series. *Augsburg Easy Choirbook*, vol. 3 is a collection of unison and two-part accessible music for church, school, and community choirs. The volume comprises eleven varied selections for the church year; many of the selections are suitable for use with various ages—children, youth, or adults. For further information: augsburgfortress.org.

Jazzmuze, Inc., publisher of the music of Joe Utterback, is reorganizing. Bill and Mary Todt will have a reduced involvement with Jazzmuze, Inc., as they move toward retirement after twenty-five years of publishing. Joe Utterback will take over the majority of operational direction. Music can still be ordered directly at Jazzmuze.com, including scores for Utterback's new *Missa Brevis* (available in early summer). Please note that postage has increased. Programs and church bulletins can still be sent to Dr. Joe Utterback, 80 Rumson Place, Little Silver, NJ 07739. If a phone number is given, Utterback will try to call and chat.

Paraclete Press announces new publications of the organ music of the late Gerre Hancock. The first piece in the series is a previously unpublished work, *An Evocation of 'Urbs Beata Jerusalem'*, a grouping of variations based on the seventh-century chant for the dedication of a church. For additional information: www.paracletesheetmusic.com.



Ernest White

The **Leupold Foundation** announces the gift to The Leupold Archives of the personal and professional libraries of Ernest White (1901–80), musician, organist, choir director, organbuilder, photographer, and professor. Ernest White, born in London, Ontario, studied organ with Ernest MacMillan, Healey Willan, and Lynnwood Farnam. White was organist-choirmaster 1927–35 at St. James Episcopal Church, Philadelphia, and 1935–37 at Trinity Church, Lenox, Massachusetts. From 1937–58 White was associated with the Church of St. Mary the Virgin in New York City, first as organist, and later as music director, where it was his custom to give two series of organ recitals each year.

For a time White also was tonal director for M. P. Möller, designing and supervising organ installations including those in New York City at St. George's Episcopal Church, the Interchurch Center Chapel, and a studio organ at St. Mary the Virgin. White also taught at several colleges and universities.

Ernest White gave over 1,000 organ recitals featuring both old and modern repertoire. He was also noted for his pioneering American editions of early European organ music and for his recordings, among which was the first issued recording of Messiaen's *La Nativité du Seigneur*.

The gift to The Leupold Archives includes seventy-five cartons containing: (1) printed and manuscript music for solo organ, organ and orchestra, and choir; (2) books on general music, pipe organ building, music theory, sacred music, music history, and the collections of the organ works of J.S. Bach; (3) archival materials including letters, papers, contracts, correspondence with composers, scrapbooks, and photographs; and (4) all the copyrights owned by Ernest White, Ernest White Editions, and St. Mary's Press. For more information on The Leupold Foundation and The Leupold Archive, visit www.wayneleupold.com.

► page 12

Nunc Dimittis



Grigg Fountain (courtesy Northwestern University Archives)

Grigg Thompson Fountain died in Albuquerque on February 14. He was 97 years old. Born in October 1918, in Bishopville, South Carolina, he attended Wake Forest College for a year and received a B.A. in music from Furman University in 1939. He earned B.M. and M.M. degrees in church music and organ from Yale University (1943), studying with Luther Noss, and studied organ privately with Arthur Poister (1945) and Marcel Dupré (1946). Drafted into the army in 1943, he received an honorable discharge within a year (due to poor eyesight). His training company was one of the first to land on Normandy beaches on June 6,

1944. He studied Baroque organ literature with Helmut Walcha in Germany on a Fulbright Fellowship in 1953–54. From 1946–1961 he taught at Oberlin Conservatory of Music during which time he worked with Robert Shaw. While at Oberlin, he met, taught, and then married Helen Erday in 1949.

In 1961 he was appointed professor of organ and church music in the School of Music at Northwestern University. He also served as organist and choirmaster at Northwestern's Alice Millar Chapel. Fountain retired as emeritus in August 1986; within five months of retiring he was asked to come out of retirement and serve as interim organist, choir director, and consultant. He served there from 1987–89. (See Marilyn Biery's compilation of 90th-birthday tributes to Grigg Fountain in the July 2010 issue of THE DIAPASON.)

Grigg and Helen Erday Fountain celebrated their 60th wedding anniversary on April 2, 2009. Helen passed away on October 12, 2009. Grigg Fountain is survived by his children Bruce Fountain (Min Jung), John Fountain, Drew Fountain, and Suzanne Fountain Phillips; eight grandchildren, and one great grandchild.



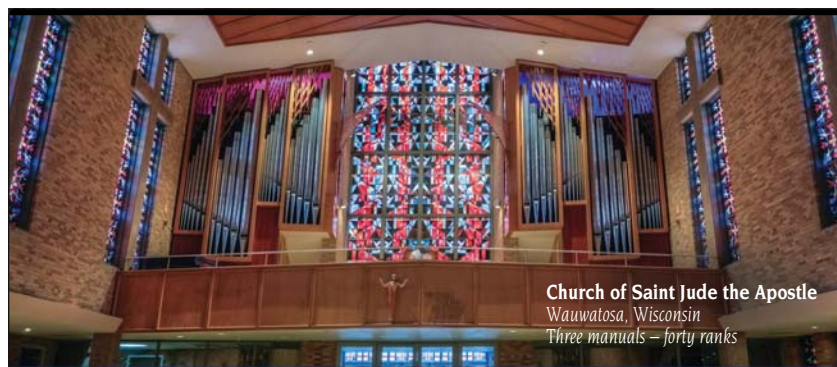
Nikolaus Harnoncourt (photo credit: Werner Kmetitsch)

Nikolaus Harnoncourt died March 5 in St. Georgen im Attergau, Austria. He was 86. Born in Berlin, he was raised in Graz, Austria, and studied music in Vienna. Harnoncourt was cellist with the Vienna Symphony Orchestra from 1952 to 1969. In 1953 he established the *Concentus Musicus Wien*, which explored Renaissance and baroque performance traditions through performances and recordings using period instruments. Most notable among these are the complete Bach church cantatas and Monteverdi's three surviving operas. Harnoncourt moved on to later repertoire, including Haydn, Mozart,

Schubert, and Bruckner, conducting modern-instrument orchestras such as the Concertgebouw Orchestra and the Chamber Orchestra of Europe. His range of repertoire gradually extended to the 20th century, with works of Bartók, Berg, and Gershwin (*Porgy and Bess*, recorded 2009).

Harnoncourt taught performance practice and the study of historical instruments at Salzburg's Mozarteum since 1972. His scholarly publications include *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart* (Amadeus Press, 1989) and *Baroque Music Today: Music as Speech* (Amadeus Press, 1988). He leaves a legacy of more than 500 recordings, with highlights including a Beethoven symphony cycle with the Chamber Orchestra of Europe (Warner Classics).

Peter Frederic Williams, 78, noted organist, harpsichordist, and authority on the life and music of Johann Sebastian Bach, died March 20. Born May 14, 1937, in Wolverhampton, England, he became a choirboy at St. Leonard's Church, Bilston. He studied music at St. John's College, Cambridge, where his PhD degree focused on the church organ in Georgian England. He was appointed lecturer in music at the University of Edinburgh, where he was also curator of the Russell Collection of early music instruments. In 1982, he became the first professor of performance practice in England. He was appointed professor music, university organist, and chair of the department of music for Duke University, Durham, North Carolina, in 1985. Ten years later, he accepted a senior position at the University of Cardiff. In retirement, he continued an active career in writing. Among the many books he authored are: *The European Organ: 1450–1850, A New History of the Organ From the Greeks to the Present Day*, *The Organ in Western Culture: 750-1250*, and *J. S. Bach: A Life in Music*. He passed away hours after reading the final proofs of his last book on Bach. Peter Williams is survived by his wife, Rosemary Williams, their two sons, and a daughter and a son from a previous marriage. ■



Church of Saint Jude the Apostle
Wauwatosa, Wisconsin
Three manuals – forty ranks

ARTISTRY – RELIABILITY – ADAPTABILITY

For over 140 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com



Find us on

AB PIPE ORGAN SERVICE
QUALITY - INTEGRITY - EXPERIENCE
Complete Pipe Organ Service, Restoration, Additions, and Custom Instruments
www.abpipes.com
(844) 722-7473

RODGERS®



INSPIRATION

Rodgers allows the organist to create their own personal soundscape with an unsurpassed wealth of organ and orchestral voices to meet the needs of any worship service or performance literature. Rodgers has redefined the classical organ, bridging the gap between cherished tradition and the future. Rodgers builds the most complete instrument available.

Everything that today's organists want is contained in a Rodgers organ.

Visit Rodgers at exhibit booths 523, 524 and 525 at the AGO National Convention in Houston!

INSPIRATION, INNOVATION, AND ASSURANCE SINCE 1958

WWW.RODGERSINSTRUMENTS.COM • 503.648.4181

Here & There

► page 10

Michael's Music Service announces new sheet music reprints: *Irish Air from County Derry*, by Edwin H. Lemare; *Southwestern Sketches*, by Homer Nearing; *From Holberg's Time*, by Edvard Grieg, arranged by Richard Ellsasser; and *Offertoire de Pâques*, by Edouard Batiste. Other titles include *Offertoire for Vox Humana*, by Eugene Thayer (Thayer was familiar with the Vox Humana on the great organ in the Boston Music Hall that now resides in Methuen); *Scenes in Northumberland*, by Frederic H. Wood; Beethoven's *Turkish March from 'The Ruins Of Athens'*, arranged by Clarence Dickinson and Charlotte Lockwood; and *Souvenir*, by Franz Drdla, arranged by Quentin Maclean. A discount bundle of these works is available. For more information: michaelsmusicsservice.com.

Recordings



500 Years of Organ Music boxed set

Brilliant Classics has released *500 Years of Organ Music*, a 50-CD set. The collection covers works from the

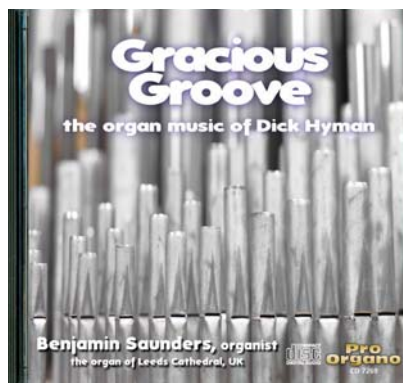
Renaissance through the twentieth century, with concentration on Renaissance, Baroque, and Classic periods. Both well-known and lesser-known composers are represented. Performers include specialists in their fields: Jean-Baptiste Robin, Francesco Cera, Matthias Havinga, Benjamin Saunders, and many more. The organs recorded include those by Cavallé-Coll (La Madeleine, Paris), Silbermann (Dresden), Hildebrandt (Sangerhausen), and others. For information: www.brilliantclassics.com.



Halgeir Schiager, *Der Orgelkönig*

LAWO Classics announces organist Halgeir Schiager's first release on the LAWO Classics label (LWC 1090, €19.95). *Der Orgelkönig* is a tribute to the German composer and organist Johann Gottlob Schneider (1789–1864), who in his time was compared to Paganini and given the sobriquet "King of organists." Schneider's works provide important insight into the development of organ music in the transition from Classicism to Romanticism and can be viewed as a missing link between Bach

and Mendelssohn. Schneider's music is shown to good advantage on the new Torkildsen organ in Steinkjer Church. Some works are first recordings. For information: www.lawo.no.



Benjamin Saunders, *Gracious Groove*

Pro Organo announces new releases. *Gracious Groove: The Organ Music of Dick Hyman* features Benjamin Saunders, organist and director of music for the Diocese of Leeds, playing the Norman and Beard organ, recently renovated by Klais, of Leeds Cathedral. Jazz pianist and composer Dick Hyman's compositions have overtones of the cool jazz of the 1960s and 1970s; they have been heard on broadcast media, Broadway, and in cinema, including in Woody Allen's films. Tracks from CDs are available for MP3 download purchase: *Bravo Grande* features David Heller, who showcases the Kegg Opus 35 organ at Texas A&M International University in Laredo, Texas; *Dominant Accord* features Susan De Kam, who plays the Kegg Opus 43 organ at Zion Lutheran Church in Wausau, Wisconsin. Both titles combine standard literature with rarely heard gems. The compact disc versions of these titles are available, while supplies last, for \$14.98 each. For information: proorgano.com.

servicing churches, schools, and museums throughout the mid-Atlantic region. For additional information: www.brunnerorgans.com.



Architect's rendering for Buzard organ at Pilgrim Lutheran Church

Buzard Pipe Organ Builders announces commissioning of a new organ for Pilgrim Lutheran Church, of Carmel, Indiana. The organ of 29 stops and 35 ranks will be housed in a solid oak free-standing case. The new church building was designed by architect John Munson in consultation with the Buzard firm to guarantee visual and acoustical success. The instrument is due to be completed by Palm Sunday of 2017. For information: www.buzardorgans.com.



Facade design of Dobson Opus 96

Dobson Pipe Organ Builders, Ltd., has been commissioned to build its Opus 96 for historic Bruton Parish Church of Williamsburg, Virginia. Founded in 1674, the parish worships in its 1715 edifice, a National Historic Landmark. The parish has a lengthy and distinguished organ history, beginning with instruments from 1755 and 1840 by unknown builders. Hutchings-Votey installed an organ early in the 20th century. In 1937, Aeolian-Skinner installed its opus 986, retaining some of the Hutchings-Votey pipework. Rebuilt some six times since, this organ grew to 105 ranks. The new three-manual organ will be placed in the east gallery, above the reredos, in a case featuring tin façade pipes and carved, gilded pipe shades. Installation of the organ is scheduled for Autumn 2019. For information: www.dobsonorgan.com.

Organ Builders



Raymond Brunner (Managing Partner), Thomas Becker (Director of Operations), and Hans Herr (Shop Foreman)

R. J. Brunner & Co. – Organ Builders has changed its name to **Brunner & Associates LLC – Organ Builders**, to reflect the new partnership formed between the original owner, Raymond Brunner and two longtime employees, Thomas Becker and Hans Herr. The new business will remain in its current location of 32 years at 3540 Marietta Avenue, Silver Spring, Lancaster County, Pennsylvania. The firm specializes in the building of new pipe organs as well as restoration of historic instruments,

NEW! Brenda Portman Plays 4m Casavant, 88 Ranks Pilgrimages Organ Music of Rachel Laurin, Sacred Themes



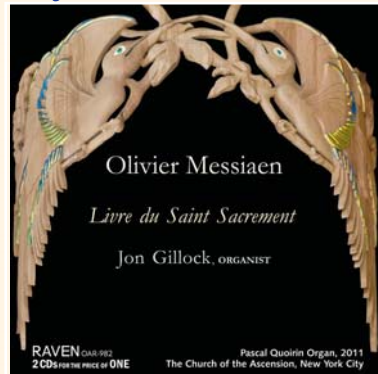
Brenda Portman plays music composed by Rachel Laurin as inspired by sacred themes on the 4m Casavant of 88 ranks, built in 1990 at Hyde Park Community United Methodist Church, Cincinnati. **Raven OAR-975 \$15.98 postpaid**

Rachel Laurin: Four Pilgrimages in Lorraine, Op. 30
Metz Cathedral: **Procession** on the *Gloria* of Mass XV
Shrine of Our Lady of Sion: **Invocation** on the Loret Litany
Domremy Basilica: **Fileuse** on the *Alleluia* of the Feast of St. Michael
Verdun, World Center for Peace: **Marche pour la Paix** on *Da Pacem, Domine*
Rachel Laurin: Acclamations, Op. 37
Rachel Laurin: Petite Suite sur un Motet de Gerald Bales, Op. 41
Fantaisie - Cantabile - Toccatina
Rachel Laurin: Tone Poem for the Advent Season, Op. 69
Rachel Laurin: Etude-Caprice Beelzebub's Laugh, Op. 66
Rachel Laurin: Fantasy & Fugue on the Genevan Psalm 47, Op. 62, for organ duet, with Rachel Laurin

Jon Gillock Plays Messiaen



Méditations sur le Mystère de la Sainte Trinité
2 CDs for the Price of One
Raven OAR-981 \$15.98 postpaid worldwide



Livre du Saint Sacrement
2 CDs for the Price of One
Raven OAR-982 \$15.98 postpaid worldwide

Jon Gillock, renowned interpreter of Messiaen's music, plays the 111-rank organ built in 2011 by Pascal Quoirin of France at The Church of the Ascension, New York, for all of the recordings in a cycle of Olivier Messiaen's organ music.

RAVEN®

www.RavenCD.com
BOX 25111 RICHMOND VA 23261 804-355-6386

BROOME & CO. LLC
PIPE ORGAN REED SPECIALISTS
860-653-2106 www.reedvoicers.com

"Now Sing We, Now Rejoice"

"Several years ago, Lamb of God Lutheran began talking about replacing our organ. The church had an Allen organ that had served faithfully for many years, but we wanted a pipe organ. Additionally, we wanted to increase our tonal palette, giving us the ability to use a wider variety of organ and choral literature for our music needs.

After extensive research, it became obvious that a digital & pipe combination was the best way to go. It was not only cost effective, but offered us exactly what we were looking for in tonal range and scope of our liturgical needs. Once that decision was made, Allen was the only choice.

Since the installation of our new organ, we have hosted concerts, choral festivals, performed works with orchestras, and of course, celebrate every Sunday with vibrant congregational worship. The parishioners and music department could not be happier with the church's decision, and our new Allen organ!"

*Chris Winston, Director of Music/Organist
Lamb of God Lutheran Church
Flower Mound, Texas*

Allen offers organs for worship spaces of every size, shape and acoustics.
Bring us your dreams!

Allen organs®

BUILT TO INSPIRE GENERATIONS

Allen Organ Company LLC

150 Locust Street, Macungie, PA 18062 USA

610-966-2202 • aosales@allenorgan.com • www.allenorgan.com

Photograph by Dawn Wendorf

HKSNA, Duphly, Skowronek, Leonhardt, and Kreisler: A Twisted Tale

The 2016 meeting of the Historical Keyboard Society of North America took place in Oberlin, Ohio, March 20–24. Eschewing the expensive rooms at the about-to-be-replaced Oberlin Inn I decided to book lodging at the Ivy Tree, a charming bed and breakfast accommodation only a few blocks south of the Oberlin Conservatory. At breakfast on the penultimate day of the meeting I met the New York City-based harpsichordist Aya Hamada, a Japanese-American graduate of Juilliard, who mentioned that she had made a compact disc of works by Jacques Duphly. The following day she gave me a copy of that disc, recorded in France on a harpsichord “attributed to the builder Nicholas Lefebvre”—an instrument from the collection of Gustav Leonhardt.

The fourteen tracks comprising Ms. Hamada’s recording reward the listener with fine examples of Duphly’s oeuvre, chosen from all four of his published *Pièces de Clavecin*. Included are many favorites: *Chaconne*, *Medée*, *Les Grâces*, and *La Forqueray* from among those that have been mentioned in several recent columns. The playing is stylish and satisfying, the sound of the instrument resonant and exciting, and the explanatory notes, presented in both Japanese and English, recount the fascinating tale of a late twentieth-century “experiment” contrived by Leonhardt and the builder Martin Skowronek.

Although the “Lefebvre” instrument was introduced to the public in April 1984, it was not until 2002 that Skowronek published an article giving forth the information that the instrument was not by an eighteenth-century French maker, but one that the contemporary German maker had crafted utilizing historical techniques, hand tools rather than electrically powered ones, and old materials. The fake date for the two-manual instrument was given as 1755 (in tribute to the fact that it was Skowronek’s 55th instrument), and Leonhardt utilized the resulting harpsichord for recording works by Bach, Forqueray, and other classic French composers. The instrument passed muster with most of the listening public—after all, it was our revered Leonhardt who was playing: thus all was well.



Gustav Leonhardt (photo courtesy Robert Tiff)

Hamada’s 2014 recording, made in the Chapelle de l’Hôpital Notre-Dame de Bon Secours in Paris, marks the first use of Skowronek’s imitation French double-manual instrument since Professor Leonhardt’s death in 2012. This disc, issued as WCC-7784 (Nami Records Co. Ltd., Japan, available at Amazon.com) is thus not only Hamada’s debut recording, but also a tangible memento of an extraordinary prank concocted by two friends, who between them provided some of the most exhilarating instruments and playing heard in our time. The tale of their gentle hoax is well laid out in Hamada’s notes, which are based on Skowronek’s article “The Harpsichord of Nicholas Lefebvre 1755: Story of a forgery without intent to defraud,” published in the *Galpin Society Journal*, vol. 55 (April 2002), pp. 4–14.

And what about Kreisler?

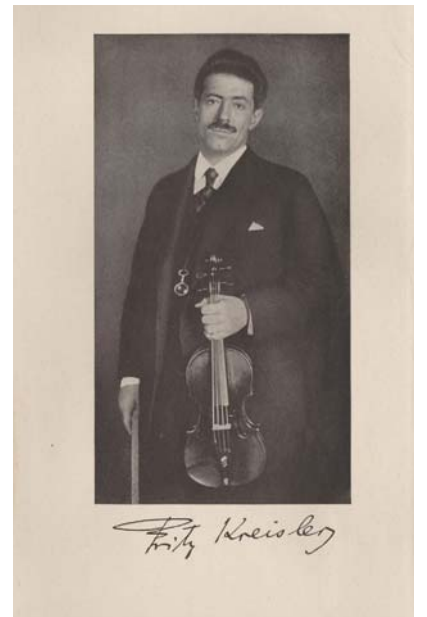
Being reminded of the successful attempt to dupe most of the antique instrument experts with their prank brought back to memory the somewhat similar decades-long practice of the elegant violinist Fritz Kreisler (1875–1962), who, not wishing to have his own name appear so many times on his solo programs, labeled many of his own well-liked compositions with names from music’s past historical eras: Tartini, Boccherini, Porpora, Martini, Louis Couperin, Jean-Baptiste Cortier, Vivaldi, Friedemann Bach, Pugnani, Dittersdorf, Francoeur—most of them names not well known to audiences of the early twentieth century.



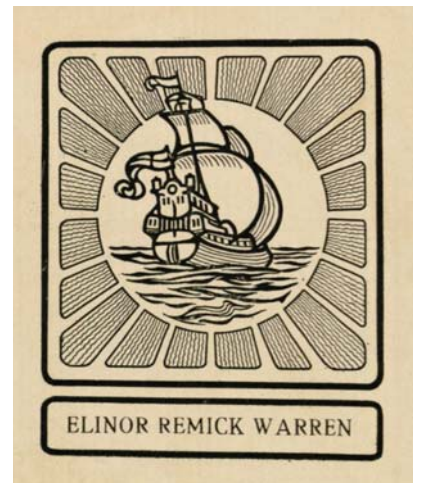
Aya Hamada

When, in 1935, the New York critic Olin Downs queried the composer about the sources for these “early manuscripts,” Kreisler revealed *his* hoax. When various members of the critical fraternity expressed outrage at this nose-thumbing of their “expertise,” Kreisler responded, “You have already found the compositions worthy; while the name on them now changes, the value remains.” Today, known as Kreisler’s own creations, these works form a fairly important part of the solo violin repertoire. Favorites, dating from my earliest record collecting days in the mid-1950s, remain the exhilarating *Concerto in C in the Style of Vivaldi* from 1927 and the hauntingly beautiful *Chanson Louis XIII and Pavane in the Style of Louis Couperin* from 1910 (decades before that Couperin became a staple of the French keyboard repertoire). Incidentally, I made my own harpsichord transcription of Kreisler’s gentle pastiche to play in a house concert several years ago.

Dredging up these memories reminded me that I had purchased an original edition of Kreisler’s autobiographical book *Four Weeks in the Trenches: The War Story of a Violinist* (published by Houghton Mifflin, Boston and New York, in 1915). The “Great War”—now quite familiar to contemporary audiences since the Masterpiece Theatre segments of *Downton Abbey*—was in its early stages when Kreisler’s work, translated from the original German, appeared in print. How close the violinist came to dying in this conflict is touchingly chronicled



Fritz Kreisler



Elinor Remick Warren bookplate

in this brief memoir of 85 small-sized pages. I purchased the volume (at that time totally unknown to me) during an annual summer visit to the bookseller Nicholas Potter in Santa Fe. Re-reading Kreisler’s book provided yet another connection: my copy had once belonged to the prominent American composer Elinor Remick Warren (1900–91), as evidenced by her printed bookplate on the inside front cover. A Google search yielded fascinating insights into *her* long struggle to gain acceptance as a major composer—a status acknowledged when her 69-minute work *The Legend of King Arthur* became only the third American work of such magnitude to be presented at England’s Three Choirs Festival in Gloucester in 1995. (The only works from this side of the pond heard previously were both by Horatio Parker: *Hora Novissima* in 1900 and the third part of his *St. Christopher* in 1902.)

A twisted path indeed . . .

One further item of interest: while the *Early Keyboard Journal* (formerly published jointly by the Southeastern and Midwestern Historical Keyboard Societies) has fallen somewhat behind during the five years in which the successor organization, Historical Keyboard Society of North America, has been functioning, word from the recent board of directors meeting in Oberlin indicates that volume 30 is nearing publication. I encourage our readers to consider joining this excellent organization and thus receive this journal, which will include a thought-provoking, carefully reasoned article on Louis Couperin by the American harpsichordist Glen Wilson. ■

Comments are always welcome. Address them to Dr. Larry Palmer lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

PENNY LORENZ ARTIST MANAGEMENT PRESENTS



ROBERT BATES



CRAIG CRAMER



KATHRINE HANDFORD



BALINT KAROSI



AARON DAVID MILLER



JACK MITCHENER

FOR ORGAN RECITALS & WORKSHOPS,
PLEASE CONTACT:

PENNY LORENZ

425.745.1316

PENNY@ORGANISTS.NET

WWW.ORGANISTS.NET

Music for Voices and Organ

by James McCray

SATB and organ

Lamented Bach! Your touch upon the organ's keys

Long since has earned you company among the great.

And what your quill upon the music-sheet has writ

Has filled hearts with delight, though some did envy seize.

—Georg Philipp Telemann
(1681–1767)

This month, the title of this column reverberates with exactness. All reviewed works are for SATB choir and organ with no other added instruments; only music specifically for organ, not keyboard or piano, is reviewed. I have previously observed that it is common practice by many publishers (or composers) to make the published settings more useful to a variety of groups—for example, many churches do not even have an organ or an organist. In recent years I have been in several churches that do have an organ yet consistently use piano for their choral accompaniments.

Recently, in a discussion with a music department chairman, he pointed out that the two groups that seem to be the most problematic to recruit are organists and harpsichordists. Churches across America are often desperate for an organist who can effectively play hymns, accompany the choir, and provide useful music for funerals or weddings. Good organists usually find work; however, in most cases it is a part-time job, and that certainly is part of the problem.

The music reviewed below is divided into two categories: organ accompaniment on three staves with an independent pedal line, and organ on two staves with indication for the pedal on the bass clef line. None of the settings is particularly difficult for the organist.

If you have suggestions for the types of repertoire needed, please send them to me at jamesemccray@msn.com. For now, consider these few observations about the organ:

Wolfgang Mozart: "In my eyes and ears the organ will forever be the King of instruments."

Charles Marie Widor: "To play the organ properly one should have a vision of eternity."

Robert Schumann: "Neglect no opportunity of practicing on the organ. There is no other instrument which inflicts such prompt chastisement on offensive and defective composition or execution."

Ludwig van Beethoven: "I should place an organist who is master of his instrument at the very head of all virtuosos."

Organ accompaniment on three staves

Come, O Come, Our Voices Raise, Sondra K. Tucker. SATB and organ, MorningStar Music Publishers, MSM-50-5305, \$1.95 (M).

Organ registrations are provided for this regal setting, which is based on a modified text by George Wither (1588–1667). The tune is SONNE DER GERECHTIGKEIT, which after a brief organ introduction is sung twice in unison. The third statement of the tune is in SATB and unaccompanied; the fourth verse is contrapuntal for the choir, which sings above simple organ accompaniment. The organ music is somewhat more elaborate for the mostly unison choir for the fifth verse, then the final verse is loud and triumphant. Recommended highly.

The King of Love, Craig Carnahan. SATB and organ, MorningStar Music Publishers, MSM-50-4905, \$1.95 (M).

The Henry Williams Baker (1821–1977) text uses Psalm 23 as its basis and the tune ST. COLUMBA as its melody. The quiet music is sustained and expressive throughout; it is mysterious and in a minor key for the text, "In death's dark vale I fear no ill," which has sustained organ clusters as accompaniment. The harmony is modern and inventive throughout. This attractive setting of the most popular Psalm is fresh and useful for many occasions.

Lead, Kindly Light, David Conte. SATB and organ, E. C. Schirmer, No. 8250, \$2.50 (M+).

The independent organ accompaniment is somewhat challenging. It is filled with contrapuntal lines and lots of contrast; changing registrations are given throughout the score. The choir's music is sensitive with a mixture of counterpoint for this well-known John Henry Newman (1801–90) hymn text. Conte points out that "the arc of the piece reflects the

spiritual journey of moving through the difficult night to the comfort of morning." Newman wrote the text in 1833 after recovering from a difficult illness.

Great or Small, Zachary Wadsworth. SATB and organ, E. C. Schirmer, No. 8177, \$2.50 (M+).

This five-minute work is a setting of a text by Christina Rossetti (1830–94). The majestic and rhythmic music moves in 7/8 most of the time. There are extensive busy passages for both hands, especially when serving as a background for a soloist; the choir has brief interjections behind the soloist. This setting is moderately difficult for both the choir and the organist.

Behold My Servant, Robert W. Parker. SATB and organ with optional treble voices, CanticaNOVA Publications, No. 5158, \$1.95 (M-).

Based on a text from Isaiah 42, this work has extensive choral unison passages and brief unaccompanied singing. The organ music is usually chordal and not difficult. There are wide contrasts of dynamics, which enhance the dramatic text.

Organ accompaniment on two staves

O Clap Your Hands, John Rutter. SATB and organ, Oxford University Press, 978-0-19-340737-4, \$2.80 (M).

Rutter first published this work in 1973. He discovered that many conductors did not fully understand some of his markings, so this new edition clarifies those concerns. It has also been scored for a small orchestra. Originally written for an organists' convention, this bright celebrative setting has registration suggestions and a challenging organ part; in a fast tempo, it is rhythmic and syncopated. There are three main sections with the third slower and in a different style; a recapitulation of the opening faster section drives furiously toward the very loud ending. This exciting work requires a strong choir and an accomplished organist. Very highly recommended.

Holy and Beloved, James Biery. SATB and organ, Augsburg Fortress, 978-1-4514-9249-1, \$1.95 (M).

The choral music is on two staves. The work begins with an extended passage

► page 16

**AUTHENTIC SOUND
FROM REAL PIPES:
THE ORIGINAL TECHNOLOGY.
INVEST ONCE...
THINK APOBA.**

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING AND SERVICE FIRMS

BUILDER MEMBERS

Andover Organ Company	Kegg Pipe Organ Builders	Schoenstein & Co.
Bedient Pipe Organ Company	Létourneau Pipe Organs	Taylor & Boody Organbuilders
Berghaus Pipe Organ Builders, Inc.	Noack Organ Company, Inc.	
Bond Organ Builders, Inc.	Parkey Organ Builders	
Buzard Pipe Organ Builders, LLC	Parsons Pipe Organ Builders	
C. B. Fisk, Inc.	Pasi Organbuilders, Inc.	
Casavant Frères	Patrick J. Murphy & Associates	
Dobson Pipe Organ Builders	Paul Fritts & Co. Organ	
Garland Pipe Organs, Inc.	Quimby Pipe Organs, Inc.	
Goulding & Wood, Inc.	Randall Dyer & Associates, Inc.	
Holtkamp Organ Company	Schanz Organ Company	

SUPPLIER MEMBERS

A.R. Schopp's Sons, Inc.
Integrated Organ Technologies, Inc.
Solid State Organ Systems
Syndyne Corporation
OSI - Total Pipe Organ Resources
Peterson Electro-Musical Products

Call today for APOBA's free 66+ page color prospectus

A · P · O · B · A
Associated Pipe Organ Builders of America

30 DEDICATED MEMBER FIRMS
APOBA.COM 1-800-473-5270

Please watch and share our short video at: www.apoba.com/video

► page 15

marked with rubato for choir and organ. Then they move into a flowing, fast 3/4 section that dominates the setting. Later, after a brief unaccompanied section that is slower, the music changes to 4/4 and marches forward, with the organ, in a strong harmony that builds to a loud and dramatic conclusion. The flowing 3/4 time returns and dances along to a thankful text. The coda is a restatement of the opening material. The text of this anthem is taken from Colossians 3:12–17.

Trust and Kindness, Alice Parker. SATB and organ, MorningStar Music Publications, MSM-50-8925, \$2.70 (M).

The always-inventive Parker uses the structure of the chaconne for the opening and closing sections of this delightful setting. Here a chaconne is described as “a four-measure repeated ground” that underlies the music. The text is an adaptation of some verses of Psalm 31. The happy middle section is a jaunty dance that contrasts with the outer sections. Parker describes it this way: “The contrasting middle section keeps exactly the same tempo, but moves more lightly, almost jazzily, reflecting joy and confidence. Notice the difference between the phrases to be sung legato, and those marked *poco marcato* where each syllable receives a slight bounce.” The choir is certain to enjoy this work, which is highly recommended.

Let All the World in Every Corner Sing, Kenneth Dake. SATB and organ, MorningStar Music Publishers, MSM-50-8122, \$1.95 (M+).

Organists will love this fast, exuberant, and bold setting of the famous George Herbert (1593–1633) hymn text. The lengthy organ introduction is soft and filled with meter changes and right-hand chords in three parts. When the choir enters, the music is loud, and the tune moves back and forth between the men and women, which adds to the celebrative spirit. The registration suggestions enhance the fanfare character, which soon dissolves into a 10/8 meter that flows gently in the organ accompaniment while the choir sings in unison. This is a wonderful arrangement that will be exciting for everyone, but gives great work to the organist who is an equal partner. Highly recommended.

Book Reviews

The Harmonious Echo: the Life and Times of the Barley Memorial Organ, by Thaddeus B. Reynolds. Marion, Indiana: Reynolds Associates, 2015. ISBN 139781514825259; pp. xiv + 227; www.reynoldsorgans.com.

Opie’s Great Adventure: The Little Pipe Organ that Wouldn’t Give Up, by Michelle Phillips with Barbara and Ron Ritchie. Illustrated by KC Kiner Wortman. Anamosa, Iowa: K. C. & Company, 2013. ISBN 9781628474671, 33 pages; www.ohscatalog.org.

Each of these two books chronicles the history of an individual organ. One is a scholarly history, the other a children’s book, and yet they have a surprising amount in common. One organ is in Marion, Indiana, and the other in Marion, Iowa.

Thaddeus B. Reynolds begins by introducing Marion, Indiana, a small city 65 miles north-northeast of Indianapolis. On January 8, 1928, the people of Marion dedicated the Memorial Coliseum, a new sports facility seating over 5,000 people. The building featured a playing floor, one of the largest in Indiana, with a cinder running track around the outside. Shortly afterwards a rich widow in California named Mrs. Mae Harwood Barley Judge decided to donate a pipe organ to the Coliseum in memory of her father, Charles G. Barley, who had been an important Marion entrepreneur. It was her intention that the instrument should be used to acquaint the children of the Marion High School with good music and also, perhaps, to enable some of them to be instructed in playing the organ. This wish seems, however, to have gone entirely by the wayside. Nevertheless, on January 30, 1928, the \$25,000 contract for the new organ was awarded to the Estey Organ Company of Brattleboro, Vermont. The instrument had three manuals (Great, Swell, and Solo) with 28 ranks of pipes. As well as the main luminous Estey console there was a second console with roll-player mechanism.

The city fathers of Marion were not as enthusiastic about their municipal organ as Mrs. Judge had hoped, a situation not helped either by the arrival of the Great Depression or by the large quantities of dust produced in the auditorium by the cinder running track. The instrument entered on a long period of benign neglect. One mitigating factor was the use by the organ for the annual Marion Easter Pageant, which began in the 1930s. Things limped on until 1962, when the organ had finally become too unreliable to be used, and its role in the Easter pageant was for the time being abandoned. By the late 1960s the high school had moved to new premises and the future of the Coliseum itself had become uncertain. It was shortly after this that Thaddeus Reynolds appeared on the scene and began painstakingly repairing the organ. By the end of 1975 the instrument was behaving fairly

reliably, and it was possible to hold the first recital since the opening in 1928. In 1976 the Marion Easter Pageant was able to use the Estey organ once again, and a number of other concerts were held. Things continued like this until 2003, when the leather in the Estey organ finally gave out and the Easter pageant once more had to abandon using the instrument. The future of the Coliseum was still uncertain, and demolition was a possibility. Finally, however, in 2006 the building was bought by the YMCA and converted to a new sports facility. The organ is cherished, and its future seems secure, but where the funds for restoring it might come from nobody knows, so it continues to sit silent.

It is partly with the hope of fostering interest in raising funds for its restoration that *The Harmonious Echo* has been published. Reynolds’ book, besides the account of the Barley Memorial Organ itself, contains much fascinating detail about the history of other pipe organs in Marion, Indiana, and about the history of the Estey Organ Company. I thoroughly recommend the book.

Opie’s Great Adventure is a children’s book that chronicles the story of a three-manual Skinner organ. To be precise, “Opie” the organ is Skinner Organ Company Opus 695 of 1928, originally built for St. John’s Evangelical Lutheran Church in the Bronx, New York. As the tale continues, Opie gets to know Ernest the church mouse and other friends and narrowly escapes a fire. Eventually, however, St. John’s moves to a new building and Opie is declared redundant. This is not the end of the line for him, however, as he finds a new home in St. Mark’s Evangelical Lutheran Church in Marion, Iowa. Accompanied by his friend Ernest the mouse, he goes first to Chicago, where he is given a thorough restoration by Jeff Weiler and gets to hang out in the workshop with some of his Skinner cousins that he has not seen since the 1920s. We then leave Opie happily installed and much appreciated in his new home in Iowa. The book is beautifully illustrated and is intended to introduce the pipe organ to a new generation. It is a little scary in parts—for example when Opie is nearly destroyed by fire in 1989—so I would not suggest it for very young children, but for, say, the 6–10 age group I would highly recommend it. Proceeds from the book will go to the organ fund of St. Mark’s, Marion.

—John L. Speller
Port Huron, Michigan

New Recordings

Romantic to Modern: 100 Years of Organ Music from France and

Germany (ca. 1840–1940). Jack Mitchener, organist; Fisk organ, Opus 116 (2001), Finney Chapel, Oberlin College. Raven OAR-958; www.ravencd.com.

This latest recording by Jack Mitchener takes the listener on a one-hundred-year odyssey sampling compositions, some familiar and others less well known, from Germany and France, written between 1840 and 1940. Mitchener makes excellent use of the resources of the Fisk organ at Finney Chapel, an instrument of 75 ranks and nearly 4,000 pipes, designed after the French symphonic organs originally constructed by Aristide Cavallé-Coll. The tasteful and colorful registrations demonstrate the versatility of the instrument, and the elegance of the interpretations makes it clear that Mitchener is one of the outstanding performers of his generation.

The earliest works come from German composers Felix Mendelssohn and Robert Schumann. The *Sonata*, op. 65, no. 1 in F minor, remains one of the best-known works of Mendelssohn. The opening movement of this sonata displays Mendelssohn’s profound affinity for the music of J. S. Bach, with its use of a German chorale tune as well as contrapuntal writing. The work shows the composer’s more lyrical nature, with the *Adagio* cast as a song without words; in the *Andante recitativo*, plaintive simplicity contrasts with sonorous chordal interruptions. The rousing toccata with which the sonata concludes reveals Mendelssohn’s pianistic side, as it is replete with rapid arpeggio and scalar figures.

The two movements from Schumann’s *Studien für den Pedalfußel—Sechs Stücke in kanonischer Form*, op. 56, composed in 1845, allow the organist to display some of the colorful solo stops on this instrument, including the Cor Anglais and the Flûte Douce. Despite the academic nature of the title, the piece has immediately appealing lyrical melodies, accompanied by imaginative chordal progressions. Both of these little-known works also harken back to the music of Bach, with the use of contrapuntal techniques associated with the German master.

The remainder of the pieces come from France: three well-known treasures (by César Franck, Louis Vierne, and Jehan Alain), and three lesser-known works by Guy Ropartz. Oddly, the *Choral II in B Minor* by Franck is presented in two parts on the disc. This aside, Mitchener presents an excellent reading of this masterwork. Full of drama and pathos, the work, a passacaglia, shows the orchestral nature of the organ, allowing the listener to enjoy the lovely sounds of the Voix Humaine, among other colorful stops.

Bedient
pipe organ company
IS...
Artistry
&
CRAFTSMANSHIP
402.420.7662
BEDIENTORGAN.COM
Opus 8
St. Thomas Aquinas Catholic Church
Lincoln, Nebraska

Advanced
Digital Sound Source Co.
Stereo Samples • Organ Pipes & Percussions
Pipes, Chimes, Harp, Celeste & Zimblestern
Visit our website
www.advanceddigitalsoundsource.com
P.O. Box 838, Lithonia, GA 30058

The placement of the ensuing works by Guy Ropartz seems at odds with the chronological nature of the disc. The first, *Introduction et Allegro moderato*, dates from 1917. Cast in a sonata-allegro form, the majestic introduction makes extensive use of dotted rhythmic figures that recall the Baroque French Overture form. Following the introduction, the *Allegro moderato* presents two contrasting themes, which undergo development. The coda recalls the opening. The second work by Ropartz is the *Thème varié*, written in 1901. Ropartz generally makes use of standard variation techniques, but also includes a fugato variation whose subject is not the same as the theme. In the spirit of Franck, Ropartz combines the initial theme with the fugato subject for the fourth variation, and then, unexpectedly, the work concludes quietly, as if fading into the mist.

Before the third composition of Ropartz, Mitchener inserts the *Final* from the *Première Symphonie* of Louis Vierne. This sonata-toccata was the first of many pieces cast in this mold for Vierne. The work remains a favorite of organists and audiences alike. Written in 1899, the work was ground-breaking for its time, but it seems a bit tame harmonically when placed beside the Ropartz works, which feature the chromaticism similar to that found in Vierne's later organ compositions. The final piece by Ropartz is a *Prière* from 1896, composed just a few years after the Franck *Choral*. This gentle work in ternary form makes use of the tertian relationships so commonly found in music of the Romantic period. Though the time line seems skewed, Mitchener's liner notes make a good case for his musical choices by connecting all these works to the musical techniques used by Franck.

The disc concludes with another staple of the organ repertoire: *Litanies*, by Jehan Alain. Composed in 1937, the work represents "an irrepressible hurricane that overthrows everything in its path" (*Jehan Alain, musicien français: 1911-1940* by Bernard Gavoty). Between the technical mastery and musicality of the playing and the tasteful use of the tonal resources of this magnificent organ, Mitchener concludes this odyssey in a whirlwind of energy.

—Steven Young
Bridgewater State University

New Organ Music

From Harp to Pipe: Early American Hymn Tunes, Robert J. Powell. Selah Publishing Company 160-633, \$15, www.selahpub.com.

With over four hundred published works of choral, organ, handbell, and instrumental music, Robert J. Powell is a well-known composer in the field of church music. Currently the organist at Trinity United Methodist Church in Greenville, South Carolina, he served for thirty-four years as organist and choirmaster of Christ Church Episcopal in Greenville, South Carolina. A native of Mississippi, Powell earned the Bachelor of Music degree in organ and composition from Louisiana State University and the Master of Sacred Music degree from the Union Seminary School of Sacred Music in New York City. He is a member of ASCAP, a Fellow of the American Guild of Organists, and holds the American Guild of Organists' Choirmaster certification.

Powell, who has arranged several shape-note tunes for organ in previous collections, has recently had published *From Harp to Pipe*, a delightful set of accessible arrangements. The tunes

used in this collection are found in various nineteenth-century shape-note collections. For example, four of the tunes are included in William Walker's 1854 edition of *Southern Harmony* and three are in the 1991 version of *The Sacred Harp*. In recent decades, American shape-note tunes have re-emerged in mainline denomination hymnals, as witnessed particularly in hymnals such as *The Hymnal 1982* (Episcopal), *The United Methodist Hymnal* (1989), *The Presbyterian Hymnal* (1990), and the *Lutheran Book of Worship* (1978). In addition, revivals of shape-note singing have arisen in various areas of the United States. As a result, many early American tunes are now more familiar to organists, choirs, and congregations.

The tunes included in this collection are: BABEL'S STREAMS, BETHEL, LENOX, SAMANTHRA, SAVANNAH, and THE SAINT'S DELIGHT. These particular tunes are not as well known as several other American shape-note tunes, such as NEW BRITAIN, WONDROUS LOVE, or HOLY MANNA. Only one of the tunes, SAMANTHRA, is found in the 1990 or 2013 editions of *The Presbyterian*

Hymnal; likewise, only one tune, SAVANNAH, appears in *The Hymnal 1982*. *The United Methodist Hymnal* contains two of the tunes, LENOX and SAVANNAH. In each of the settings by Powell, the entire hymn tune (or a large portion of it) is highlighted in a way that allows the tune to be distinctly heard. Accompanying musical material is often derived from the character of the tune itself. The settings are three to four pages in length. General registrations are suggested and all the pieces are playable on a two-manual instrument.

The addition of shape-note settings to the organ literature is always welcomed, particularly when arranged by a skillful composer such as Robert J. Powell. These chorale preludes will prove quite useful for introducing early American hymn tunes to congregations. They can also be incorporated into recitals or services that highlight American music. For organists who enjoy the richness and character of this genre of hymn tunes, *From Harp to Pipe* is a recommended resource.

—Charlie Steele
Brevard, North Carolina

New Handbell Music

Classical Favorites for Twelve Bells, arranged for F5 to C7, by Sandra Eithun. Choristers Guild, CGB943, \$34.95, levels 2 and 3 (E–M).

This collection is ideal for times when you may need some variety in your program, as it offers sacred, secular, and crossover titles. From Handel to Mozart to Vivaldi and more, this volume provides appropriate music not only for Sunday services but for schools, nursing homes, weddings, and business events. Permission is granted to make copies as needed for ringers.

Joyful, Joyful, arranged for 3–5 octaves of handbells by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2752, \$4.95, level 3- (M+).

The hymn tune HYMN TO JOY by Beethoven is here set to a jubilant arrangement that includes a variety of handbell techniques. Here is a setting that many church handbell choirs can successfully accomplish.

—Leon Nelson
Vernon Hills, Illinois



God is in
the details.

The quote is attributed to the architect, Mies van der Rohe, but it's a belief we live by. After 40 plus years of handcrafting bells, we understand that the signature Malmark tonal quality can all come down to 1/64 of an inch. So while we may craft the largest range of handbells in the world, we put just as much emphasis on the smallest of details. Because we know that can make all the difference between a performance that's just ok and one that's, well, heavenly.


Malmark
BELL CRAFTSMEN
malmark.com

In the wind...

Human gestures

The 2007 documentary film *Note by Note: The Making of Steinway L1037*, provides a rare glimpse into the art of building pianos. The cameras travel through the factory from one work area to another, interviewing the craftsmen and women, and showing each step of the process. It's fascinating to see a team of men making the laminated body of an instrument by running the twenty-foot-long layers through a machine that applies glue, bending them around a heavy form, and tightening dozens of powerful clamps to hold the thing together. We see the fitting of the iron plates, the forming of soundboard and bridge, painting, stringing, and tuning. Individual workers explain what they're doing and share their pleasure in participating in the art, and a roster of well-known pianists, from Lang Lang to Hank Jones, and Hélène Grimaud to Harry Connick, Jr., discuss their relationships with the instrument—how an individual piano affects their art, and their playing serves as background to many of the factory scenes.

It's easy to find the film online (I bought it from Amazon), and I recommend that anyone interested in the art of musical performance and instrument building should see it. Steinway's emphasis on hand craftsmanship is central to the film including the fitting of the iron plate, the making and fitting of the soundboard and bridge, stringing, and Steinway's insistence that all tuning, from the first "chipping in" to the final fine tunings, be done by ear.

French pianist Pierre-Laurent Aimard is featured throughout, working with Steinway concert technicians as he compares and selects pianos for particular concerts and recording projects, and he comments on the differences between instruments and how different artists approach their instrument. When commenting on hand craftsmanship, he stresses the importance of the "human gesture."

I've watched the movie several times, both alone and with friends, and each time I'm moved by Aimard's use of that phrase. It's a reflection on his sensitivity as an artist, and his understanding of the importance of art to the human condition.

A stroke of the pen

One of organ building's lovely traditions is the ceremony of signing a contract for a new instrument. The organbuilder and the appropriate officer of the purchasing institution sit at a table, surrounded by friends, colleagues, and often donors. Copies of the document are spread out in front of them, and photos are taken as ink and champagne flow.

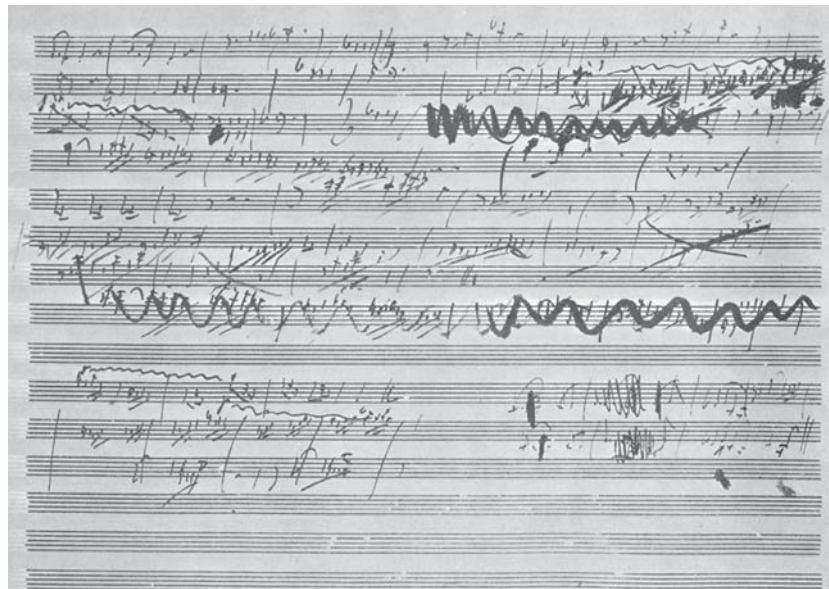
The light-speed pace of technological developments has given us the widespread acceptance of "electronic signatures." We can sign contracts, insurance documents, even birthday cards by following instructions on our screens. We click a box to accept the terms, and the deed is done. You don't have to show up at the attorney's office, but the personal touch is gone. The way the nib of the pen indents a piece of paper—the human gesture—somehow makes the agreement more official.

Stand close to a painting by Rembrandt or Monet, and look across the surface from different angles (remember that the gallery guard has his eyes on you), and you can see the ridges and valleys, the start and stop of each stroke, even the motion of the bristles as the artist twists the brush between his fingers to create a special texture. You can almost smell the linseed oil as the master moves his brush—the human gesture. Tiziano Vicelli (Titian) died in 1576 at the age of 99. I wonder if he knew that the paint he was mixing would still be vivid 440 years later? It's nice to have a print of a wonderful painting, but it's the three-dimensionality of the original piece that makes a personal encounter so special.

Beethoven's autograph manuscripts are rife with notes, riffs, and passages that have been scribbled out. You can feel his irascibility from the vigor of the strokes. What a thrill to be allowed a peek at the creative process of that innovative genius. To touch a piece of paper that was touched by Bach or Leonardo da Vinci is to bridge centuries.

I've had the privilege several times of playing the first performance of a piece of music from a hand-written manuscript, and the immediate presence of the composer is unmistakable. I admit that can be tricky. Poor penmanship is not limited to words on paper, and a couple times I've had to ask the composer what note was what. But while music notation programs like Finale or Sibelius produce precisely legible scores, the human gesture is missing.

Twenty years ago, I restored an organ built in 1868 by E. & G. G. Hook. At that time, the organ was 138 years old, and as I passed its bits and pieces across my workbench, I admired the pencil marks of the craftsmen who built it. I guessed that their pencil leads were harder than what I'm used to because the marks were so precise, and their techniques for the simple task of sharpening a pencil outstrip any machine you can buy at Staples. Those marks gave me the feeling that the craftsmen in Boston so long ago were my colleagues and mentors. By comparison, the pencils around my workbench seem like crayons that had been left in the sun.



Beethoven sketches in the Wielhorsky sketchbook, IMSLP.org (could this be Opus 31 no. 3?)

Live and in person

Where we live in lower Manhattan, there are several movie theaters, lots of small performance venues, and a great theater company within a few blocks, and Wendy and I take advantage of the easy accessibility as often as we can. Cinema is dazzling. Beautiful photography and high-tech projection and sound systems drive the action right through you. A crystal-clear close-up of a human face might be twenty feet tall on the screen, showing every pore and blemish as if through a microscope. The storytelling is often as spectacular as the visual effects.

But there's something about the live theater, where living, breathing humans are before you portraying a story, a thought, a series of emotions. You hear the stomp and shuffle of their feet, the rustling of clothing as they embrace, and the urgency in their voices as spittle flies. Sadness is sadder, happiness is happier, and jokes are funnier when delivered in real time through human gestures.

§

I recently celebrated a birthday that ends with zero, and one of the gifts I received was an afternoon at the Metropolitan Museum of Art with our son-in-law, taking a culinary tour of various artworks. I've always supported my love of eating with an equal love of cooking and the lore and history of cuisine (Wendy says I have a lot to show for it), so this was a welcome and thoughtful gift. (It turned out also to be Wendy's ruse to get me out of the house as family and friends gathered for a stupendous surprise party!) The tour guide was charismatic, entertaining, and full of wonderful information, and he provided a well-prepared,

fascinating tour of a wide variety of art based on and inspired by food.

One of the artifacts was a four-by-six scrap of papyrus dating from the third century A.D., on which the Greek philosopher Heraclides of Pontus had written a letter that included a shopping list to his brother who was about to visit. No doubt the poultry, bread, chickpeas, kidney beans, and fenugreek would be transformed into a wonderful welcoming meal. And our guide showed us a photograph of another grocery list, this one written by Michelangelo. The great artist had lovely penmanship, so assuming you can read Italian, the list is easy to read—two loaves of bread, herring, two servings of fennel soup, anchovies, and red wine. Beside the written list, Michelangelo provided a drawing of each item because his assistant was illiterate—such an elegant and caring human gesture.

More than 450 years after his death, we celebrate and revere Michelangelo's art—the depth of expression of the five-and-a-half ton marble David, the tragic *Pietà*, and the rollicking frescoes on the ceiling of the Sistine Chapel. But witnessing his workingman's lunch adds the human gesture to our awe, reminding us that whatever the reach of his genius, Michelangelo was a living person who passed through daily life just like the rest of us. I wonder if the cost of the meal was billed to the Pope or the Medicis—whoever was the patron of the moment—or if he was responsible for expenses as part of a contract price. Science tells us that the earth is supplied with a finite amount of air and water. That must mean that we all ingest and inspire molecules that passed through Michelangelo's body. Doesn't that make you feel clever? Give me a

Saving organs throughout America...affordably!



Foley~Baker Inc.

1-800-621-2624
foleybaker.com

Confident pedal work comes with practice and
the right shoes on the pedals



- Men's & Women's Organ Shoes with suede soles and heels
- Whole & Half Sizes in 3 Widths
- Quick & Easy Returns



OrganMasterShoes.com
44 Montague City Rd
Greenfield, MA 01301

TOLL FREE: 1 (888) 773-0066 ET
Email: service@organmastershoes.com
facebook: <https://www.facebook.com/OrganShoes>



OTM
SHOES





Signing the contract for C. B. Fisk, Inc. Opus 137, Christ Church, Andover, Massachusetts. Seated (l-r): Alison Novello, Senior Warden; Rev. Jeffrey Gill, Rector; Steven Dieck, President, C.B. Fisk; Barbara Bruns, Minister of Music; Standing: Members of the staff at C.B. Fisk (photo courtesy of C.B. Fisk, Inc.)

chisel and a hunk of marble. You haven't seen anything yet.

You can see images of both these lists at the website traveltoeat.com: <https://traveltoeat.com/michelangelo-shopping-list-and-origins-of-writing/>.

And what a gesture

The organ—its heritage and history, its repertoire and repartee, its majesty and monumentality—is an integral part of the world of arts and humanities. Because it was the most complex machine assembled by humans hundreds of years before the invention of most mechanical devices, I've always regarded the organ as one of the greatest human gestures, and I believe that connecting my love of the organ to the wide world of human gestures is essential.

Imagine yourself as a German churchgoer in 1457, showing up on a Sunday and hearing the new organ play. There's an organ in the village church in Rysum built in that year. Take a look at this video clip to see and hear the instrument in action—Gwendolyn Toth playing Scheidemann: <https://www.youtube.com/watch?v=46b25dTedjg>.

This video proves to us that 559 years ago, people—human gestures—built pipe organs that are relevant to us today. You don't have to have arcane training, you can simply sit down to play. Michelangelo was born eighteen years after that organ was built. What does village life at that time look like in your mind's eye? What was the public water supply like? How about sanitation? I think it's a miracle that a musical instrument so intricate, so refined, so sprightly, and so current was built that long ago.

In our undergraduate music history courses, we learned to trace the easy route from Scheidemann to Buxtehude to Bruhns to Bach. We understand the growth of the particular style of organs and organ music in eighteenth-century France, when lots of Couperins worked for lots of Louis's. We know of Father Willis, patriarch of the great British firm, who was central to the quintessential sound of English Cathedral music. We revere the amazing innovations of Aristide Cavallé-Coll, whose brilliant organs engendered the great mass of romantic French music, and we admire Ernest Skinner who transformed the American pipe organ.

In the second half of the twentieth century, the great renaissance of American organ building gave us the rebirth of mechanical-action instruments—reclaiming the human gesture

in the building of pipe organs. Today, we celebrate the result of that debate—fabulous new organs of every description being built by American organbuilders.

With a heritage of five and a half centuries, you'd think that the organ's place in the world is safe, but there are forces that can threaten the very core of the instrument we all love. There was a dramatic drop in the size of college and university organ departments in the 1980s. Important organ departments such as those at the New England Conservatory and Northwestern University have closed—departments that produced generations of brilliant musicians. Thankfully, the population of serious students of the organ is reviving, but we need to take note of that ominous dip.

The Christian Church has been at the heart of the development and sustenance of the pipe organ, from ancient instruments like that at Rysum, to the glorious French symphonic instruments, to the hundreds of organs built by the Hook Brothers, to our modern builders. And the Christian Church has been changing. Where I live in the northeastern United

States, many congregations are struggling to maintain buildings and pipe organs built generations ago, when parish membership was ten times what it is today. I maintain a 60-stop organ for a church in suburban Boston with a congregation of about seventy-five. The building seats nearly a thousand, and there is embossed china service for 800 stored in glass-front cabinets in the pantry next to the kitchen.

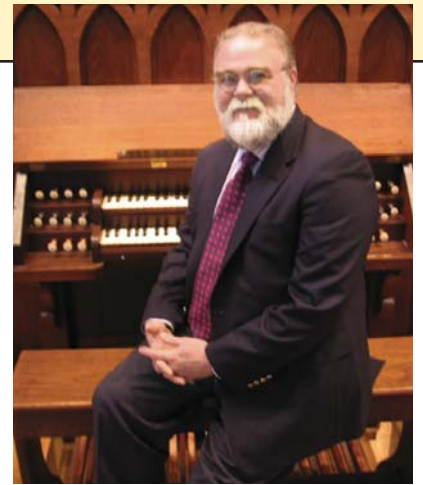
The fact that hundreds of wonderful pipe organs are for sale today is a reflection on the state of the church, upon which the organ depends so heavily.

The electronic organ was developed fifty years ago, and has burgeoned to occupy a huge share of the church organ market. While the fancy sparkly consoles are beguiling, and many organists in smaller churches love sitting at monster three and four manual consoles, the tone of the digital organ, no matter how advanced the technology, is nothing like the real thing. But they're easy to acquire, and relatively inexpensive on the short term. Someone on the Board of Trustees says, "It's good enough for us."

What's next?

When the twentieth century renaissance was in full swing, we organists knew we were in the middle of something great. Hundreds of new instruments were being built, and it was common for church lay leaders to be swayed by their musicians to move with the times. Of course much of that was good and we have a lot to show for it, but at the same time, plenty of wonderful organs were sacrificed in favor of the tracker-action craze. We should be selective about when organs are replaced and when they are renovated. An organ should not be replaced because a local organist thinks it lacks a few voices.

The other day I had an inquiry from an organist who was seeking a proposal for the expansion of the organ in his church. He told me that many critical stops are missing, there is no space for additional pipes, and there is little money, so the additions would be digital voices. The existing stoplist shows a complete three-manual instrument. Given the size of the building, the 32-footers, solo Tuba, and Trumpet-en-chamade he wants to



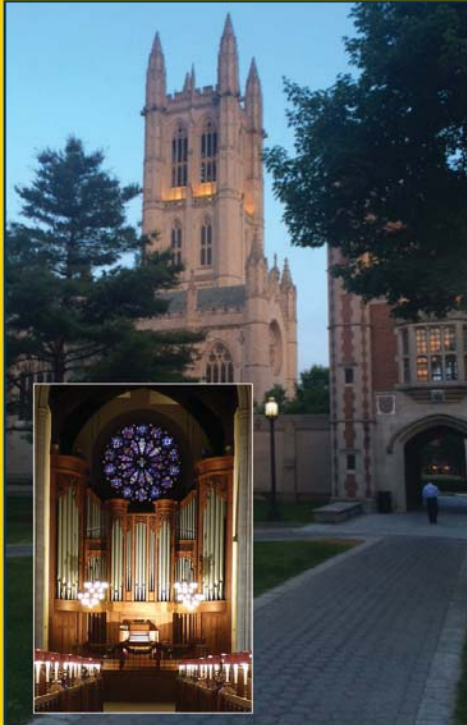
add would be superfluous, unnecessary, even intrusive. It's a modest building and a fine organ. What's the point of adding artifice to overblow the place?

The same goes for fully digital organs. A church that seats 200 people should have an organ matched to the cubic space and acoustics. "But I need to play Widor." Big city music belongs in big city buildings. I don't want to hear Widor or Vierne with blazing artificial 32-footers in a little country church. I just don't. It's like eating a two-pound T-bone as a snack.

In Richard Torrence's "irreverent biography" of Virgil Fox, *The Dish*, Ted Alan Worth is quoted as saying, "The organ world is the worst world in the world." A herd of historians, a lobby of librarians, or an eccentricity of engineers may love to talk shop, but there's something about organists that takes the bell away. It's as if there was nothing else.

Because the pipe organ is so expensive, because commissioning and creating an instrument is such a complex undertaking, we need to be sure that we're connected to the real world. We need to communicate our love for our instrument effectively and joyfully. We need to be known outside our professional circles as creative, cooperative, stimulating colleagues. We need to create atmospheres in our work places that encourage others to appreciate the deep heritage of our instrument so that we don't lose the pipe organ to expediency. We need the entire collection of human gestures to enrich our musicality and our souls. ■

**19th annual
Albert Schweitzer Organ Festival performance competition**
at our new home, Trinity College, Hartford





High School competition
Friday September 30, 2016
competitors must be high school students at some point in 2016

Young Professional competition
Saturday October 1, 2016
competitors must be age 26 or younger


rules & prizes at albertschweitzerorganfestival.org
application deadline June 15, 2016

David Spicer, artistic director
2016 performance judges

Diane Meredith Belcher



Christopher Houlihan



John Weaver



On Teaching

Motivation, Practicing, Fun, Guidance, & Projection II

This month I will continue questioning, musing, speculating—almost free-associating—about aspects of our ways of working with our students, and about how that process connects with the students' lives and their many paths to learning music and to getting something important out of that learning and that music.

Remembering Peter Williams

However, a sad coincidence makes me start with a comment or two, and an anecdote, about Peter Williams. Just before I sat down to write this, the news came across the computer screen that Peter Williams had died. [See *Nunc Dimittis*, page 10 in this issue.] That made me remember my first introduction long ago to the first few of his many books: my teacher Eugene Roan mentioned that he valued Peter Williams's writings especially because he asked more questions than he gave answers. I was jolted by this realization: that in starting last month's column noting that I would be asking more questions in this series of columns than giving answers, I was subconsciously paying tribute to that aspect of Williams's work. And indeed, Gene Roan was not the only person to notice that about Peter Williams. Several comments I have read online say exactly that about him. My own feeling (not based on anything he said to me, since, to my regret, I never spoke to him or communicated directly with him) is that his approach was simultaneously based on the perpetual asking of questions—the refusal to view anything as settled or determined in the way that can seem like ossification—and on valuing real and copious information as a spur to understanding and to art. This seems to me to be a very fruitful and also rather life-affirming combination.

I once attended a combination lecture/demo and masterclass that Peter Williams conducted at the Schuke organ in Voorhees Chapel at Rutgers University. It was thirty-something years ago, and I don't remember the specific topic. I do remember being (as someone very young and very much a beginner) astonished that someone so august, with actual books to his name (and impressive ones at that) could be so relaxed, friendly, and informal. I think I was still then in the grip of a youthful reluctance to believe that anything with the authority of the printed page could have flexibility to it. I had heard what Gene Roan had said, and knew that I liked that approach. But I still couldn't quite believe that an "authority" really thought that way. His tone at this class



helped me begin to internalize that as a possibility.

Furthermore—and this impressed me a lot—he conducted this class wearing sandals and other very informal summer gear. When he sat down to play the organ, he played in those sandals. I don't remember what I thought then about organ playing and footwear. I am not sure whether this confirmed for me or actually started me thinking that simple comfort while playing might be an underrated value. Since I base much of my thinking about technique and teaching on the importance of comfort, naturalness, and relaxation, I consider that moment in Voorhees Chapel to have been quite significant for me.

Now to get on with some questions . . .

Fingering

I wrote last month that "I sometimes respond to a student's asking me what fingering to use in a passage by asking 'what do you most deeply want out of life?'" And, as I said last month, this is sort of a joke—but not entirely. Questions about fingering are often phrased like this: "What is the fingering here?" or "What is the fingering for this passage?" Of course this way of putting it is predicated (probably subconsciously) on the assumption that there is a "correct" fingering, or at any rate that other people have already deemed what the fingering should be. I understand that most students who ask such a question are not strongly asserting that they believe that there can be only one correct fingering and that someone else has already worked it out. It's just an underlying flavor to the thinking. But in any case, my first response is to examine the question. Whose job is it to know what the fingering should be then and there for that student? Shouldn't it be the student—of course with help from me, since I am there and can interact, not the kind of help that just gives one answer. However, if a student wants to work within a particular tradition, or has habits that stem from a particular tradition, then perhaps that student's



comfort will be enhanced by hearing about ways in which others with more experience in that approach have worked things out. I am inclined to be uncomfortable with this, and to believe that what a student should actually be learning is specifically how to work things out from scratch for him- or herself. However, that is of course one of my biases that I need to acknowledge and re-examine.

Once or twice I have had a student who specifically wanted to use, by default, Marcel Dupré's fingerings for Bach. This could have been because of something that a previous teacher suggested, because of something that they read, or just because those fingerings have the authority of something printed in a real book. My initial impulse is to be against this way of working out fingerings. Even if it is done with flexibility—with a willingness to view those fingerings as just a jumping-off point—it still strikes me as an inefficient path for arriving at what is right for a given student. However, if I myself have the flexibility to let that student start with something by which he or she is intrigued, then I discover a few things. One is a more complete picture of what is gained or lost by a particular approach to fingering. I also discover something about my student's thinking, and about where past work and study have brought that student. And, most importantly, the student and I together learn something about the philosophy of fingering and of learning fingering. Will any of this outweigh the loss of efficiency when working on fingering is filtered through the ideas of a very different player—one who can't participate actively in the discussion? I don't know.

But if it is in keeping with the student's interests—and thus keeps the student interested and involved—it might work out well.

Suppose that the Dupré fingerings are not for Bach but for a piece by Dupré himself? Then it might seem obvious that the fingerings are very fittingly authoritative—literally so. This leads, however, to questions about what fingering is for. Is fingering mainly about the piece and its interpretation, or is it mainly about logistics and comfort for the player (including how fingering habits might create predictability and repeatability)? Or is it about the instrument, and techniques for making the instrument speak? (All of the above?) Furthermore, suppose that the Dupré piece in question (such as Opus 28) was written for the express purpose of teaching a student how to begin working on Bach, and that the student does not want to adopt Dupré's approach to playing Bach?

Authenticity

This all leads to the question of authenticity, and why we should care about it. These can probably be summarized in two camps: authenticity for its own sake—seeking out and appreciating an awareness that what we are doing is what the composer would have done or wanted; and authenticity because we assume that what the composer really wanted is likely to be the most artistically effective, convincing, beautiful, communicative, and so on. (The former of these constitutes giving the composer authority, the second, trusting the composer.) Neither of these is demonstrably right or wrong, or excludes the other. Some players wish to start with the artifact as such—the music on the printed page—and reserve little or no role for authenticity or a reconstructed sense of what the composer would have done as a performer.

The point here is not to sort all of that out. It is just that a student's approach to fingering will inevitably reflect his or her approach to all of this—that is, to the student's philosophy of life and of art. And as that approach evolves (perhaps with the help of the teacher), the approach to fingering should evolve as well (likewise with the help of the teacher).

Relaxation

What about relaxation? I have staked out (and mentioned repeatedly over the years) a position that relaxation is crucial to playing and to the learning process. I want students to be relaxed and happy and do things that they want to do not just because that seems like a nice state of affairs in itself, but also because I think that it leads to better

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square - London E2 7AF - England
(t) +44 (0) 20 7739 4747 - (f) +44 (0) 20 7729 4718
(e) ManderUK@mander-organs.com
www.mander-organs.com

UNIVERSAL AIR CHEST SYSTEM
PATENTED

AUSTIN ORGANS, INC.

HARTFORD, CONN. U.S.A.

AUSTIN ORGANS, INC.

AUSTINORGANS.COM
860-522-8293 • 156 Woodland St. Hartford CT 06105



learning. But I have no clear answer to how you induce relaxation. There is a paradox in that sentence—one that was embodied in a self-help book that was around when I was growing up called “Relax Now!”—the title sort of slashed across the cover in garish red letters. It looked like an attempt to intimidate people into relaxing. That, I imagine, can’t be done.

The similar paradox in music learning is that we want students to relax, but also to believe that what they are doing is very hard, that almost no one ever succeeds, that they must be extraordinarily disciplined, practice a lot and always very well, that they must have succeeded by a very young age or they might as well give up, and so on. I or any other teacher may be quite good at not conveying that long list of dangers—it helps if, like me, you don’t actually believe in it. But it is still all there in our culture and its approach to music, especially music as a profession.

And of course the basic part about work is not false: really learning music requires plenty of work. Part of my reason for wanting to make this work as efficient as possible—effective practice strategies—is to keep the process from being overwhelming in its sheer amount. However, I have to ask myself whether an emphasis on really good practicing can’t lead to pressure of its own. If I am not practicing perfectly, then maybe I’m losing out in some way. If not, why not? How can practicing be a relaxed or relaxing experience?

One thing that can help with relaxation is out-and-out silliness. What part can that play in learning an instrument or even in practicing? Quite a bit, I think. For example (minor silliness), it is quite a good thing for anyone who practices

occasionally to play a piece focusing on nothing but physical relaxation. That is, let the hands, feet, and the whole self be almost completely lacking in muscle tone—almost slumped over. Certainly try to play the notes of the passage or piece, but give absolute top priority to being as over-relaxed as I have described. This will almost certainly lead to plenty of wrong notes. But it is a delightfully pure way to feel relaxed while playing.

Other practice techniques

This is also good practice in keeping things going when you make a wrong note—possibly the single most important performance skill. Another paradox of working on music is this: if you really practice perfectly all the time you will in fact never make a wrong note. Technically, practicing well means keeping everything slow enough and broken down into small enough units that you never do anything wrong. But how can you ever practice the very thing that I just said was the most important performance skill? Surely that is the last thing that you want never to have practiced. So, is it possible to make wrong notes on purpose and recover from them? Is that a good idea as part of a practice regimen? I think that it probably is. (I continually demonstrate to students how much better it sounds when there are obvious wrong notes but no break in rhythm as compared to minor, fleeting wrong notes that the player allows to disrupt the flow of things.) Of course it isn’t pure: practicing making wrong notes on purpose and then continuing isn’t exactly the same as keeping going when a wrong note takes you by surprise. But it is useful, and, again, silly enough to be relaxing.

Practicing while it is really noisy is

also a good idea—that is, a “bad” idea that can be fun and also serve as good training for some aspects of our work. A student can try practicing while there’s other music on—at home this can be the stereo, at the organ console it might be a device with headphones. I recently spent some time practicing clavichord while a recording of piano music played. It was interesting: I could tell that the (very quiet) clavichord was making sound, but I couldn’t tell that that sound had pitch. It was a great concentration exercise. (This reminds me of what Saint-Saëns reported, namely that in his days as a student at the Paris Conservatoire the piano practice facility contained twenty-four pianos in one big room. Everyone could hear everyone, and you really learned to concentrate and to listen.)

How about playing too fast? That is, playing a passage faster than you can play it and faster than you would want it to be. This of course can be fun. One of the big obstacles to students’ practicing slowly enough is that it is often just plain more fun to play fast. So perhaps playing too fast should be separated out: when you are really practicing a passage, do all of the things that I have described in past columns: slow enough, fingerings that are well-planned, and so on. But once in a while just let something rip. This ties in with the previous few paragraphs: if and only if you keep things physically relaxed are you able to go really fast, and if you try to tear through a passage much too quickly, you will make wrong notes, so you can practice keeping things going. (If you don’t make wrong notes, it may be fast but it is not too fast. So go faster!)

I have noticed (this month I seem to be writing more than ever about the production schedule of these columns)

that during the part of next month when I usually write the column, I have a recording session. It is for a Frescobaldi harpsichord recording that has been in the works for quite a while. This juxtaposition has given me the following idea: I am going to keep notes, a sort of diary of the latter stages of my preparation for those sessions, and then of the sessions themselves. The June column will be an edited selection of those notes—an account of some of my thoughts and experiences from the recording process. It will end up being a natural extension of some of the musings of these last two columns. Its relationship to teaching as such will be, I assume, tangential but real: examples of thinking and working and trying to make things come out well in a certain kind of musical situation. In any case, I hope that it will be interesting. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is www.gavinblack-baroque.com and he can be reached by e-mail at gavinblack@mail.com.

Why Settle for Less?

Thousands of Control Systems In Use Today
Unmatched Customer Service Since 1948
Flexibility to Suit Your Pipe Organ
Engineering Second to None



peterson
ELECTRO-MUSICAL PRODUCTS, INC.

info@PetersonEMP.com • www.IC54000.com • www.PetersonEMP.com
Download color brochures at www.PetersonEMP.com/brochures

11601 S. Mayfield Avenue
Alsip, Illinois 60803-2476 USA
Phone 708.388.3311
Toll Free 800.341.3311
Fax 708.388.3367

55th University of Michigan Organ Conference

October 4–6, 2015

By Marcia Van Oyen

The 55th annual University of Michigan Organ Conference, with the theme “Organ Music of Central Europe,” took place October 4–6, 2015. Following Michele Johns’ retirement celebration in 2014, and the Marilyn Mason fête the year before, this conference was a quieter affair, attracting mostly local Michigan alumni and current students.

Renovation and expansion of the School of Music, Theatre, and Dance

Beautiful autumn weather on Monday permitted lunch outdoors, on the terrace of the new William K. and Delores S. Brehm Pavilion, part of a \$29.5 million renovation and expansion of the Earl V. Moore Building, designed by Eero Saarinen and originally opened in 1964. Lack of funding when the structure was built led to compromises, and Saarinen’s original vision was not fully realized. The building was never able to accommodate the school’s full spectrum of music courses or faculty. Some of the building’s limitations were addressed in 1985 with the addition of the Margaret Dow Towsley Center, which added the McIntosh Theatre and Blanche Anderson Moore Organ Hall.

The new Brehm Pavilion includes a rehearsal hall for large ensembles, a music technology center, a state-of-the-art lecture hall, percussion practice rooms, and new classrooms. Substantial renovations resulted in additional practice rooms, a public commons, acoustical, aesthetic, and functional improvements to existing rehearsal, performance and studio spaces, and faculty offices.

Sunday conference events

Sunday afternoon at Hill Auditorium, **Douglas Reed** played a superb concert, “A Tribute to William Albright and William Bolcom.” It was an ambitious program, to be sure, and not for the faint of heart performer, but Reed was more than up to the challenge. He began with two works of Albright’s “public” music, *Carillon-Bombarde* and *Hymn*, both published works, then provided a contrast with what Albright considered his “private” music—“Whistler (1834–1903): Three Nocturnes,” which remains in manuscript form. The nocturnes need the reference of Whistler’s three paintings in order to be appreciated, and Reed provided these, in color, in the program. Each painting portrays a scene at twilight, offering variations of light and shade, which is reflected in the music.

Next, Reed included his own transcription of the last two sections of Bolcom’s *Song for St. Cecilia’s Day* (originally for SATB chorus and organ), which was composed in memory of William Albright and dedicated to his son, John. Bolcom’s miniature on *Abide With Me* followed, then the gospel prelude on *Amazing Grace*. Reed’s articulation was both precise and expressive, elucidating the subtleties of the dense scores, and he deftly negotiated their copious technical demands.

The last section of the program returned to Albright with selections from *Organbooks I* and *III*, which are particularly representative of his works as “a new means of idiomatic expression for the organ.” Albright described them as “part of a much larger scheme implying many



William Bolcom and Douglas Reed



James Kibbie

more pieces each of which explores other sound and style capabilities peculiar to the instrument: some simple, some complex, some even working with popular idioms; all, however, hopefully demonstrating the richness and variety of organ sound.” Again Reed proved to be more than up to the task of presenting these works in all their intricacies with precision and ease, playing “Underground Stream,” “Melisma,” “Basse de Trompette,” “Jig for the Feet (Totentanz),” “Nocturne,” and the unpublished “Chorale Prelude,” intended to be the fifth movement of *Organbook I*. This entertaining work served as a reminder of Albright’s penchant for injecting humor into his writing (he includes quotes from film music) and the juxtaposition of opposites.

Fourth annual Michigan Improvisation Competition

The fourth annual Michigan Improvisation Competition took place Sunday evening at the First Presbyterian Church of Ann Arbor, providing contestants with the ample resources of the church’s Schoenstein organ (III/42). The Ann Arbor AGO chapter provided a dinner beforehand for conference attendees.

Preliminary round judges **Joe Balistreri** (a member of THE DIAPASON’s “20 under 30” Class of 2015), **Gale Kramer**, and **Darlene Kuperus** evaluated recorded entries. Each contestant created a set of variations on a hymn tune and a free improvisation on an assigned original theme. From a field of thirteen entries, five contestants were invited to the final round, which involved similar improvisational challenges—a set of variations on the hymn tune SALZBURG and a free improvisation on a given original theme. Final round judges **Huw Lewis**, **Pamela Ruiter-Feenstra**, and **Scott Hyslop** evaluated players on thematic development, musical form, stylistic consistency, control of harmonic language, rhythmic interest, and effective use of the instrument. Having heard the final round each of the competition’s four years, I can attest to the fact that the level of playing has improved each year, rendering the judging challenging.

First prize was awarded to **Matthew Koraus** of New York, second and audience prizes to **Alejandro D. Consolacion, II** of New Jersey, and third prize to **Brennan**



Andrzej Szadejko

Szafron of South Carolina. Additional finalists were **Robert Wisniewski** of Ohio and **Benjamin Cornelius-Bates** of Pennsylvania. It is interesting to note that most of the finalists are also composers. The prizes were sponsored by the American Center for Church Music.

Monday lectures

The opening lecture Monday morning took place in Blanche Anderson Moore Organ Hall. **Andrzej Szadejko** of the Gdansk Music Academy, Poland, gave a lecture-recital, “The Less Known Pupils of Bach: Why we (don’t) care about our masters or generation changes,” sponsored in part by the Poland U. S. Campus Arts Project at the Adam Mickiewicz Institute. Szadejko has performed extensively in northern Europe, made nine recordings, published articles in Polish music journals, and was awarded a prize for his thesis on two pupils of Bach—Friedrich Christian Mohrheim and Johann Georg Mützel. Mohrheim, who was the copyist for Bach’s *St. Matthew Passion*, was music director at St. Mary’s Church in Gdansk, and composed chorale preludes and trios for the organ. In contrast to the music of Bach, Mohrheim’s works are characteristic of the *style galant* and *empfindsamer Stil*. Mützel’s works are very dramatic, in the *Sturm und Drang* style. Szadejko played works by Volckmar, Gleimann, and Gronau to demonstrate the style prevalent in northern Europe—a mixture of north German, Italian, and new ideas—then works by Mohrheim and Mützel. Szadejko is a skillful, expressive player, and his performances were the highlight of the session. He is deeply immersed in his research, delving into all the details, and one got the

Scattered leaves ... from our Sketchbook

SCHOENSTEIN & CO.
Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

Listen to the Music of
Denice Rippentrop
DeniceRippentrop.com
BeautifulStar.com
Email: BeautifulStarMusic@msn.com

Beautiful Star Publishing, Inc.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America



Improvisation competition winners Alejandro D. Consolacion, II (second prize, audience first prize), Benjamin Cornelius-Bates, Robert Wisniewski, Matthew Koraus (first prize), Brennan Szafron (third prize)

feeling he would have happily shared his findings as long as he had a listener.

Joseph Gascho, assistant professor of harpsichord, gave an engaging session on playing continuo in Watkins Lecture Hall, a room outfitted with a grand piano, harpsichord, and portative organ, as well as the ability to project examples from a computer. Gascho asserted that the shape of the bass line drives a piece, referring to it as a “vertebrate being.” In his teaching, he uses singers and dance to illustrate unequal emphasis on notes, or the sense of strong and weak beats. In this session, he worked through a recitative from *Messiah* and Purcell’s “Lord, What Is Man” from *Harmonie Sacrae* with graduate student soprano Ariane Abela, demonstrating how the continuo player’s choices affect the singer’s performance and the expression of the piece. His advice to the audience was “You’ll play better with an unrealized continuo part” and “Take the challenge of finding the joy in making decisions regarding what to play.” He discussed different ways to realize continuo and their effects, soliciting feedback as to whether organ or harpsichord was better suited to the music demonstrated. Gascho’s personable approach made this an enjoyable and valuable session.

Student recital and masterclass

James Kibbie and Kola Owolabi’s students played a recital Monday morning on the Fisk organ in Blanche Anderson Moore Hall, which featured repertoire celebrating the 350th birthday of Nicolaus Bruhns. The complete extant works of Bruhns (six pieces) were supplemented with works by Böhm, Buxtehude, and Tunder to fill out the program. All the student performers—Dean Robinson, Paul Giessner, Sherri Brown, Jennifer Shin, Andrew Lang, Joe Moss, Mary Zelinski, Stephanie Yu, and Phillip Radtke—played well. At least half of them had been students of Michigan organ alumni. James Kibbie made a point of thanking the alumni in his introduction to the program, crediting them with helping to increase enrollment with student recommendations and scholarship contributions.

Three students—Joe Moss, Mary Zelinski, and Jennifer Shin—had the privilege of playing for a masterclass with Diane Meredith Belcher later the same day. Belcher encouraged the students to do research about their pieces to provide context, and to practice piston changes, treating them as another note to learn. Working with Joe Moss on David Conte’s

Soliloquy, she suggested conducting your own playing, breathing with the music, and attention to details to make the music come alive. With Jennifer Shin, who played Dupré’s *Prelude and Fugue in G Minor*, she recommended “skeletal” practice—playing only the strong beats to feel comfortable and insert rest into the process. For Mary Zelinski, who played the Grave from Vierne’s *Symphonie V*, Belcher recommended having your physical motions match the mood of the piece, and for romantic music, pushing through long notes and dwelling on shorter notes. Belcher also spent time talking about making sure you are grounded on the organ bench, using Wilma Jensen’s maxim of being able to bend and touch your nose to the keyboard without falling forward. She also suggested applying techniques from Feldenkrais movement to organ playing.

Monday performances

Late Monday afternoon, we returned to Hill Auditorium to hear Andrew Earhart, a fifth-year student pursuing degrees in organ performance and naval architecture and marine engineering, perform Petr Eben’s monumental *The Labyrinth of the World and the Paradise of the Heart*, for organ and speaker. Eben’s final and largest organ work, it is a fourteen-movement musical allegory, originally improvised during an organ festival in Melbourne, Australia, in 1991. The work was inspired by a 400-year-old book, written by a Czech bishop named Comenius, which fascinated Eben. The book is a sort of *Pilgrim’s Progress*, relating the experiences and final redemption of a traveler encountering various people and situations. Eben says, “the whole atmosphere of the text is not an idyllic stroll through the world but a bitter, satirical, bizarre, and sometimes almost apocalyptic view of the world—and such is the character of the music.”

Despite Eben’s description, the music is basically tonal, though certainly full of chord clusters, spiky melodies, strident reed sounds, and sharp contrasts. The fanfare-filled prologue introduces some of the work’s musical themes, which are taken from chorales from Komensky’s *Amsterdam Cantional*. Excellent and emotive narration by Malcolm Tulip of the theater department helped bring the story to life. At about 80 minutes in length, the work is certainly taxing for the organist. Earhart ably handled the voluminous score, truly engaged in the music, and played with conviction and passion.

Prior to James Kibbie’s performance Monday evening, I spoke with several people who had heard him perform the same repertoire in Grand Rapids and Detroit recently, and to a person, could not wait to hear the program again. Kibbie did not disappoint. His exquisite playing, from memory, provided no obstacles to a pure musical experience, and the thrill of hearing a performer completely absorbed in the music was a true delight. Kibbie is absolutely at home with the selections of Alain and Tournemire that comprised the concert. Alain’s sonorities are refreshing and light-infused, and hearing six of his works in succession was enlightening. The program began with the *Première* and *Deuxième Fantasia*, succeeded by the *Première* and *Deuxième Preludes Profanes*. The serene *Postlude pour l’office de complies* was followed by a dramatic rendering of

Litanies to round out the first half. Kibbie’s tempo for *Litanies* was torrentially fast and frantic, but clear and crisp. He achieved Marie-Claire Alain’s directive that “this piece must be played with great rush.”

As with the Alain works, it was satisfying to hear Tournemire’s *Cinq Improvisations* all in one sitting, offering the listener insight into Tournemire’s style and idioms as an improviser. The *Petite rapsodie improvisée* sparkled and the *Cantilène improvisée* featured the organ’s sweet flute sounds. The improvisations on the *Te Deum*, *Ave Maris Stella*, and *Victimae Paschali* were declamatory and heroic in contrast, with the perfectly paced *Victimae Paschali* the most striking of the three. Again, Kibbie proved himself at one with the music, giving an authoritative performance, absolutely assured and stunningly played.

Fratelli Ruffatti
congratulates
the winners
of the
2016
Miami
International
Organ Competition

www.ruffatti.com/MIOC2016.html

Ae-Shell Nam
Second Prize

Amanda Mole
First Prize
Audience Prize

Karen Arcile
Third Prize

Fratelli Ruffatti
Builders of Fine Pipe Organs to the World
Via Facciolati, 166 • 35127 Padua, Italy
(+39-049) 750-666 • organs@ruffatti.com • [f](https://www.facebook.com/ruffattiorgans) [ruffattiorgans](https://www.facebook.com/ruffattiorgans)

Bunn-Minnick Pipe Organs
875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934
[WWW.BUNMINNICK.COM](http://www.bunminnick.com)

CLAYTON ACOUSTICS GROUP
2 Wykagyl Road, Carmel, NY 10512
845-225-7515 • mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

Conference report

Tuesday lectures

Tuesday morning sessions were held in the lovely Assembly Hall in the Rackham Building, which was built in 1935 in Art Deco style. Departing from his usual organ music appreciation session often peppered with sonic curiosities, **Michael Barone** began with an overview of the most recent *Pipedreams* tour—Historic Organs of Poland—which took place in June 2015. His photo travelogue also included recordings of some of the instruments the group visited. Many of the instruments have beautifully ornate organ cases with gold leaf and intricate carvings, some still housing the original instrument and some now fronting new instruments. There is a wealth of information about this tour and the instruments visited on the *Pipedreams* website (see pipedreams.publicradio.org, “Polish Memories”).

Following Barone’s travelogue, **Brooks Grantier** gave a wonderful lecture, “Cornflakes and Cornopians: the Collaborations, Collusions, and Collisions of W. R. Kellogg and E. M. Skinner.” His talk focused on the people, personalities, and relationships involved with buying and building organs, based on correspondence from the Kellogg Foundation Archives. Grantier established the scene by relating the tale of W. K. Kellogg’s older brother, who ran a sanitarium in Battle Creek, which became world famous for promoting healthy living. W. K. was the financial manager, discovering corn flakes by accident when some wheat paste was left out overnight. Kellogg refused to market the new “cornflakes” beyond the sanitarium. Following C. W. Post’s theft of the recipe and subsequent success with Post Toasties and Grape Nuts, W. K. Kellogg started his own business, out-marketing Post selling cereal and becoming tremendously successful with the Kellogg Company.

Having built a lovely home in Battle Creek, Kellogg—not a musician, but a faithful church attendee—sought a house organ. Professor Edwin Barnes, who lived next door, recommended E. M. Skinner to build the house organ. It was to be the finest player organ in the country, fully automatic, and one of the largest house player organs Skinner built. Kellogg also helped fund instruments for the Presbyterian and Catholic churches in Battle Creek, contingent upon them being built by Skinner. When he purchased a home in Pomona,

California, Kellogg had Skinner build another house organ there. He also funded the large Aeolian-Skinner organ (four manuals, 72 ranks) in Kellogg Auditorium in Battle Creek, completed in 1933 and designed by E. M. Skinner. This project helped keep Aeolian-Skinner afloat during the Great Depression. Lively, spirited correspondence between Kellogg, William Zeuch, and E. M. Skinner provided insight into the wrangling and strong opinions that were part and parcel of the interactions among these three men. Brooks Grantier is an engaging and entertaining lecturer, and the fascinating tale of Kellogg and Skinner made for delightful listening. He closed by noting that E. M. Skinner died in financial hardship with his work repudiated, while Kellogg died in comfortable circumstances, known for his unparalleled philanthropy.

After lunch, **Elizabeth McClain**, graduate student in musicology, shared some of her dissertation research in the session “Messiaen’s Pre-war Organ Works: Organist, Theologian, and Non-Conformist,” illuminated through a study of *L’Ascension* and *Les Corps Glorieux*. She gave a detailed analysis of the organ works, but it was her commentary on neo-Thomism, neo-scholasticism, ressourcement, and non-conformism in Catholicism in the early twentieth century in France that provided the most insight into Messiaen’s music and world view. McClain asserted that Messiaen’s choice of style indicated his political leanings and discussed how he expressed the totality of human experience through the lens of spirituality, transcending the bounds of sacred and secular. Her rapid delivery made me long for the opportunity to read and digest her material, but her rigorous research is a great contribution to Messiaen scholarship.

Scott Hanoian, director of music and organist at Christ Church Grosse Pointe and conductor and music director of the University Musical Society Choral Union, offered a choral reading workshop at First Congregational Church. At Hanoian’s request, **Cliff Hill** (of Cliff Hill Music, a highly recommended and knowledgeable music supplier) selected a dozen recently published anthems, which he provided in complimentary packets for conference attendees. As Hanoian led the group in reading through the anthems, he offered suggestions on how to rehearse each piece and when it might be useful.

Tuesday performances

Kola Owolabi played a program of interesting works on Tuesday afternoon at Hill Auditorium. He began with *Fantasia on Sine Nomine* by Craig Phillips, a very attractive set of continuous variations, featuring Phillips’s characteristic rhythmic gestures and irregular meters, transformation of themes, and piquant harmonies. The sixth and final variation is a fugue on the opening phrase of the tune, which morphs into toccata figuration to close the work. Bairstow’s *Sonata in E-flat*, the largest of his thirteen organ works, followed. It employs the full dynamic range of the organ and typically English solo sounds. The first movement has a wandering, pastoral melody, while the second, in stark contrast, is energetic with fanfare-like figures played on a solo Tuba. The third movement, a fugue, is in the form of an elevation—starting softly and calmly, increasing in energy and volume, then ebbing away.

Owolabi began the second half of the program with the rousing *Concert Piece in the Form of a Polonaise* by Lemare, a bombastic crowd-pleasing work. Next up was *Capriccio* by Polish composer Mieczyslaw Surzynski. This work is the first movement of Surzynski’s *Ten Improvisations*, published in 1910. It is romantic in style, with some striking harmonies. Calvin Hampton’s *Three Pieces* rounded out the concert. “Prayers and Alleluias” is reminiscent of Dupré’s *Cortège and Litanie*, employing a similar form. “In Paradisum” pays homage to Alain’s *Le Jardin Suspendu*, while “Pageant” takes cues from both Alain and Mathias. Owolabi’s playing throughout the program was polished and assured. He performs with nonchalance and ease, which allows the music to speak without the performer getting in the way. This was a polished, enjoyable program of refreshing and not often heard works.

Before the evening concert, **Tiffany Ng** played a carillon concert consisting of works composed in the last eight years, including two world premieres. Ng has joined the Michigan faculty as assistant professor of carillon and university carillonneur. Young and enthusiastic, Ng brings a strong interest in contemporary music and innovative approaches to carillon concerts. She has pioneered models for interactive “crowd-sourced” performances. While in California, she arranged for the collection

of data from the Hayward seismic fault, ocean levels, and climate change, which involved hundreds of people sending in information. The data was translated into a musical score, which she sight-read for a concert. She says, “Now that we no longer need the unilateral time-keeping function of the carillon, I like to have a conversation with the audience.” She hopes to initiate collaboration with the engineering school just across north campus and adjacent to the Lurie carillon. A new outdoor gathering area surrounding the area currently under construction has the potential to provide a built-in audience for collaboration. Additional carillon music was heard the previous evening, played by **Dennis Curry**, carillonneur of Oakland University and Kirk in the Hills in Bloomfield Hills.

Diane Meredith Belcher’s concert attracted the largest audience of the conference events, attesting to her stature as an internationally renowned performer. She began her program with *Passacaglia on a Theme by Dunstable*, composed by one of her teachers, John Weaver. A powerful and well-written work on the *Agincourt Hymn*, Belcher played it with rhythmic tautness, seamless transitions, and passion. Belcher dedicated Franck’s *Prière* to victims of gun violence in the United States, particularly children and families. Her music slid to the floor as she got on the bench, and in unflappable style she quipped, “I’ll be a minute.” Though her tempo was a bit deliberate, from the outset she established a long flowing line, sometimes conducting with her arms. The Hill Auditorium organ provided the requisite beautiful sounds, and though she played with much conviction, the piece remained earthbound, lacking in ecstatic fervor at its climax. She was very much in her element in the *Fantasy and Fugue in G Minor*, however, playing with subtle yet crystal clear articulation, absolutely at ease.

The second half of the program included three movements from Messiaen’s *Les Corps Glorieux*—“Force et agilité des Corps Glorieux,” “Joie et clarté des Corps Glorieux,” and “Le Mystère de la Sainte-Trinité.” Belcher performed them with precision and clarity. She closed the program with *Organ, Timbrel, and Dance* by German composer Johannes Matthias Michel. “Swing Five,” based on the chorale ERHALT UNS HERR, borrows rhythm from Dave Brubeck’s jazz classic *Take Five*, while the “Bossa Nova” (based on WUNDERBARER KÖNIG) is typical of that genre, although its harmonies are quite conventional. The “Afro Cuban,” using the tune IN DIR IST FREUDE, is largely a toccata based on rhythms borrowed from Bernstein’s “America” from *West Side Story*. The rhythmic gestures in these pieces, which Belcher handled well, bring them into the realm of jazz, but the tonal palette, though sprinkled with bluesy chords, is too vanilla to fully enter the style. The set of three energetic pieces made for a fun and unexpected end to an excellent concert, though, and a rousing close to the conference.

Kudos to conference administrator **Colin Knapp** (also a member of the “20 under 30” Class of 2015), who does an excellent job keeping on top of all the conference details, making sure things run smoothly, and thanks to the Michigan Organ Department faculty for collaborating to continue offering the conference. ■

Marcia Van Oyen earned master’s and DMA degrees at the University of Michigan, studying organ with Robert Glasgow. She is currently minister of music, worship, and fine arts at First United Methodist Church in Plymouth, Michigan.

Photo credits: Marijim Thoene



CELEBRATING THE ORGAN IN HISTORIC KINGSTON, ONTARIO





Felix Hell
International artist and authority on Bach, performing on his touring organ at Queen’s University’s new Isabel Bader Centre



Isabelle Demers
Canadian artist, widely acclaimed since her stellar performance at the 2010 Washington A.G.O. Convention



Dave Wickerham
Celebrated favourite of the American Theatre Organ Society, Dave performs on Canada’s largest theatre organ



Mark McDonald
Doctoral student at McGill, and recent Third Prize winner at the Arp Schnitger International Organ Competition in Germany



Rachel Mahon
Recently appointed as Organ Scholar at St. Paul’s Cathedral, London, UK, and the first woman to hold an organ post there.



Patrick Wedd
Recitalist, conductor, composer and CBC commentator; Music Director since 1996 at Christ Church Cathedral, Montréal

Capital Chamber Choir
directed by Jamie Loback

- Concerts on the newly renovated organs of St. George’s Cathedral & Bridge St. United Church
- Excursion to Belleville
- New Commissions by Canadian Composers
- Student Academy
- Workshops and exhibits
- College Service
- Boat Cruise through the Thousand Islands with lunch










Check our website for more information and updates.
Kingston, ON Canada | KINGSTONFESTIVAL2016.CA
info@kingstonfestival2016.ca | facebook.com/IFeelTheWinds

A new organ for Fourth Presbyterian Church in Chicago

Quimby Pipe Organs Opus 71

By Stephen Schnurr

March 18, 2016, marked an important milestone in the history of the pipe organ in Chicago. Chicago was founded in 1837, and the first traceable organ was installed in the city that same year by Henry Erben of New York City, in St. James Episcopal Church (now the Cathedral). Nearly 180 years later, the largest organ in the city was dedicated in concert just a few short blocks away at historic Fourth Presbyterian Church. The organ is Quimby Pipe Organs, Inc., Opus 71.

Fourth Church, founded in 1871 with the merger of North and Westminster Presbyterian Churches, built its present edifice along what is now North Michigan Avenue between 1912 and 1914. At that time, the “Lincoln Parkway,” as it was then known, was not nearly as developed and fashionable as it is now. Today’s neighbors include high rises such as the John Hancock Center.

The English and French Gothic church was designed by Ralph Adams Cram; the accompanying buildings the church erected at the same time were designed by Chicago’s Howard Van Doren Shaw. For this grand, new building, which was the city’s largest Presbyterian church, the Ernest M. Skinner Company of Boston installed its Opus 210, a four-manual, 57-rank organ. This was Mr. Skinner’s second organ to be finished in the city, the first, Opus 207, completed about a month earlier. The specification included many Skinner specialties: English Horn, French Horn, Orchestral Oboe, a high-pressure Tuba Mirabilis, and an early Kleine Erzähler. Opus 210 was typical of Mr. Skinner’s work of the period, but the organ suffered, as did many organs of the day, from being cramped in poorly designed chambers that did not allow the sound of the instrument to freely emerge and command the nave. In 1946, Aeolian-Skinner freshened the instrument with modest additions to the Great, Choir, and Pedal divisions, but this did little to alleviate the organ’s innate problems.

In 1971, Aeolian-Skinner returned to Fourth Church, commissioned to build its Opus 1516, a four-manual, 125-rank organ. It was the last four-manual organ completed before the builder closed its doors. A “period piece,” with the latest tonal thinking in its design, the organ was an instrument played by countless artists in recital throughout its 45-year history. Yet, for this author and many others, the best place to hear the organ was from the console, in the choir gallery just outside the main chamber at the front of the nave. In 1994, Goulding & Wood of Indianapolis made slight modifications to the organ and installed a new case in the south balcony, at the same time that an acoustical renovation was carried out in the sanctuary, a project that included removal of three inches of horsehair from the ceiling and the installation of a new oak ceiling.

Despite good efforts, the largest organ in Chicago still did not speak well into the church, and within fifteen years, mechanical issues became problematic.

Fourth Church is an active congregation with 5,200 members. With numerous choirs and instrumental ensembles that enrich worship, the congregation also sponsors recitals and concerts that provide programs several times most any week. The church’s organ plays a vital role in this downtown ministry. Fourth Church embarked on an ambitious program to replace the organ with a new and unique instrument to the city that will serve the church for its next century or more. An extensive educational program about the need for the new organ and its funding brought enthusiastic and generous responses. A \$3 million dollar project came to fruition with Quimby Opus 71. The Aeolian-Skinner organ was removed in August 2014, and some of its pipework (and that of Skinner Opus 210) would be reused in the new organ. A new tonal opening was created in the south balcony to improve tonal egress.

The new five-manual console (only the second in Chicago, and the only here today) was hoisted into the choir balcony in November 2015. On Sunday, November 22, a portion of the instrument was used and dedicated in worship. A reception for donors and other invited guests that month included a short recital, to the great delight of all in attendance. A new case for the Positiv division was constructed in the north balcony, in the same style as that in the south balcony. Skinner’s original façade in the choir gallery is still in use, as well. The completed organ comprises 142 ranks and 204 stops.

The Friday evening before Palm Sunday, a near-capacity crowd filled the pews of the floor of the nave for the dedicatory concert by John W. W. Sherer, organist and director of music for Fourth Church for exactly twenty years. Attendees waited in electrified anticipation for the beginning of the program. Sherer’s program included: *March on a Theme by Handel*, Alexandre Guilmant; *Passacaglia and Fugue in C Minor*, Johann Sebastian Bach; *Prelude on ‘Iam sol recedit igneus,’* Bruce Simonds; *Fantasy in E-flat Major*, Camille Saint-Saëns; *Giga*, Enrico Bossi; *Marche Héroïque*, A. Herbert Brewer; and *Symphony VI in G Minor*, Charles-Marie Widor.

Reverend Shannon J. Kerschner, pastor, opened the evening with brief remarks and a prayer. Sherer’s program was the focus of the evening, an excellent choice of music to put the new organ through its paces. Sherer’s smiling face throughout the evening assured those in attendance he was enjoying the music as much as we all were. His program selections and registrations were



New Quimby five-manual console

carefully calculated to show off the best sounds of the organ. (The Positiv and Antiphonal divisions were not finished for this program.) Sherer’s playing throughout the evening was masterful; his technique in this difficult literature demonstrated wide breadth of musicality. To me, the Widor symphony was the finest of the evening, bringing together the broadest ranges of color and dynamic, with attention to the great emotions of the work.

The new organ provides a unique voice to the metropolitan area, and for this, we are grateful to Sherer, Fourth Church, and Quimby for their vision and hard work. Chicago has a wide palette of organ sound, but nothing quite like this instrument. The dedication brochure notes that the instrument is “conceived as an American symphonic organ, with English Romantic leanings, and is especially notable for individually beautiful and characteristic tone colors, which, while widely diverse, nevertheless blend together seamlessly to create a wide range of ensembles.” With seven manual divisions (Great, Swell, Choir, Positiv, Orchestral, Fanfare, and Antiphonal), the instrument certainly lives up to its design principles. (To view the organ’s stoplist, visit quimbypipeorgans.com/in-progress/new/fourth-presbyterian-church.)

One might be concerned that 142 ranks in a room this size would be entirely too much. The organ does indeed command the room (in a way the previous organs never were able to do), but it does not become so burdensome that one begins to look for exit signs. This organ has broad fundamental, coupled with upperwork, a combination not heard in this space before. The orchestral voices are lovely, and for this writer, undoubtedly the strings are the most remarkable. The Quimby organ is surely the most flexible of the three instruments that have graced this building. The only instrument of this builder in the city and its immediate suburbs, it is a welcome addition to our rich artistic scene.

The only disappointment of the evening was the lack of organists in



New Positiv façade in north balcony

attendance. In our day, with fewer and fewer pipe organs under commission, with churches closing or no longer using their organs, Fourth Church is to be enthusiastically thanked for its commitment to its music program and outreach. We need to support these events with at least our presence. But if you missed this event, there will be plentiful opportunities, as the church has many organ recitals scheduled in the near future. ■

Photos courtesy of Fourth Presbyterian Church

Stephen Schnurr is editor-at-large of THE DIAPASON. He is author of *Organs of Oberlin, and, with Dennis Northway, the two-volume Pipe Organs of Chicago.*

The Class of 2016:

20 leaders under the age of 30

By THE DIAPASON staff

Stephen Buzard



photo credit: Alice G. Young

Stephen Buzard, 27, was born in Urbana, Illinois, into a family of church musicians—his father is president of the Buzard Organ Company and his mother is organist-choirmaster at the Episcopal Chapel of St. John the Divine. Stephen studied organ with Ken Cowan at Westminster Choir College and served as organ scholar for Trinity Episcopal Church, Princeton, and director of music for the Episcopal Church at Princeton University. He spent a year as senior organ scholar at Wells Cathedral in England. He earned a Master of Music degree from Yale University's Institute of Sacred Music, studying organ with Thomas Murray and improvisation with Jeffrey Brillhart. He served as organ scholar for Trinity Church on the Green, New Haven, and as organist for Marquand Chapel at Yale Divinity School, and Berkeley Divinity School at Yale. Stephen was appointed assistant organist to John Scott at St. Thomas Church, Fifth Avenue in New York City where he accompanied the choir of men and boys and assisted in the training of choristers. Following John Scott's untimely death in August 2015, Stephen served as acting organist and director of music at St. Thomas Church, alongside his colleague Benjamin Sheen.

Stephen has released a compact disc on the Delos label, *In Light or Darkness*. He won the 2010 Arthur Poister Competition and the 2009 Joan Lippincott Competition for Excellence in Organ Performance. Stephen plays recitals, leads choral workshops, and accompanies extensively.

An interesting fact: My wife Lieve and I first met at RSCM summer choir camp when we were 11 years old.

Proudest achievement: Maintaining the St. Thomas choral tradition in the wake of John Scott's sudden passing and being able to minister to the boy choristers, most of whom had never experienced the loss of someone so intimately involved in their lives. John was their mentor, hero, and in many ways the largest figure in their lives. But we know that John would have wanted us to carry on just as he would have done, and he taught us that the calling to glorify God through music is greater than any one of us.

Career aspirations and goals: To do exactly what I am doing this year. I often say I have gotten my dream job, it just came to me by way of a nightmare. Regardless of where I serve in the future, I want to continue to teach children to worship God in song in the centuries-old tradition of being a chorister.

Alcee Chriss



photo credit: Will Sherwood

Alcee Chriss, III, 23, a native of Dallas, Texas, is a doctoral student in organ at McGill University, Montreal, Canada, where he studies with Hans-Ola Ericsson. He received the Bachelor of Music and Master of Music degrees at the Oberlin Conservatory of Music, where he studied organ with James David Christie, Olivier Latry, and Marie-Louise Langlais, and harpsichord and continuo with Webb Wiggins. He has also studied harpsichord and continuo playing with Hank Knox. In May 2015, he was the harpsichordist for Oberlin's production of Marc-Antoine Charpentier's opera *Les Plaisirs de Versailles* at the National Museum of American History and the Boston Early Music Festival.

He won first and audience prizes in the Miami Organ Competition (2014), the Albert Schweitzer National Organ Competition and the Quimby Regional Competition for Young Organists in 2013, and the Fort Wayne National Organ Competition in 2016, along with second prize in the 2015 Taylor National Organ Competition in Atlanta; he performed as a "Rising Star" at the 2014 national convention of the American Guild of Organists in Boston. Chriss also received a grant from Oberlin's 1835 fund to spend January 2014 in France studying historic organs and repertoire. In June, he will compete as one of ten finalists in the Longwood Gardens International Organ Competition. He has performed in such venues as the Meyerson Symphony Center (Dallas), John F. Kennedy Center, Washington National Cathedral, Caruth Auditorium, St. Olaf's Catholic Church in Minneapolis, and at the Festival Myrelingues in Lyon, France. In addition to his organ and harpsichord studies, Alcee Chriss is active as a conductor and jazz pianist.

An interesting fact: I didn't read music well for the longest time because I was a jazz and gospel musician first and foremost. I saw my first pipe organ at the ripe age of 15, only two years before I applied to the Oberlin Conservatory. I guess it was a stroke of luck that I've made it this far!

Proudest achievement: Being accepted as one of the finalists at the Longwood Gardens International Organ Competition.

Career aspirations and goals: To be a concert organist and teacher, and perhaps one day go to law school and integrate my expertise in music and interest in intellectual property.

Kipp Cortez



photo credit: The University of Michigan Photography Services

Kipp Cortez, 27, is the Joseph F. Marsh Endowed Assistant Professor of Music at Concord University in Athens, West Virginia; he teaches studio organ and carillon and oversees the renovation of the 48-bell Marsh Family Carillon and the 1968 Casavant organ. He is using his 2015 Graduate Music Award from the Theodore Presser Foundation to research American composer Frederick Marriott (1901–89), who studied organ with Marcel Dupré and carillon with Jef Denyn. Cortez's debut CD (in production) features Marriott's compositions. A carillonneur member of the Guild of Carillonneurs in North America, Cortez holds the Master of Music in sacred music from the University of Michigan, where he has served as coordinator of carillon, and the Bachelor of Music in church music from Valparaiso University. While serving as acting parish musician for Grace Episcopal Church, Oak Park, Illinois, he conducted performances of Duruflé's *Requiem* and Britten's *A Ceremony of Carols*. Kipp is a doctoral candidate in organ and sacred music at the University of Michigan, where he has studied organ with James Kibbie and Marilyn Mason. His carillon instructors include Dennis Curry of Kirk in the Hills, Bloomfield Hills, Michigan.

An interesting fact: I love to cook. I learned how mostly from watching my Dad. It is something we still do when we can. Like him, I love to cook with lots of spice and peppers. The more heat, the better.

Proudest achievement: During the summer of 2014, I coordinated a successful carillon recital series on the Charles Baird Carillon at Burton Tower in downtown Ann Arbor. Six other carillonneurs and myself gave recitals that drew many guests. For many of those who came out, they had never before seen a carillon. After each recital, I invited people to come upstairs to see the instrument. Watching them absorb what it is they were seeing was a real thrill. It remains a great joy for me to share the carillon with people.

Career aspirations and goals: I have one goal: to use music to inspire people. That can take many forms: giving recitals on organ and carillon, teaching in the classroom, giving private lessons, or leading the song of the people on Sunday morning.

Monica Czausz



photo credit: Christopher Murphy

Monica Czausz, 22, is a fourth-year student of Ken Cowan at Rice University's Shepherd School of Music in Houston, Texas, where she will complete the five-year Bachelor of Music/Master of Music program in organ performance in May 2017. She was appointed cathedral organist at Christ Church Cathedral (Episcopal), Houston, Texas in September 2015 following three years serving as cathedral organ scholar. She has received first prize in the 2015 American Guild of Organists Regional Competition for Young Organists (Region VII: Southwest), the 2015 Schweitzer Competition in the Young Professionals' Division, as well as the 2013 William C. Hall, 2012 L. Cameron Johnson, and 2011 Oklahoma City University competitions.

An increasingly sought-after recitalist, Monica was a featured performer in 2015 at the Organ Historical Society national convention in western Massachusetts, the AGO regional convention in Fort Worth, Texas, and the East Texas Organ Festival in Kilgore, Texas. She will perform at the 2016 national convention of the AGO in Houston, Texas, both as a "Rising Star" and as cathedral organist for Evensong at Christ Church Cathedral. Additionally, she will perform at the 2016 national convention of the Organ Historical Society in Bryn Athyn, Pennsylvania, the 2017 regional convention of the AGO in Dallas, Texas, and the 2017 AGO/Royal Canadian College of Organists regional convention in Montreal. Monica's performances have been broadcast on WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio.

An interesting fact: I enjoy swing dancing in my spare time.

Proudest achievement: I'm proud and honored to be able to make incredible music with Robert Simpson and the Cathedral Choir at Christ Church Cathedral, Houston.

Career aspirations and goals: I hope to continue to hone my skills as a musician, both solo and collaborative, in the pursuit of realizing the most nuanced interpretations of a variety of repertoire.

20 UNDER 30

THE DIAPASON's second annual "20 under 30" selections came from a field that included over 130 nominations, a response that exceeded the previous year's. The nominees were evaluated based upon information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee's awards and competition prizes, publications and compositions, and significant positions in the mix. Our selections were not limited merely to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord, carillon, and church music. Here we present the winners' backgrounds and accomplishments, and then have them tell us something interesting about themselves and about their achievements, goals, and aspirations.

Since we had to decline multiple nominees for each one we chose, selecting only 20 from a field of very worthy nominees was quite a challenge. We encourage you to participate in the "20 under 30" awards next year—a person must be nominated in order to be selected.

Trevor Dodd



photo credit: Andrew McKeon

Trevor Dodd, 27, a native of Battle Creek, Michigan, is an organbuilder and service technician for John-Paul Buzard Pipe Organ Builders in Champaign, Illinois. From a young age, Trevor has manifested extraordinary interest in and ability to work with pipe organs of all kinds. He acquired and set up two pipe organs in his home before he finished high school. A 2006 E. Power Biggs Fellow of the Organ Historical Society, he studied organ at Central Michigan University in Mount Pleasant, while earning a bachelor's degree in construction management. During these years, he was an active freelance organ technician with

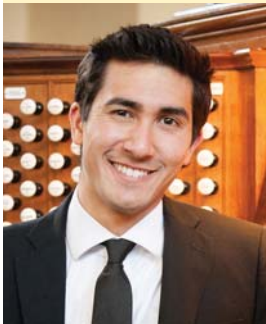
clients in Michigan, Indiana, and Illinois. He provided restorative services for several pipe organs played at the 2012 national convention of the Organ Historical Society and thoroughly restored an Aeolian-Hammond roll-playing organ that was exhibited as a surprise addition to this convention, the first electronic organ to be exhibited at an OHS convention. Since 2014, he has been a full-time team member of the Buzard firm, where he has successfully completed significant and challenging rebuilding and restoration projects, especially in restoration of vintage electro-pneumatic actions.

An interesting fact: I reside in Urbana, Illinois, with my beautiful wife and two rambunctious dogs.

Proudest achievement: Restoring a Hinners Harp while working with the Buzard firm.

Career aspirations and goals: I want to continue bridging the old craft of organ building with technology to make the technician's and organbuilder's jobs more efficient and streamlined.

Joey Fala



Joey Fala, 24, is pursuing a master's degree in organ at Yale University, studying with Martin Jean. He is a 2015 graduate of the Rensselaer Polytechnic Institute, Troy, New York, with bachelor of architecture and master of science in lighting degrees.

A native of Hawaii, he began organ studies with Katherine Crosier at the Lutheran Church of Honolulu and later coached with Alfred Fedak and Christian Lane during his undergraduate career. Joey previously served as organist and choir director at First United Presbyterian Church in Troy, New York, and as organ scholar at Central Union Church in

Honolulu. A recipient of the Robert T. Anderson Award and a Pogorzelski-Yankee Memorial Scholarship from the American Guild of Organists, Fala was a recitalist for the 2015 national convention of the Organ Historical Society.

Joey Fala has worked as a designer with HLB Lighting in Boston, and in research at the Lighting Research Center in Troy. Aside from music he loves being in the water—surfing, swimming, and most recently playing water polo for the Yale team.

An interesting fact: I'm known for eating and making sushi. My college roommate and I built and ran a sushi bar out of our apartment that was frequented by fellow students and even some professors. If I had to choose another career, maybe I'd open a Japanese fusion cuisine restaurant.

Proudest achievement: I shared a pretty proud moment with my first organ teacher when I told her I was admitted to the program at Yale, especially since we both thought I had ended my music career after graduating from high school and leaving for architecture school. Being in a music program for the first time, I am discovering how clueless I am about some pretty basic things people expect me to know as a musician, but my teachers and especially colleagues here at Yale have been amazingly supportive in helping me to learn the ropes.

Career aspirations and goals: While my knowledge of choral music is almost non-existent, being surrounded by the mega-talented performers and scholars of this repertoire at the Yale Institute of Sacred Music has really inspired me to delve into this uncharted territory of my musical knowledge. I would also love to perform abroad someday on some of the great legendary European organs.

CONGRATULATIONS

Kipp Cortez

DIAPASON 20 UNDER 30
CLASS OF 2016

Valparaiso University
is proud of you!

CONGRATULATIONS TO MY FORMER STUDENT!

TREVOR DODD

A Member of the "20 Under 30"
Class of 2016

Steven Egler
Central Michigan University

CONGRATULATIONS

Joey Fala

The Diapason "20 under 30"
Class of 2016

Congratulations to All

We Wish You Smooth Sailing as
You Follow Your Dreams!

The Tidewater Chapter, AGO

M UNIVERSITY OF
MICHIGAN

congratulates all the 20 Under 30 winners
and especially:



Kipp Cortez

Doctoral Candidate in Organ and Sacred Music
Joseph F. Marsh Endowed Assistant Professor of Organ and Carillon
Concord University, Athens, WV

DEPARTMENT OF ORGAN:

Vincent Dubois, Continuing Visiting Artist | Joseph Gascho, Harpsichord and Early Music
James Kibbie, Chair, Organ | Tiffany Ng, Carillon | Kola Owolabi, Organ and Sacred Music

Thomas Gaynor



photo credit: Gerry Szymanski

Thomas Gaynor, 24, is a Doctor of Musical Arts (and Artist's Certificate) candidate studying with David Higgs at the Eastman School of Music in Rochester, New York, where he received a Master of Music degree and the Performer's Certificate. Assistant director of music at Christ Episcopal Church, Pittsford, he works with a newly established youth chorister program, the adult choir, and

with organist David Baskeyfield.

Born in New Zealand, Thomas was Richard Prothero Organ Scholar at Wellington Cathedral of St. Paul and later honorary sub-organist. His teachers included Douglas Mews, Michael Fulcher, and Judith Clark. He later held the Maxwell Fernie Scholarship at St. Mary of the Angels Church in Wellington.

The winner of the Third International Bach-Liszt Organ Competition in Erfurt/Weimar, Germany, Sydney International Organ Competition, and the Fort Wayne National Organ Playing Competition, Gaynor has won prizes in the St. Albans International Organ Competition, the Miami International Organ Competition, and the Arthur Poister Scholarship Competition. In 2015 he was awarded the Dr. James B. Cochran Organ Prize, an annual award to an exceptional Eastman organ student. He recently released his first CD, recorded at Wellington Cathedral of St. Paul, New Zealand. Jamal Rossi, dean of the Eastman School of Music, picked this CD as one of five recent recordings that best represent the current Eastman School sound.

An interesting fact: In my spare time I love reading about and occasionally experimenting with molecular gastronomy.

Proudest achievement: Achieving first prizes in organ competitions in three different countries on three different continents.

Goals and aspirations: To be an organist that balances a wide variety of musical activities between academia, church music, and solo and collaborative recitals.

Amanda Mole



Amanda Mole, 29, is a Doctor of Musical Arts candidate in organ performance at the Eastman School of Music, where she studies with David Higgs. She earned her bachelor of music degree in organ performance with honors from Eastman, studying with William Porter,

and a master of music degree from Yale University studying with Martin Jean. Prior to Eastman, Amanda studied with Larry Schipull and Patricia Snyder.

The first-place and audience prize winner of the 2016 Miami International Organ Competition, winner of the 2014 Arthur Poister Organ Competition and 2014 John Rodland Memorial Organ Competition, and the 2014 Peter B. Knock Award, she was a finalist in the 2015 Bach-Liszt International Organ Competition and a semifinalist in the 2014 Dublin International Organ Competition, and has been featured several times on the radio show *Pipedreams LIVE!*. Last year, she was a featured performer at the New Haven Regional AGO Convention. This year, Amanda will perform at the OHS Convention in Philadelphia.

Amanda Mole serves as director of music at St. Michael's Church in Rochester, New York, and at Immanuel Evangelical Lutheran Church in Webster, New York, where she directs the adult choirs and the handbell choir. Amanda also sings in the Schola Cantorum of Christ Church, Rochester.

An interesting fact: I'm completely obsessed with coffee and traveling! Whenever I travel to a new place, I always scope out the third-wave coffee shops and spend all the time when I'm not practicing trying to learn more about the taste, origin, and brewing processes of different coffees. I have a favorite place in Rochester called Fuego.

Proudest achievement: I'm probably most proud of my first-place wins at national and international competitions. Just this spring, I won my first international competition (hosted in Miami) with a unanimous vote from the judges, and received the audience prize.

Career aspirations and goals: First and foremost, I'd like to play. The organ is an amazing instrument that's hidden in plain sight in our society, and everyone I meet wants to know more. Their overwhelming curiosity is exciting and has convinced me of my aspirations. Whether I play in concerts, in competitions, or in church, I want to always learn new music and share it with as many people as I can reach.

Wesley Hall



photo credit: Stephanie Tubiolo

Wesley Hall, 26, is a graduate of the Yale School of Music and Institute of Sacred Music, where he studied organ with Martin Jean and harpsichord with Arthur Haas. He holds both a master's degree in historical performance and a Bachelor of Music degree in organ performance from the Oberlin Conservatory, where he studied organ

with James David Christie and harpsichord with Webb Wiggins. He has had advanced studies in improvisation with Marie-Louise Langlais and Dutch organist Sietze de Vries. Wesley has concertized in the United States, Canada, and Europe, and was the first freshman chosen to represent the organ department at the Oberlin Danenberg Honors Recital in 2009.

An active chamber musician, he has been a featured soloist and continuo player with such ensembles as Burning River Baroque, Three Notch'd Road, Credo, the Oberlin Baroque Orchestra, and Emmanuel Music in Boston. Wesley recently completed his tenure as organ scholar at Trinity Church on the Green in New Haven, Connecticut, and serves as the minister of music at the First Baptist Church of Worcester, Massachusetts.

An interesting fact: I am an avid bagpiper and have marched in many a parade!

Proudest achievement: A really beloved achievement for me was riding my bicycle across the U.K. from bottom to top.

Career aspirations and goals: Among other things, I hope to learn the entire organ works of J. S. Bach . . . I'll get back to you on that.

Michael Hey



photo credit: Alice Young

Michael T. C. Hey, 25, a native of Milwaukee, Wisconsin, graduated in 2014 from the Juilliard School in New York City, completing accelerated five-year bachelor's and master's degrees in organ performance, studying with Paul Jacobs. Within one year of his graduation, Michael joined the Phillip Truckenbrod Concert Artists roster.

He is assistant director of music for St. Patrick's Cathedral in New York City, where he was one of two organists who played for Masses celebrated by His Holiness, Pope Francis, during his 2015 visit to New York at St. Patrick and at Madison Square Garden. Michael has performed multiple organ concertos at Lincoln Center with the Juilliard Orchestra and New York City Ballet, has played organ twice with the Paul Taylor Dance Company, has had numerous solo performances at AGO and NPM conventions, and has performed at venues such as Carnegie Hall, the Kennedy Center, the Kimmel Center, and the Esplanade (Singapore).

An interesting fact: Wearing my flower print shirt, I showed up five minutes before a rehearsal on Carnegie Hall's main stage. Then, on the backstage monitor, I saw a choir ascend the risers in tuxes and black dresses, and it occurred to me that I was actually grossly underdressed because it was actually a concert. So, in the blink of an eye, a stagehand threw me his XXL black long sleeve polo shirt and pushed me on stage.

Proudest achievement: Having the opportunity to share my love of music with so many people by performing throughout the world, teaching, and playing for services at St. Patrick's, where nearly six million people visit annually.

Career aspirations and goals: I'd like to keep learning and sharing my music with others, whether it's performing solo or collaboratively, playing organ in concert, or in church.

CONGRATULATIONS

Michael Hey

"20 under 30" Class of 2016

From Paul Jacobs and The Juilliard School



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

The Eastman School of Music congratulates

THOMAS GAYNOR

for being named one of

The Diapason's 2016 "20 UNDER 30"!

Bravo!



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

The Eastman School of Music congratulates

AMANDA MOLE

for being named one of

The Diapason's 2016 "20 UNDER 30"!

Bravo!

Congratulations to Oberlin students honored in *The Diapason's* "Class of 2016: 20 under 30"—setting the pace for the future.

Alcee Chriss (BM '14 MM '15)
Jacob Street (MM '12)
Wesley Hall (BM '13, AD '17)



WWW.OBERLIN.EDU/CON

Adam Pajan



photo credit: Teresa Bragg

Adam Pajan, 29, completed his Doctor of Musical Arts degree at the University of Oklahoma, Norman, Oklahoma, in 2014, as a student of John Schwandt. There he teaches courses at several levels in organ construction, history, and design, as well as teaching students in organ performance. He earned the Master of Music degree from the Institute of Sacred Music at Yale University, New Haven, Connecticut, studying with Martin Jean and Thomas Murray, and earned his undergraduate degree from Furman University, Greenville, South Carolina, studying with Charles Tompkins. Pajan won the Firmin Swinnen Prize in the

2013 Longwood Gardens International Competition, as well as first prizes in the Albert Schweitzer Competition, the Arthur Poister Competition, and the Clarence Mader Competition.

Adam Pajan's playing has been heard at conventions of the American Institute of Organbuilders, the Organ Historical Society, and the American Guild of Organists, and he has performed across the United States and in Germany, playing in the cathedrals of Mainz, Magdeburg, Fulda, and Altenberg and other historical churches. He will return in 2016 for a subsequent tour beginning at the Jesuitenkirche in Vienna. An enthusiastic church musician, he serves as organist and choir director at St. Mark the Evangelist Catholic Church in Norman, Oklahoma, and was recently appointed as artistic director and conductor of the Oklahoma Master Chorale.

An interesting fact: When I'm not practicing, you may likely find me wildly cheering for the Oklahoma City Thunder NBA team.

Proudest achievement: I am proudest of having earned my DMA and secured a university teaching position immediately after graduation.

Career aspirations and goals: I hope to continue in teaching and earn a tenure-track position where I may continue to work in areas of performing, organbuilding, teaching, and choral and church music.

Nathaniel Riggle



Nathaniel A. Riggle, 27, is a freelance pipe organ builder based in Portland, Oregon. He earned a Bachelor of Arts degree in music history and literature from the Dana School of Music of Youngstown State University, where he studied piano with Caroline Oltmanns and organ with Daniel Laginya. Originally hailing from Warren, Ohio, Nathaniel's first experience with pipe organ building was with the A. Thompson-Allen Company's restoration of Skinner Organ Company's Opus 582 (1926) at Stambaugh Auditorium in Youngstown, Ohio, completed in 2011. Under the guidance of Nicholas


Thompson-Allen, Nathaniel learned about the design of twentieth-century American Romantic orchestral organbuilding, as well as museum-quality conservation and restoration techniques.

He subsequently worked under Charles Kegg of Kegg Pipe Organ Builders, and most recently, as general manager of Bond Organ Builders, Inc., in Portland, Oregon, working under the guidance of Richard Bond. Nathaniel is a member of the American Institute of Organbuilders. He resides in Lake Oswego, Oregon, with his wife, Emma Mildred, an active organist, teacher, and conductor.

An interesting fact: In addition to building and restoring pipe organs, I am actively involved in the restoration of classic American automobiles. I have restored a 1955 Pontiac Chieftain, a 1957 Buick Special, and am currently working on a 1962 Buick Invicta.

Proudest achievement: I'm proudest of being a facilitator of harmony in a world of discord. Hearing a pipe organ for the first time never fails to awe and amaze the hearer. I feel that the greatest satisfaction in my work is experiencing with and observing the reaction of the listeners upon their first hearing of a new instrument.

Career aspirations and goals: My greatest career aspiration is to continue to make the pipe organ accessible to people who love and appreciate its music. My goal is to promote the pipe organ in our society by continuing to build and preserve instruments that will perform for future generations through the highest level craftsmanship I can attain. "The lyf so short, the craft so longe to lerne." (Geoffrey Chaucer, *The Parlement of Foules*)



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

The Eastman School of Music congratulates

■ **CAROLINE ROBINSON**
for being named one of
The Diapason's 2016 "20 UNDER 30!"

■ ■ **Bravo!** ■ ■

**The Curtis Institute of Music
and Alan Morrison
congratulate Alums**

**Caroline Robinson
& Thomas Sheehan**

for their recognition
in The Diapason's
"20 under 30" Class of 2016

Caroline Robinson



photo credit: Pete Checchia

Caroline Robinson, 24, serves as assistant organist at Rochester's Third Presbyterian Church, working with Peter DuBois. A graduate of the Curtis Institute as a student of Alan Morrison, she is currently pursuing a master's degree in organ performance and literature at the Eastman School of Music, studying with David Higgs, and serving as executive assistant for outreach within the Eastman Rochester Organ Initiative (EROI).

Caroline will return to Eastman in the fall to pursue the doctorate of musical arts. (Caroline began her organ studies with another member of the Class of 2016, Adam Pajan.) She has performed as a featured soloist with the Kansas City Symphony in addition to giving solo performances at the Kauffman Center, the Kimmel Center, and numerous churches around the country.

Caroline is a first-prize winner of the Schweitzer Competition and the West Chester University Competition, and a winner of a Fulbright Grant for continuing studies in Toulouse, where she studied with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama Bouvard. In 2015 she performed at the East Texas Pipe Organ Festival, the American Guild of Organists Region III convention, and the Organ Historical Society convention, for which she will perform again in 2016. She was part of a national *Pipedreams* broadcast in 2007 at Interlochen and in another *Pipedreams* program devoted to winners of the 2008 Albert Schweitzer Competition.

An interesting fact: I come from a family of musicians: my father is a conductor and percussionist, and both my mother and sister are violinists. I also played violin for eight years.

Proudest achievement: I'm proud of the year I spent living in Toulouse, France, during which I not only made a deeper connection with the pipe organ, but I also developed a greater understanding of different cultures and the experiences that tie us together as humans. I feel this enriches my music-making, as well!

Career aspirations and goals: My philosophical goal in being an organist is to promote a healthy future for the pipe organ and for those who play it. In my career, I see myself teaching at a university, holding a position at a church, and performing around the country and abroad. I also have a vested interest in helping to coordinate festivals and events that bring organists together around the topic of instruments and the repertoire.

THE OHS CATALOG

SHEET MUSIC ✦ BOOKS ✦ RECORDINGS



MAX REGER THE LAST GIANT

Multi-disc DVD boxed set available to pre-buy now at a discounted price, as well as options to receive recognition for supporting the campaign!

2016 is Reger's centenary year, so the timing is right for a Reger DVD. UK-based organ music film company **FUGUE STATE FILMS** are following up their epic, brilliantly-reviewed and award-winning boxed set, *The Genius of Cavaille-Coll*, with a truly giant boxed set devoted to one of the greatest composers of organ music — Max Reger.

This Reger DVD will include about ten hours of material including a full biographical documentary plus lots of filmed performances and recordings, all packaged in a handsomely-produced boxed set.

This boxed set will be delivered in time for Christmas, 2016.

RECOGNIZED SUBSCRIBER \$270
Receive the DVD by post as soon as it is released, plus regular updates from e-newsletter, plus be listed in the film credits and DVD booklet.

SCREENER \$485
DVD, e-newsletter, be listed in credits, plus be able to host a public screening of the film and charge admission.

PATRON \$695
DVD, e-newsletter, screener, plus named as Patron.

PRE-BUY DVD BOXED SET AT A DISCOUNTED PRICE OF \$120.

**IN STOCK FOR IMMEDIATE SHIPMENT! NOW CHOOSE FROM 4,367 SELECTIONS!
ORDER ANY TIME ONLINE WWW.OHSCATALOG.ORG**



ORGAN HISTORICAL SOCIETY
P.O. Box 26811 Richmond, VA 23261
Telephone: (804) 353-9226
Monday–Friday 9:30am–5:00pm ET
catalog@organsociety.org

SHIPPING

UPS shipping to U.S. addresses, which we recommend, is \$10.00 for your entire order. Media Mail shipping is \$5.00 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.

Jonathan Rudy



photo credit: Scott Sheetz

Jonathan Rudy, 27, originally from Batavia, Illinois, is a candidate for the Doctor of Music degree in organ and sacred music from the Jacobs School of Music, Indiana University, Bloomington, Indiana, where he earned his Master of Music degree, studying organ with Janette Fishell and choral conducting with William Gray and Richard Tangyuk. His undergraduate study was at Valparaiso University, Valparaiso, Indiana, studying organ and sacred music with Lorraine Brugh and Karel Paukert. He has served as conductor for the Valparaiso University Men's Chorus, the AGO Bloomington Choralfest Ensemble, and the choral and instrumental ensembles at his church positions. He is presently music director for the First Cumberland Presbyterian Church, Cookeville, Tennessee, and has served as organist at Central Presbyterian Church, Terre Haute, Indiana, and as associate instructor of music theory and aural skills at Indiana University.

Jonathan won first and audience prizes for the American Guild of Organists' National Young Artists Competition in Organ Performance in Boston, Massachusetts, in 2014. He was also a finalist in the National Organ Playing Competition in Fort Wayne, and was awarded second prize in the Regional Competition for Young Organists (Quimby Competition) in 2011. He will perform at the AGO national convention in Houston this June. He has released a compact disc, *Three Halls*, on the Pro Organo label. Jonathan's recital engagements are managed by Karen McFarlane Artists, Inc.

An interesting fact: I'm fascinated by airplanes and flying; one day, I'd enjoy getting my private pilot's license.

Proudest achievement: I'm proud that I'm happily married to my beautiful wife, Katie, who is also an organist and an incredible musician. I'm also proud to be blessed with wonderful families and friends.

Career aspirations and goals: My goal is to be providing and/or teaching sacred music and organ. My home has always been in the church and its music, so I'd especially enjoy working full time as a director of music/organist. I'd also really enjoy having the opportunity to teach the next generation of aspiring organists and sacred musicians.

Proudest achievement: I'm proud that I'm happily married to my beautiful wife, Katie, who is also an organist and an incredible musician. I'm also proud to be blessed with wonderful families and friends.

Career aspirations and goals: My goal is to be providing and/or teaching sacred music and organ. My home has always been in the church and its music, so I'd especially enjoy working full time as a director of music/organist. I'd also really enjoy having the opportunity to teach the next generation of aspiring organists and sacred musicians.

An interesting fact: I'm fascinated by airplanes and flying; one day, I'd enjoy getting my private pilot's license.

Patrick A. Scott



photo credit: Jo Reeves

Patrick A. Scott, 29, is assistant organist-choirmaster at the Episcopal Cathedral of St. Philip in Atlanta, Georgia, where he plays for services and Evensongs, accompanies the Cathedral Choir and Schola, and leads a chorister program under the standards of the Royal School of Church Music. In 2014, Patrick won the first and audience prizes in the American Guild of Organists' National Competition in Organ Improvisation in Boston, Massachusetts. A native of Picayune, Mississippi, he holds a bachelor of music degree in organ performance from Birmingham-Southern College where he studied with James Cook. As a student of Judith and Gerre Hancock, Patrick earned both a master of music and a doctor of musical arts in organ performance and sacred music from the University of Texas at Austin. He has presented recitals, workshops, hymn festivals, and masterclasses for chapters and conventions of the American Guild of Organists and the Organ Historical Society. An active recitalist and accompanist, Patrick Scott has appeared in concert and with choirs throughout the United States, France, Scotland, England, and Ireland. He has previously served churches in North Carolina, Texas, and Alabama.

An interesting fact: I like to cook and to travel.

Proudest achievement: Completing my doctorate in music. It was something that I had always wanted to do, and that took a long time to arrive at, but I am thankful everyday that I stuck it out and completed it.

Career aspirations and goals: I love working in the church, and I love the opportunity to help mold the next generation of musicians, whether it be choristers at church or private organ students.

An interesting fact: I like to cook and to travel.

Proudest achievement: Completing my doctorate in music. It was something that I had always wanted to do, and that took a long time to arrive at, but I am thankful everyday that I stuck it out and completed it.

Career aspirations and goals: I love working in the church, and I love the opportunity to help mold the next generation of musicians, whether it be choristers at church or private organ students.

Thomas Sheehan



photo credit: Pete Checchia

Thomas Sheehan, 27, is the associate university organist and choirmaster in the Memorial Church of Harvard University. Prior to this position, Sheehan served on the music staff of St. Mark's Church in Philadelphia, Pennsylvania, and Trinity Church in Princeton, New Jersey. Tom is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison and Leon Schelhase. While at Curtis he served as assistant organist to Peter Richard Conte on the Wanamaker Organ.

He received both the Master of Music and Bachelor of Music degrees from Westminster Choir College in Princeton, New Jersey, as a student of Ken Cowan. He has also studied improvisation with Matthew Glandorf, Ford Lallerstedt, and Bruce Neswick. In 2009 he was awarded first prize in both the Arthur Poister National Competition in Organ Playing and the AGO/Quimby Regional Competition for the Mid-Atlantic Region (Region III). In July 2010, Tom was a performer at the American Guild of Organists national convention in Washington, D. C. He has performed as an organist throughout the United States and in Europe. He served as accompanist (rehearsal and concert) for Singing City under Jeffrey Brillhart for three years and as a rehearsal accompanist/harpsichordist for Choral Arts and the Bach Festival of Philadelphia, and served as Alan Morrison's assistant at the Philadelphia Young Artist Organ Camp, which is now in its eleventh year.

An interesting fact: While I'm from an extremely musical family, I'm the first in the family to make my living in classical music, as the rest have all been involved in rock music.

Proudest achievement: Just having been lucky enough to actually make my living making music. A part of me certainly never expected to be able to do this as a profession!

Career aspirations and goals: To be able to bring excitement about the organ to a wider audience, particularly to later generations.

Wyatt Smith



photo credit: Robert Lang, Spreckels Organ Society, 2014

Wyatt Smith, 25, born in Rapid City, South Dakota, completed a Bachelor of Music degree *magna cum laude* at the University of South Dakota, studying organ with Larry Schou. In 2015, he earned the Master of Music degree in organ performance from the Institute of Sacred Music, Yale University, where he studied with Martin Jean. Wyatt is currently a doctoral student at the University of Washington in Seattle, where he studies with Carole Terry. He serves as principal organist for Calvary Lutheran Church in Bellevue, Washington.

Wyatt has been an exceptionally prolific performer, especially for someone his age, with hundreds of performances past and on his busy calendar for the future. He performed as a "Rising Star" at the 2012 national convention of the American Guild of Organists in Nashville, Tennessee. He is also committed to commissioning and performing new compositions, including the work of David Cherwien, Carson Cooman, Emma Lou Diemer, and Pamela Ruiters-Feenstra, among others. He frequently performs in partnership with mezzo-soprano Tracelyn Gesteland, his former voice professor, with whom he has recorded a soon-to-be-released compact disc, *Make a Joyful Noise*.

An interesting fact: Now that I live in the Pacific Northwest, I am becoming more of an outdoor person. I love going for walks in different parks in Seattle, when the sun is out. I even became a member of REI.

Proudest achievement: Performing for 2,200 people during the International Summer Organ Festival at the Spreckels Organ Pavilion, in San Diego, California.

Career aspirations and goals: Once I finish my doctorate, I want to find a job in which I can balance church work and teaching, while continuing to perform.

Congratulations
20 under 30 winners!
from
PARSONS
PIPE ORGAN BUILDERS

CONGRATULATIONS TO
JONATHAN RUDY
20 Under 30 Class of 2016
NYACOP Winner, 2014
From your friends in the
LEXINGTON AGO CHAPTER

CONGRATULATIONS
Jonathan Rudy
DIAPASON 20 UNDER 30 CLASS OF 2016
Valparaiso University is proud of you!

CONGRATULATIONS
David von Behren
and the
"20 under 30" Class of 2016
James P. Riggs
Plymouth Church, UCC
Shaker Heights, Ohio

CONGRATULATIONS
Gregory Zelek
"20 under 30" Class of 2016
From Paul Jacobs
and The Julliard School

Jacob Street



photo credit: Jenn Manna Photography

Jacob Street, 28, is a graduate of Holy Cross College, Worcester, Massachusetts, with a Bachelor of Arts degree *summa cum laude*. He received the Master of Music degree in Historical Performance from Oberlin Conservatory, where he studied organ and harpsichord under James David Christie, Webb Wiggins, and Olivier Latty. He is now pursuing a Master of Music degree at the Institute of Sacred Music, Yale University, where he studies with Thomas Murray and Arthur Haas.

In 2013 and 2014, Street studied in Lübeck, Germany, under a Fulbright scholarship, taking lessons on the many historical instruments there and giving recitals throughout northern Germany. A prizewinner in multiple international competitions, Jacob most recently won the Prix de la ville d'Angers in the Jean-Louis Florentz International Organ Competition. He was awarded second prize in the 2012 Dieterich Buxtehude International Organ Competition in Lübeck. In 2010, he performed as a "Rising Star" in the American Guild of Organists national convention.

He was recently appointed director of music at St. Paul's on the Green, Norwalk, Connecticut. He is also artistic director for *les souls d'amour*, ensemble in residence at Seabury Academy of Music and the Arts, Norwalk, a lively early music ensemble of singers, strings, and hurdy-gurdy. He is a frequent contributor to *The American Organist* magazine, interviewing young rising stars in the organ world. As a music critic, he won the inaugural Rubin Prize for Music Criticism while at Oberlin in 2012.

An interesting fact: I've tried several non-keyboard instruments over the years (baritone sax, tabla) without much success. Lately I've been attempting to learn the gamba, inspired by my wonderful former teacher Jim Christie, who would play the air gamba to demonstrate proper French Baroque articulation (TOO-tee TOO-tee).

Proudest achievement: I've had the chance to do a lot of amazing things as a musician, and I owe it all to the many remarkable mentors I've had over the years, like John Skelton, my first teacher. But I am probably proudest of training for and running a marathon just for the heck of it. I highly recommend the whole painful thing. (And thanks to the incredible Richard Webster for the inspiration!)

Career aspirations and goals: I hope to be involved in collaborative music of all kinds—teaching, directing church choirs both amateur and professional, performing in early music ensembles, and so on. The exchange of ideas at the heart of music is the key, for me, which is one reason I love writing about it. And finally, I will (with a nod to the great Jeff Brillhart) someday improvise a spectacular fugue at a moment's notice. But not today.

David von Behren



photo credit: Micole Marane

David von Behren, 21, is the first organist to receive Cleveland Institute of Music's (CIM) prestigious Darius Milhaud Award, given each year to a student "who displays qualities of unusual talent and creativity, sensitivity, expressiveness, strong love for and dedication to the musical arts, outstanding musical accomplishment, and evidence of academic excellence." A native of Falls City, Nebraska, David is an organ performance/music theory double major, studying with Todd Wilson at CIM. An accomplished violinist, he served as assistant concertmaster in the New York Summer Music Festival Chamber Orchestra. As a pianist, he won first prize in the 2011 Nebraska Federation of Music Clubs Piano Competition in Omaha and other awards. He currently serves as music intern at Plymouth Church, United Church of Christ in Shaker Heights, Ohio, working with James Riggs. A winner of the Jack Kent Cooke Young Artist Award on National Public Radio's (NPR) *From the Top*, in 2013 David began the "Little Stars Summer Program," a music program for children ages 3–6, in association with NPR's *From the Top* and the Jack Kent Cooke Foundation.

David has performed with the CIM orchestra at Kulas Hall and Severance Hall, and at the Oregon Bach Festival, collaborated with Grammy-winning clarinetist Franklin Cohen at the Cleveland ChamberFest Verve Gala, and joined the Harvard Organ Society tour of France and the Netherlands. The winner of the Tuesday Music Association Organ Competition in Akron, Ohio, the Henry Fusner prize for outstanding achievement in the CIM Organ Department, and the M. Louise Miller National Organ Scholarship, he holds the American Guild of Organists Colleague certificate. His website is www.davidvonbehren.com.

An interesting fact: I'm passionate about the violin and running. As a violinist, I've performed in orchestra festivals at Carnegie Hall and the John F. Kennedy Center. As a runner, I have a guilty pleasure for racing half marathons costumed as various superheroes. I have been recognized as Superman and Batman as of late. Captain America and Iron Man are soon to make their appearances.

Proudest achievement: I actively advocate for introducing and exciting younger audiences about classical music. In 2013, I began "The Little Stars Summer Program," a music program for 3–11 year-old children in Falls City, in association with NPR's *From the Top* and The Jack Kent Cooke Foundation. In June 2015, my music program won a one-year endorsement with the National Federation of Music Clubs. Beginning May 2016, the "Little Stars Summer Music Program" will partner with First Presbyterian Church of Falls City to introduce the pipe organ to nearly fifty young children within the program's five-day curriculum. In Cleveland, I've introduced "Plymouth Kids' Konzerts," an informal concert venue for children and youth to share their musical talents in a supportive and encouraging environment.

Career aspirations and goals: I hope for a diverse career as a recitalist, church musician, and conservatory/university professor. Ultimately, my goal is to improve the days and lives of others through sacred music.

Gregory Zelek



photo credit: Leti Rodriguez

Gregory Zelek, 24, is the first and only organist to receive Juilliard's prestigious Kovner Fellowship, which is awarded to students whose qualifications include a "personal capacity for intellectual curiosity, commitment to the value of art in society, and potential for leadership in the field." A native of Miami, Florida, Zelek is a graduate organ student of Paul Jacobs at the Juilliard School, where he received his Bachelor of Music degree. He will be pursuing an Artist Diploma at Juilliard in the fall of 2016. He has won first prize in numerous competitions and regularly concertizes throughout the United States.

Greg performed Poulenc's *Organ Concerto* with the Miami Symphony Orchestra in 2011 and played Strauss's *Alpine Symphony*, with both the Juilliard and the MET orchestras, in Avery Fisher Hall and Carnegie Hall, respectively, in 2012. He was also the organist for five performances of the Metropolitan Opera's production of *Faust*, and performed with the New World Symphony in 2014. He is the music director and organist at the Episcopal Church of St. Matthew and St. Timothy in New York City and served as organ scholar at Hitchcock Presbyterian Church in Scarsdale, New York, for four years.

An interesting fact: Although I look very American, I am half Cuban and only spoke Spanish until the age of four. I spent summers playing the organ in a village in northern Spain called Ramales de la Victoria, and now work at a bilingual church on the Upper West Side of Manhattan.

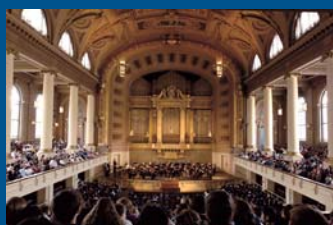
Proudest achievement: I am proudest of my collaboration with ensembles. After having performed Strauss's *Alpine Symphony* with the Juilliard Orchestra, I was invited to play that work with the MET Orchestra in Carnegie Hall, and later performed Gounod's *Faust* with the Metropolitan Opera at Lincoln Center, and Lukas Foss's *Phorion* with the New World Symphony under Michael Tilson Thomas.

Career aspirations and goals: I hope to broaden the audience for the organ, popularizing an instrument that is often misunderstood even by other classical musicians. I would also like to change the notion of the instrument as insular by presenting it in atypical performances and collaborating with other artists.

Yale

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music



Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511
tel 203.432.9753 fax 203.432.9680 · ism.yale.edu/musicprograms
ism.admissions@yale.edu

FACULTY

Thomas Murray
Professor of Organ

Martin Jean
Professor of Organ

Jeffrey Brillhart
Organ Improvisation

Walden Moore
Liturgical Keyboard Skills

DEGREES OFFERED

Master of Music
Artist Diploma

Doctor of Musical Arts

Institute students receive full tuition scholarships. Generous awards available to qualified applicants.

Czech, please:

A conversation with Sister Anita Smisek, OP

President-Publisher of Alliance Publications, Inc.

By Marijim Thoene

The lower level of the motherhouse of the Dominican Sisters of Sinsinawa Mound, Wisconsin, is an immense circular structure that contains literally a small city—an auditorium that seats 500, a labyrinth, private studios for harp, piano, and voice, a choir room that seats 100, business offices, and several rooms devoted to Alliance Publications, Inc. Sister Anita Smisek has devoted more than fifty years to teaching ministries in her community, with the last twenty-five focused specifically on the publication of music of all genres: solo instrumental, choral, orchestral, band, and ensemble music for voice and instruments. Her publication of contemporary solo pieces as well as ensemble music for organ, harpsichord, and piano has made cutting-edge works by some of today's greatest composers accessible.

I learned about Alliance Publications when I first played in Sinsinawa Mound's organ recital series in 2010. After the recital, Sister Anita gave me a box of organ music and told me she thought I might enjoy sight-reading through some new scores from "the" press. I was intrigued by the new revised edition of Jiří Ropek's *Variations on Victimae Paschali Laudes*, his *Partita on Adoro Te Devote*, and beautiful scores of other Czech composers. I was further drawn to Alliance Publications when I heard Karel Paukert's brilliant premiere performance of Jiří Teml's riveting work *Three Pieces for Organ* at Hill Auditorium at the University of Michigan's Organ Conference in 2013. Karel had conveniently brought some Czech music published by Alliance, and I was able to purchase Teml's score then and have been playing it to captivated audiences at every opportunity. When I played in the Sinsinawa Organ Series in 2015, I bought more scores by Teml: *Fantasy for Organ (Homage to Buxtehude)*, *Toccata, Chorale and Postlude (Homage to J. S. Bach)* and *Rhapsody for Organ* (all dedicated to Karel Paukert), and I had to see where and how these scores and those by many other composers are morphed from manuscript to printed pages by Sister Anita.

One could not help but be aware that she is of Czech origin. She is surrounded by photos of her Czech great-grandfather holding his tuba alongside other band members in the village of New Prague, Minnesota (see photo above), of herself and her mother, Rose Smisek, wearing Czech folk dress while singing a Czech

vocal concert in 1979 (see photo on next page), a print of Antonin Dvořák, the statue of the Infant of Prague (see photo), and Czech pottery Wise Men (see photo) that watch over her as she works.

Her knowledge of the Czech language has enabled her to be in contact with some of the most innovative and inspired Czech composers of the twentieth and twenty-first centuries: Petr Eben, Jiří Ropek, Jiří Teml, Zdeněk Lukáš, Jiří Strejč, Zdeněk Šesták, and Jiří Laburda.

Marijim Thoene: Let's start at the beginning. What role did your family and home life play in shaping your life that directed you on the path to music and publishing?

Anita Smisek: Music is the food I grew up on, it is in my DNA. I experienced a Bohemian-Czech community that sang and danced and made their own entertainment for generations in church, school, and at social events in Veseli, Lonsdale, Faribault, and New Prague, Minnesota. My mother was the singer and pianist who taught us children to sing together in harmony. From fourth grade on, we sang in the church choir at Immaculate Conception in Lonsdale, Minnesota. My piano skills helped me when I began to learn to play the organ. During my years at Bethlehem Academy in Faribault, Minnesota, and college years at Rosary College, I enjoyed learning to play the pipe organ for church services. I loved it and took organ lessons from Rosilla Gross, Miriam Murphy, and Robert Luther. This allowed me to play with greater proficiency in my ministry as church music director.

I grew up the eldest daughter of four children on an all-purpose farm in Rice County, Lonsdale, Minnesota, learning to do housework and gardening, and to assist my dad with the animals and drive a tractor when he needed me. For eight years, 4-H clubwork was an important educational component of my life. We learned to keep records, manage projects, design and set up booths and posters, select, design, and sew clothing. We learned to interact with public officials and do business, etc. All these skills merged beautifully within me as API evolved into the large music-publishing house that it has become, with more than 350 composers from many countries under contract, yielding over 3,000 titles in a diversified catalog.

You are such a gifted singer and organist. What influenced you to go into publishing?

I wanted to publish my master's degree research project, which I completed at the University of Minnesota under Dr. Johannes Riedel, 1976—a collection of 19



Orchestral score: from manuscript to typeset part

Czech Christmas carols that my ancestors brought to the United States and which are still in current usage. In 1972 the best I could do was to make handwritten scores with type-and-paste lyrics and then go to a new copyworks store. Ten years later, I wanted to publish a hymnal of new English hymns from Czech tunes and worked on it over 15 years, going through all the stages of hand notation and applying texts in Czech and English, and then came the computer! I decided to invest in one and learn to use the Finale program to notate my own scores. This way I was able to make masters and then take them to a printer and have it professionally done.

I met a fellow American Czech musician, Joel Blahník from Fish Creek, Wisconsin, who was able to assist me in improving my arrangements and with whom I began to give musical programs. Being an idea man, he suggested we start a publishing company ourselves. What an adventure! What a daring idea! Well, it was the era of encouraging entrepreneur endeavors and so we were off. I did the legal legwork, got the computer program, and started. That was in 1987.

Would you please describe the process of how a written score becomes a printed one and how it is marketed?

Once a submitted score has been accepted for publication, a contract is issued. It is catalogued, filed for future engraving, and when that has been done, it is formatted, proofed, sent to the composer for proofing (once or twice), a biography of the composer and background notes for the piece are written, a cover is designed, a barcode assigned, and then printed up for re-proofing. When it passes this last test, it will go to print. Word will go out about its availability via displays at conventions, catalog lists, Facebook announcements, etc.

How long is the process from manuscript score to publication?

This totally depends upon the length of the piece, the genre, and difficulty of



Sister Anita Smisek's great grandfather, center, in New Prague, Minnesota

the music, e.g., children's unison song or a band work. So, some works can be done in a week or some in several years.

Who are your assistants?

My business partner is available for proofing and articulating instrumental music, the bookkeeper and financial advisors assist me in keeping good records, and several retired Sisters assist me with small projects, mailing, display, and stockroom needs.

How did you establish contact with contemporary composers of organ music?

My visits to the Czech Republic after 1989 particularly enabled me to meet and visit them in their homes as well as hear them in concert or on CD performances. Others came through the suggestion of other satisfied composers.

Of the large corpus of sacred choral music you've published, are there any anthems or Mass settings that you think are particularly suited for

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet!

Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org

Duchon's Organ Pipes

New Reeds & New Flues
Additions & Repairs

330/257-0491
tduchonpipes@gmail.com

a small volunteer choir—say, a choir that reads well and has between twenty to twenty-five singers?

Within our large choral catalog of secular and religious music titles, API has titles for many uses and types of choirs. For small church choirs, I suggest any of the works by Cecil Steffen, Magdalena Ezoe, JoAnn Timmerman, Marcia Holthaus, Warren Gooch, Vera Kistler, Tim Knight, Vivian Dettbarn, or James Marchionda. For more challenge, titles by Bob Ashton, Christopher Frye, Amy Dunker, Paul Paviour, Bryan Beaumont Hays, Sten Halfvarson, James Machan, Jiří Laburda, Henry Alviani, David Westfall, Kevin Duggan, Robert Dvorak, R. Paul Drummond, Peter Putz, Charles L. Byrne, Gregory Dennis, and John Harmon would be richly rewarding to use. Individual titles are difficult to cite as it depends upon type of music needed, difficulty level, voicing, use, and style of music used within a church community. I can verify the quality of the above composers' music, but the individual director needs to look them up online to check for appropriateness and usability.

What new organ scores are you about to publish?

Five Movements for Organ by Antonín Tučapský; *Esultazio* by Zdeněk Pololáník; and two works by Jiří Strejc, *Invocation on C-H-E-B*, and *Novela* for organ, timpani, bells, and 3 trumpets. *Invocation on C-H-E-B* took first prize in the new organ composition competition called by the city of Cheb in 2008 in the Czech Republic. Judges were Luboš Sluka, Jiří Teml, Irena Chřibková, and Jan Hora. Nineteen compositions were received in the competition, each of which used the theme of C_H_E_B!

This will make 80 organ titles that we publish. *Two Invocations*, a remarkable concert work, is the title that we commissioned from Petr Eben for trombone and organ, which is published by United Music Publishers.

You publish scores of many genres—instrumental solos, band pieces, Masses, vocal solos, Requiems, etc. How many composers have you published and what are their nationalities?

We have published works by 350 composers. They are from the United States, Canada, Czech Republic, Slovakia, Russia, Georgia, Germany, England, Australia, New Zealand, Sweden, Switzerland, Romania, Hungary, and Italy. We have some composers who are Americans by birth but have been raised in Polish, Czech, Slovak, or other ethnic communities, such as the Filipino and Argentinian communities, and are inspired by their musical traditions. A number of composers have written vocal solos, choral and instrumental music based on Native American tunes (such as titles by Henry Alviani and Jim Scheuer) or are inspired by Native American culture, for example, many titles by John Harmon.

You have published many organ scores by Czech composers, and composers from other countries as well. What nationalities are represented?

We have sixteen Czech composers, one English, and eight others are Americans from Japan, Argentina, and Sweden.

Who are the Czech composers for the organ?

We began with Václav Nelhýbel who befriended us and from whom we commissioned a work for trombone and organ based on the Svatý Václave Chorál, *Prelude and Chorale on Svatý Václave*.



Sister Anita (right) with her mother

It became a very useable work, and so we made it available for many different instrumental solos. At my request, he wrote organ preludes based on twelve Czech hymn tunes, which were from my new hymnal, *Give Glory: New English Hymns from Czech Tunes*. Then we commissioned Petr Eben to write a piece on that same theme, hence *Two Invocations for Trombone and Organ* was composed; it is published in England by United Music Publishers. Thirdly, an organist in Prague, Karel Hron, wrote his expression of this theme giving us *Chorale for Trumpet or Trombone and Organ*.

Former organist at St. James Basilica in Prague, Jiří Ropek, met us and cooperated in preparing most of his repertoire for organ with API, becoming a special friend. This gave him an opportunity to revise older works to his satisfaction. He encouraged his friend, Bedřich Janáček, who had immigrated to Sweden, to contact API, and consequently we experienced another working relationship getting all of his remaining unpublished organ works done to his satisfaction. (Karel Paukert performed some of his works and knew him as well.) He taught me a lot, as he was most particular in proofing my engravings. His wife persisted in working with me after his death, and so we now have them all published.

Enjoying opportunities to attend organ concerts in my travels to Prague over thirty years ago, I heard Jiří Strejc perform a recital at St. Vršila Church, which led me to meet him and learn about his own compositions for organ, choir, and piano, and to learn about his music ministry through those difficult years before 1989. His is a fresh innovative voice for organ, and I love to hear his works performed. Befriending the family enabled me to get to know and hear his organist son, Martin Strejc, perform several of them in more recent years.

Other Czech composers writing for organ offered me their works for publication and became special friends through the process as well: Jiří Laburda, Ctírad Kohoutek, Zdeněk Lukáš, Zdeněk Pololáník, Zdeněk Šesták, Jitka Snížková, Jiří Teml (a good friend of Karel Paukert's for whom he wrote several titles), and Antonín Tučapský.

Who are the non-Czech composers for organ that you've published?

We have one English composer, and others who are Americans—Lee Burswold, G. Winston Cassler, Magdalena Ezoe, OP, Michael Elsbernd, Christopher Frye, Martin Hottot, Ejnar Krantz, Sebastián Modarelli, Cecil Steffen, OP, and William Dean Tinker.



Infant of Prague statue

What keeps you going?

My commitment to these artist-composers energizes me because of the trust they gave me with creative work, artistic craft, and genius with my own work of publishing a high-quality product that will give wings to their music and make it available for generations to come.

My great wish is that each organist reading this article would venture to order a title for their use, whether it be for services, teaching, or for concert use. Our catalog contains a vast array of organ music for all levels. Most of the composers are organists themselves, serving in both capacities—playing for services and performing concerts. Works can be viewed and ordered online at www.apimusic.org. Thank you for your interest and support.



Sister Anita holding one of Alliance Publications' published organ scores



Czech pottery Wise Men

Thank you, Sister Anita, for describing your life and work and for making the world of church music and organ music the richer. Thank you for capturing those little black dots that make it possible to fill churches, concert halls, and schools with new and glorious music.

Marijim Thoene, DMA, is an active recitalist and director of music and organist at St. Luke's Episcopal Church in Ypsilanti, Michigan. She has written numerous articles for THE DIAPASON, most recently "A Brief Glimpse of Organs and Churches in Warsaw, Białystok, Białowieża, and Kraków" (June 2013). Her CDs, Mystics and Spirits and Wind Song, are available through Raven.

Photo credits: Marijim Thoene

opus II8 iv - 90 RANKS
The Catholic Cathedral of Christ the Light
OAKLAND, CALIFORNIA

www.letourneauorgans.com
VISIT OUR NEW WEBSITE

ORGUES
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA
T 800 625-7473 mail@letourneauorgans.com

Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia First Evangelical Lutheran Church, Galveston Island, Texas First Presbyterian Church, Galveston Island, Texas

Galveston Island has a rich history and played a significant role in the birth of Texas. Three miles wide and twenty-seven miles long, it is a popular vacation destination, but also a permanent home to nearly 50,000 full-time residents.

Our story starts when Hurricane Ike reached Galveston Island in September 2008. The destruction to the island was on a scale and scope that only can be described as apocalyptic. The winds that bore down on the island carried a storm surge into the sanctuaries of First Presbyterian Church and First Evangelical Lutheran Church, which were flooded as well as damaged by falling water. With the restoration work required by the church properties, it would be nearly five years before either church could consider repairs to the pipe organs.

It was at this point that our firm was brought in to consult with both churches. We were contacted while we were in the area working at Tallowood Baptist Church in Houston (chronicled as the May 2014 cover feature in *THE DIAPASON*). While it is not unusual for us to work in a city (or region) on several projects, it is rare to simultaneously build two instruments within walking distance of each other.

As I visited these churches, I viewed instruments that had been silenced for a number of years. Without playing these organs, I was left to survey the remnants of these instruments, extant organ pipes, and the history of these churches and their music programs; I would hold their stewardship and heritage in my hands. I am thankful and humbled by the trust placed in the A. E. Schlueter firm and me.

Early discussions reinforced to me that even though we were building two new organs, both churches wanted the instruments to be rooted in the previous instruments' style. Neither was to be a slavish copy, but evocative of the pipe organs they had. This was a rare opportunity to build instruments patterned after two of our country's prominent late nineteenth and early twentieth-century American organ builders. We allowed ourselves to be enveloped in tonal styles of the past while also considering the tonal developments that had occurred in the Pilcher and Hook & Hastings firms prior to their closing. This homage to history and stewardship has preserved the sounds that have supported



Chancel, First Evangelical Lutheran Church

generations in the Galveston Island community for over 100 years.

First Evangelical Lutheran Church

Founded as First German Evangelical Lutheran in 1850, the church annually hosts the official Galveston Island Oktoberfest on the church grounds. In 2013, the church auctioned a car during this annual event to help raise funds for the restoration of an organ to the chancel.

The third organ installed in the church's former nave was Henry Pilcher's Sons Opus 1334 of 1926. It was relocated to the new church chancel area in the 1950s, with an attempt to modernize the chancel organ stoplist by including some upper work via several highly unified stops, and some stop substitutions and exchanges. However, even with these changes, the basic fabric of the 1926 organ remained intact. During Hurricane Ike in 2008, the chancel organ console was partially submerged in water, and the wiring to the console under the nave floor was soaked with sea water.

There is a second organ in First Lutheran's rear gallery. In 1973, a new three-manual, 27-stop, 41-rank mechanical-action instrument was installed by Freiburger Orgelbau of Freiburg im Breisgau, Germany. This organ proved to be well suited for baroque music, while the Pilcher in the chancel, with its romantic scaling and voicing, continued to serve the basic service needs of the church, including weddings and funerals. The gallery organ was spared during the storm and continues to support worship in its unaltered form. While there

is no desire to change the gallery organ from its mechanical action, there have been discussions to have the new chancel console be able to eventually remotely play the gallery organ. The new three-manual chancel console was designed with this in mind.

Our new chancel instrument is built in homage to the style of the former Pilcher. We incorporated the Pilcher's unaltered pipework; some stops such as the Swell 8' Diapason had leathered lips that had suffered severe water damage. While some builders have erroneously removed this leather in an attempt to "modernize" the sound of the pipes, this does not honor the former builders who made these tonal choices. We restored these pipes with their leathered lips. Other vintage pipework was similarly treated to return pipes to a former state. However, to open the organ to a wider body of repertoire, we incorporated hybrid stops (Gemshorn), the formants of a principal chorus, and upperwork and mutations that were in keeping with the stop design and voicing of the original instrument. The entire organ is under expression with a large exposure of chancel and nave shades. This allows the power of this instrument to be under complete dynamic control while almost entirely unenclosed when fully open.

The organ has 25 ranks, divided between Great, Swell, and Pedal divisions. Since the console included the third manual, we allowed some of the unit stops on the organ to be registered from the third manual. The Great strings are so treated, as are the Swell reeds.

The new movable chancel organ console is normally situated toward the front of the right transept chapel, which houses the 1915 altar from the former church. Because of its forward exposed location, it was important to keep its stature diminutive. We designed a terraced drawknob console with inbuilt casters to reduce its visual signature and allow for mobility.

Since both pipe organs are normally played during a service, the new organ console's division orientation of the keyboards was made the same as the gallery organ's console. This eases the transition from one console to the other, even though they are very different instruments.

Even though the gallery organ, with its classic baroque sound, was not damaged by Hurricane Ike, the parish still longed for the return of the beloved chancel organ, with its warmth, grandeur, and rich tonal palette. The completed chancel organ has a nobility in its sound. It has its own unique identity as the "other" instrument in the church as well as resources to perform repertoire that would be challenging for the gallery organ, in spite of its size. The chancel has a rich sound that First Lutheran parishioners are thrilled to again experience.

I would like to thank the members of the organ committee with whom I worked and particularly recognize the efforts of the Reverend Dr. Douglass Guthier (retired) and organist/choirmaster Don Hermanson. Their mission to see the restoration of the organ to the chancel spanned years.

A. E. Schlueter Pipe Organ Company

First Evangelical Lutheran Church, Galveston Island, Texas

GREAT (expressive)

16'	Gemshorn	12 pipes
8'	Diapason	61 pipes
8'	Hohl Flute	61 pipes°
8'	Gemshorn	61 pipes°
8'	Dulciana	61 pipes°
8'	Unda Maris (TC)	49 pipes
4'	Octave	61 pipes
4'	Rohr Flute	61 pipes°
2'	Fifteenth	61 pipes
III-IV	Mixture	208 pipes
16'	Oboe TC (Swell)	
8'	Trumpet (Swell)	
8'	Oboe (Swell)	
	Chimes (existing tubes and actions rebuilt)	

SWELL (expressive)

16'	Lieblich Gedeckt	12 pipes°
8'	Diapason	61 pipes°
8'	Stopped Diapason	61 pipes°
8'	Salicional	61 pipes°
8'	Voix Celeste	61 pipes°

4'	Diapason	61 pipes°
4'	Harmonic Flute	61 pipes°
2 3/4'	Nazard	61 pipes
2'	Flageolet	61 pipes°
1 1/2'	Tierce (TC)	49 pipes
16'	Oboe TC (ext)	
8'	Trumpet	61 pipes
8'	Oboe	61 pipes°
	Tremolo	

POSITIV (preparation for future)

16'	Gemshorn	(Great)
8'	Stopped Diapason	(Swell)
8'	Gemshorn	(Great)
8'	Dulciana	(Great)
8'	Unda Maris	(Great)
4'	Gemshorn	(Great)
4'	Unda Maris II	(Great)
16'	Oboe	(Swell)
8'	Trumpet	(Swell)
8'	Oboe	(Swell)

PEDAL

32'	Acoustic Bass (resultant)	
16'	Gemshorn (Great)	
16'	Subbass	32 pipes

16'	Lieblich Gedeckt (Swell)	
8'	Octave (I-12 Great)	20 pipes
8'	Gemshorn (Great)	
8'	Subbass	12 pipes
8'	Gedeckt (Swell)	
4'	Choral Bass	12 pipes
4'	Gedeckt (Swell)	
32'	Harmonics (Wired Cornet)	
16'	Trompette	12 pipes
8'	Trompette (Swell)	
8'	Oboe (Swell)	

°From original Pilcher Organ

Coupler Rail

Great to Pedal 8-4	
Swell to Pedal 8-4	
Positiv on Pedal 8	
Swell to Great 16-8-4	
Positiv on Great 8	
Swell to Swell 16-UO-4	
Positiv on Swell	
Positiv to Positiv 16-UO-4	
Swell to Positiv 16-8-4	
MIDI on Pedal, Great, Swell, Positiv	

25 ranks

First Presbyterian Church, Galveston Island, Texas (III/54)

GREAT

16'	Contra Dulciana (Choir)	
16'	Lieblich Gedeckt (Swell)	
8'	Diapason	61 pipes°
8'	2nd Diapason	41 pipes°
	(balance from Ped Dbl Open Diap)	
8'	Gamba	61 pipes°
8'	Doppel Flute	61 pipes°
8'	Bourdon (TC)	49 pipes°
	(H&H bass from Doppel)	
4'	Octave	61 pipes°
4'	Doppel Flute	12 pipes°
2'	Fifteenth	61 pipes°
IV-V	Mixture 1 1/2'	281 pipes
16'	Contra Oboe (Swell)	
8'	Cornopean (Swell)	
8'	Oboe (Swell)	
8'	Clarinet (Choir)	
8'	Tromba (Swell) (non-coupling)	
	Tremolo	
	Chimes (Great) (25 notes)°°	
	Zimbelstern (multiple bells)	



Console, First Presbyterian Church

First Presbyterian Church

The congregation was organized in 1840. The present church, completed in 1889 after 16 years of construction, is considered one of the best examples of Norman architecture in the region. The church is known for its stained glass windows, including work by Tiffany.

The organ at First Presbyterian Church has had a unique history. Originally built in 1896 by the Hook & Hastings firm in Boston, the organ had mechanical action with three manuals and 30 ranks. Housed in a large oak case with stenciled wood and metal pipes positioned in the front right side of the church, the organ would be altered and changed a number of times over the years. In the 1940s its action was electrified, but it fell into disrepair in the 1970s. Under the direction of Roy Redman, it was rebuilt into a mechanical-action organ with new slider chests and enlarged to 54 ranks. At the time this work was completed, the instrument was purported to have been one of the larger mechanical-action organs built west of the Mississippi. In the 1990s, the mechanical action was discarded; a detached replacement console was installed, and the organ was converted to electric action. Even with numerous changes over time, the organ case, façade, and the original pipework were constants. The organ remained in service until it was silenced by the hurricane.

As our firm assessed the instrument we developed a plan that was centered on preserving the stewardship of the church heritage. It was important that the case and façade be retained without any visual change. There was a desire to keep the tonal style of Hook & Hastings but also to add resources to permit a broader capability of choral and congregational accompaniment. The Redman firm, which rebuilt and enlarged the organ in the late 1970s, had been kind in its treatment of the

vintage Hook & Hastings pipework even as it enlarged the organ. We are grateful for the care they took, which allowed the Hook & Hastings pipework to be retained for reuse.

In consultation with the church and in consideration of the back and forth changes from mechanical to electric actions in the organ's history, it was decided to employ slider action controlled by electric key action. Such an action would be very reliable in the island environment and allow layout and structural considerations that would not be possible with mechanical action.

As we studied the new organ design, it was clear that it would require a number of internal changes in structure and organ access and egress. Working with the architect we were able to define and open up a rear access for the instrument in the adjoining social hall stairwell. This allowed independent access to the Pedal, Choir, and Great divisions of the organ. The Swell is accessed through the original side door in the organ case. Without needing passage through the organ to access all of the interior workings we were able to raise the Swell organ to the impost level of the case so that the organ speaks out over the Choir rather than through it. The Choir and Great sit beside each other on the top level of the organ.

To visually stay below the organ façade while raising the interior levels of the organ divisions, we developed "coffin" style slider chests that sit on the floor of the upper deck of the organ chassis. The Great chest is designed with pipes offset and arranged to allow it to sit in the front corner of the church where the arched ceiling timbers intersect. The pipes literally fit around the architecture. From this location the tonal energy of the Great division is splayed uniformly into the sanctuary to support congregational singing.

Unique with the building of this instrument is that we left the organ case and façade *in situ* for the entire time of our work. We very carefully removed the former organ chassis while temporarily restructuring to support the organ façade and case. The lower center section was removed to replace the case panels that had been altered for tonal egress in the 1970s. With the new interior elevations of the organ divisions, these lower grilles were no longer needed and new solid panels were built. The restored lower case helps to focus and direct the choir voices from the choir loft. A corollary benefit is that the raised elevations took the sound of the lower division of the organ out of the choir members' ears. The new organ chassis is built of steel and heavy timbers with solid ceilings and floors for the enclosed divisions. As is our practice, the expression boxes were built overly thick to fully contain the enclosed divisions.

To control the organ, we built a traditional three-manual drawknob console. The console exterior is built of oak and finished to match the organ case. The design of the console frame evokes the organ casement. The console interior is paneled in rich mahogany with ebonized accents.

Prior to removing the organ, we brought a voicing machine to the church to evaluate the pipes. This allowed us to hear the pipework in the sanctuary, establish wind pressures, and gauge the tonal balance of the stops in the room as they existed and importantly, could exist. We held these sounds in our heads and our hearts as we developed the new specification.

With the exception of pipes that were beyond repair due to condition, almost all of the Hook & Hastings pipework found a home, in part or whole, in the new instrument. In some instances, we did reallocate pipes from their position in the original 1896 stoplist where they better served the revised tonal design.

The original reeds were retained and rebuilt and include the original shallots and reed tongue thicknesses where this was possible. The condition of the reeds after over 100 years of age and multiple hands required substantial rebuilding, and we took great care to preserve these stops.

While the specification has a large 8' center at its core, we included upper work and mutations to add color, variety, and the treble ascendant completions of the principal and flute choruses. The completed instrument retains its past voice but with additional resources that let it take part in a broader range of music as it supports worship in this historic church.

I would like to personally take the opportunity to thank the organ committee members Jennifer Klein Salyer, director of worship arts; Ruben Rincon, Jr., organist; Mike Cowan; David Salyer; and Lesley Sommer. Their efforts and support were invaluable.

In closing

We would like to thank these congregations who treated us like extended family while we completed these instruments. They buoyed us with their support and prayers and genuinely have become our friends and extended congregations. As a way of thanks and in the form of a tithe, both instruments ended up with additional stops that were given as gifts from the Schlueter family.

We consider it one of our greatest strengths to be able to work in different styles and engineer solutions that would be difficult for other firms. The design of both of these instruments required custom engineering, particularly in the case of First Presbyterian Church and the 1896 organ case. A hallmark of our work is to be sensitive to the architecture and history of the churches we work with. I am confident this is what we did in Galveston.

While we would never claim the tonal mantle of the Pilcher or Hook & Hastings firms, we hope that Schlueter's fingerprints have melded with sonic impressions left by these predecessors. We hope that if these past luminaries were able to visit, our work would be equally pleasing and identifiable to them.

Building these two instruments required the talents of many people. I would be remiss if I did not thank the members of the Schlueter team who spent the long hours away from home to do so. We are grateful for the efforts of Arthur E. Schlueter, Jr., Arthur E. Schlueter, III, John Tanner, Marc Conley, Patrick Hodges, Rob Black, Jeremiah Hodges, Peter Duys, James (Bud) Taylor, Jr., Bob Weaver, Al Schroer, Shan Dalton-Bowen, Barbara Sedlacek, Michael DeSimone, Dallas Wood, Clifton Frierson, Ruth Lopez, and Kelvin Cheatham.

Visit our website at www.pipe-organ.com, e-mail us at art3@pipe-organ.com, or write to us at P. O. Box 838, Lithonia, Georgia 30058.

—Arthur E. Schlueter, III
Visual and Tonal Direction
A. E. Schlueter Pipe Organ Company

Photo credit: ©2016 Robert Mihovill/Mihovill Photography

CHOIR (enclosed)

16'	Contra Dulciana**	
8'	English Diapason	61 pipes°
8'	Concert Flute	61 pipes°
8'	Dulciana	61 pipes°
8'	Unda Maris (TC)	49 pipes
4'	Principal	61 pipes
4'	Traverse Flute	61 pipes°
2½'	Nasat (TC)	49 pipes
2'	Flautino	61 pipes°
1½'	Terz (TC)	49 pipes
1½'	Quint	12 pipes
IV	Scharf-Zimbel ¾'	244 pipes
8'	Clarinet	61 pipes°
16'	Tromba (Sw) (non-coupling)	
8'	Tromba (Sw) (non-coupling)	
4'	Tromba (Sw) (non-coupling)	
	Harp (61 notes)**	
	Tremolo	
	Choir to Choir 16-UO-4	

SWELL (enclosed)

16'	Lieblich Gedeckt	12 pipes°
8'	Geigen Diapason	61 pipes°
8'	Stopped Diapason	61 pipes°
8'	Salicional	61 pipes°
8'	Voix Celeste (TC)	49 pipes°
8'	Muted Strings III	159 pipes°
4'	Geigen Octave	61 pipes
4'	Fern Flute	61 pipes°
2½'	Nazard (TC)	49 pipes
2'	Flageolet	24 pipes°
1½'	Tierce (TC)	49 pipes
IV-VI	Plein Jeu 2'	330 pipes
16'	Contra Oboe TC (ext)	
8'	Cornopean	61 pipes°
8'	Oboe	61 pipes°
8'	Vox Humana	61 pipes°
4'	Clarion (fr Cornopean)	24 pipes
8'	Tromba	61 pipes
	Tremolo	
	Swell to Swell 16-UO-4	

PEDAL

32'	Violone**	
32'	Bourdon**	
16'	Double Open Diapason	73 pipes°
16'	Open Wood**	
16'	Contra Dulciana (Choir)	
16'	Subbass	32 pipes°
16'	Lieblich Gedeckt (Swell)	
8'	Octave	12 pipes°
8'	Diapason (from 16')	
8'	Subbass	12 pipes°
8'	Stopped Diapason (Swell)	
4'	Choral Bass	32 pipes
4'	Doppel Flute (Great)	
4'	Lieblich Flute (Swell)	
III	Mixture 2½'	96 pipes
32'	Contra Trombone**	
32'	Harmonics	
16'	Trombone	32 pipes°
	(wood resonators)	
16'	Contra Trumpet (Crmpn)	12 pipes
8'	Cornopean (Swell)	
8'	Oboe (Swell)	
4'	Clarion (Swell)	
4'	Clarinet (Choir)	
8'	Tromba (Swell)	

Inter-Manual Couplers

Great to Pedal 8-4
Swell to Pedal 8-4
Choir to Pedal 8-4
Swell to Great 16-8-4
Choir to Great 16-8-4
Swell to Choir 16-8-4
Choir/Great Transfer (On piston, divisional pistons transfer)
MIDI Controls (programmable as preset stops): MIDI on Pedal A, B; Great A, B; Swell A, B; Choir A, B

° Hook and Hastings pipework
**Digital

44 ranks

New Organs

Berghaus Pipe Organ Builders, Bellwood, Illinois Zion Lutheran Church (WELS), Columbus, Wisconsin

Located about twenty miles north-east of Madison, Zion Lutheran Church (WELS) is home to a rejuvenated instrument that originated from a blend of old and new ideas and materials. Consultant Wayne Wagner, director of music Matt Kanzenbach, and the builder agreed to retain as much of the Wangerin organ from the old church as possible, while expanding the stoplist in order to include new tonal possibilities that the instrument was missing.

Selected Wangerin pipework, along with vintage ranks from Berghaus's collection and new pipes, yielded a stoplist of 34 stops, 24 ranks, and 1,727 pipes over two manuals and pedal. Selected chests from the Wangerin organ were retained, restored, and integrated with new chestwork. The well-crafted and durable Wangerin pipework was cleaned, repaired, and revoiced. Certain ranks were relocated to better suit the stoplist and to allow for new pipes to take their place.

The entire instrument speaks directly across the sanctuary from its position above the choir. The main central division is the Swell, with a set of hardwood expression shutters, controlled by a 16-stage electric motor. It contains most of the original Wangerin diapason chorus, along with strings, flutes, and reeds. New flue additions include a 2' metal flute, a 1½' Larigot, and a brilliant Scharf mixture. An English Oboe and French Clarion are new reed additions that provide additional color and brilliance.

Divided on either side of the Swell box, the newly enhanced Great is founded on an entirely new chorus, complete with mutations and mixture. Retained wood flutes (both stopped and open) and dulcianas allow for softer accompaniments and solo textures. A new 8' Principal leads the division with natural, singing sound, and its polished pipes form part of the façade.

The Pedal division is a combination of Wangerin stops along with a new 8' Principal stop that is extended to 4'



Swell interior

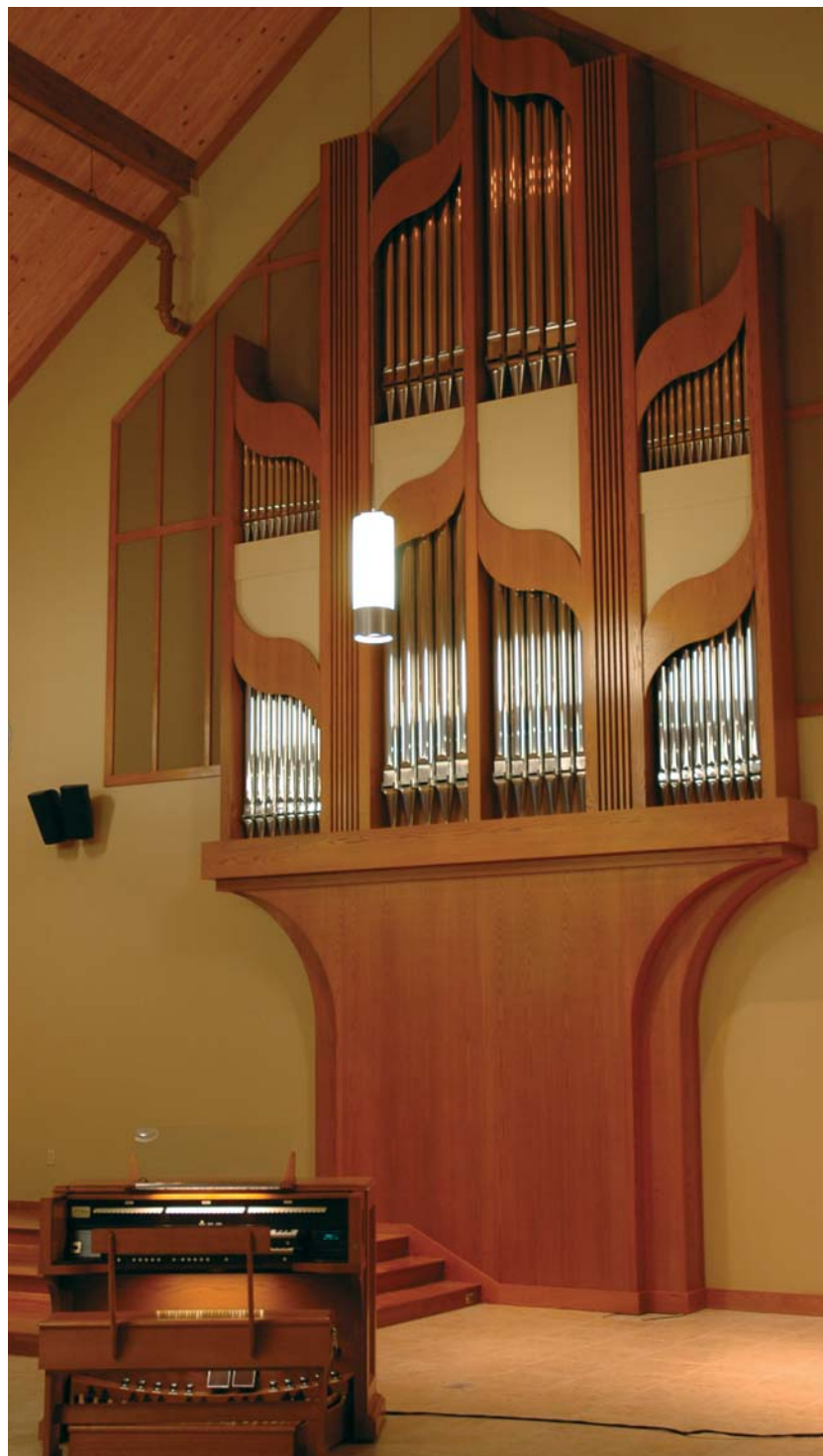
pitch. The large-scale Trumpet in the Swell is also extended 12 notes to 16' pitch for tutti textures. The Pedal has variety of voices that can effectively balance any manual combination.

All new chests and winding were constructed of poplar, and the handsome custom casework is of rift-cut red oak. A new blower encased in the organ gives quiet, steady, and dependable wind to the entire instrument.

A new combination action by Peterson Electro-Musical Products is installed in the original console, which was completely stripped and refinished. The ICS-4000 control system gives the organist multiple memory levels, piston sequencing, and record/playback settings.

Completed in October 2015, the finished instrument makes a bold visual and musical statement, and it is capable of leading hymns and liturgy of the church as well as performing various schools of repertoire. On October 25, the organ was dedicated and first used in worship. A recital featuring Wayne Wagner and various Zion musicians was performed that afternoon.

—Jonathan Oblander, Tonal Director



Zion Lutheran Church (WELS), Columbus, Wisconsin

Berghaus Pipe Organ Builders

Zion Lutheran Church (WELS), Columbus, Wisconsin

GREAT—unenclosed—Manual I

12 stops, 12 ranks, 744 pipes	
16' Lieblich Gedeckt	85 Wangerin pipes (1–14 offset)
8' Principal (façade)	61 pipes
8' Doppelflöte	61 Wangerin pipes
8' Gedeckt (from 16' Lieblich Gedeckt)	
8' Dulciana	61 Wangerin pipes (on old Gamba toeboard, 1–12 offset)
8' Unda Maris TC	49 Wangerin pipes on new chest
4' Octave	61 pipes
4' Gedeckt (from 16' Lieblich Gedeckt)	
2½' Quinte	61 pipes
2' Fifteenth	61 pipes
1¾' Tierce	61 pipes
1½' Mixture III	183 pipes
Tremulant	
Chimes (25 existing tubes, new action)	
Great Unison Off	
Swell to Great 16'	
Swell to Great 8'	

SWELL—enclosed—Manual II

13 stops, 15 ranks, 903 pipes	
8' Open Diapason	61 Wangerin pipes (old Gt)
8' Hohlflöte	61 Wangerin pipes (old Gt)
8' Viola da Gamba	61 Wangerin pipes (old Sw)
8' Viola Celeste TC	49 Wangerin pipes (old Sw)
4' Geigen Octave	61 Wangerin pipes (old Sw)
4' Rohrflöte	61 pipes from stock (on old Gt Dulciana toeboard)
2' Blockflöte	61 pipes (on Sw Trumpet toeboard)
1½' Larigot	61 pipes
1' Scharf III	183 pipes
8' Trumpet	61 Wangerin pipes on new unit chest
8' Oboe	61 pipes, new or from stock (old Sw)
8' Clarinet	61 Wangerin pipes (old Sw)

4' Clarion	61 pipes (on old Sw Vox Humana toeboard)
Tremulant	
Swell to Swell 16'	
Swell Unison Off	
Swell to Swell 4'	

PEDAL—unenclosed

11 stops, 1 rank, 80 pipes	
32' Untersatz (derived)	
16' Contrabass	56 pipes (1–12 Wangerin Open Wood, 13–44 new pipes, partly façade)
16' Subbass	12 Wangerin pipes (ext of 8' Gt Doppelflöte)
16' Lieblich Gedeckt (Gt)	
8' Principal (from 16' Contrabass)	
8' Gedeckt (Gt)	
4' Octave (from 16' Contrabass)	
4' Gedeckt (Gt)	
16' Posaune	12 pipes (ext of Sw 8' Trumpet)
8' Trumpet (Sw)	
4' Clarion (from Sw 8' Trumpet)	
Great to Pedal 8'	
Great to Pedal 4'	
Swell to Pedal 8'	
Swell to Pedal 4'	

Key and stop action: existing electro-pneumatic and new electro-mechanical
Manual/Pedal compass: 61/32

SUMMARY

	Stops	Ranks	Pipes
Great	12	12	744
Swell	13	15	903
Pedal	11	1	80
Total	36	28	1,727

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 MAY
Hymn Festival; Madison Avenue Presbyterian, New York, NY 3 pm
JeeYoon Choi; St. Patrick's Cathedral, New York, NY 3:15 pm
Thomas Gaynor; Cathedral of St. John the Divine, New York, NY 5 pm
Benjamin Sheen; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Chelsea Chen; St. John's Episcopal, Cold Spring Harbor, NY 3 pm
Jeannine Jordan, with media artist; First United Methodist, Moorestown, NJ 7 pm
Joan Lippincott; St. Stephen's Pro-Cathedral, Wilkes-Barre, PA 4 pm
Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm
Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm
Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm
David Enlow; Stambaugh Auditorium, Youngstown, OH 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Gabriel Mayhugh; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Kathrine Handford, with orchestra, Guilman, *Symphony No. 2*; St. Andrew's Lutheran, Mahtomedi, MN 4 pm
- 16 MAY
Philippe Lefebvre; All Saints' Episcopal, Atlanta, GA 7:30 pm
Aaron David Miller Fourth Presbyterian, Chicago, IL 7:30 pm
- 17 MAY
Erik & Chuyoung Suter, organ & piano; Christ & St. Stephen's Episcopal, New York, NY 7:30 pm
Alcee Chriss; Advent Lutheran, Melbourne, FL 3 pm
Richard Spotts; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
- 19 MAY
John Neely, with trumpet; Westminster Presbyterian, Dayton, OH 12:10 pm
Leon Couch; First Congregational, Appleton, WI 12:15 pm
- 20 MAY
TENET; St. Peter's Church, New York, NY 7 pm
Bruce Neswick; St. Malachy's Church, New York, NY 7:30 pm
Indianapolis Symphonic Choir, Fauré, *Requiem*; Hilbert Circle Theater, Indianapolis, IN 8 pm
Christopher Henley; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Fourth Church Choral Society, Mozart, *Great Mass in C Minor*; Fourth Presbyterian, Chicago, IL 7:30 pm
Nathan Laube; Baker Memorial United Methodist, St. Charles, IL 7:30 pm
- 21 MAY
David Higgs; Faith Lutheran, North Palm Beach, FL 6:30 pm
Quire Cleveland; St. Bernard Catholic Church, Akron, OH 7:30 pm
Indianapolis Symphonic Choir, Fauré, *Requiem*; Hilbert Circle Theater, Indianapolis, IN 5:30 pm
- 22 MAY
Rutter, *Requiem*; St. John's Episcopal, West Hartford, CT 3 pm
CONCORA; First Church of Christ, Congregational, New Britain, CT 4 pm
Marco D'Avola; St. Patrick's Cathedral, New York, NY 3:15 pm

Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Shawn Gingrich; Palmyra Church of the Brethren, Palmyra, PA 3 pm
Handel, *Messiah*; Washington National Cathedral, Washington, DC 4 pm
Herndon Spillman; University Circle United Methodist, Cleveland, OH 2 pm
Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm
Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Music of the Baroque; North Shore Center for the Performing Arts, Skokie, IL 7:30 pm
Bach, *Cantata 129*; Grace Lutheran, River Forest, IL 3:45 pm

23 MAY
Phillip Kloeckner; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 MAY
Kathrine Handford; St. Louis, King of France Catholic Church, St. Paul, MN 12:35 pm

25 MAY
Roric Cunningham, Forrest Eimold, Richard Gress, & Philip Pampreen; Methuen Memorial Music Hall, Methuen, MA 8 pm
Handel, *Messiah*; Holy Trinity Lutheran, New York, NY 7:30 pm
Stephen Schnurr; History Museum at the Castle, Appleton, WI 12:15 pm

26 MAY
Christi Wilson; Westminster Presbyterian, Dayton, OH 12:10 pm

27 MAY
Gail Archer; Trinity Church Copley Square, Boston, MA 12 noon
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

28 MAY
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm

29 MAY
Angela Kraft Cross; St. Patrick's Cathedral, New York, NY 3:15 pm
Kristiaan Seynhaben; Washington National Cathedral, Washington, DC 5:15 pm
Nigel Potts, with mezzo-soprano; Grace Church Cathedral, Charleston, SC 7:30 pm

30 MAY
Charles Tompkins, with violin; St. Matthew's Lutheran, Charleston, SC 10 am

31 MAY
Joseph Peeples; St. Michael's Church, Charleston, SC 10 am

1 JUNE
Christopher Jennings; Methuen Memorial Music Hall, Methuen, MA 8 pm
Maxine Thévenot; St. Matthew's Lutheran, Charleston, SC 10 am
Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

2 JUNE
Anthony Williams; Bethel United Methodist, Charleston, SC 10 am

3 JUNE
Christopher Houlihan; First Presbyterian, Rome, NY 7 pm
David Houston; Grace Church Cathedral, Charleston, SC 10 am
Samuel Metzger; First Presbyterian, Coral Springs, FL 7 pm
Diane Meredith Belcher, with orchestra, Saint-Saëns, *Organ Symphony*; St. Luke's United Methodist, Memphis, TN 6:30 pm
Ken Cowan; Fourth Presbyterian, Chicago, IL 7:30 pm
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

4 JUNE
Jay Warren, silent film accompaniment; St. John Cantius Catholic Church, Chicago, IL 6 pm
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

5 JUNE
Rosalind Mohnsen; Second Congregational Church, Holyoke, MA 2 pm
Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger



Phone 718/528-9443
E-mail k_bigger@yahoo.com

GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
School of Music
Mt. Pleasant, MI 48859
egler1s@cmich.edu

Norberto Guinaldo

His Music
See—Listen—Buy
www.GuinaldoPublications.com

David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware ■ herman@udel.edu

A Professional Card in THE DIAPASON

For rates and digital specifications, contact Jerome Butera
847/391-1045; jbutera@sgmail.com

Gail Archer

J.S. Bach – The
Transcendent
Genius,
the new CD from
meyer-media.com



"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." –Lucid Culture

www.gailarcher.com

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Michael J. Batcho

Director of Music
CATHEDRAL OF ST. JOHN
MILWAUKEE

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

Crown of Life Lutheran Church
Sun City West, Arizona
623/214-4903

ROBERT CLARK

Houston Texas
Master Classes, Consultation
robert.cameron.clark@gmail.com
513/478-0079

JAMES DORROH, AAGO, PhD

Saint Luke's Episcopal Church
Samford University
Birmingham, Alabama
Organ Consultant Organ Recitals

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

STEPHEN HAMILTON

recitalist—clinician—educator
www.stephenjonhamilton.com

VALPARAISO UNIVERSITY

Lorraine Brugh, Ph.D.

Professor of Music
University Organist

Valparaiso, Ind.
valpo.edu
219.464.5084
lorraine.brugh@valpo.edu

WILL HEADLEE

1650 James Street
Syracuse, NY 13203-2816
(315) 471-8451

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

Gary L. Jenkins

Director, Schmidt Concert Series
Director of Music, Carmelite Monastery
Curator of Organs
Rose-Hulman Institute of Technology
Terre Haute, Indiana

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

Gabriel Kney

ORGAN CONSULTANT
www.gabrielkney.com

DAVID K. LAMB, D.MUS.

Director of Music
Trinity United Methodist Church
New Albany, Indiana
812/944-2229

David Lowry

DMA, HonRSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949



Marilyn Mason

Professor Emeritus – University of Michigan – Ann Arbor
Professor of Organ for 67 years
The University's longest-serving faculty member

A two-inch Professional Card in THE DIAPASON

For information on and specifications, contact Jerome Butera:
jbutera@sgcmail.com 608/634-6253

PHILIP CROZIER

CONCERT ORGANIST
ACCOMPANIST
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
philipcrozier@sympatico.ca

LARRY PALMER

Harpsichord – Organ
Professor of Music, Emeritus
SMU, Dallas, Texas
Recitals – Lectures – Consultancies
lpalmer@smu.edu + 214.350-3628

THE DIAPASON announces...

20 under 30 Class of 2016

We offer our congratulations to the 20 under 30 Class of 2016. Thanks are also extended to those who submitted nominations. We encourage you to submit nominations next year for the Class of 2017.

You can read the profiles of this year's winners in this issue, beginning on page 26.

20 UNDER 30

Stay up to date on all of the latest industry news and events.
Visit TheDiapason.com regularly.

Calendar

Andrew Peters; St. Patrick's Cathedral, New York, NY 3:15 pm

+Stephen Distad, with trumpet; St. Anthony of Padua Catholic Church, Lancaster, PA 4 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Hymn Festival; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm

Isabelle Demers; Summerall Chapel, The Citadel, Charleston, SC 7:30 pm
Mozart, *Mass in C*, K. 262; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 10 am

Marie-Bernadette Dufourcet-Hakim; St. Mark's Episcopal, Glen Ellyn, IL 4 pm

Dennis James, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 2 pm

6 JUNE

Nathan Davey; St. Matthew's Lutheran, Charleston, SC 10 am

7 JUNE

Andrew Yeargin, with soprano; Cathedral of St. John the Baptist, Charleston, SC 10 am

8 JUNE

Stuart Forster; Methuen Memorial Music Hall, Methuen, MA 8 pm

Patrick Scott; Grace Church Cathedral, Charleston, SC 10 am

Stephen Schnurr; Christ Church, Michigan City, IN 12:15 pm

9 JUNE

Timothy Tikker & Julia Harlow; (Huguenot) French Protestant Church, Charleston, SC 10 am

10 JUNE

Mitchell Miller; Cathedral Church of St. Luke and St. Paul, Charleston, SC 10 am
Indianapolis Symphonic Choir, Bizet, *Carmen*; Hilbert Circle Theater, Indianapolis, IN 8 pm

12 JUNE

Filippa Duke; Washington National Cathedral, Washington, DC 5:15 pm
Cathedral Choral Society, works of Schubert; Washington National Cathedral, Washington, DC 7:30 pm

Jeannine Jordan, with media artist; First Presbyterian, Athens, OH 8 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm, pre-Evensong organ recital 4 pm

Indianapolis Symphonic Choir, Bizet, *Carmen*; Hilbert Circle Theater, Indianapolis, IN 3 pm

Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 3 pm

13 JUNE

Choir of St. Thomas Church Fifth Avenue; Christ Church, Greenwich, CT 7:30 pm

14 JUNE

The Chenaults; First Presbyterian, Glens Falls, NY 7:30 pm

15 JUNE

Andrés Mojica; Methuen Memorial Music Hall, Methuen, MA 8 pm

17 JUNE

Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

19 JUNE

Deke Polifka; Washington National Cathedral, Washington, DC 5:15 pm

Simon Thomas Jacobs; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 JUNE

Thomas Sheehan; Methuen Memorial Music Hall, Methuen, MA 8 pm

24 JUNE

Pacific Boychoir Academy; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JUNE

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

26 JUNE

+Stephen Tharp; Irvine Auditorium, University of Pennsylvania, Philadelphia, PA 7:30 pm

Simon Jacobs; Washington National Cathedral, Washington, DC 5:15 pm

Hector Olivera; Park Road Baptist, Charlotte, NC 4 pm

27 JUNE

+Matthew Glandorf; Holy Trinity Church, Philadelphia, PA 8:30 am, 10:20 am

+Isaac Drewes; Carmelite Monastery, Philadelphia, PA 8:45 am, 10:05 am

+Alan Morrison; St. Paul Catholic Church, Philadelphia, PA 11:45 am, 12:45 pm

+Wesley Parrott; Old Pine Street Presbyterian, Philadelphia, PA 2:30 pm

+Caroline Robinson; St. Peter Church, Philadelphia, PA 3:40 pm

+Hans Davidsson & Christopher Marks; Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, PA 7 pm

Madeleine Woodworth; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JUNE

+Annie Laver; Highway Tabernacle, Philadelphia, PA 9 am

+Amanda Mole; St. Luke's Episcopal, Germantown, PA 10:30 am

+Andrew Senn; Reform Congregation Keneseth Israel, Elkins Park, PA 3 pm

+Monica Czausz; Bryn Athyn Cathedral, Bryn Athyn, PA 4:30 pm

+Nathan Laube; Girard College Chapel, Philadelphia, PA 8 pm

29 JUNE

Kimberly Ann Hess; Methuen Memorial Music Hall, Methuen, MA 8 pm

+Craig Cramer; Chestnut Hill Presbyterian, Philadelphia, PA 10:40 am

+Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 1:45 pm

+Andrew van Varick; Greek Room, Macy's Department Store, Philadelphia, PA 6:45 pm

+Peter Richard Conte; Grand Court, Macy's Department Store, Philadelphia, PA 9 pm

Jeremy Jelinek; First United Methodist, Hershey, PA 7 pm

Martin Jean; All Saints' Episcopal, Atlanta, GA 7:30 pm

30 JUNE

+Nathan Laube, masterclass; Girard College Chapel, Philadelphia, PA 9 am

+Kimberly Marshall; Christ Church Christiana Hundred, Wilmington, DE 12:20 pm, 1:50 pm

+David Schelat; First & Central Presbyterian, Wilmington, DE 12:35 pm, 1:50 pm

+Benjamin Sheen; Longwood Gardens, Kennett Square, PA 5:30 pm, 7:30 pm

Karen Beaumont; First Presbyterian, Racine, WI 12 noon

UNITED STATES West of the Mississippi

15 MAY

Fauré, *Requiem*; Kauffman Center for the Performing Arts, Kansas City, MO 3 pm

Bruce Power; Church of the Holy Cross, Shreveport, LA 2 pm

Adam Pajan; St. Philip's Episcopal, Ardmore, OK 2 pm

Choral Evensong; St. Paul's United Methodist, Houston, TX 4 pm

Michael Kleinschmidt; Trinity Lutheran, Lynnwood, WA 7 pm

Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

Cathedral Choir School, Archdiocesan Children's Choir, St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 MAY

Stefan Engels; St. Rita Catholic Church, Dallas, TX 4:15 pm

Dorothy Young Riess; Doc Rando Hall, University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

21 MAY

Vivaldi, *Gloria*, Vaughan Williams, *Benedicite*; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

Calendar

Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm

22 MAY

Todd Wilson; Meyerson Symphony Center, Dallas, TX 2:30 pm
Houston Chamber Choir; Cullen Theater, Wortham Theater Center, Houston, TX 4 pm
Daryl Robinson; American Lutheran Church, Prescott, AZ 3 pm
Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 MAY

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

29 MAY

The Chenaults; Cathedral Church of St. John, Albuquerque, NM 3 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm
Aaron David Miller & Damin Spritzer; works of Mozart and Pärt; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

1 JUNE

Kathrine Handford; Memorial Chapel, Lawrence University, Appleton, WI 12:15 pm

3 JUNE

Stefan Engels, with orchestra, Saint-Saëns, *Symphony No. 3*; Meyerson Symphony Center, Dallas, TX 7:30 pm
David Christopher; Trinity Episcopal, Reno, NV 12 noon

4 JUNE

Stefan Engels, with orchestra, Saint-Saëns, *Symphony No. 3*; Meyerson Symphony Center, Dallas, TX 7:30 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm
James Welch; Holy Cross Church, Santa Cruz, CA 7 pm

5 JUNE

Christopher Ganza; Chapel, St. Mary's Hospital, Rochester, MN 3 pm
Bach, *Cantata 76*; Mount Olive Lutheran, Minneapolis, MN 4 pm
Gail Archer; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Stefan Engels, with orchestra, Saint-Saëns, *Symphony No. 3*; Meyerson Symphony Center, Dallas, TX 7:30 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

8 JUNE

David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

11 JUNE

Gail Archer; Legion of Honor Museum, San Francisco, CA 4 pm

12 JUNE

Gail Archer; Legion of Honor Museum, San Francisco, CA 4 pm

15 JUNE

David Jonies; Cathedral of the Epiphany, Sioux City, IA 7 pm

17 JUNE

Roderick Demmings; Trinity Episcopal, Reno, NV 12 noon

18 JUNE

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

19 JUNE

Daryl Robinson; Edythe Bates Old Recital Hall, Rice University, Houston, TX 2 pm, 3:30 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

20 JUNE

David Goode; Foundry United Methodist, Houston, TX 1:30 and 3:30 pm
Marie-Bernadette Dufourcet; St. John the Divine Episcopal, Houston, TX 2 pm, 4 pm
Michel Bouvard; Co-Cathedral of the Sacred Heart, Houston, TX 8 pm

21 JUNE

Raúl Prieto Ramírez, with piano; Grace Presbyterian, Houston, TX 2 pm
Catherine Rodland, with viola; Epiphany Episcopal, Houston, TX 2 pm, 4 pm
Jonathan Rudy; Belin Chapel, Houston Baptist University, Houston, TX 2 pm, 4 pm
David Cherwien, hymn festival; St. Luke's United Methodist, Houston, TX 4 pm
Richard Elliott, with brass; First Presbyterian, Houston, TX 8:15 pm, 9:30 pm
Mary Preston, with Houston Chamber Choir, St. Paul's United Methodist, Houston, TX 8:15 pm, 9:30 pm

22 JUNE

Choir of St. Thomas Church Fifth Avenue; Co-Cathedral of the Sacred Heart, Houston, TX 8:30 pm

23 JUNE

Diane Meredith Belcher; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1:30 pm, 3:30 pm
Joby Bell; Palmer Memorial Episcopal, Houston, TX 1:30 pm, 3:40 pm
Aaron David Miller; St Martin's Episcopal, Houston, TX 8:30 pm

25 JUNE

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

Scott Montgomery Concert Organist

www.ScoMo.org
scottmontgomery8@gmail.com



ANDREW PAUL MOORE
CHRIST CHURCH
SHORT HILLS

STEPHEN G. SCHAEFFER
Recitals – Consultations
Director of Music Emeritus
Cathedral Church of the Advent
Birmingham, Alabama

ROBERT L. SIMPSON
Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

ORGAN MUSIC OF THE SPANISH BAROQUE
David Troiano
DMA MAPM
586.778.8035
dtenor2001@yahoo.com

Marcia Van Oyen
First United Methodist Church
Plymouth, Michigan
mvanoyen.com

KEVIN WALTERS
M.A., F.A.G.O.
Rye, New York

Alan G Woolley PhD
Musical Instrument Research
Edinburgh
awoolley@ph.ed.ac.uk

RUDOLF ZUIDERVELD
Illinois College, Jacksonville
First Presbyterian Church,
Springfield

LEON NELSON
Director of Traditional Music
Southminster Presbyterian Church
Arlington Heights, IL 60005

NICHOLAS E. SCHMELTER
Director of Music
Immaculate Conception
Catholic Church
Lapeer, Michigan

MARK STEINBACH
BROWN UNIVERSITY

Joe Utterback
COMMISSIONS & CONCERTS
732 . 747 . 5227

DAVID WAGNER
DMA
www.davidwagnerorganist.com

KARL WATSON
SAINT LUKE'S
METUCHEN

RONALD WYATT
Trinity Church
Galveston

A one-inch Professional Card in THE DIAPASON
For information on rates and specifications, contact Jerome Butera: jbutera@sge.com 608/634-6253

A two-inch Professional Card in THE DIAPASON
For information on rates and specifications, contact Jerome Butera: jbutera@sge.com 608/634-6253

Artist Spotlights

Artist Spotlights are available on THE DIAPASON website and e-mail newsletter. Contact Jerome Butera for rates and specifications. 608/634-6253 jbutera@sge.com

DAVID SPICER
First Church of Christ
Wethersfield, Connecticut

Artistic Director
Albert Schweitzer Organ Festival

CELEBRATING 30 YEARS

AMERICAN PUBLIC MEDIA | **Pipedreams**

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

MAY 2016

- 1618 - Revisiting Marcel Dupré . . .** with vintage recordings digitally reissued, we reflect on one of the great 20th century masters of the pipe organ.
- 1619 - Reger Remembered . . .** in commemoration of the centenary of the death of Bach's greatest admirer, Johann Baptist Joseph Maximilian Reger (1873-1916).
- 1620 - Organ Plus . . .** whether combined with saxophone, brass ensemble, chamber orchestra or symphonic ensemble, the King of Instruments proves itself an able and amiable companion.
- 1621 - New from New Mexico . . .** premieres performances and first recordings feature music and musicians in Albuquerque.
- 1622 - Manifold Blessings . . .** whether with a Tudor-era recreation or contemporary commentaries on a grand tradition, communities rejoice with diversely designed and recently installed pipe organs.

Pipedreams® is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
Associated Pipe Organ Builders of America
is a proud supporter of Pipedreams® apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

26 JUNE

Choral Evensong; St. Paul United Methodist, Houston, TX 4 pm

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

27 JUNE

Paul Jacobs; First United Methodist, Eugene, OR 7:30 pm

INTERNATIONAL

15 MAY

Olivier Latry; Münster, Ingolstadt, Germany 8:15 pm

Andrew Lucas; St. Paul's Cathedral, London, UK 4:45 pm

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

16 MAY

Florian Schachner; St. Justinus, Frankfurt, Germany 5 pm

Boyd Jones; Bürgermeister Smidt Gedächtnis Kirche, Bremerhaven, Germany 6 pm

Wolfgang Seifen; Kaiser Wilhelm Gedächtnis Kirche, Berlin, Germany 8 pm

17 MAY

Marie-Bernadette Dufourcet-Hakim; Kaiser Wilhelm Gedächtnis Kirche, Berlin, Germany 8 pm

18 MAY

Boyd Jones; Paulus Kirche, Buchholz, Germany 7:30 pm

William Whitehead; Kathedrale, Dresden, Germany 8 pm

Lionel Rogg; Kaiser Wilhelm Gedächtnis Kirche, Berlin, Germany 8 pm

19 MAY

Sietze de Vries; Kaiser Wilhelm Gedächtnis Kirche, Berlin, Germany 8 pm

Dominik Susteck; Abteikirche, Köln, Germany 8 pm

Anne Page; Reading Town Hall, Reading, UK 1 pm

20 MAY

Andreas Boltz, Johannes von Erdmann, Martin Lücker, & Martin Sander; Reger organ works; Dom, Frankfurt, Germany 6 pm

Gail Archer; Cathedral of Santa Maria del Fiore, Florence, Italy 9 pm

21 MAY

Martin Sander; Marktkirche, Hannover, Germany 6 pm

Boyd Jones; Blankeneser Kirche am Markt, Blankenese, Germany 8 pm

Stephen Hamilton; Notre Dame de Paris, Paris, France 8 pm

Choral Evensong; Southwell Minster, Southwell, UK 5:45 pm

22 MAY

Huw Williams; St. Paul's Cathedral, London, UK 4:45 pm

23 MAY

Boyd Jones; Christus Kirche, Wandsbek Markt, Germany 7:30 pm

25 MAY

Boyd Jones; Martin Luther Kirche, Emden, Germany 8 pm

Andreas Jacob; Frauenkirche, Dresden, Germany 8 pm

26 MAY

David Graham; St. John's Smith Square, London, UK 1:05 pm

28 MAY

Stephen Hamilton; Bloomsbury Central Baptist, London, UK 4 pm

29 MAY

Boyd Jones; St. Andreas Kirche, Hildesheim, Germany 6 pm

31 MAY

Boyd Jones; Dom, Wetzlar, Germany 7 pm

1 JUNE

Roderich Krelle; Kreuzkirche, Dresden, Germany 8 pm

3 JUNE

Boyd Jones; Evangelische Stadtkirche, Bad Reichenhall, Germany 6 pm

Mario Duella, with bass; Chiesa di San Vittore, Isola Bella, Italy 4:30 pm

4 JUNE

Mario Duella, with bass; Cattedrale di Santo Stefano, Biella, Italy 9 pm

5 JUNE

Stefan Bleicher; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Neil Chippington; St. Paul's Cathedral, London, UK 4:45 pm

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

6 JUNE

Margaret Phillips; Royal Festival Hall, London, UK 7:30 pm

7 JUNE

Daniel Glaus; Münster, Bern, Switzerland 8 pm

Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

8 JUNE

Martin Bernreuther; Kathedrale, Dresden, Germany 8 pm

Stephen Hamilton; St. Peter Cathedral, Regensburg, Germany 8 pm

10 JUNE

Livia Vanoni; Cattedrale di Santo Stefano, Biella, Italy 9 pm

11 JUNE

Livia Vanoni; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

12 JUNE

Albrecht Koch; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Ourlania Gassiou; St. Paul's Cathedral, London, UK 4:45 pm

Elmar Lehnen; Westminster Abbey, London, UK 5:45 pm

14 JUNE

Stephen Cleobury; Münster, Bern, Switzerland 8 pm

Suzanne Ozorak; St. James United Church, Montreal, QC, Canada 12:30 pm

15 JUNE

Arvid Gast; Frauenkirche, Dresden, Germany 8 pm

16 JUNE

David Titterton; St. John's Smith Square, London, UK 1:05 pm

Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 12:15 pm

17 JUNE

Ernst Wally; Maria Himmelfahrt, Bad Tölz, Germany 7:30 pm

18 JUNE

Ulfert Smidt; Marktkirche, Hannover, Germany 6 pm

19 JUNE

Beate Kruppke; Kirche "Zur frohen Botschaft," Berlin-Karlshorst, Germany 1 pm

Bernhard Buttman; St. Ulrich, Augsburg, Germany 7:30 pm

Thomas Heywood; St. Nikolaus Kirche, Frankfurt, Germany 6 pm

Sarah Svendsen; St. Paul's Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Cathedral, London, UK 4:45 pm

James O'Donnell; Westminster Abbey, London, UK 5:45 pm

21 JUNE

Daniel Glaus, with percussion; Münster, Bern, Switzerland 8 pm

Chelsea Barton; St. James United Church, Montreal, QC, Canada 12:30 pm

Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

22 JUNE

Roland Marla Stangler; Kreuzkirche, Dresden, Germany 8 pm

25 JUNE

Martin Baker; Maria Himmelfahrt, Landsberg, Germany 11:15 am

Bernhard Buttman; St. Sebald, Nürnberg, Germany 7:30 pm

Andrew Senn & Edward Landin; Saint Laurent, Dorlisheim, France 2 pm

26 JUNE

Evgeny Avramenko; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Andrew Senn & Edward Landin; St. Thomas, Strasbourg, France 5 pm

Simon Morley; Westminster Abbey, London, UK 5:45 pm

28 JUNE

Johan Vexo; Münster, Bern, Switzerland 8 pm

29 JUNE

Stanislav Surin; Kathedrale, Dresden, Germany 8 pm

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

ODELL
 ODELLORGANS.COM

AUTHENTIC
 AMERICAN
 PIPE ORGANS
 (860)365-8233

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
 380 FRONT ST.
 EL CAJON, CA 92020

PARSONS
 PIPE ORGAN BUILDERS
 OF CHANDLER, NEW YORK

Member Firm: The Associated Pipe Organ Builders of America
RANDALL DYER & ASSOCIATES, INC.
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
 randalldyer@bellsouth.net • www.rdyerorgans.com

Lewis & Hitchcock, Inc.
 Pipe Organ Builders Since 1915
 11561 Edmonston Rd.
 Beltsville, MD 20705
 800/952-PIPE

David E. Wallace
 AND COMPANY, L.L.C.
 Pipe Organ Builders
 New Organs
 Restoration / Renovation / Relocation
 www.wallacepipeorgans.com

A. David Moore, Inc.
 TRACKER ORGAN DESIGNERS & BUILDERS
 HC 69 Box 6, North Pomfret, Vermont 05053
 802/457-3914

Visit The Diapason
 website:
www.TheDiapason.com

CORNEL ZIMMER ORGAN BUILDERS
 FOURTH GENERATION BUILDER . . .
 A NEW GENERATION IN
 EXCEPTIONAL QUALITY,
 CREATIVITY AND INTEGRITY.
 731 CROSSPOINT DRIVE
 DENVER, NC 28037
 PHONE: 1-866-749-7223
 FAX: 704-483-6780
 WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

Experience
ATOS
 American Theatre Organ Society
Preserving a unique art form.
 Concerts, education, silent film, preservation,
 fellowship and more. www.atos.org
 Jim Merry, Executive Secretary, merry@atos.org
 P.O. Box 5327, Fullerton, CA 92838

MICHEL BOUVARD, Plymouth Congregational Church, Seattle, WA, January 30: *Plein Jeu du Veni Creator*, Récit de Tierce en taille, Basse de Trompette, Fugue à 5, Point d'orgue sur les grands jeux (*Hymne A Solis Ortus*), de Grigny; *Grande pièce symphonique*, Franck; *Variations sur un Noël basque*, Bouvard; *Litanies*, Alain; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

DAVID BUICE, harpsichord and lautenerwerk, University of Alabama, Tuscaloosa, AL, January 23: *Praeludium in g*, Buxtehude; *Fantasia in a Aeolian*, Sweelinck; *Toccata in g*, Frescobaldi; *Toccata in a*, Froberger; *Prelude non mesuré in a à l'imitation de Monsieur Froberger*, Couperin; *Praeludium in g*, Böhm; *Chorale Fantasia in G on Wie schön leuchtet der Morgenstern*, Buxtehude; *Toccata in D*, Bach.

CHARLES CALLAHAN, Church of the Gesu, Milwaukee, WI, January 15: *Bourée in the olden style*, Sabin; *Aria da Chiesa*, Anonymous; *Adagio and Rondo*, Fiocco; *Fantasia con Imitazione*, Bach; *Melody in G*, Grand Triumphant Chorus, Guilman; *Vision*, Rheinberger; *Intermezzo*, Rogers; *Harmonies du Soir*, Karg-Elert; *Scherzo-Pastorale*, Federlein; *Adoration*, Price; *Three Pieces*, Callahan.

DOUGLAS CLEVELAND, University of Alabama, Tuscaloosa, AL, January 22: *Grand Dialogue in C*, Marchand; Tierce en taille (*Homage to François Couperin*), Dahl; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Scherzetto*, *Petite Prelude*, Jongen; *Prelude on The Lone Wild Bird*, Baker; *Four Concert Etudes*, Briggs.

DAVID CREAN, St. Thomas Church Fifth Avenue, New York, NY, January 10: *Prelude and Fugue in b*, BWV 544, Bach; *Pastorale*, Roger-Ducasse; *Chorale Prelude on Iam Sol Recedit*, Simonds; *Comes Autumn Time*, Sowerby.

PHILIP CROZIER, Grand Séminaire de Montréal, Montréal, QC, Canada, October 18: *Suite du deuxième ton*, Bédard; *Aria in F*, BWV 587, Bach; Benedictus, Plein chant de l'Agnus Dei en Basse et en Taille alternativement, Troisième Couplet de l'Agnus (*Messe pour les Paroisses*), Couperin; *Joseph est bien marié*, Dandrieu; *Nun lob mein Seel den Herren*, BuxWV 213, Buxtehude; Duo: Gloria, Offertoire (*Premier livre d'orgue: Messe Cuncti-*

potens genitor Deus), de Grigny; *Voluntary for Double Organ*, Z 719, Purcell; Capriccio sopra la Girolmeta (*Messa della Madonna*), Frescobaldi; Tierce en Taille en D, 189 (*Livre d'Orgue de Montréal*), Anonymous; *Symphonie sur le bémol fa (Troisième Livre d'Orgue)*, Lebègue.

ROBERT DELCAMP, Trinity Episcopal Cathedral, Omaha, NE, January 21: *March upon a Theme of Handel*, op. 15, no. 2, *Allergretto in b*, op. 19, no. 1, Guilman; *Concerto no. 13*, Handel; *Archangel Suite*, Phillips; *Choral in b*, Franck; *Noël nouvelet*, Archer; *Prelude on NETTLETON*, Phillips; *Variations on LASST UNS ERFREUEN*, Bédard.

ISABELLE DEMERS, Baylor University, Waco, TX, January 26: *Chromatic Fantasy and Fugue*, BWV 903, Bach, transcr. Reger; *Six Trios*, op. 47, Improvisation (*Sonata No. 2 in d*, op. 60), Reger; *Five Inventions*, Bach, transcr. Reger; *Fantasy on the Choral Hallelujah! Gott zu loben, bleibe meine Seelenfreude*, op. 52, no. 3, Reger.

PETER DUBOIS, Christ Church, St. Peter's Parish, Easton, MD, January 31: *Concert Piece*, op. 52a, Peeters; *Nun komm, der Heiden Heiland*, BWV 599, Bach; *Vom Himmel hoch da komm ich her*, Walcha; *Herzlich tut mich verlangen*, Brahms; *Nun freut euch, lieben Christen g'mein*, BWV 734, Komm, Gott, Schöpfer, heiliger Geist, BWV 667, Bach; *Variations de Concert*, op. 1, Bonnet; *Postlude pour l'office de Complies*, JA 29, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Scherzo (Symphonie IV*, op. 13), Widor; *Suite*, op. 5, Duruflé.

SAM EATHERTON, MITCHELL WON, and JILLIAN GARDNER, Baylor University, Waco, TX, January 24: *Nun komm der Heiden Heiland*, Vom Himmel hoch, Jesus ist kommen, Valet will ich dir geben, Herzlich tut mich verlangen, Es ist das Heil uns kommen her, Schmücke dich, o liebe Seele, Wachtet auf, ruft uns die Stimme (*52 Chorale Preludes*, op. 67), Reger; Benedictus (*12 Stücke für die Orgel*, op. 59), Reger; *Night on Bald Mountain*, Mussorgsky, transcr. Szathmáry; *Sonata No. 5 in C*, BWV 529, Bach; *Introduktion, Passacaglia (Monologe für die Orgel)*, op. 63, Reger.

JOHN FENSTERMAKER, with JAMES GBUREK, harpsichord and accordion, Trinity-by-the-Cove Episcopal Church, Naples,

FL, December 15: *In dulci jubilo*, Zachau; *Improvisation on God Rest You Merry, Gentlemen*, Roberts; *Es ist ein Ros' entsprungen*, Brahms; Noël nouvelet, Quelle est cette Odeur agréable?, Touro-Louro-Touro, Dors, ma Colombe, Pat-a-pan (*French Carol Miniatures*), arr. Hopson; *The Nutcracker Suite*, Tchaikovsky, arr. Fenstermaker; *Christmas Accordion Lagniappe*, Gburek.

CHRISTOPHER HENLEY, National City Christian Church, Washington, DC, December 18: *Prelude and Fugue in C*, BWV 547, *Nun Komm, der Heiden Heiland*, BWV 599, *Von Himmel Kam der Angel Schar*, BWV 607, Bach; *Pastorale (Sonata No. 1*, op. 42), Guilman; *Andante con moto (Sonata No. 3 in A*, op. 65, no. 3), Mendelssohn.

RICHARD BARRICK HOSKINS, Cathedral of the Holy Name, Chicago, IL, December 6: Offertoire sur les Grands Jeux (*Messe pour les Paroisses*), Couperin; Magnificat, Et exultavit Spiritus meus (*Livre d'Orgue pour le Magnificat*), Roth; *Fantasy in G*, BWV 572, Bach.

CHRISTOPHER HOULIHAN, Methuen Memorial Music Hall, Methuen, MA, October 23: *Prelude and Fugue in a*, WoO 9, *O Welt, ich muss dich lassen*, op. 122, no. 11, Brahms; *Prelude and Fugue in B-flat*, H. Martin; *Prelude and Fugue in e*, BWV 548, Bach; *Symphony No. 4 in g*, op. 32, Vierne.

DAVID JONIES, St. Augustine Cathedral, Kalamazoo, MI, October 30: *Toccata in C*, Sowerby; *Pavane—Dance Liturgique*, Proulx; *Organ Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *Salve Regina (Orgelmusik*, op. 39a), Piechler; Improvisation; *Symphonie VI*, op. 42, Widor.

KATHERINE MELOAN, with Thomas Sexton, trumpet, Fordham United Methodist Church, Bronx, NY, September 27: *Litanies*, Alain; *Wachtet auf, ruft uns die Stimme*, BWV 645, *Auf meinen lieben Gott*, BWV 646, *Prelude and Fugue in G*, BWV 541, Bach; *Sinfonies de Fanfares*, Mouret, arr. Gardner; *Anitra's Dance (Peer Gynt*, op. 23), Grieg, arr. Hickman; *Dance of the Sugar-Plum Fairy (The Nutcracker Suite*, op. 71a), Tchaikovsky, arr. Hohman; *Maple Leaf Rag*, Joplin, arr. Biggs; *Adagio in g*, Albinoni, arr. Wolff; *Final (Symphonie pour Grand Orgue, No. 1)*, Vierne.

MYRON PATTERSON, Holy Family Catholic Church, Ogden, UT, December 20: *Trumpet Jubilation*, Frey; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Wake, Awake, For Night Is Flying*, Hobby; *Es ist ein Ros' entsprungen*, Burkhardt; *Air, Gavotte*, Wesley; *Noel with variations: Joseph est bien marié*, Balbastre; *Prelude on Greensleeves*, Purvis; *La Nativité*, Langlais; *Toccata pour Orgue*, Dubois; Improvisation on submitted themes.

JAY PETERSON, Cathedral of the Holy Name, Chicago, IL, December 20: *Prelude and Fugue in C*, BWV 545, Bach; *Pastorale*, op. 19, Franck; *Magnificat primi toni*, BuxWV 203, Buxtehude.

STEPHEN SCHNURR, Cathedral of the Holy Name, Chicago, IL, December 13: *Praeludium in g*, BuxWV 148, Buxtehude; *Wachtet auf, ruft uns die Stimme*, BWV 645, *Nun komm, der Heiden Heiland*, BWV 661, Bach; *Praeludium in e*, Bruhns.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, October 25: *Fantasia and Fugue in c*, BWV 537, Bach; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Naiades (Pièces de Fantaisie*, op. 55), Vierne; *Sonata on the 94th Psalm*, Reubke.

CARLO TUNESI, St. Thomas Church Fifth Avenue, New York, NY, December 6: *Sonata in d*, op. 65, no. 6, Mendelssohn; *Etude Symphonique*, op. 78, Bossi; *Benedictus*, op. 59, no. 9, Reger; *Prelude and Fugue in E-flat*, BWV 552, Bach.

JAMES WELCH, Tabernacle, Salt Lake City, UT, December 28: *Carillon on a Ukrainian Carol*, Near; *Allegro (Trio Sonata in E-flat)*, Bach; *Joshua Fit de Battle ob Jericho*, Sowande; *Prelude in e*, Bales; *Pastoral Dance on Simple Gifts*, Clarke; *Toccata in f*, Driffill.

RUDOLF ZUIDERVELD, First Presbyterian Church, Springfield, IL, December 23: *Magnificat primi toni*, *Nun komm, der Heiden Heiland*, Buxtehude; *Vom Himmel hoch, da komm' ich her* (2 settings), Pachelbel; *Lasst uns das Kindelein wiegen*, Murschhauser; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Nun komm, der Heiden Heiland*, BWV 658 and 661, Bach.

MILNAR ORGAN COMPANY
ORGANBUILDING & RESTORATIONS
3165 Hill Road
Eagleville, TN 37060
(615) 274-6400
Dennis, Derek, Jeff, Todd and Greg Milnar and Associates
www.milnarorgan.com E-mail: Dennis@milnarorgan.com

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

M. P. Rathke, Inc.
Pipe Organ Builders
Post Office Box 389
Spiceland, Indiana 47385 U.S.A.
Tel. 317-903-8816 Fax 765-529-1284
www.rathkepipeorgans.com


Check your listing in
THE DIAPASON Resource Directory
If changes are needed in your listing, contact Jerome Butera
608/634-6253
jbutera@sgcmail.com

DIAPASON Student Rate
WOW! \$20 one year
847/391-1044
jrobinson@sgcmail.com

Parkey ORGAN BUILDERS
New Instruments | RESTORATION & DESIGN
770.368.3216 • DULUTH, GA • www.parkeyorgans.com

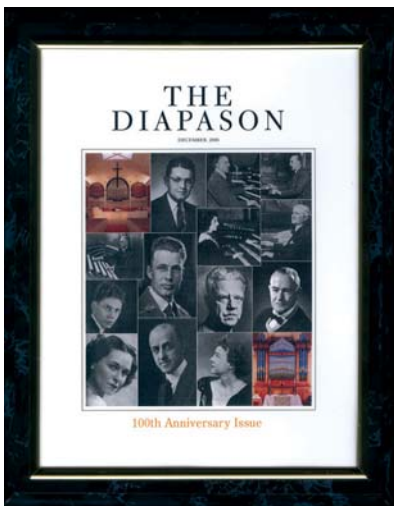
sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL hear the difference.

Don't just tell people what you have for sale. Show them!



Include pictures with your classified ads on our website.
WWW.THEDIAPASON.COM
Contact Jerome Butera for details.
608/634-6253; jbutera@sgcmail.com

Own a piece of history!



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 marbleized 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:**
jbutera@sgcmail.com
608/634-6253

Building websites for tomorrow
MEDIAPRESS STUDIOS
An affiliate of Scranton Gillette Communications
Content Strategy Custom Coding
E-Commerce SEO Training
Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

Classified Advertising

POSITIONS AVAILABLE

Music Director and Organist. Elm Park United Methodist Church in Scranton, Pennsylvania, seeks two positions: part-time Director of Music, and part-time Organist/Accompanist. The Director of Music plans and implements a comprehensive music ministry for our choir, children's choir, bell choir and chimes choir. The Organist/Accompanist plays during the Sunday worship service and choir rehearsals one day per week. Our organ, Reuter Opus 2179, has 3,015 pipes (53 ranks), and was removed, reworked, and reinstalled in 1995-96. We are also blessed to have a Steinway & Sons concert grand piano. For more information: 570/342-8263; JJW@warringlaw.net; www.elmparkscranton.org.

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

PUBLICATIONS / RECORDINGS

Mother's Day Music? Check out: "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo. See, listen, buy at www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Andante Cantabile by Tchaikovsky was arranged by Charles Morse, an AGO Founder. From 1879 comes the best arrangement of this gorgeous movement from Tchaikovsky's String Quartet, Opus 11. michaelmusic.com 704/567-1066

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant Bailado Brasileiro by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

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

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

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

The OHS 2016 Calendar celebrates the 61st Annual OHS Convention—Philadelphia, June 26–July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levesseur—12 instruments, one for each month—ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E. M. Skinner, to the "Wanamaker" organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski's welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The calendar highlights U.S. holidays, and the major dates of the Christian and Jewish year. Order at www.organsociety.org/2016/calendar.html. \$14.99 members. \$19.99 non-members.

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

From Fruhauf Music Publications—Four Variations on Amazing Grace for organ solo is currently offered as a complimentary online file. Please visit www.frumuspub.net and scroll down to the Bulletin Board for a downloadable 8-page booklet in PDF format.

PUBLICATIONS / RECORDINGS

Raven, America's leading label for organ recordings since 1978, offers CDs and videos including the 4-disc DVD/CD César Franck set, 5-disc DVD/CD Cavallé-Coll set, the acclaimed Bach / Art of Fugue/ DVD/CD set with George Ritchie, Ritchie's 11-CD complete Bach organ works, and CDs by Jeremy Filsell (Epiphany Church, Washington, DC; National Cathedral, National Shrine), Todd Wilson (Gerre Hancock Organ Works at St. Thomas, NYC), Jon Gillock (Messiaen, new Quoirin organ, Ascension, NYC), Anthony Hammond (Coventry Cathedral, UK), Mark Brombaugh (David Dahl organ works, Christ Church, Tacoma, John Brombaugh organ) Jack Mitchener, Stephen Williams, J. Thomas Mitts, Adam Brakel (Beckerath, Pittsburgh Cathedral), Peter Sykes (Bach, clavichord), Maxine Thévenot, Damin Spritzer, Faythe Freese, Rachel Laurin, Colin Lynch, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

HYBRID ORGANS FOR SALE

Three-manual Rodgers Hybrid with eight sets of Laukhuff/Stinkens pipes; all working fine. For more information please go to www.milnarorgan.com.

PIPE ORGANS FOR SALE

Reuter, opus 1380, 1962, 3 manuals, 23 ranks. \$2,975.00. Proscia Organs, 770/258-3388. For complete details, stoplist and pictures: Prosciaorg@aol.com.

Rieger 12-stop tracker organ. Presently enhancing worship at Calvary Lutheran, Fort Worth, Texas, soon to be replaced by larger tracker. Needs good, caring home. 9' h x 12' w x 10' d. Contact Viktor Andersson: viktorandersson@hotmail.com. Details: godshearhumanhands.org/organ.htm.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK
pipe organs

Sebastian M. Glück,
Artistic and Tonal Director

170 Park Row, Suite 20A
New York, NY 10038

www.glucknewyork.com 212.608.5651

For Sale: This Space
For advertising information contact:
THE DIAPASON
608/634-6253 voice
jbutera@sgcmail.com e-mail

Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend! Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215

Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER
PIPE ORGAN COMPANY
P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | WWW.MULLERPIPEORGAN.COM

NICHOLS & SIMPSON, INC.
ORGANBUILDERS
P. O. BOX 7375
LITTLE ROCK, AR 72217
501-661-0197
www.nicholsandsimpson.com
C. JOSEPH NICHOLS WAYNE E. SIMPSON III

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com

Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com

Reuter
785.843.2622 reuterorgan.com

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1044
fax 847/390-0408
e-mail jrobinson@sgcmail.com
web www.TheDiapason.com

PIPE ORGANS FOR SALE

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

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

Hook & Hastings (1904, #2060): two manuals, 13 stops, tracker action. Excellent restorable condition. \$20,000 (as is, where is). Relocation and restoration services available. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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

Kimball Organ (3/29, 1930), all enclosed, terrific Swell reeds, four 8-foot Diapasons, two sets of celestes (and you know those Kimball strings!). \$70,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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.

PIPE ORGANS FOR SALE

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

E. & G.G. Hook & Hastings (1871, #558): two manuals, nine stops. Very good playable condition, modest restoration required. Facade pipes mitered for a dropped ceiling (153" high, 100" wide, 96" deep includes pedalboard). \$10,000 (as is, where is). Relocation and restoration services available. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

Casavant (2/14, 1975), excellent condition, oak casework, \$35,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

1981/2015 BIGELOW tracker, II+Ped, six stops: 8', 4'; 8', 4'; 16', 8". Excellent for a small chapel, residence, or practice room. www.bigeloworgans.com. Click on News.

Expressive and compact—3/27 Kilgen (1940). Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

PIPE ORGANS FOR SALE

1981 Casavant tracker—3 manuals, 23 stops, 30 ranks. Footprint 10' x 14'; height 18'. Good working order. Available now. Seller will consider offers on a competitive basis. For details, contact consultant Dr. David Lowry at DavidL1205@aol.com.

MISCELLANEOUS FOR SALE

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

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

E. M. Skinner 32' Bourdon (44 notes) with chests and racks. E. M. Skinner 16' Double Open Wood Diapason (32 notes) with chests and racks. \$17,500 each, or \$30,000 for both, FOB Newcastle, Maine. Delivery services available. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

SERVICES / SUPPLIES

Professional organ consultants assist with your church's pipe organ project. New organs, rebuilding, renovations, repairs, tonal designs. Contact: Audio Forum, 254/230-8476, organ1982@outlook.com.

SERVICES / SUPPLIES

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. 617/688-9290, john@organclearinghouse.com.

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

Do you have a pipe organ that you would like to interface with an electronic or digital organ? We can interface any digital organ or any organ console with any pipe organ. For more information e-mail orgnbldr@comcast.com (not Comcast) or call 215/353-0286.

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

ANNOUNCEMENTS

Don't miss our e-newsletters. Click on *Subscribe to our newsletter* at TheDiapason.com,

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

Goulding & Wood
PIPE ORGAN BUILDERS

MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

Advertise in THE DIAPASON

For information on rates and digital specifications
contact Jerome Butera
608/634-6253, jbutera@sgcmail.com

Like THE DIAPASON
on Facebook:



[www.Facebook.com/
TheDiapason](http://www.Facebook.com/TheDiapason)

Berghaus
Pipe Organ Builders

2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: info@berghausorgan.com
60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN
ORGAN COMPANY



800-397-1242 E-mail Levsenorg@aol.com
[Http://www.levseng.com](http://www.levseng.com)


J.F. NORDLIE COMPANY
ORGAN BUILDERS
TRACKER / ELECTRIC ACTION

605-335-3336 john@jfnordlie.com

ROSALES
PIPE ORGAN SERVICES, INC.

3020 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
323-262-9253

Taylor & Boody Organbuilders

Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com


WICKS PIPE ORGAN COMPANY
"Building organs since 1906"
www.wicksorgan.com
618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	27.00
Display Classified, per word	1.40
Display Classified minimum	33.00

Additional to above charges:
Box Service (mail forwarding) 8.00
Website placement (includes photo) 20.00
(\$35 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON

3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):

January February March April May June July August September October November December

Category _____ Regular Boldface

Place on website

Ad Copy _____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy
 2014 AGO National
 Competition Winner
 Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



David Baskeyfield
 Canadian International
 Organ Competition Winner
 Available 2015-2017



Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choir

**The Choir of
 Saint Thomas Church**
 Fifth Avenue, New York City
 April 2016

**The Choir of
 New College, Oxford, UK**
 Robert Quinney, Director
 Available March 26 - April 9, 2017



James O'Donnell*



Jane Parker-Smith*



Peter Planavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
 Our 94th
 Season!**



Ann Elise Smoot



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

*=Artists based outside
 the U.S.A.