

THE DIAPASON

MAY 2017



First Presbyterian Church
Tuscaloosa, Alabama
Cover feature on pages 30-32

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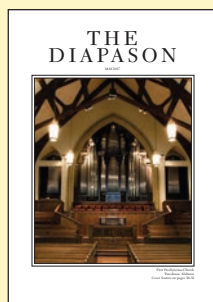
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Editor's Notebook

This issue is one of our favorites to assemble each year, the issue that features our new group of 20 Under 30 young women and men. This year, for our Class of 2017, we received more than 110 nominations of extraordinary candidates who are already making a positive mark in this world through their work in the organ, harpsichord and clavichord, carillon, and church music fields. It was difficult narrowing down this list of people who show great promise to our future.

Unfortunately, one candidate was nominated and selected, after which it was determined the nomination contained an erroneous birth date. The candidate has, indeed, an exemplary list of accomplishments to his credit; however, because he is now above the age of 30, we had to remove him from our list of 20. We are grateful for his graciousness in this process. This experience proves that all persons who submit nominations to our 20 Under 30 program must ensure that they provide accurate and confirmed birth dates for all nominees! The staff of THE DIAPASON determined this year's class would thus have 19 people, not 20.

In order to assure that future classes of our 20 Under 30 program continue the level of excellence of our previous three classes, the staff of THE DIAPASON has decided that this will now be a biennial event. Nominations will again open for 20 Under 30 in December 2018 for our Class of 2019. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

Letters to the Editor

Austin organ, St. Matthew, Hanover

Some thoughts on the article about the Austin organ at St. Matthew Lutheran Church, Hanover, Pennsylvania (Cover Feature, March 2017):

I had the opportunity of meeting Herb Springer through Tom Guthrie who was the musician at the church in the early 1970s. It was pointed out that as part of the independent Pedal additions, which took place in the mid 1960s, when the left transept was finally added to the church, a tonal opening would be provided to allow the sound of the new division to access the church without the need to pass over the massive Swell division to be heard. Apparently this plan was forgotten through changes of the powers that be at the church. This would have

helped considerably in the support of the chancel organ instead of being lost as it is now. Perhaps this can be implemented by the church at some future time. It would make very good sense to do so.

Ken Lundberg
Fairfield, Pennsylvania

Michael Fazio replies:

Talking with the organist at the church, this is what I have gathered: In the early 1980s, the church completed some expansion work that included the sanctuary. The transept that was to become additional Pedal organ was instead used for additional seating. The structural problem with the Pedal department within the Swell is that the two are rather entangled one with

another. Not just a matter of blasting a hole through a wall, there would have to be additional real estate found to relocate chests from both divisions, a significant wall built, the tone opening into the transept created, and then the tonal egress would be minimal at best. Further, without the diffusion of the Swell, I would think that all the Pedal organ blasting through an opening in a far corner would cause a noticeable imbalance. Also, let us not forget that every division in this organ is under expression!

All that said, considering the new tonal specification, with the Walker digital additions in the Pedal department, the instrument sings out nicely.

—Michael Brian Fazio
President and Tonal Director
Austin Organs, Inc.

Here & There

Correction

In our April issue, the Cover Feature, Berghaus Pipe Organ Builders, page 26, column 2, the name of Paul Jochum is incorrect. The corrected passage should read: "John paired me up with his assistant, Fred Lake, who spent time in the Beckerath shop as a general apprentice. When I first met Fred, I assumed that I would be the tuner and he would be the key holder."

Events

Emmanuel Church, Chestertown, Maryland, concludes its music series: May 5, Ken Cowan; 5/25, Evensong. For further information: www.emmanuelchesterparish.org.

Third Baptist Church, St. Louis, Missouri, continues recitals as part of their "Friday Pipes" series, Fridays at 12:30 p.m.: May 5, Mitchell Garcia; 5/12, Robert Knupp; 5/19, Frederick Hohman; June 14, James Hicks. For more information: www.fridaypipes.com.



Third Baptist Church, St. Louis, Missouri

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



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

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The Pink Church (First Presbyterian Church), Pompano Beach, Florida, concludes concerts: May 7, Mark Jones with Lynn Conservatory Brass Department. For information: www.thepinkchurch.org.

Culver Academies, Culver, Indiana, presents carillon recitals by John Gouwens (except as noted), Saturdays at 4:00 p.m.: May 20, June 17, 6/24, July 1, 7/8, 7/15, 7/22 (Jonathan Lehrer, guest recitalist), September 2, 9/30. For information: www.culver.org.



St. Chrysostom's Church, Fisk organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, concludes its musical events: May 21, Compline. For more information: www.saintc.org.



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

Grace Lutheran Church, River Forest, Illinois, concludes its Bach Cantata Vespers series: May 21, *Ascension Oratorio*, BWV 11. For further information: www.bachvespers.org.

Methuen Memorial Music Hall, Methuen, Massachusetts, announces its 2017 series of organ recitals, held at 8 p.m.: May 24, Young Artists Marshall



Methuen Memorial Music Hall

Joos, Noah Jacobs, and Seamus Gethicker; 5/31, Jonathan Wessler; June 7, Craig S. Williams; 6/14, Peter Edwin Krasinski; 6/21, Frederick Hohman; 6/28, Rosalind Mohnsen; July 5, Suzanne Ozorak; 7/12, Jillian Gardner; 7/19, Leo Abbott; 7/26, Jennifer McPherson; August 2, Jeremy Bruns; 8/9, Kevin Birch; 8/16, Katie Minion; 8/23, Andrew Sheranian; 8/30, Jacques Boucher. For information: www.mmmh.org.

Piccolo Spoleto Festival of Charleston, South Carolina, announces its **L'Organo** recital series for 2017: May 27, David Friddle, Micah Gangwer, and Damian Kremer, The Citadel; 5/28, Todd Fickley, Grace Church Cathedral; 5/29, Paul Thomas, Cathedral Church of St. Luke and St. Paul; 5/30, William Gudger, Julia Harlow, and Jason Pedeaux, Huguenot French Protestant Church; 5/31, Katherine Meloan, Grace Church Cathedral; June 1, Brandon Burns, St. Michael's Church; 6/2, Tyler Canonico, St. Matthew's Lutheran Church; 6/4, Joby Bell, Zach Bowyer, Andrew Byrd, Jacob Hill, and Rodney Ward, The Citadel; 6/5, Jennifer McPherson, First (Scots) Presbyterian Church; 6/6, Clara Gerdes and Caleb Wiebe, St. Matthew's Lutheran Church; 6/7, Daniel Sansone, Cathedral Church of St. John the Baptist; 6/8, Jason Pedeaux, St. Matthew's Lutheran Church; 6/9, Noah Vancina, Bethel United Methodist Church. For information: www.agocharleston.org/lorgano-2017.html.



Casavant organ, Sinsinawa Mound

Sinsinawa Mound, Sinsinawa, Wisconsin, announces its summer organ concert series, featuring the Casavant organ, designed by Lawrence Phelps, in

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East Carolina University competition participants

East Carolina University held its 11th Annual Young Artists' Competition in Organ Performance for high school organists March 18 at St. Paul's Episcopal Church, Greenville, North Carolina. Prizes were sponsored by East Carolina Musical Arts Education Foundation, C. B. Fisk, Inc., and East Carolina Chapter of the American Guild of Organists. Both first prize and the Bach prize were awarded to Bruce Xu. Second prize and the hymn-playing prize were awarded to Danielle Little. Third prize was awarded to Justin Brueggeman. Pictured in front of C. B. Fisk Opus 126 are the competitors with ECU faculty and judge Peggy Haas Howell of Lynchburg, Virginia.



Paul Jacobs and friends in El Paso

The El Paso Chapter of the American Guild of Organists and El Paso Pro-Musica sponsored **Paul Jacobs** in recital at St. Clement Church, El Paso, Texas, on March 20. The instrument is a three-manual, 56-rank organ by Visser-Rowland. Jacobs's program included works by Bach, Brahms, Saint-Saëns, Mendelssohn, and Liszt. In performance of Saint-Saëns' *The Swan*, Jacobs was joined by cellist Zuille Bailey, artistic director and leader of El Paso Pro-Musica. Pictured from left are Zuille Bailey, John B. Johnson, AGO dean, Paul Jacobs, and Richard Garven, organist-choirmaster of St. Clement Church.



First English Lutheran Church, Appleton, Wisconsin, Wahl organ

The Lunchtime Organ Recital Series in Appleton, Neenah, Menasha, and Kaukauna, Wisconsin, organized by Frank Rippl, presents its twenty-second season: May 17, Joanne Peterson, All Saints Episcopal Church; 5/24, Matthew Walsh, Zion Lutheran Church; 5/31, Kathrine Handford, Lawrence University; 6/7, David Heller, First Presbyterian Church; 6/14, Jeffrey Verkuilen, First Presbyterian Church; 6/21, David Troiano, St. Joseph Catholic Church; 6/28, Stephen Schnurr, Holy Cross Catholic Church.

July 4, Frank Rippl, sing-a-long, All Saints Episcopal Church; 7/5, David Bohn, The History Museum at the Castle; 7/12, Devin Atteln, St. Joseph Catholic Church; 7/13, Andrew Birling, Memorial Presbyterian Church; 7/19, Naomi Rowley, First Congregational Church; 7/26, Derek Nickels, Zion Lutheran Church.

August 2, Jared Stellmacher, St. Mary's Catholic Church; 8/9, Don Verkuilen, First United Methodist Church; 8/10, Sarah Kraaz, St. Paul Lutheran Church; 8/16, Matthew Buller, First English Lutheran Church; 8/17, Samuel Buse, Lawrence University; 8/23, Vashni Seitzer, St. Joseph Catholic Church; 8/30, Ralph and Marilyn Freeman, St. Paul Lutheran Church; 8/31, to be announced. For information: www.lunchtimeorganrecital.org.

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the Queen of the Rosary Chapel: June 7, Naomi Rowley; 6/14, Isabelle Demers; 6/21, Bruce Bengtson, 6/28, Ann Marie Rigler; July 5, Charles Barland; 7/12, Jay Peterson; 7/19, Robert Zanca; 7/26, no concert; August 2, David Jonies; 8/9, Scott Montgomery; 8/16, Karen Black; 8/23, Stephen Steely; 8/30, Peter Szeibel. For information: www.sinsinawa.org.

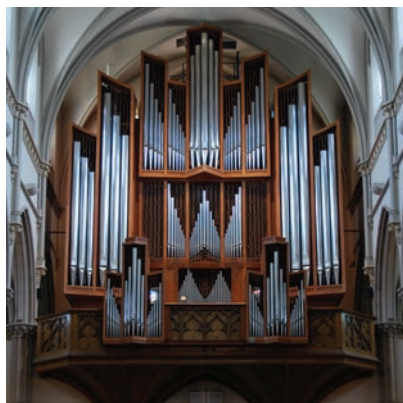
The National Association of Pastoral Musicians presents its Ninth Catholic Handbell Festival, July 8–10, in Cincinnati, Ohio. The festival performance that concludes the event will be under the direction of Donna L. Kinsey. Clinician Philip Roberts will lead breakout sessions. For more information: www.npm.org.



Noack organ, Shrine of Our Lady of Guadalupe

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, announces summer organ recitals, Sundays at 3:00 p.m., on the Shrine's Noack organ: June 11, Marijim Thoene; July 16, Bryan Dunnewald; August 13, Thomas Fielding. For information: www.guadalupeshrine.org.

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces organ recitals, Sundays at 4:00 p.m.: June 11, Kenneth Danchik; July 9, Kevin Vaughn; 7/16, Jeanne Kohn; 7/23, Gail



St. Paul Cathedral, Pittsburgh, Beckerath organ

Henry; 7/30, Joseph Balistreri; August 6, Nicholas Will; 8/13, Christopher Berry; 8/20, Don Fellows. In addition, recitals are offered as follows at 7:30 p.m.: October 20, Matthew Dirst; 10/24, Giancarlo Parodi; November 17, Margaret Harper. For information: <http://stpaulpgh.org>.

**HEALEY
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Healey Willan

The Healey Willan Society, organized in 2011, is preparing to commemorate the 50th anniversary of the death of Healey Willan (1880–1968) in 2018 with a campaign to promote the study and performance of his music. Strategies to stimulate greater knowledge,

Appointments



Jennifer Baker-Trinity



Reverend Brian Johnson

Jennifer Baker-Trinity and Reverend Brian Johnson have been appointed co-directors of Valparaiso University's Institute of Liturgical Studies, a two-year appointment. The institute has been headquartered at the university, in Valparaiso, Indiana, for 70 years and hosts an annual conference,

which takes place one week after Easter. Johnson is university vice-president for mission and ministry and directs and supervises campus ministries. Baker-Trinity, a deacon in the Evangelical Lutheran Church in America, is lead musician for Beaver Lutheran Church, Beaver Springs, Pennsylvania, and serves as president for Region I of the Association of Lutheran Church Musicians. For information: www.valpo.edu/institute-of-liturgical-studies.



Jan Kraybill

Jan Kraybill has been appointed executive director of the Hymn Society in the United States and Canada (HSUSC), replacing Reverend Deborah Carlton Loftis, who retires May 1. Kraybill has been an active member of the organization since 1998, having served on its executive committee from 2010 until 2013. She holds degrees from Kansas State University and the University of Missouri-Kansas City. For the past 18 years, Kraybill has served as the principal organist for Community of Christ in Independence, Missouri. Community of Christ will house the offices for HSUSC at its headquarters in Independence, and Kraybill will continue in a reduced role for the church. She will maintain her relationship with the Kauffman Center for the Performing Arts, Kansas City, Missouri, where she is Organ Conservator and will also continue her performances as a freelance organist and hymn festival leader.



Daniel Cook

Daniel Cook has been appointed master of the choristers and organist for Durham Cathedral, Durham, UK, succeeding James Lancelot, who retires this summer. (For more on Lancelot, see *THE DIAPASON*, March 2017, p. 4.) Cook leaves Westminster Abbey, where he has been sub-organist, principal organist to the Abbey Choir, and assistant director of music to James O'Donnell.

Cook has had a long association with Durham Cathedral having been taught organ by former cathedral sub-organist Keith Wright in 1996 and 1997. He was a student at English Martyrs School and Sixth Form College Hartlepool, and sang in the Cathedral Consort of Singers, Durham Cathedral's adult voluntary choir.

Having then served as organ scholar at Worcester Cathedral, Cook moved to London to attend the Royal Academy of Music where his teachers included James O'Donnell. While at the Academy he worked as organ scholar at Southwark Cathedral and Westminster Abbey, graduating with first class honors in July 2003. He was subsequently assistant organist of Westminster Abbey from 2003 to 2005 before becoming assistant director of music at Salisbury Cathedral and then organist and master of the choristers at St. David's Cathedral.

Cook maintains a freelance career giving organ recitals in the UK and abroad as well as teaching and engagements as a conductor and singer. Recent engagements have included concerts with the Orchestra of the Age of Enlightenment, the BBC National Orchestra of Wales, the BBC Singers, and Onyx Brass. His compact disc recordings feature the complete organ works of Charles Stanford, Herbert Brewer, Herbert Sumsion, George Dyson, and Walter Alcock. Cook will begin his duties at Durham in the autumn. ■

Competitions

The **2017 Shanghai International Organ Festival and Competition** will be held September 13–17 at the Shanghai Oriental Art Center and the Shanghai Conservatory of Music in China, the first international organ competition in the People's Republic of China. The featured organ was built by Rieger Orgelbau of Austria, a five-manual, 88-rank instrument. Paul Jacobs is president of the jury. First prize is \$6,000; second prize is \$4,000; third prize is \$3,000; fourth through sixth prizes are \$1,000

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availability, interest, and performance of Willan's music include: collaborative efforts between musicians and musical organizations for performances of larger and/or multiple works of Willan, and creation of a Healey Willan website (www.healeywillan.com), presently under development, which will include a complete online catalogue of Willan's music and opportunities to promote performances of Willan's music. The society requests those planning musical events, symposia, publications, and collaborations to promote Willan's music to contact HealeyWillanSociety@gmail.com.

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each. Applicants must be between the ages of 18 and 35. Deadline for application is May 19. For more information, email: danel_900@hotmail.com.

The 46th annual **William C. ("Bill") Hall Pipe Organ Competition** took place March 4 at First Presbyterian Church, San Antonio, Texas. Competitors must be current undergraduate or graduate students attending a Texas college or university. Judges were Brice Gerlach, Damin Spritzer, and Ross Wood. In the undergraduate competition, first prize (Bess Hieronymous Award, \$1,000) was presented to Isaac Foreman (Texas Christian University); second prize (\$750) to Jared Cook (Baylor University); Hymn playing prize (Madolyn Douglas Fallis Award, \$250) to Isaac Foreman. In the graduate competition, first prize (William C. Wiederhold Award, \$1,400) was presented to Inah Park (Southern Methodist University), second prize (\$900) to Yunjung Lee (Southern Methodist University), and hymn playing prize (Alamo Chapter American Guild of Organists Chapter Award, \$250) to Patrick Parker (University of Houston, a member of THE DIAPASON's 20 Under 30 Class of 2017).

People

Gail Archer performs concerts: May 7, Cathedral of St. John the Baptist, Savannah, Georgia; 5/21, Cathedral of St. Augustine, St. Augustine, Florida; 5/23, Church of St. Louis, King of France, St. Paul, Minnesota. For information: www.gailarcher.com.



Stephen Hamilton with concert participants at Christ Church

Stephen Hamilton presented Marcel Dupré's *Le Chemin de la Croix* on March 12 on the Létourneau organ at Christ Church Episcopal, Bradenton, Florida. The Paul Claudel poetry that inspired the music was read by Ruth Miller, Janet Lindsey, Richard Benedum, minister of music at Christ Church, Stephen Hamilton, Cecilia McEnaney, and Patricia Handy.

Dan Locklair's *A DuBose Heyward Triptych* and *Requiem* were performed by Cantari Voices Ensemble, conducted by Sue Klausmeyer, March 4, at the Chapel of the Cross, Chapel Hill, North Carolina. For more information: www.locklair.com.



Carol Williams in Paris

Carol Williams has returned from Europe, where she performed at venues such as Notre Dame Cathedral, Paris, France, where she premiered her new work *Hommage à Louis Vierne*. She also interviewed for *On The Bench with Dr. Carol Jean Guillou*, Philip Moore, and other English and French music celebrities. For information, see her Facebook page.

Academic Institutions

Rider University, Lawrence, New Jersey, announced March 28 that it will seek to sell **Westminster Choir College** and its campus in Princeton, New Jersey, to another school or find a school that would purchase and relocate Westminster. Rider has decided that neither Westminster at its present location nor moved to Rider's main campus would suit the strategic goals of the university. The university will seek the assistance of an outside firm in this endeavor. Westminster Choir College, founded in 1926 and located in Princeton since 1932, was acquired by Rider in 1991.

St. Joseph's College, Rensselaer, Indiana, has suspended activities on its campus for the 2017–18 academic year, while the college evaluates how to reposition itself in the higher education marketplace. The decision has been made after consideration of the college's increasing debt of approximately \$27 million and the effects of continued deferred maintenance of facilities, evaluated at \$35 million. The school's graduate programs include the Rensselaer Program of Church Music and Liturgy, the country's longest-serving educational program of its kind, providing studies in church music and liturgy in a summers-only format. The school's website is currently taking registration for the summer

2017 program. However, it is not known as of this writing how this will affect future years' studies. For information: www.saintjoe.edu.

Wichita State University, Wichita, Kansas, announces a new professional studies in music performance certificate in organ, commencing with the Fall 2017 semester. The program is a one year, 18 credit hour, graduate level, non-degree course of study that addresses the needs of individuals preparing for performance careers, with emphasis on private lessons, practice, ensemble participation, and preparation for professional auditions and competitions. For information: <http://webs.wichita.edu/?u=musicgrad&cp=/certificates/>.

Publishers

Breitkopf & Härtel announce new publications: Friedrich Schneider's (1786–1853) second oratorio, *Das Weltgericht* (The Last Judgment), was premiered with great success in Leipzig in 1820. A new Urtext edition of the full score, edited by Nick Pfefferkorn, is provided (PB 32025, €136), as well as a piano reduction by the composer (EB 32025, €27.95). Orchestral parts are available for rental. A reconstruction of J. S. Bach's *Markus-Passion* (St. Mark Passion) has been prepared by Malcolm Bruno. Based on the established parody model, *Trauerode*, BWV 198, parallel arias from existing cantatas replace the Passion's missing arias. The full score (PB 5611, €49.00) includes a detailed commentary, supplemented by a piano reduction (EB 8916, €14.90). For more information: www.breitkopf.com.

Jan Mulder, of a Dutch family of organists and composers, recently published 52 works for organ, based on well-known Protestant hymn tunes. These compositions are available in PDF format for \$6.99 each, or \$4.99 each when purchasing three pieces, at www.johnmillerpublishing.com. Another 61 works for piano and organ based on hymn tunes (including settings for *Abide with Me* and *Great Is Thy Faithfulness*) are available for purchase at: www.janmulder.us.

Edition Walhall announces new publications. Johann Ernst, Prinz von Sachsen-Weimar (1696–1715): *2 Violin Concertos* for violin solo, 2 violins, viola, violoncello, and harpsichord, edited after the manuscript from the collection of sheet music of the University of Rostock by Hélène Hérenget and Mihoko Kimura: Edition Offenburg; score (JE5161, €17.50); piano reduction (JE5161-K, €19.80), set of parts (JE5161-R, €25.50), and separate violin part (JE5161-S, €6.50). Johann Heinrich Schmelzer (c. 1623–1680): *Musikalische Fechtschule—Balletto a 4* for 2 violins, violetta, & organo, edited by Michael Dücker. The editor has found additional movements of this brilliant work. Not included in the 1921 Denkmäler edition, they are probably part of the suite and published here for the first time (EW1008, €16.80). For information: www.edition-walhall.de.

Recordings

Paraclete Recordings has released *American Psalmody of the 20th Century* (ISBN 978-1-61261-899-9, UPC 709887089923, \$39.95). This three-CD set, performed by Glorae Dei Cantores, contains sacred choral works by 20th-century American composers, based on texts of the Psalms. Composers include

Virgil Thomson, Arnold Schoenberg, Gerald Near, Samuel Adler, Bruce Neswick, David Ashley White, Charles Ives, and others. For information: www.paracletepress.com.

Organbuilders



Swell division, Northrup Auditorium: Matthew Sprague, foreground, Joseph Nielsen, background

Foley-Baker, Inc., of Tolland, Connecticut, continues reinstallation of Aeolian-Skinner Opus 892. Originally completed in 1936, the organ was removed from its home at Northrup Auditorium in Minneapolis, Minnesota, in 2011. Foley-Baker was selected to fully rebuild the organ, with installation to be completed in 2018. Pictured here are the Swell pipes being installed by Matthew Sprague.



St. Mary's Catholic Church, Auburn, New York, Barckhoff organ

Parsons Pipe Organ Builders, Canandaigua, New York, has restored the Carl Barckhoff organ in St. Mary's Catholic Church, Auburn, New York. The two-manual, 29-rank, mechanical-action instrument was installed at a purchase price of approximately \$6,000 in 1890. Parsons began removing the organ for restoration in March 2016. An open house was held at the Parsons shop on February 5 for parishioners to hear the organ; a full-sized bus was rented to transport church members to the event. Reassembly in Auburn began later that month. Marylou Davis, Inc., created the stencil design for the façade pipes. The finished organ was heard publicly for the first time at Mass for Easter Vigil, April 15. It will be blessed and dedicated on May 21. For information: www.parsonsorgans.com.

A. E. Schlueter Pipe Organ Co.

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



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Joseph Edwin Lee, Jr.

Joseph Edwin Lee, Jr., 95, of Knoxville, Tennessee, died February 6. He was born January 22, 1922, in Moscow, Idaho, and raised in rural towns of North Dakota and Wisconsin. Lee attended Concordia College, Moorhead, Minnesota, graduating in 1944 with a Bachelor of Arts degree. He moved to Oak Ridge, Tennessee, that year to participate in the Manhattan Project of World War II as an electrical engineer. Having studied piano and

organ, he formed Lee Organ, Inc., building and maintaining organs in Tennessee, North Carolina, South Carolina, and Alabama. Lee was a charter member of the American Institute of Organbuilders. Joseph Edwin Lee, Jr., is survived by his six children: Pat (Dave) Arnett of Florida, Becky Szymanski of Oak Ridge, Tennessee, Debbie Ice of Texas, Joe (Julie) Lee of Oak Ridge, Cathy Lee of Kansas, and Ardyce Lee of Oak Ridge; one brother, Reverend Paul (Barbara) Lee of Wisconsin; six grandchildren, and two great grandchildren.



Helen Skuggedal Reed, with Douglas Reed and Eric Reed

Helen Skuggedal Reed, 68, died March 19 in Evansville, Indiana. An organist, harpsichordist, and pianist, she also served as librarian of the William H. Miller Library in the Vanderburgh Circuit and Superior Courts, Evansville, for more than 30 years.

Born June 19, 1948, in Halifax, Nova Scotia, Canada, she began piano studies at age three, later studying piano, organ, and music theory with Maitland Farmer. She earned an associate diploma (Piano) from the Royal Conservatory of Music,

Toronto. She earned a Bachelor of Arts degree (English) with honors from Dalhousie University, Halifax, in 1969, and a Master of Music degree in organ performance from the University of Michigan as a student of Robert Glasgow in 1971.

At the University of Evansville, she served as organist of Neu Chapel (1976–1983) and as adjunct professor of organ and harpsichord (since 2015). She also served as organist of Washington Avenue Presbyterian Church, Evansville (1984–1990), and Eastminster Presbyterian Church, Evansville (since 1991). She performed as principal harpsichordist of the Evansville Philharmonic Orchestra (since 1984) and was recently honored for “20 Years of Excellence.” She was a founding member and harpsichordist of the Evansville Chamber Orchestra (1981) and performed with the Harmonie Consort and the Evansville Chamber Singers.

Helen Reed performed numerous solo harpsichord and organ recitals throughout the eastern United States and Canada, for the Royal Canadian College of Organists National Convention in Halifax and for the Historical Keyboard Society of North America Conference at McGill University. Most recently, she was the treasurer for HKSNA. She was an active member of the Evansville AGO chapter for which she served as dean for several years.

Reed's work as librarian began at the University of Michigan Law School where she worked as an assistant (1972–73). She then became the librarian of the Hochstein Music School, Rochester, New York (1973–1975). After serving as acting archivist in the University of Southern Indiana library (1978–1980), she worked at the William H. Miller Law Library in Evansville. She served as archival consultant of Evansville Museum of Arts and Sciences (1984–85) and executive board member of Four Rivers Area Library (1988–1991).

Helen Skuggedal Reed is survived by her son, Eric Reed; daughter-in-law Sarah Zun; grandson, Oliver Reed; brother and sister-in-law, John Skuggedal and Deirdre Floyd; and former spouse, continued friend, and trusted colleague, Douglas Reed.

A memorial service and concert will be held at First Presbyterian Church, Evansville, on May 20. Contributions may be made to the Evansville Chapter AGO for the restoration of the historic Giesecke Organ, named in her memory: 609 SE Second Street, Evansville, Indiana 47713. ■



The Netherlands Carillon, Arlington, Virginia (photo credit: Avriette at the English language Wikipedia)

The Eighth Annual **Percival Price Symposium** took place in October 2016 at the House of Commons in Ottawa, Ontario, Canada. Guest artist Patrick Macosca performed on the Peace Tower Carillon and made a presentation with the theme of “The Singing Tower,” examining how the design and architecture of the tower work in harmony with the carillon bells to create its unique voice.

The first **International Carillon and Organ Festival** of Constância, Portugal, was held in July 2016. Performers from Portugal, Spain, Belgium, and the Netherlands played the LVSITANVS carillon and the Constância historical organ. The festival was hosted by Alberto, Ana, and Sara Elias who founded an International Center for the Carillon and the Organ. With 63 bells, the LVSITANVS carillon is the world's largest mobile carillon. It was manufactured by the Royal Eijsbouts Bellfoundry in the Netherlands and was dedicated in Constância, Portugal, on May 16, 2015.

Twelve carilloners, hailing from Belgium, Lithuania, Ireland, France, England, Germany, England, and Poland, participated in the **Eurocarillon Festival** in August 2016. Organized by Boudewijn Zwart, president of Eurocarillon, the host cities for this event were Dordrecht and Amsterdam. Gideon Bouden and Boudewijn Zwart premiered a suite, *The Order of Bellatrixia*, by Dutch composer Jan-Bas Bollen on the carillon of Amsterdam's Oudekerk. Other performances in Amsterdam took place at the Westerkerk and the Mint Tower, but the Zuiderkerk was unavailable due to construction work. Carillons in Dordrecht's Grote Kerk and city hall were heard as well. Additionally, three mobile carillons were used for the festival: Zwart's “Bell Moods” 50-bell carillon cast by Petit & Fritsen, Czech founder Peter Manousek's 57-bell carillon, and Italian founder Emanuele Allanconi's 25-bell carillon. One carillon recital was complemented by a five-member brass ensemble, and a special concert featured

piano, Lithuanian soprano Eglė Gerasimovaitė, and a singing saw.

The Royal Netherlands Embassy and the U.S. National Park Service have joined forces to renovate and expand the **Netherlands Carillon** in Arlington, Virginia. The National Park Service has announced that it will commit at least \$4 million to the project, which is estimated to cost \$5.8 million. The Dutch people gave the carillon to the United States in 1952 as a way of thanking America for her role in liberating the Netherlands and for the Marshall Plan to rebuild the economy following World War II. Dutch Ambassador Henne Schuwer is pleased with the willingness of the American government to support the refurbishment of the memorial. After more than 50 years, the carillon and tower need restoration. “Repairs are urgently needed, but the operation also gives us the opportunity to upgrade the memorial,” said Ambassador Henne Schuwer. The carillon is near and dear to Ambassador Schuwer's heart. “Every time I pass by, I realize that this monument is a symbol for Dutch gratitude to the U.S.,” he said. “It represents the good relationship we have. The fact that this building will be restored strengthens my optimism about the future of Dutch-American ties.” The Royal Netherlands Embassy, through the Netherlands-America Foundation, is raising \$1.2 million to restore the carillon and the surroundings of the monument. The fundraising effort will also fund an educational curriculum to familiarize visitors with the historical significance of the carillon, future repairs, and the addition of three bells to make the instrument a “Grand Carillon.” The current carillon comprises 50 bells. Royal Dutch Shell, the Aegon/Transamerica Foundation, and Eenhoorn LLC have already pledged a total of \$250,000 to the project. Donations can be made at <http://thenaf.org/netherlands-carillon-fund/>.

Diplomatic relations between Japan and Belgium were established in 1866. The embassies of both countries celebrated the 150th anniversary of their friendship in 2016. To mark the occasion, the **Royal Belgian Carillon School** in Mechelen held a Symposium, “The New Era of Carillon Art—How Bells Connect Belgium and Japan,” on September 24 focusing on the bell and carillon traditions of the two countries. The keynote speech was offered by Koen Cosaert, director of the school. Jo Haazen, professor at the St Petersburg State University, spoke on the origin and evolution of the Flemish carillon art in Japan. Luc Rombouts, carillonneur of the University of Leuven and of the city of Tienen, spoke on the potential of bells and carillons as carriers of peace. Hitomi Nishioka, researcher at the Tokyo University of the Arts, spoke on the unique world of Japanese temple bells including findings from acoustical analysis. Rainer Schütte, curator of the Klok & Peel Museum in Asten, the Netherlands, spoke on Japan in Asten/Asten in Japan. Yukari Kosuge,

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director of the Soundscape Association of Japan, spoke on bells as part of the soundscapes in Japanese communities. Marc Verachtert, manager of general affairs for the city of Hasselt, Belgium, spoke on the carillon and music as a bridge between cultures. There was a concert on the carillon of the St. Rombouts Cathedral featuring new compositions for carillon including one by Geert D'hollander written for this occasion. Yukiko Sakurai and Hiromi Kaneko performed on Wa-henshō, the Japanese equivalent of a carillon. A ceremony was held to present prizes to the winners of a Haiku competition, and Ambassador Herman Van Rompuy spoke. The reception in the carillon school included a sake tasting, and there was an exhibition of the artworks of the haiku winners.

The first anniversary of the 48-bell Eijsbouts carillon in **Neerpelt, Belgium**, was celebrated on November 5 with the world premiere of an ambitious community art project "Sound Reflections," a work for wind orchestra, choir (SSAA), mobile carillon, organ, dance, and image projection. "Sound Reflections" is based on an original story by Luc Morren in which a boy's quest for a perfect sound leads him to a bell, a sound that he can share with everyone by use of a carillon. The 35-minute piece was written by the promising young composer Nick Van Elsen; the choreography and direction was in the hands of Luc Morren. Carillonneur Jan Verheyen was the producer. 140 performers participated in the project, and there was an audience of 650 people.

The performance in Neerpelt, a village in northeast Belgium between Lommel and Peer, was a great success. St. Nicholas Church had been converted into an auditorium for the occasion and was sold out twice. The audience revelled in the sights and sounds, and both the total production as well as the score earned praise.

Many people, from orchestral musicians to spectators, were able to get to know and appreciate the carillon. The story is perfectly adaptable to any other city, and the creators have offered to make the story, composition, direction, and choreography available for reuse due to the potential unifying role of the carillon.

The Johan Franco committee of the Guild of Carillonneurs in North America announced the award recipients for the **75th Congress Carillon Composition**

Contest. Twenty submissions were received. The first prize (\$1,200) was awarded to Geert D'hollander for *Pulsations*. Mathieu Daniel Polak was awarded the second prize (\$600) for *Dandelion Field*. The performance award went to Lee Cobb for *Grand Serenade for Carillon*. All three pieces will be published by the GCNA. *Pulsations* will serve as the required work for the North American Carillon School/Thomas Rees International Carillon Competition in June 2017. ■

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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By Larry Palmer

Italian Christmas: Fiesole Revisited

Reader Mark Dirksen, business manager for John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, wrote in response to the Christmas excerpt from my Salzburg memoir in our December 2016 Harpsichord News column:

... I am writing to acknowledge your lovely reminiscence of a Christmas Day in Fiesole in 1958 because it uncannily mirrors my own.

In 2004–05 my wife and I were fortunate enough to go on a “pilgrimage to an unknown destination.” That academic year took us on many adventures: mission work in South Africa and three glorious months living in Paris to mention just two highlights.

Christmas found us in Florence. It was a lovely December day in mid-Italy, just such a one as you describe, and we motored up to Fiesole, having been told of the glorious views. And lo! There was that same Monastery and the same Chapel, with Christmas Day Mass in progress: the monks, a handful of parishioners, and two very blessed Americans. It was truly a Christmas to remember—followed by a lovely picnic lunch beside the Arno in a plaza all to ourselves. Thanks for bringing that memory back!

Paul Wolfe Remembered

Born in Waco, Texas, in 1929, Paul Wolfe grew up in the small town of Hico (a unique name that he used as a prime element of his e-mail address). Only 16 when he graduated from high school, Paul continued his education at the University of Texas (Austin), earning his undergraduate degree at 19! A fine pianist, he became interested in the harpsichord and was counseled to study the instrument with either Ralph Kirkpatrick or Wanda Landowska. Paul chose the latter option, and, together with Rafael Puyana and Irma Rogell, had the distinction of being in the final group of students to be taught by the iconic artist.

For an interesting and comprehensive report on Wolfe’s Landowska years and his career as a harpsichordist in Europe and the United States, I refer our readers to the feature article, “*Mamusia: Paul Wolfe Remembers Wanda Landowska*” (THE DIAPASON, October 2012, pp. 23–25), copiously illustrated with ten rare photographs. Author Craig Smith, currently a freelance writer on music and the arts, was formerly a classical music critic for the *Santa Fe New Mexican* and a longtime friend of Paul Wolfe. When I invited Paul to reminisce about his Landowska years at our final Southern Methodist University summer harpsichord workshop in New Mexico (Summer 2008), he agreed to speak to the class, but only if Craig Smith were engaged to be the “host questioner” for the interview.

My own fondly remembered friendship with Paul Wolfe came about when Nick Fritsch of Lyrachord Records decided to transfer to compact disc and reissue Paul’s path-breaking harpsichord recordings made in the mid-1950s for *Expériences Anonymes*. Rightly concerned that many listeners in the 1990s might not understand the colorful sounds and frequent changes of registration available on earlier revival harpsichords, Nick commissioned me to write an essay, “When They Had Pedals,” to be published together with Paul’s original extensive notes on the music. As a consistent attendee of the Santa Fe Opera I travel every summer to that most wonderful arts mecca; so, during one of these annual visits I was able to make an appointment to meet and speak with Paul Wolfe concerning the reissue project.

He liked my essay, I enjoyed his company, and consistently, through the ensuing years, we continued to share quite a number of delightful dinners or lunches at several of Santa Fe’s better restaurants. Later in that tradition it was settled that our favorite spot was Santa-Café, where, on a shaded dining patio, Paul could order his favorite lunch—an all-beef frankfurter on a bun, with sauerkraut slaw, jalapeño mustard, and rosemary potato chips, Santa Fe’s take on New York-style cuisine.

Paul’s association with and eventual marriage to Brigitta Lieberman (also known as Vera Zorina) brought him into a highly artistic family that included the composer Peter Lieberman and his wife, the irreplaceable mezzo-soprano Lorraine Hunt Lieberman, both of whom thus became Paul’s stepchildren. Mental vignettes of his love for two pet dachshunds and his racy sports car driving at “Presto” speed, my memories of Paul are those of a vibrant and charming human being who was blessed with a fine musical talent as well as a quiet gift for warm friendship. No longer playing the harpsichord, Paul turned to writing as an artistic outlet. The resulting novel *Choices* (2006), a racy story of intrigue at a fictitious Italian music festival (cleverly dubbed *Lospello* by the crafty author), is a good read for those not offended by adult situations and language.

And now his hands and voice are stilled: Paul passed away on Christmas Day 2016, the last of Landowska’s American students. The two Lyrachord double-disc albums, *When They Had Pedals*, issued in 1998, comprise works by Frescobaldi and the English virginalists (LEMS-8033), played on Wolfe’s 1907 Pleyel instrument, and G. F. Handel’s Suites 3, 8, 11, 13, 14, and 15 (LEMS-8034), performed on the well-loved Rutkowski harpsichord Wolfe purchased in 1958.



Roman ruins, Fiesole at sunset (photograph by Larry Palmer, 1958)



Paul Wolfe at 2008 Santa Fe Workshop. The harpsichord backdrop is Richard Kingston’s Opus 300, built for Charles and Susan Mize.

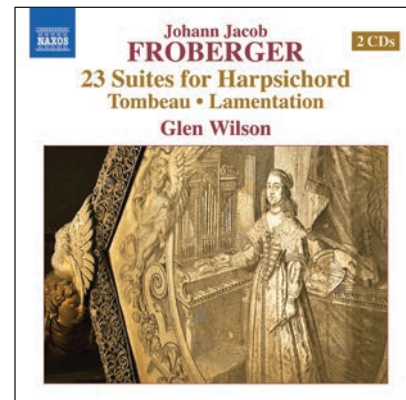
Masterful Froberger by Glen Wilson

Referencing admired compact discs brings us to *23 Suites for Harpsichord* plus *Tombeau* and *Lamentation* by the 17th-century composer Johann Jacob Froberger, recorded by harpsichordist Glen Wilson. American-born, a Juilliard graduate who studied with Albert Fuller, then a favored pupil of Gustav Leonhardt (1971–75), Glen Wilson has pursued his stellar career in Holland and Germany. The music heard on this two-disc album from Naxos provides more than two hours of evocative and individual harpsichord playing. I recommend this set highly and suggest that referencing Wilson’s extensive 15-page online essay (in which he sets forth his well-researched ideas that form the bases for the performances on Naxos 8.573493-94) will provide all readers a fascinating study of both composer and player.

An Internet search for “Glen Wilson Harpsichordist” will lead directly to his website: www.glenwilson.eu/. After chuckling at the home page’s whimsical drawing “Flying Harpsichord” by Emma Wilson, age 7 (1997), click on Articles and Sound Clips to access Article 6 (the Naxos-connected one). Also of immense interest and import is Article 1, “The Other Mr. Couperin,” in which Wilson, a deft and determined musicological sleuth, presents the probable answer to a dichotomy that has puzzled me for a number of years: why is Louis Couperin’s harpsichord music so much more polished and interesting than his compositions for the organ? Read Wilson’s quite remarkable online report and consider his well-reasoned conclusion!

A Recital Program by J. William Greene

Finally, in a fortuitous e-mail, I received a program recently played at Holy Trinity Lutheran Church in Lynchburg, Virginia, by J. William Greene. Readers of this column may remember encountering



Naxos Froberger CD cover

Greene’s winsome compositions for organ or harpsichord, especially his *Christmas Ayres and Dances* (see Harpsichord News, June 2015, p. 11).

In Part One of his recital the artist played a Peter Fisk single-manual harpsichord (2011), tuned in meantone. Works performed were by Frescobaldi, Dirck Janszoon Sweelinck (son of the better-known Jan Pieterszoon Sweelinck), Delphin Strungk, Dieterich Buxtehude, and (to continue our previous theme) the *Suite XXVII* (27) by J. J. Froberger, a formerly incomplete set of pieces now fleshed out to suite-length, thanks to several recent discoveries of additional source material. This suite begins with the short, but extremely pictorial *Allemande*, “written to document a marine tragedy that took place on the Rhine [River].” (A facsimile of the original manuscript is to be found in the Froberger/Wilson article cited above.)

For Part Two of this imaginative program, Dr. Greene offered four Couperin preludes from *L’art de toucher le clavecin* (recently the focus of Harpsichord News), and the artist confided that he added *Prelude Four* as an encore! The remaining selections were J. S. Bach’s *Overture*, BWV 820, Carlo Antonio Campioni’s *Sonata II in E Major*, and *Fandango* by Padre Antonio Soler. The harpsichord was a Frank Hubbard French 18th-century double-manual instrument from 1979, tuned in a well-temperament.

I am certain that a “Zugabe” [Encore] was well earned, and could only wish that I had been present to hear this decidedly unusual harpsichord repertory. Bravo! ■

Keep the correspondence coming! Address items to lpalmer@smu.edu or via post to Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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Choral Music

To our readers: This month's choral review is provided by Richard Hoskins, who serves as the director of music, organist, and carillonneur for St. Chrysostom's Episcopal Church, Chicago, Illinois.

The Novello Book of Hymns: 50 Hymn Arrangements for SATB Choir and Congregation, edited by David Hill, The Novello Choral Programme, NOV295878, \$21.99; www.halleonard.com.

Novello Publishing has an outstanding list of choral collections to which they've added this impressive volume of 50 hymns for choirs to sing in excellent SATB arrangements written to support strong, energetic congregational singing. The collection is expertly edited by David Hill, director of the London Bach Choir (formerly master of music at Westminster Cathedral, Winchester Cathedral, and St. John's College, Cambridge). He is eminently knowledgeable about the needs of choirs of all abilities to have well-written, exciting hymn arrangements that provide strong leadership for the singers in the pews. This generous compilation presents well-crafted, carefully considered, and interesting arrangements of well-known hymns by several prominent British composers. Organists and choral directors will find it a finely balanced, pleasing, and useful collection.

Hill's foreword on "The Role of Hymns" and "How to Lead the Congregation" is a very good read, a three-page masterclass on hymn playing and the leadership of organist and choir. In "The role of the organist" he stresses the importance of confidence in introducing and accompanying, tempo, careful practice, and suitable registrations. His discussion of "The role of the choir" reminds us that choirs are leaders of worship and must "inject new energy into hymn singing." He also highlights the importance of text consideration.

Many of the hymns included are well known to American congregations of all denominations, which all will find inspiring. Several hymns are sung in British cathedrals and churches to marvelous tunes that may be unfamiliar here but all of which should be sung. These arrangements, sung as anthems by the choir, would be a useful method of teaching these beautiful melodies to American congregations. The variety and richness of their texts would also greatly enrich our worship. Hymns suitable for every season of the church year are included, as well as hymns for general use. THE FIRST NOWELL is the only Christmas carol included here, for as David Hill notes: "Much has been done over the years to re-arrange hymns for Christmas, with David Willcocks blazing the trail in the 1960s."

Settings are by Richard Lloyd, John Bertalot, Philip Moore, Harrison Oxley, Christopher Gower, James Davy, James Bowstead, and Peter Miller, among others who are mentioned below. The arrangements are a well-balanced mix of classic and contemporary hymns with excellent choices for every tradition and worship style. All begin with an introduction clearly outlining the melody, designed to prepare the character of the arrangement. Several settings begin with a fanfare or toccata.

In general, the focus of each arrangement is on the organ accompaniment, providing interesting re-harmonizations, with preludes and interludes that set the tone for the verses and text. The choral parts are SATB, with some use of one, two, and three-voice textures, unison with descant, and three-part descants

over a tenor-bass melody. All can be sung entirely in unison. Choirs of all sizes, personnel, and abilities will find these rewarding to sing.

American choirs and congregations will appreciate the settings of: All hail the power of Jesus' name; Alleluia, sing to Jesus; Amazing grace; Be thou my vision; Come down, O love divine; Forty days and forty nights; Holy, Holy, Holy!; I, the Lord of sea and sky; Let all mortal flesh keep silence; Lord of all hopefulness; Make me a channel of your peace; My song is love unknown; The day thou gavest; The head that once was crowned with thorns; When I survey the wondrous cross; Ye holy angels bright; as well as several others.

Worthy of your consideration are several hymn tunes not included in all American hymnals that you might introduce to your choir and congregation: Maurice Bevan's CORVEDALE for "There's a wideness in God's mercy;" Christopher Robinson's arrangement of CRIMOND with the 1650 Scottish Psalter's paraphrase of Psalm 23; the stirring Welsh tune BLAENWERN for "Love divine, all loves excelling;" David Hill's arrangement of WAS LEBET for "O worship the Lord in the beauty of holiness;" Tom Wiggall's arrangement of COE FEN with its beautiful text, "How shall I sing that majesty;" and Jonathan Wikeley's arrangement of R. R. Terry's HIGHWOOD for the text "Hark, what a sound."

Organists will find the accompaniments quite interesting, with fresh harmonies to well-known tunes and, in several settings, technically challenging introductions and final verses. Some older and newer hymns, praise and folk-like songs are given serious, well-designed accompaniments, allowing them to be heard fresh and new. For example, a charming arrangement of "How great thou art" is accompanied by a bright organ scherzo, as is "Shine, Jesus, Shine." Meirion Wynn Jones's arrangement of Herbert Howells's hymn tune MICHAEL, with its profound Robert Bridges text, pays homage to Howells's singular harmonic language and writing. Organists familiar with Howells's organ works will appreciate his introduction's tribute to the Rhapsodies and Psalm Preludes.

The collection offers many well-written and interesting arrangements. In Stephen Jackson's setting of David J. Evans's "Be still, for the presence of the Lord," the organ accompanies the vocal line with luxurious chords and double pedal, meditative and mystical. Jonathan Wikeley's introduction to "Christ is made the sure Foundation," set to WESTMINSTER ABBEY, is a bright voluntary in the style of Purcell, the third verse is accompanied by a bright trumpet tune, the fourth verse has an SSA descant. James Burton's arrangement of "Dear Lord and Father of mankind" provides new harmonies for REPTON, as well as an SSA descant over lower voices for the fourth verse. Martin Neary's setting of "God save our gracious Queen" provides brilliant fanfares, useful for our patriotic texts set to Thomas Arne's melody. Matthew O'Donovan writes a thrilling introduction to "Jesus Christ is risen today," with a soaring descant for the final verse. Ralph Allwood provides a stirring arrangement of "Mine eyes have seen the glory" with an accompaniment presenting challenging technical demands, and includes a verse with a text not in our hymnals. David Hill's arrangement of C. Hubert H. Parry's LAUDATE DOMINUM provides a glorious alternative to the familiar setting we know.

The volume is attractively designed on octavo-sized pages, the music printed

clearly, with logical page turns. Priced at \$21.99, available from Hal Leonard in North America, it is certainly, as the English say, "good value" for the quality and number of arrangements.

The collection is highly recommended for its generous breadth of hymns, for the thoughtfulness and skill of its arrangements, and for David Hill's wisdom and care in its compilation. It provides a wealth of opportunities to invigorate congregational singing.

Book Reviews

In Search of Organs: Andrew Freeman, Priest, Photographer, and Scholar, Katharine Pardee (ed.). Reigate: British Institute of Organ Studies, 2016, pp. x + 308, hardback, £35; ISBN: 978-0-9955419-0-0. Available from www.bios.org.

Andrew Freeman (1876–1947) was a leading historian and photographer of the pipe organ in the last decade of the nineteenth and most of the first half of the twentieth century. His studies covered not only the British Isles but much of mainland Europe as well. Not a great deal is known of Freeman's life, but the first chapter of the book, written by Nicholas Thistlethwaite, is devoted to the few biographical details of him that are known. Freeman was educated at Cambridge University, where he obtained M.A. and B.Mus. degrees, and he then spent the first couple of decades of his career as a professional organist.

Around the beginning of World War I, Freeman converted from Methodism to the Church of England, and in 1915 he was ordained a priest in the Diocese of Southwark. After several curacies he became vicar of the united parish of Standish-with-Hardwicke in Gloucestershire in 1923, where he remained until his death in 1947. During the last half-century or so of his life he was prolific in writing on the history and design of the organ and in touring Britain and Europe, photographing historic organs. His photographs of organs are all the more valuable in that many of the instruments he photographed were destroyed in World War II.

The second chapter of the book, written by Christopher Kent, outlines the state of the history of the organ at the

time Freeman began his career and the earlier generations of organ historians that Freeman was able to draw upon. These include Charles Burney, John Hawkins, John Sutton, Edward Hopkins and E. F. Rimbault, together with older contemporaries of Freeman such as C. W. Pearce and Francis Galpin. The book's third chapter, by James Berrow, "Andrew Freeman: A Case History," is an interesting if somewhat rambling account of Freeman's contributions to the design of organ cases. Particularly noteworthy is Berrow's discussion of Freeman's contacts with M. R. James, provost of Eton College, classical scholar, and a well-known author of ghost stories. Also interesting are Freeman's contacts with architects such as Thomas Jackson and Stephen Dykes-Bower, also an organist and brother of John Dykes-Bower, the organist of St. Paul's Cathedral in London.

The next chapter, by Andrew Hayden, is devoted to Freeman's organ photography. By the time of his death Freeman had produced over 1,600 photographic plates of organs. At the beginning of the twentieth century, being an expert photographer required taking quite a lot of bulky equipment around with you, and the book reproduces Freeman's own satirical cartoons of the difficulties this involved. Chapter 5, by the book's editor, Katharine Pardee, concentrates on Freeman's continental tours and includes full color reproductions of some of the pages of Freeman's travel journals.

The final section of the book, pages 69–304, consists of full-page reproductions of 236 of Freeman's organ photographs. These are arranged in the chronological order in which the photographs were taken. They include not only well-known organs but also many that are quite obscure and quite a few that no longer exist. For example, even though it was only 25 miles from my childhood home in England, I had never before seen a photograph of the ornate case at St. Paul's Church, Weston-super-Mare, destroyed by German bombs in 1941. Nor had I ever seen photographs of the organ cases at St. Columba, Cologne, and St. Emmeran, Mainz, Germany, both destroyed by Allied bombing in World War II. There is an index of all the organs by location at the end of the book.

► page 14

Scattered leaves ... from our Scrapbook

From a review of Thomas Murray's
Symphonic Masterworks (Delos DE 3525)

"A scrumptious synthesis of music, performer, and instrument. Murray is indisputably at the forefront of transcription players on the scene today. His performances here demonstrate his unique penchant for recreating orchestral works, molding them into exciting, idiomatic repertoire on the organ. A panoply of colors and dynamics are coupled with flawless technique and an unerring sense of tempo and phrasing that make this music come to life in a refreshing, dynamic way. The instrument possesses a great diversity of tonal color and dynamic range. Utilizing double Swell enclosures enables seamless decrescendos from full organ to a mere whisper and reverse, particularly effective in symphonic repertoire and accompaniment. This is the art of the symphonic organ at its best."

James Hildreth
The American Organist

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► page 13

This is a remarkable book in a number of ways. Not least of these is the surprisingly reasonable price, especially if it is obtained at the reduced rate available through the British Institute of Organ Studies' website. It is a fine piece of scholarship as well as a work of beauty worthy of the most elegant of coffee tables. It is also essential reading for anyone interested in the history and design of organ cases.

—John L. Speller
Port Huron, Michigan

New Recordings

MacMillan, Howells, Whitlock, Saint-Saëns, Willan, David Baskeyfield, 1914 Casavant organ, Opus 550, St. Paul's, Bloor Street, Toronto, 2015. ATMA classique ACD22719. Available from www.ATMAclassique.com.

Cortège académique, MacMillan; *Prière*, Morel; *Rhapsody No. 3*, op. 17, Howells; *Scherzo*, Hollins; *Plymouth Suite*, Whitlock; *Naiades*, Vierné; *Prélude et fugue en si majeur*, op. 109, Saint-Saëns; *Studio da concerto 'Salve Regina'*, Manari; *Introduction, Passacaglia, and Fugue*, Willan.

David Baskeyfield, winner of the Grand Prize at the Canadian International Organ Competition in 2014, was born in England and was organ scholar at St. John's College, Oxford, during which time he studied organ with John Wellingham and David Sanger as well as reading for a degree in law. He currently resides in Rochester, New York, having earned the doctor of musical arts degree from the Eastman School of Music, and has given recitals in many countries including the United Kingdom, United States, Canada, Germany and Holland. On this compact disc he plays the 1914 Casavant organ, Opus 550, at St. Paul's Church, Bloor Street, Toronto. With four manuals and 106 stops, the instrument was claimed as the fifth largest organ in the world at the time it was built. Casavant subsequently rebuilt and enlarged it in 1955, and it now has 112 stops, including additional mixture and mutation stops that were carefully matched to the original. The church has warm if slightly murky acoustics, giving the organ considerable grandeur and presence.

The first item of repertoire is from the pen of Sir Ernest MacMillan, a Canadian composer who held the post of dean of the Faculty of Music at the University of Toronto. His *Cortège académique* was doubtless very useful at commencement and other university ceremonies. The piece contains a number of fanfare-like

passages in which Baskeyfield makes effective use of the Tuba, while in the second section he makes several seamless progressions between *pianississimo* and full organ. Next, Montreal composer François Morel (b. 1926) represents the French Canadian tradition of composition. Morel's gentle *Prière* (1953) is one of his only two organ works, the other being his *Alleluia* (1964). The *Prière*, in its textures reminiscent of some of the works of Jehan Alain, makes an interesting contrast with the sprightly MacMillan *Cortège académique*. Baskeyfield's sensitive use of the strings and flutes of the Casavant organ together with careful phrasing produces a tender and tranquil effect in a piece that at times fades away to almost nothing.

We turn then to compositions by three English composers. Herbert Howells's *Rhapsody No. 3* was written in London during a long night in World War I when he was kept awake by the sound of German bombs. Baskeyfield explores its restless and disturbed mood, suited to the occasion of its composition, with considerable understanding. The next piece was written a year earlier but seems to belong to a very different age. The blind organist Alfred Hollins came from an earlier generation than Howells, and he seems to have remained free of the angst that characterized some of the composers who lived during the war. Though written in 1917, Hollins's *Scherzo* breathes the atmosphere of buoyant optimism that typified pre-war Britain.

The third English composer represented on the recording is Percy Whitlock, who was more of a municipal than a church organist and spent much of his career presiding over the 161-stop, four-manual Compton organ of the Pavilion Theatre in the Bournemouth Winter Gardens. In 1937 Whitlock and his wife attended the annual convention of the Incorporated Society of Organists, which was held in Plymouth, Devon. On his return to Bournemouth, Whitlock wrote his *Plymouth Suite*, comprising five movements, each dedicated to a musician friend whom Whitlock and his wife had met at the ISO in Plymouth. The first movement is an *Allegro risoluto* in the course of which Baskeyfield again displays his flair for phrasing. This is followed by a soft, sensual movement, *Lantana*, which showcases the strings of the Casavant organ. According to the dictionary a lantana is a tree-like shrub, although Whitlock himself referred to it as a "wandering tree." The jaunty third movement, a *Shanty*, is most appropriate to the port of Plymouth with its long tradition of great naval officers such as Sir

Francis Drake and Sir Walter Raleigh. The fourth movement is also named after a tree: *Salix*, the willow tree, from which the organ stop Salicional takes its name. The final movement, *Toccata*, was dedicated to Dr. George Harry Moreton, the Plymouth municipal organist.

The booklet that comes with the compact disc suggests that the antiphonal effects were designed to exploit the divided organ at the Minster Church of St. Andrew in Plymouth. This cannot, however, have been the case, since the 1736 Parsons/1885 Cavaillé-Coll/1921 Hele organ in St. Andrew's, Plymouth, was not divided at the time when Whitlock wrote the piece. Nor was Dr. Moreton's Father Willis organ at the Plymouth Guildhall. Both these organs were destroyed by enemy action in 1941. It took the Germans more than a single bombing raid to destroy the organ at St. Andrew's. First it was damaged and taken to the builders' workshop for repair. It was repaired and reinstalled in the Minster Church, but then it was bombed again and completely destroyed the night before the rededication recital was to have taken place. Its replacement, the present four-manual Rushworth & Dreaper organ in St. Andrew's, Plymouth, though indeed divided, was not installed until 1956, ten years after Percy Whitlock's death. Nevertheless, in his performance of the *Toccata* Baskeyfield does manage to produce some extremely effective contrasts on the Bloor Street organ. The piece is technically quite demanding, but Baskeyfield takes it very much in his stride and his relaxed attitude belies its complexity.

We next pay a visit to France in the form of *Naiades*, op. 55, no. 4, from Vierné's 24 *Pièces de fantaisie*, a piece that always tests the manual dexterity of the performer. Not only is David Baskeyfield's performance note perfect, but he still manages to make the piece sensitive and animated. The French connection continues with Saint-Saëns's *Prélude et fugue en si majeur*, op. 109, after which Baskeyfield turns to Italy for a work by a less well-known composer. Raffaele Manari was professor of organ at the Pontifical School of Music in Rome. He dedicated his *Studio da concerto 'Salve Regina'* to his friend and colleague Fernando Germani, the celebrated organist of St. Peter's Basilica, Vatican City. As the notes suggest the piece was "a showpiece for [Germani's] legendary pedal technique." It is a virtuosic tour de force in the form of a French-style toccata with an elaborate melodic pedal, in which Baskeyfield's performance is worthy of Fernando Germani himself.

Finally, the last three tracks of the recording are devoted to Healey Willan's well-known *Introduction, Passacaglia, and Fugue*. Though born in England Willan spent most of his career in Canada. He famously described himself as "English by birth; Canadian by adoption; Irish by extraction; Scotch by absorption." He was a professor at the University of Toronto, as well as organist and choirmaster of St. Paul's Anglican Church, Bloor Street, Toronto, and later of St. Mary Magdalene's Anglican Church, Toronto, where the High Church tradition suited him rather better than St. Paul's. Nonetheless, because of his former association with the parish,

it is appropriate that David Baskeyfield should play Willan's music on the Bloor Street instrument. In composing the *Introduction, Passacaglia, and Fugue* Healey Willan took inspiration from Reger's *Introduction and Passacaglia in D Minor* and used it to create an original work of his own in a uniquely Anglo-Canadian idiom. In so doing he probably not only produced his own finest organ composition, but perhaps the finest piece of music written for the instrument in twentieth-century Canada. It is an exacting work, but Baskeyfield again plays it effortlessly.

David Baskeyfield's recording consists of a variety of organ works from the nineteenth and twentieth centuries. What makes it particularly interesting, however, is that it includes several lesser-known works among the well-known ones. Baskeyfield deserves to be considered one of the rising stars among today's young organists and this recording demonstrates the exceptional brilliance of his playing. It also gives us an opportunity to sample the various colors of one of Canada's largest and most famous organs.

—John L. Speller
Port Huron, Michigan

New Organ Music

The Keyboard Manuscript of Francis Hopkinson, Volume III, edited by H. Joseph Butler. Published by Wayne Leupold Editions WL600280, \$37.00. Available from www.wayneleupold.com.

Francis Hopkinson, born in Pennsylvania in 1737, commenced lessons on the harpsichord at age 17 and in 1763 studied with James Bremner, a relative of the Scottish publisher Robert Bremner, later succeeding Bremner as organist of Christ and St. Peter's Church, Philadelphia. He left four copybooks in manuscript, two of which are devoted to songs, the other two, undated, to keyboard pieces, with much of the material from the shorter manuscript being duplicated in the longer one. The longer copybook of keyboard pieces, here presented in a modern edition for the first time, contains 115 pieces on 178 pages. The contents are extremely diverse, with pieces by English and Italian composers predominating. I reviewed the first two volumes of this modern edition (see THE DIAPASON, November 2013) and am delighted now to have the opportunity to review the third and final volume.

This volume contains pieces 82 through to 115—the last piece, an anonymous fugal *Moderato*, breaks off after 40 or so bars. A further 11 pieces are anonymous, including a *Rondeau* in F, no. 86; a *Largo* in E-flat, no. 87; *Minuet* in D with some short-long rhythms, no. 91; *The Hay Maker's Dance*, no. 99; a rollicking 6/8 *Allegro-Pastorale alla Napolitana* in F, no. 101; with dynamic indications, *Marches* in D and F, nos. 106–7; *Aria* in G, no. 108; *Minuets* in D and G (both with Trios), nos. 111–112; and a *Largo* in C, no. 114, completely in dotted eighth note–sixteenth note movement.

The remaining 22 pieces are ascribed to 13 different composers. British composers are identified as William Felton with four pieces (*Air with Seven Variations* in F from his *Concerto*, op. 4, no. 2, no. 89 in this volume; *Larghetto* in G from the *Lessons for the Harpsichord*, op. 3, no. 5, no. 93; the through-composed *Concerto Lesson* in C, with indications of tutti and solo, identified as op. 1, no. 1, no. 100; and *Andante* in D from *Lessons for the Harpsichord*, op. 3, no. 6, no. 113) and two by Handel (a very serviceable



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arrangement of the Coronation Anthem, *Zadok the Priest*, no. 110, and the *Air in Berenice*, no. 97). No. 87 is the rather long *Aria di Caccia* in D by Mr. Burton, replete with hunting calls and dynamic indications of *piano* and *forte*. James Bremner provided a transcription of *The Earl of Kelly's Overture* in D, no. 95. The through-composed *Air* in A by Robert Valentine (who moved to Rome and became a naturalized Italian), no. 85, is taken from his *Sonata*, op. 4, no. 1.

From Germany there are two pieces by Carl Friedrich Abel—*Sonata* in C for harpsichord plus violin or flute in two movements (*Allegro con spirito* and *Presto*), no. 94, and a very competent arrangement of his three-movement Overture from the *Symphony*, op. 1, no. 3, with dynamic indications, no. 102 in this volume—and another three-movement piece (*Pastorale Presto* in D, *Larghetto* in G, and *Vivace* in D), the Overture from *Symphony* in D by Johann Stamitz, at 12 pages by far the longest piece in the volume.

Only one piece of French provenance is included, the *Air Champêtre* by Claude Balbastre (containing the trills but not the *pincés* of the original), no. 96, which may have been known from Thomas Jefferson, whose children had studied with the composer in Paris.

Italian composers are represented by a fine one-movement *Sonata* in G by Baldassare Galuppi, no. 98, and an equally impressive *Sonata de Sigr. Sarti* (Giuseppe Sarti), no. 105, and a lively *Allegro* and *Minuet* in D identified as being by a Ferrigo (of whom nothing seems to be known), no. 83. Other pieces by Italian composers include three smaller-scale works by Nicolo Pasquali, including the *Andante* in D with a figured bass, no. 84; a *Minuet* in G, no. 90; and *Air* in D with fast upbeat tirades in the right hand and dotted rhythms in both hands, no. 103; plus a somewhat longer *Minuet* in C by Gaetano Pugnani with all of the left hand in eighth-note triplets, no. 92. A *Largo* in D by Francesco Gasparini, no. 104, completes the keyboard pieces from Italian composers, but the opening piece in this volume, no. 83, is the song *Parlo ma sol parlando* by Felice Giardini, presented with the melody in the right hand over a figured bass, much of which is made up of oscillating octave Cs or repeated notes.

Many of the pieces are transcriptions of orchestral, operatic, or choral works by various European composers. Others are partially or wholly taken from original keyboard works, including several dances—the minuet being particularly popular as was the march (of which nos. 106 and 107 have a few figures in the bass to imply filling out the two-part texture, although this also works well as it stands). It is possible that these very competent arrangements were made by Hopkinson himself, as the only one specifically credited is Bremner's transcription of *The Earl of Kelly's Overture* mentioned above.

While the dances are better suited to the harpsichord and the dynamic indications of *forte* and *piano* in nos. 83, 87, 101, 102, and 109 may well imply the use of the burgeoning pianoforte, it should be remembered that many transcriptions and arrangements of popular chamber pieces were intended for both organ and harpsichord/pianoforte, according to the title pages of the prints. Also to be considered is the pianistic style popular in Italy in pieces headed specifically "Per il organo" and some movements by Galuppi printed in collections of sonatas for harpsichord that appear in manuscripts also indicated for the organ.

We should not forget, however, Hopkinson's own essay on stressing the need for dignity in the organ music played in church, thinking it "as offensive to hear lilt and jigs on the organ as to see a venerable matron frisking through the public streets with all the fantastic airs of a columbine." With this in mind, the number of pieces that would have been performed on the organ in this final volume may well be fewer than in the previous volumes. Only a few ornaments are marked—*tr* indicating a trill probably from the upper note, and small notes for appoggiaturas—but clearly the player has plenty of opportunities to add more, including mordents and beats to produce a tastefully elegant rendering.

This volume, together with the previous two in the series, provides an excellent insight into the great variety of pieces being played in Colonial North America in the late eighteenth century and into which composers were considered popular. Most pieces are not very difficult, but the longer pieces contain some passages that will test the player's dexterity. It is very clearly printed in a decent-sized font with six staves to a page and contains an extensive introduction, a few pages of facsimiles of pieces contained therein, and engravings of Christ Church, Philadelphia. There is a critical commentary, but more information on the identified composers would have been welcome. Who, for instance, was Ferrigo?

I am grateful to Jeffrey Schleff for his invaluable assistance in private communication.

—John Collins
Sussex, England

Siciliana and Arioso, Harold Stover. MorningStar Music Publishers MSM-10-677, \$9.00; www.morningstarmusic.com.

Currently retired from full-time church music work after serving churches in New York and Portland, Maine, Harold Stover directs the Portland-based chamber chorus Renaissance Voices, teaches at the Portland Conservatory of Music, and maintains an active career as a composer and organ recitalist. His compositions draw on many musical influences and are represented in the catalogs of Augsburg Fortress, ECS, MorningStar, and Paraclete Press. His works have a flair for instrumental color and he often approaches familiar forms in new ways.

These pieces are marked as a "Homage to RVW" [Ralph Vaughan Williams]. The *Siciliana* is in 9/8 time, with 6/8 measures here and there that give it a lilting feeling. The melody is lovely and slow moving over a series of chords in the left hand, which are constantly shifting chromatically and offer surprises to the player and listener. Approximately three minutes in length, the piece is in an A-B-A form with a short coda.

The *Arioso* is a well-matching piece to the *Siciliana*. In a similar fashion, the music begins with a lilting melody in 3/4 time, over a series of left hand chords. The chromaticism here is not offensive, and the melody starts low and works its way higher and higher. It appears in the right hand followed by a different version in, first, the left hand, then in the pedal before gentle sixteenth notes in the right hand transport the chordal melody along, building slowly with a gradual opening of the swell box. As left-hand sixteenths join the right hand, the pedal manages the melody, bringing the piece to a climax. Two measures, marked *ff*, constitute the loudest part of either piece before the music immediately

drifts back to *pianissimo*. Left-hand sixteenths accompany the melody one last time before the piece ends *ppp*.

Both pieces are rather easy, but require some watchfulness to catch the ever-changing accidentals. It is serviceable music and I have found occasion to play the pieces in several different church services. I recommend it highly. It is a useful addition to your library.

—Jay Zoller
Newcastle, Maine

New Handbell Music

There Is a Redeemer, arranged for 3–6 octaves of handbells, with optional 3–5 octaves of handchimes, by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2784, \$5.50, Level 2+ (M+).

This beautiful well-known hymn by Melody Green is masterfully arranged by Sandra Eithun. Each verse grows in intensity, providing the backdrop to the final verse, "When I stand in glory, I will see His face . . ." Many special effects include the optional use of handchimes, flowing LV (let vibrate) patterns, and suspended bells. Appropriate for any occasion of the church year.

Ring Around the Year, arranged for 3, 4, or 5 octaves of handbells, by Susan E. Geschke, Kevin McChesney, Cathy Moglebust, Anna Laura Page, Valerie W. Stephenson, Margaret R. Tucker, and Sondra K. Tucker. Choristers Guild, CGB759, reproducible, \$54.95, Levels 2 and 2+ (E+ – M).

The *Ring Around the Year* collection provides wonderful handbell music for use throughout the year. This reproducible collection is designed to meet the

needs of handbell choirs by helping to stretch their music budgets. Titles include *Children of the Heavenly Father, Come, Thou Long Expected Jesus, Shall We Gather at the River, The Holly and the Ivy, Jesus Walked this Lonesome Valley, Rejoice Greatly!*, and *Spirit of God, Descend Upon My Heart*. Most of the pieces are also suitable for general, non-seasonal use. Since there are several different composers writing for this collection, the pieces demonstrate a nice variety in styles and arranging. Easily accessible for most choirs.

Living Waters, arranged for 3, 4, or 5 octaves of handbells by Michael Mazzatenta. Lorenz Publishing Company, MLC201943L, \$5.50, Level 2+ (M-).

A tranquil, original work, this piece uses a flowing eighth-note pattern in the first and third sections and the echo technique in the chordal middle segment, providing a beautiful serene and meditative setting that will enhance any worship service.

Prayer for the Innocents, arranged for 3, 4, 5, or 6 octaves of handbells, with optional 3, 4, 5, or 6 octaves of handchimes, by Michael Helman. Lorenz Publishing Company, MLC201964L, \$5.50, Level 2+ (M+).

This piece was written in response to the tragic shootings in Orlando in June 2016, and for all those who have lost loved ones due to hate, intolerance, and violence. Appropriate for any occasion, this lyrical piece incorporates three key changes and an effective use of handchimes that should challenge the ringers and uplift the listeners.

—Leon Nelson
Vernon Hills, Illinois

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This will be our response to violence: to make music more intensely, more beautifully, more devotedly than ever before.
—Leonard Bernstein

On Sunday, June 22, 1941, Germany invaded Russia under the code name Operation Barbarossa, a plan that led to the Siege of Leningrad, the horrific isolation of a city of three million people. After systematically closing access routes to the city during the summer, the German army closed the last road into Leningrad on September 8, and during the ensuing 872 days nearly a million people died from starvation—one out of three people. Think about your neighborhood. The woman across the street you've never spoken to. The kid who delivers your newspaper. The men on the garbage truck. Your husband, your wife, your children. One out of three.

Dmitri Shostakovich was born in Leningrad (then known as St. Petersburg) in 1906 and established himself as an outspoken, provocative artist. In 1936, Joseph Stalin stormed out of the Bolshoi Theater after the third act of Shostakovich's opera, *Lady Macbeth of Mtsensk*. The next morning, the state newspaper, *Pravda*, wrote that Shostakovich was "playing a game" that "may end very badly."¹

Shostakovich wrote the first two movements of his *Seventh Symphony* in Leningrad as the siege began. He and his family were evacuated to Kuibyshev in central Russia in October 1941, after all roads were closed, during a period when 650,000 civilians were evacuated, mostly by boat across Lake Ladoga or by ice road across the lake as winter set in. There, he completed the symphony on December 27, 1941, dedicating it to the city of Leningrad. The orchestra of the Bolshoi Theater in Kuibyshev performed the premiere on March 5, 1942. Arturo Toscanini led the NBC Symphony Orchestra in the American premiere in a radio broadcast on July 19.

The people of Leningrad first heard "their" symphony on August 9, 1942. The score and parts were flown into the city by a pilot, skimming above the surface of Lake Ladoga to avoid detection. The Leningrad Philharmonic had been evacuated, and there were only 15 players remaining in the orchestra of the city's radio station, so the ensemble was filled out by musicians who were serving as active soldiers in the Russian army, released by their commanders for the occasion.

I hadn't thought much about Shostakovich's *Seventh Symphony* until last week when Wendy and I heard it performed in Carnegie Hall by the Boston Symphony Orchestra. Six minutes into the opening Allegretto, when the muffled snare drum started a relentless

ostinato and pizzicato violins introduced the seductive melody, I was on the edge of my seat. The oboe repeated the melody, echoed phrase by phrase by the clarinet, and the haunting tune repeated with ever increasing orchestration, ever more complex harmonizations, and ever expanding, even maniacal intensity until the orchestra reached a towering climax with all the thundering guns of the percussion section, and an astonishing closing statement of the theme by the bass brass, as powerful in that mighty orchestra as all the diaphonic fog horns the Coast Guard could muster from Maine to North Carolina.

We were dressed for a night at the symphony and seated on red velvet chairs in a box in the first balcony. The heat was on, the hall was comfortable, the lighting was perfect, and the legendary acoustics of Carnegie Hall brought every nuance of the complex score to every ear in the house. Each musician on the stage was playing a first-class instrument in perfect condition, and each was supported by a comfortable salary and pension plan. You could just tell that they had all practiced earlier in the day. And by the way, that was the first time I heard the BSO's new conductor, Andris Nelsons. Wow! They should keep him.

It takes about 75 minutes to play Shostakovich's *Seventh Symphony*. The program book listed a huge orchestra, with a phalanx of percussion, and almost as a footnote, "additional brass group (3 trumpets, 4 horns, 3 trombones)." Those bad boys and girls were seated in a long row, stage right, with the traditional brass section (3 trumpets, 4 horns, 3 trombones, tuba) seated stage left.

That first performance in Leningrad must have been a very different experience. If you were a musician serving in the Russian army, you hadn't practiced in months. Your fingers were rough and stiff from the rigors of military life. Your lips were blistered and raw. You were hungry and malnourished, and your health was sketchy. Maybe there was a morning muster of your unit when the commanding officer barked, "All musicians, one step forward." What would that mean?

You were released from duty for this special performance and smuggled across the lake to the starving city, where people were trading cats with their neighbors so they didn't have to eat their own pet. Death was everywhere. Water, electricity, sanitation, and medical care were scarce. Your violin was in a closet, untouched for months, maybe years. You tried to tune it and a string broke. Did you have a spare? If not, too bad, because the shop had been closed since the owner died. Your fingers felt like hammers on the fingerboard, your neck and chin chafed as you tried to play. But you played your heart out.

The performance was broadcast by radio, and over loudspeakers in public places. I bet that not one member of that audience was sitting on red velvet. I wonder if there's a Syrian refugee at work on the score of the *Aleppo Symphony*.

A cathedral in ruins

On November 14, 1940, the German *Luftwaffe* (Air Force) dropped more than 36,000 bombs on the city of Coventry in Great Britain, killing more than 1,400 people. Hundreds of structures were destroyed, including St. Michael's

Cathedral. Besides the human loss and suffering, think of the cultural and historical loss. How many works of art, how many rare books, how many pipe organs were destroyed during that attack?

I was seven days old when Queen Elizabeth II laid the cornerstone for the new Coventry Cathedral on March 23, 1956, and the controversial contemporary structure was consecrated on May 25, 1962. Benjamin Britten was commissioned to write a choral work for that occasion, with freedom to choose topic and content. Britten's *War Requiem* comprises a combination of the Latin Requiem Mass and nine poems of the British poet, Wilfred Owen, who at the age of 25 was killed in action in the British army during World War I, seven days before the Armistice of 1918.

War Requiem is dedicated to Roger Burney, Piers Dunkerly, David Gill, and Michael Halliday, all close friends of Benjamin Britten and his partner, the tenor Peter Pears, who were killed during World War II. Like Shostakovich's *Seventh*, *War Requiem* is scored for a huge force of musicians, including full orchestra, chamber orchestra, four-part chorus, soprano, tenor, and baritone soloists, a boy choir (at a distance) accompanied by a chamber organ or harmonium, and grand organ. It's about five minutes longer than Shostakovich's *Seventh*, and it rings with the deepest emotions.

Wilfred Owen became well known as a war poet posthumously. He was commander of a rifle brigade, and the poems that Britten chose to include in *War Requiem* were written in the field. Imagine the young man on a bedroll in a military camp, writing *Sonnet on Seeing a Piece of our Heavy Artillery Brought into Action*:

Be slowly lifted up, thou long black arm,
Great Gun towering toward heaven, about
to curse;
Sway steep against them, and for years rehearse
Huge imprecations like a blasting charm!
Reach at that Arrogance which needs thy harm,
And beat it down before its sins grow worse.
Spend our resentment, cannon, yea disperse
Our gold in shapes of flame, our breaths in storm.
Yet for men's sakes whom thy vast malison
Must wither innocent of enmity,
Be not withdrawn, dark arm, the spoilure done,
Safe to the bosom of our prosperity.
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from
our soul.

I had to look up some of the words. In English, there are many words for curse.

He plays like a German.

Charles-Marie Widor (1844–1937) is one of the towering figures of the pipe organ. He was born into a family of organbuilders in Lyon, France, and his earliest studies were with his father François-Charles, a church organist. The great French organbuilder, Aristide Cavaillé-Coll, a friend of the Widor family, encouraged young Charles-Marie to go to Belgium to study with Jacques-Nicolas Lemmens at the Royal Brussels Conservatoire.

Louis James Alfred Lefébure-Wély (1817–1869) was a prominent French organist, known for his many



The ruins of Coventry Cathedral (photo credit: Nigel Allcoat)

compositions in "popular" style. I have enjoyed playing his music, especially programming the famous Sorties as rollicking larks, foils to more serious, meaty music. Cavaillé-Coll advocated Lefébure-Wély, arranging for him to play the dedication recitals of many of his prominent organs. It's no accident that he was installed as organist at the Church of Saint-Sulpice in 1863, home to Cavaillé-Coll's monumental magnum opus completed in 1860. But by that time, the young Widor was in Cavaillé-Coll's sights as a young genius who represented the future of serious organ playing and composition, and Cavaillé-Coll apparently grew tired of Lefébure-Wély's shallower antics, feeling that his huge and sophisticated organ was deserving of a more serious musician. Legend has it that Cavaillé-Coll made life miserable for Lefébure-Wély, even hinting that contributed to his death.

In the late 1860s, Paris was in a state of political tension as Prussia was on a tear toward German unification, and the French Empire of Napoleon III anticipated and feared that if the Prussians succeeded, the balance of power in Europe would be upset. Sure enough, on July 16, 1870, France declared war on Prussia, and three days later, the Germans invaded France.

With that political climate as background, Cavaillé-Coll championed the 26-year-old Widor to the rector at Saint-Sulpice, but Parisian organists, many of whom must have wanted a crack at the plum position, protested that Widor "plays like a German."² That explains why the rector offered Widor a temporary position, feeling the weight of Cavaillé-Coll's recommendation, but not making a full commitment. Widor started his legendary tenure in a France occupied by Germany. Marcel Dupré, in his memoir *Recollections*, shares Widor's telling of presenting himself at the rectory when the year was up, hoping for an upgrade in his status. The rector simply wished him "Happy New Year," so Widor assumed he should just keep playing—64 years as temporary organist!

Marcel Dupré succeeded Widor as organist at Saint-Sulpice in 1934. German troops marched into Paris on June 14, 1940, starting the occupation that lasted until 1944. In his memoir, Dupré wrote that as the occupation began, while many Parisians were fleeing the city, he and his wife Jeanne stayed at their home in Meudon, about 6½ miles from Paris. The city was deserted and transportation was stopped. For the first two Sundays, Marcel and Jeanne Dupré walked together back and forth to Saint-Sulpice: "Our fatigue was nothing compared to the joy we felt when we reached the organ, and I know that the parishioners still remaining in Paris found comfort when they heard it."

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A few days into the occupation, German officers visited Dupré's home in Meudon, where there was a clear view of the entire city. The Germans intended to install anti-aircraft guns on the roof of Dupré's *salle d'orgue*. When they saw the hall's interior, they thought it was a chapel, but Jeanne Dupré told them that a musician worked in that room. The Germans reconsidered, and occupied the roof of the house next door, evicting the woman who lived there.³

A cold night at Stalag VIIIA

Olivier Messiaen (1908–1992) was a soldier in the French army during the German invasion of 1940 when he was captured and taken to a German prisoner-of-war camp in Görlitz, near the modern border between Germany and Poland. Fellow prisoners included the clarinetist Henri Akoka, violinist Jean le Boulaire, and cellist Étienne Pasquier, which explains the unusual instrumentation of *Quatuor pour la fin du temps* (Quartet for the End of Time), which Messiaen wrote after his arrival at Stalag VIIIA. Karl-Albert Brüll, a sympathetic guard, provided Messiaen with paper and pencil.

The premiere of the quartet was presented on January 15, 1941, in an unheated space in Barracks 27, using instruments that Brüll helped procure. The performance was announced with a flyer bearing an official stamp, "Stalag VIIIA 49 geprüft" (approved). There was an audience of about 400 prisoners, with German officers sitting in the front row.⁴

Messiaen's deep Catholic faith was at the heart of the composition. In the preface to the score, he quoted from the Book of Revelations, Chapter 10:

And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire . . . and he set his right foot upon the sea, and his left foot on the earth. . . . And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever . . . that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished. . . .

The opening movement is titled *Liturgie de cristal* (Crystal Liturgy). In the preface, Messiaen described the movement:

Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane, and you have the harmonious silence of heaven.

Imagine the mix of emotions of prisoners of war, playing that new music on beat-up instruments in a frigid prison room, with their captors in the audience shivering among the other prisoners, the throng listening to music expressing the sadness, the rage, the pathos of war.

Just another gig

Have you ever felt that a gig was a nuisance? "Do I really have to play that wedding on Saturday or grind out another Sunday in the heart of Pentecost?" Is your phone sitting on the console on "silent" while you're playing a service? Have you ever sent a text from the bench during a sermon? When I receive a text from an organist at 10:42 on a Sunday morning, letting me know that the swell shutters are squeaking, I know that his eyes are not on the road, and that his heart is not in church.

I keep two artifacts in the top drawer of my bureau in our bedroom in Maine. One is a note I received 25 years ago from a soon-to-be bride. I had met with

her and her fiancé a few evenings earlier to help them choose the music for their wedding. It's a simple drugstore thank-you card, and the handwriting is childish (the transcription is verbatim):

Mr. Bishop, we wanted to thank you for such a nice night, we had picking out our music. You were so very nice, the way you helped us, pick out what we wanted. I am sure our wedding day will sound beautiful, thank you again for your kindness. Steve and Ruth.

Maybe Steve and Ruth's wedding was another go-round of Wagner, Mendelssohn, and *Jesu, Joy of Man's Desiring*. Did I think it was just another gig I had to finish? Doesn't matter. It was important to them.

Music matters. Music is important. A bride and groom and a war-torn city have something in common. They can express themselves through music. If you think you're a vendor providing music, standing in line for a check with limo drivers, florists, and caterers, you're missing something. Anyone can wrap bacon around a scallop. You know how to play the organ. You're providing a sacred art. It matters to people. You're their voice.

So pretty

The second artifact in that bureau drawer is my draft card, dated April 15, 1974. The draft had ended in 1973, but the Selective Service issued numbers to all American men born in 1954, 1955, and 1956, in case the draft was extended. I had to report to Local Board No. 108 in the Fresh Pond Shopping Center in Cambridge, Massachusetts. (There's a McDonald's in that storefront now.)

In 1968, while war was raging in Vietnam, Cambodia, and Laos, Leonard Bernstein wrote the song, *So Pretty*, with lyrics by Comden and Green for a fundraiser for Broadway for Peace, where it was premiered by Barbra Streisand, with Bernstein at the piano. A child is learning in school about a far-away place, wondering why the pretty people are dying. The teacher replies, ". . . they must die for peace. . . ."⁵

Notes

1. Book review: "Leningrad: Siege and Symphony," *The Washington Post*, Peter Finn, October 3, 2014, quoting from the book by Brian Moynahan.



2. That story was told to me by Daniel Roth, current organist at St. Sulpice, as we walked together up Park Avenue in New York after he played a recital at the Church of the Resurrection.

3. Marcel Dupré, *Recollections*, page 107, Belwin-Mills, 1972.

4. Alex Ross, "Revelations: The Story behind Messiaen's 'Quartet for the End of Time,'" *The New Yorker*, March 22, 2004.

5. You can read the lyrics of *So Pretty* here: <https://www.antiwarsongs.org/canzone.php?id=7245&lang=en>, and hear Deborah Voight singing it on YouTube: <https://www.youtube.com/watch?v=MrYlwwRmv8c>.

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Helping Students Choose Fingerings

After two months spent on something interesting and useful yet rather tangential to organ teaching (the clavichord), I have decided to tackle something probably the most direct and nitty-gritty of anything in the whole field: how to help students choose fingerings for their pieces. This topic is tricky and subject to different approaches.

I have certainly alluded to this from time to time while writing about other things. But I have yet to write about it directly and systematically, or in a sustained way. It is fundamentally important. To start with, there is no such thing as a student's playing a piece, even playing through it first time slowly, or playing one hand or a brief passage, without there being a fingering. (The fingering on an initial play-through might be largely random, and that might be a problem or might be fine. That is part of this discussion.) There is also a way of talking about what it takes to learn a piece that though laughably formulaic is also not untrue: namely, if you have a fingering and then practice efficiently you will learn the piece. I have written a lot about efficient practicing. I now focus on the first part of that formula.

All of the above also applies to pedaling. I focus on fingering here because I think that the technical issues involved in making fingering choices and those involved in making pedaling choices are different enough that juggling a discussion of both would just be confusing. (Confusing for the writer!) Fingering choices are more multifaceted and the questions more complex, though similar in some principles. I hope that the process of thinking about not teaching fingerings but teaching how to devise fingerings will suggest a useful framework for thinking about the same thing with respect to pedaling. I will write about that in the future, separately.

It was a premise of the way that this column was originally established nearly ten years ago, fairly short, but appearing every month, that I could afford to write in a leisurely way about an important topic, and that I wouldn't have to try to get any subject sorted in any one column.

I take full advantage of that now. We will probably spend the whole summer analyzing and musing about fingering. If you have a fruitful approach to guiding your students towards making good fingering choices for themselves and also can help them learn how to practice well (and can cajole them into wanting to practice well, at least much of the time), then you have done by far the largest part of what you can or should do as to the practical core of the teaching process. The more soundly and smoothly this can unfold, the easier it then is to delve into interpretive, artistic, historical, philosophical, matters, and to issues arising out of the particular musician-like personality of each student and his or her goals and aspirations.

This month I write about fingering and some of the issues involved in choosing fingerings. Along the way I will mention a few somewhat random ideas, thoughts, or images that I think are interesting.

Let's start with one of those. I have always found it hard to grasp the notion that the "fingering" used by legendary great composers or performers of the past was the very same kind of thing that we do when we come up with fingerings and apply them. Did Bach or Franck or Sweelinck or Widor really just push keys down with the fingers of perfectly normal hands, and in so doing choose from among the same kind of patterns that we work with? Yes, of course they did. But as with every aspect of the notion that the great figures of old were people just like the rest of us, this is something that I find it hard to comprehend. (This is especially true as to Bach, but otherwise it tends to feel more difficult the farther back I go in time. Did Cabezón or Schlick have hands much like mine and sometimes sit there wondering whether to reach for that note with 4 or 5? Yes!) One point of musing about this is to try to demystify fingering itself a little bit. Everyone who has ever played a keyboard instrument has had to think about fingering and has faced the same broad constraints about how fingers can or cannot grapple with keys.

Not everyone has always been grappling with the physical act of fingering, its logistic limitations as well as its possibilities, towards the same ends. This is true along the various axes of performance style.



Gavin Black's hands

Some player/composers and their musical cultures were looking to create a lot of legato, others were not. Some were frequently required to deal with thick chords, other much less so, or nearly not at all. And so on. One of the big questions about fingering and about the challenge of guiding students toward being able to choose fingerings is how to integrate our awareness of how any composer might have approached fingering with other (logistic, musical, practical) considerations.

But there are also two distinctions related to each other that are perhaps even more interesting. First, most players of the past were mostly improvising. This is probably truer the farther back you go. The relationship between fingering-planning (which is pretty much what we mean when we talk about fingering as an act) and the music must be different if you don't know what the music will be before you sit down to play. That suggests a concept of the act of fingering that must include some blend of real planning and maintaining habits that permit fingering on the fly. Fingering on the fly is something that we mostly discourage when helping students to learn repertoire. What does the ubiquity of that practice over many centuries tell us about possible approaches to planned fingering?

The second point about old-time performing circumstances is that for the first many centuries in the history of organ playing, it was not the norm for players to play much old music or to be concerned at all with playing old music in the way that the creators of that music would have played it. That is not to say that no one prior to, say, the early nineteenth century ever paid attention to music of earlier eras. Some musicians studied such music. We know that Bach studied Frescobaldi and de Grigny, for example, as well as composers who were more recent or more directly part of his own musical lineage, such as Buxtehude and Pachelbel. But there is no reason to believe either that he engaged in public performance of their music or that when he looked through their pieces he was thinking about their fingering or other performance practice issues. He may have done so, and other composer/performers who paid some attention to older music may have done so, but if so it was under the radar screen of history.

The first issue that we have to think about in teaching fingering to students is what students. And the answer is a usual one: that the more of a beginner a student is the more systematically we need to address things that are practical

and basic. This is both an obligation and an opportunity. If someone is studying with a teacher as a beginner, then that teacher can do things "right" from the beginning, whatever that means. A student who has already accomplished some playing or who is already quite advanced will already have an approach to fingering. That approach may be fully worked out and successful, or may be deeply problematic, or somewhere in between. It may be intuitive and successful, but still benefit from being made more analytical. It may be intuitive and insufficiently efficient or fit any number of different patterns. Then with organ (and harpsichord or clavichord), unlike with piano, we have the situation that seems like a special case but is in fact the most common—namely, that a student comes to us as an established player of the piano with established piano fingering habits. In this situation, work on fingering necessarily keeps coming back to questions of the differences in fingering considerations between piano and organ.

I want to sketch out my thoughts about all of this with an eye mainly on the student who is at least near the beginning of studying. It seems like the best way to teach myself or to invite any other teacher to think about how to teach fingering is to start with a conceptually complete picture. How can we teach a student good fingering habits from scratch? What is the overall framework or concept involved in that work? But the notion of re-shaping, steering, helping someone who already has well-established relevant skills, but also possible problematic habits, always must be kept in mind.

Factors in choosing fingerings

What considerations shape fingering choices? There are quite a few, and they sometimes complement one another but also sometimes seem to push in different directions. Some of them are:

1) What would the composer have done? I mention this first not because I think that it is most important, but because it ties in with some of what I have already discussed above. What do we know about how a composer would have fingered his or her music? Do we know that from the composer directly or from students or contemporaries of that composer? How much detail do we have? How much are we filling in or extrapolating? Whatever we know, or reasonably believe, that a composer did, do we know why? Can we make plausible deductions about why? What were the musical goals if there were any? Or were the goals more practical or logistic?



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Hands at the harpsichord



Another view

2) What about physical logistics or comfort? Are there ways of executing passages that are easier than others? The answer to this is sometimes yes. Also, quite often the answer is a modified yes: there isn't one fingering that is the easiest or most comfortable, but there are some that are more so and some that are less so. The comfort or ease of fingerings may well differ between one player and another. When it seems to differ, the question is whether that results from some legitimate difference that should be respected or just of habit, which perhaps should be respected or perhaps challenged.

3) Habit. This is worthy of its own category. Anyone who has ever played at all has certainly become more accustomed to some patterns and approaches than to others. Some of these habits are limiting. For example, it is common to observe players avoiding the fifth finger as a general rule. That can be a very bad idea: endless problems can cascade from this. Many players have habits when it comes to trill fingerings, usually using fingers 2 and 3 as a default and avoiding 4 and 5, or sometimes orienting trills around the thumb just by habit when that is actually physically awkward. It is crucial, especially when working with established players, to think about what habits can be relied on for ease and comfort and which ones should be questioned. (Come to think of it, this is most important and most difficult working with oneself!)

4) Hand position. I have written about this in passing quite a bit. In this series of columns I want to explore the relationship between hand position and fingering directly, and with an eye on how it shapes choices. There are ways of holding the hand in relation to the wrist and arm that are physiologically sound and other ways that produce tension and possibly pain, and that can even lead to injury. Since the keyboard is fixed and the player's sitting position is more or less fixed, addressing keys with particular fingers ties in very closely with hand position. It is interesting to think about the causality going both ways: "this is the fingering I want, so let's see what it implies about hand position," but also "this is the hand position I want, so let's see what it implies about fingering."

5) Repetition. If the exact same passage is repeated, it probably makes sense to use the same fingering. Sometimes there maybe a reason that it does not, but it's always worth thinking about.

6) Patterns. Passages that are similar in shape to one another might well suggest similar fingerings. Sometimes patterns that are musically very similar or identical are not the same physically, usually because of something different about sharps and flats. Patterns are useful but should not tie us in to doing things that are actually not the best.

7) Memorability. Repetitions and other patterns are useful for fingering planning in that they increase our ability to remember fingerings without extra effort. If it is possible to take ease of remembering into account in planning fingerings, that can be useful.

8) Interpretive considerations. The most common and straightforward of these is articulation. If two successive notes need to be really legato, then the first one must be played in such a way that it can be held through the beginning of the second one. This usually means that the two notes must be played by two different fingers. If two notes don't have to be legato, or if the choice interpretively is for them not to be, then that fingering restriction is lifted.

9) The instrument. Are there some instruments that suggest different fingerings? Are there situations in which working out a fingering in the abstract, however

conscientiously, will not help produce the best fingerings when it comes time to play on a particular instrument? This could be about feel and keyboard logistics, or about intrinsic instrument sound, or about room acoustics. It can also be about controlling pipe speech or winding in instruments that are sensitive to such things.

These are some considerations about the content of fingering choices. That is a separate thing from how we help students learn to think about these choices, a necessary precursor. The main fork in the road about working with students about fingering is this: how much should I as a teacher give my students fingerings directly, and how much should I talk to them about principles but ask them to concoct their own fingerings? I will discuss that next month.

People's hands are more different physically than you might think. This has to do with overall size and with the relative long/thin or short/stubby aspect of the fingers. But it also has to do with specifics that affect keyboard fingering directly, like the length and position of the thumb with respect to the second finger, the length of the fifth finger, the question of



which is longer as between the fourth and second fingers, and how they both relate to the third finger. The accompanying scan is of my hands: short thumbs, long fifth fingers, fourth and second fingers very close to each other in length.

Take a look at your own! ■

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



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Bryan Anderson



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Bryan Anderson is a native of Georgia. Currently working toward a master's degree at Rice University under Ken Cowan, Anderson's undergraduate work was at the Curtis Institute of Music in Philadelphia, where he earned degrees in organ (studying with Alan Morrison) and harpsichord (with Leon Schellhase). A rising concert artist, he has performed at such venues as the Kennedy Center, Verizon Hall in Philadelphia, Woolsey Hall at Yale, Boardwalk Hall in Atlantic City, Princeton University Chapel, and the Cathedral of St. John the Divine in New York. He has been featured in performance at conventions of the American Guild of Organists and the Organ Historical Society. His recent positions have been as organist at St. Mark's Episcopal Church and Tenth Presbyterian Church in Philadelphia, as well as serving as an assistant organist of the Wanamaker Grand Court Organ in Macy's department store for several years. During 2015–16, Anderson held the post of organ scholar at Wells Cathedral in Somerset, England. He serves as an organist at St. Paul's United Methodist Church in Houston, Texas. In addition to work as an organist, Anderson has enjoyed extensive collaboration as a chamber musician, performing many times as a continuo artist and ensemble pianist. His website is www.bryan-anderson.com.

An interesting fact: I make hobbies of longboarding and studying ancient Akkadian.

Proudest achievement: I am most proud of becoming a competent improviser (by my own standards). It was not something I was exposed to early in training, and it is relatively recently that I feel confident in that skill set, especially liturgically.

Career aspirations and goals: One of my goals is to build church music in a place that doesn't already enjoy a great program. If I could help make something "from the ground up," I would consider it really useful and enjoyable work. I also aspire to be in a position (academic, ecclesiastical, or unofficial) where I could regularly present curated concerts. A concert with some kind of focus can be more rewarding than a "touring" recital program, and I would like to have more outlets in that direction.

Congratulations Bryan Anderson

on your selection to the 2017 Class of 20 Under 30!

Your artistry and accomplishments are amazing.
Love from Mom and Dad and all the family.

"Praise Him with stringed instruments and pipe." Psalm 150:4b (NASB)

CHRIST CATHEDRAL

congratulates our amazing organist

DAVID BALL

Our #1 of 20 under 30

CONGRATULATIONS

David Ball

"20 under 30" Class of 2017

From Paul Jacobs and The Juilliard School

David Ball

Congratulations from the Orange County Chapter of the American Guild of Organists

CONGRATULATIONS TO OUR TWO HONOREES

Viktoria Franken

Class of 2017

Trevor Dodd

Class of 2016

Our Two "20s under 30!" Buzard Pipe Organ Builders

David Ball



photo credit: Cris Costea

Juilliard-trained organist **David La'O Ball** (BM 2014, MM 2016) serves as organist and assistant director of music at Christ Cathedral in Orange, California (formerly Crystal Cathedral). David is a well-lauded young performer—*The New York Times* declared his appearance in Juilliard's FOCUS! Festival "a rousing performance," and his performances have been broadcast on American Public Media's *Pipedreams* and New York City's WQXR.

As part of a wide-ranging musical vision for 21st-century collaboration—a vision cultivated during his time studying at Juilliard with Paul Jacobs—Ball is committed to making the "King of Instruments" play well with others. He has spearheaded a number of chamber recitals, performed as an orchestral musician, and commissioned multiple new works for the organ. His website is www.davidballorgan.com.

The only thing matching Ball's passion for performance is his commitment to liturgical music. From his earliest days as organ scholar under John Romeri at the Cathedral Basilica of St. Louis, Ball played and accompanied the basilica's choirs in performances across the country and in Rome, Italy. While at Juilliard, he worked as the assistant director at St. Malachy's—The Actors' Chapel. Currently, as Christ Cathedral organist, Ball's music underpins an array of services and events, accompanying the cathedral's choirs and supporting the diocese's diverse congregation.

An interesting fact: I only just got my driver's license after moving to California. Starting to drive as a Southern California driver probably wasn't the easiest introduction to the skill. Also, I've always been deathly afraid of roller coasters—but since my new job is essentially down the street from Disneyland, I've been working towards conquering that fear. Actually, the driving has helped, I think. There are plenty of similarities between riding roller coasters and driving in Southern California traffic—high speeds, sharp turns, sudden stops, especially the way I drive!

Proudest achievement: Probably my degrees—I earned both my Master of Music and Bachelor of Music degrees at the Juilliard School in New York City. It was an incredible amount of work, and there were plenty of times when it certainly didn't seem like I'd ever make it through, but I did! Ear training with Mary Anthony Cox and all!

Career aspirations and goals: Being a church musician is my passion. I love playing recitals and concerts, but I grew up as a church musician, and in the midst of a big liturgy, or a small, intimate one, is where I truly feel most fulfilled. I'm living the dream right now as a cathedral organist, and could only hope to continue doing what I'm doing, and perhaps to have a cathedral program of my own to run someday.

Viktoria Franken

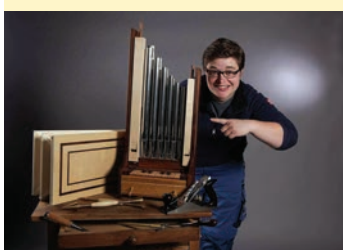


photo credit: Stefan Moritz Photo Design

Viktoria Franken started organbuilding in 2008 at H. P. Mebold in Siegen, Germany, where she was trained in the historic craft of organbuilding and as tonal assistant. She also attended the Oscar Walcker School for Organbuilding in Ludwigsburg, Germany, where she earned a certificate of completion as well as a certificate of apprenticeship in organbuilding from the chamber of crafts in Stuttgart, Germany. In 2012 she began work at Killinger Pfeifen, Freiberg, Germany, where she mastered special skills in assembling and prevoicing reed pipes.

Since 2015 she has worked for John-Paul Buzard Pipe Organ Builders in Champaign, Illinois, as a tonal assistant. She is responsible for soldering, pipe repairs, racking, and pipe-related woodworking. She is being trained in all aspects of voicing and placement of pipes in the organ.

An interesting fact: I love being out in my yard gardening, growing vegetables, as well as cooking.

Proudest achievement: Growing up in a small village and working in a five-person shop, I never imagined being anywhere else other than in Germany. Now I live in the United States and work at places I just knew from television previously. I'm proud having this awesome opportunity and loving what I do for work.

Career aspirations and goals: I want to become a voicer! Creating sounds that will touch people deep in their souls and make them feel them just like I was touched by sounds as a little kid.

THE DIAPASON's third annual "20 Under 30" selections came from a field that included over 110 nominations. 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 and clavichord, 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.

One candidate was nominated and selected, after which it was determined the nomination contained an erroneous birth date. The candidate has an exemplary list of accomplishments to his credit; however, because he is now above the age of 30, we had to remove him from our list of 20. We are grateful for his graciousness in this process. This experience proves that all persons who submit nominations to our 20

Under 30 program must ensure that they provide accurate and confirmed birth dates for all nominees! The staff of THE DIAPASON determined this year's class would thus have 19 people, not 20.

In order to assure that future classes of our 20 Under 30 program continue the level of excellence of our previous three classes, the staff of THE DIAPASON has decided that this will now be a biennial event. Nominations will again open for 20 Under 30 in December 2018 for our Class of 2019. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America (APOBA) is graciously providing a one-year subscription to our 20 Under 30 Class of 2017.

Christopher Grills



photo credit: Bryan York

Christopher Grills is leading a multifaceted career as clavichordist, harpsichordist, church musician, opera director, and tuning and temperament scholar. Grills's special affinity for the clavichord has brought him to attention on the international music scene. In 2013 he performed on the clavichord at Musica Antiqua a Magnano in Italy, and in May 2017 he will perform at the Nordic Historical Keyboard Festival in Finland.

Originally from Joplin, Missouri, Grills is the first student in North America to pursue graduate studies focused on the clavichord. He earned his Master of Music in historical performance at Boston University under the tutelage of Peter Sykes and received a full-tuition scholarship to pursue his Doctor of Musical Arts degree at the same institution. He has been featured in interviews in *The Joplin Globe* and in *Tangents*, the bulletin of the Boston Clavichord Society.

Grills is a collaborative keyboardist and performs harpsichord continuo with the Harvard Baroque Chamber Orchestra and the Boston University Baroque Orchestra. He is currently co-directing the Boston premiere of the Hasse opera *Alcide al Bivio* with the Harvard Early Music Society. He is organist at First Congregational Church in Chelsea, Massachusetts.

An interesting fact: At age 12, I wrote a historical monologue on Thomas Jefferson and performed it in period costume, which won an award in a competition called National History Day. I was later invited to reprise it at the annual Fourth of July celebration at the U.S. National Archives.

Proudest achievement: My proudest achievement is overcoming the limitations of my autism, learning how to interact with and love others, and getting to where I am in life now. I feel like I've become an inspiration for other young people with disabilities—nothing can stop us from achieving our dreams!

Career aspirations and goals: I plan to continue to professionally promote, on both a local and global scale, an interest in and awareness of historical performance practices in all musicians at all levels of musical instruction, as well as the broader inclusion of the clavichord in the 21st-century musical scene. Upon completing my doctorate, I hope to secure a music director position that can provide the financial stability to pursue my dreams and a venue to create and inspire music among congregants and the general public alike. I aim to eventually direct my own Baroque orchestra and perform and record lesser-known solo keyboard, chamber, orchestral, and opera works.

Nathaniel Gumbs



Nathaniel Gumbs is a native of the Bronx, New York, and is currently a candidate for the Doctor of Musical Arts degree, studying with David Higgs at the Eastman School of Music in Rochester, New York. He received the Master of Music degree in organ performance from Yale University, New Haven, Connecticut, and the Bachelor of Music degree in organ performance from Shenandoah

Conservatory, Winchester, Virginia. His former teachers include Martin Jean and Steven Cooksey. As a young artist, Gumbs has performed recitals throughout the United States and has played many historic instruments in Paris and Rome through Shenandoah Conservatory and in Berlin, Munich, and Leipzig through the Yale Institute of Sacred Music. His playing has been described by music critics as "mature, lyrical, accurate, and energetic." Nathaniel was recently mentioned in the *New York Times* for playing with "deft and feeling" on his duo recording with bass-baritone Dashon Burton. In April 2016, he was featured on the American Public Media broadcast *Pipedreams Live!*. Gumbs has also earned Service Playing and Colleague certifications from the American Guild of Organists. He is currently the director of music and arts and church organist at Friendship Missionary Baptist Church in Charlotte, North Carolina.

An interesting fact: I love fine dining experiences, traveling, and playing gospel music on the piano!

Proudest achievement: My proudest achievement is being accepted to two of the finest institutions for organ and sacred music (Yale and Eastman) and studying with two awesome pedagogues (Martin Jean and David Higgs). Another proud achievement is serving as director of music for Friendship Missionary Baptist Church, one of the largest African American churches in North Carolina.

Career aspirations and goals: I plan to have a thriving career as a concert organist, teach at a major conservatory, and be a significant figure in church music.

Christopher Henley



photo credit: Catherine Heemann

A native of Talladega, Alabama, **Christopher Henley** serves as organist of Anniston First United Methodist Church, where he provides service music for the traditional worship services, manages the Soli Deo Gloria Concert Series, and accompanies various vocal and instrumental ensembles. Prior to his service at Anniston First United Methodist Church, he served as organist of the First United Methodist Churches in Talladega and Pell City, Alabama. He is the founder and artistic director of The Noble Camerata, an auditioned vocal ensemble that sings choral services in the

Anniston, Alabama, area and seasonal concerts. Henley also serves on the faculty of the Community Music School of the University of Alabama, where he is an instructor of piano. Henley is currently a senior in pursuit of the Bachelor of Music degree in organ performance at University of Alabama, where he studies with Faythe Freese. He is an active member of the American Guild of Organists and University of Alabama Music Teachers National Association. For the AGO, he was appointed as a member of the executive board for the AGO Young Organists initiative for the Southeast Region.

An interesting fact: Growing up, I worked with my father in our family business, Talladega Auto Parts. I stocked shelves, managed office work, and worked with customers. Even now, I work with my dad during my off-seasons!

THE CHARLOTTE AGO
CONGRATULATES
NATHANIEL GUMBS

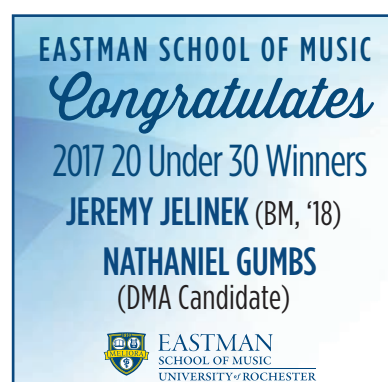
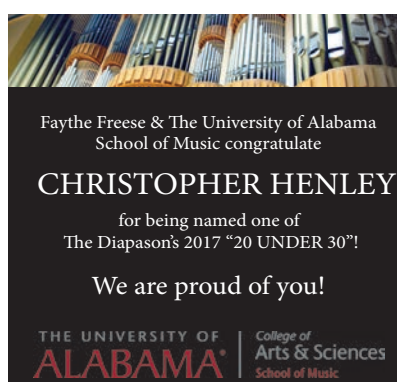
Proudest achievement: Being named a member of the 2017 class of "20 Under 30" alongside several friends and colleagues is a tremendous honor.

Career aspirations and goals: I desire

to work full-time in a church music program, either as organist or organist and choirmaster. While I enjoy performing recitals, I feel a deep calling to a life of service in the church.

Congratulations Christopher Henley
on being named one of *The Diapason's* "20 Under 30" for 2017

From your fellow church musicians
Pamela Thomson, Kathy Murphy, and Mike Burt



Jeremy Paul Jelinek



Jeremy Paul Jelinek is an undergraduate in the organ studio of David Higgs at the Eastman School of Music in Rochester, New York. Thanks to an exchange program, in 2016–2017 he studies *interprétation d'orgue* (performance) with Olivier Latry and Michel Bouvard and organ improvisation with Laszlo Fassang at the Conservatoire National Supérieur de Musique de Paris (CNSMDP). While in France, he maintains an active concert schedule.

Sacred music is his purest joy; he is interested particularly in early music. Jelinek has developed a rigorous study and a passion in French Classical organ music, having given classes on this

subject. He is student at l'École du Chœur grégorien de Paris, where he studies interpretation, semiology, and history of chant, singing offices and Masses. As a church musician, he has held various positions at Calvary Church, St. Andrew's Church, and St. Anthony's Chapel (Pittsburgh), and Christ Church (Rochester). He is the recipient of several organ competition prizes and awards. Jelinek "interpret[s] . . . with aplomb . . . demonstrating impressive technical facility" (*The American Organist*, September 2016) and "play[s] with elegance and assurance" (*THE DIAPASON*, November 2016). He is also a composer, notably of choral works, and has written for several ensembles.

An interesting fact: I am most inspired in all aspects of my life as musician by the ancient chant melodies and the vast body of choral and instrumental music that chant has influenced.

Proudest achievement: Studying at the Conservatoire National Supérieur de Musique de Paris (CNSMDP).

Career aspirations and goals: As a performer, it is my sincerest hope, amidst this complicated world, to transcend hearts and minds towards something greater. As a church musician and leader, I want to share all that I have with others, and in doing so, preserve tradition and nurture music of the highest quality.

Weston Jennings



photo credit: Gerry Szymanski

American organist **Weston Jennings** is quickly establishing himself as a talented and engaging international performer. Having first encountered the pipe organ at the Interlochen Summer Arts Camp (Michigan) at the age of 16, he later graduated from the Interlochen Arts Academy. At the Eastman School of Music, Jennings earned his Bachelor of Music degree and the Performer's Certificate. In May 2017, he will graduate from the Yale School of Music and the Yale Institute of Sacred Music with his Master of Music degree.

Prior to his graduate studies, he completed two years in England as the organ scholar of Canterbury Cathedral and Chelmsford Cathedral. During this time, he was also appointed the first organ scholar to the Royal Festival Hall, London.

His organ teachers include Thomas Murray, Michel Bouvard, Hans Davidson, David Higgs, and Thomas Bara. Following his recital debut at the Kennedy Center (Washington, D.C.) in 2009, he has performed across the United States and Europe, including Westminster Abbey (London), St. Thomas Church Fifth Avenue (New York), the Cathedral of Our Lady of the Angels (Los Angeles), the Chapel of the Queen's College (Oxford), Royaumont Abbey (France), and the Berliner Dom (Germany).

His website is www.westonjennings.com.

An interesting fact: I own a small collection of typewriters from just after the Second World War. Occasionally, I put them to good use, and type letters to friends and family.

Proudest achievement: Earning the Performer's Certificate from the Eastman School of Music.

Career aspirations and goals: Following graduation from Yale, I aspire to further develop my concert career, as well as continue my work as a sacred musician. Teaching has always been a particular joy for me, and I would like this to play a larger role in my future career.

Jerin J. Kelly



Jerin J. Kelly has been working for Goulding & Wood of Indianapolis, Indiana, since the summer of 2012. Prior to that, he was a student at Herron School of Art & Design, where he earned the Bachelor of Fine Arts degree in furniture design. Since starting at G&W he has been active in the construction of two new organs, Opus 50 in Lexington, Kentucky, and Opus 51 in Mobile, Alabama. He has also worked on numerous renovations and major repairs.

His responsibilities in the shop include building off-note chests, expression boxes, general structure, and pipe racking. In addition to building pipe organs, he also leads a service crew, tuning and maintaining about 200 pipe organs in the eastern United States.

An interesting fact: I play guitar and harmonica in an Americana group called Big-foot Yancey. Our first full-length album, *Hills*, was released on April 28.

Proudest achievement: My proudest achievement is at the end of any organ installation—seeing these beautiful architectural-scale instruments in their environment, and knowing that I'm part of a crew that can pull off such a project. As an art school graduate, finding myself in the company of such talented craftsmen is quite an achievement.

Career aspirations and goals: My goals are to get better at what I do, to become a more efficient builder and more knowledgeable technician. I've been in this profession for five years. There's still a lot to learn.

Edward Landin



photo credit: Christopher Descano

Edward Landin is a graduate of the St. Thomas Choir School, Interlochen Arts Academy, and Westminster Choir College. His principal organ teachers have been Thomas Bara and Ken Cowan. Further studies and coachings have been with Roberta Gary, David Higgs, Susan Landale, Marie-Louise Langlais, Kimberly Marshall, Paula Pugh Romanoux, Kathleen Scheide, and Carole Terry.

Currently the assistant director of music at Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, his duties include directing numerous children's and handbell choirs and serving as principal accompanist for the 65-member Sanctuary Choir. In addition to recitals at the Cathedral Church of St. John the Divine and St. Thomas Church in New York City and Old West Church, Boston, Landin has also performed in France, Germany, and Wales.

A major interest in contemporary organ music, particularly by American composers, led Landin to commission *É*, *Fantasia*, and *Parodies* by Kathleen Scheide; *Praeludium* and *Psalm 139* by Pamela Decker; *Prelude on the Carillon d'Alet* by Craig Phillips; and *Exordium* by Carson Cooman. A collection of Landin's own compositions, *Flourishes and Reflections—Organ Music for Service or Recital* was recently released by Lorenz. More information may be found on his website: www.edwardlandin.com.

An interesting fact: I am a major animal lover (currently have two dogs and two cats) and a longtime figure skating fan. Michelle Kwan's autograph is one of my prized possessions!

Proudest achievement: The recent publication of some of my compositions by Lorenz was a wonderful achievement for me. I hope it's only the beginning of my work as a composer.

Career aspirations and goals: Each piece I have commissioned by Carson Cooman, Pamela Decker, Craig Phillips, and Kathleen Scheide has been a wonderful experience. Keeping the organ alive includes adding new and fresh repertoire to all the wonderful music that is already out there.



Christopher Lynch



Christopher Lynch is Fellow in Church Music at Trinity Cathedral, Portland, Oregon. He sang in the boy choir at St. Peter's Episcopal Church in his hometown of Charlotte, North Carolina, before attending the American Boychoir School in Princeton, New Jersey. Lynch studied organ performance at Indiana University (IU), where his teachers included Janette Fishell, Bruce Neswick, Jeffrey Smith, and Christopher Young. He holds bachelor's and master's degrees from IU.

Before coming to Trinity, Lynch served on the music staff of Episcopal churches throughout the country, including St. Mark's Cathedral (Shreveport, Louisiana), Trinity Church (Bloomington, Indiana), and St. Paul's, K Street (Washington,

D.C.). In these appointments, he has been mentored by such noted church musicians as Bruce Neswick, Robert McCormick, and Marilyn Keiser.

A member of the American Guild of Organists and the Association of Anglican Musicians, Lynch is a frequent staff member for the Royal School of Church Music's summer courses, including RSCM Pacific Northwest, where he has served as course organist.

An interesting fact: When not on the organ bench, I love hiking and exploring the limitless beauty the Pacific Northwest has to offer!

Proudest achievement: I find myself most proud as a teacher. In the several music programs that I've been a part of where boys' and girls' choirs are one of our main areas of focus, I find there is nothing more satisfying than witnessing the development of a chorister and getting to introduce them to music that is hugely important to me and will hopefully be equally important to them in their lives.

Career aspirations and goals: I aspire to be an organist/choirmaster for a large, vibrant church music program like the many I've been privileged to be a part of as a chorister and organist.

Patrick Parker



photo credit: Fair Star Photography

Patrick Parker is minister of music and organist at Episcopal Church of the Good Shepherd in Lake Charles, Louisiana, artistic director of Houston Baroque, and artistic director of Renaissance Southwest. He can be heard on recordings through Raven: Houston Baroque's *My Soul Sees and Hears* featuring music by Buxtehude and Handel; *Rheinberger: Songs and Sonatas* with Katie Clark, mezzo-soprano; and the complete works of van Eijken (winter 2018). As a concert organist, Parker's repertoire includes the complete solo organ works of Bach, Brahms, Mendelssohn, Schumann, and others. Major performance venues include St. Thomas

Church Fifth Avenue, Cathedral of St. John the Divine, and Grace Episcopal Church (New York City); Cathedral of St. Philip (Atlanta); St. Cecilia Cathedral (Omaha); Co-Cathedral of the Sacred Heart and Christ Church Cathedral (Houston); Trinity Cathedral (Cleveland); Grace Church Cathedral (Charleston); Cathedral Church of St. John (Albuquerque); La Madeleine (Paris); Wells Cathedral (England); Nieuwe Kerke (Amsterdam); Auferstehungs-kirche and Michaeliskirche (Leipzig); and Michaeliskirche (Hamburg). In 2015, Parker resided in Leipzig and performed on historic organs throughout Europe. He holds degrees from Cleveland Institute of Music and University of North Carolina at Greensboro and the Doctor of Musical Arts in organ performance from University of Houston. His website is: www.patrickaaronparker.com.

An interesting fact: I grew up in a very small town in North Carolina, and as a child I loved country music and wanted to be the next Vince Gill. I did not really know what classical music was until I was 16 or so, and never heard or saw an organ until I was a freshman in college! Now I've gone to the other side of the spectrum and love listening to Bruckner and Wagner (especially *Parsifal*).

Proudest achievement: I am always proud when I get to expose people to organ and church music and share my passion with them. The greatest source of pride for me comes from first-time performances of masterworks. There is something very special, vulnerable, and memorable in asking an audience to sit with me and share time together while we go through the process of a major cyclical work. I played Bach's *Clavierübung III* during Reformation in 2010; playing Messiaen's *Les Corps Glorieux* in Memphis recently was another very special experience. I'm looking forward to doing Messiaen's *Harawi* with my friend, soprano Julia Fox, this summer and *Livre du Saint Sacrement* next season.

Career aspirations and goals: I get to wake up every day and do what I love for a living. My biggest goal is to remember that and stay grateful for the absolutely wonderful life I have. I believe that if I can stay in gratitude and focus on connecting with others through music, the rest of my career will fall into place organically.

CONGRATULATIONS

Patrick Parker

Robert Bates, Professor of Organ
University of Houston

Nicholas Quardokus



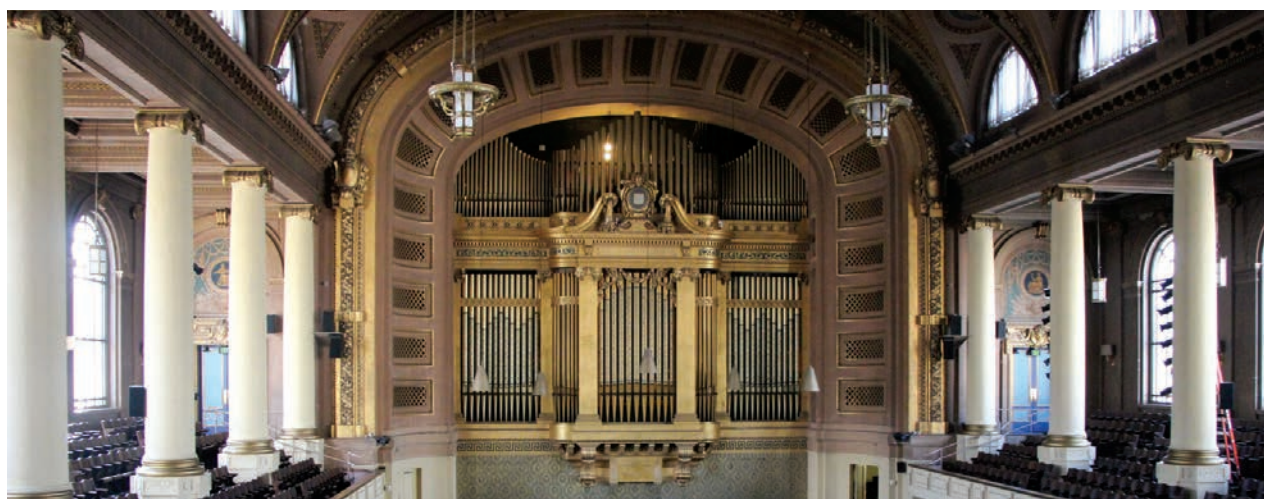
photo credit: Scott Scheetz

Nicholas Quardokus is a first-year student in organ in the Master of Music degree program at the Yale School of Music and Institute of Sacred Music, New Haven, Connecticut, where he studies with Martin Jean. Quardokus concurrently serves as organ scholar at Trinity Church on the Green, New Haven, as well as at Marquand Chapel at Yale Divinity School. A recent graduate of Indiana University, he completed his Bachelor of Music degree with highest distinction at the Jacobs School of Music with a major in organ performance and minor in early music, studying with Janette Fishell. Solo performances have included recitals throughout the Midwest and East Coast, including the American Guild of Organists Region V Convention in 2013 and a "Rising Star" recital at the AGO National Convention in Boston in 2014. In 2014, he was awarded first prize and hymn prize in the Young Professional Division of the Albert Schweitzer Organ Competition. In addition, he was one of the featured organists at the 2015 Piccolo Spoleto Festival in Charleston, South Carolina. His performances have been heard broadcast across the nation on public radio's *Harmonia Early Music* and *Pipedreams*.

An interesting fact: In my spare time I enjoy baking, especially chocolate chip cookies and focaccia bread.

Proudest achievement: My proudest achievement has been working for the parishes I've served thus far, in Indianapolis and New Haven. Whether it be something special, like being the organist for a tour of English cathedrals, or something more routine such as playing Sunday services or helping train choristers, my hope has been to make a small, subtle difference by living out my vocation each day. That's what I find extremely rewarding.

Career goals and aspirations: My goal for my career is first of all, to be a church musician. I feel very strongly that church music is as important an effort and vocation as anything we can do as organists. I hope someday to be a part of a parish that trains both children and adults to be good musicians and good people. My goal is to create music that does not merely enhance worship, but rather music that is an integral part of worship.



YALE INSTITUTE OF SACRED MUSIC CELEBRATES THE ACHIEVEMENTS
OF ITS CURRENT AND FORMER STUDENTS

Nathaniel Gumbs '11 · Weston Jennings '17
Nicholas Quardokus '18 · Joshua Stafford '12 · Janet Yieh '17

Named to Diapason's "20 under 30" class of 2017
Congratulations to all these extraordinary young people!

Cristiano Rizzotto

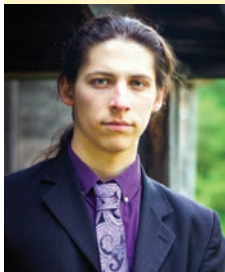


photo credit: Clara Rizzotto

Latvian Brazilian **Cristiano Rizzotto** is a doctoral candidate at the American Organ Institute at the University of Oklahoma, under John Schwandt, and is the organist and choirmaster at Good Shepherd Catholic Church in Golden Valley, Minnesota. He holds a bachelor's degree in piano performance from the Federal University of Rio de Janeiro (Magna cum Laude, 2010), where he studied under Miriam Grosman (piano) and Alexandre Rachid (organ). He was awarded second place at the XVIII ArtLivre National Piano Competition in São Paulo.

Before moving to the United States, Rizzotto served as titular organist at the Benedictine Abbey in Rio de Janeiro, where the monks have kept the tradition of the chants and liturgy alive since 1590. The abbey organ, built in 1773 and later expanded in the 20th century, is one of the oldest organs in South America.

Rizzotto moved to the United States to study with Andrew Scanlon at East Carolina University, and earned a master's degree in sacred music in 2013. He became a published composer when his *Toccata* was released by Wayne Leupold Editions in 2014. He is an active recitalist, having performed in 20 American states, Europe, and South America. Cristiano and Clara Rizzotto married in Alaska in 2015 and are expecting their first child to be born this summer. His website is www.cristianorizzotto.com.

An interesting fact: I am fascinated by the aurora borealis, and that is one of the reasons behind my constant, lifelong pursuit of the North. Other reasons are that I love cold, and winter is my favorite season of the year. I even started learning Bokmål as a result of this passion for all things Northern. A funny fact: When I did my master's audition at ECU, I had just heard of the existence of organ shoes. I auditioned wearing regular shoes, and the jury called me up front afterwards to take a closer look at my footwear. I remember the surprise of one of the jury members: "How can you play Langlais wearing that?"

Proudest achievement: I am proud to be happily married to my dear Clara, who is an accomplished medical physicist, an incredible Renaissance woman, and a supportive and truly wonderful person. She is an incalculable blessing in my life.

Career aspirations and goals: My aspiration is to contribute to the enrichment of the organ and choral music landscape in liturgical and performing contexts. One way to do this is to continue to present Latvian repertoire for organ and choir to audiences throughout the world. The history of Latvia, the Singing Nation, is deeply connected to music that ennobles the people and strengthens their faith. Another way of doing this is to continue to promote talented musicians through the International Concert Series I established in the Twin Cities and by connecting musicians throughout the world for concerts in the United States and abroad. Finally, I want to keep working with choirs, adults and children, teaching them chant and the Church's inestimable treasure of sacred music, which reflects the beauty of the Eternal.

Sarah Simko

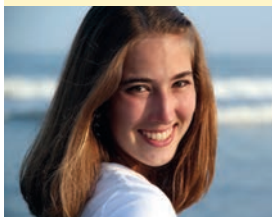


photo credit: Stephanie A. Simko

Sarah Simko, a master's degree student at the University of Michigan, studies organ with Kola Owolabi. She received her bachelor's degree from the Eastman School of Music, where she studied organ with Nathan Laube, Edoardo Bellotti, William Porter, and Hans Davidsson. During her time at Eastman, she also studied harpsichord with Bellotti and Porter. A native of Rochester, Michigan, she was a scholarship winner of the Detroit Chapter of the American Guild of Organists

in 2008, 2010, and 2011. She has since been invited back as a member of the jury. Sarah was recently named the winner of the Schoenstein Competition in the Art of Organ Accompaniment, hosted at the University of Michigan this past March. She was also the recipient of the 2010 Marilyn Mason Young Musician's Scholarship from the Ann Arbor Chapter of the American Guild of Organists. She has performed in masterclasses with

Marilyn Mason, David Wagner, Ken Cowan, Bruce Neswick, and Olivier Latry. Simko is currently the organ scholar at Christ Church Cranbrook. Previously, she held positions at Bethany Presbyterian Church, Greece, New York, and University Presbyterian Church, Rochester, Michigan.

An interesting fact: I got my first bottle of crazy nail polish in the second grade: neon blue! Since then, I have developed quite the collection, and a penchant for fancy toe nails. I'd paint my fingers, but the crazy designs are too distracting when practicing!

Proudest achievement: I have been very fortunate to travel quite frequently for musical reasons. Growing up, my high school church choir at University Presbyterian Church went on a spring tour every year. After graduation, I was invited back as an accompanist and assistant director. With the Agape Singers, I have been to New York, Pennsylvania, San Francisco, Washington, D.C., Ireland, and Scotland. Whenever we travel, we visit major attractions, but perform in smaller, more intimate venues. It is a truly humbling experience to share the gift of music with people from all walks of life at these concerts. The shared joy is a constant reminder of why music is such an important art. As an undergraduate student, I was able to travel to Northern Germany for the Arp Schnitger organ competition, first as a registrant and later as a competitor. It is impossible to not fall in love with those instruments or the repertoire! The colors of those instruments have a way of sticking with you and driving your creativity to find those sounds long after you return home. Now as a graduate student at the University of Michigan, my colleagues and I are preparing for an amazing trip to France this summer! Cavaillé-Colls, here we come!

Career aspirations and goals: I would like to be an organ professor at a university someday. I have had and continue to have the most amazing mentors and teachers. They have always supported me in all my endeavors without quelling my musical ideas. They are a constant reminder of what it means to work hard and to work for others. I want to be a mentor for future students and inspire them to pursue their dreams.

Joshua Stafford



The meticulous technique, innate yet highly mature musicality, and constant musical engagement exhibited by Joshua Stafford compelled the jury of the 2016 Longwood Gardens International Organ Competition to name him, out of 12 stellar competitors, the Pierre S. du Pont First Prize Winner of this illustrious event, earning him a cash award of \$40,000. Already in demand as a recitalist and improviser, Stafford has performed at many notable venues. His recital at the 2015 conference of the Association of Anglican Musicians was hailed as "technically flawless yet exceptionally nuanced and spontaneous." Recordings of his

performances have been aired on American Public Media's *Pipedreams* and WRTI's *Wanamaker Organ Hour*.

A native of Jamestown, New York, Stafford received the Bachelor of Music degree from the Curtis Institute of Music in 2010 as a student of Alan Morrison. In 2012 he received his Master of Music degree from the Yale School of Music as a student of Thomas Murray and Jeffrey Brillhart.

Stafford is director of music at St. Peter's Episcopal Church in Morristown, New Jersey, where he conducts an RSCM-based program with choirs of boys, girls, and adults. The chorister program is paired with an after-school outreach program for the city's underserved children, offering excellent music education at no cost.

An interesting fact: When I was in high school, I played for a weekly AM radio show on a Hammond spinet, broadcast live from a Friendly's Restaurant!

Proudest achievement: I'd have to say winning the Longwood Gardens competition, especially while maintaining a full-time church job!

Career aspirations and goals: My goal is really to continue doing what I do now, maintaining a balance of church work and a recital career. I feel very fortunate to be in a parish that has been incredibly supportive of both the program here and of my performing. It's so rewarding to see the progress of choristers and to be able to have daily rehearsals singing much of the great Anglican choral repertoire!

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SARAH SIMKO

Graduate student in Organ and Harpsichord
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Michael Sutcliffe



photo credit: Bartosz Kotlewski

Michael Sutcliffe grew up in Tolland, Connecticut, only minutes away from the organ shop where he would eventually begin his career. He has had a lifelong passion for music and began studying guitar at age eight. Relentless tinkering also defined his early years. He graduated from the University of Connecticut in 2010 with a degree in sociology and came to work at Foley-Baker, Inc., starting in the leather shop. Upon returning to UConn part-time for a Master of Business Administration degree, he was promoted to general manager at Foley-Baker. Since then, he has overseen all of Foley-Baker's major recon-

ditioning projects, ensuring they are completed on time and under budget.

An interesting fact: I enjoy riding motorcycles, even in the chilly Connecticut weather.

Proudest achievement: Being a part of the team that reconditioned the Kotschmar Memorial Organ in Portland, Maine. Standing on stage with the rest of the Foley-Baker crew during the dedication was surreal.

Career aspirations and goals: I'd like to open more regional Foley-Baker branches and eventually turn the company into a nationwide chain of full-service locations.

Brian Tang

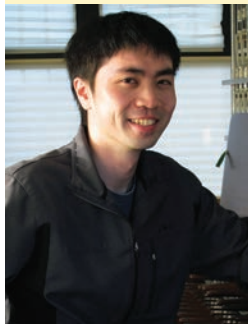


photo credit: John Agraz

Brian Tang is an associate carillonist at the University of California, Berkeley. He studied carillon as an undergraduate at UC Berkeley with Jeff Davis, and later with Geert D'hollander. Since his induction into the Guild of Carillonneurs in North America in 2010, he has given recitals across North America and Europe, including at the International Carillon Festivals in Springfield (2013) and Barcelona (2016). In the 2014 Queen Fabiola International Carillon Competition at Mechelen, Belgium, he was awarded second prize and the SABAM (Belgian Society of Authors, Composers, and Publishers) prize for the best interpretation of a contemporary Belgian work. Brian Tang regularly produces carillon arrangements and transcriptions, one of which received first

prize at a contest for the 2016 GCNA Congress at Yale University. In addition to the carillon, he plays the piano and is an erstwhile cellist.

An interesting fact: I have been an appreciative host to a family of chinchillas for the past few years.

Proudest achievement: Live music is such an ephemeral art, and carillonneurs are physically removed and usually anonymous to their audience, so it's particularly rewarding when somebody can recall a performance from the distant past and tells me that I impacted their day.

Career goals and aspirations: My goal as a performer is to share under-appreciated music and assist with the development of the carillon as a concert instrument. One day, I hope to contribute original compositions to the carillon repertoire.

Janet Yieh



photo credit: Joey Fala

Janet Yieh, 24, a native of Alexandria, Virginia, is pursuing her Master of Music degree with Thomas Murray at Yale University's Institute of Sacred Music and School of Music, New Haven, Connecticut. She also serves as organ scholar at Trinity Episcopal Church on the Green, New Haven, under the direction of Walden Moore, and as director of music at Berkeley Divinity School. Yieh is a graduate of the Juilliard School (Bachelor of Music degree in organ, 2015) and former assistant organist of Trinity Church, Wall Street in New York City.

Winner of the 2015 Franciscan Monastery and Washington, D.C., Chapter of the

American Guild of Organists Young Organist Competition, as well as the 2015 Northern Virginia and Potomac and 2013 Philadelphia AGO Quimby competitions, Yieh performs around the United States and Asia, with highlights including Alice Tully Hall, Lincoln Center, Washington National Cathedral, St. John's Cathedral, Taipei, and Momoyama St. Andrew's University Chapel, Japan. As a collaborator, she has accompanied the Washington Chorus at the Kennedy Center and NOVUS NY Orchestra at Carnegie Hall, and she has premiered new music for the organ. Her playing has been broadcast on *Pipedreams*, New York's WQXR and WWFM stations, and is featured on two CD recordings. A pianist from age 4 and violinist from 7, Janet began organ lessons at 11 with a scholarship from the Potomac Organ Institute. She is a member of the Association of Anglican Musicians and has earned the Colleague certificate of the AGO. Former teachers include Paul Jacobs, John Walker, Wayne Earnest, and Victoria Shields. Her website is www.janetyieh.com.

An interesting fact: I'm allergic to cats, avocados, and cats named Avocado!

Proudest achievement: Twice a week at Trinity Church, I teach our youngest third and fourth grade choristers, and I'm the proudest when I see how truly excited those brilliant, funny kids get about music and those lightbulb moments.

Career aspirations and goals: I have a long wishlist of repertoire I'd like to learn, from *Clavierübung III* to Duruflé and transcriptions, and I hope to always continue learning, performing, and sharing the music that I love with audiences! My music teachers and church community encouraged me to pursue the organ, and I aspire to give back in those same ways by bringing the excellence of our conservatory training to service playing, choir training, and hopefully one day directing music in my own parish or cathedral!

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The Atlanta Chapter of the American Guild of Organists congratulates two members of the Chapter who have become winners in the past two years of The Diapason magazine's "20 Under 30" competition. Last year, **Dr. Patrick A. Scott**, Assistant Organist-Chorimaster of the Cathedral of St. Philip in Atlanta, Georgia, was awarded the honor. This year, **Bryan Anderson**, from St. Paul's United Methodist Church in Houston, Texas, became the latest Chapter member to gain the award.

Our heartiest congratulations to both Patrick and Bryan for the national recognition of their exceptional talents and abilities!

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Restoring a 1973 Phelps Practice Organ

By Viktoria Franken

In January 2015, Buzard Pipe Organ Builders dismantled a small practice instrument in an apartment in Minneapolis, Minnesota. (The organ was originally installed on the campus of St. Cloud State College, St. Cloud, Minnesota.) Although nothing seemed to be special up to this point, this instrument is one of several practice/home organs built by Lawrence Phelps & Associates.

The design of this two-manual and pedal instrument served the main idea of an instrument made just for practicing: that of experiencing the direct touch of the keyboards, and the little resistance before the pallet opens. It has a pure and honest “touch” experience for the player, with a simple and traditional design, providing clear music without anything that could take your eyes and ears away. The voicing of course was of its time—“open-toe baroque.” The disposition of the instrument was: Manual I, 8’ Gedeckt and a prepared-for stop; Manual II, 8’ Rohrflute, Octave 2’; Pedal, 8’ Bourdon.

The windchest and the trackers

Switching on the organ, still assembled at the former owner’s residence, we heard many ciphers, which could have been caused simply by infrequent use of the instrument. Opening the windchest at the shop, however, showed its real problems. The chest is divided in two manuals, separating each set of pallets with a board drilled out to provide wind-flow. The mechanical design fit a full set of pipes (61 notes) on a chest, but to be able to make the chest as small as possible, led to really tight spacing of the pallet slots. The pallets, made out of cedar, are drilled out to reduce their own weight, and they are pulled down in the middle guided by two pins on each end. They were covered with a thick felt and leather combination and held up to the pallet board with two spiral action springs. Having the pallet slots so close to each other caused the builder to cut the pallets very narrow and almost give them no space on the pallet board to seal.

Also, the felt and leather had to be cut exactly along the pallet’s edges, because otherwise the pallets would interfere with each other. That caused ciphers and led the people who took care of the instrument to cut even more of the material away, so that some pallets were totally under-cut and not sealing against the pallet slots anymore. The plywood pallet board was uneven, and a lot of pallet guide pins were bent. Our shop

stripped all the pallets and glued new felt and leather on, as well as cut them correctly, evened out the surface of the pallet board, and straightened the pins.

In addition, the whole chest was flooded with glue to make sure there were no run-throughs after finding several cracks in the channel bars where the toeboards were directly attached to the chest. The last modification to make the instrument leak less and make it more silent was switching the old hard plastic seals for neoprene ones, as well as threading the action wire through a drilled-out bullet resting on a felt punching to seal the hole in the pallet box.

The action is historically inspired mechanical tracker, with cedar wood tracker parts, aluminum wires, and plastic nuts. Directly underneath the bottom board is a set of backfalls, directing the movement of the keys to the pallets. To transfer spacing from the keyboard to the pallets, the backfalls are oriented fan-like. It is a 1:1 proportion comparing the pallet travel to the key travel (11 mm). All the damaged cedar backfalls have been restored conserving as much of the original material as possible. The backfalls themselves are pivoted in (at that time popular) low-friction “Wienerkapsel” axle holders. [“Wienerkapsel” is a term for a certain design of axle holders.] The pedal chest, being larger, is located at the bottom of the organ and serves as a foundation for the rest of the instrument. It had fewer issues than the manual chest. Nevertheless, all pallet surfaces were renewed to guarantee proper working since it is almost impossible to get to these once everything is assembled.

The coupling system

Although the organ was designed to be very small overall, Phelps made the console normal size, putting in two 61-note manuals and three couplers (I/P, II/P, II/I). The coupling action also looks to be a standard console with iron frames, iron bevels, levers, and pistons. It uses slotted one-armed backfalls in the frame to catch the aluminum and plastic-nut tracker wires. Unfortunately, calculating the travels of each coupler in combination with the travel of the key and the pallet was not compatible with the small organ design and the console dimensions. That caused a heavy impact upon the rollerboards as well as on the coupling mechanism. All rollerboard parts had to be re-glued because they literally got



Viktoria Franken at the Phelps organ



Chest table



Slider seals under the new toeboard

“kicked out” of place. After recalculating, adjusting and modifying travels, and relocating the bevel points for the backfalls, everything now works as well as it can. All the couplers are playable now, unlike before when notes pulled through or even did not play.

The wind system

The blower was sitting in a box on top of the reservoir and right underneath the toeboard for the low octaves of the 8’ Gedeckt and 8’ Rohrflute. There was no way to oil the blower or fix something on the reservoir. So after removing the blower box from the organ, the pedal and manual reservoirs received new leather, and the rhombus springs were adjusted to give them more space to be effective than before (they were so compressed they had no function at all). The blower was serviced and mounted in a new blower box, which sits right next to

the case. (The new blower box was made to hold a larger blower, if the organ’s next owner wants to add a 16’ Bourdon to the Pedal.) That makes more space inside, and provides for better maintenance of the blower.

The stops

As mentioned earlier, the organ had an 8’ Gedeckt stop and a preparation on Manual I and an 8’ Rohrflute and 2’ Octave on Manual II. The prepared stop for future addition was covered by a board. We took the opportunity to add a 4’ Kleinflute, so that the organist will have more registration possibilities. Only the 4’ and 2’ are on sliders, because the 8’ toeboards are glued directly onto the chest and play all the time. We renewed the stop action parts completely, making new sliders and their actions as well as new seals underneath the 2’ and the newly made 4’ toeboards. Two new



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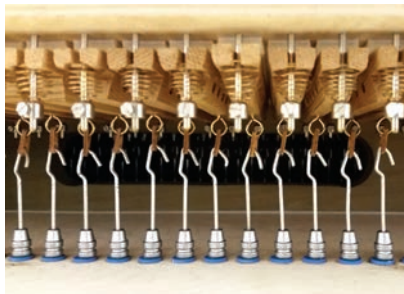
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New drawknobs



The pallet box showing pallets, springs, pulldowns, and bullets used to seal around the pulldown wires



New 4' Kleinflute toeboard with slider seals attached

hand-turned drawknobs represent on the outside that things have changed. Originally the low octaves of the 8' stops were tubed off the chest onto a toeboard above the blower box. At some point in the organ's history, revoicing of the low octaves of the 8' stops was attempted to make them louder. That caused all kinds of wind flow problems and resulting voicing instability. The only proper way to fix that problem (given the small amount of wind flow from the chest and the too high cut-ups of the pipes) was to build a pneumatic firing-chest, which gets the note impulse from the manual chest, but plays the pipes from wind produced by the pedal reservoir. The pneumatic firing-chest found a place underneath the low octave toeboard, in the former blower box space.

The pipework

Being a "child of its time," the organ's metal pipes are spotted metal, with open toes and narrow flues but surprisingly large scales, which is not typically baroque, but makes it possible to use the instrument as a house organ without having a screaming 2' directly in your face. Fortunately there was not too much to do to the pipes, since they were in good condition. Except for some dents, which we removed, nothing really looked too bad. The temperament is equal and A=440 Hz. The Gedackt 8' voicing was bad. In the attempt to revoice it, pipes were cut up really high to get more volume, not taking into account the lack of wind provided by the chest thanks to the

long tubing. The Gedackt 8' was turned into a 4' by moving all the pipes down an octave, putting an addition of twelve treble pipes on top, and storing the low octave pipes in a basement, where they were luckily found while moving the instrument to the shop. By putting in the new firing chests, the voicing issues are fixed now; the pipes play on higher pressure than before, helping the high cut-up and therefore bringing the old 8' back.

Now this instrument provides you with the basic practice conditions as originally intended, and with the new Kleinflute 4' you have more possibilities for sound and registration variety. There is also the ability to add a 16' Bourdon in the Pedal if desired.

In conclusion

We can honestly say every wire, every pallet, even every single little action nut and all the other smaller and bigger



The completed organ



The pallet box showing pulldown wires attached and action underneath



Wind conductors at double junction

parts have been disassembled, checked for proper work, renewed, or restored. Every inch of the instrument has been worked on without changing what it is—a practice organ. All technical issues were improved as much as possible. We put a lot of passion in this little instrument to make it the practice organ it deserves to be, to show its character and personality. Almost 30 years after Mr. Phelps built it, it is now more ready than ever before to be played without losing the spirit Mr. Phelps designed it for. If you want a glimpse of its sound, visit our website www.buzardorgans.com/for-sale/. Now

it is waiting for someone who will fall in love with it and take it home! ■

Viktoria Franken serves as Tonal Assistant for Buzard Pipe Organ Builders, LLC in Champaign, Illinois, and is a member of THE DIAPASON's 20 Under 30 Class of 2017. A native of Germany, she started organbuilding at H. P. Mebold in Siegen, attended Oscar Walcker School for Organbuilding in Ludwigsburg, and worked at Killingen Pfeifen, Freiberg.



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Manual II to Manual I
Manual I to Pedal
Manual II to Pedal

Performing Saint-Saëns' Third Symphony

A conversation with conductor Andrew Grams and organist Jonathan Rudy

By Joyce Johnson Robinson

Camille Saint-Saëns (1835–1921)—pianist, organist, poet, dramatist, writer, music editor, and composer—is popularly known for his orchestral works *Danse Macabre* and *Carnival of the Animals*. He studied organ and composition at the Paris Conservatoire and served as organist of the church of Saint-Merry (1853–57) and subsequently at the church of La Madeleine in Paris. His music for organ comprised a small portion of his works: some collections of preludes and fugues, improvisations, rhapsodies on Breton themes, and a few single works.

Saint-Saëns' compositional output includes five symphonies, two of which—youthful works—he withheld from publication, so the fifth symphony, in C minor, written in 1886, was designated No. 3. This symphony was dedicated to the memory of his friend Franz Liszt, who died ten weeks after the work's London premiere, without having heard the work.

Symphony No. 3 has the nickname "Organ," which instrument, with the piano, is part of the orchestral ensemble. The organ does not feature as a soloist, but it is strongly present in the finale. *Symphony No. 3* is structured in two large sections, although it could be presented in a more typical four-movement design.

The Elgin Symphony Orchestra (ESO) of Elgin, Illinois, presented this symphony in February, the concluding work on a program that also included Liadov's *The Enchanted Lake*, Respighi's *Fountains of Rome*, and Dukas' *The Sorcerer's Apprentice*. The program was conducted by music director Andrew Grams and featured organist Jonathan Rudy (of THE DIAPASON's 20

under 30 Class of 2016). Prior to the orchestral rehearsals and performances, we explored some of the performance issues of this symphony with conductor and organist. [NB: The Illinois Council of Orchestras named the Elgin Symphony Orchestra Illinois' Professional Orchestra of the Year in 2016; the council had also named Andrew Grams the 2015 Conductor of the Year in the professional orchestra category.]

About the organ

As the performance venue, the Hemmens Cultural Center in Elgin, lacks a pipe organ, a Rodgers Infinity 361 digital instrument was supplied by Triune Music of Elmhurst, Illinois. Triune Music first partnered with the ESO around 20 years ago, when then music director Robert Hanson wished to rent a digital organ; he sought an instrument with clarity, and both Swell and Choir division 16' and 4' couplers, so that organists would have a specification available as would be found on any major concert hall pipe organ. According to Steven Smith of Triune Music, who installed the organ in the Hemmens auditorium, the challenge at a site like the Hemmens auditorium is to provide enough sound for the organ to be a solo instrument without making the orchestra unable to hear themselves, since speakers are positioned only a few feet above or behind the orchestra, rather than higher up, as they would be with pipe organ chambers. Triune made use of a special speaker system that throws the higher frequencies of the organ sound upwards so it would not interfere with the ability of the musicians to hear each other on stage; they also employed four large sub-woofers that were "floor-loaded," that is, aimed



Organist Jonathan Rudy and Elgin Symphony Orchestra Music Director Andrew Grams (photo credit: Diane Handler, Elgin Symphony Orchestra)



The Rodgers Infinity 361 digital organ ready for rehearsal at the Hemmens Cultural Center (photo credit: Jonathan D. Rudy)

into the hardwood floor of the stage, increasing the decibel level of the low frequencies to a point where the audience could feel them. (Interesting fact: Steven Smith had also been the organist for a previous ESO performance of Saint-Saëns' *Symphony No. 3* in 2008.)

Most digital organs today permit the selection of a "genre" of voices (French-style sounds, or German). The Infinity 361 organ has a "Voice Palette" feature that permits more than one sampled rank to be available on any of its speaking stops. For instance, one could draw the 8' Principal, but by turning a knob, change to another related voice, such as Open Diapason, Octave, or Montre, and save the chosen voice to a piston. As such, the organist can choose a broad English Diapason, an American Classic Mixture, and a French Chorus Reed simultaneously, depending on the colors desired.

§

Joyce Johnson Robinson: Maestro Grams, why did you want to program the Saint-Saëns Third Symphony?

AG: Because I like doing it! It's a great, great symphony. I played it the first time, as a violinist, at school.

JJR: How many times have you presented it?

AG: At least four. Once was even down in Adelaide, Australia.

JJR: Were these all with pipe organs?

AG: Not all. Adelaide was, North Carolina Symphony was not. I don't remember all of them.

JJR: In the score, are there certain passages that you're already thinking you need to check?

AG: For me, it's just let's go through it and see what it's like and see what the issues are, and make adjustments as needed. And adjustments can be done very quickly.

Jonathan D. Rudy: That's right! Very quickly. And I know for me, one of the biggest questions is just hearing it together for the first time, to know if there is such a thing as too much on this organ—

AG: There is. There's going to be. I think you've got a lot of juice available to you.

JJR: I'm looking forward to see where we strike that, and then adjusting registrations from there. Right now I've just got every possibility and then some registered, so we'll make some quick adjustments.

JJR: Jonathan, how are you preparing for this since you have limited time to familiarize yourself with the organ?

JJR: Of course, regular and patient practice is the ticket for truly mastering a piece. But in an ensemble setting like this, it is extremely important to take time and understand how one fits and functions with the group as a whole. This involves careful (full) score study, listening, analysis, and thought. For example, knowing that the organ's first entry in the piece functions as the harmonic foundation for the string's unison melody influences my registration choices here. In such cases, I'd choose to utilize the full 8' chorus for a lush and harmonically foundational sound. Regarding the instrument, I've had some practice over the last few years adapting to instruments a few days in advance of performances. What I typically do is study the stoplist, and as far as I'm able, consider registration choices in advance. I also try to prepare the works on similar organs (especially where mechanical action is involved) in my local area.

JJR: How long did it take you to acclimate yourself to this instrument, especially since it has features that aren't on pipe organs?

JJR: That was the fun part about it. In practice it's a pretty standard

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Jonathan Rudy and the Elgin Symphony Orchestra led by Andrew Grams perform (photo credit: David Bearden)

layout—the pedal and the manual layout is AGO standard, so that wasn't really an issue. The touch was very friendly, I thought, for being an electronic instrument, and it had a nice resistance to the key—that wasn't an issue. But, knowing that for every stop, there's often one, two, or three alternate stops that you can choose—that was rather interesting. It did allow for some more flexibility in the tone I was looking for and the color—for example, Saint-Saëns is a French composer, and probably composed with Cavaillé-Coll in mind. He certainly wrote his organ music that way. So being able to choose, say, a Montre, over a Principal, over other styles, was helpful in this case. But it did take a little longer to come up with that general crescendo, which I have purposed for this. Lots of options!

JJR: This symphony is such a wonderful piece, with its thematic interweaving, especially in its latter half. Maestro, are you performing it as two or as four movements?

AG: I think of it as two, but I think you can make an argument to do it as one big movement, and not have such a big gap between part one and part two. I think in practice it's probably a good idea to relax and shake it out before we launch into the Scherzo proper, but I agree with you. I can't remember the first time I ever heard the piece; but I know that I always loved it. And as I went through the university years and started to learn more about composition, about how things are built, my appreciation for the piece grew and grew, because not only is it exciting and grand but it's so well put together. There's that passage just before the long transitional passage into the Finale, where he's got this nice fugato and then he just adds all the previous touches on top of each other. Every time I get to that passage I think, "This is the best stuff in the world!"

JDR: He takes that transformation from some of his peers at the time—definitely Franz Liszt, definitely Brahms, they were both known for their motivic transformation like that. But I love how he works that style into his well-constructed traditionalist compositions. There's so much emotion, but everything is restrained; everything is brought into the form. I think that's really exciting—as you said, the construction builds up the piece.

AG: Pristine. It's like one of those really intricate stained glass windows that portrays something not terribly complicated but it's made up of these tiny little pieces of glass that have been

put together in such an amazingly well-fit, well-constructed way that you know exactly what you're looking at.

JDR: It's really cool how the organ and orchestra play off each other. They're very much equal partners in the music; it's not meant to put the organ on display; the organ is meant to be—

AG: It's a complement. First and foremost, it's Saint-Saëns's *Third Symphony*. "Which one is that one?" "It's the one with the organ."

JR: Maestro Grams, how do you approach a piece for the orchestra? Is it in terms of tempos or lines?

AG: For me, I think it's balancing all of the variables that you get—but this applies to any sort of orchestral performance. (to Jonathan) Your variable is you don't know necessarily what instrument you're going to play. My variable is whatever orchestra I'm working with—even if it's my orchestra—I'm not playing it, so I'm not really in control of what's happening, so I need to figure out, as we work on things, how do I make everything sound the best that I can? And it might not necessarily be exactly what I have in my head, but it's really truly how do I get everybody to sound their very, very best, for whatever that group is going to be, at that time.

JJR: The organ appears in two movements, first as a quiet accompanist, later as a stronger support and even with some solo passages. How difficult is it to gain the proper balance?

JDR: As an organist and an ensemble player, I will need to bring out the best of my accompanimental skills. In many ways, playing with an orchestra is akin to accompanying choral and anthem music, and requires sensitive listening and careful registration choices to balance with the colors of the orchestra. This symphony really isn't an organ "solo," but a true ensemble piece. The organist must carefully make choices that bring the color of the instrument to the table, but doesn't overpower the orchestra at times.

JJR: Of the movements or sections in which the organ appears, is any one more challenging than another?

JDR: They have their challenges in different aspects, particularly in terms of registration. It's hard to say one movement is more challenging, because the slow movement presents a different set of difficulties and choices (registration, balance) than the finale (slightly more technical, more registration choices, etc.).

AG: A little bit—but not much. It's commentary.

JDR: Exactly. You want less volume and more color at that point. And I'd like to give a shout out to Triune Music—Steve and Mark [Mackeben] and everyone else that brought this organ into place. When they installed it they actually spent some time before they brought it and worked on the registrations and came with some suggestions, which I thought were very helpful. They know this instrument very well.

JJR: Gentlemen, thank you. I'm very much looking forward to the performance.

AG: Well, I hope that we knock your socks off.

JDR: This instrument sure has that capability, and I know the orchestra does. ■

Thanks to Diane Handler of the Elgin Symphony Orchestra and Steven Smith of Triune Music for their assistance.

Andrew Grams is music director of the Elgin Symphony Orchestra. The 2015 Conductor of the Year from the Illinois Council of Orchestras, Grams has led orchestras throughout the United States, including the Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony, Detroit Symphony, and National Symphony Orchestra. In Canada he has led orchestras in Montreal, Ottawa, Toronto, and Vancouver; on other continents, he has led orchestras in France, Italy, Norway, Spain, Sweden, the United Kingdom, Australia, and New Zealand. Born in Severn, Maryland, Grams began violin study at age eight; he received a bachelor of music in violin performance from the Juilliard School in 1999, and a conducting degree from the Curtis Institute of Music in 2003. His website is andrewgrams.com.

Jonathan Rudy is a candidate for the doctor of music degree in organ and sacred music from the Jacobs School of Music at Indiana University, where he earned his master of music degree, studying organ with Janette Fishell and choral conducting with William Gray and Richard Tangyuk, and where he has served as associate instructor of music theory and aural skills. His undergraduate work was at Valparaiso University, studying organ and sacred music with Lorraine Brugh and Karel Paukert. He is a member of THE DIAPASON's "20 under 30" Class of 2016 and is under the management of Karen McFarlane Artists.

Joyce Johnson Robinson is consulting editor of THE DIAPASON.

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Létourneau Pipe Organs, Saint-Hyacinthe, Québec, Canada
First Presbyterian Church, Tuscaloosa, Alabama

From the Organist

From my position at the organ console, I look up into the faces of the choir and at the impressive façade of the new Létourneau organ directly behind the singers. The pipes soar up to the ceiling with the horizontal pipes of the Festival Trumpet above the heads of the back row of the choir. It is indeed an impressive visual experience and many long-time members of the congregation have said, “Our church finally looks finished.”

Even though the organ is visually impressive, the *sound* of the organ is even more impressive with its colorful ranks of pipes that can crescendo from a mere whisper to the thunder that one would expect from a great European cathedral organ. I had a sound in my mind I hoped we could make into a reality; Létourneau has given us that sound—and more.

In my opinion, the first requirement of a truly effective church organ is to lead congregational singing. After reading the text of each hymn, I decide how to color what is being sung with appropriate choice of registration. With the variety of sounds from which to choose, even challenging texts can be painted with sounds that reinforce what the poet is trying to say. In so doing, even the less musical singers in the congregation hear and experience greater meaning in what they are singing.

After church recently, a man—who will freely admit to not having a musical bone in his body—approached me to comment about one of the hymns for that day, *A Mighty Fortress Is Our God*. His comment was specifically related to the phrase, “The Prince of Darkness grim, we tremble not for him.” He wanted to know how I made the phrase sound so “devilish,” so I introduced him to the 32’ Contre Bombarde in the Pedal division! Even a hymn stanza with a text that relates to angels can benefit by use of the Zimbelstern! When average members of the congregation can be led to a greater understanding of a hymn text by merely hearing a difference in registration, this is a win-win situation for a church musician.

Providing colorful anthem accompaniments is easily done on this organ. With



Létourneau Pipe Organs Opus 129, First Presbyterian Church, Tuscaloosa, Alabama (photo credit: Stacy McCants Photography)

three enclosed divisions, a full registration including reeds and mixtures can be easily tamed so that the choir is not overwhelmed. On the other hand, beautiful solo voices can be used to color and enhance what the choir is singing. The Flugelhorn, Harmonic Flute, Clarinet, Gamba, Fagotto, English Horn, and Oboe can all get a “workout” with a bit of creativity. Simply put, orchestral color is all here. Thomas Trotter used every one of the organ’s orchestral stops while playing his own transcription of Dukas’s *The Sorcerer’s Apprentice* and his performance brought the audience to its feet at the organ’s inaugural concert on April 8, 2016.

The instrument has not only had overwhelming success on Sundays and in solo organ recitals, but it made a grand statement in a recent concert that I played with the Tuscaloosa Symphony. Works featuring the organ were Handel’s *Concerto No. 13 in F Major* (“The Cuckoo and the Nightingale”), Albinoni’s *Adagio*, and Rheinberger’s *Concerto in F*. With the orchestra in the



The unenclosed Great division (photo credit: Andrew Forrest)

chancel area and the organ at the opposite end of the church, the enthusiastic audience was literally surrounded by exciting sounds.



Choir division, Concert Flute in foreground (photo credit: Andrew Forrest)

Létourneau’s Opus 129 excels not only in hymn playing and anthem accompaniment, but also as an eclectic instrument capable of playing any of the standard

Létourneau Pipe Organs Opus 129

GREAT – Manual II – 85mm pressure			SWELL (enclosed) – Manual III – 95 mm pressure		
16’ Violonbass	61 pipes	rescaled Casavant	16’ Quintaton	61 pipes	rescaled Casavant
16’ Bourdon	61 pipes	new	8’ Diapason	61 pipes	Skinner
8’ Principal	61 pipes	new (façade)	8’ Salicional	61 pipes	rescaled Skinner
8’ Bourdon	61 pipes	rescaled Casavant	8’ Voix Celeste	61 pipes	rescaled Skinner
5½’ Gros Nasard	61 pipes	new	8’ Chimney Flute	61 pipes	rescaled Casavant
4’ Octave	61 pipes	rescaled Casavant	8’ Æoline	61 pipes	Skinner
4’ Open Flute	61 pipes	rescaled Casavant	8’ Flute Celeste II	110 pipes	1st rank: Casavant, 2nd rank: new
3¾’ Grosse Tierce	61 pipes	new	4’ Octave	61 pipes	rescaled Casavant
2¾’ Quint	61 pipes	new	4’ Harmonic Flute	61 pipes	rescaled Skinner
2’ Super Octave	61 pipes	new	2’ Octavin	61 pipes	new
1¾’ Tierce	61 pipes	new	2’ Plein jeu III–IV	232 pipes	new
1½’ Mixture IV–V	288 pipes	new	16’ Bombarde	61 pipes	new
Tremulant			8’ Trompette	66 pipes	new, harmonic at f#43
Great 16–Great Unison Off–Great 4			8’ Oboe	61 pipes	Casavant with new shallots
8’ Festival Trumpet	66 pipes	new (façade)	8’ Vox Humana	61 pipes	Æolian
Nachtigall			4’ Clairon	78 pipes	new, harmonic at f#31
Zimbelstern			Tremulant		
			Swell 16–Swell Unison Off–Swell 4		
			Enclosed Great on Swell		
ENCLOSED GREAT – Manual II – 180mm pressure			CHOIR (enclosed) – Manual I – 115 mm pressure		
8’ Diapason	61 pipes	Skinner	16’ Gedeckt	61 pipes	Skinner with new bass
8’ Harmonic Flute	61 pipes	new, harmonic at a34	8’ Diapason	61 pipes	Skinner
8’ Viole de gambe	61 pipes	new	8’ Concert Flute	61 pipes	Skinner
8’ Gamba	61 pipes	new, flared	8’ Gemshorn	61 pipes	Casavant
8’ Gamba Celeste	61 pipes	new, flared	8’ Gemshorn Celeste	54 pipes	Casavant
8’ Flugelhorn	61 pipes	Skinner	8’ Bourdon	61 pipes	Casavant
8’ English Horn	61 pipes	Skinner	8’ Vox Ætheria II	122 pipes	Æolian, new bass for 2nd rank
16’ Double Trumpet	12 pipes	ext 8’ Trumpet	4’ Principal	61 pipes	rescaled Casavant
8’ Trumpet	66 pipes	new, harmonic at c37	4’ Flûte à fuseau	61 pipes	Casavant
4’ Clarion	24 pipes	ext 8’ Trumpet	2¾’ Nasard	61 pipes	Casavant
Tremulant					
Chimes	25 tubes				



The console (photo credit: Andrew Forrest)

organ literature. If one wants to play French eighteenth-century music, all of the necessary stops are present. The Great features two separate Cornets—one being a rare 16' bass Cornet—while the Choir division contains a third. Even the Pedal division contains the necessary elements for a 32' Cornet! There is an abundance of reeds at 16', 8', and 4' in the manual divisions while the Pedal includes a 32' reed and two choruses of reeds at 16', 8', and 4'. Clearly, the essential foundation and reed tone for playing the entire French Romantic literature is also available.

It would be fair to say that the only limitation that this organ could have would

be in the hands of the person who is playing it. Every sound that one would need to use in church services, weddings, and funerals is here in abundance. A recitalist could not wish for a more expressive or colorful instrument. Someone for whom I have high regard commented recently, "You know, I have always said there was no such thing as an eclectic instrument that could play all of the organ literature. After hearing this organ, I will seriously have to rethink that statement!"

—L. Jeffries Binford, Jr.

From the Builder

Opened in 1922, the present sanctuary at First Presbyterian Church was



Festival Trumpet (photo credit: Stacy McCants Photography)



Façade pipes with Roman mouths (photo credit: Stacy McCants Photography)

initially home to a Wurlitzer church organ in two opposing chambers above the chancel. The Wurlitzer was replaced in 1977 with a Casavant Frères pipe organ at the back of the sanctuary. The Casavant with its exposed pipework and minimal casework spoke from a raised platform into the nave through a sizeable central arch with secondary arches on either side. Its stoplist was fashionably *Orgelbewegung* with one-third of its 49 ranks being mixture stops; its small palette of softer colors limited its success in service playing.

Having formed a committee under the leadership of Dr. Daniel Potts to address the instrument's shortcomings, the church invited us, among others, to put forward our ideas in 2005. Having visited a number of instruments in the southeastern United States, the committee was enchanted with our instruments in Hodges Chapel at Samford University in Birmingham and at First Presbyterian

Church in Greensboro, North Carolina. It soon became clear that Létourneau was the committee's choice as First Presbyterian Church's future organbuilder.

In 2009, First Presbyterian Church purchased Skinner Organ Company Opus 350 with the intention of redeploying it in the empty chambers above the chancel. Without so much as a 4' Principal, the Skinner contrasted sharply with the Casavant at the other end of the sanctuary. A 15-rank instrument over three manuals and pedal, its Great was all of one rank—a colossal 8' Diapason made from zinc and lead—plus five stops duplexed from the Swell. The Swell and Choir's voices included the Concert Flute, a Flugelhorn, an English Horn, a Clarinet, and two more substantial 8' diapasons. Later in its life, the Skinner was enlarged through the addition of three ranks made by the Æolian Organ Company: a pair of muted string ranks—today's Choir 8' Vox Ætheria II—and an 8' Vox Humana.

Once the scope of the project had come into focus and various administrative approvals had been received, First Presbyterian Church signed a contract with Létourneau to build a new pipe organ in 2014. The instrument, Létourneau's Opus 129, would incorporate pipework from the Skinner and Casavant organs as a measure of stewardship and, in the case of the Casavant, as a gesture towards continuity. The project presented an

First Presbyterian Church, Tuscaloosa, Alabama (cover photo: Stacy McCants Photography)

2'	Flûte à bec	61 pipes	Casavant
1 3/4'	Tierce	61 pipes	Casavant
1 1/4'	Larigot	61 pipes	Casavant
1'	Sifflet	61 pipes	new
16'	Fagotto	61 pipes	new
8'	Clarinet	61 pipes	Skinner
8'	Cromorne	61 pipes	Casavant with new shallots
8'	Fagotto	12 pipes	ext 16' Fagotto
	Tremulant		
	Choir 16–Choir Unison Off–Choir 4		
8'	Festival Trumpet	Great	
	Harp	digital	
	Celesta	digital	
	Enclosed Great on Choir		Walker Technical Co.
			Walker Technical Co.
PEDAL – 85mm, 95mm, and 140mm pressures			
32'	Contra Violone	digital	Walker Technical Co.
32'	Contra Bourdon	digital	Walker Technical Co.
16'	Principal	32 pipes	new (façade)
16'	Violonbass	Great	
16'	Subbass	32 pipes	Skinner with new bass
16'	Bourdon	Great	
16'	Liebllich Gedeckt	Choir	
16'	Quintaton	Swell	
10 3/4'	Grosse Quinte	12 pipes	ext Great 5 1/2' Gros Nasard
8'	Principal	32 pipes	new (façade)
8'	Violoncello	Great	
8'	Bourdon	32 pipes	Skinner
8'	Liebllich Gedeckt	Choir	
6 3/4'	Grosse Tierce	12 pipes	ext Great 3 1/2' Grosse Tierce
4'	Choral Bass	32 pipes	new (façade)
4'	Flute	32 pipes	Casavant

2 3/4'	Mixture IV	128 pipes	new
32'	Contre Bombarde	12 pipes	ext Sw 16' Bombarde
16'	Trombone	32 pipes	new
16'	Trumpet	Enclosed Great	
16'	Bombarde	Swell	
16'	Fagotto	Choir	
8'	Tromba	12 pipes	ext 16' Trombone
8'	Bombarde	Swell	
4'	Tromba Clarion	12 pipes	ext 16' Trombone
4'	Schalmey	32 pipes	Casavant with new shallots
8'	Festival Trumpet	Great	
	Chimes	Enclosed Great	

Three manuals; 85 total stops; 75 ranks; 4,014 pipes

Great Mixture IV–V

c1 to b12	19	22	26	29
c13 to f18	15	19	22	26
f#19 to f30	12	15	19	22
f#31 to f42	8	12	15	19
f#43 to d51	5	8	12	15
d#52 to c61	1	5	8	12

Swell Plein jeu III–IV

c1 to b12	15	19	22
c13 to b36	12	15	19
c37 to b48	8	12	15
c49 to c61	1	8	12

intriguing challenge to us as organbuilders: reuse pipework of vastly different vintages and tonal aesthetics alongside our own materials to provide a uniquely cohesive pipe organ. It was a task we approached with enthusiasm and seriousness in equal measure.

A team from Létourneau brought the Skinner to our workshops from its location in storage in December 2014. Two months later, we dismantled the Casavant organ in Tuscaloosa, and it too came back to St-Hyacinthe. A detailed evaluation of the Skinner, Æolian, and Casavant pipework was then carried out in our pipe shops with final adjustments being made to the organ's tonal plan. Our experienced pipemakers were invaluable in compiling a detailed inventory of pipework with all the data being annotated in Opus 129's file. Whether repairing the Skinner's pipes for another century of service or lengthening the zinc pipes of the Casavant 16' Prinzipal to produce a 16' Violonbass, no challenge was too big or too small.

Originally voiced on low wind pressures, the Casavant materials were assimilated into the new tonal plan with some transposition and rescaling. For example, the former Great 8' Prinzipal rank was reworked to become the Great 4' Principal after we rescaled the rank four pipes larger (e.g., 8' G# was cut down to give 4' C). Likewise, the former Great 16' Quintaden became the Swell 16' Quintaton, but the addition of five new bass pipes effectively increased its scale for a fuller, rounder tone. Three Casavant reed stops were reused: the Swell 8' Oboe, the Choir 8' Cromorne, and the Pedal 4' Schalmey. All were revoiced with new shallots and, in the case of the Schalmey, new caps were provided at the tops of the resonators.

Like its predecessor, Opus 129 resides at the back of First Presbyterian Church's sanctuary. The casework was designed by Claude Demers and is made from richly stained red oak; it displays polished tin pipes from the Pedal 16' Principal, 8' Octave, and 4' Choral Bass as well as the Great 8' Principal. The horizontal 8' Festival Trumpet is also prominently arrayed around the central part of the façade. The instrument is divided behind along its center line, with the Choir and Enclosed Great divisions on the lowest level to the left and right, respectively. The Swell division sits on top of the Choir on the left, though the resonators of the Swell 16' Bombarde and its 32' Pedal extension are offset so the lower portions of these pipes can stand one level lower within the Enclosed Great. The unenclosed Great division is above the Enclosed Great to the right of the Swell. The Great's 16' mutations and their Pedal 32' extensions are just behind the façade in front of the Enclosed Great division, while the Pedal is divided between the extreme right and left of the instrument. The instrument is winded by two blowers located in a dedicated room beneath the instrument; their motors produce a total of 13 horsepower.

Division by division, the Great 16' Violonbass and 16' Bourdon together provide a solid foundation for a 16' principal chorus while the Bourdon alone serves as the basis for the 16' *cornet décomposé*. Meanwhile, the narrower 2 3/4' Quint and 1 3/4' Tierce together give a sesquialtera effect, adding spice to the principal chorus or offering another solo possibility. The Enclosed Great can build on its unenclosed counterpart with an array of foundation stops; it can also function as a separate Solo division thanks to transfers to other manuals. On 7 inches wind

pressure, some of the Enclosed Great's unique colors include a pair of flared gambas, a robust English trumpet rank, and two Skinner reeds, the 8' Flûgelhorn and the 8' English Horn.

The Swell division is as well equipped for liturgical work as for the French Romantic repertoire. The smallest of the Skinner diapasons is the basis for the Swell principal chorus, which builds up to a five-rank *Plein jeu* mixture. The 8' Chimney Flute combines with the 4' Harmonic Flute and 2' Octavin for a nimble chorus appropriate for the scherzos of Vierne and Duruflé. The Skinner strings' distinctive warmth gives way smoothly to the two-rank Flute Celeste's mysterious shimmer, which in turn dissipates into the delicate Æoline. Finally, the Swell's 16'-8'-4' trumpet ranks dominate the full Swell; these stops are equipped with dome-headed French shallots throughout and have harmonic trebles.

The Choir offers a number of colors and effects to set off the Swell. The Skinner 8' Concert Flute is naturally at home here and blooms handsomely as one ascends up the manual. The two-rank Vox Ætheria stop has become a favorite of Jeff Binford for its uncommon blend of delicacy and pungency of tone; its use with the octave coupler is captivating. The full range of flutes and mutations through 1' within the Choir gives the organ a second *cornet décomposé* as well as offering possibilities for Italian baroque music. Similar in appearance, the Choir's two 8' cylindrical reeds contrast strongly: the smooth Skinner 8' Clarinet has the expected orchestral quality while the revamped 8' Cromorne offers fizz and snap in its tone. The new 16'-8' Fagotto rank is a very mild trumpet stop, which, with the tremulant, is a perfect sonority for Flor Peeters's *Aria*.

The Pedal division offers tremendous variety, including a principal chorus from 16' through mixture and two mutation stops to fill out the 32' harmonic series. The 32' Contre Bombarde extension of the Swell 16' Bombarde has proven itself chameleon-like, slipping in easily under light or heavy registrations and being enclosed, its effect can be moderated with the Swell shades. The generously scaled Pedal 16'-8'-4' reed sounds on 5 1/2 inches wind, giving the Trombone and the organist's feet the final word.

Four of the Casavant windchests from 1977 were reused after undergoing the necessary modifications and a thorough restoration in our workshops. Otherwise, the organ's windchests are all new with pitman-style electro-pneumatic actions. The instrument is played from a three-manual console with all manner of sub-octave, unison, and octave couplers, as well as the divisional transfers for the Enclosed Great division. Other features include 256 levels of memory, a Great-Choir manual transfer, an All Swells to Swell function, and a record-playback function.

Opus 129 stands as a showcase for our abilities in seamlessly incorporating older materials within a new instrument. Its creation—from conception through construction through installation through final voicing—was a process we savored intensely, and we are grateful to First Presbyterian Church for entrusting us with such a complex and rewarding project. The result is an unusually rich musical instrument capable of great power and subtlety, one that will serve worship at First Presbyterian Church for many generations to come.

—Andrew Forrest, Artistic Director
Fernand Létourneau, President
Dudley Oakes, Project Consultant

New Organs



The façade of Opus 45

Juget-Sinclair Organbuilders
Montréal, Québec, Opus 45
St. Luke Lutheran Church
Ithaca, New York

At the workshop of Juget-Sinclair Organbuilders, Montréal, Québec, one of the most recent projects is Opus 45—an organ of 21 stops with two manuals and pedals for St. Luke Lutheran Church in Ithaca, New York. Representatives from the organ committee and the organbuilders traveled to France to flesh out the instrument's mechanical and tonal concept.

Opus 45's tonal aesthetic is of French-symphonic character adapted for North-American acoustics. The reeds are enclosed in the *Récit expressif* for greater dynamic control, and there is a full-length 16' Basson in the Pédale. The console is a near-replica of the Cavaillé-Coll organ at St-Pierre-de-Charenton, France, inaugurated in 1891 by Charles-Marie Widor and designated a historical monument in 1986. The tonal design is based on the 1877 Cavaillé-Coll organ in Long-sur-Somme, inaugurated by Alexandre Guilmant.

Opus 45 is housed in a stained white oak case. Its façade pipes feature Roman raised mouths and are of 80% polished tin. The principals and reeds are of 80% tin and the bourdons are of 98% lead. The instrument was installed and voiced in June 2016.

—David Szanto

Photo credit: Robin Côté



Console detail



Pipework of Opus 45

Juget-Sinclair Organbuilders, Opus 45

St. Luke Lutheran Church, Ithaca, New York

Grand-Orgue (Manual I)	Pédale
16' Bourdon	16' Soubasse
8' Montre	8' Flûte
8' Salicional	16' Basson
8' Bourdon	
8' Flûte harmonique	Couplers
4' Prestant	I/P
2 3/4' Quinte	II/P
2' Doublette	II/I
III Fourniture	II/I 16'
Récit expressif (Manual III)	
8' Cor de Nuit	Appel Anches Récit
8' Viole de gambe	Appel Plein-jeu Grand Orgue
8' Voix céleste	Appel Anche Pédale
4' Flûte octaviante	
2' Octavin	Mechanical key and stop action
8' Trompette	56-note keyboards with bone naturals and
8' Basson-Hautbois	ebony sharps
8' Voix humaine	30-note pedalboard
4' Clairon	
Trémolo Récit	

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
Stephen Tharp; St. Michael's Episcopal, New York, NY 7 pm

16 MAY
Jessica Park; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 MAY
Joanne Peterson; All Saints Episcopal, Appleton, WI 12:15 pm

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

20 MAY
Quire Cleveland; Holland Theatre, Bellefontaine, OH 7 pm
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm
David Enlow; St. Norbert's Abbey, De Pere, WI 2 pm
Christine Kraemer with Bella Voce, Monteverdi & Bach; St. Luke's Episcopal, Evanston, IL 7 pm

21 MAY
Katelyn Emerson; West Parish Church of Barnstable, West Barnstable, MA 4:30 pm
Choral concert; First Church of Christ, Wethersfield, CT 4 pm
Handel, *Israel in Egypt*; Madison Avenue Presbyterian, New York, NY 3 pm
Harold Stover; Second Presbyterian, New York, NY 4 pm
Chelsea Chen; First Presbyterian, Ilion, NY 3 pm
Choral concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 3 pm
Kenneth Miller; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Gail Archer; Catholic Cathedral of St. Augustine, St. Augustine, FL 2:30 pm
Jack Mitchener; Advent Lutheran, Melbourne, FL 3 pm
Choral Evensong; Independent Presbyterian, Birmingham, AL 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Shawn Dawson; Christ Church Cathedral, Lexington, KY 3:30 pm
Brahms, *Requiem*; First Presbyterian, Evansville, IN 4 pm
Geoff Pautsch; Loyola University, Chicago, IL 3 pm
Compline; St. Chrysostom's Episcopal, Chicago, IL 7 pm
Bach, *Ascension Oratorio*; Grace Lutheran, River Forest, IL 3:45 pm

22 MAY
Phillip Kloeckner; Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY
Rachel Laurin; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Gail Archer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 MAY
Marshall Joos, Noah Jacobs & Seamus Gethicker; Methuen Memorial Music Hall, Methuen, MA 8 pm
Bruce Neswick, hymn festival; Christ Church Episcopal, Raleigh, NC 7:30 pm

25 MAY
Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm
Todd Wilson, hymn festival; Christ and St. Luke's Episcopal, Norfolk, VA 7 pm

Shin-Ae Chun & Martha Folts, harpsichords; First Baptist, Ann Arbor, MI 12:15 pm
Ascension Choral Eucharist; Cathedral Church of the Advent, Birmingham, AL 3 pm

26 MAY
Acronym Baroque Ensemble; Cathedral of the Sacred Heart, Richmond, VA 7 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:10 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 MAY
David Friddle, Micah Gangwer, & Damian Kremer; The Citadel, Charleston, SC 2 pm
University of Chicago Symphony, with choirs, Beethoven, *Symphony No. 9*; Mandel Hall, Chicago, IL 8 pm

28 MAY
Todd Fickley; Grace Church Cathedral, Charleston, SC 7:30 pm
University of Chicago Symphony, with choirs, Beethoven, *Symphony No. 9*; Mandel Hall, Chicago, IL 3 pm

29 MAY
Paul Thomas; Cathedral Church of St. Luke and St. Paul, Charleston, SC 10 am

30 MAY
William Gudger, Julia Harlow, & Jason Pedeaux; Huguenot Church, Charleston, SC 10 am

31 MAY
Jonathan Wessler; Methuen Memorial Music Hall, Methuen, MA 8 pm
Katherine Meloan; Grace Church Cathedral, Charleston, SC 10 am

2 JUNE
Chere Ko; First Presbyterian, Evansville, IN 7 pm

3 JUNE
Jonathan Ryan & Jamie Hitel; Christ Church Episcopal, Greenwich, CT 3 pm
Nathan Laube, masterclass; Grace United Methodist, Hagerstown, MD 10 am

4 JUNE
Chelsea Chen, with cello; St. John's Episcopal, West Hartford, CT 4 pm
Beethoven, *Symphony No. 9*, Handel, *Organ Concerto in F*; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm
Michael Hey; St. Peter's-by-the-Sea Episcopal, Bay Shore, NY 4 pm
Tim Zimmerman & Karen Buckwalter, with brass; St. Matthew's Lutheran, Hannover, PA 4 pm
Nathan Laube; Grace United Methodist, Hagerstown, MD 5 pm
Nathan Davy; Washington National Cathedral, Washington, DC 5:15 pm
Jeff Lewis; St. John's Church, Savannah, GA 5:05 pm; Choral Evensong 5:30 pm
David Heinze; First Presbyterian, Ypsilanti, MI 4 pm

5 JUNE
Adam Brakel; Southern Illinois University, Carbondale, IL 7:30 pm

7 JUNE
Craig Williams; Methuen Memorial Music Hall, Methuen, MA 8 pm
Pittsburgh Camerata, Handel, *Chandos Anthems*; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Alcee Chriss; All Saints' Episcopal, Atlanta, GA 7:30 pm
David Heller; First Presbyterian, Neenah, WI 7 pm
Aaron David Miller; St. Matthias Episcopal, Minocqua, WI 7 pm

9 JUNE
Thomas Murray; Plymouth Congregational, Syracuse, NY 8 pm
Mark King; St. John's Episcopal, Hagerstown, MD 7 pm
Kent Tritle, with orchestra, Saint-Saëns, *Symphonie III*; Church of the Little Flower, Bethesda, MD 7:30 pm
Susan Arru, Timothy Baker, & David Pilkinton; St. Margaret Mary Catholic Church, Louisville, KY 2:30 pm
Diane Meredith Belcher, Saint-Saëns, *Symphonie III*; St. Luke's United Methodist, Memphis, TN 6:30 pm

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20
UNDER
30

Calendar

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

10 JUNE

Robert McCormick; Kimmel Center, Philadelphia, PA 1 pm

Dave Wickerham; Phipps Center for the Arts, Hudson, WI 7:30 pm

11 JUNE

Karl Moyer; Trinity Episcopal, Rutland, VT 11 am

Jordan DeRouen; St. Patrick's Cathedral, New York, NY 3:15 pm

Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm

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

Mary Holladay & Jean Spyksma; Riverside Baptist, Jacksonville, FL 4:30 pm

Hymn festival; Episcopal Church of the Good Shepherd, Jacksonville, FL 7 pm

Marijim Thoene; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

12 JUNE

Jan Kraybill; St. John's Episcopal Cathedral, Jacksonville, FL 7:30 pm

13 JUNE

Benjamin Sheen; First Presbyterian, Glens Falls, NY 7:30 pm

Laura Ellis; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, FL 8:15 am

Chelsea Chen; Memorial Presbyterian, St. Augustine, FL 2 pm

Raúl Prieto Ramírez; Cathedral Basilica of St. Augustine, St. Augustine, FL 7:30 pm

14 JUNE

Peter Krasinski; Methuen Memorial Music Hall, Methuen, MA 8 pm

David Hurd; Cathedral of St. Philip, Atlanta, GA 7:30 pm

Timothy Tuller; St. John's Episcopal Cathedral, Jacksonville, FL 9 am

Boyd Jones, harpsichord; Immaculate Conception Catholic Church, Jacksonville, FL 10 am

Jain Quinn; St. John's Episcopal Cathedral, Jacksonville, FL 12:15 pm

Christopher Houlihan; Jacoby Concert Hall, Jacksonville, FL 7:30 pm

Jeffrey Verkuilen; First Presbyterian, Neenah, WI 12:15 pm

Isabelle Demers; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

16 JUNE

St. Giles Cathedral Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

17 JUNE

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

18 JUNE

Organized Rhythm (Clive Driskill-Smith, organ, Joseph Gramley, percussion); Loyola University, Chicago, IL 3 pm

Raúl Prieto Ramírez; First Baptist, Washington, DC, 4 pm

Nicholas Capozzoli; Washington National Cathedral, Washington, DC 5:15 pm

19 JUNE

Nicole Keller; First Presbyterian, Asheville, NC 7:30 pm

21 JUNE

Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 7 pm

David Troiano; St. Joseph Catholic Church, Appleton, WI 12:15 pm

23 JUNE

Christopher Houlihan; Church of the Holy Apostles, New York, NY 8 pm

24 JUNE

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

25 JUNE

Charles Higgs; Washington National Cathedral, Washington, DC 5:15 pm

Greater Richmond Children's Choir; Cathedral of the Sacred Heart, Richmond, VA 2 pm

Choral Evensong; St. James's Episcopal, Richmond, VA 5 pm

John Bohl, with choir and brass; River Road Church, Baptist, Richmond, VA 7:30 pm

Isabelle Demers; University of Alabama, Tuscaloosa, AL 7 pm

26 JUNE

Christa Rakich; Bethlehem Lutheran, Richmond, VA 1:30 pm

Daniel Stipe; St. James's Episcopal, Richmond, VA 7:30 pm

Nicole Keller; First Presbyterian, Asheville, NC 7:30 pm

Lynne Davis, Nathan Laube, Bruce Neswick; First Presbyterian, Tuscaloosa, AL 7:30 pm

Richard Hoskins; Presbyterian Homes, Evanston, IL 1:30 pm

27 JUNE

Chelsea Chen; Ginter Park Presbyterian, Richmond, VA 11:30 am

Thomas Lee Bailey & Cheryl Van Ornam, with flute, oboe, soprano; St. Benedict Catholic Church, Richmond, VA 2 pm

Stefan Engels; St. Paul's Episcopal, Richmond, VA 7:30 pm

Tyler Canonico & Chase Loomer; First United Methodist, Tuscaloosa, AL 7:30 pm

28 JUNE

Rosalind Mohnsen; Methuen Memorial Music Hall, Methuen, MA 8 pm

Renée Anne Louprette; St. Michael's Episcopal, Richmond, VA 11 am

Stefan Engels, lecture, music of Karg-Elert; St. Paul's Episcopal, Richmond, VA 2 pm

Mark Laubach; St. Bridget Catholic Church, Richmond, VA 3:30 pm

Jeremy Filsell & Erik Wm. Suter, choral evensong; St. Stephen's Episcopal, Richmond, VA 4:35 pm

Bruce Stevens, with New York Polyphony; University of Richmond, Richmond, VA 7:30 pm

Joby Bell, Faythe Freese, & Shelly Moorman-Stahlman; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

Stephen Schnurr; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

30 JUNE

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

UNITED STATES

West of the Mississippi

18 MAY

John Schwandt; First United Methodist, Richardson, TX 7:30 pm

Tom Trenney, recital and choral conducting; Brigham Young University-Idaho, Rexburg, ID 7:30 pm

19 MAY

Frederick Hohman; Third Baptist, St. Louis, MO 12:30 pm

Michael Hey; St. Stephen Presbyterian, Fort Worth, TX 7 pm

Rautavaara, *Missa a cappella*; Highland Park Presbyterian, Dallas, TX 9 pm

David Higgs; Trinity Episcopal Cathedral, Portland, OR 7 pm

21 MAY

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

Durufié, *Requiem*; Epiphany Episcopal, Seattle, WA 5 pm

Aaron David Miller; Trinity Lutheran, Lynnwood, WA 7 pm

Choral concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Iveta Apkalna; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

22 MAY

David Briggs; Benaroya Hall, Seattle, WA 7:30 pm

25 MAY

Jeff Brummel; Wilshire Baptist, Dallas, TX 7:30 pm

26 MAY

Wyatt Smith, with soprano; University Congregational, Seattle, WA 7:30 pm

28 MAY

Philip Smith; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Calendar

- 1 JUNE**
Ken Cowan; First Presbyterian, Enid, OK 7 pm
- 2 JUNE**
The Chenault Duo; University of Nevada, Las Vegas, NV 7:30 pm
- 4 JUNE**
 Evensong; St. Paul's United Methodist, Houston, TX 4 pm
Patrick Parker, works of Messiaen; Christ Church Episcopal Cathedral, Houston, TX 4:15 pm
- 8 JUNE**
Renée Anne Louprette; First United Methodist, Victoria, TX 12 noon
- 10 JUNE**
Clay Christiansen; The Tabernacle, Salt Lake City, UT 7:30 pm
- 11 JUNE**
 Choral Evensong; Episcopal Church of the Transfiguration, Dallas, TX 5 pm
Sharee Thompson; The Tabernacle, Salt Lake City, UT 2 pm
Kimberly Marshall; Cathedral of the Madeleine, Salt Lake City, UT 8:15 pm
Sergio Militello; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 12 JUNE**
Stefan Engels; Episcopal Church of the Transfiguration, Dallas, TX 5 pm
Sheri Peterson; St. Ambrose Catholic Church, Salt Lake City, UT 10:30 am
Bonnie Goodliffe; The Tabernacle, Salt Lake City, UT 12 noon
Daniel Kerr; Conference Center, Salt Lake City, UT 2 pm
Kenneth Udy; University of Utah, Salt Lake City, UT 8 pm
- 13 JUNE**
Douglas Cleveland; Northwestern College, Orange City, IA 7 pm
Joel Bacon; St. Mark's School, Dallas, TX 9:45 am
Monica Czausz; St. Monica Catholic Church, Dallas, TX 1:30 pm
Organized Rhythm (Clive Driskill-Smith with Joseph Gramley, percussion); Christ United Methodist, Plano, TX 8 pm
Jaebon Hwang; Assembly Hall, Temple Square, Salt Lake City, UT 11 am
Neil Harmon; The Tabernacle, Salt Lake City, UT 12 noon
Andrew Unsworth; Conference Center, Salt Lake City, UT 2 pm
Richard Elliott, with Orchestra of Temple Square; The Tabernacle, Salt Lake City, UT 7:30 pm
- Mormon Tabernacle Choir**; The Tabernacle, Salt Lake City, UT 8:15 pm
- 14 JUNE**
Diana Lee Lucker; Wayzata Community Church, Wayzata, MN 12 noon
James Hicks; Third Baptist, St. Louis, MO 12:30 pm
Maxine Thévenot; Christ the King Catholic Church, Dallas, TX 9:45 am
Elizabeth Farr, harpsichord; University Park United Methodist, Dallas, TX 1:15 pm
Nathan Laube; Meyerson Symphony Center, Dallas, TX 7:30 pm
Halden Toy, harpsichord; First United Methodist, Salt Lake City, UT 9 am
Richard Elliott; The Tabernacle, Salt Lake City, UT 12 noon
Don Cook, carillon; Brigham Young University, Provo, UT 12 noon
James Welch; Conference Center, Salt Lake City, UT 2 pm
Stephen Tharp; Latter-day Saints Conference Center, Salt Lake City, UT 8 pm
- 15 JUNE**
Rebecca te Velde; Lovers Lane United Methodist, Dallas, TX 9:30 am
Alcee Chriss; Highland Park United Methodist, Dallas, TX 1:45 pm
Linda Margetts; The Tabernacle, Salt Lake City, UT 12 noon
Clay Christiansen; Conference Center, Salt Lake City, UT 2 pm
- 16 JUNE**
Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm
- 19 JUNE**
Aaron David Miller, hymn festival; First Presbyterian, Iowa City, IA 7:30 pm
- 20 JUNE**
Wyatt Smith; United Church of Christ (Congregational), Iowa City, IA 10:30 am
Ken Cowan; St. Mark's Lutheran, Marion, IA 7:30 pm
- 21 JUNE**
Kyle Black; Wayzata Community Church, Wayzata, MN 12 noon
Ahreum Han; First Presbyterian, Cedar Rapids, IA 10 am
Karen Black; St. Paul's United Methodist, Cedar Rapids, IA 7 pm
- 22 JUNE**
Stefan Engels; University of Iowa School of Music, Iowa City, IA 8 pm
- 25 JUNE**
Marco Pranic; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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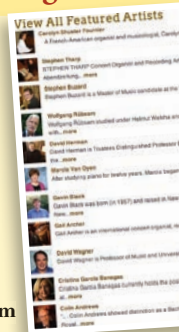
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Calendar

28 JUNE

Cynthia Betzplays; Wayzata Community Church, Wayzata, MN 12 noon

INTERNATIONAL

16 MAY

Soyon Park; St. Lawrence Jewry, London, UK 1 pm

17 MAY

Ben Horden; Holy Trinity, Sloan Square, London, UK 5:30 pm

19 MAY

David Cassan; Hecht Museum, Haifa University, Haifa, Israel 11 am

20 MAY

David Cassan; Church of the Dormition, Jerusalem, Israel 11 am

Daniela Scavio; Basilica di Santa Maria Maddalena, Novi Ligure, Italy 5:30 pm

Eva Bublová; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

Franz Josef Stoiber; St. Albans Cathedral, St. Albans, UK 5:30 pm

21 MAY

Virgile Monin; Methodist Central Hall, London, UK 3 pm

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

Stephen Binnington; Westminster Cathedral, London, UK 4:45 pm

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

23 MAY

Geerten Liefthing; St. Lawrence Jewry, London, UK 1 pm

24 MAY

Jonathan Holmes; Holy Trinity, Sloan Square, London, UK 5:30 pm

Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

25 MAY

Susanne Rohn; St. Justinus Kirche, Frankfurt, Germany 5 pm

Ben Bloor; St. John's Smith Square, London, UK 1:05 pm

26 MAY

Jubilate Vocal Ensemble, Duruflé, *Requiem*; Canadian Memorial United Church, Vancouver, BC, Canada 8 pm

27 MAY

Eleni Keventsidou, with piano, works of Karg-Elert; Bloomsbury Central Baptist, London, UK 2 pm

Stefan Engels, works of Karg-Elert; Bloomsbury Central Baptist, London, UK 4 pm

William McVicker, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

Vancouver Philharmonic, Saint-Saëns, *Symphonie III*; Shaughnessy Heights United Church, Vancouver, BC, Canada 8 pm

28 MAY

Johannes Michel; Westminster Cathedral, London, UK 4:45 pm

Benjamin Morris; Westminster Abbey, London, UK 5:45 pm

29 MAY

David Poulter; Liverpool Cathedral, Liverpool, UK 11:15 am

30 MAY

Marko Sever; St. Lawrence Jewry, London, UK 1 pm

Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

Karen Beaumont; Exeter College, Oxford, UK 1:10 pm

31 MAY

Karen Beaumont; Oxford Town Hall, Oxford, UK 12 noon

George de Voil; Holy Trinity, Sloan Square, London, UK 5:30 pm

1 JUNE

Joxe Benantzi Bilbao; Abteikirche, Köln, Germany 8 pm

4 JUNE

Christoph Hauser, with percussion; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Weston Jennings; St. Paul's Cathedral, London, UK 4:45 pm

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

Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

5 JUNE

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

Andreas Meisner; Altenberger Dom, Altenberg, Germany 2:30 pm

6 JUNE

Pierre Pincemaille; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

Stephan Lutermann, with clarinet; Abteikirche, Köln, Germany 8 pm

Paul Ayers; St. George's Hanover Square, London, UK 1:10 pm

7 JUNE

Jan Raas; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

Paul Bowen; Holy Trinity, Sloan Square, London, UK 5:30 pm

8 JUNE

Thomas Lennartz; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

Earline Moulder; St. Margaret Lothbury, London, UK 1:10 pm

11 JUNE

Regina Schnell; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Bach, *Magnificat in D*; Altenberger Dom, Altenberg, Germany 8 pm

Frank Hoffmann; St. Justinus Kirche, Frankfurt, Germany 5 pm

Mithra Van Eenhooge; Westminster Cathedral, London, UK 4:45 pm

Joseph Beech; Westminster Abbey, London, UK 5:45 pm

13 JUNE

Thierry Escaich; Palais Montcalm, Quebec City, QC, Canada 7:30 pm

14 JUNE

Jonathan Lilley; Holy Trinity, Sloan Square, London, UK 5:30 pm

15 JUNE

Heinz-Peter Kortmann, with flute; St. Justinus Kirche, Frankfurt, Germany 5 pm

16 JUNE

Yuval Rabin; Hecht Museum, Haifa University, Haifa, Israel 11 am

Stephen Disley; St. Stephen Walbrook, London, UK 12:30 pm

17 JUNE

Gereon Krahforst; Church of the Dormition, Jerusalem, Israel 11 am

Ekaterina Kofanova; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

Joseph Beech, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

18 JUNE

Klaus Geitner; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Andreas Jetter; Methodist Central Hall, London, UK 3 pm

Susanna Veerman; St. Paul's Cathedral, London, UK 4:45 pm

Anthony Gritten; Westminster Cathedral, London, UK 4:45 pm

Manuel Torregrosa Valero; Westminster Abbey, London, UK 5:45 pm

20 JUNE

Mark Brafield; St. Lawrence Jewry, London, UK 1 pm

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

21 JUNE

Callum Alger; Holy Trinity, Sloan Square, London, UK 5:30 pm

22 JUNE

Rolf Müller, with trombones; Altenberger Dom, Altenberg, Germany 8 pm

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

Daniel Chappuis; St. Margaret Lothbury, London, UK 1:10 pm

24 JUNE

David Briggs, silent film accompaniment; Royal Festival Hall, London, UK 7:30 pm

25 JUNE

Alexander Niehues; Klosterkirche, Fürstenfeld, Germany 12:10 pm

David Grealy; Westminster Cathedral, London, UK 4:45 pm

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

27 JUNE

Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

28 JUNE

Christian Gautschi; Holy Trinity, Sloan Square, London, UK 5:30 pm

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F. ALLEN ARTZ, III, Morristown United Methodist Church, Morristown, NJ, November 19: *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Noel X: Grand Jeu et Duo*, d'Aquin; *Allegro Vivace (Première Symphonie)*, op. 14), Vierne; *Prière (Quatre Pièces)*, op. 37), Jongen; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Passacaglia in c*, BWV 582, Bach; *Nimrod (Enigma Variations)*, op. 36), Elgar, transcr. Harris; *Benedictus (Orgelstücke)*, opus 59, no. 9), Reger; *Fanfare for Thanksgiving*, Pelz.

HEINRICH CHRISTENSEN, Old West Church, Boston, MA, November 30: *O Come, Emmanuel, Variations on an Advent Hymn*, Pinkham; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Partita: Wachet auf, ruft uns die Stimme*, Distler; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Toccata on Veni Emmanuel*, Hailstork.

PETER RICHARD CONTE, Christ Cathedral, Garden Grove, California, October 10: *Marche Religieuse*, op. 15, no. 2, Guilmant; *Variations on a Theme of Corelli*, Kreisler; *Cortège et Litanie*, op. 19, no. 2, Dupré, arr. Conte; *Concerto in G*, BWV 592, Bach; *Autumn Evening*, Swinnen; *Comes Autumn Time*, Sowerby; *Choral No. 1 in E*, Franck; *Finlandia*, Sibelius.

LEON COUCH, Washington National Cathedral, Washington, DC, November 6: *Praeludium in d*, BuxWV 155, Buxtehude; *Cantabile*, FWV 36, Franck; *Overture Miniature*, Dance of the Sugar-Plum Fairy, Russian Dance (*The Nutcracker Suite*), Tchaikovsky, transcr. Hohman; *All Things Bright and Beautiful*, I Think When I Read That Sweet Story of Old, Praise Our Father (*Folk Hymn Sketches*), Diemer; *Homage to Dietrich Buxtehude*, Eben.

JOHN DEAVER, Trinity Episcopal Church, Covington, KY, October 17: *Clavierübung III* (complete, except 4 duets), Bach.

MARIE-BERNADETTE DUFOURCET-HAKIM, Assumption College, Worcester, MA, November 2: *Récit de tierce en taille*, de Grigny; *Fantasy and Fugue in g*, BWV 542, Bach; *Fantaisie et Fuge*, op. 18, no. 6, Boëly; *Pièce héroïque*, Franck; *Allegro vivace (Symphonie V, op. 42, no. 1)*, Widor; *Image (Homage à Jean Langlais)*, Dufourcet; *Scherzo*, op. 2, Duruflé; *Hommage à Jean Langlais*, Hakim; *Improvisation*.

GEORGE FERGUS, Washington National Cathedral, Washington, DC, November 20: *Pageant*, Sowerby; *Variations sur un thème de Clément Jannequin*, Alain; *Prelude and Fugue in A*, BWV 536, Bach; *Adagio in E*, Bridge; *Sonata Eroica*, op. 94, Jongen.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, November 9: *Première Suite*, Clérambault; *Kyrie*, *Gott heiliger Geist*, BWV 671, Bach; *Méditation*, Duruflé; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Stèle pour un enfant défunt (Triptyque)*, op. 58, no. 3), Vierne; *Litanies (Trois Pièces)*, Alain.

CHRISTOPHER HOULIHAN, Our Lady of Fatima Catholic Church, Lafayette, LA, October 9: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Choral No. 2 in b*, Franck; *Vocalise-étude en forme de Habanera*, Ravel; *Suite*, op. 5, Duruflé.

CALVERT JOHNSON, First Presbyterian Church, Marietta, GA, November 6: *Aalaiki'ssalaam*, Hakim; *Prelude and Fugue in d*, BWV 539, Bach; *Danza Española, El Flautista Alegre*, *Toccata*, Noble; *Allegro vivace*, *Adagio*, *Toccata (Symphonie V, op. 42, no. 1)*, Widor.

DAVID JONIES, St. John Cantius Catholic Church, Chicago, IL, October 2: *March on a Theme by Handel*, op. 15, Guilmant; *Requiescat in Pace*, Sowerby; *Marche du Veilleur de Nuit based on Wachet auf, ruft uns die Stimme*, Bach, arr. Widor; *The Swan (Carnival of Animals)*, Saint-Saëns; *Hungarian March (The Damnation of Faust)*, op. 24), Berlioz, arr. Brewer; *Pavane-Dance liturgique*, Proulx; *Zweite Sonate*, op. 60, Reger.

ERIK MATSON, Valparaiso University, Valparaiso, IN, November 17: *Two Folk Hymn Preludes*, Gehring; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Alléluia sereins d'un âme qui désire le ciel (L'Ascension)*, Messiaen; *Jesu, dulcis memoria*, Decker; *Psalms Prelude, Set 1, No. 1*, op. 32, Howells; *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Shall We Gather at the River? (Variations on Sunday School Tunes)*, Thomson; *Final (Symphonie V, op. 47)*, Vierne.

ROSALIND MOHNSEN, St. John's Seminary Chapel, Brighton, MA, November 20: *March on a Theme of Handel*, Guilmant; *In Paradisum*, Dubois; *Prelude and Fugue in C*, Saint-Saëns; *St. Francis of Paola Walking on the Water (Two Legends)*, Liszt, transcr. Meyer; *Suite in French Classical Style on Vexilla Regis*, Osborne; *Mors et Resurrectio (Trois Paraphrases Grégoriennes)*, Langlais; *Joie et Clarté (Les corps glorieux)*, Messiaen; *Final (Troisième Symphonie)*, Vierne.

PARKER RAMSEY, St. Thomas Church Fifth Avenue, New York, NY, November 27: *Te Deum*, BuxWV 218, Buxtehude; *Les Mages (La Nativité du Seigneur)*, Messiaen; *Ricercar*, Sweelinck; *Two Études*, Ligeti; *Choral Fantasia on Christ unser Herr, zum Jordan kam*, Praetorius.

RUDY SHACKELFORD, organ and piano, Bethany United Methodist Church, Gloucester Point, VA, October 30: *Valses Nobles et Sentimentales*, Ravel, transcr. Shackelford; *La Cathédrale Engloutie (Préludes, Book I)*, Debussy, transcr. Shackelford; *Trio Sonata: Homage to Lyonel Feininger*, Shackelford; *Toccata in C*, BWV 564, Bach; *Sposazio (Années de Pèlerinage)*, Liszt, transcr. Shackelford; *Pictures at an Exhibition*, Musorgsky, transcr. John.

BENJAMIN SHEEN, Grace Lutheran Church, Lincoln, Nebraska, October 9: *Praeludium in G*, Bruhns; *Trio Sonata in C*, BWV 529, Bach; *No. 5, No. 6 (Six Fugues on the Name of BACH)*, op. 60), Schumann; *Ancient Sunlight*, Bingham; *Miroir*, Wammes; *The Gadfly Suite*, Shostakovich.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, October 28: *Toccata and Fugue in d*, BWV 565, Bach; *Andante sostenuto (Symphonie Gothique)*, op. 70), Widor; *Psalms Prelude*, op. 32, no. 3, Howells; *Toccata (Suite Gothique)*, op. 25), Boëllmann; *De Profundis*, Chapman; *Intermezzo (Symphonie VI, op. 42, no. 2)*, Widor; *Carillon*, Sowerby; *When We Are in Deepest Need*, Bach; *Tu es petra et portae inferi non praevallebunt adversus te (Esquisses Byzantines)*, Mulet.

JACOB STREET, St. Thomas Church Fifth Avenue, New York, NY, October 16: *La tristezza ed il furor del Re (Suonata seconda, Biblischer Historien)*, Saul; *Canzona in G*, Tunder; *Toccata in a*, Sweelinck; *Toccata ad manual duplex*, Strungk; *Praeludium in g*, Lübeck.

CHUYOUNG SUTER, Washington National Cathedral, Washington, DC, October 30: *Praeludium in e*, Bruhns; *Weinen, Klagen, Sorgen, Zagen*, Liszt; *Prelude and Fugue in C*, BWV 547, Bach; *Choralfantasia on Halleluja! Gott zu loben bleibe meine Seelenfreud*, op. 52, Reger.

JEREMY DAVID TARRANT, St. Paul's Episcopal Church, Flint, MI, November 20: *Toccata and Fugue in d*, BWV 565, *Trio super Herr Jesu Christ, dich zu uns wend'*, BWV 655, Bach; *Sketch in D-flat*, *Sketch in f (Four Sketches)*, op. 58), Schumann; *Impromptu, Clair de lune, Toccata (Pièces de Fantaisie)*, Vierne; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Choral, Allegretto, Final (Symphonie VII, op. 42, no. 3)*, Widor.

STEPHEN THARP, Fourth Presbyterian Church, Chicago, IL, November 18: *Toccata (Suite)*, op. 5), Duruflé; *Psalms Prelude, Set 1, No. 1*, Howells; *Exercitatio Fantastica: In pede Fausto*, Simmons; *Wotan's Farewell and Magic Fire Music (Die Walküre)*, Wagner, transcr. Lemare; *Danse Diabolique*, Baker; *Le Sacre du Printemps*, Stravinsky, transcr. Tharp.

THEO VAN WYK, St. Thomas Church Fifth Avenue, New York, NY, November 13: *Praeludium in g*, Lübeck; *Kahlolo*, Johnson; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Herzlich tut mich verlangen (Eleven Chorale Preludes)*, op. 122), Brahms; *Variations for Organ*, Temmingh; *Toccata for Madiba*, Reddy.

HEINRICH WALTHER, organ and piano, Valparaiso University, Valparaiso, IN, November 15: *Partita V in G*, BWV 829, Bach; *Suite*, op. 4, Usandizaga, transcr. Walther; *Psyché*, Franck, transcr. Walther.

JANET YIEH, St. Thomas Church Fifth Avenue, New York, NY, October 30: *Praeludium in e*, Bruhns; *Sonata II*, Hindemith; *Tierce en taille (Livre d'Orgue)*, de Grigny; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach.

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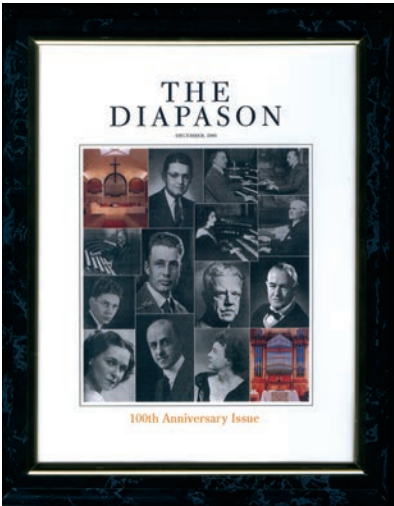
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From Fruhauf Music Publications: A chorale prelude on *Ein Feste Burg*, one of four variations from *A Baroque Partita for Organ* that feature Martin Luther's isometric hymn tune, is available as a downloadable 8½ x 11" PDF booklet from www.frumuspub.net, provided as an occasional complimentary offering from the publisher.

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."

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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 *Ballado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

Rachel Laurin, composer, has two Raven CDs devoted to her works: Brenda Portman plays organ works on the large Casavant at Hyde Park Community United Methodist Church, Cincinnati, Raven OAR-975; Rachel Laurin and Karen Holmes play Laurin's compositions for organ and harp (with Caroline Léonardelli), organ and French horn (with Damian Rivers-Moore), as well as 14 solo organ works on the 1917 Casavant at St. Anne Church, Ottawa, Raven OAR-943. \$15.98 each, postpaid. Raven, Box 25111, Richmond, VA 23261, 804/355-6386, RavenCD.com.

The Organ Historical Society has released *Historic Organs of the Capital District, New York*, a 4-CD set featuring 21 organs and 21 organists. Organs include Davis & Ferris, Giles Beach, Odell, Hook, Hook & Hastings, Backus, Johnson & Son, Farrand & Votey, Geo. Jardine & Son, Skinner, Wurlitzer Casavant, and Aeolian-Skinner. Performers include Robert Barney, Diane Belcher, Antonius Bittmann, Randy Bourne, Michael Diorio, Thomas Dressler, Jelani Eddington, Alfred Fedak, Donald Fellows, Sebastian Glück, Peter Krasinski, Joan Lippincott, Christopher Marks, Grant Moss, Thomas Murray, Derek Nickels, Eugene Roan, Dana Robinson, Stephen Schnurr, Timothy Smith, and Paul Tegels. Booklet includes comprehensive notes. Item# OHS-06; non-member price: \$34.95; member price: \$31.95. www.ohscatalog.org.

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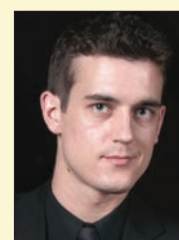
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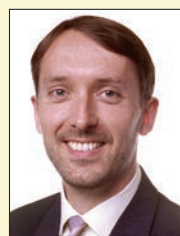
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