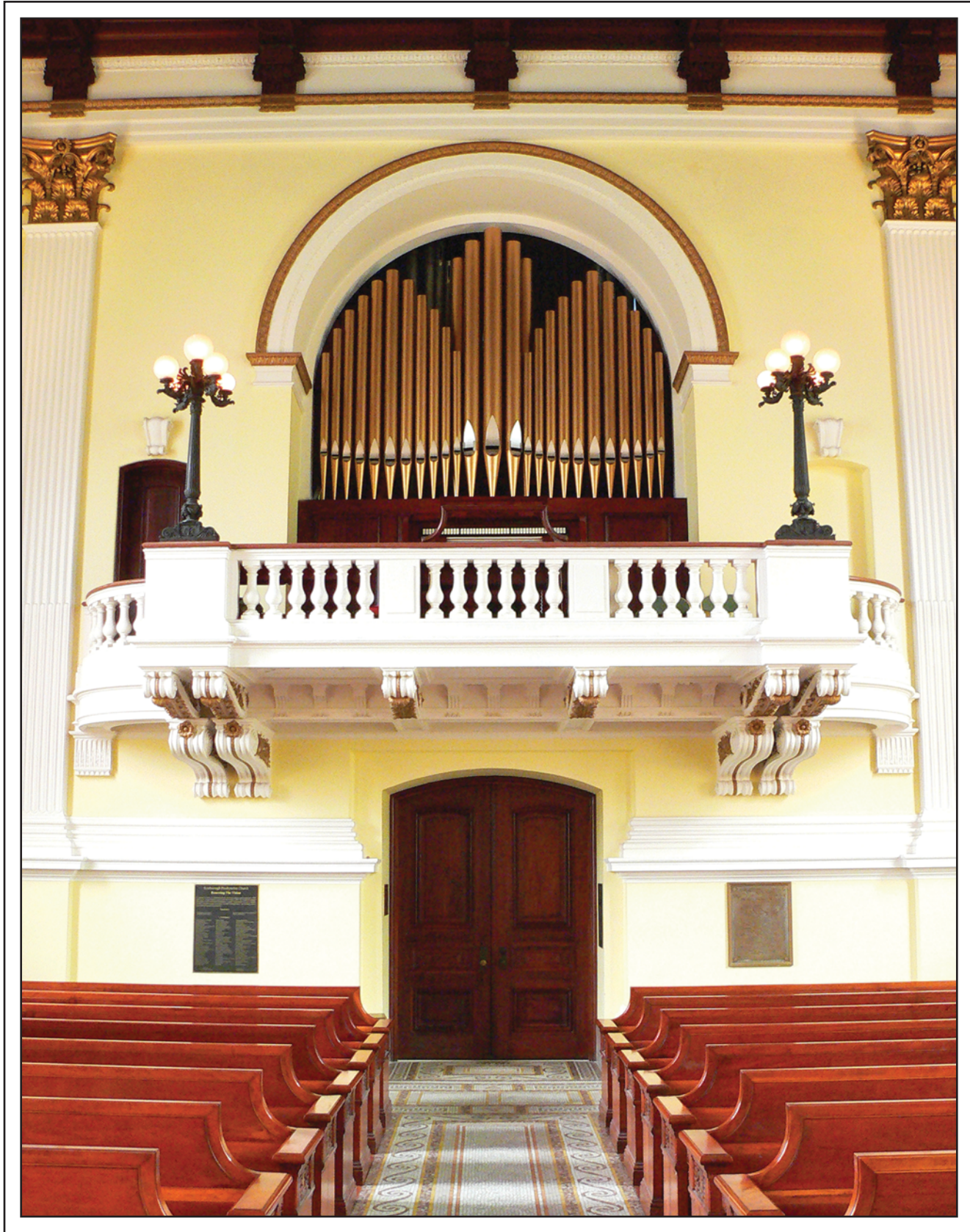


# THE DIAPASON

MAY, 2011



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Scarborough, New York  
Cover feature on pages 30–32

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# THE DIAPASON

A Scranton Gillette Publication

One Hundred Second Year: No. 3, Whole No. 1218  
Established in 1909

MAY, 2011  
ISSN 0012-2378

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

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Cover: J.H. & C.S. Odell, East Hampton,  
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## Editor's Notebook

### In this issue

In this issue of THE DIAPASON, Cicely Winter reports on the 8th International Organ and Early Music Festival in Oaxaca, Mexico, home to a number of fascinating historic organs; Renate McLaughlin examines the courante in Bach's English and French suites; and THE DIAPASON's choral music editor James McCray discusses the evolution of American choral music. In our regular columns, Gavin Black concludes his series on Buxtehude's *Prelude in E Major*, BuxWV 141, and Boëllmann's *Suite Gothique*, John Bishop muses on the thorny issue of tuning the pipe organ, and Larry Palmer celebrates Virginia Pleasants' 100th birthday.

### Looking ahead

Articles in preparation include "Birds, Bells, Drums and More in Historical Italian Organs," by Fabrizio Sclaro; Bach's transcriptions of Vivaldi concertos, by H. Joseph Butler; borrowing in J. L. Krebs's organ works, by Jonathan Hall; Ayo Bankole's *FESTAC Cantata*, by Godwin Sadoh; and much more.

### THE DIAPASON website and newsletter

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

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

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

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

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

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

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## Letters to the Editor

### Review of Wayne Leupold Editions Bach Vol. 8

I am well aware that one of the functions of a critical review is to criticize, but that is certainly not the only function. As important as what one says negatively is what one says positively. It is rare that one finds a work so poor that good things cannot be said about it. But when one chooses to review a work with so many outstanding features as the first volume of Wayne Leupold Editions new *Complete Organ Works of Johann Sebastian Bach* and the result is a review in which the few positive remarks seem no more than grudgingly made, there is no balance or equity. As I read Jan-Piet Knijff's review of this work (THE DIAPASON, March 2011, page 22), I came away with precisely this conclusion. Despite the fact that WLE has and is publishing for me and I am one who had the privilege of reviewing this first volume, I still maintain some objectivity, an objectivity that causes me to pen this rebuttal.

After a pro-forma introduction of his subject, the reviewer begins his criticism with the following: "My first impression is that the book doesn't feel very pleasant in my hands." I was unaware until now that the tactile sensations of holding a book were major concerns for a publisher. The reviewer the [sic] criticizes the color of the cover, the size of the margins, and the density of the musical text. He does admit the value of the color reproductions of Bach's scores, of which there are twenty-two. He makes not a single comment, positive of [sic] negative, concerning the useful material in the preface, which contains a description of the whole of the new edition, discussion of editorial policy, a brief biographical synopsis of Bach's life, and a lengthy a [sic] most valuable essay on the *Clavierübung* [sic] III, which constitute the musical contents of volume I, [sic]

A large section of the review consists of rather nit-picking discussions of allotment of pedal notes, consistency of voice leading, and the place that Bach's note stemming should have in the edition. The reviewer states that he would have preferred a two and not a three staff version. (A two staff version of the E-flat Prelude and Fugue – BWV 552-1/2 is contained in an Appendix.) One wonders just how many players would purchase a two staff version of this or any other Bach works *pedaliter*.

The review ends with a petulant comment that translations of the chorale names should not have been given in English. He makes the rather churlish suggestion that Korean might do was [sic] well.

My views of this volume are far different. It is masterful piece of scholarship, a most elegant publication, and I commend the editors and the publisher. This is a monumental undertaking, and I give everyone who has participated in this first volume my thanks and praise.

John R. Shannon, Ph.D.  
Prof. of Music, Emeritus  
Sweet Briar College

### Jan-Piet Knijff responds:

I would like to thank Dr. Shannon for taking the time to read my review and to formulate his response. Although my conclusion about the volume is less laudatory than his, I believe he misreads my review if he sees "no more than [a] few positive remarks grudgingly made." While Dr. Shannon is welcome to observe a lack of balance in my review, one of my two editors (the review was published in a slightly different version in Dutch in *Het Orgel*) explicitly commented on the review as "balanced." As for Dr. Shannon's objectivity in his responding to my review, the same editor, in accepting my offer to review the volume, stipulated that I should not be in any way involved in the edition; understandably, I think, as it would naturally have influenced my opinion about the work.

If I understand him correctly, Dr. Shannon suggests that "tactile sensations of holding a book" need not be

"major concerns" for any publisher. I'm not sure whether they should necessarily be a *major* concern, but to me the way a book feels and looks quite obviously has an impact. If a book feels nice, I want to pick it up, read and play from it again and again. I think that's a highly desirable quality for any book to have.

It is true that I wrote little about the introductory essay, although I did comment on a few details in it. I chose to concentrate on the presentation of the music, as I think that is the central part of a musical edition and most interests potential readers of a review. I did refer to, and comment on, the Commentary in a number of places and, of course, discussed aspects of the editorial policy throughout my review. While Dr. Shannon refers to my discussion of various editorial issues as "nit-picking," I like to think that the issues I raised are among those that concern serious performers and scholars working with Bach's keyboard music—including, I'm sure, the highly competent editorial team of the Leupold Bach Edition. That, for example, the "allotment of pedal notes" was an important issue to them is clear from their own Editorial Policy statement and from the inclusion of the two-stave edition of the Prelude and Fugue in the Appendix, something I like very much and mentioned in my review. I do recognize the difficulty of selling an edition that would print Bach's *pedaliter* works that way throughout, but that does not make the use of a separate staff for the pedal any less important an editorial decision. (By the way, the recent Wiener Urtext edition of the *Orgelbüchlein* offers many of the chorales on two staves.)

As for the translations of the chorale titles, I do not like to see these in the musical text; this is simply my preference and others may have theirs. As a possible alternative, I suggested that a table might be included in the back of the book, offering English translations in a handy overview. Such a table, I thought, might also include Spanish (the unofficial second language of the United States), French (the official second language of nearby Canada), and Korean (the language of many American organ students and churchgoers).

Dr. Jan-Piet Knijff, FAGO  
University of New England,  
Armidale, NSW

### Lewtak sub coupler

I commend the Lewtak firm for including a Swell-to-Great sub coupler on their new instrument for First Presbyterian Church, Greenville North Carolina (cover feature, March issue). E. & G. G. Hook provided them on quite a few occasions, including on three-manual instruments, and they were valuable there as well.

One might not use it a great deal, but on select occasions such a coupler would become very valuable. The French repertoire has a much better chance to succeed because of that coupler, making it worth the extra effort. Hopefully, there is then also enough foundation to the 16' pitch line to support the *gravitas* provided by this coupler.

Dr. Karl E. Moyer  
Lancaster, Pennsylvania

### In a Persian Market

In the March issue, David Higgs wrote (Letters to the Editor) that Ketelbey's *In a Persian Market*, the encore he played at his recital at the Annapolis Naval Academy Chapel, July 6, 2010, at the AGO convention, was his own arrangement from the piano score. There is an organ arrangement of Ketelbey's *In a Persian Market*; the author of this true theatre organ arrangement was Frank Matthew (no "s"), and if you would like to know more about him, I offer an excellent article by Joe Marsh on <michaelsmusic service.com>.

Michael Johnston  
Charlotte, North Carolina

## Here & There

**St. Mary's Cathedral**, San Francisco, California, continues its Sunday afternoon concert series: May 1, David Christopher, with Drew Irvin, violin; 5/8, David Brock; 5/15, Bay Area Youth Harp Ensemble; 5/29, Cathedral Choir of Boys and Girls, St. Brigid School Honor Choir, spring concert; June 5, James Welch (transcriptions of works by Wagner, in conjunction with the San Francisco Opera's *Ring* cycle); 6/12, Christoph Tietze; 6/19, David Hatt; 6/26, Robert Gurney. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

**Old Salem Visitor Center**, Winston-Salem, North Carolina, announces a revised schedule for the recital series on its Tannenberg organ: May 18, Susan Bates; 5/25, Donald Armitage. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

**The Cathedral Church of St. Paul**, Detroit, Michigan, concludes its 2010-11 music series: May 21, spring choral concert. For information: <www.detroitcathedral.org>.

**The Church of St. Joseph**, Bronxville, New York, presents the *German Requiem* by Johannes Brahms on May 22 at 3 pm. For information: 914/337-9205; <JPstrybos@aol.com>.

**The Cathedral of St. Joseph the Workman**, La Crosse, Wisconsin, continues the dedicatory recital series of its two new organs built by the Noack Organ Company—four manuals, 58 stops, and two manuals, 14 stops: May 22 (2 pm), James David Christie. For information: 608/782-0322 x232; <www.cathedralsjworkman.org>.

**First United Methodist Church**, Hershey, Pennsylvania, continues its celebration of the installation of *Létourneau Opus 121*: May 22, Shawn Gingrich, Karl Moyer, and others. For information: <firstumchershery.org>.

**Resurrection Parish**, Santa Rosa, California, concludes its 2010-11 music series on May 22 with a recital by Beth Zucchini on organ, piano, and harpsichord. For information: 707/824-5611; <www.CreativeArtsSeries.com>.

**Presbyterian Homes**, Evanston, Illinois, continues its organ recital series at Elliott Chapel: May 23, Andrew Peters; June 27, Colin Lynch. For information: <www.presbyterianhomes.org>.

**Methuen Memorial Music Hall**, Methuen, Massachusetts, presents its 2011 concert series: May 25, Raymond Nagem; June 1, Daniel McKinley; 6/8, Peter Krasinski, with percussion; 6/15, Brenda Lynne Leach; 6/22, John and Marianne Weaver; 6/29, Marko Petricic; July 6, Leo Abbott; 7/13, Andrew Scanlon; 7/20, Faythe Freese, James Higdon, Jack Mitchener, Peter Sykes, and Todd Wilson; 7/27, Michael Kleinschmidt. For information: <www.mmmh.org>.

**The Sinsinawa Dominicans** present their 2011 summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps and recently restored at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin:

June 1, Mark McClellan; 6/8, David Troiano; 6/15, Jay Peterson; 6/22, David Jonies and Jay Peterson; 6/29, David Jonies;

July 6, Joan DeVeve Dixon; 7/13, Sister Mary Arnold Staudt, OSF; 7/20, Kirsten Synnstedt; 7/27, Gerhard Weinberger; August 3, James Hammann; 8/10, David Pitt; 8/17, Derek Nickels; 8/24,

R. Monty Bennett; 8/31, Stephen Steely; September 7, William Tinker. For information: 608/748-4411 x271; <edushek-manthe@sinsinawa.org>.

The American Guild of Organists presents its 2011 **Pipe Organ Encounters**: June 5-10, Waco, TX; 12-17, Birmingham, AL and Colorado Springs, CO; 19-24, Wilmington, DE; 26-July 1, Ann Arbor, MI; July 10-14, Portland, OR; POE+ (for adults), June 6-11, Rockford, IL; POE (Advanced), July 17-22, Boston, MA; and POE (Technical), July 17-22, Boston. For information: <www.ago.org>.

**The Church Music Association of America** presents its Sacred Music Colloquium XXI June 13-19 at Duquesne University, Pittsburgh, Pennsylvania. The faculty includes Horst Buchholz, David Hughes, Ann Labounsky, William Mahrt, Jonathan Ryan, Paul Weber, and others; the schedule includes instruction and experience in Gregorian chant and the Catholic sacred music tradition, participation in chant and polyphonic choirs, lectures and performances, and daily celebrations of liturgies in both English and Latin. For information: <www.musicasacra.com>.

**The University of Michigan Summer Harpsichord Workshop** takes place in June: June 13-17, harpsichord music of Handel; June 20-24, harpsichord performance and repertoire. The schedule includes performance classes, lessons, and lectures. For information, contact Edward Parmentier: 734/665-2217; <eparment@umich.edu>; <www.music.umich.edu/specialprograms>.

**The 61st Sewanee Church Music Conference** will be held July 11-17 at the University of the South and the Du-

Bose Conference Center in Monteagle, Tennessee. Keith Shafer is director, and the primary faculty include Dale Adelman, Todd Wilson, and Barbara Cawthorne Crafton. Adjunct faculty include Robert Delcamp, Bradley Almquist, Susanna Metz, Marty Wheeler Burnett, and Susan Rupert. For information: 770/498-1678; <www.SewaneeConf.com>.

**The McGill Summer Organ Academy** takes place July 11-21 in Montreal, Quebec, Canada, comprising courses, lectures, and concerts. The faculty includes Michel Bouvard, James David Christie, John Grew, Olivier Latry, William Porter, and others; organs by Beckerath, Wilhelm Cavavant, and Wolff. For information: 514/398-1252; <www.msoa.ca>.

**The Association Jehan Alain Interpretation Course** takes place July 17-31 in Romainmôtier, Switzerland. Faculty includes Luigi Ferdinando Tagliavini, Joris Verdin, Lionel Rogg, Emmanuel le Divellec, Tobias Willi, and Guy Bovet. The schedule includes classes on music of Jehan Alain, Frescobaldi, Bergamo, Petrali, Bach, improvisation, and the harmonium. For information: 41-32-721-27-90; <bovet.aubert@bluewin.ch>.

**The Hamilton Organ Festival** takes place July 17-21 in Ontario, Canada. The schedule includes recitals, discussions, workshops, national playing competition, seminars, 12 organs, a banquet, and more; presenters include Philippe Bélanger, Ken Cowan, Maxine Thévenot, Scott Bradford, Simon Irving, and others. For information: 905/572-6584; <hamiltonorganfestival.ca>.

**The 3rd Leipzig European Organ Academy** takes place July 24-August 6. The schedule includes masterclasses

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Houston Chamber Choir

The Houston Chamber Choir concludes its 15th anniversary season on May 14 at the Church of St. John the Divine. The program, entitled "Venetian Vespers," includes the *Mass* by Giovanni Colonna, the *Vesper Psalms* and *Magnificat* by Antonio Rigatti, and other works. Robert Simpson, founder

and artistic director of the Houston Chamber Choir, was honored by Chorus America with the Michael Korn Founders Award for Development of the Professional Choral Art at its national conference in June 2010. For information: 713/224-5566; <www.houstonchamberchoir.org>.

Restoration continues of the Beckerath organ of **Trinity Lutheran Church**, in Cleveland, Ohio. A gift of \$100,000 by an anonymous donor will make it possible to complete the project in 2011. Up to this point, the project has seen the Rückpositiv and the Pedal completely restored, including removal, repair, and cleaning of all pipework. Work included removal of all schwimmers, reconditioning them, and recovering them with rubber cloth fabric rather than leather.

Prior to the first phase of work, which was begun in 2009, all key action pull-down glands (pulpeten) were replaced to stop the enormous amount of wind drained out of the windchests. Due to this wind loss, many small cone-tuned pipes sustained damage and required repair. Fortunately, not a single pipe was replaced. Each pipe was repaired and voiced to Rudolf von Beckerath's original intent (or as close as humanly possible).

The Pedal façade's ten zinc 16' Prinzipal pipes received new languids because the original material did not hold its shape and continuously sagged. Tuning scrolls were repaired or replaced. The pipe feet and bodies were stripped of a thinly applied preservative, then sprayed with a paint that closely resembles the original appearance of the pipes.

In February and March 2011, the Kronpositiv and Hauptwerk divisions were dismantled and transported to the Berghaus Pipe Organ Builders factory in Bellwood, Illinois, for cleaning and repairs; in April these portions of the organ underwent tonal work. Next, the Schwellwerk will be reconditioned, and the four-manual keydesk with all of its mechanical couplers will be overhauled.

The firm performing this work is Berghaus Pipe Organ Builders of Bellwood, Illinois. The firm's CEO and founder, Leonard Berghaus, is directing the work and is on site for every aspect of work being performed. His interest in this Beckerath began when the organ was installed in 1956. Living in Cleveland, not far from the church, he spent many hours watching the installation and hearing the voicing. This organ played a major role in his decision to become an organ builder and eventually, in 1967, to establish his business.



Trinity, Cleveland Beckerath

Everyone is keenly aware of the historical significance of this organ, including its restorer, the organists who perform here every week, the Trinity congregation, and the Friends of the Beckerath Committee. To learn more about the organ and restoration campaign, visit <www.clevelandbeckerath.org>.

—Leonard Berghaus

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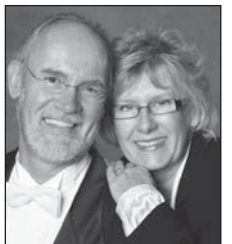
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**Students of James Kibbie** have recorded 16 works of Jehan Alain on the organs of the **University of Michigan** in honor of the centennial of the composer's birth. The recordings are available as streaming audio from the Organ Department's website: <[www.music.umich.edu/departments/organ/alain/index.htm](http://www.music.umich.edu/departments/organ/alain/index.htm)>.

**The Choir of St. Luke in the Fields Church**, New York City, gave the first New York performance of the *St. Matthew Passion* (1769) by C.P.E. Bach on April 14. David Shuler led the choir and a period-instrument orchestra.

**Sean Elliot Beachy**, of Grantsville, Maryland, won the **Fifth Annual Anthem Competition** of the First Baptist Church, Worcester, Massachusetts. The winning anthem, entitled *A New Birth* and based on the assigned competition text from I Peter 1:3-6a, garnered the \$1,300 prize. Beachy earned a BA in piano from Alderson-Broadus College in Philippi, West Virginia, a master's in



Sean Elliot Beachy

composition from Shenandoah University, and a DMA in composition from West Virginia University.

Dr. Beachy has had pieces performed throughout the United States. In 2007 his commissioned work *Suite for Tuba* was premiered at the Hawkeye Regional Tuba Euphonium Conference at the University of Iowa. That same year, he won the First Annual Anthem Competition, sponsored by First Baptist Church of Worcester. *Then I Saw a New Heaven* for SATB choir and organ was premiered by the FBC Worcester Chancel Choir in

April 2007. In 2009 his piece for soprano and electronics, entitled *Stretch of Time*, was performed at the SEAMUS annual conference at Sweetwater Sound, Inc., in Fort Wayne, Indiana. Beachy is organist at Frostburg United Methodist Church, and staff accompanist at Frostburg State University.

Judges for the 2011 competition were Michael Bedford, organist/choirmaster at St. John's Episcopal Church, Tulsa, Oklahoma; Eleanor Daley, director of music at Fairlawn Avenue United Church, Toronto, Ontario, Canada; and Howard Helvey, composer/choirmaster at Calvary Episcopal Church, Cincinnati, Ohio. Beachy's anthem will be premiered by the Chancel Choir under the direction of William Ness, minister of music and arts, at First Baptist Church on May 1, as part of the music and arts weekend.

## Appointments

**Karen Beaumont** has been appointed organist at the Chapel of St. John the Evangelist at St. John's on the Lake in Milwaukee, Wisconsin. She previously provided the organ and choral music at St. James Episcopal Church in Milwaukee for more than 22 years. She will continue her work as an organ recitalist and as an organ and piano teacher. Beaumont holds a degree in music history from the University of Wisconsin. Her recordings include *French Organ Noël's* (Cathedral of St. John the Evangelist, Milwaukee, Noehren organ, 2002); *Early Spanish Organ Music* (Lake Park Lutheran Church, Milwaukee, Steiner-Reck organ, 2008); and *Austrian Organ Music from 1570-1833* (St. Francis Church, Milwaukee, 1884 Schuelke organ).

and Russia. The schedule includes performances at McCarter Theatre Center, Princeton, New Jersey; Merrill Auditorium, Portland, Maine; Disney Hall, Los Angeles, California; Schermerhorn Symphony Center, Nashville, Tennessee; and St. Gabriel Catholic Church, Charlotte, North Carolina. The programs feature transcriptions, transformations, and original works, including his 1996 transcription of Mahler's *Symphony No. 5*, his recasting of the Bach-Busoni *Chaconne*, Ravel's *La Valse*, Scriabin's *Sonata No. 4*, and works of Liszt. For information: <[www.cameroncarpenter.com](http://www.cameroncarpenter.com)>.



Barbara Harbach

**Barbara Harbach** played a recital on March 30 at St. John's Church, Park Slope, Brooklyn. The program featured several of her original works and arrangements, along with music by other contemporary and historic female composers as part of the Women's Work 2011 concert series.

On April 7, her work *Harriet's Story*, for soprano/mezzo, violin, and piano, was premiered at Unity Lutheran Church, Bel-Nor, Missouri. The London Philharmonic Orchestra has recorded Harbach's string orchestra pieces for the "Music of Barbara Harbach" series on the MSR Classics label. Harbach has been awarded a fellowship from the University of Missouri at St. Louis to compose a musical score for chamber ensemble to the poem *Incantata* by Irish-born Paul Muldoon. For information: <[www.barbaraharbach.com](http://www.barbaraharbach.com)>.

**Glenn Hunter**, a student of Judith Hancock, presented an organ recital on March 25 at Bates Recital Hall on the campus of the University of Texas at Austin. The program included works by

► page 8



Cathedral Church of the Advent Choir

**The Cathedral Choir of the Cathedral Church of the Advent** in Birmingham, Alabama, will be on a tour of East Coast cities June 12-20. Beginning in Atlanta at All Saints' Episcopal Church on June 12 at 7:30 pm, the choir will also sing concerts in Winston-Salem, NC (St. Paul's Episcopal Church, June 13 at 7:30 pm), Chapel Hill, NC (The Chapel of the Cross Episcopal Church, June 14 at 7:30 pm), and Arlington, VA (St. Mary's Episcopal Church, June 15 at 7:30 pm). On June 16 at 5:30 pm they will sing Choral Evensong at the National Cathedral and then leave for New York City, where they will be the visiting choir for the 11 am Choral Eucharist on June 19 at St. Thomas Fifth

Avenue. Later that day at 4 pm, they will conclude the tour by singing Choral Evensong at The Cathedral Church of St. John the Divine.

Cathedral choirmaster and director of music Stephen G. Schaeffer will conduct, and music associate Charles M. Kennedy is the organist. Dr. Schaeffer began his duties as director of music and organist at the Cathedral Church of the Advent in 1987, and became Master of the Cathedral Church in 1997. The St. Cecilia Fund of the cathedral commissioned composer Craig Phillips to write a *Communion Service in G* according to the 1662 texts, which the choir will premiere at the Choral Eucharist at St. Thomas Church.

## Here & There

On March 23, **Christopher Ahlman**, a student of Gerre Hancock, presented a lecture-recital in the organ studio hall on the campus of the University of Texas at Austin. His topic was "The Compositional Nature and Performance Practice of the *Grave* of Johann Sebastian Bach's *Tocatta in C*, BWV 564," supplemented by examples from works by Albinoni, Buxtehude, and Bach. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

**Cameron Carpenter** is playing six recitals in the U.S. in April and May, before continuing his spring tour in Europe



Delbert Disselhorst, John Ditto, Wilma Jensen, Robert Luther, Pamela Decker, Philip Gehring, Shelly Moorman-Stahlman, Carl Staplin, Craig Cramer

A memorial organ recital, honoring the memory and life's work of **Phyllis J. Stringham** was held in Shattuck Auditorium, Carroll University, Waukesha, Wisconsin, on September 19, 2010. Ms. Stringham died on February 12, 2010. This recital was in memory of her 43-plus years of teaching at Carroll University. Those participating included Philip Gehring, Robert A. Luther,

Wilma Jensen, Delbert Disselhorst, Craig Cramer, John Ditto, Pamela Decker, Carl Staplin, and Shelly Moorman-Stahlman—all former members of the Stringham Concert Management Agency. Former students included Charles Barland, Audrey Timm-Rhinhardt, Martha Aslakson, Jeff Thielke, Joyce Ruck, Fr. Charles Conley, and Thomas Koester.

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This new organ was built to replace a 12-rank Zimmer pipe organ that had served the congregation since the early 1970s. Due to a sizable gift in memory of Jennie Laurie, the church was able to consider several options. Mr. Kelly J. Wheelbarger, Director of Music and Organist for St. Andrew's Church and the donor ultimately decided that a custom Elite instrument built by Allen Organ Company would best serve the needs of the church.



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Britten, Purcell, Bach, and Reger. The recital was given in partial fulfillment of the Master of Music degree at the University of Texas at Austin.



**Joyce Jones**

On March 27, **Joyce Jones** made history, becoming the only person to have played the dedication concerts of five major organs at the same university (Baylor University, Waco, Texas): February 1972, 62-rank Ruffatti organ in Roxy Grove Hall (seats 490); October 1972, 17-rank Ruffatti tracker organ in Recital Hall 2 (seats 120); November 1993, 92-rank Petty-Madden in Jones Concert Hall (seats 1,000); October 2003, 59-rank Létourneau in Paul Powell Chapel (seats 400–500); and March 27, 2011, 4-manual Walker organ in Waco Hall (seats 2,500).

Baylor also has a 3-manual, 39-rank Létourneau tracker organ in Markham Organ Studio, which holds 60 for studio recitals, and four additional practice organs: a 4-rank Wicks, a 5-rank Redman tracker, a 7-rank Ross King, and a 19-rank organ built by Tom Cotner. For information: <[www.baylor.edu/music/organ/](http://www.baylor.edu/music/organ/)>.



**Nicholas Kynaston**

**Nicholas Kynaston** is featured on a new recording, *Bach at Amorbach*, on the LCS label (LCSCD006). As finished in 1782 by the brothers Johann Philipp and Johann Heinrich Stumm, the organ at the abbey at Amorbach had 46 stops on three manuals and pedal; after having been reworked several times, it now has four manuals, pedal, and 66 stops. The program includes *Concerto in d*, BWV

596; *Ich ruf zu dir*, BWV 639; *Passacaglia and Fugue in c*, BWV 582; *Nun freuet euch*, BWV 734; *Prelude and Fugue in E-flat*, BWV 552; *Liebster Jesu*, BWV 731; *Fantasy and Fugue in c*, BWV 537; *Herzlich tut mich verlangen*, BWV 727; and *Chromatic Fantasy and Fugue in d*, BWV 903, transcribed by Reger. Available from the Organ Historical Society: <[www.ohscatalog.org](http://www.ohscatalog.org)>.

**Dan Locklair's** *St. John's Suite* was performed by **Jonathan Easter** on March 19 at Memorial Presbyterian Church, St. Augustine, Florida. The suite was written in 2007 and consists of four movements. The program also included music by Duruflé, Barber, Mark Jones, Bolcom, J.S. Bach, and Langlais. For information: <[www.locklair.com](http://www.locklair.com)>.



**Monica Melcova** (photo credit: Marie-France Montant)

**Monica Melcova** played recitals in France and Slovenia this spring, including performances at St. Sulpice, Paris, and the church of Sanary-sur-Mer. Melcova is titular organist at St. Martin de Champs in Paris. She received her first music lessons at age five in Slovakia, where she was born in 1974. After studies of piano and organ at the conservatory in Kosice, she went on to study at the University for Music and Performing Arts in Vienna with Hans Haselböck and Michael Radulescu and received her "Magister Artium" with highest distinction and a prize of honor by the Austrian federal government. She was then admitted to the Conservatoire National Supérieur in Paris for study with Olivier Latry and Michel Bouvard.

Melcova has participated in numerous competitions: she received the Diplôme d'honneur at the Festival in Bruges in 1997, the Audience Prize in the Festival in Zilina in 1997, and the Special Prize of UNESCO in Lisbon in 2000. She has made recordings with the Austrian Radio in Vienna, La Radio de la Suisse Romande, and France Musique. For information: <[www.monica-melcova.net](http://www.monica-melcova.net)>.

**Linda Patterson**, a student of Judith Hancock, presented a chamber organ recital on February 27 in the organ studio hall at the University of Texas at Austin. The program included works by Wesley, Stanford, Soler, and Dupré. Performing with Patterson were Lucinda Meredith,

Patrick Scott, David Stevens, Glenn Hunter, Aaron Garcia, Jordan Peek, and Charles Ludwick. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

**Catherine Rodland**, with Carol Rodland, viola, is featured on a new recording, *American Weavings*, on the Crystal Records label (CD839). The CD was recorded on the Holtkamp organ in Boe Memorial Chapel at St. Olaf College in Northfield, Minnesota. Works include John Weaver, *Concert Piece for Viola and Organ*, *Wondrous Love*, *Land of Rest*, and *Foundation*; Christopher Gable, *Teshuvah*; Augusta Read Thomas, *Incantation and Pulsar*, both for solo viola; Daniel Pinkham, *A Proclamation for Organ and Sonata da Chiesa for Viola and Organ*; and Craig Phillips, *Toccata on 'Hyfrydol'*. For information: <[www.crystalrecords.com](http://www.crystalrecords.com)>.

**William Saunders** is featured on a new recording, *Animal Parade*, on the Regent label (REGCD346). Recorded on the organ of Brentwood Cathedral



**William Saunders**

(U.K.), the program includes *Changing Moods*, op. 59, by Christopher Steel; *Five Dances for Organ*, op. 179, by John Gardner; *Recessional*, op. 96, no. 4, by William Mathias; *Diptych*, by Dobrinka Tabakova; *Toccata in Seven*, by John Rutter; and *Animal Parade*, by Iain Farrington. For information: <[www.regentrecords.com](http://www.regentrecords.com)>.



**David Harman**, conductor, University of Rochester Symphony Orchestra; **Timothy Tikker**; and **Sylvie Beaudette**, director, Eastman School of Music Women in Music Festival

On March 25, organist **Timothy Tikker** joined with the University of Rochester Symphony Orchestra, directed by David Harman, in presenting the world premiere of Rolande Falcinelli's *Mausolée à la Gloire de Marcel Dupré (Mausoleum to the Glory of Marcel Dupré)*. The work was performed at Sacred Heart Cathedral, Rochester, New York, during the concluding concert of the Eastman School of Music's seventh annual Women in Music Festival. The performance was made possible in part through a generous grant from the San Francisco Chapter of the American Guild of Organists. The score was made available for performance through the assistance of the composer's daughter, musicologist Sylviane Falcinelli.

Composed in 1971–72, *Mausolée* is a 22-minute concerto for organ and full orchestra. Though a continuous, single-movement work, it falls into three sections as a symphonic triptych (a form favored by Dupré for his improvisations): *Prélude*, *Fugue*, *Choral*. A virtuosic organ cadenza links the *Prélude* and *Fugue*. Begun shortly after

Dupré's death, Falcinelli's work grows from French tradition of the "tombeau" (tomb), a usually brief musical tribute to a deceased colleague. Falcinelli had won first prizes in organ and improvisation in Marcel Dupré's classes at the Paris Conservatoire in 1942, and she succeeded Dupré as the Conservatoire's organ professor 1955–1987. Long considered to be one of the greatest and most faithful followers of the Dupré performance tradition, Falcinelli's devotion compelled her to compose not a mere "tomb," but an entire "mausoleum" to honor her mentor. The work is a conception of rigorously structured and intricately detailed architecture, yet deeply lyrical, colorfully orchestrated, and passionately dramatic. The harmonic language clearly grows from the French symphonic tradition, contrasting passages of intense chromatic dissonance with lucid diatonicism.

Timothy Tikker is a doctoral student in organ performance at the University of Michigan, in the studio of Marilyn Mason. His performance edition of Falcinelli's *Mausolée* will serve as the main portion of his dissertation document.

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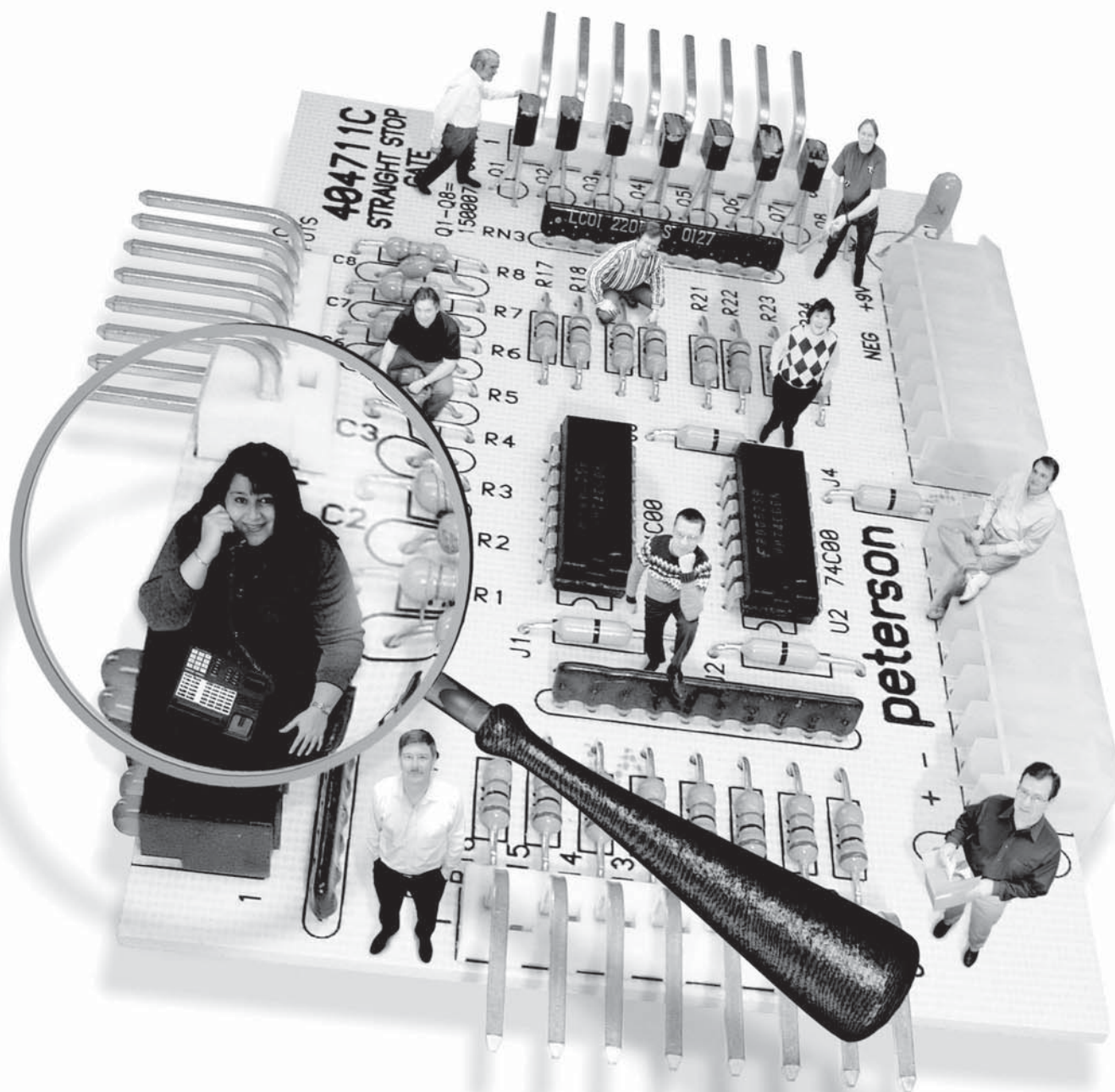
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## Nunc Dimittis

**Nancy Jane Blair** died November 6, 2010. A native of Knoxville, Tennessee, she graduated from Carson-Newman College in Jefferson City, and earned a master's degree in church music from Southwestern Baptist Theological Seminary in Fort Worth, Texas, where she also received a distinguished service award. Blair served as minister of music at the First Baptist Church of Osceola, Arkansas, from 1961–76, and organist-music associate at Briarlake Baptist Church in Decatur, Georgia, from 1976 until her retirement in 2002. A member of the Atlanta AGO chapter, she prepared the handbell group for the premiere of Alice Parker's *The Wells of Salvation* during the 1992 AGO national convention.

**Rodney Alan Giles** died December 4 at age 63. Born in Kansas City, Missouri, he earned a BMus in organ at the University of Missouri, Kansas City, studying with Bethel Knoche, and an MA in organ from Ohio State University, studying with Gordon Wilson. Giles served as minister of music and organist at the First Baptist Church of Kansas City from 1973–89; as college organist and adjunct instructor at Park College (now University) in Parkville, Missouri; university organist and instructor at Ottawa University in Ottawa, Kansas; as a staff organist at the RLDS (now Community of Christ) Auditorium in Independence, Missouri (1967, and 1973–85); and at the American Institute of Musical Studies in Graz, Austria, for five summers in the 1980s.

A member of the Greater Kansas City AGO chapter since 1962, he served as chapter dean in 1978–79. Giles moved to New York City in 1989 and served as organist-director of music at Hansen Place Central United Methodist Church in Brooklyn and later at West Park Presbyterian Church in Manhattan. From 2001 he spent winters in Florida, where he served as minister of music at First Congregational Church of Fort Lauderdale. Rodney Alan Giles is survived by his mother, two sisters, a brother, and nieces and nephews.

**James Noel Grenhart** died January 13 in King of Prussia, Pennsylvania. He was 69 years old. A gifted pianist-accompanist, organist, and choir director, Grenhart made his living as a financial analyst. He had played at Holy Comforter Church in Drexel Hill beginning in 2003, and then at the Church of the Redeemer in Springfield. Grenhart was a member of the Philadelphia AGO chapter. James Noel Grenhart is survived by a sister, a brother, and several nieces and nephews.

**Hugh Allen Wilson** died on December 18 in Lake George, Bolton Landing, New York. He was 85 years old. An organist, harpsichordist, and conductor, his first professional position was at the age of 14, as choir director-organist for St. James' Episcopal Church in Lake George. He taught at Union College

in Schenectady from 1962–96; in 1977, he conducted the glee club in a performance at the White House for Jimmy Carter's first state dinner. Wilson attended Yale College, where he studied organ with H. Frank Bozyan, theory with Paul Hindemith, and musicology with Leo Schrade, graduating in 1946. He studied musicology from 1947–49 at Yale University, and studied organ with Marcel Dupré in France and harpsichord with Gustav Leonhardt in Holland.

Wilson was founder and co-conductor of the Bolton Festival of Music in 1948, founder and first dean of the Adirondack AGO chapter, and cofounder of what would become the Lake George Opera Festival. During his career, he gave more than 1,000 public performances; they included a performance of Honegger's *King David* at Alice Tully Hall with narrator John Houseman in 1975 and at the National Cathedral in Washington in 1983, and the debut of an organ concerto written for him by Union College professor Edgar Curtis in 1966. Hugh Allen Wilson is survived by his longtime companion, Marshall Ford, and many friends and colleagues.

## Here & There

**Bärenreiter-Verlag** announces new choral music titles. The Bärenreiter Urtext series includes Gabriel Fauré, *Requiem*, edited by Christina M. Stahl and Michael Stegemann (BA 9461, available in April); Antonio Vivaldi, edited by Malcolm Bruno, *Gloria*, RV 589 (BA 7674, €12.95), and *Kyrie*, RV 587 (BA 8950, €10.00); Marc-Antoine Charpentier, *In nativitate Domini canticum* (H. 416), edited by Joel Schwindt (BA 7673, €22.50); and George Frideric Handel, *Occasional Oratorio*, edited by Merlin Channon (BA 4089-90). For information: <www.baerenreiter.com>.

**ECS Publishing** announces new choral releases. Sacred choral works include anthems by Fred Gramann (*Blest are the eyes that have not seen you*, #7329, *God bestows on each one a name*, #7330, and *This Gift Is Free*, #7501), Grigory Lvovsky, edited by Anthony Antolini (*Ghospodu, pomiluy/Kyrie eleison*, #7345 and 7346), David Ashley White (*Missa Brevis*, #7104), and Gwyneth Walker (*More Love*, #7036). Secular choral titles include works by Steven Sametz (*Never more will the wind*, #7121), Ellen Gilson Voth (*One Short Sleep Past*, #7168), Claude Debussy, arranged by Stanley M. Hoffman (*Beau Soir/Beautiful Evening*, #7689), Henry Mollicone (*Flowers*, #7466), and others. The David Mooney Irish Choral Series has issued two new titles, *The Last Rose of Summer*, #7197, and *Fear an Bháta/The Boatman*, #7198. For information: <www.ecspub.com>.

**Michael's Music Service** announces new organ sheet music. Richard Ellsasser transcribed Edward MacDowell's *Woodland Sketches* and recorded them in 1955. Published by Boosey & Hawkes

in 1958, every movement of the set has been restored, including the well-known *To a Wild Rose*; biographies and photos of MacDowell and Ellsasser are included. *Four Pieces*, by Hungarian organist and composer Dezső D'Antalfy, includes the *Sportive Fauns*, the light and melodic *Madrigal*, *Drifting Clouds*, and *Christmas Chimes*, which works with or without chimes. For information and recorded performances: <http://michaelsmusicservice.com>.

**The Andover Organ Company** has issued its latest newsletter. The issue includes details on the journey and saga of Andover Opus R-345 (formerly E. & G.G. Hook Opus 472), whose home is now Christ Episcopal Church, Charlottesville, Virginia. Information is also provided on the revised and expanded Votteler-Hettche organ at St. Mark's Episcopal Church in Waterville, Maine, and the organs at St. John's R.C. Church in Bangor, Maine; Methuen Memorial Music Hall, Methuen, Massachusetts; South Church, Nantucket, Massachusetts; Mount Hermon School, Northfield, Massachusetts, and the auditorium at Round Lake, New York. Details on upcoming work are also available, along with personal news. For information: <www.andoverorgan.com>.

**Schoenstein & Co. Pipe Organ Builders** have added nearly 50 detailed stoplists to their website. These are arranged in order of size, starting with organs of up to 10 voices, followed by those of 11–20 voices and so on. They are in PDF format and can be downloaded and printed. "Organizing stoplists by size allows organ committees to study several different alternative approaches to the

size of instrument they are contemplating", said Jack Bethards, president and tonal director of the company. The website has been updated with new information on company projects as well as articles and books about the firm. Links to the websites of Schoenstein clients have been updated as well. The website address is: <www.schoenstein.com>.

Stuart B. Millner and Associates has been chosen by **Wicks Organ Company** of Highland, Illinois, to sell Wicks' surplus equipment. Wicks Organ Company will continue to sell new organs and service existing organs. The live and online auction is set for Tuesday, June 7, at 10 am CDT. Items may be previewed on Monday, June 6, 9 am–4 pm CDT at the Wicks plant at 1100 Fifth Street, Highland, Illinois 62249.

Items to be auctioned include new and used organs (complete and partial), organ repair parts, keyboards, pipe organ pipes, drawknobs, blowers, and circuit boards. Manufacturing assets include a CNC router, saws, drills, sanders, and a staining system. Plant support assets including compressors, shelving, forklifts, man lifts, and office furniture will also be sold. Raw materials to be auctioned include fine wood used to make the organs.

Wicks Organ Company has built and installed thousands of organs during the company's 100-plus years of operation. Wicks Organ Company will continue to design organs based upon the needs of their clients and purchase the components from selected outside vendors. Wicks Organ Company on the web: <organ.wicks.com/>; Stuart B. Millner & Associates on the web: <www.sbmac.com/>.



Sacred Heart Roman Catholic Church, Ingersoll, Ontario

**Schmidt Piano & Organ Service and Associates** of Kitchener, Ontario, Canada, has completed the restoration of the organ at Sacred Heart Roman Catholic Church, Ingersoll, Ontario. The organ started out as a used Karn-Warren in 1947, replacing a previous instrument. It was rebuilt as a new Principal pipe organ in 1978, with 1,076 pipes and two manuals. In 1992 an outdated Möller 3-manual console was installed, along with a used full-length 16' Open Wood and full-length 16' Bombarde, extended to serve as a manual 8' Trumpet.

Schmidt Piano and Organ Service has looked after the instrument since 2001. At that time, the Möller console was very unreliable and became increasingly worse. In 2009 under the stewardship of Father Gerard Simard, funds were finally allocated for the organ, as much structural work to the

building was completed including the steeple. In 2010 the Möller console was scrapped, along with major cleaning, revoicing, complete overhaul, and voicing of the 16' Bombarde and 16' Open Wood. The 2-manual chancel Principal console was re-installed to the gallery after updating with new solid-state Westcott and Peterson electronics.

On November 13, 2010, the organ was rededicated by Father Simard. The parish choir was accompanied by Anne Houthuyzen, organist and director of music. Daniel Dirksen, organist of Grace Anglican Church in Brantford, played a recital, which included Denis Bédard's *Cat Suite*. Gary R. Schmidt, organist of the New Apostolic Church in Kitchener, performed Guilman's *Grand Triumphal Chorus* and led congregational singing with improvisations. For information: <www.schmidtpianoandorgan.com>.

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## Harpsichord News

by Larry Palmer



**3 November 2002: players at the dedication of Richard Kingston's Millennium harpsichord, opus 300, in the Washington, D.C. music room of Charles and Susan Mize. Left to right: Dr. Mize, Larry Palmer, Virginia Pleasants, Don Angle, Brigitte Haudebourg, and composer Glenn Spring**

### Another member joins the harpsichordists' century club

**Virginia Pleasants**, harpsichordist, clavichordist, and fortepianist, celebrates her 100th birthday on May 9, 2011. Born in Ohio, she attended Wittenberg University and completed her baccalaureate degree (with a major in piano) at the College-Conservatory of the University of Cincinnati. After private piano study in New York City, she won a first prize in the MacDowell Competition for Chamber Music.

Joining her husband, music critic Henry Pleasants, in Europe at the end of World War II, the couple lived in Austria, Switzerland, and Germany until settling in London in 1967. There Henry wrote music criticism for the *International Herald-Tribune* and Virginia served for twenty years as an adjunct lecturer at Cambridge University. Her frequent recitals of early music and her gift for keeping in touch with a wide circle of interested friends kept Virginia in the forefront of the British early musical scene. In turn she kept many, including readers of *THE DIAPASON*, better informed about interesting happenings across the Atlantic. Pleasants' discography includes four discs of Haydn *Sonatas* for The Haydn Society, and Quincy Porter's *Harpsichord Concerto*, issued by Composers Recordings Incorporated.

Four years after the death of her husband in 2000, Virginia came "home" to Philadelphia. In 2002 she joined several friends in dedicatory festivities for Richard Kingston's 300th harpsichord, playing music of Zipoli, Blow, Croft, Domenico Scarlatti, and Hungarian composer Tibor Serly. A longtime member of the South-



**Virginia and Henry Pleasants, 1996** (photo: Charles Mize)

eastern Historical Keyboard Society, Virginia gave a memorable lecture-recital on the fortepiano works of Philadelphia composer Alexander Reinagle for the Society's 2007 conclave at the University of North Texas in Denton.

With her attainment of the century mark, Virginia Pleasants joins a select group of revival harpsichordists, including Marcelle de Lacour and Virginia Mackie. More research may be needed, but it seems that daily practicing, especially on a plucking instrument, might be considered beneficial for a long, as well as happy, life.

*Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.*

## In the wind . . .

by John Bishop



### The temperamental organ

Winter was coming to an end, and at Fenway Park, fabled home of the Boston Red Sox, and the facilities manager was working down his checklist of pre-season chores. This would be the second year of the new ballpark organ, and he figured it would need tuning. He called up Fred Opporknockity, the guy who had delivered the organ, and asked if he could come to tune the organ before Opening Day. Fred replied that the organ didn't need to be tuned—he was sure it would be fine. Mr. Facilities suggested that the organ at his church was tuned for Christmas and Easter. "No," said Fred, "don't you know that Opporknockity tunes but once?"

This joins a long list of so-called jokes like the one that ends, "Is that an almond daiquiri, Dick?" "No, it's a hickory daiquiri, Doc." Or the one that goes . . . But I digress. (How can I digress when I'm only 160 words into it?)

In fact, the Fenway Park organ didn't need to be tuned. It's electronic and was tuned at the factory. But the tuning of pipe organs is a subject without end or beginning, without right or wrong, without rhyme or reason—it just needs to be in tune!

Mr. Facilities' recollection that the church organ needs to be tuned for Christmas and Easter (notice that I capitalized Opening Day as a High Holyday!) is only half right, in my opinion. For years I scheduled big tuning routes that occupied Advent and Lent, but where I live in New England, Christmas and Easter are almost always both winter holidays, and the August brides would walk down countless center aisles straining to the strains of sorry 8-foot trumpets that made her guests pucker as if they were biting into a lemon. It's my experience that summertime tuning problems always involve either "soprano" D, F#, or A, ruining virtually every Trumpet-Tune processional. In one wedding I played, the fourth E went dead—the trill on beat three of Jeremiah Clarke's ubiquitous tune made me laugh. I was only quick enough to go down a half-step, a safe enough transposition because you can keep playing the same printed notes with a different key signature. It was an awkward sounding transition, but at least it gave me back my "dee diddle-diddle-diddle da-da dum de dum dum" instead of "dee doh-doh-doh da-da dum de dum dum."

Gradually I changed my plan to define seasonal tunings as "heat-on" and "heat-off"—around here that works out to be roughly November and May—and maybe it means I found myself a little extra work because there often seem to be Easter touch-ups as well.

§

Why do we schedule tunings according to seasons? Simply and authoritatively because the pitch produced by an organ pipe of a given length is subject to temperature. Say a pipe plays "440-A" and say it's 70 degrees in the church. Raise the temperature a degree and now the same pipe plays 442 (roughly). And the catch is that the reeds don't change with temperature and the wooden pipes (especially stopped pipes) are more affected by humidity than temperature. So when there's a temperature swing the organ's tuning flies into pieces. You cannot define organ pitch without reference to temperature. A contract for a new organ is likely to have a clause that defines the organ's pitch as A=440 at 68 degrees.

And here's the other catch. My little example said it was 70 degrees in the church. But it's never 70 degrees everywhere in the church. It may be 70 at the console, 66 in the Swell, 61 in the Choir, and 82 in the Great. If these are the conditions when it's cold outside and the thermostat is set to 68, you can bet that summertime conditions have it more like 75 or 80 degrees everywhere in the building except any high-up area where you find organ pipes—then it's super hot and the reeds won't tune that high.

Conditions outdoors can have a dramatic effect on organ tuning. Imagine an organ placed in two chambers on either side of a chancel, and imagine that the back wall of each organ chamber is an outside wall. The tuner comes on a rainy Friday and gets the organ nicely in tune. Sunday dawns bright and sunny, the south-facing wall gets heated up by the sun and that half of the organ goes sharp. During the sermon the organist "txts" the tuner to complain about how awful the organ sounds. (Wht wr u doing?) The following Thursday the organist shows up for choir rehearsal and finds the tuner's bill in his mailbox. What would you do? Was it the tuner's fault that it rained? Any good organ tuner pays attention to weather conditions and forecasts as if he were the mother of the bride planning an outdoor wedding.

I care for a large tracker-action organ in Boston, housed in a free-standing case with polished tin Principal pipes in the façades of Great, Pedal, and Rückpositiv cases. It's situated in a contemporary building designed by a famous architect, who gave the congregation the gift of light from the heavens coming through a long narrow window that runs along the ridge of the roof. In the winter as the sun moves across the sky, brilliant light moves across the front of the organ, heating the façade pipes as it goes. Instantly the Great 8-foot Principal goes 30 or 40 cents (hundreds of a semi-tone) sharp. Do the math—how many hundredths of a semitone are there in a quarter-tone? Guess what time of day this happens? Eleven AM. And guess what time the opening hymn is played on a Sunday morning? The first time I tuned that organ, I felt as though I were in a carnival fun-house with mirrors distorting the world around me as the organ's pitch followed the sun across the room.

### Temperature's rising

In order to do a conscientious tuning, we ask the church office to be sure the heat is up for when we tune. When they ask what it should be set to, I reply that they should pretend that the tuning is a Sunday morning worship service. If the heat is turned up to 68 degrees five hours before the hour of worship, then set the heat at 68 five hours before the tuning. It's not very scientific but it seems to get the point across.

I've arrived many times to start a tuning to find that there is no heat in the church. Sorry, can't tune. I'll come back

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tomorrow—and the time and mileage I spent today goes on your bill. Once I showed up at the church (made of blue brick and shaped like a whale—some architects have the strangest ideas) and the sexton proudly announced, “I got it good and warm in there for you this time.” It was 95 degrees in the church and the organ sounded terrible. Sorry, can’t tune. I’ll come back tomorrow. He must have run \$400 of fuel oil through that furnace in addition to my bill for wasted time. And the haughty authoritative pastor of a big city Lutheran church once said to me from under an expensively-coiffed shock of theatrical white hair, “We heat the church for the people, not the organ.”

The eternal battle of the organ tuner and the thermostat is not because we don’t like working in cold rooms. It’s not because we want the organ to be warm. It’s physics. When you chill oxygen, the molecules get closer together and it thickens to the point at which it becomes a liquid. When air warms, the molecules get further apart. When the air molecules get further apart, the air gets less dense. When the air gets less dense, sound waves need less energy and they shorten. When the sound waves shorten, the pitch increases. It’s not a matter of comfort, it’s physical law—the laws of physics.

The same laws say that the organ will be in tune at the temperature at which it was tuned. Set the thermostat at 68 on Thursday for the organ tuning, turn it down to 55, then back up to 68 on Sunday. Voila! The organ is in tune—unless the weather changed. And it’s better for the organ not to be vigorously heated all the time. Ancient European organs have survived for centuries partly because their buildings are not superheated. American churches are often guilty of “organ baking”—keeping the heat up all winter, using the argument that it’s more cost-efficient than reheating a cold building several times a week.

#### It’s a Zen thing.

I’ve been asked if I have perfect pitch. No—and I’m glad I don’t. A roommate of mine at Oberlin had perfect pitch, and he identified that my turntable ran slow (remember turntables?). It didn’t bother me—but he couldn’t bear it. The organ tuner with perfect pitch has to compensate for the fact that you are not necessarily tuning at A=440. If the organ is a few cents sharp or flat when you arrive to tune, chances are you’re going to leave it that way. It takes several days to change the basic pitch of most organs. And for really big organs it can take weeks.

I’ve been asked how I can stand listening to “out of tune-ness” all day. I don’t like hearing it when I’m listening to organ music or attending worship, but when I’m tuning I love it because I can change it. There’s a satisfaction about working your way up a rank of pipes bringing notes into tune. You can feel them “click” into tune—in good voicing there’s a sort of latching that I sense when I give the pipe that last little tick with my tool.

An organ tuner is something of a contortionist—he has to be able to forget about physical discomfort in the often-awkward spaces inside an organ so he can concentrate on the sounds. He often hangs from a ladder or a swell-shutter for stability. (Key holders, please keep your dagnabbit feet off the Swell pedal!) He learns to tune out little mechanical noises and defects of speech. An organ pipe might have burps and bubbles in its speech that are clearly heard when you’re inside the organ and still sound perfect from the nave or the console.

He gets into a nice quiet state and a rhythm develops: “next,” tick-tick-tick, “next,” tick-tick-tick. A couple hours and ten ranks (610 pipes) into it and the sexton comes in with a vacuum cleaner. The flowers are delivered for Sunday. A lawn mower starts up at the house next door. The pastor brings in a soon-to-be married couple. They politely assure me, “Don’t worry, you’re not disturbing us.”

Once I showed up to tune the organ at a university chapel. A couple heavy trucks full of equipment were outside and a guy was loading tools into the bucket of a cherry picker. I went up to him saying I was there to tune the organ and wondered if they’d be making noise. “Not much,” he said, “just a little hammer-drilling.”

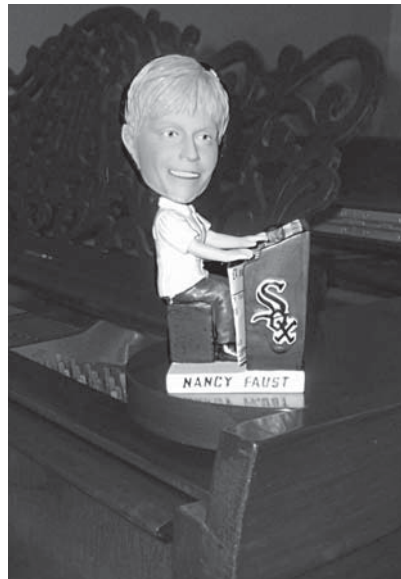
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As I write, the Red Sox official website says that the Opening Day game at Fenway Park starts in twelve days, eight hours, thirteen minutes, and twenty-five, twenty-four, twenty-three seconds. It doesn’t really matter whether the organ is tune or not—they don’t use it as a ballpark organ any more. But there was a time when the organ music was an integral part of the ballpark experience. A common question in Boston sports trivia quizzes was, “Who’s the only person who played for the Red Sox, the Bruins (hockey), and the Celtics (basketball)?” Answer—John Keilly, the organist for Fenway Park and the Boston Garden.

My father and I have been to dozens (maybe hundreds?) of games at Fenway Park. He’s had the same seats (section 26, row 4, seats 13 and 14) since the early 1970s. When John Keilly was at the Hammond B-3, we joked about getting to the park early so we could hear the preludes. And he had an uncanny knack for playing the right tune at the right time. When Carlton Fisk hit his now legendary “walk-off” twelfth-inning homerun to win game six of the 1975 World Series, Keilly created a secondary sports legend when he played “Hallelujah”—though not according to historical performance practices.

§

Nancy Faust was organist for the Chicago White Sox from 1970 until her last game on Sunday, October 3, 2010. She missed five games in 1983 when her son was born—otherwise she played for more than 3,200 games without missing one. When she was hired, petitions were



Pretty Nancy Faust doll

circulated by fans and sports officials of-fended that the White Sox had placed a woman on the team’s payroll. But she came into her own when Harry Caray became the radio commentator for the Sox. He gave her the moniker *Pretty Nancy Faust*, and started the tradition of leaning out the window of his announcer’s box to lead the singing of *Take Me out to the Ballgame* as Nancy played. She played by ear, and kept current with all the latest music through her four decades of playing so she was always ready with a current musical quip for the amusement of the fans. She was the originator of the ballpark use of the now ubiquitous 1969 Steam song *Na Na Hey Hey (Kiss him goodbye)*, playing it when the pitcher of an opposing team was pulled out during the 1977 pennant race.

Nancy Faust was honored by the White Sox for her years of service to the team and its fans on September 18, 2010 in a pre-game ceremony. Ten thousand Pretty Nancy Faust bobblehead dolls were distributed to fans that day. My wife Wendy lived and worked in Chicago for about ten years, and as both a gifted organist and a baseball fan, she joined countless other Chicagoans celebrating Faust’s contribution to the game. We heard about her retirement on the NPR sports program “Only A Game” early one Saturday morning, and Wendy let me know how much she wanted one of those dolls. With thanks to Chicago organbuilding colleague and theatre organ guru Jeff Weiler, I found one complete with the ticket stub for the September 18 game, and it now has an honored place in our living room.

In the pages of this journal we often read about churches celebrating their retiring long-time organists. I’ve read plenty of stories about fancy concerts with reunions of dozens of past choir members, music committees commissioning commemorative anthems (bet you can’t say that three times fast!), cakes that look like pipe organs, bronze plaques, and surprise tickets for Caribbean cruises, but never bobblehead dolls. How cool is that? ■

## On Teaching

by Gavin Black



### Buxtehude and Boëllmann—final thoughts (for now)

For the last year I have looked, in as much depth as space seemed to permit, at the process of studying and learning two contrasting and, I hope, complementary pieces—the *Praeludium in E Major*, BuxWV 141 by Dietrich Buxtehude, and the *Suite Gothique*, op. 25 by Leon Boëllmann. This month I will share a few thoughts about this project as a whole; then next month I will turn to something new.

The goals of this long series of columns were really two: first, to provide a template for working on the two pieces, which, if followed, would help a student learn those pieces securely and comfortably; and second, to suggest ways of thinking about and working on organ repertoire that could be applied broadly to other pieces.

### The learning process

The process of learning a piece of music on the organ can be thought of in three parts—parts that are not rigorously separate, but interact with and blend into one another. The first is the very practical: learning the notes by working out fingerings and pedalings, and by practicing the notes systematically and patiently—and practicing enough. The second is getting to know the piece as well as possible. This includes anything that permits the player to know, consciously or subconsciously, what is coming up next in the piece. This has a working relationship with the act of memorizing a piece, but doesn’t depend on memorization. (And indeed memorization does not guarantee really knowing the content of a piece musically.) This knowledge reinforces the learning that comes from practicing—makes it more secure. The third part comprises purely interpretive decisions that are made about *how* to play the piece: tempo, articulation, phrasing, and so on—and of course also registration.

In the columns of the last year I emphasized the first two of these, writing



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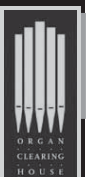
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rather little about interpretation, for reasons that I will discuss below. Also, I only occasionally, when there seemed to be a particular reason for it, outlined a specific protocol for practicing a passage. That protocol is largely the same from one case to the next. Systematically organized and patiently carried out practicing is monumentally important. I will outline the most important points about it once more here.

1) Any student or other player can successfully play any passage right off the bat—sight read it—if he or she keeps it slow enough. The harder or more intricate a passage is, the slower it has to be at first. The simpler a passage is or *the more it is broken down into simple parts*, the less slow it needs to be.

2) The correct starting practice tempo for any passage is a tempo at which that passage is reliably accurate and *feels easy*. Again, the simpler a passage is, the less slow that tempo has to be. Practicing hands and feet separately allows the initial practice tempo to be less slow than it would have to be to cope with playing the whole texture from the very beginning. The most important thing to note is that an appropriate practice tempo is never defined in relation to the ultimate tempo of the piece or to anything about what sounds “musical.” Students can get into trouble because of a reluctance to practice *too* much more slowly than the tempo that they hear in their head for a piece. This should never be a consideration at this stage. *The faster a piece is supposed to be in the end, the more important it is to practice it slowly enough in the beginning.*

3) Once any passage, in any combination of hands and feet, has been played enough times at a given (appropriate) tempo, and feels really easy—essentially automatic—at that tempo, then it can *always* be played just a little bit faster. This is simply a fact about the human mind, brain, reflexes, muscles, and so on, which continues to be true as the passage increases in tempo towards (or beyond) where the player wants the piece to end up. Therefore:

4) Any passage or piece can always be learned—by anyone—by starting it at a slow-enough practice tempo and speeding it up in sufficiently small increments. Always—anyone. This only ever appears to have failed when the person claiming to have done it has not really done it. (I should know: I have from time to time been that person, led by busy-ness or laziness or distraction to cut corners. Most of us have done the same.) The teacher’s role in this process is to motivate the student to stick to practicing this way.

5) Choices about how much to simplify the increments in which a piece is practiced—that is, whether to practice a measure at a time, or a few measures, or half a piece or a whole piece, how much to practice separate hands, when to start putting things together, and so on—are really matters of the psychology and motivation of the student. Different choices will affect the trajectory of the learning of the piece, but not the final results, as long as the above principles are followed. Some students like working with larger or more complex chunks of music and are willing to keep them slow enough; other students would rather work with simpler or smaller bits and be able to have the “up-to-tempo” experience sooner with those bits.

(I want to mention, just by way of example, a recent experience that has come my way just by coincidence that touches on this. I have a student who has been working on the first Contrapunctus of *The Art of Fugue*—on harpsichord, and thus with all four voices in the hands—over the month or so prior to my writing this. She decided—after spending some time working out fingerings—that she would altogether skip the step of practicing hands separately. This was contrary to my assumption that she would work out each hand until it felt really ready before putting the two together. She did this because she found the whole texture fascinating and wanted to experience that texture from the

beginning. And—this is crucial—she has made it work because she has been willing to keep the whole thing slow enough, and to crank it up to tempo very gradually indeed. I believe that it will take her longer to learn the piece this way, but she is finding it more interesting, and she will in the end learn it well. I should mention that she is playing through individual *voices* in the manner that I have often discussed, to learn them both aurally and structurally.)

### Hand choices

I wrote quite a bit in recent columns about hand choices. These are a disproportionate and needless source of trouble for many students. Of course, if a passage involves the use of two keyboards, with one hand on each, then the player does not choose which hand plays which notes, and it was the composer’s job to make sure that the note patterns within each hand are plausible to finger and play. If both hands, and thus the whole manual part of the texture, are on the same keyboard, then it is extremely important that the student consider the two hands, ten fingers, to be one unit—a unit with the job of playing all of the notes in the most comfortable way, regardless of what note is printed in what staff. I have seen students classify whole pieces as un-learnable because of disadvantageous hand choices in a few salient difficult spots.

### Getting to know the piece

In writing about *getting to know the piece*, I have tended to emphasize what might be called motivic analysis, but of an informal kind: simply noticing any melody, motif, theme, fragment, etc., that happens more than once. It has always been my experience that noticing things like this, even if this is not followed by the drawing of any particular analytic conclusions, leads both to more solid playing—by improving the ongoing remembering of what is coming up next in the piece as it goes along—and to more rhetorically convincing playing. However, getting to know the piece through noticing things about harmony or chord progressions, while not something that I tend to emphasize, can certainly also be useful.

A piece like the *Toccat* from the *Suite Gothique* is strongly chord-based. A trip through the piece, identifying chords by letter-name and type and also by relation to a local tonic or to the tonic of the piece, could aid in finding those chord shapes securely, and therefore in playing the piece well. A passage like the section of Buxtehude BuxWV 141 that begins at m. 60, though certainly conceived contrapuntally, can also be seen as organized around chord shapes, and taking note of what those chords are can also be useful in fixing the piece in the student’s mind.


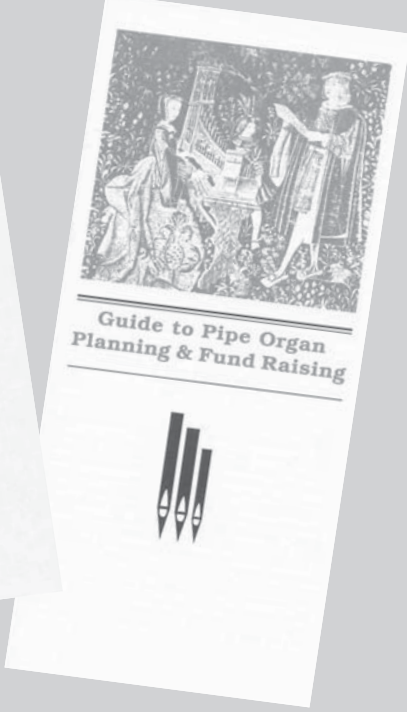
### Practice techniques

Practice techniques that I described in the last year’s columns might of course also suit other pieces. For example, in the final column on the Buxtehude, I discussed the technique of leaving out certain notes in a passage as a stage in practicing. This directs the attention of the ear to the stronger notes, and guides the player towards playing lighter notes lightly. I discussed this in connection with the fugue subject of the final section of the *Praeludium*. This approach could also be applied to the Böellmann *Toccat*, leaving out the latter three sixteenth notes of each quarter-note beat in the right hand over the first nineteen measures of the movement, and similar passages, and playing the on-the-beat notes as (very) detached quarter notes. This would, among other things, elucidate the relationship between those notes and the left hand chords, which are in effect detached quarter notes.

### Interpretation

I am very much a non-authoritarian when it comes to interpretation. I have no desire whatsoever for my students to play pieces the same way that I do, or in a way that I consider “right”. If a student of mine, or any other musician, plays a piece in a way that I really don’t like, or that I consider “wrong”, either based on analysis of the piece or historical consid-


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erations, then that is their business and not mine.

I am happy to share my reasons for liking or not liking anything, but only if the person with whom I am sharing those ideas is *not* going to feel obliged then to do things the way that I seem to want them done. I fear that the hand of a teacher's artistic, aesthetic, and interpretive judgments can be a very heavy one for a student, even long after the teacher has modified or abandoned the particular opinion.

I try to consider any aesthetic judgment that I formed more than about five years earlier to be officially out-of-date and subject to being changed—or at least needing to be consciously re-thought before it is ratified. However, if I conveyed that judgment to a student with a kind of teacherly authority, then the student might have a hard time letting go of it, even if unknown to that student I have already done so. This is why I have tried to avoid statements of the sort—"this theme (or passage, or piece) should be played legato (or staccato, or with this or that phrasing)"—in these columns. Another reason for avoiding this is that my own interpretive thoughts about these pieces have changed at least somewhat as I have gotten to know them better by writing about them.

For example, I would now play the *Prière à Notre-Dame* a bit less slowly and significantly more freely than I would have expected to play it a year ago. It is also true that, outside of a certain level of generality, interpretive decisions in organ music depend on the instrument being used and on the acoustics of the performing space. The more solidly a piece has been learned, the more readily a performer can adapt his or her performance to the needs of a new instrument or a new acoustic situation.

I have enjoyed living with these two works for a year. They are both, beyond the nitty-gritty of working on them, expressive, exciting pieces that are viscerally fun to play as well as wonderful to hear and interesting to think about. Next month I plan to write about memoriza-

tion. This is a subject that arises fairly naturally out of the attempt to learn a piece or two really well. The question of the relationship between memorization and really thorough learning of a piece is a complex and controversial one. I will try to explore a number of different ways of thinking about it, and give an account of my own views and my own experience. ■

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

## Music for voices and organ

by James McCray

### Children's choir music

Sing with your voices, and with your hearts, and with all your moral conviction, sing the new songs, not only with your tongue, but with your life.

—St. Augustine (354-430)

Although numerous publishers provide music for children's choirs, Choristers Guild has the largest number of new settings. A yearly examination of traditional church choir publishers such as Augsburg Fortress, MorningStar, or GIA Music Publishers reveals that their attention to this category is limited, usually to a handful of new works scattered throughout the yearly offerings. Choristers Guild is devoted to music for children, so naturally they publish more works at this level. Recent offerings submitted to me for review had 14 new works and all but one could be classified as "sacred music." A packet of their new publications for children's choir is sent about three or four times a year.

Admittedly, most of these new works were very simple in design and performance level, but most had a busy piano accompaniment, several had optional instruments such as hand chimes, percussion or C instrument, and, in general, they were tuneful, primarily in unison with limited two-part sections, and somewhat brief. These attributes are perfect for children's choirs in churches.

Unfortunately, not every church has a fully developed children's choir, and many of those who do seem to have small numbers of participants. This is curious. In these days when the arts are suffering cutbacks through budget problems in the public schools, it would seem natural that parents would encourage active involvement in other free musical opportunities. Or is the problem also budget limitations in churches so that there are fewer organized choirs for children? That deserves investigation.

The numbers of singers who participate in community children's choirs remains modest, often due to the fact that there are so few communities that offer formal instruction and opportunity. My home town has had a children's choir for almost 30 years, and it is structured in two levels, beginning and advanced. Yes, their numbers also are smaller, but this valued group, which is a separate agency under the umbrella of the adult community choir (100 singers), remains an active and vital contribution to the musical life of the city. Of course, this is primarily due to the dedication of the conductors

and parents who have provided effective leadership during these three decades.

As church choir directors, we must all do more to encourage children singing in choirs. This is not only important to the children, but it has serious implications for the life of the church. Adult church choirs are already seeing fewer participants, so developing a love of singing at an early age is crucial to our role as choral musicians. John Cage, who made significant contributions to the world of music, once said that it was his mother who had a profound influence on his development when she said, "God's got his hand on you, son. Keep singing."

We say thanks to all the publishers who provide music to us; the reviews this month feature music for various levels of children's choirs. Let's do all we can to encourage children to "keep singing," and make that one of our goals for 2011.

**Rejoice and Sing, Craig Curry. Unison/two-part with piano and optional flute, Choristers Guild, CGA 1195, \$1.95 (M-).**

The flute plays throughout and its music is on the back cover. The music has a strong rhythmic pulse created in the piano, and over that the choir sings longer, slower chords. The flute's lines are short, flowing phrases, which sometimes provide connections at the ends of vocal phrases. This cheerful setting is based on Psalm 118:24, and ends with the choir speaking the word "rejoice."

**Sing A New Song, Allen Pote. Inter-generational choirs with piano and 4 optional handbells or hand chimes, Choristers Guild, CGA 1190, \$1.95 (M).**

The adult choir opens this rhythmic setting with four pages of music that is then followed by two pages of two-part music for youth choir. Then the children's choir, with four handbells, sings three pages of unison music. The closing section brings all three groups together for four pages. The handbell music is very easy and printed on the back cover. For those churches with a large, active choral program, it is difficult finding music that uses both a youth choir and a children's choir with the adult choir, so this is a very welcome addition to the repertoire and highly recommended.

**Psalm 121, Timothy Shaw. Unison/two-part with piano, Choristers Guild, CGA 1209, \$1.85 (E).**

The busy piano part has arpeggios in the right and left hands during the opening section, which is repeated. There are two verses and a refrain in this first section. The next section is slower, more flowing, and keeps the choir in unison. The last section returns to the opening material (ABA) but with the choir in canonic phrases.

**Savior, Like a Shepherd Lead Us, Hal Hopson. Unison or two-part with piano and optional flute or C instrument, MorningStar Music Publishers, MSM-50-5905, \$1.85 (M-).**

The editor suggests that this anthem is easily adapted for use by various combinations of choirs of children, youth, and/or adults. The C instrument part is on the back cover and is used in almost all 61 measures of the setting. Until the last section, all the choral music is in unison. A lovely arrangement of this popular hymn tune.

**Daughter of Zion, See the Victor, G. F. Handel, arranged by Michael Burkhardt. Unison, SS or SSA voices and organ with optional C instruments, MorningStar Music Publishers, MSM-50-9975, \$1.70 (M-).**

From Handel's *Judas Maccabaeus*, this arrangement has several performing options. The two C instruments usually play in parallel thirds and their music is on the back cover. If the SSA version is used, the sopranos also sing in parallel thirds, with a contrasting line for the altos. The keyboard part is often in the treble clef, doubling the voice parts. The music is not difficult and has two versions of the text for performance.

**From High on the Mountain, Ronald A. Nelson. Unison, piano, and descant, Augsburg Fortress, 978-0-8066-9836-6, \$1.60 (M).**

Based on an Austrian carol, this Christmas work has two verses, each closing with an "Alleluia". The first verse is in unison, and the second employs the descant. The piano part is somewhat taxing and the vocal lines have wide leaps, which will be challenging but memorable. This work is attractive, with an independence among the various performers.

**I Praise You, God, John Ferguson. Children's choir, SATB, and organ, GIA Publications, G-6360, \$1.85 (M).**

The children have a single sweet phrase of music, which they sing several times. Of course, they could join with adult sopranos, but it is probably more effective to have them sing only that repeated, single, solo phrase. The organ part, on three staves, has registration suggestions. The choral parts are on two staves, and have some divisi and unaccompanied areas. This is a charming anthem based on Psalm 139, and is highly recommended, especially since the children's music is very limited and only one joint rehearsal will be needed.

**Think About These Things, Bob Burroughs. Unison or two-part and keyboard with optional C instrument, Augsburg Fortress, 978-0-8066-9837-3, \$1.30 (E).**

The flute plays an obbligato line that is important to the arrangement. This three-page setting begins in unison; after eight measures, the remaining music is for two parts. The keyboard part is independent but not difficult.

**God Is Here!, Helen Kemp. Unison with piano, optional organ and optional congregation, Choristers Guild, CGA 1191, \$1.95 (M).**

Kemp continues to be a leader in developing music for children's choir. This arrangement is interesting in using both piano and organ in an arrangement of a Fred Pratt Green text on the tune ABBOT'S LEIGH. The first half of the anthem is for unison children and piano; then they are joined by the organ and congregation singing the familiar hymn, which is printed on the back cover for bulletin duplication. A delightful setting that is a clear winner!

**Didn't My Lord Deliver Daniel, arr. Mark Patterson. Unison or two-part with piano, Choristers Guild 1210, \$1.85 (M).**

This popular spiritual is highly syn-copated for both singers and pianist. Most of the choral music is in unison. The piano music is filled with driving energy and is an equal partner with the singers. Fun and moderately challenging for the young performers.

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## Book Reviews

**Don Cusic, ed. *Encyclopedia of Contemporary Christian Music: Pop, Rock, and Worship*. Santa Barbara, CA: Greenwood Press, 2010, 505 pp., hardcover, \$85.00. ISBN: 978-0-313-34425-1; <www.greenwood.com>.**

This encyclopedia is a reference work consisting of over 200 entries, arranged in alphabetical order. Many of the entries are biographical sketches of the musicians who sing, play instruments, and record contemporary Christian music. There are entries on record labels, music executives, politics, Christian culture, "Jesus music," along with histories of both contemporary Christian music and all religious music in America. Entries cite works for further reading, and many include discographies and lists of awards for major artists. The encyclopedia includes a bibliography, an index, and many photos. Don Cusic, professor of music business at Belmont University, has authored many of the entries, but other writers are Christian acts promoter Liz Cavanaugh, Belmont professor James Elliott, independent writer Becky Garrison, journalists Bob Gersztyn and Vernell Hackett, and Belmont professor and radio programmer Rich Tiner. Short affiliation statements for each contributor are included in the book. Some of the artists included are Amy Grant, U2, ZOEgirl, Elvis Presley, The Archers, Pat Boone, Andraé Crouch and the Disciples, Steven Curtis Chapman, Children of the Day, Mustard Seed Faith, Good News, Point of Grace, Servant, Parable, PFR (Pray for Rain), Bill and Gloria Gaither, Bob Dylan, and many more.

The preface of the book (xv) says that "very little has been written about contemporary Christian music outside the realm of Christian publications." Cusic says that the book is written "for those in the secular world who want information about Christian artists and Christian music presented in an objective, straightforward way." However, he also hopes that the work will be useful to those who are fans and participants of Christian music. The Greenwood website (www.greenwood.com) says that the Encyclopedia "is the first comprehensive reference work on a form of American music that is far more popular than nonfans may realize. It fills a major gap in the literature on American music and Christian culture . . ."

The style of writing in this volume is terse, fact-laden, and in readable, non-scholarly prose: "Keaggy had a bad experience during a drug trip . . . always walked both sides of the path . . ." (Hackett, 283). Don Cusic's prose is similar, although a bit less colloquial: "Bart Millard grew up in Greenville, Texas, and had to enroll in chorus after he broke his ankles playing high school football. . . . Millard began to sing more and do solos" (299).

The longer articles have a similar style, with some possibly questionable facts—the questions are from the terse nature of the entries, not from what is written, but from what is left out. An example of this is from the long article on "Religious Music in America, a History," which tells the story of the whole of religious music from Luther, Calvin, and Henry VIII to George Beverly Shea and Billy Graham in some twenty pages:

There was religious dissension in Europe before Martin Luther nailed his 95 Theses on the Wittenberg door in 1516, however, it was this act—and the subsequent life and trials of Luther—that led to the Protestant Reformation in Europe and the rise of the Anglican church in England. The split with the Catholic Church in England was a result of Henry VIII wanting a divorce from his wife. . . . (361).

The other difficulty with this long article is that it is not highly referenced. There are only 11 citations "for further reading" at the end of the article, so it is unknown where Mr. Cusic found all his facts, such as that Luther wrote only 37 songs (361), or that during the nation's first 100 years, religious music dominated America (365), and as the first half of the 19th

century ended, the old-time religion faded as the cultural environment gave way to the Industrial Revolution and the Civil War (370). Citations for these would be interesting to the scholar.

Whether this book is the "first comprehensive work" about the contemporary Christian music scene can be addressed by searching in Google and Amazon, where two other works are cited, one by Mark Allan Powell, *Encyclopedia of Contemporary Christian Music* (Peabody, Massachusetts: Hendrickson Publishers, Inc., paperback, 2002, ISBN 1-56563-679-1). This book is also an alphabetical list of artists with approximately 1,900 entries and 1,088 pages. There is an extensive index, a list of recordings for the artists, and well-written articles—all this for \$18.21.

Another "Encyclopedia" is *The Billboard Guide to Contemporary Christian Music* by Barry Alfonso (New York: Billboard Books, Watson-Guptill Publications of VNU Business Media, 2002, 288 pp., ISBN 0-8230-7718-7). This book has a longer article on "Contemporary Christian Music Today: Challenges and Controversies," "Testimonies: Interviews with Christian Artists," "the 'A-Z Encyclopedia,'" a "Chronology of Contemporary Christian Music," an "Introduction," "Afterword," "Sources and Contacts," a few photos, and an index. The artist entries contain lists of recordings, but on the whole, the articles are shorter than those in Cusic. As of 3/18/10, Amazon offered a new copy for \$2.91!

The claim that the Cusic book is the first is, therefore, advertising hype, though it is the newest book and contains much relevant information about contemporary Christian music. This reviewer would wish that it were more scholarly, with more references and links to other musicians and genres. However, it remains a good "read" if this deficiency is noted. As to educating secular persons about Christian music, yes, this book could be a useful tool. And it could continue to inform those who already practice this genre. All of the books cited above enlighten the reader about this art form, which many do not believe, according to Alfonso (*Billboard Guide*, 7), is a legitimate one. He says that "Contemporary Christian music continues to be stigmatized, ridiculed, and dismissed by many mainstream listeners" (ibid., 7). Cusic speaks about the difference between secular artists and Christian artists, and that Christian artists use all types of music "to convey the Christian message" (*Encyclopedia*, xv).

Reading the Cusic book has been enlightening for this reviewer, both for the information contained therein, and for the recognition of this art form as a legitimate one. This book would be useful for the church musician involved in contemporary worship, it would be interesting to read by all others, but it would only be a starting point for information about contemporary Christian music for the serious scholar.

—Joy Schroeder, DMA  
Flint Institute of Music

*This review was first published in Theological Librarianship: An Online Journal of the American Theological Library Association, in June 2010.*

**Reprise—An Irish Church Musician Looks Back, by Harry Grindle. ISBN: 978-0-9563780-0-2; 217 pp., paperback, £11.99; available from <www.amazon.co.uk>.**

After a career that has become synonymous with excellence in sacred music and choral performance, Harry Grindle—probably best known for his lengthy service at St. Anne's Cathedral, Belfast—has written and published an extremely detailed autobiography, which focuses primarily on his career at Belfast Cathedral during an extremely turbulent period in the history of Northern Ireland.

Born in County Down, in 1935, Grindle grew up the son of an organist, and began his life of church music as a chorister at Bangor Abbey. His extremely varied and diverse career path in the world of professional music-making is chronicled

in great detail, spanning both the worlds of church music and academia. Accompanied by many fine, interesting photographs marking important milestones in his career, the book is an interesting, well-written account of the life of a musician highly regarded in his field, and includes many humorous anecdotes. The short biographical snippets of his many students who have succeeded in the musical world serve to underline the great influence Grindle has had on the professional development of today's generation of musicians. Unsurprisingly chronological in structure, the book navigates an interesting path from his childhood, early career, his time at Belfast Cathedral, and his long tenure as director of the Priory Singers, culminating with a well-earned and much-deserved MBE (Member of the Order of the British Empire) from Queen Elizabeth II.

The book's 12 chapter headings are as follows:

1. 1935–53 Childhood, Bangor Abbey, Regent House School
2. 1953–61 University, school-teaching and first organist post

3. 1961–62 Further study and school-teaching in London
4. 1962–64 Bangor Parish Church
5. 1964–65 Belfast Cathedral
6. 1965–67 Belfast Cathedral, The Cathedral Consort
7. 1968–70 Belfast Cathedral, Dean Samuel Crooks
8. 1971–72 Belfast Cathedral, St Louis Sisters' Choir
9. 1972–74 Belfast Cathedral, Choir's first commercial recording
10. 1975–76 Belfast Cathedral, rebuilt Organ, first Cathedral Festival
11. 1975–85 Stranmillis College, further studies
12. 1986–2008 Stranmillis College, The Priory Singers, Retirement.

The book has a foreword by The Rt. Revd. Lord Eames OM of Armagh, the distinguished former Primate of the Church of Ireland. There is a bibliography and a discography, and there are 45 black and white illustrations.

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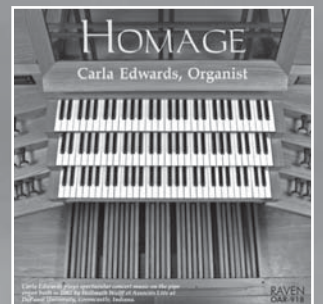
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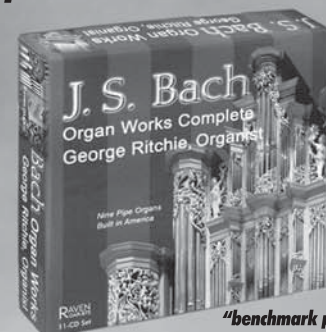
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lent period in Irish history, is an engaging and well-written tale that will interest organists and choir directors alike (and the inappropriate hymn choices foisted upon Harry's mother by the Marchioness of Dufferin & Ava will resonate with every church musician who has had carefully chosen hymn selections overridden by a zealous priest or pastor!).

—James Reed  
Bergen, Norway

## New Recordings

**Bach in the Back Bay. Bálint Karosi, organist. Richards, Fowkes & Co. organ at First Lutheran Church, Boston, Massachusetts. Dulcian Recordings CD-D007; <www.dulciancds.net>.**

*Tocatta and Fugue in F Major* (BWV 540), *Passacaglia and Fugue in C Minor* (BWV 582), *An Wasserflüssen Babylon* (BWV 653b), *Prelude and Fugue in C Major* (BWV 531), *Trio super: Herr Jesu Christ dich zu uns wend* (BWV 655), *Fantasy and Fugue in C Minor* (BWV 537), *Wenn wir in höchsten Nöten sein* (BWV 641), *Prelude in E-flat Major* (BWV 552a), *Schmücke dich o liebe Seele* (BWV 654), *Fugue in E-flat Major* (BWV 552b).

Penny Lorenz of Penny Lorenz Artist Management has made an interesting excursion into the field of recording by producing compact discs mostly of the artists she manages, under the name of Dulcian Productions. This strikes me as a very resourceful way of publicizing the artists she represents while at the same time producing some worthwhile recordings. The present recording represents a further departure in featuring an artist who is represented by Phillip Truckenbrod Concert Artists. Judging by the quality of the present recording, the Dulcian label promises to be a successful enterprise.

This recording features the brilliant young Hungarian organist Bálint Karosi at First Lutheran Church (LCMS) in Boston. The leaflet that comes with the CD contains both a history of the church and a creedal statement summarizing its beliefs. First Lutheran Church is the oldest Lutheran congregation in New England and has a very fine 24-stop, two-manual organ, with an additional three stops prepared for, built by Richards, Fowkes & Co. of Ooltewah (near Chattanooga), Tennessee, in the year 2000.

I remember visiting this instrument during the 2000 Organ Historical Society convention, when it was in the process of being installed and finished. Little of

the pipework had been installed at the time, but I remember being particularly impressed by the beautiful *vocale* quality of the 8-foot Principal on the Werk (main manual) and by the fine acoustics of the building. The instrument is fairly uncompromisingly classical in its conception, having but a single string on the Werk, no swell box, and 1/5-comma Kellner temperament.

While, therefore, some might think that the design is a little limiting for a church organ in terms of the repertoire that it can perform, it is undoubtedly a superb medium for Bach. The leaflet enclosed in the jewel case unfortunately does not give the stoplist of the organ, though this is readily available on the builders' website. One of the prepared-for stops is a 2-foot Pedal Cornet (reed). In the absence of this, the Pedal has little in the way of independent upperwork, and there were one or two occasions when I was listening to the recording and thought that a slightly more frequent use of the Pedal couplers might have been desirable. Nevertheless, this is a stunning instrument.

On their website, Dulcian Productions advertise themselves as producing "organ CDs by exceptional organists on exceptional pipe organs." This recording certainly falls within this category and I thoroughly recommend it.

—John L. Speller  
St. Louis, Missouri

**Faythe Freese à l'Orgue de l'Eglise de la Sainte-Trinité, Paris: Works of Hakim, Guilmant, Langlais, Messiaen, Tournemire. Faythe Freese, organist. JAV Recordings, JAV 173, \$25.00; <www.pipeorgancds.com>.**

*To Call My True Love to My Dance* (2008), Naji Hakim; *Caprice from Pièces dans different styles*, op. 20, Guilmant; IV. *Chant héroïque*, II. *Chant de paix*, III. *Chant de joie* from *Neuf Pièces*, Langlais; *Offrande au Saint Sacrement* and *Monodie*, Messiaen; *L'Orgue Mystique XXV: In Festo Pentecostes*, op. 56, Tournemire.

The historic treasure housed in Paris's l'Eglise de la Sainte-Trinité was built by Aristide Cavaillé-Coll in 1869. The organ has three manuals and 60 stops, and most are original Cavaillé-Coll. By 1935, the organ had already undergone three restorations. Still, Messiaen, titular organist at the time, said this about the instrument: "The Trinité instrument is a masterpiece. Original stops . . . have been preserved . . . [and] the most beautiful voices remain those of Cavaillé-Coll." Other famous titular organists include Charles Quef, Félix-Alexandre Guilmant, and Naji Hakim.

Faythe Freese, Professor of Music at University of Alabama, recorded this

French program in June 2008 at Trinité. According to an interview with Stephen Tharp, Dr. Freese says that this project evolved from a chance encounter in a hotel lobby in Chicago in 2006. There, Naji Hakim approached her and said that he wished to compose a piece for her. After securing the commission, she premiered *To Call My True Love to My Dance* on January 25, 2008 at Alabama's Moody Music Building. Wisely, she proposed to record the work at Hakim's church, and he replied, "Of course!"

This recording showcases the talents and abilities of all: performer, composers, instrument, and engineer. Freese's program choices highlight every tonal possibility this organ offers. And she deftly plays demanding literature with impeccable technique, true musicality, and interpretive authority. Moreover, to minimize capturing too much of Paris's sonorous cityscape, they recorded at night. Finally, as is often the case, instrument influences composer. Cavaillé-Coll's works influenced all the composers heard here, but this particular one intimately inspired Guilmant, Messiaen, and Hakim, so their pieces play wondrously well.

Naji Hakim (b. 1955) preeminently represents the established French tradition of organist/composer/teacher/improviser. He studied with Langlais, succeeded Messiaen as titular organist at Trinité, teaches at the Conservatoire Nationale de Boulogne-Billancourt, performs worldwide, and composes prolifically. He provides this note about *To Call My True Love to My Dance*:

*To Call My True Love to My Dance* for organ is based on the Danish song *Vil du danse med mig?* (Will you dance with me?), by author and composer Hanne Kurup. It consists of a set of 10 contrasted variations: Theme, Cantabile, Valse, Deciso, Arabesque, Burletta, Tango, Scherzando, Berceuse and Finale. The title *To Call My True Love to My Dance* is quoted from a Christmas carol: *Tomorrow Shall Be My Dancing Day*. The melody of *Vil du danse med mig?* is used with the kind permission of Hanne Kurup.

Hakim keeps the variations short, just one melodic statement in each, but the piece develops throughout and tells a story. *Theme* features the melody prominently, with a quick, lively, ostinato accompaniment. Dance rhythms already come into play, but everything is still innocent; after all, this is just the invitation to dance. *Cantabile's* melody unfolds more slowly and with much more mystery in the accompaniment; the dance partners are unsure of themselves and of each other. A discordant half-cadence surprises two-thirds through, a false step perhaps? In *Valse*, the melody, promi-

nent in the first two variations, begins to disguise itself with elaborate ornamentation; the lovers dance more elegantly now. In *Deciso*, it all but disappears. Instead, an engaging, disjointed rhythmical jest commands attention; the dancers are young and athletic.

*Arabesque* offers the catchy melody in a haunting minor mode with ornamental figurations. This movement foreshadows the seduction yet to come. *Burletta* showcases call and response reed choruses, ending with a humorous jab; the lovers are clearly flirting with each other. *Tango-Scherzando-Tango*, performed *attaché*, feels like one extended movement in ABA form. *Tango* suggests a raunchy night of great fun; the tryst's resultant consequence, lighthearted and sprite itself, follows in the *Scherzando*; but that one night was so much fun that it, well, happens again. *Berceuse*, or lullaby, wraps up the love story with its soft, but colorful, undulations. *Finale* summarizes the lovers' later life together with bravura. *Tocatta* figurations, several melodic snippets, trills, rapid passagework, crashing chords, and combined dance rhythms all work together to sustain tension, making the listener wait with bated breath for the final resolution. This relationship really was true love, for better or worse, till death do us part.

Continuing with the dance theme, Guilmant's *Caprice* has ABA form and features delightful 8' stops of varying colors. Guilmant (1837–1911) became organist at Trinité in 1871. Freese proves this piece to be a true gem when played where it originated.

The CD's second half features liturgy-based works. Langlais (1907–1991) followed César Franck and Charles Tournemire as organist at the Basilica of Sainte-Clotilde. A prolific composer, he wrote *Neuf Pièces* in 1942 and 1943. *Heroic Song* commemorates Jehan Alain and quotes fragments of *La Marseillaise*, France's national anthem. *Song of Peace* is a meditation: sustained harmonies on very soft string stops underlie a free, flute obbligato. *Song of Joy* is another virtuoso piece that shows off the full organ, true to its title. Sweeping pedal themes, trills, rhythmical gestures, and complex harmonies jubilantly resound under Freese's capable hands.

Messiaen (1908–1992) wrote organ works steeped in spiritual and mysticism, reflecting his Catholic beliefs, but in a language that is distinctly unique and original. Freese showcases two of this 20th-century master's not-so-commonly-heard works. His *Offering to the Holy Sacrament* comes from his early period, at the time he was appointed titular organist at Trinité. Naji Hakim made the premiere recording in 1999 and writes:

Weaving around a theme made up of calm and luminous harmonies on the Vox Humana of the Swell, a moving *perpetuum* of descending 16th notes on the Bourdon 8' evolves in a climate of ecstatic tenderness. In contrast to these harmonies, a melodic theme appears (Quintaton 16', Flute 4') on a pedal chord where we find the added values and the augmented fourth so dear to the composer: C-flat, B-flat, D-sharp and A-flat form a cadence. Why were these pages not published? The composer had written (as was his custom) "Good" on the manuscript! This piece was written between 1930 and 1935.

Messiaen's wife, Yvonne Loriod-Messiaen, commented about his *Monodie*:

Written in 1963 at the request of his assistant at l'Eglise de la Sainte-Trinité, Jean Bonfils, who was writing a method book for the organ, this piece was first published by the publishers—Schola Cantorum, where Olivier Messiaen had been a professor before World War II. It is made up of a very disjunct melody with rather irrational rhythms such as 3 over 2, 5 over 4, etc. . . . Registration: Flute 4' or Quintaton 16', Cor de nuit 8', Nasard 2½', Octavin 2'.

Tournemire (1870–1939) followed Franck as organist at Sainte-Clotilde, Paris. His organ cycle for the church year, *L'Orgue Mystique*, is a series of 51 suites. Each suite has five movements that correspond to the Roman Catholic Mass: Introit, Offertory, Elevation, Communion, and Sortie. This recording contains the complete *Suite for Pente-*

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cost Sunday, based on the associated plainchants *Veni Creator Spiritus* and *Veni Sancte Spiritus*. *Introit* is played on a lovely, soft reed. *Offertoire* unfolds and develops rich, luscious harmonies. *Élévation* lightly accompanies the raising of consecrated bread and wine (host and chalice). *Communio* meditates on the mystery of transubstantiation. *Fantaisie-Choral* completes the recording with rousing, celebratory gusto.

Trinité's Cavaillé-Coll organ is a treasure. This recording contains insightful music choices that highlight its best attributes. All the compositions are tightly constructed, great pieces, and Hakim's *To Call My True Love to My Dance* proves worthy to play alongside prior French masterworks. Lastly, Faythe Freese performs splendidly: this is a landmark recording of contemporary French repertoire.

—David McKinney, DMA  
Gainesville, Florida

## New Organ Music

**Frescobaldi: Organ and Keyboard Works, I.1 Recercari et Canzoni franzese, and I.2 Toccata e partite libro primo. Editor: Christopher Stemberge, with the collaboration of Kenneth Gilbert; Bärenreiter BA8411/12, €46.95 per volume; <www.baerenreiter.com>.**

These two volumes are the first of a series of six, which will present the complete keyboard works that Frescobaldi published during his life, and will therefore omit the canzonas published by Vincenti in 1645. In volume I.1, Christopher Stemberge, a renowned authority on the early Italian repertoire, presents the print of the ten *recercari* and four *canzoni franzese* originally published in 1615 as *libro primo* by Bartolomeo Zannetti in Rome, reset in 1618, and reprinted in 1626 with the reprint of the *Primo libro di Capricci*, in 1628 and in 1642, and also considered are the manuscript versions in the Turin organ tablature copied in the late 1630s. In his dedication, Frescobaldi regards these as being his first work, seemingly not wishing to remember his book of twelve fantasias published in Milan in 1608.

By far the bulk of this first volume (83 pages in English and German) consists of a comprehensive introduction to the composer and the books of *recercari* and *toccatas* and *partitas*, including the variant contents in the different editions of the latter, with comments on all aspects of performance practice. The section on the modal system, with the list of the chief characteristics of each mode as outlined by Zarlino, is particularly helpful, as are the comments on the *recercari* with and without the *obliqui* titles. The section on the *partite* includes the basses (and the aria in the case of *Lamonicha*) on which they are based.

Especially valuable are the sections on ornamentation, including the possible addition of trills and the comments on possible interpretation of those that are written out, especially on the misleading notation as to where it may commence. Perhaps more comments on the possible application of extended divisions in the manner of Andrea Gabrieli and Merulo to the *recercars* such as illustrated in the example by Bonelli—both from his print and also from the keyboard intabulation from the Turin manuscript—would have been helpful, if only to keep over-enthusiasm in check. Tempo—including Frescobaldi's use of triple time and dotted values—and methods of arpeggiation are also discussed. The paragraphs on notation include thoughts on retroactive application of accidentals and a separate consideration of the concept of hexachordal composition with its effect on accidentals.

Although the title page to all the early editions of the *toccata e partite* mentions just the *cimbalo*, the organ is added to the 1628 and 1637 reprints, suggesting that despite this unprecedented assignation to the *cimbalo*, the music would have most probably have also been played on

the organ; in the *libro primo*, *toccatas* 5, 11, and 12 are close to *elevazione* in style. A brief section on registration would have been even more helpful if the registrations of Antegnati by genre and Diruta by mode had been included here, instead of footnotes referring the reader elsewhere. An extensive bibliography under seven headings provides a veritable cornucopia of further reading for the interested student. An extremely detailed critical commentary presents differences between the prints as well as handmade corrections to the edition of 1615; also listed are variants in the Turin manuscript copies.

Also included in the preface to volume I.1 is an extensive introduction to the *toccatas*, *partite*, and the four *corrente* included in the 1st book of *toccatas*; a full commentary on the different variations of the *partite* included in the second edition also sheds light on the compositional and revisionary process. Several facsimile pages or part pages are included, as is a version of *recercar quinto* from the Turin manuscript.

The preface tells us that this new edition, based on the print of 1618, is intended to replace the edition by Pierre Pidoux some 60 years ago and to offer today's player an edition that is as close as possible to the sources, together with information on the most recent research. However, with this first volume the open score format of the original print has again been reduced to keyboard score; the main difference with the Pidoux edition is that he generally used diagonal lines to indicate part crossing, whereas here the voices remain *in situ*, which leads to considerable mental and visual gymnastics being required on several occasions; of less importance perhaps is the very occasional replacing of a whole notes with tied half notes so as to clarify crossed parts.

Three *recercars* (*sesto*, *settimo*, and *decimo*) feature an *obbligo* based on solmization syllables that appear as the only entries in the alto, tenor, and treble respectively; this is immediately clearer visually in the open score presentation than in the keyboard score, but even in Frescobaldi's day, score reading was clearly becoming a forgotten art, as he commented in the preface to *Fiori Musicali*.

Stemberge has added accidentals in small type either above or below the staff, to indicate notes that he believes should be sharpened or flattened according to the rules of *musica ficta*, but in other places where alternative solutions may be admitted, the score is marked with an "x", leaving the player free to decide whether to inflect the note or not. Further cases are marked with an asterisk and discussed in the critical commentary. Small numbers placed below the staff indicate the pagination of the original print, with a small "s" indicating a new system in the original.

In volume I.2 devoted to the *toccata e partite . . . libro primo*, Stemberge provides translations of the prefaces to both the 1615 and 1616 prints, and includes a detailed discussion of the editions, a summary of the different versions of the *partite*, and an exhaustive critical commentary. An appendix lists engraving errors and corrections as well as errors that remained uncorrected. Separate versions of the sets of *partite* from each print are included, rather than Pidoux's edition using the 1616 print only—several of the discarded movements are attractive. Missing here are the pieces not printed until the *aggiunta* of 1637, including the three *balletti*, the *cento partite sopra passacagli*, three *capricci* and the *balletto e ciaconna* and *corrente e ciaconna*, which will, perhaps strangely, be included in volume four along with the *Fiori Musicali*.

In this volume the small letter "s" beneath the staff indicates a tie that many have been omitted in the print. Again, an "x" indicates those notes where the performer must decide for him or herself whether to add an accidental. In both volumes the quality of printing is excellent, but one point for the prospective purchaser is that the extensive compositional and performance practice paragraphs relevant to the music in this volume are available only in volume I.1—

hence the need to purchase both, not an inexpensive outlay in these straightened times. All pieces are laid out so that page turns can all be managed by the player, and the use of original beaming and layout of the notes between the hands as in the original prints is a great help when considering the articulation implied; the time taken in adjusting to this major change from some earlier editions will be richly repaid.

It is interesting to read in the prefaces to Mayone's two books printed in 1603 and 1609 that he regarded the *toccatas* as being for the progressive forward-thinkers and the *ricercars* for the conservatives who did not care for this new style; Frescobaldi's almost obsessive wrestling with contrapuntal problems and the ingenious solutions he adopts are amply demonstrated here, particularly in the more introverted *recercars*, which are far less well-known and played today than the more extrovert *toccatas*. It is only by playing and immersing oneself in this wonderful music that one becomes more adept at solving some of the problems posed in the score. Although these are dealt with so comprehensively in the introduction—which should be compulsory reading, especially for the newcomer to these pieces, prior to playing them—it is through the act of playing that the real worth of these volumes will be revealed as a fitting testimony to the genius of Frescobaldi.

—John Collins  
Sussex, England

**83 Musical Gifts, Parts 1, 2, and 3: Variations on Hymn Tunes, edited by Adrienne Tindall. Darcey Press, Vernon Hills, Illinois; 847/816-1468; <www.darceypress.com>.**

At last! Here is a musical "gift" to the hard-working organist that should make his or her job so much easier in preparing and playing Sunday after Sunday. Edited by Adrienne Tindall, an organist herself, all the variations were written by contemporary American composers in styles that are refreshing but not unacceptable

for the church service. Each volume is laid out in alphabetical order by tune name on heavy stock and clear print. Tindall has made every effort to simplify the organist's job. There are fold-out pages throughout all the volumes to eliminate page turns in the middle of a variation. A clear table of contents that includes all volumes (there are three in the current set) is listed in the front of each book, along with a brief biography of each composer. The end of each volume contains further indexes: one, which lists the music written by each composer, and a second in which common texts are listed with their related tunes.

One of the best features to my mind is that along with the older tunes that we find in every book of Baroque keyboard music, such as LOBE DEN HERRN and NUN KOMM DER HEIDEN HEILAND, Tindall has included 19th and 20th century tunes as well. So, tunes like FOREST GREEN, CWM RHONDDA, and GOD REST YOU MERRY GENTLEMEN figure prominently with dozens of others; there are 83 hymn tunes in all.

In addition to the three parts of 83 *Musical Gifts*, Adrienne Tindall has gone on to produce another, in four parts, entitled *120 Musical Gifts*, which continue the same themes as the first three. Every tune in all the volumes is set as variations, which make them eminently usable as preludes. By playing single variations, they also adapt easily to offertory or postlude status. Of the many composers included, names like Austin Lovelace, Robert Lind, and Mark Siebert are represented more than once. One of the great features is that many female composers, such as Martha Sobaje, Deborah Zufall, Rebecca te Velde, and Adrienne Tindall, are also included. In general, the music is not difficult to play. Level of difficulty ranges from simple to medium. Some work is required, but not months of effort.

I recommend these volumes highly. In fact, I got so excited about them that I ordered every one, so now I have all seven available.

—Jay Zoller  
Newcastle, Maine

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# Eighth International Organ and Early Music Festival Oaxaca, Mexico, October 21–27, 2010

Cicely Winter

The eighth International Organ and Early Music Festival took place October 21–27, 2010 in Oaxaca, Mexico, with the theme, “Celebrating the Bicentennial of the National Independence and the Centennial of the Mexican Revolution.” To honor the two most significant events in Mexican political history, the IOHIO (Institute of Historic Organs) presented its grandest festival yet. For the first time, music lovers were able to hear concerts on all seven restored organs, a unique opportunity to appreciate the richness and diversity of Oaxaca’s collection of Baroque instruments.

In addition, there were three all-day field trips to visit 12 unrestored instruments in village churches, most of which are usually inaccessible to the public; two masterclasses with Swiss organist and musicologist Guy Bovet; two choral concerts, one of which presented choral works that have not been heard for centuries from the early 18th-century notebook of Domingo Flores from San Bartolo Yautepec; the opportunity for organists to play the organ in the Basílica de la Soledad; guided tours of two archeological sites; an exhibit of historical material related to the organs from various Oaxacan archives; a talk about the organs and the work of the IOHIO; a view of Oaxaca’s splendid and varied scenery during field trips to the Tlacolula Valley and the Mixteca Alta; and a chance to sample the local cuisine and revel in the fiesta traditions in the villages.

## October 21, Thursday

The festival began with the first of two masterclasses in San Jerónimo Tlacochahuaya given by **Guy Bovet**. Thirteen Mexican organists and organ students from Oaxaca, Mexico City, Puebla, Queretaro, Morelia, and Toluca, as well as one from the U.S., played for Bovet and a group of some 20 auditors from Mexico and abroad. Participants benefited immensely from Bovet’s explanation of the fine points of Spanish repertoire and performance practice. He carried out an important survey of Mexican organs in the 1980s and 90s sponsored by UNESCO and Pro Helvetia.

That evening, Mexican artists **José Francisco Álvarez** (organ) and **Juan**

**Carlos Murillo** (trombone) offered the first concert of the festival in the Basílica de la Soledad. This is the first time the trombone has been featured in a IOHIO festival, and the sound blended brilliantly with the organ in a varied program based on arrangements by José Francisco. The magnificent polychromed case of the organ has the date 1686 inscribed on the side of the case, making it the oldest extant organ in Oaxaca.

## October 22, Friday

The second organ masterclass by Guy Bovet in Tlacochahuaya once again focused on the Iberian repertoire of the 16th and 17th centuries. Participants presented works by Correa de Arauxo, Cabanilles, Bruna, Aguilera de Heredia, Cabezón, and Durón.

That afternoon, everyone gathered in the elegant space of the Francisco de Burgoa Library in the former convent of Santo Domingo de Guzman for the inauguration of the eighth festival. IOHIO director **Cicely Winter** introduced **Ricardo Fuentes** and **Beatriz Domínguez** from the Coordinación Nacional de la Conservación del Patrimonio Cultural (CNCNP) who spoke about the goals of their institution and future collaborations with the IOHIO. Next, **Alberto Compiani** and **Josefina Benavides** from the “Radio Monterrey” station spoke about the weekly radio show “His Majesty the Organ,” which Compiani initiated as a result of his ongoing collaboration with the IOHIO. It is hoped that starting next year these programs may be broadcast in Oaxaca. Cicely Winter then offered a presentation about “The Historic Organs of Oaxaca and the Work of the IOHIO.” Her talk was prefaced by special recognition of the initiative of Don Alfredo Harp Helú in support of the restoration and maintenance of the organs.

This was followed by an exhibit of documents related to organs from various Oaxacan archives, “Ad maiorem Dei gloriam, el órgano oaxaqueño al servicio del altar,” which afforded an excellent overview of Oaxacan organ history. The exhibit was curated and presented by Polish researcher and IOHIO collaborator **Ricardo Rodys**.



Guy Bovet leads masterclass in Tlacochahuaya (photo credit: José Luis Pérez Cruz)



Cicely Winter plays for Guy Bovet masterclass in Tlacochahuaya (photo credit: Peter Bryant)

The second concert of the festival took place in the Capilla del Rosario (ex-convento de San Pablo) and featured the **Capilla Virreinal de la Nueva España** directed by **Aurelio Tello** in the presentation of “Music from the Domingo Flores Book (18th century) of San Bartolo Yautepec.” This notebook was part of a treasure of manuscripts discovered by the IOHIO in Yautepec in 2001.

## October 23, Saturday

The all-day field trip to the Mixteca Alta began with the third concert of the festival in Santa María de la Natividad. **Barbara Owen** opened the program with Baroque dance pieces. Later **Guy Bovet** improvised a sonata on a Mexican patriotic tune in the style of Sor María Clara and played a *Fandango* with

guitarist **Vladimir Ibarra**. **Gabriela Edith Pérez Díaz** enchanted the audience with several pieces by J. S. Bach on the marimba. The Ibarra/Díaz duo then closed their program with a piece for marimba and guitar. At the end of the concert, each of the two IOHIO organ scholarship students from the community played a piece. We did not know that the Pan American Races would take place that day and that the highway was blocked. We were waved through by a police car but did not find out until the end of the day that the friends who drove their own cars to the concert were not allowed to pass.

The fourth concert of the festival in Santo Domingo Yanhuitlán was especially important because this organ has not been played for years due to ongo-

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José Francisco Álvarez (organ) and Juan Carlos Murillo (trombone) perform the first concert at the Soledad Basilica (photo credit: Bruce Shull)



Exhibit "El órgano oaxaqueño al servicio del altar" (photo credit: José Luis Pérez Cruz)



Local students Einer Mendoza and Alan Martínez, with their teacher, Joel Vásquez, at Tamazulapam concert (photo credit: José Luis Pérez Cruz)



Capilla Virreinal de la Nueva España, directed by Aurelio Tello (photo credit: José Luis Pérez Cruz)

ing restoration work in the church. The audience was transported by the combination of the program "The Splendor of the Cathedrals of Mexico in the 17th century," presented by the **Capilla Virreinal de la Nueva España** directed by **Aurelio Tello**, the setting in one of Mexico's most magnificent 16th-century Baroque churches, and the acoustics in the vaulted stone space. The renowned Uruguayan organist **Cristina García Banegas** accompanied the choir and enhanced the program with several magnificent 17th-century solo works.

Thanks to the ongoing support of the Federal Road and Bridge Commission, a special entrance was opened from the super highway, allowing us direct access to San Andrés Zautla and saving us over an hour of travel time. The fiesta and concert in Zautla are always a highlight of the festival. We were received in the atrium of the church by the local band with noisy fireworks, *mezcal*, and dancing, with the elderly women of the town dressed in their traditional skirts and blouses. We enjoyed a delicious stew with squash seed sauce, a special local recipe, served in the patio behind the church. After dinner, we filed into the church to hear the fifth concert of the festival, presented by organist **Cristina García Banegas** in alternation with **Gabriela Edith Pérez Díaz**, percussion,

and **Vladimir Ibarra**, guitar. Banegas's program combined light 18th-century dances with more modern works, including one of her own compositions, while Díaz and Ibarra offered modern works for guitar and complete percussion ensemble. The case decoration of this 4' table organ (1726) is among the most elaborate in all of Mexico.

#### October 24, Sunday

This day was dedicated to visiting un-restored organs in the Tlacolula Valley. Our first stop was in San Matías Jalatlaco, located just on the edge of the historic center of Oaxaca City. This lovely 8' organ, painted blue, was built in 1866 by Pedro Nibra and though missing some pipes, is quite restorable.

We continued on to San Andrés Huayapam and its lovely country church with a splendid gilded altarpiece. The 4' table organ (1772) is in nearly perfect condition and would require little to make it playable. We were refreshed by a drink of *tejate*, a specialty of this community.

We made a brief stop at the famous tree in Santa María del Tule before proceeding to Santa María Tlacolula. It was market day and a local saint was also being celebrated, so the streets were packed and it was difficult to get one's bearings because of the tall tents and rides. First we viewed the little 2' 18th-century pro-

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Visit to the unrestored organ in Tlacolula (photo credit: Bruce Shull)



Cristina García Banegas at Oaxaca Cathedral (photo credit: José Luis Pérez Cruz)



Case of the unrestored organ in Santiago Teotongo (photo credit: Bruce Shull)



Cristina García Banegas in San Andrés Zautla (photo credit: José Luis Pérez Cruz)

cessional organ, the smallest in Oaxaca, which was built for a small chapel. Then we climbed up to the choir loft to see the 8' organ in the choir loft. Dating presumably from the mid-18th century, this stately organ is nearly complete and has the most elaborately painted façade pipes in all of Mexico.

We were all set to proceed to Mitla for lunch, but a police car was blocking our vans and it took at least a half hour to track down the driver and convince him to move. As a result we had to rush through the rest of the day. After our midday meal in Mitla, we zoomed to San Dionisio Ocotepéc to view one of Oaxaca's earliest and most important organs (1721). This 4' stationary instrument,

though missing its pipes and keyboard, is the closest relative to the Tlacochahuaya organ. Its doors, which were removed from the organ, framed, and hung in the sacristy, were brought to the choir loft for viewing. One of them depicts King David playing his harp and the other, Santa Cecilia playing the Ocotepéc organ, showing the bellows behind and the original façade decoration.

We arrived in San Jerónimo Tlacochahuaya just in time for the sixth concert of the festival. Guy Bovet offered an elegant program combining serious works of the Spanish repertoire with lighter pieces such as verses from the Sor María Clara notebook. His program ended with an improvisation on the Oaxacan

tune "Amor Juvenil," with **Antonio de Jesús Hernández**, the 15-year-old son of the sacristan on the trombone. This organ (ca. 1735) is the jewel in the Oaxacan crown. Its gorgeously decorated case and façade pipes make it a work of art in its own right and it synchronizes perfectly with the acoustics and exuberantly painted decoration of the church.

#### October 25, Monday

Participants had the choice of playing the organ in La Soledad or going on a guided tour of archeological site of Monte Albán with **Marcus Winter** of the INAH (Instituto Nacional de Antropología e Historia). There was free time for the rest of the day until the seventh concert of the festival presented that evening in the Oaxaca Cathedral by **Cristina García Banegas**. Her concert was varied and exciting, and included pieces from the Jesuit mission in Chiquitos, Bolivia. There was an excellent turnout for this concert.

#### October 26, Tuesday

We departed early in the morning for our two-day journey through the Mixteca Alta. This was only the second time that a concert had been programmed on the organ in Santa María Tlaxiaco, because its three-hour distance from Oaxaca City requires an overnight stay.

Our first stop was in Santa María Tinú. This small stone church houses an

organ (1828) that is disproportionately large for the interior space. The organ, completely intact and played just a generation ago, still grunts and wheezes when the bellows located in the loft above are pumped. It is possible that it could be made to play again with just an overall cleaning and patching of the winding system.

We proceeded to San Mateo Yucucuí. The organ (1743) was never painted but is richly carved. The floor of the high side balcony on which the organ sits is much deteriorated, but the custodian had laid down some planks so that participants could get a closer look at the organ. The situation has been evaluated by the INAH and a repair project is under consideration.

Santa María Tiltepec is one of several extant organs located near Yanhuitlan. Appreciated by art historians for its richly carved façade, this 17th-century church houses one of Oaxaca's oldest organs (1703), unique in both its construction technique and whimsical carved and painted decoration.

After lunch in Teposcolula, we ascended up through the pine forest to Santa María Tlaxiaco. **Guy Bovet's** presentation of the eighth and final concert of the festival included some of the most stirring pieces of the 17th-century repertoire and ended with an improvisation on the "Canción Mixteca." This beautiful 8' organ, the only 19th-century restored in-

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Cristina García Banegas in Yanhuitlan (photo credit: José Luis Pérez Cruz)



Antonio de Jesús Hernández and Guy Bovet in Tlacoahuaya (photo credit: José Luis Pérez Cruz)

strument in Oaxaca, offers a broad palette of sound possibilities, which resounded throughout the beautiful church.

#### October 27, Wednesday

After breakfast, we departed for the late pre-classic and classic Mixtec archaeological site of San Martín Huamelulpan for a guided tour by **Marcus Winter** of the INAH and a visit to the community museum.

From there we went to the nearby village of San Pedro Mártir Yucuxaco. The table organ here (1740) is complete and in excellent condition, even though its bellows no longer exist. It closely resembles the organ in Zautla, though without the painted decoration, the carved pipeshades include faces in profile, and the keyboard is one of Oaxaca's most exquisite.

The open chapel, church, and ex-convent in San Pedro y San Pablo Teposcolula comprise one of the most amazing 16th-century Dominican complexes in Mexico. A project is nearing conclusion to gild the carved decoration of the 18th-century monumental organ in areas

where there was no evidence of former gilding. The IOHIO was not notified of this project and it is being investigated. The organ has a similar profile to that of Yanhuitlan but was painted a cream color rather than polychromed, probably because of lack of funds at the time of the construction.

After lunch, we continued on to Santiago Teotongo, where we could admire the organ as part of one of the most splendid Baroque churches in Mexico. The organ seems to date from the mid-18th century because of the resemblance of its profile to the organ in San Mateo Yucucuí (1743). Even though it lost all its pipes and keyboard during the Mexican Revolution, the magnificent gilded and polychromed case still exists.

Our Mixtec tour culminated with a visit to the church and organ of Santiago Tejupan. This lovely polychromed organ (1776) is the last extant Oaxacan instrument to exhibit religious imagery on the case. Even though it no longer has its pipes or keyboard, the community is most interested in having it reconstructed some day. The name of the donor, cost of the organ, and date of construction appear inscribed on decorative medallions on the façade. Just before getting in to the vans to return to Oaxaca City, Cicely Winter announced that she had a surprise for everyone . . . a visit to one more organ! (just kidding!)

Everyone agreed that the Eighth Festival was spectacular. All the planning and organizational work beforehand really paid off and there were no major glitches, at least within our control. For the first time, we set up a screen and projected the concerts in the church below so that the audience could see the organist and the rest of the activity in the choir loft—this proved to be enormously successful. Three of the organ concerts included pieces from the notebook of the Oaxacan nun Sor María Clara del Santísimo Sacramento. The group of participants could not have been more congenial and included organists, organbuilders, organ students, anthropologists, academics, musicians, teachers, restorers, cultural promoters, and other professionals. It will be a pleasure to maintain contact with these wonderful new members of our growing IOHIO community. During



Guy Bovet, Cristina García Banegas, and Marisa Aubert at Tlaxiaco concert (photo credit: José Luis Pérez Cruz)

the coming year we look forward to presenting more concerts, producing more CDs, continuing our documentation and conservation project, and writing a book about the Oaxaca organs. So when we organize our Ninth Festival sometime in 2012 we will have a lot to celebrate! ■

*Cicely Winter grew up in the state of Michigan, but has lived in Oaxaca since 1972. She studied piano and harpsichord at Smith College and the University of Michigan, where*

*she obtained a B.A. in music and an M.A. in European history. She later studied piano performance at the post-graduate level in the School of Music at Indiana University. She presents organ, piano, and harpsichord concerts regularly, many of which benefit community service projects. In the year 2000 she co-founded el Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO) and since then has served as its director. The IOHIO focuses on the protection and promotion of the sixty-nine historic pipe organs known to date in the state of Oaxaca.*

### Scattered leaves ... from our Scrapbook

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## Introduction

Religious conflicts brought about the Thirty Years War (1618–1648), which devastated Germany. Reconstruction took at least one hundred years,<sup>1</sup> encompassing the entire lifetime of Bach. The Treaty of Westphalia (1648), which ended the war, gave each sovereign of the over 300 principalities, which make up modern Germany, the right to determine the religion of the area under his (yes, they were all male) control. This resulted in a cultural competition among the numerous sovereigns, and it also led to the importing of French culture and its imitation (recall that Louis XIV, the “Sun King,” reigned from 1643 to 1715). Bach encountered French language, music, dance, and theater throughout his formative years. In the cities where Bach lived, he would have heard frequent performances of minuets, gavottes, courantes, sarabandes, etc.<sup>2</sup>

Christoph Wolff has provided additional evidence for Bach's acquaintance with French music and French customs. In connection with the famous competition between J. S. Bach and Louis Marchand, scheduled to take place in Dresden in 1717, Wolff wrote that Bach would most likely have won the contest.<sup>3</sup> Bach knew thoroughly the stylistic idioms of the French keyboard repertoire; and his own keyboard suites integrated genuine French elements from the very beginning. He consistently applied French terminology, but he also blended in Italian concerto elements (example: the prelude to BWV 808). Further, he incorporated polyphonic writing and fugal textures, especially for the concluding giges. As we know, this highly anticipated contest with Marchand never took place, since Marchand unexpectedly and secretly left Dresden.

## J. S. Bach's life—a short version<sup>4</sup>

The towns where Johann Sebastian Bach lived and his key roles there can be summarized as follows. The context provided by this list is important, because Bach wrote the English and French suites fairly early in his career.

Eisenach: born March 21, 1685

Ohdruf: 1695–1700, stayed with older brother

Lüneburg: 1700–1702, Choral Scholar

Arnstadt: 1703–1707, Organist (New Church)

Mühlhausen: 1707–1708, Organist and Town Musician (St. Blasius)

Weimar: 1708–1717, Ducal Court Organist and chamber musician, then Concertmaster

Cöthen: 1717–1723, Capellmeister for Prince Leopold

Leipzig: 1723–1750, Cantor and Director Musices (the dual title reflects the split in the town council of Leipzig)

Leipzig: died July 28, 1750

## The keyboard music (other than organ music) by J. S. Bach

Bach wrote most of his music for keyboard (clavichord and harpsichord) during his years in Cöthen (1717–1723).<sup>5</sup> He served the court as Capellmeister and director of chamber music (the highest

Figure 1. The Courante from French Suite #1, BWV 812



social standing during his entire career!). An elite group of professional musicians stood at his disposal,<sup>6</sup> and his duties focused on secular chamber music. Since the court belonged to the reformed church, Bach's employer expected neither liturgical music nor organ music. It is clear from the prefaces that Bach wrote his keyboard works for didactic purposes—for members of his family and for his students. Additional evidence for this is that the *Clavierbüchlein* for Friedemann (1720) and the *Clavierbüchlein* for Anna Magdalena (1722) include material from the suites, but in rudimentary form and not in a systematic order.<sup>7</sup>

Howard Schott also noted that the *French Suites* (BWV 812–817) and the *English Suites* (BWV 806–811) belonged to the domestic musical repertoire of the Bach family.<sup>8</sup> He continued with the assertion that the English suites are more Gallic in style and feeling than their French brethren. To mix things up a bit more, the preludes in the English suites are in Italian concerto-grosso style.<sup>9</sup>

On December 3, 1721, shortly after her wedding as Bach's second wife, Anna Magdalena Bach started a notebook of keyboard compositions.<sup>10</sup> She recorded the title page and a few headings, but Bach himself wrote the musical entries. They included five short but sophisticated harpsichord suites, which would later become the *French Suites*, BWV 812–816.

The undisputed surviving harpsichord and clavichord works written during the Cöthen years are:<sup>11</sup>

*Clavier Book for Wilhelm Friedemann*  
*Clavier Book for Anna Magdalena*  
*The Well-Tempered Clavier*  
*15 Inventions*  
*15 Sinfonias*

Further evidence that Bach wrote the keyboard pieces listed above, as well as the French and English suites, as pedagogical pieces for his family and his students (and not to gain favor with particular members of the royalty) was provided by one of Bach's students, H. N. Gerber. Gerber studied with Bach in Leipzig and left an account of Bach as a keyboard teacher. According to Gerber, keyboard students started with the *Inventions* and the French and English suites, and they concluded with the 48 preludes and fugues in the *Well-Tempered Clavier*.<sup>12</sup>

Current scholarship indicates that the *English Suites* were composed in Bach's Weimar years (1708–1717), and the *French Suites* were composed later, during his years in Cöthen.<sup>13</sup>

## French Suites and English Suites

In the Baroque era, a suite consisted of a collection of dance tunes linked by the same key and often with some common thematic material. Concerning the origin of the suite, Bach scholar Albert Schweitzer believed that the dance suite was created by wandering musicians in the early 17th century who strung together music from different countries. Town pipers adopted this music and played sets with at least four movements: the allemande (German origin), courante (French origin), sarabande (Spanish origin), and gigue (English origin). Keyboard players adopted these dance suites from the pipers and developed the suites further.<sup>14</sup>

Bach brought the suite to its peak by giving each movement a musical identity and personality.<sup>15</sup> Each of the six English suites and six French suites includes the expected allemande, courante, sarabande, and gigue. (Details on the courante are discussed later in this article.) Each English suite begins with a prelude, which is followed by an allemande. Each French suite begins with an allemande. Each suite, English and French, ends with a gigue. Some movements in some of the English suites have *doubles* written out—these are the ornamented versions that a Baroque performer would have played on the repeats.

It is interesting to observe how our knowledge about Bach's suites has increased in recent years by comparing what has been written about them at different times. The following comments, listed in chronological order, start with wild guesses and uncertainty and end with reasonable certainty about what we must currently regard as the truth.

(1) Writing in 1950, Alfred Kreutz, the editor of the *English Suites* for C. F. Peters Corporation, followed Forkel in asserting that the *English Suites* were written for a noble Englishman. But he also conceded that if the *English Suites* had been commissioned, we should be able to find some trace of this. He then mused that the *English Suites* might vaguely follow some musical work published in England, and he listed works by Purcell, Händel, and Dieupart as candidates.<sup>16</sup>

(2) Writing in 1954, Bach scholar Albert Schweitzer stated that both the English and the French suites were composed during Bach's years in Cöthen.<sup>17</sup>

(3) In 1957, Rudolf Steglich, in his preface to the Henle edition of the *English Suites*, wrote that Bach referred to these suites as “suites avec préludes.”<sup>18</sup> The notation, “faites pour les Anglois,” first appeared in a copy of these suites belonging to Johann Christian Bach, the “London Bach.”<sup>19</sup> In the same preface, Steglich stated that the *English Suites* are more in the style of the young Bach than the “more elegant” *French Suites*.<sup>20</sup> No autographs have survived.

(4) In 1972, the same Rudolf Steglich claimed in his preface to the Henle edition of the *French Suites* that these suites were written in Cöthen,<sup>21</sup> and that the name “French Suites” was attached later. Many copies of the suites (but no autograph) have survived, attesting to

the importance of these suites in students' progress from the *Inventions* to the *Well-Tempered Clavier*.

(5) Writing in 2000, Christoph Wolff stated as a fact that the “so-called” *English Suites* originated in Bach's later Weimar years,<sup>22</sup> and that Bach himself used the perhaps more accurate name “suites avec préludes.” Wolff also asserts that the *French Suites* were written during Bach's years in Cöthen.<sup>23</sup>

So by the 1970s, we appear to have figured out the background of Bach's English and French suites, in spite of Fuller's comment that discussion about why twelve of Bach's suites are called English and French suites will continue for as long as these suites themselves are discussed.<sup>24</sup>

In total, Bach composed about 45 suites.<sup>25</sup> Neither the six *French Suites* nor the six *English Suites* were published during Bach's lifetime, but they were copied by hand by students and music lovers. Generally, only compositions likely to increase Bach's stature as a virtuoso were published,<sup>26</sup> due to the high cost of publication. Handwritten copies of both the *French Suites* and the *English Suites* go back to Bach's early years in Leipzig.<sup>27</sup>

Manfred Bukofzer devoted an entire chapter in his book, *Music in the Baroque Era*, to develop the thesis that Bach fused national styles.<sup>28</sup> He noted that the titles “English” suites and “French” suites are misleading (as well as not authentic):<sup>29</sup> the suites were no longer tied to dance music, and only a skeleton of rhythmic patterns had survived. They had become abstract art music. (By the way, Bukofzer claimed that both sets of suites belong to the Cöthen period, and that on stylistic grounds, the *English Suites* were composed first.<sup>30</sup>)

Bukofzer stated that “in the French suites Italian, French, and German styles no longer stand side by side but wholly merge with Bach's personal style.”<sup>31</sup> He also observed that the melodic character of the dances in the *French Suites* leans toward the Italian style.

## A surprise about the courante

Anthony Newman's book on Bach and the Baroque includes a chapter entitled *Dance Music*, which incorporates a section on the courante.<sup>32</sup> He explains that there are two types of courante in Baroque instrumental music: the corrente of Italian origin and the courante of French origin. The corrente is a quick dance in triple meter, usually 3/8; the courante is a slower dance, described as solemn and majestic, often in 3/2 meter. As a ballroom dance, the minuet replaced the courante by 1660.<sup>33</sup> But because of its “rhythmic grace and complexity,” the courante remained popular in instrumental music throughout the Baroque period. Newman considered the courante as the most subtle and complex member of the dance suite. He also pointed out that both the courante and the corrente are often labeled as courante. [See Figures 1 and 2.]

Philipp Spitta also commented on the two styles of courante. He counted Bach's *French Suites* and *English Suites*

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Figure 2. The Courante from French Suite #5, BWV 816. This courante has the characteristics of a corrente.



among Bach's most important works.<sup>34</sup> According to Spitta, the Italian form of the courante (i.e., the corrente) would normally have been replaced by the French form, except that it was too firmly settled to be driven out—"thus there existed side by side two utterly different types [of courante]. It would be well to distinguish once and for all between the corrente and the courante."<sup>35</sup>

Webster's *New World Dictionary of Music* defines the courante as a stately and courtly old French dance in triple meter, of moderate tempo and with much melodic ornamentation.<sup>36</sup> The corrente is defined as an Italian variant of the French courante, with a faster tempo and less florid ornamentation.<sup>37</sup> Typically, a courante is notated in 3/2 meter with a tendency to hemiolas that combine 6/4 and 3/2 accent patterns. It also tends toward polyphony. In contrast, a corrente uses a fast triple meter (3/4 or 3/8) and is generally homophonic.<sup>38</sup>

Four of Bach's *French Suites* include courantes (labeled as courantes). They are small masterpieces with more balance and a more obvious sense of continuity than the correntes in the suites for solo violin or solo cello.<sup>39</sup> Most have a slow harmonic movement, implying a fast tempo. All of Bach's *English Suites* include French courantes.<sup>40</sup> All of Bach's French courantes possess a time signature of 3/2, except for the one in BWV 814 (French Suite III), where the time signature is 6/4.<sup>41</sup>

In *Grove*, Little and Cusick state flatly that "many of Bach's 'courante' movements are actually correntes."<sup>42</sup> The mix-up between courantes and correntes may have been caused by early editors. It is interesting that Bach did not use the courante as a basis for works outside the realm of suites: we know of no courante arias or choruses in his other compositions.<sup>43</sup>

How much our knowledge of performance practices and the history of our music has increased in recent years is made evident in Frederick Dorian's section on the courante.<sup>44</sup> His book was published in 1942 and includes a preface by Eugene Ormandy. In the book, Dorian cited the conflicting descriptions for the courante. For example, Shakespeare called it "swift" and Quantz called it "pompous." But Dorian ascribed the different descriptions to the development of the courante over time. He gave no hint that there might have been two national styles (Italian and French) that co-existed. Instead, he merely attributed the two different time signatures for courantes/correntes to lighter or heavier accents and considered 80 beats per minute as an appropriate tempo for both types.

#### Performance considerations

Anthony Newman wrote<sup>45</sup> that with only notes on a page, it is almost impossible for a performer to "give the proper energy to the music." Performers who played under composers who insisted that their music should be played exactly as written report that in actuality the composers did not follow their own instructions (Newman cites Stravinsky as an example).

In the space of less than half a page and without a comment, Fritz Rothchild quoted conflicting sources, which stated that the courante should be played quickly and that it should be played "seriously" [*Der Couranten-Tact ist der allerernsthafteste [sic] den man finden kann*].<sup>46</sup> In addition, he gave several musical examples where he marked the locations of the beats in the score<sup>47</sup> and clearly did not distinguish a corrente from a courante, indicating a slow tempo for the corrente!

Robert Donington<sup>48</sup> observed that while normally in suites the title of a

piece is a good indication of how the music should be played, this is not the case with the courante, since the Italian form (quick and "running" character) often is found with the French (solemn character) name.

Little concrete information is available about the tempo at which a courante should be played. All we know for sure is that some courantes are faster than others:<sup>49</sup> François Couperin wrote courantes with the tempo notations "noblement," "un peu plus vite," "un peu plus gayement;" Nicholas-Antoine Lebègue wrote a "courante grave" followed by a "courante gaye"—all in the French style.

In the courante, *notes inégales*, when appropriate, are on the 8th-note level.<sup>50</sup> According to Little and Jenne, *notes inégales* may be appropriate in Courante I in the *English Suite in A Major* (BWV 806).<sup>51</sup> [However, I have never heard anyone perform a courante using *notes inégales*.]

Concerning performance of the courante, Rudolf Steglich, the editor of the Henle edition of the *French Suites*, paraphrased Mattheson (Bach's contemporary in Hamburg) and J. G. Walther (Bach's cousin and author of a musical encyclopedia). Steglich stated that the courante was originally a French ballroom dance "but now (under Italian influence) is a dance tune either in graceful, lightly flowing 3/4 time, or in an equally lilting yet 'extremely serious' rhythm. . . . There is always something pleasing and delightful about it." He did not mention the fact that the *French Suites* include both courantes and correntes, which require rather different interpretation!

Questions about ornamentation impact the interpretation of music. Unfortunately, there is no consistency in the surviving copies of the French and English suites, since at Bach's time the notation for ornaments was not systematized in detail.<sup>52</sup>

Rudolf Steglich wrote about the courantes in the last three *English Suites* that they are to be played in flowing movements of three half-notes (not six quarter-notes), and that the change of rhythm to two-part time at the close of the sections is to be observed.<sup>53</sup>

Alfred Kreutz, editor of the *English Suites* for Peters Verlag, wrote that he deliberately gave no indications of tempo or dynamics, since this could only be done subjectively due to a lack of sources.<sup>54</sup>

It appears that the best we can do is to learn as much as we can about Bach's suites, and the courantes in particular, but then rely on our musical taste, the particular instrument, and the acoustics of the room to do justice to the compositions.

#### Conclusion

We can accept as a fact that Baroque movements labeled as *courante* fall into two different categories: the swift corrente of Italian origin with running figuration and slow harmonic motion, and the complex and slower courante of French origin. Exactly how each is performed depends on the knowledge and good taste of the performer. ■

#### Notes

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3. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York and London: W. W. Norton & Company, 2000), 182.
4. *Ibid.*, ix-x.
5. Manfred F. Bukofzer, *Music in the Baroque Era: from Monteverdi to Bach* (New York: W. W. Norton & Company, 1947), 282.

6. Wolff, *Johann Sebastian Bach*, 188.
7. *Ibid.*, 218.
8. Howard Schott, *Playing the Harpsichord* (New York: St. Martin's Press, 1971), 72.
9. *Ibid.*, 73.
10. Wolff, *Johann Sebastian Bach*, 218.
11. *Ibid.*, 231.
12. *Ibid.*, 329.
13. Little and Jenne, *Dance and the Music of J. S. Bach*, Appendix A.
14. Albert Schweitzer, *Johann Sebastian Bach* (Leipzig: VEB Breitkopf & Härtel Musikverlag, 1954), 284.
15. *Ibid.*, 285.
16. J. S. Bach, *Englische Suiten 1-3*, BWV 806-808 (Urtext, ed. A. Kreutz) (New York: Edition Peters, 1951), III.
17. Schweitzer, *J. S. Bach*, 284.
18. J. S. Bach, *Englische Suiten 4-6*, BWV 809-811 (Urtext, ed. R. Steglich) (München: G. Henle Verlag, 1957), Preface.
19. *Ibid.*
20. *Ibid.*
21. J. S. Bach, *Französische Suiten*, BWV 812-817 (Urtext, ed. R. Steglich) (München: G. Henle Verlag, 1972), III.
22. Wolff, *Johann Sebastian Bach*, 168.
23. *Ibid.*, 196.
24. David Fuller, "Suite." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (2nd ed. rev.) (London: Macmillan; New York: Grove's Dictionaries, 2001), Vol. 24, 680.
25. *Ibid.*, 679.
26. Schweitzer, *J. S. Bach*, 283.
27. *Ibid.*, 284.
28. Bukofzer, *Music in the Baroque Era*, 260-305.
29. *Ibid.*, 288.
30. *Ibid.*
31. *Ibid.*
32. Anthony Newman, *Bach and the Baroque: A performance guide to Baroque mu-*

sic with special emphasis on the music of J. S. Bach (New York: Pendragon Press, 1985), 142.

33. *Ibid.*
34. Philipp Spitta, *Johann Sebastian Bach: His work and influence on the music of Germany, 1685-1750* (translated from the German by Clara Bell and J. S. Fuller-Maitland) (New York: Dover Publications, 1951), Vol. II, 84.
35. *Ibid.*, 85.
36. Nicolas Slonimsky, *Webster's New World Dictionary of Music*, ed. Richard Kassel (Indianapolis: Wiley Publishing, Inc., 1998), 106.
37. *Ibid.*, 103.
38. *The Harvard Dictionary of Music* (fourth edition, ed. Don Michael Randel) (Cambridge, Massachusetts, and London, England: The Belknap Press of Harvard University Press, 2003), 221.
39. Little and Jenne, *Dance and the Music of J. S. Bach*, 140.
40. *Ibid.*, 124.
41. *Ibid.*, 123.
42. Meredith Ellis Little and Suzanne G. Cusick, "Courante." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (2nd ed. rev.) (London: Macmillan; New York: Grove's Dictionaries, 2001), Vol. 6, 604.
43. Little and Jenne, *Dance and the Music of J. S. Bach*, 123.
44. Frederick Dorian, *The History of Music in Performance* (New York: W. W. Norton & Company, 1942), 116-117.
45. Newman, *Bach and the Baroque*, 203.
46. Fritz Rothchild, *Vergessene Tradition in der Musik* (Zürich: Atlantis Verlag, 1964), 170.
47. *Ibid.*, 174.
48. Robert Donington, *The Interpretation of Early Music* (New York: St. Martin's Press, 1974), 103.
49. Little and Jenne, *Dance and the Music of J. S. Bach*, 115.
50. *Ibid.*, 121.
51. *Ibid.*, 124.
52. Bach, *Englische Suiten 4-6*, Preface.
53. *Ibid.*
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Jeremiah Ingalls, Northfield fuguing tune

**NORTHFIELD. C. M.** 155  
"Easy music you, hereafter ye shall see heaven open."—JAMES 1: 31.

ISAAC WATTS, 1701. Key of B Flat. Jeremiah Ingalls, 1800.

a From the third heaven, where God resides, The new Jerusalem comes down, That holy, happy place, Adorned with shining grace. b The God of glory down to man Removes his dearest abode; Men, the dear object of his grace, And he the living God.

states that Parker's *Mount Zion* is "probably one of the best hymn tunes of its age."<sup>17</sup> His musical style, prudent and old-fashioned, still represented an elevation in the quality level of American choral music at the end of that century. He had developed a solid craft that gave his music more depth than others of his generation or before. His ability to write in larger forms raised the appreciation of the American composer in the international forum.

The only other truly significant American choral composer between Billings and Parker was Dudley Buck. Typical of many nineteenth-century American composers, Buck studied in Europe. As with Horatio Parker, Buck wrote useful, yet conservative, anthems employing solo quartets in alternation with the full chorus. Before 1870 it was customary to write anthems for solo quartet without the choir, and Buck had a "concern for the differing characteristics of quartet and choral music."<sup>18</sup> He composed in all musical forms and was highly regarded in his lifetime. Wienandt and Young suggest that:

Although Dudley Buck was not a threat to the superiority of European composition, he was the best that America could then bring to the field of church music. . . . The American examples of this period are shabby at best.<sup>19</sup>

There were, however, productive and relatively important nineteenth-century composers in other fields of music. Men such as **Louis Moreau Gottschalk** (1829–1869), **Stephen Foster** (1825–1894) and **Edward MacDowell** (1861–1908) were successful in their areas of interest. Gottschalk's music is considered to be among the best of the century. As a piano virtuoso, he toured Europe extensively. His adaptation of Creole melodies brought elements of the New World into the salons and concert halls of Europe and South America. This paved the way for the acceptance of an American style, which, even today, is very elusive.<sup>20</sup>

Undoubtedly, the most prominent choral musician of this middle period was **Lowell Mason** (1792–1872), although his primary compositional contributions were in hymns and singing books. He helped fashion a more refined style of American hymnody, different from the popular camp meeting songs of the time. His vital gift, however, was in the development and advancement of music education. His career reached a pinnacle when he became the Boston Superintendent of Public School Music, which was the first such position in the United States.<sup>21</sup>

For choral music, though, it was the church that continued to provide the backbone for growth. *Protestant Church Music in America*, by Robert Stevenson, is a brief but very thorough survey of people and movements from 1564 to the present. Throughout the eighteenth and nineteenth centuries, there was a steady rise in denominations and numbers of churches in America. Each had its own perspective on what was needed musically for their services of worship. Some of the more active denominations produc-

ing music of merit were the Methodists, the Episcopalians, and the Presbyterians. Men such as **James Lyon** (1735–1794) and **William Tuckey** (1708–1781) helped develop church music through composition, but their choral contributions were not particularly important. The use of organs in churches was mildly controversial in some denominations, but eventually that came to be common practice for most. Part of the problem was finding someone who could play the organ. According to Irving Lowens,

As late as 1714, when after much discussion an organ imported three years earlier by Thomas Brattle was installed in Boston's King's Chapel, an organist had to be brought from England to play skillfully thereon with a loud noise.<sup>22</sup>

As in the preceding century, Protestant church music was the primary vehicle for choral music in America during the nineteenth century. Much of the music was developed through music collections, and often these publications contained European music, which helped to make them more commercially profitable. Of the composers not previously mentioned, some of the most important were **William B. Bradbury** (1816–1868), **George Kingsley** (1811–1884), **Joseph P. Holbrook** (1822–1888), **Thomas Hastings** (1784–1872), and **George K. Jackson** (1745–1823).

In the first half of the century, European music dominated concert halls and other professional musical venues, but American church music flourished. Anthem collections by American composers steadily increased. However, as the sophistication levels rose, particu-

larly in the North, there was a need to have more refined music than that in the standard "native" American repertoire. Stevenson explains:

Already by 1850 the American denominations had so drawn their social lines that some ministered to the wealthy and elite in big cities, while others served the common folk on farms and frontiers. Speaking of one 'elite' denomination in a course of historical lectures given at Berlin in 1854, Philip Schaff claimed that the Protestant Episcopal Church had addressed itself 'heretofore almost exclusively to the higher classes of society, and had rather discouraged the poor man from joining it.' With such a constituency, the music published for use in Episcopal churches at mid-century sounded quite a different note from that prevailing in publications for frontier churches, or even for middle-class urban churches.<sup>23</sup>

**Church repertoire**

Arguments persisted regarding the function of a church choir. Some felt that it should be to assist congregational singing, while others wanted a group that had its own identity and quality. These opinions on choir function have not ceased, and even at the beginning of the twenty-first century, impassioned cries of support or lack-of-support can be heard from some denominations and/or members within them. After 1865 churches developed their own hymnals, so that styles of music associated with certain denominations became even more established. Congregational singing always was important, but stylistic differences at this time were not limited to the Protestant churches, and in the late twentieth century, even the Roman Catholic hymnals moved toward a more folk-like or gospel-style inclusion.

In most American churches today, the anthem serves as the standard vehicle for choir performances. As traced by Wienandt and Young,<sup>24</sup> its history has been long and varied. It is not an American invention, but its development and use was an important factor in the spread of choral music. The anthem is an English derivative of the Latin motet, and as such was more musically complex than simple hymns sung by the congregation; therefore, more accomplished singers and preparations were needed for use in the service, and that concept has been in existence since ancient times.

The word may be followed back to various forms of *Antiphon*, a term denoting the category of plainsong sung before and after psalms and canticles. It was the function of antiphons to amplify the text of scriptural material to which they were attached. They were numerous because such scriptural sections were used several times each day. References to the antiphon have

been traced from as early as the beginning of the Christian era, but the various spellings, forms and meanings in English begin much later, perhaps not until around the eleventh century.<sup>25</sup>

Of special musicological interest is the word "antime," which was used in American music in the early years. Kingman states:

There is no such word in English usage. Baring-Gould, collector of the first versions using it, postulates that it is a corruption of the French *antienne*, which means "antiphon." Since an antiphon is a piece of liturgical music, the image of every grove ringing 'with a merry antime' is a plausible and indeed a rather happy one.<sup>26</sup>

As stated earlier, the concept of the anthem was brought to this country. In the 1760s the publication of American anthems by "native" composers (**Francis Hopkinson** [1737–91] and **James Lyon** [1735–94]) led the way to an ever-expanding market of this genre. In most churches today, the anthem serves as the standard presentation of choir performance. It became a work of several pages' duration based on a scriptural or poetic text that may or may not be accompanied and almost always is in English.

In European Catholic churches, complete musical Masses were at one time very common, but today they are rare and generally found only in large and very musically active churches; even then, they may only be used on special occasions. Catholic churches throughout America most often celebrate Mass with brief musical intonations by a priest and congregational singing. Those choirs may prepare special music, such as an anthem, but their primary function is to help with congregational singing.

In many Protestant denominations choral singing is used in other places in the service (introits, responses, etc.). Some do not employ the term anthem, but, even if called special music or some other term, its function is that of an anthem. Often ministers and church choir directors differ on the function of the choir. For many ministers, church choirs are, above all, a help for congregational singing, and the preparation of an anthem is a bonus; for most church choir conductors, the opposite may be true. Regardless of their intended function, church choirs that have been successful serve in both capacities, and, for most people, the blending of these functions has been beneficial.

The rise of choral music in America owes much to congregational singing. Congregational response has long been a part of liturgy. Group singing in worship has been a vital part in the development of choral music, especially in America.

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The prevailing aspect of congregational singing can be found in hymnody. Briefly, hymnody was an outgrowth of plainsong and originally a monastic technique. Musical hymns were melodies that were, at first, associated with the daily offices; they most often were Psalms, but other Scriptural texts were used as well. Their use continued to expand throughout the early centuries of Christianity, and in the hands of Martin Luther (1483–1546) congregational hymnody became a major segment of worship services in the Reformation. Melodies popular with the people thrived, and it is in this context that American hymnody took shape.<sup>27</sup>

Erik Routley, in *The Music of Christian Hymns*, states:

The American tradition of hymnody falls into clearly defined streams which before 1900 were culturally separate, and which during the 20th century began to influence each other . . . We classify these streams as (1) the New England Style (2) the Southern Folk Hymnody (3) the Black Spiritual and (4) the Gospel Song.<sup>28</sup>

The New England tradition of hymnody was an outgrowth of Psalm singing, especially linked to the Scottish Psalter and the Ainsworth Psalter. America's first printed book, the 1640 *Bay Psalm Book*, attempted to replace those psalters, and did so for many generations. An important feature of the New England tradition was the establishment of singing schools. The intent was to improve congregational singing, but they also can be seen as an endemic factor in the development of choral music in America, because as singing improved, so did the need for music other than simple hymns. In many ways, the interest in the singing schools led the way for church choirs. For example, through diligent rehearsals in the meeting houses, congregational members grew musically proficient and sought special recognition; eventually, people with training sat and performed together in the church's "gallery," today called the choir loft.

#### Musical literacy influences

Two important early writers were **Thomas Walter** (1696–1725) and **John Tufts** (1689–1750). Walter's pioneer book of instruction, *The Grounds and Rules of Musick Explained* (1721), tried to provide rules and methods for sight-reading tunes. Tufts' *An Introduction to the Singing of Psalm-Tunes in a Plain and Easy Method* was also available in 1721, and he tried to instruct through letters instead of notes.<sup>29</sup>

Throughout the eighteenth century, singing schools and singing school teachers brought music to interested people. Emphasis remained on sacred music; however, the inclusion of secular tunes became more common. William Billings, the most famous of the singing teachers, produced six tune books containing the robust, energetic musical style found in his anthems. Other later significant musical missionaries who contributed to the spread of musical education were **Lowell Mason** (1792–1872), **Thomas Hastings** (1784–1872), and **Virgil C. Taylor** (1817–1891).

#### Black spirituals, white spirituals, and gospel song

In the South, hymnody progressed in different directions. Folk hymnody was a rural development that heavily relied on the shape-note tradition; this focused on assisting uneducated people to learn how to sing. George Pullen Jackson has been a leader in tracing the history of folk hymnody; he has authored three books dealing with the music and style associated with this genre.<sup>30</sup> The white spiritual was a term sometimes used for the hymnody of white settlers in southern states. Music books for this hymnody often use "shape note" characters to assist in reading the music. There were many publications of music which helped spread the shape-note concept. Some of those that merit attention include John Wyeth, *Repository of Sacred Music* (1810),<sup>31</sup> Ananias Davisson, *Kentucky Harmony* (1816),<sup>32</sup> William Walker, *Southern Harmony*,<sup>33</sup> B.F. White and E.J. King, *Sacred Harp*.<sup>34</sup>

Black spirituals were transmitted through oral tradition. The first black college, Fisk University, began in 1866. A group of student singers known as *The Jubilee Singers* toured America, England, and other European countries. They were responsible for spreading the knowledge and interest in Negro spirituals.<sup>35</sup>

The gospel song was, as Routley indicates:

Hymnody reduced to its simplest terms, it is cast in the form either of a solo song, or of a solo song with refrain, and this it has in common with the Black Spiritual.<sup>36</sup>

This style of hymnody grew out of the revivals that were particularly popular in the South in the nineteenth century. Evangelistic music existed in the 1730s and is associated with Jonathan Edwards (1703–1758), but the true gospel songs became a formidable style around 1859. Typically, they sustain one chord for an entire measure and remain restricted to the three basic triads of tonic, subdominant, and dominant. This permitted strong rhythmic fluctuations and improvisation, which helped generate and intensify the emotional drive, a primary feature of evangelistic denominations. Whereas the other three streams of hymnody (New England style, Southern folk hymnody, and Black spiritual) have roots in foreign cultures, gospel music seems to be an American contribution.

One of many religious groups that came to America and developed a music for their denomination was the Shakers, although this folk-like music was unison, not harmonized, and unaccompanied, and not pure choral music. Possibly the most important may have been the Moravian tradition, which dates from the fifteenth century and is rich in a choral heritage. These people settled in Pennsylvania before 1740 and established communities such as Bethlehem, Lititz, and Nazareth; by 1783 they had expanded south to North Carolina. Donald M. McCorkle, director and editor-in-chief of the Moravian Music Foundation suggests that:

#### Dudley Buck, *Thou wilt keep him in perfect peace*

Most of the early Moravian composers were clergymen who wrote music apparently as easily as they did sermons. . . . The anthems and songs created by the Moravians were influenced primarily by contemporary musical trends of Central Europe. Since most of the choral and vocal music by American Moravians is conceived for mixed voices accompanied by instruments, it is quite different both in structure and content from other sacred music written in 18th-century America.<sup>37</sup>

Their musical past has been preserved and made available through definitive editions released under the title Moramus Editions. Three of the more significant American composers were **John Antes** (1740–1811), **Johann Friedrich Peter** (1746–1813), and **Johannes Herbst** (1735–1812). Peter, perhaps the most outstanding of the Moravian composers, wrote over 100 anthems and arias, as well as six string quintets in 1789, which may be the earliest extant examples of American chamber music. Antes composed twenty-five sacred anthems and twelve chorales, and possibly made the earliest violin in America in 1759.

#### New secular directions

Less dominant influences on the growth of choral music in America may be seen in the development of secular organizations and events. A product of the singing schools, for example, was the formation of music clubs. Organizations such as the Stoughton Musical Society developed by 1786 and Boston's Handel and Haydn Society, which began in 1815, did much to stimulate interest in choral singing. Often competitions between organizations were held, which encouraged improvements in quality.

In the nineteenth century, conventions and fairs were held, and they helped promote choral singing in America. **Patrick Sarsfield Gilmore** (1829–1892), through his Peace Jubilees, promoted gigantic mass performances by choirs of 10,000! These festivals involved enormous bands and orchestras; a structure was built to house an audience of 50,000. Villages and towns throughout

New England filled their quotas of singers, and each had a local leader who had been instructed in the tempos so that everyone was well prepared when they met together to perform.

There were world's fairs held in Philadelphia in 1876 and Chicago in 1893, and singing played an important part at these international events. For the centennial, new choral works were commissioned from **John Knowles Paine** (*A Centennial Hymn*, text by John Greenleaf Whittier) and **Dudley Buck** (*The Centennial Meditation of Columbia*, text by Sidney Lanier). Chicago's 1893 World's Columbian Exposition (which presented 36 choral concerts) featured music performed by some of the younger American composers, including G.W. Chadwick, Edward MacDowell, and Arthur Foote. Female composers were represented in a concert heralding the opening of the Woman's Building, including music by Mrs. H.H.A. Beach.<sup>38</sup>

Another important development that fostered choral singing in America was the establishment of music schools and conservatories. Oberlin College had a Chair of Sacred Music in 1835. The first music courses at America's oldest institution, Harvard College, were not offered until 1862. Other beginnings of note were: 1865, Oberlin Music Conservatory; 1867, New England Conservatory of Music; 1867, Cincinnati Conservatory of Music and the Chicago Musical College. These American schools did not eliminate the continuing process of seeking a European musical education, but as they grew in quality and numbers, they made a musical education more accessible.<sup>39</sup>

Social amusements were the initial reasons for the development of singing on college campuses. Glee clubs were formed, which performed local concerts for friends, and later they toured to sing for alumni. Eventually, more sophisticated groups developed; they performed the standard European favorites by Handel, Haydn, Mozart, and others. Probably the earliest official ensemble was the University Choral Union of the University of Michigan in 1879. Northwestern University, in 1906, was the first school to have an "a cappella" choir—Peter Lutkin, dean of the music school at Northwestern University, founded the Northwestern A Cappella Choir.<sup>40</sup>

Availability of music was an important factor in helping to encourage music in America. Some noteworthy landmarks in the publishing of music included the 1698 ninth edition of the *Bay Psalm Book*, which contained the first music printed in New England, and the 1761 James Lyon collection *Urania*, which was the first published setting of Psalms and hymns by a native-born American. Lyon was also active in the establishment of the first public subscription concerts in Philadelphia, and in other early musical ventures.

**John S. Dwight** (1813–1893) was not a composer, but his work in advancing standards of excellence was important. He was America's first music critic and editor of the first significant music journal, *Dwight's Journal of Music* (1852–1881).

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## Lowell Mason, madrigal

Soprano

1. Why stand ye round the thresh-old, Ye tim-id ones, draw near; Sweet  
 2. But when you come, re-mem-ber The rule by which we stand: No  
 3. We cher-ish ev-ery plea-sure Which vir-tue can ap-prove; We  
 4. Then stand not round the thresh-old, Ye ti-mid one, draw near; Come,

Alto

Tenor

1. Why stand ye round the thresh-old, Ye tim-id ones, draw near; Sweet  
 2. But when you come, re-mem-ber The rule by which we stand: No  
 3. We cher-ish ev-ery plea-sure Which vir-tue can ap-prove; We  
 4. Then stand not round the thresh-old, Ye ti-mid one, draw near; Come,

Bass

Opera and instrumental music also influenced the growth of choral music in America. While these genres did not have the benefit of the church to encourage their evolution and maturation, they were able to secure ongoing support from individual citizens. Most of the music before the middle of the nineteenth century was European; orchestras had been formed, but they performed repertoire by continental composers. By 1876 subscription concerts had begun in Philadelphia. It was common for orchestras (and opera singers) from Europe to tour in this country, and they too, perpetuated the standard works by recognized European composers.

**Theodore Thomas** (1835–1905) was an avid young conductor who did much to advance the professional American orchestra. His Theodore Thomas Orchestra, founded in 1862, toured for many years; in Chicago, Thomas's orchestra gained a permanent home and evolved into today's Chicago Symphony Orchestra. His pioneering helped encourage the formation of major professional orchestras, and before 1900 there were ensembles in St. Louis, New York, Chicago, Los Angeles, and other large cities. Most relied heavily on benefactors who subsidized them financially. Wealthy families such as the Vanderbilts, the Rockefellers, and the Morgans were vital to the development of professional orchestras needed to provide opportunities for the performance of large-scale choral works.<sup>41</sup>

Opera also depended on the contributions of rich patrons. The public in the nineteenth century had come to opera from a background in minstrelsy, so cultivation of understanding was slow. Even today opera remains a genre that has less universal appeal than many other musical forms. By the end of the nineteenth century, however, there were major opera houses in operation. They brought European performers to the States, which helped develop an established audience. In comparison with other major musical genres such as orchestral, choral, or chamber music, the number of composers who write in this medium remains limited. Cost, technical requirements, and available performances are restrictive factors that have not successfully encouraged a corresponding growth to this vocal art form, yet it did have a modicum of influence on the growth of choral singing.

### Summary

The commentary above is a brief examination of some of the events involved in the establishment and evolution of American choral music. There certainly were many other elements that could be pursued in a discussion of this type, but space does not permit a more detailed survey. America is a blend of heterogeneous cultures, and throughout the entire history of the country, people from other places have continued to come to her shores; they brought with them religious, artistic, and social elements of their past, but the most significant factor in any study on the evolution of American choral music must be the influence of the church.

Clearly, choral music began primarily because it was needed in religious ceremonies. In essence, the history of American choral music can be traced through the expansion of musical set-

tings of liturgical words into the secular arena. The twentieth century saw a profound growth of choral singing.

The church, which was the overriding force in the development of choral singing, is now somewhat less influential. In today's society, one of the controversial issues in the choral field is whether to include sacred music as part of the repertoire of public school ensembles; this is a reflection of that secular expansion, even though a vast majority of quality choral works are based on sacred texts. This change of attitude is a reversal of the past. Singing schools were formed to help people learn to sing religious music, but beginning in the middle of the twentieth century some school systems or administrations began forcefully working to keep music with religious texts from being performed.

Nevertheless, the church remains an important advocate for music, especially choral, yet its interest in styles has seen a rapid shift during the past few decades. That shift has reduced the quality and amount of choral singing, as may be seen in the number of people in church congregations and ultimately church choirs. The church gave impetus to choral singing in this country, and today still is responsible for a large portion of choral performances, as well as the creation of new music. The difference is that it is not the primary leader in the proliferation of choral music, only an equal partner at best.

America was founded on the need and search for freedom in both religious and secular arenas. The church continues to evolve in society, and therefore its music, which has always been an important element, will also evolve. The same may be said for the secular side of society in which music is a vital component. The confluence of the two main forces (sacred/secular) will continue to be a major factor in the development of choral

music in the twenty-first century, but the swing away from significant sacred choral music probably will increase just as it did in the twentieth century. ■

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*James McCray, Professor of Music at Colorado State University in Fort Collins, retired after more than 40 years of teaching. He taught for 25 of them at CSU, and for 10 years he was the Chairman of Music, Theatre, and Dance Department. He has published 25 scholarly articles in various national and international journals such as The American Organist, Music Educator's Journal, The Choral Journal, and several others. He served a two-year term as the head editor for The Choral Journal. For over 30 years he has written a monthly column on choral music for THE DIAPASON. He is the author of three books; a fourth will be published sometime next year.*

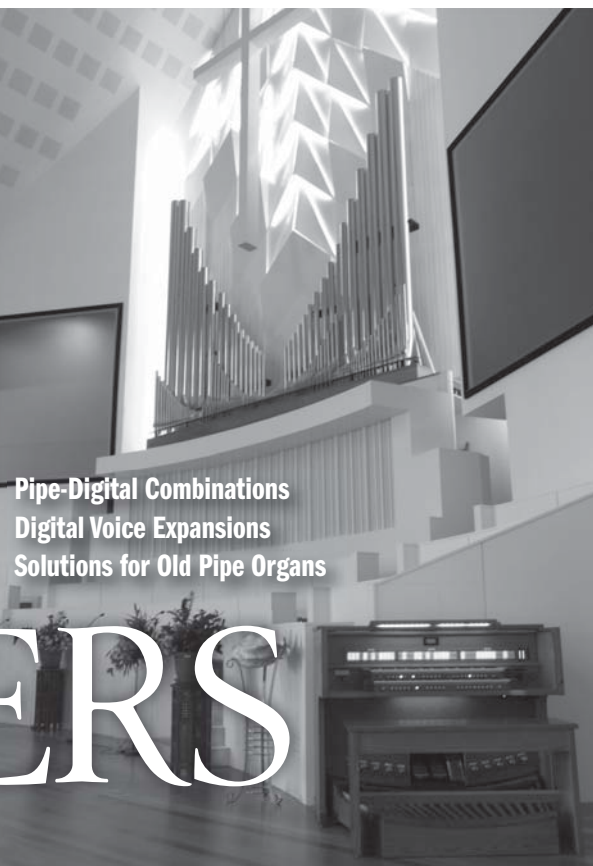
*As a composer, Dr. McCray has published over 100 choral works. He has had commissions from Yale University, Florida All-State Choirs, Texas Music Educators' Association, and many other colleges, public and private schools, and churches throughout the U.S. He has received the Professor of the Year award from two separate universities (in Virginia and Florida). Dr. McCray was one of 11 Americans designated for the 1992–93 Outstanding Music Educator Award, and in 1992 he received the Orpheus Award, the highest award given by Phi Mu Alpha Sinfonia. The award read "For significant and lasting contributions to the cause of music in America."*

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## Cover feature

### J.H. & C.S. Odell, East Hampton, Connecticut Scarborough Presbyterian Church, Scarborough, New York

I remember receiving my first phone call from Scarborough Presbyterian Church in late January 2005. I was delighted to have the chance to become acquainted with this church and with its organ, my own family's J.H. and C.S. Odell Opus 327, installed in 1894. Six years on, there is much to report.

One cannot help but be immediately taken in by the beauty of Scarborough Presbyterian, both interior and exterior. The church is set along old Route 9 in Briarcliff Manor. Approached from either north or south, the siting of the building (whose exterior is rich with classical elements) blends in gracefully with its setting.

Scarborough Church was a gift from Mrs. Elliott Shepard as a memorial to her husband in 1893. The architects of record for the church were Haydel and Shepard, a short-lived partnership of Stanford White's nephew, Haydel, and a nephew of Mr. Shepard. Their only other significant building, the Fabbri Mansion on Manhattan's 64th Street, echoes the neo-classical style of Scarborough Church—briefly called, "Shepard Memorial," but organized later as Scarborough Presbyterian. A reprint of the dedication announcement from the May 12, 1895 edition of the *New York Times* includes copious detail of the building's appointments, which in modern architectural parlance is properly classified as Beaux-Arts:

The main design of the ground plan is a cross, a *porte cochere* being one of the short arms of the cross, and the pastor's study the other arm. The church is built of granite rubble, with trimmings of Indiana limestone. The granite is of a pink tinge, which harmonizes pleasantly with the grayish limestone, and the effect is very striking to the visitor.

The height of the tower from the steps to the top of the cross is about 120 feet. The architecture of the exterior is a distinctly American interpretation of the Renaissance idea as it was in the time of Louis XIV. The granite used in the body of the structure was quarried on the estate of Col. Shepard, which is a short distance south of the edifice.

In the three large windows of the main structure, each nineteen feet high, are stained glass designs. Strictly classical treatment has been used in the interior of the building. The main auditorium has a seating capacity of 350, and the Sunday-school room of 150 persons. The floors are of mosaic in the church, and the pews are of carved wood. The building is as near as possible fireproof, as little wood being employed in the construction as circumstances would permit.

The wood-paneled [coffered] ceiling is secured to the entablature by carved wooden corbels. This ceiling is one of the main features of the room. It is made of California redwood. Its side surfaces are enriched with twenty-eight panels, each six feet square, and with carved wooden rosettes in their centers. This design encloses, as in a large frame, a large panel, itself broken up and subdivided into a considerable number of smaller panels. In the center of the ceiling is a great carved redwood cross. The inner walls are of cement, tinted to harmonize with the ceiling.

The choir dome, under which the pulpit is placed, at the end of the church, is paneled with rosettes, and a large skylight admits light from above. The building is lighted at night with electric lights, and the heating is to be in the winter season by hot-air appliances from the basement. Perfect ventilation is secured by means of exhaust flues in the side walls from the floors to the roof. The organ is in the main tower, while the keyboard is under the choir dome.

As the article states, the console was originally placed in the chancel area, leading me to speculate that this organ was likely the first all-electric adaptation of the patented Odell tubular-pneumatic action. In comparison, there are appreciable, if minor, design differences in the primary mechanism employed in the manual chest action used in our Op. 313



J.H. & C.S. Odell, Scarborough Presbyterian Church



Console

at St. Michael's Church on West 34th Street in Manhattan. That organ, which is presently under our care and slated for major restoration work in 2012, was originally all tubular-pneumatic when it was built only one year prior in 1893. It has been interesting to note the nuance in mechanisms, scaling, and voicing practices of two Odell instruments that were built at nearly the same time.

As one can easily imagine the unwieldiness of playing the gallery organ from the chancel, it is not surprising that the console was later relocated to the gallery. Apart from this, the organ remained largely intact until the first major campaign of rebuilding and revisions began in the late 1980s through the 1990s.

At one time, there had been ambitious plans for the instrument, evidenced in the documentation of the Peterson switching system installed by a prior technician. Most of these plans went unrealized, though the addition of an anachronistic and stylistically questionable "Positiv" division had been carried out. Other changes included additional reed stops in the Swell, as well as evidence of attempts at rescaling, mostly in the principal stops of the Great.

In the meantime, problems of the winding system and mechanism were largely ignored. It was in this state that I

first examined the organ at Scarborough in 2005. The Swell chest was then largely non-functional, owing mostly to issues with stuck sliders and pallet actions in need of rebuilding. I quickly realized that not only would a program of full mechanical restoration be needed, but also a careful reversal of many of the tonal changes, if the final result were to resemble anything that would make sense to a properly trained organist.

In addition to the difficulties with the organ, Scarborough was managing a leadership transition, something that is always trying in the life of any parish. The congregation faced this while contemporaneously entertaining bids for the organ project from us and other local firms, as well as considering wholesale replacement of the organ with a new electronic substitute. It was not until I made a detailed presentation to the congregation that we were able to at least keep the latter option off the table.

While we eventually prevailed as selectee for the organ project, there was no appreciable progress in going to contract until the appointment of Kenneth Potter as organist and director of music in 2007. Potter took the position on the condition of the organ's restoration. This was agreeable to the Session and we were at last able to proceed.



Repaired pipe foot for one of the notes of the Great Open Diapason 8'. Note the use of common metal and the 2/7 mouth.



Comparing nodal points on the Harmonic Flute 4' with scale data from Odell Op. 178



New spotted metal tuning inserts installed on stripped façade pipes prior to finishing

No sooner had Mr. Potter taken the position than he reached out to me, and a lively discussion ensued on how best to revise and restore the organ. Plans at one point had even branched out into an entirely new case design, for which I excitedly prepared several conceptual sketches, but these were later set aside for both practical and aesthetic reasons. With our limited budget, the majority of our work would have to focus on restoration of the pipes, console, and mechanism. Moreover, with limited gallery space and an already richly appointed interior, it was difficult to realize a case design that would match the level of ornamentation or allow for a proper sense of proportion without getting into models that we knew would be far too elaborate. We officially went to contract in late 2007 and set to commence work in early 2008.



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Great Harmonic Flute 4' and Principal 4' on the voicing machine



Rebuilding pneumatic stop-action assemblies

Eventually we settled on the design one sees today, which in many respects closely resembles the organ's 1894 specification. The floating "Positiv" is gone, its Oboe restored and returned to its proper place in the Swell. The Swell Voix Humana was likewise deleted in favor of the Bassoon 16', though not without some regret. The addition of the Clarion 4' was kept, though the stop was revoiced in order to be more in scale (in terms of power) with the rest of the division's reed chorus. Apart from careful tonal finishing and some adjustments to the power of some of the stops, the rest of the division remains as original but for the replacement of the Aeoline with a matched Voix Céleste for the Salicional.

I approached the Great with similar care. In sorting through the pipework in the shop I was able to review (and correct) prior attempts in rescaling and revoicing. Thankfully, the critical backbone stops of the division (the Open Diapason 8', Gross Flute 8', Gamba 8', and Harmonic Flute 4') had been left mostly untouched. Efforts had been made to rescale the principal chorus from 4' upward

with limited success: rather than inserting new pipes in the bass and shifting the entire rank upward, pipes from various sources were randomly inserted in the compass of the Principal, Twelfth, and Fifteenth. To the uninitiated this probably seemed a harmless practice, but I was determined to restore some sense of order. Thus we maintained (and in some cases increased) the rescaling, as my experience with Odell scaling practices from this era (as well as my review of this instrument in particular) called for a significant increase in order to balance the power of the stops of the chorus without attempting to "voice around the scale." Thus I reoriented the prior attempts at rescaling by fabricating new pipes with properly matching 2/7 mouths, using matched common metal (roughly 70% lead) as opposed to the uncharacteristic spotted metal used before. This allowed better control in the adjustment of the power of these ranks as I worked on them in the voicing room.

The other changes to the Great included the addition of the original Swell Bourdon on new unit windchests, so as



Great Trumpet 8' on voicing machine



Dry-fit of the new saepele bench with carvings

to be available at 16' and 8' pitch. The Dulciana was deleted in favor of a new, matching principal-scaled Seventeenth. This exchange was part of an overall plan to keep a third-sounding rank available in the division, since the original Great Cornet mixture (17-19-22) was to be rescaled and recomposed into a suitable chorus mixture based on 2' pitch (15-19-22). The original Cornet Mixture in the Swell had been retained, and Ken and I were in agreement that one tierce mixture per organ was more than sufficient.

Apart from these changes, pipe restoration was straightforward. Along with the windchests and console, everything was brought back to our facility and carefully cleaned. Metal ranks went through our pipe shop for repair. Wooden pipes were repaired and pipe stoppers were repacked. But for the Bassoon 16' in the Swell and the Trumpet in the Great (which I kept for myself to work on), the Swell reeds went to Trivo in Hagerstown for restoration. Broken reed pipes were properly reblocked, tuning inserts were replaced, and shallots, tongues, and wedges were carefully cleaned and refitted as required.

The rebuilding of the mechanism presented several challenges. The manual windchests were essentially Odell slider chests with electro-pneumatic pulldown motors and slider motors. Both chests were completely stripped down to their tables at our facility so they could be evaluated and repaired. Thankfully, retableting was not needed, though damage to some of the sliders was so severe that some of them had to be replaced. Unlike modern slider chests (where engineered plywood is used), the bottoms of the Odell chest grids are covered with motor cloth, and the pallet openings are formed by blocking in the channels inside the pallet box and covering the area with a layer of packing leather. All this was restored to match the original configuration, whereafter the grid channels were carefully sized with thinned shellac, as is the custom. It was an arduous, not to say messy process, but the result was the total elimination of the numerous runs and bleeds encountered prior to removal. Finally, the chest pallets were all

**J.H. & C.S. Odell Opus 327  
Scarborough Presbyterian Church,  
Scarborough, New York**

**GREAT**

16'	Bourdon	70 pipes
8'	Open Diapason	58 pipes
8'	Gamba	58 pipes
8'	Gross Flute	58 pipes
8'	Bourdon (from 16' Bourdon)	
4'	Principal	58 pipes
4'	Harmonic Flute	58 pipes
2 2/3'	Twelfth	58 pipes
2'	Fifteenth	58 pipes
1 1/2'	Seventeenth (new)	58 pipes
III	Mixture	174 pipes
8'	Trumpet	58 pipes

**SWELL – Expressive –  
in reconfigured expression  
chamber**

16'	Bourdon	58 pipes
8'	Open Diapason	58 pipes
8'	Stopped Diapason	58 pipes
8'	Salicional	58 pipes
8'	Voix Céleste	58 pipes
4'	Violina	58 pipes
4'	Rohr Flute	58 pipes
2'	Flute	58 pipes
III	Cornet	174 pipes
16'	Bassoon	58 pipes
8'	Cornopean	58 pipes
8'	Oboe	58 pipes
4'	Clarion	58 pipes
	Tremulant	

**PEDAL**

32'	Resultant (special configuration, from Open Wood and Bourdon)	
16'	Open Wood	30 pipes
16'	Bourdon	54 pipes
8'	Gedeckt (ext 16' Bourdon)	
8'	Violoncello	30 pipes
4'	Flute (ext 16' Bourdon)	
16'	Bassoon (from Swell)	

**Mixture Compositions**

Great		
1 to 25	15-19-22	
26 to 37	12-15-19	
38 to 58	8-12-15	

**Swell**

1 to 25	17-19-22
26 to 37	15-17-19
38 to 58	8-15-17

**Couplers**

- Great to Pedal 8' (reversible)
- Great to Pedal 4'
- Swell to Pedal 8' (reversible)
- Swell to Pedal 4'

- Great to Great 16'
- Great Unison Off
- Great to Great 4'

- Swell to Great 16'
- Swell to Great 8' (reversible)
- Swell to Great 4'

- Swell to Swell 16'
- Swell Unison Off
- Swell to Swell 4'

**Pistons**

- 12 generals (duplicated on toe pistons)
- 6 divisionals per division
- 4 reversibles (3 coupler, 1 Sforzando)

**Accessories**

- 32 levels of capture memory
- 12-step transposer
- Programmable Sforzando
- Memory controls in keyslip
- Programmable Crescendo
- MIDI for record/playback

re-dressed with new felt and leather, and the motor and primary systems rebuilt.

With the slider motor system we faced a particular difficulty: Odell pneumatic slider motors were an innovative design in their day, but they can be fickle. When they work, they work well, but they often grow slow and unresponsive. Knowing this, in the planning stages of the project I seriously considered conversion to an electric slider motor system, but instead held this out as a last resort. The original pneumatic motors were dutifully rebuilt, and after some experimentation I eventually realized a solution: by placing the slider motor assemblies on their own separate wind reservoir and increasing the pressure moderately, I realized two immediate benefits: the slider motion was now swift and sure, and the action of the sliders no longer had any effect on the divisional wind pressure as they were actuated. I owe the inspiration for this concept to my colleague Timothy Fink, who several years ago used a similar ap-

proach when he designed his own pneumatically powered slider system (based in part on the Odell design) for the new organ he built for Grace Lutheran Church in Naples, Florida.

As the Pedal division had recently had its action rebuilt, we were free to leave this section alone and concentrate our remaining efforts on the console, winding system, and façade.

Dealing with the winding system was simple. The original massive single-rise reservoir was replaced with four new properly sized Odell reservoirs, one for each division, and the fourth for the aforementioned slider motor assemblies.

The console carcass was gutted and fitted with new, rear-fulcrum keyboards with basswood levers, and the manual compass restored to the original 58 notes. The newer pedalboard was kept. The stop-action rail and stop-action magnets were replaced with a much more reliable Harris tilting-tablet assembly, whose appearance is more characteristic of a traditional Odell console. The interior of the console was fitted with new panels made of sapele. We installed a new, integrated control system with the customary modern feature set.

The façade, which contains the bottom seventeen notes of the Great Open Diapason, was carefully stripped, repaired, and restored. The original zinc tuning flaps were replaced with spotted metal tuning scrolls. I personally handled the preparation and finishing process. A catalyzed base primer that bonds directly to the metal was used as the undercoat, over which I applied specialized metal lacquer mixed with gold flake powder. The result is a richer, deeper gold color that was accented by the application of silver flake lacquer on the pipe mouth inserts.

Our final step was to replace the 1950s-era wall panels below the impost of the façade. The layout was sketched by my wife Susan, who is a classically trained architect. With no cues from me, she intuitively established a rail and stile pattern that picked up on the center point placements of the pipes in the façade, while maintaining symmetry throughout. The panel molding, which required a custom-made set of molder knives, is a duplication of the custom panel moldings used throughout the church. The panels themselves are made from the same sapele used in the console, and are stained to match the existing appointments. Though it is minor, this was a welcome embellishment to the appearance of the organ.

Members of the Odell staff who contributed to this project include: John Williams (chest restoration, new chest, panel, and reservoir fabrication), Stewart Skates (pipe repair, fabrication, and restoration), Scotty Giffen (site, restoration, and assembly work), David Wason (wiring, site, restoration, and assembly work), Douglas Keilitz (site work, tuning, and tonal finishing), and myself (design, planning, wood and metal pipe finishing, voicing, and tonal finishing). Rigging for the removal and reinstallation was handled by our friends at Auer's of New York City, long known for their skill in handling this sort of work.

We are grateful to the staff and congregation of Scarborough Presbyterian Church for being given the opportunity to restore this instrument and return it to service. I am particularly grateful to Kenneth and Christine Potter (who have become great friends as well as champions of our work), and also the Reverends Chris Iosso, Dae Jung, and Tim Ives, worship and music committee chair Lindsay Farrell, and most especially the late Florence Fletcher, to whose memory the new organ façade is dedicated.

—Edward Odell  
East Hampton, Connecticut

It isn't often that an organist takes a job with the congregation already understanding that the organ needs to be rebuilt, and he gets a significant say in how it gets done. My first decision was to commit what one might call a heresy among organists. I agreed that the organ needed to be reduced in size; we went from 37 ranks to 30. The results speak for themselves, as much of that reduc-

tion involved removing redundant ranks, ranks that served no useful purpose.

Prior to the rebuild, the Swell had become almost completely unplayable and been more or less abandoned. We realized the removal of the entire instrument to the Odell shop would be needed. Now rebuilt, the Swell is a wonderful division of great subtlety and color.

It made sense to keep certain additions, but we wanted these additions to form a real ensemble, and for the organ to speak into the room naturally. A fine Clarion 4' had been added to the Swell. The Bassoon 16', Cornopean 8', Oboe 8', and Clarion 4' formed a reed battery that we were loath to break up. In order to keep it, the old Vox Humana 8' had to go. I deeply regretted this loss, but I love the full reed chorus as it is now. The Aeoline 8' went the same way to make room for the Voix Céleste. There was more than enough pipework left for quiet music, with the very gentle strings, a Stopped Diapason 8', and a lovely Rohr Flute 4' of surpassing beauty.

In the Great division, the previous Tierce had been derived from a split slider on the Mixture. It never worked very well, but I felt it was important to have a full Cornet on the Great, so we sacrificed the Dulciana. The Seventeenth that took its place is the only wholly new rank in the rebuild. The Dulciana's place in the tonal scheme was taken by an 8' extension of the 16' Bourdon. I felt that with the three other strong 8' stops (Open Diapason 8', Gross Flute 8', and Gamba 8') we needed a quiet 8' flute. This Bourdon 8' can be coupled with the Gamba 8' and form a *fonds doux*, but it also works beautifully alone, or with the Principal 4' or Harmonic Flute 4'. With all 8' flue stops on the Great drawn, one has a close approximation of the classic *fonds de huit*. After rescaling and restoration, the Great chorus is powerful and intense. With the coupling of the Swell reeds, it becomes immense.

In the process of this rebuild, I learned a lot about what stops are truly necessary. As someone who cut his teeth on the Organ Reform movement, I had difficulty understanding a tonal scheme built on generously scaled 8' stops, with smaller upperwork, or a second manual division without a Principal 4'. In time, I have come to understand this instrument on its own terms. The Violina 4' really does serve a purpose, and I have come to love the very modest 4' Rohr Flute in the Swell; it is delicate and very non-intrusive, and I never seem to stop finding uses for it. The Flute 2' with the Cornet III makes a wonderful sparkle in that division without adding weight. The Oboe 8', now returned to the Swell, is an excellent addition to the division's chorus, adding just enough weight to balance the flues. So much for the Swell organs I was previously accustomed to, with their 8' Gedeckt foundation and blazing upperwork!

It thrills me endlessly to have other organists come in and play. I love to wander around downstairs and listen, often asking what stops they have on. This organ, which sounds immensely powerful in the gallery, is gentle and convincing downstairs—the fullest registration is not overpowering, but rather full, blended, and satisfying.

There isn't an ugly stop on the entire instrument. Every rank is distinct, beautiful, and makes the listener sit up and notice, whether quiet, *mezzo forte*, or loud. Nothing is overbearing and the range of color is amazing. Edward Odell has demonstrated great skill as a voicer, taking stops that had been poorly regulated, and restoring, focusing, and adjusting them to create a satisfying, integrated ensemble. He was ably assisted by Doug Keilitz on the tonal finishing.

Let me conclude by saying we are blessed with some of the finest acoustics I have ever experienced in a church, both for organ and choral music. The instrument is now inspiring our choir to new heights. As I had hoped, the wonderful sounds coming from the loft are enhancing our worship and attracting new members.

—Kenneth Potter  
Organist and Director of Music

## New Organs



Console

**Lewis & Hitchcock, Inc.,**  
Beltsville, Maryland  
**Wesley United Methodist Church,**  
Vienna, Virginia

Wesley United Methodist Church of Vienna, Virginia, has a Wicks organ that was installed in 1966 and enlarged in 1971. The organ had begun to have problems in the switching system and combination action. Working with trustees Harvey Bowles and Dick Takamatsu and organist Jason Bowles, we developed a plan to rebuild the organ, including replacing the switching system and relays with a new multiplex system that would provide a large combination action, with accessories such as a transposer as well as a piston sequencer. New keyboards were recommended, for a better feel as well as reliable contact systems.

We also recommended the replacement of one rank of pipes that would not hold voicing. As plans went forward, the desire was expressed to add some digital stops, and eventually a full complement of digital stops was designed to complete the organ tonally. These were provided by the Walker Technical Company of Zionsville, Pennsylvania. As there was no space in the chambers for a large bass speaker, they provided a cabinet finished to match the organ grillework, which sits directly in front of it.

Besides all the standard accessories, there is a piston sequencer with Next and Previous pistons and toe studs, and a MIDI data file record and playback system. The result is a versatile instrument that easily provides the right sound for the music.

—Gerald Piercy

### GREAT

16'	Violone (Walker Paradox System)	
8'	Principal	61 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Spillpfeife	61 pipes
	new pipes on existing chest	
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
8'	Trumpet (Walker)	
	Chimes (Walker)	
	Great to Great 16-UO-4	
	Swell to Great 16-S-4	
	Choir to Great 16-S-4	

### SWELL

16'	Rohr Gedeckt	61 pipes
8'	Geigen Diapason (Walker)	
8'	Rohrflute (ext)	
8'	Viole d'Gambe	61 pipes
8'	Viole Celeste (tc)	49 pipes
4'	Geigen Principal	61 pipes
4'	Nachthorn	61 pipes
2'	Piccolo	61 pipes
1 1/2'	Plein Jeu III	183 pipes
16'	Contre Trompette (ext)	
8'	Trompette	61 pipes
8'	Vox Humana (Walker)	
8'	Hautbois	61 pipes
4'	Clarion (ext)	
	Tremolo	
	Swell to Swell 16-UO-4	



Pipework

### CHOIR

8'	Nason Gedeckt	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste (tc)	49 pipes
4'	Koppelflute	61 pipes
2 2/3'	Nazard	61 pipes
2'	Blockflute	61 pipes
1 1/2'	Tierce	61 pipes
8'	Krummhorn	61 pipes
	Tremolo	
8'	Harp (Walker)	
4'	Celesta (Walker)	
8'	Festival Trumpet (Walker)	
	Choir to Choir 16-UO-4	
	Swell to Choir 16-S-4	

### PEDAL

32'	Untersatz (Walker)	
16'	Principal (Walker)	
16'	Bourdon	32 pipes
16'	Rohr Gedeckt (Sw)	
8'	Spitz Principal	32 pipes
8'	Bourdon (ext)	
8'	Rohrflute (Sw)	
4'	Spitz Principal (ext)	
4'	Bourdon (ext)	
2'	Octave (Gt 8' Principal)	
16'	Trombone (Walker)	
4'	Hautbois (Sw)	
	Great to Pedal 8-4	
	Swell to Pedal 8-4	
	Choir to Pedal 8-4	

25 registers, 27 ranks, 12 Walker voices

Eyeline console, white knobs for stops and division couplers, black knobs for intermanual couplers.

The existing console shell was retained. The manual keys, pistons, drawknobs, toe studs and all internal works are new. The pedalboard was rebuilt to new standards. The relay system was replaced with multiplex units.

Lewis & Hitchcock, Inc.  
<www.lhorgans.com>



# 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

**Ray Cornils**, with Lionheart and Portland String Quartet; Merrill Auditorium, Portland, ME 3 pm  
**Gavin Black**, harpsichord; Christ Episcopal, Norwich, CT 3 pm

Choral Evensong, *Messiah* excerpts; Cathedral of the Incarnation, Garden City, NY 4 pm

**Mark Bani**; Church of the Resurrection, New York, NY 3 pm

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

Choral Evensong; Grace Church, New York, NY 4 pm

**Stephen Tharp**; Church of the Epiphany, New York, NY 4 pm

**Thomas Friese & Christian Friese**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Timothy Brumfield**; Cathedral Church of St. John the Divine, New York, NY 5 pm

**J. David Williams**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**David Herman**; Longwood Gardens, Kennett Square, PA 1 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

**Stephen Hamilton**; Westminster Presbyterian, Lynchburg, VA 4 pm

**Janette Fishell**; River Road Presbyterian, Richmond, VA 5 pm

**Robert Powell**, lecture-recital; Holy Cross Episcopal, Tryon, NC 5 pm

Westminster Church Choir; Westminster Presbyterian, Dayton, OH 7 pm

Festival Singers of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm

Bemidji State Choir; Cathedral of St. Paul, St. Paul, MN 7:30 pm

Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

**Cameron Carpenter**; Schermerhorn Symphony Center, Nashville, TN 7 pm

**John Paradowski**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

**Paul Jacobs**; Rockefeller Memorial Chapel, Chicago, IL 3 pm

**Lloyd Harter**; First Lutheran, La Crosse, WI 6 pm

Marietta College Concert Choir; Cathedral of St. Paul, St. Paul, MN 2:30 pm

16 MAY

**Cameron Carpenter**; St. Gabriel Catholic Church, Charlotte, NC 7:30 pm

17 MAY

**Ray Cornils**, children's program; Merrill Auditorium, Portland, ME 10:30 am

18 MAY

**Henk de Vries**; St. Luke Catholic Church, McLean, VA 1 pm

**Susan Bates**; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

19 MAY

**James Nicolson**, harpsichord; First Church, Boston, MA 12:15 pm

The Trinity Choir; Trinity Church, New York, NY 7:30 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

**Paul Skevington**; St. Luke Catholic Church, McLean, VA 1 pm

20 MAY

**Mark Pacoe**; Trinity Church, Boston, MA 12:15 pm

Choral concert; Church of the Advent, Boston, MA 8 pm

**Alistair Nelson**; Cathedral of the Incarnation, Garden City, NY 8 pm

**Marilyn Keiser**; St. Paul's Lutheran, Washington, DC 7:30 pm

**Vincent Dubois**; Broad Street Presbyterian, Columbus, OH 7:30 pm

**Gail Archer**; Fourth Presbyterian, Chicago, IL 12:10 pm

21 MAY

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

Choral concert; Cathedral Church of St. Paul, Detroit, MI 5 pm

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

•**Stephen Tharp**, workshop; St. Andrew's Lutheran, Park Ridge, IL 10:30 am

22 MAY

**Victor Hill**, harpsichord; Clark Art Institute, Williamstown, MA 3 pm

Brahms, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm

**John Weaver**, with St. Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm

**Jean-Baptiste Dupont**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Tom Sheehan**; Cathedral Church of St. John the Divine, New York, NY 5 pm

**Renée Louprette**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Gail Archer**; Immaculate Conception R. C. Church, Port Jervis, NY 4 pm

**Shawn Gingrich**, with friends; First United Methodist, Hershey, PA 3 pm

**Vincent Dubois**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm

Choral festival; Shadyside Presbyterian, Pittsburgh, PA 4 pm

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

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 2 pm

**Anthony Williams**; Washington National Cathedral, Washington, DC 5:15 pm

Choral concert; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm

Choral concert; St. Luke Catholic Church, McLean, VA 4 pm

Choral concert; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 3 pm

Bach, *Easter Oratorio*, BWV 249; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

**The Chenaults**; Christ Church Cathedral, Nashville, TN 4 pm

•**Stephen Tharp**; St. Andrew's Lutheran, Park Ridge, IL 3 pm

**Jerry Jelsema**, with Rockefeller carillon studio, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

**James David Christie**; Cathedral of St. Joseph the Workman, La Crosse, WI 2 pm

23 MAY

**Andrew Peters**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY

**Raymond Nagem**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**David Enlow**; Church of St. Ignatius Loyola, New York, NY 7 pm

Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

**Donald Armitage**; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

26 MAY

**Frances Fitch**, harpsichord; First Church, Boston, MA 12:15 pm

**Francis Chapelet**; Church of the Ascension, New York, NY 8 pm

27 MAY

**Andrew Sheranian**; Trinity Church, Boston, MA 12:15 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

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

28 MAY

**Gail Archer**; Bruton Parish Church, Colonial Williamsburg, VA 8 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

**Marilyn Keiser**, masterclass; Church of the Good Shepherd, Jacksonville, FL 10 am

29 MAY

**Edward Moore**; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

**Rodney Long**; Washington National Cathedral, Washington, DC 5:15 pm

**Paul Skevington**, with National Men's Chorus; St. Luke Catholic Church, McLean, VA 5 pm

**Ken Cowan**; Grace Episcopal, Charleston, SC 7:30 pm

**Marilyn Keiser**; Church of the Good Shepherd, Jacksonville, FL 6 pm

**David Lamb**, hymn festival; First United Methodist, Columbus, IN 9 am

30 MAY

National Men's Chorus; St. Luke Catholic Church, McLean, VA 4 pm

1 JUNE

**Daniel McKinley**; Methuen Memorial Music Hall, Methuen, MA 8 pm

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Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 JUNE

Ascension Evensong; Emmanuel Church, Chestertown, MD 6 pm  
Vespers for Ascension Day; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Bach Vespers; St. Lorenz Lutheran, Frankenthum, MI 7 pm

3 JUNE

Woo-sug Kang; Trinity Church, Boston, MA 12:15 pm  
Chelsea Barton; Mount Calvary Church, Baltimore, MD 7:30 pm

4 JUNE

Artis Wodehouse, harmonium; Ann Goodman Recital Hall, Kaufman Center, New York, NY 8 pm  
Ken Cowan; Emmanuel Church, Chestertown, MD 7:30 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm  
Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm  
Thomas Weisflog, with choir and carillon; Rockefeller Memorial Chapel, Chicago, IL 4:30 pm

5 JUNE

Nigel Potts; Church of the Resurrection, New York, NY 3 pm  
The Chenaults; Asbury United Methodist, Harrisonburg, VA 3 pm  
Joachim Fontaine; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Paul Skevington; St. Luke Catholic Church, McLean, VA 4 pm  
Gerre Hancock, hymn festival; Christ Church, Alexandria, VA 5 pm  
Cathedral Choir concert; Cathedral Church of the Advent, Birmingham, AL 4 pm  
Northwest Choral Society; Trinity United Methodist, Mount Prospect, IL 4 pm

6 JUNE

Bradley Hunter Welch; Cathedral of St. Thomas More, Arlington, VA 8 pm

8 JUNE

Peter Krasinski, with percussion; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Voices of Ascension Chorus; Church of the Ascension, New York, NY 8 pm  
David Troiano; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 JUNE

Jacob Street; Trinity Church, Boston, MA 12:15 pm

11 JUNE

Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 8 pm  
John Weissrock; Gesu Parish, Milwaukee, WI 7:30 pm

12 JUNE

Christopher Holman & Simon Jacobs; First Church of Christ, Wethersfield, CT 7 pm  
F. Allen Artz; St. John Lutheran, Bloomfield, NJ 3 pm  
Kyle Babin; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Choral Concert, Choir of the Cathedral Church of the Advent, Birmingham; All Saints Episcopal, Atlanta, GA 7:30 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

13 JUNE

Choral Concert, Choir of the Cathedral Church of the Advent, Birmingham; St. Paul's Episcopal, Winston-Salem, NC 7:30 pm  
Jack Mitchener; First Presbyterian, Danville, KY 8 pm

14 JUNE

Mark Bani; St. Vincent Ferrer Church, New York, NY 7 pm  
Choral Concert, Choir of the Cathedral Church of the Advent, Birmingham; Chapel of the Cross, Chapel Hill, NC 7:30 pm  
Ken Cowan; Centenary United Methodist, Lexington, KY 8 pm

15 JUNE

Brenda Lynne Leach; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Choral Concert, Choir of the Cathedral Church of the Advent, Birmingham; St. Mary's Episcopal, Arlington, VA 7:30 pm  
Bradley Hunter Welch; Briarwood Presbyterian, Birmingham, AL 7:30 pm  
Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JUNE

Christoph Bossert; Church of the Ascension, New York, NY 8 pm  
Choral Evensong, Choir of the Cathedral Church of the Advent, Birmingham; Washington National Cathedral, Washington, DC 5:30 pm

17 JUNE

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

18 JUNE

Christopher Young; Princeton University Chapel, Princeton, NJ 8 pm

19 JUNE

Choral Evensong, Choir of the Cathedral Church of the Advent, Birmingham; Cathedral Church of St. John the Divine, New York, NY 4 pm  
Iris Lan; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
James David Christie; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Trevor Workman, carillon; University of Chicago, Chicago, IL 6 pm  
Rudolf Zuiderveld; First Presbyterian, Springfield, IL 4 pm

20 JUNE

Janette Fishell; First United Methodist, Waynesville, NC 8 pm

22 JUNE

John Weaver & Marianne Weaver, organ & flute; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Nathan Laube; Longwood Gardens, Kennett Square, PA 1:30 pm  
David Jonies & Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JUNE

Jeremy Filsell; All Saints Catholic Church, Manassas, VA 7 pm

24 JUNE

Colin Lynch; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JUNE

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

26 JUNE

Mark Thallander & Brett Judson; Cathedral of St. Patrick, New York, NY 4:45 pm  
Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
James Brown, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

27 JUNE

++Nathan Laube; Washington National Cathedral, Washington, DC 7:30 pm  
Janette Fishell; First United Methodist, Waynesville, NC 8 pm  
Gillian Weir; First Presbyterian, Greensboro, NC 8 pm  
Colin Lynch; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JUNE

Diane Meredith Belcher; Market Square Presbyterian, Harrisburg, PA 7:30 pm  
Ken Cowan; Capitol Hill United Methodist, Washington, DC 8 pm  
James David Christie; Kernersville Moravian Church, Kernersville, NC 2 pm

29 JUNE

Marko Petricic; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Craig Cramer; First Lutheran, Carlisle, PA 10:15 & 11:25 am  
Gillian Weir, masterclass; First Presbyterian, Greensboro, NC 2:30 pm  
Maxine Thévenot; Cathedral of St. Philip, Atlanta, GA 7:30 pm  
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JUNE

Lee Dettra; All Saints Episcopal, Rehoboth Beach, DE 12:15 pm

**UNITED STATES****West of the Mississippi**

15 MAY

+Michael Elsbernd; First Lutheran, Duluth, MN 4 pm  
April Beckman; Redeemer Lutheran, Rochester, MN 2:30 pm  
Vincent Dubois; St. Michael and All Angels Episcopal, Mission, KS 7:30 pm  
Daniel Roth, Choral Evensong; Church of the Incarnation, Dallas, TX 5:30 pm  
James David Christie; Church of the Transfiguration, Dallas, TX 7 pm  
Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
Mark Brombaugh & Kathryn Nichols, organ and harpsichord; Grace Lutheran, Tacoma, WA 3 pm  
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

17 MAY

Daniel Roth; Church of the Incarnation, Dallas, TX 7 pm

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20 MAY

•**Jelani Eddington**, silent film accompaniment; Christ the King Lutheran, Mankato, MN 8 pm

**Stephen Hamilton**; Faith Lutheran, Des Moines, IA 7:30 pm

•AGO members' recital; St. John's Cathedral, Denver, CO 7:30 pm

22 MAY

**Dee Ann Crossley, James Frazier & Helen Jensen**; Church of St. Edward, Bloomington, MN 2 pm

St. John's Cathedral Choir; St. John's Cathedral, Denver, CO 2:30 pm

**Joseph Adam**, with viola; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

**Lorraine Brugh**, hymn festival; Queen Anne Lutheran, Seattle, WA 4 pm

**Larry Palmer**, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 MAY

**Bruce Neswick**; First Congregational, Los Angeles, CA 4 pm

29 MAY

Cathedral Choir of Boys and Girls, St. Brigid School Honor Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

3 JUNE

Pike's Peak Ringers; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

5 JUNE

**James Welch**, music of Wagner and his contemporaries; St. Mary's Cathedral, San Francisco, CA 3:30 pm

10 JUNE

**Lyn Leowi**, with St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

**Isabelle Demers**; St. Andrew's Cathedral, Honolulu, HI 7 pm

12 JUNE

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

**Marilyn Keiser**; St. Mark's Episcopal, Berkeley, CA 6:10 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

**Alison Luedecke**, with Millennia Tool; St. Mark's United Methodist, San Diego, CA 4 pm

14 JUNE

**Mary Preston**; University of Oklahoma, Norman, OK 9 am

15 JUNE

**Christopher Houlihan**; Westminster Presbyterian, Oklahoma City, OK 5:30 pm

17 JUNE

Rocky Mountain Children's Choir; St. John's Cathedral, Denver, CO 7:30 pm

18 JUNE

Polyphony: Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 7 pm

19 JUNE

**James Callahan & David Jenkins**; Church of St. Edward, Bloomington, MN 2 pm

**Chelsea Chen**; Trinity Episcopal Cathedral, Omaha, NE 3 pm

**David Hatt**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Musical Fireworks, voice and instruments; Trinity Episcopal, Santa Barbara, CA 3:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 JUNE

•**Aaron David Miller**, hymn festival; Plymouth Congregational, Des Moines, IA 7:30 pm

**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12:30 pm

**Carol Williams**, with pipe band, trumpets, and choir of St. Paul's Cathedral; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 JUNE

•**Aaron David Miller**, workshop; Plymouth Congregational, Des Moines, IA 9:15 am

22 JUNE

**Christopher Houlihan**; Central Presbyterian, Des Moines, IA 7 pm

26 JUNE

**Robert Gurney**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 JUNE

**Jonathan Ortloff**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

### INTERNATIONAL

15 MAY

**Timothy Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm

**Ourlia Gassiou & Eleni Keventsidou**; Westminster Cathedral, London, UK 4:45 pm

**Simon Johnson**; Westminster Abbey, London, UK 5:45 pm

16 MAY

**Andrew Lumsden**; St. Michael's Cornhill, London, UK 1 pm

17 MAY

**Yukiko Yamada**; St. Lawrence Jewry, London, UK 1 pm

19 MAY

**Bernard Dargassies & Julien Bret**, theatre organ demonstration; Fontenay sous Bois, Neuilly-Plaisance, France 7 pm

**Roger Sayer**; Cathedral, Biella, Italy 9 pm

20 MAY

**Bernard Dargassies & Julien Bret**, theatre organ demonstration; Fontenay sous Bois, Neuilly-Plaisance, France 7 pm

**Roger Sayer**; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

**Karen Beaumont**; St. John's College, Oxford, UK 2:30 pm

**Randy Mills**; St. Jude's Anglican Church, Brantford, ON, Canada 12:15 pm

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21 MAY  
**Craig Cramer**; Ottobeuren Abbey, Ottobeuren, Germany 8 pm  
**Eleni Keventsidou & Ourania Gassiou**; St. John the Evangelist, London, UK 7:30 pm

22 MAY  
**James Scott**; St. Paul's Cathedral, London, UK 4:45 pm  
**Charles Cole**; Westminster Cathedral, London, UK 4:45 pm  
**James McVinnie**; Westminster Abbey, London, UK 5:45 pm

23 MAY  
**Kevin Bowyer**; St. Michael's Cornhill, London, UK 1 pm

24 MAY  
**Konstantin Volostnov**; St. Lawrence Jewry, London, UK 1 pm  
**Susan Kendrick & Paul Butler**; St. Giles Cripplegate, London, UK 6:30 pm

25 MAY  
**Simon Daniels & David Parry-Smith**; St. Giles Cripplegate, London, UK 6:30 pm  
**Martin Neary**; Westminster Cathedral, London, UK 7:30 pm

26 MAY  
**Momoko Koshimizu**; Minato Mirai Hall, Yokohama, Japan 12 noon  
**Michele Croese**, with trumpet; Cathedral, Biella, Italy 9 pm  
**Simon Lloyd**; St. Matthew's Westminster, London, UK 1:05 pm  
**Elizabeth Day & Anne Marsden Thomas**; St. Giles Cripplegate, London, UK 6:30 pm

27 MAY  
**Michele Croese**, with trumpet; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm  
**Gillian Weir**; Hexham Abbey, Hexham, UK 7:30 pm  
**John Vandertuin**; St. Jude's Anglican Church, Brantford, ON, Canada 12:15 pm

28 MAY  
**Stephen Tharp**; Chiesa Prepositurale S. Ambrogio di Merate, Merate (LC), Italy 9 pm  
**Clive Driskill-Smith**; Bloomsbury Central Baptist, London, UK 4 pm

29 MAY  
**Craig Cramer**; Steinfeld Basilika, Eifel, Germany 4 pm  
**Anna Myeong**; Cathédrale Notre Dame, Paris, France 4:30 pm  
**Christopher Bragg**; St. Paul's Cathedral, London, UK 4:45 pm  
**Richard Brasier**; Westminster Cathedral, London, UK 4:45 pm  
**Edward Tambling**; Westminster Abbey, London, UK 5:45 pm

30 MAY  
**Daniel Bishop**; Liverpool Cathedral, Liverpool, UK 11:15 am

31 MAY  
**Hampus Lindwall**; St. Lawrence Jewry, London, UK 1 pm

1 JUNE  
**Robert Woolley**; St. Botolph without Aldgate, London, UK 7 pm

2 JUNE  
**Arnau Reynès Florit**; Cathedral, Biella, Italy 9 pm

3 JUNE  
**Arnau Reynès Florit**; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

5 JUNE  
**Benjamin Saunders**; St Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm  
**Donald Hunt**; St. Paul's Cathedral, London, UK 4:45 pm  
**Michael Bonaventure**; Westminster Abbey, London, UK 5:45 pm  
**Isabelle Demers**; Church of St. Andrew and St. Paul, Montreal, QC, Canada 4 pm

7 JUNE  
**Andrew Benson-Wilson**; St. Giles-in-the-Fields, London, UK 1:10 pm

8 JUNE  
**Stephen Tharp**; St. Peter und Paul, Straelen, Germany 7:30 pm

9 JUNE  
**Christophe Mantoux**; Freiburger Dom, Freiberg, Germany 8 pm  
**András Virágh**, with mezzo-soprano; Cathedral, Biella, Italy 9 pm

10 JUNE  
**András Virágh**, with mezzo-soprano; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm  
**Denis Bedard**, with soprano; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

11 JUNE  
**Stephen Tharp**; Basilika, Ottobeuren, Germany 4 pm  
**Donald Mackenzie**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

12 JUNE  
**Timothy Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm  
**Gerard Brooks**; Westminster Abbey, London, UK 5:45 pm

13 JUNE  
**Stephen Farr**; St. Michael's Cornhill, London, UK 1 pm

17 JUNE  
**Roger Fisher & Ben Saunders**; Parr Hall, Warrington, UK 7:30 pm

18 JUNE  
**Gillian Weir**; Cirencester Parish Church, Cirencester, UK 7:30 pm

19 JUNE  
**Joseph Ripka**; St. Paul's Cathedral, London, UK 4:45 pm  
**Robert Quinney**; Westminster Abbey, London, UK 5:45 pm

20 JUNE  
**Andrew McCrea**; St. Michael's Cornhill, London, UK 1 pm

22 JUNE  
**Graham Barber**; Westminster Cathedral, London, UK 7:30 pm

23 JUNE  
**Ann Elise Smoot**; St. Matthew's Westminster, London, UK 1:05 pm  
**Olivier Latry**; Southwark Cathedral, London, UK 7:30 pm

25 JUNE  
**Mark Brafield**; Bloomsbury Central Baptist, London, UK 4 pm  
**Clive Driskill-Smith**; St. John the Evangelist, London, UK 7:30 pm

26 JUNE  
**Iain Quinn**; St. Paul's Cathedral, London, UK 4:45 pm  
**James McVinnie**; Westminster Abbey, London, UK 5:45 pm

## Organ Recitals

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, November 28: *Come, come ye saints, Jesus, rest your head*, Diemer; *Toccata and Pastorale*, *Toccata in e*, Pachelbel; *In dulci jubilo*, Bach; *Jesus, Son of Mary*, Balderston; *Noël and Variations*, Daquin; *Variations on GLORIA*, Giamanco; *Puer nobis*, Sobaje; *Christmas Trumpet Tune*, Cooman.

DEAN BILLMEYER, The Church of St. Louis, King of France, St. Paul, MN, November 30: *Nun komm, der Heiden Heiland*, BWV 659-661, Bach; *Nun komm, der Heiden Heiland*, Walcha; *Magnificat Primi Toni*, BuxWV 203, Buxtehude.

JUSTIN BISCHOF, First Church Congregational, Fairfield, CT, November 14: *Trumpet Tune in D*, Clarke; *Suite Gothique*, op. 25, Boëllmann; *Trio Sonata No. 3 in D*, BWV 527, Fugue in G, BWV 577, Bach; *Improvisation on B.U.R.R.*, Bischof; *Sheep May Safely Graze*, BWV 208, Bach; *Symphony on F.I.R.S.T. C.H.U.R.C.H.*, Bischof.


STEPHANIE BURGOYNE, with WILLIAM VANDERTUIN, The Cathedral Church of St. Paul, London, ON, Canada, November 22: *Sonata Chromatica*, Yon; *Sonata No. 4 in a*, Corelli, arr. Burgoyne/Vandertuin; *Variations on Amazing Grace*, Bédard.

PHILIP CROZIER, Barockkirche St. Franziskus, Zwillbrock, Germany, August 8: *Choral Song and Fugue*, S.S. Wesley; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Skizzen für den Pedal Flügel*, op. 58, Schumann; *Zwei Fugen*, F. 31, W.F. Bach; *Miroir*, Wammes; *Variationer over 'Nous chanterons pour toi, Seigneur'*, Bédard.

Domkirke, Maribo, Denmark, August 15: *Choral nr. 1 i E-dur*, Franck; *Kanon i h-mol*, op. 56, no. 5, Schumann; *Récit de Tierce en taille (Gloria, Premier Livre d'Orgue)*, de Grigny; *Variationer over 'Nous chanterons pour toi, Seigneur'*, Bédard; *Larghetto in f#-mol*, S.S. Wesley; *Miroir*, Wammes; *Prélude i Es-mol*, op. 66, d'Indy; *Toccata, Fugue et Hymne over Ate Maris Stella*, op. 28, Peeters.

St.-Gertraud-Kirche, Frankfurt (Oder), Germany, August 17: *Choral Song and Fugue*, S.S. Wesley; *Trio g-Moll*, BWV 584, Bach; *Nicht schnell und sehr markiert* (two pieces), Lebhaf, Allegretto (*Skizzen für den Pedal Flügel*, op. 58), Schumann; *Orgeltonate*

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## POSITIONS AVAILABLE

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**St. John's Episcopal Church, Mt. Pleasant, Michigan** is seeking applications for organist/choir director, 15–20 hr. week. Interested applicants should send a cover letter, resumé/curriculum vitae and three letters of recommendation to St. John's Episcopal Church, 206 W. Maple St., Mt. Pleasant, MI 48858. E-mail: stjohsmp@chartermi.net. Website: www.stjohsmtpleasantmi.org/.

## PUBLICATIONS/ RECORDINGS

**Bonnet's In Memoriam** is included in his third set of twelve pieces (1913). He quotes the haunting "Nearer My God To Thee" (HORBURY). Find details and samples at [michaelsmusicsservice.com](http://michaelsmusicsservice.com); 704/567-1066.

**Historic Organs of Seattle: A Young Yet Vibrant History** is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

## PUBLICATIONS/ RECORDINGS

**Like the harpsichord? Harpsichord Technique: A Guide to Expressivity, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance.** [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

**The Organ Historical Society has released Historic Organs of Indiana**, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: [www.ohscatalog.org](http://www.ohscatalog.org).

**Historic Organ Surveys on CD:** recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200–400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayou to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

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

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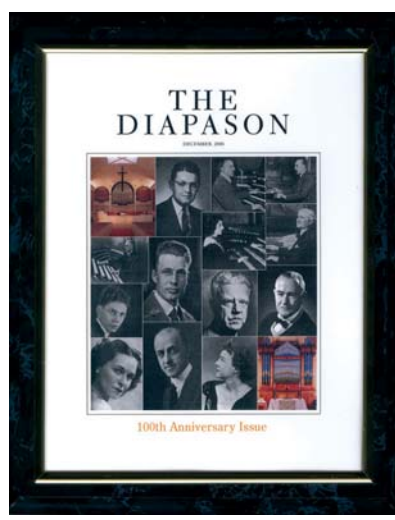
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