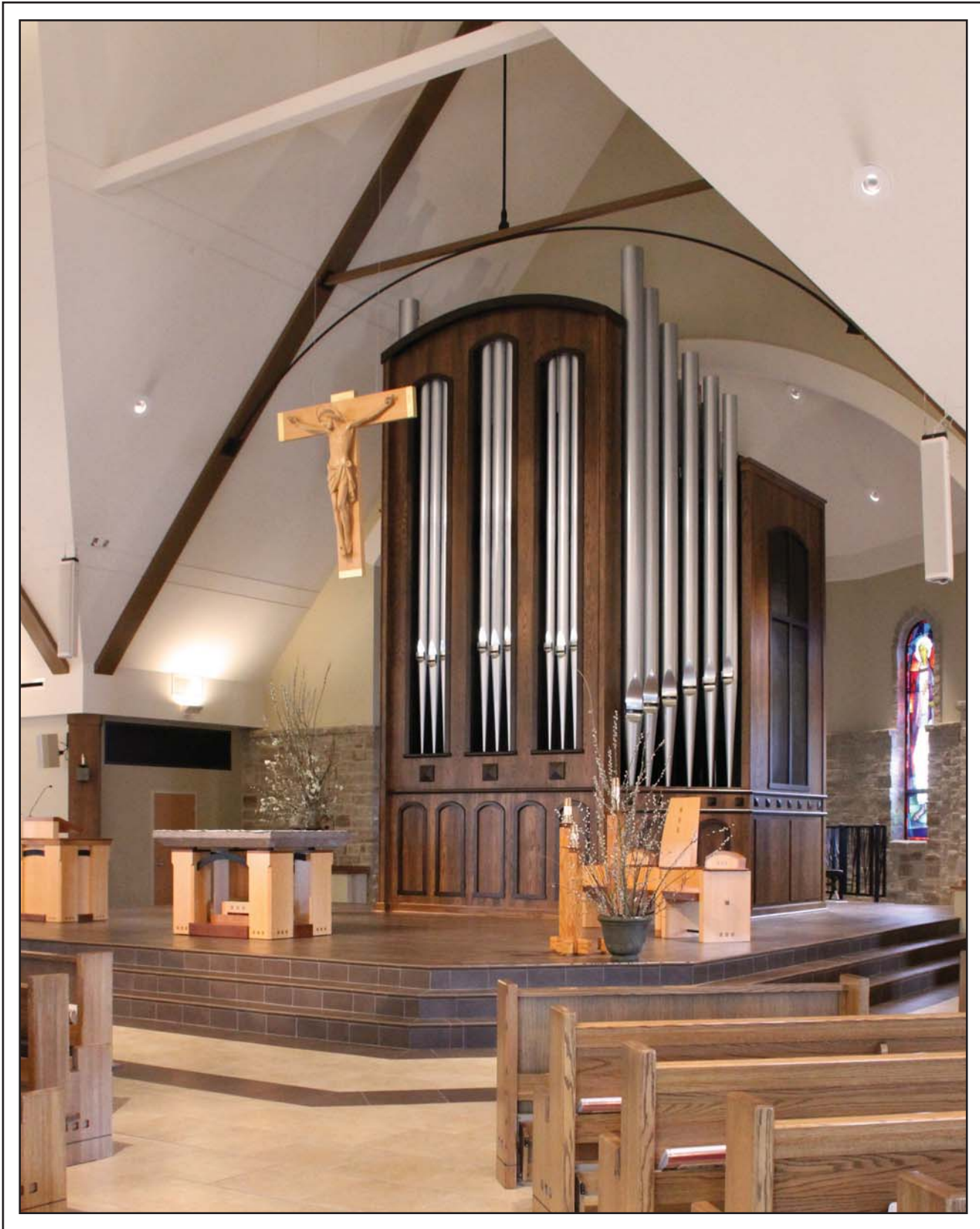


THE DIAPASON

MAY, 2012



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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

The organ and church music world has suffered the loss of more luminaries. David Craighead died March 26. Known worldwide as a stellar performer and gifted and compassionate teacher, he is greatly missed. And in Germany, Heinz Wunderlich died March 10. THE DIAPASON published articles on the occasion of his 80th and 90th birthdays.

Elsewhere in this issue of THE DIAPASON, Donald Fellows reports on the 29th Conference of Roman Catholic Cathedral Musicians; Janet Dalquist provides an update on pipe organs in the Keweenaw Peninsula of Michigan; Andrew Peters interviews Wilma Jensen, beginning with her playing for Joseph Bonnet at the age of 12; Donald Traser reports on the 100th birthday celebration of the Kimball organ at Leigh Street Baptist Church in Richmond, Virginia; and Dennis Northway offers a look at the Möller Opus 6373 organ at Carl Schurz High School in Chicago, including the correspondence surrounding its contract and its construction in a mere seven weeks.

In his column, John Bishop asks, "Who do we think we are?" as a community of organists and organbuilders—professionals in a niche market. Gavin Black offers suggestions for ad-

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vanced practice techniques in his column on pedagogy. Arthur E. Schlueter III describes the new Schlueter organ at Immaculate Heart of Mary Catholic Church in Atlanta. This is in addition to our regular columns of news, reviews, calendar, organ recital programs, and classified advertising.

Looking ahead

Articles in preparation include those on the Steer & Turner Opus 14 organ in Germany, an interview with Scott and Lee Dettra, a new look at BWV 565 and its possible composer, the Skinner organ at Grand Avenue Methodist Church in St. Louis, and much more.

Subscription promotionals

We continue to develop ways to expand our base of subscribers. Yes, the world of the pipe organ is facing challenges, economic and cultural; however, some of the finest building and playing continue to thrive, and THE DIAPASON continues to promote the instrument we love. Help spread the word. Contact me to send a free sample copy of THE DIAPASON to a student, friend, or colleague.

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Letters to the Editor

2011 OHS convention report

I want to thank Frank Rippl for his comprehensive review of the 2011 OHS national convention in Washington, D.C. (THE DIAPASON, March 2012, pp. 24–29). He condensed the vast and complex detail from the *Atlas* as well as my sometimes too extensive verbal remarks with uncanny accuracy. There are a few details that need clarification for the record and here they are offered while the information is fresh in my memory.

The M. P. Möller organ (Opus 8540, 1953) located in the George Washington Masonic Memorial was entirely designed by Ernest White. The original specification is in White's hand and he approved all details in the specification and shop notes, the sources for the documentation. The *Atlas* article and my personal remarks expressed the opinion that the sound resembles certain organs built late in Richard Whitelegg's lifetime but that the Choir division clearly reflects the tastes of Mr. White and stands in stark contrast to that aspect of Whitelegg's instruments. Whitelegg died in 1944.

In the matter of Eileen Guenther's performance on the 1969 Rieger organ located in All Souls Church, Unitarian, the reviewer was likely unaware of the very challenging mechanical condition of this instrument. The historic import of this large *Orgelbewegung* design was the imperative for including it in the convention and we must express our thanks to Dr. Guenther for her fine playing in spite of the present difficulties of this interesting organ.

I was touched by the inclusion of my description of the 1894 Hook & Hastings organ at Epiphany Catholic Church, Georgetown. I must honestly report that while the sound of the organ is exquisite, the facts were laid bare after the *Atlas* publication deadline: like a fine vintage wine that has been topped off in the cellars with the new, there is some modern flue pipework installed in this instrument. This dates from the restoration by the Welte-Whalon firm in the 1960s.

The Roosevelt organ (Opus 290, 1885) at St. Dominic's Catholic Church, Washington, D.C., is described as playing on electro-pneumatic action. The history of this organ is quite convoluted and sufficient to reduce the most avid fan of such information to a state of hopeless confusion. Imagine the task of sorting this out! I don't have to imagine. As reported in the convention *Atlas*, almost all the manual voices stand on the original toeboards played by means of direct-electric actions, this dating from the most recent renovation by R. A. Daffer, Inc. The offset pipes are on electro-pneumatic chests and actions installed by Lewis & Hitchcock in 1929–30. The original Pedal, difficult to study due to the cramped conditions, appears to be on Roosevelt action. The organ sounds splendid in the room and very much a Roosevelt. The documentation is now posted to the

OHS Database for those curious about this remarkable instrument.

Ronald Stolk's amazing artistry was missed by those whose Saturday bus transportation did not materialize until a late hour, due to circumstances beyond the control of the OHS. Ron is director of music and organist of St. Patrick's R.C. Church and lecturer in organ at the Catholic University of America. A native of the Netherlands, he studied at the Royal Conservatory in The Hague and with Jean Langlais and Gaston Litaize in Paris. He served three terms as dean of the District of Columbia AGO chapter, and was convention coordinator of the 2010 AGO national convention. Stolk's program featured an alternatim setting of the Latin hymn *Adoro te, supplex*, sung at a slow tempo typical of the mid-19th century, with versets by Lefébure-Wély. From Louis Vierne's *Pièces de Fantaisie*, Stolk gave us graceful performances of *Andantino*, op. 51, no. 2 and *Impromptu*, op. 54, no. 2. He continued with a sturdy and nuanced performance of *Passacaglia* by Hendrik Andriessen and then concluded with a sprightly improvisation displaying the many colors of the church's French-style instrument by Lively-Fulcher (1994). This organ contains material surviving from earlier organs by Carl Barckhoff (1895), Lewis & Hitchcock (1932), and M. P. Möller (1943, a revision of the 1932 organ carried out under the direction of Richard Whitelegg). St. Patrick's, the oldest Roman Catholic parish in the City of Washington (1794), was likely home to the first church pipe organ in the city, an instrument long known as the "Port Royal Organ." The second organ of the church was by Henry Erben (1857). The church also contained a chance choir organ by Hook & Hastings (Opus 2254, 1910). The present Gothic revival-style church building was designed by architect Lawrence J. O'Connor and built 1872–84.

In the review of Kevin Birch's program, *Grand Choeur in G* is by Theodore Salomé (not Solomon).

Please join the OHS in Chicago (2012), Northern Vermont (2013), and the many thrilling future conventions being planned at this time!

Carl Schwartz
2011 OHS national convention chair
and contributing editor for the
convention *Atlas*

The author replies

I thank Dr. Schwartz for fleshing out several gaps in my reporting of the D.C. convention with his detailed and poetic commentary. Furthermore, I do apologize to Eileen Guenther. I truly did not realize the difficulties she faced with the action of the 1969 Rieger organ, and I am very glad she played it for us so heroically. It was fascinating to hear this important transitional organ from the mid-twentieth century.

Frank Rippl

Here & There

Trinity Episcopal Cathedral, Cleveland, Ohio, continues its brown-bag concerts: May 2, Oberlin Collegium Musicum; 5/9, Todd Wilson, with Michael Sachs, trumpet; 5/16, Kenny Davis Jazz Quartet; 5/23, Trinity Chamber Orchestra. For information: <trinitycleveland.org>.

St. John's Cathedral, Denver, continues its music events: May 4, Kantorei; 5/18, Colorado Chorale; June 1, Ars Nova Singers; 6/15 and 16, Christopher Houlihan, complete Vierne organ symphonies. For information: <www.sjcathedral.org>.

The Albuquerque AGO chapter presents Massimo Nosetti in recital on May 4, 7 pm, at the Cathedral of St.

John, Albuquerque. For information: <www.stjohnsabq.org>.

St. Thomas Church Fifth Avenue, New York City, continues its Sunday afternoon organ recital series at 5:15 pm: May 6, Elke Völker; 5/13, Elmo Cosentini; May 20, James Metzler. For information: <www.saintthomaschurch.org>.

The Cathedral of the Incarnation, Garden City, New York, continues its music events: May 6, Choral Evensong for Easter; June 15, Choir of St. John's Cathedral, Albuquerque; July 17, Choir of Selwyn College, Cambridge, UK. For information: <incarnationgc.org>.

St. Mary's Episcopal Church in Burlington, New Jersey will present Sol-

emn Evensong on Sunday, May 6, at 4 pm, for the Feast of St. Florian, the patron saint of firefighters. The service will honor the Burlington fire services, and will include a procession to, and blessing of, the city fire trucks. The Ladies of the Choir of St. Mary's Church will sing music of Anton Bruckner, who served as organist of the Great Abbey in St. Florian, Austria. Additional music will be by Malcolm Archer, a psalm set to Anglican chant, and several hymns. For information: 609/386-0902; <www.stmarysburlington.org>.

Trinity Lutheran Church, Cleveland, Ohio, presents Ton Koopman on May 6 at 7 pm. The recital is in celebration of the restoration of the historic Beckerath organ at the church, which was installed in 1956. For information: <www.ClevelandBeckerath.org>.

St. Mary's Cathedral, San Francisco, continues its recital series on Sundays at 3:30 pm: May 6, Scott Turkington; 5/13, Benjamin Kolodziej; 5/27, spring concert of the Cathedral Choir of Boys and Girls and the St. Brigid School Honor Choir; June 3, Robert Gurney; 6/10, Michael Batcho; 6/17, Lawrence Lawyer.

On Saturday, May 26, at 3:30 pm, Joseph Roenbeck improvises on the 4,842-pipe Ruffatti organ to accompany the silent film, "The Passion of Joan of Arc," commemorating the 600th birthday of the saint in the week of her feast day. For information: 415/567-2020 x213; <www.stmaryscathedralsf.org>.

Reading Town Hall (UK) continues its series of lunchtime concerts: May 16, Jill York; July 4, student from Eton College. For information: <www.readingarts.com>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, concludes its music series: May 17, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.

The Houston Chamber Choir concludes its 16th season on May 19 with a program featuring music of Leonard Bernstein at the Church of St. John the Divine. For information: 713/224-5566; <www.houstonchamberchoir.org>.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: May 20, Gryphon Trio, with Christ Church Schola; June 2, Evensong; 6/10,

Evensong; 6/24, Langsford Men's Chorus. For information: <www.christchurchgp.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: May 20, young artists; June 17, musical fireworks; August 4, Old Spanish Days' Fiesta. For information: <www.trinitysb.org>.

The Church of St. Vincent Ferrer, New York City, concludes its music series: May 22, Christopher Candela. For information: 212/744-2080 x114; <markbani@gmail.com>.



Methuen Memorial Music Hall

Methuen Memorial Music Hall presents its 2012 organ recital series—15 Wednesday evenings at 8 pm, from May 23 to August 29: May 23, Christoph Bull; 5/30, Daniel Brondel; June 6, Christian Lane; 6/13, Faythe Freese; 6/20, John Robinson; 6/27, David Carrier; July 4, Brandon Santini; 7/11, Barbara Bruns; 7/18, Kevin Birch; 7/25, Nicole Keller; August 1, Paul Murray; 8/8, Peter Kranefoed; 8/15, David Arcus; 8/22, Anne Horsch; 8/29, Frederick Teardo. For information: 978/685-0693; <www.mmmh.org>.

Lunchtime Organ Recital Series 2012 takes place in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15–12:45 pm:

May 30, Kathrine Handford, Lawrence University Memorial Chapel, Appleton; June 6, Michael Stefanek, First Congregational Church, Appleton; 6/13, Nancy

Siebecker, First Presbyterian Church, Neenah; 6/20, James Hicks, First United Methodist Church, Appleton; 6/27, Naomi Rowley, Holy Cross Roman Catholic Church, Kaukauna; 6/28 (Thursday), Don VerKuilen, First English Lutheran Church, Appleton;

July 4, Frank Rippl, St. Mary Catholic Church, Menasha; 7/11, Jeffery Verkuilen, All Saints Episcopal Church, Appleton; 7/18, Thomas Fielding, First United Methodist, Appleton; 7/25, Rolie Hebler, St. Mary's Roman Catholic Church, Menasha;

August 1, John Skidmore, St. Joseph Catholic Church, Appleton; 8/8, Blake Doss, First English Lutheran Church, Appleton; 8/15, Donald VerKuilen, St. Joseph Catholic Church, Appleton; 8/22, David Bohn, First Presbyterian Church, Neenah; 8/29, Leon Couch, First English Lutheran Church, Appleton; 8/30 (Thursday), Ralph and Marilyn Freeman, St. Paul Lutheran Church ELCA, Neenah;

September 5, David Troiano, St. Mary's Catholic Church, Menasha. For information: 920/734-3762.



Noack organ, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents its 2012 summer organ recitals

on Sunday afternoons at 3 pm: June 3, Christoph Bull; 6/24, Philip Brisson; July 8, Lawrence W. Lawyer; 7/22, Dennis Siebenaler; August 12, Michael Dulac; 8/26, Sue Walby. The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: <www.guadalupe Shrine.org>.

First Congregational Church, Los Angeles, continues its music series Sundays at 3 pm: June 3, Janette Fishell. In addition, there is a free midday organ concert every Thursday (except Thanksgiving) at 12:10 pm. For information: 213/355-5241; <jhornbaker@fcla.org>.



Casavant organ, Sinsinawa Mound

The Sinsinawa Dominicans present their 2012 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 6, Michael Elsbernd; 6/13, J. Nixon McMillan; 6/20, Yollanda Bornhoff; 6/27, Charles Barland;

July 4, Joan DeVee Dixon and Jane Kriel Horn; 7/11, Bruce Bengtson; 7/18, Kirstin Synnestvedt; 7/25, Mark McClellan;

August 1, David Jonies; 8/15, Joan DeVee Dixon and Alice Fiedlerova; 8/22, Sister M. Arnold Staudt, OSF; 8/29,

► page 6



Luciano Magnanini, Stefan Engels, Paweł Wróbel, Anne Lam, Weicheng Zhao, Kimberly Marshall

The final round of the **Sixth Miami International Organ Competition** was held at the Church of the Epiphany, Miami, Florida, on March 2. Sponsored by Fratelli Ruffatti and the Church of the Epiphany, the evening featured three finalists each playing a 25-minute program on the 61-rank Ruffatti organ. A large audience was in attendance. The first prize of \$5,000 as well as the \$500 audience prize was awarded to **Weicheng Zhao** (China), a master's student of Cherry Rhodes at the University of Southern California. **Anne Lam** (Hong Kong), a doctoral student of David Higgs at the Eastman School

of Music, received the \$2,500 second prize. The third prize of \$1,500 went to **Paweł Wróbel** (Poland), who studies at the Universität für Musik in Graz with Gunther Rost.

Fifty-two applications from 17 countries were initially received this year; preliminary round judges were Cristina García Banegas, Robert Bates, and Hans Fagius. Judges for the final round were Kimberly Marshall, Luciano Magnanini, and Stefan Engels.

The Seventh Miami International Organ Competition will take place in early 2014; for information, visit the Fratelli Ruffatti website: <www.ruffatti.com>.



Robert Tall, Jon Brannon, Jennifer Shin, Joseph O'Berry, Ina Slater Grapenthin, Dan Miller

Jennifer Shin, a 15-year-old organist from Newport Beach, California, won first prize in Level 1 of the **Rodgers North American Classical Organ Competition**. Second prize went to **Joseph O'Berry**, 24, of Atlanta, Georgia, and third prize was awarded to **Jon Brannon**, 23, of Bluefield, West Virginia. The three finalists performed twice—once for the judging panel, and again for a live audience. All performances were on a Masterpiece Signature 356 organ at Rodgers Organs of St. Louis, which hosted the competition. First prize included a \$1,000 award, second prize was \$500, and third was \$250.

Miss Shin's program included "Prière à Notre-Dame" from *Suite Gothique*, op. 25, by Boëllmann, *Fugue in G Minor*, BWV 578, by Bach, and Petr Eben's *Homage to Dietrich Buxtehude*. Shin started playing piano at the age of five. She has studied in South Korea and the United States, and is currently a student of Dr. Jung-A Lee,

with whom she began studying organ in 2009.

O'Berry's organ teachers include the late Stella Starn, the late Robert Parris, Timothy Albrecht, and Cam Bishop. He is currently studying under Dr. Albrecht at Mercer University, Macon, Georgia. Brannon attended Concord University from 2007–09, studying organ performance with Evan Mack and theory with John Hudson. He studies with Albert Zabel of Huntington, West Virginia.

The Level 2 competition took place April 27 at Kutztown University in Kutztown, Pennsylvania. There were seven finalists competing for prizes ranging from \$1,000 to \$3,000 as well as additional performance opportunities throughout the United States. Competition judges were Ina Slater Grapenthin, chair, Robert Tall, and Dan Miller. Rodgers established the competition in 2011 to identify and encourage the next generation of emerging organists. For information: <www.rodgersinstruments.com>.



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Adjunct Organ Professor
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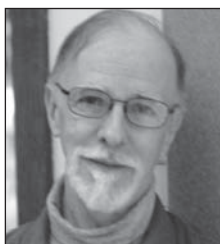
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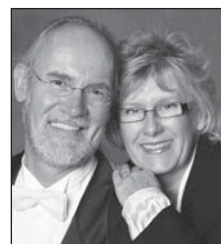
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The North Shore Choral Society concludes its 2011-12 series: June 10, Handel, *Israel in Egypt*, Temple Beth-El, Northbrook. For information: <www.northshorechoral.org>.

First Church of Christ, Wethersfield, Connecticut, presents the winners of the Albert Schweitzer Organ Festival competition on June 10: Mary Pan and Christopher Ganza. For information: 860/529-1575 x209; <www.firstchurch.org>.

As the concluding event of its 2011-12 season, **VocalEssence** will present a opening gala concert for the 2012 Chorus America Conference, June 13, 8 pm, at Orchestra Hall, Minneapolis. As host of the conference, VocalEssence will welcome a multitude of Minnesota choirs to join them on stage for a colossal choral concert celebrating Minnesota composers. For information: <www.vocalescence.org>.

The United Church of Christ Musicians National Network presents its 2012 conference, "Renew, Refresh, Reimagine," June 22-25 at Country Club Congregational Church, Kansas City, Missouri. Presenters include Maren Tirabassi, Paul Hobson Sadler, Christopher Grundy, and Craig Courtney. For information: <www.UCCMNN.com>.

The Church Music Association of America presents Sacred Music Colloquium XXI, June 25-July 1, at the Cathedral of the Madeleine in Salt Lake City, Utah. The offerings include Chant Schola, polyphonic choir, instruction and experience in chant and the Catholic sacred music tradition, participation in chant choirs, daily and nightly lectures, and performances and daily celebrations of liturgies in both English and Latin. All music, including prepared packets of chant and polyphony, is part of registration. For information: <musicasacra.com>.

The 62nd Sewanee Church Music Conference will take place July 9-15 at the University of the South and the DuBose Conference Center in Monteagle, Tennessee. The conference is the oldest and largest Episcopal music conference in the country and is open for 150 registrants. Two full scholarships are available to first-time attendees. Keith Shafer is conference director; primary faculty include Huw Lewis, Bruce Neswick, and the Reverend Matthew Moretz; adjunct faculty include Bradley Almquist, Chip Mays, Jennifer Stammers, Alvin Blount, Bill Bane, and Susan Rupert.

Complete information and a downloadable registration form are available at the conference website <www.SewaneeConf.com> or by contacting the registrar, Ellen Jones, at 423/887-7594 or <ellenstpauls@bellsouth.net>.

The Association Jehan Alain Interpretation Course takes place July 15-29 in Romainmôtier, Switzerland. Presenters include Michel Bouvard, Guy Bovet, Michel Jordan, Emmanuel le Divellec, Luigi Ferdinando Tagliavini, and Tobias Willi. Offerings include improvisation, a practical course for church organists, early Italian repertoire, Jehan Alain, French classical, Bach, and private lessons. Organs include the Alain family organ (four manuals, 45 stops), Lhôte organ at the Abbey Church, a 19th-century-style Italian organ after Serassi, Joaquin Lois organ in Spanish Baroque style, and others. For information: <www.jehan.alain.ch/interpretation_E.htm>.

The Smarano Organ Academy takes place July 25-August 4 in Trento and Bologna, Italy. Masterclasses will be offered by Edoardo Bellotti, Hans Davidsson, William Porter, Umberto Forni, Joel Speerstra, Francesco Cera, and others. For information: <www.eccher.it/>.

The United Church of Christ Musicians Association presents its 2012 conference July 29-August 2 in Burlington, Vermont, with the theme, "Enlivening Music and Worship." Presenters include Daryl Hollinger, Alice Parker, David Neiweem, Karen James, Joe Utterback, and others; the schedule includes workshops, reading sessions, concerts, rehearsals, plenary sessions, and an optional organ crawl. For information: <www.uccma.org>.

St. Andrew's Episcopal Church, Kansas City, Missouri, announces a hymn-tune contest to commemorate and celebrate its 100th anniversary. This contest is for a new tune to set the new hymn text, "St. Andrew," and carries a prize of \$750 for the winning entry.

Hymn tunes previously published or currently entered in other contests should not be submitted. The text to be set is available upon request; contact <HymnContest@StAndrewKC.org> or 816/523-1602 for a copy of the text.

All entries must be postmarked by August 30. The judges will arrive at their decision by October 15. The premiere will take place in worship at St. Andrew's Episcopal Church on St. Andrew's Feast Day, celebrated November 25, 2012. Full details, including guidelines and rules, are available on the church's website: <www.standrewkc.org>.

Macalester Plymouth United Church of St. Paul, Minnesota, announces the winners of its 2011 hymn contest. The 16th annual contest was a search for hymns that express dismay over the growing gap between rich and poor and call the church to action to work for greater economic equality. The judges selected three hymns as equal co-winners and will award each author with a prize of \$200.

Norman J. Goreham of Auckland, New Zealand, submitted the hymn *Seek the Welfare of the City*. Goreham was ordained in 1958 and served in England, West Africa, and the USA before moving

to New Zealand in 1976. He holds honors degrees in theology from two British universities. He won the 1977 contest for a hymn to celebrate the 25th anniversary of the Association of Presbyterian Church Educators, and his hymns have been published in several collections.

John Core of Morgantown, West Virginia, entered the contest with *We Learned the First Part Long Ago*. Self-taught as a hymn writer, Core has attended many workshops sponsored by the Hymn Society in the United States and Canada, of which he is a life member. A winner in the 2000 and 2006 Macalester Plymouth hymn contests, Core has had several collections of his hymn texts published by Wayne Leupold Editions. He holds a bachelor's degree in speech communication from West Virginia University, and currently works at the music library at WVU.

Howard Maple of Houston, Texas, submitted the hymn *Now Hear the Words of Jesus*. Maple studied with Robert Triplett at Cornell College and Delbert Disselhorst at the University of Iowa, and has served as organist at a number of churches during his 30 years in Houston. His 2005 contest-winning hymn text for church building dedications and anniversaries has been sung at national conventions of the American Guild of Organists and the Association of Anglican Musicians. In 2011, his "Interfaith Prayer for Peace" hymn text was used for several September 11 anniversary services around the country.

The Macalester Plymouth United Church 17th annual hymn contest will be a search for hymns addressing the scriptural call to speak out loudly and clearly against injustice, and to unite with others working for change. Deadline for submissions will be December 31, 2012. For information: 651/698-8871; <www.macalester-plymouth.org>.



Jonathan Blumhofer

Jonathan Blumhofer is the winner of the 2012 anthem competition of the **First Baptist Church** of Worcester, Massachusetts, garnering a \$2,000 prize. His anthem, *Make a Joyful Noise*, with text from Psalm 98:4-9, is scored for SATB choir, brass quartet, and organ. It will be presented in worship on May 6 by the Chancel Choir with Worcester Polytechnic Institute brass, William Ness, conducting. Judges for this year's competition were Emma Lou Diemer, John Behnke, and Z. Randall Stroope.

Jonathan Blumhofer was born in Brooklyn, New York in 1979 and began studying the violin at the age of three, later taking up the piano and the viola. He graduated from Wheaton College (Illinois) in 2002 with a bachelor's degree in music performance, and received his master's degree in music composition in 2006 from the Boston Conservatory. In May 2010, he was awarded his doctorate from Boston University, where his principal composition teachers were Samuel Headrick, Richard Cornell, and Joshua Fineberg. He has also studied composition with Ladislav Kubik, Jan Swafford, Dalit Warshaw, Allain Gausson, Andre Bon, and Edwin T. Childs. In the sum-

mers of 2005 and 2006, Dr. Blumhofer studied composition in Europe, first at the American Conservatory in Fontainebleau, later at the Czech American Summer Music Institute in Prague. Jonathan Blumhofer is from Worcester, Massachusetts, where he teaches at Clark University.



Frances Nobert

The 2012 Lenten Organ Recital Series, co-sponsored by the Santa Barbara AGO chapter and the First United Methodist Church of Santa Barbara, featured the following organists: James Vail, Keith Paulson-Thorp, David Gell, Neil Weston, Carl B. Swanson, Frances Nobert (pictured), and Christoph Bull. The series is coordinated each year by William and Lucile Beasley. First United Methodist Church is an historic downtown structure designed in the Spanish-Renaissance style by architect Thomas P. Barber. The organ at FUMC is an Aeolian-Skinner/Schantz with 52 pipe ranks plus three digital voices. Charles Talmadge is dean of the chapter.

The Young Organist Collaborative, which provides scholarship money to the next generation of organists, hosted a benefit concert, "From Bach to the Beatles," at Christ Church in Exeter, New Hampshire, March 9, which featured Bruce Adami, organist and interim director of music at Christ Church in Exeter. The program included works by Bach, Zachau, Johnson, Vierne, Dupré, Duruflé, Scott Joplin, and a new work by English composer Paul Ayres. For information: <www.stjohnsnh.org/music/>.



Daniel Brondel

Daniel Brondel is featured on a new recording, *The Glory of the Organ*, on the JAV label (JAV 189). Recorded at St. Patrick's Cathedral, New York City, the program includes works by Gigout, Johnson, Mendelssohn, Böellmann, Messiaen, Purcell, Bach, Schumann, Vierne, Prokofiev, and Widor. For information: <www.piporgancds.com>.

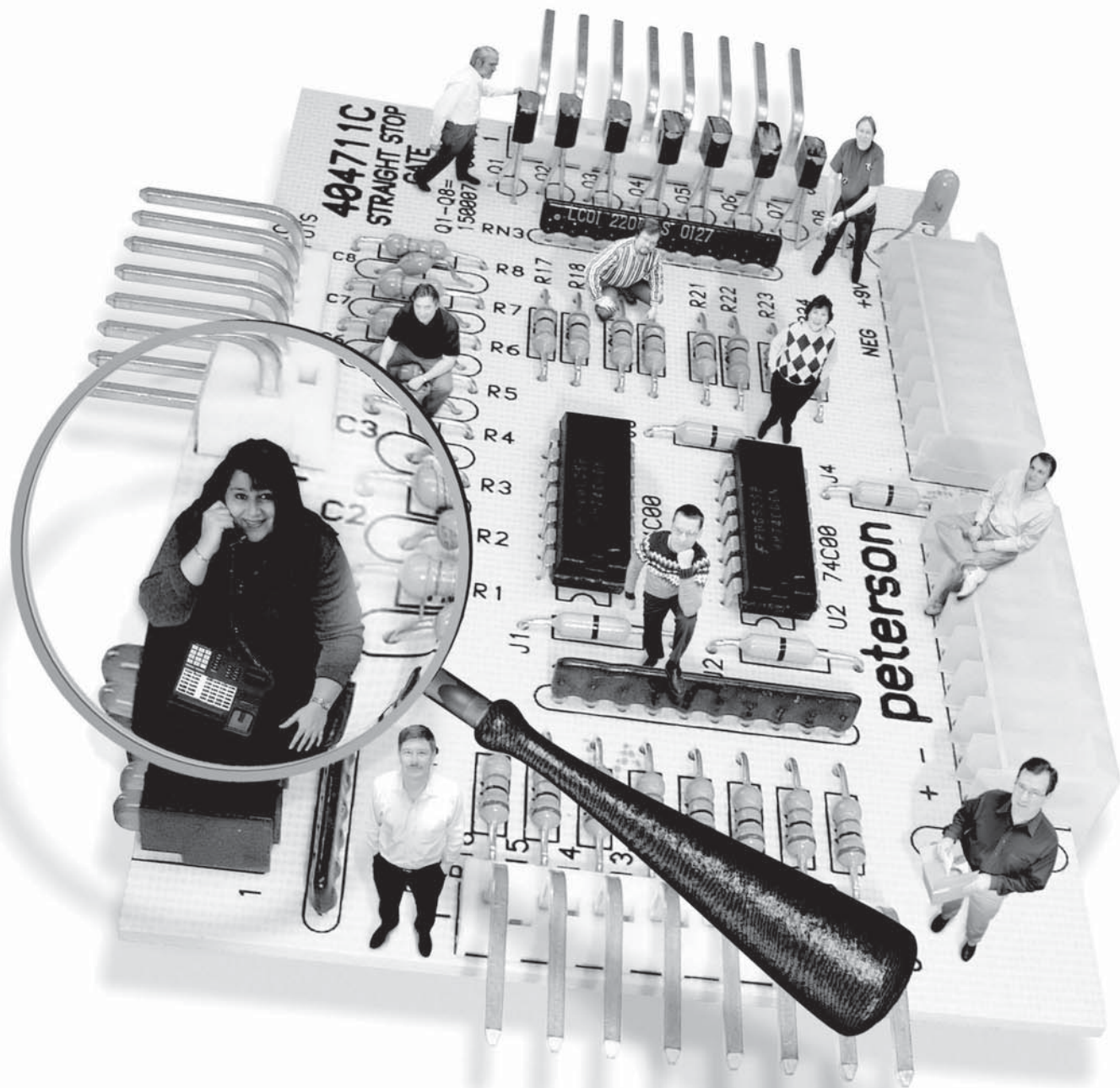
David Butterworth is featured on a new recording, *Towards a Modernist Organ*, on the Fugue State Films label (FSFDVD006). The 2-disc pack (CD and DVD) features three organs in Nottingham (St. Mary's Parish Church, Wolaton Hall, and Albert Hall), with bonus tracks at the German Lutheran Church and Halam Court; organs are by J.J.



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<www.fuguestatefilms.co.uk>.

Cameron Carpenter is on tour
this spring, with concerts in the USA,
Poland, and Australia. Venues include
the University of Chicago (Rockefeller
Chapel); the newly dedicated Palladium
Center for the Performing Arts, Carmel,
Indiana, with the Carmel Sym-
phony Orchestra; New Jersey Perform-
ing Arts Center in Newark; Davies Hall,
San Francisco, with Michael Tilson
Thomas and the San Francisco Sym-
phony; the Lancut Festival in Lezajsk,
Poland; Melbourne Town Hall, with the
Melbourne Symphony Orchestra and
Sir Andrew Davis; and Sydney Opera
House Concert Hall. For information:
<www.cameroncarpenter.com>.

Lynne Firmin-Didot, née Davis,
has been awarded one of France's most
distinguished titles, that of *Chevalier de
l'Ordre des Arts et des Lettres* (Knight
of the Order of Arts and Literature), in
the promotion of January 2012 from the
French Minister of Culture and Com-
munications, Frédéric Mitterand. It rec-



Lynne Davis

ognizes her various contributions to the
world of French organ music throughout
France and the world.

Since 1957, France has awarded
l'Ordre des Arts et des Lettres (The Or-
der of Arts and Letters) to recognize em-
inent artists and writers, and people who
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ing the arts in France and throughout the
world. The award is given at three levels:
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(Officer), and *Chevalier* (Knight). The
Ordre des Arts et des Lettres is an Order
of France, established on May 2, 1957 by
the Minister of Culture, and confirmed
as part of the *Ordre national du Mérite*
by President Charles de Gaulle in 1963.
Its purpose is the recognition of signifi-
cant contributions to the arts, literature,
or the propagation of these fields.

Harry Lyn Huff is featured on a new
recording, *Wild Sunrises: Organ Music
of Carson Cooman*, on the Raven label
(OAR-932). Recorded on the 1921 E. M.
Skinner Opus 308 organ at Old South
Church, Boston, the program includes
17 works by Cooman. Huff was called
as minister of music and organist at Old
South in September 2007. He is also mu-
sic director and lecturer on ministry at



Harry Lyn Huff

the Harvard Divinity School and chapter
organist in the Memorial Church, Har-
vard University, as well as an associate in
the Music Department and an affiliate of
Lowell House at Harvard, and an artist
associate of the St. Botolph Club in Bos-
ton. For information:
<www.RavenCD.com>.



Christophe Mantoux

Christophe Mantoux, professor of
organ and improvisation at the Conserva-
toire régional de Paris and the Pôle
supérieur de Paris/Boulogne-Billancourt
and titular organist at the Church of St.
Séverin, recently completed his second
recital tour to the United States under
management with Penny Lorenz Artist

Management. He played seven concerts
in two weeks, performing varied pro-
grams on organs by Brombaugh, Fritts/
Richards, Flentrop, Kimball, and others.
His next recital tour to the United States
will take place fall 2013 or spring 2014.
For more information and dates, contact
Penny Lorenz at <penny@organists.net>
or see <www.organists.net>.



Tom Trenney

Tom Trenney is featured on a new
recording, *Organa Americana*, on the
Pro Organo label (CD 7196, \$17.98).
Recorded on the Schantz organ at St.
Peter's Episcopal Church, Savannah,
Georgia, Trenney's debut CD with Pro
Organo includes a five-track improvisa-
tion and works by Dudley Buck, Jennifer
Conner, Charles Ives, Dan Miller, Craig
Phillips, Stephen Paulus, George Shear-
ing, and Anne Wilson. For information:
<ProOrgano.com>.

Christoph Wolff and **Markus Zepf**
are the authors of *The Organs of J. S.
Bach*, in a new translation by **Lynn Ed-
wards Butler**, published by the Uni-
versity of Illinois Press. The book is a
comprehensive guide to the organs en-
countered by Bach, whether as organist,
concert artist, examiner, teacher, or visi-
tor. Newly revised and updated, entries
are listed alphabetically by geographical
location, from Arnstadt to Zschortau, and
provide an easy-to-reference overview.
➤ page 10



Marc Aubertin, Stephen Hamilton, and Michael Kleinschmidt

On March 18, **Stephen Hamilton**
performed Marcel Dupré's *Le Chemin
de la Croix* on the Rosales pipe organ at
Trinity Episcopal Church in Portland,
Oregon, the cathedral where Catharine
Crozier was artist-in-residence. Shown

in the photograph from left to right are
Marc Aubertin, who read the English
translation of the Paul Claudel poetry
that inspired Dupré; Dr. Hamilton; and
Michael Kleinschmidt, Canon for Cathed-
ral Music.



Robert Town with former students

Robert Town was honored by the
Wichita AGO chapter on February 10.
After a catered meal at the chapter's
musician-clergy dinner, Prof. Emeritus
Town (Wichita State University) was
inducted into the chapter as an honor-
ary member. A biography of Town was
printed in the program for the dinner,
and tributes and reminiscences were
offered by university vice president
James Rhatigan and by Town's former
students still in the Wichita area. POPs

for KIDs director Irene Shaw gave
special thanks for Town's assistance
with children's concerts over the years.
The honoree spoke briefly about his
experience with the chapter and at the
university, including some of the work
leading up to the installation of the
Marcussen organ on campus. As Town
retired in 2006, an endowed faculty-
of-distinction chair for the University's
organ professorship was established in
his honor.

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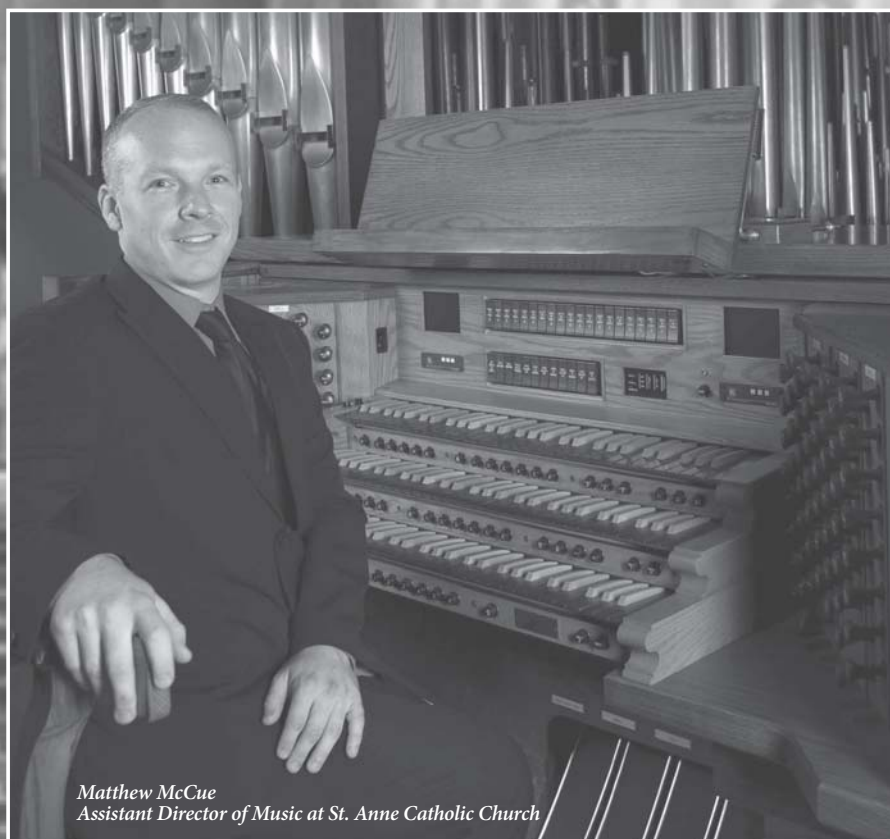
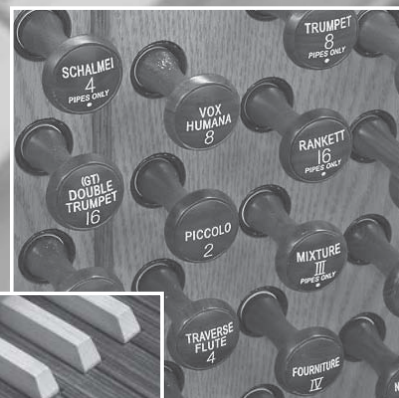
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St. Anne Catholic Community Church, Houston, Texas

The Allen Organ Company and Jim Ross, Music Director at St. Anne Catholic Community Church in Houston, Texas, congratulate Assistant Director of Music, Matthew McCue on the installation of a new custom pipe-digital combination organ. The beautifully handcrafted Heritage™ console controls 96 speaking stops including 51 ranks of pipes that were seamlessly integrated into the specification from the original mechanical-action instrument. The stunning woodwork on this one-of-a-kind console includes keyboards with exotic rosewood

naturals accented by maple sharps, rosewood drawknobs and overlays on tab stops, and custom scrollwork on the back panels. The instrument also features two LCD video screens in the center rail for use with the church's closed circuit TV system. Matthew said, "We now have a wonderful hybrid organ that can play music of all periods, styles and lead our congregation in wonderful hymn singing!"

To see photos and review the stoplist of this instrument, please visit: www.allenorgan.com/saintanne



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The Organs of J. S. Bach

Detailed information for each organ includes photographs, the organ's history and its connection to Bach, its disposition as Bach would have known it, the architectural history of the church housing the instrument, and an identification of the church's organists.

The volume incorporates new research and many corrections and updates to the original German edition of 2006. Bibliographical references have been updated to include English-language sources, and the translation includes a new essay by Christoph Wolff on Bach as organist, organ composer, and organ expert. The volume also includes maps, a timeline of organ-related events, transcriptions of Bach's organ reports, a guide to examining organs attributed to Gottfried Silbermann, and biographical information on organbuilders. Publication of this volume is supported by the American Bach Society; 216 pages, 35 color photographs, 28 black & white photographs; cloth, \$80.00, 978-0-252-03684-2; paper, \$30.00, 978-0-252-07845-3. For information: <www.press.uillinois.edu/books/catalog>.

Nunc Dimittis

Sally Cherrington Beggs, chair of the music department and college organist at Newberry College, Newberry, South Carolina, died March 17. Born in Allentown, Pennsylvania in 1959, she received her undergraduate education at Susquehanna University, and master's and doctoral degrees at Yale University, where she studied with Thomas Murray and Charles Krigbaum. While at Yale she won the Charles Ives Organ Prize and the Faculty Award from the Yale Institute of Sacred Music, and was named the Frank Bozyan Organ Scholar from 1989 to 1991. An instructor in organ at Yale as well as the minister of music at the First Congregational Church in Wallingford, Connecticut, she had

served as staff organist and teacher for the Allen Organ Company.

Cherrington relocated to South Carolina in 2000 from the Chicago area, where she served for ten years as director of music at St. Luke's Lutheran Church in Park Ridge, and as college organist and adjunct faculty at Elmhurst College. She served as a substitute organist throughout the Columbia area, including at Aveleigh Presbyterian in Newberry and St. Francis of Assisi Episcopal Church in Chapin, and as a part-time organist at St. Stephen's Lutheran Church in Lexington. She had performed recitals and conducted workshops throughout the eastern seaboard and Midwest, including at two OHS conventions, as well as making several concert tours of Europe as a soloist or accompanist. Dr. Cherrington had articles published in *THE DIAPASON*, *Your Church*, *Grace Notes*, and *CrossAccent*; her article on "Organ Pedagogy" appears in the new *International Organ Encyclopedia* published by Routledge. Sally Cherrington Beggs is survived by her husband of 19 years, Mike Beggs, sons Zachary and Nathan, and sisters Linda Svok and Peggy Reese.



David Craighead

David Craighead died March 26 in Rochester, New York, at the age of 88, after a long and distinguished career as a recitalist and as professor of organ at the Eastman School of Music. Craighead joined the Eastman faculty in 1955 and served as professor of organ and chair of the organ division of the keyboard department until his retirement in 1992. He was also organist of St. Paul's Episcopal Church in Rochester from 1955 to 2003. He was named Professor Emeritus at Eastman and Organist Emeritus at St. Paul's when he retired.

A renowned recitalist, David Craighead performed throughout the United States and Europe. He played in seven national conventions of the American Guild of Organists as well as at International Congresses held in London, Philadelphia, and Cambridge, England. He made several recordings, including one with his wife, Marian Reiff Craighead, to

whom he was married for 47 years. Until her death in May 1996, they presented concerts for organ duet in numerous cities across the United States.

"David Craighead's contribution to the music world is incalculable," said David Higgs, Professor and Chair of Organ and Historical Keyboards. "He was a virtuoso performer, able to make the most difficult technical passages seem easy; he was a tireless champion of new music for our instrument, having played the first performances of many of the pieces that are now in our standard repertoire; and a beloved teacher, mentor, and friend to the legions of students he taught in his 37 years as professor of organ and chair of the organ department here."

Craighead received both teaching and performance honors. In 1974, the Eastman School of Music awarded him its first Eisenhart Award for Teaching Excellence. The New York City AGO chapter named him International Performer of the Year in 1983. He received honorary doctorates from Lebanon Valley College and Duquesne University, where he also served as adjunct professor of organ. He also was awarded an honorary Fellowship in the Royal College of Organists, London, England.

In 2008, the new organ in Rochester's Christ Church was inaugurated as the Craighead-Saunders Organ, named in honor of Professor Craighead and Russell Saunders, who was professor of organ at Eastman from 1967 until 1992.

Born on January 24, 1924, in Strasburg, Pennsylvania, David Craighead was the son of a Presbyterian minister and received his first music lessons from his mother, an organist. He was awarded his Bachelor of Music degree in 1946 from the Curtis Institute of Music in Philadelphia, where he also was the organist of the Bryn Mawr Presbyterian Church. While still at Curtis, he was a touring recitalist and taught at Westminster Choir College in Princeton, New Jersey, during his senior year.

In 1944 he was accepted as a touring recitalist by Concert Management Bernard R. LaBerge, which is now Karen McFarlane Artists, making his first transcontinental tour shortly after.

Craighead was appointed organist at the Pasadena Presbyterian Church, where he helped design the church's organ and did bi-weekly organ recital broadcasts. He also taught in the music department of Occidental College from 1948 through 1955 before his appointment to the Eastman School of Music.

Recordings include a 1968 Artisan LP disc of compositions by Franck, Mendelssohn, and Messiaen; and two recordings for the Crystal Record Company (one of works of Samuel Adler, Paul Cooper, and Lou Harrison; the second, *The King of Instruments* by William Albright and *Sonata for Organ* by Vincent Persichetti). He also made two recordings for Gothic, one of late nineteenth-century American composers, and the other of Albright's *Organbook I* and *Organbook III*. The most recent recording, for Delos, features Reger's *Second Sonata* and Vierne's *Symphony VI*.

David Craighead is survived by his children, James R. Craighead and Elizabeth C. Eagan; grandsons Christopher and Jeffrey Eagan; his sister-in-law and three great-granddaughters.

Father Larry Heiman, a member of the Missionaries of the Precious Blood (C.P.P.S.), died in his sleep on February 26, in the infirmary at St. Charles Center, Carthage, Ohio. Born in 1917, he entered his religious community in 1932 and graduated from St. Joseph's College in Rensselaer, Indiana, in 1940. Soon after ordination, he began teaching music and drama at St. Joseph's College; he spent most of his life teaching at this institution. In summer 1960, he initiated a summer

program that would become the Rensselaer Program of Church Music and Liturgy. Father Heiman completed graduate studies at the Pontifical Institute of Sacred Music in Rome, earning his doctorate in 1970, and returned to Rensselaer to establish a similar education program in Gregorian chant and polyphony.

Father Heiman served the National Association of Pastoral Musicians as a frequent contributor to *Pastoral Music*, as a speaker at NPM conventions, and as the calendar editor for *Pastoral Music* from 1976 until his "retirement." NPM honored Father Heiman with its Jubilate Deo Award in 2002.

Joseph Johann Karl Ritter II, organbuilder, age 70, died March 19, 2011, at Cape May Court House, New Jersey. Born in Clinton, Illinois, he was trained in structural engineering and industrial mechanics, and his interest in organbuilding began as an outgrowth of these disciplines. In 1973, he took possession of a 1905 II/15 Hinners tracker from a closed Baptist church in Clinton. He disassembled and reassembled the instrument two times *in situ*, and twice more after relocating to Ft. Pierce, Florida (where he worked for a small marine engineering company) and Green Creek, New Jersey, successively. While maintaining his full-time career in heavy industry, he began the study of organbuilding, with a focus on case design, structural layout, and 20th-century electro-pneumatic windchest design.

After settling in Green Creek in the early 1980s, Ritter converted a large portion of his workshop facilities to organ work, including woodworking, pipe repair, leathering, windchest construction, electrical wiring, and fabrication of structural and winding components. At this time he built a III/12 unit organ in his private studio. This instrument was combined with a full 35mm Simplex movie projector, screen, and seating for eight. In 1997 he began a long association with the firm of Russell Meyer & Associates of Bridgeton, New Jersey, becoming shop foreman, and was involved in the construction and installation of ten of the firm's instruments.

In retirement, at the time of his death, Ritter was involved in a substantial remodeling of his home, which involved conversion of a room into an organ chamber, into which he was in the process of installing Midmer-Losh Opus 5025, a five-rank unit organ, and had begun work on expanding it to an expected ten ranks.



Heinz Wunderlich

Heinz Wunderlich, organ virtuoso, teacher, and composer, died on March 10, 2012, in Großhansdorf, Germany, at the age of 92. He was predeceased by his first wife, Charlotte, in 1982, and by

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his second wife, the violinist Nelly Söregi Wunderlich, in 2004. He is survived by three daughters and a stepson.

Wunderlich's early study was with his father and the local church organist. At the age of sixteen, he was admitted to the Academy of Music in Leipzig, where he was the youngest student. While he was studying with Karl Straube and Johann Nepomuk David, his lifelong interest in the music of Max Reger began. Despite growing up and living in the tumultuous time between the First and Second World Wars, he held prestigious positions and became well known for his many recitals and improvisations. Since he was trapped in the East, his career could not advance until he was able to escape in 1958 with his wife and daughters. He took the position of music director at St. Jacobi in Hamburg, where he oversaw the reconstruction of the well-known Arp Schnitger organ, which had been removed during the war. For many years he was also Professor of Organ and Improvisation at the Hamburg College of Music, where he met his second wife.

As he began to concertize throughout the world, including several tours with his choir, the Kantorei St. Jacobi, his fame grew exponentially. In the United States alone he made twenty-six tours. Students came from all over the world to study with him—many to study the works of Max Reger, as Wunderlich was one of the few musicians who was in a direct line of succession with Reger.

Wunderlich leaves quite an extensive body of organ works, as well as choral music. He remained active as a recitalist until his 91st year, when he decided not to play any more. (See "Heinz Wunderlich at 90," by Jay Zoller, *THE DIAPASON*, April 2009, pp. 19–21; "80th Birthday Tribute—Heinz Wunderlich," by David Burton Brown, *THE DIAPASON*, April 1999, p. 18; "Heinz Wunderlich at 74," by David Burton Brown, *THE DIAPASON*, April 1994, p. 6; and "The Published Organ Works of Heinz Wunderlich," by David Burton Brown, *THE DIAPASON*, April 1994, pp. 12–13.)

—Jay Zoller

Here & There

Darcey Press (www.darceypress.com) announces a call for hymn tunes. For its next project, Darcey Press needs a number of singable, harmonized, congregation-friendly tunes to set some public domain (Isaac Watts) texts. Contact Adrienne Tindall (a.tindall@comcast.net) if you are interested in helping. Include a brief description of your background, and perhaps a PDF file of a harmonized hymn tune you have written. Darcey Press will pay 10% royalties, divided pro rata, to composers. Copyright clearance should be confirmed on all tunes.

Fruhauf Music Publications announces the release of a new choral composition for the spring season. *Sing The Waters*, a verse anthem for SATB,

soprano solo, and organ, is based on the tune NETTLETON, with a new text that celebrates the cycles of life and spirit (15 pp., softbound 8½ x 11). For information: 805/682-5727; Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; <Eafruhauf@aol.com>; <www.fruhuspub.net>.

Hal Leonard Books has published *Microphones & Mixers* (\$39.99) by Bill Gibson. The book is an updated second edition of Book 1 in the 6-book Hal Leonard Recording Method series and includes a DVD ROM and online media. As the first book in the series, *Microphones & Mixers* covers the first steps of the recording process. Topics include how professional microphones work, which to choose and why (plus accepted techniques for using them), understanding the signal path from mics to mixers and how to operate these tools to capture excellent recordings, as well as explanations of the most up-to-date tools and techniques involved in using dynamics and effects processors. Gibson augments his text with diagrams, product photos, graphs, and charts; 296 pages, 8.5" x 11", paperback, with DVD and online media, \$39.99, ISBN 978-1-4584-0296-7; <www.halleonardbooks.com>.

To see a video overview of the entire Hal Leonard Recording Method, visit <<http://youtu.be/2fRIurScQ2E>>.

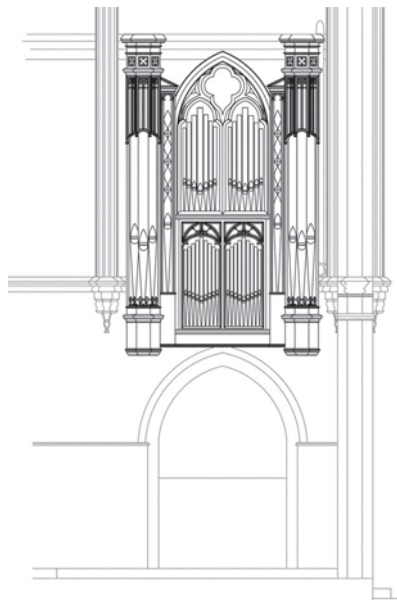
Pape Verlag Berlin announces that Wolfram Hackel from Dresden and Uwe Pape are working on a dictionary of organ builders in Saxony with more than 1,700 entries. This is the second volume of *Lexikon norddeutscher Orgelbauer*; volume 1 was "Thüringen." The book will be published in July. For information: <www.pape-verlag.de>.

The Royal School of Church Music (RSCM) has published *Gospel Colours Volume 1*, a collection of short organ pieces that reflect the reading of the Gospel. They have been composed by Martin How who, for many years, was a senior member of the RSCM staff.

Gospel Colours contains fourteen short pieces, each titled to reflect different moods and occasions, ranging from "Comfort/Pity in Sorrow" to "Majesty." Apart from "Light shines through," all pieces are short and can be played following the reading of the Gospel. One or two, such as "Wedding in Cana" and "Good Shepherd," contain fleeting references to appropriate well-known tunes. For information: <www.rscm.com>.

Goulding & Wood Organ Builders announces a new contract for their Opus 50 at the Episcopal Church of the Good Shepherd in Lexington, Kentucky. The new organ, comprising 48 stops and 57 ranks, will speak from twin chambers in the chancel and twin cases standing on the west wall of the nave.

The church features a wealth of architectural details, including extensive carved details. The reredos features a sculptural tableau of the Last Supper, and Tudor roses adorn the choir stalls. The organ casework will pick up on these



Goulding & Wood case elevation for the Episcopal Church of the Good Shepherd, Lexington, Kentucky

elements and reinforce the Gothic detail present throughout the church.

Tonally, the organ offers a wide variety of accompaniment colors useful in playing the Anglican choral service. Each division is built upon an 8' Diapason of differing color and dynamic. The 8' Open Diapason in the Antiphonal organ is paired with a Diapason Celeste. Two solo reeds will crown the ensemble: a heavy Tuba enclosed in the Choir division and a brass-resonator Horizontal Trumpet framing the west wall's lancet window.

The mobile four-manual console displaying further carved details in the cabinetry will provide comprehensive control systems for the instrument. Organists will be able to select modes whereby General toe studs can control Swell divisional pistons and Pedal divisional toe studs can control Great and Pedal divisional pistons together. Increasing the organ's palette, Great stops will couple to the fourth manual in two groups, principal chorus and color stops. These capabilities supplement other typical controls, such as Great/Choir manual transfer, normal inter- and intra-manual couplers, and multi-level capture memory.

Organist and choirmaster John Linker and organ committee chair Joseph Jones worked closely with team members of Goulding & Wood in planning the tonal design and control systems. The church is embarking on significant modifications to the room, including creating one of the chancel chambers from unused storage space. Construction of the organ at the Goulding & Wood shop in Indianapolis will occupy most of 2012, with installation planned for early 2013.

More information and work progress photos can be seen at <www.gouldingandwood.com> and <www.goodshepherdlex.org>.



Allen Quantum™ Q370 in the Petrozavodsk State Academy of Music, Republic of Karelia, Russia

Allen Organ Company has installed a Quantum™ Q370 in the Petrozavodsk State Academy of Music, Petrozavodsk, Republic of Karelia, Russia. The academy is an independent music institute



with approximately 100 faculty members and 500 students. Its more than 4,000 graduates work in Russia and in many countries around the world. The Allen organ was installed in the newly dedicated Great Hall of the conservatory. The three-manual console was finished to match the stage's floor and shell, which forms a tightly joined wooden chamber.

The organ also provides modern musical sounds through Vista Navigator™. Other electronic musical instruments can also be fed into the organ's audio system by the external Expanded Audio Capabilities (EACTM) system. This system enables electronic keyboards, external audio mixing consoles, guitars, and electronic drums to be amplified into the concert hall through the organ's amplifiers and speakers. For information: <www.allenorgan.com>.



Viscount, All Saints' Anglican Church

Schmidt Piano and Organ Service of Kitchener, Ontario, Canada, has installed a custom Viscount Model Union CL-6 and a Schmidt Classique custom-built organ sound system at All Saints' Anglican Church, Waterloo, Ontario. Organist and choral director is Mary Sinkens. The two-manual organ console features Viscount's patented "Pipe Modelling Technology." The dedication concert was played November 5, 2011 by Alison Clark, organist at St. Andrew's Anglican Church in Kitchener, Ontario. PAS Audio/Video of Cambridge provided video production for the evening. For information: <www.schmidtpianoandorgan.com>.

Harpsichord News

by Larry Palmer

János Sebestyén (1931–2012)
by Robert Tiff

There were many sides to János Sebestyén. Few people, even among his friends, knew them all or were aware of his many accomplishments. To record collectors he was an enigmatic figure whose name appeared on often-obscure recordings. In Hungary, concert audiences knew him from decades of performances on harpsichord and organ. For others he was a familiar presence on radio and television. His students often knew him only as their professor. I was privileged to experience first-hand his work in all these areas.

János Sebestyén was born in Budapest on March 2, 1931. Both parents were musicians—his father Sándor a cellist and mother Rózsai a pianist. His musical education began with his mother and continued at the Liszt Ferenc Academy of Music, where he studied organ, piano, and composition. He graduated with an organ diploma in 1955, a student of János Hammer-schlag and Ferenc Gergely. His association with the harpsichord came about purely by chance. In 1957 he was asked to play the instrument for a performance of Frank Martin's *Petite Symphonie Concertante*. The harpsichord was unfamiliar to many in Hungary and this performance awakened an interest with both the public and a number of composers. Sebestyén soon established himself as the only concertizing harpsichordist in Hungary.

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János Sebestyén (photo by Zsolt Kovács)

At the same time he worked at the Hungarian Radio. His career there began in 1950 and by 1962 he was writing and hosting his own programs. These broadcasts continued for 45 years and dealt not only with music, but also politics and history. He was a true reporter, never without camera and tape recorder. His most famous program, *The Diary of a Radio Reporter*, was a monthly broadcast that documented in sound the cultural and political events that had taken place fifty years previous to the air date. The radio was his lifelong passion.

Sebestyén's performing career outside Hungary began in 1958 with a tour of Scandinavia. Russia followed in 1961, then Holland the following year. A tour of Italy in 1963 was pivotal in many respects and this country would become his second home. It was in Rome that he first met composer Miklós Rózsa, resulting in a lifelong friendship. In Milan he was reunited with former Hungarian Radio colleague Thomas Gallia, a sound engineer now working as studio director at the Angelicum, an important cultural center with a permanent orchestra and recording studio.

Sebestyén's discography may be divided into two parts: the recordings made in Hungary, and those in Italy. Most of the recordings in Hungary were for the state label Hungaroton, while those in Italy were published by a number of labels in Europe and the United States. His association with Vox in New York came about after Gallia and Rózsa suggested him to George Mendelssohn, owner of the label. Mendelssohn, famous for his frugality, provided little money and expected his artists to work quickly. Sebestyén was rarely happy with the results; the recordings in Italy were rushed and the instruments he played were far from ideal. He said these recordings pursued him like phantoms, disappearing from one label, only to be resurrected on another. Some remained available for decades.

It was his collaboration with violinist Dénes Kovács for a 1970 recording of Corelli's sonatas that led to the establishment of the harpsichord department at the Academy of Music. Kovács, then rector of the Academy, charged Sebestyén with the task of leading the department. While Sebestyén was never part of the early music movement, he provided every opportunity to expose his students to the newly emerging historical approach to the harpsichord, inviting prominent harpsichordists from throughout Europe for concerts and workshops. He encouraged his students to explore works outside the standard harpsichord repertoire and insisted they play new music. He wanted them to be as flexible as possible—to feel comfortable also at the piano or organ, and thus not limit themselves. He never

considered himself a specialist, relying instead on his musical instincts to navigate the entire keyboard repertoire.

Sebestyén's personal life was as passionate and varied as his professional activities. His circle of friends included actors, artists, pilots, doctors, and diplomats. It is no exaggeration to say that visitors flocked to his home, seeking knowledge and advice, or simply to enjoy his dark yet playful sense of humor. No one in Budapest was as well-connected—he knew everyone and had the ability to get things done. His accomplishments were many and there is no doubt he secured for the harpsichord a permanent place in Hungarian musical life and achieved near-legendary status at the Hungarian Radio. He was loved by his students, friends, and colleagues, and for me, our friendship was both unexpected and rewarding. János Sebestyén died in Budapest on February 4, 2012. ■

Robert Tift is Evening Circulation Supervisor for the Bridwell Library at Southern Methodist University. His 28-year friendship with János Sebestyén arose from lifelong passions for the harpsichord and record collecting. In 2000 he created the János Sebestyén webpage at <www.jsebestyén.org>.

News items and comments for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275. E-mail: <lpalmer@smu.edu>.

In the wind . . .

by John Bishop



Who do we think we are?

I was a few weeks shy of my sixteenth birthday in February 1972 when my wisdom teeth were taken out. I don't know whether oral surgery was that much more cumbersome in those days, or if my teeth presented some special problems—but I do know I had to spend two nights in a hospital, and I lost the school vacation to the experience. Because of the pain and

perhaps a sense of rebellion, I stopped shaving, and for forty years I was never without a beard. Through an eighteen-year first marriage, two kids growing up, and many lifelong friends, it wound up that the only people in my life who had seen me without a beard were my parents and my siblings.

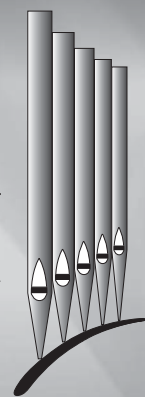
In the first week of January this year, Wendy and I attended the wedding of a close friend and colleague. It was a lovely three-day event in a picturesque village in Vermont. There were about a dozen other guests and together we had a lovely time. It was a dressy affair and there was an excellent photographer present, and a week or so later we were invited by e-mail to a website to see (and purchase) photos. They were great photos and everyone looked terrific in snazzy clothes, but I had to admit that I looked older in the photos than my internal picture of myself. That beard was so white.

I shared my thoughts with Wendy and we agreed to experiment. Several years ago with the help of a hotel concierge I found a wonderful place for haircuts in New York. It's a men's-only salon that offers drinks and all sorts of nice perks. I made an appointment with my favorite stylist, Lyuba, and when I sat in her chair she asked, as she always does in her strong Russian accent, "What are we going to do with you today?" When I said we're going to take off the beard she gave a little shriek. They brought me

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some whiskey, and off it came. She finished up with a luxurious old-fashioned straight-razor shave, and I went out into the evening.

The salon is on 46th Street between Third and Lexington Avenues and I walked the crowded sidewalks down Lexington to 42nd Street, and into Grand Central Station to take the “6” train to our new apartment in Greenwich Village. I continually touched my cheeks and chin, getting used to new sensations. The feeling of cool air on my face was novel and strange. But by far the biggest sensation of change was that no one around me knew anything was different. It was rush hour and I must have walked past 60,000 people in those five minutes, and although I knew something was radically different, not one person noticed.

Wendy laughed out loud when I walked into our apartment. A few days later there was a family outing with my parents and two of my siblings—lots of ribaldry about who in the family I look like. And a couple days later I stopped shaving. I retreated to our place in Maine so, as Wendy teased, I could hide in the woods while it grew back.

I’m better now that the beard is back. Looking back on the experience, it’s funny to think that what I actually look like doesn’t fit my image of myself. Since I was a teenager I’ve known myself as a person with a beard, as has everyone around me. Without a beard I am myself, but I don’t look like myself.

§

We are a community of organists and organbuilders, professionals in a niche market. It’s as though we’re proprietors of a unique boutique. What is our image of ourselves? When we look into the proverbial mirror, whom and what do we see? Are we who we think we are?

How many of our customers like us because they think we’re quaint? I’m reminded of these questions every time I’m at a social event and meeting people for the first time. In those situations it’s inevitable that someone asks what I do and their response is swift and predictable: “Pipe organ builder? I didn’t know there were any of you left.” It’s almost comical how often I hear that, exactly word for word.

During the second half of the twentieth century, much of our effort and talents were focused on the past. We studied and emulated the instruments that were played by the “old masters.” We researched and emulated how the “old masters” played, and we programmed thousands of recitals that included nothing written within the last two or three-hundred years.

Make no mistake as you read this. I believe strongly that movement was essential to the future of the pipe organ. Without all that creative energy, without all that fresh understanding of the heritage of our instrument, there would not be the high level of excellence and competency in today’s American organ-building. And it’s hard to imagine how we would be experiencing the music of Bach unfiltered by the careers of artists

like Gustav Leonhardt, Ton Koopman, or E. Power Biggs. That half-century was a modern Renaissance in the truest sense of the word.

Yesterday I heard a story on National Public Radio about actors who have researched the accents, pacing, and delivery of Shakespeare’s plays as they were produced during his lifetime. A recording was played of Sir Lawrence Olivier delivering the famous “to be, or not to be” soliloquy from *Hamlet*, followed by one of the modern actors doing it according to this research. The research seemed to be saying the accent was close to that of modern Ireland (whatever that is) and the delivery was very quick. It was interesting enough, but I couldn’t help wondering how in the world they think they know what a sixteenth-century actor sounded like?

I’ve lived in Boston most of my life, a city renowned for its famous accent, but as a Bostonian, I know there are at least five distinct “Boston” accents. How do we decide on an authentic accent for Stratford-on-Avon in 1595? And I’m not sure we can claim to know how fast a sixteenth-century Shakespearean actor spoke, any more than we can claim to know how fast Bach played the “little” *Fugue in G Minor*. The value of the research, both for Shakespearean accents and Bach’s tempos, is whether it adds to the vitality of the performance.

Walk into the Metropolitan Museum of Art in New York any day of the year, and you walk into a mob scene. The soon-to-be-replaced steps at the main entrance on Fifth Avenue have a carnival atmosphere, the big entrance lobby is jammed with tourists from dozens of different countries, and the galleries are all a-swirl with people gawking at the artworks. People used to go to organ recitals that way. There are plenty of historic accounts of huge enthusiastic crowds at concerts in municipal auditoriums and churches alike. Just a couple months ago in this column I reprinted the account of the dedication of the big Skinner organ in the 10,000-seat Municipal Auditorium in Cleveland, Ohio in 1922. The place was jammed, the aisles were full, thousands of people were turned away, and the police gave up trying to control the crowd. When was the last time you saw something like that at an organ recital?

I don’t have the statistics at hand just now, but I remember reading that it was sometime in the 1960s that the cumulative attendance at live performances of classical music in the United States was surpassed for the first time by attendance at professional sporting events. I doubt that even the recently announced scandal-driven suspensions of coaches and players of the National Football League’s New Orleans Saints will contribute to a reversal of that development.

§

It’s the twenty-first century now. We’ve survived the transition from one century to another. Remember how uptight everyone was about Y2K? Airplanes would crash, ATMs would run dry, clocks would stop, and heaven help anyone depending on a computer. January 1, 2000? No big

deal. And what were we going to call the first ten years of the century? The oh’s, the aughts? Now we’re about to enter the teens. No big deal.

In the 1920s, American pipe organ builders produced more than 2,000 organs a year. Companies like Skinner and Austin built a new organ each week—M.P. Möller had many years during which they shipped a new organ each day!

I’ll go out on a limb and make an educated guess: American organbuilders have not produced 2,000 organs in the last thirty or even forty years combined. Since 1960, companies like Fisk, Noack, Dobson, and Andover have each built between one and two hundred organs. Taylor & Boody has just signed a contract for Opus 70. Möller built fewer and fewer new instruments each year until finally closing in 1992. Aeolian-Skinner closed in 1972. Year for year, the American market for new pipe organs is less than five percent of what it was a hundred years ago.

In fairness, these numbers need some interpreting. Today’s organbuilders have a much higher percentage of projects rebuilding older organs than those of a century ago. Thousands of nineteenth-century masterpieces by builders such as Hook, Jardine, Hutchings, and Odell were replaced by the newfangled electro-pneumatic jobs built by Skinner, Austin, Kimball, and their competitors. Today we are much more likely to be renovating organs from the nineteenth and twentieth centuries than building new instruments. And some of the markets for new organs a century ago are simply gone, such as the municipal organ, the big-money residence organ, and the cinema organ. Utterly outside the market for church organs, Wurlitzer and Aeolian built thousands of instruments for movie theaters and private homes. Last year’s Oscar-winning movie, *The Artist*, about the quantum shift from silent movies to talkies, never gave a hint about the collapse of the market for theatre pipe organs!

But however you analyze the numbers, you can’t escape the fact that the market is wildly different today. And we who love the organ are responsible for its place in our cultural heritage for the coming century.

So how do we see ourselves? Who is our audience? What is the future of the pipe organ in America? Are we condemned to cry in our beer as we lament the good old days like the enthusiasts of steam railroads?

What is our image of ourselves?

- Are we co-conspirators in a quixotic adventure?
- Are we hanging onto the glories of past ages?
- Is our range of expression limited to that of our predecessors?
- Are we playing to each other from positions of expertise, assuming that the general audience will be moved vicariously?

Answer those questions relative to the price of a new organ. We live in the age of the “million-dollar” organ. That’s what it costs to commission a new instrument with three manuals and forty or fifty stops, and that’s not a very large organ. That’s a mighty large amount of money for a church to spend on a musical instrument in a society rife with poverty and other social needs. Are we presenting ourselves, and our music, to the public and to our congregations in a way that’s worthy of expecting laypeople to justify coming up with that kind of money?

§

That was a mighty negative list of questions. I offer them as challenges. I challenge you to think about your work, your interests, your plans for future repertoire and performances with those questions in mind. A great performer is a great communicator. When you perform, you share your convictions about your art with those who come to hear.

We refer to public performances of organ music as *recitals*. The dictionary says that a recital is a performance of music by a solo musician or a small musical ensemble. But if we embody the root of the word, *recite*, what are we offering to the listener? In that sense of the word, there’s no implication of originality, or even passion. Don’t recite, communicate.

I think that one of the attractions of viewing a work of visual art in a museum is that you are free to interpret it any way you want. You might be influenced by the way it’s hung, the way it’s lit, or the architecture of the gallery, but when you simply view the painting or statue you’re on your own.

Music doesn’t work that way. The only people who can appreciate a piece of music at that level are those who can read a score and understand the piece in silence. That experience is not available to the casual listener. When you listen to a piece of music you are influenced by the performer. It’s therefore up to the performer to decide what kind of experience to provide for the consumer. It’s up to the performer to give the listener a good experience.

§

You might not think so from reading this so far, but I’m optimistic. In this world of instant communication, flashy digital equipment, and dwindling intellectual content in much of the public discourse, I think I see a refreshment of public appreciation for things that are real, that have depth of expression, and that feed people’s cultural hunger. I’ve written often of my celebration of the ever-increasing numbers of genius young organists whose abilities are such that the technical demands of the most complex music simply dissolve, allowing the listener to hear the music un-bumped. There are dozens of players like that today, performers with old-world work ethics who are willing to devote themselves to routines of practice and diligence that we used to be able only to read about, shaking our heads. And the best news is that many of them are now the teachers of tomorrow’s generation of masterful performers.

The Organ Historical Society was founded in 1956. In its nearly sixty-year history, the OHS has had a huge influence on how we view the heritage we’ve inherited from our predecessors. Over the same period of time we have studied and loved the music and instruments of various epochs of European history. We are much the richer for all of that. We have a strong community of outstanding organ-building firms. We have a rich crop of brilliant musicians who are finding new and exciting ways to use the pipe organ.

The past has informed us, but the future is a blank slate. Let’s be sure we know who we are.

On Teaching

by Gavin Black



Additional practice techniques

This month and next month I will discuss a number of practice techniques that involve changing something in the music while practicing. This includes practicing in rhythms other than the true rhythm of the passage being practiced, and practicing passages with some of the notes actually omitted. (The former is the subject this month, and the latter next month.) Some of the techniques are generally quite familiar, although I may have my own twist on them. I have at least briefly alluded to some of them elsewhere, but I think that it is useful to



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bring them together here and to zero in on them in a bit more detail.

Any and all of the techniques that I will describe here are meant only to supplement the basic, solid way of practicing that I try never to miss a chance to describe: slow, careful repetition—with or without separating hands and feet, depending on the exact circumstances—with correct notes and correct rhythms, speeding up only gradually, in a way that is determined by the flow of the practicing itself, rather than by any predetermined schedule. This discussion of, among other things, practicing “wrong” rhythms comes the month after I talked about various ways of thinking about counting and the art of learning correct rhythms. Therefore it is important to remember that practicing in alternate rhythms is a technique that should have a well-focused purpose and that should be kept conceptually separate from playing the piece or passage as such. I will talk some about how to maintain this separation.

Alternate rhythms: dotted values

For me, the purpose of practicing in alternate rhythms is quite specific: it is a halfway point between a slow practice tempo and a faster tempo, which may be the performance tempo or may be even faster than that. When a rhythm is altered, some notes become faster and some slower. The faster notes are being practiced in isolation at a faster tempo than they would have otherwise; the slower notes, because they are slower than they would otherwise be, provide an opportunity to rest and regroup between fast notes. The classic form of this sort of practice is, therefore, to create pairs of practice rhythms, in each of which half the notes are fast and the other half slow, and between which all of the notes get a chance to be the ones that are being played (extra) fast.

In turn, the classic form of that technique is to take a passage in which the note values are uniform and to make those note values dotted. So a passage that looks like that in Example 1 will be played first like Example 2, and then like Example 3.

The purpose of this, again, is technical. The first rhythm offers a chance to practice half of the movements from one note to the next quickly; the second offers the chance to practice the other half equally quickly. Because this kind of practice allows the player to stop and rest, in effect, after each fast gesture, it is usually possible to include and drill those fast gestures sooner in the process of learning the piece than it would be possible to boost the overall tempo to that same speed.

A modification of this technique that I think makes it even more useful is to replace the dotted rhythms (“regular” and “reverse”) with a kind of unmeasured over-dotting. So, in the above rhythmic templates, the dotted eighth-notes would all be replaced with fermata-ed notes to be held as long as you want, and the sixteenth-notes would be replaced with notes as short, quick, and light as you can make them. This approach creates an even more intense drilling of the quick gestures and an even more effective rest between those gestures. It also, by virtue of its being farther from any sort of regular pulse, has less ability to affect or possibly undermine the regular steady rhythm of the passage when the player returns to regular rhythm.

This sort of practicing can be applied very naturally to a line such as the opening of Bach’s *Prelude & Fugue in G Major*, BWV 541 (Example 4), which is in one voice only and in all or almost all one note-value. Practicing a line such as this in some version of dotted rhythm is most useful if you analyze what it is that you are gaining in each spot in the line. For example, when it is the on-the-beat sixteenth-notes that are held long, then going from the first beat to the second beat of the second measure (marked x) you will be practicing quickly moving the hand position in such a way as to reach the middle D reliably.

In a passage such as Example 5—from the Vienne *Divertissement (Pièces en Style Libre)*—if a dotted rhythm is ap-

plied to the sixteenth-note line, the quarter-note chords will come along for the ride, and the practicing of those chords will also be affected. If the on-the-beat sixteenth-notes are being held long, then in spots like those marked with x’s the student must be fully ready to play the next chord, as well as the next sixteenth-note, before playing the (very fast) off-the-beat sixteenth-note. The actual gesture of moving from one chord to

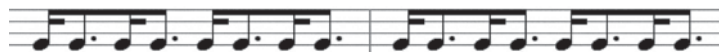
Example 1



Example 2



Example 3



Example 4



Example 5



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another will then be fast: probably faster than it will need to be in the piece. However, the student will have time, waiting on the “and of two,” to prepare that very fast gesture. The other half of the exercise—the reverse dotting—applied to this passage probably has less effect on the feel of the playing of the chords. In that case, moments like those marked with y’s will probably constitute the most intense and useful part of the exercise—playing wide intervals very quickly.

In writing like Example 6—from the Bach *Tocatta & Fugue in F Major*—these sorts of rhythms can be applied to one hand at a time and then to both hands together. Again, the student should analyze and pay attention to what exactly is being practiced at each moment in the passage. For example, going from the second beat to the third beat of the first measure of this excerpt, the left hand has a “stretch” or shift in hand position while the right hand does not; the opposite is true near the end of the fourth measure, or heading into the last measure. The use of the two complementary dotting patterns will highlight some of these technical details.

(Would it be a good idea to practice this passage or one like it using *opposite* dotting in the two hands? That is, first place the lengthened notes on the beats in the right hand and off the beats in the left hand, then reverse both of these. I have actually never tried that and I can’t recall a student’s doing it. The purely physical practice would be unchanged from the method described above, but the concentration required would be different—and it would probably be harder.)

Alternate rhythms: Groupings of notes

Another format for altering rhythms to create effective targeted practice strategies involves speeding up not one note at a time (every other note, as above) but clusters of notes. The classic way of organizing this is to play first all of the notes after each beat very fast, ending on and then holding the next beat, then to play all of the notes starting on each beat very fast, ending with the last off-the-beat note of each grouping. The template for doing this works as follows. For a set of notes written like Example 7, you would first play as shown in Example 8, with the notes under each slur played as fast as possible, and the notes under the fermatas held as long as necessary to feel ready to play the next cluster of fast notes; then Example 9.

In this case, the notes under the slurs should again be played as fast as possible. Then the last note of each grouping can be held until it feels comfortable to execute the next cluster of fast notes, or the note can be released, and the waiting can take place while not actually holding any notes: in effect a fermata in the gap between groups of notes. In the latter case, of course, it is a good idea not to let the hands or feet move too far above or away from the keys.

(As it happens, I myself have recently used the fast-cluster approach myself on this Buxtehude harpsichord passage,

Example 6



Example 10



from the *La Capricciosa Variations*, which I have always found extremely hard—harder than I had originally expected [Example 10]. This measure is full of funny changes of direction and unexpected intervals. I was eventually able to get comfortable with it—and to get it to be reliable—and I believe that the fast-cluster practicing was the most important part of the process.)

How to use alternate rhythms

Practicing in “off” rhythms is, as I said above, a technical practice. The purpose is not to learn something about rhythm or any other artistic or interpretive aspect of the piece. It is to drill isolated gestures at a fast tempo in a focused way that does not demand that the fast tempo be kept up for very long. Therefore, it only makes sense to practice a passage this way (that is, in one of these ways) once the fingering and/or pedaling has been worked out and is indeed fairly well learned. If the fingering or pedaling is uncertain, then the fast moments in the rhythmic patterns are not going to work: they will be hesitant or actually fall apart. It also makes sense to practice this way only with a complete texture or with a part of the texture that involves the same fingering and pedaling as the complete texture. That is, it is fine—very useful in fact—to apply different rhythms to one hand at a time or to the feet alone, but not to separate voices extracted from a contrapuntal piece.

Since the technical purpose of this sort of practice is focused on the fast moments, the slow moments, whether they amount to every other note or to one note in a larger grouping, can be held for as long as the player wants. There does not need to be an overall tempo. Since every gesture—moving from one note to the next—takes its turn at being the fast gesture, everything gets practiced effectively regardless of how long—how slow—the held notes are. The less regular the timing of the held notes—the more the student simply waits on those notes until he or she feels ready to play the next fast gesture—the less this kind of practice will have any tendency to interfere with normal rhythm, because it

Example 7



Example 8



Example 9



Example 11



will not be presenting an effective alternate rhythm.

It is easiest to apply this kind of practicing to passages in which rhythm is more or less even, as in all of the examples so far. In a passage such as Example 11, from Buxtehude’s *Praeludium in C Major*, BuxWV 136, the rhythm is less regular. There are beats in which the surface rhythm is two eighth-notes, in which it is four sixteenth-notes, and in which it is mixed. In the second beat of each of the first two measures of this excerpt, for example, if all of the notes within that beat are being played fast, then it would be conceivable either to try to maintain the rhythmic relationships within the beat, or just to play all of the notes as fast as possible and, therefore, as fast as one another, whether they are in fact eighth-notes or sixteenthns. Either approach could be fine, as far as I can tell, and they would both amount to effective practicing. In fact, students can be encouraged to create their own short clusters of notes for very fast practicing, and to figure out how they would like to deal with rhythms within those clusters. As long as the clusters are not very long, and as long as they overlap by a note or two, the practicing should work well.

Next month I will talk about a sort of practicing that is, in a sense, the opposite of what I have been discussing here, namely playing some notes of a passage while leaving the other notes out. The reasons for doing this are usually not technical, but rather about developing

the ears’ relationship to the music in a way that enhances understanding of structure, rhythm, and pulse.

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

Jewish sacred choral music

Hear us, Eternal One, and we shall be healed;
Save us and we shall be saved.
For it is to You that we offer praise.
Grant complete healing for all of our afflictions.
For You, God, are a faithful and compassionate Healer.

Torah: From the weekday Amidah

In 1965, Los Angeles Dodgers pitcher Sandy Koufax decided not to pitch in the first game of the World Series because it coincided with Yom Kippur, the holiest day in the Jewish year. Such religious respect is greatly to be admired, especially since it was well known that Koufax personally was not very religious. Yet, those thousands of years of tradition were maintained and, perhaps, justified because he threw a three-hit shutout on two days’ rest and won the decisive seventh game of the series. Since Hasidic tradition holds that one of man’s purposes is to assist God in the work of redemption by “hallowing” the things in creation, it is easy to celebrate Koufax’s commitment.

Historians tell us that in the twelfth century, the famous Rabbi Judah Ha-levy mourned the loss of decent music. According to him, music declined because it became the work of inferior people. It degenerated from its former greatness because people, too, had degenerated. Clearly this is not true today, with giants such as Leonard Bernstein,



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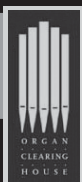
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Today, Jewish music is made easily available through the largest publisher of Jewish choral music, Transcontinental Music Publications (633 Third Ave., New York), and distributed by Hal Leonard, one of America's most popular outlets for choral music. In the reviews below, both catalogue numbers are provided, to assist with easy access to the scores. Most of the Transcontinental publications are in Hebrew, with many having helpful pronunciation guides. English texts are not printed for performance but are included in the program notes.

Much of the music reviewed below is based on Old Testament texts such as the Psalms, and some comes from poetic texts by rabbis or Jewish musicians. The music usually is not difficult and always has a keyboard accompaniment. For most church musicians, this music may not be directly useful, but it is hoped that readers of this monthly column will expand their knowledge by reading reviews about music less familiar to their personal background. And to those who are choral directors of Jewish services I wish you M'nucha, K'dusha, V'oneg (Rest, Holiness, and Joy).

Or Zarua, Psalm 97:11 (Light is sown for the righteous), Robert Applebaum. SATB, keyboard with optional flute and percussion, Transcontinental Music Publications 993436 (Hal Leonard 00191684), \$2.50 (M).

The flute and percussion parts are included in the score and separately at the end for the performers. For those wanting to venture into a Hebrew text, this would be a good work, since there are only two brief lines of text. The percussion could be played by *Tof*, bongos, or body percussion. The first verse is for unison women, then that melody continues in the tenor while the soprano and bass have counterlines. Later, the final verse has the full choir in unison on that melody. This is a delightful setting that will be learned quickly.

Rom'mu, Psalm 99:9 (Exalt Adonai, Our God), Jeremiah Klarman. SATB and keyboard, Transcontinental Music Publications 993444 (Hal Leonard 00191692), \$1.95 (M-).

The 7/8 meter is used throughout, giving a gentle dance spirit to the music. There is no counterpoint in the choral music, which remains the same in all voices as both syllabic and rhythmic phrases. This is a very attractive work that the choir will enjoy. The simple keyboard accompaniment is always supportive and not intrusive.

Eitz Chayim Hi (It Is a Tree of Life), Michael Isaacson. SATB, solo, and keyboard, Transcontinental Music Publications (Hal Leonard 00191690), \$1.95 (M+).

The soloist (rabbi) has a speaking part (in English) that is heard below the keyboard introduction; the soloist sings in Hebrew. The text comes from the liturgy. Composer Michael Isaacson has a Ph.D. from Eastman and his choral work *Light the Legend*, which is available in SATB, SSA, or TTBB versions, is one of the most popular Jewish settings. It has been performed by numerous high school and college choirs, and also is available through Hal Leonard.

The keyboard part is very soloistic, busy in the introduction, and while the character changes when the choir enters, it still is soloistic in style. The first section is repeated, with the soloist joining on the repeat, and he continues to sing above the choir for the remainder of the setting.

Ani Ma'amin (I Believe), arr. Erwin Jospe. SATB, soprano solo, and keyboard, Transcontinental Music Publications 990248, Hal Leonard Distribution (no number given), \$1.85 (M).

This opens with a dissonant and dramatic keyboard introduction, which leads into the bass section's singing the melody. That then is repeated antiphonally below the choir. The soprano solo (or small group) later takes on the bass role. This

is subtitled "Warsaw Ghetto Melody," and in the current best-selling book by Nathan Englander, *What We Talk About When We Talk About Anne Frank*, this melody is mentioned. It is imagined as being sung by the Jews who are in lines moving toward the gas chambers. This arrangement will be a sad but effective addition to most choral concerts.

Machzor Chayim, Itai Daniel. SATB, soli and optional keyboard, Transcontinental Music Publications 993439 (Hal Leonard 00191687), \$4.50 (M+).

There are seven movements in this 103-page cantata. Intended for an unaccompanied performance, an optional keyboard part is included. The composer's intent was to write a piece that describes the life of a religious Jew. The cantata opens with two prayers that are recited upon entering a synagogue; other prayers set to music are works for a Jewish funeral. There are solos throughout the entire work.

Hazermos Una Merenda, arr. Elliot Z. Levine. SA unaccompanied with drum, Transcontinental Music Publications 993452, distributed by Hal Leonard, \$2.25 (E).

The drum plays throughout this Sephardic song, and its music is on the back cover. A reduction of the vocal lines is included in the score. There are four verses; the text is an anonymous poem entitled "Let's Make a Meal!"

Music for Chanukah

A Prayer for Chanukah, Stanley Hoffman. SATB, baritone solo, and chamber orchestra or piano, ECS Publishing Co., 5884, \$1.95 (M+).

Using an English text adapted from the Jewish service for Chanukah, this setting is a slow emotional work that places equal emphasis on the vocal and instrumental parts. There is a long instrumental introduction (full score No. 5906) that leads to the syllabic choral choir phrases. A middle section begins with the soloist, and then develops with the addition of the choir. The keyboard part is often quite busy and adds significantly to the music. Very dramatic.

Eight Days of Chanukah, Abraham Kaplan. SATB, solos, and keyboard, Transcontinental Music Publications 993443 (Hal Leonard 00191691), \$4.50 (M).

There are eight movements, all in Hebrew. Most of the music has similar rhythms in the choir; some movements have repeated passages. The keyboard part is not difficult and has almost no passages with the choir; it is intended strictly as accompaniment background for the choir. The composer, Abraham Kaplan, is considered to be one of the leading Jewish conductors and composers and has a distinguished background.

Festival of Light, Elaine Broad-Ginsberg. SATB, solo, violin, and keyboard, Transcontinental Music Publications 993438 (Hal Leonard 00191686), \$2.95 (M-).

In English, this work would be particularly useful for school choirs wanting to expose singers to Jewish musical styles and traditions. It is a happy rhythmic work filled with changing meters, exuberance, and a delightful violin part. Highly recommended.

Book Reviews

Fifth Avenue Famous, by Salvatore Basile. Fordham University Press, New York, 2010; 288 pages, 36 b/w illus., 6" x 9", \$29.95, ISBN 978-0-8232-33187-4; <<http://www.fordhampress.com/detail.html?id=9780823231874>>.

The subtitle on the book calls it "the Extraordinary Story of Music at St. Patrick's Cathedral." And an extraordinary story it is! Salvatore Basile, as cathedral music historian as well as a soloist and

senior cantor of the cathedral, is not only in a perfect position to record the musical history of the cathedral, but also to interweave it with the musical life and personalities of New York City. This he has done, with a flair for the humorous and the entertaining.

Most of us, as church musicians, work in positions that cannot be considered to be high profile. While we perform many tasks, those tasks, when performed at one of the largest Roman Catholic cathedrals in the world, and in a city such as New York, are magnified far beyond what we can imagine. As one of the chapter headings puts it, "the higher the spire, the stranger the birds that crash into it." This then is the incredible story of a remarkable church written in an easily read narrative. Salvatore Basile has introduced fascinatingly significant musicians, intriguing facts, humorous anecdotes and legends into a history of the period, 1879 to 2010, which holds one's interest through to the last page.

Beginning with the Sunday-to-Sunday tedium of most mid-19th-century choir-masters, Basile quickly accounts for a revolving door shuffle of choirmasters who served St. Patrick's without distinction. Repertoire was slow in coming across the Atlantic, so city choirs leaned heavily on Mozart, Haydn, and Handel, often in watered-down arrangements. In 1858 Archbishop John Hughes laid the cornerstone for a new St. Patrick's in the northern suburbs. However, construction was halted almost immediately by lack of funds and the wartime shortages caused by the Civil War. Almost no one believed that the new church would ever be completed.

In 1866 a fire destroyed the old cathedral, which lay between Mulberry and Mott Streets, and so by the 1870s the new cathedral on Fifth Avenue was taking shape. As the largest house of worship in America, and a Catholic one at that, it caused significant Protestant anger, and within a short time St. Nicholas, St. Thomas, and Fifth Avenue Presbyterian Churches were being erected. The Church of the Heavenly Rest was soon to follow. With this flurry of building, the demand for trained

musicians began. A London-born organist by the name of John White filled in for a time, but his interest was as a recitalist, not as a conductor.

Then a European-trained musician who was playing at St. Peter's on Barclay Street, William F. Pecher, accepted the invitation to fill in for the dedication of the new cathedral, and as a result, was asked to stay at St. Patrick's. The new position must have been terrifying. Instead of seating 950 people as the old cathedral did, the new structure would seat 2,600, with a theoretical capacity of 18,000. Choir members and instrumentalists alike had to climb up and down four stories to the new gallery and walk 150 feet, or a New York block and a half, to take communion.

All the problems and challenges that Pecher and succeeding music directors faced are too numerous to list here. Suffice it to say, Pecher paired down the choir applicants to 100 gallery singers, two quartets, an orchestra, and a chancel choir of roughly another 100 voices. Last, but not least, there was an organ purported by its builder, Jardine, to be the most powerful organ in the world.

At that time, competition for musicians was fierce. Singers and instrumentalists were borrowed from the fledgling Metropolitan Opera or other secular organizations, and newspaper critiques were common and often harsh.

In 1903 the Catholic musical world was shaken when newly elected Pope Pius X issued instructions that in effect banned women from singing in the church, instructing that those parts should be taken by boys according to the ancient usage of the church. One can imagine how this was viewed in American Catholic churches, and Basile's accounts make for exciting reading.

During this period of transition, Pecher suffered two strokes and died a short time later, leaving his close friend, assistant music director Jacques C. Ungerer, in charge during a difficult time of change. It was during Ungerer's tenure that the name of Pietro Alessandro Yon began to be associated with St. Patrick's. Changes followed

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changes; new organs were planned to replace the outdated Jardine and Odell, soloists and cantors were leaving and being replaced. Sadly, Mr. Ungerer was slowly overshadowed by Yon and in a final insult while he was vacationing in France, was replaced by Yon. Ungerer dropped slowly out of sight and lived on until 1957. His obituary didn't even make it into *The American Organist*.

Yon was given a lavish budget and the direction to create the kind of music program that a church of its size should have. More growth and changes followed, including radio coverage for the first time. Yon kept up a hectic schedule through most of World War II and finally succumbed on November 22, 1943 to the after-effects of a stroke.

Charles Courboin assumed the musical leadership after Yon's death. His tenure included the death of President Kennedy in 1963 and Vatican II in 1964. Tastes were changing; folk Masses were tried out as were English translations of Gregorian chant. The French priest Joseph Gelineau tried to fit the Psalms into a system singable by anyone. Much unhappiness was endured by Catholic musicians. Pope Paul VI's visit in 1965 makes very entertaining reading, as does Ethel Kennedy's request that Andy Williams sing "Panis Angelicus" at Robert Kennedy's funeral. Courboin as he aged grew more out of touch and was in failing health. Although his retirement was listed as 1970, he actually was pretty much retired in 1968 and his place was filled by Edward Rivetti for two years until John Grady was named as his successor.

John Grady held to a strict regimen of classical music, while organizing concerts with full orchestra, chamber ensembles, and a Sunday afternoon series of organ recitals. The changes again were many and varied. One of particular interest was the presentation at St. Patrick's, in collaboration with Alec Wyton, music director of St. John the Divine, of the Anglican service of Nine Lessons and Carols. Much effort was made to keep up with the times. Musical guests included such names as José Carreras, Leonard Bernstein, and Perry Como with his Christmas TV special. Grady's extracurricular concert schedule posed problems for his relationship with the cathedral. As things grew more strained, Grady unilaterally signed a contract with Paramount Pictures to have a 60-voice choir appear in the movie *Godfather III*, a move that raised the roof with his superiors. As the situation came to a head, Grady, sadly, died of a heart attack.

As the history moved into the 1990s more names appear in the St. Patrick's musical roster, some of which even I recognize. One might imagine that a history

such as this might be dull and boring. However, Salvatore Basile has written an extremely engaging account of a very busy church through times thick and thin. He has written with humor and wit and much of it will leave you, as it did me, chuckling to yourself as you recognize typical situations often magnified out of proportion. I recommend this book highly.

—Jay Zoller
Newcastle, Maine

New Recordings

Bach at Amorbach. Nicholas Kynaston, organ. LCS Hi-Res (L. Carrick-Smith & Associates) compact disc, LCSCD006, <www.lcshires.com>.

Concerto in D Minor after Vivaldi, BWV 596; *Chorale Prelude "Ich ruf, Herr Jesu Christ,"* BWV 639; *Passacaglia & Fugue in C Minor*, BWV 582; *Chorale Prelude "Nun freut euch, lieben Christen g'mein,"* BWV 734; *Prelude & Fugue in E-flat ("St. Anne"),* BWV 552; *Chorale Prelude "Liebster Jesu, wir sind hier,"* BWV 731; *Fantasy & Fugue in C Minor*, BWV 537; *Chorale Prelude "Herzlich tut mir verlangen,"* BWV 727; *Chromatic Fantasy & Fugue in D Minor*, BWV 903, transcr. Max Reger.

Born at Morebath in Devon, a pretty little village between Taunton and Barnstaple, Nicholas Kynaston celebrated his 70th birthday in 2011. He spent several of his teenage years studying the organ with Fernando Germani in Rome, and also took lessons from Ralph Downes in London. Kynaston was organist of Westminster Cathedral from 1961 to 1971, but has since been working exclusively as a concert organist. He has spent every summer since 1966 concertizing in Germany, and on this compact disc we find him playing the four-manual 1782 Stumm organ at Amorbach Abbey in Bavaria. After successive rebuilds in the nineteenth and early twentieth centuries, it was reconstructed to more or less its original state in 1982 and is one of the outstanding late-eighteenth-century instruments in Germany. It is a clear, majestic organ in an excellent acoustical setting, and as such is an ideal instrument for the performance of the music of Johann Sebastian Bach. The chirping of some fledglings in the churchyard and the chimes of the town clocks add a certain picturesque ambience rather than detracting from the recording.

The recording consists mostly of "core" Bach repertoire, alternating soft or mezzo pieces with larger-scale works, resulting in a program that is a well-integrated whole. It begins with

the D-minor concerto of Vivaldi as J. S. Bach arranged it for organ, which gives us an opportunity to hear both the beauty of the softer registers and the silvery choruses of the Amorbach organ. Nicholas Kynaston approaches the piece with a consistent forward thrust that maintains the vitality of Vivaldi's music throughout. In the chorale prelude that follows, he exploits the flutes and Vox Humana with tremolo to produce a particularly beautiful effect. Next comes the Bach *Passacaglia and Fugue*, particularly well suited to the Amorbach organ, whose bass registers are clean, solid but far from ponderous. Again, Nicholas Kynaston manages to produce a performance that is both accurate and exhilarating.

The chorale prelude "Nun freut euch, lieben Christen g'mein" comes next, and this I have to say I find the least satisfying piece on the recording. The tempo is a little on the brisk side and some of the notes get lost in the acoustics, while the chorale melody is at times insufficiently prominent. This is more than made up for in the "St. Anne" Prelude and Fugue, where we hear both the flues and the reeds of the Amorbach organ to impressive effect. This is a composition in which it is not easy to manage the transitions between the several sections, but Kynaston seems to achieve this with consummate ease. The fugue begins daringly though effectively on a single 8-foot Trumpet and builds up via flue choruses in the second section into an exciting, majestic plenum in the third section. Many organists make the mistake of rushing the last section, but Kynaston firmly resists this temptation. Then, following the chorale prelude on "Liebster Jesu, wir sind hier" in which the *Schwellwerk* Sesquialtera is used to play the solo, the compact disc continues with the *Fantasy and Fugue in C Minor*, where a very restrained performance of the Fantasy contrasts with a very spirited performance of the Fugue.

A lovely performance of the plaintive chorale prelude on "Herzlich tut mir verlangen" paves the way for what is in many ways the climax of the recording with Max Reger's transcription of Bach's *Chromatic Fantasy and Fugue*. Bach was, I suspect, somewhat lackadaisical about the particular instrument a "clavier" piece was intended to be played on—whether organ, pedal harpsichord, clavichord or whatever: it was the music that mattered—so I doubt he would have been very upset about his *Chromatic Fantasy and Fugue* being transcribed for the organ. Indeed, the work seems particularly well fitted to the instrument, especially in the Mendelssohn-like arpeggiated minor thirds of the Fantasy. Reger's transcrip-

tion was very popular among organists in the first half of the twentieth century, but has unfortunately been less popular since transcriptions fell into disrepute after World War II. In common with many of Reger's own compositions, the contrasts between loud and soft are perhaps a little more dramatic than would be normal in Bach's time, but the transcription is no less enjoyable for this. Nicholas Kynaston is therefore to be congratulated for rescuing it from half a century of obscurity. As in the case of the C-minor Fantasy and Fugue, he begins with restraint and follows up with the fireworks.

Nicholas Kynaston's playing on this compact disc is impeccable, his phrasing is elegant, and his registration is resourceful and creative throughout. He seems to know the organ through and through, and I suspect it is one of his favorite instruments. At the age of seventy his ability as a player appears to be as good as ever, and I think most musicians would be green with envy at an organist who can produce such a recording at the age of threescore years and ten. I wish him many more years of brilliant playing.

—John L. Speller
St. Louis, Missouri

Órgano de San Jerónimo Tlacochahuaya. Vol. I: Guy Bovet; Vol. IV: Luigi Ferdinando Tagliavini. Instituto de Órganos Históricos de Oaxaca, \$12.98 each; available from the Organ Historical Society at <<http://www.ohscatalog.org/cdsfoaor.html>>.

These two recordings were made at live concerts given on the restored organ of San Jerónimo, Tlacochahuaya, in the province of Oaxaca, Mexico. (See "Eighth International Organ and Early Music Festival, Oaxaca, Mexico, October 21–27, 2010," by Cicely Winter, *THE DIAPASON*, May 2011, pp. 20–23.) The church dates from 1558, with much later work incorporated as prosperity increased. The small one-manual organ underwent major modifications in 1735; its date of original construction, however, remains unknown. It probably ceased to function during the Mexican Revolution, when pipes may well have been removed to be melted down for munitions, but in 1990–91 it was rebuilt by Susan Tattershall. Since 2000 the Instituto de Órganos Históricos de Oaxaca has supervised its maintenance.

This instrument is based on 4' pitch, with a 45-note compass from C–c3, with a short octave in the bass and divided registers at middle C/C#. The bass registers include a Bardón 8', Flautado Mayor 4' (in the façade), Octava 2', Quincena 1', Diez y novena 3/4', Veintidocena 1/2', Quincena 1' (which breaks back), and Bajoncillo, an interior reed of 4'. The treble registers consist of a Bardón 8', two Flautado Mayors, two Octavas, a Docena 1 1/2–2 1/2' (which, like its bass equivalent, breaks back), and a horizontal reed, Trompeta en batalla 8'. There is also a toy stop labeled *Pajaritos*, which imitates the sound of little birds. The flues are bright and clearly voiced, their tonal quality being more than adequate to fill the church. The two reeds are brilliant and full bodied, perhaps a little more strident than those on many Spanish organs but in no way raucous or coarse. It is unusual for the Iberian organ not to have a full compass 8' Trumpet (usually as an interior reed), but a 4' reed in the bass was quite common. The highly ornate case is an example of Colonial craftsmanship, and the instrument is tuned to A=392Hz in quarter-comma meantone.

Guy Bovet played a Spanish program centered around the three "Cs"—Cabezón, Correa, and Cabanilles—opening with four pieces from the *Obras de Musica*, compiled and published by Hernando de Cabezón in 1578. The first piece comprises the four verses of the *Fabordones* on the 1st tone, in which the chant is decorated in different voices in turn. This is followed by Hernando Cabezón's setting of the chanson *Doulce memoire*, possibly intended as a tribute to his father; it is played quietly here. The *Diferencias sobre la Gallarda Milanese* follows, taken at a stately pace that works

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well, and the final work is the shorter of the two *Tientos del quinto tono*, the flue chorus allowing the counterpoint and the fluent passagework to be heard with great clarity. This piece is listed on the CD cover and in the booklet as being by Correa, an error that really ought to have been corrected!

Of the two pieces taken from the *Facultad Orgánica* published in 1626 by the mercurial Correa de Arauxo, we hear the Trompeta to great effect in the *Tiento de dos tiple del segundo tono*, which was written for five voices (three in the bass and two in the treble). The wonderfully interweaving treble voices carry over the supporting bass chorus, and the restless rhythmic changes offer a glimpse of this Sevillian's skills, although Correa's own notes on how to play triplet groups are ignored. The second piece is a *Tiento del cuarto tono* for the full compass, played quietly, with the dissonant harmonies and suspensions not coming through quite as clearly at this lower volume. The two pieces by Cabanilles include the *Tocata de má izquierda*, in which we can hear the 4' reed in the left hand rasping out the solo beneath a high-pitched right-hand accompaniment, after which the five-voice *Passacalles* on the 1st tone is played with changing flue registrations as the variations develop. The final piece by a Spanish composer is the *Fandango de España* attributed to José Blasco de Nebra. Played here on the highest pitches available, which do take some straining to hear well, this piece is little more than a short improvisation on two chords of the popular dance, complete with rhythmic sound effects some way through!

Bovet's recital concludes with an almost 10-minute improvisation on Oaxacan melodies, taking up 20% of the CD; this shows just why he is regarded as such a fine improviser, the charming folk melodies being treated to a complete range of variety in tempo and registration; particularly effective are the triplet and upbeat chordal passages on the reeds. The CD is certainly on the short side, and it would be good to have heard pieces by some other Spanish composers, perhaps from the 18th century, to show the development and changes in styles over the centuries. The added ornamentation is most tastefully played in good style.

The pieces played on Vol. IV by the renowned Italian performer Luigi Ferdinando Tagliavini are mostly by Italian composers, with two pieces by Pablo Bruna, the blind composer from Dàroca, in northeast Spain. The CD opens with three pieces from the *Selva di varie composizioni* of 1664 by Bernardo Storace. The clarity of the flue chorus illuminates the improvisatory nature of the first part of the *Tocatta e Canzona en sol*. A quiet opening, gradual building, and then returning to the quieter flues are used in the *Partite sopra la Spagnoletta*, after which the reeds are used to great effect in the incisive and lively *Ballo della battaglia*. The flue chorus is again used to show off the rhapsodic nature of the short *Tocatta avanti la Messa della Madonna* from Frescobaldi's *Fiori Musicali* of 1635, from which the *Capriccio sopra la Girolmeta* is also taken. Here the upperwork shimmers in the triple-time section.

The two pieces by Pablo Bruna include the *Tiento sobre la Letanía de la Virgen*, a set of variations for two treble stops, played with a changing variety of flues throughout, and the *Tiento de medio registro de quinto Tono* (not sexto tono as on the CD cover) in which the bass solo is also given to the flue chorus throughout the rhythmically changing sections, including the typical Iberian interplay between 3/2 and 6/4. We then hear seven pieces by Bernardo Pasquini, starting with the *Tocatta en re menor*; the improvisatory opening shows the influence of Frescobaldi before the chorus is reduced for a fugal central section that concludes with a triple time variation; the short closing section with figuration against quarter-note chords is played on the full chorus. The *Pastorale* that follows is again in several sections; in the opening section the phrases are played first on the Trompeta and then echoed on the flues; for the last few bars

we hear the Pajaritos. Three very short arias follow, the second being a dotted-rhythm gigue, and the Pajaritos are used throughout the final one. The variations on the well-known *Folia de España* build in intensity, the final variations being taken from a different setting of the piece by Pasquini. The last piece by the Roman is a short sonata published originally circa 1697 in an anthology by Giulio Arrestiti; the short opening of right-hand figuration over a long-held pedalpoint is playable by both hands without using the pedals. The following loosely fugal section is full of Corellian writing.

Two sonatas by Scarlatti follow. The quirky K77 in D minor is in two movements, each of which consists of only treble and bass, and may have been written originally for a violin and accompaniment; the repeats in the first movement are not observed here and the left-hand quarter notes do sound louder than the treble in this recording in places, but the second movement, a minuet in 3/8, is better balanced. K328, an andante in 6/8 in G, has original indications for stop changes, which are well effected here; again the repeats are not observed. The concert concludes with three one-movement sonatas by the much-traveled Domenico Cimarosa, better known today for his operas, but who did leave some 90 keyboard pieces in manuscripts. They are played on various flue combinations, the G-minor and C-minor being more reflective, the sonata in G making a fittingly joyful end to this selection of Italian music, which shows that much of the Italian repertoire sounds well on even the smaller Iberian-style organs.

The booklet (which is basically identical in both discs) contains an account of the organ culture in the province of Oaxaca, a detailed account of this instrument and its registers, some splendid color photos of the church's paintings and decorations and of the organ, and a biography of the performers. However, there is no commentary at all on the music played, which, given the errors on the cover and booklet listing, is a most disappointing omission—very few players have a working knowledge of the Spanish repertoire, and some of the Italian composers whose pieces are played on Vol. IV will certainly not be household names. That notwithstanding, the CDs are well produced, and even though they are both on the short side they are most definitely worth buying at the bargain prices. They enable us to hear an example of one of the large number of organs from Mexico that have survived the ravages of time and been lovingly restored to their former glory. It is especially instructive to hear this music in a meantone tuning, which would have been used at the time of its composition. These CDs show that in the hands of such skilled performers, the small number of registers and tone colors need in no way be considered a disadvantage, but can be utilized in a positive way (although in most cases assistants would have been necessary to add or subtract the stops).

—John Collins
Sussex, England

New Organ Music

Pelléas et Mélisande Suite, op. 80, by Gabriel Fauré, transcribed for organ by Thomas Baugh. Ravenbrook RVB-101, \$15.00; available from Raven Recordings, 804/355-6386, <www.ravencd.com>. Also available from the Organ Historical Society.

Maurice Maeterlinck's Symbolist play about forbidden and doomed love, *Pelléas et Mélisande*, premiered in 1893 and was very popular from its initial performance. A number of composers were inspired to provide music to this play, including Jean Sibelius, Arnold Schoenberg, and Claude Debussy, who wrote his opera based on this play in 1902. The music by Fauré predates the Debussy opera by about four years for a London performance of the play. Since he was pressed for time and because he was never particularly interested in orchestration, Fauré asked

fellow French composer and student Charles Koechlin to orchestrate the work of 17 individual movements of various lengths, and it was from this orchestration that a suite was later extracted. This further reworking of the score has been made by Thomas Baugh, director of music at Christ Episcopal Church, home of the Opus 124 of C. B. Fisk, which was installed in the church in 2004.

Baugh writes that the new Fisk instrument was the inspiration for his transcription. As the voicers were producing the final sound of the foundation stops, strings, and reeds of their new opus, the transcriber was reminded of his previous experiences studying in France. This published 2010 transcription of Fauré's work has been recorded and released on a Raven CD (OAR-850) entitled *French Éclat in the Roanoke Valley*, featuring Fisk Opus 124 played by Thomas Baugh.

The press release from Raven records states: "Baugh became Director of Music of Christ Episcopal Church in 1986. He received the Master of Music degree with distinction from Westminster Choir College and studied organ in the United States with John Mueller, Bruce Stevens, and Eugene Roan, and in Lyon, France with Louis Robilliard. He also studied at the Royal School of Church Music in London." With his time studying in France, Baugh developed a deep respect and admiration for the French symphonic-style organ, especially the 1880 Cavaillé-Coll organ at the Church of St. Francois de Sales in Lyon.

Gabriel Fauré lived between 1845 and 1924—at his birth Chopin was still composing, and by his death the Second Viennese School was sending shockwaves through the musical world. At first held in the musical sway of Wagner, Fauré settled on his own style that was harmonically advanced yet not as dissonant as Wagner. Many feel it is a shame that even though Fauré played the organ professionally for over four decades he left no solo compositions for the organ.

This transcription is published by Ravenbrook, a new publisher established by Raven, the recording firm. There can be a bit of confusion if you simply "google" Ravenbrook Publishing, however, since it will bring up a different company altogether. Therefore, one must visit the Raven CD site listed above to find this 19-page score.

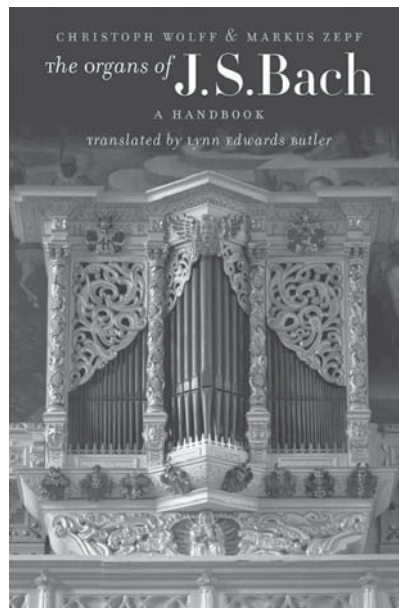
The *Pelléas et Mélisande Suite* is in four movements: I. Prélude, II. Fileuse, III. Sicilienne, and IV. La mort de Mélisande. The musical theme of *Mélisande* is a rising minor third; this leitmotiv appears first in Fileuse, the second movement "spinning song," and again in the fourth movement, where it becomes a funeral march.

The work can be performed on a two-manual instrument, although notation is provided that indicates where a third manual might be used to provide more orchestral color. Baugh also suggests that on some instruments the right hand might need to be reinforced with a third manual.

Dynamic markings are indicated in the French manner; the indications of *p*, *mf*, etc. refer not to the addition or subtraction of stops but rather to how far the Swell box is opened or closed. Registration changes are indicated by the stops to be added or removed with plus or minus signs, clearly marked in the score. Furthermore, the straightforward registration instructions are in English, and it seems logical that if the reader knows the sound of the French symphonic organ, either from first-hand experience or from recordings, this sound can be produced on a North American organ with judicious choices and the use of sub and octave couplers.

This transcription would be a fine addition to any organ program and is very much within the reach of a player with moderate technical ability. The most challenging movement is the second, where the smooth sixteenth-note figure requires clean execution under the working out of careful fingering. Highly recommended and fun to play.

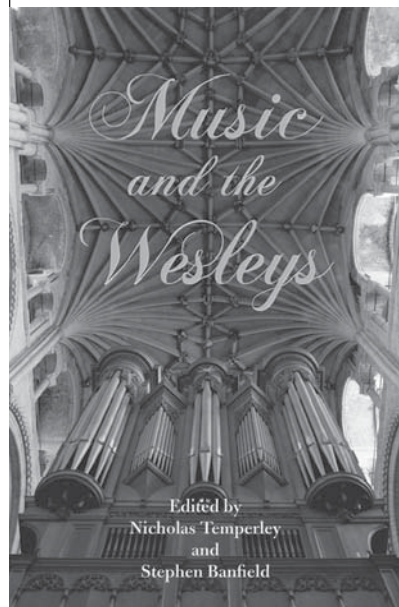
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Conference of Roman Catholic Cathedral Musicians

Conference XXIX, Columbus, Ohio, January 9–12

Donald Fellows

Monday, January 9

The 29th Conference of Roman Catholic Cathedral Musicians took place January 9–12 at St. Joseph Cathedral in Columbus, Ohio. The conference began with the traditional greeting and introduction of members, which took place in the undercroft of the cathedral. A warm and gracious welcome was extended by host Paul Thornock, Bishop Frederick Campbell, and the Very Reverend G. Michael Gribble, rector of the cathedral. CRCCM Chair Peter Latona introduced the week's agenda. The reception included the usual conviviality in addition to champagne and hors d'oeuvres. The evening concluded with Solemn Compline sung by the Men of the Cathedral Choir.

Tuesday, January 10

The first full day began with Morning Prayer in the cathedral apse, which was preceded by an elegant prelude of music of Frescobaldi, Couperin, and Bach performed on the cathedral's harpsichord (on loan from Columbus's First Congregational Church) by Marie Rubis Bauer of St. Cecilia Cathedral, Omaha. Morning Prayer for Tuesday of the first week in Ordinary Time followed.

Matthew Peattie of the University of Cincinnati College-Conservatory of Music presented "The Sight and Sound of the Gregorian Proper: Medieval Chant in Nuance-Rich Manuscripts." This fascinating presentation traced the origins and development of historical notational methods, which helped propel that which began as oral transmission. The Catholic Foundation served as the location for Peattie's presentation (and others throughout the week).

Lunch in the cathedral undercroft followed, sponsored by Peter's Way Tours. Peter Bahou presented a sneak-preview of the possibilities for CRCCM XXX, which will take place in Rome, Italy.

Organbuilder Paul Fritts presented "Building a Cathedral Organ," in which he detailed the history of his own organ-building principles and experience, and how they contributed to the design and development of the St. Joseph Cathedral organ.

Kevin Vogt presented "Striking the Tonic Chord: Mission, Vision and Practice in Church Music Ministry." His interactive session detailed a model and structure for long-term prioritization for music ministers, as well as suggested steps for achieving those goals.

The week's first business meeting was then held. Business agenda items included the nomination/election of steering committee members, a description of the newly restored CRCCM website, and discussion on the 30th anniversary conference to be held in Rome in 2013.

Participants found dinner on their own, which preceded the day's concluding event, a stunning concert sung by the St. Joseph Cathedral Choir. The exciting and demanding performance included music of Wood, Tallis, Guerrero, Cornys, Pärt, Mendelssohn, Briggs, Wisniewski, Howells, and Frank Martin's *Mass for Double Choir*.

Wednesday, January 11

Morning Prayer was preceded by the prelude, performed by member Ricardo Ramirez of Chicago's Holy Name Cathedral. Movements I and II of *Suite for Organ*, op. 5 by Maurice Duruflé were followed by Morning Prayer for Wednesday of the first week in Ordinary Time.

The Most Reverend Frederick F. Campbell, Bishop of Columbus, addressed the conference at the Catholic Foundation. His insightful presentation gave members a glimpse of worship through the eyes of a bishop. He spoke of the challenges of managing the liturgical life of an entire diocese, while detailing the essential role of the cathedral and its impact on the community.

The afternoon session began with a "Liturgical Improvisation Workshop" led by David Briggs. Briggs related many stories of his own study of the art of improvisation, particularly those surrounding his time with Jean Langlais and Pierre Cochereau. Many agreed that the art can take as long as fifteen years of study before one can consider oneself a master of improvisation. Briggs concluded with an elaborate and dazzling improvisation on *Pange Lingua Gloriosi*.

Following a break sponsored by Peebles-Herzog Organ Builders, the conference continued with Richard Sparks pre-



CRCCM participants gathered in the gallery of St. Joseph Cathedral. Paul Thornock introduces David Briggs for the improvisation session.

sented "Erik Ericson and the Swedish Choral Sound: What Can a North American Choir Learn from That Tradition?" Sparks provided examples of how to adjust choral tone and vowel placement. Consideration of this technique offered a greater variety of vocal tone for the participants. The second half of Sparks's presentation included a rehearsal with members of the St. Joseph Cathedral Choir, by which his technique of vowel modification was demonstrated within their performance of choral literature. The excellent singers worked hard to adjust their technique in order to show the possibility of tonal variety. Repertoire included *O Thou, the Central Orb* and the Frank Martin *Mass for Double Choir*.

The concluding event of the day was a solo organ recital by David Briggs. Briggs was a featured performer in the dedication of the Fritts organ and was back by popular demand. His program included works by Bach, Haydn, Franck, Elgar, Tchaikovsky, Duruflé, and a multi-movement improvisation on submitted themes. Briggs demonstrated the versatility and the tonal variety of the cathedral organ, and was very well received by the appreciative audience.

Thursday, January 12

The day began with the Morning Prayer prelude, performed by Phillip Brisson of the Cathedral of the Assumption, Louisville, Kentucky. Bach's *Sonata in C Minor*, BWV 526, was right at home in the hands (and feet) of Brisson and on the cathedral's organ. Morning Prayer for Thursday of the first week in Ordinary Time followed. In addition to the elegant nature of the manner of prayer was the presence of Fr. James Moore, O.P. of the Western Province of the Dominican Order. Each Morning Prayer celebration of the week included a hom-

ily by Fr. Moore. A musician himself, he expertly offered timely reflections for the unique assembly.

The annual CRCCM Composers Reading Session was held in the cathedral choir room. Facilitated by Brian Luckner of St. Joseph Cathedral, La Crosse, Wisconsin, the session included new compositions of Ordinary texts of the Revised Roman Missal, in addition to several Christmas carol arrangements. The reading session provided many high-caliber compositions that will undoubtedly make their way to the repertoire lists of many member cathedrals.

The afternoon was devoted to a tour of several important institutions and their facilities. Visits were made to the beautifully preserved Church of St. Mary, German Village, and its historic 1902 Wm. Schuelke/J. W. Muller (2001) organ. The instrument was demonstrated by Scott Gregory Hayes. Columbus's First Congregational Church is the home of two historic instruments: the 1972 Beckerath and the 1931 Kimball. Resident organist James Bobb performed the demonstrations on these two unique and vastly different examples of organbuilding. St. Agatha Church houses the Opus 75 Bedient organ, 2006, built in Cavallé-Coll style. Cathedral organist Robert Wisniewski performed works by Messiaen, Guilaín, and Saint-Saëns. The final stop of the tour was at the Pontifical College Josephinum. Resident organist Jason Keefer performed music of Reger to demonstrate the recently relocated 2003 Beckerath organ in the seminary's St. Turibius Chapel.

Solemn Eucharist was celebrated in the cathedral with Bishop Frederick Campbell presiding, the cathedral choir under the direction of Paul Thornock, organist Robert Wisniewski at the Gober organ, and improvisations by David Briggs at the Fritts organ. Music included Proper from the Roman Missal, Kyrie & Agnus from *Mass for Five Voices* by William Byrd, *Psalm 44* by Robert Wisniewski, Gospel Acclamation by Kevin Vogt, Eucharistic Acclamations from the *Mass in Honor of St. Cecilia* (commissioned by St. Cecilia Cathedral, Omaha) by David Hurd, *A Fair and Delectable Place* by Richard Webster, and *Let All Mortal Flesh Keep Silence* by Edward Baird. Following Eucharist, the conference concluded with the closing banquet at the Sheraton. Fitting gratitude was expressed to CRCCM Chair Peter Latona; conference host Paul Thornock; the Very Rev. Frederick Campbell, Bishop of Columbus; and the Very Reverend G. Michael Gribble, rector of the cathedral. ■

Donald Fellows is Director of Music/Organist of St. Paul Cathedral, Pittsburgh. He has been a member of CRCCM since 1984, and has served Roman Catholic cathedral churches in Buffalo, Chicago, Ogdensburg, and now Pittsburgh since 1999.



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Felgemaker keydesk, St. Albert the Great Roman Catholic Church

The Keweenaw (the Copper Country) of Michigan’s Upper Peninsula has seen a change in their functioning pipe organs. Since the catalog of the Keweenaw organs was published (THE DIAPASON, February 2007¹), two of the organs have been dismantled and removed from the area. However, the Barckhoff organ (THE DIAPASON, October 2009²) added to the count, and one instrument, the ca. 1900 Felgemaker organ, has been moved.

The A. B. Felgemaker had been built in 1882 for a Lutheran church in Manitowoc, Wisconsin. The organ was moved to St. Cecilia’s Catholic Church in Hubbell, Michigan sometime after 1905. After they learned that St. Cecilia’s was to close in October 2007, the Organists of Keweenaw played a recital in the church in August 2007. There was an ongoing discussion among the Upper Peninsula’s Catholic clergy and organists that the instrument should remain within the Marquette Diocese. The organ lay dormant until 2011.

In Houghton, a student Catholic church grew out of a very active Newman Club, which had first organized in 1946. St. Albert the Great Parish was established in 1963 and, with the exception of the priest, is maintained and “run” by student residents. The parish boasts almost 1,000 members.

In 2011, with approval of Bishop Alex Sample, St. Albert’s priest, Father Al Mott, and organist John Ignatowski of St. Joseph and St. Patrick Parish of Escanaba, dismantled the St. Cecilia Felgemaker and moved it to St. Albert’s. Assistance was sought from organbuilder James Lauck of Otsego, Michigan. It should be mentioned that Ignatowski had experience in moving and building an organ of his own.

The organ reservoir, keyboards, pedalboard and all the wooden pipes were sent to the Lauck shop. There, according to Lauck, “We rebuilt all of that equipment and repacked the stoppers on all of the wooden pipes. [On the very badly worn pedalboard] new walnut caps were made for the sharps and new maple key tops were made for the natural keys, all according to the original specifications. The reservoir was rebuilt and releathered. At some point, probably when the organ had an electric blower installed 90 or 100 years ago, the hand-pumped feeder bellows were removed from the reservoir and discarded. We built a new feeder bellows and pump handle and re-

stored the winding system to the original form. . . . The keyboards were rebuilt, and a new knee panel directly above the pedalboard was new, made to exactly match the other woodwork of the case, [and] a new blower was installed.”

According to Lauck, the Felgemaker had probably been electrified when it was moved from the Wisconsin church to St. Cecilia’s. The casework did not fit right, according to Lauck, because it had not been made for that church. Further, it had been varnished a dark brown color, which was not the original finish. At St. Albert’s, Father Mott’s mother, Jan, stripped the wood down to its original white oak and refinished the entire casework. In keeping with the Copper Country history, the façade pipes are painted copper.

The Keweenaw has fifteen working pipe organs, most dating from the late 19th and early 20th centuries. Five are trackers, four of which retain hand pumps. Having played the last recital on the Felgemaker in August 2007, members of the Organists of Keweenaw played a recital again on the newly placed instrument on April 22.

The stoplist:

St. Albert the Great Roman Catholic Church, Houghton, Michigan
A. B. Felgemaker, Erie, Pennsylvania, ca. 1882, 2011
Placement: loft, rear of sanctuary

- GREAT**

16’ Bourdon
8’ Open Diapason
8’ Flute
8’ Dulciana
4’ Octave
2’ Super Octave
Bellows Signal
- SWELL**

8’ Diapason
8’ Viola
8’ Aolina
4’ Flute Harmonique
8’ Oboe
- PEDAL**

16’ Bourdon

Couplers
Swell to Great
Swell to Pedal
Great to Pedal

Swell pedal
Piano combination pedal
Forte combination pedal
Tremolo
780 pipes



A. B. Felgemaker, St. Albert the Great Roman Catholic Church, Houghton, Michigan



Bellows

Notes

1. Janet Anuta Dalquist, “Pipe Organs of the Keweenaw: Houghton County, Michigan,” THE DIAPASON, February 2007, pp. 20–26.
2. Anita Campbell, “A Pipe Dream Comes True: The Keweenaw Heritage Center’s Barckhoff Organ,” THE DIAPASON, October 2009, pp. 24–25.

Janet Anuta Dalquist holds degrees from Macalester College, McCormick Theological Seminary, and the University of Michigan. She began playing for church services at the age of 12, served as a substitute organist in various churches from 1956–1988, and in 1989 was appointed organist at Portage Lake United Church (UPUSA/UCC), Houghton, Michigan. She retired from Portage Lake Church in May 2011, and continues as a substitute organist. She is a co-founder of the Organists of the Keweenaw and holds memberships in the AGO, PAM, ALCM, OHS, and the Hymn Society. As a professional academic librarian, she served as director of the Suomi College (now Finlandia University) library from 1968 to 1984 and



Stop knobs

as collection manager of the J. Robert Van Pelt Library at Michigan Technological University in Houghton from 1984 to 1994. The author thanks James Lauck for providing information about his work and her son David Dalquist for “tweaking” the photos up to an acceptable publishing standard.

Visit
THE
DIAPASON
website:

A Conversation with Wilma Jensen

Andrew Peters

Wilma Jensen is heralded as an outstanding recitalist, church musician, and teacher. Her extensive concert career has taken her throughout the United States. She has played on countless well-known instruments, including those at First Congregational Church in Los Angeles, the Mormon Tabernacle in Salt Lake City, the National Shrine of the Immaculate Conception in Washington, D.C., Riverside Church in New York City, St. Paul's Cathedral in St. Paul, St. Philip's Cathedral in Atlanta, and the West Point United States Military Academy. Having played for several regional conventions and three national conventions of the American Guild of Organists, she is in demand as a recitalist, lecturer, and clinician for choral workshops, church music workshops, and organ masterclasses. Numerous European tours have taken her to Norway, Sweden, Denmark, Germany, France, Poland, the Netherlands, and England. In addition, she has made a recording for West German Broadcasting, Sender Freis Berlin.

Dr. Jensen earned her Bachelor and Master of Music degrees from the Eastman School of Music in Rochester, New York, where she was a student of Catharine Crozier and Harold Gleason. During that time she received the Performer's Certificate in organ. She received an honorary doctorate from Piedmont College in May 2004. Recognized as a successful teacher, Wilma Jensen has served on the faculties of Oklahoma City University, the Blair School of Music of Vanderbilt University, Scarritt Graduate School, and Indiana University, where she was a tenured professor.

In addition to two professional solo recordings—*Mors et Resurrectio* (Arkay label) and *Sketches and Improvisations* (Pro Organo label)—Wilma Jensen also made two recordings conducting the St. George's Choir on the Pro Organo label. She has given numerous masterclasses around the country at sites including the Juilliard School, Curtis Institute of Music, Westminster Choir College, Eastman School of Music, and many others. She has a full upcoming schedule of recitals and masterclasses and will present a pre-convention recital for the 2012 AGO National Convention in Nashville. Additionally, she will teach two workshop masterclasses. For more information, go to <www.wilmajensen.com>.

Andrew Peters: You've had a lengthy career in the organ world. What first interested you in the organ?

Wilma Jensen: My father was a Methodist minister in south central Illinois. By the age of ten, I wanted very much to try the organ, having started piano lessons at age five. Of course I was in church every Sunday and could play many hymns on the piano at a very young age, as well as do some playing "by ear."

AP: You've had experiences in three aspects of the organ world: church



Wilma Hoyle, age 12, performing at MacMurray College in Jacksonville, Illinois in a masterclass for Joseph Bonnet

music, teaching, and performance. Can you talk a bit about your experience with service music and hymn playing?

WJ: When I was twelve, I had a regular job on a two-manual pipe organ in my father's church, since there seemed to be no one else to play. I have no memory of what I might have used for voluntaries. They were probably poor, but I did enjoy working out the hymns with pedal, although at this point I was self-taught. I was extremely proud of my salary of \$1 per week! A well-known organist, Dr. Frank Collins, gave a recital in my hometown, and my parents asked him to hear me play. He suggested I should study with a good teacher and recommended Ruth Melville Bellatti at MacMurray College in Jacksonville, Illinois. She was a graduate of the Eastman School of Music, having studied with Harold Gleason, and was a classmate of Catharine Crozier. She insisted I play every note of the first edition of the *Gleason Method*. Also, she was instrumental in my attending Eastman for undergraduate and graduate study.

AP: You had a long tenure at St. George's Episcopal Church in Nashville. Did you have a choral background before serving there?

WJ: Unfortunately, no. I conducted only one other church choir for a short time before coming to St. George's. I realized I was in no way ready for the position, so I sought out excellent teachers to help me with conducting, diction, and repertoire. (This happened over a number of years.) Lois Fyfe and her staff at Lois Fyfe Music in Nashville provided invaluable assistance for the selection of choral music. An associate priest at St. George's spent hours helping me each week in the study of the church year and planning appropriate music for the spe-



With Dr. Howard Hanson and the Eastman-Rochester Orchestra, performing his *Concerto for Organ, Strings and Harp* at the Eastman School of Music, Rochester, New York, February 1952



Publicity photo

cific Sunday lessons from the Lectionary. Also, I listened to and studied numerous recordings of choirs from all over Europe and the U.S.

AP: Did studying choral skills in your mid-life give you a unique perspective on choral music and the voice?

WJ: Yes, it certainly did. Conducting makes one so conscious of the "time and dynamics between the beats," the shaping of the musical line, and the timing of consonants for perfecting ensemble. Unifying proper vowels contributed more to the beauty of the sound than I ever previously could have imagined.

During my tenure at St. George's, the choir made two recordings and was chosen from an audition tape to sing for the national convention of the American Choral Directors Association in 1989. By that time, I had been choirmaster/organist for seven years and had been studying and growing as a musician. That summer, the choir made an extended tour of Europe, singing in England, Austria, and France. Our tour concluded at the Cathedral of Notre Dame in Paris, where we sang a pre-service *cappella* program prior to singing the *Vierne Messe Solennelle* at Sunday morning Mass. (I also played the afternoon organ recital.)

AP: You've played recitals on organs of various historic periods throughout the United States and Europe. Out of the hundreds of recitals you've played, do any stand out in your mind?

WJ: I am very grateful for the experience of playing so many diverse



Kirk-in-the-Hills Presbyterian Church in Bloomfield Hills, Michigan. Wilma Jensen was an artist at the 1960 Detroit AGO national convention. (photo credit: THE DIAPASON, August 1960)

instruments, both electro-pneumatic and tracker. Some have been in large cathedrals with much reverberation and some have been small historic instruments. I appreciated being able to play the first Cavallé-Coll of 1850 in Paris at the Cathedral of St. Denis, as well as later instruments of the same builder. At St. Denis, because the pedal pipes are so far from the console and there is no Barker lever for the pedal, I had to stand on final long notes with all the weight I could manage in order for all the pipes to sound! I enjoyed playing an Åkerman instrument in Uppsala, Sweden (Åkerman was a pupil of Cavallé-Coll), a Schnitger organ in Germany, St. Paul's in London, and many small tracker instruments in the Netherlands. I must admit I love a reverberant cathedral sound. This wide variety of experiences helps in my understanding of the overall repertoire and my ability to communicate appropriate registration to students. I do enjoy spending time planning the registration.

AP: You're continuing to learn new repertoire. Do you have a particular style, period, or composer in which you specialize?

WJ: I especially enjoy learning, reforming, and registering the Romantic and contemporary literature. Additionally, I keep exploring repertoire for voluntaries for services, both for myself and students, and occasionally substitute for services at St. George's and other churches. I have been given

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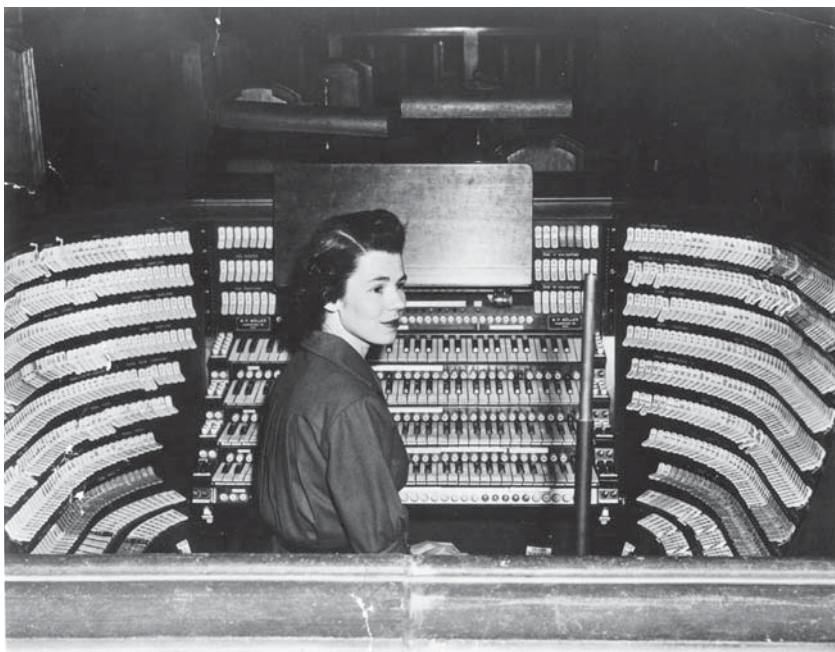
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At the console of the organ at West Point Cadet Chapel



Before recital at Cathedral of Notre Dame, Paris, France, 1989

some out-of-print repertoire, which I later performed and recorded. As a result, several of these compositions now appear as archival editions. I am so looking forward to playing soon the newly renovated 1932 Aeolian organ at Duke Chapel. I have just learned all three of Eric Delamarter's *Nocturnes* and will use the Chimes, Harp, Celesta and many solo stops as indicated in the score.

AP: You have current and former students across the country. Are there students with whom you are still in touch?

WJ: There are too many to name! Some are high-profile professionals. I am equally proud of many other students who are making invaluable contributions in their current positions. I stay in touch with many former students and enjoy hearing about their teaching, church positions, and performing. You might say talking on my cell phone to former students is my hobby!

AP: Do you still teach a monthly masterclass in Nashville?

WJ: Yes, I did teach a monthly masterclass for many years for anyone who wanted to attend. This season, however, I am so busy with recitals, classes, and other commitments that, at least for the moment, I am taking a break.

AP: You recently released an extensive teaching video and booklet, "Organizing Notes in Space." Why did you start this project?

WJ: This project was important to me to help communicate some of my teaching concepts as part of my legacy. After considerable study of the physical aspects of keyboard technique, I have developed an approach to help students overcome problems and develop a facile technique. And, of course, one arrives at a satisfactory musical result only through a controlled technique. As a result, I wanted to demonstrate these ideas by teaching former students in a video.



Publicity photo

served on many program, executive and education committees through the years. Also, I have judged competitions, taught at Pipe Organ Encounters—both beginner and advanced—and taught masterclasses throughout the U.S. I am on the workshop committee for the Nashville 2012 AGO national convention.

AP: What are your thoughts on the need for piano study before studying organ?

WJ: I think piano study is essential at a young age for developing a natural, flexible, facile technique. In mid-life, I had developed some wrist tension, too heavy thumbs, and resulting weak fourth and fifth fingers. I sought the coaching of Ernestine Scott, an incredible piano teacher in Oklahoma City. This study and extensive readings she recommended have changed my approach to technique and resulting musicianship. My new teaching video is dedicated to her. Sometimes when we are young we have a natural, facile technique that may change with lack of continued piano practice. Finding those skills again is a truly valuable gift at any age.

AP: Would you like to tell us a bit about your family?

WJ: I have two children, seven grandchildren, and five great-grandchildren. I frequently visit my daughter and her family near Chicago. The oldest two of three girls attend Indiana University School of Business, and I was able to visit them in Bloomington while attend-

ing conferences last year. My son lives in Orlando. His three girls and one boy are rather scattered geographically, but we all manage to meet in Orlando.

My daughter played the piano well and was fortunate to study with my teacher, Ernestine Scott. When she was in junior high, she was the registrant for my first European tour in Holland. She thought it was not as glamorous as she had expected! All seven grandchildren stomped their feet and said, "We are not taking any more piano lessons!"

AP: What changes in organ design have you seen during your career?

WJ: I recall experiencing the *Orgelbewegung*; then later Romantic organs including trackers, which became larger and larger; again more small historic trackers into the mix; and back and forth we go. I love it all!

AP: What do you perceive are the challenges of music in the contemporary church?

WJ: Just as we cannot seem to make up our minds about what kind of organ is best for each church, we seem to be having issues in choosing a traditional service with classical music or a contemporary service thought to be more appealing to young people. This issue has just come to the forefront at St. George's in Nashville. The first modern liturgical service was just held a few weeks ago in a secondary worship space, which has been created with an altar, screens, microphones, etc. I attended the first service, and it was very successful and well done. I am pleased it was held in a place other than the main worship space. I believe it is essential to make the traditional service as beautiful, moving, and exciting as possible. The music of this new service was sensitive, set in a liturgical context, and still within the form of this modern style of worship. If that happens, there will be a place for both services to exist peacefully "in harmony."

As for positions for church musicians, I believe if you can develop a really fine program that has meaning musically and spiritually, as well as make yourself invaluable to the program, there will be a good job for you.

AP: Thank you so much, Wilma!

Andrew Peters studied with Wilma Jensen while serving a church outside of Nashville, Tennessee. He holds degrees from St. Olaf College and the Cleveland Institute of Music and is Pastoral Musician at Second Presbyterian Church in St. Louis. He plays recitals and released a recording in 2008 on the Schoenstein organ in Franklin, Tennessee. For more information, go to <www.andrewjpeters.com>.

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

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A Kimball Turns 100: Leigh Street Baptist Church, Richmond, Virginia

Donald R. Traser

The Richmond Chapter of the AGO gathered on the morning of November 19, 2011 to observe the centennial of a Kimball organ of three manuals and 29 ranks. The chapter was joined by church members who heard a talk by this writer, as well as musical selections by a past organist, the current organist, and a chapter scholarship student.

Leigh Street Baptist Church is one of only a handful of Richmond's legion of 19th-century churches to be both in its original location and original building. This landmark Greek Revival temple was designed by Philadelphia architect Samuel Sloan. The ground-floor basement was opened in 1853, though the church was not formally organized until 1854, and the upstairs main auditorium in 1857.

In an era when many of us lament the seemingly increasing number of churches that are abandoning their organs for other instruments, it may be interesting to note that this church stood for 25 years before it ever had an organ. Only a melodeon was in use when the church was completed, and what was considered appropriate in the way of music may seem very different to us.

After moving up from the basement when the main auditorium was completed, there was a group that insisted on forming itself into a choir and occupying seats in the gallery and from that elevation, leading the singing. After much discussion a vote was taken, resulting in the church asking those leading the singing to move to the main floor and occupy seats directly in front of the minister. The gallery element, however, kept up its agitation and when later after considerable discussion a vote was taken, the result was in its favor; accordingly, they moved back to the gallery, taking the melodeon with them.

In 1860 the minister brought to the church the following points for decision:

1. Does the church desire that the melodeon be used in the church music?
2. Does the church desire those who lead the singing to sit near the instrument?
3. Where does the church desire the leaders of the singing to sit?
4. Will the members of the church use their influence and do what they can to promote singing among the congregation?
5. Is the church in favor of having the congregation rise while singing the second hymn, which is given out from the pulpit?

The gallery element continued to lead the singing from on high, but in 1868 when it was proposed that \$20 be appropriated to purchase books for the choir, at least one opponent expressed his opposition:



The Leigh Street Kimball organ with its original console when new (photo by Leslie F. Watson; Donald R. Traser collection)



Leigh Street Kimball 100th anniversary

I, the undersigned, solemnly protest against the action of the church at the last meeting in appropriating funds to buy books for the choir, thus forcing members of this church who conscientiously believe a gallery choir to be an incubus on any church, to contribute to the support of a thing which they consider an evil, nothing but an evil, and that continually.¹

The good brother was voted down, yet he continued to be a faithful supporter

of the church, despite his opposition to choirs and singing.

There is no reference of anyone to play an organ until 1871, at which time Mrs. Bettie MacKay was employed at a salary of \$100 per year.

It was the ladies of the church who procured the first pipe organ from New York in 1882. Realizing the necessity of having a competent person to play it, the church was authorized to spend up to \$250 per year, if necessary, to secure such a person.

The organ was built by the firm of L. C. Harrison (who had worked in the shop of Henry Erben and appears to have been his corporate successor) as their Opus 50 and cost \$1,500. It was shipped to Richmond free of charge by the Old Dominion Steamship Company, and was dedicated on April 14, 1882 by Mr. T. Bennett Dashiell, described in the newspaper as "the popular organist."²

Soon after the purchase of the new organ, Professor Leslie F. Watson (1859–1933), who had moved to Richmond in 1884, appeared on the scene to serve as organist (1885–1894) and was succeeded by his wife Laura (1860–1933) for the period 1894 to 1928. It was "Miss Laura" who had the longer association with Leigh Street, 34 years, and it is her name that is more associated with the church. She was a striking figure, well known for the large hats she wore. The Watsons were devout Methodists. A granddaughter related to me that since Miss Laura could not participate in the Holy Communion at Leigh Street, it was not difficult for her to slip out, walk the three blocks to Union Station Church where



Leslie F. Watson at the console of the 1867 Simmons organ at Richmond's First Baptist Church where he was later the organist (photo by Leslie Watson from the Watson family collection)



Laura W. Watson at the console of the 1882 Harrison organ at Leigh Street Baptist Church. She and Leslie both played this instrument. (photo by Leslie Watson from the Watson family collection)

she was a member, receive the sacrament, and return to the organ, all during the sermon. The Leigh Street preacher, however, had to keep his eye on the back door and make sure his sermon lasted until her return.

It was in 1911 that Mr. W. J. Parrish (1865–1938) gave the gift of the current Kimball organ to the church in memory of his wife, Jennie Martin Parrish (1865–1909). The old organ was given to Tabernacle Baptist Church, and then to St. Philip's Episcopal Church, according to the Leigh Street Church centennial history. There is no record of the Kimball organ's cost, though the similar-size Kimball installed at Second Baptist Church in 1906 cost \$9,000. That organ was transported free from Chicago to Richmond by the Chesapeake & Ohio Railway; it seems likely the Leigh Street organ was carried over the same route, whether free or not.

W. W. Kimball (1828–1904) began manufacturing pianos in Chicago in 1857. The company began making reed organs and produced its first pipe organ in 1890. By the time the pipe organ division closed in 1942, it had produced more than 7,000 organs.³

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The Penitent's Prayer

Gt. Dulciana or Gemshorn.

Sw. Oboe, St. Diapason, Violina 4' or Flute 4'

Ped. Bourdon. Gt. to Ped. *Grazioso, con espress.*

Leslie F. Watson

The Penitent's Prayer, by Leslie F. Watson



100th anniversary gathering: (l to r) Donald R. Traser, Robert Ford, Charlie Laughlin (great-grandson of Jennie Martin Parrish), Leezie Parrish Laughlin (granddaughter), Betsy Stringfellow Ward (great-granddaughter), Connor Wood, and Larry Robinson (photo credit: John DeMajo)

Following the fashion of the time, the decision was made to place the new organ and the choir behind the pulpit. But there was a problem—the back wall was directly behind the pulpit, and behind that a public alley. The solution? Build a 14-foot deep addition to house the organ, supported on stilts over the alley! The organ was dedicated on Sunday, November 26, in conjunction with a large Sunday School addition to the building and general redecorating.

Leslie Watson gave the opening recital on the Kimball organ the following Tuesday evening, assisted by Mrs. F. D. Hequembourg, violin, and Mrs. Sallie Montgomery Brown, soprano. A capacity audience filled the church. One would have thought that Watson would have been the designer of the instrument, and probably was involved, but the dedication program states that Mr. Parrish selected Mr. H. A. Burke, “who is considered the foremost organ voicer and tone expert in the country,” for that task.

While the organ's tonal scheme is reflective of many instruments of its time,

there were several features, described in the dedication program, that were considered to be unusual:

In the Choir Organ there is a 16-foot Contra Salicional. This stop has only two duplicates in this country, having been recently introduced by Mr. Burke.

The Viola d'Amour (also in the Choir Organ) is a very rare stop.

Another new idea is that of the Pedal Treble Separation, which allows the performer to separate the Pedal keyboard in itself so that the upper twenty notes can be coupled to the manuals at super octaves, and leave the twelve lower notes to be used for a bass, thus permitting the organist to use both hands and both feet at the same time, in such a way as to produce many unique effects.

Chimes were donated by the Parrish children and dedicated at the church's centennial in October 1954. A decade later Lawrence Walker, a local organ technician who represented Casavant Frères, converted the action from tubular-pneumatic to electro-pneumatic and replaced the console, but the voicing



Organ chamber over alley

seems to have had little change, if any. Suzanne Bunting (b. 1936), long-time organ instructor at the University of Richmond, who grew up in the church and whose mother had previously been the organist, played the rededication recital.

When the Parrish Memorial Organ reached its 70th year, I was the parish musician and arranged for a commemorative recital by Earl L. Miller. The plan was for him to play as many of the 1911 recital pieces as possible, most of which had long passed from popularity. In the planning process, Earl wrote to me that several of the original compositions had surfaced but he had re-submerged them. Instead, he substituted other numbers by the same composers. A large crowd turned out, including descendants of both the Parrish and Watson families.

Another 30 years have now passed, and the Kimball organ continues its faithful service as it has for a century. It is a unique survivor, and while different from today's instruments, is worthy of our interest and commemoration.

Leigh Street Baptist Church, Richmond, Virginia W. W. Kimball

GREAT

8'	Open Diapason (metal)	61 pipes
8'	Gamba (metal)	61 pipes
8'	Dulciana (metal)	61 pipes
8'	Doppel Flute (wood)	61 pipes
4'	Octave (metal)	61 pipes
4'	Forest Flute (wood)	61 pipes
8'	Trumpet (metal)	61 pipes

SWELL

16'	Bourdon (wood)	61 pipes
8'	Horn Diapason (metal)	61 pipes
8'	Salicional (metal)	61 pipes
8'	Aeoline (metal)	61 pipes
8'	Vox Celeste (metal)	61 pipes

8'	Stopped Flute (wood)	61 pipes
4'	Flute Traverso (wood)	61 pipes
8'	Cornopean (metal)	61 pipes
8'	Orchestral Oboe (metal)	61 pipes
8'	Vox Humana (metal)	61 pipes
	Vox Humana Tremulant	
	Swell Tremulant	

CHOIR

16'	Contra Salicional (metal)	61 pipes
8'	French Diapason (metal)	61 pipes
8'	Viola d'Amour (metal)	61 pipes
8'	Dolce (metal)	61 pipes
8'	Melodia (wood)	61 pipes
4'	Flute Octaviente (metal)	61 pipes
2'	Piccolo Harmonique (metal)	61 pipes
8'	Clarinet (metal)	61 pipes
	Tremulant	

PEDAL

16'	Open Diapason (wood)	32 pipes
16'	Violone (metal)	32 pipes
16'	Lieblich Gedact (wood)	32 pipes
16'	Bourdon (wood)	32 pipes

1911 dedication program by Leslie F. Watson

Elegy	Alfred Hollins
First Sonata, Introduction and Allegro	Alexandre Guilmant
Violin solo, Andante from Concerto, Op. 64	Felix Mendelssohn
	Mrs. Hequembourg
Romance and Barcarolle	W. Wolstenholme
Flute Concerto	Rinck
Song, The Message	Blumenthal
	Mrs. Brown
Cantilena	Clifford Demarest
Fughetta	Theodore Dubois
Sunset Melody	Charles John Vincent
Funeral March of a Marionette	Charles Gounod
Violin solo, Lullay	Rudolf Friml
Overture to William Tell	Gioachino Rossini
	Transcription by Dudley Buck

100th anniversary program

Suite Gothique, Op. 25	Leon Boëllmann
Connor Wood, Richmond Chapter scholarship recipient	
Benedictus	Alec Rowley
The Penitent's Prayer	Leslie F. Watson
Donald R. Traser, former church organist	
Pavane pour une infant defunte	Maurice Ravel
Robert Ford, organ;	
Lawrence Robinson, current organist,	
piano	
Le Jardin suspendu	Jehan Alain
Litanies	Jehan Alain
Lawrence Robinson	

Notes

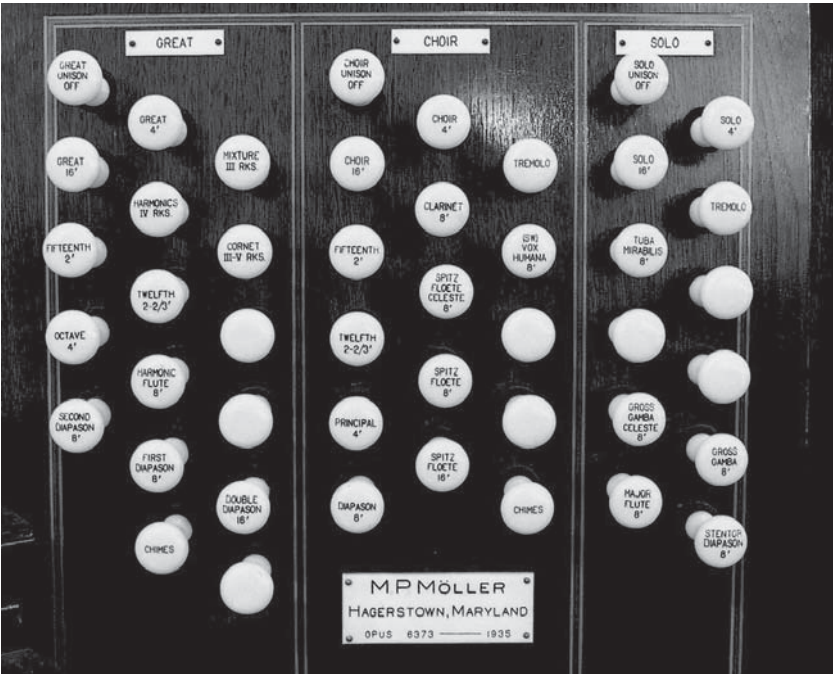
1. Dr. W. C. James, *Leigh Street Baptist Church, 1854–1954* (Richmond: Leigh Street Church, 1954), p. 82.
2. *Richmond Dispatch*, April 9, 1882.
3. Orpha Ochse, *The History of the Organ in the United States* (Bloomington & London: Indiana University Press, 1975), pp. 302–04.

Donald R. Traser is the author of *The Organ in Richmond* (reviewed in *THE DIAPASON*, December 2002). Organist and/or choirmaster of several Richmond-area churches since 1970, he has served as organist/choirmaster at Second Presbyterian Church, Petersburg, Virginia, since 2009, and is a past dean of the Richmond, Virginia AGO chapter. He is the author of the article, “Austin Lovelace, March 19, 1919–April 25, 2010: A Remembrance,” published in the October 2010 issue of *THE DIAPASON*.

Traser played the carillon for 27 years. He has written four books and numerous articles on such topics as hymnology (life member of *The Hymn Society*), trains, travel, organs, and stained glass. He is currently working on a book about stained glass in Richmond.

A new four-manual pipe organ in seven weeks:
Möller Opus 6373 at Chicago's Carl Schurz High School

Dennis E. Northway



1935 nameplate and drawknobs. Note the Mixture, Cornet, and Harmonics on the Great

As part of the Organ Historical Society's 57th national convention in metropolitan Chicago (to take place July 8–13, 2012), we will visit the corner of Milwaukee and Addison streets in Chicago. Located there is Carl Schurz High School, a Prairie-style building from 1909 given Chicago Landmark status. It boasts a 1,800-seat auditorium with a three-second reverberation time and a spectacular four-manual pipe organ. We hope you will join us in Chicago to hear this instrument! This is the story of that remarkable pipe organ as told in correspondence.

The story of Carl Schurz High School, and its four-manual 1935 Whitelegg-designed M. P. Möller pipe organ, Opus 6373, is well documented in the more than 250-page factory file now housed in the American Organ Archives of the Organ Historical Society. This is a landmark instrument—it is intact, and in need of restoration. The saga of the instrument, and the final negotiations and installation presented in correspondence, is an important and interesting case study of a ground-breaking pipe organ. The instrument was once appreciated and has recently been largely neglected. It has not been heard in concert in nearly 30 years. Fortunately, neglect and disuse have preserved a large instrument that represents a revolution in pipe-organ building in America.

We begin with a Western Union telegram dated September 1, 1935 from organ consultant Calvin Brown to Richard O. Whitelegg (1871–1944), Tonal Director of Möller, which states:

SUGGEST YOU COME HERE EARLY
NEXT WEEK STOP FOUR MANUAL
DEAL WHICH BELIEVE CAN TURN
YOUR WAY ANSWER BY WESTERN
UNION¹

Whitelegg came to America and worked with the Welte firm that later became the Welte-Tripp organ company. Calvin Brown's interest in Whitelegg's work may stem from the latter's work as the tonal supervisor for a four-manual instrument on the near South Side of the city in St. Augustine Roman Catholic Church.² This large instrument in a generous acoustic would have made a profound impression on the listener.

The Schurz instrument, with its vanguard specification for the time, is also highly noteworthy with regard to the speed of its implementation and completion. The specification is dated October 29, 1935 and was accepted in contract form dated November 4, 1935 in Hag-

erstown, Maryland. The Swell and Great divisions, played from the four-manual console, were heard in public recital on December 19, 1935—six weeks and three days later!

The remarkable specification below includes an identical version of the three Great mixtures: the III Mixture, the III–V Cornet, and the amazing IV Harmonics, detailed by John Gladden Barr (b. 1938) in his 1977 dissertation, "A Tonal History of Pipe Organs Built by M. P. Möller, Incorporated." This "experimental" chorus had been built by Whitelegg and placed in the west wall of the Möller erecting room in 1934.³

The compositions, listed in the dissertation, are given below:

Mixture III		
15th	15th	15th
19th	12th	12th
22nd	19th	8th
#1–23	24–40	41–61
C–A#	B–D#	E–C
Unison: 44 scale at 8' CC, 1/4 mouth		
Quint: 2 notes smaller, 1/5 mouth		

Cornet III–V		
		1st
	8th	8th
12th	12th	12th
15th	15th	15th
17th	17th	17th
#1–12	13–24	25–61
C–B	C–B	C–C
Unison: 42 scale at 8' CC, 2/7 mouth		
Quint: 2 notes smaller, 1/4 mouth		
Tierce: 4 notes smaller, 1/4 mouth		

Harmonics IV		
17th	17th	10th
flat 21st	flat 14th	8th
19th	19th	12th
22nd	15th	15th
1–39	40–51	52–61
C–D	D#–D	D#–C
Unison: 48 scale at 8' CC, 2/9 mouth		
Quint: 2 notes smaller, 1/5 mouth		
Tierce: 4 notes smaller, 1/5 mouth		
21st flatted [Septième]: 8 notes smaller, 1/5 mouth		

Carl Schurz High School, Chicago, Illinois; 1935 M. P. Möller, Opus 6373

GREAT (Manual II, 5" wind)		
16'	Double Diapason (metal, sc 35, 73)	
8'	First Diapason (metal, sc 43, 61)	
8'	Second Diapason (ext 16' Dble Diap)	
8'	Harmonic Flute (metal, sc 50, 61)	
4'	Octave (metal, sc 56, 61)	
2 3/4'	Twelfth (metal, sc 65, 61)	
2'	Fifteenth (metal, sc 70, 61)	
III–V	Cornet (metal, 269 pipes)	



Console (photo credit: Stephen J. Schnurr, Jr.)

- III Mixture (metal, 183)
- IV Harmonics (metal, 244)
- Chimes (from Choir)
- Great 16'
- Great Unison Off
- Great 4'

- SWELL (Manual III, enclosed, 7" wind pressure)**
- 16' Salicional (metal, sc 46, 97 pipes)
 - 8' Geigen Principal (metal, sc 46, 73)
 - 8' Rohr Floete (wood and metal, 73)
 - 8' Salicional (ext, 16' Salicional)
 - 8' Voix Celeste (TC, metal, sc 59, 61)
 - 4' Geigen (ext, 8' Geigen Principal)
 - 4' Chimney Flute (ext, 8' Rohr Floete)
 - 4' Salicet (ext, 16' Salicional)
 - 2' Flautino (metal, sc 73, 61)
 - V Plein Jeu (metal, 305 pipes)
 - 16' Contra Fagotto (metal, 97)
 - 8' Trumpet (metal, 73 pipes)
 - 8' Fagotto (ext, 16' Contra Fagotto)
 - 8' Vox Humana (in second enclosure, metal, 61)
 - 4' Clarion (ext, 16' Contra Fagotto)
 - Tremolo
 - Swell 16'
 - Swell Unison Off
 - Swell 4'

- CHOIR (Manual I, enclosed, 5" wind pressure)**
- 16' Spitz Floete (metal, sc 40, 85 pipes)
 - 8' Diapason (metal, sc 47, 73)
 - 8' Spitz Floete (ext, 16' Spitz Floete)
 - 8' Spitz Floete Celeste (TC, sc 52, 61)
 - 4' Principal (metal, sc 62, 73)
 - 2 3/4' Twelfth (capped metal, sc 72, 61)
 - 2' Fifteenth (metal, sc 76, 61)
 - 8' Clarinet (metal, 73 pipes)
 - 8' Vox Humana (from Swell)
 - Tremolo
 - Chimes (25 tubes)
 - Choir 16'
 - Choir Unison Off
 - Choir 4'

- SOLO (Manual IV, enclosed, 8" wind pressure)**
- 8' Stentor Diapason (metal, 73 pipes)
 - 8' Major Flute (wood and metal, 73)
 - 8' Gross Gamba (metal, sc 56, 73)
 - 8' Gross Gamba Celeste (metal, sc 56, 73)
 - 8' Tuba Mirabilis (metal, 73)
 - Tremolo
 - Solo 16'
 - Solo Unison Off
 - Solo 4'

- PEDAL**
- 32' Resultant (from Diap and Spitz Fl)
 - 16' Diapason (5" w.p., wood, 44 pipes)
 - 16' Second Diapason (Gt 16' Dble Diap)
 - 16' Contra Bass (5" w.p., stopped wood, 44)
 - 16' Spitz Floete (from Choir)
 - 16' Salicional (from Swell)
 - 8' Octave (ext, 16' Diapason)
 - 8' Flute (ext, 16' Contra Bass)
 - 8' Spitz Floete (from Choir)
 - 16' Trombone (8" w.p., in Solo enclosure, metal, 56 pipes)
 - 16' Fagotto (from Swell)
 - 8' Trombone (ext, 16' Trombone)
 - 4' Trombone (ext, 16' Trombone)
 - Chimes (from Choir)

- INTER-DIVISIONAL COUPLERS**
- Great to Pedal 8, 4
 - Swell to Pedal 8, 4
 - Choir to Pedal 8
 - Solo to Pedal 8, 4
 - Swell to Great 16, 8, 4
 - Choir to Great 16, 8, 4
 - Solo to Great 8, 4
 - Swell to Choir 16, 8, 4
 - Solo to Choir 8, 4
 - Choir to Swell 16, 8, 4
 - Solo to Swell 8, 4
 - Great to Solo 16, 8, 4
 - Choir to Solo
 - Swell to Solo

- ACCESSORIES**
- 12 General pistons (1–12 thumb, 1–6 toe)
 - 8 Great and Pedal pistons and Cancel (thumb)
 - 8 Swell and Pedal pistons and Cancel (thumb)
 - 6 Choir and Pedal pistons and Cancel (thumb)
 - 6 Solo and Pedal pistons and Cancel (thumb)
 - 6 Pedal pistons and Cancel (affecting couplers, thumb and toe)
 - General Cancel (thumb)
 - Combination setter (thumb, with indicator light)
 - Pedal to Great pistons on/off (thumb)
 - Pedal to Swell pistons on/off (thumb)
 - Pedal to Choir pistons on/off (thumb)
 - Pedal to Solo pistons on/off (thumb)
 - Great to Pedal reversible (toe)
 - Test button and light (for current)
 - Chimes damper (toe reversible)
 - Harp damper [sic] (toe reversible)
 - All Swells to Swell reversible (toe, with indicator light)
 - Swell expression shoe (with indicator dial)
 - Choir expression shoe (with indicator dial)
 - Solo expression shoe (with indicator dial)
 - Crescendo shoe (with indicator dial)
 - Sforzando reversible (thumb and toe, with indicator light)

Schurz Victory March

Piano Arr.
MARGARET G. GRANT

Words and Music by
CLAYBORNE HARVEY

Carl Schurz High School Victory March (Listen to Dennis Northway play the Schurz Victory March at <www.TheDiapason.com>)

What follows is a virtual flurry of correspondence addressing various façade decisions, descriptions of changes in specification, commentary on blower placement, wiring, etc. We shall see that many letters crossed in the mail on the same day! Because of the close time frame and the extant fairly complete correspondence on this groundbreaking instrument, let us explore the documentation for insights into Opus 6373 and its manufacture.

On stationery from the Board of Education, City of Chicago, Carl Schurz High School, 3601 Milwaukee Avenue dated November 22 to the Möller Organ Company, we read:

Gentlemen—

Enclosed please find the print of organ console which is o.k. Please note notation on reverse side of the blue print—console is to be movable and we are planning to place it on the stage, with three junction boards—one in center, and one on each side. Please tell Mr. Whitelegg I have changed my mind about "Horn" for "Solo Organ"—and wish Stentorphone in its place as originally specified.

Sincerely,

LeRoy Wetzel

The dummy façade pipes in the display were intended from the outset, as noted in a letter from M. P. Möller, Jr. to LeRoy Wetzel (Schurz High School's choir director) on November 25:

Mr. Whitelegg has passed into the factory instructions that the display pipes are to be of natural zinc finish. Your comments on this will be brought to his attention.

November 26 finds Whitelegg writing to LeRoy Wetzel at the high school:

In reply to your letter of the 22nd, referring to the movable console, we note you suggest having three junction boards, and while this can be done, it is really very impractical. This method would lead to all sorts of trouble—short circuits, etc., besides considerable additional expense. You should arrange to have the cables come up either at the left or right hand side of the stage, preferably right in the corner, with long enough cable to reach to the center of the stage.

In regards to the console being movable, this being an all electric action, there will

only be cable attachments and it will be possible to move the console wherever you desire; but really as regards having those union boards, that just isn't done, as in all cases tried previously it ended up in having to make a permanent job of just the one set of cables.

We are planning to ship the first part of the organ by freight Saturday, comprising the platform, pedal pipes, pedal chests, etc., and we are having men from the factory reach there to take care of the installation. I expect to be in Chicago in about ten days time. The organ in the Church of St. John of God Roman Catholic will be ready for ok, and possibly you will be able to give the time to run over and try the instrument as soon as it is tuned up.

Regarding the location of the blower, I am still of the opinion that it is more advisable to place it in the fresh air inlet; there is always a 12 degree rise of temperature from the air entering the blower until the time it gets into the organ and considering that underneath the stage that temperature is running as high as seventy and eighty, would bring the temperature of the wind up to ninety degrees, which is somewhat high and could be harmful in the way of drying out woodwork, etc. However, this matter can be left for decision until the men arrive for the installation.

This was to be a special organ in many ways. In a factory order from Whitelegg dated November 27, 1935, we read:

The type of organ bench required is the pattern made after the one sent to Hugh McAmis Studios, New York, only made of oak in finish to match the console. As this console will be out on the stage for many public occasions it is necessary to have this special organ bench in preference to the standard style.

November 27, Whitelegg writes to Calvin Brown, 4539 North Richmond Street:

Dear Cal: I have just received your letter referring to the location of the blower for the Carl Schurz High School. Mr. Wetzel has written mentioning that there was some opposition regarding the location of the blower. Frankly, there is everything in its favor as regards the location of the blower in the fresh air inlet. There is always at least a twelve degree rise in temperature from the air intake to the outlet, which just for a few excep-



Virgil Fox, M. P. Möller, and Richard O. Whitelegg

tional occasions, the temperature will normally delivered from the blower be around about 70 degrees. On the other hand, if the blower is located immediately under the stage, the temperature there is any where from 70 to 80, and figuring the rise of temperature as it passes through the blower, will be considerably warmer or a higher degree of temperature than would be good for the woodwork. However, you can settle this matter when the installation commences, but my preference would be where I suggested.

Regarding the location of console, we have heard from Mr. Wetzel and they are thinking of having the console on the stage with three union boards for attaching console, either on each side or the center. This, while it can be done, is right out of the question in every case where this [s]ort of console attachment has been tried, and the result has been failure. Here are almost certain difficulties as regards short circuits or bad contacts and always ends up in a permanent connection being made. My suggestion is that if the console is to be on the stage, considering the or-

chestra pit as first requested, it would be better to decide on which side the console would be permanently located and then have cables long enough to extend to the center of the stage.

I expect to be in Chicago again within the next ten days or so, no doubt will be seeing something of you then.

Calvin Brown was the recipient of a letter from Whitelegg dated December 3 discussing the console, blower placement, belted generators, commission, and concludes:

We are making every effort to have this organ playing for the 19th, that would be the Swell and Great divisions, hence the reason for going ahead with all parts and the necessity to eventually send a large staff to Chicago to get the work done. Well, I expect to be in Chicago next week, probably this week-end and will give you a ring in case there should be anything required in regard to the Carl Schurz School for discussion.



Messiah performance, Carl Schurz High School, 1930s

The same day, from Möller sales manager E. O. Shulenberg⁴ (who was “on the road” in Chicago) to M. P. “Ted” Möller, Jr., we read:

I spent all forenoon with Mr. Brown and the Schurz High School. First, because Brown asked me to go out, and secondly, because Buterbaugh⁵ who arrived here yesterday with Kenneth phoned and said he thought they would have Union trouble. I am quite sure that we will have some trouble before we are through. Every employee around the School, including half dozen or more engineers, electricians, janitors, and some others, amounting to about a total of fifty-five in all, are Union men, and the Chief Engineer, while courteous regarding certain things, says that the electrical union even interfered when he fixed one of the electric clocks. It was a sad mistake, I think, that we built the platform there. Maybe the steel workers won't find it out, but there is every reason to believe they will. That and the electrical work is the most serious. I talked to the Chief Engineer, the Principal

of the School, Mr. Wetzel, and some others, and they said they will do what they can, and I told Buterbaugh and Kenneth to work and not talk.

In a letter written while he was in the Möller Chicago office in the McCormick Building, 332 South Michigan, E. O. Shulenberg writes to M. P. (Ted) Möller, Jr., on December 4, 1935:

Dear Ted:

I have your letter of December 2d. The boys worked last night until ten o'clock, and got part of the steel-work of the platform up, and so far without any interference. I understood that Brown's commission was to be figured on the basis of contract price, less motor wiring, starter and platform, which as I remember was \$13,650.00, or whichever was my original estimate, plus a Clarinet. That is what Mr. Whitelegg told me at the time. I will try to find out, if possible, about the grille, but I am not sure that I can make the contact today, and if I don't leave the city later today, I will the

first thing in the morning. I understood, however, that the sawed out grille as approved by the architect was what was wanted, and the architect, I am [sic] informed, is final regarding all of those matters.

I wrote you about the junction yesterday, and have suggested that the wiring be done to a junction board, placed on an apron of the stage, and the wiring from there permanent, since there will be no air. I think Mr. Brown will work that out, and he has the confidence of Mr. Wetzel, and would be the best medium to take it up.

I advise strongly against Kenneth attempting the motor wiring, and have told Buterbaugh to get [sic] an estimate from an electrical contractor out there, and send the estimate to Hagerstown. All the employees there are union men, and are watching what is going on. So far they have not interfered with the steel-work, but the Chief Engineer, who is in charge of the entire building and equipment, is a union man, and told me if the Delegate came in and found our men doing electrical wiring, he would start real trouble. The Chief Engineer said he don't care, but that they are checked up very frequently, and what we might save by Kenneth doing it, might be more than lost by trouble that would be caused, and furthermore, difficulty with the inspectors could be expected.

Whether the generator is direct-connected or belt-driven probably won't be an issue, but as we have all decided that the place for that blower is in the engine-room, there is plenty of room for a direct-connected generator. It would be impossible to put the blower and air duct where Mr. Whitelegg suggested and keep the organ in tune, as the temperature in there yesterday was below thirty, with a terrific draft, and no-one here wants to put it there. The engine-room is not hot, never above seventy, generally considerably below, and has all kinds of space.

On December 10, 1935 Richard Whitelegg writes to LeRoy Wetzel:

The last of the Carl Schurz High School organ will be leaving the factory next Saturday, and this is almost certain unless some unforeseen difficulty arises, that the organ—at least the Swell and Great divisions—will be available for the 19th. I had expected to be in Chicago by this time, but there have been several matters which have detained me and again I must go up to New York, but I am still hoping to be in Chicago within the next three or four days.

It is indeed a considerable effort to get that organ completed in the short time: I gave it preference and hence the reason why the organ will be available as promised. I do not think that there is any other part of the world that an organ of that size could be handled on such short no-

tice; however, nothing has been spared to make it one of the finest organs that ever left the factory.

On the tonal side of the instrument, you are going to find a very much more aggressive organ tonally than the one in your church: we have all the Great work unclosed and the Mixtures—flu [sic] work a very sweet aggressive⁶ tone, likewise with the reeds. However, I am sure after you have used the instrument a little while it will appeal to you much better than the late, Heavy Phonon Diapason type of organ.

Mr. John Buterbaugh will, I expect, have arrived in Chicago by this time. He has installed many of the larger Möller organs and in my opinion is one of the most capable organ builders we have at the present time. Mr. Buterbaugh will be in complete charge of the installation, and you will find him very tactful, diplomatic, and ready to co-operate in every way. In any case, I expect to be around myself for two or three days prior to the 19th, so will be seeing you.

M. P. Möller, Jr. writes December 14, 1935 to R. O. Whitelegg, in care of the Chicago office⁷:

In reference to your telephone call from New York this morning, I was very surprised that you were still in New York as I thought the New York work was to simply be the conference with DeTar on Wednesday and that you would be in Chicago on Thursday. I haven't had a report as to what progress they are making, but as the organ must be playing by the 19th, or just what the schedule is. I really had not been worrying about it, as I presumed you were there and were taking care of all details.

The third load is going today, containing the Choir and Solo organs and I presume practically everything except some parts of the case.

Whitelegg responds, in a report to M. P. Möller dated December 16, 1935:

The plans there are to have the Great and Swell divisions playing on the 19th, which is all I promised at the time of signing the contract.

I plan to give three or four days to the St. John of God organ, and also set up the tonal values of whatever is playing at the High School, and then return to the factory, possibly the end of this week.

Yours truly,
R. O. Whitelegg

P.S. Since the above was dictated, I've been over to Carl Schurz School. The work is progressing satisfactorily. Mr. Wetzel stated that he is ordering the balance of the contract tomorrow, and he is also asking for the list of suggestions on the other prepared for pipes, which I am sending to him from this office.⁸

Whitelegg writes then to M. P. Möller on December 20, 1935:

Dear Sir: Regarding Carl Schurz High School, the organ was available for use last night as planned, and is truly remarkable. In Mr. Wetzel's own words, he expected a fine organ, but it has exceeded anything that he hoped to have.

E. O. Shulenberg writes to Calvin Brown, 4539 North Richmond Street on December 23, 1935:

I understand that the boys got the organ playing at the time wanted and can not do any more now until after the Holiday Season. I hope everything has come through satisfactory [sic] to every one.

We find a memo from the Hagerstown Möller factory to the offices in Chicago dated December 31, 1935:

The last load of the Carl Schurz High School organ will arrive at the High School on Monday morning, January 6.

Richard O. Whitelegg writes to J. B. Buterbaugh on January 17, 1936:

Please let me have a report as to the progress of the Carl Schurz High School, in order that I can plan my future movements. I will be busy in the factory until the 25th, and plan to spend a few days at the completion of the organ you are installing.

Because it was a strict union house, and because of the heavy use of the auditorium during the day, we find sent to the attention of Mr. Whitelegg from Buterbaugh the following: “I am starting to do regulation this evening as we must work nights from now on.”

Scattered leaves ... from our Scrapbook



From a review of *Organ Music of Seth Bingham* (Raven OAR 990).

On a par with the likes of Sowerby, the organ music of Seth Bingham (1882–1972) has been sadly and unjustly overlooked in the present time. A distinct, colorful blend of French and American characteristics, it is sophisticated, substantial, innovative, pithy, powerful, and



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James Hildreth
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Report on All Electric Consoles				
No.	Coupler magnets	Comb. magnets	Current drain	Volts
6343 Los Angeles, Calif.	21	None	4½ Amps.	10
6352 Lewiston, Mont.	21	1	8½	10
6353 Lewiston, Mont.	25	1	9	10
6354 South Amboy, N.J.	13	2	10%	10
6356 Fairfield, Wash.	26	1	9½	10
6355 Wayne, Pa.	29	5	25%	10
6362 Auburn, Wash.	27	1	9%	10
6363 Coral Gables, Fla.	12	1	8%	10
6365 Perryman, Md.	25	1	9	10
6369 New York, N.Y.	27	1	9%	10
Order #				
7368 T. H. Sheehan, Raleigh, N.C.	11	None	2½	10
6373 Chicago, Ill. Couplers Rev. & Switches	42 5	6	35% ²⁵	12

This amount of current drain is console only.

The prepared-for stops, the Vox Humana, Chimes, and Trombone 16' & 8' were called for by Calvin Brown on January 22, 1936 for the sum of \$1,330.00.

The Vox Humana stopknob was ordered from H. W. Cramer by M. P. Möller, Jr., January 31, 1936.

The weekly installation report to the factory dated February 1, 1936 and signed by John Buterbaugh states: "Chimes installed. Organ tone regulated except Solo," with a listed probable completion date of organ as February 12.

The following week's installation report, dated February 8, 1936 states:

Solo and Choir finished, some regulation and final tuning of Great and Swell. Probable completion date of organ is February 13th and dedication planned in about a month. Signed John Buterbaugh.

C. W. Nowell⁹ provides a report of All Electric Consoles (no pneumatics in consoles) built by Möller; a copy of this is in the file and is reproduced here. It may be surprising to some that Möller produced these in this period. Note the exceptional number of magnets in the Schurz console and the unique report configuration of that entry. (See chart.)

John Buterbaugh, who oversaw the installation of the instrument, writes from the Hotel Milshire on February 18, 1936:

The organ in the High School is entirely finished and is an exceptionally fine job according to all who have heard it. I have gone over it with M. Wetzel and he says it is beyond his expectations.

Calvin Brown writes to E. O. Shulenberger on February 28, 1936 and states:

I am very much pleased with the job and your boys did an excellent job and I hope to have some more for your firm shortly.

G. N. Snyder, writing from the Chicago office of M. P. Möller to Richard O. Whitelegg March 13, 1936 reports:

Mr. Buterbaugh and I drove out to the Schurz High School yesterday, and had the pleasure of meeting with Mr. LeRoy Wetzel. This is a case where the folks are most over-joyed with the organ and all those who had anything to do with its installation, etc. I have heard no man speak more highly of anything than he. He incidentally mentioned that Dr. Barnes had visited him a day previous, and that Dr. Barnes was most enthusiastic about the organ, making the statement that it sounded like a fifty thousand (\$50,000.00) dollar organ.

Warfield Webb¹⁰ writes to Möller on April 20, 1936 and says:

Understand you recently installed a large and expensive organ in the Carl Schurz High School, Chicago. As a writer for many, many kinds of publications, wonder if anything in the nature of a story about this organ has appeared in a music or school publication. . . . Understand this organ is one out of the ordinary found in a school. Perhaps you may be able to give me some interesting data.

E. O. Shulenberger, Secretary and Sales Manager, responds on May 1, 1936:

The organ there is very much out of the ordinary as found in schools and has attracted an unusual amount of attention, so

it should make a very good story. I am sure that Mr. Leroy Wetzel, head of the music department of that school, would be glad to assist you in getting any or all information, and Dr. William H. Barnes, the organ architect, South Wabash Avenue, has also made a lot of study on it. He has written an article to be published in the *American Organist* on the particular organ, but as this publication has not yet come out, I have not seen the copy.

Whitelegg writes to "Mike" Buterbaugh August 13, 1936:

I hope to be able to see and hear this organ after visiting Kalamazoo when that organ is completed.

L. B. ("Mike") Buterbaugh, writing from the Chicago office, Suite 1742 McCormick Building, 322 South Michigan on October 12, 1936, reports, "The organ itself is in very fine shape."

There is a great deal more in the file; however, this array of documents gives us a glimpse of what it took to get a large instrument in quickly. This also hints to the truth that all large instruments take a great deal of negotiation, in all aspects of construction and design, to fabricate and install. Opus 6373 is a monumental organ and completely intact. You are cordially invited to hear it live at the Chicago national convention of the Organ Historical Society this summer! ■

Notes

1. Calvin Brown, 4539 North Richmond Street, Chicago, IL, was an independent contractor who delivered the Carl Schurz contract to the Möller company. There is extended correspondence in the file on the protracted final negotiations over payment of the commission Mr. Brown was due over the sale. Möller did have a Chicago office, located at Suite 1742, the McCormick Building, 322 South Michigan Avenue. The phone number was Harrison 1150. The Chicago representative who worked with Calvin Brown was L. B. Buterbaugh. The head of the installation of the organ at Schurz High School was John Buterbaugh.

2. It is probable that Whitelegg designed the large four-manual organ built in 1929 for St. Augustine Catholic Church on the South Side of Chicago, and that this instrument made quite an impression as Opus 289. This instrument was built by the Welte-Tripp company, for whom Whitelegg worked previous to his employ by the Möller firm.

3. A distinctive feature of this mixture work is the prominence of tierce ranks and the presence of septième ranks. Viewing the total composition of the three mixtures from the unison (1st) to the 22nd, the following pitch levels, as indicated by pipe length, are present: 8', 4', 3½', 2¾', 2', 1½', 1¼', and 1'. In addition to the "unison support, brightness and brilliance" provided by the unison and octave sounding ranks, and to the "pungency" provided by the fifth-sounding ranks, Stevens Irwin indicates that the 1½' rank would provide "thickness" and "density" and that the 1¼' rank would provide "fullness" and "closeness." Irwin also indicates that the seventh-sounding ranks (2¾' and 1¼') are the only ones that would provide a considerable amount of dissonance with equal-tempered scale notes. See Stevens Irwin, *Dictionary of Pipe Organ Stops* (New York, G. Schirmer, Inc., 1962), p. 217. The IV-rank Harmonics, which sounds E3, G3, B-flat3, and C4 when playing middle C, would have to be actually heard to appreciate their effect on the sound of the Diapason chorus. One wonders if this mixture especially appealed to Whitelegg since it is present

on the organ at the Church of the Holy Name in New York City, where he was practically unhampered in carrying out his tonal ideas. See John Gladden Barr, "A Tonal History of Pipe Organs Built by M. P. Möller, Incorporated," S.M.D. dissertation, Union Theological Seminary in the City of New York, 1976, pp. 218–219. (Shades of G. Donald Harrison's experimental organ "temporarily" installed in Harvard's Busch-Reisinger Museum and made famous by the series of radio broadcasts by E. Power Biggs.)

4. E. O. Shulenberger (that is the way he always signed his name) was Secretary and Sales Manager at the Möller Organ Factory in Hagerstown, Maryland after M. P. Möller, Jr., and had complete decision-making authority as well as fiscal authority. When he and M. P. "Ted" Möller, Jr., were both on the road on company business, they coordinated daily by telegram or phone on the day-to-day operation of the company. There are many letters between them in the Schurz file.

5. The head of the installation of the organ at Schurz High School was John Buterbaugh, a career organbuilder who regularly installed Möller pipe organs around the country. He was the brother of the head of the Chicago office of Möller, L. B. Buterbaugh.

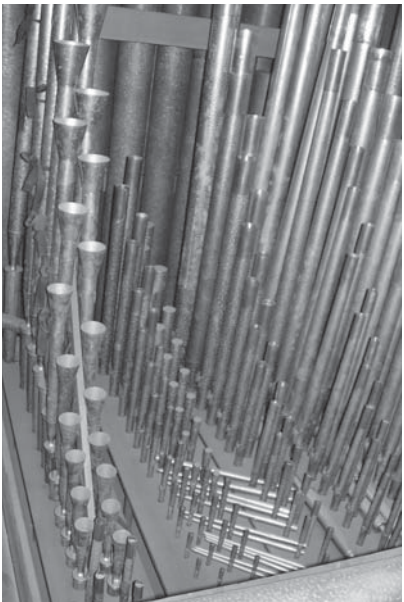
6. This word is crossed out in the typewritten letter and an "agressive" (sic) is overwritten in Whitelegg's own handwriting!

7. Chicago office: Suite 1742, McCormick Building, 322 South Michigan Avenue, phone Harrison 1150.

8. Though placed in the file at this point and undated, the piece of paper must be much later due to the fact that Opus 7368 is listed.

9. There are scraps of paper in the file that simply have a name on them for documentation purposes (the Möller company was fortunately very careful and thorough with their pipe organ opus files). When I, Dennis Northway, worked as a salesman for Möller in the late 1980s only one person regularly had access to the closet that contained a chronological listing of all the pipe organs, by opus number, manufactured by Möller (these files are now maintained by the Organ Historical Society). Therefore, Nowell was most likely the ranking secretary of the time at the Möller factory who was commissioned at one time by her or his boss to collect and document the entire list of all-electric consoles.

10. Warfield Webb, Chicago, IL, identifies himself as "a writer for many, many kinds of publications" and further, "wonder if anything in the nature of a story about this organ has



Choir pipework (photo credit: Stephen J. Schnurr, Jr.)

appeared in a music or school publication. If not, and you can loan me a good photo, and some added data, I will be able to write a little story for one or the other kinds of publications. Have written for both the above kinds of magazines. The publications pay me when a story is used."

Dr. Dennis Northway is Parish Musician at Grace Episcopal Church, Oak Park, Illinois, a former Dean of the Chicago AGO chapter, Artistic Director of the Handel Week Festival in Oak Park, Illinois, an employee of John-Paul Buzard Organbuilders, recently Councilor for Research and Publications of the Organ Historical Society, and Chair of the 2012 OHS National Convention. He is the co-author, with Stephen Schnurr, of Pipe Organs of Chicago and Pipe Organs of Chicago—Volume Two, author of To Touch the Garment's Hem: meditations before a choir rehearsal, and editor of The ChicAGO Centenary Anthology.

Listen to Dennis Northway play the Schurz Victory March on Möller Opus 6373 at: <www.TheDiapason.com>.

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Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia
Immaculate Heart of Mary Catholic Church, Atlanta, Georgia

The O’Neil-Foster Memorial Pipe Organ

Immaculate Heart of Mary Catholic Church is located in my hometown of Atlanta, Georgia, just a short drive from my office. Our involvement in the project began with an invitation to consult with this church from director of liturgy and music William Jefferson (Jeff) Bush. The church was planning a new sanctuary and wanted to study the possibility of building a pipe organ for this space.

During my first visit I had the opportunity to meet many of the church leadership, including Rev. James A. Schillinger, S.T.L., pastor; Michael D. Mullink, associate director of music; and Paul Tooher, director of business. The organ committee at this church included Jeff Bush as committee chair, Michael Mullink, Phil Jardina, Leann Logsdon, and Mark Galvin. Dr. John Romeri was invited by Jeff to serve as an informal consultant to him personally on this project.

As this distinguished group talked about plans for the new sanctuary, there was an excitement and zeal for their mission, which personally enveloped me. Beyond a simple cerebral response, I found a lasting emotional attachment to this church and its membership. I left this church posed with the question, “How could the members of the Schlueter family and our staff not be a part of this grand commission?”

To design the new sanctuary, the church engaged the services of the architectural firm CDH Partners with project architect Michael Boland. This firm’s work was interlaced with that of the liturgical consultant Brother Martin Erspamer, OSB. His contribution to this project was invaluable. Over a period that spanned years, he provided a distinct vision for the finished church building and its furnishings. He also worked as an able arbiter to diligently channel and focus the ideas, concerns, and aspirations of all the design parties and committees.

The organ, later to be named the O’Neil-Foster Memorial Pipe Organ, was made possible through the generous donations of Walter & Mary Alice Foster and Jim & Pat Sedlack.

When I was brought into the project, the basic layout of the sanctuary had already been formed and we lacked a space that allowed consideration for an organ chamber location. The only possibility was to incorporate a free-standing organ case design. The challenge was to find sufficient space that would work physically and tonally for the organ. As we studied the building plans to find a location, the sole workable area was on the central axis of the church, just behind the altar. The members of the church were willing to consider this space, but we all knew that the path to a final design would be an arduous choice, given the prominent chancel location. We considered over a dozen different organ case iterations, before settling on a final rendering.

To minimize the visual impact of the organ case, we held the center of the organ case to 10 feet of width on its forward exposure. The largest pipes of the 16’ Principal are positioned to the sides of the case and arrayed in an inverted ellipse that arcs away from the case center, which de-emphasizes the overall case width and accentuates its verticality. This greatly reduced the visual weight of the organ case.

What has pleased us most with the completed design is that it “feels right.” The casement is built of red oak with ebonized walnut accents. Taking the form of a reredos, it provides a visual backdrop that anchors the cross and the corpus. When viewed from an off-center location, the largest pipes vertically ascend toward the center to provide a central focus on Christ.



Console on movable platform (photo credit: Deana Graham)



Sanctuary at IHM featuring pipe organ as backdrop to the cross (photo credit: Deana Graham)

Taking advantage of the organ’s position in the church, we used the mass of the instrument casework to separate the main sanctuary from the chapel behind it. The rear of the organ case was built as a paneled oak wall with ebony dividers. The center panels form an arch to mirror and highlight the baldacchino. The stained glass in the cupola that forms the rear chapel wall provides a coalesced mixture of light and shadow, which plays off the organ’s oak panels to make this area a quiet, contemplative space for prayer. Here one senses the cloistered feeling of a space that is at once part of, and separate from, the main sanctuary. The emotional response experienced in the chapel leaves no doubt that this is Holy Space.

As the outer shell of the casework was brought to a point of design conclusion, we began to develop a stoplist that would be capable of the varied uses required of this instrument. From the beginning, the charge we were given was to design

an instrument that would support worship, with a specificity of a literature bias to be a secondary concern. From shared listening experiences with the church, we developed an eclectic specification with roots in American Classicism. To support the choir and congregation, all divisions of the organ were planned to be weighted around an 8’ chorus structure with multiple weights of this tonic pitch register.

As we labored on the final stoplist, there were budgetary considerations that could not be ignored. With the free-standing case, console, and three-manual specification, this would not be an inexpensive organ to build. We faced a crossroad where the design for an instrument included most but not all of the elements we wanted in a stoplist, but a budget that had already been reached. To free ourselves from this stricture we looked inward. Those who have followed our work know it has not been uncommon for our firm to gift some additional items to our



Closeup of organ case and façade pipes (photo credit: Deana Graham)



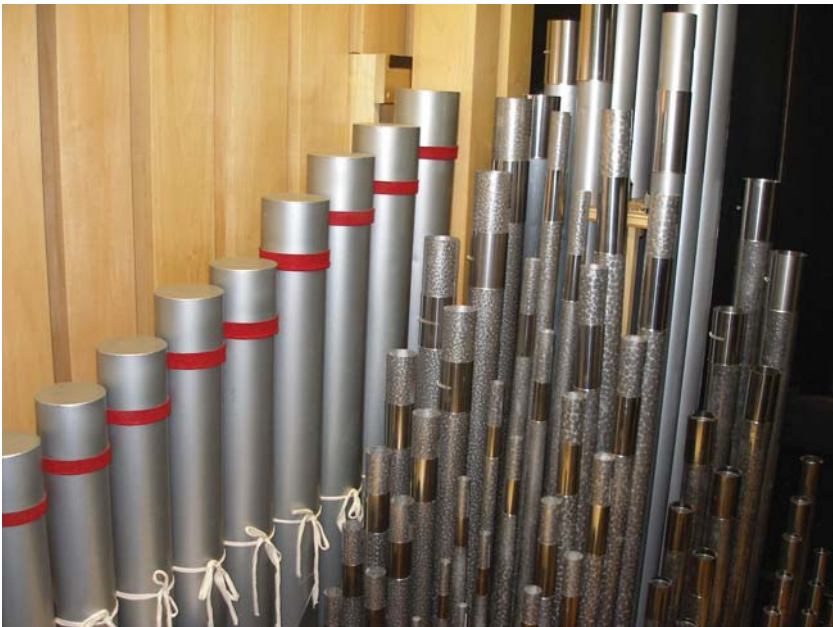
The rear panels of the organ casework provide the backdrop for the baldacchino in the prayer chapel (photo credit: Deana Graham)



Closeup of casework details and façade pipes arranged in an arc (photo credit: Patty Conley)

clients. We have always looked at this as our tithe to the communities of faith where we build organs. In the end, the 8’ Viole Dolce, 8’ Viole Dolce Celeste, 4/8’ Terz, and the 16/8’ Trombone unit became gifts from the Schlueter family. As artists, it can be liberating to add stops into the organ on the basis of “it should be there” without sole regard to budget. Hearing the organ in the church we know that we made the right decision by our gifts.

The Great division of this instrument was built with a Principal chorus of 8’, 4’, 2’, and IV-rank Mixture that is grounded with a 16’ Bourdon. Due to a room



Pipes inside the Swell chamber (photo credit: Patty Conley)



Closeup of organ casework details (photo credit: Patty Conley)

acoustic that promotes the propagation of bass frequencies, the pipe scales of the 16' and 8' registers were pulled in, and made slightly smaller to support clarity of speech and phrasing. We chose to use a large-scale metal open 8' Hohl Flute because of its ability to be used as a blending and thickening agent to the Great chorus. When used as an independent solo voice it has a clarity and focus that are often lost in large-scale open flutes of different construction. It is paired with a lyrical 4' Rohr Flute that is a playful muse in this acoustic. The 8' Trumpet on the Great has English shallots and is thinner in scale and texture than its compatriot in the Swell division. As a chorus reed with a subtle edge-tone, it provides a blaze of color under the Great chorus. The Swell Basson-Hautbois and Positiv Krummhorn are duplexed to this division to allow differing weight and color possibilities to the ensemble or allow their use as solo voices.

While everyone recognizes the utilitarian function of the Swell division as a foil to the Great for congregational accompaniment, we realized early on the importance of careful stop choice for the single enclosed division on this instrument. It would need to have a wide dynamic range and timbre to be effective in undergirding the choir and soloist. The Swell division was designed with a rich palette, replete with various weights of color and texture.

With the choir on the side apse, there was a concern about the organ being heard evenly. The expression box opens on three sides to provide an evenly diffused cone of sound in the church and also to provide tonal focus for support of the choir.

The third manual on this instrument is an unenclosed Positiv division. With its rearward position in the upper portion of the chapel cupola, we were able to take advantage of the tangential incidence of the wall surfaces. This reflects and refracts the Positiv division to a position of forward presence in the organ.

The Erzählers proved to be the perfect string stops in this unenclosed division. With their position at the capstone in this space, the sound filters throughout the church in an even, gentle manner. These stops, when drawn and coupled with the Viole de Gambe, Viole Dolce, and their companion Celestes, mass in a bloom of sound that buoys the spirit and lifts the soul.

An unusual stop in this Positiv is the 1/2' Terz. Constructed as small principal pipes, it breaks back one octave at G3. It can be effective as a coloring agent to 8' and 4' stops in the organ, added to the 1 1/2' to build a bell-like Glockenspiel mixture, or used with the 16' and unison couplers to build a secondary Cornet. With its middle compass octave shift, the 1/2' has enough tonal weight to combine with the mixture to supply a French accent to larger registrations.

To provide sufficient undergirding for this instrument, we started with a case design that allowed an exposed 16' Principal in the Pedal. With its forward position in the case, this stop is voiced in an unforced manner that provided the fundamental we desired allied with harmonic definition. The 16' Bourdon and balance of the Pedal resources are positioned at the upper rear of the organ case to take advantage of the acoustical reflection of the cupola in the same manner as the resources of the Positiv division. With this spatial treatment, these stops project forward to tonally sit beside the 16' Principal. Softer underlayment of the Pedal foundation is provided by the 16'/8' Lieblich Gedeckt in the Swell division.

The 16' Trombone and 16' Basson-Hautbois provide the reed foundation for this instrument. The 16' Trombone in the Pedal division is available as a manual extension to provide a dynamic solo reed. This stop is eight inches in scale at CCC and is on a moderately high wind pressure. It provides a rich, vibrant voice in the favorable acoustics of the room and can work equally well as a solo voice



Pipes inside the Swell chamber (photo credit: Patty Conley)

or logical conclusion to the ensemble in large registrations.

Mechanically, this organ follows our normal practice with its use of electro-pneumatic slider windchests of the Blackinton style, electro-pneumatic unit action for reeds and large flue stops, and a winding system with dual curtain valve reservoirs. The resources of the organ are controlled by a three-manual drawknob console that is built of red oak and includes ebonized accents commensurate with the organ case. The console features such modern conveniences as multiple memory levels, programmable crescendo and sforzando, transposer, piston sequencer, MIDI, and the ability to record and play back organ performances.

With any organ project it is possible to be so close to your own work that you cannot judge it on its own merits. It becomes important to step back from your work before you can say it is time to "put down the brush." This is particularly true of tonal finishing. The surety of vision and purpose that guides one's work can also result in blinders preventing your best work from coming forward. To mitigate this, our firm completes tonal finishing over a period of time. Not only does it allow the ears to relax, but it also allows you to come back to a project more objective and able to assess your work dispassionately. The tonal finishing occurred throughout the first year, with multiple visits to the church as we traveled through the liturgical year and made different demands of the organ's resources.

I want to extend a sincere "thank you" to our team of tonal finishers on this project, which included Dan Angerstein, Anthony Nichols, John Tanner, Bud Taylor, Dave Kosci, and Fred Oyster. I also want to thank the dedicated members of my staff, led by Marc Conley, who selflessly provided their hands and hearts to the building and installation of this instrument. The construction of an instrument of this scale is a monumental task with thousands of man hours that are visible and many thousands more that are unseen. The aforementioned are the people who helped sculpt the wood, zinc, lead, copper, and brass into poetry.

In the end, as a principal of the firm whose name is on the organ, what do I think about the organ we built? Early on I knew how special this project could be. As a builder I have been privileged to attend many concerts at this church and to attend Mass on multiple occasions. I must confess that as much as I have enjoyed the organ in recital, I have taken far great pleasure hearing the organ in a worship setting. This is not said to diminish the music brought forth by those who have played the organ in concert; rather, hearing the organ taking its part in worship is a validation of the years of planning and work that go into such an instrument. Having been part of building an instrument that serves in worship every day is the greatest gift an organ builder can have. It is a culmination of pride, passion, and a legacy that we are leaving to future generations.

We are very pleased to offer selections from recordings made on this organ by Herbert Buffington, available at <<http://pipe-organ.com/listen.shtm>>.

Immaculate Heart of Mary Catholic Church, three manuals, 44 ranks

GREAT—Manual II (unenclosed)

16'	Bourdon (Pedal)	
8'	Principal	61 pipes
8'	Hohl Flute	49 pipes
	(1–12 from Bourdon)	
4'	Octave	61 pipes
4'	Rohr Gedeckt	61 pipes
2'	Super Octave	61 pipes
1 1/2'	Mixture IV	244 pipes
16'	Tromba (Pedal)	
16'	Krummhorn (Positiv)	
8'	Tromba (Pedal)	
8'	Krummhorn (Positiv)	
8'	Trumpet	61 pipes
4'	Tromba (Pedal)	
	Zimbelstern	9 bells
	Tremulant	
	Great to Great 16'	
	Great Unison Off	
	Great to Great 4'	

SWELL—Manual III (enclosed)

16'	Lieblich Gedeckt	12 pipes
8'	Rohr Flute	61 pipes
8'	Geigen Principal	61 pipes
8'	Viole de Gambe	61 pipes
8'	Viole Celeste	49 pipes
8'	Viole Dolce	61 pipes
8'	Viole Dolce Celeste	49 pipes
4'	Geigen Octave	61 pipes
4'	Nachthorn	61 pipes
2 3/4'	Nazard	61 pipes
2'	Suavial	61 pipes
1 3/4'	Tierce	61 pipes
2'	Mixture IV	244 pipes
16'	Basson-Hautbois	12 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes
4'	Clairon	12 pipes
	Tremulant	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

POSITIV—Manual I (unenclosed)

8'	Holzgedeckt	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste	49 pipes
4'	Prinzipal	61 pipes
4'	Koppel Flute	61 pipes
2'	Octav	61 pipes
1 1/2'	Quint	61 pipes
3/4'	Terz	61 pipes
1'	Scharf IV	244 pipes
8'	Krummhorn	61 pipes
8'	Tromba (Pedal)	
	Tremulant	
	Positiv to Positiv 16'	
	Positiv Unison Off	
	Positiv to Positiv 4'	

PEDAL

32'	Violone (digital)	
32'	Bourdon (digital)	
16'	Sub Principal	12 pipes
16'	Bourdon	32 pipes
16'	Lieblich Gedeckt (Swell)	
8'	Octave	32 pipes
8'	Bourdon	12 pipes
8'	Gedeckt (Swell)	
4'	Choral Bass	32 pipes
4'	Gedeckt (Swell)	
III	Mixture (extension)	19 pipes
32'	Posaune (digital)	
32'	Harmonics (wired cornet series)	
16'	Trombone	73 pipes
16'	Basson-Hautbois (Swell)	
8'	Tromba (from 16')	
8'	Trumpet (Great)	
4'	Clarion (Great)	
4'	Krummhorn (Positiv)	

Processional/Chantry Organ—

Manual I (prepared for)
8 blank stops

Inter-manual Couplers

Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Positiv to Pedal 8', 4'
Processional to Pedal 8'
Swell to Great 16', 8', 4'
Positiv to Great 16', 8', 4'
Processional to Great 8'
Swell to Positiv 16', 8', 4'
Processional to Positiv 8'

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MIDI on Great
MIDI on Swell
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—Arthur E. Schlueter III

New Organs



Michael Proscia Organbuilder, Inc., Bowdon, Georgia
Julius Dayle Harding residence, Douglasville, Georgia

In August, 2009, Julius Dayle Harding commissioned our firm to rebuild and expand his existing, unexpressive, four-rank practice instrument, obtained from a local Florida hobbyist. The ranks consisted of a capped metal flute, Gemshorn, Dulciana, and Celeste at various pitches controlled by a “Holtkamp”-style, three-manual and pedal stoptab console, with chests and reservoirs fabricated from particle board and other miscellaneous woods. The organ was augmented by use of a separate Roland keyboard and sound engine, amplified through Roland speakers.

The expressed goal of our client was to have in his home an instrument of quality, representing four designs of organ building—classic, romantic, theatre, and symphonic—utilizing properly scaled and drawing upon our own experience with classic/romantic organ design, we believe we have accomplished our goal and the goal of our client to produce a successful, multi-dimensional, hybrid instrument that one could say is in a class by itself.

Upon inspection of the extant instrument, we recommended a “clean sweep” approach. Judiciously retaining only those certain components that warranted retention, we embarked upon our journey into uncharted territory.

The four manual and pedal, all-electric console, a product of our shop craftsmen and the first of its kind for us, is finished in hand-rubbed, satin black lacquer, and fabricated in a style reminiscent of residence instrument consoles built by the Aeolian Organ Company. From bottom to top, the keyboards are as follows: Accomp/Positiv, Great, Swell/Main and Solo/Bombarde; the manual divisions, as noted, reflect the “marrying” of the various designs of organ building. The pedal division comprises voices from the

manuals (extensions and borrows) with one independent rank, the Bourdon at 16’ and 8’. There are eleven pipe ranks and twenty-nine digital “ranks,” with the digital voices speaking through six audio channels over (available) 7,200 watts, amplified through appropriately sized speakers, distributed logically throughout the large music room.

—Michael Proscia

GREAT – Man. II
3 ranks, 11 stops

- 8’ Principal
- 8’ Metal Gedackt
- 8’ Salicional (Sw)
- 8’ Voix Celeste (Sw)
- 4’ Octave
- 4’ Gedackt
- 2’ Block Flute
- 1½’ Quint
- Mixture III (digital)
- 8’ Petite Trompette
- 4’ Clarion (digital)
- MIDI-A
- MIDI-B
- MIDI-C
- Tremulant
- Gt/Gt 16-UO-4
- Sw/Gt 16-8-4
- Pos/Gt 8-4
- Main/Gt 16-8
- Solo/Gt 8-4

ACCOMP/POSITIV – Man. I
1 rank, 17 stops

- 8’ Quintadena (digital)
- 8’ Viola Pomposa (digital)
- 8’ Tibia Clausa (digital)
- 8’ Viole d’ Orchestre (digital)
- 8’ Viole Celeste (digital)
- 8’ Vox Humana (digital)
- 4’ Tibia (digital)
- 4’ Gemshorn
- 4’ Viole (digital)
- 4’ Viole Celeste (digital)
- 4’ Vox Humana (digital)
- 2’ Harmonic Flute
- 1½’ Nineteenth
- 1’ Octave
- Chrysoglott
- Vibraphone
- Brush
- MIDI-A
- MIDI-B
- MIDI-C
- Tremulant
- Sw/Pos 8-4
- Main/Pos 8-4
- Solo/Pos 8-4



SWELL/MAIN – Man. III
5 ranks, 14 stops

- 16’ Gedackt Pommer
- 16’ Contra Salicional (t.c.)
- 8’ Violin Diapason (digital)
- 8’ Chimney Flute
- 8’ Salicional
- 8’ Voix Celeste (t.c.)
- 4’ Rohr Flute
- 4’ Fugara
- 4’ Dolce Celeste
- 2½’ Nazard
- 2’ Piccolo
- 1½’ Tierce
- 1½’ Larigot
- 8’ Oboe (digital)
- MIDI-A
- MIDI-B
- MIDI-C
- Tremulant
- Sw/Sw 16-UO-4
- Main/Sw 16-8
- Solo/Sw 8-4
- All Swells to Swell

MAIN, floating, all digital
19 stops

- 16’ Ophicleide
- 16’ Tibia Clausa
- 16’ Contra Viole (tc)
- 16’ Vox Humana (tc)
- 8’ Tuba Horn
- 8’ Tibia Clausa
- 8’ Viole d’Orchestre
- 8’ Viole Celeste
- 8’ Vox Humana
- 5½’ Tibia Quint
- 4’ Tuba Clarion
- 4’ Piccolo (Tibia)
- 4’ Viole
- 4’ Viole Celeste
- 4’ Vox Humana
- 2½’ Tibia Twelfth
- 2’ Piccolo (Tibia)
- 2’ Fifteenth
- 1½’ Tibia Tierce

SOLO/BOMBARDE – Man. IV
1 rank, 17 stops

- 8’ Concert Flute
- 8’ Tuba (digital)
- 8’ Clarinet (digital)

- 8’ Krummhorn (digital)
- 8’ Trumpet de Fete (digital)
- 8’ Brass Sax (digital)
- 4’ Gross Octave (digital)
- 4’ Harmonic Flute (digital)
- 4’ Clarion (digital)
- 2’ Piccolo (digital)
- 2’ Fifteenth (digital)
- Tremulant
- Marimba
- Harp
- Chimes
- Xylophone
- Glockenspiel
- Orchestral Bells
- 4’ Solo/Solo

PEDAL – 1 rank, 13 stops

- 32’ Faux Bourdon
- 32’ Gedackt Resultant
- 16’ Principal (digital)
- 16’ Bourdon
- 16’ Gedackt Pommer (Sw)
- 8’ Principal (Gt)
- 8’ Bourdon
- 4’ Choral Bass (Gt)
- 32’ Contra Bombarde (digital)
- 16’ Trombone (digital)
- 8’ Trompette (digital)
- Bass Drum
- Kettle Drum
- MIDI-A
- MIDI-B
- MIDI-C
- Gt/Pd 8-4
- Sw/Pd 8-4
- Pos/Pd 8
- Main/Pd 8
- Solo/Pd 8

TREMULANTS

- Tuba Horn
- Tibia Clausa
- Vox Humana
- Main

Toe Studs

- Crash Cymbal Roll
- Crash Cymbal Tap
- Gong

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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
The Chenaults; All Saints Church, Atlanta, GA 7:30 pm

16 MAY
Larry Wheelock; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

17 MAY
Bach Vespers; St. Lorenz Lutheran, Frankenthum, MI 7 pm

19 MAY
Simon Preston; Spivey Hall, Clayton State University, Morrow, GA 8 pm
Spring Choral Fest; Cathedral Church of St. Paul, Detroit, MI 5 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
+**Michael Hey**; St. Paul Episcopal, Milwaukee, WI 1 pm

20 MAY
Victor Hill, harpsichord; Clark Art Institute, Williamstown, MA 3 pm
Diane Meredith Belcher; First Baptist Church in America, Providence, RI 3 pm
Marilyn Keiser; St. James' Church, New York, NY 3 pm
Saint Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm
Elmo Cosentini; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
James Metzler; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Stephen Rapp; St. Patrick's Cathedral, New York, NY 6:30 pm
Cordus Mundi; St. Mary's Church, Burlington, NJ 4 pm
R. Robin Austin, carillon; Longwood Gardens, Kennett Square, PA 3 pm
Gary Desmond; Washington National Cathedral, Washington, DC 5:15 pm
Jonathan Hellerman; Mount Calvary Church, Baltimore, MD 5:15 pm, after 4:30 pm Evensong
Christopher Houlihan; Morning Star Lutheran, Matthews, NC 4 pm
Michael Morgan & Gregory Barmer; First Christian Church, Elizabeth City, NC 4 pm
•**Katelyn Emerson**; First Presbyterian, Battle Creek, MI 4 pm
Gryphon Trio, with Christ Church Schola; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Lisa Hall; Christ Church Cathedral, Lexington, KY 4:30 pm
Bruce Neswick; St. Thomas Episcopal, Louisville, KY 4 pm
Ken Cowan; Independent Presbyterian, Birmingham, AL 4 pm
Kristin Lensch; Zion Lutheran, Wausau, WI 3 pm
Jonathan Ryan; St. James Cathedral, Chicago, IL 3 pm
Kelly Dobbs-Mickus; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 MAY
Wolfgang Rübsam; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY
Weston Jennings; Grace Episcopal, Kilmar-nock, VA 7:30 pm

23 MAY
Christoph Bull; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gail Archer, An American Idyll; Central Synagogue, New York, NY 7:30 pm
Todd Wilson & Elizabeth Lenti, with orchestra, Haydn and Paulus concertos; Trinity Cathedral, Cleveland, OH 12:10 pm

25 MAY
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 MAY
Choral Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm

Louis Perazza; Washington National Cathedral, Washington, DC 5:15 pm
Ken Cowan; Grace Episcopal, Charleston, SC 7:30 pm
David Lamb, hymn festival; First United Methodist, Columbus, IN 9 am
Jeff McLelland, with Alabama Symphony and IPC Choir, Brahms, *A German Requiem*; Independent Presbyterian, Birmingham, AL 4 pm

30 MAY
Daniel Brondel; Methuen Memorial Music Hall, Methuen, MA 8 pm
Kathrine Handford; Lawrence University Memorial Chapel, Appleton, WI 12:15 pm
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

1 JUNE
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 7:30 pm

2 JUNE
Christopher Houlihan, Vienne symphonies; Church of the Ascension, New York, NY 3 pm and 7:30 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm
Thomas Weisflog, with **Wylie Crawford & James Fackenthal**, carillon, and Motet Choir; Rockefeller Memorial Chapel, Chicago, IL 4:20 pm

3 JUNE
Andrew Henderson; Temple Emanu-El, New York, NY 4 pm
Angela Kraft Cross; St. Patrick's Cathedral, New York, NY 4:45 pm
Choral Evensong; Riverside Church, New York, NY 5 pm
Christoph Bull; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

5 JUNE
Doxology Youth Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

6 JUNE
Christian Lane; Methuen Memorial Music Hall, Methuen, MA 8 pm
Kent Tittle; St. Ignatius Loyola, New York, NY 7:30 pm
Andrew Peters; St. John's Lutheran, Charleston, SC 10 am
Michael Stefanek; First Congregational, Appleton, WI 12:15 pm
Michael Elsbernd; Sinsinawa Mound, Sinsinawa, WI 7 pm

8 JUNE
Las Cantantes; Trinity Church, Wall Street, New York, NY 1 pm
Christopher Jennings, with the New York Repertory Orchestra; St. James' Church, New York, NY 7 pm
Las Cantantes; St. Michael's Church, New York, NY 8 pm
Joseph Marchio; Fourth Presbyterian, Chicago, IL 12:10 pm

10 JUNE
Mary Pan & Christopher Ganza; First Church of Christ, Wethersfield, CT 7 pm
Michael Hey; First Presbyterian, Allentown, PA 4 pm
Patrick Pope; Episcopal Church of the Holy Comforter, Charlotte, NC 7 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
North Shore Choral Society, Handel, *Israel in Egypt*; Temple Beth-El, Northbrook, IL 3 pm

13 JUNE
Faythe Freese; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nancy Siebecker; First Presbyterian, Neenah, WI 12:15 pm
J. Nixon McMillan; Sinsinawa Mound, Sinsinawa, WI 7 pm

15 JUNE
Choir and Choristers of St. John's Cathedral, Albuquerque; Cathedral of the Incarnation, Garden City, NY 7:30 pm

16 JUNE
Choir and Choristers of St. John's Cathedral, Albuquerque; Church of St. Mary the Virgin, New York, NY 1 pm

17 JUNE
Choir and Choristers of St. John's Cathedral, Albuquerque, Evensong; Church of St. Mary the Virgin, New York, NY 4 pm
Andrew Peters; St. Patrick's Cathedral, New York, NY 4:45 pm
Ryan Anthony, trumpet, and **Gary Beard**, organ; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Craig Cramer; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

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Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomingdale, IL

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St. Andrew's by the Sea,
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Toni Raats, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

19 JUNE
Christian Lane; First Presbyterian, Glens Falls, NY 7:30 pm

20 JUNE
John Robinson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Lynne Davis; All Saints Church, Atlanta, GA 7:30 pm
James Hicks; First United Methodist, Appleton, WI 12:15 pm
Yollanda Bornhoff; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JUNE
Katelyn Emerson; First Unitarian Church, Worcester, MA 7:30 pm
Ken Cowan; Longwood Gardens Ballroom, Kennett Square, PA 11 am

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

24 JUNE
Lee Dettra; Nelson Hall, Elim Park, Cheshire, CT 4 pm
Langsford Men’s Chorus; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Andrew Schaeffer; St. Andrews Lutheran, Park Ridge, IL 4 pm
Tim Sleep, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm
Philip Brisson; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 JUNE
Marsha Foxgrover; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
Tom Trenney, recital and silent film accompaniment; Soldier and Sailors Memorial Auditorium, Chattanooga, TN 7 pm

27 JUNE
David Carrier; Methuen Memorial Music Hall, Methuen, MA 8 pm
Naomi Rowley; Holy Cross Roman Catholic Church, Kaukauna, WI 12:15 pm
Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 JUNE
Don VerKuilen; First English Lutheran, Appleton, WI 12:15 pm

30 JUNE
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
•**Wilma Jensen**; West End Methodist, Nashville, TN 7:30 pm

29 JUNE
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

UNITED STATES
West of the Mississippi

16 MAY
Su-Ryeon Ji; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

17 MAY
Palestrina, *Missa Papae Marcelli*; All Saints’ Episcopal, Beverly Hills, CA 7:30 pm

18 MAY
Colorado Chorale, Bernstein: *Chichester Psalms*; St. John’s Cathedral, Denver, CO 7:30 pm

19 MAY
Raymond Johnston, with Cathedral Choir and Choral Society & Aurora Brass Quintet; St. Mark’s Cathedral, Minneapolis, MN 7:30 pm
Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm
Robert Bates; Trinity Episcopal Cathedral, Phoenix, AZ 7:30 pm
David Higgs, masterclass; Fremont Presbyterian, Sacramento, CA 10 am

20 MAY
Raymond Johnston; Church of St. Stephen the Martyr, Edina, MN 2 pm
Choral Evensong; St. John’s Cathedral, Denver, CO 3:30 pm
Choir of the Cathedral of the Madeleine; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Hordur Askelsson, with cello; Trinity Lutheran, Lynnwood, WA 7 pm
Isabelle Demers; Grass Valley Seventh-day Adventist Church, Grass Valley, CA 2 pm, 7 pm
David Higgs; Fremont Presbyterian, Sacramento, CA 4 pm
Thierry Escaich, choral concert and organ improvisations; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 5:30 pm

•**Glenda van der Zaag, Karissa Lystrup, Phil Chap, Charles Raasch, Alicia Adams, Katie Holder**; First United Methodist, Costa Mesa, CA 4 pm
Paul Woodring; Cohan Performing Arts Center, San Luis Obispo, CA 3 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 MAY
VocalEssence; Burnsville Performing Arts Center, Burnsville, MN 7 pm

23 MAY
Jaë Rim Lee; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:30 pm

26 MAY
Joseph Roenbeck, silent film improvisation; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Cappella Romana; St. Sophia Greek Orthodox Cathedral, Los Angeles, CA 4 pm

27 MAY
Maxine Thevenot, Saint-Saëns, *Symphony No. 3*; St. Francis Auditorium, Santa Fe, NM 2:30 pm
Cathedral Choir of Boys and Girls, St. Brigid School Honor Choir; St. Mary’s Cathedral, San Francisco, CA 3:30 pm
James Welch; St. Denis Catholic Church, Menlo Park, CA 3 pm
Philip Smith; St. Edmund’s Episcopal, San Marino, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

30 MAY
David Tinoco; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

1 JUNE
Marek Kudlicki; Bethel Lutheran, Rochester, MN 7 pm
Ars Nova Singers; St. John’s Cathedral, Denver, CO 7:30 pm
Mark Brombaugh; Christ Church Episcopal, Tacoma, WA 7:30 pm
James Taulbee; Trinity Lutheran, Manhattan Beach, CA 12:15 pm

3 JUNE
Maxine Thevenot, with Cathedral Choirs; Cathedral of St. John, Albuquerque, NM 3 pm
Oratorio Society of Utah; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Robert Gurney; St. Mary’s Cathedral, San Francisco, CA 3:30 pm
Susan Jane Matthews; Grace Cathedral, San Francisco, CA 4 pm
Janette Fishell; First Congregational, Los Angeles, CA 3 pm
James Welch; St. Joseph Roman Catholic Church, Mountain View, CA 3 pm
Peter Bates; Covenant Presbyterian, Long Beach, CA 4 pm
Philip Scriven; All Saints Episcopal, Beverly Hills, CA 5 pm
Hymn festival; Church of Our Saviour (Episcopal), San Gabriel, CA 5 pm
Young organists concert; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 JUNE
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

6 JUNE
Alvez Barkoskie IV; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

8 JUNE
Jung-A Lee, with flute; St. Andrew’s Presbyterian, Newport Beach, CA 12:30 pm

10 JUNE
Ryan Anthony, trumpet and **Gary Beard**, organ; Prince of Peace Roman Catholic Church, Sun City West, AZ 3 pm
Michael Batcho; St. Mary’s Cathedral, San Francisco, CA 3:30 pm
Durufle, *Requiem*; First Congregational, Los Angeles, CA 11 am
Fauré, *Requiem*; St. Alban’s Episcopal, Westwood, CA 4 pm
Frances Nobert, with choir and orchestra; Pacific Palisades Presbyterian, Pacific Palisades, CA 4 pm
Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

13 JUNE
VocalEssence; Orchestra Hall, Minneapolis, MN 8 pm
Samuel Soria; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

14 JUNE
VocalEssence; St. Olaf Catholic Church, Minneapolis, MN 8 pm

15 JUNE
Jonathan Ryan; Co-Cathedral of the Sacred Heart, Houston, TX 8:30 pm
Christopher Houlihan, Vienne symphonies; St. John’s Cathedral, Denver, CO 7:30 pm

16 JUNE
Christopher Houlihan, Vierende symphonies; St. John's Cathedral, Denver, CO 7:30 pm

17 JUNE
Lawrence Lawyer; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 JUNE
Namhee Han; Pasadena Presbyterian, Pasadena, CA 12:10 pm
Paul Meier; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

24 JUNE
Durufle, *Requiem*; St. Cyril of Jerusalem, Encino, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

25 JUNE
Agape Ringers; St. Mark's United Methodist, Overland, KS 7 pm

26 JUNE
Agape Ringers; St. Paul's Lutheran, Omaha, NE 7 pm

27 JUNE
Samuel Soria; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

INTERNATIONAL

15 MAY
Nathan Laube; Frauenkirche, Dresden, Germany 8 pm
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

16 MAY
Jill York; Reading Town Hall, Reading, UK 1 pm

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

19 MAY
Margaret Phillips; King's College, Cambridge, UK 6:30 pm

20 MAY
Craig Cramer; St. Andreas Kirche, Hildesheim, Germany 6 pm
Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm
Simon Hogan; Westminster Cathedral, London, UK 4:45 pm
John Carnelley; Westminster Abbey, London, UK 5:45 pm

21 MAY
Henry Fairs; Methodist Central Hall, Westminster, London, UK 7:30 pm

22 MAY
David Hamilton; Palmerston Place, Edinburgh, UK 7:30 pm
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

23 MAY
Ronald Ebrecht; Conservatorio Santa Cecilia, Rome, Italy 6 pm
Martin Baker; Westminster Cathedral, London, UK 7:30 pm

24 MAY
Cameron Carpenter; Lancut Festival, Lezajsk, Poland 8 pm
Liudmila Matsyura; Chiesa di S. Filippo, Biella, Italy 9 pm
Carolyn Shuster Fournier, with orchestra; Saint-Didier Church, Voreppe, France 8 pm
Olivier Latry, with La Maîtrise de Notre-Dame; Saint-Sulpice, Paris, France 8:30 pm
Ian Tracey; Ellesmere College, Ellesmere, UK 7 pm

25 MAY
Mario Duella; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Carolyn Shuster Fournier, with orchestra; Saint-Didier Church, Voreppe, France 8 pm
Joel Vanderzee; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

26 MAY
Craig Cramer; Hervormde Kerk, Noordbroek, Netherlands 8 pm
Marilyn Harper; Bloomsbury Central Baptist Church, London, UK 4 pm
Kimberly Marshall; St. John's, Smith Square, London, UK 5:45 pm
Gerard Brooks; St. Saviour's Church, St. Albans, UK 5:30 pm

27 MAY
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 7:30 pm
Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

29 MAY
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

31 MAY
Gary Sieling; Chiesa di S. Filippo, Biella, Italy 9 pm

1 JUNE
Gary Sieling; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Maxine Thevenot; Church of the Holy Trinity-Eaton Centre, Toronto, ON, Canada 7:30 pm

2 JUNE
Durufle, *Requiem*; Cathédrale, Evreux, France 8:30 pm

3 JUNE
Craig Cramer; Katholische Kirche, Elmstein, Germany 4 pm
Roberto Menichetti; Cattedrale, Pistoia, Italy 5 pm
Keith Hearnshaw; Westminster Cathedral, London, UK 4:45 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

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MAY, 2012

35

Philip Crozier; St. James United Church, Montreal, QC, Canada, 12:30 pm

7 JUNE

Pierre Nimax & Aivars Kalejs, with orchestra; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

Arno Hartmann; Chiesa di S. Filippo, Biella, Italy 9 pm

John Keys; All Saints, Oakham, UK 11:15 am
Margaret Phillips; St. Paul's Cathedral, London, UK 7:30 pm

8 JUNE

Arno Hartmann; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

10 JUNE

Craig Cramer; Basilika, Steinfeld/Eifel, Germany 4 pm

Nathan Laube; St. Augustinus, Stuttgart-Neugereut, Germany 7 pm

Andrew Dean; Westminster Cathedral, London, UK 4:45 pm

Jeffrey Makinson; Westminster Abbey, London, UK 5:45 pm

12 JUNE

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

David Hirst; All Saints, Huntingdon, UK 7:30 pm

Julie Pinsonneault; St. James United Church, Montreal, QC, Canada, 12:30 pm

14 JUNE

Anthony Halliday, with vibraphone; Chiesa di S. Filippo, Biella, Italy 9 pm

15 JUNE

Anthony Halliday, with vibraphone; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm


16 JUNE

Gillian Weir; St. Mary Redcliffe, Bristol, UK 3 pm, class 5 pm

17 JUNE

Stephen Tharp; Basilika, Waldsassen, Germany 5 pm

Daniel Roth; Saint-Sulpice, Paris, France 4 pm



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Carolyn Shuster Fournier; St. Louis Cathedral, Choisy le Roi, France 4:30 pm

Matthew Burgess; Westminster Cathedral, London, UK 4:45 pm

Michael Eckerle; Methodist Central Hall, Westminster, London, UK 7:30 pm

Martin Ford; Westminster Abbey, London, UK 5:45 pm

19 JUNE

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

Pierre Grandmaison; St. James United Church, Montreal, QC, Canada 12:30 pm

20 JUNE

Simon Preston; Westminster Cathedral, London, UK 7:30 pm

22 JUNE

Cameron Carpenter; Melbourne Town Hall, Melbourne, Australia 6:30 pm

24 JUNE

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

Michael Eckerle; Westminster Abbey, London, UK 5:45 pm

26 JUNE

Geoffrey Ward; St. James United Church, Montreal, QC, Canada 12:30 pm

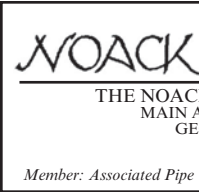
Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12:15 pm

30 JUNE

Cameron Carpenter; Sydney Opera House Concert Hall, Sydney, Australia 3 pm

Organ Recitals

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, November 27: *Now thank we all our God*, Karg-Elert; *Morning Song Variations*, *Splendor Paternae Gloriam*, Balderston; *Noël and Variations*, Daquin; *Sinfonia*, Handel; *Christmas Oratorio Overture*, Bach; *Three Carol Lullabies*, Diemer; *Variations on 'Gloria'*, Giamonco; *Chorale Prelude on 'In Dulci Jubilo'*, Dupré; *Prelude on 'Forest Green'*, Balderston.



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STEVEN BETANCOURT, with VOX 3 Collective, James Morehead, conductor, Daniel Moss, violin, and Emily Ann Granger, harp, Loyola University, Chicago, IL, December 18: *Lauda per la Natività del Signore*, Respighi; *My True Gift's to Come*, Friesen-Carper; *Noël on 'Quand le Sauveur Jesus Christ'*, Dandrieu; *Oratorio de Noël*, op. 12, Saint-Saëns.

JAMES RUSSELL BROWN, Loyola University, Chicago, IL, November 20: Le Fils, Verbe et Lumière (*Méditations sur le Mystère de la Sainte Trinité*), Messiaen; *Pastorale*, op. 24, Tournemire; *Cantabile*, Franck; Communion: Les oiseaux et les sources (*Messe de la Pentecôte*), Messiaen; *Scherzo in E*, Gigout; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; Préludio (*Deuxième Symphonie in c-sharp*, op. 26), Dupré.

LORRAINE S. BRUGH, Presbyterian Homes, Evanston, IL, November 28: *Trumpet Tune for Advent*, Read; *Nun komm, der Heiden Heiland*, BWV 659, Bach; Prolog (*Mysterium Sacrum per Organ*), Teml; *Praeludium in g*, BuxWV 163, Buxtehude; Kyrie, Gloria (*Soli Deo Gloria: Homage to Bach*), Gehring; *Fantasia and Fugue in g*, BWV 542, Bach.

ERIC BUDZYNSKI, ROBERT HORTON, JOHN W. W. SHERER, with Laura Park, violin, Music Institute of Chicago, Evanston, IL, November 13: Adagio (*Violin Sonata No. 1 in g*, BWV 1001), Bach; *Fantasia in f*, D. 940, Schubert, arr. Horton; *Imperial March*, Elgar, arr. Martin; Air, Hancock; *Tu es Petra*, Mulet; *Sonata No. 1 in f*, op. 65, Mendelssohn.

CRAIG CRAMER, Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH, October 14: *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Introduction, Scherzo and Fugue on B-E-A-T-E*, Zahnbrecher; *Festival Fanfare*, Leighton; *Salutation, Petition and Acclamation on Salve Regina*, Trapp; Air with Variations (*Suite*), Sowerby; *Le Mystère de Noël*, Fauchard.

St. Joseph Cathedral, Columbus, OH, October 16: *Praeludium in d*, BuxWV 139, Herr Jesu Christ, ich weiss gar wohl, BuxWV 193, Canzonetta in C, BuxWV 167, Wir danken dir, Herr Jesu Christ, BuxWV 224, Gelobet seist du, Jesu Christ, BuxWV 188, Toccata in G, BuxWV 164, Gelobet seist du, Jesu Christ, BuxWV 189, Fried- und Freudenreiche Hinfarth des altern großgläubigen Simeons, BuxWV 75, Ein feste Burg ist unser Gott, BuxWV 184, Praeludium in C, BuxWV 138, Herr Christ, der einig Gottes Sohn, BuxWV 191, Praeludium in e, BuxWV 152, Ich dank dir schon durch deinen Sohn, BuxWV 195, Canzona in g, BuxWV 173, Durch Adams Fall ist ganz verderbt, BuxWV 183, Praeludium in C, BuxWV 136, Buxtehude.

PHILIP CROZIER, St. Johannis, Lüneburg, Germany, August 16: *Voluntary in A*, Selby; *Petite pièce*, JA 33, Alain;

Grand Choeur, Reed; *Triptyque*, Bédard; Bergamasca (*Fiori Musicali*), Frescobaldi; *Trio Sonata No. 5 in C*, BWV 529, Bach; *Toccata in F*, BuxWV 156, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Litanies*, JA 119, Alain.

Kath. Stiftskirche St. Marien, Neuzelle, Germany, August 21: *A Trumpet Minuet*, Hollins; *Psalms Prelude*, op. 32, no. 2, Howells; Allegretto Grazioso (*First Book of Organ Pieces*), Bridge; *Prelude and Fugue in e*, Walmisley; *Choral Dorian*, JA 67, *De Jules Lemaitre*, JA 62, Alain; *Grand Choeur*, Reed; *Élégie*, Antienne No. 1, Gagnon; *Offertoire Mystique*, Tardif; *Intermezzo*, Létourneau; *Vater unser im Himmelreich*, Böhm; *Triptyque*, Bédard.

JONATHAN DIMMOCK, Memorial Church, Stanford University, Palo Alto, CA, November 4: *Sonata No. 1*, Hindemith; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Prelude and Fugue in e*, BWV 548, Bach; *Sonata IV in a*, Wq 70:4, C.P.E. Bach; *Von Gott will ich nicht lassen*, Matter; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

DELBERT DISSELHORST, First Presbyterian Church, Charlottesville, VA, November 8: *Prelude and Fugue in G*, BWV 541, Bach; *Sonata de lo tono*, Lidon; *Wie soll ich dich empfangen, Vom Himmel hoch, da komm' ich her*, Ich ruf zu dir, Herr Jesu Christ, Ein feste Burg ist unser Gott, Walcha; *Sonata IV*, op. 65, Mendelssohn; *Fantasy in A*, Franck; *Postlude pour l'Office de Complies*, JA 29, Alain; Arabesque sur les flûtes (*Suite française*), Langlais; *Fantasia on 'Sine Nomine'*, Phillips.

FREDERICK FRAHM, with David Felberg, violin, Jean Piatak Eickhoff, soprano, and Alison Schuler, narrator, St. Luke Lutheran Church, Albuquerque, NM, November 13: Toccata Settima, Toccata Ottava, Toccata Nona (*Book II*), Frescobaldi; *How Lovely are Your Dwellings*, Frahm; *Prelude and Fugue in b*, BWV 544, Bach.

DAVID A. GELL, with Willi Rose, piano, Trinity Episcopal Church, Santa Barbara, CA, December 18: *Magnificat octavi toni*, Kinderman; *In dulci jubilo*, Buxtehude; *Chorale Partita on Psalm 42, Nun komm der Heiden Heiland*, Pachelbel; Vous qui desirez sans fin (*Nouveau Livre de Noël avec un Carillon*), Corrette; Noël, Dubois; *Christmas Medley*, Whitworth; *Variations on Sussex Carol*, Haan; *Improvisation on Cranham*, Gell; *Tuo Carol Settings*, Martin; *Fanfare and Toccata on The First Nowell*, Janzer.

KYLE JOHNSON, California Lutheran University, Thousand Oaks, CA, November 4: *Flourish and Chorale*, McCabe; *Lyric Rhapsody*, Wright; *Passacaglia and Fugue in c*, BWV 582, *Vater unser im Himmelreich*, BWV 636, Bach; Épilogue (*Hommage à Frescobaldi*), Langlais; Lied (24 *Pièces en style libre*, op. 31), Vierne; *Comes Autumn Time*, Sowerby.

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NAOMI ROWLEY, Bethany Lutheran Church, Batavia, IL, December 11: *Prelude and Fugue*, Lübeck; *Savior of the Nations, Come*, Bach; *March on Handel's Lift up Your Heads*, Guilmant; *Song of Mary: An Aria for Organ*, Carter; *Toccata on 'Sleepers, Wake'*, Martin; *Concerto in F*, Handel; *The Nati-*

TIMOTHY TIKKER, Kalamazoo College,
Kalamazoo, MI, October 22: *Weimar's Volks-*

TOM WIKMAN, Lutheran School of Theology, Chicago, IL, December 6: *In dulci Jubilo*, J. M. Bach; *Partita on In dulci Jubilo*, Luebeck II; *Partita on Vom Himmel hoch*, Pepping; *Prelude and Fugue on Vom Himmel hoch*, Pachelbel; *Es ist ein Ros' entsprungen*, Brahms; *Aria Pastorella*, Rathgeber; *Prelude No. 1*, Bloch; *Chant de joie*, Langlais.

RUDOLF ZUIDERVELD, Sts. Peter & Paul Catholic Church, Nauvoo, IL, December 4: *Fugue in C, Savior of the Nations, Come*, BWV 659, *Wake, Awake, for Night Is Flying*, BWV 645, *Rejoice, Dear Christian Congregation*, BWV 734, Bach; *Chorale Fantasy on 'How Brightly Shines the Morning Star'*, Buxtehude; *Pastorale - all'Offertorio - post Communito*, Zipoli; *Noël Grand Jeu et Duo*, Daquin; *Cornamusa, Noël de Saintonge*, Dandrieux; *Veni Emmanuel*, Rübsum; *Berceuse on 'Forest Green'*, Zuiderveld; *Early American Variations on 'Adeste Fideles'*, Taylor; *Toccata on Antioch*, Phillips.

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The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

Fruhauf Music Publications is pleased to announce the release of a new choral composition for the spring season: *Sing The Waters*, a verse anthem for SATB + soprano solo and organ, is based on the tune NETTLETON, with a new text that celebrates the cycles of life and spirit (15 pages, softbound 8½x11). Visit www.frumuspub.net, or contact: Eafruhau@aol.com; 805/682-5727, mornings, Pacific time; or write Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

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

PUBLICATIONS/
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An Eton Memorial March is virtually unknown today, even at Eton. The great Gloucester organist, Herbert Brewer, made this excellent transcription of Lloyd's original work. It's as good as the Elgar marches, I think. michaelsmusicsservice.com; 704/567-1066.

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

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, 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, Carole 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>.

Variations on 'God Save the King' by Edward Fisher (1848–1913) is based on the patriotic tune also known as "America" and recognized just about everywhere. It's not harmonically advanced for the time nor as difficult as some other sets of variations, but you'll get a chance to use some good combinations of stops, and of course there is an obligatory pedal show-off variation at the end. <http://michaelsmusicsservice.com/music/Fisher.VariationsOnGodSaveTheKing.html>.

See new classified advertising rates on page 37.

PUBLICATIONS/
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Atlantic City Convention Hall Organ—The first recording since 1956 of the world's largest organ, the famous organ created by Senator Emerson Richards and built by Midmer-Losh with 7 manuals and 449 ranks to fill the 41,000-seat Atlantic City Convention Hall with sound. Organist Timothy Hoag and others recorded this CD in November 1998, for the Atlantic City Convention Hall Organ Society to raise interest in the largely neglected instrument. This CD is priced at \$14.98 plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

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Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret Thomson; 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.

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

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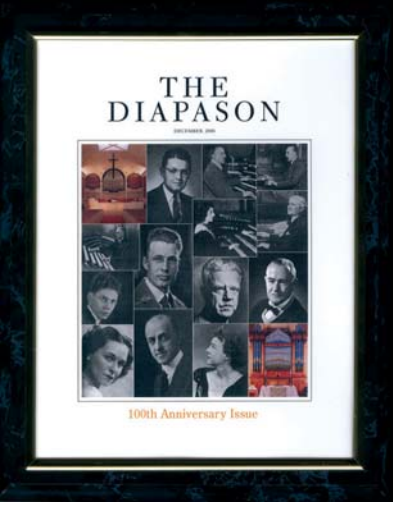
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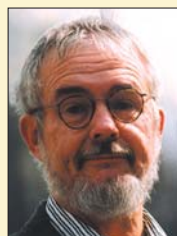
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