

# THE DIAPASON

NOVEMBER 2018



Buckfast Abbey  
Devon, United Kingdom  
Cover feature on pages 26–28



# PHILLIP TRUCKENBROD CONCERT ARTISTS



ANTHONY & BEARD



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



CONTE & ENNIS DUO



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



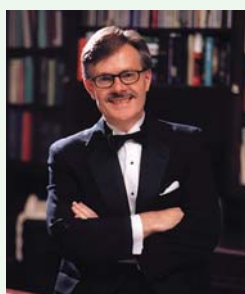
DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



LOUPRETTE & GOFF DUO



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



ROBIN & LELEU DUO



BENJAMIN SHEEN



HERNDON SPILLMAN



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



JOSHUA STAFFORD  
2016  
LONGWOOD GARDENS  
WINNER



THOMAS GAYNOR  
2017  
ST. ALBANS WINNER

## IT'S ALL ABOUT THE ART

[www.concertartists.com](http://www.concertartists.com)  
860-560-7800

Charles Miller, President / Phillip Truckenbrod, Founder



# THE DIAPASON

Scranton Gillette Communications

One Hundred Ninth Year: No. 11,  
Whole No. 1308  
NOVEMBER 2018  
Established in 1909  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

The 1864 William A. Johnson Opus 161,  
Piru Community United Methodist Church,  
Piru, California, Part 4  
by Michael McNeil 20

The fiftieth anniversary of the death of  
Healey Willan (1880–1968): A year of  
remembrances in 2018  
by Fr. Scott A. Haynes, SJC 25

### NEWS & DEPARTMENTS

Editor's Notebook 3  
Here & There 3  
Appointments 6  
Nunc Dimittis 10  
Harpsichord Notes by Larry Palmer 16  
On Teaching by Gavin Black 17  
In the wind . . . by John Bishop 18

### REVIEWS

New Choral Music 13  
New Organ Music 14  
New Recordings 14  
New Handbell Music 15

### CALENDAR

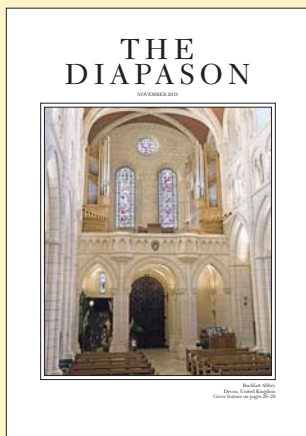
29

### RECITAL PROGRAMS

33

### CLASSIFIED ADVERTISING

34



### COVER

Fratelli Ruffatti, Padua, Italy; Buckfast Abbey,  
Devon, United Kingdom 26

Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

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

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

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

Circulation/  
Subscriptions **ROSE GERITANO**  
rgeritano@sgcmail.com  
847/391-1030

Designer **KIMBERLY PELLIKAN**  
kpellikan@sgcmail.com  
847/391-1024

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Karen Schneider**  
**Jay Zoller**  
**Carolyn Shuster Fournier**  
**Paul R. Marchesano**  
**Leon Nelson**

## Editor's Notebook

### As autumn quickly passes by

While I write this greeting on an autumn day in the Midwest where the temperatures are expected to exceed 80 degrees, we can all feel the weather change in the air. Later in November comes Thanksgiving; the staff of THE DIAPASON wishes everyone a safe and pleasant holiday.

Soon thereafter, most of us will be busy with preparations for Advent and Christmas. May your endeavors be fruitful and rewarding. Be sure to check out our Calendar and Here & There sections for announcements of special Advent and Christmas recitals, concerts, and Lessons & Carols services. Take the time to experience one or more of these events!

### In this issue

We conclude Michael McNeil's series of documentation for the 1864 William A. Johnson Opus 161 in the Piru Community United Methodist Church of Piru, California. Father Scott Haynes, SJC, reports for us on remembrances of the fiftieth anniversary of the death of Healey Willan.

## Special Bulletin

### 20 under 30

THE DIAPASON announces its upcoming "20 under 30" nominations for 2019. We will recognize young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday.

Please consider whether any of your students, colleagues, or friends would be worthy of this honor. (Self-nominations will not be allowed.) Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider such things as awards and competition prizes,

publications and compositions, offices held, and significant positions. Nominations will open December 1, 2018, and close February 1, 2019.

Nominees cannot have reached their 30th birthday before January 31, 2019. Nominees not selected in a previous year can be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2019 will take place in March; the winners will be announced in the May 2019 issue of THE DIAPASON.

# 20 UNDER 30

## Here & There

### Events

**Trinity Lutheran Church**, Worcester, Massachusetts, continues its 2018–2019 series, Music at Trinity, celebrating the 50th anniversary of Noack Organ Company Opus 40, completed in March 1969: November 1, Duruflé, *Requiem*; December 2, Advent Lessons & Carols; March 3, 2019, Jonathan Dimmock; 3/31, Sean Redrow; April 14, James MacMillan, *St. Luke Passion*; May 19, Nathaniel Gumbs. For information: [www.trinityworce.org](http://www.trinityworce.org).



**Longwood Gardens Aeolian organ console** (photo credit: Duane Erdmann)

**Longwood Gardens**, Kennett Square, Pennsylvania, continues its 2018–2019 organ events: November 2, Peter Richard Conte and Jeremy Filsell; 11/11, John Walthausen; February 9, 2019, Todd Wilson; 2/17, Parker Kitterman; March 3, Michael Smith; 3/22, David Briggs; 3/30, open console day;

3/31, David Christopher; June 18–19, Longwood Gardens International Organ Competition. For information: [www.longwoodgardens.org](http://www.longwoodgardens.org).

**Quire Cleveland**, Cleveland, Ohio, Jay White, artistic director, announces its 2018–2019 season, the organization's eleventh: In Lux Perpetuum, Journey into Eternal Light: November 2, Cathedral of St. John the Evangelist, Cleveland; 11/3, St. Sebastian Catholic Church, Akron;

Charpentier's *Midnight Mass*, with Délices: December 21, Holy Trinity Lutheran Church, Akron; 12/22, Lakewood Congregational Church, Lakewood; 12/23, Our Lady of Peace Catholic Church, Cleveland;

Ave Maria: England's Rose: May 4, Lakewood Congregational Church; 5/5, St. Peter Catholic Church, Cleveland. For information: [www.quirecleveland.org](http://www.quirecleveland.org).

**First Presbyterian Church**, Evansville, Indiana, announces special music events for 2018–2019: November 2, Lucas Fletcher; 11/11, Thanksgiving hymn festival with Giesecke organ dedication; December 9, Advent Lessons & Carols; February 1, 2019, Matthew O'Neill, tenor; March 1, Jefimija Zlatanovic & Madeleine Varda; April 5, Josiah Hamill; 4/28, Sr. Catherine Duenne, OSB; May 3, Jihye Choi; 5/6, Evansville Chapter American Guild of Organists service of installation; June 7,



**Fisk Opus 98, First Presbyterian Church, Evansville, Indiana**

Kira Garvie; August 2, Yong Zhang. For further information: <http://firstpresevansville.com>.



**Cathedral Church of the Advent, Birmingham, Alabama, M. P. Möller organ console**

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues special music events for 2018–2019. Choral Evensongs, Thursdays at 5:30 p.m.: November 15, December 20

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

Subscriptions: 1 yr. \$42; 2 yr. \$75; 3 yr. \$100 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$42 + \$10 shipping; 2 yr. \$75 + \$15 shipping; 3 yr. \$100 + \$18 shipping. Other foreign subscriptions: 1 yr. \$42 + \$30 shipping; 2 yr. \$75 + \$40 shipping; 3 yr. \$100 + \$48 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).

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

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

Copyright ©2018. Printed in the U.S.A.

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

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





► page 3

(Christmas Lessons & Carols), January 17, 2019, February 21, and May 30. Advent Lessons & Carols are presented December 2, 9:00 and 11:00 a.m.

The Cathedral's Midday Music Series, Fridays at 12:30 p.m.: November 16, Peter H. Bloom, flute, Francis Grime, viola, and Mary Jane Rupert, piano; December 14, Cathedral Ringers Handbell Ensemble; January 25, Birmingham Boys Choir; March 1, Frederick Teardo, piano; April 26, Cathedral Ringers Handbell Ensemble.

In addition, the Cathedral Concert Series presents: November 2, Frederick Teardo; January 10, Michael Unger; February 22, VOCESS; May 4, Festival of Hymns, Psalms, and Spiritual Songs, with the cathedral choir and the choir of St. George's Episcopal Church, Nashville, Tennessee. For information: [www.adventbirmingham.org](http://www.adventbirmingham.org).



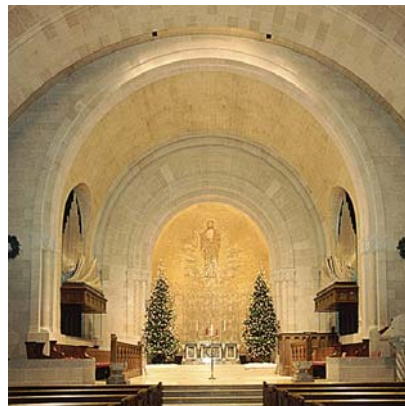
St. Ignatius Loyola Catholic Church, New York, New York, Mander organ

**Sacred Music in a Sacred Space** announces its 2018–2019 season of concerts at St. Ignatius Loyola Catholic Church, New York, New York: November 3, Yale Schola Cantorum; 11/12, Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra in music of Arvo Pärt; 11/30 and December 2, A Chanticleer Christmas; 12/9 and 12/16, Christmas concerts.

January 20, 2019, Renée Anne Louprette with Ivan Goff, Uilleann pipes; February 8, Passion for Bach and

Coltrane, with Imani Winds and Harlem String Quartet; 2/24, Brahms, *Requiem*, and Mendelssohn motets; March 3, Stephen Tharp; 3/21, Songs without Words, with Mark Markham; April 14, So We Must Make the Journey, with Lorelei Ensemble; May 24, Handel, *Dixit Dominus*, and Haydn, *Harmoniemesse*; June 2, Sing & Celebrate, with St. Ignatius Children's Choirs. For information: [www.smssconcerts.org](http://www.smssconcerts.org).

**The Legion of Honor Museum**, San Francisco, California, announces organ recitals on the museum's 1924 Skinner Organ Company organ, Saturdays at 4:00 p.m.: November 3, 10, 17, 24, Jonathan Dimmock; December 1, 8, 15, 22, David Hegarty; 12/29, John Walko; January 5, 12, 19, 26, 2019, Jonathan Dimmock. For information: [www.legionofhonor.famsf.org/education/organ-concerts](http://www.legionofhonor.famsf.org/education/organ-concerts).



Shadyside Presbyterian Church, Pittsburgh, Pennsylvania

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, announces its 2018–2019 Music in a Great Space series: November 4, Vienne, *Messe Solennelle*, with the Shadyside Chancel Choir; December 6, Among Angels, with the Pittsburgh Camerata; 12/9, Lessons & Carols with the Shadyside Chancel Choir;

February 3, 2019, Music of the Spheres, with the Pittsburgh Camerata; 2/16, Bach, *Mass in B Minor*, with Amici Musicae Leipzig Choir and Orchestra; March 31, Chanticleer 40th anniversary program; April 13, Handel, *Messiah*, with the Pittsburgh Camerata and Chatham Baroque; 4/26, John Walker; June 5, Britain and

► page 6



Johannes Zeinler with competitors and jury, Chartres Cathedral, France

**The 26th International Organ Competition of Chartres**, France, organized in 1971 by the Association of Grands Orgues de Chartres, was held September 9. The jury for the interpretation finals consisted of Daniel Roth (Grand Prix de Chartres 1971, France), chair, Susan Landale (Great Britain), Jon Laukvik (Norway), Dong-ill Shin (Grand Prix de Chartres 2006, South Korea), Stephen Tharp (United States), and Véronique Le Guen and Olivier Vernet (both of France). **Johannes Zeinler**, 25, of Austria, won three awards: first prize for interpretation, public prize for interpretation, and the prize for the best interpretation of a work of Thomas Lacôte ([http://johanneszeinler.com/en\\_US/](http://johanneszeinler.com/en_US/)). **Daria Burlak**, 32, of Russia, was presented the second prize for interpretation (<http://dariaburlak.com>). **Amélie Held**, 21, of Germany, is a finalist ([www.amelieheld.com](http://amelieheld.com)). The program for the final round included *Prelude and Fugue in G Major*, BWV 550, by Bach, *Phiteggomai*, by Thomas Lacôte (world premiere, commissioned by the Association des Grandes Orgues de Chartres), "Choral" from *Symphonie VII*, opus 42, by Charles-Marie Widor, and *Prelude and Fugue on the Name of Alain*, opus 7, by Maurice Duruflé. For information: [www.orgues-chartres.org](http://www.orgues-chartres.org).



Jeff Enns



Tyler Jameson Pimm

**The Twin Cities Chapter of the American Guild of Organists** announces results of its 2018 composition competition. Eleven works were submitted to the competition committee, each work for solo pipe organ, consisting of a theme and variations of three to five minutes in length. In the unanimous opinion of the judges, no composition achieved first prize. Winning \$750 each, second-place is awarded to **Jeff Enns** of Elmira, Ontario, for *Variations on D'où Vienstu, Bergère?* and to **Tyler Jameson Pimm** of Madison, Wisconsin, for *Christ lag in Todesbanden: Chorale with Variations*. Judges were Philip Brunelle, Aaron David Miller, and Lawrence Lawyer.

Enns is music director for St. James Lutheran Church, Elmira, Ontario, and teaches violin and viola at the Beckett School in Waterloo, Ontario. His publishers include MorningStar, Cypress Alliance, Renforth, and Kelman Hall. Pimm serves as director of music at the parishes of St. Peter, Ashton, Wisconsin, and St. Martin of Tours, Martinsville, Wisconsin. He holds a Master of Music in composition from Northern Illinois University, DeKalb, Illinois.

Requirements for the 2019 composition competition will be announced at: [www.tcago.org](http://www.tcago.org).

A RUSSIAN JOURNEY

ORGANIST  
Gail Archer

"superb musicianship, masterly technique and savvy programming ... Archer's sweeping assurance and stamina enable you to hear the music behind the virtuosity."  
— GRAMOPHONE (JAN 2018) —

MORE INFORMATION: [gailarcher.com](http://gailarcher.com) TO PURCHASE: [meyer-media.com](http://meyer-media.com)

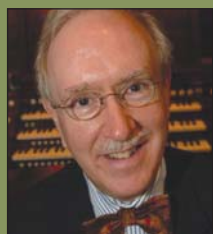


Andrew Scanlon (second from left) with RSCM Nigeria Course faculty

**Andrew Scanlon** was a clinician for the **Royal School of Church Music** (RSCM) Nigerian Training Course, held in Lagos, Nigeria, August 20–25. In addition to teaching organ, choir training, theory, and conducting to organists and choirmasters from various parts of Africa, he performed an organ recital at the Cathedral of St. Jude in Lagos and conducted the RSCM Nigeria National Choir in the closing performance of the conference.

In July, Scanlon served as organist for the choir of **St. John's Episcopal Church**, Lynchburg, Virginia, during its residency at Gloucester Cathedral, UK. This fall, Scanlon performs concerts at St. Paul's Episcopal Church in Greenville, North Carolina, and at West Point Military Academy, West Point, New York.





**Colin Andrews**  
Organist/Lecturer  
Recording Artist



**R. Monty Bennett**  
Organist/Presenter  
Charlotte, North Carolina



**Elisa Bickers**  
Organist/Harpsichordist  
Prairie Village, Kansas



**Shin-Ae Chun**  
Organist/Harpsichordist  
Ann Arbor, Michigan



**Leon W. Couch III**  
Organist/Lecturer  
Austin, Texas



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



**Faythe Freese**  
Professor of Organ  
University of Alabama



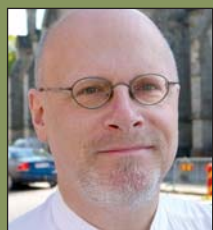
**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Justin Hartz**  
Pipe/Reed Organist  
Philadelphia, PA



**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**James D. Hicks**  
Organist  
Califon, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



**Angela Kraft Cross**  
Organist/Pianist/Composer  
San Francisco, CA



**David K. Lamb**  
Organist/Conductor  
Clarksville, Indiana



**Mark Laubach**  
Organist/Presenter  
Wilkes-Barre, Pennsylvania



**Yoon-Mi Lim**  
Organist/Lecturer  
Dallas/Fort Worth, TX



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



**Colin Lynch**  
Organist/Conductor  
Boston, Massachusetts



**Philip Manwell**  
Organist  
University of Nevada, Reno



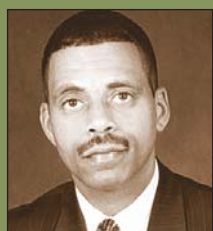
**Katherine Meloan**  
Organist/Faculty  
Manhattan School of Music



**Scott Montgomery**  
Organist/Presenter  
Fayetteville, Arkansas



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**David F. Oliver**  
Organist  
Morehouse College



**Brenda Portman**  
Organist/Presenter/Composer  
Cincinnati, Ohio



**Ann Marie Rigler**  
Organist/Presenter  
William Jewell College



**Edward Taylor**  
Organist/Choral Conductor  
Carlisle Cathedral, UK



**Tom Winpenny**  
Organist/Choral Conductor  
St Albans Cathedral, UK



**Jason A. Wright**  
Conductor/Clinician  
Hilton Head, South Carolina



**Beth Zucchini**  
Organist/Harpsichordist/Pianist  
Sebastopol, California



**Clarion Duo**  
Keith Benjamin, trumpet  
University of Missouri-Kansas City  
Melody Steed, Elementary Music  
Specialist, Waterloo, Iowa



**Rodland Duo**  
Viola and Organ  
The Juilliard School/  
St. Olaf College



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

*www.ConcertArtistCooperative.com*

R. Monty Bennett, Director (rmb10@aol.com) • Beth Zucchini, Founder & Director Emerita (bethzucchini@aol.com)  
730 Hawthorne Lane, Rock Hill, SC 29730 PH: 803-448-1484 FX: 704-362-1098  
*a non-traditional representation celebrating its 31st- year of operation*



## ► page 4

Beyond: Folksongs of the British Isles, with the Pittsburgh Camerata.

Candlelight Vespers are offered Wednesdays in Advent and Lent at 7:30 p.m., with the Shadyside Strings, Chatham Baroque, and the Pittsburgh Girls Choir: December 5, 12, 19, March 6, 13, 20, 27, and April 3 and 10. For further information: [www.shadysidepres.org/migs](http://www.shadysidepres.org/migs).



**Washington National Cathedral, Washington, D.C.**

**Washington National Cathedral,** Washington, D.C., continues its 2018–2019 organ recital series, Sundays at 5:15 p.m., unless otherwise noted: November 4, Stefan Donner; 11/25, Jeremy Filsell; December 25, 1:30 p.m., George Fergus;

February 3, Alexander Straus-Fausto; 2/17, Stephen Kalnoske; March 3, Jeremy Filsell; 3/10, Jordan Prescott; 3/24, Jonathan Vaughn; April 7, Virginius Barkauskas; 4/21, 1:30 p.m., George Fergus; May 5, Richard Spotts; 5/12, Chuyoung Suter; 5/26, Rebecca Marie Yoder; June 2, John Walhausen; 6/9, Jeremy Filsell; 6/16, Paul Griffiths; 6/23, Jackson Borges; July 4, 11:00 a.m., Independence Day concert.

Additional concerts are as follows: November 5, PostClassical Ensemble; 11/11, National Veterans Day Concert; December 7–9, Handel, *Messiah*; 12/22, The King's Singers;

January 16, 2019, Diderot String Quartet; 1/23, PostClassical Ensemble

with gamelan and dancers; March 30, King's College Choir, Cambridge, UK; April 14, Mozart, *Requiem*; May 16, Diderot String Quartet; 5/31, Diderot String Quartet. For information: <https://cathedral.org/music/organ/>.

**Holy Trinity Lutheran Church,** Lynchburg, Virginia, continues special music programs for 2018–2019, Sundays at 4:00 p.m.: November 4, The Wren Masters; April 7, 2019, Marek Kudlicki; May 5, Kimberly Marshall. For information: [www.holytrinitylynchburg.org](http://www.holytrinitylynchburg.org).



**Peachtree Road United Methodist Church, Atlanta, Georgia, Mander organ**

**Peachtree Road United Methodist Church,** Atlanta, Georgia, announces music events for the 2018–2019 season: November 4, Su-Ryeon Ji, followed by All Saints' choral Evensong; 11/11, Scott Atchison and Nicole Marane; December 9, The Many Moods of Christmas; 12/14–15, Georgia Boy Choir; 12/16, Carols by Candlelight;

February 10, 2019, Nicole Marane, Akerley, *A Sweet for Mother Goose*; 2/16, Georgia Boy Choir; 2/26, Oliver Brett and Malcolm Matthews; March 3, The Crown: Music from the Coronation, with the Chancel Choir and the Georgia Boy Choir; April 4, Three Choirs Festival; 4/6, Coro Vocati; 4/7, Scott Atchison and Schola; 4/26, Georgia Boy Choir; May 1, Su-Ryeon Ji; 5/8, Timothy Wissler; 5/15, Sarah Hawbecker; 5/22, Scott Atchison and Nicole Marane; 5/29, Patrick Scott; June 26, the Chenaults. For information: [www.prumc.org](http://www.prumc.org).

**St. Paul's Episcopal Church,** Delray Beach, Florida, continues its 2018–2019 concert season: November 4, Choral

## Appointments



**Carolyn Craig**

**Carolyn Craig** is appointed organ scholar for 2018–2019 at Truro Cathedral in Cornwall, England. She will work with Christopher Gray, cathedral director of music, and Joseph Wicks, assistant director of music. She will be responsible for daily rehearsal and training of Truro Cathedral Choir girl and boy choristers, as well as planning service music, directing, and accompanying two to three of the seven services sung each week by the choir. She will also serve as accompanist of the Truro Choral Society for the 2018–2019 season.

Craig is a 2018 graduate of the Jacobs School of Music, Indiana University, Bloomington, where she earned a Bachelor of Music in organ performance with minors in conducting and German. At IU, she studied with Christopher Young. She also studied with Johannes Ebenbauer in Vienna, Austria, during fall semester 2017. She served as organ scholar at Trinity Episcopal Church, Bloomington, for four years under the tutelage of Marilyn Keiser and was accompanist for Indiana University children's choir, First Voices.



**Andrew Schaeffer**

**Andrew Schaeffer** is appointed director of music at Luther Memorial Church, Madison, Wisconsin, effective December 1. He succeeds Bruce A. Bengtson, who retired after forty years of service to the congregation (see October 2018 issue, p. 8). A Chicago native, Schaeffer holds degrees from St. Olaf College and Yale University and is currently a doctoral candidate at the University of Oklahoma. He vacates a similar position at First United Methodist Church of Edmond, Oklahoma. At Luther Memorial, Schaeffer will direct the children's, youth, and adult choirs, and serve as principal organist. The church, located adjacent to the University of Wisconsin contains three pipe organs: 1987 Bedient (I/3); 1893 J. W. Steere and Son (II/19); and 1966 Austin (III/56). He will continue as editor-at-large of *THE DIAPASON*. ■

Evensong for All Saints' Sunday; 11/18, Cantors in Concert, featuring Sagee Goldenholz, David Presler, Bruce Hurwitz, clarinet, Gary Lawrence, piano; December 2, Advent Lessons & Carols; 12/16, the Billington and Gonzalez Duo; 12/30, Christmas Lessons & Carols; 12/31, Paul Cienniwa, harpsichord, Bach, *Goldberg Variations*;

January 20, 2019, Lynn University chamber music finalists; February 10, Anton Belov, baritone, and Milana Strezeva, piano; March 3, Choral Evensong; 3/24, Emily Carter, soprano, Erin Paiva, piano, Laurice Campbell Buckton, violin, Marie Ridolfo, viol da gamba, and Paul Cienniwa, harpsichord; April 28, Amernet String Quartet, with Paul Cienniwa, harpsichord; May 19, Giorgi Chkhikvadze, piano; June 16, PEN Trio. For information: [www.music.stpaulsdelray.org](http://www.music.stpaulsdelray.org).



**Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ**

**The Cathedral of St. Mary of the Assumption,** San Francisco, California, continues recitals, Sundays at 4:00 p.m.: November 4, Raymond Hawkins; 11/11, Elmo Cosentini; 11/18, Jin Kyung Kim, organ and piano, with Amabilis Ensemble; 11/25, Cavatina Music Society;

December 2, Amanda Mole; 12/9, Amy Stephens, piano; 12/16, Basma Edrees, violin; Chia-Lin Yang, piano; 12/23, Christoph Tietze; 12/30, Anna Maria Lopushanskaya, flute; Christoph

Tietze, organ. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

**First Baptist Church,** Ann Arbor, Michigan announces its eighth Coffee Break Concert Series, Thursday at 12:15 p.m.: November 8, Philip Manwell; December 6, Shin-Ae Chun; March 14, Music and Poetry; April 11, Music and Paintings; May 16, Gail Jennings, Shin-Ae Chun, and Alice Van Wambeke, Preludes from Book 1, *Well Tempered Clavier*. For more information: [www.fbca2.org](http://www.fbca2.org).

**Emmanuel Episcopal Church,** Chester Parish, Chestertown, Maryland, announces its 2018–2019 music series, the church's 26th season: November 9, Maryland State Boychoir; 11/21, Thanksgiving Evensong; December 9, Lessons & Carols; January 6, 2019, Twelfth Night Evensong; March 29, Nicole Keller; April 26, Elizabeth Lenti; May 10, Ken Cowan; 5/30, Ascension Evensong. For more information: [www.emmanuelchesterparish.org](http://www.emmanuelchesterparish.org).

**Trinity-by-the-Cove Episcopal Church,** Naples, Florida, announces its 2018–2019 season of music events: November 11, Great Necks Classical Guitar Trio, with Adam Levin, Scott Borg, and Matthew Rohde; December 15–16, On Christmas Night, with the choir of the church; January 13, 2019, Noah Waddell, piano; February 17, Tango Elegante, with Glenn Basham, violin; Miguel Arrabal, bandoneon; Anibal Berrante, piano; March 17, John Fenstermaker, organ; April 7, Manhattan Piano Trio. For information: [www.trinitybythecove.com](http://www.trinitybythecove.com).

**St. Chrysostom's Episcopal Church,** Chicago, Illinois, continues its 2018–2019 season of musical events: November 11, Erica Schuler, soprano, and Scott Brunscheen, tenor; January

► page 8

opus 133 II – 19 RANKS  
**Waldensian Presbyterian Church**  
VALDESE, NORTH CAROLINA



[www.letourneauorgans.com](http://www.letourneauorgans.com)  
FOLLOW US ON FACEBOOK!



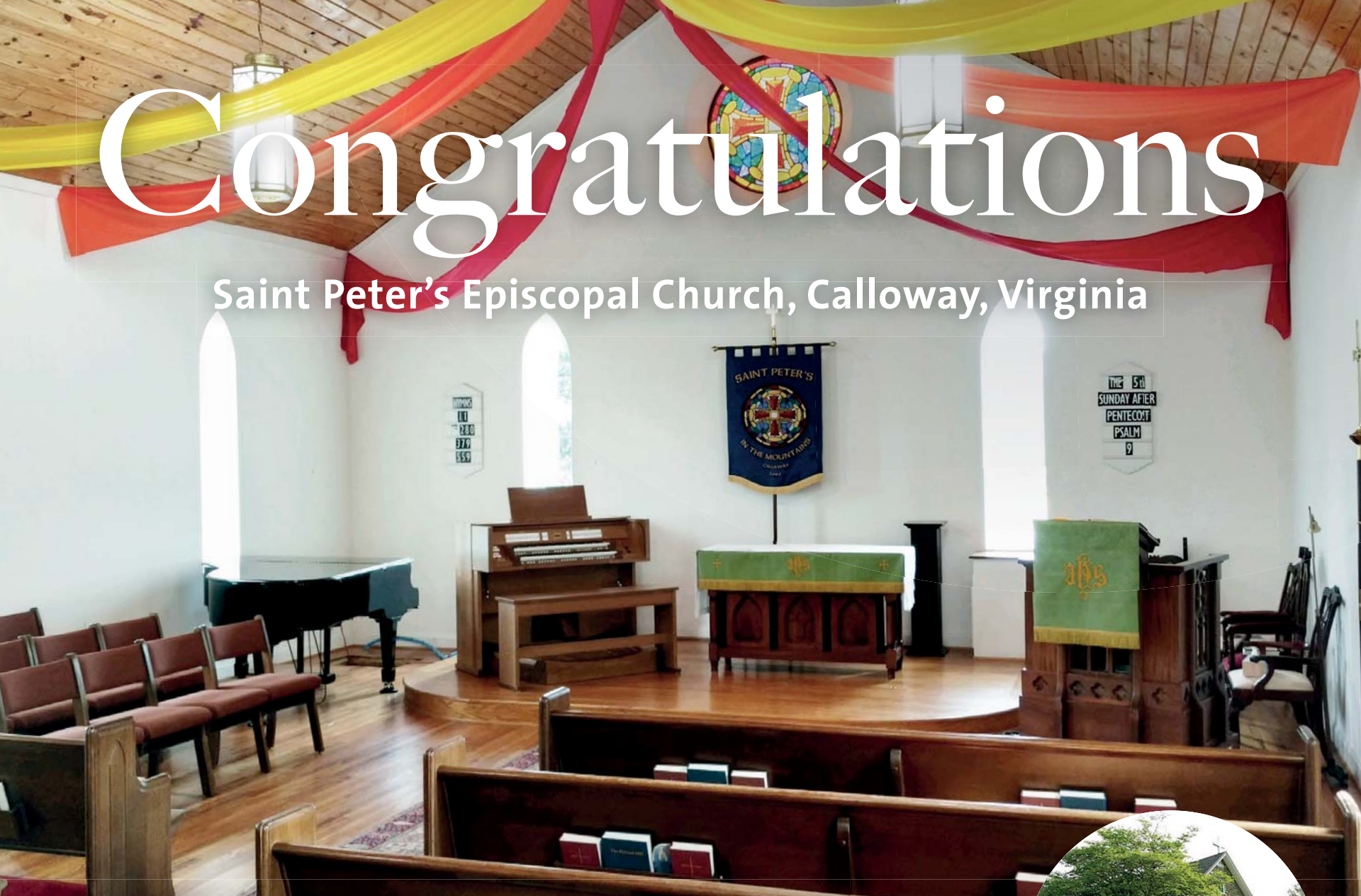
ORGUES  
LÉTOURNEAU

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



# Congratulations

Saint Peter's Episcopal Church, Calloway, Virginia



Congratulations to St. Peter's-in-the-Mountains Episcopal Church in Calloway, Virginia on the installation of their new customized Ecclesia T-170. This 2 manual organ with 26 stops plays a vital role in the life of this small, historic country church.

Nestled in the Blue Ridge Mountains, St. Peter's selected Johannus after auditioning various builders. Only Johannus was able to customize even the smaller organ to meet their need. Adding an additional voice and repositioning the internal speakers to the console back, the organist uses a customized toggle switch to choose either the full audio experience or simply the internal speakers when the choir is leading worship.

All Ecclesia organs are 100% designed for use as a church organ, and this has been the secret to its success. The instrument is powerful enough to fill every nook and cranny of the church with rousing pipe-organ music.

From small country churches to large cathedrals, Johannus offers organists the chance to shape the instrument in accordance with their personal wishes and requirements. You can choose a color that matches the interior of your church, expand your organ with elegantly crafted side panels, add wooden draw knobs and brass toe studs, or you can opt for extra orchestral voices.

Johannus US has dealers throughout the United States. Visit [johannus-us.com](http://johannus-us.com) to find a dealer near you. If you have any questions, or would like more information about any of our organs, you can contact a US representative at [info@johannus-us.com](mailto:info@johannus-us.com).



ECCLESIA T-170

#### Technical Specifications

Manuals	2	Audio System	4.1
Stops	26	Audio Control	DEA™
Ranks	31	Reverb Channels	2.1
Couplers	3	Sample Styles	4
Tremulants	2	Temperaments	12

"The Johannus organ has the sound I have been waiting to hear for 18 years! Our Johannus dealer is a caring, knowledgeable person who works hard to meet our every need."

Rev. John Heck  
Saint Peter's Episcopal Church



**JOHANNUS**  
The sound of excellence

FOLLOW US ON





► page 6



**St. Chrysostom's Episcopal Church, Chicago, Illinois, C. B. Fisk, Inc., organ**

6, 2019, choral Evensong for Epiphany; 1/25, David Jonies, organ, and Ryan Berndt, trumpet; February 15, Bruce Neswick, hymn playing masterclass; March 22, Jason Moy, harpsichord, Tönig-Tarasevich, baroque flute, and Anna Steinhoff, baroque cello; May 7, Ken Cowan. The church also hosts its summer carillon festival, June 9, 16, and 23. For information: [www.saintc.org](http://www.saintc.org).



**Grace Presbyterian Church, Winnetka, Illinois, W. W. Kimball organ**

**Grace Presbyterian Church** (formerly First Church of Christ, Scientist), Winnetka, Illinois, will celebrate the 80th birthday of its W. W. Kimball K.P.O. 7245 with a recital by **Robert E. Woodworth, Jr.**, November 11, 3:00 p.m. The program will include the music of Hewitt-Jones, Berg, Bach, Ore, Lidon, West, Harris, and Messiaen. [www.gracenorthshore.org](http://www.gracenorthshore.org).

**Campbellsville University**, Campbellsville, Kentucky, continues its 11th Annual Noon Concert Series with organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic Church: November 13, Larry Sharp; February 19, 2019, Jim McFarland;



**Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky**

March 26, Jane Johnson; April 9, Wesley Roberts. For information: [www.campbellsville.edu](http://www.campbellsville.edu).

**North Shore Choral Society**, Julia Davids, music director, announces its 2018–2019 season, the organization's 83rd: Handel, *Judas Maccabaeus*, November 18, Jewish Reconstructionist Congregation, Evanston, Illinois; Music of Thomas W. Jefferson, March 9, Unitarian Church of Evanston, 3/10, Basilica of Our Lady of Sorrows, Chicago; Bernstein, *Chichester Psalms*, Orff, *Carmina Burana*, May 12, Northwestern University, Evanston. For information: [www.northshorechoral.org](http://www.northshorechoral.org).



**Madonna della Strada Chapel, Goulding & Wood organ**

**Madonna della Strada Chapel**, Loyola University, Chicago, Illinois, continues its 2018–2019 Third Sunday @3 Organ Concert Series: November 18, Susan Klotzbach; December 16, Matthew Haider; January 20, 2019, Corrado Cavalli; February 17, Jeremy Kiolbassa; March 17, Sharon Peterson; May 19, Thomas Fielding. For information: [www.luc.edu/organ](http://www.luc.edu/organ).



**Paul Jacobs (director), Ned Wright-Smith, Daniel Ficarri, Ethan Haman, Lauren Wittine, Zoe Kai Wai Lei, Shannon Murphy, Adan Fernandez, and Alexander Pattavina at the Oregon Bach Festival Organ Institute**

The eight participants of the **Oregon Bach Festival Organ Institute** performed a recital showcasing their work from the week long class, July 6–12. The performers, selected through competitive auditions, took part in masterclasses and seminars led by Grammy award-winning organist **Paul Jacobs**. This final event on July 12 featured a program of varied repertoire played on the Hochhalter organ of First United Methodist Church, Eugene. Other organs experienced by the students during the Institute include the Brombaugh organ at Central Lutheran Church, Eugene, as well as various prominent organs of Portland. For information: [www.oregonbachfestival.org](http://www.oregonbachfestival.org).



**Christ Episcopal Church, Bradenton, Florida, Létourneau organ**

**Christ Episcopal Church**, Bradenton, Florida, announces its music calendar for 2018–2019: November 25, Mozart, *Mass in F Major*; December 8, Advent Lessons & Carols (morning) and Sarasota Young Voices (evening); February 10, 2019, Stephen Hamilton; 2/11, Richard Benedum, lecture on Mozart's *The Magic Flute*; March 3, Mozart, *Mass in C Major*; 3/10, Gail Archer; 3/17, Sarasota-Manatee Bach Festival.

An Advent recital series is presented on Thursdays at 12:15 p.m.: December 6, Julane Rodgers, harpsichord; 12/13, James Walton; 12/20, Richard Benedum. A Lenten recital series is also presented on Thursdays at 12:15 p.m.: March 7, Cynthia Roberts-Greene; 3/14, Michael Edward Stuart; 3/21, James Guyer; 3/28, James Johnston, organ, and Nancy Donaruma, cello; April 4, Nancy Siebecker; 4/11, Ann Stephenson-Moe. For information: [www.christchurchswfla.org](http://www.christchurchswfla.org).



**Grace Church, New York, New York, Taylor & Boody organ**

**Grace Church**, New York, New York, continues its 2018–2019 Season of Bach at Noon and Weekend Organ Meditations. Bach at Noon takes place every Tuesday through Friday through May 22, 2019, 12:20–12:50 p.m., featuring the organ works of Johann Sebastian Bach as daily

meditation. Weekend Organ Meditations feature the diverse repertoire of the organ each Saturday and Sunday through May 26 in 45-minute informal programs. A free-will offering of dry goods for New York food pantries is accepted. The organ of Grace Church is Taylor & Boody Opus 65 of four manuals, 87 ranks. For information: [www.gracechurchnyc.org](http://www.gracechurchnyc.org).

## Conferences

Augsburg Fortress, Hinshaw Music, MorningStar Music Publishers, the Association of Lutheran Church Musicians, the Fellowship of United Methodists in Music and Worship Arts, and the Presbyterian Association of Musicians announce their **National Conference for Sacred Music**, January 9–11, 2019, headquartered at St. Matthew Lutheran Church, Charleston, South Carolina. Presenters include Michael Burkhardt, Pearl Shangkuan, Michael Glasgow, Al Travis, and Michael Morgan. For information: [www.augsburgfortress.org/ncsm](http://www.augsburgfortress.org/ncsm).

**Furman University**, Greenville, South Carolina, announces its **Church Music Conference**, January 24–25, 2019. **Stephen Cleobury** is the featured musician for the conference. Cleobury will rehearse the Furman Singers, Furman Chamber Choir, Chicora Voices youth choirs, and speak about King's College music traditions. He will conduct the combined choirs of the conference at choral Evensong. For information: [www.furman.edu/churchmusicconference](http://www.furman.edu/churchmusicconference).

## People



**Gail Archer** (photo credit: Stephanie Berger)

**Gail Archer** announces recitals and other musical events: November 2, St. Mary on the Hill, Augusta, Georgia; 11/11, St. John Cantius Catholic Church, Chicago, Illinois; 11/22, Organ Festival

► page 10

*A Precious Gift  
from the Past  
for the Present  
and the Future*

Supremely beautiful and blendable tonal color – a Gift from the Venetian School of organbuilding, a monumental part of our great heritage. The result: a versatile and flexible palette to make possible your finest work.

Intriguing? Let us build your dream.

**Fratelli Ruffatti**

Builders of Fine Pipe Organs to the World

[www.ruffatti.com](http://www.ruffatti.com)

Via Facciolati, 166 • Padova, Italy 35127 • [organs@ruffatti.com](mailto:organs@ruffatti.com) • In the U.S. 330-867-4370





# A true Johannus to fit any music room

With the updated Studio 170 and the brand new Studio 370, Johannus puts the organ within reach for both the novice and professional organist. The series is complete, accessible, and produces the highest quality sound. The sleek contemporary design is available in four colors and will perfectly suit any interior.

The upgraded two-manual Studio 170 has everything you need, including the world-famous Johannus sound. There's also the 2.1 audio system, which consistently provides realistic sound reproduction for 28 wonderful stops. As an advanced organist playing the new Studio 370, you'll enjoy three manuals, a comprehensive stoplist with 37 stops, and a number of lovely solo stops. Studying has never been so much fun!

Johannus US has dealers throughout the United States. Visit [johannus-us.com](http://johannus-us.com) to find a dealer near you. If you have any questions, or would like more information about any of our organs, you can contact a US representative at [info@johannus-us.com](mailto:info@johannus-us.com).



Studio 370

#### Technical Specifications

Manuals	3	Audio System	2.1
Stops	37	Audio Control	DEA™
Ranks	47	Reverb Channels	2.1
Couplers	6	Sample Styles	4
Tremulants	3	Temperaments	11

## JOHANNUS

The sound of excellence

FOLLOW US ON





Nunc Dimittis



Walter Henry "Chick" Holtkamp, Jr.

**Walter Henry "Chick" Holtkamp, Jr.**, of Cleveland, Ohio, died August 27, aged 89. He was a graduate of Western Reserve Academy (1947) and University of Chicago (1951), and served in the United States Navy for four years. He then joined the Holtkamp Organ Company in 1956 and became president of the company in 1962 upon the sudden death of his father, Walter Holtkamp, Sr., continuing until his retirement in 1996. The company is the oldest continuously operating pipe organ firm in the United States (1855) and the oldest continuously operating manufacturing company in Cleveland.

Holtkamp designed and built instruments for major schools such as The Juilliard School, Cleveland Institute of Music, Union Theological Seminary, University of Notre Dame, University of Alabama, as well as several hundred other churches and colleges, including North Christian Church, Columbus, Indiana, and Gartner Auditorium, the Cleveland Museum of Art. He commissioned new music by American composers for the pipe organ and founded national competitions in the areas of organ composition and improvisation in conjunction with the American Guild of Organists.

Holtkamp was a board member of the Musart Society of the Cleveland Museum of Art for decades, an active member and leader of the Rowfant Club, and a former president of the American Pipe Organ Builders Association. He enjoyed leisure oil painting, reading poetry, and collecting piano jazz and classical music.

Walter Holtkamp, Jr., is survived by his wife, Karen (McFarlane), sons Walter Henry Holtkamp, III, F. Christian Holtkamp (Heather Chapman), and Mark B. Holtkamp, stepdaughter Sarah McFarlane Polly (Steven), and seven grandchildren.

A public memorial with eulogy will be held in Gartner Auditorium at the Cleveland Museum of Art, November 10, 11:00 a.m. Organists will be John Ferguson and David Higgs.

Memorial gifts may be made to the Judson Foundation (specifically for the Richard Gardner Music Fund at Judson Manor), 2181 Ambleside Drive, Cleveland, Ohio 44106, or the Musart Society of the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.



Mary Prat-Molinier

**Mary Prat-Molinier**, 84, died August 28, 2018. She was titular organist of the Christophe Mouchereel organ at St. Cecilia Cathedral and of the Puget organ at the Collegiate Church of Saint-Salvy in Albi, France, from 1968 to 2011 and was honorary president of the Christophe Mouchereel Association. She began studying the organ with Henri Cabié in Albi, continuing in Paris with Marcel Dupré, Gaston Litaize, and Maurice Duruflé and obtained a first prize in virtuosity at the Jehan Titelouze Institute in Rouen. She taught at the Tarn Conservatory. She had an extensive repertoire of organ music, including works of two organists from Albi: Léonce de Saint-Martin and

Adolphe Marty. She organized organ concerts in Albi and recorded a CD of Louis-Claude Daquin's *Noëls* (Valois-Audis) there, which is available from the Association Christophe Mouchereel, <http://www.mouchereel.fr>. The funeral for Mary Prat-Molinier took place July 30 in St. Martin Chapel, Albi.

—Carolyn Shuster Fournier

► page 8

of Ragusa, Sicily; 11/24, International Organ Festival of Malta, Valletta, Malta; December 2, Lessons & Carols, Vassar College, Poughkeepsie, New York; 12/8, Bernard-Columbia Chorus Holiday Concert, New York, New York; 12/14, Orgue en Jeux la Cote Festival, Geneva, Switzerland. For information: [www.gailarcher.com](http://www.gailarcher.com).

**Jonathan Dimmock**, organist of the **Legion of Honor Museum**, San Francisco, California, has begun a regular weekly series of concert programs in which works of art from the museum's collection are paired with pieces of organ music. When the museum opened in 1924 with its instrument built by the Skinner Organ Company, it was the aim of Ernest M. Skinner and museum architects to use organ music to enhance understanding and appreciation of the works of art within the collection. Rather than organ recitals about organ music, the intent was to have organ music that reflects the nature and character of art.

Dimmock has returned from two concert tours in Europe this summer, playing 16 concerts on organs from the 15th through the 21st centuries in Germany, Denmark, the Netherlands, Belgium, Sweden, Estonia, and Finland. For information: [www.legionofhonor.famsf.org/education/organ-concerts](http://www.legionofhonor.famsf.org/education/organ-concerts) and [www.jonathandimmock.com](http://www.jonathandimmock.com).



Willie Martinez and Jeannine Jordan

**Jeannine Jordan**, organist, and **David Jordan**, media artist, presented their organ and multi-media program, *Around the World in 80 Minutes*, at University Christian Church in Fort Worth, Texas, May 18. The concert was co-sponsored by the Fort Worth Chapter of the American Guild of Organists and the Belltower Series of University Christian Church. For information: [www.aroundtheworldin80minutes.org](http://www.aroundtheworldin80minutes.org).



Timothy Smith and Amanda Mole

Twenty years ago, the organ committee of **First Baptist Church** in Holden, Massachusetts, commissioned **Timothy E. Smith** to design and build a pipe organ for the church. The organ, built by Smith's Southfield Organ Builders of Springfield, attracted the attention of 12-year-old church member and piano student, **Amanda Mole**, who, with Smith's encouragement, began organ

studies on that instrument. In the following years, Mole earned a Bachelor of Music degree at Eastman School of Music and a Master of Music at the Yale Institute of Sacred Music, and is currently completing her Doctor of Musical Arts degree at Eastman. She is represented by Karen McFarlane Artists. Smith is the proprietor of the Portageville Chapel in western New York. As part of the organ recital series at the chapel, Smith invited Mole to play a recital on August 28 on the two-manual Schantz organ. She played works by Buxtehude, Pachelbel, Schumann, Muhly, Bach, and Lefébure-Wély.



Charles W. Steele

**Charles W. Steele**, minister of music and organist at Brevard-Davidson River Presbyterian Church, Brevard, North Carolina, retired July 8 after over seventeen years of full-time service in the position. A native of Virginia, Steele earned a Bachelor of Arts degree (with honors) and a Master of Arts degree in music from Radford University, where he studied organ with Carl Gilmer. Later, he earned the Doctor of Musical Arts degree from the University of Kentucky, Lexington, where his organ study was with Schuyler Robinson. Prior to returning to graduate school in mid-life, Steele served for 16½ years as director of music and organist at First United Methodist Church, Brevard. He also served several years as an adjunct instructor of organ at Brevard College.

Steele is an active member of the American Guild of Organists, having served as a board member of the former Bluefield Chapter, board member and dean of the Western North Carolina Chapter, and dean of the Blue Ridge Chapter. He was an interest session presenter at the 2011 Region V AGO Convention in Lexington, Kentucky; the 2012 national AGO Convention in Nashville, Tennessee; and the 2016 national AGO Convention in Houston, Texas. His article, "Southern Harmony Revisited—In the Pew and on the Organ Bench," was published in the January 2011 issue of THE DIAPASON.

Steele lives in the mountains of western North Carolina with his wife, Patricia Black, a pianist in the Brevard area.

**Mark Steinbach** performed five concerts in Europe this past summer. Venues included the cathedral of Freiberg (Gottfried Silbermann organs), St. Georgenkirche and St. Marienkirche, Rötha (Silbermann organs), Stadtkirche,

► page 12

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

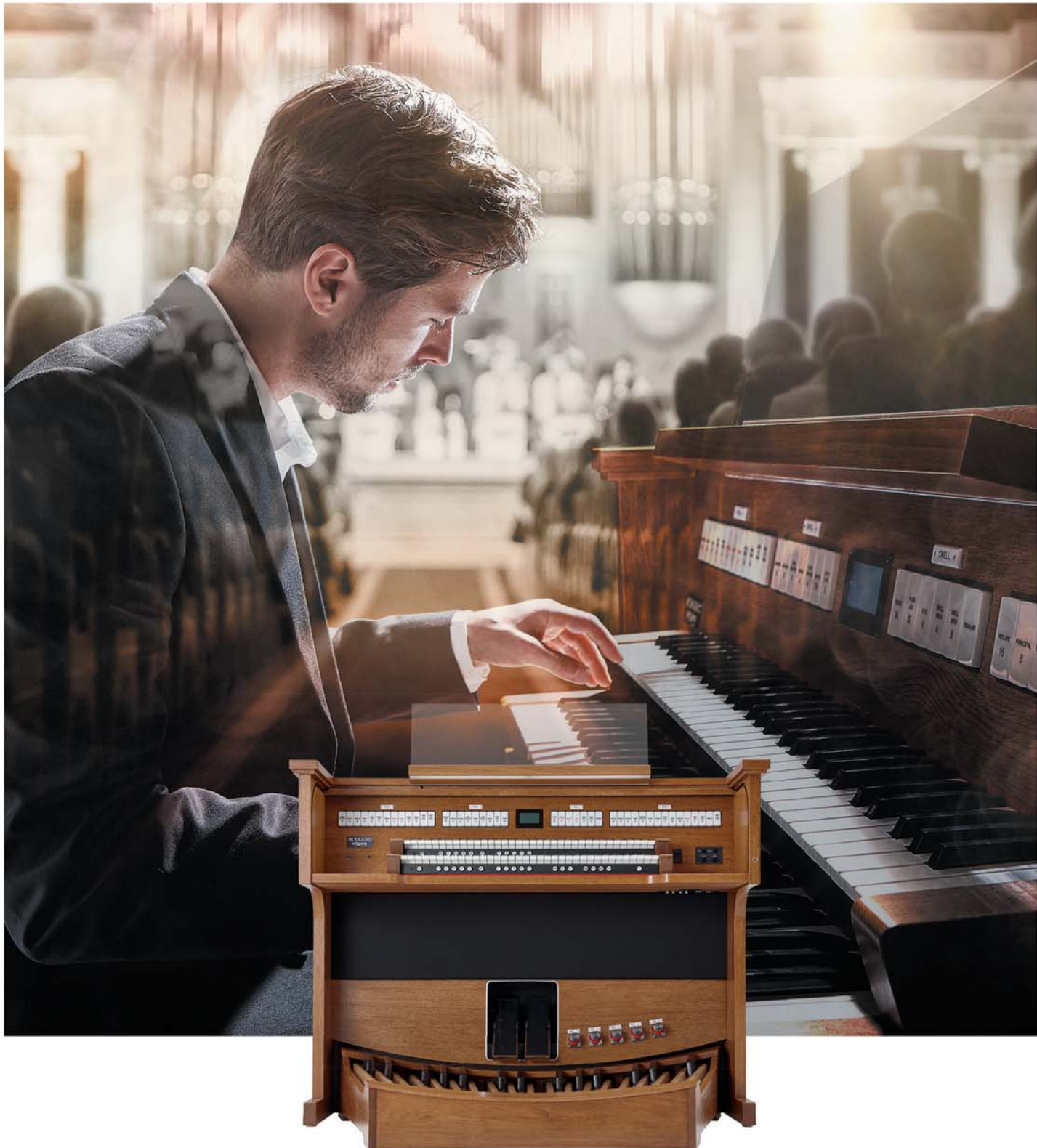
**WEEKEND ORGAN MEDITATIONS**  
 Grace Church in New York  
[www.gracechurchnyc.org](http://www.gracechurchnyc.org)

**JL WEILER, INC.**  
 Museum-Quality Restoration of Historic Pipe Organs  
[jlweiler.com](http://jlweiler.com)



**inSpire**  
SERIES

# ENHANCING THE SPIRITUAL EXPERIENCE



The Rodgers Inspire Series 227 and 233 organs were born from our belief in the power of inspiration. They combine the best in American tradition and the American future: a traditional pipe organ sound meets modern innovation for a spiritual experience like no other.

The Rodgers Inspire Series 227 and 233 bring this intense spiritual experience within reach of all organists, both at home and in church.

## **INSPIRE SERIES 233**

**33 stops / 183 total voices**

**4 unique organ styles + Variant Library**

**165 Voice Palette™ voices**

**18 orchestral voices**

**RODGERS®**  
EXPERIENCE ELEVATED

**60 YEARS**  
ENHANCING  
THE SPIRITUAL  
EXPERIENCE  
SINCE 1958



► page 10



**Mark Steinbach with the 1714 Silbermann organ, cathedral, Freiberg, Germany**

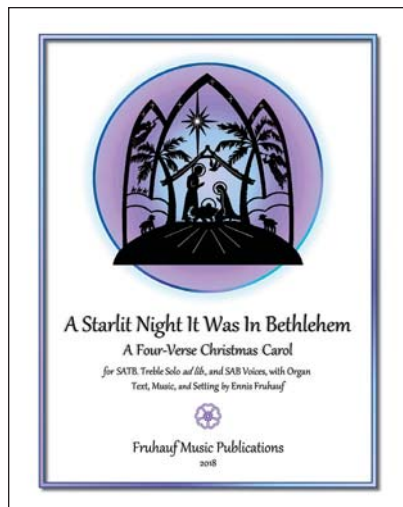
Görlitz, and Stadtkirche Weimar, Germany, as well as the cathedral of Aosta, Italy. Steinbach is university organist for Brown University, Providence, Rhode Island. For further information: mark\_steinbach@brown.edu.

## Publishers

**Breitkopf & Härtel** announces new choral publications: *Missa in C Minor*, K. 427, by Wolfgang Amadeus Mozart, for choir, soloists, and orchestra, completed and edited by Clemens Kemme (EB 8654, piano vocal score, €15.90; PB 5562, complete score, €79.90); *Messiah*, by George Frederick Handel, edited by Malcolm Bruno and Caroline Ritchie, focusing on the version of the work as conceived in 1741 (EB 8450, piano vocal score, €16.90; PB 5560, complete score, €79.00); *Miserere in C Minor*, ZWV 57, by Jan Dismas Zelenka, edited by Matthias Hutzel and Thomas Kohlhasse, for choir, soprano soloist, and orchestra, a musical setting of Psalm 50 (EB 8049, piano vocal score, €9.90; PB 5594, complete score, €36.90). For information: www.breitkopf.com.

**Editions Walhall** announces a new publication: *Advents- und Weihnachtslieder-Medley* (EFL 1002, €7.50), by Adrian Wehlte. Five German Christmas carols are arranged in a medley for soprano, alto, and tenor recorder: "Es kommt ein Schiff, geladen;" "Maria durch ein Dornwald ging;" "Lobt Gott ihr Christen allzugleich;" "Leise rieselt der Schnee;" and "Macht hoch die Tür." For information: www.edition-walhall.de.

**Fruhauf Music Publications** announces the second of three complementary hymn anthems for mixed voices and organ: *A Starlit Night It Was in Bethlehem*, a four-verse Christmas carol for SATB, treble solo, and SAB voices (*a cappella* and ensemble), with organ accompaniment. It is suitable for Lessons & Carols services as well as festive



**A Starlit Night It Was in Bethlehem**

church celebrations. The letter-sized PDF booklet is available for download throughout the Christmas season. Visit Fruhauf's home page Bulletin Board to access the file. For information: www.frumuspub.net.

**Michael's Music Service** announces new sheet music restorations: *Meditation*, by Henry Eyre Brown (1848–1925), organist of the Brooklyn Tabernacle, this piece is dedicated to Brown's predecessor, George W. Morgan; *Fantasia on Jerusalem the Golden*, by Alexander Ewing (1830–1895), transcribed by Gordon Balch Nevin (1892–1943), is a set of theme and variations; *Autumn Memories*, by Gordon Balch Nevin, is a work with the optional use of chimes; and *The Continental*, by Con Conrad (Conrad K. Dober, 1891–1938), arranged by Charles Cronham (1896–1969), this music first appeared in the 1934 movie, *The Gay Divorcee*. For information: www.michaelsmusicservice.com.

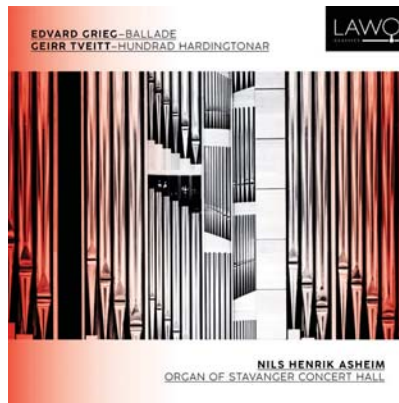
**Oxford** announces new choral publications for Advent and Christmas: *A Coventry Carol*, by Malcolm Archer (SATB and organ, 978-0-19-352377-7, £2.05); *Annunciation*, by Cecilia McDowall (SATB with divisi, unaccompanied, 978-0-19-351977-0, £2.35); *The world has waited long*, by Alan Bullard (SATB and organ or piano, 978-0-19-352299-2, £2.05); and *Angels we have heard on high*, by Benjamin Harlan (SATB with divisi and piano, 978-0-19-352434-7, £2.35). For information: www.oup.com/sheetmusic.

## Recordings

**Lawo Classics** announces new CD recordings: *Bach: Toccatas, Preludes, and Fugues* (LWC 1153), a two-disc set featuring **Kåre Nordstoga** in performance at



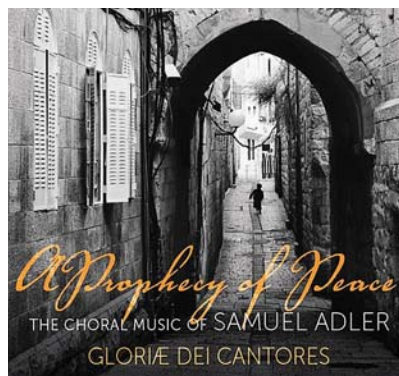
**Bach: Toccatas, Preludes, and Fugues**



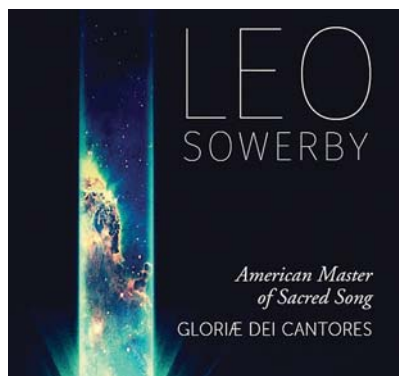
**Edvard Grieg: Ballade/Geirr Tveitt: Hundrad Hardingtona**

St. Johanniskirche, Lüneburg, Germany. The release is part of a set of Nordstoga playing Bach's organ works on historic instruments of Europe.

*Edvard Grieg: Ballade/Geirr Tveitt: Hundrad Hardingtona* (LWC 1151) features **Nils Henrik Asheim** performing the title works in transcription on the organ of Stavanger Concert Hall, Norway, a 65-stop instrument by Ryde & Berg of Fredrikstad. For information: www.law.no.



**A Prophecy of Peace: The Music of Samuel Adler**



**Leo Sowerby: American Master of Sacred Song**

**Paraclete Recordings** announces new CDs, featuring Gloria Dei Cantores.

*A Prophecy of Peace: The Music of Samuel Adler*, is the only recording devoted to this composer's music. Also available is *Leo Sowerby: American Master of Sacred Song*. For information: www.paraclete recordings.com.

## Organbuilders



**Our Lady of Guadalupe Seminary, Denton, Nebraska, Juget-Sinclair Opus 48**

**Juget-Sinclair** of Montreal, Canada, completed its Opus 48 in April for **Our Lady of Guadalupe Seminary** near Denton, Nebraska. The three-manual, 42-stop organ is inspired by the French Symphonic style, including a Trompette en chamade, 8' Flute harmonique, a domed 8' Clarinette, and a 32' Bourdon. The organ was dedicated in recital by Stephen Tharp on September 19.

Juget-Sinclair has also been restoring the organ at the **Church of the Immaculate Conception** in Montreal, built in 1961 by Rudolf von Beckerath. This landmark instrument first became famous through Bernard Lagacé's recordings of the complete organ works of Bach. The organ also serves as the first round instrument for the Canadian International Organ Competition. The restored organ will be re-inaugurated November 16, with a recital featuring Réal Gauthier (titular organist), Vincent Boucher, Yves-G. Préfontaine, and Antoine Leduc.

A new instrument has been commissioned for **Christ Church**, Pelham, New York, containing 35 stops over two manuals and pedal with detached console. This organ will feature carbon fiber trackers and console wires to reduce the amount of mass in the action. Tonally, the instrument will be more eclectic than Opus 48 with a quarter-sawn white oak case that reflects the architecture of the church. Delivery is scheduled for November 2019. For information: www.juget-sinclair.com.

**Muller Pipe Organ Company** of Hartford, Ohio, has been selected for two projects. A 1934 Aeolian-Skinner organ of 24 ranks will be restored and relocated to **St. John the Evangelist Catholic Church**, Jackson, Michigan. At **Muskingum University**, New Concord, Ohio, the 1963 Reuter organ of 50 ranks will undergo a restoration project including several tonal changes as part of the renovation of the university's Brown Chapel. For information: www.mullerpipeorgan.com.

# MANDER ORGANS

*New Mechanical Action Organs*

*Exquisite Continuo Organs*

*Imaginative Reconstructions*

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

## Bond

### ORGAN BUILDERS, INC.

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

## CLAYTON ACOUSTICS GROUP

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



## New Sacred Choral Music

It was a pleasure to preview newer sacred choral releases from ECS Publishing Group, including MorningStar and E. C. Schirmer. I was looking for pieces with interesting organ accompaniments that would be useful to a church musician working with a variety of musical forces, including instrumentalists, handbells, and children's choirs. The caliber of writing was consistently high, based on solid texts and good theology. These are all pieces that could withstand the test of time, with lovely melodies, creative harmonies—music that enhances the text being prayed and sung. You will be sure to find music your choir will love in the titles below.

**Come to Us, Creative Spirit**, by Robert A. Hobby. SATB, congregation, flute, and organ, MorningStar Music Publishers, Inc., MSM-50-5019, \$2.95.

This selection would be appropriate for a hymn festival, as well as Pentecost and confirmation. The writing is inventive and the interplay between flute and organ parts in the 29-measure introduction is beautifully constructed. The organ part is substantial, even for more skilled organists, and truly "paints" the text with thoughtful harmonic shifts. The flute part would be fun to play for more advanced flautists. The piece ends with an 11-measure coda for organ and flute that is atmospheric and a pleasing contrast to a *piano* dynamic. Highly recommended if you are looking for a piece along these lines!

**The Musician's Hymn** (text altered from "Thou God of Harmony and Love," by Charles Wesley), by Alfred V. Fedak. SATB and organ

with optional 3–4 octaves handbells, MorningStar Music Publishers, Inc., MSM-50-5445, \$2.50.

This is another perfect piece for a hymn festival. It begins with bells and organ playing in octaves and expands beautifully before the assembly enters with the hymn tune. The organ part is inventive, and the tune is strong and stirring. There is interplay between men's and women's voices in verse two; verse three is set in fugal style, and the basses/baritones enter in octaves singing the melody in half notes. The final verse is homophonic, and the text is engaging: "So shall I charm the list'ning throng and draw the living stones along by Jesus' tuneful name; the living stones shall dance, shall rise, and form a city in the skies, the New Jerusalem." Highly recommended.

**Come, Thou Fount**, by Eric Nelson. SATB and piano, MorningStar Music Publishers, Inc., Atlanta Master Chorale Series, SM-50-9770, \$1.95.

This is a calm, lyrical setting of a favorite American hymn tune, NETTLETON, first published in 1813, that features primarily an arpeggiated keyboard accompaniment designed for piano that could be adapted to organ. Nelson knows how to write beautifully for the voice, which takes center stage in this setting. It ends with an augmented melody in hemiola and some lovely twists to the closing harmonies after a dramatic *forte* setting of the text, "Prone to wander, Lord, I feel it, prone to leave the God I love." If you are looking for a new setting of this beloved tune for your choir, both accompanist and choir will love it!

**O Come, Let Us Sing to the Lord, Six Short Anthems or Introits**, by Charles Callahan. SATB and organ, MorningStar Music Publishers, Inc., Presbyterian Association of Musicians Choral Series, MSM-50-6086, \$2.70.

Other than the title text, other settings include "Blessed Are the Pure in Heart," "Lord, Thou Hast Been Our Refuge," "O Savior of the World," "O Send Out Your Light," and "The Spirit of the Lord." It is always nice to find arrangements such as this with a meaty organ accompaniment. Texts are based on psalms and scripture, and each setting is two to five pages long. Choral parts are largely homophonic, and the organ parts are creative and colorful. An independent pedal part is included throughout, which is always nice to have for organists! There is good variety of dynamic contrasts and tempo alterations to highlight the text. This would be a nice addition to the library of anyone who uses introits on a regular basis.

**Sing Unto God**, from *Judas Macabaeus*, by George Frideric Handel, edited and arranged by James J. Chepponis. SATB and keyboard with optional brass quartet, timpani, string quartet, and two oboes. MorningStar Music Publishers, Inc., Parish Choral Series, MSM-50-4710, \$2.50.

Since 1996, Fr. Chepponis has served as director of the Office for Music Ministry of the Catholic Diocese of Pittsburgh, and he has over a hundred published liturgical pieces to his credit. One notable change in this edition is that the score is in C major instead of the original D major, "to make the piece more accessible to singers and instrumentalists." Instrumentation can be

with just organ or piano or with the addition of a string quartet with two oboes or flutes or brass quartet with timpani. The highest note for sopranos is an F-sharp, reasonable for most choirs. The text appears in its original version as well as with an updated translation that works for a general song of praise.

**What Does the Lord Require?**, by Eric Nelson. SAB and piano, MorningStar Music Publishers, Inc., Atlanta Master Chorale Series, MSM-50-2012, \$2.50.

The keyboard part is easily adaptable to organ; the melody is flowing and lyrical. The text, paraphrasing Micah 6:6–8, is by twentieth-century author Albert F. Bayly. Nelson's music highlights the text with pertinent dynamic changes. There is a fair amount of meter change and four key changes, but these somehow do not seem overdone. The piece asks the question of how our life can fulfill God's law, and answers it: "To do justice, love mercy, and walk humbly with our God." It is a very prayerful setting of this text, easily accessible for choirs with few male singers.

**Immaculate Mary**, arranged by Paul French. SATB, assembly, brass quartet, and organ, MorningStar Music Publishers, Inc., Cathedral Series, MSM-60-0005, \$1.95 choral score, \$10 full score, \$30 instrumental parts.

French proves his considerable skills as an arranger: this is a useful setting for major Marian feasts. Verse three is set as a choir-only verse, but a cantor could bring in the assembly here, since the melody is also sung by the basses. Verse four is set for unison choir with descant by sopranos and tenors. Interludes are beautifully constructed.

► page 14



## DR. J. BUTZ PRESENTS:

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets with bottle-opener)**

Magnets for your fridge or notice board in the shape of organ draw-stops. Set contains Principal 8', Bombarde 16', Mixtur 4f, and Vox coelestis 8'. With the bottle opener at the back, pull out one more stop, the cork out of the bottle! Cheers!



## NOT ONLY FOR CHRISTMAS: BOOKS FOR MUSIC LOVERS










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

## THE ORGANIST'S CHOICE: NEW ORGAN PUBLICATIONS 2018










**Further information and sample pages:**  
[www.butz-verlag.de](http://www.butz-verlag.de)

**German Organ Calendar 2019**

The 2019 organ calendar presents 13 German organs, photographed by Jenny Setchell. Handy sized (folded 8.3 x 11.7 inches) and with a practical monthly calendar (one square per day).

**Set of 4 draw-stops (magnets**



► page 13

**Great Creator**, by Karen Marroli. SATB and piano, MorningStar Music Publishers, Inc., MSM-50-0068, \$1.95.

Marroli is one of MorningStar's "best selling composers," and this piece demonstrates why. It has a memorable melody that is never saccharine, and a wonderfully written text, based on Isaiah 65:17-25: "Use our hearts and hands in service: sculpt your kingdom here on earth." The piece can be used in Advent or for other occasions. Unison singing is interspersed with three- and four-part voices. If you do not have sopranos to float the descant, it could be played by one or two C instruments such as flute and/or violin. The piano part could be quite easily adapted to the organ.

**This is My Son (Hic est Filius meus)**, by Fred Gramann. SATB unaccompanied, E. C. Schirmer, #8432, \$1.95.

The piece is dedicated to Gramann's son; its text is macaronic—Latin and English. This anthem is appropriate for the Sunday of the Baptism of the Lord, celebration of the Trinity, or for general use, and is moderately easy. The text translation of the Latin is, "This is my Son. Listen to him."

**Let Us Break Bread Together**, by Gwyneth Walker. SATB and piano, E. C. Schirmer, #8646, \$2.35.

The piece is an arrangement of the well-known African American spiritual, but an additional verse is added at the end: "Let us rise up together all as one." It begins and ends with a descending cascade of notes that sounds like tears falling. The initial text we hear, and also near the end, is "Lord have mercy on

us," but the closing text is "and bring us peace." Beautifully constructed and very accessible, the piece is filled with hope and fresh harmonies that are very appropriate for the time we are living in. The work is dedicated to Heather Heyer, the 32-year old killed in a peaceful march for tolerance and unity by a car driver.

**O Come, Desire of Nations (O Rex gentium)**, by Gerald Near. SATB, oboe and harp, E. C. Schirmer, #8521, \$2.35.

This piece was written in memory of American composer Stephen Paulus and is of moderate difficulty. The work is intended to be a plea for peace among peoples and nations. The duration is about four minutes. The text is from the Great "O" Antiphon for December 22, translated by John Mason Neale. This selection is perfect for an Advent Lessons and Carols service. The text has never been more pertinent, "Bid thou our sad divisions cease." It is reassuring to hear the joyful alleluias near the end. Near is a recognized composer of sacred church music, and he does not disappoint in this 2018 publication.

**With This Water**, by Fred Gramann. SATB, soprano solo, unaccompanied, E. C. Schirmer, #8540, \$1.95.

This anthem is very appropriate for a baptismal service and is moderately easy. It begins in unison or may be sung by a solo soprano or tenor, and expands to five parts—SATB with descant. I suggest the use of a solo flute or violin for the closing descant if you do not have enough high sopranos. Gramann is employed at the American Church in Paris, France, and is a skilled composer in many genres.

**Psalm 100: Make a Joyful Noise to the Lord**, by David Hurd. SATB and organ, E. C. Schirmer, #8456, \$2.60.

The piece was commissioned to mark the fiftieth anniversary of Saint Dunstan's Episcopal Church in Atlanta, Georgia. There is a "meaty" organ part that adds to the festive character of the piece. Hurd finds clever ways to simplify the piece, such as having soprano/tenor and alto/bass sing at the octave unison and break apart at the end of the phrase. The middle contrasting section with the text "for the Lord is good" has interesting harmonic shifts over more sustained chords played on the organ while voices enter singing ascending four-note patterns. There is a lot of interplay between duple and triple rhythmic elements, with lots of dynamic contrasts, as well. Perfect for any joyous occasion, and fun to play for the organist!

**Christ Alone**, by William Beckstrand. Two-part children's voices (or 2-part women's voices) and keyboard with optional 4 octaves handbells. MorningStar Music Publishers, Inc., MSM-50-6107, \$1.95, \$5 for handbell parts.

The text is by Thomas Troeger, and the melody pulls you right into the text. The keyboard writing is inventive but not overly difficult. This piece would be an excellent "call to prayer" or prelude.

**Christ Is Made the Sure Foundation**, by Jeremy Bankson. SATB and organ with optional assembly, treble choir, two trumpets, and tympani, MorningStar, MSM-60-7040, \$2.25, \$15 for full score, \$12 for instrumental parts.

The text is based on a seventh-century Latin text, translated by John Mason Neale (1818-1866), while the tune is WESTMINSTER ABBEY by Henry Purcell.

The writing for the brass and tympani is effective and tightly constructed. I particularly like the choral harmonization in verse three where the melody "changes hands" regularly between the four voices. Descants soar and highlight the text appropriately. A festive setting of a much-loved hymn text and tune.

—Karen Schneider  
South Bend, Indiana

## New Organ Music

**Ceremonial Suite for organ**, by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101387, \$9.95, [www.subitomusic.com](http://www.subitomusic.com).

Composer in residence at the Memorial Church, Harvard University, Cambridge, Massachusetts, Carson Cooman composed a large volume of organ works in 2017, among which is *Ceremonial Suite*. Written in May, this three-movement work was produced in honor of the marriage of Laura Theby and Colby Cooman.

The movements are "Processional," "Aria," and "Grand choeur dialogué." I can easily visualize these movements being used in a wedding as a processional and recessional, with a quiet song of the "Aria" during the service. It also works well in a recital setting.

"Processional," which is marked "Maestoso," is majestic, stately, even pontifical in feeling. Cooman utilizes an A-B-A form in such a way that it can be lengthened with a repeat or shortened by leaving a section out so that the length can be adapted according to circumstances and necessities. Cooman's harmonic progressions are always exciting, as exhibited in this composition. Beginning with the A section in F major, he swings briefly through E major, then C-sharp major, and finally through A-flat major before ending in C major. The B section extrapolates some of the A theme motives in a more contrapuntal fashion. The movement ends with a short coda.

I experience "Aria" as a love song. A lithesome tune, it is marked "Molto adagio cantabile" and could be easily sung, although there are no words here. It flows serenely over repeated chords in the left hand. Measure 20 brings us a slightly different variant of the melody, this time over long left-hand chords, before coming back to the opening material. Here, ornamental material elaborates the melody before the music comes to a quiet close.

"Grand choeur dialogué" is marked "Allegro gioioso" and is filled with repeats that make it an easy vehicle for accompanying a wedding party and guests out of a church. A dotted eighth- and sixteenth-note motive makes the music quite dance like and happy. This motive changes in the middle section to triplets that follow the previous melody line and make the piece cohesive. A section near the end intermingles the dotted and triplet ideas together, and the music ends in a thunderous crescendo. Lucky the bride and groom who have this music to send them off to their new life together!

I played this suite in a recital during the summer of 2017, and I received many excited comments from attendees about how well they "loved" the music. It is of moderate difficulty and lasts approximately ten minutes depending on how faithfully you play the repeats. For a first time listener, the work is easily understood. For any organist, this would be a great piece to have in his or her library as it would surely become a much used volume.

—Jay Zoller  
Newcastle, Maine

## New Recordings

**Órgano viajero**, Étienne Baillot, Anne-Marie Blondel, and Jean-Luc Ho play the organ in Saint-Éloi Church, Fresnes, France. Editions Son an ero, produced with Art de la Fugue, 2017, 68 minutes, 23 seconds, [www.petitfestival.fr](http://www.petitfestival.fr), [www.lartdelafugue.org](http://www.lartdelafugue.org).

Works by Géraud Chirol, Antonio de Cabezón, Anonyme, from the *Livro de obras de Órgão de Fr. Roue da Conceição*, Alonso Mudarra, Pablo Bruna, Juan Bautista Cabanilles, António Carreira, Francisco Correa de Arauxo, Sebastián Aguilera de Heredia, José Antonio Carlos de Seixas, and Francisco Xavier Baptista.

This CD captures the fresh, vibrant, rustic sonorities of the historic eighteenth-century Spanish organ now placed in Saint-Eloi Church in Fresnes, a suburb located in the Val-de-Marne Department just southeast of Paris, France, which is well known for its prison. Originally constructed in 1768 by Joseph de Fuentes for the Buenfuerite del Sistol Convent Church in the village of Cobeta in Castile, its pipework had never been modified. After the organ was dismantled, the nuns realized they could not afford to restore it. Thankfully, they sold it to the organ firm Hermanos Desmottes, whose workshop was located nearby, in the city of Myra (today Mira). This saved it from total destruction. After beautifully restoring this organ in 2015, the Desmottes firm installed it in its present location. The acoustics in Saint-Eloi Church in Fresnes allow the organ to resound beautifully.

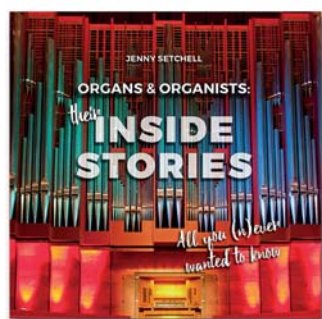
This typical Spanish 4' based organ, lodged in a case made of pine, had been originally placed against a wall. The Desmottes brothers constructed a back to the casework, rebuilt its side panels, and restored all its damaged pieces. They used traditional techniques to rebuild 310 of the 774 pipes, mainly the Cimbala III (135 pipes) and the Trompeta Real (45 pipes). Here is its stoplist: Violón (a Bourdon, its basic rank); a chorus of Principal stops: Flautado, Docena, Quincena, Decinovenia y ventidocena, Llano III, and Cimbala III; Corneta Magna VI, two horizontal reeds (Trompeta Real, Clarin), and two accessory stops: Pajaritos (Rossignol) and Gaïtas (Musette). Its chromatic windchest is divided between the bass and the treble at c1/c#1. The ebony and bone manuals have 45 keys with a short octave. The organ is tuned at A = 392 Hz in a meantone temperament with eight pure thirds. For this CD, the organ was well-tuned by Jean-Marie Tricoteau and was expertly recorded under the artistic direction of Ken Yoshida.

This CD presents a well-selected program of Spanish compositions from the sixteenth to the eighteenth centuries, finely interpreted: *Diferencias sobre el canto del Caballero* by Antonio de Cabezón, an anonymous *Tiento de primeiro tom* (Porto, 1695), a dancing *Galarda* by Alonso Mudarra, Pablo Bruna's *Tiento de 1º tono de mano derecho*, *Tiento sobre In exitu Israel* by Juan Bautista Cabanilles, Bruna's *Tiento de falsas de 2º tono*, leading to Cabanilles's magnificent *Batalla I Imperial de cinque*, with its reeds contrasting with the Flautado, Rossignol, and Musette stops, brilliantly interpreted by Jean-Luc Ho. António Carreira's *Canção a quarto glosada*, Francisco Correa de Arauxo's *Tiento XV de quarto tono*, Aguilera de Heredia's *Tiento de 4º tono*, leading up to eighteenth-century works: *Sonata* by José Antonio Carlos de Seixas and *Tocata* by Francisco Xavier Baptista, then to Pablo Bruna's well-known *Tiento de 2º Tono por Ge sol re ut, sobre la Letanía de la Virgen*.



You've read  
"Organ-isms?"  
Don't miss  
the sequel!

## "Organs & Organists: Their Inside Stories"



416 pages of fabulous photos and strange tales, for everyone.

"An absolute must-have for anyone remotely connected with the king of instruments"

— Sydney Organ Journal

"Glossy, lavishly colourful, and amusing" — Church Times

Read more reviews and buy the perfect Christmas gift from:

[www.pipelinepress.com](http://www.pipelinepress.com)



In addition to this early Spanish repertory, four short contemporary pieces for four hands (each one lasting about two minutes), composed by Géraud Chirol, are placed through this CD, from its beginning to its end: *Alamire* (on the Violon 8'), *De Contratas sobre CABA* (Violon 8' with Flautado 4'), *De Contratas, sobre CABA* (on the principal chorus), and *Eco* (on the Bajoncillo/Violon 8' and Clarin 4'). These interesting pieces are part of a suite entitled *Meantone Fragments*, composed for this organ in 2015 and premiered at the founding concert of the *Art de la Fugue Association*. Interpreted by Anne-Marie Blondel and Jean-Luc Ho, who confided to me, "These pieces are so much fun to play." Their subtle harmonies and earthy timbres are directly inspired by the authentic sound of this vibrant Spanish organ. The use of contemporary music inspired by the past is truly a sign of hope for humanity: let us all join hands to play these delightful pieces on organs with meantone tuning.

All three talented artists of this CD play beautifully, sharing their love of music with great joy and fraternity. In addition to Etienne Baillot (organist of the Riepp/Stiehr organ in Dole, France) and the 33-year old Jean-Luc Ho, who both specialize in early keyboard music, Anne-Marie Blondel, organist at the Saint-Germain-des-Prés Church in Paris, is also featured. In 2014, she founded Association L'Art de la Fugue with her husband, Géraud Chirol, composer and director of the Fresnes Conservatory. Their association financed the installation and promotion of this historic Spanish organ, thus proving that where there is a vision, there is a path to follow: their artistic bridge promotes beauty in our world.

Readers of this review may purchase this CD and acquire Géraud Chirol's compositions at their website: [www.lartdelafugue.org](http://www.lartdelafugue.org). In addition, you may sponsor their most innovative projects: masterclasses and concerts given by artists from across the world, which enrich the cultural offerings to communities and encourage young musicians to interpret and to improvise music on this historic organ. This CD confirms that the human quest for beauty goes beyond all cultural and time barriers.

—Carolyn Shuster Fournier  
Paris, France

**The Moldau, Harry van Wijk, organist. Skinner Organ Company Opus 872, Girard College Chapel, Philadelphia, Pennsylvania. Raven CD OAR-979, \$15.98, available from [www.ravencd.com](http://www.ravencd.com).**

Relatively few commercial recordings exist of one of the most famous organs designed by Ernest M. Skinner, Opus 872 (1931–1933), for Girard College Chapel, Philadelphia, Pennsylvania. A welcome addition to an organ CD library, this recording by the Dutch organist Harry van Wijk is beautifully engineered for a natural and live sound—confidently stated, as this reviewer is personally very familiar with the organ and the chapel.

The recording is better listened to on traditional audio equipment—the bass and full organ power easily overwhelm good quality computer speakers and earphones. I was most intrigued to hear this transcription of Bedřich Smetana's wildly popular *The Moldau*. The pleasing registrations used for this performance are not slavish to the orchestral score and work well. The disc opens with a recital standard, Mozart's *Fantasia in*

*F Minor*, K. 608, imaginatively featuring the Corno di Bassetto stop as a solo voice in the slow movement, making this a worthwhile inclusion on this "recital" disc. Edwin Lemare's registrations and tempos are clearly evident in the performance of Rheinberger's *Organ Sonata No. 4*; one doesn't feel like one is listening to a Romantic period performance but a Romantic style improvised fantasia.

Three "standard" compositions, solidly (if not imaginatively) played, fill out the repertoire selection: Alexandre Guilmant's *Cantilène Pastorale*, op. 15, Marco Enrico Bossi's *Scherzo in G Minor*, op. 49, and César Franck's symphonic *Pièce héroïque*. A delightful surprise and discovery for this reviewer was two of *Seven Dances*, op. 60, by the Dutch composer and organist Margreeth Chr. de Jong, music director and organist of the Nieuwe Kerk, Middelburg. Taking on the musical form of their names, "Tango" invokes the sultry and romantic dance; "Fandango" is a vigorous romp featuring the Tuba Mirabilis, showing off this extraordinary stop at its finest—probably the best recorded example from Girard College. These short pieces were such a delightful inclusion on the recording, one wishes the entire suite was recorded.

Typical for Raven recordings, the disc is accompanied by a well-designed and informative sixteen-page booklet in English, Dutch, and German, complete with brief history of the organ and chapel as well as a complete organ specification. There is some wind noise evident in softer passages and a few minor tuning and regulation issues, demonstrating that the organ is definitely in need of a restoration, but still sounds magnificent.

—Paul R. Marchesano  
Philadelphia, Pennsylvania

### New Handbell Music

**In Christ There Is No East or West, arranged for 3–5 octaves of handbells, optional handchimes, by John Behnke. Concordia Publishing House, #97-7765, \$4.25, Level 3 (M-).**

This African American spiritual, adapted by Harry T. Burleigh, is given a lazy blues style by the arranger. The hymn, focused on Christian unity, can be used throughout the entire church year. The arrangement makes use of chimes, key changes, mart lifts, and mallets to create a plethora of tone colors and rhythmic vitality.

**Our God Reigns, arranged for 12 bells, with or without keyboard accompaniment, by Sandra Eithun. Choristers Guild, CGB 1056, \$54.95, Levels 1 and 2 (E – E+).**

Sandra Eithun is a church musician from Manitowoc, Wisconsin. At First Congregational Church (UCC), she directs three handbell choirs, among other duties. Her reproducible collection of hymn arrangements for twelve bells is designed to help handbell choirs stretch their music budgets while providing quality selections that are flexible and not difficult. A small or shorthanded ensemble can turn to this book time and again, which ranges in difficulty from level 1 to 2. The optional keyboard part can offer a fullness to the settings when ringers are limited. Titles include "Morning Has Broken," "Jesus Walked This Lonesome Valley," "That Easter Day with Joy Was Bright," "Prelude on KELVINGOVE," "Breathe on Me, Breath of God," and "Rejoice, the Lord Is King."

—Leon Nelson  
Vernon Hills, Illinois

## STUDY AT AMERICAN ORGAN INSTITUTE

The UNIVERSITY of OKLAHOMA

Auditions for the 2019-20 academic year

February 1-2, 15

Degrees in Performance

at all levels

Degree emphases

in organ technology, sacred music, and theatre organ

### Contact

Dr. Adam Pajan, Instructor of Organ and Organ Technology  
[adam.pajan@ou.edu](mailto:adam.pajan@ou.edu)  
(405) 325-7829

<http://www.ou.edu/aoi>

2101 W. Tecumseh Road, Suite C  
Norman, OK 73069



The University of Oklahoma is an equal opportunity institution. [www.ou.edu/eoo](http://www.ou.edu/eoo)



## Recent recordings of Bach's Goldberg Variations

Now universally known as the *Goldberg Variations*, Johann Sebastian Bach's self-financed 1741 publication of his most extensive set of diverse variants on a simple theme bears this title on its cover: *Keyboard Exercise Comprising an Aria and Differing Variations for a Two-Manual Harpsichord, composed for Amateurs by Johann Sebastian Bach, Composer at the Courts of Poland and of the Elector of Saxony, Chapel Master and Choir Master in Leipzig. Published in Nuremberg by Balthasar Schmid* (translated from the original German).

Following the 1933 first recording of the complete masterwork by pioneering harpsichordist Wanda Landowska (a weighty 78 rpm recording project that has been reissued in every successive record format) the "Goldbergs" have been consigned to disc by a widely varied list of keyboardists, a tradition that continues, seemingly without any *ritardandi*. Indeed, while writing this report on recent compact disc releases, I have noted at least two more new recordings advertised for sale.

Just as I look at my extensive collection of books and think about the immense amounts of time and energy that are required for each publication (having been a writer all my adult life), I feel a similar empathy for the effort and dedication required when we consign our musical performances to disc (having done a fair number of these, as well). Thus, I try not to be overly critical in my reviews but rather hope that I may serve primarily as a reporter: one who gives enough information about the new offerings so that a reader may decide to seek more information, or even, perhaps, wish to acquire the item being discussed.

In alphabetical order, I present for your consideration three recent recordings of Bach's *magnum opus* as performed by Diego Ares (born 1983) [Harmonia Mundi HMM 902283.84]; Wolfgang Rübsam (born 1946) [Naxos 8.573921]; and, as an archival reissue, a legacy from the renowned German organist and teacher, Helmut Walcha (1907–1991) [the last disc in a boxed set of thirteen compact discs comprising all of the major Bach solo harpsichord works, Warner Classics 0190295849618]. To make matters even more interesting, it so happens that I have had personal connections with each of these three keyboard artists.

### Diego Ares

I met this brilliant harpsichordist in November 2009 and was blown away by his virtuoso performance of the Manuel de Falla *Concerto for Harpsichord and Five Instruments* at the opening event

of the Wanda Landowska Exhibition organized by Martin Elste of the Musical Instrument Museum in Berlin, Germany. On my way to offer congratulations to the young artist, he met me halfway, as he wished to speak with me. At that time Diego was a student in Basel, and we both expressed our regrets that he had to return immediately to Switzerland for his semester end examinations, especially since we each had a special interest in contemporary harpsichord music.

We have, however, kept in touch since that brief encounter, and Diego has been generous in sending me his compact discs as they are produced. The immediate predecessor to his *Goldberg Variations* offering, his 2015 premiere recording of previously unknown Soler harpsichord sonatas (discovered in a manuscript now owned by the Morgan Library in New York City) won international acclaim, garnering both a Diapason d'Or and the German Record Critics' first prize. I suspect that this latest two-disc set may well do the same.

In eloquent notes to the recording, Ares writes of his daily ritual that begins with a complete play through of the entire set of variations, but also he expresses his feeling for the need of a prelude to precede Bach's opening statement of the Aria. For this recorded performance, Ares made a clever choice: Bach's own transcription of an *Adagio* (BWV 968) based on the composer's *Violin Sonata* (BWV 1005). It is indeed a lovely piece, but, since Bach left us only this one movement which cadences in the dominant key, it is a difficult work to program. As the desired prelude it makes a perfectly logical opener, connecting smoothly to the *Aria in G Major*.

Ares's performance, with the added prelude, spans 1 hour, 29 minutes. He performs on his two-manual harpsichord by Joel Katzman (2002) based on a Taskin instrument from 1769.

### Wolfgang Rübsam

Appointed to succeed the far-too-early-deceased James Tallis as harpsichord and organ professor at Southern Methodist University, I moved to Dallas, Texas, in late August 1970, to join the music faculty of the Meadows School of the Arts. Wolfgang Rübsam was, at that time, a stellar student in Robert T. Anderson's organ class, and he went on to prove his stature by winning the first prize for interpretation at the 1973 Chartres organ competition. He also played a superb organ recital during the dedication year of SMU's Fisk Opus 101 installation, and we continue to meet at various organ events throughout the United States.

Following a successful set of Bach recordings on the modern piano, Rübsam has turned his considerable musical insights to performing the *Goldberg Variations* on an instrument known to have been of interest to J. S. Bach: the *lautenwerk* or "lute harpsichord" of which a postmortem inventory of Bach's belongings included two examples. Unfortunately, neither instrument is known to have survived the passage of time.



Wolfgang Rübsam at his *lautenwerk*

The proud owner of the fifth such instrument to be built by the highly respected American harpsichord maker Keith Hill, Rübsam provides a totally different sound picture for Bach's variations. The constant arpeggiation certainly gives a different aura to the work, while the gentler plucked tones produced from this single-manual instrument soothe the ear. To record the entire work on one disc with a total timing of 78 minutes and 24 seconds, the artist confided that he made his own choices as to which of the variations would be played with the indicated repeats and which ones would not. I find his selections well made and actually agree totally that not all of the arbitrary double dots at the conclusion of each section need to be observed in any performance. I especially dislike the carbon-copy reruns of the B sections once one has made that trip from dominant cadencing back to the tonic. Most of the time one traversal is quite enough for my ears.

Amazing as it may seem to those of us who require two manuals as specified by the composer, Glenn Gould, Rübsam, and some other players seem quite able to negotiate the crossing of hands and notes, as well as the general awkwardness of compressing such acrobatics to one keyboard only. Bravo to all involved.

### Helmut Walcha

I first experienced a concert by the legendary professor of organ at the Hochschule für Musik und Darstellende Kunst of Frankfurt, Germany, during the unforgettable summer trip that followed my year at the Salzburg Mozarteum as an Oberlin Conservatory junior (1958–1959). In *Letters from Salzburg* (Skyline Publications, Eau Claire, Wisconsin, 2006) I mentioned Walcha's organ recital at the Frankfurt cathedral, with its eight-second reverberation, and noted that the organist was "an inspired player." While visiting the Hochschule I met its harpsichord teacher, Frau Maria Jäger, and did not realize that Walcha was also a harpsichordist.

During many summer trips to Europe in the earlier years of an academic career, my German friend and "European manager" Alfred Rosenberger and I often would attend Saturday Vespers at the Dreikönigskirche where Walcha was organist. There we could marvel at his expressive hymn playing and masterful improvisations, while also enjoying both the intimate beauty of the rather sparsely attended afternoon services as well as the post service opportunities to speak with the genial organ master.

Still there was no mention of the harpsichord; so, imagine my surprise when I discovered that the present thirteen-disc set comprising all the major solo harpsichord repertoire of J. S. Bach had been recorded starting in the spring of 1958 in Hamburg, continuing for the next several years, and culminated during March of 1961 with the 75 minutes and 38 seconds of Walcha's interpretation of *Goldberg*



Diego Ares, Bach, *Goldberg Variations*

*Variations*. And, for one further surprise, the recording engineer for all these sessions was none other than Hugo Distler's brother-in-law, Erich Thienhaus!

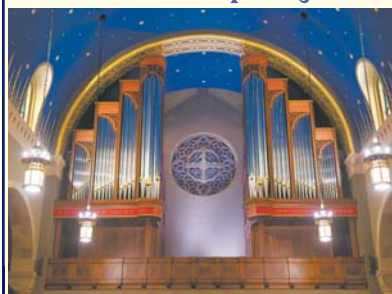
The two-manual harpsichord used for Walcha's recording sessions was built at the Ammer Brothers factory located in Eisenberg in the eastern German province of Thuringia. What nostalgia that inspired! My first harpsichord teacher, Isolde Ahlgrimm, made her famous Bach recordings playing an Ammer instrument. My first harpsichord was a small double built at the Passau factory of Kurt Sperrhake, who also provided a larger two-manual model instrument during our Mozarteum year. (Ahlgrimm's comment: "I've slept in smaller rooms than this instrument!") While I would not want to return to these well-built, but heavy, leather-quilted factory instruments, there is a certain nostalgia for that youthful time of discoveries and the blooming of my first love for the harpsichord.

Would I recommend the Walcha recordings? Perhaps. It is remarkable that he could play absolutely perfectly since he had been struck blind at age nineteen, most likely from a reaction to his vaccination for smallpox. I do not hear any mistakes or smudged notes at all, but I also do not hear much in the way of personality or nuance either. It has somewhat the same effect as reading a dictionary—but as a source for checking the notes as they appear in the original Bach-Gesellschaft Editions there would likely be no deviations from that urtext.

And what a tribute to the human spirit! Every note required for thirteen compact discs full of music was retained in that brilliant memory! One of Walcha's prize students, my SMU colleague Robert Anderson, told many tales of being summoned to visit his mentor for the purpose of following a score while his teacher played through the complete *Art of the Fugue* or some other complex set of organ pieces. And, said Bob, "There was hardly ever even one wrong note!" ■

Comments and questions are welcome. Address them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or 10125 Cromwell Drive, Dallas, Texas 75229.

## A. E. Schlueter Pipe Organ Co.



- New Instruments
- Tonal Additions
- Rebuilding
- Maintenance
- New Consoles
- Tuning

How can we help you?

800-836-2726

[www.pipe-organ.com](http://www.pipe-organ.com)

**Quimby Pipe Organs, Inc.**

208 Marshall Street  
P O Box 434  
Warrensburg, MO 64093

Ph: 660.747.3066  
Fax: 660.747.7920

Email: [qpo1@earthlink.net](mailto:qpo1@earthlink.net)  
[www.quimbypipeorgans.com](http://www.quimbypipeorgans.com)

**BUILDING-RESTORATION  
REBUILDING-TUNING**



## Further thoughts on counterpoint

Recently, a student asked me during a lesson to remind him about voices: what they were and how to approach them while working on a piece. This surprised me, since we had already dealt with this fundamental aspect of music. This student was a beginner at the time, and I assumed that a basic understanding of what a “voice” is in a keyboard piece was something that I had covered in lessons early on—and thoroughly.

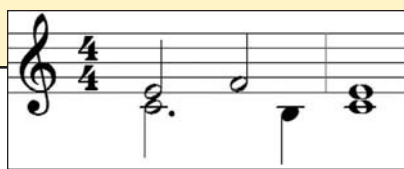
Perhaps I had not done so adequately, but it turned out that there was something else going on here. The student had been using a computer music notation program and had bumped into some oddities about the way that program treated the concept of voices. He was trying to type out a piece that was inconsistently contrapuntal. The program conceived of notes only as belonging to one voice or another and (I gather) kept complaining about his attempts to add notes in the ways that he thought were correct.

I believe that he did figure out how to make the process work, possibly by finding something to click on that enabled chords. But through this experience and aided by the discussion that we then had, he developed a firmer grasp of the notion that a given note might specifically follow another specific note in a voice, not just be the next note in an overall texture. This helped him figure out certain things about rhythm that had previously eluded him. It was also interesting and useful that this experience triggered my quick and unplanned review of the whole matter of voices and counterpoint in keyboard music. Since that time I have been musing about the subject, and this column discusses some thoughts loosely bound together by their connection to the idea of playing in voices and the idea of playing counterpoint.

I wrote a series of four columns about counterpoint ten years ago. (See the September through December 2008 issues of *THE DIAPASON*.) Having reread these essays, I see nothing that I would now dissent. But I have ten years’ worth of further experience and reflection, some of which you may find compelling.

First, it is a common conception that counterpoint is a form of conversation: in any contrapuntal context there is a series of dialogues going on. One of the goals for many of us is to play contrapuntal lines with a naturalness that makes this conversational aspect seem real and unforced. I tend to view conversation as something that is intrinsically about pairs—conversation is best exemplified by two people talking to one another. In larger groups, the overall conversation is constructed out of simultaneously overlapping and alternating two-part conversations, enhanced by listening. I tend to conceptualize the conversation of counterpoint that way—that what is going on in a texture of more than two voices is several simultaneous two-way conversations. This informs my process of working on and teaching contrapuntal music. As I wrote in those columns from ten years ago, I strongly favor practicing pairs of voices. But in contrapuntal music of four voices, I do not see any point in practicing all of the possible groups of three voices, let alone the five possible groups of four voices in a five-voice texture, and so on. I believe that going straight from pairs to the full texture is efficient, revealing, and informative. The concept of contrapuntal conversation is well established and amply demonstrated to be fruitful.

Over the last several years I have also come to see a different, parallel way of



Example 1

looking at counterpoint, one that does not conflict with the conversation model, but coexists with it. A contrapuntal texture is an analogue for the world or even the universe—anything and everything that exists simultaneously. That is, for the much bigger real-life contrapuntal texture consisting of billions of people, countless trillions of other creatures, an indescribable number of inanimate but active objects (clouds, waves, or celestial bodies) and so on. A piece of music with three or four voices is a vastly simplified but powerful representation of that bigger, infinite tapestry. Each piece of counterpoint is a representation of a different part of that tapestry or a different way of symbolically representing the whole of it.

This manner of looking at counterpoint came to me as a consequence of my experience attending certain kinds of immersive theater and dance—performances of narrative in which audience members are not all engaged in watching the same narrative unfold in front of them. Rather, they walk around experiencing different aspects of a narrative that is unfolding simultaneously in parts in different spaces. It is a structure that is also in a sense a direct analogue to the structure of all of existence. Most of the theater work in this form that I have experienced has been largely or entirely non-verbal, and therefore the analogy between it and the non-verbal narrative of (instrumental) music is direct and powerful.

It is debatable whether or not this concept holds deeper meaning pertaining to the details of performance, for any particular performer, or for a student. I believe that it has sharpened my focus on the importance of lines that do not happen to be playing primary material (that is, recurring subjects or motifs). In life, after all, everyone is the protagonist of their own story! I suspect that this way of looking at it has tended to help me play contrapuntal lines more vividly and with more rhythmic freedom. Playing individual contrapuntal lines with freedom involves something that can be thought of as a paradox or just a practical problem, since they all have to come out at the same place at the same time. I suspect that conceiving those lines as not just things that the characters are saying but as the characters themselves has allowed me to intuit and explore ways of dealing with that paradox. However, I am in the early stages of exploring this as far as my own playing is concerned. The point is that this is an idea that a particular student or other player might happen to find interesting, thought provoking, or inspiring.

I recently encountered the following quote in a memoir published in 2015 by the actor and director, Alvin Epstein. I offer it as another thought or image that can apply nicely to musical counterpoint as well as to both its ostensible subject of human conversation and to the writing of drama:

In real life, conversations between people don’t stick to one subject or one train of thought and follow straight through-to-the-end, period, and then introduce another idea all neat and orderly. In real life we speak in interruptions, new ideas being introduced before old ones have been finished, old ones coming back again. There are many threads to the way we actually speak to one another, it’s a tapestry.

I take this as a sort of challenge when it comes to playing counterpoint, since the thrust of a lot of our analysis of contrapuntal music is to try to find order and logic.



Example 2

But neither conversation nor the panoply of human and universal experience presents itself as orderly all of the time.

There are two pieces that have odd relationships to the concept of counterpoint that I have always found intriguing. I am speaking in particular of the first prelude from J. S. Bach’s *Well-Tempered Clavier* and the Toccata from *Symphony No. 5* by Charles-Marie Widor. What does it mean to say that these two pieces involve counterpoint? Is that accurate or meaningful?

The Bach prelude, which is a succession of arpeggios, can be analyzed as three-voice counterpoint. The first note of each half-measure is one voice, the second note another, and the remaining six notes the third. You could generate all of the notes of the piece by writing those “voices” out each on a separate staff, as we might more meaningfully do with a three-voice fugue. It is probably correct to say that this notation actually means, “play the notes of these chords in this order and overlap almost everything.” This ostensibly contrapuntal notation is interesting perhaps mainly as a commentary on the composer’s habits or ways of organizing his conception of music. But what contrapuntal impulse or feeling is there in this piece, if any? I hear the bass line—the first note of each half measure—as a melody, a line, or voice. I then tend to hear the highest note of each half measure—which is played twice per gesture, once on a beat and once off the beat—as a kind of half-heard counter melody. The force or presence of that counter melody shifts in and out from one part of the piece to another in ways that I think reflect the ebb and flow of harmonic tension more than anything else. It feels to me like a kind of half-hidden, impressionistic counterpoint served on a bed of harmony.

As a final tip of the hat to my summer London trip and its relevance to music making and teaching, I recall an experience of me playing this prelude at a public open-air piano at Tottenham Court Road Underground station in London. This is one of those pianos set up for passers-by to use. As far as I know, this is the only time that I have played piano in public, and probably also the only time that I have played from memory in public.

In the Widor, I hear counterpoint in rhythm, or in rhythm as texture. The two components that are present for most of the piece—the outlined sixteenth-note

chords and the actual chords—are made up of essentially the same notes as one another. They cannot be in counterpoint with each other in the usual melodic motivic sense. Yet, I think they cohere into a texture—maybe the quick notes sort of emanate from the chords. But what I find interesting is that when the pedal comes in, I hear it as its own melody or motif. It is also tracking the same notes much of the time. But the different sonority and the longer rhythmic arc make it seem like a response rather than a redundancy.

All of the above is, in a sense, a set of attempts to broaden the concept of counterpoint or of the range of reactions that one might have to it. I close by discussing basic rhythm in relation to voice notation that my student mentioned above was grappling with. If you are unaware of, or confused by, the voice leading in a contrapuntal piece, it can be unclear which notes are placed where rhythmically. For example, if we see something written like **Example 1** and understand the voice situation, it is clear that the F’ is on the third beat of the measure and the B is on the fourth beat. That B follows the middle C in the lower voice. It is also clear that the F’ is held through the B, plus or minus any subtleties arising out of articulation.

However, if the voice-leading situation is unclear to someone looking at this bit of music, it could appear that the notes stack up like **Example 2** with the B on a (non-existent) fifth beat—that is, following the entire half-note’s worth of the F’—and the middle C sort of left hanging.

This can be characterized as a fairly basic mistake, one that even a beginner who had learned to read music would not make. In the case of my student, his temporary confusion about the voices—which did indeed cause him to misinterpret certain rhythms in this sort of manner—was caused by that notation program. However, that is not the only time that I have seen straightforward rhythms appear unnecessarily complicated, or just plain wrong, because the voice-leading is unclear or being misunderstood. Untangling voices can be an efficient way of clarifying and simplifying rhythm.

Next month, I will describe some ways that thinking about rhythm has made me rethink some of what I have said in the past about counting and basic techniques for rendering rhythms correctly. I will also write about music that is partially or inconsistently contrapuntal, and some evolving ways in which I discuss that concept with students. ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by email at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).

Through December 31,  
new subscribers and gift  
subscriptions can receive  
**one free** Raven CD for  
a one-year subscription,  
**two free** CDs for a  
two-year subscription,  
and **three free** CDs for  
a three-year subscription.

**For details and to begin your new or gift subscription,  
visit [www.thediapason.com/subscribe](http://www.thediapason.com/subscribe).**



## Shifty and puffy

It is mid-September in mid-coast Maine, and the days are getting shorter. Sunset here is about sixteen minutes earlier than in New York City, as we are as far east as we are north of the Big Apple. There are four windows facing east in our bedroom that allow us to track the motion of the sun, which is rising further south than it did a month ago. When we are on the water, we notice that the afternoon sun is lower in the sky as the sunlit water sparkles differently than in the height of summer. And the wind changes dramatically with the change of season. In mid-summer, we cherish the warm sea breeze, predominant from the south or southwest, caused by the air rising as it crosses the sun-warmed shore. All that cooler air above the ocean rushes in to fill the void, and we can sail for miles without trimming the sails in the steady and sure wind.

We had our last sail of the season last weekend in lumpy, bumpy wind from the northwest, which is never as steady as the southwesterlies. It is shifty and puffy, and it can be a struggle to keep the boat going in a straight line. Just as you get going, you get "headed" by a burst of wind from straight ahead, or you get clobbered abeam by a twenty-five mile-per-hour gust. Oof.

You have read this kind of thing from me before, thinking about sailboats when I should be writing about pipe organs, but because both are important parts of my life, and both involve the management of wind, I cannot escape it. And I am thinking about it a little more than usual because at the moment I am releathering three regulators for the organ I am working on. My method for assembling and gluing the ribs and frames of a wind regulator involves seven steps:

- Glue outside belts on the pairs of ribs.
- Glue inside canvas hinges on the pairs of ribs.
- Glue canvas hinges around regulator frames and bodies.
- Glue ribs to top frames.
- Glue ribs/top frames to body.
- Open regulator and glue gusset bodies.
- Close regulator and glue gusset tails.

It is still officially late summer as I write this, and my personal workshop is a three-car garage. Since we are on the shore, I love to have the overhead doors open to the breezes, though it is humid here. I am using the traditional flake hide glue (the stuff that is made when the old horse gets sent to the glue factory) that you cook in an electric pot with water, apply hot, and wipe clean with a hot-water rag that I keep just hot enough that I can put my hands in to wring the rag dry in the sort of double-boiler from which you scoop oatmeal at a cafeteria line. For the glue to set, the moisture must evaporate, and since the air is humid, I have to wait overnight between each step. Running fans all night keeps the humidity down and speeds the drying. In winter, when the air inside is dry, I can typically do two gluing steps in a day.

One of the regulators I am working on is thirty inches square. For that one I am using around twenty-five feet of one-inch-wide heavy canvas tape for the hinges and a comparable length of laminated rubber cloth for the outside belts. The gussets (flexible leather corner

pieces) are cut from supple heavy goat skins that have a buttery texture and are impossible to tear. The key to finishing a wind regulator is finding a combination of materials that are all very flexible and strong, that are easy to cut, and that receive glue well enough to ensure a really permanent joint. If the structural integrity of a regulator is iffy, the wind will be shifty and puffy, and it will be a struggle to keep the music going in a straight line. Just as you get going, you get "headed" by a burst of wind that jiggles the music, or you get clobbered by a jolt from out of nowhere.

## What's in a name?

I am referring to these essential organ components as "regulators." We also commonly call them "bellows" or "reservoirs." All three terms are correct, but I think regulator is the most accurate description of the function of the thing. Taken literally, a bellows produces air. Air is drawn in when it is opened and pushed out when it is closed, like the simple bellows you have by the fireplace. The hole that lets the air in is closed by an internal flap when air is blown out.

A reservoir stores air. In an organ built before the invention of electric blowers, it was common for an organ to have a pair of "feeder bellows" operated by a rocking handle that blew air alternately into a large reservoir. The feeders had the same internal flaps as the fireplace bellows. The top of the reservoir was covered with weight (bricks, metal ingots, etc.) to create the air pressure, and the air flowed into the organ as the organ pipes consumed it. The bellows were only operated, and the reservoir was only filled when the organist was playing. Just try to get that kid to keep pumping through the sermon. . . .

With the introduction of the electric blower, it became usual to turn the blower on at the beginning of a concert or service and leave it running. That made it necessary to add a regulating valve between the blower and the reservoir. When the reservoir filled and its top rose, the valve closed, stopping the flow of air from the blower, so the system could idle with the blower turning and the reservoir full. When the organist played and therefore used air, the top of the reservoir would fall, the valve would open, and the air could flow again. Like before, there was weight or spring pressure applied to create the proper wind pressure. The addition of that valve added the function of pressure regulation to the bellows. In an organ with an electric blower, the bellows are storing and regulating the pressurized air. Calling it a regulator seems to cover everything.

## The longer you go, the heavier you get.

Twice in my life, I have heard EMTs comment about my weight when lifting the stretcher, once after a traffic accident in the 1970s, and again after a fall in an organ seven years ago. But that is not what I am talking about here. We usually think of an inch as a unit to measure length or distance, so how can it refer to pressure, as in, "the Swell division is on six-inches of pressure?"

In industrial uses of pressurized air, more familiarly, in the tires or of your car, the unit of measure is pounds per square



Full canvas hinges (photo credit: John Bishop)

inch (PSI). I inflate the tires of my car to 35 PSI, and I use 80 or 100 PSI to operate pneumatic tools. But while my workshop air compressor gauges those high pressures, the actual flow is pretty small, something like two cubic feet per minute.

Organ wind pressure is much lower, and we measure it as "inches on a water column." Picture a clear glass tube in the shape of a "U" that is twenty-inches high. Fill it halfway with water, and apply pressure to one side of the U. The water goes down on that side of the tube, and up on the other. Use a ruler to measure the difference, and *voilà*, inches on a water column, or centimeters, or feet. You can easily make one of these using plastic tubing. The little puff it takes to raise three inches of pressure is just the same little puff it takes to blow an organ pipe you are holding in your hand. Instead of the actual tube full of water, we use a manometer that measures the pressure on a gauge without spurting water onto the reeds.

Did you ever wonder how the conversion works? One PSI equals almost 28 inches on a water column. Five inches on a water column equals about .18 PSI. And how does that relate to the organs you know? In a typical organ, it is usual to find wind pressures of three or four inches. In general, smaller organs with tracker action might have pressures as low as forty millimeters, or less than two inches. In a three-manual Skinner organ, the Great might be on four inches, the Swell on six, and the Choir on five. In a big cathedral sized organ, solo reeds like French Horn and English Horn might be on fifteen inches, while the biggest Tubas are on twenty-five. The world-famous State Trumpet at the Cathedral of Saint John the Divine in New York City is on fifty inches (incredible), and in the Boardwalk Hall organ in Atlantic City, New Jersey, the Grand Ophicleide, Tuba Imperial, Tuba Maxima, Trumpet Mirabilis are on one hundred inches of pressure, or 3.61 PSI! Stand back. Thar she blows!



Pairs of ribs (photo credit: John Bishop)

Once you have determined pressure, you also have to consider volume. A twenty-rank organ at three inches of pressure might need 1,000 cubic feet per minute at that pressure to sustain a big chord at full organ. Some of the largest organ blowers I have seen are rated at 10,000 CFM at ten inches of pressure. And when you lift the biggest pipe of a 32' Open Wood Diapason and play the note as an empty hole, you will blow your top knot off. It takes a hurricane coming through a four-inch toehole to blow one of those monster organ pipes.

## All the air you could wish for

Before the introduction of the electric blower, most organs had at least two bellows. One would be in free fall, supplying pressure to the organ while the other was raised by the organ pumper. The system I described earlier with two feeders and a reservoir was a great innovation, because once the reservoir was full, the pumper could slack off a little if the organist was not demanding too much wind. The six-by-nine-foot double-rise reservoir in the heart of a fifteen-stop organ by E. & G. G. Hook or Henry Erben has huge capacity, and can blow a couple 8' flutes for quite a while

## Visser Pipe Organ Co.

Quality Craftsmanship, Creativity & Integrity  
New Organs-Restorations-Additions-Relocation  
All Actions & Tonal Styles • 713-503-6487 • mvvish@aol.com





Gussets glued to corners (photo credit: John Bishop)

without pumping. Organs by Hook are great examples of efficiency, with pipes voiced in such a way as to produce lots of tone with very little air, and even large three-manual organs are pumped by just one person using the two-feeders-and-a-reservoir system.

The electric blower changed everything. Organbuilders and voicers could now work with a continuous flow of wind at higher pressures than were available before. New styles of voicing were invented, and along with the introduction of electric keyboard actions, organs could be spread around a building, creating stereophonic and antiphonal effects. When organs were first placed in chambers, and their sounds seemed remote, the builders raised the pressure and increased the flow of air through the pipes, driving the sound out into the room.

While modest organs with electric blowers usually have only one wind regulator, larger instruments can have dozens. In a big electro-pneumatic organ, it is common to have a separate regulator for each main windchest. That is how Ernest Skinner could have the various divisions of an organ on different wind pressures, as each individual regulator can be set up to deliver a specific pressure.

#### But what about wiggly?

When I mention factors that can add to the stability of an organ's wind system, I raise the question about "wiggly wind," or "shaky wind," both somewhat derogatory terms that refer to the lively flexible wind supplies in smaller and mid-sized mechanical action organs with lower wind pressure. When wind pressure is low and an entire organ receives its air from a single regulator, the motion of the wind can be affected by the motion of the music. It is especially noticeable when larger bass pipes are played while smaller treble pipes are sustained. At its best, it is a delightful affect, akin to the natural flow of air through the human voice. At its worst, it is a distraction when the organ's tone wobbles and bounces.

This phenomenon is part of the fierce twentieth-century debate concerning "stick" organs versus so-called "industrial-strength" electro-pneumatic organs. I have been servicing organs for more than forty years, and I have often thought that much of the criticism of the emerging tracker-action culture was because craftsmen were reinventing the wheel, learning the art of organbuilding from scratch. They may have measured the dimensions of an organ bellows accurately but failed to compensate for the fact that the ancient model did not have an electric blower. And let's face it: a lot of flimsy plywood tracker organs were built in the 1960s and 1970s, enough to give that movement a bad name from the start.



Ready to ship (photo credit: John Bishop)

The evolution of modern tracker organs toward the powerful, thrilling, reliable, sonorous instruments being built today has much to do with how much the craft has learned about the management of wind over the years. A little tracker organ built in 1962 might not have the capacity to blow their pipes. It might have flexible wind conductors to offset bass pipes that were too small and that jiggled when the notes were played, causing the tone to bounce. It might have bass pipes with feet that were too short, so air did not have a chance to spread into a dependable sheet before passing

between the languid and the lower lip. All of these factors affect the speech of the pipes, giving the impression that the organ is gasping for air. And worse still, you might hear the pitch drop each time you added another stop. I have worked on organs where adding an 8' Principal made the 4' Octave sag. How do you tune a thing like that? I marvel now at how air pressure moves through the best new tracker organs, especially at the wonderful response of large bass pipes. Organs by builders like Silbermann do not lack in bass response. Once the revival movement was underway in the middle of the twentieth century, it took a few decades to really start getting it right.

§

The organ I am working on today is a simple little thing with two unit action windchests. Each has its own regulator, and there is a third "static" regulator that mounts next to the blower. The blower produces seven inches of pressure; the static regulator brings it down to five inches and distributes the wind to the other two regulators, which each measure out four inches. The biggest pipes



in the organ are the 16' Bourdon, and though there are only ten ranks, it is a unit organ, and a lot of pipes can be playing at once. It is destined to be a practice instrument for a university organ program, so I know that talented and ambitious young organists will be giving it a workout as they learn the blockbuster literature we all love so much. I hope that those students never have to worry about having enough air. And perhaps Maine's salty breezes will travel with the organ, adding a little flavor to the mix. ■

## DEFINING AFFORDABILITY FOR THE NEXT GENERATION

## INVEST ONCE... THINK APOBA.

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING, REBUILDING AND SERVICE FIRMS

#### BUILDER MEMBERS

A. Thompson-Allen Company  
Andover Organ Company  
Bedient Pipe Organ Company  
Berghaus Pipe Organ Builders, Inc.  
Bond Organ Builders, Inc.  
Buzard Pipe Organ Builders, LLC  
C.B. Fisk, Inc.  
Casavant Frères  
Dobson Pipe Organ Builders  
Foley-Baker, Inc.  
Garland Pipe Organs, Inc.

Goulding & Wood, Inc.  
Holtkamp Organ Company  
Kegg Pipe Organ Builders  
Lefourneau Pipe Organs  
Muller Pipe Organ Company  
Parkey Organbuilders  
Parsons Pipe Organ Builders  
Pasi Organbuilders, Inc.  
Patrick J. Murphy & Associates  
Paul Fritts & Co. Organ  
Quimby Pipe Organs, Inc.

Randall Dyer & Associates, Inc.  
Schoenstein & Co.  
Taylor & Boody Organbuilders

#### SUPPLIER MEMBERS

Integrated Organ Technologies, Inc.  
Solid State Organ Systems  
Syndyne Corporation  
OSI - Total Pipe Organ Resources  
Peterson Electro-Musical Products

Call today for APOBA's  
Pipe Organ Resource Guide  
and Member Prospectus



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

APOBA.COM 1-800-473-5270

Please watch and share  
our short video at:  
[www.apoba.com/video](http://www.apoba.com/video)





# The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California, Part 4

A virtually complete documentation and tonal analysis derived from the data, drawings, and photographs from the restoration of 1976 by Michael McNeil and David Sedlak

By Michael McNeil

*Editor's note: Part 1 of this article was published in the August 2018 issue of THE DIAPASON, pages 16–19. Part 2 was published in the September 2018 issue, pages 20–25. See the October 2018 issue, pages 26–28 for Part 3.*

### A graphical analysis of William Johnson's scaling and voicing

The graphical models used in this section provide a visual means of understanding the scaling and voicing of an organ. More importantly, they serve as a means of comparing other styles of scaling and voicing. From these models we can understand how the tonal structure of an organ can be designed to suit any desired outcome.

The graphical data of Johnson's 1864 Opus 161 at Piru Community United Methodist Church are presented side-by-side with data from E. & G. C. Hook's Opus 322, built for the Church of the Immaculate Conception in Boston, Massachusetts, in 1863. Unfortunately, no recordings of Johnson's Opus 161 are known, but the Samuel Green organ originally built for Litchfield Cathedral and now located at the Church of St. John the Baptist, Armitage, Staffordshire, bears a striking resemblance to the scaling, voicing, and tonal quality of the Johnson. The Green organ can be heard in the CD listed in the section on Recordings at the end of this article.

Normal Scale tables were copied into a spreadsheet and restructured in a manner that would allow an Excel matching function to find the Normal Scale values of the Johnson data. The spreadsheet for the Johnson data calculates mouth width fractions of the pipe circumferences, C values of the pipe toes, toe areas, flueway areas, and ratios of toe areas to flueway

areas. The spreadsheet generates graphs for Normal Scale pipe diameters, Normal Scale mouth widths, Normal Scale mouth heights, toe C values, flueway depths, and ratios of toe areas to flueway areas. Spreadsheets of both the Johnson and Hook organs may be obtained at no charge from the author; see References at the end of this article.

Scot L. Huntington carefully documented the restoration of Johnson's Opus 16 on pages 163–207 in the book, *Johnson Organs 1844–1898*, co-authored with Barbara Owen, Stephen L. Pinel, and Martin Walsh (see References). The only important data missing from this work are pipe flueway depths, but the flueway data on Opus 161 likely provides a guide for Opus 16 as well. The basis for this assumption is the similarity in scaling and voicing of the two Johnson organs, both of which show a significant reduction in power as the pitch of the stops in the principal chorus rises, and both are very unlike the Hook. The reader can find Huntington's tabulated data in the new book.

### Pipe diameters

The Normal Scale of pipe diameters is a way to visualize relative power, where a flat line from bass to treble will produce relatively constant power. Pipes extending higher in the graph will produce more power. Each half tone on the vertical scale is worth 0.5 dB of power. Interested readers can refer to *The Sound of Pipe Organs* for a discussion of the underlying theory and principles of all of the graphical models of the Johnson data.

The scales of the principal chorus of the Hook in **Figure 15** are relatively constant, i.e., they are the same for all of the pipes of a given pitch—only the



1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California

Hook V Mixture is significantly narrower than the foundations. By contrast in **Figure 14**, the scales of the Johnson upperwork descend as the pitch of their stops rises, i.e., the scales of the 4' Principal are narrower than the 8' Open Diapason, and the 2' Fifteenth is narrower than the 4' Principal. The narrowest stop in the Hook chorus, the VII Cymbal represented by the blue line, was built by Johnson in 1870.

Note the extremes of Johnson scaling in the wide 8' Clarabella and the narrow 8' Keraulophon. These stops share a common narrow bass, which was scaled to match the modest power of the Keraulophon.

Like Samuel Green, Johnson greatly widens his deepest foundation pipes; note the scale of the 16' Pedal Double Open Diapason at +9 half tones, the single blue data point in the upper left of **Figure 14**. This stop produces a strong tactile effect even in the dry acoustic of the Piru church, whose walls are too thin to reinforce bass tone.

### Mouth widths

The Normal Scale of mouth widths operates just like the pipe diameters, where a flat line from bass to treble will produce relatively constant power. Pipes extending higher in the graph will produce more power. Each half tone on the vertical scale is worth 0.5 dB of power.

Mouth widths are nearly always a better indicator than pipe diameters of power balances; this is because mouth widths can be designed to vary considerably within the same diameters of pipes. Narrower mouths will produce less power.

The Johnson principal chorus in **Figure 16** remains mostly unchanged, but

the 8' Clarabella mouths are now slightly narrower than the 8' Open Diapason.

Note that the bass of Johnson's 8' Open Diapason is as wide as the Hook 8' Open Diapason in **Figure 17**—this is remarkable when we consider that the Johnson was built for a much smaller acoustic. Again note that the Johnson VII Cymbal in the Hook chorus in **Figure 17** is the narrowest stop in that chorus, even though it was designed for the large and vibrant acoustics of the Church of the Immaculate Conception in Boston, the original home of the Hook. We can see how Johnson compensated for the larger acoustic at Immaculate Conception by observing that he scaled this VII Cymbal slightly wider than the 2' Fifteenth in his Opus 161 in **Figure 16**.

The wind pressure of the Johnson was probably about the same pressure as the Hook (76 mm) in its original state. The reduction of the scales of Johnson's upperwork stops shows that he wanted a very refined chorus, and indeed the Johnson chorus is never overbearing. Like Samuel Green, Johnson provides grandeur to his chorus by making his basses extremely wide and powerful; note how the mouth widths of the Great Open Diapason increase rapidly from the tenor to the bass, and also note how the mouth width of the Pedal Double Open Diapason (the single data point in the upper left of **Figure 16**) extends this trend linearly to 16' low C.

### Mouth heights and toe diameters

Mouth height, or "cutup," as it is commonly called by voicers, is the primary means of adjusting the timbre of a pipe. Low cutups will create a bright tone with many higher harmonics, while high cutups will produce smoother tone. It is

## Saving organs throughout America....affordably!



Foley~Baker Inc.

1-800-621-2624  
foleybaker.com



## Johnson Opus 161

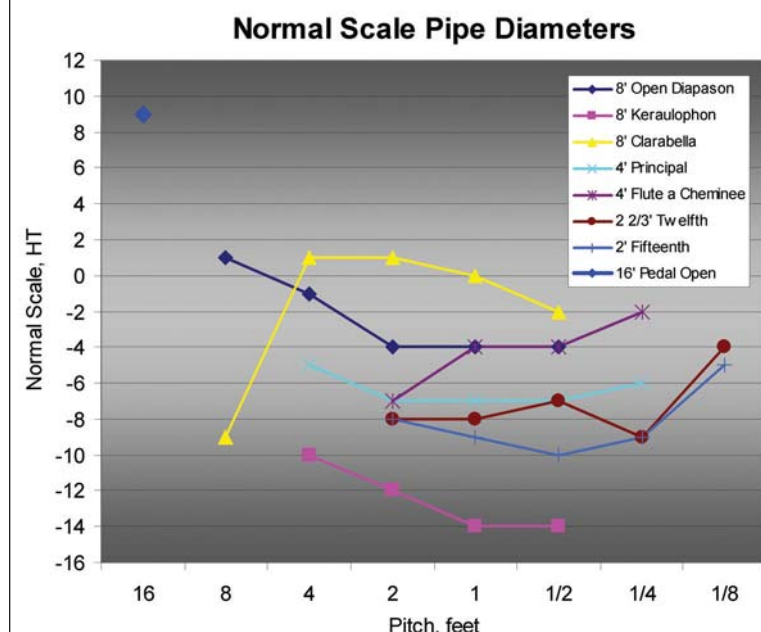


Figure 14

not uncommon to find flute pipes cut as much as 12 half tones higher than principal pipes in many classical pipe organs.

In the Normal Scale of mouth heights, a higher cutup value on the vertical scale will result in smoother tone. Cutups may be adjusted higher for one or both of two reasons: the voicer wants a smoother timbre, or the voicer wants more power at the same timbre. More power means more wind, and this means a larger toe opening (or deeper flueway) to admit more wind and raise the pressure at the mouth. More pressure at the mouth will always produce a brighter tone, so the voicer can make a pipe louder and preserve a certain timbre by opening the toe and raising the cutup until the timbre is restored.

Pipe toe diameters can be normalized to the diameter of the pipe, the width of the mouth, and the depth of the flueway. Higher values of C indicate larger toes with more flow of wind and higher pressures in the pipe foot.

Now we can understand the graphs. In the Hook graph of mouth heights (Figure 19) and toe C numbers (Figure 21) we see very high values. Hook was after power, and these graphs show how you get it, even on a modest pressure of 76 mm.

In the graphs for Johnson's mouth heights (Figure 18) we see that the mouth heights are cut lower as the pitches of the stops rise. This would normally make the upperwork brighter, but Johnson also reduces the toe C numbers (Figure 20) as the pitches of his stops rise, and this keeps the timbre constant. The net effect is that Johnson's upperwork is significantly reduced in power; the 4' Principal is quieter than the 8' Open Diapason and the 2' Fifteenth is quieter than the 4' Principal. This fits the description of Samuel Green's work by Stephen Bicknell perfectly.

We can see how Johnson compensated for the larger acoustic at Immaculate Conception by observing that the toe C numbers of his VII Cymbal in Figure 21 are as wide as the Hook voicing and as fully winded as the Hook pipes—these VII Cymbal toe C numbers are much larger than the toe C numbers of the Opus 161 2' Fifteenth in Figure 20. In contrast, Johnson's VII Cymbal in the Hook chorus in Figure 19 has lower mouth height than the Hook voicing, and it is indeed brighter than the Hook mixtures.

Note the mouth height of the low C of the Johnson Pedal 16' Double Open Diapason in the extreme upper left of Figure 18. At a value of +11 half tones, this stop produces copious power on full wind without harmonic stridency, a further extension of the balances sought by Green.

### Flueway depths

Like the pipe toe, the flueway depth controls the flow of wind and strongly correlates to the power and the speed of the speech of the pipe. Both organs, the Johnson in Figure 22 and the Hook in Figure 23, exhibit flueways that are deep enough to claim that power is not at all regulated by the flueway. These flueways are characteristic of Romantic and Classical French voicing. Power in these pipes is regulated at the toes. The flueways of the Johnson 4' Principal and 2' Fifteenth in Figure 22 are wide even by normal Romantic standards. Classical Germanic voicing typically maintains an open toe and controls power at the flueway. Gottfried Silbermann is the famous exception to the Germanic custom; he learned organbuilding in France.

In his book, *The Johnson Organs*, John Elsworth noted that the Johnson pipemakers would set the flueway and the Johnson voicers would adjust the toe and mouth height. It is probably safe to assume that a Johnson voicer would adjust the flueway depth if it were needed, but Elsworth's description of this process is interesting—it is the exact opposite of Germanic practice.

### Ratio of toe and flueway areas

Once the scaling is set, the flow of wind and the available range of power are controlled by the voicer at the toe and flueway of a pipe. The ratio of the area of the toe to the area of the flueway is important. If the area of the toe is less than the area of the flueway, which is a ratio less than 1:1, the speech will be slower. "Slowness" in this instance does not refer to the voicer's term (which reflects how the voicer adjusts the relative position of the languid and upper lip) but rather to the effect of resistances (the toe and flueway areas) and capacitance (the volume of air in the pipe foot). These resistances affect the rise time of the buildup of sound to full power. The ratio is exactly 1:1 when the area of the toe and flueway

## Hook Opus 322

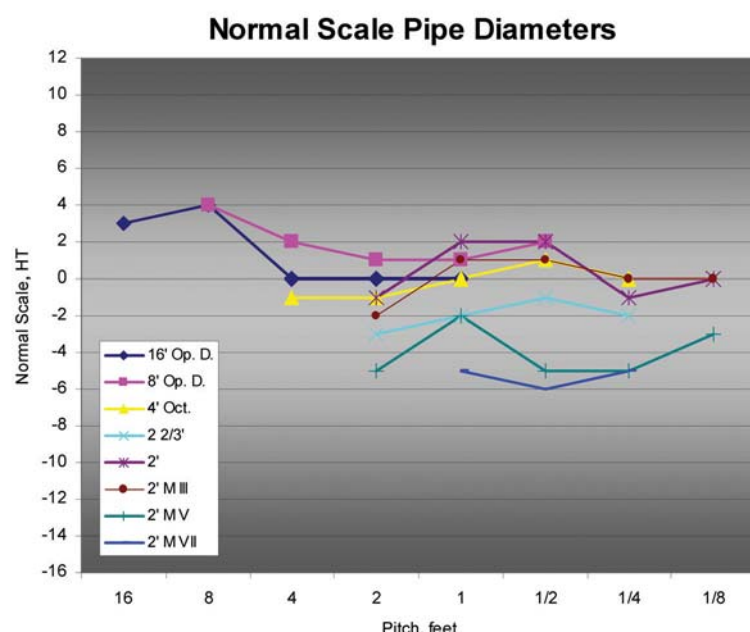


Figure 15

are equal, and this is the normal lower limit for pipes with prompt speech. For example, the vast majority of the principal chorus pipes in the range of 4' to 1' pitch in the Isnard organ at St. Maximin, France, exhibit a value of almost exactly 1:1, with higher pitches approaching a value of 3:1. This gives the Isnard foundation pipes a lovely "bloom" to their speech.

The speed of pipe speech is important. A well-knit chorus of pipes may have slower pipes or faster pipes, but

never both. The ear is very sensitive to the speed of pipe speech—it can sense changes in milliseconds.

With this background in mind, we can see that the speech of the Johnson chorus is slower than the Hook chorus. Indeed, the voicing of the lovely Johnson chorus works well with the relatively low resonant frequency of its wind system to impart what the author noted in 1976 as a "light 'give' on full organ, a relatively fast buildup to full flow." The Johnson 8' Open Diapason is a bit faster with

## Unprecedented Natural Pipe Organ Sound

Introducing digitally sampled pedals, pedal extensions, and tuned percussions from IOTI



Integrated Organ Technologies IOTI  
877 462 4684 | integratedorgantech.com



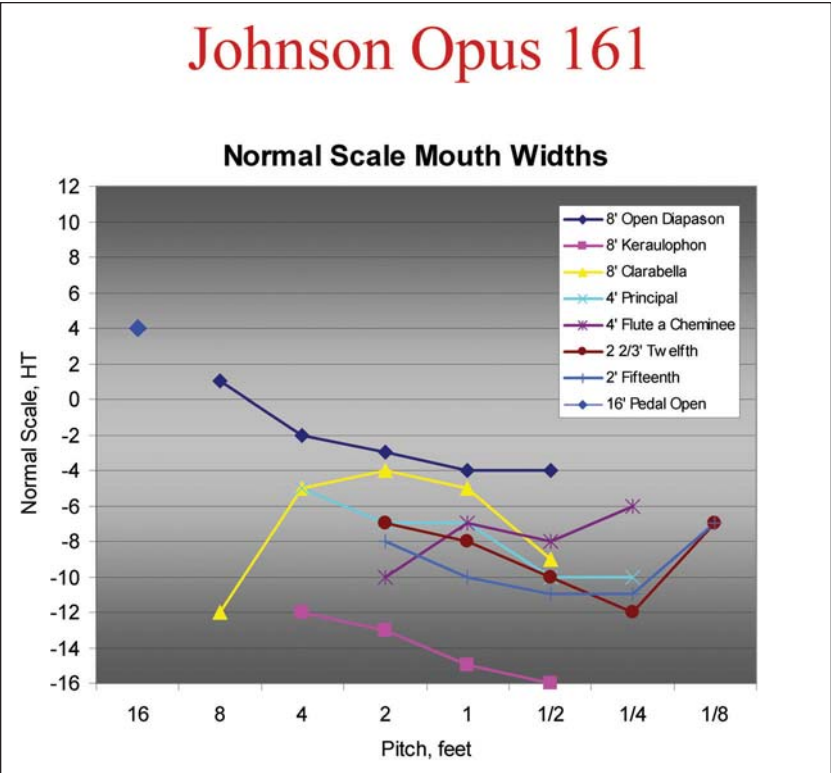


Figure 16

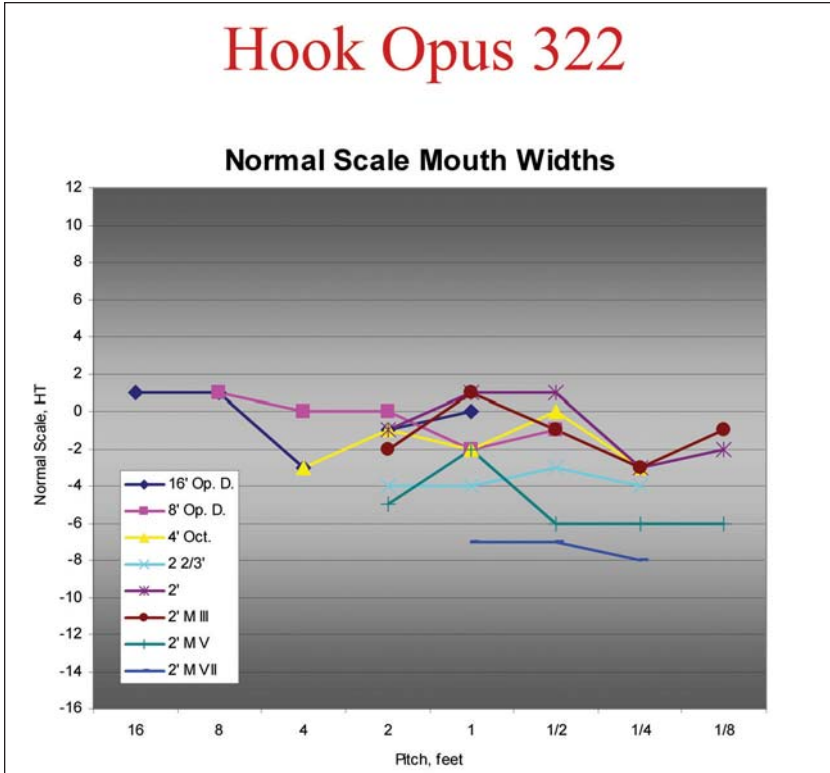


Figure 17

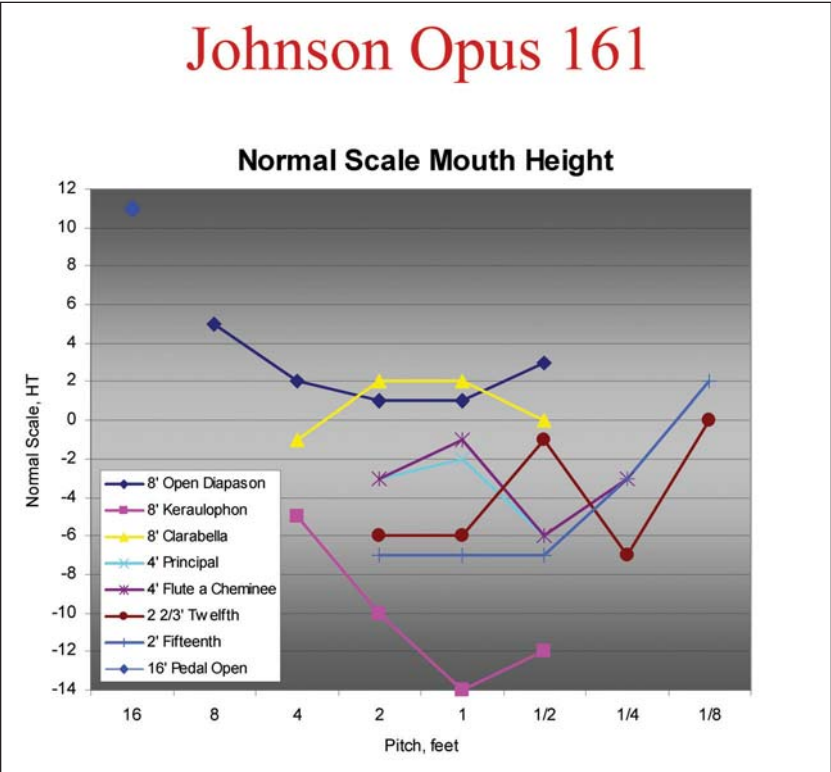


Figure 18

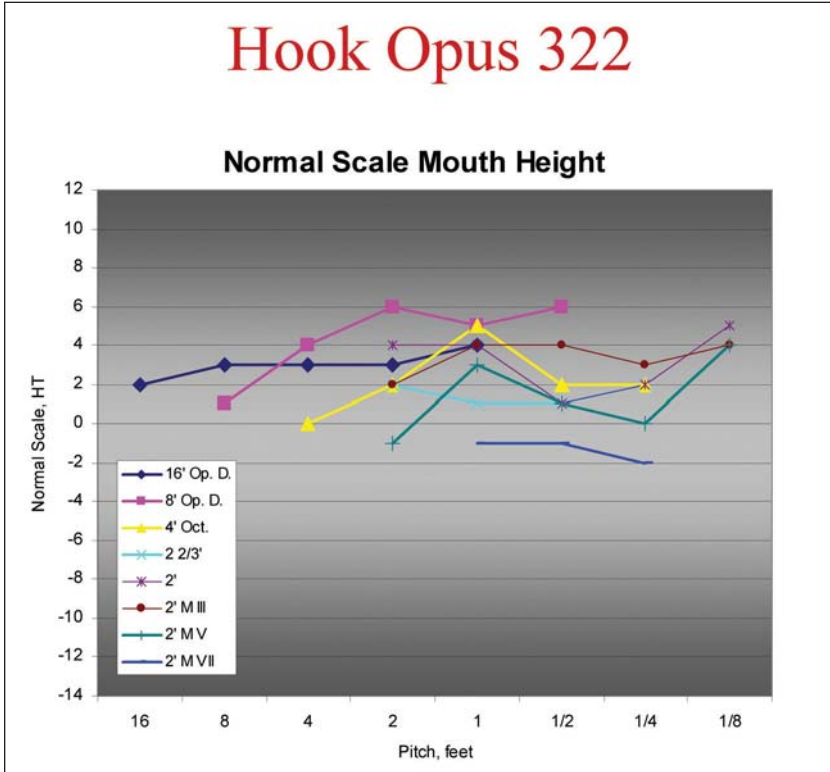


Figure 19

toe-to-flueway ratios above 1:1, but the upperwork is slower with ratios well below 1:1.

The Hook speech is very fast. The Hook chorus develops a lovely surge on full organ; this is not due to the voicing

but rather the lower resonant frequency of its wind system.

Reflections

The William A. Johnson tonal design is eminently suited to the dry acoustics of

most American churches. Johnson's VII Cymbal in the Hook organ provides us with a window into Johnson's thinking on the scaling and voicing for a much larger and reverberant acoustical setting.

Whatever the reader's opinion of the aesthetic value of the Johnson chorus, its documentation has proved to be quite valuable. The Piru church disregarded the advice of the author to engage the services of Manuel Rosales for the maintenance of the organ when the author departed California in 1993. Some time after the Northridge, California, 6.7-magnitude earthquake in 1994, the church contracted a different Los Angeles firm to rebuild Johnson Opus 161; Piru was approximately 30 miles distant from the epicenter. The work had not been completed by the summer of 2017 when Manuel Rosales was contracted to perform an inventory of the organ and assess its condition; the organ had been dismantled leaving only the windchests stripped of their topboards and sliders in the frame. The pipes, topboards, sliders, and most of the mechanical parts, stored in trays in the parish hall, were suffering damage from constant handling. In an

effort to keep the pipework intact, Kevin R. Cartwright has been engaged recently by the church to reinstall the pipework in the organ; there is no funding to make it playable. The documentation in this essay has provided a useful reference during the reassembly. Mr. Cartwright has twenty-one years' experience in organ-building, the last three of them working as a contractor to Manuel Rosales.<sup>32</sup>

This essay on Johnson Opus 161 was a considerable effort. The goal was to provide a template for the documentation of important and historically valuable organs. Such documentation is often the only insurance we have against well-intentioned modernizations. It is the author's hope that this essay will inspire more thorough documentation of the world's priceless gems.

Although drawings crafted on computers are visually pleasing, most organbuilders do not have the time or funding to make such graphics. If we want to see good documentation in print, we must also be willing to accept the lack of polish in hand drawings. The editorial staff of THE DIAPASON has shown courage in their willingness to publish such drawings.





## Johnson Opus 161

Toe C Values

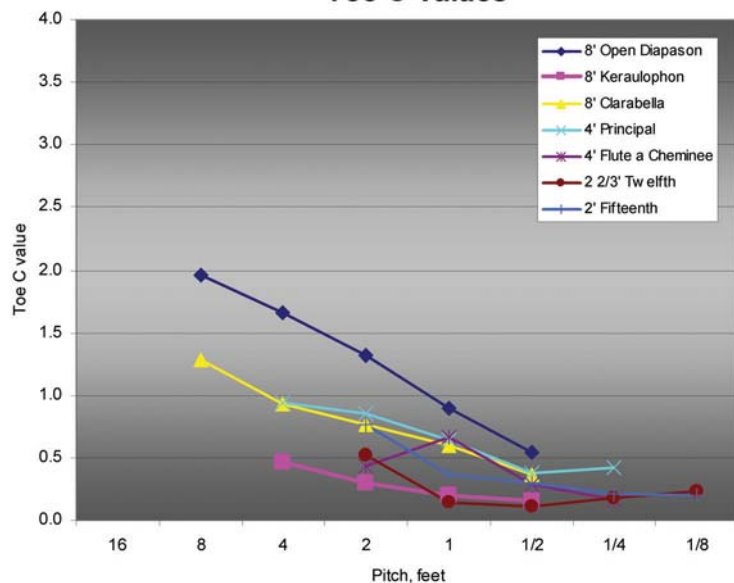


Figure 20

## Hook Opus 322

Toe C Values

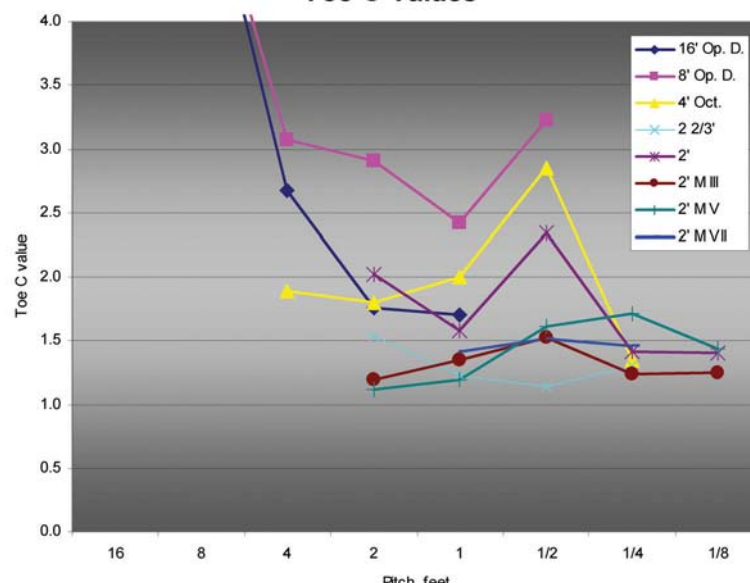


Figure 21

## Johnson Opus 161

Flueway Depth

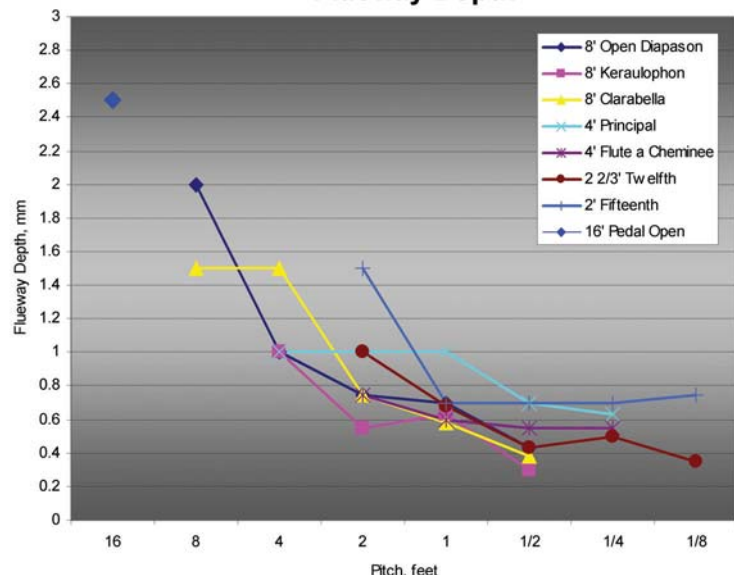


Figure 22

## Hook Opus 322

Flueway Depth

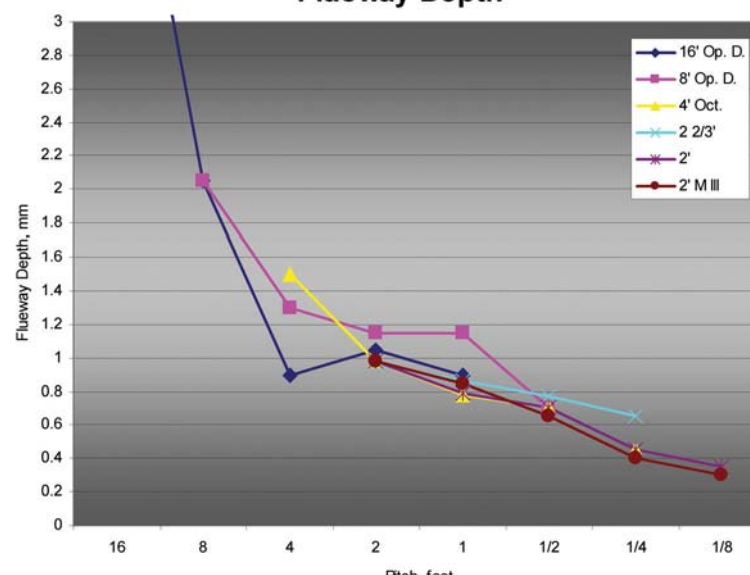


Figure 23



Piru Community United Methodist Church (photo credit: David Sedlak)

There is some evidence that the need for more thorough documentation is gaining traction in the organbuilding community. Pierre Chéron and Yves Cabourdin published complete scaling and voicing data on the Isnard organ at St. Maximin in 1991; Frank-Harald Greß published similar data on the organs of Gottfried Silbermann in 1989, although neither work addressed the documentation and analysis of wind systems. Of great importance is the work of William Drake, Ltd., in the United Kingdom. Their recent restoration of a 1755 Snetzler organ included documentation that has the depth of the data found in this

essay on Johnson. This gold-standard level of documentation can be found on their website: [www.williamdrake.co.uk/portfolio-items/clare-college-cambridge/](http://www.williamdrake.co.uk/portfolio-items/clare-college-cambridge/). If more organbuilders follow the lead of Drake we will begin to really understand how the sounds that inspire us are achieved. ■

### Notes and Credits

All photos, drawings, tables, and illustrations are courtesy of the author's collection, if not otherwise noted. Most of the color photos were unfortunately taken by the author with an inferior camera in low resolution. David Sedlak used a high quality camera, lenses, and film to produce the high-resolution color photos of the church and its architectural details; these are all attributed to Sedlak.

32. see [www.cartwrightpipeorgan.com/recent-projects/](http://www.cartwrightpipeorgan.com/recent-projects/).

### Recordings

Preston, Simon. *5 Organ Concertos*, The English Concert, Simon Preston, 1984, Archiv D 150066. The organ concertos of George Frederick Handel are played on the Samuel Green organ, 1789–1791, Church of St. John the Baptist, Armitage, Staffordshire, England. Although this organ was built for Litchfield Cathedral and was later moved to its present location in a smaller acoustic (lending more force to

the impact of the organ), its sound bears a striking resemblance to that of William A. Johnson's Opus 161. The Green organ on this CD is tuned in meantone, resulting in a gravity that enhances the already rich timbre of Green's scaling and voicing. The Johnson organ would sound equally at

home in this temperament. There are, unfortunately, no known recordings of Johnson Opus 161.

Murray, Thomas. *The E. & G. G. Hook Organ, Immaculate Conception Church, Boston*, Sheffield Town Hall Records, Album S-11 (ACM149STA-B), Santa Barbara, CA.

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



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



OrganMasterShoes.com  
44 Montague City Rd  
Greenfield, MA 01301

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



Johnson Opus 161

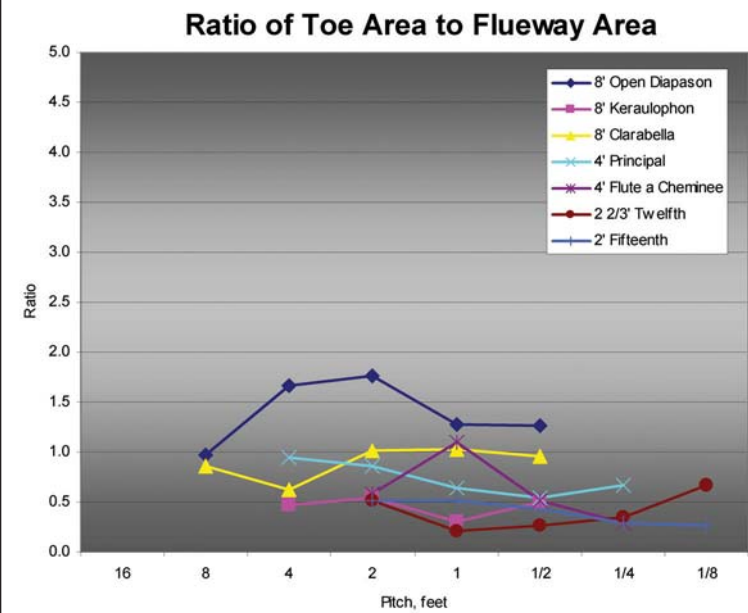


Figure 24

Murray, Thomas. *An American Masterpiece*, CD, AFKA SK-507. (E. & G. G. Hook Opus 322)

References

Bicknell, Stephen. *The History of the English Organ*, Cambridge University Press, Cambridge, 1996, 407 pp.  
Cabourdin, Yves, and Pierre Chéron. *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*, ARCAM, Nice, 1991, 208 pp.  
Elsworth, John Van Varick. *The Johnson Organs: The Story of One of Our Famous American Organ Builders*, The Boston Organ Club, 1984, Harrisville, 160 pp.

Greß, Frank-Harald. *Die Klanggestalt der Orgeln Gottfried Silbermanns*, VEB Deutscher Verlag für Musik, Leipzig, 1989, 176 pp.  
Huntington, Scot L., Barbara Owen, Stephen L. Pinel, Martin R. Walsh. *Johnson Organs 1844–1898*, The Princeton Academy of the Arts, Culture, and Society, 2015, Cranbury, 239 pp.  
McNeil, Michael. *The Sound of Pipe Organs*, CC&A, Mead, 2012, 191 pp., Amazon.com.  
McNeil, Michael. Johnson\_161\_170807, an Excel file containing all of the raw data and the models used to analyze the Johnson Opus 161, 2017, available at no charge by emailing the author at mmcneil@k2cable.net.

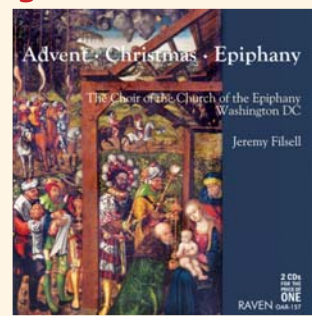
NEW! Damir Spritzer at Hereford Cathedral  
Rhapsodies & Elegies

Norman Gilbert: Psalm Rhapsody (1953)  
Healey Willan: Elegie (ca. 1933)  
Healey Willan: Elegie (ca. 1956)  
Alec Rowley: First Rhapsody, op. 43 (1915)  
Alec Rowley: Rhapsody in D (1921)  
Ernest Bullock: Rhapsody No. 1 (1912)  
Ernest Bullock: Rhapsody No. 2 (1913)  
Damin Spritzer plays ravishing rhapsodies and exquisite elegies (most little known) created by English Romantic composers, on the 1892 Henry Willis organ at Hereford Cathedral in England. **Raven OAR-156 \$15.98 free shipping**



NEW! Church of the Epiphany, Washington DC  
Advent · Christmas · Epiphany

Plainchant: Conditor alme siderum  
Malcolm Archer: Creator of the Stars  
Paul Trepte: People look east  
Howells: A Spotless Rose  
David Bednall: Noel Noel  
Hymn: Lo! He comes with clouds descending  
Organ: Pierre Pincemaille: Prologue et Noel varié (2007)  
Bob Chilcott: The Shepherds Sing  
Chilcott: The Nine Gifts  
Elgar: A Christmas Greeting (inst. ens.)  
Will Todd: My Lord has come  
Mack Wilberg: Ding Dong merrily on high  
Jonathan Rathbone: The Oxen  
Francis Pott: That Young Child  
Carols: See amid the winter's snow; Seven Rejoices of Mary, arr. Ian Shaw; Away in a manger arr. Nigel Short; O come all ye faithful; God rest you merry gentlemen; In the bleak midwinter  
Organ: Francis Pott: Improvisation on Adeste Fideles (2005)  
Christopher Robinson: Rejoice and be merry  
Alex L'Estrange: Epiphany Carol  
Matthew Martin: Novo profusio  
Jeremy Filsell and the Choir of the Church of the Epiphany, Washington, DC, perform choral and organ music. **2 CDs for the Price of One Raven OAR-157 \$15.98 free shipping**



Max Reger: The Last Giant 6-DVD set

6 DVDs survey Max Reger's best organ music plus orchestra, chamber and instrumental works. Organists include Graham Barber, Bernhard Buttman and Bernhard Haas. 80-page booklet. Fabulous reviews everywhere. **FSFDVD-011 \$99.95 free shipping**



The Genius of Cavallé-Coll His life and work on 3 DVDs, 2 CDs, and 80-page book. 16 Cavallé-Colls on 2 CDs. Three 50-minute films on DVD 1 with Gerard Brooks, Kurt Lueders, Ronald Ebrecht, Carolyn Shuster Fournier, Pincemaille, Thomas Monnet, Latry, and Lebrun. DVD 2 details each organ. DVD 3 features D. Roth, Latry, Pincemaille, J-P Griveau, M. Bouvard. **FSF-Cavallé-Coll new low price! \$99.95 free shipping**

Widor: Master of the Organ Symphony 2-DVDs & 2-CDs John Near, Gerard Brooks, Daniel Roth. C-C organs. **FSF-010 new low price! \$59.95 free shipping**

Franck: Father of the Organ Symphony 2-DVD & 2-CD set: 7 Cavallé-Coll organs. Performance points by Joris Verdin. 6 Pièces: Fantaisie in C; Grande Pièce Symphonique; Prelude, fugue et variation; Pastorale; Prière; Final. 3 Pièces: Fantaisie in A, Cantabile, Pièce héroïque, 3 Chorals. **FSF-009 new low price! \$59.95 free shipping**

RAVEN®

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

Hook Opus 322

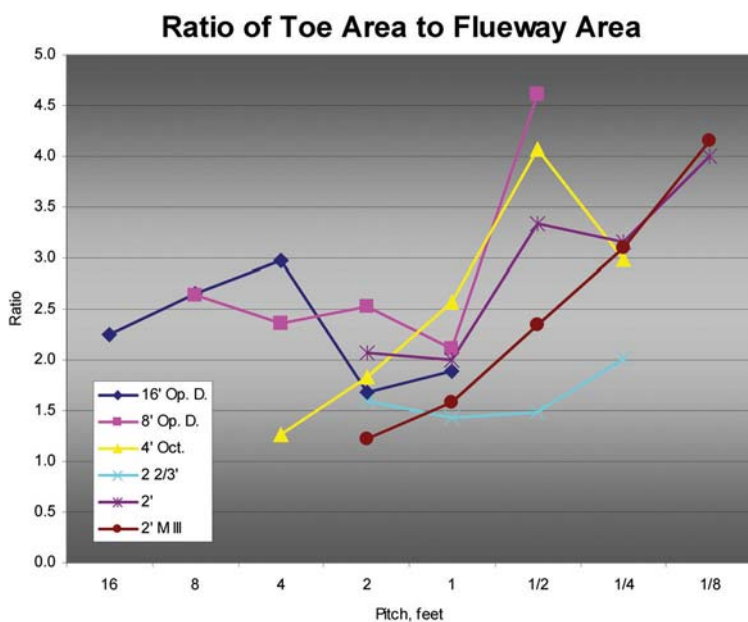


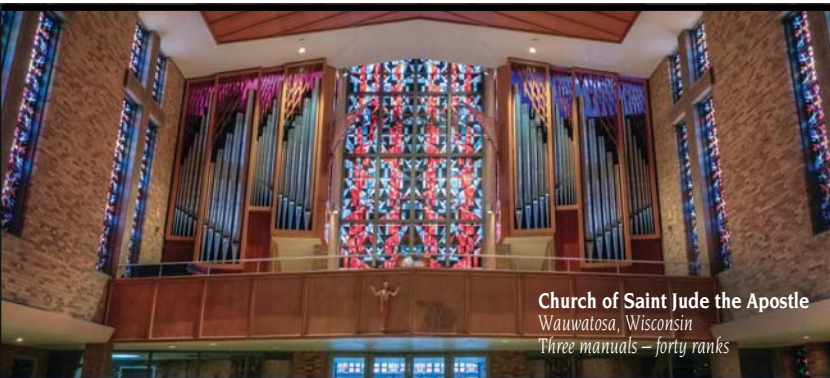
Figure 25



Christoph Rimmel installs the 4' Flute a Cheminée on the Great windchest (Photo credit: Kevin R. Cartwright)

McNeil, Michael. Hook\_322 Scales Voicing\_170228, an Excel file containing all of the raw data and the models used to analyze the Hook Opus 322, 2017, available at no charge by emailing the author at mmcneil@k2cable.net.  
Nolte, John M. *Scaling Pipes in Wood*, ISO Journal, No. 36, December 2010, pp. 8–19.  
Owen, Barbara. *The Organ in New England*, The Sunbury Press, Raleigh, 1979, 629 pp.

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with 27 patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.



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

ARTISTRY – RELIABILITY – ADAPTABILITY

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

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





# The fiftieth anniversary of the death of Healey Willan (1880–1968)

A year of remembrances in 2018

By Fr. Scott A. Haynes, SJC

The English-Canadian composer Healey Willan had a lifelong love of sacred music. Gregorian chant, sacred polyphony, and organ music were his lifeblood. The "Dean of Canadian Composers" wrote over 850 works, including operas, symphonies, songs, and chamber music. Yet one might argue that his church music is among his most beloved work. Many a choir has in its library at least one chestnut from Healey Willan. Over his lifetime, he was commissioned to write many sacred compositions for festivals, convocations, and events. A review of his life shows how this "Man of Music" whose heart beat with melody day and night was deeply committed to glorifying God through the gift God gave him—music!

Shortly before he died in 1968, Willan asked his daughter, Mary Willan Mason, to take responsibility of promoting his musical legacy. Mason enlisted the help of Giles Bryant, and together they worked in concert with the National Library of Canada to publish a complete catalog of his works in 1972. The National Library received from the Willan family all of his manuscripts as a national treasure of Canada.

In 2011, Mary Willan Mason passed the baton to the Canons Regular of Saint John Cantius in Chicago with the author as trustee of his estate, assuming responsibility of promoting his musical legacy for the years to come. As the Healey Willan Society was formed to promote Willan's music, I began to imagine what ways we might rejuvenate interest in Willan's music. In 2018, fifty years after his passing, we have brought Willan's catalog into the twenty-first century and put the full list of his works online with a new website dedicated to Willan and his music.

There have been some excellent film documentaries made about Willan's music in past years. The Healey Willan Society has now made a documentary, *The Man Behind the Music*, with Mary Willan Mason, to tell Willan's story from her perspective. Ruben Valenzuela and Angel Mannion, the artistic directors of "Willan West 2018," are in the process of making a new documentary during this anniversary year with interviews of those who knew Willan, from colleagues to choristers.

To mark the fiftieth anniversary of Willan's death, many musical organizations and artists have been performing his music in church services and in concert. To promote Willan's music in 2018, the organists of Saint John Cantius Catholic Church in Chicago, Corrado Cavalli and Jonathan Rudy, will perform the complete organ works of Willan, and the parish choirs will sing nearly every page of his sacred choral works. In San Diego, a monumental

effort has been organized to showcase Willan's music through "Willan West 2018," including a complete performance of all of Willan's Masses. The Healey Willan Society is making efforts to record any and all use of Willan's music, publishing a calendar of events on its website. To this end, organists, choirs, and other musical groups from around the world are invited to submit any 2018 events (including past events) to be included in the calendar of events, in order that a thorough record might be kept.

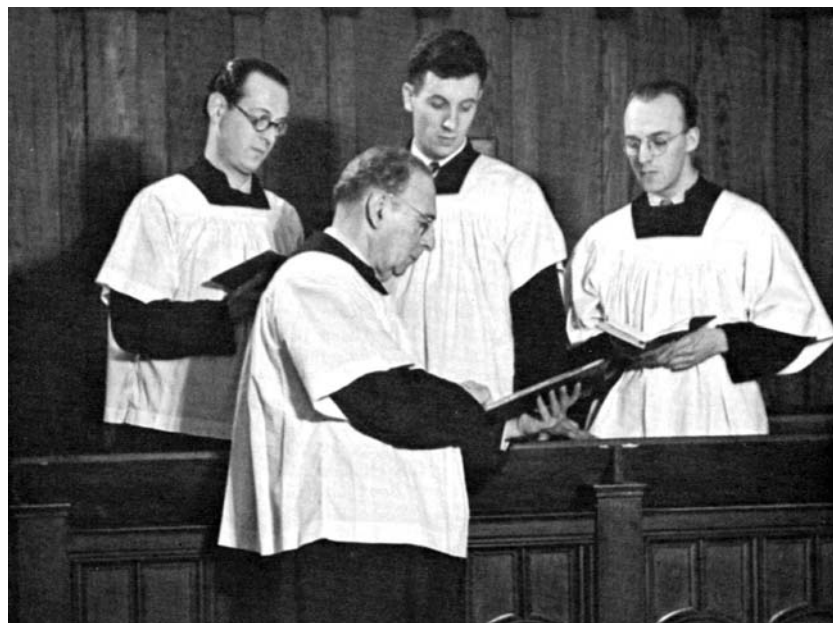
Biretta Books of Chicago has commissioned new choral works in homage to Willan. Composer Stephanie Martin has written a new anthem, *The Earthly Tree*, which will be premiered on December 4 and 5 by the Toronto Mendelssohn Choir. Nicholas White has composed an arrangement of traditional carols, *Angel Carols*, which will be premiered at Lessons and Carols at Saint John Cantius Church on December 15. Composer Ed Frazier Davis is writing new settings of *Ave Verum* and *Maria, Mater Gratiae*, while Stephen Cleobury is also preparing new musical compositions that will be dedicated to honor Healey Willan. These new choral works will be soon available through Biretta Books. The Healey Willan Society also sponsored a composition competition for the students at the Conservatorio Giuseppe Verdi, Torino, Italy, earlier this year. Professor Ruo Rui selected the best four student compositions for consideration. Camilla Andrea Piovano's setting of *Maria Mater Gratiae* was chosen as the winning composition.

While Willan's music continues to be published by Oxford University Press, C. F. Peters, Concordia, and others, the Willan Estate has many works it is republishing thanks to the assistance of the Healey Willan Society and Biretta Books. Among the organ works, canticles, and motets, Biretta Books also is providing publication of Willan's beautiful choral Masses. Some of Willan's Masses were written for the Roman liturgy. For example, Willan enjoyed friendship with the Basilian Fathers in Toronto, taught them Gregorian chant, and assisted them in the preparation and publication of *The New St. Basil Hymnal* in the 1950s. For this hymnal he wrote the *Mass of St. Theresa* and some new hymns.

While most of Willan's *a cappella* Masses were written in English for the Anglican liturgy; these Masses are easily adapted and arranged with Latin texts, making it possible to sing these beautiful works in the Roman liturgy. Biretta Books publishes both the original English versions and Latin versions (e.g., *Missa Sancti Michaelis*) for use in the Roman Rite. Besides Willan's



Healey Willan at the organ of the Church of Saint Mary Magdalene, Toronto, Ontario, Canada, 1959



Healey Willan with choristers at the Church of Saint Mary Magdalene, Toronto, Ontario, Canada, 1959

*a cappella* Masses, which are choral gems, there exist in his catalog other Masses that have not seen the light of day in decades.

For more information about the work of the Healey Willan Society please see our website ([www.healeywillan.com](http://www.healeywillan.com)) to contact us.

Fr. Scott A. Haynes, SJC, is associate pastor and prefect of liturgy and music at Chicago's Saint John Cantius

Catholic Church. He studied organ at Washington National Cathedral under the tutelage of Douglas Major, organist and choirmaster, and choral conducting at the University of Alabama and Westminster Choir College. As a composer, he has won prizes in composition from the American Society of Composers and Arrangers. In 2011, after becoming Trustee of the Estate of Healey Willan, he founded the Healey Willan Society to promote Willan's musical legacy.

## Scattered leaves ... from our Scrapbook

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

"I've gone on at such length about the symphony (Franck D Minor) because I find Murray's performance of it on organ absolutely thrilling. It's amazing how closely his choice of stops and registrations simulates the instruments in the orchestral version. There are moments when you can't be 100-percent sure you're not listening to an orchestral performance. But most of all, I think, Murray's playing of the piece made me appreciate its beauty in a way I don't think I ever have hearing the orchestral version. Murray has convinced me more than ever that the roots of this symphony lie deep in the French Romantic organ tradition. This is a recording you must hear. A magnificent organ played by an extraordinary organist and complemented by a fantastic recording. This is a must-have, and not just for organ fanciers."

Jerry Dubins  
*Fanfare Magazine*

## SCHOENSTEIN & CO.

Established in San Francisco • 1877  
[www.schoenstein.com](http://www.schoenstein.com) (707) 747-5858



Fratelli Ruffatti, Padua, Italy  
Buckfast Abbey,  
Devon, United Kingdom

The sound

Designing an organ presents many challenges, many of which are related to making the instrument fit tonally and visually into the building which will be its home. The challenges connected with our recent installation at Buckfast Abbey, Devon, England, were, in many ways, out of the ordinary. We were asked to design two instruments of considerable size, tonally interconnected, for a building of moderate size and very kind acoustics that amplify sound in a dream-like fashion. While it was not difficult to design an instrument to play a variety of literature, much attention was required to scaling the sound to the building without sacrificing the proper characterization of the many different stops.

The tonal palette was based on an initial draft by Matthew Martin, international recitalist, former organist at the London Oratory and now Fellow and Director of Music and College Lecturer at Keble College, Oxford. Further adjustments were coordinated between Philip Arkwright, Organist and Master of the Music at Buckfast Abbey, and Fratelli Ruffatti.

The main instrument, of four manuals and pedal, is located on two sides behind the choir stalls and partially on the triforium level (the upper arcaded gallery) above. Specifically, Great, Positivo (in the Italian style, hence the name), Swell, and Pedal are housed inside solid oak cases at nave level, while the Solo division is placed at triforium level, along with a whole series of “special effects” playable from the Positivo, some of which belong to the early Italian tradition.

The second instrument, comprising two manual divisions with full pedal, is located in the west gallery and partially in the triforium level areas that are closest to the west gallery. Two nearly identical four-manual consoles have been provided, one in each location. The difference between the two is that the Quire console is equipped with an electric lift that adjusts the height of the key-desk and stop jambs by more than four

inches (10 centimeters). This feature, along with the two height-adjustable benches (one for concert use, and one for teaching purposes), makes it very easy for any organist to find comfortable playing space.

As G. Donald Harrison, the Englishman who became tonal director of Aeolian Skinner, once stated, “To me, all art is international; one can draw from the best of all countries. I have used the technique at my disposal to produce instruments which I consider suitable for expressing the best in organ literature.” This instrument indeed embraces this philosophy. The requirements for the seven initial worldwide organbuilders that were asked to submit specifications included the need for the instrument to support a wide repertoire of accompanied music, as well as to successfully perform a wide range of organ literature. Such requirements were not taken lightly and, drawing from decades of experience and from different traditions, as Harrison advocated, Ruffatti introduced several tonal features that are new or rare to find in England, with the aim of sparking interest for improvisation and creative registration for the international repertoire.

It is along these lines that the Gallery Organ was designed. It draws from the French Romantic tradition of Cavaillé-Coll. Dedicated studies were conducted on several organs in Paris and other locations in order to ensure as close a proximity as possible to the Cavaillé-Coll style, by carefully copying pipe measurements and voicing methods, without pretentious claims of authenticity. The instrument is designed as a two-manual, but it can also be used as a large cohesive division, part of which is under expression, that can be played against, or in tandem with, the main Quire Organ.

Along the same line of thought, the Italian Positivo was introduced in the Quire. With the tonal consistency of an early Italian instrument and the trademark low-pressure voicing, it provides all tonal resources needed to faithfully perform classical Italian literature from the Renaissance up to the early Romantic period, an ingredient that is indeed rare to find in an instrument in England.



Façade pipes of the Gallery Organ, catching the colors of the rose window. The mouth design is typical of French Romantic organs.



Voicing the Gallery Organ façade was quite an exciting project.

It is also ideal for playing *in alternatim* with the monastic choir. This is not just a nice “toy” to have, but serves convincingly as a Positiv division, in dialogue with the Great for access to a broader classical repertoire.

Another note of interest concerns the Solo division, which includes stops that have been drawn from the Skinner tradition, as well as other orchestral stops of Ruffatti design.

One of the aspects characteristic of Fratelli Ruffatti is that we manufacture almost everything in house, including flue and reed pipes. This is the best



The principal chorus of the Positivo, located under one of the solid-oak arches at the top of the Quire cases. It produces a telling sound, at a wind pressure of 40 millimeters, or slightly over 1½ inches.



Some of the “special effects” of the Positivo: the three walnut Bagpipes (left) and the three mahogany pipes which play together to reproduce the effect of the Drum.

guarantee for quality control. At the same time, it provides the opportunity to carefully select all the ingredients that are necessary in the mind of the tonal designer. The difference is in the details. Being able to pass any requirements that experience dictates on to the pipe shop enables the voicers to exactly tailor the sound to the room, resulting in that perfect blend for which Ruffatti is famous.

Fratelli Ruffatti

QUIRE ORGAN

Location: Quire and Triforium

POSITIVO (unenclosed—Manual I)

8'	Principale	61 pipes
8'	Bordone	61 pipes
8'	Voce Umana (tenor G)	42 pipes
4'	Ottava	61 pipes
4'	Flauto Veneziano	61 pipes
2'	Decimaquinta	61 pipes
1½'	Decimanona	61 pipes
2½'	Sesquialtera II	122 pipes
¾'	Ripieno III	183 pipes
8'	Cromorno	61 pipes
8'	Pontifical Trumpet	Solo
8'	Abbatial Trumpet	Solo
	Glockenspiel (tenor C)	30 bells
	Tremulant	
	Nightingale	5 pipes
	Cymbelstern	12 bells
	Drum	3 pipes
6'	Bagpipe F	1 pipe
4'	Bagpipe C	1 pipe
2½'	Bagpipe G	1 pipe

GREAT (unenclosed—Manual II)

16'	Bourdon	61 pipes
8'	Principal	61 pipes
8'	Bourdon	61 pipes
8'	Spitzflöte	61 pipes
4'	Octave	61 pipes
4'	Blockflöte	61 pipes
2½'	Quint	61 pipes
2'	Superoctave	61 pipes
1½'	Mixture IV	244 pipes
½'	Terz Zimbel III	183 pipes

8'	Trumpet	61 pipes
4'	Clarion	61 pipes
8'	Pontifical Trumpet	Solo
8'	Abbatial Trumpet	Solo
	Sub Octave	
	Unison Off	

SWELL (enclosed—Manual III)

8'	Flûte à Cheminée	61 pipes
8'	Gemshorn	61 pipes
8'	Viole de Gambe	61 pipes
8'	Voix Céleste (tenor C)	49 pipes
4'	Prestant	61 pipes
4'	Flûte Creuse	61 pipes
2½'	Nazard	61 pipes
2'	Octavin	61 pipes
1½'	Tierce	61 pipes
2'	Plein Jeu IV	244 pipes
16'	Basson	61 pipes
8'	Trompette Harmonique	61 pipes
8'	Hautbois (ext 16')	12 pipes
4'	Clairon Harmonique (ext 8')	12 pipes
	Tremulant	
	Sub Octave	
	Unison Off	
	Super Octave	

SOLO (enclosed—Manual IV)

16'	Lieblisch Bourdon	61 pipes
8'	Orchestral Flute	61 pipes
8'	Doppelflöte	61 pipes
8'	Salicional	61 pipes
8'	Unda Maris (tenor C)	49 pipes
8'	Flûte Douce	61 pipes
8'	Flûte Céleste (tenor C)	49 pipes
4'	Flauto d'Amore	61 pipes

2½'	Harmonic Nazard	61 pipes
2'	Harmonic Piccolo	61 pipes
1½'	Harmonic Tierce	61 pipes
8'	Bassett Horn	61 pipes
8'	Vox Humana	61 pipes
8'	Pontifical Trumpet*	61 pipes
8'	Abbatial Trumpet**	61 pipes
	Tremulant	
	Sub Octave	
	Unison Off	
	Super Octave	

\* mounted horizontally from the front of the Gallery Organ cases, divided at both sides. Not affected by couplers

\*\*located in the Triforium, unenclosed. Not affected by couplers

PEDAL

32'	Contra Bourdon	digital
16'	Contrabass	32 pipes
16'	Subbass	32 pipes
16'	Bourdon	Great
16'	Lieblisch Bourdon	Solo
10½'	Quintflöte	32 pipes
8'	Octave	32 pipes
8'	Flûte Ouverte	32 pipes
5½'	Nazard (ext 10½')	12 pipes
4'	Superoctave	32 pipes
2'	Flûte	32 pipes
2½'	Mixture IV	128 pipes
32'	Fagott	32 pipes
16'	Bombarde	32 pipes
16'	Basson	Swell
8'	Trompette (ext 16')	12 pipes
4'	Schalmei	32 pipes

GALLERY ORGAN

Location: West Gallery

GRAND-ORGUE (unenclosed—floating)

16'	Bourdon	61 pipes
8'	Montre	61 pipes
8'	Flûte Harmonique	61 pipes
8'	Bourdon	61 pipes
4'	Prestant	61 pipes
4'	Flûte Octavante	61 pipes
2½'	Cornet III (tenor G)	126 pipes
2'	Doublette	61 pipes
2'	Plein Jeu III–V	264 pipes
8'	Clarinette	61 pipes
8'	Pontifical Trumpet	Solo
8'	Abbatial Trumpet	Solo
	Tremblant	
	Sub Octave	
	Unison Off	

EXPRESSIF (enclosed—floating)

8'	Violoncelle	61 pipes
8'	Violoncelle Céleste (TC)	49 pipes
8'	Cor de Chamois	61 pipes
8'	Cor de Chamois Céleste (TC)	49 pipes
4'	Prestant	61 pipes
8'	Trompette	61 pipes
4'	Clairon	61 pipes
	Tremblant	
	Sub Octave	
	Unison Off	
	Super Octave	





The organ façades at the north side of the Quire



Bassett Horn 8' in the Solo, of Skinner design. In the background, the double-length mahogany pipes of the harmonic Orchestral Flute 8' are of Ruffatti design.



The mahogany 32' Bombarde placed horizontally in the Triforium



The gleaming brass resonators of the Pontifical Trompette



One of the Quire Organ façades with the traditional embossing on the center pipe (photo credit: Buckfast Abbey Media Studios)

Versatility is only partially the product of having a variety of stops on hand; what really makes the difference is the ability of each stop to combine successfully with all others to produce countless tonal combinations. Open-toe voicing for principals and flutes is the key, as it favors blending of sounds, as well as promptness and

precision of speech, an aspect that is of paramount importance, especially when there is no close proximity of the player to the pipes (as there would be with a mechanical action instrument). An old misconception still flies around, deriving from the early neo-Baroque times of the

*Orgelbewegung*, or Organ Reform Movement of the mid-twentieth century, where the open-toe voicing technique was sometimes used to produce excessively

harsh sounds. Open-toe voicing is instead quite versatile, ideal for the effective voicing of a rank of pipes in a variety of styles, regardless of the chosen wind pressures.

# Buckfast Abbey, Devon, United Kingdom

**PÉDALE**

16' Soubasse	32 pipes
16' Bourdon	Grand-Orgue
8' Basse	32 pipes
8' Bourdon (ext 16')	12 pipes
4' Flûte (ext 16')	12 pipes
32' Bombarde*	32 pipes
16' Bombarde (ext 32')*	12 pipes
8' Trompette (ext 32')*	12 pipes

\* located in the Gallery Organ Triforium

Positivo special effects located in the Quire Organ Triforium

Solo located in the Quire Organ Triforium

Four-manual movable Quire console, with electric height-adjustment for keyboards and stop knobs

Four-manual movable Gallery console

The consoles can be used simultaneously to perform repertoire for two organs

**CONSOLE CONTROLS**

Identical for both consoles

**COUPLERS** (tilting tablets)

Solo to Swell 16-8-4

Expressif on Manual III

Solo to Great 16-8-4

Swell to Great 16-8-4

Positivo to Great 8

Grand-Orgue on Manual II

Gallery\* on Manual I

Solo to Positivo 16-8-4

Great to Positivo 16-8-4

Swell to Positivo 16-8-4

Solo to Pedal 8

Swell to Pedal 8

Great to Pedal 8

Positivo to Pedal 8

Grand-Orgue to Pedal 8-4

Expressif to Pedal 8-4

\* Grand-Orgue and Expressif combined

Reeds Off (for entire organ)

Mixtures Off (for entire organ)

Gallery\* on Manual I on key cheek

Grand-Orgue on Manual II on key cheek

Expressif on Manual III on key cheek

\*including both Gallery Organ manual divisions

Quire Organ Tutti

Full Organ Tutti

Pédale Off on key cheek

Sustain for Solo, Swell, Great, Positivo

Great and Pedal combinations coupled

Grand-Orgue and Pédale combinations coupled

All Swells to Swell

Quire Organ On – on key cheek

Gallery Organ On – on key cheek

Record and Playback

**COMBINATION ACTION:**

Twelve general pistons for Quire and Gallery organs

Eight Quire Organ divisional pistons

Six Gallery Organ divisional pistons

Set, General Cancel

Previous (-), Next (+) in several locations

Thousands of memory levels for the “common memory area”

Thousands of private memory folders accessible by password or magnetic sensor

Touch-screen control panel featuring multiple functions, including:

- Transposer
- Five “insert combinations” possible between each general piston for all available folders
- Option of automatic re-numbering of combinations after inserts have been introduced
- In addition to conventional piston storage, both the common area and the individual folders offer:
  - Storage of piston sequences in “piece”-labelled folders
  - Storage of several “piece”-labelled folders to form “concert”-labelled folders

Swell, Expressif, Solo expression pedals

Crescendo Pedal: standard and multiple personalized settings

MIDI In, Out, Through

**SUMMARY OF PIPE MATERIALS:**

95% tin alloy for all façade and most larger pipes inside

Bagpipes in the Positivo with walnut resonators, blocks and shallots in the traditional style

All other wooden pipes, including 32' reed resonators, made of African Sipo mahogany

Principal choruses 75% tin alloy

Flutes: 8' octaves 95% tin alloy; rest 30% tin alloy (spotted)

Reeds, Strings: 8' octaves 95% tin alloy, rest 52% tin alloy (spotted)

**SUMMARY OF WIND PRESSURES:**

**QUIRE ORGAN**

Positivo 40 mm for Principal chorus, 50 mm for flutes and reed

Great 80 mm for all stops, 95 mm for offsets only

Swell 90 mm for all stops, 100 mm for offsets only

Solo 160 mm for all stops except Pontifical and Abbatial trumpets, 185 mm

Pedal 100 mm and 80 mm upperwork

**GALLERY ORGAN**

Grand Orgue 90 mm

Expressif 100 mm

Pédale 120 mm

**STATISTICS**

81 real stops

100 ranks of pipes

5,542 pipes and 42 bells





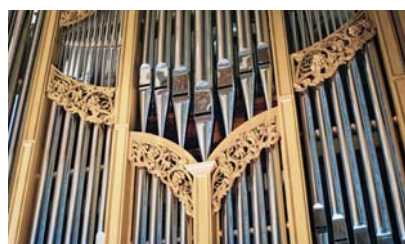
**The Gallery Organ** (photo credit: Buckfast Abbey Media Studios)



**Gallery Organ casework** (photo credit: Buckfast Abbey Media Studios)



**A mahogany windchest in the Solo division with slider action solenoids**



**The intricate hand-sculpted carvings are used as dividing elements for the various groups of pipes.** (photo credit: Buckfast Abbey Media Studios)

Materials for the construction of pipes include the ultra-shiny alloy of ninety-five percent tin, used for the pipes in the façade as well as for a high number of larger internal pipes. Its structural strength and incredible resonance properties make it ideal for pipes of larger size. Other internal pipes are made with a tin percentage ranging from 75 to 30 percent.

Many pipes are made of wood, including the resonators of the two majestic 32' reeds, the Bombarde, and the Fagott. Only the finest African Sipo mahogany has been used, varnished inside and out to enhance resonance. The Pontifical Trumpet, which projects horizontally from the front of the Gallery Organ, has highly polished solid brass resonators.

This organ was featured in the press for the first time in the March 2018 issue of the British magazine *Organists' Review* with an article by Philip Arkwright, Organist and Master of the Music at Buckfast Abbey. It was inaugurated on April 20, 2018, with a splendid concert performed by Martin Baker, Organist and Master of Music at Westminster Cathedral, which I had the good fortune to witness. The improvisation that closed the performance was stunning: a perfect demonstration of creativity and a kaleidoscopic use of musical color.

The opening organ series also includes concerts by Vincent Dubois, titular organist of Notre Dame

Cathedral, Paris; David Briggs, Artist-in-Residence at St. John the Divine, New York City; Matthew Martin, Director of Music at Keble College, Oxford; Richard Lester, international recitalist; and in-house organists Richard Lea and Matthew Searles.

—*Francesco Ruffatti*

### Architecture and technical features

The east and west organs at Buckfast Abbey are aesthetically quite different. The east organ (Quire) is intended to be discreet, as the client's desire was that the front of the building should not have the imposing presence of an intricate organ design. For this reason we chose a very simple layout for the façade, with pipes recessed into three arches that crown the stalls on both sides of the Quire. The pipes are hardly visible from the center of the building, but clearly show the brightness of the tin they are built from when they are seen from the side.

The central pipe of each bay, with its diamond-shaped embossing, reflects the light in all directions, providing a touch of richness within the simplicity of the design scheme.

The west organ (Gallery) gave us the opportunity to offer a more sophisticated architectural solution. The full visibility of the splendid stained glass windows being paramount, we built two symmetrical oak organ cases against the side walls of the gallery, with tunnels to grant access to the balcony from the doors in the back corners. The aim was for a design of lightness and richness at the same time—not an easy task, as the two qualities are normally in conflict.



**The Quire console features a hand-carved oak cabinet and a height-adjustable keydesk.** (photo credit: Buckfast Abbey Media Studios)

To achieve this goal, we chose a case design where the façade pipes are not topped by a ceiling. Instead, there is an alternation between bays having pipes with unobstructed tops and pipes with carved elements defining the top line. The richness is provided by the carving, which is also used to separate façade pipes within the same bay. In the general scheme, it gives visual continuity to the various bays. These elements have been hand-carved from European oak by a gifted artist, from a Ruffatti design inspired by the intricate and elaborate carved wood of the Abbey's choir stalls. Even the panels of the lower part of the case are enriched by carvings in the Gothic style.

The sunlight coming through the stained glass windows is reflected by the shiny surface of the tin pipes, adding a touch of color to the façade, an effect that is remarkably spectacular.

The signature Ruffatti horizontal trumpets, with their flared brass bells, extend from the lower part of the cases, projecting their shining beauty into the Abbey's central bay.

The most frequent comment we have received on the design is that the organ looks like it has always been there. I believe that this is the biggest compliment that can be paid to the designer, because it proves that the organ belongs to the building, without imposing its presence. The initial aim has been reached: a light yet elegant result.

On the strictly technical side, African Sipo mahogany is widely used for functional parts, such as all of the windchests. The main units are of the slider type, which are controlled by solenoids of the latest generation,

featuring self-adjusting power for the initial stiffness of the slider movement and reduced power at the end of the travel, for maximum silence.

The twin consoles feature identical controls and can be played simultaneously, as they often are. The control system is operated by the organist from a touch-screen panel, and it offers a large number of functions. The huge memory provides separate password-protected storage folders for many organists, where stop combinations, personal crescendo, and tutti settings can be stored. The system also features, among many other useful tools, a transposer, a record/playback function, and on-board diagnostics, a useful tool for maintenance.

The height adjustment of the keydesk of the Quire console is controlled by a push button, operating a heavy-duty electric motor. Adjusting the level of the keydesk allows maximum comfort for the player, regardless of that person's physical height and build.

The organ is distributed over several locations and, true to Ruffatti philosophy, uses several different wind pressures to optimize the tonal result of the various stops. As a result, nine separate blowers, twenty traditional reservoirs, and nine schwimmers have been used to provide adequate and stable wind at the many different pressures, ranging from 40 to 185 mm.

—*Piero Ruffatti*

Builder's website: [www.ruffatti.com/en/](http://www.ruffatti.com/en/)  
Church's website: [www.buckfast.org.uk/](http://www.buckfast.org.uk/)

Photo credit: Fratelli Ruffatti, except where otherwise indicated.



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 NOVEMBER  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm  
Fauré, *Requiem*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm  
Marsha Foxgrover; Wheaton Bible Church, West Worship Center, West Chicago, IL 7 pm

16 NOVEMBER  
Barbara Bruns; Old West Church, Boston, MA 7:30 pm  
Jonathan Bezdegian, Wesley Hall & Lorraine Mihaliak; Our Lady of the Angels Catholic Church, Worcester, MA 7:30 pm  
Kimberly Marshall; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm  
Aaron Tan; St. Paul's Episcopal, Chattanooga, TN 7:30 pm  
Stephen Buzard, works of Sowerby; Fourth Presbyterian, Chicago, IL 5:30 pm lecture; 7:30 pm recital  
Aaron David Miller, silent film; First United Methodist, Duluth, MN 7 pm

17 NOVEMBER  
Yale Voxtet; Sprague Hall, Yale University, New Haven, CT 7:30 pm

18 NOVEMBER  
Stephen Hamilton; First Church UCC; Nashua, NH 4 pm  
Thomas Trotter; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm  
Bálint Karosi; Grace Episcopal, Elmira, NY 4 pm  
Jared Cook; Cathedral of St. John the Divine, New York, NY 5 pm  
Raymond Nagem; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Todd Wilson, Poulenc, *Organ Concerto*; First Congregational, Columbus, OH 4 pm  
Nicholas Schmelter, with piano; St. Paul's United Methodist, Rochester, MI 4 pm  
Chelsea Chen; First Presbyterian, Birmingham, MI 5 pm  
John Schwandt; Reyes Hall, Notre Dame University, South Bend, IN 2 pm  
North Shore Choral Society; Handel, *Judas Maccabaeus*; Jewish Reconstructionist Congregation, Evanston, IL 3 pm  
Susan Klotzbach; Loyola University, Chicago, IL 3 pm  
French and Italian cantatas; St. Chrysostom's Episcopal, Chicago, IL 3 pm  
Schubert, *Mass in B-flat*; Church of St. Agnes, St. Paul, MN 10 am  
Nathan Avakian; Fitzgerald Theatre, St. Paul, MN 2 pm

21 NOVEMBER  
Linda Kempke; Trinity Lutheran, Cleveland, OH 12:15 pm

22 NOVEMBER  
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

25 NOVEMBER  
Austin Philemon; Cathedral of St. John the Divine, New York, NY 5 pm  
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm  
Mozart, *Mass in F*; Christ Episcopal, Bradenton, FL 11 am

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Haydn, *Nelsonmesse*; Church of St. Agnes, St. Paul, MN 10 am

26 NOVEMBER  
Hyea Young Cho; Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER  
Kathrine Handford; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm  
+ Tom Hamilton, with brass; Cathedral of Christ the King, Superior, WI 7:30 pm

28 NOVEMBER  
Linda Kempke; Trinity Lutheran, Cleveland, OH 12:15 pm  
Jonathan Hehn; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 12:15 pm

30 NOVEMBER  
Gloria Dei Cantores, Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm  
Chanticleer; St. Ignatius Loyola, New York, NY 8 pm  
Lessons & Carols; Elmhurst Collge, Elmhurst, IL 4 pm

1 DECEMBER  
Gloria Dei Cantores, Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm  
Christmas concert; Methuen Memorial Music Hall, Methuen, MA 7 pm  
Yale Camerata; Battell Chapel, Yale University, New Haven, CT 7:30 pm  
Lessons & Carols; Concordia University, River Forest, IL 4 & 7 pm

2 DECEMBER  
Christmas concert; Methuen Memorial Music Hall, Methuen, MA 3 pm  
Advent Lessons & Carols; Trinity Lutheran, Worcester, MA 4 pm  
Britten, *Ceremony of Carols*; Madison Avenue Presbyterian, New York, NY 3 pm  
Advent Lessons & Carols; Grace Church, New York, NY 4 pm  
Chanticleer; St. Ignatius Loyola, New York, NY 4 pm  
Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm  
Capital Ringers; Christ Episcopal, Easton, MD 4 pm  
Advent Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 3 pm  
Advent Lessons & Carols; Cathedral Basilica of the Assumption, Covington, KY 3 pm  
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am  
Lessons & Carols; Calvin College, Grand Rapids, MI 3 pm  
Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Handel, *Messiah*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 3 pm  
Lessons & Carols; Concordia Univer-sity, River Forest, IL 4 pm  
Advent Lessons & Carols; St. Luke's Lutheran, Park Ridge, IL 4 pm

3 DECEMBER  
Jerrick Cavagnaro & Meg Cutting; Woolsey Hall, Yale University, New Haven, CT 5 pm

4 DECEMBER  
Justin Bischoff; St. Anne & the Holy Trinity Episcopal, Brooklyn, NY 1 pm  
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm  
Christmas concert, Duke University Chora-le; Duke University Chapel, Durham, NC 7 pm  
David Jonies; Lutheran School of Theol-ogy at Chicago, Chicago, IL 12:15 pm  
Cristiano Rizzotto; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm  
Nathan Laube; Northrop Auditorium, University of Minnesota, Minneapolis, MN, 7:30 pm

**Bert Adams, FAGO**  
Park Ridge Presbyterian Church  
Park Ridge, IL  
Pickle Piano / Johannus Midwest  
Bloomington, IL

**Christopher Babcock**  
St. Andrew's by the Sea,  
Hyannis Port

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

*Keith Bigger*

J.W. Steere  
1825-1900

Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

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

**THOMAS BROWN**  
UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA  
ThomasBrownMusic.com

**DELBERT DISSELHORST**  
Professor Emeritus  
University of Iowa-Iowa City

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

**Susan Goodson**  
Emanuel United Church of Christ  
Manchester, Michigan

A Professional Card in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045; jbutera@sgcmail.com

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

*Gail Archer*  
organist  
www.gailarcher.com

Vassar College  
Barnard College, Columbia University  
garcher@barnard.edu  
(212) 854-5096

Promotion  
SOZO Media  
rika@sozomedia.com

**PATRICK ALLEN**  
GRACE CHURCH  
NEW YORK

**Michael J. Batcho**  
*Director of Music*  
CATHEDRAL OF ST. JOHN  
MILWAUKEE

**Dean W. Billmeyer**  
University of Minnesota  
Minneapolis 55455 • dwb@umn.edu

**Byron L. Blackmore**  
Crown of Life Lutheran Church  
Sun City West, Arizona  
623/214-4903

**Carson Cooman**  
Composer and Concert Organist  
Harvard University  
www.carsoncooman.com

**Your professional card  
could appear here!**  
Contact: jbutera@sgcmail.com  
or 608/634-6253

**JOHN FENSTERMAKER**  
TRINITY-BY-THE-COVE  
NAPLES, FLORIDA

Norberto  
**Guinaldo**  
His Music  
See — Listen — Buy  
www.GuinaldoPublications.com

**STEPHEN HAMILTON**  
recitalist—clinician—educator  
www.stephenjonhamilton.com

 **VALPARAISO  
UNIVERSITY**  
**Lorraine Brugh, Ph.D.**  
*Professor of Music  
University Organist*  
Valparaiso, Ind.  
valpo.edu  
219.464.5084  
lorraine.brugh@valpo.edu



## WILL HEADLEE

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

## RICHARD BARRICK HOSKINS

Director of Music & Organist  
St. Chrysostom's Church  
Chicago  
richard@saintc.org

## KIM R. KASLING D.M.A.

St. John's University  
Collegeville, MN 56321

## Karen Schneider Kirner

Director, Notre Dame Handbell Choir  
Assistant Director, Notre Dame Folk Choir  
University of Notre Dame

## David Lowry

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

## ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church  
New York, NY  
[www.andrewhenderson.net](http://www.andrewhenderson.net)

## Brian Jones

Director of Music Emeritus  
TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

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

## DAVID K. LAMB, D.MUS.

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



## Sue Mitchell-Wallace

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



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

## A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) 608/634-6253

## PHILIP CROZIER

CONCERT ORGANIST  
ACCOMPANIST

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
[philipcrozier@sympatico.ca](mailto:philipcrozier@sympatico.ca)

## LARRY PALMER

Harpsichord – Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals – Lectures – Consultancies

[lpalmer@smu.edu](mailto:lpalmer@smu.edu) + 214.350-3628

# THE DIAPASON announces...

## 20 Under 30 Nominations

Nominations open December 1

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday.

Visit [TheDiapason.com](http://TheDiapason.com)  
for more information and to nominate.

Stay up to date on all of the latest industry news and events.  
Visit [TheDiapason.com](http://TheDiapason.com) regularly.

# 20 UNDER 30

## Calendar

### 5 DECEMBER

**Thomas Ingui;** Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
Community carol sing; Grace Church, New York, NY 12:15 pm  
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Neal Campbell;** Advent Lutheran, Melbourne, FL 12 noon  
**Karen Beaumont;** St. John the Evangelist Catholic Cathedral, Milwaukee, WI 12:15 pm  
**Christine Kraemer;** St. Luke's Episcopal, Evanston, IL 11:30 am

### 6 DECEMBER

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm  
Christmas concert; Church of St. Luke in the Fields, New York, NY 8 pm  
**Julane Rodgers;** harpsichord; Christ Episcopal, Bradenton, FL 12:15 pm  
**Shin-Ae Chun;** First Baptist, Ann Arbor, MI 12:15 pm

### 7 DECEMBER

Handel, *Messiah*; Washington National Cathedral, Washington, DC 7:30 pm  
**Nicholas Schmelter;** First Presbyterian, Caro, MI 12 noon  
**Aaron Tan;** First United Methodist, South Bend, IN 7 pm

### 8 DECEMBER

Christmas concert; Cathedral of St. John the Divine, New York, NY 7 pm  
Barnard-Columbia Chorus; Church of the Ascension, New York, NY 8 pm  
Handel, *Messiah*; Washington National Cathedral, Washington, DC 12:30 & 4 pm

### 9 DECEMBER

Yale Glee Club, Handel, *Messiah* Sing-along; Battell Chapel, Yale University, New Haven, CT 1:30 pm  
Candlelight Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm  
Christmas concert; St. Ignatius Loyola, New York, NY 3 pm  
Britten, *Ceremony of Carols*; Grace Church, New York, NY 4 pm  
**Christian Lane;** St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Lessons & Carols; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
Lessons & Carols; Emmanuel Episcopal, Chester Parish, Chestertown, MD 4 pm  
Handel, *Messiah*; Washington National Cathedral, Washington, DC 4 pm  
Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
Advent Lessons & Carols; Christ Episcopal, Bradenton, FL 11 am  
Sarasota Young Voices; Christ Episcopal, Bradenton, FL 5 pm  
**Aaron Tan,** with Warsaw Community Children's Choir; First United Methodist, Warsaw, IN 2:30 pm  
Advent Lessons & Carols; First Presbyterian, Evansville, IN 10:30 am  
Advent Lessons & Carols; Church of the Holy Comforter, Kenilworth, IL 5 pm

### 11 DECEMBER

Yale Voxtet; Dwight Chapel, Yale University, New Haven, CT 7:30 pm  
**Joel Anderson;** St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 12 DECEMBER

**David Simon;** Battell Chapel, Yale University, New Haven, CT 12:30 pm  
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Christine Kraemer;** St. Luke's Episcopal, Evanston, IL 11:30 am

### 13 DECEMBER

Britten, *A Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm  
**James Walton;** Christ Episcopal, Bradenton, FL 12:15 pm

### 14 DECEMBER

Christmas brass & organ concert; Church of the Transfiguration, Orleans, MA 7:30 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Cathedral Ringers Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Choir of Caro High School; First Presbyterian, Caro, MI 12 noon

### 15 DECEMBER

Christmas brass & organ concert; Church of the Transfiguration, Orleans, MA 7:30 pm  
Festival of Carols; First Congregational, Cheshire, CT 5 pm  
**Anna Lapwood;** St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Christmas concert; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm

### 16 DECEMBER

**Diana Chou;** Center Church on the Green, New Haven, CT 5 pm  
Christmas concert; St. Ignatius Loyola, New York, NY 3 pm  
Carol concert; Madison Avenue Presbyterian, New York, NY 4 pm  
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
**Joseph Fala;** Duke University Chapel, Durham, NC 5:15 pm  
Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
Christmas concert; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
**Matthew Haider;** Loyola University, Chicago, IL 3 pm

### 17 DECEMBER

Handel, *Messiah*, Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

### 18 DECEMBER

**James Kennerley;** Merrill Auditorium, Portland, ME 7:30 pm

### 19 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm  
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Betty Jo Couch;** Advent Lutheran, Melbourne, FL 12 noon  
**Christine Kraemer;** St. Luke's Episcopal, Evanston, IL 11:30 am

### 20 DECEMBER

Christmas concert; St. Patrick's Cathedral, New York, NY 7 pm  
**Richard Benedum;** Christ Episcopal, Bradenton, FL 12:15 pm  
Christmas Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

### 21 DECEMBER

Quire Cleveland, Charpentier, *Midnight Mass*; Holy Trinity Lutheran, Akron, OH 7:30 pm

### 22 DECEMBER

**Daniel Hyde,** Messiaen, *La Nativité du Siegneur*; St. Thomas Church Fifth Avenue, New York, NY 3 pm  
The King's Singers; Washington National Cathedral, Washington, DC 7:30 pm  
Quire Cleveland, Charpentier, *Midnight Mass*; Lakewood Congregational, Lakewood, OH 8 pm  
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm

### 23 DECEMBER

Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Quire Cleveland, Charpentier, *Midnight Mass*; Our Lady of Peace Catholic Church, Cleveland, OH 4 pm

### 24 DECEMBER

Christmas Lessons & Carols; Grace Church, New York, NY 8 pm  
Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

### 25 DECEMBER

**George Fergus;** Washington National Cathedral, Washington, DC 1:30 pm  
Mozart, *Coronation Mass*; Church of St. Agnes, St. Paul, MN 12 midnight & 10 am

### 30 DECEMBER

Christmas Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 10 am



## Calendar

**Nicholas Schmelter**; Christ the Good Shepherd Catholic Parish (St. Helen Campus), Saginaw, MI 4 pm  
Schubert, *Mass in G*; Church of St. Agnes, St. Paul, MN 10 am

### 31 DECEMBER

Concert for Peace; Cathedral of St. John the Divine, New York, NY 7 pm  
**Paul Cienniwa**, harpsichord, Bach, *Goldberg Variations*; St. Paul's Episcopal, Delray Beach, FL 4 pm

### UNITED STATES

West of the Mississippi

### 15 NOVEMBER

**Graham Barber**; St. Mark's Episcopal Cathedral, Shreveport, LA 10 am  
**Christopher Marks**; St. Mark's Episcopal Cathedral, Shreveport, LA 3:30 pm  
**Katelyn Emerson**; First Presbyterian, Kilgore, TX 7:30 pm

### 16 NOVEMBER

**Chelsea Chen**; First Congregational, Boulder, CO 7:30 pm  
**Michael Kleinschmidt**; Christ Episcopal, Tacoma, WA 12:10 pm  
**James Welch**; Santa Clara University, Santa Clara, CA 7:30 pm

### 17 NOVEMBER

**Ken Cowan**; First Presbyterian, Amarillo, TX 5 pm  
**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

### 18 NOVEMBER

**Nathan Laube**; First Christian, Jefferson City, MO 4 pm  
**Graham Barber**; Southern Methodist University, Dallas, TX 7:30 pm  
**Jin Kyung Kim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

### 21 NOVEMBER

**Kathy Borgen**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm

### 24 NOVEMBER

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

### 27 NOVEMBER

**Chelsea Chen**; First United Methodist, Fort Worth, TX 7 pm

### 28 NOVEMBER

**Jessica Park**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm  
Cavatina Music Society; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

### 30 NOVEMBER

**Todd Wilson**; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm  
**Wyatt Smith**; University of Puget Sound, Tacoma, WA 12 noon

### 1 DECEMBER

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

### 2 DECEMBER

Advent Procession; Mount Olive Lutheran, Minneapolis, MN 4 pm  
Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm  
**Amanda Mole**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

### 4 DECEMBER

**Sr. Jo Baim**; Trinity Episcopal, Seattle, WA 12:10 pm

### 5 DECEMBER

**Christopher Stroh**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm

### 8 DECEMBER

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

### 9 DECEMBER

**Frederick Swann**; St. Margaret's Episcopal, Palm Desert, CA 6:30 pm; Lessons & Carols 7 pm

### 14 DECEMBER

Lessons & Carols; St. James Catholic Cathedral, Seattle, WA 7:30 pm

### 15 DECEMBER

**Jordan Smith, Jason Alden, Katie Minion, & Graham Schultz**, with trumpets; Christ the Servant Lutheran, Allen, TX 7 pm  
**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

### 22 DECEMBER

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

### 23 DECEMBER

**Mark Fideldy**; Gethsemane Lutheran, Hopkins, MN 4 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

### 24 DECEMBER

**Frederick Swann**; St. Margaret's Episcopal, Palm Desert, CA 10:30 pm

### 29 DECEMBER

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

## ANDREW PAUL MOORE

CHRIST CHURCH  
SHORT HILLS

## DEREK E. NICKELS, DMA

Church of the Holy Comforter  
Kenilworth, IL 60043  
(847) 251-6120 • denickels@holyccomforter.org

## STEPHEN G. SCHAEFFER

Recitals – Consultations  
Director of Music Emeritus  
Cathedral Church of the Advent  
Birmingham, Alabama

## Jeffrey Schleff, Ed.D.

Organist – Teacher – Consultant  
Sulphur Public Schools, Sulphur, OK  
United Disciples Christian Church, Richardson, TX  
jeffreyschleff@att.net

## ROBERT L. SIMPSON

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

## Joe Utterback

www.jazzmuze.com  
203 386 9992

## KEVIN WALTERS

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

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

## DIAPASON Student Rate

**WOW!** \$20 one year  
847/954-7989  
sschnurr@sgcmail.com

## A two-inch Professional Card in THE DIAPASON

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

## LEON NELSON

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

## ANDREW SCHAEFFER, M.Mus

First United Methodist Church  
Edmond, Oklahoma  
andrew@fumedmond.org  
Recitals — Hymn Festivals

## A one-inch Professional Card in THE DIAPASON

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

## STEPHEN SCHNURR

Saint Paul Catholic Church  
Valparaiso, Indiana

## MARK STEINBACH

BROWN UNIVERSITY

## DAVID WAGNER

DMA  
www.davidwagnerorganist.com

## KARL WATSON

SAINT LUKE'S  
METUCHEN

## RONALD WYATT

Trinity Church  
Galveston

## A one-inch Professional Card in THE DIAPASON

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

AMERICAN PUBLIC MEDIA®

## Pipedreams®

CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

NOV

2018

**1845 - To End All Wars (I)** . . . music made in time of war, in reflection on war, and in commemoration of the centenary of the November 11, 1918 Armistice.

**1846 - To End All Wars (II)** . . . more music made in time of war, in reflection on war, and in commemoration of the centenary of the November 11, 1918 Armistice.

**1847 - Poland's Pride (I)** . . . guest Andrzej Szadejko introduces instruments and composers in celebration of the centenary of the restoration of Poland's sovereign independence (11/11/1918).

**1848 - Poland's Pride (II)** . . . a continuation of our Polish Centennial celebration with guest Michał Markuszewski.

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

A.P.O.B.A.  
Associated Pipe Organ Builders of America  
is a proud supporter  
of Pipedreams [apoba.com](http://apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

## Artist Spotlights

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



## Your professional card could appear here!

Contact: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
or 608/634-6253



Calendar

30 DECEMBER  
**Christoph Tietze**, with flute; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 DECEMBER  
New Year's choir and orchestra concert; St. James Catholic Cathedral, Seattle, WA 7:30 pm  
**James Welch**; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

16 NOVEMBER  
**Christoph Schoener**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Bart Rodyns**; O.-L.-Vrouw Geboortekerk, Hoboken, Netherlands 8 pm  
**Réal Gauthier, Yves-G. Préfontaine, Vincent Boucher, Antoine Leduc**; Immaculée-Conception, Montréal, QC, Canada 7:30 pm

17 NOVEMBER  
**Matthias Roth**; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

18 NOVEMBER  
Durufié, *Requiem*; Dom, Altenberg, Germany 2:30 pm  
Mozart, *Requiem*; Jesuitenkirche St. Michael, München, Germany 4 pm  
**Philippe Lefebvre**; Basilika St. Gereon, Köln, Germany 5 pm  
**Michel Bouvard**; St-Sulpice, Paris, France 4 pm

21 NOVEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm  
**Paul Goussot**, silent film; Radio France, Paris, France 8 pm

22 NOVEMBER  
**Gail Archer**; Organ Festival of Ragusa, Ragusa, Sicily 9 pm

24 NOVEMBER  
**Holger Gehring**, with trumpets; Dom, Altenberg, Germany 2 pm  
**Gail Archer**; International Organ Festival of Malta, Valletta, Malta 9 pm  
**Kees van Houten**; Cathrienkerk; Eindhoven, Netherlands 3 pm

25 NOVEMBER  
**Paul Thissen**; St. Laurentius, Erwitte, Germany 4:30 pm  
**Markus Eichenlaub**; Dom St. Martin, Rottenburg, Germany 5 pm  
**Tobias Skuban**; Basilika St. Gereon, Köln, Germany 5 pm  
**Barry Jordan**, Messiaen, *Les Corps glorieux*; Dom, Magdeburg, Germany 5 pm  
**Gabriele Giacomelli**; Kapel Sint-Jans-gasthuis, Veurne, Netherlands 2 pm  
**Wim Van den Broeck**; Sint-Lambertuskerk, Geel, Netherlands 3 pm

27 NOVEMBER  
**Olivier Latry**; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm  
**Nicholas Schmelter**, with piano; St. Paul's Cathedral, London, ON, Canada 12 noon

28 NOVEMBER  
**Johannes Trümpler**; Kathedrale, Dresden, Germany 8 pm

30 NOVEMBER  
**Andreas Boltz**, with trumpets; Dom, Frankfurt, Germany 8 pm

1 DECEMBER  
**Michael Hoppe**; Kiliansdom, Würzburg, Germany 4 pm

2 DECEMBER  
**Carmen Jauch & Beate Vöhringer**, with orchestra; Klosterkirche, Alpirsbach, Germany 11:15 am  
Christmas concert; Dom, Altenberg, Germany 2:30 pm  
Advent concert; Abteikirche, Amorbach, Germany 4 pm  
**Ireneusz Wyrwa**; Basilika St. Gereon, Köln, Germany 5 pm  
Christmas concert; Augustinerkirche, Landau/Pfalz, Germany 6 pm  
**Anna Picchiarini**; Cathedral, Pistoia, Italy 5 pm  
**Yun Zaunmayer**, with trumpet; Basilika, Tongeren, Belgium 8 pm

5 DECEMBER  
**Manuel Gera & Christoph Schoener**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Holger Gehring**; Kreuzkirche, Dresden, Germany 8 pm  
**Johannes Unger**; Jesuitenkirche St. Michael, München, Germany 8 pm

7 DECEMBER  
**Michael Grill**; Erlöserkirche, München-Schwabing, Germany 6 pm

8 DECEMBER  
**Martin Sonnen**; Kiliansdom, Würzburg, Germany 4 pm

9 DECEMBER  
**Petra Veenswijk**; Maria van Jessekerk, Delft, Netherlands 3 pm

11 DECEMBER  
**Gerhard Löffler**; St. Jakobikirche, Hamburg, Germany 8 pm

12 DECEMBER  
**Thierry Escaich**; Augustinerkirche, Würzburg, Germany 7:30 pm

14 DECEMBER  
**Michael Grill**, with brass; Erlöserkirche, München-Schwabing, Germany 6 pm  
**Gail Archer**; Orgue en Jeux la Cote Festival, Geneva, Switzerland 8 pm

15 DECEMBER  
**Jürgen Wolf**; Kiliansdom, Würzburg, Germany 4 pm  
**Ansgar Schlei**, with brass; Willibrordi-Dom, Wesel, Germany 6:30 pm  
**Ralf Borghoff**; St. Laurentius, Erwitte, Germany 7:30 pm  
**Umberto Pineschi**; Salesian Church, Pistoia, Italy 5 pm

19 DECEMBER  
**Shin-Young Lee**; Radio France, Paris, France 8 pm

21 DECEMBER  
**Kaori Mune-Maier**; Erlöserkirche, München-Schwabing, Germany 6 pm

22 DECEMBER  
**Teresa Schmid, Charlotte Berger, & Stefan Schmidt**; Kiliansdom, Würzburg, Germany 4 pm  
**Ansgar Schlei**; Willibrordi-Dom, Wesel, Germany 6:30 pm  
**Jaap Kroonenburg**; Groote Kerk, Maassluis, Netherlands 8 pm

24 DECEMBER  
Lessons & Carols; King's College, Cambridge, UK 3 pm

26 DECEMBER  
**Barry Jordan**; Dom, Magdeburg, Germany 5 pm

30 DECEMBER  
**Daniel Beckmann**, with brass & percussion; St. Nikolaus Kirche, Bergen-Enkheim, Germany 7 pm

31 DECEMBER  
**Christoph Schoener**, with trumpet; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Michael Grill**, with orchestra; Erlöserkirche, München-Schwabing, Germany 9 pm  
**Rudolf Peter**, with trumpet; Augustinerkirche, Landau/Pfalz, Germany 10 pm  
**Gerhard Löffler**; St. Jakobikirche, Hamburg, Germany 10:30 pm  
**Johannes Krutmann**, with choir; Liebfrauenkirche, Hamm, Germany 11:15 pm

REPAIRING

TUNING

ADDITIONS


**R. W. KURTZ ORGAN CO.**

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883

Fax 856/769-0025 e-mail: kurtz2@comcast.net

ORGAN BUILDERS



**L. W. BLACKINTON**  
*and associates, inc.*

380 FRONT ST.  
EL CAJON, CA 92020

Member Firm: The Associated Pipe Organ Builders of America



**RANDALL DYER & ASSOCIATES, INC.**

PIPE ORGANS OF QUALITY AND DISTINCTION

BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539

randalldyer@bellsouth.net • www.rdyerorgans.com

**Lewis & Hitchcock, Inc.**

Pipe Organ Builders Since 1915

11561 Edmonston Rd.  
Beltsville, MD 20705

800/952-PIPE



**PARSONS**  
PIPE ORGAN BUILDERS

OF CANANDAIGUA, NEW YORK

*David E. Wallace*

AND COMPANY, L.L.C.

Pipe Organ Builders

New Organs  
Restoration / Renovation / Relocation

www.wallacepipeorgans.com

Subscribers can view the digital version of this issue (as well as selected past issues) at our website.

Visit [www.TheDiapason.com](http://www.TheDiapason.com) to experience this!

Visit The Diapason website: [www.TheDiapason.com](http://www.TheDiapason.com)

 Like The Diapason on Facebook:  
[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)

UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation (All Periodicals Publications Except Requester Publications)

1. Publication Title: The Diapason

2. Issue Frequency: Monthly

3. Issue Date: 06/01/2018

4. Issue Number: 12

5. Circulation Data for the Issue: Total Copies (Net press run) 3,824; Paid Distribution (Net press run) 3,824; Total Paid Distribution (Sum of 10a, 10b, 10c, 10d, 10e, 10f, 10g, 10h, 10i, 10j, 10k, 10l, 10m, 10n, 10o, 10p, 10q, 10r, 10s, 10t, 10u, 10v, 10w, 10x, 10y, 10z, 10aa, 10ab, 10ac, 10ad, 10ae, 10af, 10ag, 10ah, 10ai, 10aj, 10ak, 10al, 10am, 10an, 10ao, 10ap, 10aq, 10ar, 10as, 10at, 10au, 10av, 10aw, 10ax, 10ay, 10az, 10ba, 10bb, 10bc, 10bd, 10be, 10bf, 10bg, 10bh, 10bi, 10bj, 10bk, 10bl, 10bm, 10bn, 10bo, 10bp, 10bq, 10br, 10bs, 10bt, 10bu, 10bv, 10bw, 10bx, 10by, 10bz, 10ca, 10cb, 10cc, 10cd, 10ce, 10cf, 10cg, 10ch, 10ci, 10cj, 10ck, 10cl, 10cm, 10cn, 10co, 10cp, 10cq, 10cr, 10cs, 10ct, 10cu, 10cv, 10cw, 10cx, 10cy, 10cz, 10da, 10db, 10dc, 10dd, 10de, 10df, 10dg, 10dh, 10di, 10dj, 10dk, 10dl, 10dm, 10dn, 10do, 10dp, 10dq, 10dr, 10ds, 10dt, 10du, 10dv, 10dw, 10dx, 10dy, 10dz, 10ea, 10eb, 10ec, 10ed, 10ee, 10ef, 10eg, 10eh, 10ei, 10ej, 10ek, 10el, 10em, 10en, 10eo, 10ep, 10eq, 10er, 10es, 10et, 10eu, 10ev, 10ew, 10ex, 10ey, 10ez, 10fa, 10fb, 10fc, 10fd, 10fe, 10ff, 10fg, 10fh, 10fi, 10fj, 10fk, 10fl, 10fm, 10fn, 10fo, 10fp, 10fq, 10fr, 10fs, 10ft, 10fu, 10fv, 10fw, 10fx, 10fy, 10fz, 10ga, 10gb, 10gc, 10gd, 10ge, 10gf, 10gg, 10gh, 10gi, 10gj, 10gk, 10gl, 10gm, 10gn, 10go, 10gp, 10gq, 10gr, 10gs, 10gt, 10gu, 10gv, 10gw, 10gx, 10gy, 10gz, 10ha, 10hb, 10hc, 10hd, 10he, 10hf, 10hg, 10hh, 10hi, 10hj, 10hk, 10hl, 10hm, 10hn, 10ho, 10hp, 10hq, 10hr, 10hs, 10ht, 10hu, 10hv, 10hw, 10hx, 10hy, 10hz, 10ia, 10ib, 10ic, 10id, 10ie, 10if, 10ig, 10ih, 10ii, 10ij, 10ik, 10il, 10im, 10in, 10io, 10ip, 10iq, 10ir, 10is, 10it, 10iu, 10iv, 10iw, 10ix, 10iy, 10iz, 10ja, 10jb, 10jc, 10jd, 10je, 10jf, 10jg, 10jh, 10ji, 10jj, 10jk, 10jl, 10jm, 10jn, 10jo, 10jp, 10jq, 10jr, 10js, 10jt, 10ju, 10jv, 10jw, 10jx, 10jy, 10jz, 10ka, 10kb, 10kc, 10kd, 10ke, 10kf, 10kg, 10kh, 10ki, 10kj, 10kl, 10km, 10kn, 10ko, 10kp, 10kq, 10kr, 10ks, 10kt, 10ku, 10kv, 10kw, 10kx, 10ky, 10kz, 10la, 10lb, 10lc, 10ld, 10le, 10lf, 10lg, 10lh, 10li, 10lj, 10lk, 10ll, 10lm, 10ln, 10lo, 10lp, 10lq, 10lr, 10ls, 10lt, 10lu, 10lv, 10lw, 10lx, 10ly, 10lz, 10ma, 10mb, 10mc, 10md, 10me, 10mf, 10mg, 10mh, 10mi, 10mj, 10mk, 10ml, 10mm, 10mn, 10mo, 10mp, 10mq, 10mr, 10ms, 10mt, 10mu, 10mv, 10mw, 10mx, 10my, 10mz, 10na, 10nb, 10nc, 10nd, 10ne, 10nf, 10ng, 10nh, 10ni, 10nj, 10nk, 10nl, 10nm, 10nn, 10no, 10np, 10nq, 10nr, 10ns, 10nt, 10nu, 10nv, 10nw, 10nx, 10ny, 10nz, 10oa, 10ob, 10oc, 10od, 10oe, 10of, 10og, 10oh, 10oi, 10oj, 10ok, 10ol, 10om, 10on, 10oo, 10op, 10oq, 10or, 10os, 10ot, 10ou, 10ov, 10ow, 10ox, 10oy, 10oz, 10pa, 10pb, 10pc, 10pd, 10pe, 10pf, 10pg, 10ph, 10pi, 10pj, 10pk, 10pl, 10pm, 10pn, 10po, 10pp, 10pq, 10pr, 10ps, 10pt, 10pu, 10pv, 10pw, 10px, 10py, 10pz, 10qa, 10qb, 10qc, 10qd, 10qe, 10qf, 10qg, 10qh, 10qi, 10qj, 10qk, 10ql, 10qm, 10qn, 10qo, 10qp, 10qq, 10qr, 10qs, 10qt, 10qu, 10qv, 10qw, 10qx, 10qy, 10qz, 10ra, 10rb, 10rc, 10rd, 10re, 10rf, 10rg, 10rh, 10ri, 10rj, 10rk, 10rl, 10rm, 10rn, 10ro, 10rp, 10rq, 10rr, 10rs, 10rt, 10ru, 10rv, 10rw, 10rx, 10ry, 10rz, 10sa, 10sb, 10sc, 10sd, 10se, 10sf, 10sg, 10sh, 10si, 10sj, 10sk, 10sl, 10sm, 10sn, 10so, 10sp, 10sq, 10sr, 10ss, 10st, 10su, 10sv, 10sw, 10sx, 10sy, 10sz, 10ta, 10tb, 10tc, 10td, 10te, 10tf, 10tg, 10th, 10ti, 10tj, 10tk, 10tl, 10tm, 10tn, 10to, 10tp, 10tq, 10tr, 10ts, 10tt, 10tu, 10tv, 10tw, 10tx, 10ty, 10tz, 10ua, 10ub, 10uc, 10ud, 10ue, 10uf, 10ug, 10uh, 10ui, 10uj, 10uk, 10ul, 10um, 10un, 10uo, 10up, 10uq, 10ur, 10us, 10ut, 10uu, 10uv, 10uw, 10ux, 10uy, 10uz, 10va, 10vb, 10vc, 10vd, 10ve, 10vf, 10vg, 10vh, 10vi, 10vj, 10vk, 10vl, 10vm, 10vn, 10vo, 10vp, 10vq, 10vr, 10vs, 10vt, 10vu, 10vv, 10vw, 10vx, 10vy, 10vz, 10wa, 10wb, 10wc, 10wd, 10we, 10wf, 10wg, 10wh, 10wi, 10wj, 10wk, 10wl, 10wm, 10wn, 10wo, 10wp, 10wq, 10wr, 10ws, 10wt, 10wu, 10wv, 10ww, 10wx, 10wy, 10wz, 10xa, 10xb, 10xc, 10xd, 10xe, 10xf, 10fg, 10fh, 10fi, 10fj, 10fk, 10fl, 10fm, 10fn, 10fo, 10fp, 10fq, 10fr, 10fs, 10ft, 10fu, 10fv, 10fw, 10fx, 10fy, 10fz, 10ga, 10gb, 10gc, 10gd, 10ge, 10gf, 10gg, 10gh, 10gi, 10gj, 10gk, 10gl, 10gm, 10gn, 10go, 10gp, 10gq, 10gr, 10gs, 10gt, 10gu, 10gv, 10gw, 10gx, 10gy, 10gz, 10ha, 10hb, 10hc, 10hd, 10he, 10hf, 10hg, 10hh, 10hi, 10hj, 10hk, 10hl, 10hm, 10hn, 10ho, 10hp, 10hq, 10hr, 10hs, 10ht, 10hu, 10hv, 10hw, 10hx, 10hy, 10hz, 10ia, 10ib, 10ic, 10id, 10ie, 10if, 10ig, 10ih, 10ii, 10ij, 10ik, 10il, 10im, 10in, 10io, 10ip, 10iq, 10ir, 10is, 10it, 10iu, 10iv, 10iw, 10ix, 10iy, 10iz, 10ja, 10jb, 10jc, 10jd, 10je, 10jf, 10jg, 10jh, 10ji, 10jj, 10jk, 10jl, 10jm, 10jn, 10jo, 10jp, 10jq, 10jr, 10js, 10jt, 10ju, 10jv, 10jw, 10jx, 10jy, 10jz, 10ka, 10kb, 10kc, 10kd, 10ke, 10kf, 10kg, 10kh, 10ki, 10kj, 10kl, 10km, 10kn, 10ko, 10kp, 10kq, 10kr, 10ks, 10kt, 10ku, 10kv, 10kw, 10kx, 10ky, 10kz, 10la, 10lb, 10lc, 10ld, 10le, 10lf, 10lg, 10lh, 10li, 10lj, 10lk, 10lm, 10ln, 10lo, 10lp, 10lq, 10lr, 10ls, 10lt, 10lu, 10lv, 10lw, 10lx, 10ly, 10lz, 10ma, 10mb, 10mc, 10md, 10me, 10mf, 10mg, 10mh, 10mi, 10mj, 10mk, 10ml, 10mm, 10mn, 10mo, 10mp, 10mq, 10mr, 10ms, 10mt, 10mu, 10mv, 10mw, 10mx, 10my, 10mz, 10na, 10nb, 10nc, 10nd, 10ne, 10nf, 10ng, 10nh, 10ni, 10nj, 10nk, 10nl, 10nm, 10nn, 10no, 10np, 10nq, 10nr, 10ns, 10nt, 10nu, 10nv, 10nw, 10nx, 10ny, 10nz, 10oa, 10ob, 10oc, 10od, 10oe, 10of, 10og, 10oh, 10oi, 10oj, 10ok, 10ol, 10om, 10on, 10oo, 10op, 10oq, 10or, 10os, 10ot, 10ou, 10ov, 10ow, 10ox, 10oy, 10oz, 10pa, 10pb, 10pc, 10pd, 10pe, 10pf, 10pg, 10ph, 10pi, 10pj, 10pk, 10pl, 10pm, 10pn, 10po, 10pp, 10pq, 10pr, 10ps, 10pt, 10pu, 10pv, 10pw, 10px, 10py, 10pz, 10qa, 10qb, 10qc, 10qd, 10qe, 10qf, 10qg, 10qh, 10qi, 10qj, 10qk, 10ql, 10qm, 10qn, 10qo, 10qp, 10qq, 10qr, 10qs, 10qt, 10qu, 10qv, 10qw, 10qx, 10qy, 10qz, 10ra, 10rb, 10rc, 10rd, 10re, 10rf, 10rg, 10rh, 10ri, 10rj, 10rk, 10rl, 10rm, 10rn, 10ro, 10rp, 10rq, 10rr, 10rs, 10rt, 10ru, 10rv, 10rw, 10rx, 10ry, 10rz, 10sa, 10sb, 10sc, 10sd, 10se, 10sf, 10sg, 10sh, 10si, 10sj, 10sk, 10sl, 10sm, 10sn, 10so, 10sp, 10sq, 10sr, 10ss, 10st, 10su, 10sv, 10sw, 10sx, 10sy, 10sz, 10ta, 10tb, 10tc, 10td, 10te, 10tf, 10tg, 10th, 10ti, 10tj, 10tk, 10tl, 10tm, 10tn, 10to, 10tp, 10tq, 10tr, 10ts, 10tt, 10tu, 10tv, 10tw, 10tx, 10ty, 10tz, 10ua, 10ub, 10uc, 10ud, 10ue, 10uf, 10ug, 10uh, 10ui, 10uj, 10uk, 10ul, 10um, 10un, 10uo, 10up, 10uq, 10ur, 10us, 10ut, 10uu, 10uv, 10uw, 10ux, 10uy, 10uz, 10va, 10vb, 10vc, 10vd, 10ve, 10vf, 10vg, 10vh, 10vi, 10vj, 10vk, 10vl, 10vm, 10vn, 10vo, 10vp, 10vq, 10vr, 10vs, 10vt, 10vu, 10vv, 10vw, 10vx, 10vy, 10vz, 10wa, 10wb, 10wc, 10wd, 10we, 10wf, 10wg, 10wh, 10wi, 10wj, 10wk, 10wl, 10wm, 10wn, 10wo, 10wp, 10wq, 10wr, 10ws, 10wt, 10wu, 10wv, 10ww, 10wx, 10wy, 10wz, 10xa, 10xb, 10xc, 10xd, 10xe, 10xf, 10fg, 10fh, 10fi, 10fj, 10fk, 10fl, 10fm, 10fn, 10fo, 10fp, 10fq, 10fr, 10fs, 10ft, 10fu, 10fv, 10fw, 10fx, 10fy, 10fz, 10ga, 10gb, 10gc, 10gd, 10ge, 10gf, 10gg, 10gh, 10gi, 10gj, 10gk, 10gl, 10gm, 10gn, 10go, 10gp, 10gq, 10gr, 10gs, 10gt, 10gu, 10gv, 10gw, 10gx, 10gy, 10gz, 10ha, 10hb, 10hc, 10hd, 10he, 10hf, 10hg, 10hh, 10hi, 10hj, 10hk, 10hl, 10hm, 10hn, 10ho, 10hp, 10hq, 10hr, 10hs, 10ht, 10hu, 10hv, 10hw, 10hx, 10hy, 10hz, 10ia, 10ib, 10ic, 10id, 10ie, 10if, 10ig, 10ih, 10ii, 10ij, 10ik, 10il, 10im, 10in, 10io, 10ip, 10iq, 10ir, 10is, 10it, 10iu, 10iv, 10iw, 10ix, 10iy, 10iz, 10ja, 10jb, 10jc, 10jd, 10je, 10jf, 10jg, 10jh, 10ji, 10jj, 10jk, 10jl, 10jm, 10jn, 10jo, 10jp, 10jq, 10jr, 10js, 10jt, 10ju, 10jv, 10jw, 10jx, 10jy, 10jz, 10ka, 10kb, 10kc, 10kd, 10ke, 10kf, 10kg, 10kh, 10ki, 10kj, 10kl, 10km, 10kn, 10ko, 10kp, 10kq, 10kr, 10ks, 10kt, 10ku, 10kv, 10kw, 10kx, 10ky, 10kz, 10la, 10lb, 10lc, 10ld, 10le, 10lf, 10lg, 10lh, 10li, 10lj, 10lk, 10lm, 10ln, 10lo, 10lp, 10lq, 10lr, 10ls, 10lt, 10lu, 10lv, 10lw, 10lx, 10ly, 10lz, 10ma, 10mb, 10mc, 10md, 10me, 10mf, 10mg, 10mh, 10mi, 10mj, 10mk, 10ml, 10mm, 10mn, 10mo, 10mp, 10mq, 10mr, 10ms, 10mt, 10mu, 10mv, 10mw, 10mx, 10my, 10mz, 10na, 10nb, 10nc, 10nd, 10ne, 10nf, 10ng, 10nh, 10ni, 10nj, 10nk, 10nl, 10nm, 10nn, 10no, 10np, 10nq, 10nr, 10ns, 10nt, 10nu, 10nv, 10nw, 10nx, 10ny, 10nz, 10oa, 10ob, 10oc, 10od, 10oe, 10of, 10og, 10oh, 10oi, 10oj, 10ok, 10ol, 10om, 10on, 10oo, 10op, 10oq, 10or, 10os, 10ot, 10ou, 10ov, 10ow, 10ox, 10oy, 10oz, 10pa, 10pb, 10pc, 10pd, 10pe, 10pf, 10pg, 10ph, 10pi, 10pj, 10pk, 10pl, 10pm, 10pn, 10po, 10pp, 10pq, 10pr, 10ps, 10pt, 10pu, 10pv, 10pw, 10px, 10py, 10pz, 10qa, 10qb, 10qc, 10qd, 10qe, 10qf, 10qg, 10qh, 10qi, 10qj, 10qk, 10ql, 10qm, 10qn, 10qo, 10qp, 10qq, 10qr, 10qs, 10qt, 10qu, 10qv, 10qw, 10qx, 10qy, 10qz, 10ra, 10rb, 10rc, 10rd, 10re, 10rf, 10rg, 10rh, 10ri, 10rj, 10rk, 10rl, 10rm, 10rn, 10ro, 10rp, 10rq, 10rr, 10rs, 10rt, 10ru, 10rv, 10rw, 10rx, 10ry, 10rz, 10sa, 10sb, 10sc, 10sd, 10se, 10sf, 10sg, 10sh, 10si, 10sj, 10sk, 10sl, 10sm, 10sn, 10so, 10sp, 10sq, 10sr, 10ss, 10st, 10su, 10sv, 10sw, 10sx, 10sy, 10sz, 10ta, 10tb, 10tc, 10td, 10te, 10tf, 10tg, 10th, 10ti, 10tj, 10tk, 10tl, 10tm, 10tn, 10to, 10tp, 10tq, 10tr, 10ts, 10tt, 10tu, 10tv, 10tw, 10tx, 10ty, 10tz, 10ua, 10ub, 10uc, 10ud, 10ue, 10uf, 10ug, 10uh, 10ui, 10uj, 10uk, 10ul, 10um, 10un, 10uo, 10up, 10uq, 10ur, 10us, 10ut, 10uu, 10uv, 10uw, 10ux, 10uy, 10uz, 10va, 10vb, 10vc, 10vd, 10ve, 10vf, 10vg, 10vh, 10vi, 10vj, 10vk, 10vl, 10vm, 10vn, 10vo, 10vp, 10vq, 10vr, 10vs, 10vt, 10vu, 10vv, 10vw, 10vx, 10vy, 10vz, 10wa, 10wb, 10wc, 10wd, 10we, 10wf, 10wg, 10wh, 10wi, 10wj, 10wk, 10wl, 10wm, 10wn, 10wo, 10wp, 10wq, 10wr, 10ws, 10wt, 10wu, 10wv, 10ww, 10wx, 10wy, 10wz, 10xa, 10xb, 10xc, 10xd, 10xe, 10xf, 10fg, 10fh, 10fi, 10fj, 10fk, 10fl, 10fm, 10fn, 10fo, 10fp, 10fq, 10fr, 10fs, 10ft, 10fu, 10fv, 10fw, 10fx, 10fy, 10fz, 10ga, 10gb, 10gc, 10gd, 10ge, 10gf, 10gg, 10gh, 10gi, 10gj, 10gk, 10gl, 10gm, 10gn, 10go, 10gp, 10gq, 10gr, 10gs, 10gt, 10gu, 10gv, 10gw, 10gx, 10gy, 10gz, 10ha, 10hb, 10hc, 10hd, 10he, 10hf, 10hg, 10hh, 10hi, 10hj, 10hk, 10hl, 10hm, 10hn, 10ho, 10hp, 10hq, 10hr, 10hs, 10ht, 10hu, 10hv, 10hw, 10hx, 10hy, 10hz, 10ia, 10ib, 10ic, 10id, 10ie, 10if, 10ig, 10ih, 10ii, 10ij, 10ik, 10il, 10im, 10in, 10io, 10ip, 10iq, 10ir, 10is, 10it, 10iu, 10iv, 10iw, 10ix, 10iy, 10iz, 10ja, 10jb, 10jc, 10jd, 10je, 10jf, 10jg, 10jh, 10ji, 10jj, 10jk, 10jl, 10jm, 10jn, 10jo, 10jp, 10jq, 10jr, 10js, 10jt, 10ju, 10jv, 10jw, 10jx, 10jy, 10jz, 10ka, 10kb, 10kc, 10kd, 10ke, 10kf, 10kg, 10kh, 10ki, 10kj, 10kl, 10km, 10kn, 10ko, 10kp, 10kq, 10kr, 10ks, 10kt, 10ku, 10kv, 10kw, 10kx, 10ky, 10kz, 10la, 10lb, 10lc, 10ld, 10le, 10lf, 10lg, 10lh, 10li, 10lj, 10lk, 10lm, 10ln, 10lo, 10lp, 10lq, 10lr, 10ls, 10lt, 10lu, 10lv, 10lw, 10lx, 10ly, 10lz, 10ma, 10mb, 10mc, 10md, 10me, 10



DAVID ARCUS, Old West Church, Boston, MA, July 24: *Prelude and Fugue in C*, Schmoll; *Magnificat VII Toni*, Scheidemann; *A Prophecy*, Pinkham; *Fugue in g*, Ploger; *Seven Chorale Preludes*, Pepping; *Variations on Besançon*, Arcus.

Br. BENJAMIN S. BASILE, C.P.P.S., Christ Church, Michigan City, IN, July 25: *Prelude in F*, Shackley; *Three Pastorales*, Jenkins; *Andante tranquillo (Three Liturgical Improvisations)*, Oldroyd; *Voluntary No. 1 (Sixteen Pieces or Voluntaries)*, Guest; *Clair de lune (Suite bergamasque)*, Debussy, transcr. Richter; *Festival March*, Mosenthal.

MARIE RUBIS BAUER, Westport Presbyterian Church, Kansas City, MO, July 6: *Hexachord Fantasia*, Sweelinck; *Pastorale in F*, BWV 590, Bach; *Toccata Prima*, Rossi; *Toccata per l'Elevatione (Messa degli Apostoli)*, Frescobaldi; *Ciaccona*, Storace; *Freu dich sehr, o meine Seele*, Böhm.

DIANE MEREDITH BELCHER, William Jewell College, Liberty, MO, July 5: *Pièce Jubilaire en forme de prelude et fugue*, Gigout; *Moderato quasi andantino (L'Orgue mystique, In Festo Pentecostes)*, Tournemire; *Allegro giocoso (Sept Improvisations, op. 150)*, Saint-Saëns; *Symphonie gothique*, op. 70, Widor.

ADAM BRAKEL, Balboa Park, San Diego, CA, July 16: *Grand Choeur Dialogué*, Gigout; *Variations on Land of Rest*, Shearing; *Prelude and Fugue in E*, BWV 566, Bach; *Cortège et Litanie*, Dupré; *Praeludium in G*, Bruhns; *Fantasy on Jerusalem*, Rone; *Fantasy and Fugue on B-A-C-H*, Liszt; *Americana Suite*, arr. Brakel; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Variations on the Wedding March*, Brakel.

ANNE-GAËLLE CHANON, Stiftskirche, Stuttgart, Germany, July 20: *Suite du quatrième ton*, Guilain; *Andante con moto in E-flat*, Allegretto in *b*, *Allegro ma non troppo in f*, *Andante moderato in b*, Boëly; *Symphonie in b*, Labole; *L'Ascension*, Messiaen.

CHELSEA CHEN, Kansas City Center for the Performing Arts, Kansas City, MO, July 4: *Tu es petra et portæ inferi non prævalent adversus te (Esquisses byzantines)*, Mulet; *Fantasia*, Weaver; *Cakewalk (Suite*

*of Old American Dances)*, Bennett, transcr. Gorby; *Remembering*, Diemer; *Petite suite*, Debussy, transcr. Roques; *Finale (Symphonie III in c*, op. 78), Saint-Saëns, transcr. Briggs.

DOUGLAS CLEVELAND, Village Presbyterian Church, Prairie Village, KS, July 3: *Praeludium in G*, Bruhns; *Vater unser im Himmelreich*, Böhm; Tierces (*Four Concert Etudes*), Briggs; *The Seven Last Words and Triumph of Christ*, Decker.

CARSON COOMAN, Methuen Memorial Music Hall, Methuen, MA, July 18: *Variations on a Theme of Paganini*, Willsher; . . . before knowledge of the physical Grove spines fades, Dalton; *Organ Visions*, Muscio; *Rhapsody in A*, op. 1248, Cooman; *Yankee Doodle Variations*, Ferrari; *Three St. George Preludes*, Åberg.

KEN COWAN & BRADLEY WELCH, St. Paul's Episcopal Church, Rochester, NY, July 30: *Festive Overture*, op. 96, Shostakovich; *Nachtanz*, Miller; *Larghetto (Serenade for Strings, op. 20)*, Elgar; *Toccata (Dix Pièces)*, Gigout; *Fantasy and Fugue on Genevan Psalm 47*, op. 62, Laurin; Jupiter, The Bringer of Jollity (*The Planets*, op. 32), Holst; *Improvisation on Nearer My God, to Thee*, W 17, Karg-Elert; *Toccata (Symphonie Concertante, op. 81)*, Jongen.

EVAN WESLEY CURRIE, Old West Church, Boston, MA, July 17: *Prelude in e*, Bruhns; *Prelude and Fugue in e*, BWV 548, An *Wasserflüssen Babylon*, BWV 653, *Jesus Christus unser Heiland*, BWV 666, Bach; *Scherzo in d*, op. 65, no. 10, Reger; *Chorale Varié sur le thème du Veni Creator*, op. 4, Duruflé.

PETER DUBOIS, First Presbyterian Church, Caledonia, NY, July 31: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Mein Jesu, der du mich*, op. 122, no. 1, Brahms; No. 1 in C, No. 5 in b (*Studien für den Pedal-Flügel*, op. 56), Schumann; *Prélude, Fugue, et Variation*, op. 18, Franck; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, June 15: *Sonata de 1° tono*, Lidon; *Sonata para Cimbaló*, de Santo Elias; *Ballo del granduca*, Malle Sijmen, Sweelinck; *Toccata Undecima*, Muffat;

*Schmücke dich, o liebe Seele*, BWV 654, Bach; *Lied, Scherzetto (24 Pièces en style libre, op. 31)*, Vierne; *Quel art juste et agréable (15 Versets pour les Vêpres du Commun de Fêtes de la Saint Vierge, op. 18)*, Dupré; *Allegro Maestoso (Vingt-quatre Pièces)*, Fleury.

MICHAEL HEY, Loyola University, Chicago, IL, June 17: *Allegro (Symphonie VI, op. 42, no. 2)*, Widor; *The Soul of the Lake, Hymn to the Stars (Seven Pastels from the Lake Constance)*, Karg-Elert; *Pomp and Circumstance No. 1*, Elgar, transcr. Lemare; *The Dancing Pipes*, Dove; *Prière*, op. 108, no. 2, Jongen; *Scherzo Symphonique*, Cochereau, arr. Filsell.

BÁLINT KAROSI, Methuen Memorial Music Hall, Methuen, MA, June 13: *Sonata IV*, Koloss; *Passacaglia*, Karosi; *Sonata I*, Hindemith; *Toccata, Fugue, et Hymne sur Ave Maris Stella*, Peeters.

NATHAN LAUBE, Stiftskirche, Stuttgart, Germany, August 10: *Allegro vivace (Symphonie V in f, op. 42, no. 1)*, Widor; *Funérailles (Harmonies poétiques et religieuses)*, Liszt; *Overture (Tannhäuser)*, Wagner, transcr. Lemare/Laube; *Première Fantaisie, Deuxième Fantaisie*, Alain; *Deux Evocations*, Baker.

DAVID LIM, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 10: *Praeludium in e*, Bruhns; *Corrente Italiana*, Cabanilles; *Cinq Pièces pour l'Office divin*, Grunenwald; *Sonata in E-flat*, BWV 525, Bach; *Jerusalem, My Happy Home, So Fades the Lovely Blooming Flower (Sacred Sounds)*, Shearing; *Allegro (Symphonie II, op. 20)*, Vierne.

RENÉE ANNE LOUPRETTE, Cathedral of St. John, Albuquerque, NM, June 3: *Fantasia in G*, BWV 572, Bach; *Pange Lingua: Récit du Chant de l'Hymne précédent*, de Grigny; *Intermezzo, Moto Perpetuo, Fugue Triangulaire (Douze Courtes pièces pour orgue, op. 43, vol. 1)*, Laurin; *Myto*, Wammes; *Deuxième Suite (Pièces de Fantaisie)*, op. 53, Vierne.

ERIC PLUTZ, Methuen Memorial Music Hall, Methuen, MA, June 27: *Concert Overture in c*, Hollins; *Capriccio, Nocelette II*, Purvis; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Ein feste Burg, Hirten; Variations on an American Air*, Flagler; *Scherzo (Symphonie*

*IV in f*, op. 13, no. 4), Widor; *Finale (Symphonie I, op. 14)*, Vierne.

CHERRY RHODES, Church of the Transfiguration, Orleans, MA, June 10: *Prelude and Fugue in e*, BMV 548, Bach; *4 Piezas para la Misa*, Lidon; *Chorale, Diferencia, and Glosa on Puer Natus in Bethlehem*, Walter; *Combat de la mort et de la vie (Les Corps glorieux)*, Messiaen; *Fantasia und Fuge in d*, op. 135b, Reger.

NAOMI ROWLEY, First United Methodist Church, Appleton, WI, June 20: *Fanfare*, Cook; *Variations to the Sicilian Hymn*, Carr; *Voluntary VIII in d*, Stanley; *A Rejoicing*, Fedak; *Aria*, Carter; *Postlude on Tell Out My Soul*, Bédard.

NICHOLAS SCHMELTER, St. Roch Catholic Church, Caseville, MI, June 10: *Toccata*, Mushel; *Meditation on the Eucharist*, Ellsasser; *Capriccio*, Lemaigre; *Prelude (Suite No. 1, BWV 1007)*, Pièce d'Orgue, BWV 572, Sinfonia (*Ich steh mit einem Fuss im Grabe*), Bach; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; *Partita on Love den Herren*, Hebble; *Meditation (Trois Improvisations)*, Vierne; Sinfonia (*Cantata No. 29*, BWV 29), Bach.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 20: *Praeludium in e*, BuxWV 142, Buxtehude; *Soll es sein*, Sweelinck; *Concerto del Sigr. Meck*, Walther; *Praeludium in E*, LübbWV 7, Lübeck.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, June 29: *Sonata in the Style of Handel*, Wolstenholme; *O Had I Jubal's Lyre*, Handel, transcr. Powell; *Sarabande*, Handel, transcr. Machella; *Andantino in D-flat*, Lemare; *Prelude and Fugue in B-flat*, C. Schumann; *Rhapsody on a Theme of Paganini*, Rachmaninoff, transcr. McVicker; *Morning Songs*, Walker; *Final*, Lemmens.

JOSHUA STAFFORD, Southern Illinois University, Carbondale, IL, June 4: *Sonata Eroica*, op. 94, Jongen; *Fantasia and Toccata*, op. 57, Stanford; *Canon in A-flat*, op. 56, no. 4, Schumann; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Rondo Capriccio*, op. 64, Lemare; *Carnival Overture*, Dvorák, transcr. Lemare; *Overture (Le Nozze de Figaro, K. 492)*, Mozart, transcr. Scott; *Elegiac Romance*, Ireland.

**Bedient**  
pipe organ company

bedientorgan.com

**Milnar Organ Company**

New Instruments—Used Pipes—Restorations  
3165 Hill Road, Eagleville, TN 37060  
www.milnarorgan.com

**PATRICK J. MURPHY & ASSOCIATES, INC.**  
ORGANBUILDERS

610-970-9817 • pjmmorgans.com  
pjm@pjmmorgans.com

**M. P. Rathke, Inc.**  
Pipe Organ Builders

Post Office Box 389  
Spiceland, Indiana 47385 U.S.A.  
Tel. 317-903-8816 Fax 765-529-1284  
www.rathkepipeorgans.com

Check your listing in

**THE DIAPASON Resource Directory**

If changes are needed in your listing, contact Jerome Butera  
608/634-6253  
jbutera@sgcmail.com

**DIAPASON Student Rate**

**WOW!** \$20 one year  
847/954-7989  
sschnurr@sgcmail.com

**Parkey**  
ORGANBUILDERS

New Instruments | RESTORATION & DESIGN  
770.368.3216 • DULUTH, GA • www.parkeyorgans.com

**sound INSPIRATION**

Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training

www.riedelassociates.com • (414) 771-8966  
email: consult@riedelassociates.com  
819 NORTH CASS STREET • MILWAUKEE, WI 53202  
**RIEDEL**  
hear the difference.


Building websites for tomorrow

**MEDIAPRESS STUDIOS**  
An affiliate of Scranton Gillette Communications

Content Strategy Custom Coding  
E-Commerce SEO Training

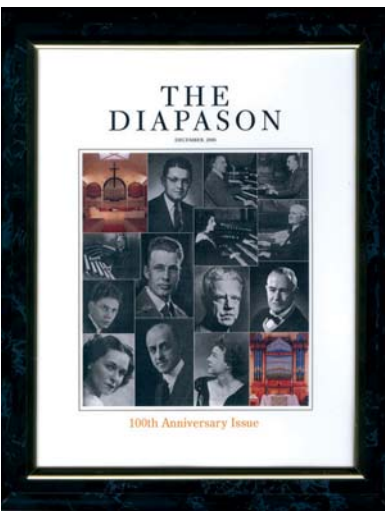
Want to know more?  
www.mediapressstudios.com or  
e-mail sales@mediapressstudios.com

Don't just tell people what you have for sale. **Show them!**



Include pictures with your classified ads on our website.  
**WWW.THEDIAPASON.COM**  
Contact Jerome Butera for details.  
608/634-6253; jbutera@sgcmail.com

**Own a piece of history!**



The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**  
jbutera@sgcmail.com  
608/634-6253



## Classified Advertising

### POSITIONS AVAILABLE

**Morel and Associates, Organ Builders** of Denver, Colorado, is seeking an experienced pipe organ technician to join our company to assume the position of Service Manager. Please mail or email résumé to: Rick Morel, 4221 Steele St., Denver, CO 80216; email: morel8645@msn.com.

**Wanted: Organists visiting Maui.** Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

### PUBLICATIONS / RECORDINGS

**Fruhauf Music Publications** is pleased to offer the second of three complimentary hymn anthems for mixed voices and organ. *A Starlit Night It Was In Bethlehem* is a four-verse Christmas Carol for SATB, treble solo, and SAB voices (a capella and ensemble), with organ accompaniment. It is suitable for services of Lessons and Carols, as well as for festive church celebrations. The letter-sized PDF booklet will be available for Internet download throughout the Christmas season from [www.frumuspub.net](http://www.frumuspub.net). Please consult FMP's home page Bulletin Board to access the reprintable file.

### PUBLICATIONS / RECORDINGS

**World Library Publications:** *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, [Wlpmusic.com](http://Wlpmusic.com).

**Certified appraisals**—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: [slporganist@gmail.com](mailto:slporganist@gmail.com).

**Organa Europae calendars** featuring famous pipe organs of Europe; years 1969 to 1977. \$10.00 each. 219/662-0677, [rzahora@att.net](mailto:rzahora@att.net).

**Raven has released the CD, Tell of His Love, Raven OAR-144**, featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edmund Connolly, Assistant Organist, perform the *Magnificat and Nunc Dimittis* by Aaron David Miller; Andrew Carter's setting of "Consider the Lilies;" settings of *O sacrum convivium* and *Haec Dies* by McNeil Robinson; and other choral works by Philip Moore, Ola Gjeilo, Fauré, Samuel Wesley, Casals, Cabena, Lindley, DeLong, Dyson, Gibson, and Stephanie Martin. Thévenot plays *Variations on Ubi Caritas* by Denis Bédard and Robinson's *Chorale Prelude on Llanfair*. Edmund Connolly plays *Fanfare* by Kenneth Leighton. Raven OAR-144, RavenCD.com, \$15.98 postpaid.

### PUBLICATIONS / RECORDINGS

**Celebrate the 200th Anniversary of "Silent Night" this year.** We offer four arrangements by American organists. See them and read the history at [wp.me/p1y2gn-2JJ](http://wp.me/p1y2gn-2JJ) or [michaelsmusic-service.com](http://michaelsmusic-service.com). 704/567-1066.

**The new Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

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

**Organs of Oberlin** chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit [www.organsofoberlin.com](http://www.organsofoberlin.com).

### PUBLICATIONS / RECORDINGS

**The Tracker**—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: [www.organsociety.org](http://www.organsociety.org).

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

### HYBRID ORGANS FOR SALE

**Pipe/digital instrument available.** Wicks/Allen 2008 with custom English console and façade. 11 pipe ranks; 64 digital ranks. Mint tonal and physical condition. Immediately available. Complete brochure email [aotech45@gmail.com](mailto:aotech45@gmail.com) or call 803/359-6352.

### PIPE ORGANS FOR SALE

**Tellers Opus 972 (1966)**, two manuals and pedal, 28 stops, 25 ranks, un-enclosed, stopkey console, Philadelphia area. Asking \$5,000.00 and buyer to bear cost of removal. For more information: [don@cunninghampiano.com](mailto:don@cunninghampiano.com).



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**GLÜCK**  
*pipe organs*

Sebastian M. Glück,  
Artistic and Tonal Director

170 Park Row, Suite 20A  
New York, NY 10038

[www.glucknewyork.com](http://www.glucknewyork.com) 212.608.5651

**For Sale: This Space**

**For advertising information contact:**

**THE DIAPASON**

**608/634-6253 voice**

**[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) e-mail**

**Attention Organbuilders**

For information on sponsoring a color cover for *THE DIAPASON*, contact Jerome Butera, 608/634-6253 [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of *THE DIAPASON* to a friend! Contact *THE DIAPASON* at 608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)





**Andover**  
*Fine Mechanical Action Organs*

Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)

For Pipe Organ Parts:

**[arndtorgansupply.com](http://arndtorgansupply.com)**

Or send for our CD-ROM catalog

**Arndt Organ Supply Company**

1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215




**PIPE ORGAN BUILDERS, LTD.**

LAKE CITY, IOWA 51449 (712) 464-8065

**MULLER**  
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013  
800.543.0167 | [www.MULLERPIPEORGAN.COM](http://www.MULLERPIPEORGAN.COM)



**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS


P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
[www.nicholsandsimpson.com](http://www.nicholsandsimpson.com)

C. JOSEPH NICHOLS WAYNE E. SIMPSON III

**PEEBLES-HERZOG, INC.**

50 Hayden Ave.  
Columbus, Ohio 43222

Ph: 614/279-2211 • 800/769-PIPE  
[www.peeblesherzog.com](http://www.peeblesherzog.com)



**Roy Redman**  
*Redman Pipe Organs LLC*

816 E. Vickery Blvd.  
Fort Worth, TX 76104  
817.332.2953 • Cell: 817.996.3085

Fellow, American Institute of Organ Builders  
Member, International Society of Organ Builders  
e-mail: [royredman@redmanpipeorgans.com](mailto:royredman@redmanpipeorgans.com)



**785.843.2622** [reuterorgan.com](http://reuterorgan.com)

# THE DIAPASON

3030 W. Salt Creek Lane  
Suite 201  
Arlington Heights, IL 60005

ph 847/954-7989  
fax 847/390-0408  
e-mail [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)



## PIPE ORGANS FOR SALE

**26-rank Casavant - Létourneau pipe organ for sale.** Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 1274 from 1928) for sale. This electro-pneumatic instrument was rebuilt by Létourneau in 1987 and is currently in storage at the Létourneau shops. It is available for purchase in "as is" condition for USD \$35,000 with its original two-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the two-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 20' ceiling for 16' ranks. For more details, visit [www.letourneauorgans.com](http://www.letourneauorgans.com), email [info@letourneauorgans.com](mailto:info@letourneauorgans.com) or call Andrew Forrest at 450/774-2698.

**5-stop positive for sale.** Organ was built by James Louder of Montreal and can play at A=392, 415, and 440. \$60,000 US or best offer. [dschrader.music@gmail.com](mailto:dschrader.music@gmail.com) 312/961-1163.

**Residence instrument available, Douglasville, Georgia.** Four manual, six division, hybrid instrument built in 2010. Short montage on YouTube by entering "HDG residence organ" in the browser. Complete stoplist and pictures available. Contact M. Proscia, 770/258-3388 or 770/361-2485; [Prosciaorg@aol.com](mailto:Prosciaorg@aol.com).

**Aeolian-Skinner opus 1480.** 2 manuals, 20 ranks, 4 divisions, enclosed and unenclosed Great. Price reduced significantly to \$99,000. Details: [thomcat85@aol.com](mailto:thomcat85@aol.com).

## PIPE ORGANS FOR SALE

**Rieger 23-rank mechanical pipe organ for sale.** Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/2", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Reduced to \$45,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schulek Residence.

**Circa 1860 Pfeiffer eight-rank organ,** available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com).

**Historic 1859 ROBJOHN,** II+Ped, 11 ranks. Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. [www.bigeloworgans.com](http://www.bigeloworgans.com). Click on News.

**1968 Wicks,** one divided manual and AGO pedalboard. Excellent condition. Self contained; direct electric action, cluffy open toe voicing, 85 unenclosed pipes, ideal for small church or home. Fits under ceiling. \$3,500 or best offer. [rlutz72@gmail.com](mailto:rlutz72@gmail.com).

## MISCELLANEOUS FOR SALE

**Consoles, pipes** and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not comcast), phone 215/353-0286 or 215/788-3423.

## MISCELLANEOUS FOR SALE

**Excellent used pipes, like new Austin actions,** all sizes of re-leathered bellows and many Peterson parts, all 1/2 wholesale price. Milnar Organ Company, 615/274-6400, [dennis@milnarorgan.com](mailto:dennis@milnarorgan.com). Please visit our website for information on available inventory: [www.milnarorgan.com](http://www.milnarorgan.com)

## SERVICES / SUPPLIES

**Releathering all types of pipe organ actions** and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. [www.columbiaorgan.com/col](http://www.columbiaorgan.com/col).

**Do you have a pipe organ that you would like to interface with an electronic or digital organ?** We can interface any digital organ or any organ console with any pipe organ. For more information e-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not Comcast) or call 215/353-0286.

**Aeolian/Robert Morton-style maroon leather** is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, [www.columbiaorgan.com](http://www.columbiaorgan.com).

## ANNOUNCEMENTS

**THE DIAPASON E-Newsletters** are emailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click Subscribe to newsletter. Questions: contact 847/954-7989, [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

## ANNOUNCEMENTS

**THE DIAPASON has a very special subscription offer!** New subscriptions and gift subscriptions received in 2018 qualify for free CDs from Raven! A one-year subscription gives you **one free CD**; a two-year subscription, **two CDs**; a three-year subscription, **three CDs**. Raven has provided us a choice of six of their recent releases. CDs are also available with our digital subscriptions (\$35 for one year) and student subscriptions (\$20 for one year)! Give the gift of **THE DIAPASON**, the gift that keeps giving month after month! **For details: [www.thediapason.com/subscribe](http://www.thediapason.com/subscribe).**

**THE DIAPASON's 20 Under 30 program returns soon!** Nominations for this award for young leaders in the world of the organ, organbuilding, church music, carillon, and harpsichord **open December 1 and continue through February 1, 2019.** Nominees must not have reached their 30<sup>th</sup> birthday. Self nominations are not permitted. Begin thinking now of deserving people to nominate, and check our website beginning December 1 to submit your nominations. **See [www.thediapason.com](http://www.thediapason.com) and click on 20 Under 30.**

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.



## BROOME & CO. LLC

### PIPE ORGAN REED SPECIALISTS

860-653-2106 [www.reedvoicers.com](http://www.reedvoicers.com)

**Advertise in THE DIAPASON**

For information on rates and digital specifications  
contact Jerome Butera  
608/634-6253, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Like THE DIAPASON on Facebook:**



**[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)**



2151 Madison St. [www.berghausorgan.com](http://www.berghausorgan.com)  
Bellwood, IL EMAIL: [info@berghausorgan.com](mailto:info@berghausorgan.com)  
60104 PH: 708.544.4052 FAX: 708.544.4058

**ROSALES**

**PIPE ORGAN SERVICES, INC.**

3020 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
323-262-9253



Phone: 1-800-397-1242  
Web: [www.levsenorg.com](http://www.levsenorg.com)

Visit [orgelkidsusa.org](http://orgelkidsusa.org) online!

**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
TRUNK ORGANS • POSITIVS

605-335-3336 [www.jfnordlie.com](http://www.jfnordlie.com)

**Taylor & Boody Organbuilders**

Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)



**WICKS PIPE ORGAN COMPANY**  
"Building organs since 1906"  
[www.wicksorgan.com](http://www.wicksorgan.com)  
**618-654-2191**

## CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	30.00
Display Classified, per word	1.40
Display Classified minimum	35.00

Additional to above charges:  
Box Service (mail forwarding) 8.00  
Website placement (includes photo) 25.00  
(\$40 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

## THE DIAPASON

3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):

☐ January ☐ February ☐ March ☐ April ☐ May ☐ June ☐ July ☐ August ☐ September ☐ October ☐ November ☐ December

Category \_\_\_\_\_ ☐ Regular ☐ Boldface

Place on website ☐

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**



# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: [john@concertorganists.com](mailto:john@concertorganists.com)  
 Web Site: [www.concertorganists.com](http://www.concertorganists.com)



George Baker



Martin Baker\*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Aaron Tan  
 2018 AGO National  
 Competition Winner  
 Available 2018-2020



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Alcee Chriss  
 Canadian International  
 Organ Competition Winner  
 Available 2018-2021



Katelyn Emerson



Stefan Engels\*



Thierry Escaich\*



Janette Fishell



David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Amanda Mole

## Choirs Available

Saint Thomas Church  
 New York City  
 (March 2019)

New College Oxford  
 United Kingdom  
 (March/April 2019)

Trinity College Cambridge  
 United Kingdom  
 (September 2019)

Notre-Dame Cathedral  
 Paris  
 (April 2020)



Alan Morrison



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating  
 Our 98th  
 Season!**

\*=Artists based outside  
 the U.S.A.