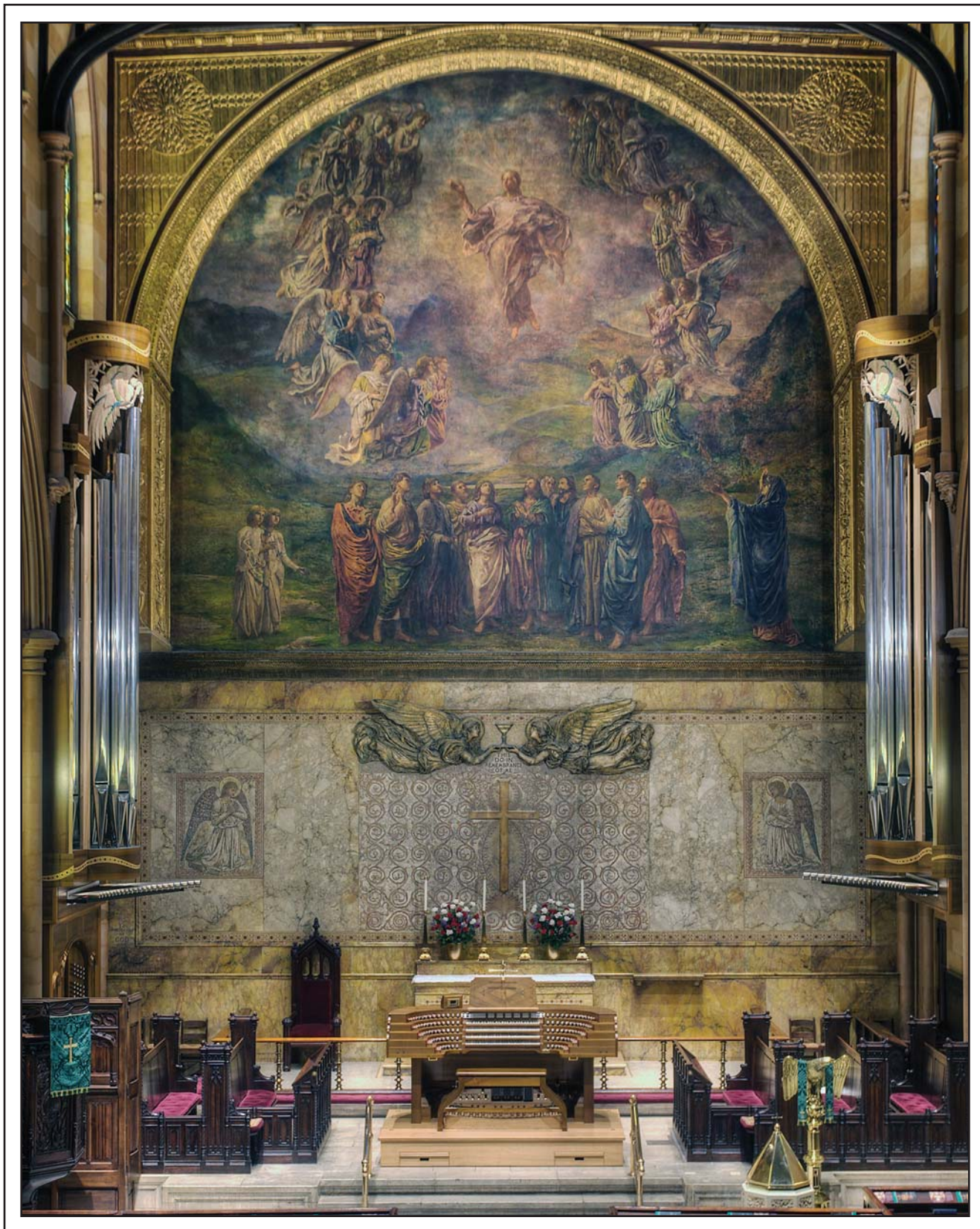


THE DIAPASON

NOVEMBER, 2011



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New York, New York
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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

- Sewanee Church Music Conference
July 11–17, 2011
by Jane Scharding Smedley 20
- National French Centenary Celebration
of the Birth of Jehan Alain (1911–1940)
by James David Christie 21
- Playing Franck in America:
Perspectives on Authenticity
by David Enlow 24
- An Introduction to the Organ World and Works
of Giuseppe Gherardeschi (1759–1815)
by Sarah Mahler Kraaz 26

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 3, 4, 6, 8, 10, 12
- Appointments 6
- Nunc Dimittis 10
- In the wind . . . by John Bishop 12
- On Teaching by Gavin Black 15

REVIEWS

- Music for Voices and Organ 17
- Book Reviews 18
- New Recordings 18
- New Organ Music 19

NEW ORGANS

32

CALENDAR

33

ORGAN RECITALS

37

CLASSIFIED ADVERTISING

38

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Editor's Notebook

In this issue

In this issue of THE DIAPASON, Jane Scharding Smedley reports on the 61st annual Sewanee Church Music Conference. James David Christie recounts the many events of the centenary celebration of the birth of Jean Alain, which took place last March in Saint-Germain-en-Laye, a suburb of Paris, France. David Enlow discusses authenticity in performance practice of Franck's organ works in America. Sarah Mahler Kraaz takes a look at the organ works of Giuseppe Gherardeschi. Dennis Keene and Pascal Quoirin discuss the new organ at the Church of the Ascension in New York City.

In his column, John Bishop muses on urban renewal in the organ world, some of the good and bad news of our profession, and makes a plea for all of us to project the best of the organ world to the public. Gavin Black discusses continuo playing, improvisation, accompaniment, and figured bass. And, of course, our regular columns of news, reviews, international calendar, organ recital programs, and classified advertising.

Looking ahead

Articles in preparation include a discussion of organs in Lviv, Ukraine, by Bill

Halsey; Dudley Buck's *Grand Sonata in E-flat*, by Jonathan Hall; organs in South Korea, by Jay Zoller; apprenticing with Herman Schlicker, by Joseph Robinson; recollections of M. P. Möller, by Randall Dyer; and much more.

Audio and video files

The newest venture at THE DIAPASON is the posting of audio and video clips on our website. As of this writing, there are four audio files available: Carl Hofner playing Bach's *Herzlich tut mich verlangen*; Edwin Lemare playing the March and Cortège from Gounod's *Queen of Sheba*; Harry Goss-Custard playing Elgar's *Imperial March*, op. 32; and Gigout playing his own *Toccata*. These are from the Welte rolls at the Museum der Musikautomaten at Seewen, Switzerland, as discussed by David Rumsey in his article, "Welte's *Philharmonie* roll recordings 1910–1928: My afternoons with Eugène Gigout," published in the March 2011 issue of *The Diapason* (pp. 25–33). To listen, go to <www.TheDiapason.com> and in the left column, under Archives, click on Videos.

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Letters to the Editor

Organs old and new

Thank you for publishing the superb letter by Will Carter in the September issue. He has a cogent message for all who are involved in planning church organ improvements and restoration or replacement.

Organs are a major element of the patrimony of a church. They come into place many times as a result of profound generosity—often at considerable sacrifice. Common decency requires that we give more attention to these facts.

If we are to become good stewards, we need to give up the obsession with "new new new!" that permeates our consumption-driven society. How many organists seem to be obsessed with getting a new organ! Often they disregard the tonal beauties of the instrument they play every Sunday. Seek out new registrations before you search for a new organ!

New or old, organs need to be evaluated in terms of musical effectiveness, mechanical reliability, and suitability for the liturgical location. Too often, personal preferences reign, and good organs are discarded just to be *au courant*. And sometimes, fine organs are condemned for how they *look rather than how they sound*.

When a cathedral contemplates retaining only six or seven out of a hundred-plus stops in a world-renowned and justly beloved pipe organ, this is not preservation. This is bad stewardship and the result of bad advice.

In contrast, a distinction should be made between preservation and sheer antiquarianism. The often-inflated valuations given some third-rate organs just because they are old are mind-boggling. *Caveat emptor*.

A final thought—Builders AND players, let's cut down on the decibel levels! Some organs are incapable of a *pianissimo*! Many organs are just plain too loud—bigger is not necessarily better. Let's feature the beautiful softer sounds for a while in this turbulent world . . . It is a comfort to all when an organ provides that cherished "still, small voice of calm".

Charles Callahan
Orwell, Vermont

Harpsichord memorization

In his article in the September issue of THE DIAPASON ("Dear Harpsichordists: Why Don't We Play from Memory?," pages 24–25), Paul Cienniwa asks why harpsichordists play from music and not from memory. The same is also true to a greater or lesser extent of organists.

There is another possible reason based on my research into how organists play expressively. The harpsichord and the organ are inherently inexpressive musical instruments. Contrast this with the violin or the piano, although, despite the piano's expressive nature, it is interesting to note that the pianist can only control one variable—the speed at which the hammer hits the string.

In order to play expressively on the harpsichord or organ, the player can only vary the rhythm and timing and use different stops. This can be done by using fairly mechanistic processes, and there is not the deep 'involvement' in the playing process that is inherent in the violin or piano—watch an organist play and he may barely move at all apart from his fingers. The player can therefore just use the written music as a cue without the need for it to be embedded in his mind. He is not, however, sight-reading and there is little risk of 'losing his place'. I can play nothing from memory, but I can return to a piece that I have not played for several years and play it from the score, whereas I certainly could not sight-read it.

I accept to some extent the argument that church organists have to play a new piece each week and cannot commit them to memory, but this is not true of organ recitalists or harpsichordists. Whilst there might be an element of tradition as whether players of different instruments do or do not use scores, I think that there is evidence that there are fundamental differences between the instruments that affect the playing style.

This is further evidence for the inexpressive nature of these instruments and would merit further research.

Alan Woolley
Visiting Researcher
University of Edinburgh
Musical Acoustics
School of Physics and Astronomy

Here & There



51st Montréal Boys Choir Course

The 51st annual Montréal Boys Choir Course took place July 31–August 7 at the Bishop's College School, Lennoxville, QC, Canada. The director of the course was Simon Lole, music producer for the BBC and former director of music at Salisbury Cathedral. The final services were held at Christ Church Cathedral, Montréal. The course was made up of 83 boy/teen/adult participants from choirs across the United States and Canada, the largest enrollment in a decade. The theme this year was "Mani-

fold and Great—400 years of the King James Bible," and all the music chosen was from that era, including the *Great Service* of William Byrd, the anthems *O where shall wisdom be found* by William Boyce and *Almighty God, the fountain of all wisdom* by Thomas Tomkins.

The 52nd annual course will be directed by Malcolm Archer, and will take place July 29–August 5, 2012. For information: <mbcc.ca>, or contact Larry Tremsky, executive director of the course, at <mbcc.canada@yahoo.com>.

Trinity Episcopal Cathedral, Cleveland, Ohio, presents its 35th anniversary Brownbag Concert Series October 5–December 21; the series continues: November 2, Elizabeth DeMio, piano, with winds; 11/9, chamber music of Benjamin Britten; 11/16, Todd Wilson, with pianist; 11/30, Todd Wilson, with flute; December 7, Elizabeth Lentz; 12/14, Britten, *A Ceremony of Carols*; 12/21, Annual *Messiah* Sing. For information: <<http://trinitycleveland.org/>>.

Christ Church, Bradenton, Florida, presents its 2011–12 music series: November 4, Sarasota-Manatee Bach Festival I; 11/20, Mozart, *Missa brevis in F Major*, K. 192/186f; December 1, John Jull; 12/8, Richard Benedum; 12/11, The Florida Voices; 12/15, Ann Stephenson-Moe; January 22, Chroma Quartet; February 11, Countertop Ensemble; 2/19, Mozart, *Missa brevis in C Major*, K. 258; 2/25, Sarasota-Manatee Bach Festival II; 2/23, William Holt; March 1, Gregory Chestnut; 3/4, Richard Benedum (Bach, *Art of Fugue*); 3/8, Cynthia Roberts-Greene; 3/11, The Florida Voices; 3/15, Nancy Siebecker; 3/22, R. Alan Kimbrough; 3/23, Istvan Ruppert; 3/29, Michael Wittenburg. For information: <www.christchurchswfla.org/>.

The Dudelage International Festival of Organ Music takes place October 4, 2011–November 11, 2012 in Luxembourg. The festival celebrates the 100th anniversary of the Stahlluth organ at St. Martin Church, Dudelage, the 10th anniversary of the organ's renovation by Thomas Jann, and the 10th anniversary of the festival: November 8, Kalevi Kiviniemi; 11/15, Wilfried Kaets, silent film accompaniment; and then continues in March 2012. For further information: <www.orgue-dudelage.lu>.

The Cathedral of the Incarnation, Garden City, New York, presents its 2011–12 music events: November 6, Choral Evensong for All Saints' Day; 11/20, choral concert; December 18, Christmas Lessons & Carols; January 8, Choral Evensong for Epiphany; 1/22, Treble Accord Choir; February 5, Choral Evensong for Candlemas; 2/26, Brandon Dumas; March 4, Choral Evensong for Lent; 3/25, Kathy Meloan; April 29, Ryan Jackson; May 6, Choral Evensong for Easter; June 15, Choir of St. John's Cathedral, Albuquerque; July 17, Choir of Selwyn College, Cambridge, UK. For information: <incarnationgc.org/>.

The Cathedral Church of St. John the Divine, New York City, continues its Evensong recital series: November 6, Fred Teardo; 11/13, Ross Wood; 11/20, Jonathan Dimmock. For information: <www.stjohndivine.org>.

VocalEssence continues its 43rd season: November 6, homecoming concert; December 3, 4, 9, 10, 11, Welcome Christmas; February 19, Witness; March 9, 10, Música de México; April 13, Brits & Brass; June 13, Chorus America opening gala concert. For information: <www.vocalescence.org>.

South Church, New Britain, Connecticut, presents its 2011–12 music series: November 13, Anonymous 4; December 18, Lessons & Carols; February 26, pianist David Westfall and the Colorado String Quartet; April 15, David Higgs; 4/29, two choirs concert. For information: <www.musicseries.org>.

Duke University Chapel, Durham, North Carolina, continues its 2011–12 organ recital series on Sundays at 5 pm: November 13, Andrew Unsworth; January 29, David Arcus; February 26, Dongho Lee; March 18, Robert Parkins. For information: <www.chapel.duke.edu/organs/organseries.html>.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: November 13, Evensong; 11/20, Haydn *Paukenmesse* and *Salve Regina*, Poulenc *Organ Concerto*; December 11, Handel, *Messiah*; January 15, Evensong. For information: <www.christchurchgp.org>.

Park Congregational Church, Grand Rapids, Michigan, continues its concert series: November 15, Helen Hawley; 11/29, Peter Kurdziel; December 18, candlelight concert; 12/20, Carol McNally and Phyllis Miner, organ and harp. For information: 616/459-3203, x24; <www.parkchurchgr.org>.

Trinity Lutheran Church, Cleveland, Ohio, continues its music series: November 16, Shane Brandes, piano; 11/20, Ashland University Chamber Singers; 11/23, Linda Kempke, harpsichord; 11/30, Robin Jenkins, piano; December 11, Advent and Christmas festival. For information: 216/281-1700 x112; <clevelandbeckerath.org>.

The University of Tampa continues its 2011–12 concert series in the Sykes Chapel: November 18 (6 and 8

pm), Olivier Latory; December 4 (2 and 4 pm), holiday concert. For information: <caldean@ut.edu> or <www.ut.edu/sykeschapel>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: November 18, Alabama School of Fine Arts Orchestra and Choir; December 4, Advent Lessons & Carols; 12/16, G. W. Carver Concert Choir; January 20, Charles M. Kennedy; February 17, soprano, violin/viola, and piano. For information: 205/226-3505; <www.adventbirmingham.org>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its Great Music in a Great Space Concerts: November 20 (1:30 pm), University of Cincinnati's College Conservatory of Music Chamber Choir, Philharmonia Orchestra, and Cincinnati Children's Choir, Bach, *St. Matthew Passion*; 11/27 (3 pm), Advent Lessons & Carols; December 3 (8 pm), Chanticleer; February 19 (3 pm), Choir of St. Peter in Chains Cathedral; March 28 (7:30 pm), Tallis Scholars; April 4 (7:30 pm), Ancient Office of Tenebrae. For information: Anthony J. DiCello, Cathedral Music Director, 513/421-2222; <www.stpeterinchainscathedral.org>.

The North Shore Choral Society presents its 2011–12 season: November 20, a holiday celebration, Glenview Community Church; December 4, an Evanston Symphony Christmas, Evanston Township High School; March 4, Orff, *Carmina Burana*, Unitarian Church, Evanston; June 10, Handel, *Israel in Egypt*. For information: <www.northshorechoral.org>.

Reading Town Hall (UK) continues its series of lunchtime concerts: November 23, Timothy Wakerell; January 25, Douglas Tang; March 14, Daniel Cook; May 16, Jill York. The celebrity series: November 10, Tim Byram-Wigfield; April 26, Jane Parker-Smith. For information: <www.readingarts.com>.

Trinity Lutheran Church, Roselle, Illinois, presents a hymn festival November 27 at 4 pm. Entitled "Blessings Beyond Description—Celebrating Hymns of Thanksgiving," the hymn festival will feature John Behnke performing on the four-manual Rieger-Kloss pipe organ, the Gloria Dei Chorale, Trinity Brass Ensemble, and Gospels handbell choir. The program features works by John Behnke, including the hymn concertato *Blessed by God beyond Description*, composed for Trinity's 100th anniversary in 2010. Behnke will also perform organ works by Bach and Vierne.

John Behnke is professor of music at Concordia University in Mequon, Wisconsin, where he teaches organ and directs the Alleluia Ringers, Concordia's

touring handbell choir. He is also organist at Trinity Lutheran Church in downtown Milwaukee, where he plays on an 1878 Schuelke organ. A 1974 graduate of Concordia-River Forest, Illinois, he received master's and doctoral degrees from Northwestern University, Evanston, Illinois. For further information, contact Karen Mueller at 630/894-3263, or visit <www.trinityroselle.com>.

Trinity Episcopal Church, Santa Barbara, California, presents its 29th annual Advent organ series: November 27, Mahlon E. Balderston; December 4, Steven Hodson; 12/11, Charles Talmadge; and 12/18, David A. Gell. For information: <www.trinitysb.org>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its concert series: December 2, open house; 12/3 and 12/4, "A Merry Music Hall Christmas," with Douglas Major and trumpets. For information: <www.mmmh.org>.

The Houston Chamber Choir continues its 16th season: December 3, *Magnificat* and *Messiah*—Music of Schubert and Handel, with River Oaks Chamber Orchestra, the Church of St. John the Divine; December 10 and 11, Christmas at the Villa, Chapel of the Villa de Matel; March 24, *A Dome of Many-Coloured Glass*—music of Brahms, David Ashley White, and Dominick DiOrio, the Church of St. John the Divine; May 19, music of Leonard Bernstein, the Church of St. John the Divine. For information: 713/224-5566; <www.houstonchamberchoir.org>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: December 4, Advent Lessons & Carols (David Binkley, organist/choirmaster); 12/7, Steven Middernacht; 12/24 (5, 7, and 9 pm), Lessons & Carols (David Binkley, organist/choirmaster, with brass choir and guest organist Donald Golden); January 4, Chelsea Barton. For further information: 717/737-0488; <www.thechpc.org>.

Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, presents its 2011–12 music series: December 4, Advent Lessons & Carols; February 12, Paul Monachino; March 25, Mozart *Requiem*; April 15, Toledo Symphony Orchestra. For information: <www.toledodiocese.org>.

St. Andrew's Episcopal Church of Kansas City, Missouri, announces a hymn contest to celebrate its 100th anniversary. This is a contest for a new text. New music for the winning text will be sought in the future. The contest carries a prize of \$750 for the winning entry.

► page 6



Nikolai Peek, John Wright, Chris Sudderth, Stephen Price, Sarah Smith, Louise Bass, James F. Mellichamp, and Taylor Sexton

As part of the **SuperNova Concert Series at Piedmont College**, organist Stephen Price presented a recital on September 18 in the Piedmont College Chapel. Price is a graduate student at the Jacobs School of Music, Indiana University, in the studio of Janette Fishell. Conceived as an opportunity to showcase rising talent in the organ field, the SuperNova Series also allows for undergradu-

ate music students at Piedmont College to interact with young professionals and learn more about the possibility of graduate study in music and concert careers. Pictured with Stephen Price (center) are Piedmont College organ students with their teacher, Dr. James F. Mellichamp, and with Louise Bass, organ artist in residence at Piedmont College.



A.E. Schlueter piano scholarship recipients

A.E. Schlueter, Jr., of **A.E. Schlueter Pipe Organ Company** of Atlanta, recently awarded piano scholarships to Atlanta-area students. Pictured are (front row, left to right) A.E. Schlueter, Alana Jordan, Jessica Cary, and Annie Ho; (second row, left to right) Jake Reid,

Caroline Gibson, Sanjunktka and Sanjana Vasishst, and Josh Phillips. Not pictured are top scholarship (\$500) winner Preston Dean, high school winner Sue Anna Holder, and junior scholarship winner Reagan Wright.



Colin Andrews
Adjunct Organ Professor
Indiana University



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Organist/Conductor/Lecturer
Montevideo, Uruguay



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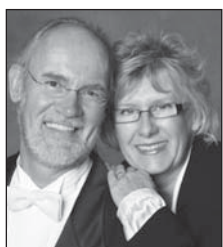
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The contest will be a search for hymns that illustrate the life and mission of the church's patron, St. Andrew. Hymns previously published or currently entered in other contests should not be submitted.

All entries must be postmarked by December 31, 2011. The judges will arrive at their decision by February 15, 2012. The winning hymn will be announced after the winner has been notified. The premiere will take place in worship at St. Andrew's Episcopal Church on St. Andrew's Feast Day, celebrated November 25, 2012.

Entries and correspondence should be sent to: Hymn Contest, St. Andrew's Episcopal Church, 6401 Wornall Terrace, Kansas City, MO 64113; e-mail: <HymnContest@standrewkc.org>; website: <www.standrewkc.org>.

Parkey OrganBuilders of Duluth, Georgia is sponsoring an organ competition on its new 3-manual/55-rank organ, Opus 12, at the Cathedral of St. John Berchmans in Shreveport, Louisiana. The competition is for junior- to post-graduate-level students; first prize \$2,500; second prize \$1,000. The competition will take place on January 14, 2012 at the Cathedral of St. John Berchmans. The winner will give a 30-minute recital based on the repertoire in the competition. Repertoire is to include a major work by Bach, a major work by a German or French composer of the Romantic period, and a contemporary work from the 20th or 21st century.

Applications must be received by January 5, 2012. Send application and application fee of \$45.00 to: Cathedral of St. John Berchmans, Attn: Justin Ward, Director of Music & Liturgy, 939 Jordan Street, Shreveport, LA 71101. For information: 318/221-5296 x107, <jward@sjbceathedral.org>, or <www.parkeyorgans.com>.

First Presbyterian Church, Fort Wayne, Indiana, announces the **2012 National Organ-Playing Competition**, to be held March 24, 2012. First prize is \$2,000 plus a recital on April 29, 2012; second prize, \$1,000. Repertoire requirements: one of J.S. Bach's six sonatas, BWV 525-530; a work by a composer born between 1800 and 1902; a work by a composer born in 1903 or after. Deadline for the preliminary round is February 1, 2012. For information: <www.firstpres-fw.org> or contact Kathy Miller at <kmiller@firstpres-fw.org>.

The 2012 Joint Meeting and Festival of the **Midwestern and Southeastern Historical Keyboard Societies**, featuring the Eighth Aliénor International Harpsichord Composition Competition and the Seventh Mae and Irving Jurov International Harpsichord Competition, will be held at the University of Cincinnati College-Conservatory of Music, March 21-25, 2012. The theme of this five-day celebration, "Antiqua/Nova: Celebrating the Harpsichord Across the Centuries," is the harpsichord old and new. The schedule includes two competitions, exhibitions, concerts, papers, lecture-recitals, and other presentations.

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A full meeting/festival website, with information on exhibitors, registration, lodging, transportation, and an up-to-date detailed schedule, is available at <historicalkeyboardsociety.org>.

Proposals for papers, mini-recitals, and lecture-recitals are invited. In addition to the event's primary theme, proposals on a wide range of historical keyboard topics and repertoire are welcome. Presentations are limited to 25 minutes, with five minutes of discussion and questions. The deadline for proposals is December 2, 2011. E-mail proposals (and questions) to: <historicalkeyboard2012@gmail.com>.

The 60th International Musikwettbewerb der ARD München has announced winners of its organ competition, which took place on September 9 in Gasteig (Munich), Germany. First prize was awarded to Michael Schöch, of Austria; Anna-Victoria Baltrusch of Germany received second prize, and third prize was awarded to Lukas Stollhof of Germany. The audience award was given to Johannes Lang of Germany.

The 2011 Aristide Cavaillé-Coll composition competition has announced the winners. No first prizes were awarded. Second prizes (€1,500) went to Santeri Siimes, age 30, of Helsinki, Finland, for *Trois Etudes*; to Lukas Grimm (Distinction), age 25, of Stuttgart, Germany for *Rigel*; to Aurélien Fillion, 29, Leforest (Pas-de-Calais), France, for *Zooms*; to Guillaume Le Dréau, 28, St.-Anne d'Auray (Morbihan), France, for *Poème fantastique*; and to Manfred Meier-Appel, 43, Schwarzenbruck, Germany, for *Scènes grégoriennes*.

The jury, chaired by Eric Lebrun, consisted of Valéry Aubertin, Peter Bannister, Georges Lartigau (Association Aristide Cavaillé-Coll), Torsten Laux, and Louis Robilliard. Fifty-five entries were received from a total of 14 countries; the first performance of winning entries was October 8 in the Eglise réformée du Saint-Esprit in Paris, and October 9 in Royaumont near Paris. Prizes were donated by GPFO, Paris; Pro Musica Mainz, Orgelbau Jäger & Brommer, and Orgelbau Jens Steinhoff, all of Germany; and Orgelbau Rieger of Austria. The competition was organized by the Association Cavaillé-Coll, Paris, and ORGANpromotion of Germany.

The John F. Kennedy Center for the Performing Arts announced a gift from Kennedy Center Chairman David M. Rubenstein: a new organ for the Kennedy Center Concert Hall. The new organ is given in celebration of the 40th anniversary of the Kennedy Center and the 80th anniversary of the National Symphony Orchestra. Casavant Frères of St-Hyacinthe, Quebec will build the new organ; consultant is Jeff Weiler and Associates. The installation is anticipated to begin in summer 2012.

The new instrument will replace the Filene Great Organ, the original concert hall organ, which was installed in 1972. Over the last 40 years, it has been used in a solo capacity with orchestra, in re-

itals, and in choral programs. However, the instrument's physical problems have multiplied. The 1997 renovation of the hall required a different configuration of organ, stage, and acoustic canopy.

The new organ will have 85 ranks on four manuals and pedal. A new façade is being designed. For information: <www.kennedy-center.org>.



The Kotschmar Organ

Friends of the Kotschmar Organ (FOKO) announce they will move forward with renovating the nearly century-old pipe organ with support from the City of Portland.

The Portland City Council voted unanimously in favor of a \$1.5 million bond of which \$1.25 million will be designated to fund renovations and repair of the organ, which is owned by the city, but maintained by the nonprofit group. City officials plan to pay back the bond by extending the \$2 surcharge on tickets sold for events at Merrill Auditorium. Kathleen Grammer, executive director of FOKO, said the group will match the city's contribution with private donations secured through a larger fundraising campaign focused on ensuring the organ's sustainability into the future.

Foley-Baker, Inc. of Tolland, Connecticut, which specializes in pipe organ repair and reconditioning, will complete the Kotschmar's renovation during an estimated 18-month period. Foley-Baker has completed major reconditioning on the organs at Boston's Symphony Hall, Duke University, and the First Church of Christ, Scientist, the Mother Church in Boston, among others.

"The Kotschmar Organ is a rare civic treasure that has been part of life in Portland for nearly a century," stated John Bishop, who serves as Chair of the FOKO Organ Committee. "It has survived a century of use, relocation, and the renovation of Merrill Auditorium while continually thrilling audiences and concert artists. There can be no better way to celebrate this centennial than treating this magnificent instrument to a complete and professional renovation in preparation for another century of thrilling music. The Organ Committee of the Friends of the Kotschmar Organ is thrilled to participate in this historic project, and we applaud the City of Portland for its deep support of this great instrument. We are delighted to be working with the people of Foley-Baker, Inc. in Tolland, Connecticut—a firm with an impressive dossier of projects renovating some of the greatest organs in the United States. We know that their dedication and skill will make the Kotschmar Organ shine like new."

The Kotschmar Organ is scheduled to leave Merrill Auditorium in September 2012 for Foley-Baker, with an expected return in 2014. In the meantime, the music of the Kotschmar will begin a different sort of journey. Ray Cornils, who has served as Portland's municipal organist for more than two decades, will take the concerts on the road, traveling throughout Maine and New England for performances. Those specific dates

and venues are currently in the planning process.

The Kotschmar Organ was a gift to the City of Portland by publishing magnate Cyrus Curtis. It is named in memory of Hermann Kotschmar, a German musician, who lived in Portland from 1849 until his death in 1908. He is remembered for leading the city in its musical awakening and development. For information: <www.foko.org>.

Appointments



Brandon Dumas

Brandon Dumas has been appointed associate organist and choirmaster of the Cathedral of the Incarnation, Garden City, New York. He will direct the Cathedral Girls Choir and Schola Cantorum and assist Canon Musician Larry Tremsky in the direction of the Cathedral Choir of Men & Boys in the cathedral's two to three weekly sung liturgies; additionally he will oversee the recital and concert series.

Dumas recently completed an MA degree and the LRAM teaching diploma in choral conducting at the Royal Academy of Music, during which time he conducted at London's Brompton Oratory and in the company of Their Royal Highnesses the Duke and Duchess of Gloucester at the Chapel Royal, St. James's Palace. Prior to this he received the MMus degree from Royal Holloway College, University of London, where as member, assisting organist/conductor of the Choir of Royal Holloway, he recorded two discs on the Hyperion label and performed at such major cathedrals as St. Paul's London, Westminster, Gloucester, Ely, Worcester, Salisbury, and Salzburg, Austria. He was an undergraduate at Westminster Choir College of Rider University, where he studied organ with Diane Meredith Belcher and Ken Cowan and was organ scholar of Trinity Church, Princeton.



Matthew Halls (photo credit: Eric Richmond)

The Oregon Bach Festival has announced the appointment of British conductor and keyboardist **Matthew Halls** as its next artistic director. Halls will assume the post after the 2013 season, succeeding Helmuth Rilling, the founding artistic director from Stuttgart, who will remain with the University of Oregon event as director emeritus.

Based in London, Halls has made his debuts with the Houston Symphony,

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Tonkünstler Orchestra, Bach Collegium Stuttgart, Orchestre Philharmonique de Monte Carlo, Berlin Radio Symphony, Frankfurt Radio Symphony, Iceland Symphony, and the Scottish Chamber Orchestra. His 2011 season includes engagements with the Netherlands Radio Philharmonic, Detroit Symphony, Salzburg Mozarteum Orchestra, and the National Symphony in Washington, D.C.

Founding director of the Retrospect Ensemble, formed in 2009, Halls has performed on keyboard for John Eliot Gardiner, Ton Koopman, and Monica Huggett. A former director of the U.K.'s King's Consort, he has worked with many of Europe's early music groups, and in opera houses, including the Netherlands Opera, Bavarian State Opera, and Komische Oper Berlin, in venues such as the Megaron (Athens), Lincoln Center (New York), and Wiener Festwochen (Vienna).

Halls will conduct programs in the 2012 and 2013 Oregon Bach Festival as artistic director designate. His 2012 repertoire will be announced at the OBF's season preview in the last week of October. Festival dates for 2012 are June 29–July 15.

Here & There



Franklin D. Ashdown

Franklin D. Ashdown announces the release of new solo organ and choral works. *Joy in the Morning: Seven for Organ* is a collection of free-style and hymn-based compositions, including a French toccata and a *Partita* on "Wachet auf, ruft uns die Stimme," which was premiered in St. Paul's Cathedral, London, on August 7, 2011 by James Drake. Choral publications include *Savior, Like a Shepherd, Lead Us* (Concordia), *O Love Divine, My Song Is Love Unknown, Morning Canticle, Glorious Things of Thee Are Spoken* (Paraclete), *Trust in the Lord* (Kjos), *An Old Irish Blessing*, and *A Canticle of Peace* (Adoro).

Karen McFarlane Artists announces the addition of French concert organist **Michel Bouvard** to its roster of concert organists, with booking currently underway for a concert tour of North



Michel Bouvard

America November 9–18, 2012. One of today's leading French concert organists, Michel Bouvard enjoys a multi-faceted career as a concert artist and master teacher, which has taken him to more than twenty countries. He was a student of André Isoir at the Paris Conservatory and later studied with Michel Chapuis, Francis Chapelet, and Jean Boyer.

In 1983 he obtained first prize at the international organ competition in Toulouse, and in 1985 succeeded Xavier Darasse as Professor of Organ at the Conservatoire National de Région de Toulouse. At the conservatoire he has continued Darasse's efforts in fostering the patronage of the city and the region by organizing concerts, special visitors, masterclasses, and the international organ competition with his colleague Jan Willem Jansen. This work culminated in the creation of the renowned Festival "Toulouse Les Orgues," for which he served as director for four years.

In addition to his performing and teaching, Michel Bouvard is frequently an adjudicator for the world's most prestigious organ competitions. He has also served for four years as a member of the "Commission Supérieure des Monuments Historiques" (the Culture Ministry) of France.

Currently Michel Bouvard is Professor of Organ at the Conservatoire National Supérieur de Musique in Paris, where he teaches with his friend and colleague, Olivier Latry, and also continues as Professor of Organ at the Regional Conservatory of Music in Toulouse. He additionally serves as Organist Titulaire of the historic Cavaillé-Coll organ at the Basilique Saint-Sernin in Toulouse, and is one of the four organists of the Royal Chapel at the Palace of Versailles. For booking information, contact Karen McFarlane Artists at <www.concertorganists.com>.

Ken Cowan is featured on a new recording, *Works of Franz Liszt*, on the JAV label (JAV 186). Recorded on the Quimby Opus 60 organ at First Baptist Church, Jackson, Mississippi, the program includes *Prometheus*, S. 99 (transcribed by Jean Guillou), *Consolation No. 3 in D-flat (Lento placido)*, S. 172 (transcribed by Ken Cowan), *Consolation No. 4 in D-flat (Adagio)*, S. 172,



Ken Cowan

Prelude and Fugue on B-A-C-H, S. 269, *Liebestraum No. 3*, S. 541, and *Fantasy and Fugue on 'Ad nos, ad salutarem undam'*, S. 259. For information: <www.pipeorgancds.com>.



Philip Crozier

Philip Crozier completed a European concert tour in July and August, performing thirteen concerts in Germany, Switzerland, Holland, and Denmark. Repertoire included the complete organ works of Jehan Alain spread over the tour. Crozier also had an evening on the Alain family organ in Romainmôtier, Switzerland. The anniversaries of Alexandre Guilmant and Georg Böhm were also observed in the programs.

Venues included Marktkirche, Halle; Marktkirche, Hannover; Magdeburg Dom, Germany; Leonhardskirche, Basel; Le Musée Suisse de l'Orgue, Roche, Switzerland; Grote Kerk, Breda, Holland; Frederiksborg Slotskirke; Sorø Klosterkirke; Sct. Nicolai Kirke, Rønne, Bornholm, Denmark; St. Johanniskirche, Lüneburg; Dorfkirche, Trebbus bei Doberlug-Kirchhain; Dorfkirche, Wittmannsdorf bei Lübben (Spreewald); and Stiftskirche, Neuzelle bei Eisenhüttenstadt, Germany.



Isabelle Demers

Isabelle Demers is featured on a new recording, *Rachel Laurin Oeuvres pour orgue*, on the Acis label (APL61256). Recorded on the Casavant op. 869 organ at Eglise des Saints-Anges de Lachine, the program includes *Introduction et Passacaille sur un Thème de Raymond Daveluy*, op. 44; *Douze Courtes Pièces*, op. 43; *Symphonie No. 1*, op. 36; and *Étude Héroïque*, op. 38. For information: <acisproductions.com>.



Christina Harmon

Christina Harmon has recorded eight of the historic organs of the Keweenaw area in Upper Michigan, many of which have been featured in the Pine Mountain Music Festival (www.pmmf.org). The organs date from the late 19th and early 20th centuries and were brought to the area during the copper mining days. Never before recorded are two-manual organs by Garret House, Lancashire-Marshall, Barckhoff, Schuelke, Kilgen, Estey, Austin, and Casavant.

Included on the Raven CD is the first recording of Robert T. Anderson's *Theme and Variations* (from *Triptych*), composed in 1958, along with little-known pieces by Powell Weaver, Everett Titcomb, and Jean Langlais. A 20-page booklet by librarian and organist Jan Dalquist, a long-time Keweenaw resident and advocate for the preservation of these organs, is included with the CD. [See "Pipe Organs of the Keweenaw: Houghton County, Michigan," by Janet Anuta Dalquist, *THE DIAPASON*, February 2007.] For information: <www.RavenCD.com>.



Jeannine Jordan

Bach and Sons and *From Sea to Shining Sea*, Pro-Motion Music's organ and multi-media events, were presented by **Jeannine Jordan**, organist, with **David Jordan**, media artist, in three Oregon cities last spring. Hosting *From Sea to Shining Sea* was the First Presbyterian Church of LaGrande, where Jordan's playing was projected on a screen and the program told the role organists of 19th-century Oregon played in the history of the organ in America.

Bach and Sons made its Oregon debut at the Nestucca Valley Presbyterian Church in Pacific City, and included the music of Bach, the narration of the family's story by the women important in the Bach family, and photos of Bach's Germany. It was also presented in Salem on the St. Paul's Episcopal Church Evening concert series. For information: 541/905-0108, <www.promotionmusic.org>, <jeannine@promotionmusic.org>.

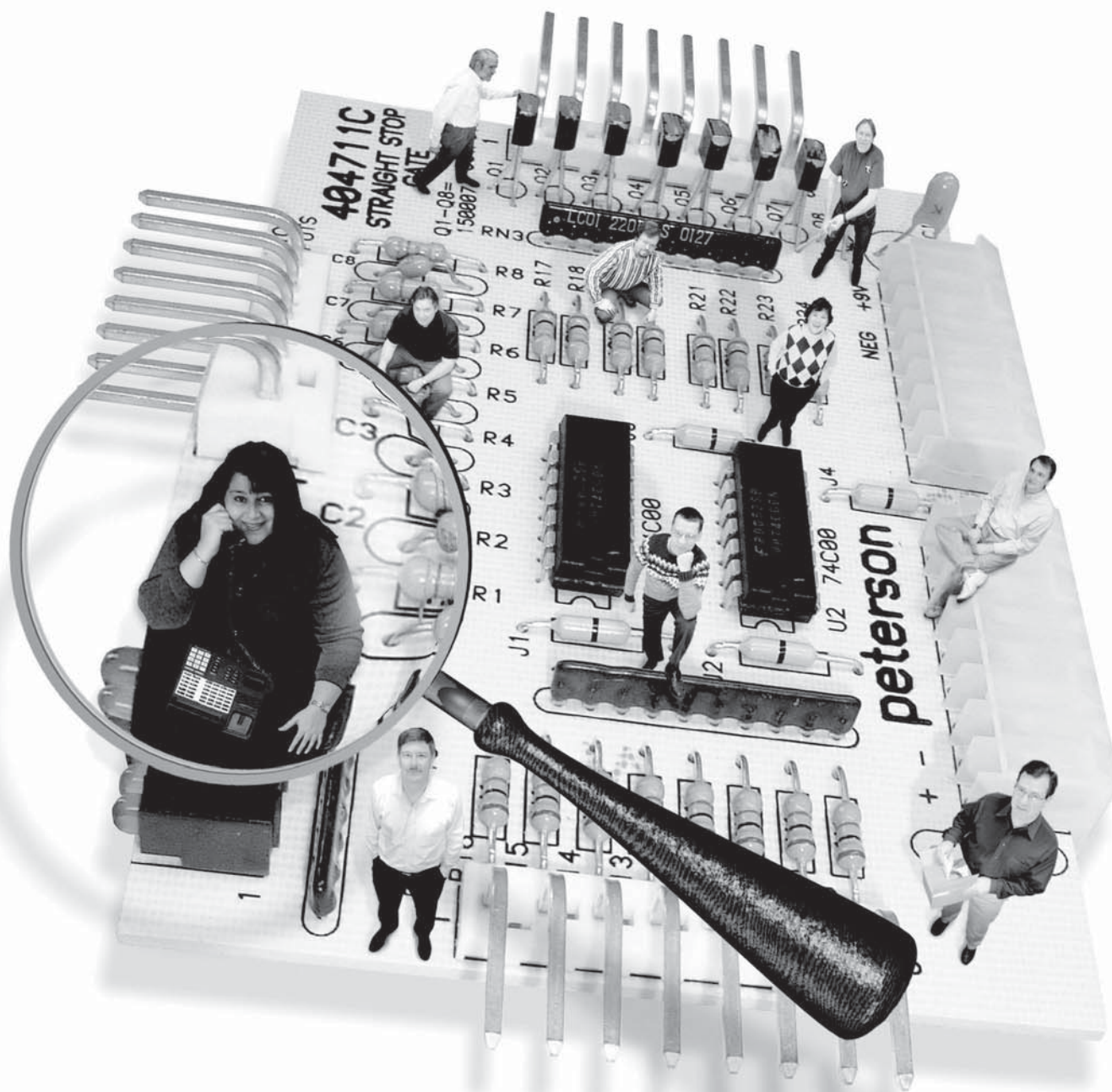
Organ and choral music by **Dan Locklair** was performed on September 11 in Florida and North Carolina. Haig Mardirosoian performed the composer's *Aeolian Sonata* as part of his In Memoriam 9/11 recital at Sykes Chapel and Center for Faith and Values at the University of Tampa, Florida. Works of Leo Sowerby, Cesar Franck, J.S. Bach, Samuel Barber, and Joseph Jongen were also presented. St. Paul's Choir, John Cummins, organist/choirmaster, and Anita Cirba, trumpet, presented Locklair's *Remembrance* at St. Paul's Episcopal Church in Winston-Salem, North Carolina, as part of a spe-



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cial Evensong 9/11 commemoration with Bishop Michael Curry. For information: <www.locklair.com>.



Renée Anne Louprette

On September 28, **Renée Anne Louprette** played the world premiere of *Diptyque—Manhatta 1611–2011* by organist/composer **David Briggs**, in a recital at the Church of St. Ignatius Loyola, New York City. The work, commissioned by Louprette, depicts the story of Manhattan from unsettled forest to cosmopolitan capital. The program also included works by Spanish composers of the 16th–18th centuries, Guy Bovet's *Trois Préludes Hambourgeois*, and Jehan Alain's *Aria* and *Litanies*.



Patrick A. Scott

Patrick A. Scott, second-year DMA student at the University of Texas at Austin, was named the first-prize winner in the National Federation of Music Clubs Student/Collegiate Auditions in April, and won the Agnes Fowler/Marie V. Thiesen Award. The federation also awarded him the First Place Ruby Simons Vought Scholarship. He is a member of the University of Texas Mu Theta chapter of Mu Phi Epsilon and was awarded first prize in the Wilha Hutson Organ Scholarship competition from the National Mu Phi Epsilon Foundation. In March, Scott was selected as a semi-finalist in the Rodgers North American Classical Organ Competition and went

to compete in the semi-final round in Los Angeles. He was then selected as a finalist and went to perform at Kutztown University in Kutztown, Pennsylvania.



Spreckels on the March!

Carol Williams has released a new CD, *Spreckels on the March!*, featuring twenty marches arranged/composed for organ. Marches range from William Byrd up to the present time, including William Walton's *Crown Imperial*, Eric Coates's *The Dam Busters March*, Humphrey Stewart's *Processional March*, George Gershwin's *Strike up the Band*, a collection of Sousa marches, and Williams's own *Dark Friesian March*. The CD was recorded on the Spreckels organ in Balboa Park, San Diego. For information: <www.melcot.com>.

Nunc Dimittis

Billy J. Christian died June 6 in Athens, Georgia. He was 86. A U.S. Navy veteran, he was a graduate of the University of Georgia and the School of Sacred Music at Union Seminary in New York City. He served as organist-choirmaster at Idlewild Presbyterian Church in Memphis from 1959–82 and at Germantown Presbyterian Church from 1984–93, and was a lifelong and active AGO member. Billy J. Christian is survived by a brother, a sister, cousins, nephews, nieces, grandnephews, and grandnieces.

Elaine Sawyer Dykstra, age 65, died at her home on June 19. At age 15 she became the organist at the First Presbyterian Church of Iowa Park, Texas, where she met her future husband, Jerry Dykstra. She majored in organ performance at Midwestern State University of Wichita Falls, studying with Nita Akin, and earned MMus and DMA degrees in organ performance at the University of Texas, studying with E.W. Doty and Frank Speller. During her more than 40 years in Austin, she was organist at St. David's Episcopal Church, University Presbyterian Church, and Tarrytown United Methodist Church; she also served as an accompanist, played with orchestral and chamber music groups, and played solo concerts as well.

Dykstra's publications include the book *Deducing the Original Sounds of Bach's Organ Works: An Historical Account of the Musical Capabilities of the Organs*

That Bach Knew, and *Gabriel's Message: Carols for the Season*, a collection of ten Advent and Christmas organ chorales. Active in the Anglican Association of Musicians, Austin's Committee for the Advocacy of the Pipe Organ, and the Southeast Historical Keyboard Society, Dykstra served as district convener for the AGO's Region VII. Elaine Sawyer Dykstra is survived by her husband of nearly 46 years, her son, two sisters, a brother, two grandchildren, and a great-granddaughter.

Albert Edward Kerr died February 17 in Plano, Texas at age 95. Born in England, he received his first music instruction at age 10 from William Broome, and by age 14 was traveling to St. Cuthbert's Parish Church, Aldingham, by bus on Friday night, playing weddings and services on Saturday and Sunday, and returning home on Sunday evening. He became a Fellow of the Royal College of Organists, and married Mary Whalley Kerr in 1941.

During World War II, Kerr served in the Royal Air Force and was sent to Wright-Patterson Air Force Base in Dayton, Ohio, and served as organist at Christ Episcopal Church. After returning to England in 1944, the family immigrated to the U.S. in 1947, and Kerr again assumed the position of organist and choirmaster at Christ Episcopal in Dayton, where he oversaw the installation of a new 58-rank Tellers organ in 1967. In retirement, he served as organist at the Second Church of Christ, Scientist, in Dayton, later moving to Texas, where he worked at the First United Methodist Church in Frisco, a suburb of Dallas.

Kerr composed in many genres including organ, choral, instrumental, and piano, and his later works were largely published by H.W. Gray. He was active in the Dayton AGO chapter, serving as dean (1961–63) and treasurer (1971–74). Albert Edward Kerr's wife Mary followed him in death in April 2011; he is survived by daughter Maureen Novell, three grandchildren, and eleven great-grandchildren.

Rosalind MacEnulty, 93 years old, died June 18. She earned a degree from the Yale School of Music in 1940, and became a Fellow of the American Guild of Organists in 1956. From 1956–88 she served as organist and musical director at the Church of the Good Shepherd in Jacksonville, Florida, and was also music director for several Jacksonville community theaters. From 1988 to 2004, MacEnulty was music director for St. Paul's Episcopal Church in Edenton, North Carolina. She composed works for church choirs, community choruses, and theatrical groups; her best-known work is *An American Requiem*. Rosalind MacEnulty is survived by three children.

Robert Mahaffey died February 6 in Delray Beach, Florida. He was 80. A Brooklyn native, he was educated at the High School of Music and Art in New York City, earned an MMus degree at Yale University, and the DMA from the American Conservatory of Music in Chicago in 1997. He also earned the Licentiate and Fellowship of Trinity College of Music and the Diploma of Licentiate in organ performance from the Royal Schools of Music, both in London, and the Church Music and Fellowship certifications from the AGO, which he served as a national examiner.

Mahaffey served Christ Church in Manhasset, New York and St. John's in Pompano Beach, Florida, and in 1992 was appointed choir director and organist at St. Paul the Apostle Catholic Church in Lighthouse Point, Florida, where he designed its pipe organ in 1994.

Walter W. Umla, age 70, died in Jenkins Township, Pennsylvania on May 12. A 1962 graduate of Wilkes College with a degree in music education, he taught vocal music for 34 years in the Wilkes-Barre school district, retiring in 1996. Umla served Westmoor Church of Christ and Holy Trinity Lutheran Church, both in Kingston, Pennsylvania, and Westminster Presbyterian and later at the Episcopal Church of St. Clement and St. Peter, both in Wilkes-Barre. A member of the AGO, he was also an accompanist for the Choral Society of Northeast Pennsylvania. Walter W. Umla is survived by his wife, three children, and four grandsons.

Here & There

Bärenreiter-Verlag announces new releases for organ. *Organ plus one: Divine Service* contains hymn-based and free compositions, with solo parts in C, B-flat, E-flat, and F; Advent/Christmas (BA 8501, €17.95) and Passion/Easter (BA 8503, €17.95) volumes are available; six more seasonal volumes are forthcoming. *Organ Music for Communion*, edited by Martin Weyer (BA 9265, €24.95), contains easy- to medium-level works in a broad range of styles, from Bach to late Romantic, for use at communion. Some can be performed with solo instruments (parts included with the score). *Organ Music for the End of the Church Year*, edited by Andres Rockstroh (BA 9266, €25.95), presents works for the end of the church year; some can also be played at funerals. Composers include Theophil Forchhammer, Max Gulbins, Johannes Weyhmann, and others, and arrangements of works by Brahms and Schumann.

Other new releases include Volume V of Wilhelm Middelschulte's *Complete Organ Works* (BA 9205, €31.95), which contains the *Canon Variations on Jesus meine Zuversicht*, *Chorale and Passacaglia St. John*, and *Lamentation*, and Volume IV of the complete organ works of Gerard Bunk (BA 9284, €38.95), which includes the *Festliche Stunde*, *Piece héroïque*, *Eight Character Pieces*, and *Fantasia*. For information: <www.baerenreiter.com>.

Fugue State Films has released *Ex Tempore: The Art of Organ Improvisation in England* (FSFDVD005, £28.50, 2-disc digipack, 16-page booklet in English and German). In the 85-minute documentary and accompanying CD, Ronny Krippner explains how English organists improvised. He discusses the main English organ composers between 1500 and the present day—Tallis, Byrd, Purcell, Handel, Stanford, Mathias, and Leighton. For each composer, he sketches their musical background and analyzes their compositional techniques before performing a full improvisation in their style.

The instruments include cathedral organs in Bristol and Liverpool and smaller historical organs at Little Stanmore and Adlington Hall. The program includes interviews with well-known improvisers



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Craighead-Saunders Organ

Loft Recordings has released the first recording of the Craighead-Saunders Organ in Christ Church, Rochester, the newest instrument in the collection at the Eastman School of Music (LRCD-1115, \$14.98). The organ is the result of an eight-year international research project documenting and copying the 1776 organ by Adam Gottlob Casparini (1715–1788) in the Holy Ghost Church in Vilnius, Lithuania, one of the best preserved late-baroque organs in all of Europe.

After a thorough documentation of the original instrument, a team from GOArt, at Gothenburg University in Sweden, led by Mats Arvidsson and Munetaka Yokota, worked closely with the Eastman School of Music and a group of organbuilders in America (Steven Dieck, Paul Fritts, Bruce Fowkes, Martin Pasi, and George Taylor) to produce the first research instrument after Casparini anywhere in the world, and the first large-scale historical reconstruction at this level in America.

In this first recording on the new instrument, the three Eastman organ professors (David Higgs, William Porter, Hans Davidsson) perform repertoire from Bach through Mendelssohn, plus a new work by Stephen Kennedy (director of music at Christ Church, where the organ is located) and a newly commissioned work by Martin Herchenröder. The booklet contains complete organ specifications. For information: <www.gothic-catalog.com>.

Regent Records has released a new recording, *Into Thy Hands*, featuring the Choir of Grosvenor Chapel directed by Richard Hobson (REGCD 351). The program includes works by Mozart, Tallis, White, Philips, Blow, Purcell, Handel, Jackson, and Dove. For information: <www.regentrecords.com>.

Rhapsody, the on-demand music service, announced it has crossed the 800,000-subscriber milestone and now offers more than 12 million tracks to its membership base. Rhapsody began the subscription music business in 2001. Since becoming an independent company in 2010, Rhapsody embraced a mobile apps strategy that has brought on-demand music to the mobile phone.

Rhapsody digital music service gives subscribers unlimited on-demand access to more than 12 million songs, whether they are listening on a PC, laptop, Internet-connected home stereo or TV, MP3 player, or mobile phone. Rhapsody allows subscribers to access their music through mobile phones from Verizon Wireless, through Rhapsody applications on the Apple iPhone, iPod Touch, and iPad, RIM BlackBerry and Android mobile platforms as well as through devices from Vizio, SanDisk, HP, Sonos, and Philips. For information: <www.rhapsody.com>.

The Allen Organ Company, Macon, Pennsylvania, joined its Summer of Manufacturing co-sponsors with an interactive display and exhibit at the Da Vinci Science Center Initiative, Allentown, Pennsylvania. Visitors to the center could see and play an Allen Q300D, which displayed its inner workings through a Plexiglas back, while the history of the company was told through a custom video kiosk. On August 11, Allen executives joined nearly 100 invited educators, industry leaders, and elected officials to discuss workforce development partnerships and initiatives in the region. To view the Da Vinci Science Center website, the Allen Organ History video, and Factory Tour video: <<http://www.davincisciencecenter.org/my-experiences/summer-of-manufacturing/im-a-maker-series/im-a-maker-allen-organ/>>.



Bosch practice organ before

Stanford University Department of Music, Stanford, California, has contracted Hupalo & Repasky Pipe Organs, LLC of San Leandro, California, to consolidate, rebuild, and redesign their 1968 mechanical action Werner Bosch practice organ, opus 509. Due to



Hupalo & Repasky practice organ after

demand on the music department's use of practice space, the redesigned organ will occupy half the floor space in a new configuration with new case and moldings of stained quarter sawn oak. Two

ranks will be added to the instrument, making it a 15-stop, 16-rank organ, playable on two manuals and pedals. For information: 510/483-6905; <www.hupalorepasky.com>.

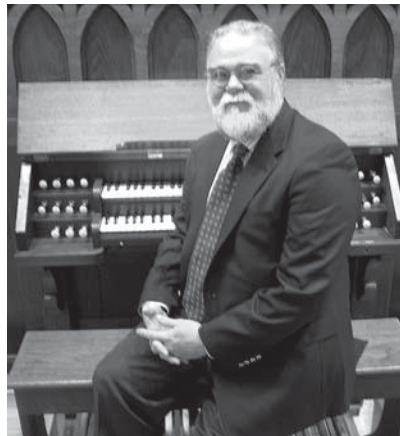
Manual I
8' Principal
8' Gedeckt
4' Octave
2' Principal (half draw)
III Mixture (half draw)
II Sesquialtera

Manual II
8' Holtz flute
4' Rohr flute
2' Principal
1½' Quint
8' Oboe

Pedal
16' Bourdon
8' Bourdon
4' Choral Bass
8' Dulzian

In the wind . . .

by John Bishop



A world unto itself

In July 2010, a reporter for the *Wall Street Journal* was working on a story in Washington, D.C., when she noticed a large group of people milling about on the front lawn of a church. Had it been a Sunday, it might not have attracted her attention, but this was a weekday morning, and the group was wearing nametags and sporting tote bags, a scene she recognized from countless conventions and trade shows. Her curiosity was piqued and she walked up to the group to ask what they were about.

You guessed it—it was the national convention of the American Guild of Organists, and the conventioners were hanging about, waiting for the buses that would whisk them off to the next venue. The reporter was fascinated by having run into a group of devoted enthusiastic people involved in a world she had never thought about. Of course, there are pipe organs lurking in the balconies of thousands of churches, but who would have thought about the people who would have put them there, who would play them, let alone study or celebrate them.

The reporter was Jennifer Levitz, who works from the *WSJ* offices in Boston. She called me in mid-August, telling me of her encounter with “our crowd” in Washington, saying that someone in that group had given her my name, and that she planned to write an article for the paper about current trends in church music as they relate to the pipe organ.

I was flattered by her interest and we talked on the phone for quite a while, ending the conversation by making plans to meet so she could interview me. We met in a coffee shop in Boston's Faneuil Hall Marketplace (that grand example of 1970s Urban Renewal, celebrated at the time as the revitalization of a derelict neighborhood, where today unwitting tourists are privileged by the opportunity to buy t-shirts and baseball caps festooned with lobsters—colloquially misspelled as *lobstahs*—and the logo from *Cheers*) and talked about the pipe organ for an hour-and-a-half. During the conversation, I mentioned that I was going that afternoon to visit a closed church building in neighboring Cambridge, where we were working on the sale of an Aeolian-Skinner organ. She asked if she could come along.

Is renewal another word for destruction?

The Organ Clearing House was founded in 1961—like our neighbor C.B. Fisk, Inc., this is our fiftieth year—the time at which urban renewal was gaining momentum, and the construction of the Dwight D. Eisenhower Interstate Highway System was in full swing. There's no question that those highways were a stupendous improvement to the country's transportation system (inspired by the German *Autobahn*, which so impressed General Eisenhower as a strategic military asset), but the clearing of the huge swaths necessary for highway rights-of-way caused the destruction of hundreds of neighborhoods, including homes, businesses, schools, and churches, along with their pipe organs. I've referred to the Organ Clearing House as the Dwight D. Eisenhower Memorial Pipe Organ Rescue Movement (DDEMPORM). OCH founder Alan Laufman was among the founders of the Organ Historical Society (which was established in 1956—the year of my birth and the death of G. Donald Harrison, fifty-nine days apart) and an early leader in the renewed appreciation of America's nineteenth- and early twentieth-century heritage of organbuilding. The rapid and rampant destruction of venerable church build-

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Pennsylvania Station

ings and their contents alarmed Laufman and his peers, leading to the inception of the work we now continue.

It's easy to bewail the destruction of any great building. Candidly now, can New York's Madison Square Garden be considered a cultural improvement over McKim, Mead, & White's Beaux-Arts masterpiece that was Pennsylvania Station? And while anyone who's visited New York City can appreciate the value and necessity of parking garages, that which replaced St. Alphonsus Church (310 West Broadway near Canal Street, the original home of E. & G.C. Hook's Opus 576, built in 1871 and now located in St. Mary's Church, New Haven, Connecticut) can hardly be considered an improvement.

But here's where the issue gets complicated. I am not in the thrall of professional hockey and basketball, I am not interested in the Westminster Kennel Club Dog Show (though I loved the movie *Best in Show*), and it's a long time since I've been to the circus, so at the risk of offending those who feel differently, I freely state my opinion that the construction of Madison Square Garden was not a worthy reason for the destruction of Penn Station.

St. Alphonsus Church is another story. It's a terrible shame for such a beautiful edifice to be razed, whatever the reason, and it must have been heartbreaking for the parishioners, clergy, and musicians who worshipped there and loved the place. But the hard fact is that hundreds, dare I say thousands, of church buildings have become redundant—not only in the United States but throughout Europe as well. When such a building is no longer useful, no amount of sentiment or nostalgia will refund its value or usefulness.

When the Church of the Immaculate Conception in Boston (home to a large

organ by Hook & Hastings, which is one of America's finest instruments) was closing, a group of local organists and organ-lovers gathered around, and one friend suggested it should be made into a concert hall. A lovely thought, but if the church is being closed because two million dollars of deferred maintenance was coming due and the frightful cost of heating the place was the death knell, how would we ever fund its transformation into a concert hall? Thankfully, the organ has been dismantled and stored, but this is especially poignant for us—I'll not forget singing "The day thou gavest, Lord, is ended" at Alan Laufman's funeral in that building in early 2001.

§

My work with the Organ Clearing House makes me something of a grim reaper of the pipe organ (remember the scene in Monty Python's *The Meaning of Life* with the robed reaper and the tinned salmon?). More than once people have said to me, partly in jest, "What are you doing here, we love our organ?" But the reality of redundant church buildings is part of my daily work. Organbuilders are used to working with a church's Organ Committee (often called Organ Task Force)—a committee that by definition, if not by actuality, is formed for the inception of a creative process. I've had dozens of associations with De-Accession Committees, sometimes called Disbursement Committee—that group of faithful worshippers charged with emptying their church building before *Repurposing*. These folks are filling dumpsters with church-school supplies, choir robes, and pageant costumes (I love the white Oxford shirt with cottonballs glued all over to make a sheep-suit for Christmas Eve). They are packing hymnals and octavo scores to be given



St. Alphonsus Church

to neighboring churches, and they are ferreting off little mementos while (they think) no one is looking.

They show me family photos of weddings, baptisms, funerals, and First Communions in which the organ is prominent in the background. Their eyes are moist, and sometimes they're openly weeping.

One church I visited recently was simply abandoned. It was an 1,800-seat building with an 80-rank organ. The congregation, down to just a few dozen, had soldiered on until the last of the money was gone and simply walked away after the last worship service. The Sunday bulletins were still on the ushers' station, the unfinished glass of water was still on the pulpit, and there was a melted unwrapped cough drop on the organ console. (Organists must have terrible health if the collective consumption of cough drops is any indication!) There was unopened mail on the secretary's desk. It was like the scene in the movie where tumbleweeds blow down the street and the saloon doors are still swinging.

§

Jennifer Levitz's article, "Trafficking in Organs, Mr. Bishop Pipes Up to Preserve a Bit of History," appeared on the front page of the *Wall Street Journal* on Friday, September 16, 2011. Here's a link that will take you to it on the WSJ website: <<http://online.wsj.com/article/SB10001424053111903532804576567571589895368.html?KEYWORDS=organ>>. I've received a lot of winks and barbs from friends about the word *trafficking*.

Any company loves exposure like that. We were flattered and pleased to have Ms. Levitz's attention, and there have been several inquiries in the past week directly attributable to the article. But here's the problem. She did great reporting on all the reasons why pipe organs become redundant. We discussed "Contemporary Worship" and closing and merging parishes, but while I talked about the exciting sides of the organ business like the restoration of venerable organs and the construction of new ones, the general tone of the story was glum.

Ted Alan Worth, student and friend of Virgil Fox and a successful touring organist, has been quoted as saying, "The organ world is the worst world in the world." I'm pretty sure he was referring to the gossipy, introverted, and sometimes nas-



St. Mary's Hook (photo credit: William T. Van Pelt)



St. Mary's Hook console (photo credit: William T. Van Pelt)

ty interchange between colleagues. Perhaps the most famous example was the decades-long squabble between Virgil Fox and E. Power Biggs, both important and brilliant performers from two divergent artistic points of view, whose disdain for each other was well documented. But that same artistic divide was extended to the devotees of organs with tracker action versus electric and pneumatic actions. I use the word "versus" with intent. When I was a young pup of an organist, reveling in the Renaissance of classic principles of pipe organ building in Boston in the sixties and seventies, I was aware and no doubt made use of terms like tracker-backer and pneumatic-nut. Those who preferred symphonic organs were decadent, as if the exploration of artistic expression were a character flaw; those who preferred tracker organs were zealots, anti-musicians, anti-expression.

In 1979 my mentor and I assisted a team from Flentrop Orgelbouw installing the grand new organ at Trinity Cathedral in Cleveland, Ohio. It's a classic design—*werkprinzip* mahogany case with carved pipe shades, rückpositiv, and a spiral

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staircase to the tiny balcony. But as we unloaded the container on the sidewalk of Euclid Avenue (the organ had been shipped from the Netherlands directly to the port of Cleveland through the St. Lawrence Seaway—the name of the ship was *Kalliope*) I realized I was carrying a box of pipes marked *Celeste*. A bundle of Swell shutters followed. Humpf! I didn't know Flentrop built Swell boxes?

What I know now is that what's important to us is good organs. Simple. I love good organs of any description. And there are just as many bad, even decadent tracker organs as there are bad electro-pneumatic or electric-action organs. The Renaissance Revival that has been so celebrated and ballyhooed certainly was cause for the destruction or displacement of many wonderful electro-pneumatic organs. My hometown of Winchester, Massachusetts has two churches in which organs by Skinner and Aeolian-Skinner were replaced with organs by Fisk. The Skinner was a very early organ (Opus 128, 1905!). My father was rector of the church, so I had easy access to it for practicing when I first took organ lessons, but I quickly moved to the neighboring First Congregational Church (where my teacher John Skelton was organist), whose Fisk organ was installed in 1972.

I didn't know much about Skinner organs then, and I celebrated its replacement by Fisk in 1974. I don't think that particular Skinner was a very good instrument—but I'd sure love to get a look at it today to see what Mr. Skinner was up to in 1905.

§

The 1995 movie *Apollo 13* (Tom Hanks, Kevin Bacon, et al.) was a gripping telling of the nearly disastrous explosion on that mission to the moon, launched in April 1970. Two days after the launch, an oxygen tank explodes and astronauts and NASA officials scramble to devise a way to abort the mission safely. In the chaos of the first moments of the emergency, NASA flight director Gene Kranz (played by Ed Harris) holds up his hand, calls for silence, and asks, "What have we got on this spacecraft that's good?"

My thanks to Ms. Levitz for noticing the organ world lurking on that lawn in Washington, and for giving her considerable energy and talent to creating the story. But she told only half the story. The rest is up to us. And we're at a great moment to do it, to tell it, to live it.

We are an energetic group of devotees to a high expression of the arts and humanities. The pipe organ stands for so much that's good about the human condition. For centuries it was among the most complex of all human contrivances, for centuries it was the source of some of the loudest sounds anyone heard. Today, too many people see the organ as the realm of dead white men. That's not the fault of the organ, it's the fault, the oversight, the result of its professional practitioners getting wrapped up in scholarship—the understanding of this special niche, its complex history, the relationships between the instruments' builders and the artists who created and played the music.

Too often we present programs to the public based on our interest and devotion to obscure styles and periods of composition. This afternoon I was talking with a colleague on the lawn outside her church building. We talked about the levels of public interest in the music of the pipe organ. I said something like, "You don't attract Joe Public into a church to hear an all-Buxtehude recital." She said, "I love Buxtehude." I said, "So do I (and I do!), but if we don't give them something else, something that excites and inspires them, something they can sing to themselves in the car on the way home from the recital, they're not going to come back." And for decades now, they haven't been coming back.

I celebrate the long list of young performers who are lighting new fires under the pews—those players whose impeccable musicianship comes first, who understand the art of performing, which is different from the art of playing, whose sense of programming inspires the

simple and necessary act of attendance, and whose public carriage brings dignity and respect to a profession that has for so long been marked by flamboyant but shallow behavior and performance.

The organ world need not be the worst world in the world. It's a world full of brilliant young talent. It's a world full of talented organbuilders. It's a world full of exciting new instruments. And it's our responsibility to project the best of all of it to the public, especially those who are still unaware of the delights and majesty of the pipe organ.

That revival, that renaissance has given us dozens of organbuilding firms who produce some of the best instruments ever made—both mechanical and electric actions. Compare an instrument built by Paul Fritts with one by Schoenstein. Compare an instrument built by C. B. Fisk with one by Quimby. Compare an instrument by Dobson with one by Nichols & Simpson. What's not to like? Ours is a small world with space for everyone.

I'm not suggesting we abandon Buxtehude, Scheidt, Scheidemann, de Grigny, and the countless masters whose efforts have collected to form what we know as the world of the pipe organ. I'm not suggesting we shouldn't celebrate the heritage of the organ. I am suggesting that a public that's offered myriad opportunities for entertainment and enrichment ranging from professional sports to video games, to symphony concerts, and to organ recitals, is going to choose an option that's exciting, stimulating, enriching, and at some level, just plain fun. You or I might think it's fun to rattle through a half-dozen Buxtehude Preludes and Fugues, but would your next-door neighbor agree?

On Teaching by Gavin Black



Continuo, part I

The musical practice known as *continuo playing* was an integral part of ensemble music from about 1600 until about 1750—the dates that we assign to the "Baroque Period." Indeed, it makes a lot of sense to define the Baroque specifically as the era in music history when continuo playing was the norm. During that period, almost every work of music that was not a solo keyboard or lute piece included a continuo part. (Exceptions, such as pieces for unaccompanied violin, or lute songs, probably amount to no more than five percent or so of the repertoire.) This includes sonatas, trio sonatas, works for larger instrumental ensembles, songs, cantatas, Masses, operas, and oratorios—arias, choruses, recitative, and so on. The practice of writing continuo parts certainly persisted into the second half of the eighteenth century—the "Classical" era—but became less common, less mainstream, less central to

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what was going on in the world of musical performance. Continuo died out early in the nineteenth century. (Mendelssohn, however, still included continuo parts in some of his sacred music in the 1830s.)

What is continuo?

This month's column will begin to answer that question, or, really, to address it in ways that I hope will be helpful to students. (Of course if any of us as organ teachers have students who have already studied continuo fairly deeply or who have specialized in it, then those students will already know or understand more than I am going to write about here. So this is, at least directly, for everyone else.) Next month I will outline in a fairly basic form my own approach to teaching the nitty-gritty practical side of creating and performing continuo parts at the keyboard, starting with how to read the notation, and I will discuss how to deal with the artistic choices that creating such a part entails.

I actually have a memory—a distant memory by now—of my own first encounters with the word “continuo.” These happened at a number of chamber music concerts on the Yale campus that I heard in the late 1960s, as a youngster just getting interested in music. There were pieces described as “Sonata for violin and continuo” or “Trio Sonata for violin, oboe, and b.c.” or other such phrases. (The word “continuo” and the expression “b.c.” are both abbreviations for *basso continuo*.) I noticed that some of these pieces turned out to have the wrong number of players, that is, a trio sonata might have four people playing. I still remember a sort of “Twilight Zone” feeling that I got looking at descriptions in the programs that seemed not to be written in any normal language that I could discern and that seemed not to correspond to what I was seeing on the stage. I vaguely remember asking someone (my father?) what it all meant and his not knowing either. I believe that we considered the possibility that it might be some sort of misprint.

I still get the very basic question—“What does ‘continuo’ mean?”—both from audience members at concerts and from (new) students. The basic answer is this: a continuo part is a line of music, mostly in the range of the bass clef, that forms the lowest part of the texture of a piece, that is meant to be played by one or more instruments in unison, and that is meant to be supplemented by notes not written by the composer: chords or bits of melody supplied by one or more of the performers. The choice of instrument or instruments is not, except in rare cases, specified by the composer. The performer's process of deciding what “notes not written by the composer” to add is called “realizing” the continuo part. In the Baroque period this was almost always done by actual improvisation. Nowadays it is done either by improvisation or by planning and writing a part in advance.

Elements of improvisation

Part of this picture is that Baroque composers—from the most iconic such as Bach or Handel through thousands

Third movement of Handel's flute sonata, op. 1, no. 1, as published in London in 1732 by John Walsh



of others whom most of us have never heard of—expected the actual notes of their pieces to be different from one performance to another, with part of the note picture composed not by the “composer” but by any given performer. This often blows people's minds: we associate the notion of a performer writing part of the music with certain kinds of twentieth-century experimental art—participatory or aleatory music. The music of the Baroque often seems to embody an opposite principle, one of rigorous form, often expressed through complex counterpoint.

Sometimes the simple act of becoming aware of the nature of continuo accompaniment can reset a student's sense of what Baroque music is all about, away from structure and control towards spontaneity and change, and, in a sense, away from the composer towards the performer. Of course, it is also true that a lot of Baroque keyboard and lute repertoire was improvised from scratch. In fact, we assume that something close to all of the keyboard playing that took place in the Baroque era was improvisation. However, in a funny way, improvised repertoire suggests a less radical departure from composer control than continuo accompaniment does, in that with improvised repertoire the performer is the composer.

Of course with continuo accompaniment, the additions to the music put in place by the performer exist within certain well-defined bounds—and we'll come back to that below. However, it is clear from comparing all of the recordings of just about any piece of Baroque music that the differences between one player's version of the keyboard continuo part and another's can make a huge difference in the overall effect of a piece. And, again, this is something to which composers routinely ceded control.

The key to accompaniment

So why did composers give up control over a crucial aspect of their pieces—consistently and over a period of more than 150 years? I believe that the answer lies in the nature of accompaniment and in the nature of the instruments used for accompaniment during those years. There is a lot to say about accompaniment, whether of the continuo variety or of the obbligato variety, as represented by such things as Schubert song accompaniments. Great accompaniment requires all sorts of subtleties and sensitivities.

However, one thing is absolutely fundamental, without which accompaniment runs the risk of being not just artistically sub-par but really grotesque: *the ability to vary dynamics in a way that tracks what the other instruments or voices are doing*. Without this basic ability an accompanist constantly runs the risk either of drowning out the other instruments or voices or of failing to support them adequately. If the keyboard instrument is one on which dynamic variation is inherently possible, say, the piano, then a composer can write accompaniments in which the note picture is fixed once and for all, that is, written by the composer as part of writing the piece. If, however, the accompanying instrument is, like the harpsichord or the Baroque organ, not capable of inherent dynamic flexibility, then it is important that the performer be allowed to change the number of notes being played at any one time in order to change the effective dynamics. A Schubert song piano part played as written on a harpsichord would be an almost pathetically ineffective accompaniment. It would fail to support a singer with a robust or just plain loud voice, it would drown out or at any rate compete too much with a light or delicate singer, and it would fail to reflect or mirror or complement nuances of dynamics executed by any singer. However, it is possible, in a piece with continuo accompaniment, to make the keyboard part of a whole passage louder or softer by choosing to play a thicker or thinner texture of added notes and chords. It is also possible to place an accent on certain notes or beats while allowing other notes or beats to be unaccented, again by actually playing more notes, a thicker texture, on the accented moments and fewer—or no—notes elsewhere. It is possible in the same way to respond appropriately to crescendo, diminuendo, and other dynamic gestures that singers or other players carry out.

(I should mention that years ago I subscribed, without having really consciously thought about it, to the absurd idea that Baroque composers wrote continuo lines rather than obbligato accompaniments because their composing skills were too rudimentary to concoct complex accompaniments. In this story line, the development of “real” keyboard parts for chamber music and songs in the second half of the eighteenth century was a kind of progress, akin to the scientific progress that—genuinely—characterized that era. The notion that composers who wrote the elaborate, complex counterpoint that was routine in the seventeenth century couldn't have written compositionally successful keyboard parts for their songs and chamber music is indeed absurd. However, I think that some people do fall into the trap of assuming some such thing, as we have a general tendency to believe that the passage of time brings progress. We feel that people of old simply couldn't do a lot of what became normal or easy later on.)

Some confirmation of the notion that the continuo texture really did serve the purpose I have described is found in this: when composers in the Baroque era

wrote song accompaniments intended to be played on an instrument that had dynamic flexibility—namely the lute—they did write obbligato accompaniments. This gives us the lute song repertoire, with all of the notes of the pieces written by the composers.

Continuo instrumentation

The instrumentation of a continuo part is flexible. This is one of the reasons that the part is given the somewhat abstract name that it has. It is not the “organ” part or the “harpsichord” part. It was customary for a continuo part to be played by at least two instruments: a bass melody instrument playing the continuo line itself and a chordal instrument—keyboard or lute—also playing the written continuo line, but adding the extra notes and chords that we have been referring to. It was also common for more instruments to be involved. Typical combinations include cello and harpsichord; cello and organ; bassoon and organ; gamba, organ and lute; cello, double bass, and harpsichord, and so on. This flexible instrumentation is the source of my old confusion about the number of players on stage. A “solo” sonata can have anything from two players to four or, somewhat atypically, five; a “trio” sonata might indeed have only three players, but more usually will have four, often five or more. A continuo group for a large-scale piece—a cantata or oratorio or orchestral piece—can easily have half a dozen or more players.

Regardless of the exact instrumentation—which, again, is almost always at the discretion of the performers—the structure of the part is the same. The line actually written by the composer, the bass line, which is the foundation of the harmony of the piece, is played in unison by all of the instruments participating. Notes that are added by a keyboard player or lutenist are played only by that one instrument. Thus, most of the time it is the bass line itself that, within the texture of the continuo part, is the most prominent, with the added notes always somewhat in the background. (An organist performing a continuo part without the help of a melodic bass instrument should bear this in mind in planning registrations.)

Figured bass

So, if a keyboard player performing a continuo part is supposed to add notes to the texture, how is the choice of those notes to be made? The first answer is that they must be notes that are consistent with the prevailing harmony, and not in conflict with what is going on in the written parts. The player needs to have a way of knowing what that prevailing harmony is. This can be achieved by ear, for players who are skilled at such things, or by studying the score. However, this is also where the figures that are often written under the musical notes of a continuo part come into play. Those figures are in effect a short score of the harmonic picture of the piece. To some extent they indicate what notes the other instruments and voices are actually producing. Beyond that they indicate what other notes are consistent with the harmony implied by the notes being played or sung or by the harmonic logic of the piece. *The system of figures is a system of abbreviations*. As mentioned above, I will go into detail about how to read figures next month. The figures—or more accurately the figures in conjunction with the printed notes—never tell the keyboard continuo player what to play. They tell the player what the range of possibilities is for notes to be played, or, to put it another way, they tell the player by implication what notes are not available to be played. In many pieces the abbreviated nature of the figuring is taken to its logical extreme, that is, there are no figures. This in no way implies that the player is



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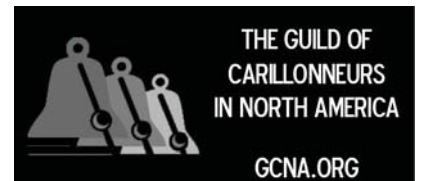
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not meant to add notes and chords. It is not a situation in which anything different is going on. The player has to rely on other things—the listening and studying mentioned above—to glean the information that figures could have given.

From within the constellation of notes that would be acceptable to play at any given moment, then, how can a player make specific choices? This is both the most difficult part of continuo playing and its artistic/interpretive component. It is actually rare that a keyboard continuo player has to play notes—any notes—for the purpose of providing or filling out the harmony. This is true for two basic reasons. First, in most passages of chamber or vocal music, most of the harmony is provided anyway over the course of a beat or two, amongst all of the instruments or voices. (Clearly the thicker the texture, the closer this will come to being completely true.) Second, there is nothing in the rules or expectations of tonal music that says that every part of the theoretical harmony has to be present at all times.

Instead, choices about exactly what notes to play (to add) at any given point are based on considerations that have nothing to do with completing the harmony as such. These are considerations of texture, volume, accent, rhythm, pulse, shaping of phrases or sections, and, very practically, both *helping* and *not hindering* the other performers. They all stem from the basic fact that adding more notes makes things louder and adding fewer notes or no notes makes things quieter. Thus “thicker chords on accented beats” is a simple but valid guideline, and there are plenty of others. More on this next month. ■

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

Music for voices and organ

by James McCray

Christmas music—the anthropology of memory

The helmed Cherubim
The sworded Seraphim
Are seen in glittering ranks with wings
display'd

John Milton (1608–74)
On the Morning of Christ's Nativity

Twentieth-century composer Paul Hindemith wrote that “the reactions music evokes are not feelings, but . . . memories of feelings.” That would certainly seem to be the case in terms of Christmas music. The well-known texts and melodies seem to stir deep emotions from the past. Congregation members are nostalgic as the strains of Christmas carols and hymns pass through their ears on a direct line to their hearts.

Christmas music enjoys a sixty-day renaissance every year, although in the church year it has a true season of only twelve days. In fact, an annual church conflict is that members of the congregation prefer hearing those familiar works for several Sundays in December leading up to Christmas, but church doctrine precludes singing of the birth of Christ prior to Christmas Eve. After all, Advent is about anticipating Christmas, not a celebration of its aftermath—that is reserved for Epiphany, which is a much longer period than the church's season of twelve days of Christmas. In 2012, Epiphany lasts from January 6 to Ash Wednesday on February 22. The last Sunday is Transfiguration Sunday on February 19.

Clearly, by early January our enjoyment of Christmas music has faded into the misty past. Perhaps one amazing aspect of Christmas music is how eager we are to hear it again only a few months later. Musicologists teach us that “a great work is one you can never get used to.” Does that mean that Christmas music is not great music, even though it is un-

deniably a paragon of memory for the Christian world? An interesting debate might be: Could America truly enjoy the season of Christmas without Christmas music? That would be electric for sure!

So, as we head into those exhilarating yet exhausting days leading up to the overwhelming warmth that occurs at the end of many Christmas Eve services when a thankful congregation sings the simple melody of *Silent Night, Holy Night*, we should be happy for our emotional memories that music brings us. No, these kinds of settings are not art music in the intellectual, formal sense, but they are in regard to the human heart.

The ten choral works reviewed this month will bring joy to any Christmas Eve service. So, pull your chair a little closer to the fireplace and sip your egg nog as you ponder these suggestions for your church choir. They are guaranteed to stir memory in your singers! Merry Christmas to each of you.

SSA music

Love Came Down at Christmas, Derek Healey. SSAA and harp or piano, ECS Publishing, No. 7443, \$2.60 (M-).

The Christina Rossetti (1830–1894) text is set in a tranquil 6/8 meter. There are three short verses based on the same musical material. The choral writing is syllabically chordal. There are a few attractive flourishes for the harp, but in

general the music is very easy and almost always in the treble clef.

Shepherds, Keeping Watch by Night, Derek Healey. SSA and organ, Paraclete Press, PPMO 1122, \$1.70 (M-).

This other Healey setting has four verses, with only the last two using a full SSA texture. The music begins in a soprano unison; verse two is in two parts. There is a folk-song character and the Dorset melody is always plainly heard. The accompaniment is rhythmic and busy, often doubling the voices.

On this day, Edmund Jolliffe. SSA and piano, Oxford University Press, W 167, £2.20 (M-).

This is an arrangement of the popular 1582 *Piae cantiones* text *Ideo gloria* (On this day earth shall ring). Both Latin and English texts are used in the setting. The piano part is somewhat soloistic and plays an important and independent role. After opening with bell-like sustained chords, the accompaniment changes to a walking bass line with syncopated right-hand chords above it. The choral music is not difficult, with more chordal material than contrapuntal lines. This diatonic music is very appealing.

SATB settings

On Christmas Night, Bob Chilcott. SATB, upper voices, with organ or

chamber ensemble, Oxford University Press, BC 136, £4.95 (M+).

The eight carols in this collection trace the Christmas story from Adam's fall through the promise of the Christ child; each carol is about four pages in length. The carols are familiar, with the unison upper voices singing on most of them. The optional chamber ensemble is for rental only; it includes flute, oboe, harp, organ, and percussion. The music for this 23-minute work is not difficult, with the choir on two staves and the upper voices on a single line above them. The accompaniment is very tasteful and easy. This is a very attractive work.

The Animals' Christmas, Alice Parker. SATB unaccompanied, ECS Publishing, No. 7563, \$2.30 (M-).

Parker uses a Mary Hitchcock text to tell the *Ubi sunt* story of the animals talking on Christmas as they discuss the birth of a child in the stable. There is an extensive list of animals. The music has some contrapuntal passages, but is a relatively easy carol, and is delightful.

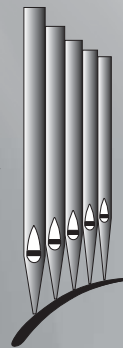
Christ Is Come! Let Earth Adore Him, arr. Austin Lovelace. SATB and organ, Paraclete Press, PPM1147, \$2.20 (E).

Although Lovelace passed away over a year ago, it is good to see so much of his music remaining in print. This setting has the organ part on two staves, and pro-

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vides a practical accompaniment for the choral music, which is also on two staves and not difficult. The character is quietly rhythmic with instructions to perform with a definite swing. Easy enough for most church choirs.

The Oxen, Christopher Maxim. SATB unaccompanied, Recital Music, RM 260, £2 (M).

This British company is new to America; their website is: <www.recitalmusic.net>. Thomas Hardy's poem is treated with gentle dissonances and warm harmonies that have limited counterpoint. The music usually has the same rhythms for all parts; a lovely setting.

Peace Came to Earth, arr. Nancy Raabe. Unison, oboe, keyboard, and optional congregation, MorningStar Music Publishers, MSM-60-1007, \$1.85 (E).

There are four verses, which could be performed in various combinations and they are on the back cover for duplication. The tune, originally by Paul Manz, is simple but filled with beautiful harmonies. There is a long, lyrical instrumental introduction. Violin or flute could be substituted for the oboe, whose music is also provided separately. This easy work is perfect for a Christmas Eve service when many singers are missing; it brings a great message through its sensitive music.

O Night Divine, Jeremy Walton. SATB, piano, with optional violin, Hope Publishing Co., C 5712, \$1.90, (M-).

The violin (part included separately) plays in 86 of the 99 measures of the setting; however, it does not appear on the choral score, which poses a problem for the conductor. The piano part is filled with left-hand arpeggios and provides a flowing character as background for the simple, diatonic melody. Using *Londonderry Air* as its basic musical material, this work has a sweetness that is appealing to the listener.

Bring a Torch, Jeannette Isabella, arr. Robert Hobby. SATB, organ, and optional finger cymbals, MorningStar Music Publishers, MSM-60-1955, \$1.85 (M).

This charming arrangement uses the traditional French melody and the accompaniment provides a lilting dance-like spirit. The finger cymbals have very limited music; the part is on the back cover. This is a delightful arrangement; only about half of the setting uses a four-part choral texture. There is, however, a brief unaccompanied passage. Highly recommended.

Book Reviews

Organ Building, Journal of the Institute of British Organ Building, Volume 10. 104 pp., paperback, ISSN 1492-9040, ISBN 978-0-954-9545361-7-6. Available from the IBO website at <www.ibo.co.uk> or by credit card from The IBO, 13 Ryefields, Thurston, Bury St. Edmunds IP31 3TD United Kingdom.

As in previous years, the tenth volume of *Organ Building* contains much of interest. There is the usual survey of British organbuilding for the previous year, which reveals a surprisingly high volume of work considering the current economic climate. Quite a few new and rebuilt instruments were necessitated by water damage due to the removal of lead roofs by thieves. The largest proportion of new instruments was constructed by the relatively recent and comparatively small firm of Kenneth Tickell & Company of Northampton, who seem to be very much the up-and-coming organbuilders in Britain. A couple of the Tickell instruments are divided either side of a west window in casework that is basically a traditional English Father Smith-type four-tower case split in half. The instrument at Lincoln's Inn Chapel, the chapel of one of the Inns of Court to which lawyers in England are attached, where the two taller towers are toward the center of the church, struck me as particularly handsome. Another very interesting design was the new Peter Collins organ in St. Peter's Church, Cranbourne, with a neo-Victorian case that includes stenciled façade pipes.

Most of the rest of the journal is devoted to articles about individual projects. Andrew Moyes, the managing director of Nicholson & Company of Malvern, has an article on the new four-manual electro-pneumatic action organ that his firm has built in Llandaff Cathedral, Cardiff. This is the largest entirely new cathedral organ built in Britain since the Coventry Cathedral organ of 1962. Next is an article by Andrew Holmes about the restoration that his firm, Holmes & Swift of Fakenham, Norfolk, has performed on the 1909 Walker organ at the Church of St. Mary Magdalene, Sandringham. Queen Victoria donated a two-manual organ to the church in 1880, shortly after she purchased the Sandringham Estate. The present very fine three-manual Walker was the gift of King Edward VII in 1909. The original tubular-pneumatic action has been made electro-pneumatic, and a solid-state combination action added. The third article, by Martin Goetze of Goetze & Gwynn of Welbeck, chron-

icles the restoration of the very fine old 1795 Gray organ at St. Swithun's Church in Worcester. The article includes some particularly fine color photographs of the chest and action during restoration.

A second article devoted to one of Britain's cathedral organs then follows, by Andrew Lucas, Master of the Music at the Cathedral and Abbey of St. Alban's. The organ by Harrison & Harrison of Durham dates substantially from 1962, and its design by Peter Hurford was considered one of the outstanding examples of the period. Harrison & Harrison has now restored the organ and made a number of tonal changes. The mixtures had been repitched higher in the 1970s and they have now been returned to a more sensible design. The old zinc façade pipes from the cases designed by John Oldrid Scott in 1907, which had long been silent, have been replaced by a new tin façade of speaking pipes. These are more slender and elegant than the old ones, and since they replace some of the interior pipes, they have freed up space for some additional ranks, including a new Trumpet and Clarion on the Great and a 32-foot Pedal Fagotto.

Next comes an article by Andrew Cooper of Ryde, Isle of Wight, on his restoration of the 1881 Willis organ from St. Andrew's, Llanbryde in Wales, and its relocation to the Church of St. Michael, Shalfleet, Isle of Wight. This is followed by a very interesting article by organist Nick Shaw and organbuilder Kenneth Tickell about the new organ at Lincoln's Inn Chapel, to which I have already alluded above. The south case contains the Pedal, with the Great, Swell, and console in the north case; there is also a Rückpositiv containing the Choir Organ on the gallery rail. The layout is an extremely elegant one, and I was particularly impressed with the way that the tracker action to the Choir Organ has been engineered. The next article by Dominic Gwynne describes the Goetze & Gwynne firm's restoration of the 1819 Thomas Elliot organ at the Church of St. Margaret of Antioch, Crick, Northamptonshire. At the time it was built, it was described as "the worst organ of its maker," but it has survived for nearly two hundred years and is now valued as probably the oldest surviving organ in Britain that is totally unaltered. After this there is a brief *excursus* in the form of an article by John Rowntree about the Austrian organbuilder Joseph von Glatter-Götz (1914-1989), as the "Father of Modern Organ Case Design."

We then return to individual instruments with an article by Mark Venning, managing director, and Peter Hopps, voicer, of Harrison & Harrison, and by Ian Bell, who was the consultant,

about the newly rebuilt Willis organ at Cirencester Parish Church. The work includes a new west-facing case. Perhaps the most interesting article of all is the next one, by Adrian Nutter, chief designer of Mander Organs, about the Mander firm's restoration and reconstruction of the eighteenth-century organ at St. George's Church, Southall in London. This organ was originally built by Abraham Jordan at St. George's, Botolph Lane, where a then comparatively youthful Maurice Greene played the dedicatory recital on October 19, 1723. The original Wren church became unsafe and was demolished in 1907, and the congregation moved out to their present location in Southall, Middlesex, bringing the organ with them. A number of changes had been made over the years, but quite a bit of the original pipework and mechanism remained, together with the original three-tower case above the impost. John Mander has reconstructed the instrument completely to the original design, so that it now has a Great Organ running from GG to d¹ and a short-compass Swell from g⁰ to d¹, with no pedals. There are again some very fine color photographs of the casework, mechanism and pipes, as well as the totally gorgeous new *en fenêtre* Mander console. One thing puzzled me, however. St. George's, Southall, operates as a present-day parish of the Church of England, and I wondered how such a period instrument might fit into a 21st-century church music program. I took a look at the church's website, which did not answer my question, but did seem to suggest that the singing has improved since the completion of the organ project. So I remain intrigued.

The final article by William McVicker, the current chairman of the IBO, looks to the future and takes a hard look at challenges that the British organbuilding industry faces. One of the greatest—and I am sure North American organbuilders would say the same thing—is a lack of educational opportunities for young people who wish to go into the organbuilding trade. At the end of the journal is the usual list of accredited organbuilder members and suppliers. Those who purchase this year's volume of *Organ Building* will find the same consistently high quality of production and content that has characterized all the earlier volumes.

—John L. Speller
St. Louis, Missouri

New Recordings

Great European Organs No. 81: Anthony Hammond plays the restored organ of Cirencester Parish Church, Gloucestershire. Priory Records, PRCD1029; <www.priory.org.uk>.

Concert Fantasia on Old English Airs, Best; *Sonata No. 2 in E Minor*, op. 50, Lyon; *Elegy*, Brewer; *Sonata No. 1 in C Minor*, op. 2; Howells; *Variations for Organ on a Theme of De Machaut*, op. 65, Steel.

Recorded in St. John the Baptist Church, Cirencester, England, this disc serves as an excellent guided tour around the magnificent four-manual instrument recently rebuilt and restored by Harrison & Harrison, which incorporates much of the previous 'Father' Henry Willis instrument. As connoisseurs of organ recordings will have come to expect, the presentation by Priory Records of this CD is up to their usual high standards, including some lovely photographs of the typically Harrison console, and the splendid new south-aisle case on the front cover (although it would have been nice to feature more prominently the beautifully painted and intricately carved Gilbert Scott case).

The repertoire selected here is rather under-appreciated English Romantic music, and is certainly well served by this surprisingly warm new instrument of, fittingly, cathedralesque proportions (given that the church is affectionately termed the 'Cathedral of the Cotswolds'). The program begins with W. T. Best's *Concert Fantasia on*

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Old English Airs, which owes much to Best's civic organist responsibilities—shamelessly over-the-top, dramatic and delightfully vulgar; it is performed here with great showmanship by Anthony Hammond. It would be an excellent choice for any organist who enjoys Noel Rawsthorne's *Hornpipe Humoresque*, and is a well-constructed medley of six (not particularly well-known) songs from the 17th and 18th centuries. The piece provides a wonderful romp through many of the instrument's tonal colors, combinations, and solo registers, and the mighty, thunderous sounds of the instrument display all the tonal glories associated with the finest of English organbuilding.

James Lyon's *Sonata No. 2 in E Minor*, op. 50, is a good choice to follow, and, although the Allegro section is a little too long, it is a fine work that deserves a higher profile in the concert repertoire. The playing here is solid and secure, although perhaps Hammond could have revealed a little more in the softer sounds of the gorgeous soliloquy section; however, his controlled, virtuoso performance of the Finale quickly redeems him. Herbert Brewer's *Elegy*, which follows, is a lovely piece that craves more Evensong outings and, again, Hammond's registrations match superbly with his sensitive and tender performance.

Herbert Howells's *Sonata No. 1 in C Minor*, op. 2, fits both the instrument and the building's acoustics like a glove, and is definitely the highlight of this disc. The work demonstrates Howells's mastery of organ composition, excelling in every style of writing he chose, and shows the fantastically varied tonal palette of this instrument. Those familiar with his psalm preludes will recognize the rich, lush harmonies and the gradual, seemingly unending crescendi, as well as all the grandness and majesty to be found in Howells's later works.

The final work recorded here is Christopher Steel's *Variations for Organ on a Theme of De Machaut*, the 14th-century music director of Notre Dame Cathedral in Paris, and as with much of Steel's work, it merges jazz and classical idioms. Hammond's virtuosity is again demonstrated here, and lovers of Messiaen and Cochereau's style of reflection and visual representation may find this work satisfying and interesting.

—James M. Reed
Bergen, Norway

Jung-A Lee, *Beauty in the Wind*. Approximately 57 minutes. DVD and CD. \$25.00. Available at <www.musicmissioninternational.org>.

Arioso from *Cantata No. 156*, Bach; *Allegretto* from *Sonata in B-flat*, Mendelssohn; *Largo* from *Xerxes*, Handel; *March in C Major*, Lefebure-Wély; *There is a Wideness in God's Mercy*, Ovid Young; "Dance of the Sugar Plum Fairy" from *Nutcracker Suite*, Tchaikovsky; *Prelude in C Major*, Gordon Young; *Sinfonia* from *Cantata No. 29*, Bach; *Trio on Duke Street*, David Lasky; *Air from Suite No. 3 in D Major*, Bach; *Toccata in G Major*, Dubois; *Trumpet Tune*, Purcell; "Theme and variations" from *Hommage à Frescobaldi*, Langlais; *Toccata in B Minor*, Gigout. Recorded on the organs of St. Andrew's Presbyterian Church, Newport Beach, California; Geneva Presbyterian

Church, Laguna Woods; First Evangelical Free Church, Fullerton; First Baptist Church, Santa Ana; and St. John's Lutheran Church, Orange.

Beauty in the Wind is the product of a commendable undertaking by Music Mission International, an organization dedicated to promoting the beauty of music through the use of the organ. As explained on their website, the organization also aims at offering music education to younger individuals. Featured organist Jung-A Lee has performed in Europe, North America, and Asia as an organist, pianist, and conductor. She currently works as an organist at St. Andrew's Presbyterian Church in Newport Beach, an adjunct professor at Vanguard University, and an accompanist for the Men in Blaque Choir at the University of California, Irvine. In April 2009 she founded Music Mission International; she is the chairman of the non-profit organization.

The DVD includes fifteen tracks, showcasing the organs of five Orange County churches. The videography beautifully highlights the sanctuaries and organs, and the editing provides continuous active shots to keep the DVD live and interesting. The clever camera work offers viewers close ups of the console, highlighting Dr. Lee's masterful use of the instruments. The near hour-long program includes short explanations of a number of organ stops, colors, combinations, pistons, and swell boxes—a tremendous aid for those who are less familiar with the organ. The bargain price of this packet includes a bonus CD with a recording of all the pieces featured on the DVD.

—Robert August
Fort Worth, Texas

New Organ Music

Music for Advent and Christmas

***Gabriel's Message: Carols for the Season*, Elaine S. Dykstra. Augsburg Fortress, ED015835, \$18.50.**

These settings of ten carols for Advent/Christmas are classified as "easy/moderate" by the publisher, although "moderate-difficult" is perhaps more accurate. Although each has attractive moments, too many blemishes in counterpoint, dissonance treatment, and voice leading can be seen, given that these pieces lie solidly within the context of traditional harmony. Several settings stand out, nonetheless: DIVINUM MYSTERIUM; an energetic WACHET AUF (though given the tune's length, the motivic treatment gets a bit tiresome before the end); and CHESTERFIELD (within a catchy trumpet tune). The composer, most recently organist at Tarrytown United Methodist Church in Austin, Texas, died just a few months after the publication of this collection. (See Nunc Dimittis, page 10.)

***Nativity for Organ*, Carlton R. Young. Augsburg Fortress, ED015837, \$15.00.**

These ten carol settings for Advent/Christmas by the noted professor and hymnodist, designated "easy" by the publisher, are nonetheless very interest-

ing and inventive. Perhaps it is Young's lifelong appreciation for the words of hymns that led him to place excerpts from the hymn texts selectively throughout many of these settings, as a guide and inspiration for the players—what a fine idea. These are carefully and imaginatively crafted pieces, rich in sound. Each is evocative: care was taken with octave placement, lines, and harmony so as to summon engaging sounds from the instrument. Examples: the ornamentation in JEFFERSON; the string "plucking" effect in GREENSLEEVES; the atmospheric tone clusters in CONDITOR ALME SIDERUM. IN DULCI JUBILO dances to its own rhythms. In ES IST EIN ROS, each of the three registrations is assigned to one of the story's cast: Flute (The star); Solo String (Mary and Joseph); Clarinet (The cattle). Highly recommended.

***Cold December Flies Away: Carols for Organ*, David Lasky. Augsburg Fortress, ED014541, \$16.00.**

The composer is director of music and organist at St. Cecilia's Roman Catholic Church in Leominster, Massachusetts. Designated "easy/moderate," these ten settings, grounded in traditional harmony and counterpoint, are well crafted, if somewhat derivative and a bit formulaic. Most are in either a crisp, Baroque-like texture or a more homophonic, neo-romantic fabric. The tunes are interesting and varied in origin. JEG ER SÅ GLAD ends with a simple but well-written ricercar in 4/2 time. The settings do not always match the "spirit" of the hymn, as with IRBY. Of special interest is a partita on the Polish carol LULAJZE JEZUNIU, a tune not often appearing in organ volumes. The nine variations include a pedal solo, which needs, I think, to go much more slowly than indicated.

Two of these three volumes from Augsburg Fortress come with errata sheets, listing significant errors.

***A Christmas Pastorale for flute and organ*, Charles Callahan. Morning-Star Music Publishers, MSM-20-250, \$9.00.**

Parts for flute, violin, and clarinet in B-flat are included. Although these options increase the versatility of the work (and the instrumental range should be comfortable for each of these instruments), the consequence is not taking advantage of the particular color and characteristics of each. The instrumentalist might welcome the addition of some articulation markings. The flute plays the SUSSEX CAROL three times, supported by pleasant harmonies in the organ.

—David Herman
The University of Delaware

***A Wreath of Carols for Christmas: Four Organ Solos Based on Tunes of the Season*, Bernard Wayne Sanders. GIA Publications, Inc., \$16.00; <www.giamusic.com>.**

A graduate of St. Norbert College, Bernard Wayne Sanders received the Master of Music degree from Wichita State University. He pursued additional graduate study at the Hochschule für Musik in

Hamburg, Germany, earning an organ performance degree in 1989. Sanders is presently a full-time church music director residing in Mühlheim, Germany. His Christmas collection, *A Wreath of Carols*, contains four organ pieces based on tunes of the season, with each selection comprising a "candle" on the wreath.

The *Candle for Advent: Prelude on 'Rorate Caeli'* is based on a traditional Gregorian chant tune. This tune is not commonly found in Protestant hymnals; therefore, it will be more familiar to those acquainted with the Catholic liturgy. The "candle" is composed in an ABA form. The A section is characterized by a flowing ostinato pattern in the left hand, several pedalpoints, and references to the chant tune in the right hand. The B section presents the chant tune in three-part imitation. The piece is a charming setting of the chant.

A Candle for Christmas: Berceuse on 'Away in a Manger' combines two different tunes often associated with the hymn's text: CRADLE SONG and MUELLER. Though not written in the compound meter of 6/8 as might be expected of a "berceuse," Sanders obtains the same rocking effect by two-measure groupings in triple meter. A motive based on material from MUELLER accompanies three partial statements of the tune CRADLE SONG. The interplay between the two tunes is of a duo style that is underpinned with a number of pedalpoints. The setting is winsome because of its perceived simplicity.

In the third piece, *A Candle for the Feast of St. Stephen: Sarabande on 'Good King Wenceslas'*, Sanders manipulates the hymn tune in such a way as to incorporate some characteristics of the sarabande—use of triple meter and the accenting of the second beat of the measure. Material from the four-measure introduction is recalled between each phrase of the tune in a ritornello-like style. The dance-like approach of this selection has a quite charming effect.

In *A Candle for Epiphany: Fugue on 'We Three Kings'*, Sanders changed the tune from its well-known triple meter to a quadruple meter. The first phrase of the tune serves as the subject of the three-voice fugue. A middle episodic section states an additional portion of the tune, and the piece closes with a return to fugal writing and the use of augmentation of the subject in the pedal. The portions of the tune incorporated are easily recognizable; the meter change will cause the listener to take note.

The "candles" contained in this collection, though not difficult, are bright, refreshing, and delightful; their use in worship services or recitals will lighten up one's Advent and Christmas.

—Charlie Steele
Brevard, North Carolina

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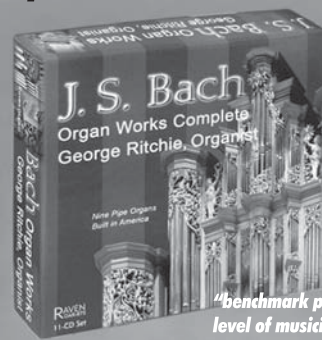
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Sewanee Church Music Conference July 11–17, 2011

Jane Scharding Smedley

Embarking on its sixth decade, the Sewanee Church Music Conference took 152 attendees on a weeklong journey of musical and liturgical exploration. Under the direction of Keith Shafer, this year's faculty of Todd Wilson (organ), Dale Adelmann (choral), and Chaplain Barbara Cawthorn Crafton were each excellent in their respective roles and as a team. They complemented—and complimented—one another throughout the week, showing by example the skilled professionals they are. During rehearsals, lectures, workshops, and masterclasses, they also welcomed the insights of attendees, respecting them as peers.

Highlights of the 61st conference included Todd Wilson's masterful playing of works by Widor, Bach, Reubke, and two jazzy pieces of the recently departed George Shearing (all from memory). The Casavant at All Saints' Chapel at the University of the South (with console front and center) was heard in its full glory. Also on the program was this year's commissioned work, *Partita on Grosser Gott* by Grayston Ives, dedicated to the memory of long-time board member David Ramsey. Wilson is head of the organ department at the Cleveland Institute of Music, and director of music and organist at Trinity Episcopal Cathedral there.

Wilson also displayed his skills as a teacher during an organ masterclass with attendees Alvin Blount, Josh Duncan, and Carl Klein performing. His workshop on "Ways to Add Spice to Your Hymn Playing" was a perfect review of the fundamentals of this most important skill, while weaving in catchy ideas to illustrate more advanced points.

Adelmann similarly added a fresh perspective to standard procedures and perennial issues, such as watching the conductor, and the importance of the words being sung. Just hearing a musician of his stature offer insights and ideas we all can "take home" is one of the treasures of this conference. Adelmann is well known in Episcopal circles from his role as past president of AAM. He is now at St. Philip's Cathedral in Atlanta.

The training of over 150 attendees in choral music for two services sung at All Saints is a main emphasis of the week. Daily rehearsals provide opportunities for personal vocal development, expansion of repertoire knowledge, and honing of practical skills for use in one's own position. Adelmann paced each rehearsal to cover the material in a timely, organized fashion, while sharing illuminating insights to delve deeper into the repertoire and its performance.

Friday's Evensong began with Todd Wilson's offering of Howells's *Psalms Prelude No. 1*, which set the tone for an impressive procession of attendees in varying vestments, many with their academic



Dale Adelmann rehearsing the conference attendees, Todd Wilson at the Casavant organ (All Saints' Chapel, University of the South)

hoods. *Preces & Responses* by Craig Phillips and *Magnificat and Nunc Dimittis in D* by the conference's own Ron Martin led to an exhilarating burst of sound in Parry's beloved *I Was Glad*. Early in rehearsal, Adelmann polled singers on their familiarity with this classic and found that many had never actually sung it. Providing such performance opportunities are a part of the Sewanee experience.

The Sunday Eucharist is the musical and spiritual climax of the conference. Craig Phillips's compositional talents were heard again with his *Festival Eucharist* (also sung in the small daily Eucharist each morning). His setting of "The Beatitudes" challenged singers with its combination of chant-like passages and chordal harmonies, all supported by Wilson's superb organ accompaniment. David Hurd's setting of George Herbert's "Love Bade Me Welcome" was enhanced by Adelmann's observations while in rehearsal about the poetry and its scriptural and symbolic references.

By the end of the first day, Barbara Crafton had established a powerful rapport with the attendees. Through her daily homilies and lectures, she gave listeners



The faculty (left to right): Robert Delcamp (President, SCMC), Todd Wilson, Dale Adelmann, Keith Shafer (Conference Director)

much to nourish their spirits. The titles of these talks give a glimpse of her marvelous wit as well: *The Eternal Triangle* (rector, organist, congregation); *An Appalling Want of Taste*; *St. Predecessor* (we all know one—and may become one!).

Lois Fyfe's Music Shop (well overseen by Elizabeth Smith) provided all with a 24/7 shopping delight, as well as sparking conversations and swapping of repertoire ideas among the browsers. Choral reading sessions, covering a good range of voicings and skill levels, were led by Adelmann, Robert Delcamp, Marty Wheeler Burnett, Mark Schweizer, and Bradley Almquist.

The Annual Frolic was led off by the intoning of a clever "Frolic Collect" by Bill Bane. Royal Wedding fever reigned with the celebration of the nuptials of Prince Willie B. King and Princess Katie B. Hogg, who processed to the choir's rendition (?) of "I Was Mad," accompanied on the accordion. Exotic and regal millinery creations abounded!

One of the successes of the SCMC over the years is that each conference follows a consistent pattern, adapted as needed by the consensus of the Board of Directors. A post-conference evaluation provides invaluable feedback to steer future gatherings so they balance

and blend—much like good ritual! One board member researched its history to add this insight: in the past 18 years alone, more than 1,042 have attended this conference, the majority serving Episcopal parishes. Not only have they augmented their skills in music and liturgy, but perhaps the gathering of two or three—together with a good bottle of fermented grape juice—often improves social awareness and interpersonal understanding without recourse to organized presentation. On that level, the conference also scores highly!

The faculty for 2012 will include Huw Lewis (choral) and Bruce Neswick (organ), two of the conference's long-time favorites. For more information: <www.sewaneeconf.com>.

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Roman Catholic Church in Memphis, Tennessee since 1980. She earned bachelor's (Rhodes College) and master's (Wittenberg University) degrees in sacred music, and holds the Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey, Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she currently serves as secretary of the board of directors.

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National French Centenary Celebration of the Birth of Jehan Alain (1911–1940)

James David Christie



Marie-Claire Alain (seated center) surrounded on her left by her daughter, Aurélie Decourt-Gommier, her granddaughter, Laetitia Decourt, on her right, and her grandson, Henri Decourt, standing

A national French celebration took place March 24–27, 2011 in Saint-Germain-en-Laye, a Parisian suburb west of Paris and hometown of the composer Jehan Alain, to honor the centenary of his birth. The splendid event was organized by Dr. Aurélie Decourt, Jehan Alain's niece and daughter of the celebrated French organist, Marie-Claire Alain, in conjunction with the city of Saint-Germain-en-Laye, the Chevalier family (for the performance of Maurice Duruflé's music), the association *Arts, cultures et foi*, the General Council of the Department of the Yvelines, the National Museum of Archeology, SACEM—*Société des auteurs, compositeurs et éditeurs de musique* (the French association entrusted with the rights of composers, authors, and publishers), the Société Générale-Direction régionale de Saint-Germain-en-Laye, and Les Amis du Vieux Saint-Germain (an organization dedicated to preserving and celebrating the history and arts of Saint-Germain-en-Laye). The event was listed among the national 2011 celebrations of the French Ministry of Culture and was sponsored under the international patronage of Marie-Claire Alain, Gilles Cantagrel, James David Christie, John Grew, Georges Guillard, and Philippe Lefebvre.

Thursday, March 24

The event opened on Thursday evening, March 24, with a joyous ceremony: the placing of a plaque on the home of the Alain family at 46, rue du Pologne, by the mayor of Saint-Germain-en-Laye. Over one hundred people attended the event, including Jehan Alain's three children, Denis, Agnès, and Lise, and his sister, Marie-Claire, the last living sibling of Jehan Alain. The new owner of the home invited those in attendance into her home to wander throughout the house; she generously provided and served champagne to everyone. It was the first time Marie-Claire Alain had been in the house since it was sold in the 1970s, and it was a very emotional experience for her to return to the home of her childhood.

Aurélie Decourt designed and personally arranged a marvelous exhibition at the Espace Vera, which included musical manuscripts, letters, and drawings by Alain; information about the Alain house organ and organs in general was provided by Guy Bovet and the Association Jehan Alain de Suisse. The exhibit was open from March 19 through April 8. On Saturday afternoon, participants were invited by Les Amis du Vieux Saint-Germain to attend a very moving cere-

mony at the grave of Jehan Alain, located in the military section of the cemetery in Le Pecq, a small town next to Saint-Germain where Jehan had lived with his wife Madeleine and his children. After the war, Jehan's body was exhumed from his grave in Saumur and moved to Le Pecq. Madeleine is buried near her husband in the plot of her parents. On their way to the cemetery, the participants passed the house where the young married couple had lived.

International Colloquium "Music and Arts in the 20s and 30s"

Two days were devoted to lectures as part of the international colloquium entitled "Music and Arts in the 20s and 30s." Aurélie Decourt opened the event on Friday, March 25 at the Salle du Musée d'Archéologie Nationale in the Saint-Germain Chateau with a marvelous lecture on Jehan Alain's sources of inspiration. Guy Bovet spoke about the harmonium of Albert Alain (which had been housed in the very room where the lecture was given) and the last modifications on the Alain house organ, now located at Romainmôtier, Switzerland. Ton van Eck spoke of the organ that Jehan Alain knew during his lifetime. Fabienne Stahl, who is organizing the catalog of the complete works of Maurice Denis, spoke of Denis's use of the organ in his painting and showed that Denis used Marie-Odile Alain, Jehan's sister who was killed in a mountain accident at a very young age, as his model for an organist in one of his paintings. Christophe Corbier lectured on Alain and his teacher, Maurice Emmanuel, and the use of modes in some of Alain's piano works; a round-table discussion, led by Gilles Cantagrel, followed, concerning organists during Alain's lifetime. The panel included Marie-Claire Alain, Jacqueline Englert (daughter of André Marchal), Marie-Louise Langlais (widow of Jean Langlais), Eric Lebrun (student of Gaston Litaize), and Christian Lesur (son of the organist-composer Daniel-Lesur). One laments that the music of Daniel-Lesur is not better known today; he was an extraordinary composer and his music deserves to be played and heard. Jacqueline Englert prepared an excellent talk on the close relationship of her father and Jehan Alain that was concise and beautifully delivered.

The afternoon session was devoted to Jehan Alain as composer. Vincent Warnier, the organiste-titulaire of Saint-Etienne-du-Mont, presided over this session. Roberto Antonello spoke of his thoughts on Alain's music through Alain's



The beautiful plaque above the Alain home at 46, rue du Pologne in Saint-Germain-en-Laye: "Here lived from 1910 to 1972 a family of musicians: Albert ALAIN, organist and composer, and his children Jehan, Odile, Olivier, and Marie-Claire." The plaque was made possible by "Les Amis du Vieux Saint-Germain."

correspondence and Georges Guillard spoke of the "hidden" orchestra of Jehan Alain. Luc Antonini spoke on his new orchestration of Alain's *Trois Danses*, which we were to hear later that evening. Vincent Warnier gave a very interesting talk on Maurice Duruflé's large orchestral work, *Trois Danses*, which we were also to hear that same evening. Jean-Baptiste Robin's talk, entitled "La griffe Jehan Alain," was followed by another round-table discussion with Michel Bouvard (France), James David Christie (USA),

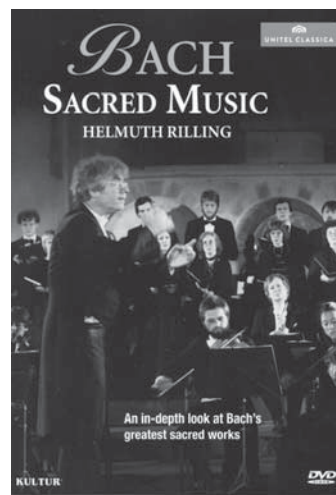
Lynne Davis (USA), John Grew (Canada), James Higdon (USA), Jon Laukvik (Germany), and Wim Viljoen (Republic of South Africa)—all were students of Marie-Claire Alain, except for Mr. Bouvard. Each spoke about Alain's music in their countries and its reception from the early 20th century through the present.

Friday evening, March 25

Friday evening, March 25, was the long-awaited premiere of the new orchestration by organist Luc Antonini

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Marie-Claire Alain (center) surrounded by her former North American students (from left to right): James David Christie, Norma Stevlingson, (Marie-Claire Alain), John Grew, and James Higdon



Marie-Claire Alain surrounded by her granddaughter, Laetitia Decourt, her daughter, Aurélie Decourt, Gilles Cantagrel, and the acclaimed French actress, Brigitte Fossey, who participated in the March 26 concert with organist Michel Bouvard (partially hidden on the right side of the photo)



One of the round-table discussions: seated from left to right—Vincent Warnier (partially hidden by Norma Stevlingson), John Grew, Lynne Davis, Marie-Claire Alain, James David Christie, Gilles Cantagrel; standing is Aurélie Decourt



James Higdon and Marie-Claire Alain looking at Aurélie Decourt's new book published for the Jehan Alain centenary, *Une famille de musiciens au 20ème siècle: la famille Alain*

of Alain's *Trois Danses*, performed by the Orchestre National d'Ile-de-France under the direction of the American conductor, Jonathan Schiffmann, at the Théâtre Alexandre Dumas in the heart of Saint-Germain-en-Laye. Jehan Alain's own orchestration of *Trois Danses* was lost during the last year of his life, and Raymond Gallois-Montbrun orchestrated the work in 1945. Critics viewed this orchestration as too heavy and too academic for Alain's music and there was always a desire that someone would undertake a new orchestration, more in the exotic spirit of the young Jehan Alain.

Friday evening's program included Debussy's *Prélude à l'après-midi d'un faune*, certainly to pay homage to the most famous composer to hail from Saint-Germain-en-Laye. Sadly, the famous opening flute solo was lackluster and performed without poetry and with a very dull, uninteresting tone. The Chevalier family made possible the performance of Maurice Duruflé's stunning *Trois Danses*, which date from 1936 (the year before Alain began his *Trois Danses*, also for orchestra). Certainly the high point of the concert, Duruflé's *Trois Danses* elicited the orchestra's fin-

est performance of the entire evening. This work is a masterpiece and shows Duruflé as an orchestrator on the level of Claude Debussy, Maurice Ravel, and André Caplet.

Unfortunately, Antonini's orchestration of Alain's *Trois Danses* did not fare as well. One was expecting extensive use of orchestral color and this did not happen. The audience was ready for an explosive, colorful, on-the-edge orchestration that would bring the work to life like a rock band. The percussion was under-used and the orchestration in general was "textbook" and dull. One had the feeling that Antonini did not even know the organ version. We were told that Antonini was not happy with the results, and that he planned to rework the orchestration for a performance at the festival Toulouse les Orgues this fall. Schiffmann's heavy, shapeless conducting did much to harm the performance and showed that minimal study had been done on the work. The orchestra sounded very under-rehearsed as well. The program concluded with a more polished performance of Ravel's *Ma Mère l'Oye*, which was obviously in the repertoire of the orchestra. The audience responded enthusiastically and a movement was repeated as an encore.

Saturday, March 26

The colloquium continued on Saturday morning, March 26, under Georges Guillard's leadership in the exquisite chapel of the Musée Maurice Denis, with topics concerning the works of Jehan Alain. Claire Denis, granddaughter of the famed artist Maurice Denis, gave a lovely introduction to his work and the efforts currently being undertaken to prepare a catalog of his works. Michel Fischer spoke on the great differences in the compositions of two close friends, Alain and Messiaen. Wilhelm Hafner lectured on the counterpoint in the instrumental work of Alain. This was followed by perhaps the most interesting of all the lectures: Jean-Marc Leblanc spoke on the influence of Charles Tournemire on Alain.

Norma Stevlingson spoke about the critical notes on the organ works, which she assisted Marie-Claire Alain to prepare for publication by Alphonse Leduc. Klaus Rothaupt recalled the teaching of Alain's organ works by his sister, Marie-Claire. Yannick Merlin's topic was Jehan Alain's brother, Olivier Alain, and his compositions. Since Olivier's death in 1994, Marie-Claire Alain has prepared editions of many of his works.

The morning session concluded with a round-table discussion on the global scope of Alain's work, with Marie-Claire Alain, James David Christie, Gilles Cantagrel, and John Grew. The participants were treated to a sumptuous lunch prepared and served by members of Les Amis du Vieux Saint-Germain in the Saint-Germain-en-Laye chateau.

Afternoon concert

In the afternoon, there was a concert given by professional musicians from Saint-Germain, which included a wonderful performance of Jehan Alain's *Andante con variazioni et Scherzo* for string quintet (this is the same music as the first two movements of Alain's *Suite pour orgue*), the *Trois mouvements* for flute and piano, and Olivier Alain's *Souvenances* for flute and piano (with well-known veteran flutist Luc Urbain). A beautiful performance of Olivier Alain's *Suite* for violin and piano followed.

Perhaps one of the most touching moments of the entire festival was the singing of Jehan Alain's beautiful song, *Laisse les nuages blancs* (poem of Francis Jammes) by Ariane Gommier, the great-niece of Jehan Alain, granddaughter of Marie-Claire Alain, and daughter of Anne Gommier and Marie-Claire Alain's late son, Benoît. Members of the choir of the Claude Debussy Conservatory of Saint-Germain sang several secular and religious choral works of Jehan Alain to conclude the program.

Evening concert

The finest program of the festival took place at the Church of Saint-Germain-

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Marie-Claire Alain recounting a story about Jehan Alain from 1936

en-Laye on Saturday evening, March 26. Albert Alain held the position of *organiste-titulaire* at this church from 1924 until his death in 1971 and was succeeded by his daughter, Marie-Claire, who holds the position to this day. Jehan Alain often substituted for his father here as well. This program was unique and captivating. It featured the brilliant concert organist Michel Bouvard and the celebrated French actress Brigitte Fossey, reading excerpts from letters written by Jehan Alain from the front. The readings, carefully chosen by Aurélie Decourt, were interspersed among the organ works and were very moving. Brigitte Fossey is a marvelous actress and gave an outstanding presentation. Michel Bouvard was the perfect organist for this program; his playing was elegant, refined, colorful, full of spontaneity, poetic, and exciting—in short, he played just as one would have imagined Jehan Alain played his own works. He gave extraordinary performances of Alain's two *Fantasies* and *Trois Danses*. This concert was a preview of the official performance scheduled for October 2011 at the international festival, Toulouse les Orgues.

Sunday morning

On Sunday morning, young students of the Conservatory Claude Debussy of Saint-Germain performed piano works of Jehan Alain. The second half of the program was devoted to Alain's more mature works, such as *Suite monodique* and *Tarass Boulba*; Désiré N'Kaoua, a former student of Lazare Levy and Marguerite Long, performed this portion of the program. A specialist in the music of Ravel and French music in general, N'Kaoua recorded the complete piano works of Jehan Alain for the FY label in France.

Concluding concert

The Alain Centenary Celebration concluded with a concert in memory of Albert, Jehan, and Olivier Alain, with a large cast of performers: organists Eric Lebrun and Marie-Ange Leurent; the Camerata Saint-Louis, Georges Guillard, conductor; the Ensemble vocal de l'UFR de Musique et Musicologie en Sorbonne, Denis Rouger, director; soprano soloists Maud Gnidzaz, Lorraine Prigent, Clémence Olivier, and Ariane Gommier; mezzo-sopranos Anne-Marie Hellot, Violette Viannay, Camille Rondeau, and Mariette Desert; violinists Marie-Hélène Clause and Stefano Catalano; violist Thierry Gileni; cellist Matthieu Fontana, and flutist Luc Urbain.

The program opened with Duruflé's memorial to Jehan Alain, his *Prelude and Fugue on the name of ALAIN*. The audience was treated to a rare performance of the Kyrie and Gloria from Albert Alain's *Messe Solennelle en l'honneur de Saint-Louis*. Many of Jehan Alain's smaller organ works and vocal motets were performed, including his beautiful *Messe modale* for soprano, alto, flute, and string quartet. The program concluded with Olivier Alain's moving memorial to his sister Marie-Odile, *Plange quasi virgo* (from *Trois déplorations*) for soprano and organ, and Jehan Alain's most famous work, *Litanies*.

This concert was a wonderful way to conclude the festival and to celebrate the contributions of the entire Alain family to the city of Saint-Germain-en-Laye and the world. Marie-Claire Alain, who is now retired and who celebrated her 85th birthday on August 10, was in attendance for all the concerts. It was very moving to see the devotion and love of her many former students, colleagues, family, friends, and the public in general when she was welcomed at the concerts and receptions. The contributions of the Alain family from the early part of the 20th century through the present are amazing. Aurélie Decourt is a brilliant musicologist and works tirelessly for the Alain legacy. To mark the 100th birthday of Jehan Alain, she published an excellent book devoted to the history of the Alain family: "Une famille de musiciens au 20ème siècle, la famille Alain." It is written in French and is published by Editions Hermann (<http://www.editions-hermann.fr/>).

Our deepest thanks to Dr. Decourt for putting together this entire festival and to Les Amis de Vieux Saint-Germain for their warm welcome and their tireless work—it was a magnificent celebration and tribute to Jehan Alain and the entire Alain family! ■

James David Christie has performed around the world with symphony orchestras and period instrument ensembles as well as in solo recitals. The 1979 first prize winner of the Bruges (Belgium) International Organ Competition, he was the first American ever to win first prize in this competition, and also the first person in the competition's eighteen-year history to win both the first prize and the prize of the audience. He has served as organist of the Boston Symphony Orchestra since 1978 and has performed and recorded with numerous major orchestras, including those of Vienna, London, Stuttgart, Paris, Philadelphia, San Francisco, San Diego, Seattle, New York, Boston, and others. He has made over fifty tours of Europe and performs regularly in Canada, Asia, Australia, and Iceland.

James David Christie has served on many international organ competition juries, including those in Paris, Chartres, Biarritz, St. Albans, Amsterdam, Lübeck, Bordeaux, Dublin, Worcester, Calgary, Montreal, Dallas, Leipzig, Weimar-Merseburg, Tokyo, Moscow, Kaliningrad, Lausanne, Boston, Bruges, and others. Christie has recorded for Decca, Philips, Nonesuch, JAV, Northeastern, Arabesque, Denon, RCA, Dorian, Naxos, Bridge, and GM and has received several awards for his solo recordings, including the Preis der Deutschen Schallplatten Kritik and the Magazine d'Orgue: Coup de Coeur.

James David Christie holds positions as the Distinguished Artist in Residence at the College of the Holy Cross, Worcester, Massachusetts, Chair and Professor of Organ at the Oberlin College Conservatory of Music, Oberlin, Ohio, and serves as College Organist at Wellesley College, Wellesley, Massachusetts. He has previously held positions at Boston Conservatory, Harvard University, M.I.T., and Boston University. In the fall of 2010, he was on sabbatical in Paris, France, where he served as visiting Professor of Organ at the Paris Conservatory.

Check out the latest news and calendar listings at www.TheDiapason.com



Alain's grave in the cemetery of Le Pecq, which is the city where Jehan lived with his wife and children very near Saint-Germain-en-Laye; Alain's house was just around the corner from the cemetery.

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Playing Franck in America: Perspectives on Authenticity

David Enlow



The famous portrait by Jeanne Rongier

César Franck's organ works are part of many American organists' repertoire, on many college or conservatory repertory lists, and on many recital programs (though some pieces are neglected without any good reason). With all that familiarity comes a sense that we all 'know' Franck, that we have, as American organists, developed a school of playing his music that is sensible and 'authentic'—specifically, that we reproduce the sound and substance of the original expression as nearly through the original medium as possible. The trouble with this assertion is manifold: many organists do not know the totality of Franck's music, for to understand him as a composer requires an approach from *outside* the organ literature; also, no American organ will ever *be* a Cavaillé-Coll; and most American churches do not appear or sound Parisian in any sense. Authenticity of expression cannot be found naturally in the instruments or settings we have here; to have a truly authentic Franck performance means that more thought and sensitivity are required, and that our criteria for authenticity must be shaken, and revised.

Franck as early music?

It almost seems that we treat Franck as 'early music'; it is true that in the vanguard of early music performances the nineteenth century has been claimed as fertile ground for rediscovery (witness the period-instrument performances of works of Berlioz, Mendelssohn, *et al.*) but we largely think of nineteenth century (Romantic and post-Romantic) music as 'our own', a period of music that we understand readily and without being taught. There is no recording of the Franck Symphony on period instru-

ments, no Violin Sonata, no A-Major Mass, and so on. Why then does Franck's distinctive Cavaillé-Coll Récit division at Ste. Clotilde receive the dubious courtship of labored imitation and inspire the wagging finger of organ teachers? "No 16-foot reed tone!" they thunder, sometimes even in Franck pieces written for the Palais du Trocadéro organ, which had a massive, complete, and more useful Récit.

The Franckian Récit

This case of the Récit particularly is one in which the approximation of the effect of Franck's home organ can be troublesome. The Ste. Clotilde Récit was not only interesting in its specification, but in its position, distant in the rear of the case. So when the doctrinaire approach insists on registering the cantilena passages in the A-Minor and E-Major Chorals with a solo comprising the foundations and both Swell reeds, one of which is perhaps a large English-style chorus trumpet in a Swell division much more prominently placed, with the accompaniment on dull Choir stops with the box closed, the effect of such strong reedy presence and ineffectual accompaniment is not the authentic expression of the original distant, harmonically rich voice accompanied by the flutes of a Positif only half-way as far up, and therefore very present to the listener in the nave (in how many performances is the very fine and elaborate counterpoint Franck wrote in the accompanying voices of the first and third Chorals never heard! [Example 1]). In cases when the Swell trumpet and oboe drawn together are both too colorless and too loud, there is nothing authentic about it (unless of course they are out of tune!).



The organ, Sainte-Clotilde (photo by David Enlow)

One solution, for example, at the American Symphonic organ of reasonable size is the Solo Corno di Bassetto 8', or Swell Oboe 8' if it is large enough, accompanied by the Choir Flûte Harmonique with or without the Bourdon 8', or perhaps (if the solo is on the Swell) by an expressive Solo flute. This registration stays true to the proportion, character, and nature of the piece.

In passages when the full Récit is indicated, must we use no 16-foot stops? It is not as simple as 'Ste. Clotilde had no 16-foot stops, so we may not use them.' Is the *effect* brought across in all cases by the Swell without its Double Trumpet or Bassoon? Would Franck truly have left off the 16' registers in *all* 'full Récit' registrations when performing his music at churches in which the Récit was large and complete? The answer cannot be categorical, at least not in the positive. To say that Franck would have emulated the Ste. Clotilde organ wherever he went is to belittle his intelligence. The parallel assertion is to say that Chopin's piano music must always be delicate because he was slight and frail, ignoring his famous remark to an apologizing student who broke a string during the *Polonaise Militaire*: "Young man, if I had your strength and could play that polonaise as it should be played, there would be no strings on the instrument when I finished!" Composers' original performances are not

always the ones they hoped for, nor are they always to be emulated.

It is unique to Franck's organ works that one original instrument is taken into such intense consideration, which is partly legitimate, given how widely organs vary from place to place, even in the work of the same builder in the same period. However, the educated pianist knows that elements of piano construction were different in the 1860s than today, and yet this is not one of the first elements he or she considers when developing an interpretation. The pianist who sits down to learn the accompaniment to the Franck Violin Sonata thinks not on refinements to double-escapement, but rather on supporting the solo line, on finding the best tempo, on form, on Franck's intensely chromatic, constantly transforming harmony—on all the *real musical material* and not on the instrument the première was played upon, or the tempi of particular isolated performances.

This is not to say organists should not know everything there is to know about the Ste. Clotilde organ and French organs of Franck's day generally, rather that the application of that knowledge must be a thoughtful, dynamic one and that the consideration of the musical material must come before all complications of the instrument. Where the form, balance, harmony, or tempo is injured by imitating the restrictions or peculiarities

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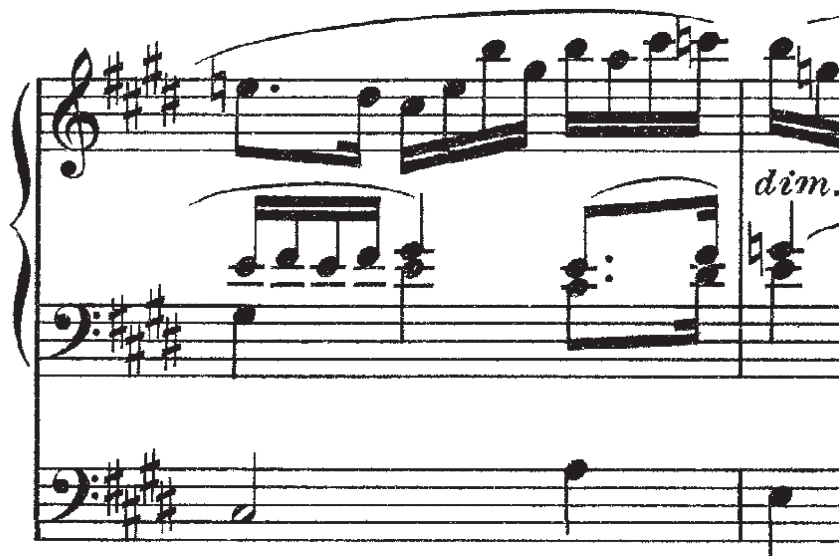
Example 1. Interesting accompaniment material from the first Choral, which is often not heard



Example 2. Abrupt dynamic indications in the third Choral



Example 3. The highest range of the cantilena in the first Choral, often glossed over



The Basilique Sainte-Clotilde from a contemporary postcard

with eight seconds' reverberation time, but their effect in the given room at the given tempo must be considered when determining how long they should be. Another common transgression of the nature of the music is in the cantilena sections of the first and third Chorals, and the C-Major Fantasy. In these, the problem is that they are played without any consideration of range. They are such vocal lines that a thorough examination of the natural high and low points of each phrase (and high and low points of whole sections) is vital (Example 3).

As it is with any revival of a work which belongs to an age now past, the truly authentic performance of Franck is the one which brings the essential substance of his expression to life. The rote learning and mimicry of stop combinations is no better in Franck than it is in the music of other great composers, and it may be worse. Rather, the ability to combine under the hands of one performer the intimate lyricism of the Violin Sonata with the overwhelming dramatic arc of the Symphony is one the organist is fortunate to possess. The organist must take up that mantle; the music demands no less.

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Enlow is a Fellow of the American Guild of Organists, where he won the S. Lewis Elmer Prize, and an Associate of the Royal Canadian College of Organists, where he won the Barker Prize. He has won several national performance competition first prizes, including those of the Arthur Poister Competition and the Albert Schweitzer Organ Festival USA.

His choir at the Church of the Resurrection performs over fifty Mass settings each season, often with orchestra. While in Philadelphia he was sub-organist of St. Clement's Church, and an assistant at the Wanamaker Grand Court Organ. Visit <www.davidenlow.com> for a concert calendar, sound files, and more.

of the original instrument, those injuries must be overcome. Our situation nowadays is that they are not overcome, but almost revealed in.

Appropriate venues—and phrasing

There is another context in which many performers seem not to consider the circumstances of the origin of the Franck works at all: in the choice of when and where they should be performed, and which pieces. There is an air of unfortunate spectacle when the A-Minor Choral is played in a church or hall with no acoustical ambiance, on an organ of around twenty ranks. It would challenge the greatest interpreter to bring the drama and fire of the piece across in those circumstances. Plaintively, the question from the resident musician comes, "Am I never to play the A-Minor Choral on my church organ?" And the gentle but firm answer is that the instrument is not suited to it, and the wise, judicious musician will play instead the *Prelude, Fugue et Variation*, the *Fantaisie in C*, or perhaps the *Prière* on such an organ, and save the Chorals for instruments and settings which are equal to their demands.

More importantly still, consideration of phrases based on their melodic and harmonic content, and their position in the larger form, is often lacking in performances of the Franck works. It is not enough to follow the dynamic indications in the Chorals, for example; they are very late works, and had not the same opportunity for revision and consideration before being published that others had. (The very odd swell action called for in the chorale statements of the A-Minor Choral can be overridden and replaced, with good justification [Example 2].) It is not thoughtful enough to play the repeated chords in the *Pièce Héroïque* half-value as Marcel Dupré might have indicated for a gallery organ in a church



Franck's tomb, with the bronze roundel by Rodin of 1891

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An Introduction to the Organ World and Works of Giuseppe Gherardeschi (1759–1815)

Sarah Mahler Kraaz

In a perfect world, we organists would always be able to play music on the instruments for which it was written. Putting music and organs from the same time and place together produces a beautiful synchronicity, the closest thing to time travel we can experience. Happily, this was recently my fate. What follows is a description of some music and instruments that have expanded my understanding of a particular musical tradition. They will continue to inform my performances.

On March 6, I played a recital of Italian music on the Vespers Series of the Giuseppe Gherardeschi Organ Academy in Pistoia (www.academiasgherardeschi.info). Pistoia is a small city in Tuscany approximately 30 miles northwest of Florence. The remains of a medieval wall circumscribe the old town whose Cathedral of San Zeno houses a silver altar dedicated to San Jacopo, thereby putting it on the pilgrimage route to Santiago de Compostela in Spain. The cathedral, the former Bishop's Palace, the Baptistry, and the Town Hall, all dating from the 13th–15th centuries, surround a central piazza that even today dominates the center of Pistoia. An open-air fruit and vegetable market, shops, restaurants, and cafes spread out from there in a web of narrow cobblestone streets. Wednesday and Saturday mornings are market days, when stalls appear in the *centro* selling everything from clothing to kitchenware. Bells from the many churches in the city mark the passage of time. Pistoia is off the beaten track for tourists. It's a great place to visit if you want to mingle with Italians who live comfortably in the present while surrounded by the past. The city and neighboring towns are also home to a number of historic organs, most of them from the 18th and early 19th centuries.¹

Giuseppe Gherardeschi

A brief biography in the *New Grove Dictionary of Music and Musicians*² states that Gherardeschi was an organist, composer, and eventually *maestro di cappella* at the cathedral; except for a brief period of study in Naples, he spent his entire life in Pistoia. He began his musical studies with his father, Domeni-

Ex. 1. *Messa per organo, "Offertorio,"* P.I,7 m.1–10

co (1733–1800), who was *maestro di cappella* at the cathedral, and continued with his uncle, Filippo Maria (1738–1808). The latter, also a Pistoia native, had been a pupil of Giovanni Battista (a.k.a. 'Padre') Martini³ in Bologna from 1756 to about 1761, when Filippo was admitted to the elite Accademia Filarmonica. Giuseppe completed his formal studies with Nicola Sala at the Conservatorio di Santa Maria della Pietà dei Turchini, one of three music conservatories in Naples. Upon returning to Pistoia, he married, fathered seven children, and became organist at the church of Santa Maria dell'Umiltà. When Domenico Gherardeschi died in 1800, Giuseppe inherited his position as *maestro di cappella* at the cathedral, a post he held until his death. In the tradition of the Bachs and Couperins and other families of musicians at the time, Giuseppe's son, Luigi (1791–1871), and grandson, Gherardo (1835–1905), succeeded him. The Gherardeschi men all composed sacred vocal and instrumental music, much of which survives in the cathedral archives. Giuseppe did not confine himself to music for the church, however; five symphonies, all in the three-movement fast-slow-fast pattern favored by Giovanni Battista Sammartini and other 18th-century Italian composers, survive, as do numerous arias, chamber music, and oratorios.⁴

Umberto Pineschi's edition of Gherardeschi's organ works

That we know anything at all about the life and music of Giuseppe Gherardeschi—and consequently, about the contemporary Tuscan organ—is due to the almost single-handed efforts of Umberto Pineschi. Organist, teacher, scholar, founder of the Gherardeschi Organ Academy, and now in "retirement" Director of the Scuola Comunale di Musica e Danza "Teodulo Mabellini" in Pistoia, Pineschi has worked tirelessly to locate, preserve, and restore organs in and around Pistoia. He edited the organ works of Gherardeschi for publication beginning in 1978. The first collection was followed by a second, third, and fourth, but as he confesses in the foreword to the newest edition (in *Musiche Pistoiesi per Organo*, published by the Fondazione Accademia di Musica Italiana per Organo in 2009), there was "no organized plan, since every time only the pieces considered interesting at the moment were selected." Further, he adds, "Their context, often crucial for their understanding, was not taken in[to] account. Such a fragmented presentation of the Gherardeschi organ works did not allow one to fully appreciate both their lesson on the Pistoiese organ and the artistic relevance of the composer."⁵ Pineschi here refers to the symbiotic relationship between organ music and the instruments for which it was written, in this case Pistoiese organs of the 18th and early 19th centuries. These deficiencies are addressed in the new edition, which is the basis for the discussion that follows.

The present volume brings together all of Gherardeschi's known compositions for organ, including some that have never been published. The pieces appear in the same order as in the manuscripts. Pineschi identifies several groupings by genre: 1. Sonatas; 2. Masses in C and D (*Offertorio*, *Elevazione*, and *Postcommunio*) and a Mass in E-flat that has verses for alternim performance with the Ordinary; 3. Collections of versets; 4. Miscellaneous short pieces, including a colorful *Sonata per organo a guisa di banda militare che suona una Marcia*, two pastorales, and a fugue in G minor. Each piece has been assigned an opus number (a P followed by a number). Strict classification according to this scheme is impossible, however, since two of the sonatas (P.IV [1787]) are rondos and a number of the Mass movements (the *Elevazione* in D, P.I,5; the *Offertorio* in C, P.I,7) are sonatas. Elements of secular genres, including the concerto, aria, and symphony, also define and shape these pieces in a manner surely intended to entertain as well as sanctify the listeners.

Since the purpose of this article is to present an overview, rather than a comprehensive discussion, of Gherardeschi's works, representative examples from

each of the categories above will highlight important stylistic features of the music and the organs for which they were written, beginning with the sonatas. These all conform to the binary form and tonal design of the 18th-century keyboard sonatas of Domenico Scarlatti and others.

Offertorio, Mass in C: a representative work

The Offertory in an organ Mass is generally longer and more elaborate than other movements because it provides music during the preparation of the Eucharist. Gherardeschi takes advantage of these large dimensions by writing the *Offertorio* from the Mass in C as a sonata. The movement begins assertively with strong tonic chords in the left hand against clearly articulated right-hand rhythms in a 4-bar phrase. This antecedent phrase is answered by a consequent phrase in a reduced texture and registration, much like a dialogue between the *tutti* and *solo* parts of a concerto (Example 1). Indeed, Gherardeschi's registration directions support this impression: initially, he calls for "[ri-]pieno con Trombe (trumpet) and 'Timpl[ano] in the pedal, which would be the equivalent of a full orchestra. The second phrase is labeled "[p]ieno senza ripieno [i.e., without the Trombe] e senza ped[ale]". Without the trumpet (soloist) and pedal + timpani, the effect is of an echo. This alternation continues throughout both sections of the *Offertorio*. The texture is open, treble-dominated, and non-contrapuntal; occasional octaves in the manuals add a bit of dramatic emphasis at times. Harmonically, the music is predictable, with the first (A) section ending in the dominant key of G major. The B section opens in G minor, however, and moves to d, a, and F before returning via the dominant G to C.

The energy, rhythmic drive, clear tonal design, and concerted style of the *Offertorio* reveal how steeped Gherardeschi was in the music of Corelli, Vivaldi, and Sammartini. Written at the end of the 18th century, as Vienna and Paris were eclipsing Italy in the development of instrumental music, these pieces remind the listener of the connections among the various schools.

The concerto and symphony are not the only models for this music, however. Pineschi observes that the influence of opera and the theatre is clear in the Masses: "Indeed, the *Offertorio* show the influence of the overture, the *Elevazioni* and the *Benedizioni* that of the romanza, while the *Postcommunio* echoes the always attractive spirit of the cabaletta; all, however, display whimsy, balanced proportions, and, above all, good taste."⁶

In fact, two of the three Masses in the collection, those in D and C, consist of exactly these movements, that is, *Offertorio-Elevazione-Postcommunio*. In

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modern usage, these may stand alone or be played in concert as a group of fast-slow-fast movements. The remaining Mass, in E-flat, is more complex because of *versetti* that alternate with chant. The Table of Mass movements summarizes the shape and content of the *Messa in Elafá*. One observes immediately the variety of tempos, meters, and registrations Gherardeschi uses in the *versetti*. The last aspect is the most important, for it tells us a great deal about the late 18th-century and early 19th-century Tuscan organ in general and the Pistoiese organ in particular. In this regard, the Mass resembles the other sets of *versetti* in the collection, all of which specify different stops as solos or in combinations.

Registration

Gherardeschi frequently calls for “organo aperto” in his music. This means the complete Ripieno (Principale 8', Ottava 4', Decimaquinta 2', Decimanona 1½', and two or three high-pitched ranks combined, the Vigesima seconda e sesta [1', ¾'] or seconda, sesta e nona [1', ¾', ½']), plus the Trombe (trumpet) 8' and Cornetto.⁷ This combination, the equivalent of a full organ without flute stops, produces a clear and brilliant but not overpoweringly loud sound. “Pieno” refers to the complete or partial (i.e., 8', 4', 2') Ripieno (Gherardeschi does not specify which). All the other combinations in the *Messa* call for specific principal and ‘da concerto’, i.e., solo, stops, including some divided stops (Musetto treble 8'; Clarone bass 4'; Trombe bass 8'). Stops divided between bass and treble registers have been a feature of Italian organs since at least 1664, when the Flemish Jesuit, Willem Hermans, built an organ for the church of Sant' Ignazio di Loyola (known in later times as “Spirito Santo” and since 1 February 2011, again as Sant' Ignazio) in Pistoia.⁸ They are advantageous on a small organ. In Pineschi's words, “Gherardeschi's clever use of the divided stops allows one to casually move from the bass section of the keyboard to the treble section and the other way round in such a way that the listener has no time to realize that.”⁹ He might have added that Gherardeschi must have possessed uncommon dexterity, given the lack of mechanical aids for registration changes and the fact that many of these occur in the middle of a piece. Perhaps he employed an assistant, maybe his son Luigi as organist-in-training. Pineschi suggests that these directions to change or add divided stops (which always occur at cadence points) reflect spontaneous changes made by Gherardeschi when he was improvising, as experienced organists did; the written version is for organists who were not as skilled or experienced in the art of improvisation.¹⁰

Of course, Gherardeschi's registrations reflect and reinforce the character of individual *versetti* in the *Messa*; rhythms, tempos, and styles complete the picture. The first and last Gloria verses are of particular interest because they are cast as marches in duple meter with an abundance of dotted rhythms, repeated chords, triadic openings, trumpet-like solo lines, and liberal use of a “special effect” *Timpano* stop (from two to six wooden pipes, out of tune in such a way as to give a kettle-drum effect, operated by a pedal played by the right foot). The first Gloria verse begins with a fanfare in the manual accompanied by pedal and *Timpano*. In measure 5, another special effect (also played with the right foot), the *Usignoli* (Nightingale) stop, appears alternately with the timpani to simulate the trills of a clarinet¹¹ (Example 2a). Marches, whether for military bands or in concert music, were a common and popular musical genre in the 18th century.¹² As such, they connoted heroism, vigor, cheerfulness, and manliness.¹³ Gherardeschi was not the first composer to set the “Et in terra pax” couplet to a march; François Couperin had done that 100 years earlier in his *Messe pour les couvents*.¹⁴ Undoubtedly, the triumphal, affirmative nature of the text is a determining factor in the choice of musical style, but in the *Messa* there is more to the matter. Napoleon invaded Italy in 1790, defeating the Austrian army. The

Table of Mass movements

Movement	Tempo	Meter	Registration	Special Effects
<i>Messa in Elafá</i> <i>Mass in E-flat</i>				
Kirie [sic]				
1	Allegro giusto	C	Organo aperto	
2	—	C	[" "]	
3	—	3/8	[" "]	
4	—	3/8	[" "]	
5	Grave	C	[" "]	
Gloria				
1	Allegro	C	[Organo aperto]	Timp., Usignoli
2	—	2/4	[" "]	
3	—	C	[" "]	
4	Andantino	3/4	Principale, Musetto, e Clarone	
5	Allegro	2/4	Flauto in 8va, Trombe e Basse	
6	Larghetto	3/4	Principale e Voce Umana	
7	Allegro moderato	3/4	Cornetto, Principale, e Ottava	
8	Tempo di marcia	2/2 [cut time]	Principale, Trombe sopran e basse	
Amen	—	C	Pieno	Timpani
Sanctus				
1	—	C	Pieno	
2	—	2/4	Pieno	
Agnus Dei				
1	—	C	Pieno	
Preludio per attaccare il Postcomunio in Bfá	Grave	C	Pieno	

Ex. 2a. *Messa in Elafá*, “Gloria,” P.VIII, versetto I, m. 1–9

next 15 years were tumultuous ones in all the regions of the Italian peninsula, when French-initiated political and social reforms met with strenuous opposition from many Italians and the Church. The return of Austrian rule in 1815 after the Congress of Vienna, repressive as it was, was hailed as a return to order and normality.¹⁵ Gherardeschi composed his music against this backdrop of political

turbulence amid constant reminders of a military presence. The *Sonata . . . a guisa di banda militare* even includes the “Janissary style” derived from Turkish military bands, a type of march in which cymbals, bass drum, and triangle are implied in the instrumentation (Example 2b, see page 28). Marches figured prominently in operas, symphonies,¹⁶ and secular keyboard music in the late

18th century, so it is not surprising to find them in organ music as well.

Versetti

In the preface of this volume, Pineschi lists the *versetti* as a third group after the sonatas and Masses. These works, though individually brief, are the most numerous and perhaps the most important for what they tell us about the Pis-

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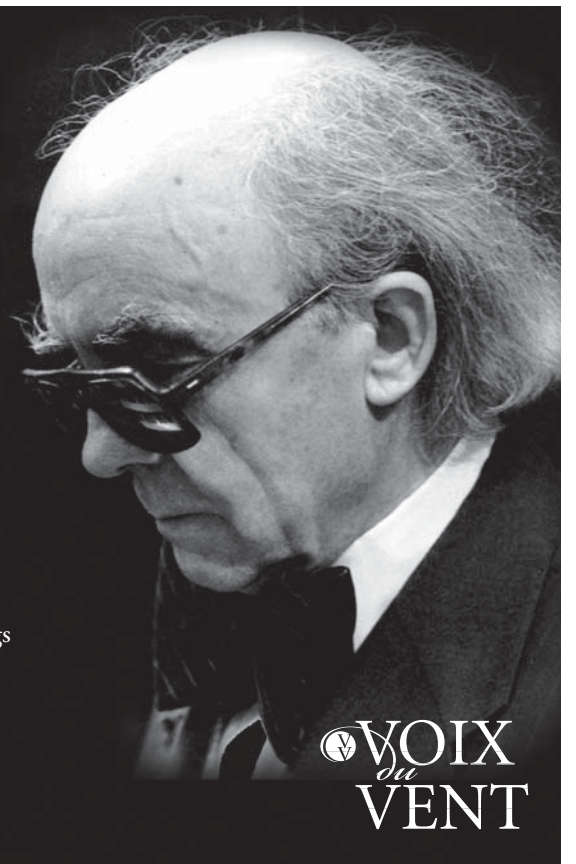
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toiese organ of the time. There are two types of *versetti*, distinguished by their registrations. *Versetti a pieno* require the [ri-]pieno, or full, sound, with only a tempo indicated at the beginning (the registration is implied) (Example 3a); *versetti concertati* require use of the 'da concerto' stops and have specific registrations provided at the beginning of each piece (Example 3b). From these, we learn the tonal design of the organs for which Gherardeschi wrote his music.¹⁷ The 'da concerto' *versetti* are also labeled 'solenni', referring to their intended liturgical use in the Mass or other services, especially the Office of Vespers (e.g., the *Magnificat*). *Versetti* are written in all eight psalm tones, as one would expect. Interestingly, the *versetti a pieno*, P.II, are only figured basses; the organist must realize them in performance. Obviously this Baroque musical shorthand was still proving useful at the beginning of the 19th century.

Organs

Specifications for four organs that Gherardeschi would have known appear in the preface to the *Opere per organo*. The first, by Hermans, was the prototype for the rest, which were built in the 1780s and '90s by Antonio and Filippo Tronci and Pietro Agati. These instruments have been preserved and restored in Pistoia and Lucca. A similar organ built by Luigi and Benedetto Tronci in 1793 has been in the Cathedral in Pistoia since Pineschi rescued it from the chapel of the Rucellai villa, Campi Bisenzio (a small town between Prato and Florence), in 1998. This is the instrument I played every day for five days in preparation for the Vespers performance. It is, amazingly, in its original condition. The specifications are as follows (For photos and audio clips of the Hermans and Tronci organs, visit THE DIAPASON website, <www.TheDiapason.com>.):

Ripieno stops

Principale 8' (first eight pipes are wood and play without drawing a stop because they are placed on a separate chest; the remaining pipes are tin, with C2 the major pipe of the façade)¹⁸

Ottava 4'
Decimaquinta 2'
Decimanona 1½'
Vigesima seconda e sesta (1', ¾')

'Da concerto' stops

Flauto 4' (from C2)
Cornetto I (soprano 4', 1½')
Cornetto II (soprano 2¾')
Voce languente (the same as the Voce umana, soprano 8')

Ex. 2b. *Sonata per organo a guisa di banda militare che suona una marcia*, P.III, m. 1–13

Sonata per organo a guisa di banda militare che suona una marcia

B. 181 n. 13 P. III

Strumenti a lingua, Flauto in selva ed in ottava, Flautino basso, e Timpano toccato ne forti, ma staccato, e Usignoli dove sarà notato

Pedale e Timpano

Senza Timpano e Pedale

Ex. 3a. *No. 10 Versetti a pieno e No. 10 Versetti concertati per organo*, P.VI, 10, m. 1–6

P. VI, 10

Allegro

Ped.ⁱ

Ex. 3b. *Versetti concertati*

P. VI, 18

Ottava, Flautino basso o XV, Trombe, Musetto e Clarone
Fl.^o in XII^a o XIX
Timpano e Usignoli a suo luogo
Tempo di Marcia

Ped.ⁱ e Timp.

Senza Ped.ⁱ Ped.ⁱ

Special effects: Timpano, Usignoli
Manual compass: 47 notes, C1–D5 with short octave at the bottom
Pedals: eight notes (C–G), short octave, always coupled to manual
Divided registers between E3 and F3

As other writers have observed, having the ranks of the ripieno available as single stops (rather than as a multi-rank mixture stop) presents a multitude of registrational choices, many of which are subtly different. I enjoyed getting to know the sounds of all the stops in-

dividually and in various combinations. The Tronci keyboard has a uniform and light touch perfectly suited to the lively, graceful lines of 18th-century music. Using the short octave on both manual and pedal requires re-patterning of both cognitive and muscle memory. (What usually feels like a fifth is now a second, for example.) The short pedals are also quite different; one hardly needs organ shoes to play them, since only toes are used—heels remain on the floor. To sum up, playing an instrument like this, so different from a modern organ, requires total concentration, since all the senses—visual, auditory, kinesthetic—are involved in sometimes unfamiliar ways.

I hope this brief introduction—to the music of a composer who, in his own lifetime, was well known and highly respected in Tuscany, and to one of the organs he could have known—will encourage interest in both topics. This delightful, lively, and lovely music deserves to be better known on this side of the Atlantic. At present, the *Opere per organo* is only available from the editor, Umberto Pineschi, at <u.pineschi@virgilio.it>. It is well worth the effort to obtain the book. ■

Notes

1. Umberto Pineschi, "Pistoia and Its Historical Organs," parts I, II, and III, THE DIAPASON, June–August 1984.

2. Umberto Pineschi, "Giuseppe Gherardeschi," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (2nd ed. rev.) (London: Macmillan; New York: Grove's Dictionaries, 2001) Vol. 9, 809.

3. Martini (1706–1784) was a composer, music theorist, and music historian much sought after as a teacher. He corresponded with Pietro Metastasio, Johann Quantz, and Jean-Philippe Rameau and was referred to

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Luigi e Benedetto Tronci, 1793

after his death as 'Dio della musica de' nostri tempi' [The God of Music in our time]. Mozart met Martini in 1770 and spent that summer studying 16th-century counterpoint with him. Martini, who had taught Johann Christian Bach (whose music was an early influence on the young Wolfgang) years before, welcomed the youth with characteristic warmth and humility. Mozart later wrote to Martini, "I never cease to grieve that I am far away from that one person in the world whom I love, revere and esteem most of all." Howard Brofsky and Stefano Durante, "Giovanni Battista Martini," *The New Grove Dictionary*, 2nd ed. Vol. 15, 921. Martini's only perceptible weakness, apparently, was a craving for chocolate. Robert W. Gutman, *Mozart: A Cultural Biography*, (San Diego: Harcourt, Inc., 1999), 266.

4. Umberto Pineschi, ed. *Giuseppe Gherardeschi, Le Opere per Organo*, XVIII (Pistoia: Fondazione Accademia di Musica Italiana per Organo, 2009).

5. *Ibid.*, XIII.

6. "L'infusso dell'opera teatrale è chiaramente ovunque. Infatti gli Offeritori risentono dello stile della Ouverture, le Elevazioni e le Benedizioni di quello della romanza, mentre nei Postcommunio riecheggia lo spirito civettuolo della cabaletta, sempre comunque con fantasia, equilibrio e, soprattutto, buon gusto." Umberto Pineschi, "Breve Biografia di Giuseppe Gherardeschi," *Informazione Organistica*, Pistoia, 1999.

7. Cornetto pipes are wider scaled than those of the Principale-ripieno family and narrower than those of the Flute family; the Cornetto in the Pistoiese school can be IV ranks (4', 2 2/3', 2', 1 3/4'), III ranks (4', 2 2/3', 1 3/4', seldom 2 2/3', 2', 1 3/4'), II ranks, or a single rank (especially when there are two Cornettos, one with a 2 2/3' alone or with a 4' rank, and the other, that is 2' and 1 3/4'). The Pistoiese Cornetto is similar to the French Cornet, the difference being in the various possible combinations of ranks. *Le Opere per Organo*, XIV-XVI.

8. *Ibid.*, XIII.

9. *Ibid.*, XVI.

10. E-mail, May 9, 2011.

11. The imitation bird stop, beloved of Italian organ builders, is activated by filling a small container inside the chest with water; the pipe blows air through it, producing a very credible warbling. The *Timpano* and *Ugnoli* effects are activated by adjacent foot pedals.

12. "The march was originally a processional and ceremonial piece. It came to be more closely associated with soldiers during the seventeenth and eighteenth centuries. The arrival of the 'Turkish' instruments and the use of the march for real marching reinforced the military character of the march, but even in the Romantic period one still encounters marches for slaves, priests, huntsmen, and pilgrims." Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006), 160.

13. Unless the piece is a *marche funebre*,

popular in Revolutionary France, or an ironic and dysphoric march. A well-known example of the latter type is "Non più andrai" from *The Marriage of Figaro*. *Ibid.*, 128, 150.

14. Pineschi observes, "In further comparing [these four Pistoiese] masses with the two of François Couperin, we discover some similarities of attitude by these composers, in a certain degree at least, towards particular liturgical situations or texts, although they belong to very different traditions. For instance, for both Couperin and Gherardeschi the registrations become virtually the verse titles. The Pistoiese organ, though much smaller than a normal French organ and very different in many respects, is nonetheless very colorful and rich in flutes and reeds, closer therefore than any other type of Italian organ to the French." "Organ alternatim Practice in Two MSS of the Library of the Cathedral of Pistoia," *The Organ Yearbook XXXI* (2002), 74.

15. Gherardeschi leaves no doubt as to his political convictions in the title pages of several compositions: "Antiphon and Psalm 65 for full choir of voices and instruments 26 and 27 July 1799 . . . for the occasion of the sud-



Willem Hermans 1664

den liberation of Tuscany from the hands of the rapacious French, enemies of every good and especially of the people of God . . ." and "Ecce sacerdos magnus, on the occasion of the entrance of the Supreme Pontiff Pius VII in the Cathedral of Pistoia on 7 November 1804. Repeated for the same happy occasion on 28 May 1815 after the defeat of the traitor [Joaquin Murat by the Austrians." *Opere*, XII.

16. Haydn, *Symphony No. 100 in C*, the "Military"; Mozart, "Non più andrai," *The Marriage of Figaro*, to give but two examples.

17. "Examining the registrations indicated by Gherardeschi for the different collections of pieces, it is clear that each one was meant for a precise type of instrument among those existing in Pistoia at that time, from the essential Italian organ (Principale, Ottava, Decimaquinta, Decimanona, Ripieno, Flauto in Ottava, and Voce umana) to an instrument enriched by a larger number of *da concerto* stops typical of the organs of the Pistoiese school (Flauto traverso 8' [stopped], Flauto in XII [2 2/3'] soprano, Flautino 1' bassi, Cornetto soprano, Trombe 8' basse e soprano, Clarone 4' bassi, Musetto 8' soprano e Violoncello [reed Voce umana] 4' bassi), copied

or inspired by the organ built in 1664 by the Flemish Jesuit [Willem Hermans] for the church of Sant' Ignazio di Loyola—known also as "Spirito Santo"—attached to the Jesuit college in Pistoia." Pineschi, *Opere*, XIII.

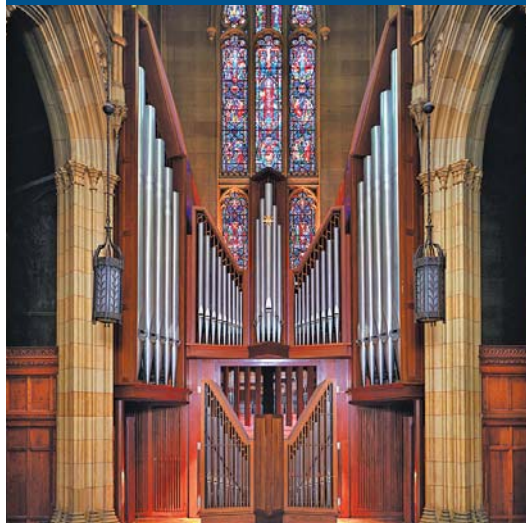
18. According to Pineschi, Hermans was one of the first builders to use both wood and metal pipes in the Principale, although wood was only used for the lowest octave. Previously, church organs used metal pipes, house and theatre organs used wood. He speculates that wood was cheaper and provided a different fundamental than the tin. Metal pipes were always used for the façades. E-mail correspondence, May 12, 2011.

Sarah Mahler Kraaz, DMA, is Professor of Music and Chair of the Department at Ripon College in Ripon, Wisconsin, where she teaches organ, piano, and music history, and directs the Collegium Musicum. She is an active composer and has performed recitals in the U.S.A., Scotland, and Italy. She is a frequent contributor of reviews and articles to THE DIAPASON. Dr. Kraaz spent several weeks this spring researching and playing historic organs in Italy and Spain during a sabbatical leave.



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Cover feature

Pascal Quoirin, St. Didier, France Church of the Ascension, New York, New York

The Manton Memorial Organ at the Church of the Ascension, New York City, is the first French-built organ ever to be installed in New York City. The 95-stop, 111-rank instrument has been designed to play as large a part of the repertoire as possible. The core of the instrument is a classical (baroque) organ of Grand-Orgue, Positif, Récit-Écho, and Pédale, played by a three-manual mechanical action console. A second console—this one with four manuals and electric action—controls that classical core as well as many other stops intended for symphonic and modern repertoire.

The instrument is situated in the front of the church on two sides of the chancel, flanking the famed 1888 mural “The Ascension” by John LaFarge. Four organ façades—two on each side—include elaborate wood carvings of peacocks, inspired by the peacocks in the marble reredos, also from the 1880s. The beautiful carvings were the work of Babou Vauquois, wife of Pascal Quoirin.

Unknown to most Americans, Pascal Quoirin has spent his career restoring and building organs throughout the world. Major restorations include many of the great historic instruments of France, such as the Dom Bédos masterpiece at Sainte-Croix in Bordeaux and the Cavallé-Coll organ in Saint-Cloud, France. Quoirin’s new organs include his recent instrument in the gothic Cathedral of Evreux, France, and instruments in other European countries, Japan, and Mexico. The Church of the Ascension’s instrument is his first organ in the United States.

The new organ is made possible by a grant from the Manton Foundation to honor the memory of Sir Edwin and Lady Manton, who were active members of the Church of the Ascension for over 50 years. The Mantons were avid lovers of music, particularly the music of Olivier Messiaen and other French composers.

The Church of the Ascension is the oldest church building on New York City’s Fifth Avenue and has been known for its music program for more than 100 years. The church is the home of the Voices of Ascension Chorus and Orchestra.

Elaborate inaugural events took place in May and June and included a dedicatory Mass, three major organ recitals, two choral concerts, and the debut of the Ascension Organ Academy. Each concert had capacity crowds, and throughout the inaugural events the exceptional quality and range of the instrument were on full display. When the Quoirin team was presented to the audience they received a five-minute standing ovation.

This year the organ series begins on November 15 with Messiaen’s *Meditations on the Mystery of the Holy Trinity* played by Jon Gillock, followed later in the season with recitals by Louis Robilliard, Luigi Ferdinando Tagliavini, and a Vieme Marathon with Christopher Houlihan. The Ascension Organ Academy will take place in June. For information, visit <www.voicesofascension.org>.

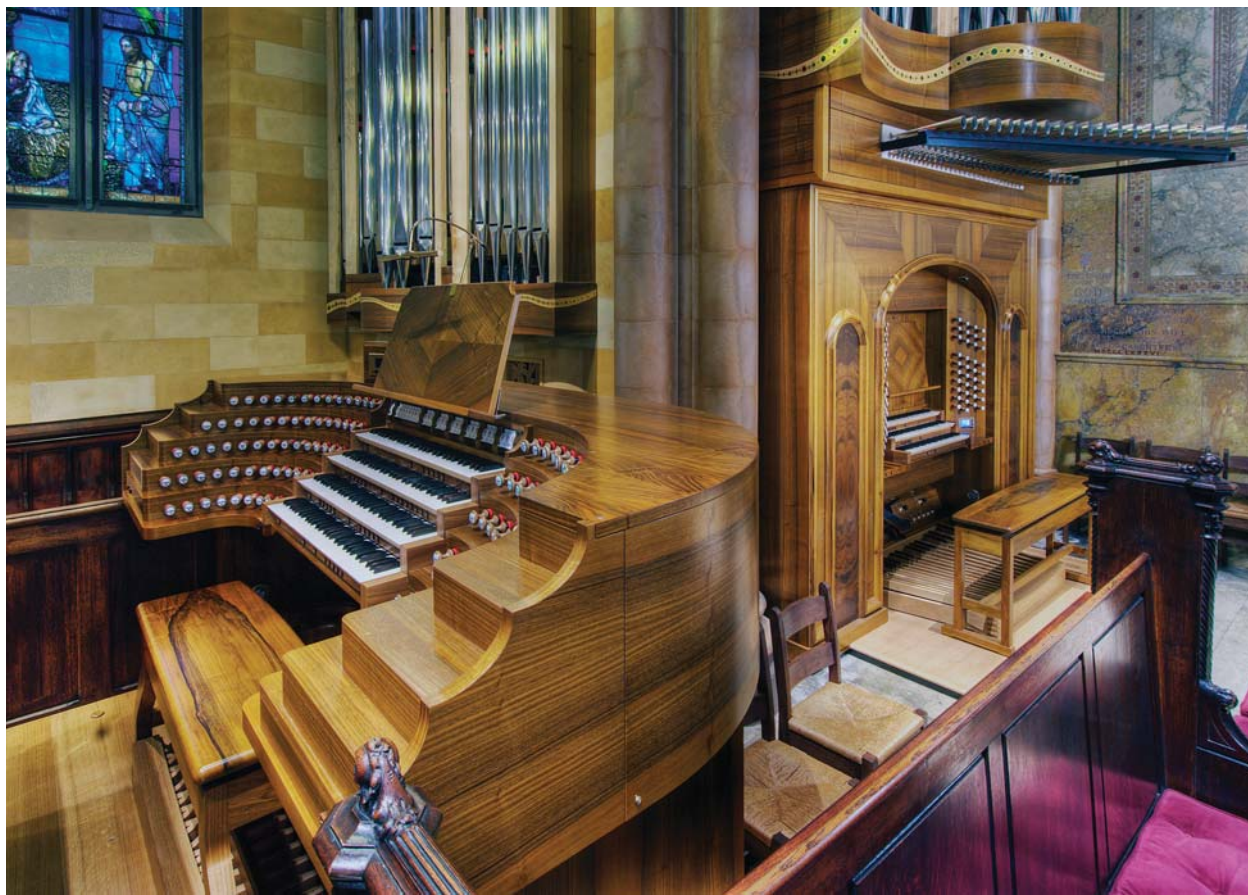
—Dennis Keene

Organist and Choirmaster

The organ of the Church of the Ascension in New York: The musical goal

The goal of this organ was defined, little by little, during the course of conversations with Dennis Keene, titular organist of the new instrument and choirmaster of the Church of the Ascension in New York, and Jon Gillock, organist of international renown and, most recently, author of a book providing an analysis of Olivier Messiaen’s organ works.

From the beginning, the design of this instrument was not to correspond to a precise stylistic period (neo-classic, neo-symphonic, neo-baroque, etc.), but rather it had to lead, in terms of organbuilding, to a reflection on the best manner possible to perform a large body of music.



The two consoles, with the mechanical action console on the right



Pipes of the Grand-Récit Expressif division

This reflection was nourished by several visits to carefully listen to a number of instruments (St.-Rémy de Provence, the Cathedral of Evreux) and in particular to that of the Église de la Sainte-Trinité in Paris, representing the musical universe of Olivier Messiaen—Jon Gillock having suggested that we listen in detail to mul-

iple combinations of sounds invented by Olivier Messiaen on this organ. Adhesion to this musical goal was immediate and natural for us because it is a process that is naturally inscribed in the history and evolution of the organ in general.

In effect, we observe that stylistic mutations are made most often by a pro-

gressive adaptation to an original model. That model transforms and evolves in step with the various styles of musical writing appropriate to each epoch: polyphonic, classical, romantic, symphonic, etc. It sometimes even happens that this evolution anticipates the imagination of musicians. That is the case with the instruments of Cavallé-Coll in which his ideas preceded the compositions, among others, of César Franck.

The organ, therefore, is in perpetual evolution, and the history of the organ of Notre-Dame in Paris is a significant example: a Blockwerk from the Middle Ages was still present in the organ at the beginning of the 17th century; it was transformed by Cavallé-Coll in the 19th century and, in its present state, it was completed and adapted to the modern techniques of today. All the marks of its evolution are still present, and the history of the French organ is inscribed there.

Organbuilding, furthermore, is continually subject to foreign influences, such as those of North Germany, Spain, Italy, etc. These also modify traditional practices and in each instance the organ adapts to new musical sensibilities. The experience acquired by organbuilders at the time of major historic restorations is, and still remains, absolutely necessary to understand and master the ensemble of the different aesthetics of organ design. This knowledge also permits a much more realistic approach in the design of a new organ voluntarily conceived in opposition to actual historic solutions.

Thus, we have explained the directions from which naturally ensued the general conception of the project: the organ was conceived first of all to be an appropriate instrument for interpreting modern repertoire of the 20th century and that of contemporary music. But, it is principally the music of Olivier Messiaen that was the dominating force in the conception of the whole.

The organ for Messiaen’s music, and particularly that of the Église de la Sainte-Trinité in Paris where he was titular organist for many years, is an instrument of Cavallé-Coll modified to include several classical ingredients. It is principally this type of organ that inspired the composers of the epoch “Neo-Classic,” a term considered suspect today because of the numerous and unfortunate transformations made between the mid-1920s and 1968, sometimes in an irreversible man-



Pipes of the Grand-Orgue division



The south chancel façade



The south aisle façade



Pascal Quoirin adjusts the trackers of the mechanical console

ner, to masterpieces of the French patrimony of historic organs.

This concept of the organ, as badly realized as it was, nevertheless inspired many musicians (including Messiaen), and, in my opinion, it is unthinkable to ignore it. The purpose of this type of instrument, called "neo-classic," was to allow one to interpret a large part of the Classical repertoire. But, that type of instrument is accepted with difficulty today by many organists and European organbuilders, because we think that it is really possible to propose more logical solutions thanks to knowledge acquired during the course of restorations of an historic character, whether it be instruments of the renaissance, classical, romantic, or symphonic periods.

And, it is this accumulated historic knowledge that has guided the conception of the organ at the Church of the Ascension. We find here, therefore, classical entities like the plenum, the *jeux de tierces* completely developed, the *grand-choeur* of reeds on their own chests, and a classic disposition of the divisions: Grand-Orgue, Positif, Récit-Écho, Grand-Récit Expressif, "large" and "small" Pédale.

A large part of the "classic" foundation of the organ is found in the case placed to the left of the choir: the Grand-Orgue, Positif, Récit-Écho, and an important part of the Pédale. These divisions are played with a suspended, mechanical action from the console located *en fenêtre* [attached console].

An identical case, facing the first, houses the Grand-Récit Expressif and the remaining pedal stops. The entire organ, which joins the two cases, to the left and right of the choir, with their respective façades facing the side aisles, is played from an electric console of four keyboards, a mobile console that can be placed in the center of the choir for concerts. It is at this console that one interprets most easily the contemporary repertoire or that of the 20th century,

which, in general, was not written for direct mechanical action.

The cases were designed to integrate as harmoniously as possible with the architecture of the site. They are constructed of ash and walnut woods. The sculptured decorations are freely inspired by the Art Nouveau style, an echo of the Tiffany stained-glass windows of the church. The key motifs represent imaginary birds, recalling the birdsongs so dear to Olivier Messiaen.

Disposition and details of the instrument

The organ is divided into two groups situated in the choir of the church, on each side of the high altar. Two 16' façades are therefore facing each other. These two entities also have an opening into the side aisles to the right and left of the choir to which we have applied two cases, one of which is composed of two superimposed 8' façades.

The organ on the left comprises the major part of the instrumental structure: on the main level the Grand-Orgue, the Positif above, the Récit/Écho behind the Positif. The big foundation stops of the Pédale are on the bottom (Bourdon 32' and 16', Contrebasse 16', Flûte 8', Jeux de tierce 32', Bombarde 32', etc.). The whole rises in tiers to almost 43 feet.

The organ on the right is chiefly inhabited by the Grand-Récit Expressif of 21 stops; its main façade is formed by the pipes of pedal stops (Principal 16', Violoncelle 8'). Between this façade and the expressive box of the Récit are placed the Bassons 16' and 8', the Plein Jeu, the Prestant 4', and the Quinzième 2' of the Pédale. The façade facing the side aisle is made up of the bass pipes of the Second 8' of the Grand-Orgue. The rest of this stop, as is all of Second 4', is found behind this façade.

The windchests of the Grand-Orgue number four: two large chests for 16' stops and two others for the three reed

stops: Bombarde, Trompette, Clairon. The 2ème Trompette (en-chamade) is the first stop on the foundation chest behind the façade. The configuration is the same for the Positif situated above the Grand-Orgue; the four chests have the same dimensions.

The mechanical action of the keyboards permanently pulls two sets of pallets, one for the foundation stops with pallets longer than one foot, the other, shorter, for the reed stops. To facilitate the opening, the first two octaves of each chest are equipped with a special assist. The touch is supple and responsive for each keyboard. There are two possibilities for

coupling the manuals among themselves, either electrical or mechanical.

The pipes are entirely cone tuned in the classic manner. Yet, certain stops have a tuning scroll: the Gambes and Voix céleste, the Aéolines, the Second 4' and, of course, the Second 8' of the Grand-Orgue. These two stops, the size of which was given by Cavallé-Coll, are very strong, especially in the top, and are voiced with open toes. When one plays the registration of all the 8' stops coupled together, the Second 8' adds an effect of fullness, powerful, strongly

► page 32

The Manton Memorial Organ
Church of the Ascension, New York City
Pascal Quoirin, Saint-Didier, France
Three-manual mechanical (suspended)
action console
Four-manual electric console (movable)
95 stops, 111 ranks

GRAND-ORGUE

16' Montre
 16' Bourdon
 8' Montre
 8' Second (large Cavallé-Coll-style Montre)[°]
 8' Flûte traversière
 8' Bourdon
 8' Gambe
 5½' Gros Nasard
 4' Prestant
 4' Second (large Cavallé-Coll-style Prestant)[°]
 4' Flûte ouverte
 3½' Grosse Tierce
 2½' Quinte
 2½' Nasard
 2' Doublette
 2' Flûte
 Grande Fourniture II
 Fourniture IV
 Cymbale III
 Cornet VII (c3)
 16' Bombarde
 8' 1ère Trompette
 8' 2ème Trompette (chamade)
 4' Clairon
 Tremblant
 8' Trompette harmonique en chamade (Récit)

POSITIF

16' Quintaton
 8' Montre
 8' Flûte conique
 8' Bourdon
 8' Salicional
 4' Prestant
 4' Flûte conique
 2½' Nasard
 2' Doublette
 2' Quarte de Nasard
 1½' Tierce
 1½' Larigot
 1' Flageolet
 Fourniture IV
 Cymbale III
 16' Basson
 8' Trompette
 4' Clairon
 8' Cromorne
 Tremblant
 8' Trompette harmonique en chamade[°] (Récit)

GRAND-RÉCIT EXPRESSIF

16' Bourdon[°]
 8' Principal[°]
 8' Flûte harmonique[°]
 8' Bourdon[°]
 8' Gambe[°]
 8' Voix Céleste[°]
 8' Aéoline[°]
 8' Aéoline Céleste[°]
 4' Prestant[°]
 4' Flûte octaviante[°]
 2½' Nasard harmonique[°]
 2' Octavin[°]
 1½' Tierce harmonique[°]
 Plein Jeu V[°]
 Sur Cymbale III[°]
 16' Basson[°]
 8' Trompette harmonique[°]
 4' Clairon harmonique[°]
 8' Basson Hautbois[°]
 8' Voix Humaine[°]
 Tremblant[°]
 8' Trompette harmonique en chamade[°]

RÉCIT-ECHO (expressif)

8' Bourdon
 4' Flûte allemande
 2½' Nasard
 2' Flûte
 1½' Tierce
 8' Trompette
 8' Hautbois
 8' Voix Humaine
 8' Basson (Cor anglais)
 8' Clarinette
 Tremblant
 8' Trompette harmonique en chamade[°]

PÉDALE

32' Bourdon
 16' Flûte
 16' Principal
 16' Bourdon
 16' Petit Bourdon (Récit)[°]
 10½' Grande Quinte
 8' Flûte
 8' Violoncelle
 8' Bourdon
 6½' Grande Tierce
 5½' Quinte
 4' Prestant
 4' Flûte
 3½' Tierce
 2' Quinzième
 Plein Jeu IV
 32' Bombarde
 16' Bombarde
 16' Basson (Schnitger-type Posaune)
 8' Trompette
 8' Basson (Schnitger-type Posaune)
 4' Clairon
 8' Trompette harmonique en chamade[°]

[°] playable only on the electric console

New Organs

**Kegg Pipe Organ Builders,
Hartville, Ohio
Private Residence, Palm Springs,
California**

Traditionally, American residence organs have taken one of two roads. In the first half of the twentieth century, the Aeolian company specialized in a style of organ that was heard but not seen. The pipes were typically in fairly remote chambers, and the music was mostly intended to provide a luxurious background to some other activity around the house. Scaling and voicing could be done in a normal or even aggressive way, relying on distance to blend and mellow the final result.

In the second half of the century, with the advent of the Organ Reform movement, a residence organ became much less of an entertainment device (radio and recordings had filled that role) and more of a practice instrument. Crisp, responsive key actions were far more important than variety of color, and many an organist spent countless hours training his fingers and feet to control two eight-foot flutes while his mind's ear heard Schnitger.

The function of the new Kegg organ for a private residence in Palm Springs,

► page 31: Quoirin cover feature

crescendoing upwards. Thus, the sound of the organ is centered for the listener located in the nave.

The plenum in two planes, Grand-Orgue and Positif, is founded on the fundamental of the 16', in the French manner, Grande Fourniture with its resultants of 10 2/3', Fourniture, and Cymbale.

The Plein Jeu of the Grand-Récit Expressif is not a part of the plenum. It is rather to be used with the reeds, which the symphonic character favors. On the other hand, the Sur Cymbale on this keyboard is of the "neo-classic" type, narrow scale and high-pitched, voiced with low mouths and toes relatively closed. The use of such a stop figures in certain very special registrations of Olivier Messiaen. It is also the typical color of the neo-classical epoch that considered the effect of the Plein-jeux as an intense and penetrating light, whose goal was to illuminate the foundations of the organ. On the other hand, the classic conception interprets the Plein Jeu, the plenum, as the result of a synthesis of harmonics: one homogenous sonority with its vowel sound perfectly defined.

The reed stops differentiate themselves in three different ways.

The first: classic, copying the "Dom-Bédos" reeds of the Église Sainte-Croix in Bordeaux, for the reeds of the Grand-Orgue, Positif, and the Trompette, Hautbois, and Voix humaine of the Récit-Echo, with their distinctive reeds made of brass in the form of a "U", 2/3 open.

The second: the Clarinette 8' and the Basson 8' of the Récit-Echo, the Basson 16' of the Positif, with their "tear-drop" reeds, according to the measurements of Cavallé-Coll, and the Bassons 16' and 8' of the Pédale, with their rectangular "tear-drop", tin-plated reeds.

The third: the harmonic reeds of the Grand-Récit Expressif, with their reeds more closed, of the "Bertounèche" type (Bertounèche was a French craftsman who made the shallots of Cavallé-Coll's reeds; this little enterprise existed, remaining in productivity, until 1976).

The acoustic of the church, where the reverberation time is about three seconds, can appear very short, yet it has the advantage of eliciting no deformation to the sound. The bass has a flawless definition and does not invade the space, and the higher pitches sound without any aggressiveness. There are no curved surfaces in the interior architecture that could introduce disturbing reverberation.

—Pascal Quoirin

<http://www.atelier-quoirin.com/>

Photo credit: Tom Ligamari

California, falls somewhere between these two. The client uses it to practice, yes. But his organ playing is something he does purely for pleasure, not a first or even second job. It is nearly impossible in these pages to find the term "unification" without the qualifier "judicious" close at hand. The Palm Springs organ goes beyond simply embracing the unit organ concept: it exploits it! Even this electric-action unit organ needs to be responsive and meticulously regulated to encourage good technique, but it also must be beautiful to listen to, musical in its own right, and visually cooperative with the guest suite whose 16' x 24' space it shares.

It begins with taking into account that the requirements of this organ differ significantly from a church organ of the same size. There is no congregation to lead in singing, no choir to accompany, no bride to bring down the aisle, and no Easter Sunday postlude, although all of that music will probably be played.

The specification is built around trying to extract as many different color combinations as possible from the resources available. All eight of the ranks are quite similar in volume, so that any given pair of stops drawn from them has a reasonable chance at sounding balanced. The two flute stops in particular change construction frequently in order to emphasize different colors at different pitch ranges. They include stopped wood, capped metal, chimney flute, koppel flute, spitzflute, open and harmonic pipes. The Viola and Celeste are scaled small enough to have a definite string tone, but are voiced gently enough to beguile even a listener standing directly in front of them. The Quinte is voiced to work well with the Octave in the wired Mixture, providing a satisfying but not earsplitting top end to the ensemble. The unenclosed Principal gives a solid foundation to the rest of the organ with the shades open, but also sings a rich velvety solo line, particularly in the tenor range, when the shades are closed. Finally, the capped Flugelhorn walks the fine line of being able to simulate "full Swell" as a chorus reed, or play solo melodies against a variety of accompaniment registrations.

Two other components are crucial to the success of this instrument: a very effective swell box, and a virtually silent, well-regulated tremulant. A great deal of care was taken in making the swell box as airtight as possible. The bottom 15 pipes of the 16' flute are wood, and mounted horizontally behind the swell box, with their mouths speaking into it. The 16 swell shades are operated noiselessly in 32 stages by an electric shade motor.

At a small dinner party the evening of the tonal finishing was completed, the client chose as his opening selection Alec Wyton's arrangement of the Billy Strayhorn tune, "Lotus Blossom." We did not hear an organ preparing a player for a real performance somewhere else. We heard an instrument completely content with its surroundings, happy to get out of its own way and let the beautiful music sing for itself. And that is a deeply rewarding experience for our company of organ builders.

—Fredrick Bahr

Kegg Pipe Organ Builders

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Kegg Pipe Organ Builders, Palm Springs residence

Tonal Resources

1.	8'	Principal (unenclosed)	61 pipes
2.	16'	Rohrflute	85 pipes
3.	4'	Harmonic Flute GG	54 pipes
4.	8'	Viola GG	42 pipes
5.	8'	Viola Celeste TC	37 pipes
6.	4'	Octave	73 pipes
7.	1 1/2'	Quinte	49 pipes
8.	16'	Flugelhorn	85 pipes

GREAT

16'	Viola TC	4
8'	Principal	1
8'	Harmonic Flute	2 & 3
8'	Rohrflute	2
8'	Viola	4
8'	Viola Celeste	5
4'	Octave	6
4'	Harmonic Flute	3
4'	Rohrflute	2
2'	Piccolo	3 & 6
III	Mixture	6 & 7
8'	Flugelhorn	8
	Swell to Great	8
	MIDI Ch. 1	
	MIDI Ch. 2	

SWELL

8'	Rohrflute	2
8'	Viola	4
8'	Viola Celeste	5
4'	Principal	6
4'	Harmonic Flute	3
2 3/4'	Nazard	7
2'	Octave	6
2'	Flute	2 & 6
1 3/4'	Tierce	2 & 6
1 1/2'	Quinte	7
1'	Fife	2 & 6
16'	Bassoon	8
8'	Flugelhorn	8
4'	Hautbois	8
	Tremulant	
	Swell 16, UO, 4	
	MIDI Ch. 3	

PEDAL

16'	Bourdon	2
8'	Principal	1
8'	Flute	2
8'	Viola	4
4'	Octave	1
2'	Cantus Flute	3
16'	Bassoon	8
8'	Flugelhorn	8
4'	Hautbois	8
	Great to Pedal 8	
	Swell to Pedal 8, 4	
	MIDI Ch. 4	

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

Isabelle Demers; Durham Community Church, Durham, NH 7:30 pm
Olivier Latry; St. Matthew Lutheran, York, PA 7:30 pm
Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm
Raúl Prieto Ramírez; Hope College, Holland, MI 7:30 pm
Yun Kyong Kim; Church Street United Methodist, Knoxville, TN 7:30 pm
Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm

16 NOVEMBER

Paul Jacobs; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Regina Pozzi; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
 Chicago Syntagma Musicum & Affetti Musicali; Bond Chapel, University of Chicago, Chicago, IL 7:30 pm

17 NOVEMBER

Gail Archer; Harvard University, Cambridge, MA 12 noon
Craig Cramer; First Presbyterian, Greenwood, SC 7:30 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
Isabelle Demers; The United Methodist Church, Saratoga Springs, NY 7:30 pm
Stephen Tharp; Grace Church Brooklyn Heights, Brooklyn, NY 7:30 pm
David Enlow; National City Christian Church, Washington, DC 12:15 pm
David Enlow & John Walker, orchestral reduction accompaniment masterclass; Holy Trinity Catholic Church, Washington, DC 7 pm
Olivier Latry; Sykes Chapel, University of Tampa, Tampa, FL 6 pm, 8 pm
 Alabama School of Fine Arts Orchestra and Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
 Baroque Music Ensemble; Alice Millar Chapel, Northwestern University, Evanston, IL 7 pm
Bruce Neswick; Illinois College, Jacksonville, IL 7:30 pm

19 NOVEMBER

David Higgs, masterclass; Haddonfield United Methodist, Haddonfield, NJ 10 am

20 NOVEMBER

Simon Preston; Woolsey Hall, Yale University, New Haven, CT 8 pm
 Choral concert; Cathedral of the Incarnation, Garden City, NY 4 pm
Wilma Jensen; Grace Episcopal, Elmira, NY 4 pm
Felix Hell; Cadet Chapel, United States Military Academy, West Point, NY 4 pm
 Saint Andrew Chorale and Orchestra, works of Vivaldi & Monteverdi; Madison Avenue Presbyterian, New York, NY 3 pm
Jonathan Dimmock; Cathedral Church of St. John the Divine, New York, NY 5 pm
Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Ken Corneille, with flute; St. Patrick's Cathedral, New York, NY 6:30 pm
David Higgs; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Dongho Lee; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Tom Bell; Washington National Cathedral, Washington, DC 5:15 pm
Ted Dix, with Masterworks Chorale of Carroll County; McDaniel College, Westminster, MD 3 pm
David Lawrie; Mount Calvary Church, Baltimore, MD 5:15 pm
Janette Fishell; River Road Presbyterian, Richmond, VA 5 pm
Olivier Latry; Westminster Presbyterian, Lynchburg, VA 4 pm
Raúl Prieto Ramírez, with piano; Greene Memorial United Methodist, Roanoke, VA 4 pm
Ken Cowan; Charleston Baptist Temple, Charleston, WV 2 pm

Patrick Kreeger, with orchestra; First United Methodist, Wilson, NC 3 pm

Craig Cramer; Vanderbilt Presbyterian, Naples, FL 4 pm

Mozart, *Missa brevis in F Major*, K. 192; Christ Church, Bradenton, FL 11 am

Brian Taylor, with choirs of St. John's Episcopal, Savannah; St. Peter's Episcopal, Savannah, GA 4 pm

Capitol City Madrigal Singers; Peachtree Road United Methodist, Atlanta, GA 5 pm

Jeremy Filsell; Episcopal Church of the Ascension, Vestavia Hills, AL 4 pm

Christopher Houlihan; Central College Presbyterian, Westerville, OH 4 pm

Ashland University Chamber Singers; Trinity Evangelical Lutheran, Cleveland, OH 4 pm

University of Cincinnati Chamber Choir; St. Peter in Chains Cathedral, Cincinnati, OH 1:30 pm

Dexter Kennedy, with choir and orchestra; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

David Lamb, with brass; St. Boniface Church, Louisville, KY 11 am

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

North Shore Choral Society; Glenview Community Church, Glenview, IL 3 pm

James Russell Brown; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Ecclesia Choirs; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 3 pm

Bruce Neswick, hymn festival; Westminster Presbyterian, Springfield, IL 4 pm

Aaron David Miller, with Bel Canto String Quartet; Elizabeth Chapel, House of Hope Presbyterian, St. Paul, MN 4 pm

Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm

Wilma Jensen, masterclass; First Presbyterian, Binghamton, NY 7 pm

Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm

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Ken Cowan, with Philadelphia Orchestra, Barber, *Toccata Festiva*; Verizon Hall, The Kimmel Center, Philadelphia, PA 8 pm
Chanticleer; Cathedral of St. Peter in Chains, Cincinnati, OH 8 pm
Northwest Choral Society; Grace Lutheran, River Forest, IL 7:30 pm

4 DECEMBER

Douglas Major, with trumpets; Methuen Memorial Music Hall, Methuen, MA 3 pm

Gail Archer, Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm
Renaissance Christmas concert; Madison Avenue Presbyterian, New York, NY 3 pm

John Cantrell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

The American Boychoir; Episcopal Church of the Redeemer, Baltimore, MD 5 pm

Haig Mardirosoian, with choirs and brass, holiday concert; Sykes Chapel, University of Tampa, Tampa, FL 2 pm, 4 pm

Advent Lessons & Carols; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm

Christmas concert; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm

Advent Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am

Handel, *Messiah*; Fitzgibbon Hall (Hanover College), Hanover, IN 2 pm

Robert Nicholls; First Presbyterian, Evansville, IN 4 pm

Karen Beaumont; Heritage Church, Musekego, WI 3:30 pm

Lessons & Carols; Alice Millar Chapel, Northwestern University, Evanston, IL 10:40 am

North Shore Choral Society, with orchestra; Evanston Township High School, Evanston, IL 3 pm

Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm

Northwest Choral Society; Edison Park Lutheran, Chicago IL 4 pm

Bach, *Christmas Oratorio*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm

5 DECEMBER

The American Boychoir; Burgin Center for the Arts, Mercersburg Academy, Mercersburg, PA 7 pm

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

6 DECEMBER

Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm

7 DECEMBER

Steven Middernacht; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

Henry Lebedinsky; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Elizabeth Lenti; Trinity Cathedral, Cleveland, OH 12:10 pm

Kirstin Synnstedt; First Presbyterian, Arlington Heights, IL 12:10 pm

8 DECEMBER

Choir of St. Luke in the Fields; Church of St. Luke in the Fields, New York, NY 8 pm

Richard Benedum; Christ Church, Bradenton, FL 12:15 pm

9 DECEMBER

Singing Boys/Keystone Girls Choir; Tioga Arts Council, Owego, NY 7 pm

The American Boychoir; First Presbyterian, Bordentown, NJ 7:30 pm

Tallis Scholars; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm

10 DECEMBER

Gail Archer, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm

The American Boychoir; North Penn High School Auditorium, Lansdale, PA 8 pm

Britten, *Ceremony of Carols*; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm

VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

11 DECEMBER

John Weaver; First Reformed Church, Poughkeepsie, NY 3:30 pm

Christmas concert; St. Ignatius Loyola, New York, NY 4 pm

The American Boychoir; Church of the Epiphany, New York, NY 4 pm

Joseph Ripka; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Singing Boys/Keystone Girls Choir; Asbury Methodist, Allentown, PA 4 pm

Lessons & Carols; Shadyside Presbyterian, Pittsburgh, PA 4 pm

The Florida Voices; Christ Church, Bradenton, FL 4 pm

Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Advent & Christmas Festival; Trinity Evangelical Lutheran, Cleveland, OH 4 pm

Handel, *Messiah*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 pm, 4:30 pm

Bach, *Cantata 142*; Edgebrook Community Church U.C.C., Chicago, IL 10 amHandel, *Messiah*; First United Methodist, Columbus, IN 9 am

12 DECEMBER

The American Boychoir; St. Therese Catholic Church, Succasunna, NJ 6:30 pm

13 DECEMBER

David Lamb, Christmas concert; St. Boniface Catholic Church, Louisville, KY 3 pm

Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm

14 DECEMBER

Saint Andrew Chorale & Children's Choir of MAPC, Carol Sing; Madison Avenue Presbyterian, New York, NY 7 pm

John Coble; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Britten, *A Ceremony of Carols*; Trinity Cathedral, Cleveland, OH 12:10 pm

Robert Nicholls, works of Dupré and Messiaen, with slide show; First Presbyterian, Evansville, IN 4 pm

15 DECEMBER

Handel & Haydn Society; Jordan Hall, Boston, MA 8 pm

Ann Stephenson-Moe; Christ Church, Bradenton, FL 12:15 pm

16 DECEMBER

The American Boychoir; Strand Center for the Arts, Lakewood, NJ 8 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

G. W. Carver Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 DECEMBER

The American Boychoir; Princeton University Chapel, Princeton, NJ 7:30 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Jim Fackenthal, carillon; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 6 pm

Ken Double, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 2 pm

18 DECEMBER

Handel & Haydn Society; Jordan Hall, Boston, MA 8 pm

Candlelight Festival of Nine Lessons & Carols; South Church, New Britain, CT 4 pm

Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Christmas concert; St. Ignatius Loyola, New York, NY 4 pm

Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm

The American Boychoir; Richardson Auditorium in Alexander Hall, Princeton University, Princeton, NJ 4 pm

Singing Boys/Keystone Girls Choir; St. Luke Episcopal, Lebanon, PA 7:30 pm

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Ryan Anthony, trumpet & Gary Beard, organ; St. Paul's By-The-Sea Episcopal, Jacksonville, FL 4 pm

Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Nine Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm

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

Candlelight concert; Park Congregational, Grand Rapids, MI 4 pm

Isabelle Demers; Schermerhorn Symphony Center, Nashville, TN 3 pm

Christopher Urban, with bass; First Presbyterian, Arlington Heights, IL 4 pm

Steven Betancourt, with VOX3 Vocal Collective; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Thomas Weisflog; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm

20 DECEMBER

Ray Cornils with brass, handbells, and chorus; Portland City Hall, Portland, ME 7:30 pm

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

Carol McNally, with harp; Park Congregational, Grand Rapids, MI 12:15 pm

David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols; First United Methodist, Columbus, IN 7 pm

21 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

Susan Foster; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Messiah Sing; Trinity Cathedral, Cleveland, OH 12:10 pm

22 DECEMBER

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

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David Lamb, songs for children; First United Methodist, Columbus, IN 6:30 pm
 Lessons & Carols; First United Methodist, Columbus, IN 11 pm
 Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

25 DECEMBER
Scott Dettra & Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

28 DECEMBER
Michael Rowland; Old Salem Visitor Center, Winston-Salem, NC 12 noon

UNITED STATES
West of the Mississippi

17 NOVEMBER
Stefan Engels, masterclass; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm
Scott Dettra; Tarrytown United Methodist, Austin, TX 7:30 pm

18 NOVEMBER
 Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Stefan Engels; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm
Raúl Prieto Ramírez; St. John's Cathedral, Denver, CO 7:30 pm
Christopher Houlihan; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm
Ezequiel Menendez; St. James Cathedral, Seattle, WA 8 pm
Carole Terry; Christ Episcopal, Tacoma, WA 12 noon

19 NOVEMBER
Jonas Nordwall, Saint-Saëns, *Third Symphony*; Mount Baker Theatre, Bellingham, WA 7:30 pm

20 NOVEMBER
Sebastian Modarelli, with oboe; Catholic Church of St. John the Evangelist, Rochester, MN 4 pm
Stefan Engels; Christ the King Lutheran, Houston, TX 6 pm
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Gail Archer; Cathedral of Christ the Light, Oakland, CA 5 pm
 Bach, *Christmas Oratorio*; Pacific Palisades Presbyterian, Pacific Palisades, CA 4 pm
Paul Meier; Trinity Lutheran, Manhattan Beach, CA 4 pm
László Fassang; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 NOVEMBER
Bruce Neswick; St. James Episcopal, Alexandria, LA 7 pm
Stefan Engels, workshop; University of Houston, Houston, TX 12 noon

25 NOVEMBER
Ken Cowan & Lisa Shihoten, organ and violin; First Presbyterian, Little Rock, AR 8 pm

Laura Ouimette; Spanaway Lutheran, Spanaway, WA 12 noon

27 NOVEMBER
 Advent Procession of Lessons & Carols; Mount Olive Lutheran, Minneapolis, MN 4 pm
 Handel, *Messiah*; First-Plymouth Church, Lincoln, NE 4 pm
 Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm
Tim & Cheryl Drewes; Grace Lutheran, Tacoma, WA 3 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm

30 NOVEMBER
Lynne Davis, Christmas concert; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm

3 DECEMBER
 VocalEssence; Colonial Church of Edina, Edina, MN 7:30 pm
Bradley Hunter Welch; Church of the Holy Communion, Dallas, TX 7 pm
 Houston Chamber Choir, *Messiah* for Kids; Church of St. John the Divine, Houston, TX 10 am
 Houston Chamber Choir, with River Oaks Chamber Orchestra; Church of St. John the Divine, Houston, TX 7:30 pm
 Los Angeles Master Chorale, with organ and brass; Walt Disney Concert Hall, Los Angeles, CA 2 pm

4 DECEMBER
 VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
 Advent Vespers, with Bach, *Magnificat*; Second Presbyterian, St. Louis, MO 4 pm
Paul Jacobs; First Lutheran, Sioux Falls, SD 3 pm
Steven Hodson; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Stewart Wayne Foster; First Congregational, Los Angeles, CA 3 pm
 Advent Lessons & Carols; St. Alban's Episcopal, Westwood, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

9 DECEMBER
 VocalEssence; Shepherd of the Valley Lutheran, Apple Valley, MN 7:30 pm
 Handel, *Messiah* (Part I); St. Matthew's Episcopal, Pacific Palisades, CA 8 pm

10 DECEMBER
 VocalEssence, family holiday concert; Plymouth Congregational, Minneapolis, MN 10 am
 Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
 Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm
Judith & Gerre Hancock; Bates Recital Hall, University of Texas, Austin, TX 4 pm
 Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 2 pm

11 DECEMBER
 VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
 Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Gerre Hancock; Church of the Incarnation, Dallas, TX 5 pm, Lessons & Carols following

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Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm
Charles Talmadge; Trinity Episcopal, Santa Barbara, CA 3:30 pm
 Lessons & Carols; St. James' Episcopal, Los Angeles, CA 4:30 pm
 Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

12 DECEMBER
 Handel, *Messiah* sing-along; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

14 DECEMBER
 Handel, *Messiah*; Walt Disney Concert Hall, Los Angeles, CA 8 pm

15 DECEMBER
 Chanticleer; Walt Disney Concert Hall, Los Angeles, CA 8 pm

16 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

17 DECEMBER
 Holiday sing-along; Walt Disney Concert Hall, Los Angeles, CA 11:30 am, 2:30 pm

18 DECEMBER
 Abendmusik Christmas concert; First-Plymouth Church, Lincoln, NE 4 pm
Gerre Hancock; Church of the Incarnation, Dallas, TX 5 pm, Lessons & Carols following
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
 Handel, *Messiah*; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Karla Devine; Trinity Lutheran, Manhattan Beach, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 DECEMBER
Todd Wilson; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

23 DECEMBER
Stephen Hamilton; Sheldon Theater, Red Wing, MN 8 pm

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

31 DECEMBER
 Abendmusik, with Plymouth Brass; First-Plymouth Church, Lincoln, NE 8 pm

INTERNATIONAL

15 NOVEMBER
Wilfried Kaets, with percussion, silent film accompaniment; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

20 NOVEMBER
Stephen Hamilton; Church of St. Sulpice, Paris, France 11:30 am
Stephen Drey; Westminster Cathedral, London, UK 4:45 pm

23 NOVEMBER
Timothy Wakerell; Concert Hall, Reading, UK 1 pm

24 NOVEMBER
Gerard Habraken; St. Margaret Lothbury, London, UK 1:10 pm

26 NOVEMBER
Joonho Park; St. Albans Cathedral, St. Albans, UK 5:30 pm
Tim Byram-Wigfield; Concert Hall, Reading, UK 7:30 pm
David Dunnnett; Bloomsbury Central Baptist, London, UK 4 pm

27 NOVEMBER
Wolfgang Hörlin, with Die Singphoniker; Fürstlichen Abteikirche, Amorbach, Germany 4 pm
James Sherlock; Westminster Cathedral, London, UK 4:45 pm
Gail Archer; St. Luke's Anglican Church, Ottawa, ON, Canada 4 pm

29 NOVEMBER
Jonathan Hope; St. Lawrence Jewry, London, UK 1 pm

30 NOVEMBER
Nicolas Kynaston; Westminster Cathedral, London, UK 7:30 pm

4 DECEMBER
Tim Harper; Westminster Cathedral, London, UK 4:45 pm

5 DECEMBER
Simon Preston; Methodist Central Hall, Westminster, London UK 7:30 pm

11 DECEMBER
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm
Gregory Drott; Westminster Cathedral, London, UK 4:45 pm

18 DECEMBER
Michael Heighway; Westminster Cathedral, London, UK 4:45 pm

4 DECEMBER
 Vassar College, Poughkeepsie, NY 7 pm
 Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
 Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm
 Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
 Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
 Alice Millar Chapel, Northwestern University, Evanston, IL 10:40 am
 St. Alban's Episcopal, Westwood, CA 4 pm

5 DECEMBER
 Morrison United Methodist, Leesburg, FL 7:30 pm

11 DECEMBER
 Shadyside Presbyterian, Pittsburgh, PA 4 pm
 Church of the Incarnation, Dallas, TX 5 pm
 St. James' Episcopal, Los Angeles, CA 4:30 pm

18 DECEMBER
 South Church, New Britain, CT 4 pm
 Cathedral of the Incarnation, Garden City, NY 4 pm
 St. John's Episcopal, Hagerstown, MD 10:15 am
 Cathedral of Mary Our Queen, Baltimore, MD 5 pm
 Peachtree Road United Methodist, Atlanta, GA 5:30 pm
 Cathedral Church of St. Paul, Detroit, MI 4 pm
 Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
 Church of the Incarnation, Dallas, TX 5 pm

24 DECEMBER
 Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
 First United Methodist, Columbus, IN 11 pm
 Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

Submit calendar information through TheDiapason.com! Just click *Events Calendar* to begin—you can add much more detail than what is in our Calendar, and information should be viewable that day. Items added will be placed in the next print issue if received before deadline. For assistance or information: jrobinson@sgcmail.com.

Send organ recital programs to **THE DIAPASON**. Mail printed programs to Joyce Robinson, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; e-mail files (Microsoft Word preferred) to jrobinson@sgcmail.com.

Lessons & Carols

27 NOVEMBER
 Church of the Advent, Boston, MA 5 pm
 Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
 Cathedral Church of St. Paul, Detroit, MI 4 pm
 Mount Olive Lutheran, Minneapolis, MN 4 pm
 St. John's Cathedral, Denver, CO 3:30 pm

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4,208	4,100	349	337
4,847	4,847	349	337
312	311	349	337
4,535	4,535	349	337
94.9%	94.9%	349	337

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PUBLICATIONS/ RECORDINGS

Prelude-Pastorale, by Pietro Yon, is not often heard but it should be. This is Yon's creative treatment of *Adeste Fideles* or "O Come All Ye Faithful." michaelsmusic.com; 704/567-1066.

Fruhauf Music Publications—November seasonal choral selection features: *A Starlit Night It Was in Bethlehem*—Christmas/Lessons & Carols anthem (SATB, SAB, Unison & Organ, 10 pages), moderately difficult; *Let All Mortal Flesh Keep Silence*—4-verse unison hymn anthem (Eucharist/Epiphany, 5 pages), easy. Visit www.frumuspub.net to view listings and place e-mail orders; also download gratis .PDF files of two perennial organ favorites. Contact: Eafruhauf@aol.com; 805/682-5727 (mornings, Pacific time); or: FMP, P.O. Box 22043, Santa Barbara, CA 93121-2043.

Wild Sunrises, Organ Music of Carson Cooman—Harry Lyn Huff plays the 1921 E. M. Skinner organ, 115 ranks, at Old South Church, Boston. Built for the municipal auditorium in St. Paul, Minnesota, the organ was relocated 1981–85 to Old South, Boston, saving it from destruction. This first CD of the organ in solo repertoire presents works by American composer Carson Cooman (b. 1982, Rochester, NY), who is a widely published organist and composer-in-residence at The Memorial Church, Harvard. The pleasing and approachable works include several based on hymn tunes: *Toccata-Fantasy on a Medieval Welsh Carol*; *Alive!*; *Sunburst*; *Trio in memoriam Dirk Flentrop*; *Exaltations: I. Heralding; II. Reflective; III. Joyous; No Darkness at All*; *Toccata Homage to Buxtehude*; *Blessing*; *Dawning*; *Ab Ortu Solis*; *Make Glad the City of God*; *Jubilee-Postlude on Converse*; *Berceuse*; *Trumpet Tune*; *Wild Sunrises*. Raven OAR-932, \$14.98 postpaid worldwide, Box 25111, Richmond VA 23261, www.RavenCD.com.

PUBLICATIONS/ RECORDINGS

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

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Ellen English playing Estey Opus 2636, Broadway Methodist, Indianapolis, IN. Vierne, Widor, Jepsen, Jongen, Vivaldi, Karg-Elert. Exciting performances. CD \$15. Estey Foundation, 456 Abbott Rd, Brattleboro, VT 05301; www.esteyorgan.com.

Maxine Thévenot Plays the Wolff magnum opus—The largest organ built by the distinguished firm of Hellmuth Wolff & Associates of Laval, Quebec, Canada, was completed in 2005 at Christ Church Cathedral, Victoria, British Columbia, Canada, where the superb acoustics add even more enjoyment to this new CD. Maxine Thévenot plays: *Buxtehude, Praeludium in C (BuxWV 137)*; *Ciacona in e (BuxWV 160)*; *Praeludium in D (BuxWV 139)*; Kerll: *Capriccio sopra il cucu*; Ruth Watson Henderson: *Chromatic Partita for organ* (chorale and 8 variations); Sweelinck: *Balletto del Granduca*; Bach: *Pastorale in F*; Bruhns: *Praeludium in e*; Andrew Ager: *Première Suite* (Procession, Duo, Basse de trompette, Flûtes, Musette, Sortie Joyeuse). Raven OAR-929, \$14.98 postpaid worldwide, Box 25111, Richmond VA 23261, www.RavenCD.com.

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PUBLICATIONS/ RECORDINGS

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

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

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ANNOUNCEMENTS

The 16th Conference on Organ Pedagogy takes place November 10–13 in Rochester, New York, presented by the American Guild of Organists and the Eastman School of Music. Conference topic is organ improvisation; presenters include Jeffrey Brillhart, Tony Caramia, Sophie-Veronique Cauchefer-Choplin, Hans Davidsson, Michael Dodds, Gerre Hancock, David Higgs, Denise Lanning, Rudolf Lutz, William Marvin, Bruce Neswick, David Peckham, William Porter, McNeil Robinson, Pamela Ruiter-Feenstra, John R. Shannon, and Daniel Zager. Contact Annie Laver, 585/274-1564, anne.laver@rochester.edu.

The East Texas Pipe Organ Festival will be held November 14–17 at First Presbyterian Church, Kilgore, Texas, and will feature Aeolian-Skinner pipe organs designed and finished by Roy Perry. Guests include Frances Anderson, Robert Brewer, Charles Callahan, Neal Campbell, Casey Cantwell, James Culp, Richard Elliott, Norman Fisher, Lorenz Maycher, Albert Russell, Donald Smith, William Teague, Brett Valliant, and others. For schedule and registration information, visit www.easttexaspipeorganfestival.com.

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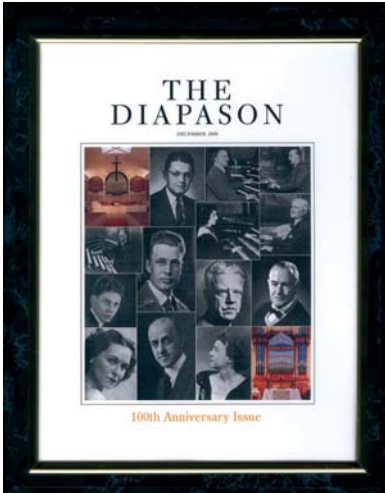
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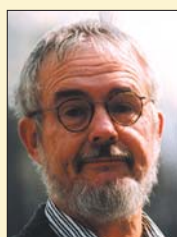
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