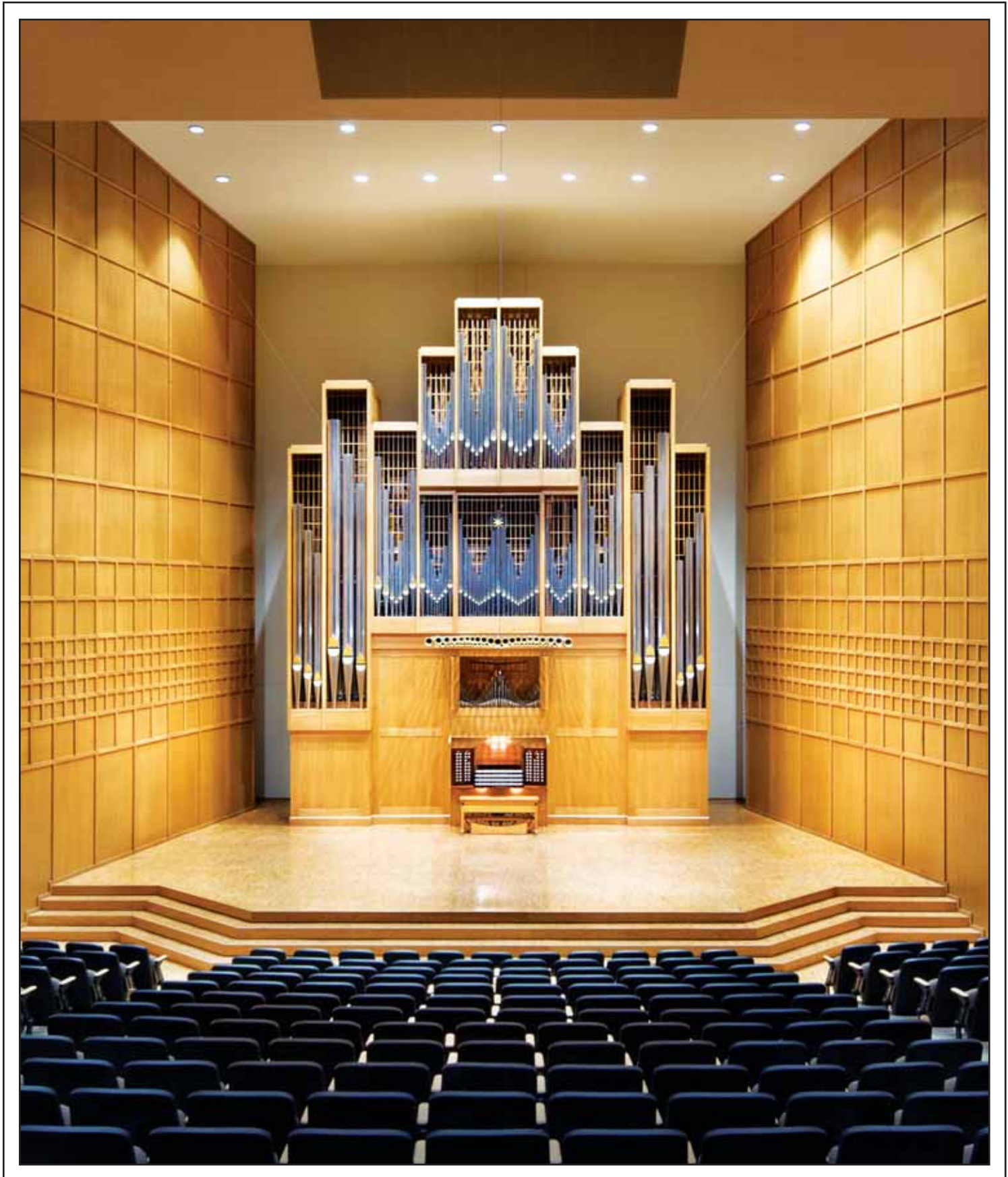


THE DIAPASON

NOVEMBER 2022



Wiedemann Hall
Wichita State University
Wichita, Kansas
Cover feature on pages 18–20

PHILLIP TRUCKENBROD CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



JEAN-WILLY KUNZ



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



SEBASTIAN HEINDL
2019 LONG WOOD GARDENS
INTERNATIONAL ORGAN
COMPETITION WINNER



INSPIRATIONS ENSEMBLE

P.O. Box 432
Dearborn Heights, MI 48127

www.concertartists.com
email@concertartists.com
860-560-7800

Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Thirteenth Year: No. 11,
Whole No. 1356
NOVEMBER 2022
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- New life for the Metropolitan Opera's organ
by Craig R. Whitney 12
- An interview with Pamela Ruitter-Feenstra:
Bok Tower Gardens, Lake Wales, Florida
by Samuel Russell 14
- One hundred thirteen years of publishing
history available in digital format
by Stephen Schnurr 17

NEWS & DEPARTMENTS

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

REVIEWS

- Book Reviews 9
New Organ Music 9

CALENDAR

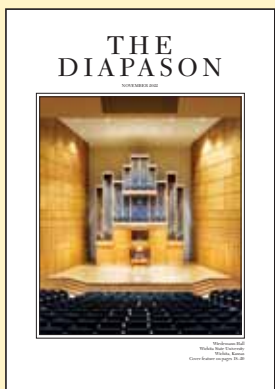
22

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Wichita State University organ program,
Wichita, Kansas 18

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

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

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

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

Circulation/
Subscriptions **THE DIAPASON**
P.O. Box 300
Lincolnshire, IL 60069-0300
DPP@omeda.com
Toll-Free: 877/501-7540
Local: 847/763-4933

Designer **JASON KENNY**
jasongkenny@gmail.com

Contributing Editors **LARRY PALMER**
Harpsichord

KIMBERLY SCHAFER
BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Stephen Schnurr**
David Troiano

Editor's Notebook

20 Under 30 Class of 2023

THE DIAPASON's 20 Under 30 Class of 2023 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday. Please consider students, colleagues, or friends worthy of this honor. (Self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2022, and close February 1, 2023.

Nominees cannot have reached their 30th birthday before January 31, 2023. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2023 will take place in March. The awardees will be announced in the May 2023 issue of THE DIAPASON. For information and to nominate (after December 1), visit www.thediapason.com and click on 20 Under 30.

A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for friends who share your interest in the organ, church music, harpsichord, and carillon. Just in time for the holidays, we are extending our promotional offering of new Acis and Raven CDs for new and gift subscriptions. For print subscriptions, receive one free CD for a one-year

Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com



subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. (Digital and student subscriptions receive one free CD for a one-year subscription.) Visit www.thediapason.com/subscribe.

In this issue

Craig R. Whitney details the restoration of the Aeolian-Skinner organ in the Metropolitan Opera House of New York City, recently completed by the Schantz Organ Company of Orrville, Ohio. Samuel Russell of Bok Tower Gardens, Lake Wales, Florida, interviews carillonist Pamela Ruitter-Feenstra about her work. The massive project of digitization of THE DIAPASON's more than 1,350 issues from 1909 through the present has been completed and is available at www.thediapason.com!

Gavin Black, in "On Teaching," discusses the benefits of playing slowly and practicing slowly. In "In the Wind . . ." John Bishop ponders various aspects of the effect of climate on tuning a pipe organ.

This month's cover feature spotlights the organ program at Wichita State University, Wichita, Kansas, headed by Lynne Davis. The lead instrument for teaching and recitals is the remarkable four-manual 1986 Marcussen & Søn organ in Wiedemann Hall.

Here & There

Appointments



Thomas E. Goetz

Thomas E. Goetz is appointed organist and director of music for St. Andrew's Episcopal Church, Fort Pierce, Florida. At St. Andrew's, he serves as organist for Sunday services and special services, conducts the St. Andrew's Choir, and is planning a series of concerts that will feature the newly installed three-manual, 60-stop A. E. Schlueter pipe organ (see the cover feature of the May 2022 issue).

Goetz is in his 52nd year as a church musician, having served churches in Illinois, Kentucky, Texas, and Florida. He has taught music in graduate and undergraduate institutions for 22 years, with his longest tenure being that of seminary organist and choir director as well as adjunct professor of music at Louisville Presbyterian Theological Seminary, Louisville, Kentucky. He earned his master's and doctoral degrees at Northwestern University, Evanston, Illinois, where he studied organ with Wolfgang Rübsam and Richard Enright, conducting with Robert Harris, and church music. He was organ scholar at Northwestern University's Alice Millar Chapel during his doctoral residency and also served as teaching assistant to

Richard Enright. He graduated *magna cum laude* from Florida International University in Miami with his Bachelor of Arts degree in organ performance and music education.



Tiffany Ng

Tiffany Ng is appointed chair of the department of organ at the University of Michigan School of Music, Theatre & Dance, Ann Arbor. Ng joined the faculty of organ, harpsichord, carillon, and sacred music in 2015 and is associate professor and university carillonist. Her concert career spans seventeen countries in Europe, Asia, Australia, and North America, where she has premiered over 60 acoustic and electroacoustic works, championed women and BIPOC composers, and pioneered interactive climate-data-driven carillon performances. Her album *Dark Matters* has been released by Innova. Recent publications include "Ultimate Parameter Control: The Military-Industrial Idealization and Gendering(s) of the Organ Interface" in *Keyboard Perspectives XII*, the open-access reference resources "International Bibliography of Carillon Music by Women, Transgender, and Nonbinary Composers" and "Annotated Bibliography of African American

Carillon Music," and CarillonWomen.org, a co-authored resource for celebrating 2023 as marking "A Century of Women and the Carillon."

Ng serves on the board of trustees of the Westfield Center for Historical Keyboard Studies, the board of directors of the Guild of Carillonneurs in North America (GCNA), and the council of the American Musicological Society. She helped establish the Organ Historical Society Research Fellowship, the GCNA Grants for Student Composer/Performer Pairs, and the GCNA Franco Proposal Contest for Commissions. She holds a doctorate in musicology from University of California Berkeley, a master's degree in organ from the Eastman School of Music, an artist diploma from the Royal Carillon School in Mechelen, Belgium, and a bachelor's degree in English and Music from Yale.

Ng teaches a carillon studio of 20 students. For information: smt.d.umich.edu.

People



Nicholas Schmelter at Abbazia di San Pietro, Modena, Italy

Nicholas Schmelter, director of worship and congregational life at First Presbyterian Church, Caro, Michigan,

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: sschnurr@sgcmail.com.

Subscriptions: 1 yr. \$46; 2 yr. \$86; 3 yr. \$120 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$46 + \$12 shipping; 2 yr. \$86 + \$18 shipping; 3 yr. \$120 + \$21 shipping. Other foreign subscriptions: 1 yr. \$46 + \$34 shipping; 2 yr. \$86 + \$46 shipping; 3 yr. \$120 + \$55 shipping. Digital subscription (no print copy): 1 yr. \$36. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300.

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

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

Copyright ©2022. Printed in the U.S.A.

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

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

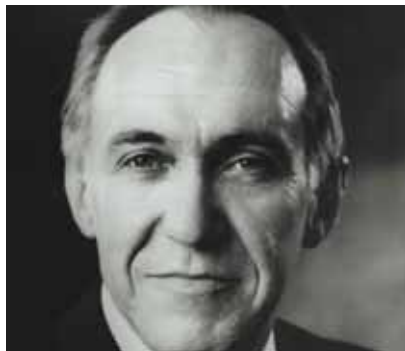


► page 3

opened concert seasons in Italy and Germany in September. On September 11, he opened the Modena Organ Festival, performing music from Johann Sebastian Bach to John Weaver at the Abbazia di San Pietro, Modena, Italy. The church houses a 1964 Ruffatti organ that utilizes materials by G. B. Facchetti (1524).

Schmelter performed an all-American program to open the Internationale Orgelkonzerte series at the Mathäuskirche, Stuttgart, Germany, on September 18. The organ, built by Weigle Orgelbau (1952/1967), was subsequently modified by Diethelm Berner. For information: schmeltermusic.com.

Nunc Dimittis



Delbert Disselhorst

Delbert Disselhorst, 81, of Iowa City, Iowa, died September 1. He was born November 3, 1940, in Keokuk, Iowa, and attended public schools in Hamilton, Illinois. He enrolled at the University of Illinois where he graduated as a Bronze Tablet Scholar in 1962. Disselhorst was awarded a Fulbright scholarship for study with Helmut Walcha in Frankfurt, Germany. He returned to the United States in 1964 and earned a Master of Music degree in organ from the University of Illinois the following year.

Disselhorst taught at Hastings College, Hastings, Nebraska, from 1965 until 1968. He then went to the University of Michigan, Ann Arbor, and graduated with a Doctor of Musical Arts degree in organ in 1970, receiving the Palmer Christian citation as a distinguished graduate of the organ department.

Disselhorst was professor of organ at the University of Iowa, Iowa City, from 1970 until his retirement in 2008. He was affiliated for many years with Phyllis Stringham concert management, Waukesha, Wisconsin, and played recitals and gave masterclasses throughout the United States and in Germany, France, Denmark, and Korea. He was guest artist at international festivals and concert series including the International Organ Days at Trier Cathedral in Germany; Freiburg Munster; and the Cathedral of Notre Dame in Paris. He played at regional and national conventions of the American Guild of Organists and served as visiting professor of organ at the University of Notre Dame for the 2011–2012 academic year. Disselhorst recorded on the Arkay and Pro Organo labels. His two volumes of the chorale preludes of Helmut Walcha recorded at First Presbyterian Church in Springfield, Illinois, were released by the Naxos label in 2013. Recordings of an all-Bach recital that Disselhorst played in 1999 at Clapp Recital Hall on the University of Iowa campus are available at <http://www.kultura.com/tiny/03760>.

Disselhorst served on the board of directors for Iowa City Early Keyboard Society. He was a long-time member of Trinity Episcopal Church, Iowa City, before joining First Presbyterian Church, Iowa City, where he was a member at the time of his death. Memorial contributions in Disselhorst's memory may be made to the Frederick T. Rahn, Jr., Memorial Fund at the University of Iowa School of Music, payable to the University of Iowa Center for Advancement, P. O. Box 4550, Iowa City, Iowa 52244; or Bethel Presbyterian Church, Hamilton, Illinois.

A memorial service for Delbert Disselhorst was held September 24 at Gloria Dei Lutheran Church, Iowa City. Burial will take place at Oakwood Cemetery, Hamilton, Illinois.

Glen A. Douglas, M.D., died March 1, 2021, in Houston, Texas. Born in Little Rock, Arkansas, he attended Little Rock Central High School; Hendrix College, Conway, Arkansas; University of Arkansas for Medical Sciences, Little Rock; and Tulane University, New Orleans, Louisiana. He served as a flight surgeon



Glen A. Douglas

for the United States Air Force, stationed in Taiwan and throughout the American Southwest during the Vietnam conflict. Professionally, he served as medical director for occupational medicine for Texaco and later ExxonMobil.

Douglas's all-consuming passions were adopting rescue dogs and building the pipe organ that stands in his home, Aeolian Manor, in Houston. He presented performers in concert on the ever-evolving instrument, and he created the Aeolian Manor Foundation to assist young organists with training and developing careers around the pipe organ. Douglas was always on the lookout for young talent he could present in recital at Aeolian Manor, and he gave generously toward student attendance at conventions and at the East Texas Pipe Organ Festival. He was a member of the American Guild of Organists, the Organ Historical Society, and the American Theatre Organ Society.

A memorial service for Glen Douglas at Aeolian Manor will be planned for a later date. The Aeolian Manor Foundation will continue its work according to Douglas's wishes, and the organ and home will remain intact and in use. The foundation has begun expanding its offerings by providing music lessons of all types to underprivileged Houstonians and becoming involved in local arts festivals and musical celebrations of all cultures.

In lieu of customary remembrances, readers are encouraged to adopt a pet, attend an organ recital, fund a young person's piano or organ lessons, fund a young person's attendance at an organ convention, and give to the Aeolian Manor Foundation. For information: aeolianmanorfoundation.org.

Walter Lee Hillsman, 79, died August 19. He was born February 25, 1943, in Dallas, Texas, and began organ lessons at an early age. As a teenager, Hillsman was awarded a scholarship to attend a choral workshop at Westminster Choir College, Princeton, New Jersey. During that trip, he met Alexander McCurdy, head of the organ department at Curtis Institute of



Walter Lee Hillsman

Music in Philadelphia, Pennsylvania. Hillsman was subsequently awarded a three-year scholarship to Curtis. He left Woodrow Wilson High School in Dallas to complete his high school education at Lincoln College Preparatory School, Philadelphia, while he studied at Curtis. In 1964 he graduated from Curtis with a Bachelor of Arts degree in music. During his time in Philadelphia, he served as organist and choirmaster of Immanuel Evangelical Lutheran Church and Old Christ Church.

After his graduation from Curtis, Hillsman was encouraged to apply to Oxford or Cambridge universities by one of his mentors, Robert Evans, professor of theology and organist at University of Pennsylvania. Hillsman was granted a scholarship to attend New College, Oxford University. He obtained a Bachelor of Arts degree from Oxford in 1967, his Master of Arts degree in 1971, and his Doctor of Philosophy degree in 1985. During his time at New College, Hillsman served as an organ scholar to David Lumsden, New College organist. At Oxford, Hillsman won a Fulbright scholarship to study with Karl Richter at the Staatliche Hochschule für Musik in Munich, Germany.

Hillsman was active with organ performances, articles, presentations, broadcast recitals, and positions as organist, choirmaster, instructor, lecturer, and performer during the years he lived in Oxford. He played recitals at Westminster Abbey, St. Paul's Cathedral, Notre-Dame Cathedral, Chartres Cathedral, Washington National Cathedral, St. Thomas Church Fifth Avenue, Cathedral of St. John the Divine, and at Oxford, Cambridge, Edinburgh, Glasgow, Columbia, and Yale universities. Hillsman gave broadcast recitals for the BBC and Radio France. He recorded on the Vista label in England and the Teldec label in Germany. He taught at Trinity College of Music in London, Reading University, and as a member of the faculty of music at Oxford University. In 1966, Hillsman was chosen as accompanist for

► page 6

Fratelli Ruffatti
 Builders of Fine Pipe Organs to the World
 Celebrating 55 years
 of building fine pipe organs
 in the United States
www.ruffatti.com
 Via Facciolati, 166 • 35127 Padova Italy
 ruffattiorgans
 organs@ruffatti.com

UNIVERSAL AIR CHEST SYSTEM
 PATENTED
 AUSTIN ORGANS, INC.
 HARTFORD, CONN. U.S.A.
 AUSTIN ORGANS, INC.
 AUSTINORGANS.COM
 860-522-8293 • 156 Woodland St. Hartford CT 06105



ALLEGRO
CON FUOCO



BRYAN
ANDERSON



ELISA
BICKERS



JACKSON
BORGES



ROBERT
BREWER



JOSEPH
CAUBY



TYLER
CANONICO



VINCENT
CARR



CARSON
COOMAN



SHIN-AE
CHUN



ANGELA
KRAFT CROSS



THEO S.
DAVIS



LAURA
ELLIS



FAYTHE
FREESE



JOY-LEILANI
GARBUIT



SIMONE
GHELLER



MARGARET
HARPER



JUSTIN
HARTZ



SARAH
HAWBECKER



JACOB
HOFELING



CHRISTOPHER
JACOBSON



JASON
KLEIN-MENDOZA



PETER
KRASINSKI



ILONA
KUBIACYK-ADLER



MARGARET MARTIN
KVAMME



MARK
LAUBACH



JIN KYUNG
LIM



COLIN
LYNCH



KATHERINE
MELOAN



SCOTT
MONTGOMERY



SHELLY
MOORMAN-STAHLMAN



BRENDA
PORTMAN



JOSEPH
RIPKA



VICKI
SCHAEFFER



PATRICK A.
SCOTT



THOMAS
SHEEHAN



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO



RODLAND DUO
ORGAN & VIOLA

WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita



Ysaÿe Barnwell



Per Harling



Lim Swee Hong



Jacque Browning Jones



Randall Sensmeier



Cynthia A. Wilson

The Hymn Society in the United States and Canada honored six persons for outstanding leadership and significant contributions in encouraging, promoting, and enlivening congregational song. They were recognized on July 19 during the organization's 100th annual conference in Washington, DC.

Ysaÿe Barnwell is an artist, scientist, singer, researcher, performer, and lecturer. Known as a member of the a cappella ensemble Sweet Honey in the Rock, she has introduced thousands of people to communal singing through her workshops on "Building a Vocal Community: Singing in the African American Tradition."

Per Harling, Swedish pastor, composer, and congregational song leader, has engaged in ecumenical, local, and global ministry. Harling's more than

600 published texts, tunes, and arrangements appear in collections in Norway, Denmark, Finland, Brazil, Argentina, El Salvador, Canada, the United States, Australia, New Zealand, Germany, France, Austria, Taiwan, Russia, and Great Britain.

Lim Swee Hong is a Singaporean scholar, hymn writer, educator, and ecumenical worship and music leader whose work has had a global impact. He has written scholarly articles, has co-authored two books on contemporary worship, and has produced his own collections of hymns as well. He currently serves as associate professor of sacred music and director of the Master of Sacred Music degree program at Emmanuel College of Victoria University, University of Toronto. Lim served The Hymn Society

as director of research and was recently appointed director of music for the 11th General Assembly of the World Council of Churches.

Jacque Browning Jones is a published hymn writer, a winner of multiple hymn searches, a commissioned author, and a former Hymn Society treasurer and president. Her hymns have appeared in several recent denominational hymnals, as well as her own collection, *Songs Unchanged, Yet Ever-Changing*.

In three decades working for sacred music publisher GIA Publications, **Randall Sensmeier** has developed more than 30 author and composer collections. He has helped to nurture numerous hymn writers whose work has appeared in new denominational hymnals in recent decades. A composer himself,

Sensmeier's hymn settings have appeared in hymnals and in his own collection, *Teach Our Hearts to Sing Your Praise*.

Cynthia A. Wilson has contributed to congregational song as a performer, scholar, recording artist, and educator. She was a member of the national task force that produced *Songs of Zion* and in 2005 co-chaired the group that produced its successor, *Zion Still Sings! For Every Generation*. She recently retired as executive director of worship resources at Discipleship Ministries of the United Methodist Church and currently serves as founding director of the Junius B. Dotson Institute for Music and Worship in the Black Church and Beyond. She has served on The Hymn Society's executive committee. For information: thehymnsociety.org.

► page 4

a performance by the joint choirs of New College, Oxford, and Magdalen College, Oxford, as they sang in a recital that was part of a concert series commemorating the 900th anniversary of the founding of Westminster Abbey.

In 1993, Hillsman moved back to Dallas where he held various positions, including as a German instructor at Eastfield College and as a customer service representative for Neiman Marcus. He obtained his brokerage license and worked for Fidelity Investments for fourteen years.

In 2015 Hillsman and his brother Roger moved together to Houston into an apartment at Clarewood House senior living facility. Roger Hillsman died in April 2022.

A memorial service for Walter Hillsman was held October 1 at Memorial Oaks Funeral Home Chapel, Houston, followed by graveside committal. Memorial contributions in the name of Hillsman may be directed to Help Musicians, Musicians Benevolent Fund in the UK (helpmusicians.org.uk) or to the New Organist Fund of the American Guild of Organists in the United States (agohq.org).

Reverend Richard F. Jones died August 28. He was born July 17, 1956. Prior to retiring in 2020, he served



Reverend Richard F. Jones

for 25 years as pastor of First Parish Church of Bolton, Massachusetts. He was a leader in the cultural life of the Worcester, Massachusetts, area and an advocate for music and history throughout the region. As Hook organ curator and development officer of historic Mechanics Hall, Worcester, he instituted the popular free noontime Brown Bag concert series and worked with many well-known personalities from cellist Yo-Yo Ma to civil rights pioneer Rosa Parks. Jones served numerous organizations including two terms as dean of the Worcester Chapter of the American Guild of Organists and as board member of the Organ Historical Society. In his work as chapter dean, Jones instituted a public school

program that educated thousands of students about the pipe organ. In 1985, he organized the Fuller International Organ Festival with organists including Simon Preston, Peter Hurford, and David Higgs. He further served as education director of the Worcester Historical Museum, was a contributing writer for *Worcester Magazine*, hosted a radio program on the local NPR station, *The Art of the Organ*, served as musical consultant for the Merchant-Ivory film, *The Bostonians*, and was an active member of the Worcester Shakespeare Club. He served on the organ restoration committees of both the 1864 E. & G. G. Hook Opus 224 in Mechanics Hall and the 1933 W. W. Kimball K.P.O. 7119 in Worcester Auditorium.

A memorial service for Reverend Richard F. Jones was held October 11 at Mechanics Hall, Worcester. A tribute concert is being planned at the hall for 2023. Memorial donations may be sent to the 1864 Hook Organ Fund at Mechanics Hall, 321 Main Street, Worcester, Massachusetts 01608, or donate at: MechanicsHall.app.neoncrm.com/forms/the-worcester-organ.

Robert Graham Lent, 72, of Lyndhurst, Virginia, died August 27. Born October 18, 1949, in Richmond, Virginia, he married Jean Ellen Taomina



Robert Graham Lent

on March 3, 1981. Lent was a veteran having served his country honorably as a Corporal with the United States Marine Corps from 1971 until 1973. Following his service to his country, he worked as a police officer in Berkeley Township, New Jersey, from 1973 until 1978.

In 1986 Lent moved to Waynesboro, Virginia, where he worked for Klann Organ Supply. He worked as a pipe organ mechanic for over 60 years and later owned and operated Shenandoah Organ Studio, Inc. As an organist, he served as house organist at Tower Theater in Philadelphia, Pennsylvania, 1969–1975; Byrd Theater in Richmond, Virginia, 1989–1990; and other places around the country. He was a member of the Marine Corps League and the

JUGET-SINCLAIR
MONTREAL

Facteurs d'orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com

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

ARTISTRY - RELIABILITY - ADAPTABILITY

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

Schantz
Organ Company

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

Mid-East Division of the Military Order of the Devil Dogs in which he served as the 48th Past Chief.

Survivors of Robert Graham Lent include his wife, Jean Ellen Lent of Lyndhurst; sons, Robert Harding Lent and wife Lynne of Dayton, Virginia, and Raymond Taliaferro Lent of Lyndhurst; grandson Robert Edward Lent of Dayton, Virginia; two sisters, Nancy Moore of Robbinsville, New Jersey, and Charlotte Lent of Newfoundland, Pennsylvania; and brother, Russell Lent. He was buried with military honors September 23 at Quantico National Cemetery, Triangle, Virginia. Memorial contributions may be made to the Augusta Health Foundation, c/o Shenandoah Hospice House, P. O. Box 1000, Fishersville, Virginia 22939, or the Navy-Marine Corps Relief Society, attn: Development Department, 875 North Randolph Street, Suite 225, Arlington, Virginia 22203, or online at support.mcrs.org/homepage.

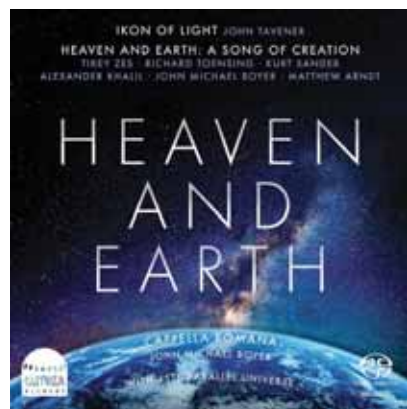
Recordings

Cappella Records announces new choral recordings. *Frank La Rocca, Mass of the Americas (Misa de las Américas)* features the sixteen-voice **Benedict Sixteen Choir and Orchestra** of the Benedict XVI Institute, directed by **Richard Sparks**. The work is a setting of the Latin Mass incorporating Gregorian chants, folk melodies from 18th-century regions of Mexico, and florid praises in Nahuatl, the language spoken by Our Lady of Guadalupe to San Juan Diego in 1531.

Heaven and Earth is a two-disc set featuring **Cappella Romana**, directed by **John Michael Boyer**, with 45th



Frank La Rocca, Mass of the Americas (Misa de las Américas)



Heaven and Earth

Parallel Universe. The discs feature John Tavener's *Ikon of Light* as well as the world premiere of *Heaven and Earth: A Song of Creation* by six Orthodox choral composers: **Tikey Zes, Richard Toensing, Kurt Sander, Alexander Khalil, Matthew Arndt, and John Michael Boyer**. For information: cappellarecords.com.



César Franck by Jean-Luc Thellin: Complete Organ Works

By **Classique** announces a new recording, *César Franck by Jean-Luc Thellin: Complete Organ Works*, featuring Thellin performing on the Cavaillé-Coll organ of Bécon-Courbevoie, Paris, and the Schyven organ of Philharmonic Hall of Liège, France. For information: byclassique.fr

Publishers

Breitkopf & Härtel announces new choral publications. *Frohlocket, ihr Völker; und jauchzet, ihr Heiden*, by Johann Kuhnau (EB 32120, piano/vocal score, €15.90), is a cantata for Christmas Day in an urtext edited by David Erler for soloists, mixed chorus, and orchestra. *Daran erkennen wir, dass wir in Ihm bleiben*, also by Kuhnau (EB 32090, piano/vocal score, €12.90), is a cantata for Pentecost Sunday for soloists, mixed chorus, and orchestra. *Elijah*, by Felix Mendelssohn (SON 429, full score in German and English, €389), is edited by Sächsische Akademie der

Wissenschaften and includes a critical report by Christian Martin Schmidt. For information: breitkopf.com.

Éditions Delatour France announces publication of *Jehan Alain: Understanding His Musical Genius* (€35), by **Helga Schauerte-Maubouet**, translated by **Connie Glessner** and **Carolyn Shuster Fournier**. The 344-page biography with more than 70 illustrations, originally published in French in 2020, is the first comprehensive treatment of the life and work of this composer in English. For information: editions-delatour.com.

Editions Walhall announces new publications. *Sinfonia zur Ratswahlkantate "Wir danken dir, Gott,"* BWV 29 (EW 1248, €10), by Johann Sebastian Bach, is transcribed for organ by Harald Feller. *Ich hebe meine Augen auf* (EW 1247, €16.50), by Georg Philipp Telemann, is scored for alto solo, treble recorder, and basso continuo. For information: edition-walhall.de.

The Leupold Foundation announces new publications. *Hymns for the Faith Journey* (LE800076, \$15), has texts by R. Frederick Crider, Jr., hymn settings by James E. Clemens and Iteke Prins; *Wonders in Your Word* (LE8000075, \$17.50), has texts by John Core, hymn settings by James E. Clemens and Iteke Prins; and *The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach's Well-Tempered Clavier I & II*, by Derek Remes, Volume 1, Major-Key Preludes (LE500046, \$39), and Volume 2, Minor-Key Preludes (LE500047, \$39). For information: theleupoldfoundation.org.

► page 21



Studio 370

With the Studio 170 and the Studio 370, Johannus puts the organ within reach for both the novice and professional organist. The series is complete, accessible, and produces the highest quality sound.

The sleek contemporary design is available in four colors and will perfectly suit any interior.

The two-manual Studio 170 has everything you need, including the world-famous Johannus sound. The 2.1 audio system consistently provides realistic sound reproduction for 28 wonderful stops.

As an advanced organist playing the new Studio 370, you'll enjoy three manuals, a comprehensive stoplist with 37 stops, and a number of lovely solo stops. Studying has never been this much fun!

A MEMBER OF THE
Global Organ Group

JOHANNUS
The sound of excellence

WWW.JOHANNUS.COM

Playing slowly

I ended last month's column with an anecdote that I suggested would lead nicely into what I wanted to write about this month:

One day Gene Roan and I were walking along the corridor chatting when he stopped near a practice room door. He told me to listen, and then after a couple of minutes said, "Even his very slow practice has a sense of direction." I did not know who was practicing. I think that I was shy about actually peering through the little window, or maybe it was papered over. But that was a significant lesson to me. I have tried to make sure that my slow practicing has a sense of direction ever since!

This month I discuss playing slowly—slow practice, students and their relationship to tempo, and various questions related to choice of tempo in performance. Concerning slow practice, which I have written about at some length in the past, I have some new things to say and some new ideas about how best to describe it to students.

First I want to flesh out the anecdote a little bit. After writing last month's column, I wondered whether Professor Roan might have been engaging in a bit of stealth teaching at that moment. He certainly knew that I was a fervent believer in slow practice and that I had a tendency to prefer somewhat slow tempos for performance. Was he reminding me to take care that my slow playing incorporated as much direction and purpose as possible? Clearly one of the characteristic dangers of slow playing is that of plodding along.

But I have had a few further questions. Is it actually good to imbue your very slow practice with a sense of direction? The point of slow practicing is to learn the notes. Is listening for or trying to project a sense of direction a distraction from that? Does it reduce the efficiency of slow practice and delay the time at which the player will be able to move closer to a performance tempo and eventually all the way there?

Furthermore, what is the relationship between a sense of direction that works at one tempo and one that would work at a very different tempo? Is it possible to hear interpretive or rhetorical gestures in slow motion, so that what you are doing to shape the music four or eight times slower than you end up playing it is genuinely analogous to what you will want to do when you are playing faster? The assumption that there is a strong analogy of this sort with the physical gesture of playing is the foundation of the belief that slow practice is efficient. But that does not tell us anything directly about rhetorical or interpretive matters.

One way of expressing a fairly agreed-upon view of the relationship between systematic slow practice and end results in performance is that the slow practice leads to such solid, reliable, and controllable playing that the ears, mind, judgment, taste, etc., of the player can ask the fingers and feet to do anything and they will respond. This is certainly correct in my experience. And a logical conclusion from this formulation is that expressive content of very slow practice is essentially neither here nor there.

Perhaps the point of playing with a sense of direction or any expressive

purpose and effect when practicing very slowly is not about the music that you are practicing. Maybe it is about the next very slow piece that you want to play. It is about learning to hear musical shape and direction in very slow passages in general, not particularly with reference to the piece that you are practicing. Or perhaps it is just about keeping the ears focused. In any case, these are questions to muse about rather than to answer, and it pleases me that an event that took about ninety seconds thirty or so years ago is still causing me to reflect today.

The earlier columns in which I wrote the most systematically about slow practice were those of February and March 2009. Perusing those now I see that I did not talk about one technique that I have used to help students settle in to slow practicing—in particular, not to speed up inadvertently during the process. That is a conscious focus on the sonority of individual notes. If we are lucky, the actual sound of an organ or harpsichord that we are playing is beautiful, interesting, or somehow compelling. Savoring that sound can be an antidote to a tendency to rush or hurry. This is very true on the harpsichord, where the middle to late part of the blooming and decaying sound can be fascinating and the best part. On the organ, decay does not happen. Sounds are still interesting, and the relationship between what the pipes are doing and what the room is doing can be fascinating, and it often develops over the length of even a long, slow note.

This points to a concern that I have tended to gloss over. Since organ sounds can theoretically last forever, very slow organ practice creates the risk that the inexorability of each note's sound will become annoying. Not everyone feels this. I think that I do so only when there are other people who can hear me practicing, and I am worried that they might find the sounds annoying. This can be largely solved by using soft sounds. In fact, in the great centuries-old debate about whether to do initial practicing on a soft neutral sound or on the sound that you want for the music, this may provide a new wrinkle. Look for a sound that makes the sustained tones of slow practice as interesting as possible!

Concerning choice of tempo for performance, why ask the question, "Is it okay to play slowly?" Surely that question should in principle be a neutral one: "What is the most effective tempo for this piece or passage?" It is possible for a performance tempo to be too slow, and the telltale sign of that is that listeners react to the music as plodding or boring, but it is also possible for music to be too fast, resulting in the music being perceived as hectic or unpleasant or conveying a sense that the performer wants to get it over with. However, if music is slow, there can always be some suspicion that it is that way because the player cannot play any faster. We rarely suspect that someone who plays very fast cannot play any slower. I believe this is often a bigger issue for students than we realize. The pressure to play as fast as you have heard someone else play can be intense.

I recently witnessed a comment on a YouTube performance of a Bach piece that said, more or less, if one cannot play this any faster, one should not play. This was rather unfriendly, and it was accompanied by some other nasty comments. (One of these comments concluded this certainly was not Bach's tempo, something about which the commenter could not possibly have actually known.) I am perfectly happy that I scrolled away from it before I noted exactly what it was or how to find it again.

I had the great good fortune to hear the pianist Mieczysław Horszowski in concert quite a few times in the 1980s and early 1990s when he was in his nineties. His tempos were usually a bit slower than the average that you would have found by surveying available recordings of the pieces, especially newer ones. His playing was also thoughtful and expressive, natural and unforced. I never suspected that he had to play slowly because of his age or for any other reason. I also noticed that he would often include something very fast among the encores. It struck me that perhaps he was trying to give us listeners the message that, yes, he was playing the way he played because that is how he wanted the music to be heard—that his fingers could indeed move as fast as ever, or as fast as anyone's.

I tend to like slow tempos. I think that this is in part because my whole orientation to playing music and to listening to music is sonority-based. I am an organist because I fell in love with the sounds of certain organ stops very early in life, and the same with the harpsichord just a bit later. I gravitate toward instruments that sound so interesting and compelling that the experience of listening is powerful almost regardless of what the pieces are like. This is not the only way to listen, and some people would justly criticize it as insufficiently respectful of the importance of composition. But the savoring of the sonority that I recommend as a way of keeping slow practice slow is an everyday part of my listening and playing. This tends to keep my playing slower than it might be, and that can be received either well or badly by any given listener.

In Widor's recording of his own famous "Toccata" he slows down fairly significantly in measure nine when the pedal enters. I believe this is because he wants to give the long pedal notes a chance to bloom, to savor their sounds. This is a reminder that sometimes slower notes need to be slower, as a matter of underlying tempo, than quicker notes. Sometimes slow notes need to bloom, and quick notes need to be subsumed into larger beats. I measured the Widor tempo change. The opening passage is in the mid-nineties per quarter note, measure nine is in the mid-eighties, but I had not noticed it spontaneously. The rhetoric of the tempo change is convincing.

I have noticed that when I finish listening to a piece of music, if the piece continues to go through my head, it is almost always slower than the performance I just heard. I only focused on this recently, and I do not have a precise explanation for it. It cannot be a reaction to sonority, since I am not actually listening to anything at that moment. And it is not coupled with any conscious sense of having disliked the tempo of what I just heard. It just seems to be something about my own temperament as a musician and listener. For whatever reasons in each person's history, one has a different temperament as a listener and as a player. I believe that one's stance as a listener should inform one's playing perhaps more than we let it sometimes. When in doubt, play it the way you want to hear it. For some people—me, for example, and plenty of students I have known—this means in part being willing to not worry about whether someone else would have played it faster.

Not everyone's tendency is to want to play slowly or "moderately." But a desire to play fast is never going to be met with suspicion about the player's level of competence. The choice to play fast is never going to be invalidated as one that was not in fact a free artistic choice.

Is it a good thing, some of the time, for really fast playing to sound like it is at the cutting edge of difficulty? Or is it necessary that if you are going to play very fast you make it seem easy? I remember a rather ironic story from my life that touches on that. Around 1981 I traveled to Binghamton, New York, at the invitation of Paul Jordan, my former teacher and good friend, to give a concert. One of the pieces that I played was the Sweelinck *Chromatic Fantasy*. Late in the piece there is a passage of sextuplet sixteenth notes in the top voice against slower notes in the other voices. As part of his feedback after the concert, Paul said that he thought I should play the piece faster. One reason he gave was that he thought those sextuplets should sound like they were at the very edge of what the player could execute. They should sound in that sense difficult, challenging. The irony was I thought that they already were at the limit of what I could do. I would have been terrified to try them any faster, and indeed probably would not have succeeded in pulling that off. But it interested me that they came across to Paul as being serene, too serene!

I have mentioned elsewhere that I was a late bloomer as a player. Even in early adulthood I honestly could not play every piece as fast as I wanted to hear it. It has been a long time now since that was true for me, except perhaps for some extreme cases. But remembering the Binghamton event and my limitations as to velocity back in those days leads me to a couple of thoughts that will close this thread for now. First, is it all right for a teacher to allow or to encourage a student to learn pieces that the student will realistically never be able to get up to tempo? This question should be technically meaningless, since anyone can learn any piece or passage by practicing it the right way. But not everyone is actually going to practice everything enough to learn it. This can be true as a choice or option. A student may be interested in exploring a piece, but only so far. Or it may be a real or realistic limitation. If a piece is so vastly difficult that the most careful, conscientious, systematic practicing would only permit it to be learned over decades, then learning it is probably not a real possibility.

I find it a good idea for a student to work on a piece yet only get it some of the way up to tempo. For one thing, any careful practicing is good practice in the art of practicing. For becoming better at practicing and for becoming a better player, I am tempted to say that it does not matter at all whether you get the pieces that you work on along the way fully learned or not. And the best way of not fully learning a piece is to learn it below tempo. This also allows students to get to know pieces that are for the time being, at least, beyond where they are technically. It is interesting. It also creates a situation in which the piece is primed to be fully learned later on. In fact, learning a piece solidly but well under tempo and then letting it sit for a while, even a long while, is a very effective way of ending up getting it to be a secure, well-thought-out performance when it is eventually learned. Also, being willing to keep a piece under tempo can allow a student to encounter more difficult works by a composer whose less challenging works they may want to learn more fully. ■

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

**WEEKEND ORGAN
MEDITATIONS**
Grace Church in New York
www.gracechurchnyc.org

Book Reviews

The Pipe Organs of Columbus, July 31–August 5, 2022, Organ Historical Society 65th Annual Convention, with essays by Joseph M. McCabe; photography, pre-press, and design by Len Levasseur; edited by Christopher Anderson. Organ Historical Society, Villanova, Pennsylvania, 2022, 116 pages, softbound, with numerous color and black-and-white illustrations, \$25 including shipping. Available from ohscatalog.org.

The Organ Historical Society has a long history of producing highly interesting publications for its conventions, items that are much more bookshelf-worthy keepsakes than those of most any other related organization. The “handbooks” of decades of conventions contained not only recital programs and performer biographies, but also informative sketches about the venues visited and instruments heard.

The society’s convention “atlases,” however, took these booklets to an even higher standard. The first of these expanded book-length publications appeared for the 2006 convention, marking the organization’s fiftieth anniversary, headquartered in Saratoga Springs, New York. That book became the new benchmark with its highly detailed essays about venues and instruments and exhaustive documentation of the instruments heard, with illustrations contemporary and historical. Several of these followed, for example, organ atlases for the Seattle, Pittsburgh, and Vermont conventions, each highlighting organs that otherwise likely would never be brought to the public eye.

This past summer’s OHS convention was headquartered in Columbus, Ohio, marking in its own way a phoenix-type moment for the society. The event was originally planned for 2020, and, like nearly any other gathering that year, it was postponed due to covid.

Due to the determination and leadership of Joseph McCabe of Columbus, the thoroughly planned convention of 2020 occurred in 2022. Also due to McCabe’s resolve and sweat equity, there was a return of the organ atlas for the convention. In a way, this is not a surprise, as McCabe provided the OHS with its 2004 convention in Buffalo, New York, and its 2009 convention in Cleveland, Ohio. It would be difficult to find someone with more experience in this area.

The Pipe Organs of Columbus of course parallels the selection of organs for the convention, and thus the book provides the reader with a fascinating array of instruments in the region. If it was not for McCabe’s efforts, many of these instruments likely would never have been documented in any manner for public knowledge and for posterity. From small instruments such as the one-manual c. 1870 Koehnken & Co. organ at the Seventh-Day Adventist Church of Delaware, Ohio, to the four-manual 1931 W. W. Kimball Co. instrument at the First Congregational

Church of Columbus, the bulk of the book contains examples of the variety that the OHS has showcased throughout its history. Instruments with OHS Historic Organ Citations, such as the 1866 Koehnken & Co. masterpiece at the Isaac M. Wise Temple of Cincinnati, are found here along with exceptional new instruments, such as the 2020 Richards, Fowkes & Co. Opus 24 in Christ Church Cathedral of the same city. The diamond in the rough instruments, often resurrected for the convention, include the 1929 Skinner Organ Company Opus 773 in the Old First Presbyterian Church of Columbus.

Some of Joseph McCabe’s essay work has previously appeared in the society’s journal, *The Tracker*. His work in this, his first book-length project, is thorough and engaging, measuring up to the OHS atlas tradition. It is hoped his output as author will continue in the future. The inclusion of historical quotes and illustrations enhances the entries. Len Levasseur’s photography, as usual, presents the instruments in their best lights.

The Pipe Organs of Columbus paints a picture of the culture of the pipe organ in one of the Midwest’s major metropolitan areas, and as such is of interest to readers regardless of whether they attended the convention or not. The resurrected tradition of the atlas is welcomed, and it is hoped that there will be further informative publications for the society’s conventions to come. As of this writing, there are apparently few copies remaining of this book. Therefore, obtaining it is not something to be postponed!

—Stephen Schnurr
Gary, Indiana

New Organ Music

Four Short Pieces for Organ Manuals or Harmonium, by Alejandro D. Consolacion II. Tim Knight Music, TKM861, £7.95. Available from timknightmusic.com.

Dissonance in music, especially in the twentieth and twenty-first centuries, is something accepted in the listening experience. Sometimes it is harsh and loud, other times subtle, gentle, quiet. Much new choral music leans toward the latter experience of dissonance and what we will encounter in Consolacion’s *Four Short Pieces* (the shortest in length is thirty-one measures, the longest forty-two).

These miniatures are infused with lyricism and vocalism developed in two ways. First, they are reflected in the various names for each selection: “Pastorale,” “Lied,” “Chorale,” and “Paeon,” all suggestive of lyric possibilities. One of my first observations was that their short length could be attributed to the idea that they were sketches for some future works by the composer. This was confirmed by the composer, who stated that “Lied” was to be used in his *Ave Maria* for chorus and that “Chorale” was a transcription of his previous choral work, *A Child’s Prayer*. Second, these pieces are essentially homophonic with

their melodies in the uppermost voice. The range of the melodies is large—an octave and a half—but the melodic lines unfold themselves in a very vocal style.

Four Short Pieces was written for manuals only with the inclusion of harmonium and appear that they are to be played on one manual. The score contains no information on registration preferences but includes minimal dynamic markings to guide the performer. Experimentation with these pieces on a larger instrument suggests that certain measures of each piece could be played on two manuals with different registrational colors or sections of each piece could be played on two manuals of similar color families such as flutes or diapasons. The dedicatee of this work is an organist friend of the composer in Manila named Jean, who presides over one of several bamboo organs in the Philippines, instruments unique in their construction and sound.

Church musicians who are often called upon to fill time in a service will find these short pieces perfect to match some ritual or communal action. Pianists who are called upon to play the organ will enjoy these contemporary sounding pieces with limited pedal use at cadences. A delightful discovery!

Three Advent Pieces for Harp and Organ, by Charles E. Peery. MorningStar Music, 2020, MSM-20-017. \$20. Available from: morningstarmusic.com.

The musical combination of harp and organ sets a unique ambience in our worship spaces. Sounds of plucked strings and *glissandi* combined with quieter or moderately loud organ stops provide a sonic landscape of comfort, assurance, and relaxation. Given these pleasing attributes, it is surprising that the available repertoire for this combination of performers appears limited from established classical composers and the slightly larger repertoire by some of our church musicians publishing today.

Three Advent Pieces is a great addition to this musical combination, and Peery’s recent offering, like many of the other published pieces by MorningStar Music, displays craftsmanship, accessibility, and practicality. The composer writes that the pieces, if played in the printed order,

may be performed as a suite, which seems ideal. If separated for purposes of use in a church service these pieces do not lose any of their success or beauty.

“On Jordan’s Bank,” based on PUER NOBIS NASCITUR, cheerfully invites us into the Advent season with its rollicking 6/8 time signature. The tune is featured on the harp for the first and third verses, with the second verse alternating statements between the organ and harp.

“Savior of the Nations Come” is a relatively short piece of 38 measures but powerful in its mood setting possibilities. In the first 22 measures, non-thematic arpeggiations precede each statement of the chorale tune’s phrases played only by organ. A change of key and mood occur in measures 23 through 38 featuring the harp on a statement of the chorale tune accompanied by musical statements of VENI, VENI EMMANUEL from the organ.

“Rejoice, Rejoice, Believers” is based on the Swedish folk tune HAF TRONES LAMPA FARDIG and concludes the work in a joyful spirit. Verse 1 sounds the hymntune on a solo organ register (not specified) accompanied by harp figurations. Verse 2 displays some rhythmic diversity by diminution of the hymntune on the harp with augmentation in the organ accompaniment. Verse 3, in a new key, has the organ play the hymntune (not soloed out) against harp figuration for the first eight measures, which is followed by a harp solo for the next four measures (the third phrase of the tune); the last phrase of the tune passes to the organ for the final four measures. This movement features opening and concluding material in a *maestoso* setting that serves as bookends to the final movement.

Peery’s work is of moderate difficulty and the score comes with a separate harp part. Organ registrations are suggested for the first two movements with only the mention of a solo register for the last. It is safe to assume that the composer’s primary sound ideal would be a balance between the two instruments and players should choose registers accordingly. This is an unusual work in that the composer is not only an organist and a handbell composer but is also an accomplished harpist! A good addition to your library.

—David Trotano
St. Clair Shores, Michigan



ORGANMASTER SHOES

“I can find the pedals so easily now.”
Confident pedal work comes with practice
and the right shoes on the pedals!

info@organmastershoes.com 888.773.0066 USA



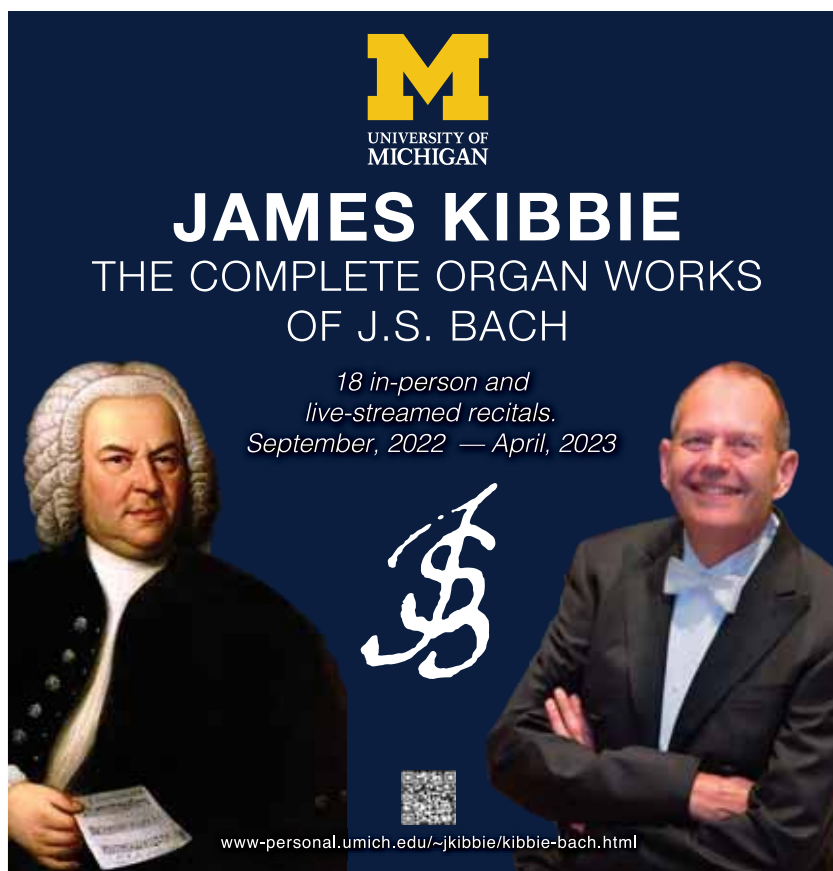
Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**



M
UNIVERSITY OF MICHIGAN

JAMES KIBBIE
THE COMPLETE ORGAN WORKS
OF J.S. BACH

18 in-person and
live-streamed recitals.
September, 2022 — April, 2023

www-personal.umich.edu/~jkibbie/kibbie-bach.html

In the wind...

Climate change

The earth's climate is one of today's most prevalent hot-button issues. Glaciers are melting, sea levels are rising, and forests are burning. We are experiencing floods where it is usually dry, and droughts where it is usually wet. Heat waves across Europe have devastated crops, threatening food supplies and economies. On July 27, 2022, *The Washington Post* published a story under the headline, "France's mustard shortage fuels drama and panic in grocery stores." *L'horreur*. Pakistan is underwater. The natural habitats of polar bears and other Arctic creatures are being threatened. Here in Maine, fishermen report that the lobster catch is changing because lobsters are migrating north in search of colder water; lobster populations are diminishing here while they are increasing in Nova Scotia. Scientists warn of the dangers of climate change while doubters deny them.

Worldometers.info reports that the current population of earth is 7.97 billion people. Google tells me that in 1956, the year I was born, there were 2.8 billion people. That is an increase of 6.9 billion or more than two-and-a-half times. I guess zero population growth isn't a real thing.

Take it indoors.

Our son-in-law is an architect who is focusing on "green" buildings. He is part of a large movement among architects who are researching this field, developing new construction techniques, experimenting with new materials, and working toward houses and commercial buildings that reduce energy consumption while increasing interior comfort. I have had many long conversations with him about my experiences with climate conditions inside the buildings where I have worked on organs.

Stabilizing the temperature and humidity is an essential part of planning and caring for pipe organs. It is a fact that the pitch of any organ pipe is affected and controlled by temperature. We have all been taught to leave the swell shutters open. And why is that? If the shutters are closed when the organ is not being used, an imbalance of temperature will result. If the Swell division is located in the back of the organ against a north-facing wall, the temperature in the swell box will drop, and the Swell will go flat relative to the Great division. If none of the pipes have been handled, when the shutters have been left open long enough for the internal temperature to return to normal, so will the pitch, but it might take days, and that one Sunday the organ would sound terrible.



1972 Casavant Opus 3140 (photo credit: John Bishop)

By the way, the rule about leaving the shutters open typically applies only to organs with mechanical expression actions. The expression motors in most electro-pneumatic-action organs are arranged so the shutters stay open when the blower is turned off, specifically to maintain stable temperatures. One exception to that rule is the large Welte-Tripp organ built in 1929 for the Church of the Covenant, Boston, Massachusetts. The Swell, Choir, Solo, and Echo divisions are all enclosed, and the shutters close when the organ is turned off. I maintained that organ in the 1980s and 1990s and always directed the church to leave the organ blower on overnight before a tuning so the temperatures could stabilize. The blower was a terrific unit with an 880-volt DC motor installed with the organ in 1929. Austin Organs, Inc., renovated the organ in 2001 with significant support from Joseph Rotella and Spencer Organ Company, and Joseph and his people have maintained it since. I asked Joseph if they altered the original setup so the shutters would open when the blower was turned off. He replied:

... the shades were not changed when the organ was restored. Typically, we schedule a tuning for the afternoon with a second organ close by in the morning. Thus, we stop in, turn on the organ, make sure the shades are open, and then come back to tune in a couple of hours. Now that the church has radiant floor heating, they leave it the same temperature all the time in the winter, and so the variation is not all that bad. The Solo, however, is pretty bad all the time even after the organ has been on for a while. . . .

I have demonstrated the sensitivity of organ pipes to temperature to church officials by using a simple test. I stand inside the organ with two pipes playing and hold my finger against one of them. It takes just a few seconds for the pipe I am



Insect in reed pipe (photo credit: Nick Wallace)

touching to heat up and go sharp. People easily recognize the acoustic beats, starting slowly and growing increasingly faster. The reverse demonstration is much slower—when I remove my finger from the pipe, the slowing of the beats takes much longer. The point is to prove that the effect of temperature on organ pipes is almost instantaneous. (I am a professional. Do not try this at home.)

We heat the church for the people.

Thirty years ago, I maintained a large three-manual tracker organ located high in a rear gallery in a nave with a very high ceiling, arranged so the three divisions were stacked one on top of the next. The Swell was near the floor, the Positiv above, and the Great was at the top of the thirty-foot-tall case. The ceiling was fifteen feet above all that. The difference in elevation of the divisions combined with the immense height of the building meant that the heat needed to be on for a long time for the room to warm up from the top down. There was often a twenty-degree difference in the temperature of the Great and Swell divisions. Once after arriving at the church for a seasonal tuning, I went to the office to report that I would not be able to tune because the heat had not been turned up the night before as I had requested. The pastor overheard me, stormed out of his office, and proclaimed, "We heat the church for the people, not the organ." I suppose it would have been too much for him to grasp the concept that we tune the organ for the people as we work to make the organ sound as good as possible in preparation for public worship.

I have had the opposite experience, being greeted by the custodian as we arrived to tune the organ, "I've got it good and warm in there for you this time." Their usual weekday setting was fifty-five degrees and Sunday worship setting was sixty-eight. We encountered ninety-five degree heat, which was a bigger discrepancy than if he left the heat off at a cost of who knows how much fuel oil.

When I was curator of the monumental Aeolian-Skinner organ at The First Church of Christ, Scientist (The Mother Church) in Boston (230 ranks), there was a failure of the heating controls. Dr. Thomas Richner, a.k.a. Uncle T., called me late one evening to say, "Peepee (he called everyone Peepee), there's something wrong here." I went in the next morning to find that the tuning had shattered. It is quite a job in an organ that size to set "A" of the 4' to a tuning fork and start over—it has over a hundred ranks of mixtures.

Touch up the reeds.

Tuning the reeds is a common approach to a quick service call. There are two main reasons why the reeds need tuning more often than ranks of flue pipes. Reed

pipes have moving parts. The tone is produced by a vibrating brass tongue that is held in place by a wedge that is often made of wood. A stiff and springy bronze tuning wire holds pressure against the tongue, setting its vibrating length exactly to produce the correct pitch. The organ tuner taps the tuning wire up and down, changing the length of the tongue, which alters the pitch. Changes in humidity can cause the wedges to work loose so the tongue slips. The funnel-shaped resonators of reed pipes, especially trumpets and oboes, easily trap insects whose parts wind up caught in the tongue, muting the pipe. These tentative aspects of the speech of reed pipes means they need more attention than flue pipes.

The other reason is that the pitch of reed pipes is not affected dramatically by changes of temperature the way flue pipes are. If the reeds are tuned at Sunday morning temperature and the building cools down when thermostats are lowered, the pitch of the flues drops and the reeds stay the same, giving the impression that the reeds are out of tune. When the heat is turned up, the flues return to their tuned pitch. I have spent my career in the northeast where buildings are heated in the winter and where few buildings have air conditioning. (Today more and more churches are installing air conditioning.)

Christmas and Easter are both winter holidays here, so it makes more sense to have two tunings each year, one when the heat comes on in the fall, the other when it goes off in the spring, rather than focusing on the holidays. That usually means that the pitch of the reeds is changed considerably twice a year, and the tuner must judge whether to use the tuning wires that may loosen the tongues and affect the regulation or to tune on the scrolls at the top of the resonators that will eventually fatigue and break off after years of up in the spring and down in the fall.

Regulating is the process and art of adjusting "louds and softs" in a rank of pipes to achieve an even and flowing scale. Changing the length of a reed's resonator changes the pitch, so the technique is to open or close the scroll and return the pipe to the correct pitch using the wire. Opening the scroll sharpens pitch, so you flatten on the wire, which increases the tongue's curve and makes the pipe speak louder. Closing the scroll flattens the pitch, so you tap down on the wire, which decreases the curve and makes the pipe speak softer. This means that the tuner needs to add the question of regulation to the judgment about tuning on the wires or the scrolls. Changing the wires will alter the volume of the pipe. I believe the best approach that preserves the condition of the scrolls and maintains the regulation is to tune on the wires and check regulation after tuning each rank. It is more time consuming, but it is better for the organ. Having said that, one really needs to make this decision based on the organ and the characteristics of the individual stops.

Christmas in June

Brian Jones and the choir of Trinity Church, Boston, made the famous and brilliantly selling recording *Candlelight Carols* in June of 1990 when I was curator of the double organ there, Aeolian-Skinner Organ Co. Opus 573-A in the chancel and Skinner Organ Company Opus 573 in the gallery. Ross Wood was the organist. The weather was unseasonably warm, and it was downright hot high in the organ. I remember lying on my back in a pew in the wee hours of the morning, listening to the glorious Christmas music. It was surreal. However, the seventy-year-old reeds

After 50 years, we too are just getting started!



Foley-Baker Inc.
Proud Member of APOBA

1-800-621-2624
foleybaker.com

The Sound of Pipe Organs

a tour of scaling, voicing, wind,
and tuning

AVAILABLE AGAIN

\$49.95 Amazon.com



Gallery organ, Trinity Church, Boston, 1963 Aeolian-Skinner Opus 573-C, originally 1926 Skinner Opus 573 (1926). Solo expression box is visible in the upper right. (photo credit: Len Levasseur)

in the gallery organ, especially in the Solo at the top of the instrument, did not want to tune high enough, and I did not want to open the scrolls of those beautiful pipes for that one occasion. I do not remember specifics, but I do remember that some planned registrations had to be altered to preserve the long-term condition of the pipes, not the first choice of the director and the organist.

I have written before about the lovely Casavant organ, Opus 3140 (1972), at the First Church (formerly First and Second Church) in Boston, which has a contemporary *Werkprinzip* case with polished tin façade pipes in Great, Rückpositiv, and Pedal. The 1972 sanctuary designed by Paul Rudolph has a window at the top of the roof that runs the length of the roofline. At certain times of the year, the sun shines through the window and progresses across the wide façade at just the time of Sunday worship. I maintained that organ for more than thirty-five years and grew accustomed to how the heated façade pipes went sharp against the internal pipes as the sunlight passed by. It was my job to make a succession of organists aware that when the sun is shining on the façade, they should avoid using the reeds and the couplers. The good news would be that before the end of the service, all would return to normal.

The conviction of convection

For about twenty years, I served as music director for a church in suburban Boston that had a nice three-manual electro-pneumatic-action organ by a local builder installed in chambers on either side of the chancel of the Colonial-style sanctuary. The Swell and Choir chambers were against the south wall of the building, while the Great and Pedal were against the north wall. Sun exposure to the south created disparate temperatures, especially in the winter when the Great side would drop below fifty degrees. Early on, I simply repitched the Great, which had no reeds, twice a year, but I soon found an easier solution. The entry access to both chambers were trap doors in the chamber floors. Leaving the trap doors open allowed the cooler air to fall into stairwells on either side of the chancel, drawing the heated air from the chancel through the grill cloth to warm the chambers.

Many organ technicians install fans or circulating systems with ducts to create artificial convection. In the case of a tall and stacked mechanical-action organ, ceiling fans are a simple and effective way to stir the air so temperatures are constant from bottom to top. You just have to be careful that the fans turn slowly so as not to create a tremolo

effect. Remember when you were a kid, amused by how your voice was altered when you spoke into a fan?

Humidity

I have said a lot about temperature, and I will at least mention the effect of changes of humidity on pipe organ pitch. There are a few obvious high points. Years of hot-air heating dries an organ, shrinking wood pipes so stoppers can fall, spoiling tuning and even pipe speech. Windchest toeholes change size, altering the amount of air that can enter the toeholes of organ pipes. Rising humidity can constrict rackboard holes and lift pipes off their toeholes and can constrict the motion of sliders, which can lead to half-open holes and underwinding or stops going completely dead. I mentioned loose wedges in reed pipes earlier.

Science

Neil DeGrasse Tyson, an astrophysicist, is director of the Hayden Planetarium at the American Museum of

Natural History in New York City. He is a vocal advocate for science information and education. He is famously quoted as saying, "The cool thing about science is that it's true whether you believe in it or not." These comments and stories about the adventures of an organ tuner are based on simple physical facts. When air warms it gets less dense as the molecules spread out, and sound waves travel more quickly so pitch rises. It is a rare organ that does not have foibles and inconsistencies that can alter the instrument's pitch, and it is usually possible to figure out an exact cause. Finding a logical and inexpensive solution can be elusive—my organ chamber trap doors were as simple as it gets, and it cost nothing to correct the problem.

Karla Fowkes, wife of my friend and colleague, the organbuilder Bruce Fowkes, posted an amusing thought on Facebook. Over cocktails, Bruce was carrying on about temperature, organ tuning, and low humidity causing case panels to buzz, and Karla thought she heard him say "roomidity." She posted:



(photo credit: Félix Müller)

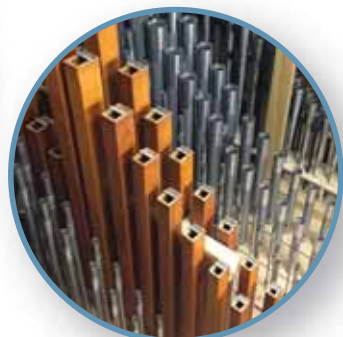
Bruce and I are on the patio talking as dusk creeps in and the moon rises. He is talking about organ temps and humidity levels, but I hear "Roomidity" and immediately know this is a great word. All our organbuilder and organist friends cannot help but agree. Roomidity. It's a thing.

You're right, Karla. It's a thing. ■

NORTH AMERICA'S PREMIER
PIPE ORGAN BUILDING AND SERVICE FIRMS

A · P · O · B · A

Associated Pipe Organ Builders of America



**WHY CHOOSE AN
APOBA FIRM?**

The member firms of APOBA represent a combined total of over 1,500 years in the business of designing, producing, servicing and rebuilding pipe organs in America.

There are five member firms that have been serving the pipe organ industry for over 100 years. Every single builder has at least 30 years experience, with an average member being in business for 66 years.



Large, small, traditional, modern; we specialize in assuring you a quality instrument. Choose a builder that is right for you.

OUR MEMBERS

BUILDER MEMBERS:

- Andover Organ Company
- Bedient Pipe Organ Company
- Berghaus Pipe Organ Builders, Inc.
- Bond Organ Builders, Inc.
- Buzard Pipe Organ Builders, LLC
- Casavant Frères
- Dobson Pipe Organ Builders
- C.B. Fisk, Inc.
- Foley-Baker, Inc.
- Paul Fritts & Co. Organ
- Goulding & Wood, Inc.
- Kegg Pipe Organ Builders
- Létourneau Pipe Organs
- Muller Pipe Organ Company
- Patrick J. Murphy & Associates
- Parsons Pipe Organ Builders
- Pasi Organbuilders, Inc.
- Quimby Pipe Organs, Inc.
- Schoenstein & Co.
- Taylor & Boody Organbuilders
- A. Thompson-Allen

SUPPLIER MEMBERS:

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

Call or email today for APOBA's free 84+ page color prospectus!



Please watch and share our short video at: apoba.com/video

CONTACT US
apoba.com // 800.473.5270
11804 Martin Road // Waterford, PA 16441

New life for the Metropolitan Opera's organ

By Craig R. Whitney

The twenty-two-rank electro-pneumatic-action pipe organ designed and built by the Aeolian-Skinner Organ Co. of Boston, Massachusetts, for the Metropolitan Opera House in New York City and installed there in 1966 was taken out for a long-needed thorough rejuvenation over the summer by the Schantz Organ Company of Orrville, Ohio. The unique instrument with two manuals and 1,289 pipes in twelve voices and twenty-two ranks was whisked away from Lincoln Center to Ohio last April after undergirding that season's final performance of *Tosca*. It was trucked back to New York and reinstalled backstage in the vast opera house at the end of August in a new steel-framed, wheeled enclosure, in time to give powerful support to orchestra and chorus in *Tosca* again starting October 4, in *Peter Grimes* a few days later, and *Lohengrin* in February.

The organ, Aeolian-Skinner's Opus 1444, was the work of Joseph S. Whiteford when he was company chairman and tonal designer. Schantz made no tonal changes to the instrument, its vice president, Jeffrey Dexter, affirmed. "This was literally a restoration," he told me. One of the Opera's organists, Dan Saunders, summed up what had to be done this way, "We played it to death—it needed to be brought back to life."

Thomas Lausmann, who became the Opera's director of music administration at the start of the 2019–2020 season, soon heard about the organ's problems from Douglass Hunt, who looks after organs all around New York City and has been the Metropolitan Opera's organ technician for thirty-six years. "Doug was afraid that the two main reservoirs might fail," Lausmann said. "I began to see that the organ was holding on, but for how long, we couldn't know." Yannick Nézet-Séguin, the Philadelphia Orchestra's director who had taken on the additional position of music director at the Metropolitan Opera in 2018, heard about the problems and turned to a friend for advice. This was Frederick Haas, himself an organist and a director of his family's Wyncote Foundation in Philadelphia who has steered major donations to the Philadelphia Orchestra and many other institutions. Historic organ preservation projects are high on the list. "I was always intrigued that the Metropolitan Opera had an organ, and I went up and played it," Haas told me. "It is original—a weird specification, but then, the organ in an opera is supposed to be under and over the orchestra, not through it." He agreed that if it needed a complete restoration, he would see to the cost. Wyncote has—all \$500,000 of it.

In a sense, Whiteford's design for the instrument was something of an



Aeolian-Skinner Opus 1444 console (photo credit: Jonathan Tichler/Met Opera)

experiment in the mid-1960s. Aeolian-Skinner and Whiteford had built a four-manual concert hall organ for Philharmonic Hall, next door to the Opera, in 1962, but the opera house did not need a huge instrument; it needed one that could reinforce and undergird full orchestra and chorus in some scenes, and delicately support soloists in others. Writing in *THE DIAPASON* in 1965, he allowed that the company had produced "a two-manual plan which looks very strange on paper and it is probably the only one around with a 32 ft. reed." Aeolian-Skinner came up with that plan after doing "a great deal of research" into how many operas called for an organ or harmonium, "a surprising number," Whiteford admitted. "The organ for opera, in a sense, is like scenery—it is not a complete organ," he wrote. This one, in his words, is "essentially a Bombarde Organ superimposed on a small but varied group of flue voices."¹

The whole organ was housed in a single enclosure with swell shades on its front side, all on wheels so it could be moved around. But moving such a bulky and heavy instrument posed challenges, and it was instead planted permanently backstage, stage left (the right side, as seen from the audience) for most of fifty-six years, unseen—but heard, thanks to the ingenuity of the Opera's technical staff and organists in coping with its peculiarities.

One of the first on the bench was the late John Francis Grady, who went on in 1970 to become organist and music director at Saint Patrick's Cathedral in New York City. He was asked then what it was like to play in the opera house. "You might say I play on 63rd Street and the pipes are on 65th," he told *The New York Times*. "They're about a block and a half away, and I must be a quarter of a beat ahead of the conductor at all times." With most orchestras usually just a shade behind the conductor, he said, "It comes out right when I'm early, they're late, and he's in the middle."²

One of his successors playing organ at the Opera now, Bradley Moore, told me that it was difficult to see the conductor from the console, deep in a far corner of the orchestra pit, under the lip of the stage. "And you couldn't hear yourself very well down there," he said. "In *Die Meistersinger von Nürnberg* once I started playing at the end of the 'Prelude,' and when the orchestra subsided and I could hear the organ I realized that I was a whole measure ahead of them."

So the technical staff devised a visual monitor aimed at the podium that allows the organist to see the conductor on a little screen above the keyboards. They also put a microphone near the organ

pipes 150 feet away to allow the organist to hear the instrument more clearly through an audio monitor at the console when it was playing with the orchestra or while accompanying singers.

Still, Howard Watkins, who has been with the Opera for twenty-four years and often plays organ parts, said "the old beast" had become more and more cantankerous over the years—sometimes unexpectedly going silent and sometimes not turning on at all. "Once, in *Tosca*, it started working but then cut out—the tech staff worked on it almost all through the first act before they could get it going again for me."

So with the finances for a renovation assured, the Opera decided to go ahead last spring, and Schantz got the job and took the organ away. Lausmann had been through a similar restoration of an opera-organ in his previous post at the State Opera in Vienna. He, Jeff Mace, director of productions operations, and Doug Hunt as project consultant and organ expert all agreed that only one minor change in the pipework ought to be made—replacement of the unusually-shaped shallots in the bottom twenty-four pipes of the 16' Bombarde register and its extension in the Pedal as a 32' Contre Bombarde. Whiteford had installed these shallots as an experiment, with a curved shape that had long made the thundering lower notes hard to tune—"fidgety," as Hunt put it.

Once in Ohio, Schantz built a new and stronger enclosure. Most of the summer, the factory workers were busily cleaning pipes, releathering reservoirs and pneumatics, renewing worn electro-pneumatic components, and they replaced those twenty-four curved-face shallots with straight ones. A small team from the company, led by Rob Baumgartner, then brought it all back from Ohio to New York on a flatbed truck in late August and unloaded it backstage at the Opera. Everything looked good as new as they spent a week putting the organ back together. Smaller pipes were laid out in neat rows on the floor as the workers were putting them into place on the chests, while the big closed 16' pedal bass pipes stood guard at the other end of the cage—all while dozens of workers from the Opera's team scuttled around pushing and pulling sets and fixings to get ready for the September season opening.

Baumgartner said Schantz would have brought a bigger crew, but some of the company's workers lacked covid vaccination certificates, and the Opera has required those of everybody who comes in. But the opera stage crews pitched right in whenever help was needed, as when they lifted an 800-pound chest into place inside the chamber that Baumgartner



Console detail (photo credit: Jonathan Tichler/Met Opera)



Assembling Opus 1444 in its "cage" (photo credit: Jonathan Tichler/Met Opera)



A view of Opus 1444 and its "cage" (photo credit: Jonathan Tichler/Met Opera)

said would otherwise have required him to build a hoist mechanism. "These are great workers here," he beamed.

The new enclosure is really a big swell box, a chamber that encloses the whole organ, seventeen feet wide, seventeen feet high, and nine feet deep. It has wheels, steel ones, but since the whole instrument weighs about nine tons, it probably isn't going to move around any more than it did over its previous lifetime. Its back and side walls of KorPine one-inch thick are overlaid with sheet metal, all flat black. In front, the expression louvers—the original ones, restored—have protective steel bars outside them to ensure no danger of accidental damage from all the surrounding backstage activity. The organ case's roof is reinforced like its walls to ward off falling objects, and its front is canted upward to 17° 10³/₄" to better project the organ's sound. The audience hears the organ after its sound has passed to the main stage and then out into the vast opera house, which can hold up to 4,000 people.

And the organist can only hear it then, too! The console, with two sixty-one-note keyboards, stop and expression controls, and thirty-two-note pedalboard, is almost buried in the orchestra pit, where it always was before, deep down under the lip of the stage on the far-left side as seen from the audience (stage right). The player is facing but cannot see the conductor unobstructed, because of the intervening double-bass stringed instruments and players. Schantz renewed and updated the console mechanism controls with a new solid-state system to transmit commands from organists' fingers and feet and signals from combination pistons and couplers to the pipes, all designed to be trouble-free, a Multisystem II by Solid State Organ Systems. And all of the new electrical

needs of the instrument and connections between the console and the organ were designed and fabricated by the Met's own electrical department and metal shop personnel.

"Our hope is that we gain a lot more security and better sound," Howard Watkins said. That is, no more failures, and clearer tone.

Tuning and final voicing touches were being done in September by another team from Schantz led by Jeffrey Dexter, its tonal director. The temperature must be cooled down to 70 degrees Fahrenheit to get the required A-440 Hz pitch, but the Metropolitan Opera can do that even in a heat wave.

And then it was off to the 2022-2023 season. "There's nothing more thrilling than playing in the 'Te Deum' at the end of the first act of *Tosca*," enthused Dan Saunders, who was the first to do it again on the restored organ on October 4, hoping to evoke what his colleague Howard Watkins calls "its own magisterial color" and move the audience with the thrilling power of its deep bass and bombarde pedal pipes. And all who were there that night were deeply moved as the full chorus, orchestra, and organ all roared out Puccini's thrilling setting of "Te aeternum Patrem omnis terra veneratur."

Another renewal, next to the Opera House, followed a week later, the reopening of the home of the New York Philharmonic Orchestra, which had an Aeolian-Skinner concert organ when it opened as Philharmonic Hall in 1962 but removed

it in 1976 when the hall, renamed earlier for Avery Fisher, was acoustically redesigned. Now, after another renaming as David Geffen Hall, it has been redesigned again. Fred Haas would have been willing to help contribute to get a pipe organ, but, he said, "The powers that be just didn't want it." Instead, they settled for a large, pipeless, electronic organ. ■

Notes

1. Joseph S. Whiteford, "Two Manual Organs," *THE DIAPASON*, September 1965: 35.
2. McCandlish Phillips, "St. Patrick's Names Met Organist as Music Director," *The New York Times*, August 31, 1970.

1966 Aeolian-Skinner Organ Co. Opus 1444

MANUAL I (enclosed)

8'	Prinzival	61 pipes
8'	Bourdon	61 pipes
4'	Oktave	61 pipes
2'	Super Oktave	61 pipes
	Mixtur IV-VI	277 pipes
	Man I 16	
	Man I 4	
	II to I 16	
	II to I 8	
	II to I 4	

MANUAL II (enclosed)

8'	Gemshorn	61 pipes
8'	Rohrflöte	61 pipes
4'	Flüte Harmonique	61 pipes
2'	Blockflöte	61 pipes
	Ripieno VI	366 pipes
16'	Bombarde	61 pipes
8'	Trompette	61 pipes
	Man II 16	
	Man II 4	

PEDAL

16'	Subbass (a)	12 pipes
	(ext Man. I 8' Bourdon)	
16'	Sanftbass	12 pipes
	(ext Man. II 8' Rohrflöte)	
8'	Prinzival (Gt 8')	
8'	Gemshorn (Sw 8')	
4'	Prinzival (Gt 8')	
32'	Contre Bombarde (b)	12 pipes
	(ext Sw 16')	
16'	Bombarde (Sw 16')	
8'	Bombarde (Sw 16')	
	I to Pedal 8	
	I to Pedal 4	
	II to Pedal 8	
	II to Pedal 4	

Accessories

6 Ensemble (General) pistons
 General Cancel
 Balanced expression shoe (with bar graph indicator)
 Balanced Crescendo shoe (with bar graph indicator)
 Wind indicator
 5³/₈" wind pressure
 22 ranks, 20 stops, 12 voices, 1,289 pipes

- (a) Pipes in stock, possibly from Opus 408, Trinity Church, New York City, unverified.
 (b) Possibly Opus 1433 chest and pipes from First Unitarian Church, Worcester, Massachusetts, unverified.

Craig R. Whitney, an organist since he was a teenager, worked as a reporter, foreign correspondent, and editor at The New York Times over forty-four years, retiring in 2009. Among his books is All the Stops: The Glorious Pipe Organ and Its American Masters (PublicAffairs, 2003).



ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Orloff Organ Company, and Emery Brothers

Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia

john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290

An interview with Pamela Ruiter-Feenstra

Bok Tower Gardens,
Lake Wales, Florida

By Samuel Russell

This interview took place February 19, 2022, at the Blue Palmetto Café on the campus of Bok Tower Gardens, Lake Wales, Florida. Pamela Ruiter-Feenstra was studying with Geert D'hollander and playing four concerts at Bok Tower during the week of February 14–19, 2022. I conducted this interview before Pamela had a meeting with Geert. The conversation ended a little early as we heard the bells chiming in the background, which reminded us that it was time for her meeting.

I have Pamela Ruiter-Feenstra with me today. She is a carillonneur in Ann Arbor, Michigan.

I play mid-day recitals at the University of Michigan.

And you are also on faculty there?

Not right now. I was the visiting carillonneur at the University of Michigan during the 2019–2020 academic year, when Tiffany Ng was on a fellowship leave.

How long have you been playing the carillon?

Eight years. I first started playing the piano when I was a child. Then I added the organ when I was about twelve. As an undergraduate, I majored first in piano and then organ and choral music education, and then went on to pursue a

Master of Fine Arts and doctoral degrees in organ with secondary music theory, conducting, and sacred music fields.

Were you aware of the carillon during your childhood?

No, I didn't live near a carillon in my childhood. It was only when we moved to Ann Arbor and I took the organ professor position at Eastern Michigan University that I started hearing the bells. I was so enchanted by their time keeping capabilities, but also by their role as messengers—that they could speak to the moment of any given day.

The history of letting people know if there was a special event going on, or pirates were coming, or whatever the news was.

Exactly. I had a sabbatical in Ostfriesland, Germany, to study and play historic instruments there. The oldest organ in that area was from 1457 in Rysum, and the church had a bell that was tuned to a low E, the same low E as the pitch on the organ. In his *Fundamentum Organisandi* (1452), Conrad Paumann composed E drones with figuration above the repeated Es. The pastor of the Rysum church at that time *loved* the bell. Every time I'd go to practice, she'd say to me, "Shall we play? Can we do the bell and organ piece?" For that E drone in the Paumann piece, she



Pamela Ruiter-Feenstra

would keep pulling the bell to ring repeatedly in rhythm, and I'd play the Paumann figuration above it. We had so much fun playing that fifteenth-century "duet." She called it the "Echt Rysumer Hit," or the true hit from Rysum. A fifteenth-century piece was their town hit!

But then we had to stop because Rysum is in a rural area and the farmers were plowing their fields. They could hear the bells miles away, kilometers away, and for centuries they used the bells to signal when someone died. They would ring the bell the number of times that corresponded with the age of the newly deceased person. The farmers would stop their tractors and start counting: eighty-two, eighty-three . . . , "Oh, it must not be Berta." Eighty-four, eighty-five . . . , "I wonder if it's Henk." Eighty-six While the pastor and I were playing, they'd hear the bell over and over, and they got stirred up wondering, "Who in our community died?" So that is why we had to stop.

That is fascinating. It definitely means something to that culture and how the bells were translating a message, or sharing the message of something. Did you find it an easy transition from the piano and organ to picking up playing the carillon?

Well, knowing the keyboard layout and playing with my feet translated from the organ, but as for the dimensions, it was a whole new haptic awareness, because it's like playing on a keyboard built for a giant instead of using a five-finger technique.

I also play the harpsichord and clavichord. The clavichord taught me a lot about arm weight and getting the most beautiful tone. And even though the clavichord is the quietest keyboard instrument, I found the technique of playing it the most helpful in teaching myself how to play the carillon. When I first learned to play the clavichord, I would just sit at the keyboard for hours and think, how do I get the best sound?

Okay, that note bloomed a little, but could it bloom more? And that note sounded choked. Why?

It's important to ask these questions. I'm an improviser, which helps to let my ears guide first. I find that I can bring out the soul of the instrument better if I initially improvise on it rather than reading music because then my eyes can take over.

That is a very interesting word choice: can you go more into it? Finding the soul of the instrument.

I discovered this when playing historic organs and then harpsichords and clavichords. Each instrument is different, just as each carillon is different. There are some schools of thought where people impose a technique, usually the same technique, on every instrument they play. Even if they're Steinway artists,

Steinways differ from one piano to the next. I find that the finest, the most sensitive and expressive musicians seek to pull out the sound that the instrument most wants to make. So you pay attention to where the most resonance can be found. Is it in the bass or tenor? Is it in the treble? And what does that tell me about what repertoire I choose? Or about what kind of weight I'm distributing here or there? And what parts must be softer so that the melody comes out? What effects communicate well?

When you're playing and listening to the instrument in real time, how do you become one with the instrument as you're playing it so that there is that intimate connection?

It is again improvisation. If I am struggling with a passage or hearing something that doesn't sound optimal to me, then I'll take that passage and I'll create an improvisation that is similar to it to figure out. When I take my eyes out of the equation, it opens up the ears. The instrument will speak. It will, it will . . .

Tell you what it wants to play?

It really does, by the quality of the sound. How much color comes, how much bloom? Does it sound forced? Does it sound weak?

What are your favorite types of things to play on the carillon?

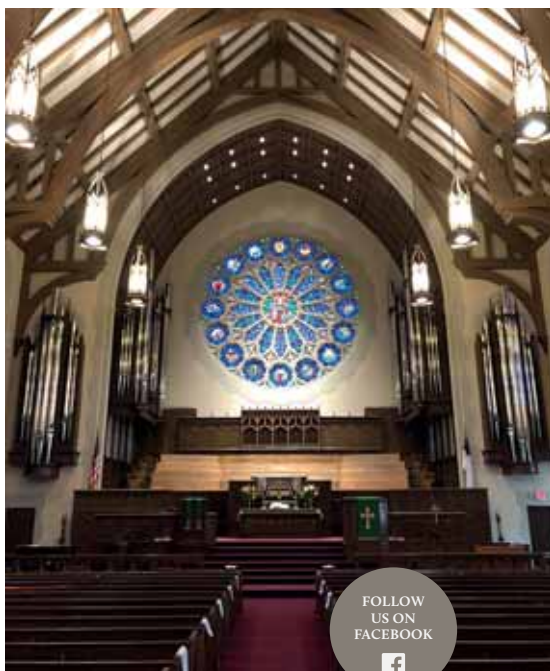
I love Geert D'hollander's music and how he plays the carillon so sensitively. I'm also strongly committed to presenting works from underrepresented composers and cultures and to broaden our repertoire and audience to be diverse and inclusive.

Let's talk about both of those aspects. First, are you referring to Geert's original compositions?

His original compositions. He is such a fabulous composer, and each piece is different. His works never sound like cookie-cutter replicas of each other. There is always something fresh in them and yet something historically grounded where you can tell how much music he's listened to and how much he has studied. Every time I see he has published something else I want to get it and play it because it is just magnificent. And having the opportunity to coach with him here at Bok Tower is just such a dream. It is thanks to the Emerging Artists grant I received from the Guild of Carillonneurs in North America (GCNA) to come here.

The Emerging Artists grant is new and for people who have passed the carillonneur exam in the past three years. It is a wonderful opportunity. It is not like you're done studying when you pass the GCNA certification exam. I consider that a new beginning, and I think it is really brilliant of the GCNA to offer the award to encourage people to go deeper

opus 135 IV+HI — 75 RANKS
First United
Methodist Church
LUBBOCK, TEXAS



FOLLOW US ON FACEBOOK

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1
T 450 774-2698 info@letourneauorgans.com

ORGUES LÉTOURNEAU

VISIT OUR WEBSITE AT LETOURNEAUORGANS.COM

and to get to the next level of expressive playing or understanding repertoire.

And because I am a composer and Geert is a composer we are talking about compositional techniques, too. I'm sharing my compositions with him, and he is giving me some great feedback on it, saying, "This is lovely, but this—maybe it's in G minor too long," or that kind of thing. And then I'll say to him, "That is exactly what I was thinking. Let's talk about that." Then he shows me some of his new compositions that haven't been published yet, and we talk about them.

I wrote two books on *Bach and the Art of Improvisation*. Geert improvises, too. So today we are going to have a session about carillon improvisation in the style of Bach, because he recently was commissioned to take some of Bach's cello or gamba suites, unaccompanied, and arrange them for carillon, but with a twist. He is giving a kind of modern commentary on them, but you can still hear Bach in them. I create improvisation blueprints from Bach preludes and use the same unaccompanied gamba suites for the organ and the harpsichord, and I have written about this in my books. So today we are going to take my books and then the music of Matthias Vanden Gheyn, the well-known Baroque carillon composer whose three-hundredth anniversary we celebrated last year, and we are going to talk about how this might come full circle so that we can develop an improvisational method for the carillon. A carillon student, Carson Landry, will join us.

This opportunity is hugely stimulating. What a beautiful setting to be here in the Bok Tower Gardens and have access to the carillon all day long—into the evening. That is very rare. Most towers have very limited playing time, but here, the playing time is not restricted, and Geert is accessible, kind, and generous with his time, and we are having a blast.

I'd like to delve into your history as a composer and learn more about your style.

Because I've studied and performed a lot of early music, I've composed in a Baroque or even earlier Renaissance style as well for some of my organ works. But then I started getting commissions for organ. One of the commissions was from a brilliant young organist, Wyatt Smith, who wanted six pieces for a liturgical cycle entitled *Liturgy LIVE!* He wanted each piece to have a world influence. I started digging into ethnomusicology and finding music from all over the world and figuring out what aspects I could combine. Wyatt also wanted German chorales from the seasons to be featured with that world music. It was an interesting pairing.

Can you tell me more about what that means?

My daughter is from Ethiopia, so I took some Ethiopian rhythms and combined them with a chorale, for instance. I paired a Yoruban lament from Nigeria with the Advent chorale NUN KOMM, DER HEIDEN HEILAND. I featured a French Romantic toccata with the Pentecost chorale KOMM, HEILIGER GEIST. Each piece had a different character and musical features from around the globe.

What else inspires you in your writing?

When I came to the carillon, I became acutely aware that this is a public instrument. In Ann Arbor we have students from around the world. So, I'd come out of the tower and hear all sorts of world languages and see people from around the world and then I would think, I've just played all this music by



Samuel Russell (photo credit: Keith Novosel)

dead European men. Right? That is not the demographic here. Even though there are some people from European descent, that doesn't represent everyone—it excludes a lot of people.

How does this public instrument connect with people from around the world? And imagine how much wonderful music the carillon has been missing when so many cultures haven't been represented! Then I started thinking that my compositional direction must be to lift up the voices that have been missing from classical keyboard music. I interviewed people from the African American, Muslim, and Arab communities, a Jewish Holocaust survivor, and then several people from the Latin community. I asked them about their experience with prejudice. They were incredibly generous in telling their stories. They said they were really glad that somebody finally asked. They wanted to talk and then they gave me permission to write pieces about their stories. It was cathartic for them in that they felt silenced when they were experiencing discrimination, but through this music, they had a voice. And now there was a way to claim agency in a situation where they'd had no agency.

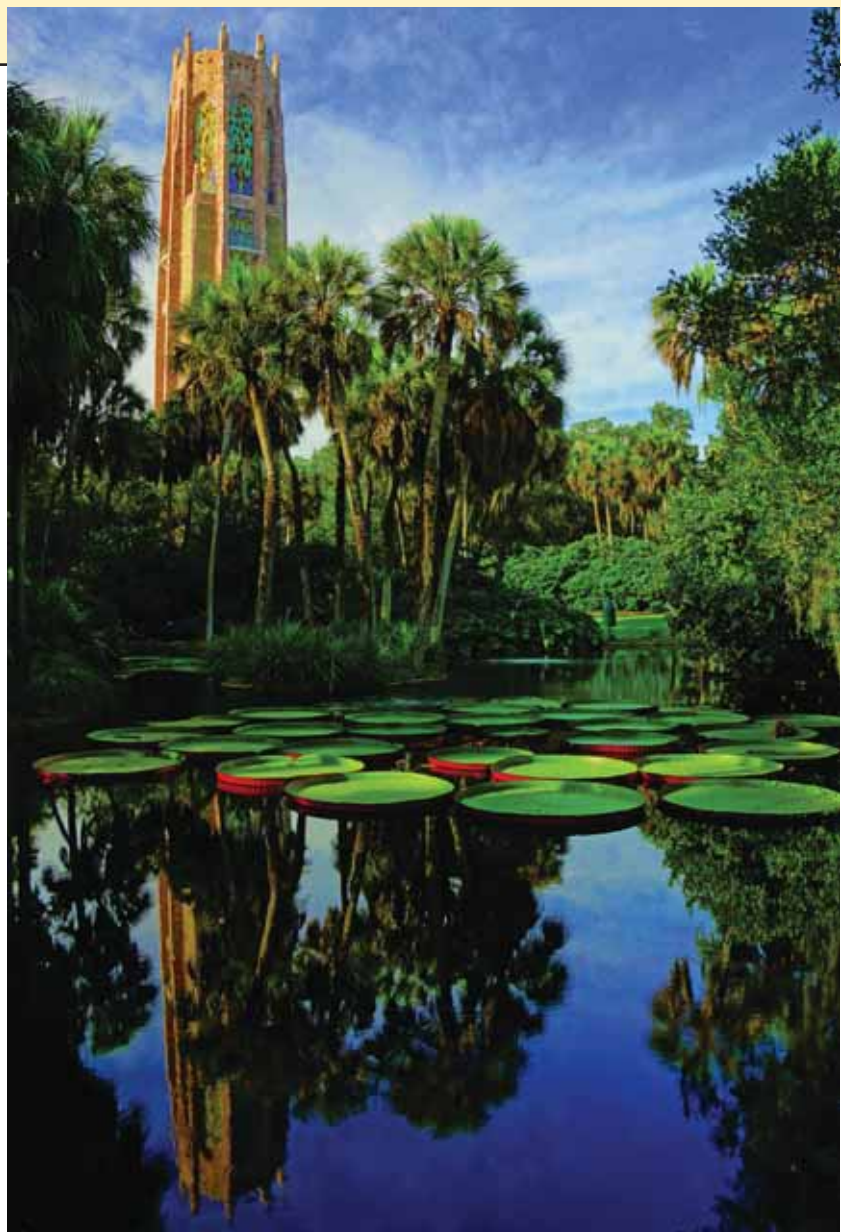
You're taking feelings from what people tell you and then putting that into the feeling of the music.

The feelings are there definitely, and that's extremely important to me to get into the right affect for the piece, and the character and style of music. But I'm actually telling a story as well. So the piece I'll play at Bok Tower today, *Earth Blood Reprise*, is about a woman, Jackie Doneghy, who grew up in Oberlin, Ohio, and studied with top piano professors when she was in middle school and high school. When she auditioned for a conservatory (not Oberlin), she was heckled because the head of the department didn't want to allow an African American person into the conservatory. As a result, she dropped the piano and never came back. Her story is implanted into *Earth Blood Reprise*. I include quotes from *Lift Every Voice and Sing*, Beethoven's *Moonlight Sonata*, and spirituals.

How do you take the story and then put it into music notation?

I've also been getting into storytelling with journalists. I collaborate with international journalists from the Knight-Wallace fellowship program at the University of Michigan. I compose music on stories that they have not been able to report on. The stories are underreported and some of the journalists have been censored. These journalists and filmmakers and I founded Collaborative Investigative Composing (CIC) to tell these stories via music and document them in music scores and film.

The process is a little different for each CIC, depending on how much the storyteller wants to get involved in the music notation. I've worked with Jet Schouten, a Dutch journalist who took twenty years of piano lessons. Jet wanted to play the notes on the carillon that she



The Singing Tower of Bok Tower Gardens, Lake Wales, Florida

wanted in a CIC composition, while I notated the music. Venezuelan journalist Marielba Núñez played themes and effects on the carillon while she verbally told me the stories of Venezuelans who are fleeing the authoritarian government and humanitarian crisis. I took Marielba's themes and developed them more to fit with her stories. At that point, I play what I notated and ask the storytellers whether the music tells their story effectively or whether something is missing.

Marielba is also a poet, and she has a keen ear for form, structure, and balance. She's not a musician, but she could describe in literary terms the changes she suggested.

When Jackie gave up the piano due to the audition trauma she endured, she became a singer instead. She asked for some spirituals to be included along with *Lift Every Voice and Sing*, and then I added the *Moonlight Sonata*, because that is one of the pieces she played on the

Scattered leaves ... from our Scrapbook

ON RHYTHM

"A steady and unbroken line of enunciation derives its vitality from a constant variation of inflection and speed which hardly any but the acutest ear is keen enough to follow. In other words, the secret of a persuasive manner is an elasticity of control, so exercised as to give the impression that the iron bonds of rhythm are never for a moment seriously loosened."

Sir Thomas Beecham

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com • (707) 747-5858



Lurie Tower, University of Michigan, Ann Arbor (photo credit: Elliott Woods)

piano. Including the Beethoven was a way for Jackie to reclaim it in her own voice, not in the disparaging voice. So there are layers there. A general audience may not know the story there unless there are program notes or if a performer has a chance to talk with them. This means, of course, it is also really important that the music can stand alone, which it absolutely does.

People will ask me questions about it afterwards, and they'll say, "That is such

an intriguing piece. Tell me about it." And then we have a chance to talk about it after the concert.

As an example, on Saturday (February 19, 2022) at Bok Tower, I performed *Earth Blood Reprise* along with some pieces from *The Music of March: A Civil Rights Carillon Collection* edited by Tiffany Ng, some spirituals, including *Go Down, Moses* and *Sometimes I Feel Like A Motherless Child*, which I arranged in

Global Rings, and Joey Brink's arrangement of *Lift Every Voice and Sing*. After the concert, an African American man approached me and he said, "Thank you for including music for us. I like the sound of the bells, but I never thought I'd hear something that directly speaks to our experience. It makes such a difference." He then told me that as he walked around the gardens listening, he met several other African Americans, and each one of them would smile and nod, or wink, or show a thumbs up that indicated that they, too, felt included by the carillon that day. He asked about *Earth Blood Reprise* and wanted to hear more of the story. At the same time, he said that the piece spoke to him before knowing the story. Hearing the story served to deepen his experience.

How it is different composing for the carillon in comparison to the piano, the organ, or even the harpsichord. What is unique about the carillon specifically?

Fewer notes can be played at once on the carillon compared to other keyboard instruments. I think of composing for the carillon often as a Schenkerian reduction that happens before the bigger or more expanded piece is actually written. Writing for the carillon must be sparse. I think about the strong minor third partials and not having dense chords especially in the tenor-bass range because then the resonances cancel each other out as they vibrate for so long. If there are two voices close together in thirds, for instance, they really need to be in the treble. But those are technical details.

I mentioned my work with journalist Marielba Núñez to tell stories via music about the humanitarian crisis due to an authoritarian government in Venezuela. Journalist Eileen Truax and filmmaker Diego Sedano reported on the untenable conditions people fled from in Mexico and the issues they face due to unjust U.S. immigration policies. I'm starting to write an oratorio based on those stories. A former TV news anchor and filmmaker from Belarus joined in a CIC piece that demonstrates how an authoritarian head of state forces the media to tell lies to the people. One journalist, Tracie Mauriello, reported on school shootings in the U.S.: gun violence. Another journalist, Ana Avila, reports on misogyny and gender violence in Mexico. Dutch journalist Jet Schouten and I collaborated in a pandemic response, *Healing Bells*, which was premiered simultaneously by carillonists in fourteen countries. *Healing Bells* contains an arrangement of *Plyce Kacha*, a Ukrainian lament.

I return to your question about how we collaborate. When I meet with a journalist in person, I can take them to a carillon, just as happened with Marielba and Jet Schouten. Then I actually ask them to play the feeling of their story on the carillon while they're telling the story to me a second time around. First, we just sit like this across a table and talk. And then, the second time, even if they haven't had music lessons before and I might say, play just the black keys and then everything you play will sound good. I get them started with pentatonic modes, so that they can stay focused on the affect of the story. Inevitably they come up with a really interesting theme. And then I build on their theme and use that as a unifying theme throughout their piece.

You say it is people who don't know music. But everyone kind of intuitively feels that these are the low keys and these are the high keys. For the carillon it's playing with your fists. You strike the keys, and you might depict your

frustration by playing on low keys or reflect your high points on the high keys, and then you might play in the middle of the keyboard. It is an interesting way to get them to express their internal story in an alternative way.

It is so important to the journalists to be able to tell these stories first of all, and with censorship for some of them, these are stories they haven't been able to tell. And secondly, they feel really strongly that it is important—as an archivist, you'll appreciate this—to preserve these stories. Otherwise, those stories are erased. They have been erased now in the present, but if they're also erased in the future then these atrocities from authoritarian governments resulting in humanitarian crises will never come to light.

You said you work with the Knight-Wallace Fellows, and they're at the University of Michigan?

Yes.

Is that relationship between the two entities—the carillon and the Knight-Wallace Fellows—something formally recognized by the university?

Lynette Clemetson, the director of the Wallace House, approaches me from year to year to ask whether I would present for the fellows. University of Michigan Carillon Professor Tiffany Ng has fully supported this, which has greatly helped to facilitate our CIC initiatives. From carillon presentations, the fellows themselves find out about our CIC way of telling stories. Then they are free to just approach me and say, "I'd love to do something. Can you collaborate?" It starts out rather informally and grows from there.

We at CIC are applying for grants. We really need some funding to create some short and full-length documentaries about our work so that these stories get preserved in music scores and film to reach wider audiences. We'd like to tour to a number of sites to integrate with communities who connect personally with the stories and places where no one knows about these stories and then to culminate with CIC performances. I usually compose a CIC first for carillon. Now, I'm developing CIC works for organ, chamber ensembles, orchestra, choir, soloists, etc. Our CIC team feels passionate about what we're doing because it meets a need. It is cross-disciplinary, collaborative, and is dealing with a lot of social-justice issues. We're going to find a way to continue.

To continue telling the stories that people need to share.

Yes, exactly.

Thank you for your time and for sharing what you've learned and your methodologies with me. I appreciate it.

Thanks so much for your invitation, Sam, it is really kind. ■

Samuel Russell is the library and archival collections manager at Bok Tower Gardens in Lake Wales, Florida. He oversees the Anton Brees Carillon Library and the Chao Research Center, which houses the archives of the Bok Tower Gardens Foundation and its predecessor, The American Foundation. The Chao Research Center is also home to many artifacts related to the founder: Edward W. Bok.

Bok Tower Gardens library website: boktowergardens.org/library/

Pamela Ruitter-Feenstra's website: pamelaruitterfeenstra.com

A. E. Schlueter
PIPE ORGAN COMPANY

- Building New Organs
- Rebuilding Organs
- Expanding Organs
- Organ Maintenance

How Can We Help You?

www.pipe-organ.com • 800-836-2726

One hundred thirteen years of publishing history available in digital format

By Stephen Schnurr

On December 1, 1909, Siegfried Emanuel Gruenstein published the first issue of THE DIAPASON in Chicago, Illinois. That seminal publication totaled eight pages, but it was the historic start to one of the world's oldest continually published journals about the organ and church music, along with interests in harpsichord and carillon, as well.

This is the eleventh issue of the 113th volume of the journal. The staff of THE DIAPASON is thrilled to announce that the major task of digitizing more than 1,350 issues in PDF format is now complete and available to subscribers at the website, www.thediapason.com. The project has taken a number of years to complete. Several readers provided missing issues that assisted to fill in gaps. Each PDF document has a searchable feature.

To access the magazine archive of the website, subscribers will need to log in with the email address on record with their subscription. (For questions regarding the email address on a subscription account, contact the subscription service at 877/501-7540. Please note that the editorial staff does not have access to subscriber records.) Clicking on "Magazine" at the upper left of the red bar at the top of the home page will access the archive. The next page will bring up the twelve most recent issues for quick reference. To navigate to older issues, in the "Year" box at the upper left, type in the year one wishes to see and click "Apply." The issues of the chosen year will then load. Simply click on the month desired, and on the following page, click on "View PDF Edition."

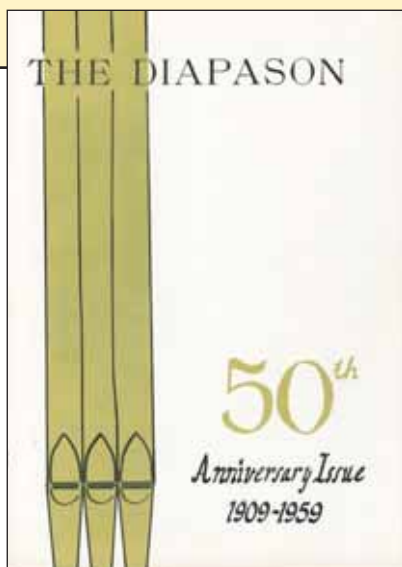
Current subscribers now have access to what is surely one of the most important digital libraries available about the organ, church music, harpsichord, and carillon. It is our pleasure to present this to you, and we know you will find this collection of THE DIAPASON to be truly a treasure—and now easier to access than ever before. Share the news!



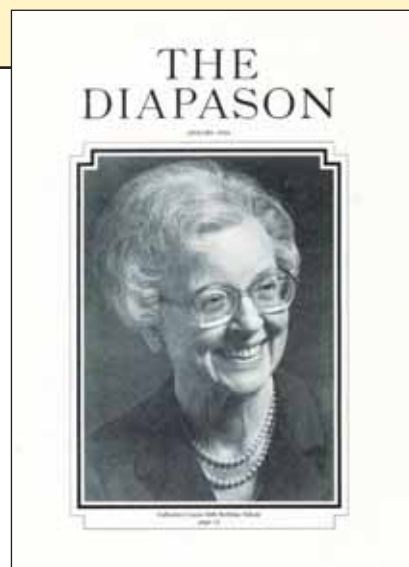
The very first issue of THE DIAPASON, December 1, 1909



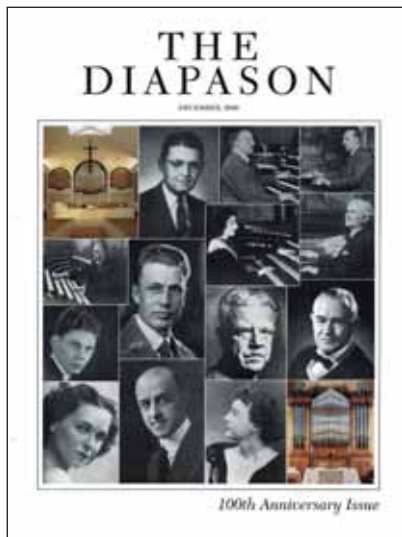
The November 1, 1922, issue featuring the new Skinner organ at Saint Luke's Episcopal Church, Evanston, Illinois



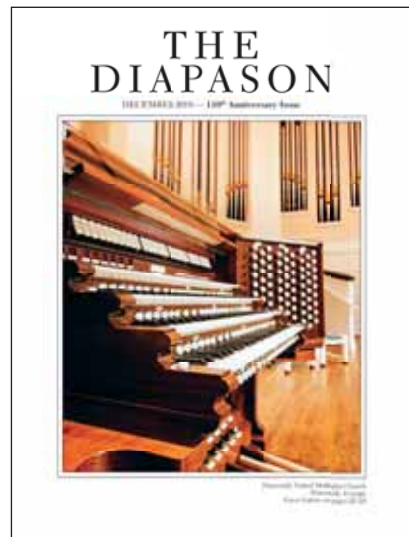
The golden anniversary issue of THE DIAPASON, December 1, 1959



Marking Catharine Crozier's eightieth birthday in the January 1994 issue



The centennial issue of THE DIAPASON, December 2009



The 110th anniversary issue of THE DIAPASON, December 2019

NEW! 2-DVD+2-CD Documentary from Fugue State Films



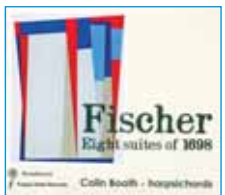
Bach and Expression In the first of a 3-volume series devoted to the music of J. S. Bach, Daniel Moulit and Martin Schmeding explore musical expression in Bach's organ works. Seven video documentaries (of about 3½ hours duration on DVD 1) are filmed at the keyboards of four organs by builders known to Bach: Gottfried Silbermann, Zacharias Hildebrandt, and Tobias Heinrich Gottfried Trost. Superb videography launches a virtual tour of these famous organs and the churches housing them in Rötha, Sangerhausen, and Waltershausen. Contrasting tonal concepts of Silbermann and Hildebrandt compared to the almost orchestral nature of Trost organs sparks an enlightened investigation of registration as a means of expression. Articulation, rhythm, performance practices of various periods, etc., find informed presentations by Schmeding and Moulit. DVD 2 contains filmed performances of 25 Bach works on the four organs (audio is repeated on the 2 CDs), as well as further organ demonstrations. A 28-page booklet includes photos and stoplists. The sound is splendid. Imported by Raven. **Fugue State Films FSDVD-015 \$45.95 free shipping in USA**

Fugue State Films Organ DVD/CD sets

Vierne: Organ Symphonies Complete (all 6), Roger Sayer, Harrison & Harrison organ, Temple Church, London, 1-DVD/3-CD set FSDVD-014 \$39.95
A Legend Reborn/The Voice of King's 2-DVD/2-CD set FSDVD-013 \$59.95
Reger: The Last Giant 6-DVD set FSDVD-011 \$99.95
The Genius of Cavallé-Coll 3-DVD/2-CD set FSDVD-007 \$99.95
Widor: Master of the Organ Symphony 2-DVD/2-CD set FSDVD-010 \$59.95
J. S. Bach: Art of Fugue George Ritchie 1-DVD/2-CD set FSDVD-001 \$39.95
Free Shipping in USA



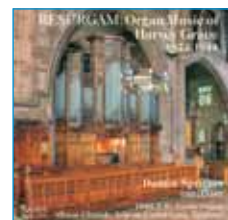
NEW! Colin Booth Plays J. C. F. Fischer Harpsichord Suites



Colin Booth Plays Fischer Suites Johann Caspar Friedrich Fischer (ca. 1670-1746), just 15 years older than J. S. Bach, published the eight suites in 1698, establishing Fischer as an inventive and tuneful composer. Important as a mentor of Bach in composing, much of his music is so fine as to defy comparison with Bach's. Booth plays two suites on a single-manual Italian harpsichord. The other six suites are played on a two-manual harpsichord based on a brass-strung French original of 1661. Essays on the music and instruments fill 12-page booklet. Imported by Raven. **Soundboard SBCE-222 \$16.98 free shipping in USA**

NEW! Damir Spritzer Plays Harvey Grace

Damir Spritzer Plays Organ Music of Harvey Grace (1874-1944) on the splendid 1895 T. C. Lewis 4m organ at the Albion Church in Ashton-Under-Lyme, England. Grace, known for his long tenure as editor of *Musical Times* and as editor of many volumes of organ music and transcriptions, also composed about 30 original works for the organ, some recorded here (program listed at RavenCD.com). **Raven OAR-177 \$15.98 free shipping in USA**



RAVEN®

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



Milnar Organ Company
Excellent used pipes
Built by top builders
and suppliers from
North America
Reasonable prices

615-274-6400
 dennis@milnarorgan.com
 www.milnarorgan.com

Cover feature

Wichita State University Wichita, Kansas

The Marcussen organ in Wiedemann Hall— The vision realized

In 1956, Walter J. Duerksen, dean of the College of Fine Arts, and Gordon B. Terwilliger, graduate coordinator for the School of Music at the then University of Wichita, envisioned the installation of a three-manual organ in the recently completed Duerksen Fine Arts Center's Miller Concert Hall as the *pièce de resistance* for that attractive and functional building. Although a fund was started for this purpose, other considerations intervened, and in 1964 Dean Duerksen instead decided to use the fund for the installation of an 18-rank Casavant organ (voiced by Lawrence Phelps, then at Casavant) in the new Grace Memorial Chapel.

However, the dream of an organ for Duerksen Fine Arts Center persisted. Terwilliger, who had become dean of fine arts, invited organbuilder Lawrence Phelps, who then had his own firm in Erie, Pennsylvania, to the campus in 1975 to discuss whether or not the installation of a pipe organ was feasible in Miller Concert Hall. By this time, nearly twenty years after its completion, the building had limitations that precluded the successful installation of any fine organ. Phelps reported that a new building was needed. Such a prospect seemed hopeless—or decades away.

However, the extraordinary achievements of many Wichita State organ students of that time—thirty-five students in 1965—kept the vision alive. Some reason for optimism occurred in 1979, when an organ recital hall was added to a long list of university building needs and again in 1981, when it was moved to a top-priority status.

Robert Town, associate professor of organ, was encouraged enough to consult Lawrence Phelps, who suggested shapes and dimensions for the proposed building. Also, President Clark D. Ahlberg began soliciting municipal support for what had become a most ambitious vision. By 1982 Town felt that university planning and funding were progressing well enough for him to contact nine organbuilders, both American and European, regarding an estimate and preliminary stoplist for an organ with mechanical key action.

Community philanthropist and music-lover Gladys H. G. Wiedemann was one of those who believed the dream could become reality. In 1983, as president of the K. T. Wiedemann Foundation, Inc.,



Jean-Baptiste Robin and Lynne Davis



Nathan Laube and Lynne Davis



Philippe Lefebvre and Lynne Davis



Vincent Warnier and Lynne Davis

she pledged \$500,000 for the purchase of the recital hall organ. Her single generous act provided the impetus necessary to carry the project forward. University President Warren B. Armstrong reaffirmed the plan; Mrs. Rie Bloomfield, through the Sam and Rie Bloomfield Foundation, pledged \$150,000 toward



Lynne Davis at the Marcussen & Søn keydesk



WSU Symphony Orchestra and Lynne Davis

the building; the Wichita State University Board of Trustees guaranteed the remainder of the financing; and contracts were signed with the local architectural firm of Schaefer, Johnson, Cox, and Frey Associates, and with organbuilders Marcussen & Søn of Aabenraa, Denmark.

S. J. Zachariassen (great-great-great grandson of the founder) of Marcussen & Søn, Kansas City acoustical consultant Robert Coffeen, the architects, and the university organ committee met in Wichita to meticulously collaborate on the building and organ dynamics. The final design of the organ and the stoplist was drawn up by Robert Town and Zachariassen, with suggestions from

Lawrence Phelps and renowned concert organist Gillian Weir.

The firm of E. W. Johnson and Son began construction of Wiedemann Hall in December 1984; it was finished in the spring of 1986. Of neoclassic design, this glorious building houses a main auditorium which is 100 feet long and 40 feet high, has slightly fanned side walls, and originally sat 425 people. (In 2014, all the seats were replaced to adhere to accessibility concerns. As a result, there are now 412 seats, including twelve accessible ones.)

Neither effort nor expense was spared to ensure the ideal acoustical setting for the great Marcussen organ, the first of

Marcussen & Søn (1986)

Wiedemann Hall, Wichita State University, Wichita, Kansas

GREAT (Manual II)

16' Gedacktpommer
8' Prinzipal (in façade)
8' Hohlflöte (in façade)
8' Rohrgedackt
4' Oktave
4' Spitzflöte
2 2/3' Quinte
2' Oktave
8' Cornet V (from f)
2' Mixtur V-VI
3/8' Zimbel III
16' Dulzian
8' Trompete
4' Trompete
Chimes (25 notes)

SWELL (Manual IV, enclosed)

16' Bourdon
8' Salicional
8' Voix Celeste
8' Flute Harmonique
8' Flute a cheminee
4' Prestant
4' Flute Octaviante

2 2/3' Nasard
2' Octavin
1 1/2' Tierce
2' Plein Jeu V
16' Basson
8' Trompette
8' Hautbois
4' Clairon
Tremulant

POSITIV (Manual I)

8' Praestant (in façade)
8' Gedackt
4' Prinzipal
4' Blockflöte
2 2/3' Nasat
2' Oktave
2' Waldflöte
1 3/8' Terz
1 1/2' Quinte
1 1/2' Scharf IV
8' Cromorne
8' Spanische Trompete
Zimbelstern (6 bells)
Tremulant

BRUSTWERK (Manual III, enclosed)

8' Holzgedackt
8' Quintadena
4' Koppelflöte
2' Prinzipal
2' Gedacktfloete
1' Siffloete
1/8' Zimbel II
8' Regal
Tremulant

PEDAL

32' Untersatz
16' Prinzipal (in façade)
16' Subbass
8' Oktave
8' Gedackt
4' Choralbass
4' Rohrpfife
2' Nachthorn
2 2/3' Mixtur V
32' Kontra Fagott
16' Posaune
16' Fagott

8' Trompete
4' Schalmei

Couplers

Sw/Gt, Pos/Gt, Bw/Gt
Sw/Pos, Sw/Bw, Pos/Bw
Gt/Pd, Sw/Pd, Pos/Pd, Bw/Pd

Solid State Organ Systems MultiLevel Capture System, with 256 memory levels (16 generals)

Brustwerk pedal
Swell pedal
Adjustable Crescendo

Manual compass: 61 notes
Pedal compass: 32 notes
Mechanical key action
Electric stop action

65 stops, 84 ranks, 4,623 pipes

Photo credit: Jeff Tuttle and Lynne Davis



Marcussen & Søn from below

three installed in North America by the respected now 216-year-old firm. The auditorium walls are 26 inches thick, and the stage wings are of oak paneling. The side and rear walls are made of sealed plaster and are fitted from top to bottom with sound-diffusing panels; the ceiling's irregularly shaped forms serve the same purpose. The seating's terraced floor is made of glazed concrete. Two aisles are carpeted, and the stage floor, steps, and apron are of oak parquet. The result is three seconds of reverberation time. The vision, the years of hoping and planning, and the generosity and efforts of many culminated in this crucial measure of success for Wiedemann Hall.

The Marcussen organ itself is no less impressive. Entering the hall, one is immediately struck by the harmonious and grandiose focal point the organ represents at the bottom of the auditorium seats. Its case is 34 feet high, 25 feet wide, and seven feet deep, made of European white oak. The console is made of exclusive palisander, also known as Brazilian rosewood. Console measurements are a modified American Guild of Organists standard, and the tuning is in equal temperament. It took five highly skilled workers from the Marcussen firm seven weeks in 1986 to install the organ; ten more weeks were required for the voicing, which was directed by Olav S. Oussoren and his assistant, Emil Bladt.

The naturals of the organ's manual keys are ivory covered, the sharps, ebony. The organ has three pedals: a crescendo pedal; a mechanical swell pedal, which operates vertical shutters across the entire front and top of the Swell case; and a third pedal, which mechanically

opens and closes the Brustwerk doors. The pedal keys are oak, the sharps ebony capped. The stopknobs are made of rosewood, and their stems are brass. The pedal combinations are brass tongues. Upgrading the original combination action of 16 generals, Solid State Organ Systems installed a new 256-series combination action in 2007.

The Brustwerk is in its traditional location above the console. Above it are the Spanish Trumpet and Positiv organ. The Positiv is slightly recessed, with the 8' Praestant in front. The Great organ is divided on either side of the Positiv, with the 8' Prinzipal in front. In the absence of a Rückpositiv, the Positiv's effect is nonetheless successful; its smaller-scale sound emanates from the very center, while that of the Great organ spans the entire front. At the top, the Swell organ extends forward. The pipes of the Great 8' Hohlflöte are in front of it, and the Pedal, with the 16' Prinzipal in front, is on the sides.

The front pipes are 75% tin, and their mouths are leafed in 23-carat gold, as are the interiors of the Spanish Trumpet's flared resonators. The bass pipes of the 32', 16', and 8' ranks are made of copper. The remaining metal pipes are made of tin and lead alloys. Except for the Brustwerk's 8' Holzgedackt, which is oak, all of the wood pipes are spruce. The low 12 pipes of the very large-scale 32' Untersatz are behind the case on the back wall.

The principals are warm and of generous scales. The Great reeds are of German character; those of the Swell and the Positiv Cromorne, French. Single stops and small combinations are clear and distinct, and the full choruses and tutti are



Wichita AGO Pipe Organ Encounter participants



Organ students with Jean-Baptiste Robin and Lynne Davis



Wichita State University organ students with Lynne Davis

intense but never obtrusive. The organ's very complete specification, including two individual-rank Cornets as well as one mounted Cornet, accommodates literature of all periods equally well.

The reason for the project's success is both simple and complex: thirty years after a vision began, resourcefulness, expertise, talent, funds, and commitment coalesced on the campus of this university to create a recital hall designed especially for an organ and an organ specifically for a hall. Through Wiedemann Hall and the great Marcussen organ, the dream was realized. It is a truly magnificent accomplishment, to be enjoyed by countless numbers of music-lovers and dreamers.

The organ was dedicated by Gillian Weir in two recitals on October 2 and 6, 1986, followed by a year-long recital series, including an appearance by Catharine Crozier on March 24, 1987.

Perpetuating the dream

How to prolong, conserve, and sustain a dream? The desire for a lasting legacy,

a way of serving the community and providing a particularly spectacular performance venue for the School of Music and other artists provoked the creation of two main recital series.

It is interesting to note that this beautiful setting of the organ and the building were almost entirely funded by two women—Gladys Wiedemann for the organ, and Rie Bloomfield for the lobby, its decoration, and the endowed series.

Rie Bloomfield Organ Series

After the inauguration of the organ, Rie Bloomfield visited Wichita for seven years from California, always asking my predecessor, Robert Town, to play the organ for her. Her love for this organ prompted her sizeable gift in 1994 of \$200,000 to endow a new recital series for the great Marcussen organ in Wiedemann Hall, baptized the "Rie Bloomfield Organ Series." Artists of national and international importance have given of their brilliant talents for over twenty-eight years.



Organ students with Marie-Louise Langlais and Lynne Davis

For the first twelve years, artists signed a panel in the back of the organ! They now sign a guest book. A feature I added some years ago is the popular “Conversation with the Artist,” during which I interview the guest organist during the concert. It gives the audience a more personal view of the artist, who shares with us details of their activities, what message to give to young organists, and program notes about the pieces they are performing.

To this day, the Sam & Rie Bloomfield Foundation has always generously supported this series without reserve. The twenty-fifth anniversary of the series, celebrated with a brilliant gala in 2021 due to covid lockdowns, was in 2019.

Wednesdays in Wiedemann

In 2007, I created the “Wednesdays in Wiedemann with Lynne Davis” organ recital series, which consists of eight half-hour recitals over two semesters, each with verbal program notes. These include Christmas and year-end Pops concerts. My desire was to give the university and Wichita community the opportunity to regularly hear and see this extraordinary hall and instrument. With the advent of YouTube and live-streaming, I started video-recording the recitals and have a list of over fifty videos on the organ channel of our WSUTV, which is accessible through www.wichita.edu/organ.

Another vital reason to create this series was to give an opportunity for organ students to perform and to invite other instrumentalists, either faculty or other School of Music students, to perform with the organ. For each performer, a great advantage is that their performance is forever archived as a live-stream recording on the School of Music’s Facebook page or on the YouTube organ channel. Thus, the organ’s vast number of musical possibilities as a supreme collaborator, accompanying in a quasi-orchestral capacity, and as a solo instrument are offered to the public, nationally and internationally thanks to the live streaming.

An active organ program

The very existence of the Marcussen and Wiedemann Hall provides a singular opportunity for organ students to develop necessary traits for a variety of jobs that are proposed today in the workplace. Not everyone will make their living as a concert artist. What are the other talents, then, that one needs to develop? Technique will always have its base in the practice of playing the piano. Virtuosity and basic organ coordination in advanced organ repertoire depends on it. But then, how does one manage an instrument that is a wind instrument and not a percussive one like the piano? Singing, voice training, being in a choir, conducting, accompanying choirs and

other instruments gives the student organist ammunition to be competent in a variety of ways in their future jobs. It’s a way of creating a whole and complete method to develop his/her talents.

At Wichita State University’s School of Music, we have the necessary classes and courses to address this accession to a primary level of competence. Core courses in applied organ, organ literature and design, organ pedagogy, keyboard skills are offered for bachelor’s and master’s degrees in performance (keyboard/organ) and music education (keyboard/organ emphasis). A Performer’s Certificate is also offered, which is an ideal way of taking a year following a bachelor’s degree, before or after a master’s, or just as a way of further developing one’s performance skills.

Additionally, graduate staff assistant positions are available, offering the possibility of accompanying the major choirs at the school both on the piano and on the organ. Other performance possibilities include playing for the Wednesdays in Wiedemann series and other school of music events. The extent of community involvement, becoming well known to the greater university and city audiences is significant, and there are many church job possibilities. Scholarships are important, and we have many to offer.

Great advantages are to be had with lessons taken directly on the Marcussen with added practice time available. Development in touch (mechanical action), familiarity with the inner workings of the organ, its complex electronics, mechanics, easy access to the various divisions and their pipes, even tuning, are all addressed. One of the most significant advantages of studying on this instrument is to be able to develop a qualified and serious aptitude for registration. The organ “plays” all periods very well and can be used to hone one’s knowledge of registrations of these various periods.

Pedagogical projects range from student-teaching in area teachers’ studios to researching and putting together a complete video presentation on registration and pedal technique. In 2020, the Wichita chapter of the AGO requested such a video for their programming. Two of my students and I wrote, performed, and recorded this 1½-hour video.

Other advantages of studying here at WSU include participation in organizing the different organ events. Yes, it helps to know what to do, and how and when to do it. It’s a good apprenticeship. Greeting and getting to know distinguished guest artists as well as hearing them perform is a very big perk!

Other important ways to learn

We have had quite a few special events in the past sixteen years of my tenure here at WSU. All have involved sharing



Organ students with Michael and Marie Rubis Bauer, Lynne Davis, and James Higdon



Lynne Davis at the Marcussen & Søn keydesk

with the public in an exceptional way this grand organ in its grand hall.

RBOS Organ Day. From 2008 to 2020, we hosted an afternoon of presenting the Marcussen to local young musicians, how an organ works, lectures by Bertrand Cattiaux on the organ at Notre-Dame de Paris, guest organists performing and giving a masterclass to students.

The American Alain Festival. To celebrate the 100th anniversary of the birth of Jehan Alain in 1911, we organized a conference in 2011 with concerts of Alain’s organ, choral, piano, and chamber music, discussions, lecture presentations (Auréli Decourt, Marie-Claire Alain’s daughter), receptions, collective meals, and a final performance on the mighty Wurlitzer at Century II by Jim Riggs.

Thirtieth anniversary of the Marcussen (1986–2016) gala. To mark this significant date, I gave a concert including the interdisciplinary participation of students from the other two schools in our College of Fine Arts—performing arts and art & design. Art & design created the special poster and made three sculptures to reflect the three movements of Jehan Alain’s *Trois Danses: Joies, Deuils, Luttés* (joys of life, death, struggles in life). Performing these dances with an organ on a stage gave me the possibility of choreographing these dances in an exceptional way: students from the school of performing arts and their teacher choreographed each of the movements, making the Marcussen also dance, using in a different way this extraordinary space.

Twenty-fifth anniversary of the Rie Bloomfield Organ Series (1994–2019) gala. Two illustrious graduates of WSU gave a brilliant joint concert, Brett Valiant and Tate Addis. Each performed works as soloists, gave a joint performance on piano and organ, and presented a masterclass for organ students. In each

of these events, organ students played an important part in the organization and implementation of the schedule.

The future

From the early dream to present-day activities, the great Marcussen and Wiedemann Hall continue to carry on the tradition of excellence established from the beginning. The 2022–2023 season of the RBOS continues with two distinguished guest artists, the third being our very own WSU Symphony Orchestra, Mark Laycock, director, and myself in a grand concert of organ and orchestra on November 28, featuring the Poulenc and Guilmant, opus 42, organ concerti.

From May 21–25, 2023, a special opportunity for advanced organists will take place: Masterclass on the Marcussen with Lynne Davis. Limited to ten applicants and some auditors, we will take an in-depth look at French organ music, including morning sessions and afternoon lessons, as well as a participants concert at the conclusion of the class. Further details will be forthcoming, and those interested are invited to contact me directly. Following the masterclass, a Pipe Organ Encounter (POE), sponsored by the Wichita chapter of the AGO, will take place from June 25–30, 2023.

The continuous objective of shining a light on the “organ” for all to discover or to rediscover is our ongoing theme; to do our part in promoting this exquisite and complex instrument throughout the world and to train talented students to be its unique ambassadors. We are fortunate that the great Marcussen organ and Wiedemann Hall are the ideal tools to accomplish these goals.

—Lynne Davis
Robert L. Town Distinguished
Professor of Organ

www.wichita.edu/organ
lynne.davis@wichita.edu

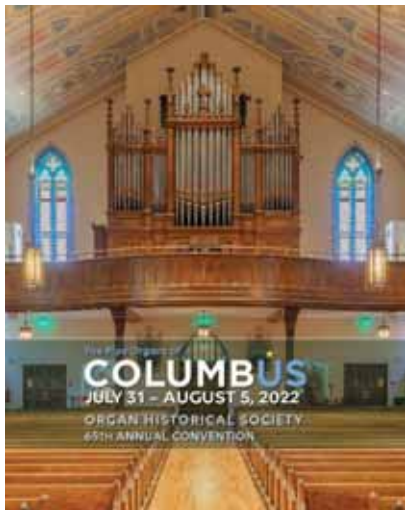
Here & There

► page 7

Luc Dupuis announces new publications edited by Dupuis, Professor Emeritus of analysis and harmony for the Royal Conservatory of Brussels, Belgium. *George Frideric Handel: The Complete Set of 16 Concertos for Organ and Orchestra, arranged for Solo Organ*, second edition revised and corrected, is available as a complete set or in three volumes (op. 4, op. 7, and concerti 13–16), either in spiral binding or in downloadable PDF formats. The works may be played with or without pedal. All *ad libitum* improvised parts are composed in Handel's style and missing harmonic filler has been added.

Charles-Marie Widor: The Complete Set of 10 Symphonies for Organ, the first complete edition of these works in landscape format, includes a foreword and notes in English and French. Each symphony is available individually or in three volumes (symphonies 1–4, 5–8, and 9–10), in printed or PDF formats. For information: www.lucdupuis.org/en.

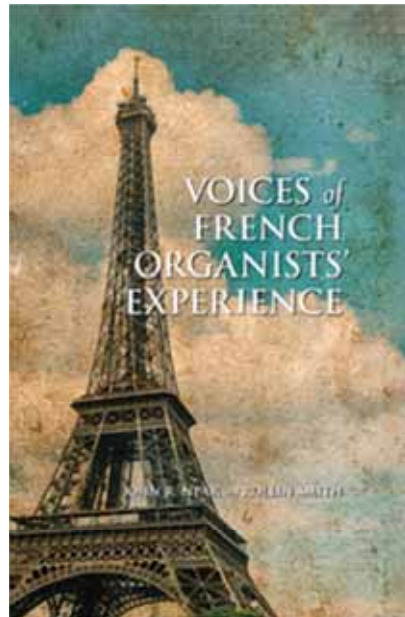
MorningStar Music Publishers announces new organ publications. *African-American Organ Music Anthology*, Volume 10, edited by Mickey Thomas Terry (10-048, \$23.50), features works by Mark Fax, Mark A. Miller, Ulysses Kay, and Trent Johnson; *With Gladness: 12 Original Works for Organ*, by Clay Christiansen (10-179, \$24.75); *Blow Ye the Trumpet, Blow: Seven Early American Hymns for Organ*, by Daniel Burton (10-242, \$21.50), features works based on the hymntunes BEACH SPRING, HOLY MANNA, SIMPLE GIFTS, AFRICA, JORDAN, LENOX, and YARMOUTH; *Hymn Portraits: 12 Settings for Organ*, by Edwin T. Childs (10-344, \$21.50), includes works on hymntunes CRIMOND, DUKE STREET, FAITHFULNESS, FOUNDATION, GORDON, HENDON, ITALIAN HYMN, OPEN MY EYES, SOLID ROCK, VILLE DU HAVRE, ALL TO CHRIST, and O WHEN THE SAINTS; and *Praise to the Lord the Almighty: Six Hymn Settings for Organ*, by Mark Thewes (10-443, \$17.25), incorporates works based on the hymntunes HOLINESS, HYMN TO JOY, ITALIAN HYMN, LOBE DEN HERREN, ST. COLUMBA, and TRUST AND OBEY. For information: morningstarmusic.com.



The Pipe Organs of Columbus

The Organ Historical Society is offering a limited number of remaining convention books, *The Pipe Organs of Columbus* (\$25, including shipping). The 116-page softbound book contains entries on 26 venues visited during the OHS's 65th annual convention in Columbus, Ohio, and its surroundings, July 31–August 5. Each entry contains essays by **Joseph M. McCabe**, convention chair, documentation of pipe

organs, and color photography by **Len Levasseur**. (For a review of this book, see page 9 of this issue.)



Voices of French Organists' Experience

In addition, the OHS Press has a new book, *Voices of French Organists' Experience* (\$44.95), by **John Near** and **Rollin Smith**, which details in 375 pages the era that the French organ school was conceived and established. In their own words, 19 luminaries of French organ music describe their personal experiences in 40 articles on the organ and in biographical essays on each other. The authors include Charles-Marie Widor, Gabriel Fauré, Charles Tournemire, André Marchal, Camille Saint-Saëns, Marcel Dupré, Joseph Bonnet, Nadia Boulanger, Maurice Duruflé, Olivier Messiaen, Jean Langlais, and Norbert Dufourcq. For information: ohscatalog.org.

Events



Marcussen & Søn organ, Wiedemann Hall, Wichita State University, Wichita, Kansas

Wichita State University College of Fine Arts School of Music announces its 2022–2023 Rie Bloomfield Organ Series season, featuring the Marcussen & Søn organ in Wiedemann Hall: November 8, Clive Driskill-Smith; 11/28, Lynne Davis and the Wichita State University Symphony Orchestra, directed by Mark Laycock; April 18, 2023, Alcee Chriss. The Wednesdays in Wiedemann series features Lynne Davis: February 1, March 8, and May 3 (annual pops concert).

Lynne Davis will offer a masterclass on the Marcussen organ in Wiedemann Hall,

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organ Systems
Bloomingdale, IL

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Christopher Babcock

Church of the Good Shepherd
Kips Bay, New York City

Your artist spotlight can appear on THE DIAPASON website for as little as \$18 per month

Contact Jerome Butera,
jbutera@sgcmail.com

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

Keith Bigger



Phone 718/528-9443
E-mail k_bigger@yahoo.com

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

GAVIN BLACK

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

Byron L. Blackmore

Crown of Life Lutheran Church
Sun City West, Arizona
623/214-4903

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

CHECK OUT OUR GROWING COLLECTION OF VIDEOS AT www.thediapason.com/videos

DELBERT DISSELHORST

November 3, 1940—
September 1, 2022

Your professional card could appear here!

Contact: jbutera@sgcmail.com
or 608/634-6253

STEVEN EGLER

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

Faythe Freese
Concert Organist
(512) 470-7782
ffreese@ua.edu

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

Norberto Guinaldo

His Music
See—Listen—Buy
www.GuinaldoPublications.com

It's not too early to think about your nomination for

THE DIAPASON'S

20 Under 30 Class of 2023!

View the growing number of videos on THE DIAPASON's YouTube channel:

youtube.com/channel/UCRK6pwzMIWnFbE_xTNGU-aw

Gail Archer

organist
www.gailarcher.com

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

Promotion
SOZO Media
rika@sozomedia.com

VALPARAISO UNIVERSITY

Sunghee Kim, DM

Professor of Music
University Organist

Valparaiso, Ind.
valpo.edu

219-464-6796
sunghee.kim@valpo.edu

Check out
Artist Spotlights

www.thediapason.com/artists

RICHARD BARRICK HOSKINS

Director of Music & Organist

St. Chrysostom's Church
Chicago
richard@saintc.org

JAMES KIBBIE

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

GALE KRAMER

organist emeritus

Metropolitan Methodist Church
Detroit
gkramer@provide.net

COLIN LYNCH

Concert Organist

www.colinlynchorgan.com



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

PHILIP CROZIER

CONCERT ORGANIST

ACCOMPANIST

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

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY

www.andrewhenderson.net

KIM R. KASLING

D.M.A.

St. John's University
Collegeville, MN 56321

Karen Schneider Kirner

Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

David Lowry

DMA, HonRSCM

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

KIMBERLY MARSHALL

Imaginative Programming

Acclaimed Artistry

windwerkartists.com kimberlymarshall.com

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

LARRY PALMER

Harpsichord - Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals - Lectures - Consultancies

lpalmer@smu.edu + 214.350-3628

The staff of THE DIAPASON congratulates
Colin MacKnight as the winner of
the second Gruenstein Award.



A gift subscription to
THE DIAPASON

The perfect gift for

- + organist colleagues
- + students
- + teachers
- + choir directors
- + organ builders
- + clergy

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right.

For information, The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit www.thediapason.com and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student

Here & There

May 22-25, 2023, with an in-depth look at French organ music. For details, contact Davis: lynne.davis@wichita.edu. An AGO Pipe Organ Encounter will be presented in Wiedemann Hall, June 25-30, 2023. For information: wichita.edu/organ.

Competitions

The Ninth International Organ Competition Musashino-Tokyo for organists born on or after January 1, 1988, will take place September 6-20, 2023, in Japan. The final rounds will occur at the Musashino Civic Cultural Hall, with its 1984 Marcussen & Søn organ, and at St. Gregory House Institute for Religious Music, with its 1986 Jürgen Ahrend instrument. First prize is 1,200,000 Yen, with recital opportunities in Japan and a CD recording with Naxos; second prize, 800,000 Yen; third prize, 600,000 Yen. The jury includes Yves Rechsteiner (Switzerland), Martin Haselböck (Austria), Hiroe Rie (Japan), Kim Jisung (South Korea), Matthias Maierhofer (Austria), Thomas Ospital (France), and Krzysztof Urbaniak (Poland). Deadline for application is January 20, 2023. For information: <https://www.musashino.or.jp/iocm/>.

The 32nd St. Albans International Organ Competition will take place July 3-15, 2023, in St. Albans, UK, celebrating 60 years. Applications are being accepted for both the interpretation and improvisation competitions with a deadline of March 17, 2023.

The interpretation competition will include a commissioned work by British composer Judith Weir. The improvisation competition (Tournemire Prize) has been redesigned for 2023 and will include silent film accompaniment and free improvisation with flute on literary texts.

Finalists will perform on the Harrison & Harrison organ in St. Albans Cathedral. Further competition rounds will take place on the 2006 Mander organ in St. Peter's Church, St. Albans; the 18th-century Richard Bridge organ in Christ Church, Spitalfields, London; and the 2013 Orgelbau Kuhn organ at the Royal Academy of Music, London.

First prize of the interpretation competition is £12,000 with recital engagements. The Tournemire Improvisation Prize is £8,000 plus recital engagements. A second prize of £5,000, Peter Hurford Bach Prize of £1,000, audience prize of £1,000, and Douglas May Award of £800 will also be awarded.

The jury includes David Hill (UK), Bine Bryndorf (Denmark), Pieter van Dijk (the Netherlands), Rie Hiroe (Japan), Todd Wilson (United States), Franz Danksagmüller (Austria/Germany), and Jean-Baptiste Robin (France). For information: organfestival.com.

The 13th Mikael Tariverdiev International Organ Competition will take place in 2023 and is open to organists born on or after January 1, 1983. The first rounds will be held in Hamburg, Germany (April 17-21); New Haven, Connecticut (May 9-12); Beijing, China (May 22-25); and Moscow, Russia (August 28-31). Contestants may choose the city of their participation for the first round. The second and final rounds will be held in Kaliningrad, Russia, September 3-9.

First prize is \$5,000; second prize, \$3,000; third prize, \$2,000. There are three additional prizes of \$1,000 each. Martin Jean is chair of the jury. Deadline for application is March 1, 2023, for the New Haven and Hamburg locations; March 20 for Beijing; and June 1 for Moscow. For information: organcompetition.ru. ■

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

Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm

16 NOVEMBER

Just Bach; Luther Memorial Church, Madison, WI 12 noon

17 NOVEMBER

David Enlow, works of Franck; Church of the Ascension, New York NY 7 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

Bradley Hunter Welch; St. Paul's Episcopal, Rochester, NY 7:30 pm

Jordan Prescott; National City Christian, Washington, DC 12:15 pm

19 NOVEMBER

Choir concert; St. Agnes Catholic Cathedral, Rockville Centre, NY 5 pm

TENET; St. Luke in the Fields, New York, NY 7 pm

Bradley Hunter Welch, masterclass; St. Paul's Episcopal, Rochester, NY 9:30 am

20 NOVEMBER

Rosalind Mohnsen; St. Mary-St. Catherine of Siena Catholic Church, Charlestown, MA 3 pm

Katherine Jolliff; Central United Methodist, Endicott, NY 3 pm

David Higgs; Stauffer residence, Somerset, NJ 2 pm

Jens Korndörfer; Haddonfield United Methodist, Haddonfield, NJ 7 pm

Mark Laubach, works of Franck; St. Stephen's Episcopal, Wilkes-Barre, PA 4 pm

Bruce Neswick; Calvary Episcopal, Pittsburgh, PA 4 pm

Alice Chriss; Washington National Cathedral, Washington, DC 2 pm

Janette Fishell; Finney Chapel, Oberlin College, Oberlin, OH 4:30 pm

Jeremy David Tarrant, works of Franck; Cathedral of St. Paul, Detroit, MI 3:15 pm

Colin MacKnight; Independent Presbyterian, Birmingham, AL 4 pm

Christopher Urban, with brass, Rheinberger, *Concerto No. 2*; First Presbyterian, Arlington Heights, IL 4 pm

James Russell Brown; St. Giles Episcopal, Northbrook, IL 4 pm

Greg Zelek; Emmanuel Episcopal, Rockford, IL 3 pm

23 NOVEMBER

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

25 NOVEMBER

Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm

26 NOVEMBER

Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm

Calendar

27 NOVEMBER

Diane Meredith Belcher; Church of the Advent, Boston, MA 4:30 pm
Advent Procession; Cathedral of St. Paul, Detroit, MI 4 pm

29 NOVEMBER

Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm

1 DECEMBER

Gail Jennings, Tom Strode, & Shin-Ae Chun; First Baptist, Ann Arbor, MI 12:15 pm

2 DECEMBER

Daniel Ficarrì; Trinity Episcopal, Boston, MA 12:15 pm
Chanticleer; St. Ignatius Loyola Catholic Church, New York, NY 8 pm
Jacob Reed; National City Christian, Washington, DC 12:15 pm

3 DECEMBER

Ray Cornils, with trumpets; Methuen Memorial Music Hall, Methuen, MA 7 pm

4 DECEMBER

Ray Cornils, with trumpets; Methuen Memorial Music Hall, Methuen, MA 3 pm

Susan Carroll; St. John's Episcopal, West Hartford, CT 12:30 pm

Chanticleer; St. Ignatius Loyola Catholic Church, New York, NY 4 pm
Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm

Nathan Laube; St. Ann's Church, Washington, DC 3 pm

Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

Jeremy David Tarrant; St. Andrew's Episcopal, Ann Arbor, MI 7 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

Handel, *Messiah* sing-along; First Presbyterian, Arlington Heights, IL 4 pm

6 DECEMBER

Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm

7 DECEMBER

Andrew Schaeffer; Luther Memorial Church, Madison, WI 12 noon

8 DECEMBER

Choral concert, works of Bach; St. Luke in the Fields, New York, NY 7:30 pm

Shin-Ae Chun; First Baptist, Ann Arbor, MI 12:15 pm

9 DECEMBER

Clara Gerdes; Trinity Episcopal, Boston, MA 12:15 pm
Handel, *Messiah*; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm

Christmas concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
James Kealey; University of Pittsburgh, Bradford, PA 12 noon

Randall Sheets, with trumpet; National City Christian, Washington, DC 12:15 pm

Scott Dettra, works of Franck; St. James Episcopal, Richmond, VA 7 pm (program 1 of 2)

Sarah Simko & Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

10 DECEMBER

Christmas concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
Beethoven, *Missa Solemnis*, Barnard-Columbia Chorus and Chamber Singers; St. Paul's Chapel, Columbia University, New York, NY 8 pm

Scott Dettra, works of Franck; St. James Episcopal, Richmond, VA 2 pm (program 2 of 2)

11 DECEMBER

Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm
Choral Advent Vespers; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

Christmas concert; Peachtree Road United Methodist, Atlanta, GA 7 pm

AMERICAN PUBLIC MEDIA®

Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

**N
O
V**

#2245 – **Speaking Franckly** . . . a bicentennial tribute to the man who reshaped French organ music, **César Franck** (1822-1890).

#2246 – **Franck, Intense** . . . continuing our bicentennial celebration, powerful and persuasive pages from beyond the standard repertoire of **César Franck**.

**2
0
2
2**

#2247 – **A Thanksgiving Harvest** . . . highlighting the work of American composers and performers during this all-American holiday.

#2248 – **Veni Emmanuel** . . . music for the Advent season, in anticipation of the Christmas holiday.

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

A.P.O.B.A.
Associated Pipe Organ Builders of America
is a proud supporter
of Pipedreams apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

DEREK E. NICKELS, DMA

Church of the Holy Comforter
Kenilworth, IL 60043

(847) 251-6120 • denickels@holyccomforter.org

GREGORY PETERSON

Professor of Music and
College Organist Emeritus
Luther College, Decorah, Iowa

Jeffrey Schleff, Ed.D.

Organist/Director of Music
First Presbyterian Church
Gainesville, Texas
jschleff55@gmail.com

JOHN SCHWANDT

Organogenesis Artists LLC
organogenesisartists@gmail.com

MARK STEINBACH
BROWN UNIVERSITY

Your professional card
could appear here!

Contact: jbutera@sgcmail.com
or 608/634-6253

KEVIN WALTERS

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

J. Clark Wilson

SILENT FILM SCORING
clark7050@yahoo.com

RONALD WYATT

Trinity Church
Galveston

ANDREW PETERS

Organ Recitals – Silent Movies – Hymn Festivals
www.AndrewJPeters.com

ANDREW SCHAEFFER

Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.org
Recitals — Hymn Festivals

STEPHEN SCHNURR

Saint Paul Catholic Church
Valparaiso, Indiana

**ROBERT L.
SIMPSON**

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Walt Strony

Theatre Organist | ATOS Hall of Fame
Cross-over Concerts - Silent Films
concerts@waltstrony.com

DAVID WAGNER

DMA
www.davewagner.net

KARL WATSON

FIRST PRESBYTERIAN CHURCH
WOODBIDGE, NJ

Alan G Woolley PhD

Musical Instrument Research
Edinburgh
awoolley@ph.ed.ac.uk

KELLI DIRKS PHOTO

www.kellidirks.com
kellidirksphoto@gmail.com

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

Artist Spotlights

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



Your professional card
could appear here!

Contact: jbutera@sgcmail.com
or 608/634-6253

Calendar

13 DECEMBER
Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm

14 DECEMBER
 Just Bach; Luther Memorial Church, Madison, WI 12 noon
Christopher Urban, with harp; First Presbyterian, Arlington Heights, IL 12:10 pm

16 DECEMBER
Heinrich Christensen; Trinity Episcopal, Boston, MA 12:15 pm
Justin Brueggeman; National City Christian, Washington, DC 12:15 pm
 Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

17 DECEMBER
Gavin Black, workshop, Bach, *The Art of the Fugue*; Princeton Theological Seminary, Princeton, NJ 10 am

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
 Lessons & Carols; Cathedral of St. Paul, Detroit, MI 5 pm

18 DECEMBER
 Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
 Advent Lessons and Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
 Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm

19 DECEMBER
James Kennerley; Merrill Auditorium, Portland, ME 7 pm
 Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

21 DECEMBER
 Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm
 Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 7:30 pm

23 DECEMBER
Colin Lynch & Manuel Piazza; Trinity Episcopal, Boston, MA 12:15 pm

31 DECEMBER
 New Year's Eve concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
Adam J. Brakel; Central Reformed, Grand Rapids, MI 7:30 pm

4 DECEMBER
Bálint Karosi; St. Paul's Episcopal, Salem, OR 4 pm

16 DECEMBER
 Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm

18 DECEMBER
Katelyn Emerson; St. Peter Catholic Church, Jefferson City, MO 4 pm

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

31 DECEMBER
Nathaniel Gumbs, with brass; First Plymouth Congregational, Lincoln, NE 7 pm
Andrew Peters; Augustana Lutheran, Denver, CO 7 pm

20 NOVEMBER
Olivier Latry; Saint-Sulpice, Paris, France 4 pm

23 NOVEMBER
Sebastian Freitag; Kathedrale, Dresden, Germany 8 pm

26 NOVEMBER
D'Arcy Trinkwon; Bloomsbury Central Baptist, London, UK 4 pm

27 NOVEMBER
Yves Garand; Paroisse Saints-Anges, Lachine, QC, Canada 3 pm

30 NOVEMBER
Holger Gehring, with Handglockenchor Gotha; Kreuzkirche, Dresden, Germany 8 pm

1 DECEMBER
David Titterington; Notre Dame de France, London, UK 7:30 pm

6 DECEMBER
Isabelle Demers; Yorkminster Park Baptist, Toronto, ON, Canada 7:30 pm

7 DECEMBER
Isabelle Demers; Yorkminster Park Baptist, Toronto, ON, Canada 7:30 pm

17 DECEMBER
Jaap Kroonenburg; Grote Kerk, Maassluis, the Netherlands 8 pm

21 DECEMBER
Andrew Caskie; Welsh Church of Central London, London, UK 1:05 pm



UNITED STATES West of the Mississippi

18 NOVEMBER
Lynne Davis; Catalina United Methodist, Tucson, AZ 7 pm
Scott Dettra, works of Franck; Trinity Episcopal Cathedral, Portland, OR 7 pm (program 1 of 2)

19 NOVEMBER
Scott Dettra, works of Franck; Trinity Episcopal Cathedral, Portland, OR 7 pm (program 2 of 2)

28 NOVEMBER
Lynne Davis, with Wichita State University Orchestra; Wichita State University, Wichita, KS 7:30 pm

INTERNATIONAL

16 NOVEMBER
Samuel Kummer & Matthias Grünert; Kathedrale, Dresden, Germany 8 pm

Rebecca Taylor, with trumpet; Welsh Church of Central London, London, UK 1:05 pm

17 NOVEMBER
Daniel Roth; Notre Dame de France, London, UK 7:30 pm

Statement of Ownership, Management and Circulation			
1. Title of Publication: THE DIAPASON	status for federal income tax purposes: X Has not changed during the preceding 12 months; Has changed during the preceding 12 months (publisher must submit explanation of change with this statement).		
2. Publication Number: 0012-2378	13. Title of publication: THE DIAPASON		
3. Filing Date: September 29, 2022	14. Issue date for circulation data below: September 2022		
4. Issue Frequency: Monthly	15. Extent and nature of circulation:		
5. Number of Issues Published Annually: 12	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date	
6. Annual Subscription Price: \$45.00 U.S. Contact Jim Cowart at 847.391.1000			
7. Complete mailing address of known office of publication: Scranton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067			
8. Complete mailing address of the headquarters of general business offices of the publisher: Scranton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067			
9. Full names and complete mailing address of publisher, editor and managing editor: Publisher: Stephen Schurr, Scranton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067; Editor: Stephen Schurr, Scranton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067	A. Total number of copies (net press run):	2,637	2,517
10. Owner (if owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership, or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address): Scranton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067; E.S. Gillette, H.G. Gillette 220 N Smith Street, Suite 440, Palatine, IL 60067; Karla Gillette Lifetime Trust 220 N Smith Street, Suite 440, Palatine, IL 60067; Laura Rosch Gillette 1995 Trust 220 N Smith Street, Suite 440, Palatine, IL 60067	B. Paid and/or requested circulation:		
11. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: None	1. Paid/requested outside-county mail subscriptions:	2,116	2,053
12. Tax status (For completion by nonprofit organizations authorized to mail at nonprofit rates.) (check one) The purpose, function, and nonprofit status of this organization and the exempt	C. Total paid and/or requested circulation (sum of 15b1 through 15b4):	2,116	2,053
	D. Non requested distribution (by mail and outside the mail)		
	1. Outside county on PS Form 3541:	236	216
	4. Outside the mail:	131	121
	E. Total non requested distribution:	367	337
	F. Total distribution:	2,483	2,390
	G. Copies not distributed:	154	127
	H. Total:	2,637	2,517
	I. Percent paid and/or requested circulation:	85.2%	85.9%
	17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the November 2022 issue of this publication.		
	18. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).		
	—David Schreiner, Sr. VP/CFD 9/29/2022		

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
 380 FRONT ST.
 EL CAJON, CA 92020

Michael Proscia
 Organbuilder, Inc.
 Box 547 Bowdon, GA. 30108
 770-258-3388
 Prosciaorgans.com
 Pipe Organs - Reed Organs

RANDALL DYER
 & ASSOCIATES, INC.
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
 randalldyer@bellsouth.net • www.rdyerorgans.com

A. Thompson-Allen Co., LLC
 11 Court Street
 New Haven, Connecticut 06511
 203.776.1616
 www.thompson-allen.com

Lewis & Hitchcock, Inc.
 Pipe Organ Builders Since 1915
 11561 Edmonston Rd.
 Beltsville, MD 20705
 800/952-PIPE

David E. Wallace
 AND COMPANY, L.L.C.
 Pipe Organ Builders
 New Organs
 Restoration / Renovation / Relocation
 www.wallacepipeorgans.com

PARSONS
 PIPE ORGAN BUILDERS
 OF INDIAQUA NEW YORK

Like The Diapason on Facebook:
www.Facebook.com/TheDiapason

Experience ATOS
 American Theatre Organ Society
 Preserving a unique art form.
 Concerts, education, silent film, preservation, fellowship and more. www.atos.org

Kegg
 pipe organ builders
www.keggorgan.com

ROBERT BARNEY, Delaware Seventh-Day Adventist Church, Delaware, OH, August 1: *Allegro Maestoso*, Thayer; *Hommage à Pachelbel: 10 Variations on Lobe den Herren*, Rakich.

DAVID BASKEYFIELD, Pontifical College Josephinum, Columbus, OH, August 1: *Toccata in F*, BWV 540i, *Sonata in c*, BWV 526, Bach; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Adagio and Allegro in f*, K. 594, Mozart; *Adagio and Fugue in c*, K. 546, Mozart, transcr. Guillou.

PHILIP CROZIER, St. James United Church, Montreal, Canada, July 10: *Te Deum*, op. 11, Demessieux; *Petite Suite sur un Motet de Gerald Bales*, op. 41, Laurin; *Sarabande (Four Pieces for Organ)*, no. 1), Durell Clarke; *Canzona in C*, BuxWV 166, Buxtehude; *Spring Song*, Earth Dance (*Three Pieces for Organ*, nos. 1, 3), Spry; *Meditation on Herzliebster Jesu*, Watson Henderson; *Fantasia, Hommage à la mémoire de Sylvie Poirier*, Bédard; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

Jesuitenkirche, Bad Münstereifel, Germany, August 7: *Unter den Linden grüne*, SwWV 325, Sweelinck; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Fugue à 5 (Premier Livre d'Orgue)*, de Grigny; *Pastorale in F*, BWV 590, Bach; Conradus, (Chorea) Ferdinandi, Proportio Ferdinandi Ulterius, *Tablature of Jan z Lublina*; *Praeludium in e*, Bruhns; *Capriccio sopra la Girolmeta (Messa della Madonna)*, Frescobaldi; *Partite diverse sopra De Lofzang van Maria*, Post.

PETER DUBOIS, Court Street United Methodist Church, Lynchburg, VA, July 24: *Prelude and Fugue in a*, BWV 543, Bach; *Wondrous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; Choral in a, FWV 40 (*Trois Chorals pour Grand Orgue*, no. 3), Franck; *Nicht zu schnell, Nicht zu schnell (Sechs Studien für den Pedal-Flügel)*, op. 56, nos.

1, 5), Schumann; *Toccata, Fugue (Zwolf Stücke)*, op. 59, nos. 5, 6), Reger; *Andante*, Final (*Symphonie I in d*, op. 14), Vierne.

RHONDA SIDER EDGINGTON, St. John United Church of Christ, Dover, OH, July 31: *Praise to the Lord, the Almighty, (Ten Chorale Improvisations)*, set 2, op. 7, If Thou But Suffer God (*Ten Chorale Improvisations*, set 5, op. 14), Manz; *Wer nur den lieben Gott läßt walten, Fröhlich soll mein Herze springen*, Walcha; *Hyfrydol*, Diemer; *Sollt ich meinem Gott nicht singen (Kleines Orgelbuch)*, Andante (*Drei Fugen über BACH*), Pepping; *Toccata, Villancico, y Fuga*, op. 18, Ginastera.

KATELYN EMERSON, Christ Episcopal Church, Tacoma, WA, July 4: *Toccata Septima (Apparatus Musico-Organisticus)*, Muffat; *Fuga in g*, Reincken; *Von der Fortuna werd' ich getrieben*, SwWV 320, Sweelinck; *Variation Suite on Lobe den Herren*, Dahl; *Rasche, energische Halbe (Orgelsonate)*, op. 18, no. 2), Distler; *Andante tranquillo (Sonata III in A*, op. 65, no. 3), Mendelssohn; *Toccata in E*, BWV 566, Bach.

MICHAEL HEY, Great Auditorium, Ocean Grove, NJ, July 27: *Introduction and Passacaglia in d*, Reger; *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2), Dupré; *Concert Overture No. 2 in c*, Hollins; *Prière*, op. 108, no. 2, Jongen; *Pag-eant*, Sowerby; *Lyric for Strings*, Walker, transcr. Hey; *Variations on an Original Theme*, Roberts.

CHRISTOPHER HOULIHAN, Loyola University, Chicago, IL, July 19: *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Master Tallis's Testament*, Howells; *Deux Esquisses*, op. 41, Dupré; *Fantasy and Fugue on Ad nos, ad salutarem undam*, S. 259, Liszt.

GENYA KAI, Peterskirche, Weinheim, Germany, July 6: *Toccata and*

Fugue in d, BWV 565, Bach; *Onder een linde groen*, SwWV 325, Sweelinck; *Fugue à 5, Dialogue sur les Grand Jeux (Ave, Maris Stella)*, de Grigny; *Cantabile*, FWV 36 (*Trois Pièces pour Grand Orgue*, no. 2), Franck; *Scherzo*, op. 2, Duruflé; *Symphonie III in f-sharp*, op. 28, Vierne.

KENT JAGER, Christ Church, Michigan City, IN, July 13: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prelude and Fugue Number Two for Solo Organ*, Stevens; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

KARL E. MOYER, St. Anthony of Padua Catholic Church, Lancaster, PA, June 16: *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; (*Allegro*), *Allegro (Sonata in E-flat*, BWV 525), Bach; *Prelude Solennel on Veni Emmanuel*, Purvis; *In Dulci Jubilo*, BWV 729, Bach; *We Three Kings (A Little Christian Year)*, Wyton; *Herzlich tut mich verlangen (Eleven Chorale Preludes*, op. 122), Brahms; *Christ lag in Todesbanden*, BWV 625, Bach; *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Chorale Improvisation on Hyfrydol*, Manz; *Choral in E*, FWV 38 (*Trois Chorals pour Grand Orgue*, no. 1), Franck; *Scherzo*, Beethoven; *Fantasy and Fugue in g*, BWV 542, Bach.

SOL RIZZATO, First Presbyterian Church, Dennison, OH, July 31: *Tune in E*, Thalben-Ball; *O wie selig seid ihr doch, ihr Frommen, O Gott, du frommer Gott, O Welt, ich muss dich lassen (Eleven Chorale Preludes*, op. 122, nos. 6, 7, 11), Brahms; *Berceuse (24 Pièces en style libre*, op.31, book 2, no. 19), Vierne; *Even Song*, Andante Grazioso (*The Village Organist*), Boundy; *I'm Gonna Sing*, Thomas, transcr. Wagner.

NAOMI ROWLEY, Faith Lutheran Church, Appleton, WI, July 13: *Festal March*, Price; *Allegro (Concerto in*

g), Graun; *Prelude and Fugue No. 3 (Three Preludes and Fugues*, op. 16), C. Schumann; *Swing Low, Sweet Chariot*, Simpson; *El Flautista Algire*, Noble; *Cantad al Señor*, Hall; *Sortie (Suite liturgique)*, Bédard.

ANDREW SCHAEFFER, Overture Center, Madison, WI, July 23: *Fanfares*, Hampton; *Prelude and Fugue in C*, BWV 547, Bach; *Master Tallis's Testament*, Howells; *Balletto del granduca*, SwWV 319, Sweelinck; *Vitrail*, Rosace; *Campanile*, Noël; *Tu es petra et portae inferi non praevalent adversus te (Esquisses Byzantines)*, Mulet.

STEPHEN SCHNURR, Trinity Lutheran Church, Kaukauna, WI, June 29: *Toccata in F*, BuxWV 156, Buxtehude; *Onder een linde groen*, SwWV 325, Sweelinck; *Concerto del Sigr. Meck in b*, LV 133, Walther; *Offertoire sur les grands jeux (Livre d'orgue)*, de Grigny; *Praeludium in G*, Bruhns.

DAMIN SPRITZER, First Congregational Church, Columbus, OH, July 31: *Prelude on Iam sol recedit igneus*, Simonds; *Paraphrase du Psaume 136*, op. 15, de Saint-Martin; *Prelude de Profundis*, Psalm Preludes, set 2, no. 3, Howells.

PETER SYKES, First Congregational Church, Columbus, OH, July 31: *Praeludium in a*, BuxWV 153, Buxtehude; *Vater unser im Himmelreich*, IGB 24, Böhm; *Nun komm, der Heiden Heiland*, Heiler; *Scherzo-Fantasia*, McKinley; *Prelude and Fugue in e*, BWV 548, Bach.

PETER WRIGHT, St. John the Evangelist Catholic Church, Islington, UK, July 30: *Alleluys*, Preston; *Fantasia and Fugue in c*, BWV 537, Bach; *Sonata I*, Hindemith; *Voluntary in D*, Boyce; *Phantasie über Straf' mich nicht deinem Zorn (Zwei Choralfantasien*, op. 40, no. 2, Reger.

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

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation • Restoration
401.348.8298
PO BOX 66
STONINGTON, CT 06378
WWW.SLHORGANS.COM
HOOK & HAWKING 1889
RESTORED 2007

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 • pjmorgans.com
pjm@pjmorgans.com

M. P. Rathke, Inc.
Pipe Organ Builders
Tel. 317-903-8816
www.rathkepipeorgans.com

Experience the new website
for THE DIAPASON!
www.thediapason.com

Milnar Organ Company
New Instruments—Used Pipes—Restorations
3165 Hill Road, Eagleville, TN 37660
www.milnarorgan.com

PHIL PARKEY
President
3619 Honeytree Drive
Dunwoody, Georgia 30017
Call (878) 296-6693
philparkey@parkeyorgan.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL
hear the difference.

Don't just tell people what you have for sale. **Show them!**
Include pictures with your classified ads on our website.
WWW.THEDIAPASON.COM
Contact Jerome Butera for details.
608/634-6253; jbutera@sgcmail.com

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

Building websites for tomorrow
MEDIAPRESS STUDIOS
An affiliate of Soranton Gillette Communications
Content Strategy Custom Coding
E-Commerce SEO Training
Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

Classified Advertising

POSITIONS AVAILABLE

Are you a pipe organ designer? Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg.74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

PUBLICATIONS / RECORDINGS

Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: imakemyownmusic.com@gmail.com or pavelmadzarov.com@gmail.com

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusic-service.com, 704/567-1066.

PUBLICATIONS / RECORDINGS

Toccata on Vigiles et Sancti, a jubilantly expressive 'free-for-all' in which a familiar hymn tune, known by its alternate German title, *Lasst uns erfreuen*, and also by its English hymn title as "Ye watchers and ye holy ones," is being offered by **Fruhauf Music Publications** as a complimentary PDF booklet. Available in November of this year, this quasi-virtuoso setting for organ will provide a stirring and celebratory postlude, but it is equally suitable for recital and concert occasions. Please visit www.frumuspub.net to download this and countless other scores for organ solo, carillon (solo or duet), and also for choir and organ ensembles. Be sure to consult FMP's Complimentary Downloads page for a listing of all available publications. Please note: as a rare treat, the carillon listings include a number of .wav sound files that offer sonic renditions realized by a Garritan harp sound font.

The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People, Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Raven has released *O Sing Unto the Lord*, a CD of choral music commissioned by and recorded at Bruton Parish Church in Williamsburg, Virginia. Bruton Capella, Rebecca Davy, conductor, JanEl Will, organist, present eight anthems and two hymns commissioned by the church; seven are set to texts by poet Angier Brock, Richmond native and Williamsburg-area resident. Most are accompanied by JanEl Will playing 2019 Dobson Opus 96. Some pieces include solo voice, oboe, flute, and handbells. Commissioned composers include Cecilia McDowall, Brenda Portman, Alvez Barkoskie IV, John S. Dixon, Philip Stopford, Will Todd, Dan Locklair, Malcolm Archer, and Michael John Trotta. Works by six other composers are also included on the CD. Raven OAR-171, \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and from Amazon, E-Bay, etc. Also streaming and download on iTunes, Apple Music, Spotify, Amazon Music, etc.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much still unpublished—from Nordic composers, played by American organist James Hicks on a variety of Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, with a Nordic twist. Visit www.proorgano.com and search for the term "Nordic Journey."

PUBLICATIONS / RECORDINGS

The Organ Historical Society presents its 2023 pipe organ calendar, featuring organs that will be included in the convention entitled "A Festival of Pipes: Building Bridges, Forming Friendships," July 2–6, 2023, in Toronto, Canada: instruments by Karn-Warren Organ Co., Gabriel Kney, Hellmuth Wolff & Associés, Karl Wilhelm, R.S. Williams & Sons Co., S.R. Warren & Sons, Wallace & Company, and Casavant Frères Ltée. The convention is co-sponsored by the Organ Historical Society, the Royal Canadian College of Organists, and Organ Festival Canada. Photography by Len Levasseur. For information: www.OHSCatalog.org or call 484/488-7473.

From the Piano Bench to the Organ Bench, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/442-1358, www.giamusic.com.

For all your advertising needs, contact Jerome Butera: jbutera@sgcmail.com; 608/634-6253.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



A gift subscription to THE DIAPASON

The perfect gift for

- + organist colleagues
- + students
- + teachers
- + choir directors
- + organ builders
- + clergy

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right. For information, THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit www.thediapason.com and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student

For Sale: This Space
For advertising information contact:
THE DIAPASON
608/634-6253 voice
jbutera@sgcmail.com e-mail

Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend!
Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com




Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com



Tremolos
Swell Shoes
Custom Engraving
and more!
Arndt Organ Supply Co., LLC
www.arndtorgansupply.com



PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER
PIPE ORGAN COMPANY
P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | www.MULLERPIPEORGAN.COM


PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



785.843.2622 reuterorgan.com



JL WEILER, INC.
Museum-Quality Restoration
of Historic Pipe Organs jlweiler.com

THE DIAPASON 220 N. Smith Street Suite 440 Palatine, IL 60067 ph 847/954-7989 fax 847/390-0408 e-mail sschnurr@sgcmail.com web www.TheDiapason.com

PIPE ORGANS FOR SALE

1973 Wicks practice organ. Three extended ranks; 16' Gedeckt, 4' Gemshorn, and 4' Octave. The organ was built for Western Kentucky University. Excellent voicing. Please call or email for more information: 615/274-6400 or dennis@milnarorgan.com

1974 Moller church organ 2/19 excellent condition. Chests built with perflex, all was replaced with leather in 1985. Replacement value \$567,283.00. Organ dismantled and loaded in truck waiting delivery. Moller paper work including original plans available. Very nice organ for a church of 300-400 seating. Organ will be sold to highest bidder with owner reserving right to reject any or all bids. Delivery and installation available. Levsen Organ Company, Buffalo, IA 52728; 563/381-1242 or levsenorg@aol.com. Bids close November 1.

1979 Moller practice organ. Three extended stops. Excellent condition. Voicing is very clean. Organ on a moveable platform. Self-contained with long plug-in cable. Organ can be set up in one day. Asking \$9,000. Please contact us at 615/274-6400 or dennis@milnarorgan.com

PIPE ORGANS FOR SALE

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com

Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$10,000 or best offer, buyer to remove, located Newcastle, Maine. 207/563-5679.

Koehnken & Grimm, Pfeffer, Hillgreen-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

PIPE ORGANS FOR SALE

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

1998 Schantz, opus 2143, three manuals, Solid-State system, all leather in excellent condition, 5-year warranty. Call or e-mail for stoplist: 615/274-6400, dennis@milnarorgan.com

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

MISCELLANEOUS FOR SALE

Excellent used pipes, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 615/274-6400, dennis@milnarorgan.com, www.milnarorgan.com.

ANNOUNCEMENTS

A gift subscription to THE DIAPASON is the perfect gift. Call 877/501-7540 to give a gift remembered monthly! Options include traditional print issue and digital edition. Student subscription rate is an incredible bargain at \$20. Subscriptions include full access to TheDiapason.com, with news items, videos, and 1,350+ issues in PDFs!

For all your advertising needs, with creative print and digital options, contact Jerome Butera: 608/634-6253 or jbutera@sgcmail.com. You will be surprised at the many possibilities that await you, some of which you may not know about!

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 200 N. Smith Street, Suite 440, Palatine, IL 60067

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

Advertise in THE DIAPASON
 For information on rates and digital specifications
 contact Jerome Butera
 608/634-6253, jbutera@sgcmail.com

**Like THE DIAPASON
 on Facebook:**



**[www.Facebook.com/
 TheDiapason](http://www.Facebook.com/TheDiapason)**

Berghaus
 Pipe Organ Builders

2151 Madison St. www.berghausorgan.com
 Bellwood, IL EMAIL: info@berghausorgan.com
 60104 PH: 708.544.4052 FAX: 708.544.4058

**LEVSEN
 ORGAN COMPANY**

Phone: 1(800)397-1242
 Email: LevsenOrg@AOL.com
<https://www.levsenorg.com>
 Memberships: AIO AGO OHS ISO
 114 Opus and Counting


J.F. NORDLIE COMPANY
 ORGAN BUILDERS

605-335-3336 www.jfnordlie.com

ROSALES
 PIPE ORGAN SERVICES, INC.
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

Taylor & Boody Organbuilders

Staunton, VA
www.taylorandboody.com
 540-886-3583
inquiries@taylorandboody.com


**WICKS
 ORGAN LLC**
www.wicksorgan.com
 618-654-2191

**CLASSIFIED
 ADVERTISING
 RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	36.00
Display Classified, per word	1.40
Display Classified minimum	42.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 30.00
 (\$40 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 220 N. Smith Street, Suite 440, Palatine, IL 60067
 608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface

Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

Karen McFarlane Artists

Representing the world's premier organists and choirs for a century



GEORGE BAKER



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA CZAUSZ BERNEY



STEPHEN BUZARD



CHELSEA CHEN



ALCEE CHRISS**



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



STEFAN ENGELS



THIERRY ESCAICH



JANETTE FISHELL



DAVID GOODE



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY*



JENS KORNDÖRFER



CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN**



TODD WILSON



CHRISTOPHER YOUNG

John McElliott
president

email
john@
concertorganists.com

website
concertorganists.com

tel 440-542-1882
fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA

CHOIRS

New College
Oxford, UK
Spring 2023

Saint Thomas Church, NYC
October 2023

Notre-Dame Cathedral
Paris, France
October 2023

Trinity College
Cambridge, UK
September 2024

Christ Church Cathedral
Oxford, UK

*COMPETITION WINNERS

*James Kealey — AGO National Young Artist Competition in Organ Performance

**Aaron Tan — Canadian International Organ Competition