

# THE DIAPASON

OCTOBER, 2012



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Birmingham, Alabama  
Cover feature on pages 26–28

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# THE DIAPASON

A Scranton Gillette Publication

One Hundred Third Year: No. 10, Whole No. 1235  
Established in 1909

OCTOBER, 2012  
ISSN 0012-2378

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

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## Editor's Notebook

### In this issue

Among the offerings in this issue of THE DIAPASON, Mark J. Merrill interviews Iberian organist Montserrat Torrent; Jay Zoller documents the move of Steer & Turner Opus 14 from Keene, New Hampshire to Cologne, Germany; and Craig Smith presents Paul Wolfe's memories of Wanda Landowska.

John Bishop devotes his column "In the wind . . ." to the centennial celebration of the Kotszschmar Organ at Merrill Auditorium in Portland, Maine, and its current renovation by Foley-Baker. Gavin Black offers the first installment of his organ method, in the form of a preface. This is in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

### Resource Directory

THE DIAPASON is already preparing the 2013 *Resource Directory*, which includes complete information on providers of products and services related to the organ and church music. Mailed with the January issue, it features complete contact information for organ-related businesses and associations.

If your company is already listed in the 2012 *Directory*, please take a moment to

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

Subscriptions: 1 yr. \$38; 2 yr. \$60; 3 yr. \$80 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$48; 2 yr. \$70; 3 yr. \$95. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

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check the information. To update, contact Joyce Robinson at 847/391-1044 or <jrobinson@sgcmail.com>.

To reserve advertising space in the 2013 *Directory*, contact me. The deadline for advertising is November 1.

### Full-color launch / digital edition

Beginning with the November issue, THE DIAPASON will feature a full-color format. Over the last year, we have been including more and more color photos, especially in the feature articles. Now, our news columns will also include color images. This is a wonderful opportunity for advertisers to upgrade to color. We are also moving over to a new printer and a new production schedule, which will make color ads more affordable. Contact me for information. Watch for the November issue. I welcome readers' comments on our new format.

We are also exploring the option of a digital edition of THE DIAPASON. Subscribers would have the option of choosing the print edition, digital edition, or both. Let me know if this would interest you. Watch for an e-mail notification with complete information.

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## Letters to the Editor

### In the wind . . .

John Bishop's fascinating column (August 2012) on electricity and wind in pipe organs misstates what rectifiers and transformers do. A transformer takes an AC voltage and changes it to another AC voltage, e.g., 120 VAC to 12–16 VAC. A rectifier then takes the stepped-down AC voltage and rectifies it to DC. It is that DC which electrically powers the circuits of the organ. John has the functions of transformers and rectifiers reversed.

William Mitchell  
Columbus, Ohio

In THE DIAPASON's August 2012 edition of "In the wind . . ." in his section "Electricity in Pipe Organs," I believe John Bishop's description of electricity has some inaccuracies. If I am not mistaken, rectifiers convert AC to DC but don't convert voltages and don't necessarily contain transformers. Transformers raise or lower AC voltages, but don't work with DC voltages. So therefore to convert 120VAC to 12VDC the power must first go through a transformer to lower the voltage and then through a rectifier to convert to DC. In addition to pipe organs, most electronic gadgets that plug into the power outlet work that way.

Also voltage is not a measure of power but of pressure (as in wind pressure). Current is a measure of electrical flow (as in wind flow). Electrical power is a measure in watts of how much electricity can be used given a particular voltage and resistance (as in how many pipes can sound given the amount of wind pressure and flow).

Edison invented and championed DC power, while Westinghouse championed AC power. Edison's DC power plants couldn't carry power efficiently more than a mile or so, while Westinghouse's AC plants, the power being converted to higher voltages by transformers, could travel great distances and then be lowered in voltage on the other end by other transformers. The political battle between Edison and Westinghouse over DC and AC was over the safety of AC. Edison promoted AC electric chairs to make the public believe how deadly it was, but he eventually lost out. DC power can kill too as is evidenced by people falling on the "third rail" of electric transit trains.

Robert Gadbois  
Chicago, Illinois

### John Bishop replies:

Thanks to William Mitchell and to Robert Gadbois for their thoughtful responses to my column in the August issue of THE DIAPASON.

Both are correct in describing the difference between a "transformer" and a "rectifier" and I appreciate their sharing that with our readers. However, I was speaking generally about pipe organ "rectifiers"—an item in a supplier's catalogue or on an invoice. For the purpose of this discussion, I was referring to the unit we call a rectifier, without worrying about the details of what's inside the metal case. I was simply making the point that we put 120VAC or 220VAC in one end, and get 12–18VDC out the other.

When I got started in organbuilding, the common rectifiers were large (something like 24" x 16" x 10", weighing forty or fifty pounds). When solid-state control systems came along, we realized we couldn't use those anymore because there was no "filtering" to separate the AC input and the DC output. A "spike" of AC would jump across and enter the DC output and bad things (sometimes involving smoke) happened in the solid-state unit. Piston and crescendo memories disappeared and to technicians trained as organbuilders rather than as electrical engineers, the results often seemed as though gremlins were running around the organ at night. A new wave of "rectifiers" came along—the best-known brand name was "Astron"—with more sophisticated innards. They're still very heavy, but the cabinets are smaller

and there are pointy-painful heat sinks (fin-shaped radiators) across the back so they're awful to handle.

Yesterday, I installed a new rectifier in an organ in Manhattan that was small and light enough that I carried it in a canvas "Bean Bag" on the subway along with my "city" tool kit. Obviously, there have been lots of changes in how "rectifiers" work, but whatever goes on inside, as long as they provide the power I need to run an organ's action I'm stuck with calling them "rectifiers."

Mr. Gadbois correctly states that electrical voltage is comparable to the pressure of air or water while wattage is the amount of flow. We fill a car tire with 35 PSI (pounds per square inch) of pressure, and we run a living room light bulb at 120VAC. At 120VAC that light bulb can use 20 watts or 200 watts of power—the more power you let flow through a bulb, the brighter the light.

I wrote that Thomas Edison wired the New York home of J. P. Morgan with DC power and that George Westinghouse promoted AC power. I first learned of the intense political battle, including the story of the electric chair, between the two "titans of power" in the marvelous book *Empires of Light: Edison, Tesla, Westinghouse, and the Race to Electrify the World*, written by Jill Jonnes and published by Random House (2004). Visit your independent bookstore and pick up a copy. It's the ideal non-fiction book—an erudite telling of a complicated subject that's fun to read.

John Bishop

### Gavin Black: recital programming

Gavin Black's articles on recital programming in the July and August issues are detailed and informative. However, I feel that he has omitted one major consideration in his articles, or at least he did not comment strongly on one aspect. Who is the audience? I feel that we cannot afford to "turn off" even one listener to organ music. We need to program pieces that will work together, as described in the July and August articles, but we also need to draw the listeners into the program—we need to meet them where they are, and move them forward. In addition, he did not comment on the length of programs.

Years ago I ran into the prominent piano teacher in my town. I invited her to come to a program I was doing in a day or two. She said she NEVER went to organ programs because they were so funereal. Several years later she was widowed and married a man who greatly liked organ music. They came to my next program. Afterwards, she was beside herself. She said that she had no idea how interesting the organ and its music could be. I'm happy to say that she and her husband attended all of my recitals after that. However, I wonder how many possible organ listeners were lost earlier when she did not encourage her piano students to attend organ recitals.

We need to consider the purpose of the recital. If it is for an academic degree, the program will probably be specialized. The audience will probably be quite knowledgeable. If the program is for a festival, say of Bach's music, it should be advertised as the music of that one composer.

If the program is for a general audience, I feel the program should be as varied (keys, tempi, styles, colors, etc.) as possible. For many people, your recital might be their first exposure to an organ program. Can you show off the instrument to engage them? Perhaps their last experience was not a particularly exciting one. Can you make them happy they've come?

As in organizing a good speech, the first piece should be a "grabber"—something that will grab the audience's attention. Perhaps it opens with a pedal solo. Perhaps it features many registration changes. The last piece of the first half should be as interesting as possible, so that people will return for the second

half of the concert! If possible, the recitalist might consider playing one piece based on a familiar tune, but make sure the tune will be familiar to all. Something like "Amazing Grace" might work, but I had a high school student a few years ago who did not know this tune, since he came from a Buddhist family. Especially if the pieces before and after are not based on familiar tunes, the one based on a familiar tune will certainly speak to the audience. The last piece on the program should "bring down the house."

If the organist is visible to the audience, consider a pedal solo piece, or one which makes great use of the pedal. When I see organists play such pieces, I always marvel at how they can do that, even though I might have played the same piece the week before. Consider doing a piece in a jazz or gospel idiom or a transcription of a well-known orchestral work. Perhaps play one of the old warhorses like Bach's D-minor Toccata and Fugue or Widor's Toccata. Many people will expect to hear one of these pieces; if you play one in an exciting way, they'll be very glad they came.

If you are in charge of a recital played by someone else, work with that person to create an interesting program—don't necessarily approve the first submitted program. A few years ago, I hired a well-known recitalist to play at my university. He insisted that he play the *Three Chorales* of Franck. I urged him to reconsider, since we had few organ recitals, and thus a rather uninformed audience. He would not budge. I was sorry afterwards that I did not more strongly insist that he change his program. For our general music audience, that much Franck was simply too much.

The length of the program was also not mentioned in the articles. Both as a recitalist and as a listener, I feel that a program of total length, including intermission, of 90 minutes is about right. My ears are tired after that. And if you are performing in a church with hard pews, that will probably be long enough for those sitting there! You want listeners to be happy they've come and you want them wishing the program might have been a little longer.

Yes, we all have our favorite pieces to play and to hear. But as our culture is changing quickly and as organ music has become a threatened species, I feel we have the foremost obligation to create as interesting a program as possible. We want every listener to attend the next organ recital!

Margaret Evans  
Ashland, Oregon

Gavin Black replies:

First of all, I want to thank Dr. Evans for engaging closely with my columns on recital planning and for commenting on them thoughtfully. I certainly agree with her that "we have the foremost obligation to create as interesting a program as possible." Concerning the thought about recital length, I mostly agree. I might set the rough time limit a little bit higher, at an hour and 45 minutes or thereabouts. (I usually categorize any recital as either with an intermission

or without—the latter to be quite strictly limited to an hour from the dimming of the lights, so to speak, until the applause has died down.) I should indeed have talked about this in one of the columns. The reason that I didn't is that I have bracketed that question along with a few others about recital etiquette and presentation—program notes, talking to the audience, dress, and demeanor—about which I mean to write a column.

Dr. Evans's larger point is about the choice of pieces for recitals—the main subject of my two columns. It is very clear that any concert worked out according to the principles that she is suggesting could be, in the right hands, a truly great program, and also could satisfy the goal of appealing to a general audience. I am reluctant, though, to agree that some of these specifics are really *necessary* in order to appeal to any particular type of audience. I have had the experience myself of playing a highly "specialized" program for an audience that was not academic, not made up of professionals or connoisseurs, and not, for the most part, self-selected to be interested in any particular kind of music, and seeing that audience respond enthusiastically and spontaneously. I have also seen students of mine and other players do the same, and get the same kind of response. (This has, for me as a listener and observer, included programs of all-Couperin, all-Italian Baroque, all-Tournemire, all-Moondog—all sorts of things.)

It seems to me that a program that has a warhorse or two and pieces based on familiar tunes, along, perhaps, with some less familiar material, will be an exciting and captivating program if it is played in an exciting and captivating way. So will a program of nothing but Scheidt, or Messiaen. Any of these programs will be boring and tend to alienate listeners if it is played in a boring way. It is important—crucial—to make varied and interesting use of the stoplist of any organ on which you are performing. However, again, all sorts of repertoire can serve as a vehicle for showing off the colors of an organ.

Even if the repertoire for a particular recital is (on paper) narrow or specialized, the use of the colors of the instrument does not have to be. Likewise, unfortunately, a highly varied or eclectic program can be played in a way that displays an unvarying and boring use of registration. In any pedagogic context, it is of course part of the teacher's job to guide the student towards using the resources of the instrument in an interesting way.

Concerning the overall relationship between players and audiences or prospective audience members, it seems to me that we are need to think about two very different things: the act of drawing people into the recital in the first place, and the act of keeping them there—of which leaving them wanting to come to the next one is really part. I suppose that all of my thoughts about programming, as expressed in my two columns, are about creating programs that listeners who are in the room—however they got there—will find compelling. The business of getting people there in the first place

is tricky. If possible audience members have learned from their previous experience that organ music is boring, then they will be reluctant to come. But there is a paradox here, in that this is the fault not of the person planning this particular recital, but of whatever other organists that member of the public has heard in the past. Programming familiar pieces might indeed catch the eyes of some otherwise reluctant people, but so might programs that have the interest of novelty.

There are also new ways to draw people in, such as clips of the performer's playing, posted online in some accessible format. This is not a bad way to cultivate listeners' curiosity even about unfamiliar repertoire: maybe especially about un-

familiar repertoire, in fact. More people find out about concerts nowadays from Internet listings than from old-fashioned posters, I imagine. (Certainly many people do, at least.) These listings can include such clips or links to them. They can also include links to discussions of the music or discussions or interviews with performers. The technology to create and disseminate this sort of thing is no longer arcane or difficult to deal with—and newer, younger students are especially likely to feel comfortable with it.

Discussion of all of these things is fascinating and fruitful. Perhaps other readers will want to chip in their ideas as well.

Gavin Black

## Here & There

**The Music of First Church Boston** announces Early Music Thursdays, a series of recitals on period instruments that runs through February 7, 2013, at 12:15–12:45 pm: October 4, Timothy Burris, lute and theorbo; 10/11, Sarah Cantor, recorder; 10/18, Héloïse Degruillier, recorder, and Emily Lau, singer; 10/25, Mark Kroll, harpsichord; November 1, Nicholas Dinnerstein, baroque cello; 11/8, Suzanne Cartreine, harpsichord; 11/15, Asako Takeuchi, baroque violin, and Andrew Arceci, viola da gamba; 11/29, Sonia Lee, harpsichord; December 6, Gavin Black, harpsichord; 12/13, Mary Oleskiewicz, traverso, and Andrus Madsen, harpsichord; 12/20, Frederic Green, harpsichord. For information: 617/267-6730; <www.firstchurchbostonmusic.org>.

**St. Louis Cathedral**, St. Louis, Missouri, presents the 20th anniversary season of its Cathedral Concerts: October 4–November 12, Exploring Sacred Music Seminar: the Mass; 11/3, Tenebrae, English Chamber Choir; 11/16, Jean Guillou (11/17, lecture); December 15 and 16, Christmas concert; February 2, Luther College Nordic Choir; 2/28, Chanticleer; March 10, gala 20th anniversary concert; 3/15, Tafelmusik Baroque Orchestra; April 6, Regensburg Cathedral Choir; May 18, St. Louis Archdiocesan Choir and Orchestra. For information: <www.cathedralconcerts.org>.

**St. John's Cathedral**, Denver, Colorado, continues its music series; October 5, Peter Richard Conte; 10/9, Karen Beaumont; 10/19, the Chenaults; 10/21, Evensong; 10/26, Cathedral choirs; November 4, Fauré, *Requiem*; 11/9, Cindy Lindeen-Martin; 11/13, violin and piano; 11/16, Frank Perko III. For information: 303/577-7717; <sjcathedral.org>.

**Washington National Cathedral** presents its 2012–13 recital series on Sundays at 5:15 pm: October 7, Tom Bell; 10/14, Peter King; November 4, Andrew Meagher; 11/18, Douglas Bruce; 11/25, William Wisnom; December 25, Jeremy Filsell; 12/30, John Alexander; January 6, Jangoo Chapkhana; 1/13, Brink Bush; 1/20, Benjamin Straley; 1/27, Christine Clewell. For information: 202/537-5757; <www.nationalcathedral.org>.

**St. Lorenz Lutheran Church**, Frankenmuth, Michigan, presents its 2012–13 concert series: October 14, John Behnke, hymn festival; December 8 and 9, Christmas concert; February 7, Britten, *Noye's Fludde*; March 12, Concordia University-Nebraska Symphonic Band; 3/17, Alma College Choir; May 9, Choral Vespers. For information: 989/652-6141; <www.stlorenz.org>.

**The University of Texas at Austin** presents its recital series: October 14, 4 pm, Bates Recital Hall, David Heller; November 18, 4 pm, Bates Recital Hall, Alan Morrison; December 14, 7:30 pm, Jessen Auditorium, Judith Hancock and Scott Davis, dedication of the Aeolian-Skinner organ; February 3, 2013, 4 pm, Bates Recital Hall, James David Christie. For information: <www.music.utexas.edu>.

The Illinois Chapter of the **American Choral Directors Association** presents its fall conference October 19–20 at North Central College in Naperville, Illinois. Presenters include Paul Rardin, Randal Swiggum, and Ramona Wis. For information: <www.il-acda.org>.

**VocalEssence** announces its 2012–13 season: October 19, Romance in E Minor  
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Trinity Chamber Singers from Trinity Cathedral, Cleveland, Ohio, at Wells Cathedral in England

The Trinity Chamber Singers from Trinity Cathedral, Cleveland, Ohio, were the choir-in-residence at Wells Cathedral in England July 16–22, singing Evensong each day and three choral services on Sunday. The

choir's repertoire for the week included American works by Sowerby, Hancock, Craig Phillips, David Conte, and James Buonemani. Todd Wilson directs the Trinity Chamber Singers and Elizabeth Lenti is organist.

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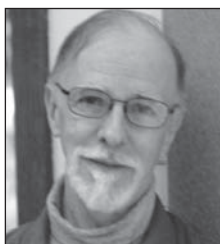
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**St. Norbert Abbey**, De Pere, Wisconsin, presents the new season of its Canon John Bruce Memorial Concerts: October 20, Stephen Tharp; March 16, Christopher Houlihan; April 20, Michael Hey. For information: <http://www.norbertines.org/abbey\_music\_canon\_john\_bruce.html>.

**Christ Church Cathedral**, Houston, Texas, presents its 2012–13 music series: October 20 (7 pm), Todd Wilson; 10/21 (6 pm), Robert L. Simpson, conductor; Todd Wilson, guest soloist, Episcopal Diocese of Texas Adult Choral Festival: A Celebration of the Life and Work of Dr. Gerre Hancock; November 4 (4:15 pm), Monica Czauz, following by Choral Evensong (5 pm); 11/11 (3:30 pm), Bruce Power; 11/17 (3 pm), Keith Weber, conductor, oratorio: *The First Apostle*; December 9 (5 pm), Advent Lessons & Carols. For information: 713/222-2593; <www.christchurchcathedral.org>.

**Madison Avenue Presbyterian Church**, New York City, presents its 2012–13 music series: October 21, students from the Mannes College of Music; 10/28, Duo Prism (violin and piano); November 11, violin, cello, and piano; 11/18, Saint Andrew Chorale and Orchestra, music of Handel, Haydn, and Pergolesi; December 2, Andrew Henderson; 12/9, My Lord Chamberlain's Consort; 12/16, 8th annual carol sing; January 27, Duo Marchand. For information: 212/288-8920; <www.mapc.com/music/sams>.

**Bethany Lutheran Church**, Crystal Lake, Illinois, presents its 11th anniversary season of music events: October 21, piano duo; January 20, Craig Cramer; April 7, flute quartet. For information: <www.bethanylc.com>.

**The Cathedral of the Holy Angels**, Gary, Indiana, announces the 20th season of the Cathedral Arts Concert Series: October 21, Gail Archer at the cathedral; January 27, Stephen Schnurr at St. Mary of the Lake Catholic Church (celebrating the 50th anniversary of Casavant Op. 2740); April 7, James Clouser at the cathedral. For further information: <www.garycluster.org/hac>.

**Musica Sacra**, New York City, presents its 2012–13 season: October 22, Jubilations (music of Mozart, Haydn, and Beethoven), Alice Tully Hall; December 20 and 23, Handel, *Messiah*, Carnegie Hall; May 15, The Soul Rejoices, Magnificats of Monteverdi and Pärt, with selections of Mendelssohn and Taverner, the Church of St. Paul the Apostle. For information: <www.musicasacra.org>.

**St. Mary's Episcopal Cathedral**, Memphis, Tennessee, announces its 2012–13 concert series: October 26, Pipes Spooktacular Halloween program; November 10, Diocesan Choral Festival with Bruce Neswick; December 2, Rhodes College Choirs Christmas concert; February 8, Tom Trenney accompanies the silent film *Hunchback of Notre Dame*; April 26, Scott Elsholz. For information: 901/527-6123, <selsholz@stmmarysmemphis.org>, <www.stmarysmemphis.org>.

**California Lutheran University**, Thousand Oaks, California, presents the Orvil and Gloria Franzen 2012–13 organ program series: October 26, Shelly Moorman-Stahlman; February 8, Kyle Johnson; March 8, Eric Kinsley and Kyle Johnson, organ duets and works for two organs. For information: 805/493-3332; <www.callutheran.edu>.

**The Cathedral of St. Joseph the Workman**, La Crosse, Wisconsin, continues the recital series on its Noack organs (four manuals, 58 stops, 71 ranks; and two manuals, 14 stops, 19 ranks): October 28 (3 pm), Gail Archer. For information: 608/782-0322 x232; <www.cathedralsjworkman.org>.

**The Church of St. Luke in the Fields**, New York City, presents its 2012–13 concert series: November 1, Schütz, *Der Schwanengesang*; December 6, a Royal Christmas in Tudor England; January 31, David Shuler (works by Kuhnau, Bruhns, and Buxtehude); March 14, Telemann, *St. Luke Passion*; April 25, music by Allegri, Palestrina, Josquin, and Anerio. For information: 212/414-9419; <www.stlukeinthefields.org>.

**Quire Cleveland** celebrates its fifth season with concerts and recordings. Quire's first project is the premiere recording of *Madrigalian Motets*, featuring works that date from the reign of King James I. As part of its 50th anniversary celebration, WCLV 104.9 FM features a live broadcast of Quire Cleveland November 1 at 6 pm.

Quire Cleveland presents "Carols for Quire from the Old & New Worlds" December 21, 22, and 23 at Trinity Cathedral. On May 25, Quire Cleveland brings guest conductor Jameson Marvin for a program called "Pure Palestrina: Mass & Motets." For information: <quirecleveland.com>.

**The Church of St. Vincent Ferrer**, New York City, presents its 2012–13 music series: November 2, St. Vincent Ferrer Chorale, Mark Bani, conductor,

Durullé, *Requiem*; 11/11, Lionel Party, harpsichord; December 16, Lessons & Carols; March 10, St. Vincent Ferrer Chorale and soloists, music by Tallis, Bach, and Mendelssohn. For information: 212/744-2080; <www.csvf.org>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, presents its Great Music in a Great Space series: November 2, Tenebrae vocal ensemble; December 2, Lessons & Carols; February 12, The King's Singers; March 3, choral concert; 3/27, Office of Tenebrae; April 12, Chanticleer. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

The second **East Texas Pipe Organ Festival** takes place November 12–15, featuring landmark Aeolian-Skinner pipe organs in the East Texas area designed and tonally finished by Roy Perry (1906–1978). Performers include Jeremy Bruns, Charles Callahan, Ken Cowan, Richard Elliott, David Ford, Christopher Jennings, Lorenz Maycher, Thomas Murray, Larry Palmer, Walt Strongy, Brett Valliant, and Bradley Welch. For information: <www.EastTexasPipeOrganFestival.com>.

**Macalester Plymouth United Church** in St. Paul, Minnesota, announces the seventeenth annual international contest for English-language hymn writers, which carries a prize of \$500 for the winning entry. The 2012 contest will be a search for hymns that address the scriptural call to speak out loudly and clearly against injustice, and to unite with others working for change.

This is a search for new texts. The use of familiar meters, which may be sung to familiar tunes, is encouraged; original tunes are also welcome. It is suggested that competitors avoid archaic and non-inclusive language. All entries must be postmarked by December 31, 2012. The judges will announce their decision by February 15, 2013. For information: <www.macalester-plymouth.org>.

**The Pew Center for Arts & Heritage** has awarded \$858,430 through the Philadelphia Music Project (PMP) to nine music organizations in the Philadelphia area. Recipients include the Academy of Vocal Arts, Bowerbird, Crossroads Music, the Mendelssohn Club of Philadelphia, the Network for New Music, the Opera Company of Philadelphia, and University of Pennsylvania, WXPN, among others. For the complete list of grant recipients and full project descriptions: <www.pcah.us/music>.

**Early Music America** announces the winners of its annual Outreach Grants and its College-Level Ensemble Grants. The outreach grants support outreach and education projects that draw new audiences and participants, both children and adults, to early music. The college-level ensemble development grants are offered to college or university early music ensembles to support specific projects that will enrich or broaden the educational experience of the students, and help to elevate the profile of the en-



Keyboard camp, Kansas State University

**The Kansas State University** Music Department's Keyboard Division held their second summer keyboard camp July 9–13 at Kansas State University in Manhattan, Kansas. Eight youth aged 12–18 from Colorado, Kansas, and Louisiana participated, and faculty members Virginia Houser, Eduardo Orozco, David Pickering, and Brett Valliant provided instruction. The camp opened with a faculty recital held in All Faiths Chapel on the Kansas State University campus featuring piano music of Chaminade and Beethoven and organ music of Boëllmann, Gawthrop, and Rossini/Valliant. Faculty presentations during the camp included class sessions on practice techniques, the organ in popular culture, keyboard in ensemble, and music theory.

A unique feature of this camp was that all students studied both piano and organ, even if they had not had previous

organ instruction. Four of the students began organ lessons during the camp. Evening activities included seeing the movie *August Rush* and a visit to the new Flint Hills Discovery Center in Manhattan. A field trip to Wichita offered the opportunity both to see and play the organs at Hillside Christian Church, Plymouth Congregational Church, and First United Methodist Church. The camp's closing recital held in All Faiths Chapel featured all students playing one piano and one organ piece. For information on next year's keyboard camp, contact David Pickering at <dpickeri@ksu.edu>. Pictured at the closing recital, front row: Amanda Ellis, Elizabeth Tobald, Emily Featherston, Megan Oaklief, Stephen Kucera; middle row: Eduardo Orozco, Virginia Houser, Audrey Pickering, Natalie Prauser, Katrina Basore, Matthew Buller; back row: David Pickering (Brett Valliant not pictured).

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While the events of Carlo's storied career and his musical achievements are too numerous to recount here, suffice it to say that his flair and musicianship enriched the lives of millions. Thank you, Carlo! We will miss you!

For more information on the life of Carlo Curley, please visit: [www.carlo.com](http://www.carlo.com)



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College-Level Ensemble Grants: Case Western Reserve University Baroque Ensemble; Stanford University Baroque Ensemble; University of North Texas Collegium Singers; University of Southern California Thornton Baroque Sinfonia; Metropolitan State College of Denver Early Music Ensemble; and St. Olaf Early Music Singers and Collegium Musicum. For information: <[www.earlymusic.org](http://www.earlymusic.org)>.



Grace Church façade

Grace Church in New York City announces the arrival and beginning of installation of its Bicentennial Organ, Opus 65 by Taylor & Booddy of Staunton, Virginia. The contract for the four-manual, 74-stop organ was signed in 2008 as part of a restoration of the 1846 Renwick building in celebration of the bicentennial of the founding of the parish.

The 49th International Haarlem Organ Festival took place July 14–18 in the Netherlands. More than 7,000 people attended more than 40 events, with visits to the historic organs of Haarlem, Oosthuizen, Edam, Alkmaar, and Amsterdam. The summer academy attracted 85 organists from more than 20 countries and all continents. The three rounds of the organ improvisation competition drew an audience of more than 1,000. For information: <[www.organfestival.nl](http://www.organfestival.nl)>.

Restorative maintenance on the historic 1928 Skinner pipe organ at First Congregational Church, Saginaw, Michigan, has begun following the signing of a contract in mid-July with Scott Smith Pipe Organs of Lansing, Michigan. The firm will jointly complete the project with Holden Pipe Organ Company of Detroit. R. A. Colby, Inc., of Johnson City, Tennessee, will build a Skinner replica four-manual console.

The project's initial payment was made possible by a gift from the Frances Goll Mills Fund. Fund trustees judged the Skinner's revitalization meritorious of a \$75,000 gift. This contribution marks the benevolence and memory of Frances Goll Mills, a long-time member of the congregation. In full, the project totals \$500,000, which the congregation continues to raise with the leadership of its volunteer board. The project is scheduled for completion in late summer 2013.

First Congregational Church dates from 1868. The church is strategically realigning its assets to improve the physical plant and broaden its outreach initiatives. The necessary restoration and preservation of the church's historic organ is the keystone of the plan. The organ, built in 1928–29 by Ernest M. Skinner, was recently valued at \$1.75 million. The chapel houses an unaltered two-manual, nine-rank pipe organ, built by the Aeolian-Skinner Organ Company, Inc. (Opus 1327). For information: 989/754-6565; <<http://fcc-musicfriends.blogspot.com>>.

## Appointments

Christopher Candela has been appointed director of music/organist at the Church of St. Thomas More in Manhattan. A native of Derry, New Hampshire, Candela attended the Catholic University of America, receiving the Justine Bayard Ward Scholarship for studies in organ performance. His teachers included Robert Grogan and Edward Moore (organ), Leo Nestor (conducting), Theodore Marier (Solesmes style), and Elizabeth Daniels (voice).

Candela served as assistant organist at the Cathedral of St. Matthew the Apostle and assisting organist at the Basilica of the National Shrine of the Immaculate Conception. For a decade, he also served as director of music for the United States Conference of Catholic Bishops annual meetings and liturgies throughout the year. As a harpsichordist, he has played with the Virginia Chamber Orchestra under the direction of Emil de Cou, and as a tenor has been recorded on both Arsis and Gothic labels, singing with the American Repertory Singers and the choir of the basilica. Candela has held various other positions in Washington and New York City and is an active composer. At St. Thomas More Church, he will oversee the professional choir and serve as organist for over 300 liturgies annually.



Monte Maxwell

In the past 15 years, he has served as senior chapel organist, founder and director of the Midshipmen Symphony Orchestra, chairman of the Naval Academy Music Department, conductor of the annual musical theater productions, and director of the Protestant Midshipmen Choir, Catholic Midshipmen Choir, and the Protestant Chapel Chorale. He has created the All Saints Day/Halloween organ concert, which draws sell-out crowds of 4,000 annually. Maxwell maintains musical oversight for some 500 services annually at the academy, which include worship services, memorial services, funerals, and weddings. He oversees the Chapel Organ Concert Series, which brings in guest artists to perform on the chapel organ. He plays organ recitals at the academy regularly as well. Maxwell has also directed the complete restoration of the chapel organ during the past two years. He continues to play recitals regularly throughout the United States. A graduate of Texas Christian University, the Curtis Institute of Music, and the Juilliard School, his teachers have included Joyce Jones, Emmet G. Smith, John Weaver, and Gerre Hancock.



Nicholas Fairbank

The Royal Canadian College of Organists (RCCO) has appointed Nicholas Fairbank as its new national president. The appointment is for a two-year term, until July 2014. Nicholas Fairbank was born and raised on Canada's west coast. He studied organ with Suzanne Gibson and Patrick Wedd in Vancouver, with Richard Popplewell in London (U.K.), and with Naji Hakim in Paris, France. He holds associateship diplomas in organ performance from the Royal Conservatory (RCM gold medal 1981) and the RCCO (Willan Prize 1998), and master's degrees from UCSB (French), the Université de Paris VIII (musicology), and the University of Victoria (music composition). Fairbank is presently on the faculty of the Victoria Conservatory of Music, where he teaches organ and harpsichord. He is also a piano and organ examiner for the Royal Conservatory of Music and an Associate Composer of the Canadian Music Centre. As an organ recitalist he has performed across the country, in Europe, and in Mexico.

Monte Maxwell, a native of San Angelo, Texas, just celebrated 15 years of service at the United States Naval Academy. He has been appointed director of chapel music at the academy. During



Andrew Reid (Copyright © The Royal School of Church Music)

Andrew Reid has been appointed director of the Royal School of Church Music, succeeding Lindsay Gray. Reid has been director of music at Peterborough Cathedral since 2004. Before that he served in a number of assistant organist posts, including at both Westminster Abbey and Westminster Cathedral.

Originally from Sevenoaks in Kent, he studied at Cambridge University, where he held organ scholarships at St. Catharine's and Robinson Colleges, studying organ with Peter Hurford and David Sanger. In 1994 he performed the complete organ works of Bach in one 25-hour recital. As assistant master of music at Westminster Cathedral from 1996, and four years later as sub-organist of Westminster Abbey, he accompanied both resident choirs in recordings, broadcasts, and on tour.

# music at St. Lorenz

2012/2013  
Concert Series



Sunday, October 14 - 4:00 pm  
Great Hymns of Faith  
Hymn Festival  
Dr. John Behnke, organist

Saturday, December 8 - 6:30 pm  
Sunday, December 9 - 1:30 & 4:30 pm  
62nd Annual Christmas at St. Lorenz

Sunday, February 17 - 4:00 pm  
Noye's Fludde by Benjamin Britten  
Dr. Scott M Hyslop, Conductor

Tuesday, March 12 - 7:00 pm  
Concordia University Nebraska:  
Symphonic Band  
Andrew Schultz, Conductor

Sunday, March 17 - 4:00 pm  
Alma College Choir  
Will Nichols, Conductor

Thursday, May 9 - 7:00 pm  
Ascension Day Choral Vespers  
Dr. Christopher Cock - Guest Conductor

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# Congratulations! St. John Lutheran Church, Cypress, Texas



When the St. John Lutheran congregation in Cypress, Texas built a new church in 2011, it immediately decided to purchase a new organ. According to Reverend David Bahn, the previous pipe organ had its limitations. "Music is very important to St. John's, and we wanted the new organ to offer extensive possibilities and excellent sound that would stimulate the congregation during worship." After visiting Johannus in the Netherlands, St. John chose a Monarke organ. "We are very pleased, not only with the buying and installation process, but mostly with the amazing sound."

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## Here & There



**Hansjörg Albrecht**

**Hansjörg Albrecht** is featured on a new recording, *Gustav Holst: The Planets, op. 32*, on the Oehms Classics label (OC 683). Recorded on the Cavallé-Coll/Mutin organ and the Kleucker organ at St. Nikolai, Kiel, the program includes Holst's *The Planets*, transcribed for organ by Peter Sykes. For information: <www.oehmsclassics.de>.

**Dean Billmeyer** toured Germany in June and July, giving concerts at the Bartholomäuskirche in Blankenburg am Harz (June 24), the Heilig-Geist Kirche in Schorndorf (July 1), the Propsteikirche in Recklinghausen (July 7),



**Dean Billmeyer**

and at the Wallfahrtsbasilika in Werl (July 11). Billmeyer also lectured on July 4 in Eisenach at "Hundert Jahre Heinrich Fleischer," a special exhibition in honor of the 100th anniversary of Fleischer's birth in Eisenach. As Fleischer's successor at the University of Minnesota, Billmeyer's presentation "Heinrich Fleischer's nachhaltigen Einfluss auf die amerikanische Orgel-Szene" ("Heinrich Fleischer's lasting influence on the American organ scene"), given at the Hainsteinkapelle, included performances of Bach's Preludes and Fugues in G Major, BWV 541, and B Minor, 544, as well as *O Mensch, bewein' dein Sünde Gross*, BWV 622. Billmeyer returns to Europe in the fall for concerts at the

Basilika St. Mang in Füssen, Germany, and the Pfarrkirche in Hofkirchen, Upper Austria. He will also teach a guest class on American organ repertoire at the Anton Bruckner University in Linz.



**Philip Crozier**

During the summer, Montreal organist **Philip Crozier** performed twelve recitals in Europe. The tour included Germany (Stiftskirche, Cappenberg), Holland (Sint-Janskerk, Gouda; Bovenkerk, Kampen; Grote Kerk, Goes; Brigidakerk, Geldrop; and St. Servaasbasiliek, Maastricht), Denmark (Odense Domkirke), Switzerland (Cathédrale Saint-Pierre, Geneva), and Sweden (the Buxtehude organ in Torrlösa Kyrka; Lund Domkyrka; Bosebo Kyrka, Lund; and Sankta Maria Kyrka, Helsingborg). The anniversaries of Samuel Scheidt and Jan Pieterszoon Sweelinck were observed and the varied programs included repertory by Canadian composers Denis Bédard and William Reed.



**Alan Morrison**

College of Rider University, where he was recently promoted to Associate Professor of Organ. Recent activities include a performance (as pianist) of Rachmaninoff's *Rhapsody on a Theme by Paganini* with the Dekalb Symphony Orchestra (Georgia), a recital for the AAM convention in Verizon Hall (Kimmel Center), and serving on the faculties of two summer organ camps affiliated with Westminster Choir College and the Kimmel Center/Wanamaker Organ at Macy's with Peter Richard Conte. Upcoming recitals include venues in Pennsylvania, New Jersey, Texas, Kentucky, Tennessee, North Carolina, and Florida. For updated concert schedule, recording samples, and breaking news, visit <www.alanmorrison.com>.



**George Hardy, Elizabeth Chenault, Raymond Chenault, John Lasher**

**Elizabeth and Raymond Chenault** premiered their most recent organ duet commission, *Patriotic Medley* by Charles Callahan, on August 6 for the 2012 International Summer Organ Festival at the Spreckels Organ Pavilion (Balboa Park), San Diego, California. The duet medley includes favorite American tunes: *From the Halls of Montezuma*, *Eternal Father Strong to Save*, *Simple Gifts*, *O Beautiful for Spacious Skies*, and *The Battle Hymn of the Republic*. The recital included other duet commissions by the Chenaults: *Variations on an Easter Theme* by Rutter, *Eclogue* by Shephard, *Variations on Veni Creator Spiritus* by Briggs, *Shenandoah* by White, and *The Emerald Isle and Ragtime* by Callahan, plus *The Stars & Stripes Forever* by Sousa/Chenault,

and the Chenaults' new medley arrangement of Andrew Lloyd Webber's *Phantom of the Opera*. The concert was co-sponsored by the Spreckels Organ Society (Carol Williams, artistic director and San Diego Civic Organist) and the San Diego AGO chapter. Pictured here with the Chenaults at intermission are George Hardy, dean (left) and John Lasher, sub-dean (right). The husband and wife team have been the organists and choirmasters of All Saints' Episcopal Church in Atlanta, Georgia for 37 years and are represented by Phillip Truckenbrod Concert Artists. They have commissioned, premiered, and published over 40 organ duets, record for Gothic/Loft Records, and have been featured at numerous conventions of the American Guild of Organists.



**Christian Lane**

**Christian Lane** is featured on a new recording on the ATMA Classique label (ACD2 2672). Recorded on the Casavant Opus 869 organ at Église des Saints-Ange Gardiens, Lachine, Quebec, the program includes Elgar, *Imperial March in B-flat*; Schumann, *Canon in A-flat*; Liszt, *Variations on Weinen, Klagen, Sorgen, Zagen*; Roger-Ducasse, *Pastorale*; Vierne, *Clair de lune*; Whitlock, *Folk Tune in F-sharp Minor* and *Allegretto in E*; Dupré, *Prelude and Fugue in B*; and Vierne, *Carillon de Westminster*. In October 2011, Christian Lane won first prize in the second Canadian International Organ Competition. For information: <ATMAclassique.com>.

**Alan Morrison** has been selected as the only American to serve on the jury of the 2013 St. Alban's International Organ Competition and will also be featured in a solo recital during the summer festival (July 10–20, 2013). This will mark the 50th anniversary of the competition. Visit <www.organfestival.com> for more information.

Alan Morrison is head of the organ departments of both the Curtis Institute of Music and Westminster Choir



**Andrew Scanlon**

**Andrew Scanlon** plays recitals this fall: October 7, University of Tennessee, Knoxville, Tennessee; 10/14, St. Thomas Episcopal Church, Bath, North Carolina; 10/26, Organ Spooktacular, St. Paul's Episcopal Church, Greenville, North Carolina; November 23, Trinity Church, Copley Square, Boston, Massachusetts.

Scanlon is organist-choirmaster at St. Paul's Episcopal Church and instructor of organ and sacred music at East Carolina University. He previously served in Pittsburgh as a member of the organ faculty at Duquesne University, director of music at First Presbyterian Church, and conductor of the Pittsburgh Compilene Choir. He formerly held positions at St. Paul's Cathedral (Buffalo), Christ & St. Stephen's Church (New York City), and Marquand Chapel at Yale Divinity School. He holds a bachelor's degree from Duquesne University and master's degree from Yale University.

Scanlon has performed throughout the United States, as well as in Canada and Europe, including appearances at national conventions of the AGO and the OHS. He has been broadcast on NPR's *Pipedreams* as well as on WQED-FM in Pittsburgh, WBFO and WNED in Buffalo, and WCRB-FM in Boston,

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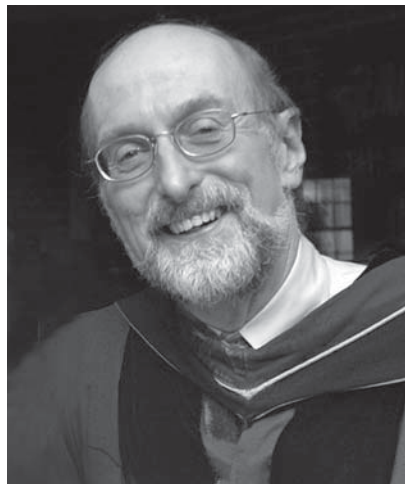
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and is featured on the OHS recording *Historic Organs of Boston*. In 2001, he was awarded Duquesne's André Marchal Prize for Excellence in Performance, and has won top prizes in several playing competitions, including first prizes in the 2002 West Chester Organ Competition and the 1999 Boston AGO chapter competition.



David Spicer

David Spicer recently celebrated his 25th anniversary as minister of music at First Church of Christ in Wethersfield, Connecticut. High points in Spicer's memory are the founding of the Albert Schweitzer Organ Festival; the participation of 22 young choristers selected for eight performances in Hartford with the touring company of *Joseph and the Amazing Technicolor Dreamcoat*; and working with Dave Brubeck on two different occasions to present his "La Fiesta de la Posada."

Spicer has facilitated many enhancements to the Austin organ, Opus 2403, including an E. M. Skinner console and new pipework: (Solo) Trumpet Harmonique, (Sw) Vox Humana 8', (Sw) Clarinet 8', (Gt) Harmonic Flute 8', (Ch) Schalmey 4' and Harmonic Flute 4'. The Ministry of Music's monthly concert series includes choral works, organ recitals, and the annual Super Bell Concert, featuring the handbell choirs of First Church of Christ. The Albert Schweitzer Organ Festival was inaugurated in 1998, co-founded by Spicer.

At the hymn festival, held on November 20, 2011, David Spicer was greeted with a surprise celebration of his 25th year. In addition to other gifts, he and his wife Dana were given a trip to England and Scotland.

## Nunc Dimittis

Carlo Curley died at his home in Melton Mowbray, England, on August 11. He was 59. Born into a musical family in North Carolina in 1952, he attended the North Carolina School of the Arts. His organ studies were with Arthur Poister, Robert Elmore, Virgil Fox, and George Thalben-Ball.

Early in his career, he was invited by the President to play at the White House, and made history as the first classical organist to give a solo organ recital there. Carlo Curley played before crowned heads of Europe, including the late Princess Grace of Monaco, the Princess Royal of England, and several Command Performances for the Danish Royal Family; he made private recordings for the Sultan of Oman. Curley played in every state and province in North America and Canada, as well as Europe, Asia, Australia, and Hong Kong; he recently toured Japan with the King's Singers.

Carlo Curley also appeared on TV and radio. His network TV appearances in the United States, England, Australia, and Japan are well known. In England, he made innumerable appearances for the BBC, including organ spectaculars from the cathedrals at Ely, Lichfield, Norwich, Guildford, and Gloucester. Recently the U.K.'s Classic FM broadcast live his concert



Carlo Curley

at Westminster Abbey, given in aid of the Abbey Choir School and the Royal School of Church Music. Carlo Curley's recordings included CDs and the first-ever commercial video of a classical organ performance, *Organ Imperial*. His recordings have been voted "Best of the Month" by *Stereo Review* in the USA, "Record of the Year" in Scandinavia, and "Laser Disc of Exceptional Merit" by *FM Fan* in Japan, where his CDs enjoy particularly brisk sales.

Margaret Garrett Hayward of Centerport, New York, died February 1. She was 94 years old. A 1938 graduate of Skidmore College, she studied organ with a number of teachers, including Stanley Saxton, Palmer Christian, Paul Callaway, and Thomas Richner. She played at churches on Long Island for nearly 55 years, including 17 years at Locust Valley Dutch Reformed Church; she also served at Bayshore Methodist, Old First Presbyterian of Huntington, St. Paul's Methodist, Trinity Episcopal, Huntington Episcopal, and others. Margaret Hayward retired in 1998 but continued to play as a substitute.

Daniel T. Moe died May 24 at age 85 in Sarasota, Florida. Born in Fargo, North Dakota, Moe served in the Naval Air Corps (1944-46) as a clarinetist and saxophonist. He later graduated from Concordia College in Moorhead, Minnesota, and earned master's (University of Washington) and doctoral (University of Iowa) degrees. Moe was a faculty member at the Oberlin Conservatory from 1972-92, where he directed the choral ensembles. He retired to Sarasota, Florida; at the time of his death he was conductor emeritus of the Key Chorale, and composer in residence at the Church of the Redeemer. His composition *Cantata for Peace* was performed in 1993 during the visit of Pope John Paul II. Daniel T. Moe is survived

by his wife, five sons, seven grandchildren, two brothers, and a sister.

The Rev. Carl E. Schroeder died June 12 in Mount Joy, Pennsylvania. He was 78. Schroeder earned three diplomas from the Peabody Conservatory; he served two large Lutheran churches in Baltimore, then came to Lancaster, Pennsylvania in 1964, where he served as organist and choirmaster of Trinity Lutheran Church, the former Zion Lutheran Church, the former St. Stephen's Lutheran Church, and All Saints Anglican Church. He also taught organ, piano, and theory at Elizabethtown College, founded and directed the Music Sacra choral society, and served five terms as dean of the Lancaster AGO chapter. Other activities included private teaching, writing book and music reviews, music composition, and playing recitals. Schroeder studied at Scott Seminary in Richmond, Virginia, and was ordained a priest, after which he became the rector at All Saints Anglican Church in Lancaster. He retired from All Saints in 2010. Rev. Carl E. Schroeder is survived by his wife, Jane Elizabeth (Hymes), a daughter, a son, four grandchildren, two sisters, and two brothers.

Florence Emily Westrum died August 6 in Ann Arbor, Michigan. She was Organist Emerita at First Presbyterian Church, Ann Arbor. Born in Beards-

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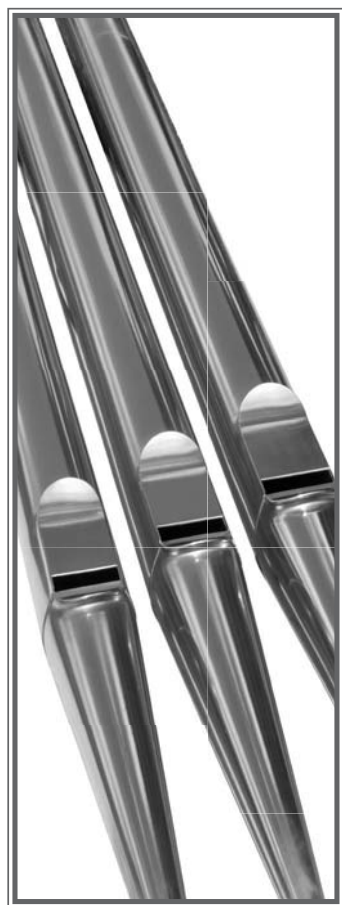
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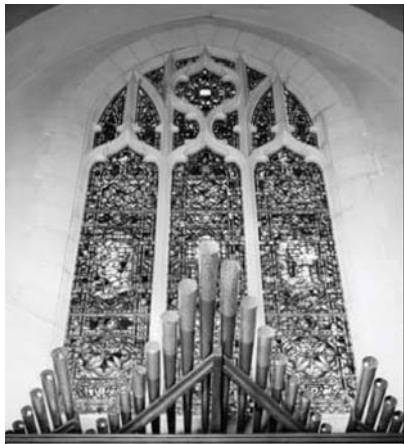


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ley, Minnesota, February 15, 1921, she earned a bachelor's degree in music education at Hamline University and taught school for a year before moving to Berkeley, California, to work at the Lawrence Livermore Laboratory, where her future husband, Edgar F. Westrum, Jr., was working on the Manhattan Project. After their marriage, the couple moved to Chicago and then to Ann Arbor, where Edgar became professor of chemistry at the University of Michigan. Florence was a founding member of the First Presbyterian Church, where she served initially as music director and organist, and then as organist. She was active in the American Guild of Organists and in the Faculty Women's Club, and volunteered at the University Hospital and Ronald McDonald House. Florence Emily Westrum is survived by her husband of 69 years, Edgar F. Westrum, Jr., four children, six grandchildren, and four great-grandchildren.

## Here & There

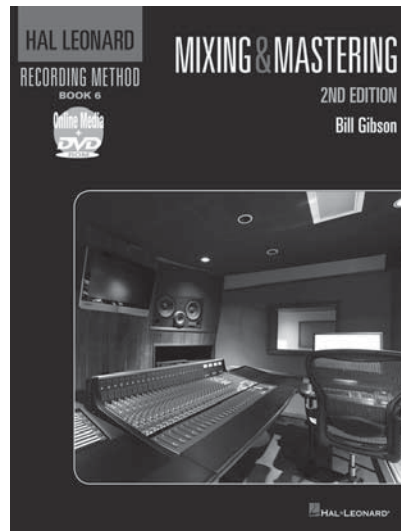


Engel und Hirten

Breitkopf & Härtel announces the publication of *Engel und Hirten* (Angels and Shepherds), 21 Choralvorspiele zu volkstümlichen Weihnachtsliedern für Orgel, by Klaus Uwe Ludwig (EB 8837, €12). Following on the heels of *Sonne und Glanz* (EB 8836), in which Klaus Uwe Ludwig presented chorale preludes for special occasions, Ludwig presents 21 organ preludes on popular Christmas carols and hymns in *Engel und Hirten*. For his new collection, Ludwig has made a broad selection of pieces that goes beyond the hymns of the Evangelical Hymnal (and its regional sections). The musical design is stylistically wide-ranging. About half of the preludes can be played without pedal and thus on other keyboard instruments. The pieces are suitable as hymn preludes in worship services, community celebrations, interludes for nativity plays, and can be linked together to form a Christmas carol suite. For information: <www.breitkopf.com>.

The Church Music Association of America announces the release of *Simple English Propers* by Adam Bartlett (CMAA 2012). The book provides complete entrance, offertory, and communion propers in English with Psalms in modal chant, with four-line notation, for all Sundays and feasts. They

can be sung by a single cantor or a full choir. The modes from the Gregorian original are wholly preserved to capture the sound and feel of the *Graduale Romanum* proper chants, and follow a total of 24 chant formulas to facilitate singing in any parish. For information: <http://musicasacra.com/sep/>.



Mixing & Mastering

Hal Leonard Books has published *Mixing & Mastering* (HL 00331778, \$39.99) by Bill Gibson. This updated second edition is Book Six of the *Hal Leonard Recording Method*. Designed to help the reader complete the recording process, the book demonstrates techniques and procedures that result in a polished mix and powerful master recording, using current plug-ins, software, and hardware. Readers will learn how to prepare the mastered recording for CD/DVD replication, streaming, and digital distribution in stereo or surround sound. Included are updated illustrations, photographs, and audio and video examples on the accompanying DVD. For information: <www.halleonardbooks.com>.

Wayne Leupold Editions announces new releases of organ transcriptions: *Henry Purcell* (1659–1695) and *George Frederick Handel* (1685–1759) *Organ Arrangements for Church and Concert, Volume 1* (WL600273, \$24.00), transcribed by Dennis Janzer; *John Philip Sousa* (1854–1932), *Henry Fillmore* (1811–1956), and *Julius Fûcik* (1872–1916) *Great Marches* (WL600262, \$25.60), transcribed by Joseph M. Linger. Two volumes of transcriptions by Edwin Lemare, both edited by Wayne Leupold, are now back in print: *The Organ Music of Edwin H. Lemare, Series II* (Transcriptions), Volume 1, *The Encore Series* (WL600010, \$32.50), and *Volume 9, French Composers* (WL600040, \$32.50). For information: <www.wayneleupold.com>.

Michael's Music Service announces new restorations of organ sheet music. *Midsommer Caprice*, by Edward F. Johnston (1879–1919), who was born in Scotland but spent the last 12 years of his life in the United States, evidences his stylistic development, which clearly contributed to the early theatre organ style. Johnston was a strong advocate for Hope-Jones and the Wurlitzer. *Old German Song*, by Mendelssohn, arranged by Samuel P. Warren (1841–1915), is Mendelssohn's song "Es ist in den Wald," easier to play than other Warren ar-

rangements and faithful to the song. *The Sacred Hour*, by Albert Ketelbey (1875–1959), released at the same time as the version with orchestra, includes the chorus part for the "Ave Maria." *Scherzo* (in G Minor), by René Becker (1882–1956), is one of Becker's three scherzi; this is a lesser-known one that was first seen in *The American Organ Quarterly* in 1926. Michael's Music Service also offers substantial lists with links and descriptions of pieces in various categories, such as marches, patriotic, and Halloween. For information: <http://michaelsmusicservice.com>.

Nathan Laube's recital from the recent convention of the **Organ Historical Society** in Chicago was webcast live from Rockefeller Chapel at the University of Chicago. This was the first time the OHS offered its members and the public a front row seat at a convention from anywhere in the world. Statistics show that 507 people viewed the webcast from 42 of 50 states, four Canadian provinces, and 11 countries, including Australia, Japan, Germany, and Mexico. The broadcast was produced by OHS member Kevin Grose, working with OHS executive director Jim Weaver, Nathan Laube, convention chair Dennis Northway, and the University of Chicago technical team.

Oxford University Press announces new publications, including sacred choral works by Malcolm Archer (*Faith, hope, and love remain*), Bob Chilcott (*King of glory, King of peace*), Diogo Dias Melgás (*Salve Regina*), John Rutter (*Magnificat, Christiana Canticles, and I would be true*), Howard Skempton (*The Wells Service*), Alan Smith (*View me, Lord*), and Will Todd (*The Call of Wisdom*). Christmas choral titles include the anthologies *John Gardner Carols and Carols for Choirs 5*, and titles by Alan Bullard, Bob Chilcott, Edmund Jolliffe, Hywell Davies, Thomas Hewitt Jones, and Roderick Williams. For information: <www.oup.com/uk/music>.

Walton Music announces new choral music. Concert works for mixed choirs include *Away in a Manger, The Holly and the Ivy*, two volumes of Christmas carols, *All Creatures of Our God and King, Midnight Clear, Love Came Down at Christmas*, and *Waltz for an Open Sleigh*. Titles for developing voices include *Bumble Bee, Der Tanz, Die Nachtigall, The Rainbow, Regina Coeli, and Peace on Earth . . . And Lots of Little Crickets*. Eric Whitacre's *Five Hebrew Love Songs* and *Water Night* are also available, along with titles for men's voices, women's voices, and vocal jazz. For information: <www.musical-resources.com>.

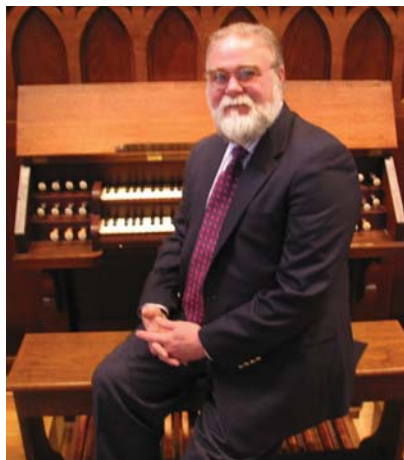
C.B. Fisk, which is celebrating its 50th year, has released the latest issue of its newsletter, *The Pipeline*. Featured are an essay by Fisk president Steven Dieck, a report of the Westfield Center Houston Conference by David C. Pike, information about the East Carolina Competition Awards Fisk Prize, a profile of Thibaut Lenfant, and details about Opus 137 (for Christ Episcopal Church, Andover, Massachusetts) and Opus 142 (for the Jacobs School of Music, Indiana University, Bloomington, Indiana), along with new recordings made on Fisk organs. For information: <www.cbfsk.com>.

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## In the wind . . .

by John Bishop



### It was a dark and stormy night . . .<sup>1</sup>

In the early hours of January 24, 1908, a cold westerly wind gusting to thirty miles an hour buffeted Portland, Maine. With the temperature hovering in the mid-teens, the wind chill factor was between forty-five and fifty degrees below zero. Around 2 AM, two men walking up Exchange Street toward Congress Street smelled burning rubber, noticed a red glow in City Hall, and ran to the Central Fire Station.<sup>2</sup>

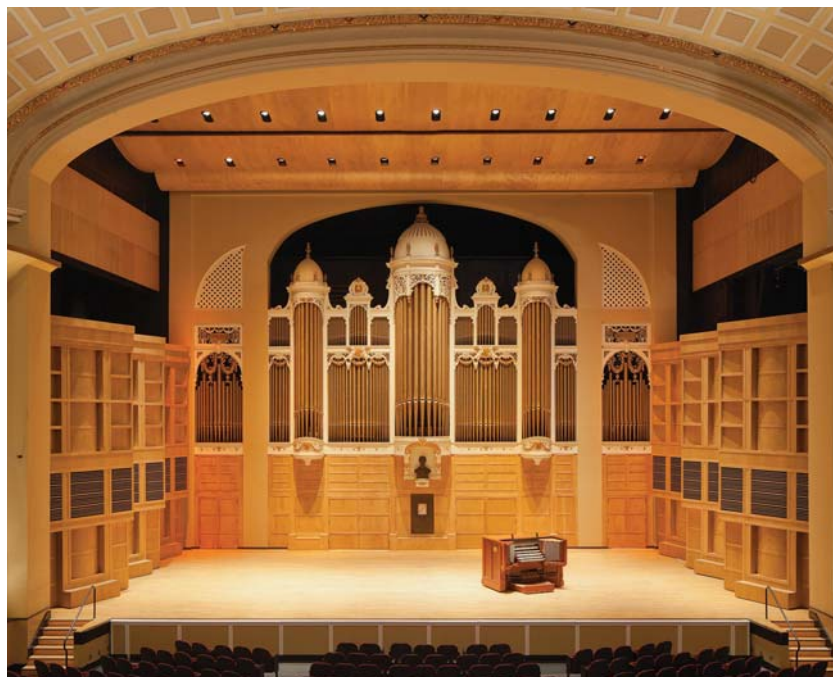
Ironically, the fire was caused by a short circuit in Portland's Gamewell Fire Alarm, which was housed in the city electrician's office in City Hall. The fire, fanned by the strong winds, spread rapidly through the building. Firefighters responded from neighboring towns, but their primitive equipment was not equal to the emergency, and by morning the grand building was a smoldering wreck encased in ice. Government records were lost and the city's fire chief was seriously injured, but there were no fatalities and the fire was confined to the single building.<sup>3</sup>

City leaders were quick to respond. Less than six months later, Mayor Adam Leighton announced the appointment of the famed architectural firm Carrère & Hastings (designers of the New York Public Library) to design the new City Hall, which would include a large auditorium. An Australian pianist visiting Portland pointed out that many British and Australian city hall auditoriums included large pipe organs, and Mayor Leighton called on his friend, the publishing magnate Cyrus H. K. Curtis, who responded with a gift to the City of Portland for a large concert pipe organ to be installed in the new auditorium. The organ would be named for Cyrus Curtis's namesake. Mr. Curtis set two ground rules: the organ would be built by the Austin Organ Company without any direction or interference, and the cost should not exceed \$30,000.<sup>4</sup>

### The life of the Kotzschmar

The 101-rank Kotzschmar Organ is 100 years old as I write today. As the City of Portland was forced to stop funding for the organ and its programming in the late 1970s, a not-for-profit organization called Friends of the Kotzschmar Organ (FOKO) was formed in 1981. You can read about the history of the organ and of FOKO at the website [www.foko.org](http://www.foko.org), and you can see the organ's stoplist at [www.foko.org/stop\\_list.htm](http://www.foko.org/stop_list.htm).

The organ was expanded by Austin in the 1920s and physically moved across the stage by a house-moving company in the 1960s. Merrill Auditorium was reconstructed in the 1990s and the organ was removed from the hall, to be returned when the hall was ready—on a shoestring budget, through the Herculean efforts of the organ's curator and the FOKO Board of Directors. After a century of ups and downs, it's great to report that programming has expanded to include significant educational outreach, bringing the pipe organ to public schools in the Portland area. FOKO has even had a portable three-rank pipe



The Kotschmar Organ, Merrill Auditorium

organ built that travels to schools to enhance these efforts. Hundreds of great organists have played recitals on the organ, and it remains a beloved icon in the center of Maine's largest city. If you live in one of America's more populous

states, you may imagine Portland to be larger than it is. With an art museum, symphony orchestra, municipal organ, and opera company, the city boasts an unusually rich cultural life for its population of just over 66,000 people!

Over the past five or six years, the people of FOKO have come to grips with the fact that the Kotzschmar Organ is in failing condition. It sounds great, and has been played energetically and regularly all along. But to reuse a well-worn phrase, it's time to pay the pipers, all 6,760 of them! To shorten the long story of a complicated path, FOKO, the City of Portland, and the people who love the Kotzschmar Organ have come up with the perfect gift for the organ that has everything in celebration of its hundredth birthday—the millions of dollars necessary for a full-blown, soup-to-nuts renovation, which will take place in the workshop of Foley-Baker, Inc. of Tolland, Connecticut. The City of Portland has set a bold example for government support of artistic and cultural activities by providing a matching grant of \$1.25 million toward the renovation of the organ, an amount readily matched by private gifts.

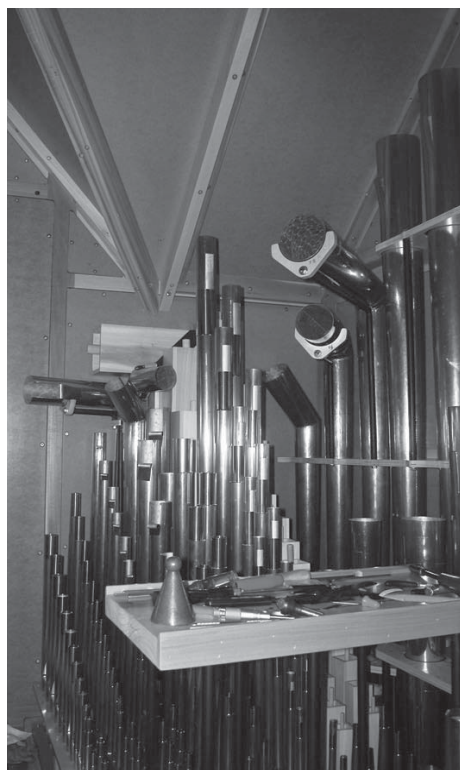
### Centennial celebrations

The new City Hall and the Kotzschmar Organ were dedicated at two o'clock on the afternoon of August 22, 1912. At two o'clock on August 22, 2012, a large gathering of pipe organ professionals and enthusiasts were gathered in a meeting room at the Holiday Inn by the Sea in Portland in a plenary session concluding a week-long Centennial Festival celebrating the Kotzschmar Organ

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Console and façade

and its role in the life of the city. Michael Barone, host of Minnesota Public Radio's *Pipedreams*, was moderator. The panel included the panoply of performers assembled for the festival: Scott Foppiano, Walt Strony, Peter Richard Conte, Fred Hohman, Fred Swann, John Weaver, and Municipal Organist Ray Cornils. (Felix Hell and Tom Trenney had left the festival early because of other concert engagements.)

A couple of hours later, the Friends of the Kotschmar Organ hosted a Gala Centennial Banquet attended by about two hundred people. And on Wednesday evening, we enjoyed the Centennial Concert played by Ray Cornils, Peter Richard Conte, and the Kotschmar Festival Brass. You can see the festival schedule, the specifications of the organ, and learn the history of the organ and of the Friends of the Kotschmar Organ at the website, [www.foko.org](http://www.foko.org).

I serve on the board of directors of the Friends of the Kotschmar Organ, where I am chairman of the organ committee. Seems natural enough, doesn't it, that someone serving as a volunteer on the board of a not-for-profit organization would take a role from his professional life? But there's something very funny about it. Throughout more than 35 years working as an organbuilder, I've been involved in hundreds of conversations with organ committees from all sorts of institutions, but always as an organbuilder, as a contractor, never as the "customer." Since the conversation about renovating

the Kotschmar Organ started early in 2007, I've been on the other side of the table. The organ committee and I prepared requests for proposals and sent them to a list of organbuilding firms, we reviewed and compared the various proposals we received, chose the contractor, and spent many hours in conference with the staff of Foley-Baker planning the project. It was an extraordinary learning experience, rounding out my understanding of the process of conception and planning of a major organ project, and I am grateful to Foley-Baker, the organ committee, and all my colleagues on the FOKO board for this very rich experience.

#### Wait, wait, when can we work?

Planning the schedule of this project has been unusually delicate. Merrill Auditorium is a grand home not only for this wonderful organ, but for many other activities as well. It is home to the Portland Symphony Orchestra, the Choral Arts Society, the Portland Opera, and the Portland Ballet. (How many cities of 66,000 people can boast such a lineup?) Each year, many high schools, colleges, and universities hold their graduation exercises there, most of them accompanied by the organ. The City of Portland uses the auditorium for meetings and conferences, and very importantly, the hall is the premier venue in the State of Maine for all sorts of cultural activities, from rock concerts to comedians, from classical musicians to this summer's live sell-out production of National Public Radio's ubiquitous favorite show, *Wait, Wait, Don't Tell Me!* That means two things—thousands of people throng from all over the state to hear this wide variety of events, and the rental of the hall for high-profile programs is of primary importance to the operating budget of the auditorium.

The second major factor defining the delicacy of the schedule is the fact that it's difficult to maintain an audience in a dark hall. The Friends of the Kotschmar Organ have cultivated an enthusiastic audience for the organ, comprising many local enthusiasts and countless tourists who plan their visits to Portland to coincide with concerts at Merrill Auditorium. How to maintain the presence of the organ and nourish the audience during its approximately twenty months of absence is the question that FOKO has been grappling with since the beginning of the conversation.

The five-week period necessary for the removal of the organ must have been the largest single block of time reserved since the hall was reopened after its renovation in 1997, for which the organ had been removed from the building.

A few paragraphs ago, I mentioned that the conversation about the renovation of the organ started in 2007, just ten years after the Kotschmar Organ was installed in Merrill Auditorium for the second time. As the auditorium had received a thorough facelift that included new theater seats, a renewed acoustical environment, and a new and larger stage equipped with all the machinery and gear necessary to support complicated theatrical productions, you can imagine that there was much fanfare about the organ's return to the hall having been cleaned, repaired, and modified to fit the new environment. In fact, the word "restoration" had been used.

When early in 2007, FOKO's organ committee reported to the full board that the organ's condition merited a thorough and very expensive overhaul, there was an eerie silence in the room. The next sound came from a board member who correctly commented, "I thought we restored the organ when the hall was rebuilt."

In August 2007, FOKO hosted a symposium, inviting seven acknowledged pipe organ experts to visit and inspect the organ and participate in several days of both private and public conversation. Theatre organist Walt Strony, Thomas Murray, Joseph Dzeda, and Nicholas Thompson-Allen of Yale University, Peter Richard Conte and Curt Mangel of the Wanamaker Organ, and organ consultant and historian Jonathan Ambrosino were the invited guests. Craig Whitney of the *New York Times*, and author of *All the Stops* (PublicAffairs, 2003), served as scribe for the public round-table discussion. The result of the symposium was a unanimous recommendation by the participants that FOKO commission a professional survey of the organ's condition, which would serve as the basis for a request for proposals for the renovation of the organ. Five years later, as I write today, the organ is being dismantled for its multi-million-dollar renovation.

#### The tricky "R's" . . .

From the very beginning of five years of conversations, FOKO board members have referred to this project as a *renovation*. In the world of the preservation of antiquities, the word *restoration* should be used very carefully. The word implies returning an artifact to its condition when brand new. If the Kotschmar Organ were being *restored*, the five-manual console built in 2000 would be removed and the original either repurchased and restored (with its mechanical "ka-chunk" one-level combination action) or faithfully reconstructed, and the significant voices added by Austin in the 1920s (and paid for by Cyrus Curtis) would be re-

moved. While the original organ was a glorious instrument, the various additions and modifications have improved the instrument for modern use by myriad artists.

The current project includes a faithful reproduction of the original Austin Universal Air Chest, which was significantly modified during the 1995–97 project, replacement of pipe valves and pneumatic note-motors with authentic parts supplied by the Austin Organ Company, and the addition of two new 32-foot voices. It would be inaccurate to refer to this project as a *restoration*. We believe that the effect, aura, and ethic of the original Austin organ will be retained and the essential character of the organ will not be changed.

#### The centennial star parade

The Kotschmar Centennial Festival was a brilliant convocation. The array of visiting artists was inspirational. It was both fun and rewarding to meet with the visiting faithful, many of whom were not professionals, but people so dedicated to the thrill of the pipe organ that traveling hundreds of miles to spend a summer week sitting in churches, conference rooms, and a concert hall is a joy. It was both thrilling and moving to see how the people of Portland came out to celebrate and support their most visible cultural icon. And in the light of all that, enriching for me to have such a broad opportunity to visit with my colleagues who have so much to offer on stage and at table.

Felix Hell gave us a brilliant performance of Liszt's *Fantasy and Fugue on Ad nos ad salutarem undam*. After the concert I caught a glimpse of John Weaver and Felix Hell embracing, the epitome of the deep experience between mentor and student. I've had many conversations with great teachers about the joy of working with gifted students, and that which I had with John Weaver at breakfast a couple days later was a classic about how a great performer takes what he learned from his teachers and builds on it as he matures as a performer and develops his vision of a given piece.

Thomas Heywood ([www.concertorgan.com](http://www.concertorgan.com)) travels the world with his wife Simone, who assists him at the console for his performances, and manages his career. Thomas has the hands and feet of a conjurer, allowing him to play fiendish passages, especially those in his own transcriptions, with abandon and most notably, joy. He bounds onto the stage as if he were winning an Oscar, then jumps on the bench and dazzles. He tested the repetition rate of the organ's aging action with his reading of the *Overture to William Tell*.

Fred Swann and John Weaver shared a recital on Tuesday night, August 21. While we celebrate the brilliant young players who are bringing new life to the pipe organ, the opportunity to hear two such masters play on the same evening is to recall the majesty, dignity, and depth of musical interpretation that can only be achieved through a lifetime of practice, study, and thousands of performances. I doubt that anyone in the hall failed to recognize the significance of that collaboration.

Tom Trenney, Scott Foppiano, and Walt Strony helped us appreciate the versatility of the Kotschmar Organ, which presents itself architecturally as a formal concert organ, but with its array of percussions like Harp, Marimba, Glockenspiel, drums, and Turkish Cymbal, can easily jump the line between the classical and the popular. Tom accompanied the silent film, *Speedy*, and Scott and Walt gave varied and colorful performances that showcased the widest ranges of the organ's resources, and their creative and colorful personalities.

Fred Hohman honored the memory of one of Portland's early municipal organists by playing transcriptions and original compositions by Edwin Lemare, whose virtuosity impressed early twentieth-century audiences, and whose creativity in understanding the capabilities of the organ console is still educating concert organists.

I've written before in the pages of this journal that I suspect Peter Richard

Misfortune turned to joy at St. Gabriel's Episcopal Church in Monterey Park, CA, which lost its new Rodgers organ as well as the altar and sacristy to fire in 2010. With the help of Robert Tall & Associates, organ consultant Tony Ha, and Church Keyboard Center of Pasadena, CA, the congregation once again is singing with a Rodgers organ - this time, an Allegiant 678 with a beautiful hand-crafted cabinet, double expression, toe pistons, 20 internal memory levels and 114 organ stops. The pipe portion of the installation was completed by Ryan Ballantyne.

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Ray Cornils and Peter Richard Conte at the console, with the (full house) audience singing "Auld Lang Syne." Those wearing hard hats are the staff of Foley-Baker, Inc.



Foley-Baker crew removes façade pipes

Conte to be armed with universal joints in his fingers rather than the more usual "up-and-down" knuckles that hamper the rest of us. As an audience member sitting 100 feet from the console in the Grand Tier of the auditorium, I heard sweeping performances of familiar orchestral scores. As a friend who has often stood next to Peter as he plays, I know he's capable of playing on four keyboards simultaneously while playing two independent parts on the pedalboard. You think it's super-human and impossible until you see it up close.

Ray Cornils has served Portland as municipal organist since 1990. He, like Hermann Kötzschmar, must be the premier musician of the City of Portland and the State of Maine. His rapport with city officials, board members, and with the audience is a joy to witness, and his approach to his role, complete with sparkling costumes and a smooth croon of a voice as he addresses the audience at Merrill Auditorium, speaks of his understanding and appreciation of the role of leader of the city's music.

#### Say good night, Gracie.

During the last piece of the centennial concert, attentive audience members noticed a light turning on inside the organ, and several people sneaking across the organ behind the façade pipes. As the audience stood in ovation, Ray and Peter slid back onto the bench and launched into a fresh four-hands arrangement of *Auld Lang Syne*. The entire staff of Foley-Baker, Inc., some twenty strong

in suits and hard hats, walked onto the stage with a huge stepladder, and started removing façade pipes as the audience sang and wept.

All this about a pipe organ? The pipe organ is the most complex of musical instruments, the most expensive, and the most difficult to care for. Organs are subject to the whims of weather, politics, and the global economy (try to solicit a leading gift from a donor whose portfolio has just crashed). For many, they are the symbol of lost ages, the ultimate icon of the dead white man. They are the timeless symbol of the church, which compels an ever-decreasing percentage of our population.

Portland, Maine has ponied up \$1,250,000 to care for its treasure. Can your town, county, state, or nation be persuaded to do the same? Never, never take pipe organs for granted. ■

#### Notes

1. Edward Bulwer-Litton, *Paul Clifford* (opening line), published by Henry Colburn and Richard Bentley, London, 1830. It is widely quoted as an example of "Purple Prose" celebrating the worst extremes in writing:

"It was a dark and stormy night; the rain fell in torrents—except at occasional intervals, when it was checked by a violent gust of wind which swept up the streets (for it is in London that our scene lies), rattling along the housetops, and fiercely agitating the scanty flame of the lamps that struggled against the darkness."

2. *Behind the Pipes: The Story of the Kötzschmar Organ*, Janice Parkinson-Tucker, Casco House, 2005, pp. 2–3.

3. *Lima Daily News*, Lima, Ohio, January 24, 1908 (<http://www.gendisasters.com/data/1/me/fires/portland-city-hall1908.htm>)

4. *Behind the Pipes*, p. 14.

## On Teaching

by Gavin Black



### Organ Method I

*Note: This is the first excerpt from my Organ Method, as discussed in last month's column. It is the Preface to that book, and, as such, is written with the audience of prospective readers and users of the book in mind. I strongly welcome any and all feedback from readers of this column.*

### Preface

This book is written and presented with one concrete purpose at its core. It is intended to offer to anyone who is interested a clear and reliable path towards becoming a highly competent player of the organ. I would like to examine a few of the specific implications of that concept.

1) First of all—and, in a way, most important of all—is the notion of "anyone who is interested." One of the greatest joys of my years as a teacher of organ and harpsichord has been the discovery that no two people who develop an interest in something do so for the same reasons, with the same background, or with the same expectations. Any approach to teaching that suggests, even unwittingly, that some of those reasons, backgrounds, and expectations are more suitable than others will have the effect of excluding or discouraging a portion of those who are—or were, initially—interested. In the world of organ playing, some of the notions that can end up excluding or discouraging potential students are those derived from the world of music and music teaching in general: that after a rather young age it is essentially too late to become a truly competent and skill-

ful musician, or that anyone who cannot develop perfect pitch, or become a good singer, or learn to take dictation cannot be or should not be a musician, or in general that only those "touched by the gods" can master the mysteries of understanding and playing great music.

I am well aware that, fortunately, very few music teachers or working musicians hold this last attitude. Unfortunately, however, I also know very well that many prospective students do—people are scared off by it. No one should be. Some other of these notions are specific to the world of the organ, and many of them are indeed inadvertent or unwitting. (Certainly very few, if any, music teachers want to exclude or discourage anyone.) The assumption that anyone who wants to become an organist should specifically first become a pianist is one such notion. (It is one to which I am personally sensitive, as it almost derailed me from pursuing organ in my teenage years.) Certain approaches to the learning of pedal playing are so prohibitively uncomfortable to some people that they convince those people—wrongly—that they are just not cut out to be organists. I am also sensitive to this one.

At an early point in my teaching career, I happened to encounter a couple of people who told me that they had really wanted to play the organ, but found it too uncomfortable to sit in some particular posture while learning to play the pedals. They had come to believe, perhaps because of something that they had read or that they had been told, that this posture was necessary, and they actually gave up. This felt to me at the time like a tragedy (both for their sakes and because I wanted there to be more organ students out there as I began my teaching career!) and it led to my developing my particular approach to pedal learning, the latest refinement of which is found in this book. Others are discouraged by being told that it is absolutely necessary that they work on some particular part of the repertoire that really—for the time being at least—doesn't interest them. I don't believe that there is any good reason for this—even for something as basic as requiring a student to play some Bach, for example—as I discuss later on in this book.

2) In order for it to be true that any interested party can work successfully on organ playing, it must also be true that this does not involve any "dumbing down." If I am claiming that a particular approach to working on organ can be successful not just for selected students but for anyone who is interested, then I must mean that anyone can reach a high level of competence and understanding—not just dabble a little bit. I firmly believe

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this to be true. And I am reminded of the saying attributed to J. S. Bach, concerning organ playing that “*All one has to do is hit the right notes at the right time, and the instrument plays itself.*” I have always believed that he meant something quite specific by this: that it was not, as it perhaps sounds at first, a joke or some sort of dismissive remark. I believe that he meant that the organist does not have to create tone and intonation in the various ways that singers and many string and wind players do. The basic act of making a note happen on the organ, with its pitch and tone color intact, is simple. That is why it is appropriate for the world to provide us with such amazingly complicated music. It is also why learning to play organ very well—at least what we might call an “intermediate” level—is available to anyone who chooses to work at it.

3) The process of learning to play the organ is, I believe, natural, simple, very human, and available to all. I hope that this volume helps to make that convincing. It is not, however, *easy*. That is an important distinction, and its main implication for the student is that learning to play (well) requires both the time and the personal commitment to do a substantial amount of work—of practicing. To a large extent, an organ method should be a statement, fleshed out in considerable detail, that amounts to: *this is how to practice*. That statement should be clear—enough so that a student can follow it without already knowing everything that the writer of the method knows. If this is not the case, then the book has in fact failed to convey its message. It should be reliable: that is, the approach to practicing must really lead to results if it is followed. This latter point is indeed my main claim for this method. I certainly don’t make, and wouldn’t want to make, the ignorant and arrogant claim that other approaches and other methods don’t work—or even that they don’t work at least as well as this one. I will, however, make this claim, also arrogant unless it is true: that anyone who actually does all of the things described and sug-

gested in this volume will—inevitably, everyone, every time—become a competent, skilled organist. This is another lesson that I have learned through thirty years or so of teaching, and it is one that gives me great joy. I hope, always, that anyone contemplating or starting the study of organ approaches it with optimism and joy. It has always been my goal as a teacher, and is my goal as the writer of an organ method, to help students feel that way about the process. But it is a process: it takes work, it takes time, and it takes patience.

Is there an ideal or core student to whom this book is addressed? The answer to that is yes and no. The “yes” side of the answer looks like this: a student who is old enough to think about matters of learning on his or her own, who can already read music, who has already done at least a bit of keyboard playing, on any instrument—that is, who starts with a basic sense of what it is to use fingers at a keyboard—and, of course, who is really interested in learning organ. I have tried to write in such a way that this student can use the book either with or without the guidance of a teacher, and that this student can, so to speak, plunge right in to work on organ. The section on pedal playing is completely “from scratch,” that is, designed in such a way that it can be used by someone who has never played a note on a pedalboard before.

Any student who does not fit that particular description can use this method just as fruitfully by bearing in mind a few things.

A student who does not read music must learn to do so, both to use this method and in general to function as an organist. That is not something that is dealt with directly in this volume. There are, as I write this, many online music-reading resources: there probably always will be, though of course they change all the time. Most or all community music schools—or colleges that offer music instruction to the public—have classes that include an introduction to reading music. These classes usually include other aspects of basic musicianship or

elementary music theory that can be interesting and that are useful for beginners. Although I do not attempt to teach music reading here, I do, in side-notes, make suggestions for the benefit of those whose music reading is still new and not fully internalized. Such students should be able to feel all right about working on the early stages of learning to play while getting more and more comfortable reading.

In my opinion, a student who has never played any sort of keyboard instrument at all and who is interested in organ need not start with any instrument other than organ. There is certainly nothing actually *wrong* with starting on piano or harpsichord—except that for a student who is not particularly interested in those instruments or their repertoire it can be frustrating. But there is also no reason to do so. Everything practical that you need to know about organ playing can be learned by playing the organ. (There are certainly things to be learned *artistically* from an involvement with piano and its repertoire or harpsichord and its repertoire: also by any involvement with any other sort of music. I discuss this from time to time in the course of the later chapters of the book.) The relationship of this student to the pedal-playing work in this method will be exactly the same as that of the “core” student. However, the sections here about manual playing do not start absolutely from scratch—there are no basic exercises for just a few fingers, or similar things. A student who has never played before might very well want either to work with a teacher who can begin at the very beginning, or to consult a beginning keyboard method on his or her own—in print or online. I have tried to write in such a way that there is very little of this sort of preliminary work needed, the less so the more a student is able and willing to follow my suggestions about slow and systematic practice.

Students who have in fact already played organ—either a little bit or more than a little bit—can, I hope, also get something out of this method and this approach. This is true especially for anyone who finds pedal playing awkward. (As I have suggested above, my approach to pedal playing involves a kind of physical simplicity that some players find helpful.) It might also be especially true for a player who feels less than fully comfortable with the difficulties of grappling with complex counterpoint. Of course, an experienced or accomplished organist who is comfortable with all the main aspects of his or her playing is not likely in any case to need to consult an organ method. However, I have tried to include enough here in the way of generally interesting ideas, observations, and thoughts about the organ and the never-ending task of learning, that such a player might find it worth browsing through, as I myself have found it interesting to browse through a wide variety of organ methods, from at least Sir John Stainer on.

The method is organized as follows:

1) A very **brief introduction to the organ** in general, geared mainly to what a student needs to know in order to start working.

2) The **section on pedal playing**. This is the most categorical thing that a student who is already a pianist or harpsichordist needs to grapple with in order to begin the alchemical transformation into an organist. This section outlines, quite systematically, a comprehensive approach to playing pedals. It can certainly be used on a stand-alone basis by anyone whose main concern is either to learn pedal playing or to review and revise his or her approach to the pedals. This section includes—logically enough, though somewhat out of order—a set of protocols for practicing hands and feet together.

3) The **section on manual playing**. This section is largely about practicing, the most important aspect of work on organ playing. It includes, however, discussion of ways to approach work on counterpoint and other specific organ textures, thoughts about articulation and other interpretive matters, and discussion of registration. (My goal in addressing interpretive matters is always to help

students create possibilities for themselves, never to tell them where they should end up.) For a student specifically hoping to make the transformation from non-organ keyboard player to organist, the second element of that transformation, less categorical than learning to play pedals, but just as important, is learning to manipulate the touch and sound of the organ in a way that is idiomatic and that opens up as wide a range of possibilities for expressive and communicative playing as possible. This is open-ended and subjective, but I try to provide a framework for thinking about it.

4) A longer **discussion about the organ and its history and repertoire**—not seen through the lens of “what a new student needs to know to sit at the console and get started” but rather as a slice of what an evolving organist might want to absorb about the instrument and its music. This includes a substantial number of suggestions for further research. It is characteristic of our times that information—say the detailed history of the evolution of a major historic organ—is easy to find, and that what is available changes (expands) rapidly. An organ method nowadays does not need to include, as a basic resource, a representative set of historic stoplists. It needs, instead, to inform the student about how best to find such information and how to understand it, and how to use it to create and expand possibilities. ■

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

## Music for Voices and organ

by James McCray

### December 1914: A true Christmas carol

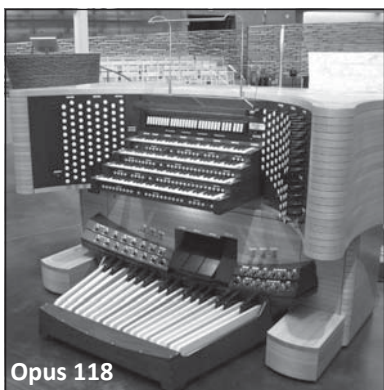
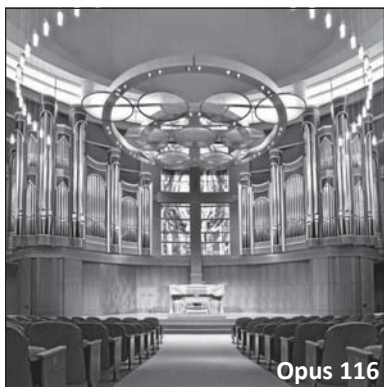
High word of God, eternal Light  
Beggotten of the Father's might,  
Who cam'st a Child, the world to aid,  
As years their downward course displayed.  
—Anonymous 10th-century Sarum chant

Each year, as December rolls around, people dust off the Charles Dickens fictional story about old man Scrooge. It is read or acted out in plays or movies as a blending of the secular and sacred stories of Christmas. This year, instead, I suggest you obtain a copy of Stanley Weintraub's moving story, *Silent Night* (Penguin Books, paperback, ISBN: 978-0-452-28367-1) and share that story with your family or church choir in place of *A Christmas Carol*. It is the true story of the World War I Christmas Truce; however, this extraordinary event is less a carol and more like an anthem, especially in these days of rapidly increasing world conflict.

In the first year of World War I, men in the trenches from both sides created a spontaneous and miraculous day of peace when, against the orders of their commanding officers, they stopped shooting and climbed out to fraternize with each other as an unofficial Christmas Eve celebration; this undeclared truce lasted through all of Christmas Day. Germans placed small Christmas trees with candles on the tops of their trenches and troops climbed out to meet the opposing soldiers in “No Man's Land,” where they exchanged gifts, ate and drank together, and eventually played games of soccer. It is an amazing and somewhat bizarre story that deserves remembering.

Many of you probably saw the play or movie *War Horse*, and were touched as the soldiers stopped fighting to meet in their “No Man's Land” to help free Joey, the trapped horse. In some ways, this truce and that fictional story are similar. The book contains the history of the event as told by soldiers who were there. In letters home and through newspaper accounts, the story of the Christmas Eve 1914 truce was spread throughout Britain and Germany. For example, the

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*South Wales Echo* published this account on January 1, 1915:

When the history of the war is written, one of the episodes which chroniclers will seize upon as one of its most surprising features will undoubtedly be the manner in which the foes celebrated Christmas in 1914.

Together these warring soldiers laid down their arms and in the true spirit of the season they sang Christmas carols. This gave a new focus to the singing of *Silent Night*. In those moments the actual meaning of "Peace on Earth" was realized. Of course, the war went on until 1918, and because of the threats from superior officers on both sides, this heartfelt event never occurred again.

The book is somewhat scholarly yet is filled with pictures and accounts that will touch your heart in a meaningful way. So, do yourself a favor, get yourself a copy, read it, and share this story with others. It will brighten your holiday and will be a happy diversion from the curmudgeonly Scrooge!

Merry Christmas, dear readers; the music reviewed below features a variety of styles and expressions for use in church services. Next month's column will feature Christmas and Epiphany music.

**How Faint the Stable Lantern's Light, David W. Music. SATB and piano, Augsburg Fortress, 978-1-4514-2398-3, \$1.60 (M-).**

To Timothy Dudley-Smith's poignant text, the composer has added a lullaby, which gives an intimate character to the setting. The choral parts are on two staves, with a third of the singing in unison. There is a folk quality to the melody of the verses followed by warm contrasting parallel thirds in the music of the lullaby. Sweet music.

**A Starlit Night It Was in Bethlehem, Ennis Fruhauf. SATB, SAB, soprano solo, and organ, Fruhauf Music Publications, \$8.00 (M).**

There are four verses; three are for the SAB choir. One SAB verse and soprano solo are unaccompanied. The organ music is on three staves and is not difficult. The concluding section has the hymn tune in unison with the sopranos singing a descant above it. This is charming, but expensive, music for a Christmas Eve service.

**I Wonder As I Wander, arr. B. Wayne Bisbee. Two-part with piano, optional flute, handchimes, and finger cymbals, Choristers Guild, CGA 1267, \$2.10 (M).**

A separate flute part is included at the end; its music is challenging and will require a solid performer. Only three handbells are needed, and the music for them (and the finger cymbals) is very simple. The traditional lyrical melody is used in all three verses above a rhythmic, arpeggiated keyboard part. This is a lovely setting for a good children's choir.

**How Great Our Joy!, Craig Courtney. SATB, piano, and optional string quartet, Beckenhorst Press, CU1012, \$1.95 (M).**

Based on the traditional German carol "While by my sheep," Courtney's setting has easy choral parts with extensive unison singing. The piano part has a flowing right-hand accompaniment with consistent triplets. The score contains the string music, which comprises sustained chords that provide a harmonic background, and is very easy; their parts are available as CU1012A. The music grows in intensity, is very attractive, and also available for TTBB or SSAA.

**Jesus Came Adored by Angels, Robert W. Lehman. SATB unaccompanied, Paraclete Press, PPM0219, \$2.20 (M).**

There is an organ reduction of the music for those choirs needing assistance. Using a text by Godfrey Thring (1823-1903), the music is contrapuntal with a folk-tune character. Later there is a soprano solo, then the lower voices hum while the alto section has the mel-

ody. The verses close with Alleluias and the setting builds to a loud closing that evaporates into a quiet ending.

**Manger Carol, Mark Sedio. SATB and keyboard, MorningStar Music Publishers, MSM-50-1093, \$1.50 (E).**

This is based on a traditional Polish tune; it has two verses with the first one primarily for women. The keyboard part is not difficult and doubles the voices, although it does play an introduction and has a solo section between the verses. A gentle carol for a small choir on Christmas Eve.

**Make We Joy Now in This Feast, Malcolm Archer. SATB and organ, Oxford University Press, X491, £1.85 (M).**

This macaronic medieval text has five verses, with all using the same basic music. There is a refrain, which recurs throughout in various arrangements. The organ part, on two staves, appears intermittently, with the last verse having busy, festive runs that build to a loud ending.

**Rejoice and Be Merry, arr. Burton Bumgarner. SATB and keyboard, GIA Publications, G-6998, \$1.75 (M-).**

Classified as an 18th-century gallery carol, Bumgarner's arrangement has five verses; all are based on the familiar tune. The keyboard part is on two staves and helps drive the joyful, 3/4-time dancing music that moves in one. There are changing keys and tempos that add variety to the festive music.

**Merry, Merry Chiming Bells, Armand Russell. SATB, organ (or piano) and optional bells, Recital Music, RMS019, £2.50 (M-).**

The 1874 Fanny Crosby text is set in syllabic chords, with phrases separated by organ and single-note bell interludes. Recital Music is a British publisher that is not well known in America, but this edition, in a large score, is very attractive. The music is delightful.

**Holy Light (A Candlelight Service of Carols), Robert Hobby. SATB, organ, piano, and optional children's choir and congregation, MorningStar Music Publications, MSM-70-013, \$7.95 (M).**

In addition to this arrangement with keyboard, the 60-page work is also available with brass quintet, percussion, and handbells; there is also a version for chamber orchestra. There are readings (not included) that may be used in between the carols. The 12 carols are well known and popular; one is for an organ solo. The composer writes: "In many ways, *Holy Light* is meant to take us on

a journey as the service begins in darkness and gradually brightens on this walk from prophecy to the birth of Christ." The music is not difficult and the familiar melodies will bring a quiet warmth to the service.

## New Recordings

**Johann Sebastian Bach. Wim Winters, Thomas Organ of the Reformed Church of the Bouclier, Strasbourg. Paraty CD 309.109; <www.paraty.fr>. Distributed by Intégral; <www.integralclassic.com>.**

*Tocatta in F Major*, BWV 540/1; *Concerto in D Minor after Vivaldi*, BWV 596; *Chorale Prelude on 'Christus, der uns selig macht'*, BWV 620; *Chorale Prelude on 'In dulci júbilo'*, BWV 608; *Chorale Prelude on 'Herr Jesu Christ, dich zu uns wend'*, BWV 632; *Fugue in F Major*, BWV 540/2; *Chorale Prelude on 'Christ unser Herr zum Jordan kam'*, BWV 684; *Chorale Prelude on 'Nun komm der Heiden Heiland'*, BWV 659; *Trio Sonata No. 6 in G Major*, BWV 530; *Prelude and Fugue in B Minor*, BWV 544.

Back in the 1950s and 1960s, the *Orgelbewegung* subjected us to numerous replica "Bach organs," few of which were any good. Since then, and especially since the reunion of Germany made the old organs of Thuringia and Saxony much more accessible, attempts at recreating "Bach organs" have been much more successful. One such is the Mathis organ in the Stiftsbasilika Alte Kapelle, Regensburg, dedicated by Pope Benedict XVI in 2006. Wim Winters' compact disc features another "Bach organ," the 40-stop instrument built in 2007 in the Reformed Church of the Bouclier, Strasbourg, by Dominique Thomas of Ster-Francochamps, Belgium. It is built inside the old organ case dating from 1789 and is based on a number of Thuringian models, especially Mühlhausen, and pitched at A=415 Hz in an unequal temperament. In order to perform with small groups of modern instruments, two of the stops, an 8' Principal and a 4' Rohrflöte, are tuned to A=440 Hz. Six of the Pedal stops are duplexed from the Hauptwerk. Because of the restrictions imposed by lack of height and the need to reuse the historic case, the subject of a 2003 historic preservation order, the second manual is in the Hinterwerk position, rather than being an Oberwerk, as would have been usual in the Thuringian organs of Bach's day.

Dominique Thomas is currently making quite a name for himself among European builders, and has just completed a

remarkable 80-stop, four-manual organ in Monaco Cathedral, featuring a very striking case incorporating carefully highlighted glass slats that produce an extraordinary luminescent effect. (See Jean-Louis Coignet's article on pages 20-21 of the June issue of *THE DIAPASON*.)

The *Tocatta in F* is always a good way to get a Bach recital or recording off to a joyous start, and Wim Winters provides a fine performance as well as demonstrating the clarity of the classical chorus on the Hauptwerk and the equally fine Pedal 16' Posaune. The church in Strasbourg has somewhat dry acoustics, but the principal choruses are carefully scaled and voiced to take account of this, and the player also proves more than up to the task of performing in such an unforgiving acoustical environment. The next few tracks on the CD give us an opportunity to hear some of the quieter voices of the organ. The chorale prelude on *Christus, der uns selig macht* uses the 8' Trompette for the cantus firmus in the bass, and I must say I did not particularly care for this, finding it a little too buzzy and slightly uneven in the bass. Wim Winters makes the unusual move of sandwiching a concerto and three chorale preludes between the *Tocatta in F* and its companion *Fugue in F*. This arrangement of pieces is quite effective in its way and has, of course, a precedent in the way that Bach sandwiched a number of chorale preludes between the *Prelude and Fugue in E-flat in the Clavier-Übung Part III*.

The *Fugue in F* is followed by two more chorale preludes, in the first of which, *Christ unser Herr zum Jordan kam*, I found the 16' Fagot a little too buzzy for my liking as well. It and the 8' Trompette would probably sound a lot better in a livelier acoustic. By contrast, the *Vox Humana*, which makes an appearance in the chorale prelude on *Nun komm der Heiden Heiland*, is smooth enough to sound good in the dry acoustics of the church. It seems surprisingly loud for a stop of its name; perhaps the microphone was positioned a little too close to the Hinterwerk pipework (a theory reinforced by listening to the Quintadena a couple of tracks later), though the effect is nevertheless very satisfying. We hear next the *Trio Sonata No. 6 in G Major*, a test of any good player's skill and a test that Wim Winters passes with flying colors. His phrasing in the last movement is particularly interesting. The last work on the recording is Bach's *Prelude and Fugue in B Minor*, a very fine work that perhaps does not get played as much as it deserves. It is a composition that comes off extremely well on this organ, giving the impression that it is a much larger instrument than

# Gala Brass & Organ Concert

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of First Baptist Church of Worcester

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Rheinberger, and Shostakovich | William Ness, organist

Friday, November 16, 2012

7:30 pm

First Baptist Church

111 Park Avenue

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Corner of Park & Salisbury Streets | Free



it actually is. There is some particularly fine pedal work in the fugue.

Today there is a wealth of good recordings of Bach's organ music—perhaps, indeed, the market is in danger of becoming saturated. Nevertheless, the depths of Bach's music seem inexhaustible and every new recording brings with it at least a few new nuances that I have not encountered before. This one is no exception and the listener will find many points of interest in Wim Winters' fine playing.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Donato Cimino: *Toccate per organo di varj Autori*, edited by Jolanda Scarpa. Published by Edition Walhall in four volumes: EW767 and EW772 €18.50 each, EW 775 €21.5, and EW 778 €19.8. Available from <[www.edition-walhall.de](http://www.edition-walhall.de)>.**

The contents of the manuscript compiled by Donato Cimino and dated 1675 is held at the Biblioteca del Conservatorio di Musica San Pietro a Majella in Naples, and is being published in this new edition in four volumes. In addition to pieces quite possibly composed by Cimino himself (although since Cimino was known to be a copyist for Giovanni Salvatore, some scholars suggest that the unsigned pieces in the manuscript were by Salvatore), it includes pieces by the Romans Ercole Pasquini and Girolamo Frescobaldi, and Giovanni de Macque and Salvatore, who were active in Naples, as well as other composers who are scarcely known at all today, even to specialists.

This first volume contains 20 pieces, comprising three toccatas, a fantasia, two ricercars, two fugas, and 12 canzonas. The third toccata is very similar to Frescobaldi's *Toccata Quinta* from his *Second Book of Toccatas*, and the other two toccatas exhibit all the hallmarks of his style, with 16th-note runs in parallel and contrary motion. The fantasia, only 21 bars of 4/2, moves in quarter notes. The first fuga is only 14 bars with 16th-note motion. The subject of the second fuga, opening in 3/2 and then moving into C time, has a distinct resemblance to the subject of the first fuga; possibly the piece could be regarded as a variation canzona in the manner of Johann Froberger. The *Ricercar Crom.* (sic) has echoes of Froberger in its use of both major and minor thirds to create tonal ambiguity; three triple-time sections enclosed by C-time sections make a satisfying unity.

The *Ricercata sop. A Gsolreut*, a more homophonic work than the other ricercars in the volume, is presented in its original white notation (3/2), which is easily followed after a little practice. The unusual homophonic final section opens with a one-bar phrase repeated on ascending degrees of the scale from tenor F to treble C, where there is a heading referring to the Nativity; after a further ascent to treble A-flat, the phrase sinks back to tenor F and a short coda. A few of the canzonas are very short but display varying degrees of contrapuntal writing mixed with toccata-like passages. Rather longer is the *Canzona 8 Tono*; its two triple-time sections (one in 3/4, the other in 6/4 but beamed in 12/8, although both have irregular length bars) are separated by a two-bar toccata-like interlude, with a written-out trill in the alto. Here the Frescobaldian influence is most notable. Most of the other canzonas also include a triple-time section. The dactylic rhythm occurs less frequently here, mainly in the shorter examples, but repeated notes are still prevalent.

The second volume contains 18 pieces, all of which have titles ranging from one or two words (such as *Pace*, *Farfalla*, *Fedeltà*, *Patienza*) to longer, proverbial-like expressions. The pieces are all fairly brief, written in one section; most have a short subject that is treated imitatively and provides a rhythmic impetus that dominates the work (canzona-like dactyls are frequently employed). The original white-note notation is retained here for the two pieces in triple time, *Chi dura vince* and *Aspettar di goder*, the remaining pieces being in C time. It is difficult to know in which circumstances these pieces may have been performed, but their charm remains fresh and, being less demanding than many of the pieces by the likes of Bernardo Storace, will provide pleasant recreation.

These volumes augment our knowledge of the post-Frescobaldian manuscript repertoire. The edition is clearly printed, with a useful introduction in English; however, a few passages in some pieces may need to be considered carefully as regards placement of notes and application of accidentals (for example bars 70–71 in *Maestà*, and 28–30 in *Chi dura*, vol. II, pp. 9 and 11). Also included is a description of the 17th-century Neapolitan organ, which was quite modest in size and only very occasionally included reeds; even the 4-foot flute was only rarely present.

The third volume contains 27 pieces, several of which are ascribed to composers, the collected keyboard works of most of whom (Salvatore, Pasquini, and de Macque) are available in modern editions. The opening three pieces are attributed to the otherwise unknown Fran-

cesco Boerio; they comprise an untitled piece and a toccata that owes much to the early 17th-century models by Pasquini, Giovanni Maria Trabaci, and Ascanio Mayone. That is followed by a fuga that is only loosely imitative. It is possible that the following four short versos and four ricercars may also be by Boerio. The first two ricercars are short and quite lively; the third exploits the falling diminished seventh in its first section, the triple-time section being devoted to a new subject. The fourth ricercar is based on a short subject that gives way to an insistent motive before a toccata-like coda. Two toccatas and a capriccio by Salvatore follow, the latter marked *malinconico e largo*. Two canzonas by Frescobaldi which, to the best of my knowledge, are not known from other collections, offer substantial fare, with triple-time sections. The first one is introduced by a seven-bar chordal section, a feature not present in any of his published canzonas for keyboard. A *durezze* by Salvatore is followed by two similar pieces by de Macque, and two capriccios and a canzona, also by de Macque. Two correntes by Salvatore are the only dance pieces in the collection. A canzona by the otherwise unknown Giacinto Ansalone opens in the usual contrapuntal development of a dactylic figure, but at bar 30 this dissolves into toccata-like figuration, with a development based on a rhythmic motive being inserted in bars 52–66 before a short toccata-like coda. This is followed by a *durezze*, possibly also by Ansalone, which differs from the others in this volume through having a more animated section in bars 13–16. A canzona with a triple-time central section and a *durezze*, both by Pasquini, and an untitled piece, ostensibly a ricercar, close this volume. Most of these pieces are on the short side, few exceeding 60 bars.

The fourth volume contains three organ Masses, with the usual Kyrie, Gloria, Epistle, Offertory, Elevation, Agnus Dei, and Postcommunion, although not every element appears in each Mass. After a toccata-like *Introito per le feste doppie*, we find mainly short versos in various forms, including canzona-like, chordal, and toccata-like. The first and third Masses contain a *Toccata per l'Offertorio* (both with fugas), and the first and second include an *elevazione*, the first one being in the rare key of F minor, which must have sounded very interesting in meantone, although without any of the extreme dissonances found in the pieces in the third volume. Other pieces include canzona-like *Doppo l'Epistola* in the first, and the first Kyrie of the third Mass offers a mixture of toccata figuration, short rhythmic figures, and a chordal coda. The collection concludes with an exciting toccata,

which offered several challenges in the provision of an accurate transcription from the manuscript; a facsimile shows the extent of some of these.

These pieces offer a fascinating glimpse into what was being played in Naples in the late 17th century. The edition is clearly printed, with six systems to the page, and has a useful introduction in English, although the description of the stops is inaccurate in its pitches; also included is a description of the 17th-century Neapolitan organ. Editorial amendments are noted in the body of the scores. This collection will offer much to the player prepared to look beyond the notes; there are several pieces where the player must exercise his or her own judgement in adding accidentals and in a few cases deciding whether the text offered here needs amendment by a tone or a third. The third volume will probably be more useful to those players who may not have the opportunities to integrate the versos and Mass settings into the liturgy at their church, the highly dissonant and moving *durezze* and *consonanze*, with their abrupt modulations to the remotest keys still, sound highly effective during the Communion today. The great majority of pieces also sound well on harpsichord and clavichord. The toccatas will offer challenges to even the player experienced in this repertoire, and some of the canzonas require some care when shifting hand positions, but there are many pieces that are not overtaxing. A read through the registration suggestions from contemporary sources (many available in good modern translations in anthologies) will enable the player to select an appropriately light and transparent registration on modern instruments to bring these pieces alive. Several Italian manuscripts are available in facsimile editions, but reading these will offer major problems to many players; it is to be hoped that Jolanda Scarpa will be able to offer some of these in critical modern editions in the future.

—John Collins  
Sussex, England

**Lancaster Suite**, by Malcolm Archer. Available from Prof. Dr. Colin H. Parsons, Chairman, AHORP, "Counterpoint", No. 10 Whemside Road, Scale Hall, Lancaster LA1 2TA, United Kingdom; [colinparsonsmb@sky.com](mailto:colinparsonsmb@sky.com), £15.00 plus £4.50 postage.

Composed at a time when the art of organ composition has mostly dehydrated to arranging hymn tunes or others' works, Malcolm Archer's *Lancaster Suite*, with its original, tuneful themes, is like an oasis in the desert. It provides for both player and listener the appeal, practicality, and staying power of yesteryear's best organ compositions.

*Lancaster Suite* was composed for the centenary of the Norman & Beard organ in the town hall at Lancaster, England, where it was premiered by the composer in July 2011. The score is beautifully engraved and illustrated with pictures of Lancaster and the organ. Each of the five movements is delightful and reflects Lancaster's long history: (1) *Fanfare and March* takes up right where William Walton left off, with sassy fanfares and a quintessential British march brimming with royal pomp and dignity. (2) *Pastorale* evokes the tranquility of Delius, with lilting melodies alternating between soprano and tenor. (3) *Gigue* uses a catchy 12/8 Celtic-style tune introduced over a bagpipe drone that builds over manual variations to full organ with the tune played on the Tuba over an exhilarating pedal point. (4) *Claire de Lune* overflows with an opulent cantabile theme in C minor, reminiscent of Vierne. (5) *Centenary Toccata* is a stunning showpiece, which at the same time lies easily under the fingers. Its tuneful, happy theme bookends a lyrical middle section and builds to an exciting climax complete with "pedal rockets" and final "Father, Son, and Holy Ghost" chords. None of the movements is longer than five minutes. Highly recommended.

—Kenneth Udy  
University of Utah  
Salt Lake City

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# An Interview with Montserrat Torrent Queen of Iberian organ music

Mark J. Merrill



Montserrat Torrent at the organ of Convento San Paio, Santiago de Compostela, Spain, built by Alberto de la Peña in 1784; restored by Gerhard Grenzing in 1974, further work in 1999. Two divided manuals, diatonic pedal of 13 notes, 23 ranks.

I first became acquainted with the well-known Spanish organist and reigning Queen of Iberian organ music, Montserrat Torrent, in 1985. I owe a debt of gratitude to Guy Bovet for making arrangements for me to study with this remarkable woman, over the course of nearly thirty years!

I still remember my arrival in Barcelona, Spain in 1985 and soon discovered that Dr. Torrent did not speak any English; luckily I had a degree in Spanish Studies, so the language barriers were easily overcome.

I have been traveling to Spain yearly over a period of 30 years. The interview was conducted in Catalan, her native tongue, on November 5, 2011.

Some basic background and highlights on Dr. Torrent's life are as follows. At the age of 5 years she began piano study under the direction of her mother, Angela Serra, who was a disciple of Enrique Granados. It is evident that Torrent came from a very musical family; her father, a physician, was an accomplished violinist, her sister a viola player, her brother a cellist. Evenings were spent playing and discovering chamber music, as well as each member of the family performing solo works. Montserrat Torrent was the head of the organ department at the Conservatorio Municipal Superior in Barcelona from 1959 until 1991. Her teachers have included Santiago Kastner, Luigi Ferdinando Tagliavini, Nöelie Pierront, Fernando Germani, and Helmuth Rilling. Dr. Torrent has over 50 recordings to her credit, in addition to having performed numerous concerts worldwide. She has been an advocate for the restoration of many early period instruments in Spain, as well as promoting the study of Iberian organ literature.

**Q: Where were your initial musical studies?**

A: Originally, I studied the piano with my mother. Later I attended the Conservatory of Music in Barcelona, focusing on the piano for my degree. At the end of my studies, the Civil War began just prior to my graduation recital, and my career, like many others, was put on hold.

**Q: How did the Spanish Civil War affect your career?**

A: I had just completed my final recital when the war began. It made an impact upon my life, as everything normal came to an end. There were no concerts or special events. I basically played the piano at home during the entire war, practicing for the day when I might begin my career.

**Q: When were you first introduced to the organ?**

A: I first encountered the pipe organ after the Civil War ended. I had an opportunity to play an organ and was

moved by the variety of tonal capabilities of the instrument. I immediately began organ studies.

**Q: Who was your first organ instructor?**

A: My first instructor at the organ was Dr. Kastner, who taught at the conservatory. He was very demanding as an instructor. If you weren't prepared, he wouldn't even take time to listen to you.

**Q: Was the transition from the piano to the organ an easy one?**

A: No! At first it was horrific. My teacher had to completely transform and re-educate me on technique and my approach to sound production. It was very difficult at the onset.

**Q: Did being a woman have any impact upon your career?**

A: Of course it did! My goodness . . . there were many who felt that women simply did not have the strength or ability to play the organ. I had a terrible time breaking into the concert scene . . . women simply did not fit the mold—especially in a male-dominated field. Women of today do not realize how different things are now.

**Q: How does organ technique vary from piano technique?**

A: On the piano, you utilize finger, wrist, and shoulder movement to exact sound in combination with the three pedals; however, in organ playing, the finger is the only element that has to be considered. The attack and release produce the desired effect . . . this alone makes for a completely different technique. Many people who have had years of piano never truly master organ technique fully, as they still attempt to utilize wrist, arm, and shoulder gestures to create sound. The only aspect that elicits sound is the digit (finger) . . . so making use of other gestures is merely wasted or unnecessary movement.

**Q: You often state that technique leads to stylistics; what do you mean by this?**

A: If you study the music of Bach, you obviously take into consideration the fingerings and pedalings used by Baroque organists, which in turn you apply to the music of Baroque composers. For example, a scale might be fingered 1-2-3-4-1-2-3-4, which when played as such produces a distinctly different effect as compared to a modern fingering such as 1-2-3-1-2-3-4-5. The intention is not to effect the musical selection, but rather subtle nuances occur as a result. The same would apply for each period of music. When playing classical music you apply classical technique, when playing Romantic works you would apply appropriate Romantic fingerings and pedal



Mark J. Merrill during a lesson with Dr. Torrent at the organ of Santa Clara in Santiago de Compostela, Spain, built by Manuel de la Viña in 1709; restored in 2004 by Martin Goetze & Dominic Gwynn, Ltd., of England. One divided manual, 19 ranks.

technique. As a result, the music takes on new subtleties that result in stylistics as an end result.

**Q: Some would say that your approach is that of a "purist." Would you agree?**

A: Well, not to the point that such early fingerings or pedal techniques would be effective, but rather that the music is rather enhanced by the application of early fingerings and techniques, which renders a more authentic performance, not one hindered by a mere attempt to affect a particular style. Stylistics result from the application of historical approaches, not vice versa.

**Q: Many would say that early fingerings produce uneven or jerky results.**

A: Not at all. I can play a scale utilizing early fingerings such as 1-2-3-4-3-4-3-4 just as smoothly as 1-2-3-1-2-3-4-5. One has to commit and practice intensely to master early fingerings just as one does modern fingerings—time, patience, and attention to detail. Period performance practices should be smooth and not sound affected or contrived.

**Q: In Europe, Spanish repertoire seems to be very common on concerts, whereas in the United States, it is seldom heard. Why do you believe this is the case?**

A: I've performed many times in the United States. I believe that many teachers of organ are simply unfamiliar with this particular repertoire; that being the case, it seems to seldom be covered, if at all even explored. I've noticed that even anthologies have very limited portions dedicated to Iberian music in comparison to other genres. A shame.

**Q: You have made many recordings; which are your favorites or were the most enjoyable to record?**

A: I have never listened to any of my recordings. I believe musicians grow if they are healthy, and how I played a work ten years ago will have matured as I have matured. Musicians should evolve and constantly be in a state of development or they become stagnant. Learning our craft is a continuous process, never ending.

**Q: For nearly 54 years you have been teaching at the International Organ Course Música en Compostela. How did this famous course develop?**

A: Several musicians including Pablo Casals, Andrés Segovia, Montserrat Caballé, Alicia de Larrocha, and I decided we needed an international course that emphasized Iberian composers, so we organized the course and it's been running ever since those early years. We spend one month working with young

people who compete for scholarships, who come with the sole purpose of mastering the works of Iberian composers representing various time periods. It is an intense institute; six days per week from 8 AM until 10 PM, with a concert performance nearly every evening by students and faculty. It is one of the oldest running courses in Europe. We draw students from around the world.

**Q: What advice do you have for young organists?**

A: Study the piano to master technique, but remember that in transferring to the organ you have to master a new technique. What worked on the piano no longer applies to the organ. Study a varied repertoire and master techniques as they apply to those various periods of music. For example, a good player should be able to play smooth scales with fingers and pedals according to the period: Baroque pedal technique should produce a smooth scale on the pedal with all toes, just as a modern scale on the pedals using toe/heels. Mastering techniques means being able to adjust that technique to the repertoire/period one is playing, and do so flawlessly.

**Q: What projects are you currently working on at this point in your career?**

A: Currently I'm undertaking to record all the organ works of Correa de Arauxo. He represents the highest point in early Iberian Baroque composition. I've already completed five recordings and still have four to finish. Among other projects, I'm recording some of my favorite works for organ, which are varied—Baroque, Romantic as well as modern. I also continue to teach privately and conduct masterclasses and perform. I intend to remain active as long as I have breath and the bellows on the organ continues to provide air to make music!

I thanked Montserrat Torrent for her time and praised her for having made introducing and promoting the Iberian organ and repertoire her lifelong goal. She has always been the greatest of advocates for this particular genre and we hope her journey continues for many years to come. ■

Mark J. Merrill holds a B.M. in church music and an M.A.T. in Spanish from Drake University, Des Moines, Iowa. He has studied organ with Montserrat Torrent for nearly 30 years, earning his *Maestría in Organ* from the Conservatory of Music in Barcelona, Spain, as well as his *Título de Doctorado* from the Real Academia de Bellas Artes in Spain. He has dedicated the past 30 years to documenting, recording, and analyzing nearly 168 historical instruments in Spain. His dissertation, "The Effects and Implications on the Performance Practices of Early Iberian Keyboard Music," earned him a special citation of merit from the Spanish Department of Culture.

# An American Organ Moves to Germany

## Steer & Turner Opus 14

Jay Zoller



Grace United Methodist Church at the time of the removal of the organ

### The Steer & Turner Company

John Wesley Steer (1824–1900) (he later changed the spelling to Steere) was born in Southwick, Massachusetts, and had apprenticed to a cabinetmaker. He later started his own cabinet shop in Tariffville, Connecticut, and barely two years later saw his entire shop destroyed by fire, an event that he would see repeated several times during his life. Needing work and the income to support his bride of two years, Ruth Johnson Steer, he sought employment with his father-in-law in the Johnson Organbuilding firm in Westfield, Massachusetts. It was not long before the cabinetmaker had mastered the craft of voicing and he soon found himself in charge of installation and finishing.

George William Turner (1829–1908) from Dedham, Massachusetts, apprenticed with a Boston cabinetmaker at the age of sixteen. With some indecision about his career, he left to study telegraphy in Philadelphia, but six months later he was in New York working for another cabinetmaker. In 1852 he opened his own shop, which proved to be successful, soon employing 25 men. In 1854, he sold the business and worked for a year with the reed organ builder, Mason & Hamlin, before joining the Johnson Company in Westfield. His duties there included both cabinetmaker and action mechanic.

Steer left the Johnson factory in 1866 to begin building organs on his own. He built two organs—one a large instrument for the Third Presbyterian Church in Albany, the other for a church in East Albany—before George Turner left Johnson to join him and the firm changed its name to Steer & Turner. In 1868 Steer & Turner bought a lot on the corner of Elm



Steer & Turner Opus 14 in its new home in Cologne, Germany

and Meadow Streets in Westfield, and in the late spring began clearing it in preparation to building a new factory. Steer sold a farm he owned in West Springfield at this time, probably to help in the financing of the new building.

The new firm built six organs in 1867, all but one for churches near Albany, and in 1868 increased that to ten. The year 1869 saw the number drop to eight, but the list included the building of two of the firm's first three-manual organs, as well as the organ that later I played and that made a transatlantic journey. When Steer & Turner moved into their new building, they employed 12 workmen; soon thereafter it was increased to 25.

### Grace Methodist Church, Keene

It was during this year of 1869 that Steer & Turner built one of their finest and most representative instruments for Grace United Methodist Church in Keene, New Hampshire. Opus 14, costing \$3,000, was considered the best organ in the city when it arrived and, in the opinion of this author, remained the best in the city until its removal in 2011, a hundred and forty-two years later! The organ was installed originally in the rear balcony and was moved to an alcove in the front by the J. W. Steere & Son Company in 1907. In the Victorian taste of the time, the Swell Cornet Dolce III was removed and an 8' Aeoline put in its place. At the same time, a rank of the Cornet Dolce was added to the two-rank Great Mixture (probably



The Schulte organ crew arrives to begin dismantling Opus 14



The silver nameplate



A toe on the Double Open

the Tierce set) and the Great Mixture grew to three ranks. One of the two sets of swell shades was also removed.

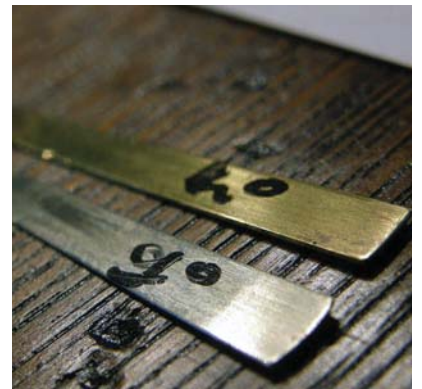
In 1968, during Edward Boadway's tenure as organist, an organ vandal whose identity remains unknown hit three area churches. The Congregational, the Episcopal, and the Methodist church organs all sustained pipe damage. Insurance money paid to have the three reed stops in the Steer & Turner cleaned, undented, and resoldered. Thad Outerbridge from Beverly, Massachusetts replaced the 1907 "nearly useless" Aeoline with the 2' and 1½' stops that remain today. According to Ed Boadway, the façade was painted "a high-school cafeteria green" during the 1907 move, a redecoration of the room that included a baby blue arch over the organ. The façade was painted gold at a later date, at which time a huge wooden cross was hung on the case. It was removed a short time later.

An elderly female organist at one point complained of the cold air about her ankles, so the swell pedal and combination pedals were detached and stuck inside the case and the knee panel covered over! Fortunately, this too was soon corrected, but it goes to show what travesties are committed on organs for the silliest of reasons.

The dedication recital program may be of interest. It seems that the concert was a community event, as many (apparently local) musicians took part. William A. Briggs, a Keene native who for years played a three-manual 1868 Johnson organ at Bethany Church Congregational in Montpelier, Vermont, was the principal organist. In addition to the descrip-



A closeup of one of the reed shallots



The old organ contained a steel rather than brass reed



Some of the inscriptions on the Double Open pipes

tion of the organ, complete with a stoplist, which accidentally left off the Pedal 16' Double Open, the program reads:

- Part I
1. The Chromatische Fantasie – L. Thiele  
Mr. Briggs
  2. Chorus "O How Beautiful"  
Choir
  3. Organ, "Andante" – Mendelssohn  
Mr. Gerrish
  4. Improvisation (exhibiting the Principal Stops)  
Mr. Briggs
  5. Solo "Eve's Lamentation" (from the Intersession)  
Miss Mason
  6. Organ Fantasie – Meyerbeer  
Mr. Briggs
- Part II
7. Fugue in g minor No. 2 – Bach  
Mr. Gerrish
  8. "Adagio," Symphony in C – Haydn  
Mr. Briggs
  9. Ave Maria (with violin obbligato) – Gounod  
Miss Mason
  10. Christmas anthem  
Choir
  11. Organ solo  
Mr. Gerrish
  12. Concert Variations "Pleyel's Hymn" – Briggs  
Mr. Briggs

The original stoplist included a three-rank Cornet Dolce on the Swell rather than the later string or the even later Fifteenth or Nineteenth. However, the stoplist as it appeared in 1975 when I became organist was as follows:

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The Great pipes begin to be installed



Voicing details of the Flauto Traverso 4'

**GREAT**

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- 8' Dulciana
- 8' Melodia
- 4' Octave
- 4' Flauto Traverso
- 2 3/4' Twelfth
- 2' Fifteenth
- Mixture III
- 8' Trumpet
- 8' Clarinet

**SWELL**

- 16' Bourdon t/b
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 4' Flute a Cheminee
- 2' Fifteenth
- 1 1/2' Nineteenth
- 8' Basson Bass
- 8' Oboe
- Tremolo

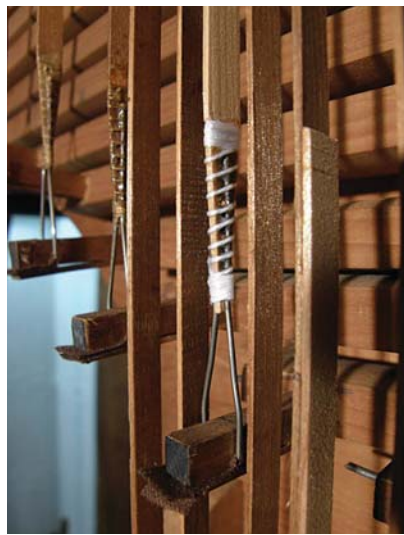
**PEDAL**

- 16' Double Open Diapason

Swell to Great  
Swell to Pedal  
Great to Pedal

The year 1869 also saw some of Steer & Turner's instruments being sent further distances. By the end of the year they had installed organs in Ohio and South Carolina, despite a flash flood in October that washed away a corner of the factory's basement. Then, in 1871 the Johnson factory was completely destroyed by fire in April. Fire also destroyed the Steer & Turner factory in September. Five completed organs were demolished in the blaze, but Steer and Turner decided to rebuild immediately in the same location, a structure that was twice as large. The five organs burned were replaced, making a total of 16 organs for the year 1872.

Steer & Turner, with insufficient insurance, had a difficult time with deep



A closeup of a rollerboard connection showing a new reproduction

financial problems in 1877, which resulted in auctioning the factory for back taxes. However, during this time they continued to receive contracts and build organs. They were still building organs in that location until March 1878, when another disastrous fire destroyed the factory, this time with the loss of only one organ. Transferring production to a nearby whip factory and rebuilding again, they produced ten organs in 1878. No sooner had they moved back into the new building than a dike broke upstream in December 1878 and washed away the new shop. A local paper described them as "having as many lives as a cat, and a singed cat at that." Despite all this, they managed to complete a large organ for the Church of the Immaculate Conception in Washington.

It is no wonder, though, that they decided to move from Westfield to a new plant in Springfield. It was about this time that Steer altered the spelling of his name, adding an "e" to the end. The move improved their luck and the company began to recover, building organs for churches as far west as Minnesota and Wisconsin. Steere & Turner had a good decade in the 1880s and built their 300th organ in 1890. In 1891 John Steere and George Turner decided to part ways, and John took his sons into the partnership to become J. W. Steere & Sons. Turner spent a few years as president of the Bigelow Lithographic Co. By 1894 he had returned to form a partnership with John Wesley Steere's son, John S. Steere, to form a new Steere & Turner in competition with his old partner whose company then became J. W. Steere & Son! The history makes for interesting reading, but we also are going to part ways with the firm at this point. I don't imagine that Steere or Turner ever dreamed that one of their organs would travel as far away as Cologne, Germany!

**My story at the church**

My part of the story begins when I became the organist and choir director of Grace United Methodist Church, 106



The zinc tubing must be accurately re-paired if it is to fit



Replicas were made as needed

years after the organ was built. The pastor at the time was a friend of mine, Rev. C. Edward Claus, and I was fortunate to have a small choir to work with in addition to this magnificent instrument to play. The church was located in a college town and seemed, in 1975, to be holding its own, although it was not wealthy by any means.

Since the church did not have much of a budget for organ maintenance and seemed indifferent to the quality of the instrument that they had, I often put my background in organbuilding to good use, performing much of the maintenance on the organ during my six-year tenure. When the old Spencer blower, located in a restroom off the downstairs kitchen, gave out, I installed a new Laukhuff blower in the organ chamber. In so doing, I enclosed it in a blower box and added a short windline in which I glued my business card and the date of the work. I mention this because it becomes important later in this story.

My real fun was working with the choir and of course playing the organ. I still have programs from two of the re-

citals I gave at Grace Methodist. In one program, which I played in October 1976 during the Bicentennial year, I began with Bach's *E-flat-major Prelude*, followed by James Hewitt, *Battle of Trenton*; John Knowles Paine, *Concert Variations on the Star Spangled Banner*; the *Tocatta, Aria, and Fugue* by Jan Bender; *Triptych* by Noel Goemanne; *I Make My Own Soul* from *All the Elements of the Earth* (for organ and electronic tape) by Richard Felciano; my own *Passacaglia in D Minor*; and ended with the Bach *Fugue in E-flat Major*. Very patriotic!

A Christmas concert that I played in December 1979 included, along with congregational singing of each of the carols played, *Noël, D'Aquin; Greensleeves*, Searle Wright; *Variations on Silent Night*, Jay Zoller; *Adeste Fideles*, Charles Ives; two settings of *Vom Himmel Hoch*, Pachelbel; and ending with Bach's *Tocatta, Adagio, and Fugue in C Major*. It is interesting to see what music I included so long ago!

One other event really stands out in my mind because it is so unusual. This incident seems humorous now, but at the time was on the scary side and must have happened in 1977 or '78. I commuted some in those days to get to the church, and so on Sundays I often had lunch at the parsonage with my friends, the minister and his wife. We were having lunch

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Sonja Füßmann installs trackers



Viktor Repp dismantles the Great chest



The New Hampshire granite, all blown off, is put back on the reservoir

and two-way radio with handcuffs hanging off of it, I didn't want him to climb up. The fragile Swell tracker run was right next to the Great walkboard and a scuffle could destroy the key action or pipes. In any event, he didn't see anything and after some more looking around and discussing the matter, they concluded that the escapee must have gotten out of the building somehow.

As it turned out, he got out of the church after the police left and was picked up a couple of blocks away. He admitted to the police later that he had, indeed, been hiding in the organ. I can just imagine him laying on the Swell walkboard hoping he couldn't be seen through the façade. To his credit, in climbing up and back down again, he didn't do any damage to the organ.

In 1983 I moved on to a new position and didn't think much about the Steer & Turner until late 2009, when I got a call from one of my former choir members informing me that the remnants of the congregation had put the building up for sale. My first thought was that the bank across the street might buy the building and tear it down for a parking lot. I made some calls to determine what was going on, and then called John Bishop of the Organ Clearing House, who subsequently listed the organ on the OCH website.

#### Orgelbau Schulte

Oliver Schulte of Orgelbau Schulte in Germany knew of a church in Cologne looking for just such an organ. Schulte ran across the name of John Bishop and

the Organ Clearing House while doing work in England. An organ from the USA seemed too far away to be possible, but when the archdiocese of Cologne asked him for an organ, Schulte turned to Bishop for possibilities. The parish of St. Maternus had been saving for years for a new organ, but the actuality kept looking further and further away. When John Bishop showed him pictures, stoplist, and measurements, the Steer & Turner from Grace Methodist in Keene, New Hampshire was a perfect match. Schulte and a committee from St. Maternus examined the organ in May 2010 and a contract was signed in July. Schulte and his colleagues Sonja Füßmann, Viktor Repp, and Martin Ommer arrived in November to dismantle and ship the organ. Oliver's father Siegfried Schulte ran the shop in the absence of the crew. The instrument arrived at the Schulte shop on a snowy December 28th and work began on the restoration immediately in January 2011.

I am pleased to report that Orgelbau Schulte has kept the organ virtually intact. It is one of the earliest examples of Steer & Turner and a prime example of their tonal and mechanical work, and Schulte has made every effort to keep it in the same excellent condition as Steer & Turner left it. Because of its new location, however, some alterations had to be made. Since the organ had sat in an alcove in Grace Methodist, new matching sides for the case had to be made. To make it look right in its new setting the 16' Open Diapason in the Pedal was moved from the sides to the rear of the organ, making the silhouette narrower. At the same time, to make the Pedal division more complete, three new stops were added and placed on an electric chest to the rear of the manual chests: 16' Subbass, 8' Stop'd Diapason, and 8' Horn (reed). New matching drawknobs were made for these stops and room was found where the old electrical switch had been drilled into the stop jamb. Slider seals were added to the manual chests for greater stability.

Everything in the instrument was meticulously cleaned and repaired. Tracker ends, where needed, were made just like the old ones. Any old parts that were not needed in the organ, such as the Pedal tracker run, were carefully recorded and stored in a room behind the organ. Even the little windline that I made so many years ago with my business card and note inside now resides there as a small part of the organ's history.

The dedication at St. Maternus in Cologne was held on Sunday, September 11, 2011—coincidentally, but unintentionally, the tenth anniversary of the 2001 attack. A Mass was held in the morning at which a Mass by Gounod was sung, followed by a dedication re-

ital in the afternoon. Professor Jürgen Kursawa played music of Franck, Mendelssohn, and the Americans Matthews, Coerne, and Parker to a full church. The audience was enthusiastic and excited about the new instrument, which looks spectacular in its new home.

The Steer & Turner that was at Grace Methodist Church has always been one of the favorite organs in my career. I had enjoyable times in that position, and it was with alarm that I later watched as the church sank into financial difficulties. Those same difficulties may have saved the organ from extensive disfigurement or some sort of "modernization," but it also made real the possibility that it would be destroyed at some future date. Both the organ's new home as well as its old home are brick buildings and look remarkably alike on the outside.

I am glad that my phone call was able to set the Organ Clearing House in motion and ultimately provide for a new home in a new country, saving the instrument. I am looking forward to the day when I can travel over to visit my old friend!

#### Author's note

I would like to thank Oliver Schulte whose willingness to answer my questions and provide a chronology as well as photos, has proven to be invaluable. Oliver is the second generation in the company founded by his father, Siegfried Schulte, in 1978. He apprenticed with his father, spent a year away learning about restoration of early-romantic instruments and since 2006 has been a principal in the company. Orgelbau Schulte is located in Kürten, Germany and is responsible for about 35 new organs from I/3 to III/45, as well as a number of restorations.

I wish to thank Barbara Owen who answered my questions and generously helped provide information from her files. I would also like to thank Ed Boadway, the organist in the late sixties and up until 1972, who was also most helpful with verbal and written information.

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Jay Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University.

A retired designer for the Andover Organ Company, he currently designs for the Organ Clearing House and for David E. Wallace & Co. Pipe Organ Builders of Gorham, Maine. Zoller resides in Newcastle, Maine, with his wife Rachel.

In addition to writing several articles about Heinz Wunderlich for *The American Organist*, *Choir & Organ*, and *THE DIAPASON*, he has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009. His article, "Heinz Wunderlich at 90," appeared in the April 2009 issue of *THE DIAPASON*, and his article, "An Organ Adventure in South Korea," appeared in the December 2011 issue of *THE DIAPASON*.

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# Mamusia: Paul Wolfe Remembers Wanda Landowska

Craig Smith

A native of Hico, Texas, Paul Wolfe received a master's degree in piano from the University of Texas-Austin in 1950. He subsequently continued his studies with Webster Aitken at Carnegie Institute of Technology in Pittsburgh, where he also was a faculty member. From 1955 to 1959, he studied harpsichord, first with Denise Restout and then Wanda Landowska in Lakeville, Connecticut.

During the late 1950s, Wolfe recorded a number of discs for the label Experience Anonyme. The repertoire included music by Frescobaldi, Handel, and English harpsichordists from the Tudor era to the Restoration. The recordings were reissued in 1998 on two double Lyricord CD sets, under the general title *When They Had Pedals*.

In 1960 Wolfe moved to Rome, from which base he enjoyed a distinguished career as a touring harpsichordist throughout Europe for 13 years. He continued to perform in the U.S. upon his return. He was later director of admissions for the Manhattan School of Music and director of the preparatory school at Mannes College, both in New York. Wolfe, 82, now lives in Santa Fe, New Mexico.

Paul Wolfe will never forget the first compliment Wanda Landowska paid him, nor her first reprimand. It was June 12, 1955, and the 26-year-old Texan had just auditioned to become a pupil of the venerable Polish harpsichordist. The scene was the big, sprawling house in Lakeville, Connecticut, where Landowska dwelt during the final years of her life with her secretary, Denise Restout, and her longtime companion and housekeeper, Elsa Schunicke.

"Yes, my first lesson there was on my birthday," Wolfe recalled. "The lesson was really an audition: I played varied piano repertoire for Denise, who was Landowska's assistant, and willing slave, and pupil, and an excellent harpsichordist.

"As I was going out, Denise said, 'Wait.' I learned later she went through a back door to the room where Landowska was sitting. It was her study. That house—it had sliding doors like a lot of old houses, connecting the rooms. Denise slid open a door, and there was Landowska, holding her right hand up to her cheek, like *this*, sitting in a chair in the center of the doorway.

"She was recovering from her first heart attack then. She had a blanket over her all the way up to her nose. She extended her hand, just her little finger, and said, 'Oh, I'm so glad you've come to me. Now you begin with Denise and when I'm well, I will teach you.'

"Then she said something else. 'You are very musical, my dear.' And I said, 'Thank you.' She flashed back, 'You can't thank me. I had nothing to do with it. And don't thank yourself. Thank God!'

"I was with her four years after that. I paid \$50 a lesson whether it was (with) her or Denise. After a certain point, I didn't pay for lessons. She just gave them to me. She didn't charge me, and that's something. She did like money. My last lesson was a few weeks before she died."

Q: How did you come to study with Landowska?

A: I was teaching at what was then called Carnegie Tech in Pittsburgh. Webster Aitken (friend of artist Paul Cadmus, and a noted Schubert and Beethoven specialist) was my teacher there. One day he said to me, "When are you going to decide?" I said, "Decide what?" He said, "Whether you're going to play the harpsichord or the piano." We had never discussed it! So I said I didn't know. He said, "Well, you go think about it, and you come to my house a week from today for tea with a decision."

So I went to his house and we sat down and had tea. He asked me if I had



Wanda Landowska, 1923, at Pleyel factory

come to a decision. I said, "I would like to study harpsichord." He said, "Uh-huh, I thought you would. All right. You can go two places. You can go to Yale and study with Ralph Kirkpatrick or you can study with Landowska." He said he could arrange either one. I said, "Landowska." And he said, "I hoped you'd say that."

Q: Do you remember your first lesson with Landowska herself, not Denise Restout?

A: It took place with her sitting in her chair by the harpsichord. She always sat in the chair unless she was demonstrating, which she didn't like to do. She started me with the (Bach) *Two-Part Inventions*. After that first lesson she said, "Now you take my copy and copy the fingering." And there was a fingering for every note of every Invention. Ha! It was the damndest fingering. I was like that (clumping fingers together). It was

impossible for me because she had such tiny hands.

I did try to play them that way. She looked at me, at my hands, and said, "What are you doing?" I said, "Well, I'm trying to use your fingering." She said, "No. More than that. You're trying to imitate me. Look at my hand. Mine is little. Yours is big. It will never work. And if it *did* work, you wouldn't sound like me." God knows that was true.

One day in a lesson with Denise, I was playing something. She sent word down after the lesson—she called Elsa upstairs to where she had been sitting on the landing, where they had contrived a sort of sitting room—to tell me that I had used the wrong fingering in such and such a measure. And sure enough, she was right.

Q: How did you feel about that kind of tight control?



Paul Wolfe, sly smile

A: I didn't agree with that then. Her fingering, as I've said, just didn't work for me. Who it did work for, and the student I think sounded most like her, was Rafael Puyana. He was a real virtuoso. He was Colombian. He lives in France now. I heard him playing Giovanni Picchi and he sounded *exactly* like her. When I went, he was the only other student I know of she had.

But . . . people used to come see her all the time for coaching. She coached a lot of the German harpsichord ladies. (José Iturbi used to come a lot. Once Clifford Curzon came. She said to me, "Clifford came. He played a Mozart concerto for me. I taught it to him, you know. A long time ago." Then she stopped and smiled. "He still uses the same fingering.")

Q: She was in her late seventies then. Was her technique still solid?

A: She could put her hand on the keyboard cold and do the most amazing things, trills and scales and arpeggios. It was incredible. She just knew she had a God-given facility. Well, she *worked*, too.

Q: Did it ever fail her?

A: It slowed down toward the end. Toward the end, after she recorded that Mozart disc on the piano, she recorded the C-minor Partita and I don't remember what else. But the partita was . . . it was *old*. You could tell that she was failing.

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1926 St. Leu: Boris de Schlaezer, Sacha Shiffirin, W. L., unknown, Georges Auric

Nobody knew *exactly* how old she was until after she died. That she guarded. Her birthday was the fifth of July. So was Elsa's. Every fifth she played for Elsa on the harpsichord, *Put another nickel in/In the nickelodeon. All I want is loving you/And music, music, music!*

Q: Her concert persona was famous. Maybe even a little made fun of.

A: I remember a concert, before I became her student. It was Halloween in 1950 at the Brooklyn Academy of Music, where she played the (Bach) *Italian Concerto*. She wandered out onto the stage communing with Bach, staring up into the ceiling. She wandered toward the harpsichord. She sat down and her dress covered her feet and she didn't move, didn't move. She was setting up the pedals then, of course. Then with no hesitation she looked down and her left hand leaped on the bass like a hawk stooping, and her right hand followed. *BOOM, da dut da daa, daaa*. The audience was transfixed.

Q: What were her hands like?

A: Like this. They were claws. You can see that in the [few fragmentary] films made of her playing, at the house in Lakeville.

Q: Did she use technical exercises on the harpsichord, like the Brahms or Rachmaninoff or Czerny for the piano?

A: She didn't, really. She had finger exercises that you did away from the keyboard, which I found very hard. She finally stopped them. They cramped me. It made your fingers independent, if your fingers weren't completely independent by the time you got to her.

Q: What about manual and registration changes?

A: She *loved* to work on that. It was the inspiration of the moment. She said, "There are no rules for registration." She loved to use the 16-foot stop up an octave and crawl around between the two keyboards, and have the accompaniment going on the upper, and the melody with her thumbs on the lower.

Q: It sounds like she played a lot like an organist.

A: I guess she did. I never said that, though. If I had even thought it, she would have killed me.

Q: Was Landowska Romantic in her approach?

A: Not Romantic exactly; she wanted richness. But one day, I made a big kind of *ritard* nuance in the middle of something, and she stopped me. She said, "You learn to play in time first, then you can do that." She used *rallentando* in her own playing but never with students. I guess she thought we were bad enough without that kind of encouragement.



Lakeville house

Q: You said she gave you a little piece first off. What was it?

A: I don't think I ever played that piece in public. It was Couperin. I can't remember which one it was. It was not an important piece. It was very melodious and simple. But, it was hard!

Q: Hard, how?

A: Hard to make it work on the harpsichord, and she knew it. I played it over and over the whole time I studied with her. Not every lesson, but over the years for four years. When I left, I was still playing that piece.

About that time I began to record and the first thing I did was pieces from a collection called *The Mulliner Book*. She worked with me on those. We did a big set of variations by Thomas Tomkins. I loved it and so did she. Called "Fortune, My Foe." She knew all the repertoire cold.

She said to me in the middle of one lesson, "Oh, why must you always go off to record or play? Just come to study." She said that to me, the day I moved to Lakeville to work with her—because her health was so fragile, you had to be sort of on hand.

I remember I went for a last lesson before I recorded once. I was going into New York that day. I played for her and she said, "You're nervous." I said, "Yes, I am." She said, "I'm not, so you have no reason to be."

Q: Did you ever penetrate beyond the main rooms in the house?

A: I got up as far as the landing, where she had that kind of sitting room. It was a big landing. There was a little, little, room with a single bed, and a window, off the landing. That's where she slept. Once I came to a lesson and she was banged up. She laughed and said, "Oh, my dear, you know, my big nose is always going first." She had gotten up in the night and tripped on the rug by her bed, and fallen down, right on her nose.

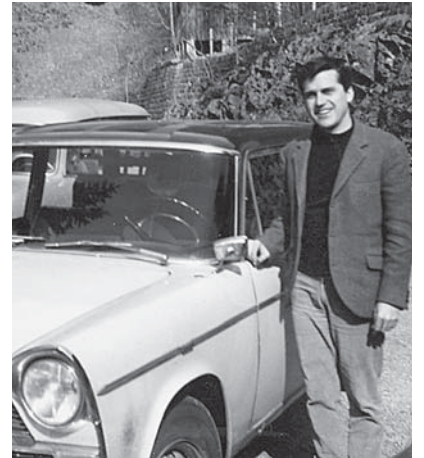
Q: You quickly became close to her, you said. How was that?

A: After several months of study—I later realized I had proven myself—there was a little ceremony. I was hidden upstairs to the hall landing, that improvised sitting room, to see Landowska. Very clearly *alone*. I was somewhat alarmed. But she quickly put me at ease.

"Now, my dear, it is time for you to call me Mamusia," she said. "In Polish, that means Little Mother. It is very important that you call me that because it means



Landowska at Lakeville (undated)



Paul, early to mid 1960s, 'High above some lake in Switzerland. If we look wrinkled, remember we had driven two whole days.'

we are very close. No more Madame Landowska. From today, Mamusia."

She continued, "In my life I have loved two people: my brother Paul, and Elsa. Now you must live up to them." She then kissed her index finger and pressed it to my cheek. I can't remember anything about the rest of that day.

Q: It sounds like you were almost a son of the house.

A: After lessons we would go have *gateaux*, a snack, in the kitchen. Sandwiches and cake and stuff Elsa made, and tea. She loved tea and always had three cups. Two empty and one filled. She would pour hot tea in one cup, then pour some of that in an empty cup, then pour some into the other cup, and go back and forth. I have no idea why.

Whenever I left, there was always something waiting for me in the car. Elsa must have sneaked out of the kitchen and sneaked it to me. Something she had baked, or even programs from Landowska's earlier years concertizing.

Q: What about her personal appearance?

A: She liked red, I know that. She wore bright red lipstick. Her concert dress was dark red, made for her by Elsa. Elsa made all her things, including the robes she wore around the house. She usually wore her hair up and knotted as you see in the pictures, but sometimes it would start slipping off to one side or the other.

She was *very* flirtatious. She loved to flirt with men. *And* women. In those years, one wore ties. The very first time I went to a lesson I wore a tie. She loved to get round in front of me and play with the knot. She would look up and say in a winsome voice, "I always have to straighten men's ties, don't I, Elsa?" She was just five feet tall, if that.

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Landowska at harpsichord, Elsa (left) and Denise



Landowska and her birthday cake July 5, 1954 with Ralph, her engineer



*With very affectionate wishes, dear Paul, and for your friends Russell and Charles. And for Sam too! Denise*

Note from Denise to Paul with photo of Landowska

Beverly Merrill owned the record company Experience Anonyme, for which I recorded. I said to Beverly once, "Why don't you come up and meet Landowska, and we'll have dinner, and then you can drive back to New York." She came. It was summer. We sat on the front porch. She and Landowska sat in the glider and Landowska could not keep her hands off Beverly.

Q: Landowska was married early on, and her husband died, according to Denise's memoirs of her.

A: Landowska was married to Henri Lew, pronounced Lev. They were both Poles. They were both in Berlin before the First World War broke out. Before that they had been in Paris. As foreigners, they were confined to Berlin for the whole of the war. She taught at the Hochschule. She always credited Lew with getting her interested in the harpsichord because she played so much Bach.

Somewhere in the midst of all that she decided Mr. Lew needed a mistress. They had married when she was young. And she found Elsa. She found her and chose her to be the mistress.

Q: How could she arrange that?

A: She could arrange *anything*! She was very beautiful, Elsa was. She also was engaged then and her fiancé shot her in the face, and they couldn't remove the bullet. One side of her face was paralyzed; you can see it in the photographs.

According to a tale of Putnam Aldrich, an early student, after the end of the war, Lew went to the train station and bought two tickets for Paris for Elsa and himself. On the way back home he was hit by a truck and died. So Elsa and Landowska took the tickets and went to Paris! They were already lovers.

Q: When did Denise come into the picture?

A: She was a student. She grew up in St. Leu, where Landowska lived and taught for so long, from after the First World War. And at some point she started studying. She was taught to tune, which was *very* important to Landowska,

and she did all those secretarial things. She was very smart and well-educated. When the Nazis invaded and Landowska knew she had to leave France, there was a big decision, who would go with her to America, Denise or Elsa. They decided Denise would be more useful to Landowska, so Denise went. I think Elsa spent the war in Andorra.

They landed in New York on Pearl Harbor Day and were on Ellis Island. Waiting and waiting. Every now and then someone would call out, "Wanda Lou! Wanda Lou!" She and Denise just huddled in a corner and wondered who in the hell Wanda Lou was. Finally it got figured out.

Q: When did you start your own concert career?

A: She died in 1959 and my recordings were well known by then. I made my harpsichord debut concert in Town Hall in 1960 and that's when I went to Italy, because of that good review. The manager of the Spoleto Festival invited me to play—there wasn't one in Charleston (SC) then. That was the third year of the festival.

A manager from Milan heard me play and contacted me at the end of the festival. He said, "Are you going back to America?" I said, "Yes." He said, "Do you have any concerts?" I said, "No." And he said, "Stay. I will arrange them." I toured for 13 years. I was based in Rome most of the time. I would put the harpsichord in the station wagon and off we'd go. It stuck out of the back. You can see that in the photos from the time.

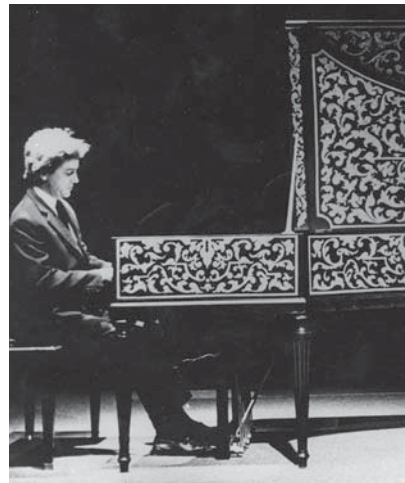
Q: Where did you tour?

A: The Netherlands, Switzerland, all over Italy. I began in Sicily. No, I never played in Germany. London? Yes, I did. Andrew Porter got me with some manager, who was OK. Andrew said, "For God's sake, don't play in Wigmore [Hall]. Go to this manager and let him get you somewhere different." I ended up playing in St. George's, Hanover Square, Handel's church. It had wonderful acoustics. Then I played in Oxford.

Q: What about this instrument sitting here?

A: This was made for me in 1968. Another earlier one I took to Spoleto, and I sold it to a man named Jerome Hill. Those instruments, and this one, were made for me by a company called Rutkowski and Robinette—Frank Rutkowski and Robert Robinette. Their first shop was in Connecticut. They went to New Haven to restore the instruments in the Yale collection. They were invited at the insistence of Ralph Kirkpatrick. Then they moved their shop to New York and finally to Hoboken. They only made harpsichords. They did begin to do historical models and copied a lot of Kirkman harpsichords.

Q: What other unusual things do you remember from your years with Landowska?



Paul's final concert, Frick Collection, NY

A: Well, when Glenn Gould did the *Goldberg* [Variations] in 1955 I was studying with her and Columbia sent her the records. I said, "Mamusia, what did you think?" She said, "He's a monkey!" "Well, what did you say to Columbia?" "I wrote them a very nice, brief letter and said 'Thank you very much for the discs'. Of course, she recorded for RCA.

Also, she used to talk to me about Ralph Kirkpatrick. She would say, "Why does he hate me so?" I told her, "I'll tell you in one word. Talent."

Q: Do you remember when Landowska died?

A: Yes. I had taken my last lesson a few months before. I was staying with friends in the South for the summer. I was at breakfast when (harpsichordist) Albert (Fuller) came in and said, "Wolfe, Landowska has died." I called the house and got through. Denise said, "My dear, don't think of coming all that way." But I said, "I must." Albert said, "I'll go with you."

We drove and drove and drove. Hours and hours. Finally we got to Lakeville and parked. Denise came out and said, "Who is that with you in the car?" I said, "It is a friend of mine, Albert Fuller, who

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« SALLE DE LA ROTONDE »  
« Les Concerts de L'Atelier » a. s. b. l.  
JEUDI 21 NOVEMBRE 1968 à 20 h. 30  
RECITAL  
DE CLAVECIN  
PAUL  
WOLFE  
PROGRAMME :  
J. S. BACH  
CONCERTO ITALIEN  
SUITE ANGLAISE EN LA MINEUR  
PARTITA EN RE MAJEUR  
PAUL WOLFE, gradué à l'Université du Texas, fut un des derniers brillants élèves de la célèbre claveciniste WANDA LANDOWSKA. Il a donné en Amérique, de nombreux récitals et a joué sous la direction des Maîtres NEWELL JENKINS et LEOPOLD STOKOWSKI. En Europe, il a débüté au Festival de Spoleto (Italie) et a donné par la suite de nombreux récitals en Suisse, Italie, Hollande et à l'ATELIER de Bruxelles.  
La Presse de Florence dit : « Maître complet de son instrument et par la technique et par son interprétation. Il laissa à son auditoire un souvenir magique. »  
PAUL WOLFE voyage avec son clavecin, construit par Frank Rutkowski (N. Y.).  
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Paul Wolfe, Brussels program, 1968

drove all this way with me. He is a harpsichordist and a pupil of Ralph Kirkpatrick's. Would you mind if he came in?" She said no, so we went in.

Landowska was lying in the living room on a bier. She was all in white, in one of the gowns Elsa made. There were a few flowers around, but not many. And Denise and Elsa were the only people there, plus Albert and me. And we stayed a bit, and then we left. ■

Craig Smith, treasurer and publicist of the *Albuquerque American Guild of Organists* chapter, is a writer and editor specializing in music and arts issues and personalities. He was music critic and staff writer for The Santa Fe New Mexican for 20 years before taking up freelance writing. He holds an MM degree in voice performance from the University of Missouri-Kansas City.

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## Cover feature

### Dobson Pipe Organ Builders, Opus 90, 2012 The Joseph W. Schreiber Memorial Organ, Independent Presbyterian Church, Birmingham, Alabama

Of the many activities in American churches which I have been privileged to observe, none pleases me more than the Music Program and Religious Arts Festival which has now become so central to the life of Independent Presbyterian Church and the City of Birmingham.

Too often the Arts are regarded as an alternative to the church's mission. They are part of it. Nourishing people's imaginations, enlarging their perceptions, facing them with the prophecies which the artists offer to our society, is, I have always held, essential to any kind of evangelism. The association of evangelism with tawdry and trivial art is a deplorable error, against which the authorities of Independent Presbyterian Church are marching with magnificent purposefulness.

— Erik Routley, 1982

Independent Presbyterian Church in Birmingham, Alabama, was founded in 1915 with an initial membership of nearly five hundred people. These first members intended to establish a church dedicated to the glory of God through two primary avenues: the cultivation of beauty, and service to their fellow man. In Birmingham's early years IPC fulfilled many social-service roles subsequently assumed by public agencies, and the church today maintains ties to those programs as well as administers its own extensive service ministries.

The church's sanctuary is the work of the Birmingham firm of Warren, Knight and Davis, and was designed by partner William Warren, an IPC member, in the English Perpendicular Gothic style. Completed in 1926, it is built of Shades Mountain sandstone with limestone trim, and has a slate roof surmounted by a copper flèche. The interior is enriched by mosaics that depict the four evangelists and by stained glass windows created by D'Ascenzo Studios in Philadelphia.

Independent Presbyterian Church's beautiful building is a fitting setting for its extensive fine arts program. With the 1964 arrival of Joseph W. Schreiber as director of music came the establishment of an annual series of organ recitals in November. In the forty-seven years since, programs have been presented by the most celebrated musicians of the day, including E. Power Biggs, Maurice and Marie-Madeleine Duruflé, and Jean Langlais; the 2011 series included Isabelle Demers, Christopher Houlihan, and Jeremy Filsell. The church's annual Religious Arts Festival, established in 1972 and held in February, presents lectures and programs devoted to the visual and performing arts and their intersection with Christian faith and life.

The choir of Independent Presbyterian Church strives to maintain professional attitudes and high musical standards. The repertoire consists of over seven hundred anthems and fifty major choral works. In addition to its participation in worship, the choir has toured Europe on several occasions since 1977, most recently singing in Prague, Slovakia, and Vienna. It is well represented on recordings, with twelve releases to date.

Along with its many other beautiful appointments, the church was provided with Opus 516 of the Skinner Organ Co., a gift of the church's Woman's Organization. Completed with the church in 1926, the organ had three manuals, five divisions, and forty ranks. In 1969, it was greatly altered by the Aeolian-Skinner Organ Co., with many of the original instrument's distinctive features removed in favor of more contemporary tonal elements. In 1975, preparations that had been made for Antiphonal and unenclosed Positiv divisions were completed by the M.P. Möller Organ Co., bringing the size of the organ to eighty ranks. In 1992, following a fire that destroyed adjacent wings of the church, the instrument was again rebuilt, increasing



View of the chancel from the rear gallery (photo by Stefanie Goodwillier)



The organ console, with a case of quarter-sawn white oak and walnut interior, enriched with Carpathian elm burl (photo by Lynn Dobson)

its size to eighty-seven ranks. However, dissatisfaction with the organ's compromised tonal design and its increasing mechanical trouble persuaded IPC to explore the possibilities offered by an entirely new pipe organ. A design contract was signed with Dobson in March 2006, and a contract for the construction of the organ was executed in May 2010. With thanks to God for the gifts shared through His servant, IPC has named the instrument the "Joseph W. Schreiber Memorial Organ."

In preparation for the new pipe organ, Independent Presbyterian Church engaged Robert Mahoney to assess the acoustics of the sanctuary. His analysis identified the ceiling, covered with Celotex, a construction material made of bagasse (sugar cane fiber), as a major absorber of sound energy. In addition to its undesirable acoustical influence, the Celotex was beginning to decompose, so with Mahoney's help, architect and IPC member Andrew Hicks, of the Birmingham firm of ArchitectureWorks, developed plans for replacement of the ceiling with more reflective materials. This work was carried out by general contractor Brasfield & Gorrie with site supervision by Robert McElroy, and was completed in Summer 2011.

Opus 90 is shaped by two important factors: it is entirely situated in chambers, and it must serve as a capable vehicle for both the accompaniment of a large body of choral works and the interpretation of a broad spectrum of solo literature. Fortunately, at IPC, these factors are complementary. Organ chambers are a relatively recent phenomenon in organ history, and they suggest a style of instrument that developed to exploit strengths of chambers and overcome their weak-

nesses. The construction of this sort of instrument, in the first half of the 20th century, coincides with the composition of a body of choral repertoire, especially works from England, valued by IPC.

The performance of several centuries' worth of solo literature stretches the abilities of any instrument. Most works older than the 20th century were conceived on instruments that spoke freely and distinctly, even intimately, into the room. How can an enchantered instrument such as Opus 90 accommodate this music?

Skinner Opus 516 was situated relatively far behind façades of non-speaking pipes. Although there was sentiment within the congregation to retain these façades, we argued strongly for the construction of new casework. Not only would it be able to carry speaking pipes, but the woodwork could also be designed to project farther out of the chambers, allowing the placement of windchests in the chamber openings rather than behind them. This materially aids not only the projection of sound from the Great, whose windchests are immediately behind the façade but also that of the Swell and Pedal, also located in the right chamber, since they can be planted closer to the chamber opening. The new façades were carefully designed to respect the original oak woodwork, and contain pipes of 93% tin belonging to the Great Principal 16' on the right and the Pedal Octave 16' on the left.

The Choir and Solo, located in the left chamber, have an interesting relationship dictated by the architectural realities of the chamber. While there was ample room for the pipes of these divisions in that space, the size of the left chamber relative to its opening precluded each



The façade of the left chamber, which contains the Choir and Solo divisions (photo by Lynn Dobson)



The façade of the right chamber, which contains the Great, Swell and Pedal divisions (photo by John Panning)

division from having a dedicated swell shade front there. Instead, the Solo swell box stands as a separate entity within the Choir, the latter having a shade front in the chamber opening. As a result, the Solo is under double expression.

The arrangement of space in the choir loft similarly affected the design of the console. IPC was eager to introduce a third row of choral seating, but the size of the old console prohibited it. Our new console, inspired by Skinner's examples, is made as shallow as possible while remaining consistent with the style by, among other things, the provision of only three manuals, with both the Choir and Solo at home on the lowest keyboard.

Tonally, the instrument has a classical structure that is expanded by a variety of 19th- and 20th-century elements. The Great, Swell, and Choir each have choruses framed around 8' Principals, crowned with appropriate mixtures. The Choir's second mixture was inspired by the Glockenspiel II in Aeolian-Skinner Opus 1498, in Laurel, Mississippi; containing a tierce, it logically extends the Choir Mixture and provides colorful effects with other registrations. There are manual doubles and trumpet voices of varying tone in every department. Each manual has a cornet or *jeu de tierce* possibility, and there is a variety of strings of





Closeup of façade pipes (photo by Lynn Dobson)

**Organists who have played at Independent Presbyterian Church for the annual November Organ Recital Series (1965–2011)**

- Marie-Claire Alain
- Robert Anderson
- George Baker
- Robert Bates
- Diane Meredith Belcher
- Jonathan Biggers
- E. Power Biggs
- Guy Bovet
- David Bowman
- David Briggs
- Ji-Yoen Choi
- Douglas Cleveland
- James Cook
- Robert Clark
- Michael Corzine
- Ken Cowan
- David Craighead
- Craig Cramer
- Matt Curlee
- Lynne Davis
- Robert Delcamp
- Isabelle Demers
- James Diaz
- Matthew Dirst
- Delbert Disselhorst
- James Dorroh
- Clive Driskill-Smith
- Vincent Dubois
- Donald Dumler
- Maurice & Marie-Madeleine Duruffé
- Stefan Engels
- Richard Enright
- Thierry Escaich
- Jesse Eschbach
- Michael Farris
- László Fassang
- Ray Ferguson
- Susan Ingrid Ferré
- Jeremy Filsell
- Patricia Fitzsimmons
- Stewart Wayne Foster
- Faythe Freese
- Jean-Louis Gil
- Robert Glasgow
- David Goode
- Eileen Guenther
- Stephen Hamilton
- Gerre Hancock
- Judith Hancock
- Martin Haselböck
- Jonathan Hehn
- David Heller
- Christopher Herrick
- Richard Heschke
- David Higgs
- Heather Hinton
- Edith Ho
- Frederick Hohman
- Christopher Houlihan
- David Hurd
- Peter Hurford
- Warren Hutton
- Gunnar Idenstam
- Paul Jacobs
- Marie-Louise Jaquet
- Martin Jean
- Wilma Jensen
- Joyce Jones
- Marilyn Keiser
- George Kent
- James Kibbie
- Robert Burns King
- Otto Krämer
- Marek Kudlicki
- Susan Landale
- Jean Langlais
- Olivier Latry
- Nathan Laube
- Paul Lee
- Jean-Pierre Leguay
- Huw Lewis
- Joan Lippincott
- Heinz Lohmann
- Ludger Lohmann
- Kenneth Lowenberg

## New Organs

**Patrick J. Murphy & Associates, Inc., Stowe, Pennsylvania  
St. Elizabeth Ann Seton Roman Catholic Church, Carnegie, Pennsylvania**

In 1992 the Roman Catholic Diocese of Pittsburgh merged five Carnegie-area parishes into one new parish named for the first American-born saint, Elizabeth Ann Seton. For twelve years, the new parish continued to use three of the six church buildings belonging to its predecessor parishes. In 2004, a flood stemming from the coincidence of Hurricanes Frances and Ivan rendered two of those remaining churches unusable. The parish took the opportunity to consolidate its operations to one facility, the former St. Luke Church, an 1881 church building associated with Civil War-era Irish immigrants. The outer shell of the building was retained, with new worship and office spaces built into it, combining many treasured elements and furnishings from the merged congregations.

Continuing in that spirit, the new Patrick J. Murphy & Associates pipe organ combines portions of the existing organ case with new, re-purposed pipes gathered from several previously existing organs, and provides new windchests, chassis, console, and control system.

Original renovation plans called for the rehabilitation of the pre-2004 organ, but this organ—already poorly reworked on multiple occasions—was damaged during its removal from the construction site and could not be saved. At the same time, in February 2011, the par-

- Andrew Lumsden
- Donald McDonald
- Jeff R. McLelland
- George McPhee
- Marilyn Mason
- John Mitchener
- James Moeser
- Richard Morris
- Alan Morrison
- Michael Murray
- Thomas Murray
- Martin Neary
- Bruce Neswick
- Simon Nieminski
- John Obetz
- Sam Batt Owens
- Jane Parker-Smith
- Richard Peek
- Flor Peeters
- Gregory Peterson
- Pierre Pincemaille
- Peter Planyavsky
- Robert Poovey
- Michael Radulescu
- Robert Rayfield
- Cherry Rhodes
- George Ritchie
- McNeil Robinson
- Schuyler Robinson
- Catherine Rodland
- John Rose
- Daniel Roth
- Joseph Schreiber
- John Scott
- Keith Shafer
- Morgan Simmons
- Larry Smith
- Rollin Smith
- Ann Elise Smoot
- Sandra Soderlund
- Martin Souter
- Herndon Spillman
- Ronald Stafford
- Frederick Swann
- Peter Sykes
- William Teague
- Carole Terry
- Edward Tibbs
- Tom Trenney
- Thomas Trotter
- John Tuttle
- James Walker
- John Walker
- John Weaver
- Marianne Webb
- Gillian Weir
- Bradley Welch
- William Whitehead
- Gordon Wilson
- Grady Wilson
- Todd Wilson
- Timothy Wissler
- Scott Withrow
- Wim van der Panne
- Christopher Young

[www.ipc-usa.org](http://www.ipc-usa.org)

ish happened to be searching for a new music director, and ultimately hired Nicholas J. Will, then director of music at Altoona-Johnstown's Cathedral of the Blessed Sacrament.

Will immediately set about exploring possibilities for a new organ—not an easy task, given that the renovation/expansion project was underway, and important decisions, such as the shape of the sanctuary, had already been made. Will investigated several existing organs across North America, but ultimately opted to recommend a new organ. Upon further investigation, Will chose Patrick J. Murphy & Associates as the organbuilder who most closely shared his tonal vision for an organ sound that is rich, warm, and firmly rooted in the liturgical needs of the renovated church.

As the building construction concluded, Murphy & Associates deftly designed the new organ to fit within the tight space allocated. This organ's 22 stops of carefully selected re-purposed pipework have been rescaled and voiced to engage the fine acoustic with a seamless build-up of well-balanced sound. The three-manual console, controlling two separate swell enclosures and three unenclosed stops, yields a specification of extraordinary flexibility for an instrument of this size. Uncompromising attention to the art of blending stops into choruses has produced an organ that retains an astonishing integrity through a wide variety of musical styles.

The musical quality and craftsmanship of the organ have already attracted the attention of classical music radio/television station WQED, as well as the music programs at regional schools Duquesne University, Franciscan University at Steubenville, and St. Vincent Seminary. The instrument will be formally dedicated with an organ and orchestra concert on October 20 and a celebration of the Mass in Extraordinary Form on October 23. Further information can be found at [www.pjmorgans.com](http://www.pjmorgans.com).

*Frederick Bahr, Tonal Director  
Rev. David G. Poecking, Pastor  
Nicholas J. Will, Director of Music*

- GREAT (enclosed)**
- 16' Bourdon (Ped & Chimney Flute)
  - 8' Principal°
  - 8' Diapason (Ped)
  - 8' Chimney Flute
  - 8' Viola da Gamba (Sw)
  - 4' Octave°
  - 4' Hohlflute
  - 2' Fifteenth
  - V Fourniture
  - 16' Bassoon (Sw)
  - 8' Trumpet

- SWELL (enclosed)**
- 8' Violin Diapason
  - 8' Stopped Diapason
  - 8' Viola da Gamba
  - 8' Viola Celeste
  - 4' Principal
  - 4' Harmonic Flute
  - 2½' Twelfth
  - 2' Flautino
  - 1½' Nineteenth (ext)
  - 16' Bassoon
  - 8' Trompette
  - 8' Oboe (ext)
  - Tremulant

- SOLO (enclosed with Great)**
- 8' Hohlflute (Gt)
  - 8' Chimney Flute (Gt)
  - 8' Dulciana
  - 8' Unda Maris
  - 4' Chimney Flute (ext, Gt)
  - III Cornet (g20–c49)
  - 8' Clarinet
  - 8' Trumpet (Gt)
  - Tremulant

- PEDAL**
- 32' Resultant (Bourdon)
  - 16' Open Diapason°
  - 16' Bourdon
  - 8' Diapason° (ext)
  - 8' Bourdon (ext)
  - 4' Super Octave° (ext)
  - 16' Posaupe (ext, Gt)
  - 16' Bassoon (Sw)
  - 8' Trumpet (Gt)
  - 4' Clarion (Gt)

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, + = new organ dedication, += OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

15 OCTOBER  
**David Enlow**; Church of the Resurrection, New York, NY 7 pm

16 OCTOBER  
**Ahreum Han**; The Memorial Church, Cambridge, MA 7:30 pm  
**Mark Loring**; Park Congregational, Grand Rapids, MI 12:15 pm

17 OCTOBER  
**Annette Richards & David Yearsley**; Anabel Taylor Chapel, Cornell University, Ithaca, NY 12:30 pm

**Anna Myeong**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Daryl Robinson**; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm  
**Gedymin Grubba**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

19 OCTOBER  
**Isabelle Demers**; Third Presbyterian, Rochester, NY 8 pm  
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm  
VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

20 OCTOBER  
**+Nicholas Will**, with orchestra; St. Elizabeth Ann Seton Parish, Carnegie, PA 7:30 pm  
**Stephen Tharp**; St. Norbert Abbey, De Pere, WI 2 pm  
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm  
**Martin Jean**, masterclass; Pilgrim Congregational, Duluth, MN 10 am

21 OCTOBER  
**Olivier Latry**; The Memorial Church, Cambridge, MA 4 pm  
**Anna Myeong**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Leslie Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Bruce Neswick**; St. John's Episcopal, Washington, DC 5 pm  
**Douglas Cleveland**; Duke University Chapel, Durham, NC 5 pm  
**Dongho Lee**; Mayflower Congregational, Grand Rapids, MI 3 pm  
**Gail Archer**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Timothy Baker**; First United Methodist, Columbus, IN 7:30 pm  
**Martin Jean**; First Lutheran, Duluth, MN 4 pm

22 OCTOBER  
Musica Sacra, Mozart, Haydn, and Beethoven works; Alice Tully Hall, New York, NY 8 pm  
**Olivier Latry**, masterclass; Cathedral Basilica of the Sacred Heart, Newark, NJ 2:30 pm  
**Dongho Lee**, masterclass; Mayflower Congregational, Grand Rapids, MI 8 pm  
**Robert McConnell**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 OCTOBER  
**Alan Morrison**; Savage Chapel, Union University, Jackson, TN 7:30 pm  
**Patrick Scott**; Hill Recital Hall, Birmingham-Southern College, Birmingham, AL 7:30 pm  
**Stephen Tharp**; Church of the Gesu, Milwaukee, WI 7:30 pm

24 OCTOBER  
**Olivier Latry**; Church of the Ascension, New York, NY 8 pm  
**Christopher Houlihan**; Highland Presbyterian, Lancaster, PA 7 pm  
Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

25 OCTOBER  
**Karen Electra Christianson**; Busch Hall, Harvard University, Cambridge, MA 12:10 pm  
**Mark Kroll**, harpsichord; First Church, Boston, MA 12:15 pm  
**Craig Cramer**; Furman University Chapel, Greenville, SC 8 pm

**Christian Lane**, masterclass; Trinity United Methodist, Huntsville, AL 4:30 pm

26 OCTOBER  
**John Scott**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Ryan Anthony**, trumpet & **Gary Beard**, organ; United Methodist Church, Saratoga Springs, NY 7:30 pm  
**Olivier Latry**; Longwood Gardens Ballroom, Kennett Square, PA 8 pm  
**Isabelle Demers**; St. Luke Lutheran, Silver Spring, MD 7:30 pm  
Organ Spooktacular; St. Paul's Episcopal, Greenville, NC 7:30 pm  
**Tom Trenney**, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 7 pm  
**Kevin Bowyer**; Trinity Lutheran, Cleveland, OH 7 pm  
Pipes Spooktacular; St. Mary's Episcopal Cathedral, Memphis, TN 6:30 pm  
**Christian Lane**; Trinity United Methodist, Huntsville, AL 7:30 pm  
**Todd Wilson**; Trinity United Methodist, Wilmette, IL 8 pm  
**Douglas Cleveland**; Augustana Lutheran, West St. Paul, MN 7:30 pm

27 OCTOBER  
**Paul Cienniwa**, harpsichord, Bach, *Brandenburg V*; Wickendon Chapel, Tabor Academy, Marion, MA 5 pm  
**Christopher Houlihan**; Abingdon Episcopal, White Marsh, VA 5 pm  
**Aaron David Miller**, silent film accompaniment; Community of Christ Lutheran, Whitehouse, OH 7:30 pm  
**Huw Lewis**, with Holland Symphony Orchestra; Hope College Chapel, Holland, MI 7:30 pm  
**Christian Lane**, masterclass; Reid Chapel, Samford University, Birmingham, AL 10:30 am

28 OCTOBER  
**Marsha Foxgrover**; Bethany Covenant Church, Berlin, CT 4 pm  
**Thomas Murray**; Church of St. Ignatius Loyola, New York, NY 4 pm  
**Peter King**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Newark Boys Chorus School and Far Brook School Choirs; Crescent Avenue Presbyterian, Plainfield, NJ 4 pm  
**Scott Dettra**, with brass; Good Shepherd Lutheran, Herndon, VA 5 pm  
Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm  
All Hallows concert; Brevard-Davidson River Presbyterian, Brevard, NC 6:30 pm  
**Yun Kyong Kim**; First Presbyterian, Athens, OH 4 pm  
**Bradley Welch**; Central College Presbyterian, Westerville, OH 4 pm  
**Ken Cowan**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Andrew Peters**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
PRUMC Staff Singer Concert; Peachtree Road United Methodist, Atlanta, GA 5 pm  
**Joe Utterback**; First Presbyterian, Dunwoody, GA 7 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Christian Lane**; Reid Chapel, Samford University, Birmingham, AL 2:30 pm  
Choral Evensong; Independent Presbyterian, Birmingham, AL 4 pm  
**James Cook**, with choir and orchestra, Poulenc works; Canterbury United Methodist, Mt. Brook, AL 7:30 pm  
**Gail Archer**; Cathedral of St. Joseph the Workman, La Crosse, WI 3 pm

29 OCTOBER  
**Tom Trenney**, silent film accompaniment; Schermerhorn Symphony Center, Nashville, TN 8 pm

30 OCTOBER  
**Frederick Teardo**; The Memorial Church, Cambridge, MA 7:30 pm

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**Christopher Houlihan**; Stambaugh Auditorium, Youngstown, OH 4 pm  
**Peter Dubois**; Independent Presbyterian, Birmingham, AL 4 pm  
**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

19 NOVEMBER  
**Karen Beaumont**; Summerfield United Methodist, Milwaukee, WI 1 pm

20 NOVEMBER  
**Helen Hawley**; Park Congregational, Grand Rapids, MI 12:15 pm

23 NOVEMBER  
**Andrew Scanlon**; Trinity Church, Copley Square, Boston, MA 12:15 pm

25 NOVEMBER  
 Handel, *Messiah*; St. Anthony of Padua Church, New Bedford, MA 3 pm  
**Kent Tritle**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Angela Kraft Cross**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**William Wisnom**; Washington National Cathedral, Washington, DC 5:15 pm  
**Peter Sykes**; Independent Presbyterian, Birmingham, AL 4 pm

28 NOVEMBER  
**Stephen Buzard**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER  
**Sonia Lee**, harpsichord; First Church, Boston, MA 12:15 pm

30 NOVEMBER  
 Carol Service; Canterbury United Methodist, Birmingham, AL 4:30 pm

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

19 OCTOBER  
**The Chenaults**; St. John's Episcopal Cathedral, Denver, CO 7:30 pm  
**Leslie Martin**; Christ Episcopal, Tacoma, WA 12:10 pm

20 OCTOBER  
**Todd Wilson**; Christ Church Cathedral, Houston, TX 7 pm

21 OCTOBER  
**Ken Cowan**; First Presbyterian, Fort Smith, AR 3 pm  
**Christopher Houlihan**; First Lutheran, Fargo, ND 4 pm  
**Todd Wilson**, with choir; Christ Church Cathedral, Houston, TX 6 pm  
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Jonathan Ryan**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Sophie-Véronique Cauchefer-Choplin**; Resurrection Parish, Santa Rosa, CA 3:30 pm  
**Chelsea Chen**; Point Loma Community Presbyterian, San Diego, CA 7 pm

22 OCTOBER  
**Gail Archer**; William Jewell College, Liberty, MO 7:30 pm

23 OCTOBER  
**David Pickering**, with Kansas State University Trumpet Ensemble; Basilica of the Immaculate Conception, Conception, MO 8 pm

24 OCTOBER  
**Richard Elliott**; Helzberg Hall, Kauffman Center for the Performing Arts, Kansas City, MO 7:30 pm  
**Sophie-Véronique Cauchefer-Choplin**; Pacific Union College, Angwin, CA 4 pm

26 OCTOBER  
**Linda Patterson**; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm  
 St. John's Cathedral Choirs; St. John's Episcopal Cathedral, Denver, CO 7:30 pm  
**Gail Archer**, Idaho Bach Festival 2012; Emmanuel Lutheran, Moscow, ID 7:30 pm  
**Richard Elliott**; Christ Church Episcopal, Las Vegas, NV 7:30 pm  
**Shelly Moorman-Stahlman**; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7 pm

28 OCTOBER  
**Stephen Hamilton**; Central Lutheran, Minneapolis, MN 4 pm  
**Olivier Latry**; First United Methodist, Shreveport, LA 4 pm  
**Chelsea Chen**; Our Lady of Lourdes Church, Sun City West, AZ 3 pm  
**Kathrine Handford**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Sophie-Véronique Cauchefer-Choplin**; Grace Cathedral, San Francisco, CA 4 pm

2 NOVEMBER  
 Houston Chamber Choir, with jazz trio; Music Recital Hall, Lone Star College-Montgomery, The Woodlands, TX 7:30 pm

3 NOVEMBER  
 Tenebrae Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm  
 Houston Chamber Choir, with jazz trio; St. Philip Presbyterian, Houston, TX 7:30 pm  
**Hatsumi Miura**; St. Mark's Cathedral, Seattle, WA 7:30 pm  
**Daryl Robinson**; Pasadena Presbyterian, Pasadena, CA 7:30 pm

4 NOVEMBER  
**Cameron Carpenter**; Helzberg Hall, Kauffman Center, Kansas City, MO 7 pm  
**David Pickering**; First Presbyterian, Junction City, KS 4 pm  
**Monica Czausz**; Christ Church Cathedral, Houston, TX 4:15 pm  
 Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm  
 Fauré, *Requiem*; St. John's Cathedral, Denver, CO 3 pm  
**Lászlo Fássang**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**David Gell**; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Janette Fishell**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

8 NOVEMBER  
**Vincent Dubois**; Tarrytown United Methodist, Austin, TX 7:30 pm

9 NOVEMBER  
**Cindy Lindeen-Martin**; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

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10 NOVEMBER  
 Brahms, *Ein Deutsches Requiem*; Popejoy Hall, University of New Mexico, Albuquerque, NM 6 pm

11 NOVEMBER  
**David Pickering**; St. David's Episcopal, Topeka, KS 3 pm  
**Judith Hancock**; St. Philip's Episcopal, Beeville, TX 3 pm  
**Bruce Power**; Christ Church Cathedral, Houston, TX 3:30 pm  
**Bradley Welch**; First Baptist, Longview, TX 4 pm  
**Christopher Houlihan**; First Baptist, Abilene, TX 4 pm  
 Brahms, *Ein Deutsches Requiem*; National Hispanic Cultural Center, Albuquerque, NM 2 pm  
**Mel Butler**; Queen Anne Lutheran, Seattle, WA 3 pm

12 NOVEMBER  
**Thomas Murray**; First Presbyterian, Kilgore, TX 7:30 pm

13 NOVEMBER  
**David Baskeyfield**; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm  
**Walt Strony**; First Presbyterian, Kilgore, TX 9:30 am  
**Jeremy Bruns**; Trinity Episcopal, Longview, TX 11:45 am  
**Larry Palmer**, harpsichord; Trinity Episcopal, Longview, TX 2 pm  
**Richard Elliott**, with David Ford, bass; First Baptist, Longview, TX 7:30 pm  
**Paul Jacobs**; Laurel Heights United Methodist, San Antonio, TX 7:30 pm

14 NOVEMBER  
**Charles Callahan**; St. Luke's United Methodist, Kilgore, TX 9:30 am  
**Ann Frohbieter**; First Presbyterian, Kilgore, TX 12:05 pm  
**Lorenz Maycher**; St. Luke's United Methodist, Kilgore, TX 2 pm  
**Brett Valliant**, silent film accompaniment; First Presbyterian, Kilgore, TX 8 pm  
**Nathan Laube**; Memorial Church, Stanford, CA 8 pm

15 NOVEMBER  
**Charles Callahan and Scott Davis**, lecture/recital; First Baptist, Nacogdoches, TX 10:30 am  
**Christopher Jennings**; First Presbyterian, Kilgore, TX 3 pm  
**Ken Cowan**; First Baptist, Longview, TX 7:30 pm

16 NOVEMBER  
**Jean Guillou**; Cathedral Basilica of St. Louis; St. Louis, MO 8 pm  
**Frank Perko III**; St. John's Cathedral, Denver, CO 3 pm  
**Douglas Cleveland**; Christ Episcopal, Tacoma, WA 12:10 pm

17 NOVEMBER  
**David Pickering**; Redeemer Lutheran, Salina, KS 7 pm  
*The First Apostle*; Christ Church Cathedral, Houston, TX 3 pm  
**Gail Archer**; Episcopal Church of the Good Shepherd, Ogden, UT 7 pm

18 NOVEMBER  
**Ken Cowan**; St. Mark's Lutheran, Marion, IA 4 pm  
**Alan Morrison**; Bates Recital Hall, University of Texas, Austin, TX 4 pm  
**The Chenaults**; St. Andrew's Episcopal, Amarillo, TX 7 pm  
 Choral Evensong; St. John's Cathedral, Denver, CO 3 pm

19 NOVEMBER  
**Craig Cramer**; Hope Lutheran, Shawnee, KS 7:30 pm

25 NOVEMBER  
**Mahlon Balderston**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 NOVEMBER  
**David Baskeyfield**; St. Andrew United Methodist, Plano, TX 8 pm

30 NOVEMBER  
**Chelsea Chen**; First Congregational, Boulder, CO 7:30 pm

INTERNATIONAL

16 OCTOBER  
**Jean-François Vaucher**; Saint-François, Lausanne, Switzerland 8 pm  
**Tim Roe**; Marlborough Road Methodist, St. Albans, UK 12:30 pm

17 OCTOBER  
**Peter Kofler**, with baritone; Jesuitenkirche St. Michael, Munich, Germany 8 pm

**Peter Holder**; St. Michael & All Angels, West Croydon, UK 1:10 pm  
**Peter Stevens**; Westminster Cathedral, London, UK 7:30 pm

19 OCTOBER  
**Frédéric Blanc**; Jesuitenkirche St. Michael, Munich, Germany 8 pm  
**Thomas Ospital**; Saint-François, Lausanne, Switzerland 8 pm

21 OCTOBER  
 Rutter, *Magnificat*; Eglise Saint-Martin, Dudelange, Luxembourg 5 pm  
**Michael Radulescu**; Église des Jésuites, Porrentruy, Switzerland 5 pm  
**David Graham**; Saint-Sulpice, Paris, France 4 pm  
**Jean-Pierre Lecaudey**; Cathédrale, Evreux, France 4:30 pm  
**Thomas Kientz**, with Quatuor Florestan; Eglise St-Georges, Epfig, Alsace, France 5 pm  
**Arnau Reyes**; St. Paul's Cathedral, London, UK 4:45 pm

23 OCTOBER  
**Duo Olga Grigorieva/Andreas Boniforti**; Saint-François, Lausanne, Switzerland 8 pm  
**Derek Harrison**; Marlborough Road Methodist, St. Albans, UK 12:30 pm

24 OCTOBER  
**Nigel Kerry**; St. Michael & All Angels, West Croydon, UK 1:10 pm

26 OCTOBER  
**Pierre-Yves Fleury**; Collégiale, Neuchâtel, Switzerland 6:30 pm  
**Brice Montagnoux**; Saint-François, Lausanne, Switzerland 8 pm  
**Jonathan Holl**; Doncaster Minster, Doncaster, UK 1:10 pm  
**Stephanie Burgoyne & William Vandertuin**; Waterford United Church, Waterford, ON, Canada 7:30 pm

27 OCTOBER  
**Pierre Pincemaille**, Vienne, *Symphony 3*; Marktkirche, Hannover, Germany 6 pm  
**Richard Walker**; Bloomsbury Central Baptist, London, UK 4 pm

28 OCTOBER  
**Claude Pahaud**, with flutes; Église, Auvernier, Switzerland 5 pm  
**Jean-Pierre Lecaudey**; Cathédrale, Evreux, France 4:30 pm  
**Peter Gould**; St. Paul's Cathedral, London, UK 4:45 pm  
**Stephen Binnington**; Westminster Cathedral, London, UK 4:45 pm  
**Kees Nottrot**; Westminster Abbey, London, UK 5:45 pm  
**John Scott**; Metropolitan United Church, London, ON, Canada 3 pm  
**David Higgs**; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

30 OCTOBER  
**Rory Thorndyke**; Marlborough Road Methodist, St. Albans, UK 12:30 pm

31 OCTOBER  
**Sarah Kim**; St. Michael & All Angels, West Croydon, UK 1:10 pm  
**Christian Lane**; Roy Thomson Hall, Toronto, ON, Canada 12 noon

1 NOVEMBER  
**Gabriel Wolfer**; Abbatiale, Bellelay, Switzerland 4 pm

3 NOVEMBER  
**Todd Wilson**; Cathedral Church of the Redeemer, Calgary, AB, Canada 8 pm

4 NOVEMBER  
**Jean-Charles Ablitzer**, with ensemble; Collégiale, St-Ursanne, Switzerland 5 pm  
**Kumiko Konishi**, with violin; Cattedrale, Pistoia, Italy 5 pm  
**Timothy Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm  
**David Ponsford**; Westminster Cathedral, London, UK 4:45 pm  
**Anthony Gritten**; Westminster Abbey, London, UK 5:45 pm  
**Todd Wilson**, service of worship; Cathedral Church of the Redeemer, Calgary, AB, Canada 10:30 am

6 NOVEMBER  
**Olivier Latry & Shin-Young Lee**; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

8 NOVEMBER  
**David Goode**, with trumpet; Reading Town Hall, Reading, UK 7:30 pm

11 NOVEMBER  
**Paul Dean**; St. Paul's Cathedral, London, UK 4:45 pm  
**Anthony Gritten**; Westminster Cathedral, London, UK 4:45 pm  
**James O'Donnell**; Westminster Abbey, London, UK 5:45 pm  
**Richard Mayo**; Christ's Chapel, Dulwich, London, UK 7:45 pm

12 NOVEMBER  
**David Lamb**; Holy Trinity Anglican, Vancouver, BC, Canada 7 pm

18 NOVEMBER  
**Winfried Böinig**; Saint-Sulpice, Paris, France 4 pm  
**Jeffrey Makinson**; Westminster Cathedral, London, UK 4:45 pm  
**Peter Holder**; Westminster Abbey, London, UK 5:45 pm

21 NOVEMBER  
**Graham Ireland**; Reading Town Hall, Reading, UK 1 pm

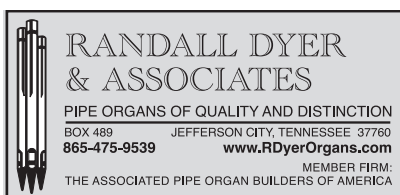
25 NOVEMBER  
**Andreas Jost**; Église, Auvernier, Switzerland 5 pm  
**Martin Stacey**; St. Paul's Cathedral, London, UK 4:45 pm  
**João Santos**; Westminster Cathedral, London, UK 4:45 pm  
**Alexander Binns**, with trumpet; Westminster Abbey, London, UK 5:45 pm



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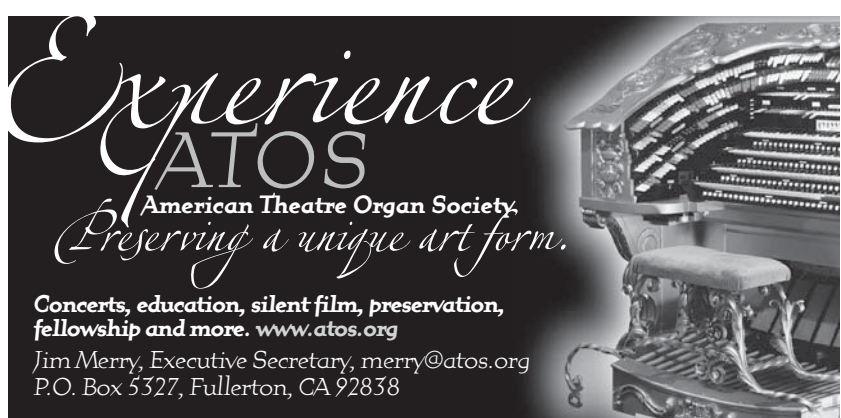
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# Organ Recitals

GAIL ARCHER, Rutgers Presbyterian Church, New York, NY, April 27: *Passacaglia, Pastorale on a Christmas Plainsong*, Thompson; *Oatlands Sketches*, Shore; *Chromatic Study on the name of BACH*, Piston; *Aspects of Glory*, Larsen.

DEAN BILLMEYER, Congregational United Church of Christ, Iowa City, IA, April 22: Final (*1st Sonata for Organ*, op. 42), Guil-mant; Ciacona, Toccata Septima (*Apparatus Musico-Organisticus*), Muffat; *Schmücke dich, o liebe Seele*, BWV 654, *Von Gott will ich nicht lassen*, BWV 658, *Allein Gott in der Höh sei Ehr*, BWV 663, *Prelude and Fugue in G*, BWV 541, Bach; *Ecce Lignus Crucis—A Meditation*, Heiller; *La Procession de la Fête d'un Village surprise*, Blanc; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

ERIC BUDZYNSKI, with Kathryn Wills, mezzo-soprano, Alice Millar Chapel, Evanston, IL, April 3: *Dominica in Palmis*, Lang-lais; *Schmücke dich, O liebe Seele*, Bach; *Schmücke dich, O liebe Seele*, Brahms; *I see his blood*, Budzynski; *Herzlich tut mich verlangen*, Brahms; *Fantasia and Fugue in c*, Bach.

CRAIG CRAMER, Cathedral of St. Joseph the Workman, La Crosse, WI, April 29: *Toccata in D*, BuxWV 155, Buxtehude; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Fantasia and Fugue in g*, BWV 542, Bach; *Introduction, Scherzo und Fugue on B-E-A-T-E*, Zahnbrecher; *Le Mystère de Noël*, Fauchard.

LYNNE DAVIS FIRMIN-DIDOT, Old West Church, Boston, MA, April 27: *Hymne du Veni Creator*, de Grigny; *Est-ce Mars?*, Sweelinck; *Prelude and Fugue in D*, BWV 532, Bach; *Intermezzo*, JA 66 bis, *Trois Danses*, JA 120, Alain.

ROBERT DELCAMP, Church of St. Michael and All Angels, Anniston, AL, April 29: *Rondeau (Abdelazer)*, Purcell; *Pavane: The Earl of Salisbury*, Byrd; *Allegro (Concerto No. 13)*, Handel; *Suite on the First Tone*, Bédard; *Prelude and Four Variations on Adoro te devote*, Near; *Prelude and Fugue on BACH*, Liszt.

MARIO DUELLA, St. Joseph Catholic Church, Wilmette, IL, April 26: *Prelude and Fugue in g*, BWV 535, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Toccata and Fugue in E*, Krebs; *Etude No. 13 (25 Grandes Etudes)*, Neukomm; *Allegretto*, op. 29, no. 2, Foote; *Andante serioso*, Dickinson; *Thème varié*, Plum; *Solo di Flauto*, Capocci; *Scherzo in f*, op. 49, no. 2, Bossi.

SIMONE GHELLER, St. Joseph Catholic Church, Wilmette, IL, April 18: *Prelude and Fugue in E-flat*, BWV 552, *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Colloquio colle rondini (Tre Momenti Francescani)*, op. 140, Bossi; *Sonata No. 1*, Rheinberger; *Clair de Lune (Impressions)*, op. 72, Karg-Elert; *Variations de Concert*, op. 1, Bonnet; *Meditation on the Gregorian Easter-Sequence Victimae paschali laudes*, Heiller; *Le Monde dans l'attente du Sauveur (Symphonie-Passion)*, op. 23, Dupré.

WILLIAM GUDGER, Medical University of South Carolina, Charleston, SC, April 17: *Overture with Menuet (Rodelinda)*, Handel; *Prelude, Church Scene, and Apotheosis (Faust)*, Gounod; *Prelude to Act III*, Walther's Prize-song (*Die Meistersinger von Nürnberg*), Wagner, transcr. Clough-Leighter and Brewer; *Fantasy on Mozart's The Magic Flute*, Lefébure-Wély.

STEPHEN HAMILTON, St. Aloysius Catholic Church, Baton Rouge, LA, March 11, and Trinity Episcopal Cathedral, Portland, OR, March 18: *Le Chemin de la Croix*, Dupré.

CHARLES HUDDLESTON HEATON, with Sara Botkin, soprano, St. Andrew's Episcopal Church, Pittsburgh, PA, April 27: *My Heart, Ever Faithful*, Toccata, *Adagio*, and *Fugue in C*, Bach; *De donde venis, amore?*, *De los alamos vengo, madre*, Rodrigo; *Variations on The Star-Spangled Banner*, Buck; *Andantino in D-flat*, *Moonlight and Roses*, Lemare.

BRENDA LEACH, Cathedral Church of St. Luke and St. Paul, Charleston, SC, May 30: *Pomp and Circumstance: Military March No. 4*, op. 39, no. 4, Elgar, arr. Hesford; *Sicilienne*, Paradis, transcr. Callahan; *Prelude for Organ in F*, Hensel; *Arabesque*, Lied (*24 Pièces en style libre*, op. 31), Vierne; *Toccata in d*, BuxWV 155, Buxtehude; *Wo Gott der Herr nicht bei uns hält*, BWV 1128, *Pièce d'orgue*, Bach.

ANNA MYEONG, University of Kansas, Lawrence, Kansas, April 24: *Prelude and Fugue in e*, BWV 548, Bach; *Prière*, Franck; *Sonata No. 6 in d*, Mendelssohn; *Tu es petra (Esquisses Byzantines)*, Mulet; *Prière pour délier les charmes (Laudes)*, *Harpe de Marie*, Florentz; *Suite pour orgue*, op. 5, Duruflé.

LARRY PALMER, harpsichord and organ, with Ellen Lovelace, violin, Highland Park United Methodist Church, Dallas, TX, May 7: *Praeludium in g*, BuxWV 163, Buxtehude; *De la Mare's Pavane*, Hughes' Ballet (*Lambert's Clavichord*), Howells; *Sonata in A for Violin and Obligato Harpsichord*, BWV 1015, Bach; *Suite du Deuxième Ton*, Clérambault; *Prelude in c*, Foote; *Fugue on 'America'*, Thayer; *Ornament of Grace*, Sanders; *Tempo moderato (Sonata IV in a)*, op. 98, Rheinberger.

H. RICARDO RAMIREZ, Alice Millar Chapel, Evanston, IL, May 1: *Scherzo*, op. 2, Duruflé; *Trio Sonata VI in G*, BWV 530, Bach; *Final (Symphony No. 6 for organ in b)*, op. 59, Vierne.

STEPHEN SCHNURR, Immaculate Conception Catholic Church, Chicago, IL,

April 22: *Praeludium et Fuga in a*, BWV 543, Bach; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Grand Choeur*, op. 18, no. 1, Guil-mant; *Andante*, Allegretto (*Sonata in E-flat*, op. 65), Parker; *Allegro (Symphonie VI)*, op. 42, Widor.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, March 11: *Choral Dorien*, Alain; *Go to Dark Gethsemane*, Cher-wien; *Come, Ye Disconsolate*, Carlson; *Jesus, Still Lead On*, Manz; *When I Survey the Won-drous Cross*, Farlee.

SCOTT TURKINGTON, Cathedral of St. John the Baptist, Charleston, SC, May 31: *Allegro*, *Adagio (Sixième symphonie)*, op. 42, Widor; *Prélude sur l'Introit de Epiph-anie*, op. 13, *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Cycle après la Pentecôte*, In-*Assumptione BMV (L'orgue mystique)*, op. 57, no. 35, Tournemire.

SUE FORTNEY WALBY, Viroqua United Methodist Church, Viroqua, WI, April 22: *Fanfare and Trumpet Tune in D*, Johnson; *People, Look East!*, Langlois; *Let Us Talents and Tongues Employ*, Sedio; *Now the Green Blade Rises*, Cherwien; *God of Grace and God of Glory*, Manz; *Sleepers Wake*, *Prelude and Fugue in G*, Bach; *Sonata in E*, Scarlatti; *Andante (Concerto No. 1)*, Handel; *Trumpet Tune in D*, Phillips; *Psalm 23*, *The Lord Is My Shepherd*, *Psalm 27*, *The Lord Is My Light and My Salvation*, Diemer; *Prelude (Prelude, Fugue, and Variation)*, Franck; *Arioso*, Han-del; *Londonderry Air*, Irish folk tune; *Allegro Maestoso (Sonata No. 1)*, Mendelssohn; *Inter-pretation on Engelberg*, Cherwien.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, May 1: *Komm heiliger Geist, Herre Gott*, BWV 652, *Fantasia Super: Komm heiliger Geist, Herre Gott*, BWV 651, Bach; *Salve Regina*, Widor; *Introit (Gaudete-mus omnes in Domino)*, Paraphrase-Carillon (*In Assumptione B.M.V.*), Tournemire.

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**Hupalo & Repasky Pipe Organs** is seeking a qualified individual in pipe organ building. Applicant should have some experience but ready to expand their knowledge from a certified Master Organ Builder. Please send résumés to Hupalo & Repasky Pipe Organs, LLC, 2450 Alvarado St., Bldg. 7, San Leandro, CA 94577 or e-mail john@hupalorepasky.com.

## PUBLICATIONS/ RECORDINGS

**Paraphrase on a Christmas Hymn** by William Faulkes (1863–1933) makes the most of "O Little Town of Bethlehem" and "St. Louis." It starts and ends with a bang and makes a noble postlude. [michaelsmusicsservice.com](http://michaelsmusicsservice.com); 704/567-1066.

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

**J.S. Bach's Chromatic Fantasia & Fugue in D Minor**, arranged for organ w/ ped., in a detailed performance edition (3-stave layout, 17 pages + texts, softbound 8½x11, \$18 + shipping). Visit [www.frumuspub.net](http://www.frumuspub.net), or contact: [Eafruhauf@aol.com](mailto:Eafruhauf@aol.com); 805/682-5727, mornings, Pacific time. By mail: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA, USA 93121-2043.

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

## PUBLICATIONS/ RECORDINGS

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

**Organ music of César Franck**: 7 Pieces in C Major & C Minor from *L'Organiste*, originally for harmonium, arranged for organ in two- and three-stave layout. This set of subtly woven miniatures offers an excellent teaching score for beginning students of French Romantic organ music. (12 pp. + texts, softbound 8½x11, \$12 + shipping). Visit [www.frumuspub.net](http://www.frumuspub.net), or contact: [Eafruhauf@aol.com](mailto:Eafruhauf@aol.com); 805/682-5727, mornings, Pacific time. By mail: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA, USA 93121-2043.

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

## MISCELLANEOUS

**Are you an organist (or enthusiast)** that happens to be a Parliamentarian? We would like to speak with you at your earliest convenience. Please respond to Box JU-7121, THE DIAPASON.

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**Reuter, 15 stops, great condition**. Moller Double Artiste, very good condition. 615/274-6400 or [milnarorgan.com](http://milnarorgan.com).

**Wicks organ, 2 manuals, 4 ranks, ca. 1990**. 16' Rohrflute 97 pipes, 8' Principal 85 pipes, 4' Gemshorn 73 pipes, 8' Trumpet 61 pipes. Excellent condition. Oak casework and console. Lauck Pipe Organ Co. 269/694/4500; e-mail: [k.reed.com.krr@att.net](mailto:k.reed.com.krr@att.net).

## ELECTRONIC ORGANS FOR SALE

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# Classified Advertising

Classified Advertising Rates  
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## ELECTRONIC ORGANS FOR SALE

**Hybrid organ**—Rodgers Organ, Trillium T927, three manuals, four ranks of North European pipes. For small church or large house. New Jersey area; 973/543-7505, iwill37512@aol.com.

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**The Diapason will soon be in full color!** Beginning with the November 2012 issue, The Diapason will feature a new design, and will print in full color. For further information or ad design assistance, contact the editor, Jerome Butera: 847/391-1045, jbutera@sgcmail.com.

**The second East Texas Pipe Organ Festival** takes place November 12–15, featuring landmark Aeolian-Skinner pipe organs in the East Texas area designed and tonally finished by Roy Perry (1906–1978). Performers include Jeremy Bruns, Charles Callahan, Ken Cowan, Scott Davis, Richard Elliott, Ann Frohbieter, Christopher Jennings, Lorenz Maycher, Thomas Murray, Larry Palmer, Walt Strony, Brett Valliant, and Bradley Welch. Special exhibits and presentations honor the life and career of Alexander Boggs Ryan. For information: www.EastTexasPipeOrganFestival.com.

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**Coming soon—classified ads in color!** The November 2012 issue of THE DIAPASON will be a full-color publication, with a new design, and color available for display classified ads. Contact Joyce Robinson for information: 847/391-1044; jrobinson@sgcmail.com.

**The Church Music Association of America** presents the symposium "The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy," October 21–23 on the campus of Duquesne University in Pittsburgh and at neighboring Pittsburgh churches. The conference will deal with Tournemire's improvisations and teachings on improvisation, and also the use of Gregorian chant in organ improvisation, the role of organ improvisations in the Catholic liturgy, and pedagogical approaches to teaching organ improvisation. Schedule includes liturgies, opportunities for studying organ improvisation, discussion groups, recital programs, and papers. Conference registration fee is \$100, which includes conference materials. The conference hotel is the Cambria Suites, Pittsburgh, at Consol Energy Center. For information: www.musicasacra/tournemire.

**THE DIAPASON 2013 Resource Directory** is in preparation. Don't forget to check your supplier listing and supply any needed updates. For assistance, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com. Advertising deadline is November 1. Contact the editor, Jerome Butera, at 847/391-1045, jbutera@sgcmail.com.

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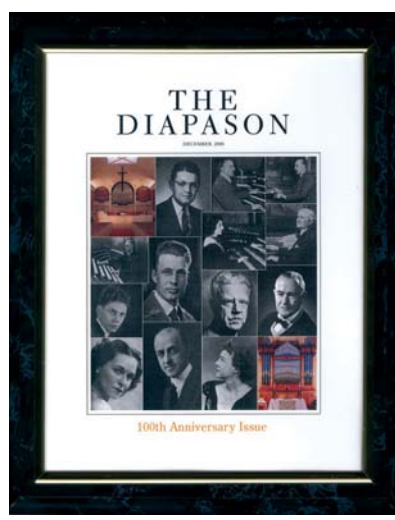
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Douglas Cleveland



Dongho Lee  
 2010 AGO National  
 Competition Winner  
 Available 2010-2012



Ken Cowan



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Christian Lane  
 Canadian International  
 Organ Competition Winner  
 Available 2012-2014



Janette Fishell



David Goode\*



Judith Hancock



Thomas Heywood\*



David Higgs



Marilyn Keiser



Olivier Latry\*



Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray



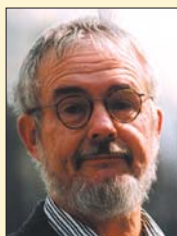
James O'Donnell\*



Jonathan Ryan  
 Jordan International  
 Organ Competition Winner  
 Available 2010-2012



Jane Parker-Smith\*



Peter Planyavsky\*



Daniel Roth\*



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
 Our 90th Season!**

\*=Artists based outside the U.S.A.