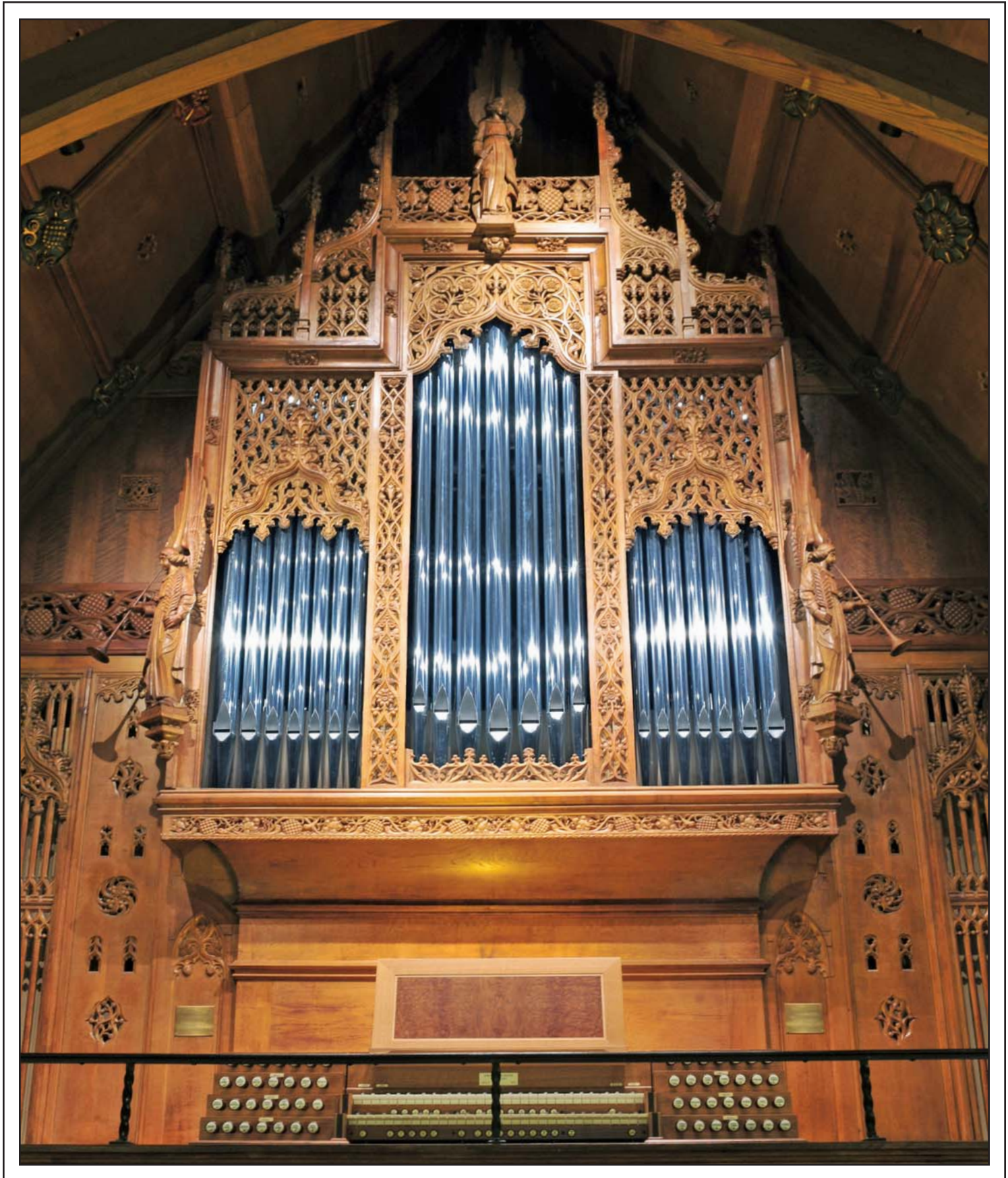


THE DIAPASON

OCTOBER 2014



St. John's of Lattingtown Episcopal Church
Locust Valley, New York
Cover feature on pages 30–31

“A true revelation....

He is an eloquent musician. His rhythmic sense is clear-cut American. His feet elegantly tap dance on the pedals. Everything he plays is sharply and smartly delineated. His tempos were on the satisfyingly quick side, yet so naturally that nothing felt rushed or unduly showy.Most listened to emotionally and musically challenging, unfamiliar pieces with riveted attention...an unnervingly honest and direct performance, astonishing for so young a performer. The Houli fans can give themselves high fives. They've helped launch a major career.”

**Mark Swed, Music Critic,
*Los Angeles Times***



**CHRISTOPHER
HOULIHAN**

**PHILLIP TRUCKENBROD
CONCERT ARTISTS**

email@concertartists.com

(860)-560-7800

www.concertartists.com

THE DIAPASON

Scranton Gillette Communications

One Hundred Fifth Year: No. 10,

Whole No. 1259

OCTOBER 2014

Established in 1909

ISSN 0012-2378

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

CONTENTS

FEATURES

Remembering William Albright (1994–1998)
on his 70th birthday
by Douglas Reed, with Sarah Albright and
John Carlson 20

Tenth International Organ and
Early Music Festival, Oaxaca, Mexico
Presentation of the newly restored organ in
Santa Maria de la Asunción Tlacolula,
February 20–25, 2014
by Cicely Winter 25

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Nunc Dimittis 10
Appointments 10
Harpsichord News by Larry Palmer 12
On Teaching by Gavin Black 16
In the wind . . . by John Bishop 18

REVIEWS

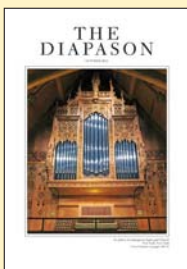
Music for Voices and Organ 13
New Recordings 13
Book Reviews 15
New Organ Music 15

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING



COVER

Glück Pipe Organs, New York, New York;
St. John's of Lattingtown Episcopal Church,
Locust Valley, New York 30

Editorial Director **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
219/531-0922

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

Circulation/Subscriptions **VY DUONG**
vduong@sgcmail.com
847/391-1043

Designer **DAN SOLTIS**

Associate Editor **LYNNE FORT**

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John L. Speller**
Jay Zoller
John Collins
Kenneth Udy

Editor's Notebook

In this issue

Composer, performer, and teacher William Albright would have celebrated his seventieth birthday this month, and Douglas Reed has paid tribute in a pair of interviews with two persons very close to Albright; they provide a portrait with both personal and professional views.

Cicely Winter reports on the organ and early music festival that took place in Oaxaca, Mexico, in February; the group of which she is president has led the restoration efforts for an organ in Tlacolula. John Collins's review of Winter's recording at the Oaxaca Cathedral also appears in this issue.

Larry Palmer reminds us that time does indeed fly, and we ought to consider what we'll play on the harpsichord for that upcoming holiday in December. He surveys works from the seventeenth through the twentieth centuries.

John Bishop explores numerous topics, including the balance between performing well-known favorites versus the new and unknown, and the financial demands that affect this argument.

Gavin Black begins a discussion of keeping the playing going—continuing through any wrong notes or other problems.

Our cover feature this month is Glück Pipe Organs' instrument at St. John's of Lattingtown Episcopal Church in Locust Valley, New York.

Here & There

Events

First Presbyterian Church, Arlington Heights, Illinois, announces its 2014–15 concerts: October 1, flute and guitar; 10/12, Bruce Blanck Jazz Ensemble; November 5, Christopher Urban, with piano; 11/9, Grant Street Quartet; December 3, Christopher Urban; 12/14, The Glory of Christmas; February 4, soprano and baritone; 2/8, 30th annual Organ Fest; March 4, Kris Ward, handbells, with piano; 3/15, Timothy Brinkman, guitar; April 1, Christopher Urban; May 3, choral concert. For information: www.fpcch.org.

Washington National Cathedral continues its 2014–15 season of organ recitals: October 5, Piotr Rachon; 10/12, Sigurd Øgaard; November 16, Eric Dombrowski; 11/23, Jens Korndörfer; December 25, Christopher Betts, Benjamin Straley; January 4,

Karen Christianson; 1/11, Janet Yieh; 1/18, Katherine Meloan; 1/25, Mickey Thomas Terry; February 22, Jeremy Filsell; March 1, Douglas Buchanan; 3/22, Jonathan Biggers; April 5, Christopher Betts, Benjamin Straley; 4/12, Kurt Ison; May 3, Jeremy Filsell; July 4, Christopher Betts, Benjamin Straley. For information: www.nationalcathedral.org.

The American Institute of Organ-builders will hold its 41st annual convention October 5–8 in Oklahoma City, Oklahoma. Events will feature organs by Bigelow, Buzard, Fisk, Glück, Möller, Reuter, and Simmons/Andover, plus a two-day post-convention reed voicing seminar. For information: www.pipeorgan.org.

St. Mary's Cathedral, San Francisco, announces upcoming concerts: October 5, Cappella SF; 10/12, harpists; 10/19,

Thomas Dahl; 10/26, Ulrike Theresia Wegele-Kefer; November 2, Fauré, *Requiem*; 11/9, Christoph Tietze; 11/16, Angela Kraft Cross; 11/23, Jacob Reed; 11/30, Christoph Tietze. For information: 415/567-2020 ext 213.

St. Norbert Abbey, De Pere, Wisconsin, announces its 2014–15 Canon John Bruce Memorial Organ Concerts: October 8, Pater Stefan Kling; March 21, Isabelle Demers; April 18, Michael Hey. For information: www.norbertines.org.

The Indianapolis Symphonic Choir announces its 78th annual season: October 10 and 11, Mozart, *Requiem*; December 7, 20, and 21, Festival of Carols; 12/19, Handel's *Messiah*; March 7, Gala Bel Canto; New York, New York; April 24, Fauré *Requiem* & Fairouz Zabor; June 12, 13, and 14, Beethoven's *Ninth*.

► page 4



Cathedral Choir of St. John at Winchester Cathedral

The Cathedral Choir of St. John, Albuquerque, New Mexico, completed week-long residencies in both Winchester Cathedral and Westminster Abbey July 28 through August 10. Directed by Maxine Thevenot and accompanied for the week in Winchester by Edmund Connolly, the choir was responsible for daily Evensong in each venue in addition to Sunday Matins and Choral Eucharist. At Winchester Cathedral, the choir

performed the U.K. premiere on August 3 of Andrew Carter's *Consider the Lilies*, commissioned by the Friends of Cathedral Music, sponsored by Maxine Thevenot and Edmund Connolly. This work also received its London premiere at Westminster Abbey on August 7 with organist Martin Ford accompanying. Dr. Thevenot's Introit, *Here I am Lord* (Paraclete Press), received its U.K. premiere in Westminster Abbey on August 5.

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 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@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).

Periodical postage paid at Pontiac, IL and at 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, and abstracted in RILM Abstracts. Copyright ©2014. Printed in the U.S.A.

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

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



Here & There

► page 3

Early Music America announces its Baroque Competition finalists for 2014 in association with the University of Chicago Presents. The purpose of the competition is to encourage the development of emerging artists in the performance of Baroque music. Finalists were selected by an independent panel of judges. Competition finals take place October 11 at 7 p.m., in the Performance Hall of the Reva and David Logan Center for the Arts, Chicago. The ensemble finalists scheduled to perform are: Consort Laurentia, Elixir Baroque Ensemble, Infusion Baroque, Les Ramoneurs, and Trio Speranza. For information: www.earlymusic.org.

The Cathedral of St. John the Divine, New York City, announces its 2014–15 concerts: October 15, works by Pärt, Tavener; November 18, Kent Tritle; December 13, Cathedral Christmas concert; 12/31, New Year's Eve Concert for Peace; February 24, works of Machaut and Josquin; March 26, Verdi, *Requiem*; May 14, Cathedral Choir with Rose of the Compass. For information: www.stjohndivine.org/.

Juilliard Historical Performance announces its 2014–2015 season. Masaaki Suzuki conducts Zelenka's *Missa Dei Patris*: Jordan Hall, Boston, Massachusetts; 10/18, Woolsey Hall, Yale University, New Haven, Connecticut; 10/19, Peter Jay Sharp Theater, Juilliard, New York City. Other events: 10/30, Kristian Bezuidenhout and Juilliard415, Alice Tully Hall; November 3, Juilliard415, Bohemian Club (New York Musicians' Club); 11/14, music of the Italian Baroque, Alice Tully Hall; December 8, Handel, *La resurrezione*, Alice Tully Hall.

Free lunchtime concerts at Holy Trinity Lutheran Church, New York City, take place Tuesdays at noon: October 7, December 16, February 24, and April 21. On May 16, Juilliard Baroque performs Bach's *A Musical Offering*, in Sleepy Hollow, New York.

Historical performance program residencies include Harry Bicket, public master class, October 22, in Juilliard's Paul Hall. For information: www.juilliard.edu.

The St. Andrew Music Society of Madison Avenue Presbyterian Church, New York City, announces its 50th season of concerts: October 19, Andrew Henderson & Dariusz Przybyliski, with students from Mannes College; 10/26, Andrew Henderson, with violin; November 16, Brahms, *A German Requiem* and *Alto Rhapsody*; December 7, Andrew Henderson, with violin and



Jack Bethards, president of Schoenstein & Co., with Patrick Scott, Tom Mueller, and Stuart Forster



Will Sherwood, Stuart Forster, Jack Bethards, Eileen Guenther, and Carl Daw

The final round of the **2014 Schoenstein Competition in Hymn Playing** took place at Christ Church, Cambridge, Massachusetts, on June 22, on the 2006 3-manual, 43-voice Schoenstein organ. Each of the four finalists (Brent Stamey, Russell Weismann, Patrick Scott, and Tom Mueller) led the audience, who played the vital role of the singing congregation, through three hymns, chosen from lists provided. The judges were Carl Daw, Eileen Guenther, and Will Sherwood.

Tom Mueller won first prize, and Patrick Scott was awarded second prize.

The competition was sponsored by Schoenstein & Co., Organ Builders as part of their program to achieve greater recognition for the art of accompaniment. It was announced to coincide with the release by MorningStar Music Publishers of the book *Hymn Playing: A Modern Colloquium* by Stuart Forster, who designed and hosted the competition.

piano; 12/7, 10th Annual Carol Sing; January 11, Vassily Primakov & Natalia Lavrova, piano; February 8, "Songs my Mother Taught Me"; March 1, Nadejda Vlaeva, piano; March 15, The Elora Festival Singers; 3/19, Juilliard415, Vivaldi violin concertos; 3/22, Peter Vinograd, piano, "Mostly Bach"; 3/29, Bach cantatas and motets; April 19, New York City Children's Chorus; 4/26, Margaret Mills, piano; May 3, St. Andrew Chorale & New York City Children's Chorus. For information: www.mapc.com/music/sams.

Duke University Chapel, Durham, North Carolina, presents organ recitals, Sundays at 5 p.m.: October 19, David Heller; November 9, Stephen Schnurr; January 25, Christopher Jacobson; March 1, Marie Rubis Bauer; 3/22, Robert Parkins. For information: <http://chapel.duke.edu>.

The Cathedral Church of St. Paul, Detroit, Michigan, announces upcoming music events: October 26, November 23, February 22, March 22, April 26, May 14, Choral Evensong; November 30, An Advent Procession; December 20, Nine Lessons and Carols; March 29, Jeremy David Tarrant (Poulenc Concerto), with Oakland Symphony; May 2 and 3, Three Cathedrals Choir Festival Concert (choirs of St. Paul's Cathedral, Buffalo, Detroit, and London). For information: jtarrant@detroitcathedral.org.

Musica Sacra San Antonio announces its fifth season, under the direction of Robert M. Finster. Evensongs will take place at Our Lady of the Atonement Catholic Church in San Antonio, Texas, 4 p.m. on Sundays: October 19, December 7, February 1, March 22, and May 16. For information: www.musicasacrasa.org.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues concerts: October 24, Isabelle Demers; November 1, Chandler Noyes, silent movie accompaniment, "The Cat and the Canary," December 5, Holiday Open House; 12/6, Ray Cornils and brass duo; 12/7, Brandon Santini and brass duo. For information: www.mmmh.org.

The University of Cincinnati College-Conservatory of Music (CCM) presents a Fall Organ and Sacred Music Workshop October 24, and the morning of Saturday, October 25. Participants will take part in an improvisation workshop and hymn festival led by James E. Bobb (St. Olaf College), in addition to sessions on aspects of organ and sacred music using significant Cincinnati-area instruments with Michael Unger (CCM). Stephen Cleobury (King's College, Cambridge) will lead an organ masterclass. For information: www.ccm.uc.edu/summer.

CONCORA (Connecticut Choral Artists) announces its 2014–15 season, which includes concerts programmed by the three finalists for artistic director, and two guest conductors who will explore special repertoire, including a new composition, the first CONCORA commission from the newly-formed Richard M. Coffey Fund for the Advancement of the Choral Arts. October 26, "Tradition Re-imagined," led by finalist David Hodgkins; November 23, "Bach and Beyond, and Wordplay," led by finalist Christopher Shepard; December 14, "Refractions: Bach, Brahms, and the Lens of History," led by finalist Richard Giarusso; February 1, Steven Sametz, conductor; March 29, CONCORA's annual "Bach!" program. For information: concora.org.

Minneapolis-based choral ensemble **VocalEssence** announces its 2014–15 concerts: October 26, Made in Minnesota; November 13–16, River Songs and Tales with Mark Twain: Greater Minnesota Tour; 11/22, Young People's Chorus of New York City; December 5–7, 12/13–14, Welcome Christmas;

12/13, Star of Wonder; February 8, Witness: Let Freedom Ring; March 14–15, Radio Hour; April 10, P.D.Q. Bach & Peter Schickele Birthday Bash; May 2, Gather at the River with Mark Twain; 5/22, ¡Cantaré! Community Concert. For information: www.vocalescence.org.

Resurrection Parish, Santa Rosa, California, announces its Creative Arts Series, Sundays at 3:30 p.m.: October 26, Philip Manwell; November 23, Trio Céleste; January 25, JungHae Kim, harpsichord; February 22, Daniela Mineva, piano; March 22, Cristina Garcia Banegas; April 19, American Canyon Singers. For information: www.creativeartseries.com; BethZucchino@aol.com.

The Presbyterian Homes, Evanston, Illinois, announces upcoming organ recitals in Elliott Chapel: October 27, Mario Duella; November 24, Marina Omelchenko; January 26, Stephen Alltop; February 23, Harry van Wijk; March 23, David Fienen; April 27, David Jonies; May 18, Hyea Young Cho; June 22, David Troiano. For information: www.presbyterianhomes.org.

St. Paul Cathedral, Pittsburgh, concludes its 2014 concert series: October 28, Haig Mardirosian; November 9, Mary Beth Bennett. For information: stpaulpgh.org.

St. Luke in the Fields, New York City, announces its concert series: October 30, music of Thomas Tomkins, Orlando Gibbons, and Thomas Weelkes; December 4, German Baroque Christmas music (Choir of St. Luke in the Fields, with period instruments); January 22, David Shuler, Bach organ works; March 5, Handel, *Esther*; April 30, Lassus, *Missa Congratulamini mihi*. For information: www.stlukeinthefields.org/music-arts/concerts.

St. Peter in Chains Cathedral, Cincinnati, Ohio, announces its 20th season of concerts: October 30, Choir of Westminster Abbey; November 30, Advent

► page 6

UNIVERSAL AIR CHEST SYSTEM
PATENTED

HARTFORD, CONN. U.S.A.

AUSTIN ORGANS, INC.

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

The Sound of Pipe Organs

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

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

**BUILDING-RESTORATION
REBUILDING-TUNING**



Colin Andrews
Adjunct Organ Professor
Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Michael D. Boney
Organ/Choral
St. Michael's, Boise, ID



Richard Brasier
Organist/Editor
London, UK



Daniel Bruun
Organist
Copenhagen, Denmark



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Birmingham, Alabama



Joan DeVee Dixon
Organist/Pianist
Bloomington, MN



Laura Ellis
Organ/Carillon
University of Florida



Henry Fairs
Head of Organ Studies
Birmingham Conservatoire



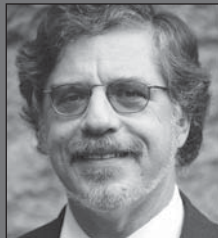
Faythe Freese
Professor of Organ
University of Alabama



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



James D. Hicks
Organist
Morristown, NJ



Michael Kaminski
Organist
Brooklyn, New York



Sarah Mahler Kraaz
Professor of Music/Organist
Ripon College



Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



David K. Lamb
Organist/Conductor
Columbus, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



Philip Manwell
Organist
Reno, Nevada



Christopher Marks
Organist/Professor of Music
U of Nebraska-Lincoln



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
University of Kansas



David F. Oliver
Organist
Morehouse College



Gregory Peterson
Organist
Luther College



Ann Marie Rigler
Organist/Presenter
William Jewell College



Brennan Szafron
Organist/Harpsichordist
Spartanburg, S. Carolina



Frederick Teardo
Organist
Birmingham, Alabama



Timothy Tikker
Organist/Composer/
Improviser
Kalamazoo College, MI



Michael Unger
Organist/Harpsichordist
Cincinnati, Ohio



Maria Welna
Pianist/Organist/
Singer/Composer
Sydney, Australia



Rodland Duo
Viola and Organ
Eastman School of Music/
St. Olaf College



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

www.ConcertArtistCooperative.com

Beth Zucchini, Founder and Director

7710 Lynch Road, Sebastopol, CA 95472 PH: 707-824-5611 FX: 707-824-0956

a non-traditional representation celebrating its 27th year of operation

► page 4

Lessons & Carols; February 11, 2015, St. Olaf Choir; 2/15, Medieval and Renaissance choral works; April 1, Ancient Office of Tenebrae; 4/17, Chanticleer. For information: stpeterinchainscathedral.org.

Musica Sacra, New York City, announces its upcoming concerts: November 6, 8 p.m., Mendelssohn's *Die erste Walpurgisnacht*, at Carnegie Hall; December 20, 2 p.m., at the Performing Arts Center at Purchase College; and 12/23, 7:30 p.m., at Carnegie Hall, Handel, *Messiah*. For information: www.musicasacrany.com.



Philip Crozier

During the summer, Montreal organist **Philip Crozier** performed eleven recitals in Europe. The tour was in Austria (Graz Cathedral), Germany (the cathedrals of Regensburg and Meissen; the Reger organ of the Stadtkirche, Meiningen; and the historic Schnitger organ in St. Jacobi Kirche, Hamburg), Denmark (Skagen Kirke and Lemvig Kirke), Sweden (Karlstad Cathedral), and Holland (Brigidakerk, Geldrop, and Sint-Jan's Kathedraal, 's-Hertogenbosch).

The Kotzschmar Organ, donated over a century ago by publishing mogul Cyrus Curtis and the centerpiece of Merrill Auditorium in Portland, Maine, has ever since become the inspiration for a progressive, multi-faceted education program in Maine schools. Developed by the **Friends of the Kotzschmar Organ** (FOKO) nonprofit, the curriculum includes a series of events, presentations, and in-school courses. One such event is the Kotsch-O-Rama, an all-day immersion in the music of Bach or Messiaen through various stations of activities in art, creative writing, movement, and science, creating in various media to the music of one of these composers. This festival day can be tailored to

all ages of students, involve the entire school or a grade level, and can utilize the intricate components and functions of the Kotzschmar Organ to explain concepts in subjects as diverse as physics, mathematics, and history.

Ray Cornils, Portland's municipal organist, guides students through pieces by Bach and Olivier Messiaen on the portable "Kotzschmar Junior" pipe organ and the continuo—an instrument similar to a harpsichord. He explains that the Kotzschmar Organ, when looked at objectively, "can be approached from historical, mathematical, scientific, artistic, musical, sociological, and emotional viewpoints. Making these connections and comparisons models for students the interconnectivity of our lives and living." For information: foko.org/kotzschmar/205-2/.

VocalEssence performed at the 10th **World Symposium on Choral Music** held August 7–14 in Seoul, South Korea. VocalEssence, founded in 1969 by Artistic Director Philip Brunelle, was the only professional choir from the U.S. to be included in 2014.

The International Federation for Choral Music sponsors the World Symposium on Choral Music, an eight-day event organized every three years, showcasing the world's most prestigious choral conductors and choirs. The symposium promotes artistic excellence, cooperation, and exchange by bringing together the finest choirs and choral leaders for performances, seminars, workshops, exhibitions, and choral reading sessions. For information: www.ifcm.net.

People

Cameron Carpenter is featured on a new recording, *If You Could Read My Mind*, on the Sony label. The repertoire includes transcriptions of works by Bach (*Cello Suite No. 1*, *Prelude*), Bernstein (*Candide Overture*), Dupré (*Variations sur un Noël*), Piazzolla (*Oblivion*), Rachmaninoff (*Vocalise*), and Scriabin (*Piano Sonata No. 4*), along with paraphrases on songs by Burt Bacharach (*Alfie*), Leonard Cohen (*Sisters of Mercy*), and Gordon Lightfoot (*If You Could Read My Mind*), and the world premiere recording of Carpenter's own work, *Music for an Imaginary Film*. The recording was made on Carpenter's new International Touring Organ (ITO), which was built to his own specifications in collaboration with American digital organ pioneers, Marshall and Ogletree. Carpenter's tour throughout the United States began in September and will continue through March. For information: amanda@bucklesweetmedia.com.

► page 8

Wilbur Held 100th Birthday Celebrations



Leo Cichocki, Malcolm Benson, and Dr. Frances Nobert

On August 16, an enthusiastic group of about one hundred and fifty friends, relatives, colleagues, and neighbors celebrated with Wilbur Held at **Claremont Manor** in Claremont, California. Along with an impressive photographic display were copies of many of Wilbur's compositions, and above all much fine socializing. Refreshments were provided, with cool drinks (the temperature was in the high nineties) and later, carrot cake.

Wilbur Held's family was present: son Jon, daughter Linda, brother David, sister Miriam and her husband Jim, and several others. Wilbur Held's traveling friends, Perry Hall and Stanley Wimberley, were also present. Others attending this very festive occasion were Maxine and Charles Brechbiel, Leo Cichocki, and Nancy Raabe of Morningstar Music Publications.

At the appropriate time, silence was called for and Frances Nobert accompanied the group in the singing of Clayton F. Summy's classic, *Happy Birthday*.

When I was eighteen years old I was introduced to the then twenty-three year old Wilbur by our organ teacher, Frank W. Van Dusen, in Chicago. It is exciting and most pleasing to reflect on the various aspects of Wilbur's outstanding career as it has developed over so many years. As the song says, "And many more!"

—Malcolm Benson
San Bernardino, California

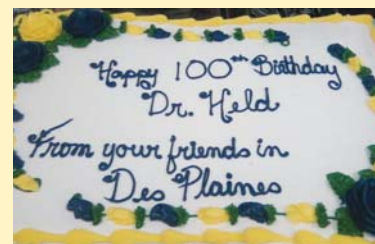


Malcolm Benson with Wilbur Held



Nancy Raabe and Wilbur Held

Immanuel Lutheran Church, Des Plaines, Illinois (Held's home town), celebrated the centennial birthday of Wilbur Held throughout the month of August. Director of Parish Music and Organist Dr. Jeffrey Schleff performed settings of Held's during services, including *Of the Father's Love Begotten*, *7 Settings of American Folk Hymns* (BEACH SPRING, LAND OF REST, FOUNDATION, SIMPLE GIFTS, DETROIT, WEDLOCK, and KEDRON), *Variations on VRUECHTEN*, *Recessional on 'Turn Back, O Man,'* and *Partita on 'O God, Thou Faithful God.'* On August 24, a birthday cake in Dr. Held's honor was enjoyed by many friends and members of Immanuel's congregation, who also prepared a birthday card with many good wishes.



Wilbur Held birthday cake

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square - London E 2 7AF - England
[t] +44 (0) 20 7739 4747 - [f] +44 (0) 20 7729 4718
[e] ManderUK@mander-organs.com
www.mander-organs.com

www.AHLBORN-GALANTI.COM

See! The electronic organ for pipe organ people™

1(800) 582-4466

5 Stop Lists-69 to 458 stops onboard

Bond

ORGAN BUILDERS, INC.

2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987

Member: Associated Pipe Organ Builders of America

Bunn-Minnick Pipe Organs

875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934

www.BUNNMINNICK.COM

CLAYTON ACOUSTICS GROUP

2 Wykagyl Road Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

CLAYTON ACOUSTICS GROUP

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

PHILIPPINE ARENA CIUDAD DE VICTORIA, BOCAUE BULACAN, PHILIPPINES



Congratulations



DR. GENESIS C. RIVERA, ORGANIST

Johannus would like to congratulate the Iglesia Ni Cristo (Church of Christ) on their striking custom-made Monarke organ installed in the Philippine Arena in Ciudad de Victoria, Bocaue in Bulacan, Philippines, an architectural marvel that was built in commemoration of the centennial of the Church. The many speakers, amplifiers and subwoofers make it possible for the three-manual organ to accompany the entire congregation in song. You can watch the video of its construction and installation at www.johannus.com.



JOHANNUS

Here & There



Jack Rain with well-wishers

Jack Rain celebrated his 45th anniversary as organist at First Presbyterian Church, St. Petersburg, Florida, on March 2. Church and choir members gathered around the Reuter console to hear the postlude and congratulate him afterwards. In honor of the occasion, the church received an anonymous donation for the addition of a 5-rank mounted Cornet. The stop, made by the Reuter Organ Co., was installed at the end of July and used for the first time on August 10. The 44-note Cornet extends from tenor C to high G and brings the organ to 86 ranks.

► page 6



Dorian Komanoff Brandy, Paul Cienniwa

Paul Cienniwa, harpsichordist, and violinist Dorian Komanoff Brandy will present "Bach Explored," a recital series focusing on different aesthetic facets of Bach's musical language, surveying its roots in music of his contemporaries and forebears. Recitals of violin sonatas will take place at the New Bedford Art Museum, 608 Pleasant St., New Bedford, Massachusetts, Wednesdays at 7:30 p.m. on October 1 ("Bach the Dionysian"), January 29 ("Dark Visions"), and April 8 ("Bach the Apollonian"). Cienniwa is chorus master of the New Bedford Symphony Orchestra, directs the chorus at Framingham State University, and teaches at the University of Massachusetts, Dartmouth. As organist and conductor, he is music director at First Church in Boston, where he leads the fully professional First Church Choir and can be heard weekly on WERS (88.9 FM) Boston. For information: <http://paulcienniwa.com/itinerary>.

James D. Hicks presents concerts in Stockholm, Sweden: October 7, Adolf Fredrik Church; 10/8, Engelbrekts



James D. Hicks

Church; 10/9, St. Jacob's Church; 10/10, St. Jacob's Church. On 10/12, Hicks will perform at Kiruna Church in Kiruna, Sweden, and on 10/19, at Heinz Chapel in Pittsburgh, Pennsylvania.



Katherine Meloan

Katherine Meloan, chapel organist and director of chapel music at United States Merchant Marine Academy in Long Island and faculty member at Manhattan School of Music, presents recitals and masterclasses: October 12, St. Mary the Virgin, New York City;



Photo: Michael Timms



Follow us on

Facebook

ORGUES LÉTOURNEAU LTÉE

CANADA

16 355 avenue Savoie
St-Hyacinthe (Québec) J2T 3N1
Tel: 450-774-2698
mail@letourneauorgans.com



UNITED STATES

1220 L St NW, Ste 100, Box 200
Washington, DC 20005
Tel: 800-625-PIPE
dudley@letourneauorgans.com



letourneauorgans.com



Photo: David Morrison

Managements



Bálint Karosi



Jack Mitchener



Kathrine Handford

Penny Lorenz Artist Management announces the addition of three artists to her roster of organists.

Bálint Karosi is an award-winning concert organist, composer, and recording artist. He has won prizes at international organ competitions, including first prizes at the J. S. Bach Competition in Leipzig, the Dublin International Organ Competition, and the Improvisation Competition of the University of Michigan. He has performed in Germany, France, Switzerland, Poland, Norway, the United Kingdom, and in the United States, and has recorded three CDs, most recently the *Clavierübung III* by J. S. Bach. Karosi is presently Cantor at First Lutheran Church in Boston.

Jack Mitchener is University Organist and Associate Professor of Organ in the Townsend School of Music at Mercer University. He has a full studio of undergraduate and graduate organ majors from throughout the United States, Europe, and Mexico, and also serves as organist/choirmaster at historic Christ Church, Episcopal, in Macon, Georgia. He holds the Doctor of Musical Arts, two master's degrees, and two Performer's Certificates in organ and harpsichord from the Eastman School of Music. During his studies at the Conservatoire National de Rueil-Malmaison, France, he was unanimously awarded the Médaille d'or (Gold Medal), Prix d'Excellence, and Prix de Virtuosité. He records for the Raven and Albany labels.

Kathrine Handford is University Organist and Lecturer of Music at Lawrence University's Conservatory of Music in Appleton, Wisconsin, a position she has held since 2004. She holds a Master of Music degree in Organ Performance and Literature and the Performer's Certificate from the Eastman School of Music where she is currently completing her DMA. Handford has appeared in recital in the United States, Canada, England, and Scandinavia where she has been a featured artist at numerous festivals.

Since 1998 Penny Lorenz has been manager for such organists as Robert Bates, Craig Cramer, and Aaron David Miller; she is the United States representative for Parisian organist Christophe Mantoux. For information about these artists, contact: penny@organists.net or visit www.organists.net.

10/15, masterclass, St. Killian Roman Catholic Church, Farmingdale, Long Island; November 7-8, recital and masterclass, Brevard-Davidson River Presbyterian Church, Brevard, North Carolina; January 18, Washington National Cathedral; March 5, University of the South, Sewanee, Tennessee. Katherine Meloan is represented by Concert Artist Cooperative. For information: KatherineMeloan.com.



Jameson, Nicholas, and James Welch

On June 13 and 14, **James Welch**, Santa Clara University organist, performed on the historic Welte theatre organ at Scotty's Castle in Death Valley, California. Scotty's Castle was built in the 1920s by Chicago businessman Albert Johnson, in collaboration with gold prospector Walter "Scotty" Scott.

The 15-rank 1928 Welte player organ, originally intended for silent movie accompaniment, features 1,121 pipes, a grand piano, glockenspiel, xylophone, chimes, orchestral and sleigh bells, bird calls, cymbals, bass drum, wood block, and other toys. It is playable from a 3-manual console or from a Welte roll-player.

Welch performed pieces found among the castle's paper roll collection, including works by Wagner, Bach, Dvořák, and Boëllmann, as well as "Shadow Waltz" (*Gold Diggers of 1933*), "Singin' in the Rain," and Irving Berlin's 1918 "The Song Is Ended, But the Melody

► page 10



Doug Cleveland and David Salmen
(photo credit: Bill Goehring)

David Salmen, of Salmen Pipe Organs, presented organist **Doug Cleveland** in a patriotic July 4th concert on the pipe organ at his Wessington Springs, South Dakota, residence. The recital included works of Ives, Buck, Whitlock, Handel, and Sousa. Salmen has sponsored organ recitals for several years, presenting such artists as John Weaver, Chelsea Chen, and Christian Lane; www.salmenorgans.com.

Duchon's Organ Pipes

New Reeds & New Flues
Additions & Repairs

330/257-0491
tduchonpipes@gmail.com

LAUCK PIPE ORGAN CO.

92 - 24th Street
Otego, Michigan 49078
Ph: 269/694-4500
k.reed.com.krr@att.net

SMU MEADOWS SCHOOL OF THE ARTS ANNOUNCES THE APPOINTMENT OF STEFAN ENGELS

The Leah Young Fullinwider Endowed Centennial Chair in Music Performance
Professor and Chair, Organ Department



Professor Engels, winner of the 1998 Calgary International Organ Competition, joins Meadows from the University of Music and Performing Arts “Felix Mendelssohn Bartholdy”, in Leipzig, Germany, where he shaped the organ program at the University’s Church Music Institute to international acclaim. A renowned concert & recording artist and educator, he will teach in the Meadows School of the Arts and in the Master of Sacred Music program in the Perkins School of Theology.



For more information on studying organ at SMU, visit smu.edu/Meadows or contact Corinna Nash at 214.768.4067 or cmnash@smu.edu.

Nunc Dimittis

Ovid Young, artist-in-residence at Olivet Nazarene University, Bourbonnais, Illinois, passed away August 24 at the age of 74. A 1962 graduate of Olivet Nazarene, he spent his career as a member of the school's faculty as pianist, organist, composer, and conductor. Appearances in performances were common throughout the United States, as well as in England, Germany, Austria, France, Switzerland, the Czech Republic, Japan, South Korea, Denmark, Canada, India, and the Caribbean. He performed on the organ in the United States and Europe, and played an integral role in acquiring the Fratelli Ruffatti pipe organ for Olivet's Centennial Chapel. Music director of the Kankakee Valley Symphony Orchestra from 1974 to 1984, he would also direct ensembles such as the English Chamber Orchestra, English Symphony Orchestra, Seoul (Korea) Philharmonic, Danish Radio Symphony, Aarhus (Denmark) Symphony, Florida Philharmonic, and the symphonies of Denver, Phoenix, and Nashville. His numerous compositions and arrangements have been published by several American publishing houses. He composed scores for several feature-length movies, and was one half of the piano duo, Nielson & Young.

Ovid Young is survived by his wife, Laura (Rees), and two sons, Erik and his wife, Heather, and Kirk.



Ovid Young

Appointments

Rebecca Groom te Velde has been appointed adjunct instructor of organ at the Wanda L. Bass School of Music, Oklahoma City University, effective August 2014. Organist at First Presbyterian Church in Stillwater, Oklahoma, since 1991, she is also interim chancel choir director 2014-15. Te Velde is co-editor and contributor with David Blackwell for *Oxford Hymn Settings for Organists*, a new multi-volume anthology of hymn-based organ pieces by U.S. and U.K. composers. Volumes 1 and 2 were published by Oxford University Press in 2014; volumes 3 and 4 will be released early in 2015. A commissioned composer for the 2016 AGO national convention in Houston, Texas, te Velde's organ and choral compositions are published by OUP, Darcey Press, and Santa Barbara Music Publishing. She holds the M.M. degree in organ literature and performance from the University of Western Ontario in London, Canada, where she studied organ with Hugh J. McLean and composition with Jack Behrens. Undergraduate organ, church music, and composition studies were with her father, Lester H. Groom, at Seattle Pacific University. Post-graduate organ studies were with Flor Peeters in Belgium, Michael Schneider at the Staatliche Hochschule für Musik in Cologne, Almut Rössler in Düsseldorf, Germany (on a grant from the Deutscher Akademischer Austauschdienst), and Gerald Frank at Oklahoma State University.



Rebecca Groom te Velde

► page 8

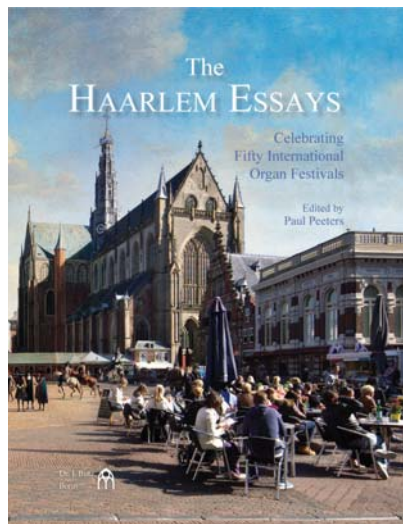
Lingers On," along with works by Dale Wood, Richard Purvis, Leroy Anderson, and John Philip Sousa. Joining Welch in duo numbers were his sons Jameson (14) in a piano-organ arrangement of "Solfeggietto" by C. P. E. Bach/Norlin, and Nicholas (15) in Clifford Demarest's 1917 "Fantasie" for piano and organ. For an encore all three performed a six-hand arrangement of Gautier's "Le Secret."

Carol Williams has a new YouTube series, "On the Bench with Dr. Carol," where she interviews famous organists, composers, and organ builders. Fred Swann, Anthony Newman, Monte Maxwell, and others have been interview subjects; the emphasis with the relaxed interviews is to learn how great musicians work and achieve. For information: www.melcot.com.

Publishers

Dr. Butz Musikverlag announces the release of *The Haarlem Essays*, a special anniversary collection (in English) of articles, interviews, and portraits for organ lovers and 'Haarlem' devotees. One of the world's best-known centers of organ music, based around St. Bavo's Church and its legendary Müller organ, Haarlem regularly hosts an organ festival, improvisation competition (first held in 1951), and masterclasses in connection with the summer academy for organists.

The Haarlem Essays is being published in celebration of the 50th Organ Festival and the 50th Improvisation



The Haarlem Essays

Competition in 2014; it contains articles by scholars and authors including Ton Koopman, Christoph Wolff, Peter Planyavsky, Roman Summereder, Jean-Claude Zehnder, Joris Verdin, Hans Fidom, and Ran Raas.

Dr. Butz Musikverlag, one of Europe's leading publishing houses for organ and choral music, produced the 480-page *Haarlem Essays* as a hardcover book with more than 150 illustrations and examples, all the competition themes, and seven winning organ improvisations on a CD (80 minutes). It is available through the Organ Historical Society (www.ohscatalog.org) or through Dr. Butz Musikverlag (www.butz-verlag.de); e-mail: email@butz-verlag.de.

Michael's Music Service announces new sheet music restorations: *March in G* by Henry Smart (composer of hymntunes REGENT SQUARE and LAN-CASHIRE); *The Storm* by Clarence Kohlmann, long associated with the groundbreaking Hope-Jones organ in the Ocean Grove Auditorium; *Theme and Variations* by W. J. D. Leavitt; and *Three Trios* by Beethoven, edited by Robert Leech Bedell and described by Weldon Whipple ("Beethoven's Organ Trios: Authentic or Spurious?" THE DIAPASON, July 1977) as "prepared by Beethoven during the summer of 1809 to teach composition to the Archduke Rudolph." All four pieces can be purchased together for \$39 plus shipping. For information: michaelsmusic.com.

processing). Proper installation of the ringtone is the recipient's responsibility.

Organs / Organ Builders



Brombaugh Opus 4 at First Evangelical Lutheran Church, Lorain, Ohio (Photo credit: Dale Preston)

The First Evangelical Lutheran Church of downtown Lorain, Ohio, was struck by fire on the morning of August 28. Firefighters from at least four different districts worked to extinguish the flames of the red brick building of Gothic design, dating to 1924. The church's **John Brombaugh & Associates** organ, Opus 4, a two manuals, 24-stop, 42-rank instrument, was a complete loss. The instrument was dedicated in service and recital on June 21, 1970, played by David S. Boe, the church's organist and professor of organ at harpsichord at the Oberlin Conservatory of Music. First Church has started funds to rebuild the sanctuary and to obtain a new organ. Donors may assist online by credit card or send a check. See www.firstlutheranlorain.org.

In the early morning hours of Sunday, August 24, an earthquake rocked the Napa Valley region of northern California. Measuring 6.0 on the moment magnitude scale, the earthquake was the largest to hit the San Francisco metropolitan area in a quarter century. As of this writing, damage is estimated to exceed one billion dollars. About two hundred persons were injured. In Vallejo, the tower of the First Baptist Church was left in near-collapsed condition. The

Recordings



A Couple of French Fifths

As of August 1, **Frederick Hohman's** performance of the Toccata from Charles-Marie Widor's Fifth Organ Symphony, op. 42, no. 1, has exceeded one million views on YouTube. The video, recorded at the Cathedral of the Sacred Heart in Newark, New Jersey, concludes episode #18 of the 1990s *Midnight Pipes* television series; it is on the CD *A Couple of French Fifths* (Pro Organo 7021).

To celebrate the one-million mark in views, Pro Organo is offering a free download of the first 45 seconds of this track as a ringtone. Request choice "A" on the Ringtones page at www.proorgano.com; Angie at Pro Organo will e-mail the download link (please allow a week for

A. E. Schlueter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.



Our dedicated artisans take pride in every instrument we build or rebuild.
We are working in your area, how can we help you?
New Instruments • Rebuilding • New Consoles
Tonal Additions • Maintenance and Tuning

2843 Stone Mountain Lithonia Road • Lithonia, GA 30012
800-836-2726 • 770-482-4845 • www.pipe-organ.com • art3@pipe-organ.com

Music of Ed Nowak
Choral, hymn concertatos, psalm settings, organ, piano, orchestral and chamber ensembles
<http://ednowakmusic.com>

DIAPASON Student Rate
NEW! \$20 one year
847/391-1044
jrobinson@sgcmail.com

redbrick Gothic building erected in the 1920s had been earthquake-retrofitted in 1992, which may have kept the tower from completely collapsing into the sanctuary. Within days, the top section of the tower was removed. First Baptist has been home to **Wicks Opus 4776**, a two-manual organ built in 1969.

In Napa, the First Presbyterian Church, founded in 1854 and housed in an 1874 neo-Gothic edifice listed on the National Register of Historic Places, and the First United Methodist Church, founded in 1851 and housed in a building of Gothic style from 1917, were "red tagged" (indicating too dangerous to inhabit) due to structural damage. First Presbyterian houses **Austin Organs, Inc. Opus 2304**, a two-manual, 21-rank organ built in 1960. At First Methodist, the sanctuary façade has pulled away

from the rest of the structure and the two-manual 1976 **Wicks Opus 5550** has sustained considerable damage. St. Mary Episcopal Church of Napa, founded in 1858 and housed in a 1931 brick Gothic edifice, also sustained considerable damage, to the church and to its 1989 two-manual, 26-rank **Casavant Opus 3657**.

Dobson Pipe Organ Builders will reinstall Casavant Opus 3105, a three-manual, 74-rank instrument built for the Clapp Recital Hall of the University of Iowa, Iowa City, in 1971 during the tenure of Gerhard Krapf; in 1972, it was the largest mechanical-action instrument installed in an American university. The organ will be refurbished with minimal changes and installed in St. Andrew Presbyterian Church, which is building a new worship space in University Heights, Iowa.

The Hancher-Voxman-Clapp complex that housed the recital hall was severely damaged by a flood in 2008 and was scheduled for demolition in 2013. The organ's future was in serious doubt as demolition neared. Peterson Contractors, Inc., which was to demolish the complex and had salvage rights to the remaining contents, donated the organ to St. Andrew Presbyterian Church. The organ was removed to storage at Dobson Pipe Organ Builders, Ltd., in Lake City, Iowa. The project is expected to be completed in 2015.

Schoenstein & Co. is carrying out a complete in-factory renovation of the three-manual, 46-rank organ designed by Aeolian-Skinner in 1946 and completed in 1950 for Kountze Memorial Lutheran Church in Omaha, Nebraska.

The entire instrument including blower was removed in order to permit a major construction project to enlarge the organ chamber. The original installation placed severe limits on serviceability and tonal egress. The congregation decided to provide a perfect setting for it in keeping with its quality.

Schoenstein is providing entirely new expression boxes, building frame, winding, and wiring for the new layout. There were minor tonal changes over the years, but only one original stop—the Swell Echo Salicional—was lost. It is being replaced with new pipes duplicating the originals. Schoenstein is adding an Aeolian-Skinner-style Harmonic Trumpet. Kountze Memorial Lutheran Church's organist is Mark Jones and the director of music and fine arts is Barb Carlsen. For information: www.schoenstein.com.

Because No Two Dreams Are The Same!

Each of the instruments on this page started as a dream. And, while they were worlds apart from one another, each one required special care and attention-to-detail to turn that dream into reality.

Whether you dream of saving space and money or creating an unequalled musical masterpiece, there's one builder that can turn your dream into a reality that exceeds expectations. And, we treat each dream as if it were our own.

Tell us your dreams.



Allen organs®

THE WORLD'S MOST CHOSEN CHURCH ORGAN!

Allen Organ Company, LLC, 150 Locust Street, Macungie, PA 18062 • email: aosales@allenorgan.com • Phone: 610-966-2202 • www.allenorgan.com

Gosh! It's already October. What should I play on my harpsichord for Christmas?

Some suggestions

Noëls by **Nicolas Lebègue** (1631–1702) include French classic settings of *Puer nobis nascitur*; *A la venue de Noël*; *Une Vierge Pucelle*; *Noël pour l'amour de Marie*; *Noël, cette journée*; *Or nous ditte Marie*; *Les Bourgeoises de Chatre*; *Laissez paistre vos Bestes*; *Où s'en vont ces gays Bergers*; *Les Cloches*; and *Le petit nouveau né* (Paris: Schola Cantorum, 1952; available in various reprints). Other Kalmus/Belwin-Mills editions of comparable pieces by later baroque composers Jean-François Dandrieu and Claude-Bénigne Balbastre are equally recommended.

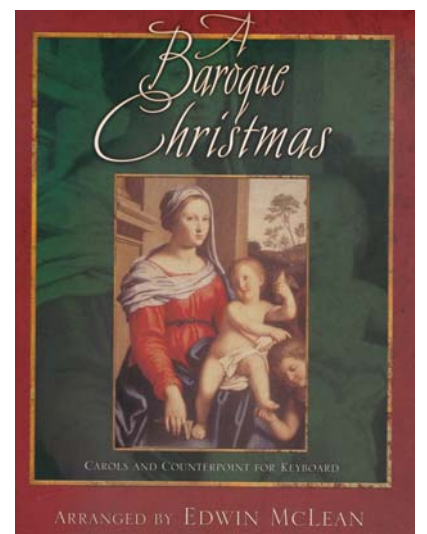
L'Organiste by **César Franck** (1822–1890): These late works for harmonium include several Noël settings: from the D minor/major set of seven pieces try the *Vieux Noël*s (numbers four and six) and similar offerings from the G/g set (numbers two, three, five). If Franck's miniature masterpieces are unfamiliar to you, take a look through the entire volume. You will find many useful and beautiful short works from the Belgian/French master. (Various editions.)

Any piece titled Pastorale is appropriate for the Christmas season; composers through the centuries have enjoyed writing music to portray the shepherds and their sheep cavorting in compound triple meters. From the 1685 "boys," **J. S. Bach's** four-sectioned one in F, BWV 590, requires a pedal part only in its first section (the actual pastorale); to perform it on a single-manual instrument one might adopt the solution I have found for playing this

lovely work on an historic organ without pedals: engage another person to play the simple pedal line. Three succeeding sections (possibly portraying angels, reed-playing shepherds, and the return to Bethlehem's hills or heaven in the contrapuntal final section) are playable on any keyboard instrument.

The other 1685ers, **Domenico Scarlatti** (d. 1757) and **George Frideric Handel** (d. 1759) also provide memorable pastorales. Scarlatti's *Sonata in C*, Kirkpatrick number 513 comprises evocative continuous sections: *Pastorale* (Moderato) in 12/8 [shepherds], whose music morphs into a Molto allegro drone-based clog dance, with an ostinato ending leading to the 3/8 Presto finale (Angels, perhaps?). Of course Handel wrote the most-often performed of all pastorales, the *Pifa* from *Messiah*. It is also perfectly playable on keyboards. Incidentally the *Overture* to the beloved oratorio is available in an 18th-century keyboard transcription, as well. (Scarlatti: many editions,

Two settings of the 6/8 Christmas carol *Den die Hirten lobten sehre* (He whom shepherds praised most highly) come from organists **Helmut Walcha** (1907–1991) and **Guy Bovet** (born 1942). The master German Bach specialist took his cue from that baroque composer in his composition (number six of 25 *Choral Preludes*, Peters Edition, 1954) by composing a canonic pastorale above an F pedal-point. One may either omit the pedal-point, or resort to the second set of hands, as suggested above. Bovet's one-page setting sparkles with the Swiss virtuoso's usual wit and charm, and provides the player with an opportunity to encounter at least two more delightful, audience-pleasing (non-holiday-season) organ compositions that *do* require pedals: all included in Bovet's *Nouveau Cahier de Pièces d'Orgue* (Cantate Domino, 1993)—*La Boléro du Divin Mozart* and a mysteriously titled *Fuga sopra un soggetto*—frequently a favorite encore surprise, based on a certain popular movie-music subject.



A Baroque Christmas

"In all humility I am sending you the first proofs of my new *Sonatina* as a Christmas greeting. In its simplicity and earnestness it is a true Christmas piece . . .

Tempus Fugit's

With holiday parties and midnight Masses,
On the horizon, a "respite" from classes?
Harpichord tuned, and ready to play?
So what should I program this year for that day?

Try culling the stacks of the scores that abound—
Manual music for organ might offer good sound:
Noëls, in arrangements, are lovely to hear,
I'd better start practice, for Christmas draws near.

including Ralph Kirkpatrick's *Sixty Sonatas in Two Volumes*, published by G. Schirmer: volume two, pages 90–93. Handel: *60 Handel Overtures* arranged for solo keyboard, New York: Dover Publications, 1993—a modern reprinting of Walsh's original London publication of c. 1756.)

Other suggestions, offered to encourage an exploration of scores that may not have crossed your mind, as far as potential harpsichord music is concerned: from **Johannes Brahms's** *Eleven Chorale Preludes*, opus 122, number eight, *Es ist ein Ros' entsprungen* (Lo how a rose, e'er blooming), composed for manuals only, is playable on the harpsichord. (One imagines that Brahms [1833–1897], definitely an early music aficionado as demonstrated by his exemplary pioneering edition of Francois Couperin's *Pièces de Claveçin*, would not be averse to having his sublime work played on an ancient instrument.)

For something really "out there" how about learning one of the harpsichord's earliest 20th-century compositions, **Feruccio Busoni's** 1916 *Sonatina ad usum infantis, pro clavicembalo composita* (Breitkopf Edition 4836) in which the first movement is almost certainly based on the chorale *Gelobet seist du, Jesu Christ* (Praised art thou, Lord Jesus Christ). I wrote of this strangely beautiful work in an article for THE DIAPASON way back in the issue for September 1973, recorded it for the Musical Heritage Society (*The Harpsichord Now and Then*, 1975), and have returned to its many challenges several times in subsequent encounters. Most recently I offered it as the major "modern" work for my 45th consecutive annual faculty recital at SMU in September, and I continue to find new challenges as well as new felicities in this work, which the composer described in a letter to his student, the pianist Egon Petri:

Together with the *Rondo Arlecchinesco* it is my favorite piece of the past year." (Feruccio Busoni: *Selected Letters*, edited by Anthony Beaumont, New York: Columbia University Press, 1987, Letter 192.)

From the neo-classic German composers of the 20th century I could suggest further pieces for this year's Christmas explorations: several of the 30 *Spielstücke* Opus 18 by my signature composer **Hugo Distler** (1908–1942) are appropriate for the harpsichord (published by Bärenreiter or found in reprint editions) as are several of the manuals-only pieces from **Ernst Pepping** (1901–1981) published in his *Kleines Orgelbuch* (Schott Edition 3735), especially three versets based on *Vom Himmel hoch, da komm ich her* (From Heaven above to earth I come). (In the second of these short pieces I suggest adding missing F-sharps on both first and second beats, three measures before the concluding double bar.)

Perhaps the best of all, saved for last, is an accessible, idiomatic, and relatively easy collection of Christmas favorites actually written specifically for harpsichord, although composer **Edwin McLean** (born 1951) suggests that these arrangements are suited to the organ or piano, as well. Under the title *A Baroque Christmas: Carols and Counterpoint for Keyboard* this collection includes the favorite seasonal works *Noël Nouvelet*; *God Rest You Merry, Gentlemen* (a Fugue); *What Child is This*; *The Coventry Carol*; *We Three Kings* (Theme and Variations); *Pat-A-Pan*; *In Dulci Jubilo*; *O Come, O Come Emmanuel*; *Good King Wenceslas*; *Silent Night*; and *Adeste Fideles* (Fort Lauderdale: FJH Music, 2003). I have performed many of these charming compact pieces for listeners ranging from toddlers to seniors. Their responses have been uniformly positive.

So, **Tempus fugit's!** Find the music, tune your instrument, and practice now!

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275; lpalmer@smu.edu.

Opus 50 • Good Shepherd Episcopal
Lexington, KY • IV/58

**Artistry
Excellence
Reliability**

Goulding & Wood

gouldingandwood.com

THE WANAMAKER ORGAN

Listen to it worldwide
over the Internet!

Hourlong streamcasts
are featured at 5pm ET
the first Sunday of
each month at wrti.org

Music for Voices and Organ by James McCray

Advent music and traditions

Petal by petal, a rare flower grows
Amid bitter cold and winter snows;
God's gift to the world—an Advent Rose,
That Hope may bloom again.

The Advent Rose
Kim Norton Rich

In America's secular world, a popular December song is "It's the most wonderful time of the year!" but in the sacred environs its parallel theme is *O Come, O Come, Emmanuel*. Both speak to the coming events of the month.

In the church year, the season of Advent is the period beginning four Sundays prior to Christmas; as with the secular world it is a period of preparation and anticipation. The first Sunday of Advent is also the beginning of the Christian liturgical year. Probably the most common tradition followed in the church is the lighting of Advent candles. A ceremony in which members of the congregation read Scripture and messages during the weekly lighting of one new candle in each of the four Sundays in Advent helps to symbolize the coming of Christ as the Light of the World.

Another common tradition is to put an empty cradle in the front of the church; a baby is not placed in it until Christmas Eve. In some countries, statues of the Holy Family are placed somewhere distant in the sanctuary, then moved closer to the front each week. Some churches decorate the church with a Christmas tree adorned with Christian symbols (in some cases this is not done until Christmas Eve or Day). These remain in place through Epiphany. Such representative symbols add greatly to the growing anticipation.

The four Advent candles usually are placed in the circle of a wreath with a larger and taller pure white candle in the center. That candle is lit on Christmas Eve, and its lighting may be part of the concluding Christmas Eve ceremony in which everyone in the congregation passes its light throughout the church with smaller individual candles, often while singing *Silent Night*. This helps bring the anticipation of Advent to its conclusion as Christ's arrival in the flesh is celebrated.

The musical works below are all appropriate for Advent church services; they have a great variety of texts and style. The next two months of reviews will focus on Christmas and Epiphany music to help with the preparation and anticipation during the Advent season.

Prepare the Royal Highway, arr. Timothy Shaw. SATB unaccompanied with tambourine, Augsburg Fortress, 978-1-4514-8592-9, \$1.66 (M).

This Swedish folk tune from the 17th century has a lilting 6/4 meter that dances along at a moderately fast pace. The choral parts, on two staves, maintain the simplicity and keep the folk spirit throughout while the tambourine adds to the energetic rhythm without intruding or dominating. Its music is on the back cover and as a separate line in the choral score.

Anthem for the Annunciation, David Schelat. SATB and organ, MorningStar Music Publishers, MSM-50-2665, \$1.70 (M+).

The organ music is more challenging than that for the choir. It begins in 5/8 then settles comfortably into a 6/8 meter. There are a few tricky rhythmic spots later when the organ is playing sextuplets. This is a setting of the Magnificat story

that announces it in a briefer context. More interesting for organ than choir.

Advent, David Conte. SATB and organ, ECS Publishing, 8026, \$1.95 (D-).

Using a text by Christina Rossetti (1830–1894), Conte has created a sophisticated and moderately difficult musical setting. The organ part has a soloistic character and usually moves independently from the choir; it is on three staves with registrations. The slow, mysterious opening is a fanfare that seems to announce the entrance of the contrasting and chant-like choir. This is a work that may appeal more to larger, well-trained groups than to the typical church choir, yet it will reward singers and congregation with an effective musical anthem. Highly recommended to accomplished singers and organist.

Come, Come, Emmanuel, Joel Raney. SATB and piano with optional instruments, Hope Publishing Co., C 5841, \$2.10 (M-).

This is not based on the traditional Advent melody, but rather a new work with words and music by Raney. Instruments include strings, brass, and synthesizer (C 5841P); however, a conductor's score will be needed since parts are not indicated in the choral score. The music is jazzy with some syncopation and strong, driving rhythms. Choral parts are easy, often in unison. The setting will prove popular and fun for most choirs.

O Come, O Come, Emmanuel, Thomas W. Jefferson. SATB and piano, Augsburg Fortress, 978-1-4514-8589-9, \$2.25 (M+).

As with the previous setting, this one is not based on the traditional, well-known Advent chant. The text has additional biblical excerpts beyond those normally used; they include "Behold a virgin shall conceive..." and "He is the Son of God..." There are two verses in unison and several different sections in four parts, which are repeated; often they have long melismas, counterpoint, and some unaccompanied singing. The music is fast and rhythmic with bold interruptions of "Rejoice."

Jesse Tree: Advent Song for Children, Dennis J. Newman. Two parts, piano, optional flute, and 12 handbells, GIA Publications, G-5192S (Singers' Edition), \$1.50 (M-).

There are different movements for each of the four Advent Sundays, repeated refrains, and responsorial refrains. A full score with paraliturgies (G-5192) will be needed for performance. This singers' edition is on two staves with no keyboard part. For those churches with a good children's choir this will be an attractive addition to their permanent yearly repertoire and is highly recommended to them.

The Advent Rose, Dale Jergenson. SATB and piano, Laurendale Associates, CH-1379, \$2.45 (M).

The poignant text by Kim Norton Rich is set syllabically to bring out the words clearly. The keyboard music is very easy placing the emphasis on the four-part choir, which sings expressive and tender musical lines. Three of the four verses have similar music. Charming and meaningful to the Advent season.

Breath of Heaven, arr. Lloyd Larson. SSA and piano with optional 3–5 octave handbells, Hope Publishing Co., C 5830, \$2.15 (M).

Also available for SATB (C 5437) or SAB (C 5641), this is an Amy Grant tune that is subtitled *Mary's Song*. The

choral parts are not difficult and include an optional solo section. The busy keyboard part has a soloistic character and is moderately difficult as Mary sings her story. Her text asks, "Help me be strong, Breath of heaven hold me together and be forever near me."

There is a flow'r, Alan Smith. SATB and organ, ECS Publishing, 7780, \$2.25 (D-).

Winner of the 2012 AGO/ECS Publishing Award in Choral Composition, this text is by John Audelay (15th century) and tells the story of Gabriel greeting Mary. T

he sophisticated organ music is on three staves with some difficult passages that include flowing septuplets and quick, short solo statements between textual phrases. Well crafted with an optional soprano solo and brief unaccompanied passages.

Belfast Evening Canticles, Philip W. J. Stopford. SATB divisi and organ, MorningStar Music Publishers, MSM-50-6319, \$2.10 (D-).

In the traditions established during the Renaissance, the Magnificat and Nunc Dimittis canticles are linked together for evening services in some churches; both close with the same Gloria Patri (in English). The music is chromatic at times, but there is very limited divisi and contrapuntal lines are used. English texts are sung above a three-stave organ part that frequently has sustained chords in a driving rhythm.

New Recordings

Organo de la catedral de Oaxaca, Vol V: Cicely Winter, organ, and Valentín Hernández, percussion. TT 64:27. Instituto de Organos Históricos de Oaxaca, \$14.98. Available from Organ Historical Society at www.ohscatalog.org/spanporandme.html.

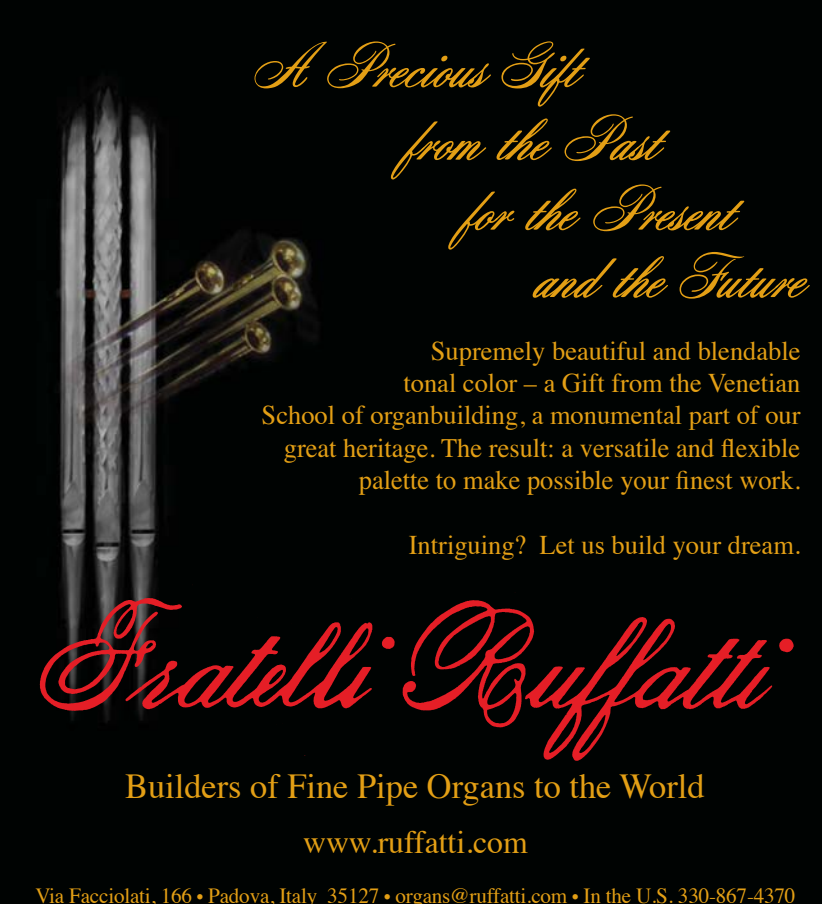
This recording introduces us to the exciting world of Mexican folk music and includes arrangements of both songs and dances, played on the restored organ of the cathedral of Oaxaca, with percussion accompaniment. Oaxaca was the third

diocese in New Spain, ca. 1535, a small organ imported from Spain, Mexico City, or Pueblo being in use within ten years. A larger instrument was commissioned in 1569–70, the smaller organ being retained; until about 100 years ago there were always two organs in the choir, one on either side. Between 1711 and 1712, a new organ was constructed in about 10 months by Matías Chávez, using three registers from the 16th-century organ and only five additional registers, as well as a windchest with divided registers and bellows. In 1716, two more stops were added, and a new medium-sized organ replaced the old 16th-century processional instrument.

Further additions and amendments ensued over the years, and in 1907 the secondary organ was dismantled with some of its components incorporated into the larger organ. A few years later, further "modernizing" action took place, which made the eventual reconstruction in 1997 by Susan Tattershall difficult. In this, all of the old pipes were reused and some 350 new pipes made. The organ now possesses a single manual from C to d3 with a short octave in the bass, and is tuned in 1/6 comma meantone at a1=392. Divided registers include: left-hand, Trompeta Real, Flautados up to 1½', Flautas of 8' and 4', and a 3-rank Lleno (Mixture); and in the right hand, Trompeta Real, Flautados up to 2', Flautas of 8' and 4', a 4-rank Lleno and a Corneta of 4 ranks. The two toy stops of Tambor (drums) and Pajaritos (little birds) were added in 1997.

The music we hear on this recording was typically played by brass bands, and the organ, by its very tonal make-up, offers a wonderful medium for this music, which is well known by the Oaxacans and is a vital part of any local celebration. The organ is complemented by the usual percussion instruments of drums and cymbals along with rattles, bells, triangle, a scraper, and a conch shell. The themes of the songs include not only love but also life after death and the longing for home by those working away. The CD offers 22 such songs and dances, from seven regions, plus an introduction and two pieces in conclusion. Most are under

► page 14



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

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

Intriguing? Let us build your dream.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370

► page 13

two minutes, the longer tracks including two multi-selection items, *Danza de la Pluma*, and *Sones de Pochutla*. After the short introduction in which we hear the conch shell followed by drums and a very high-pitched stop, the second track *Marcha Gira Triunfal* sets the scene—how far removed this is from the “art” music of Torres! Different sonic landscapes are achieved through registration, and frequently the changes within even the shorter pieces add to the variety, as in *La Sandunga*, which runs to just over six minutes. Half a dozen or so pieces are in triple time and have a waltz-like feel, and the several in the minor achieve a well-conveyed plaintive and wistful feeling. *La Tortuga* opens with a bright and bubbly gapped registration, and in many tracks the horizontal trumpets are used to great effect, sometimes presenting the tune in the treble, sometimes in the bass or swapping between them as in *Himno al Rey Condoy*. In *Pinotepa* we hear both single and double notes played on the trumpets. The final piece, *Dios nunca muere*, a slow reflective 12/8, includes examples of crushed notes in the melody.

The booklet contains a history of the organ culture in the province of Oaxaca, a detailed account of the cathedral instrument and its registers, a note on the music and the reasons for presenting it in this manner, and a biography of the performers. The overall feeling from this well-played CD is one of a vitality and exuberance that has been transferred most successfully to the organ, with the percussion accompaniment really enhancing the joyous atmosphere even in the slower minor-key pieces. These pieces mark a new aspect of the timeless scope of the organ in Oaxacan culture

and, I hope, will be warmly received around the globe—it is the least that this inspired venture deserves. I am also sure that it would be much appreciated if Cicely Winter could publish a modern performing edition of her arrangements.

—John Collins
Sussex, England

Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ. Calvert Johnson plays an Anderson Dupree French double harpsichord (1986) and the Manuel Rosales organ (2003), St. Bartholomew's Episcopal Church, Atlanta, Georgia. Albany compact disc TROY 1048; www.albanyrecords.com.

Four Pieces for Harpsichord—i. Prélude, ii. Les Tourbillons, iii. Caprice, iv. Rio, Makiko Asaoka; *Ancient Cities for Harpsichord*, Isaac Nagao; *Sonata No. 1 for Harpsichord*—i. Energiaco, ii. Scherzando, iii. Fantasy, Asako Hirabayashi; *Suite for Organ*—I. Cloudy Sky, ii. Raining Night's Flower, Pei-lun (“Vicky”) Chang; *Reflection and Promenade for Solo Organ*, Phantasmagoria for Harpsichord, Chan Ka Nin; *Fantasy for Organ*, Wang An-Ming; *Rain Dreaming for Harpsichord*, Toru Takemitsu; *Jardin des Herbes for Harpsichord*—i. Rosemary, ii. Sweet Violet, iii. Lavender, Karen Tanaka; ‘Miyabi.’ *Ballad for Organ*, Reiko Arima.

The compact disc begins with Makiko Asaoka's *Four Pieces for Harpsichord*. Ms. Asaoka was born in 1956 and comes from Tokyo. She is well known in Japan as a singer and as a composer of music for harpsichord and voice. Her style is heavily influenced by 18th-century French music, and makes effective use of harp-like arpeggiated passages contrasted with sometimes dissonant chordal passages.

Isaac Nagao (b. 1938) is a retired music professor and is organist of the Baptist Church in Tokushima, Japan. His *Ancient Cities for Harpsichord* is a particularly interesting piece with a wistful, nostalgic character that makes effective use of arpeggiated chords. It shows influences of J. S. Bach and traditional Japanese music. The result is a fine evocation of the Japan of past centuries.

Asako Hirabayashi (b. 1960) is a Juilliard-trained Japanese music professor and harpsichordist who is quite a prolific composer with several dozen published compositions to her name. I have to say that, among her compositions, I do not think the rather stiffly academic *Sonatina No. 1 for Harpsichord*, a very early work, is either the best or most representative opus to have chosen. Among her more recent work is some much more interesting stuff, such as her *Dance for the Harpsichord* (2008), her *Sheet Music for Violin and Harpsichord* (2009), and her *Scherzo, Elegy, and Tango for Piano and Harpsichord* (2009). More of her music, incidentally, is available on another compact disc, *New Millennium*, played by the composer with Gina Dibello, violin, and also on the Albany label (TROY 1180).

We turn then to the Rosales organ for a performance of two movements of Taiwanese-American composer Pei-lun “Vicky” Chang, who is currently choir director and organist of St. John's Evangelical Lutheran Church, Lancaster, New York. Like Chelsea Chen's *Taiwanese Suite* and *Three Taiwanese Folksongs*, Ms. Chan's *Suite for Organ* is based on the melodies of Taiwanese folksongs and represents an interesting blend of Taiwanese and Western musical motifs. The suite consists of four movements—Cloudy Sky, Raining Night's Flower, Bird, and Train—of which the first two are included on this recording.

Born in Hong Kong in 1949, Chan Ka Nin was educated in North America and is currently professor of music theory and composition at the University of Toronto. He is a prolific composer of choral, orchestral, and instrumental music. His contemplative *Reflection and Promenade for Solo Organ* combines Chinese motifs with Messiaen-like tonalities and harmonies. Messiaen himself incorporated Asian rhythms and motifs into his music, so perhaps in Professor Chan these musical influences have come full circle. This is followed by one of Professor Chan's most popular pieces, his *Phantasmagoria for Harpsichord*. The vivacious character of this piece forms an interesting contrast with the preceding *Reflection and Promenade*.

We hear next from one of the older generation of Chinese-American composers, Wang An-Ming, who was born in 1929 and currently resides in Potomac, Maryland. Her *Fantasy for Organ* was written in 1988. It is a particularly pleasing piece, again featuring Messiaen-like tonalities and rhythms, though with a much more ordered structure, reminiscent in some ways of Franck's *Prelude, Fugue, and Variation*. It gradually builds up to a climax before returning to a quieter mood at the end.

A Japanese contemporary of Ms. Wang, Toru Takemitsu (1930–1996) was an essentially self-taught composer who acknowledged a heavy debt to Debussy and Messiaen, as well as to Japanese idioms in his compositional style. His *Rain Dreaming* was commissioned for the 1986 Aliénor Musical Festival in Washington, D.C. Its use of fourths both melodically and harmonically is apparently characteristic of the composer's style, which with its arpeggiated chords and lilting character gives the piece something of the Rain Dreaming quality of its title. It may have been intended to evoke the music of the Aboriginal Rain Dreaming ceremonies of Australia.

Karen Tanaka, who was born in Tokyo in 1961 and received some musical education in Japan, moved to France and Italy for further study. She is best known for her orchestral music, but has also written some instrumental music including *Jardin des Herbes for Harpsichord*. This was written in January 1989 for Japanese harpsichordist Akiko Kuwagata and consists of three movements inspired by aromatic plants. The three delicately crafted movements contrast with each other as well as complement each other to form a very coherent totality.

The final work on this compact disc represents the work of Japanese music professor and composer Reiko Arima (b. 1933). Arima wrote ‘Miyabi.’ *Ballad for Organ* in 1986. The Japanese word *miyabi* translates as “elegance” or “refinement,” and these qualities clearly characterize the piece. Once again, the influence of Olivier Messiaen is apparent, especially here in the contrasts of mood between loud chordal passages and ebullient softer ones, as well as in its rhythms and tonalities. The piece ends surprisingly suddenly, to considerable effect.

I have suggested before that, whatever may be the case in North America and Europe, classical music in general and organ music in particular are very much growing in popularity in Asia, particularly in Japan, China, Taiwan, and Korea. This interesting compact disc offers further evidence for this and also suggests to me how far reaching the influence of Olivier Messiaen may come to be in the 21st century.

—John L. Speller
St. Louis, Missouri

Helmut Walcha Chorale Preludes vols. 1, 2, Wolfgang Rübsam, organist; Vols. 3 and 4, Delbert Disselhorst, organist; at the Brombaugh organ, Opus 35, First Presbyterian Church, Springfield, Illinois. Naxos Vol I—8.572910; Naxos Vol II—8.572911; Naxos Vol III—8.572912; Naxos Vol IV—8.572913.

As one of the most influential organists of the twentieth century, Helmut Walcha had a profound effect on scores of students and countless others through his recordings, far beyond his modest number of compositions. Blinded at the age of seventeen, he went on to memorize and record more of Bach's music than any other person in history. It included virtually all the organ works of Bach, the harpsichord works, the *Well-Tempered Clavier*, the *Goldberg Variations*, and the entire *Art of Fugue*. Unlike his other well-known contemporary, Jean Langlais, who learned and wrote music using Braille, Walcha relied on the playing of each line by his devoted wife, Ursula. One supposes that he wrote music by the reverse process and with the assistance of his wife.

Walcha's chorale preludes are short, usually lasting from one to four minutes. The melodies are often set in a straightforward manner, a throwback to his interest in the Baroque, but often motives pop out of the texture in unexpected places. Coming out of his improvisatory practices as it does, the music is often complex and makes much greater use of canons and ostinato basses than, say, the chorale preludes of his contemporary, Ernst Pepping.

During World War II, Walcha began to compose chorale preludes, which in 1954 were published by C.F. Peters. These, with their horizontal contrapuntal approach and the singing characteristics of the old masters, became popular as teaching pieces. Volume I was followed in 1963 by Volume II and by Volume III in 1966. With encouragement from his American students he published Volume IV in 1979. Volume II included the specification of his Schuke organ, a picture of the organ, and extensive notes on the interpretation of his organ works. Walcha wanted his music to be played clearly and lively, and to this end, he developed articulation markings to assist the player. He also carefully marked tempo recommendations based on his Schuke organ and its environment with four seconds of reverberation when empty. Tempos could then be adjusted for different acoustics.

This set of four CDs is a monumental undertaking by two of Walcha's former students. Wolfgang Rübsam, who is internationally known for his many recordings, plays the first two CDs. Delbert Disselhorst, professor emeritus of the University of Iowa, is the organist for volumes 3 and 4. Each CD covers the 24 chorales in each one of the Peters editions so if you want to follow along with the music score, it works out very handily. All the CDs are recorded on the magnificent Brombaugh organ, which is large enough and colorful enough to do justice to Walcha's registrational demands, despite the variances from Walcha's Schuke organ.

The playing is impeccable on the part of both organists. Each observes, as much as possible, Walcha's recommendations for registrations and tempi. I sense slightly more elasticity in Rübsam's rendition, but both are faithful to the intent. And, my hat is off to Naxos for very fine and clear recordings. I wish all organ recordings could be as clear! The set includes in each CD a picture of the Brombaugh organ as well as the stop list.



East Texas Pipe Organ Festival

November 9–14

Fifteen Recitals on Seven Aeolian-Skinners

P. O. Box 2069
Kilgore, Texas 75663

www.EastTexasPipeOrganFestival.com
EastTexasPipeOrganFestival@yahoo.com

Bravo to Wolfgang Rübsam and Delbert Disselhorst for their fine playing, and to Naxos for an exceptional recording. I was thrilled by the discs and recommend them for the casual listener and especially for the student of Walcha's organ music.

—Jay Zoller
Newcastle, Maine

Book Reviews

An Organ a Day: The Enterprising Spirit of M. P. Möller, by Bynum Petty. **The Complete Organ Series, No. 9.** Hillsdale, New York: Pendragon Press, 2013. Paperback, pp. vii + 229, plus compact disc, \$54. ISBN: 9781576472439; www.pendragonpress.com.

The Danish immigrant Mathias Peter Möller (1854–1937) founded what became the largest pipe organ building company in history. Whereas other leading organ companies of the twentieth century featured a number of at times contentious individuals—for example, Ernest M. Skinner, Arthur Hudson Marks, and G. Donald Harrison in the case of Aeolian-Skinner—with the possible exception of Richard Whitelegg in the 1930s, M. P. Möller, Inc., was all about one man: its founder.

Bynum Petty's excellent little book tells the story of Möller's life in the context of his times. It discusses how the personal contacts he made enabled him to finance his business and how his enterprising spirit led him to introduce innovations that led to the immense popularity of the Möller organ. As the title of the book suggests, at the height of the company's success in the 1920s they were shipping out an organ a day. Furthermore, Möller's interests were not restricted to organ building, but included being involved in railroads, banking, hotels, apartment buildings, a music store, and automobile manufacture among other interests. He was also a philanthropist who was generous to the community, both in Hagerstown and in his native Denmark.

The book ends with helpful appendices, containing patent applications, organ scales (both Möller and Whitelegg), the diary of a visit to Denmark in 1921, stop lists, recital programs, contracts, and lists and indexes of rolls for the Möller "Artiste" player mechanism. More stop lists, letters, and other documents are included on a compact disc enclosed with the book, which also includes an opus list of organs built by M. P. Möller, Inc., amounting in all to another 625 pages. There is also an extensive bibliography and an index. This is a very useful introduction to M. P. Möller's life that ought to be on every organophile's bookshelf.

—John L. Speller
St. Louis, Missouri

New Organ Music

Bernardo Storace: Selected Works from 'Selva di varie compositioni.' Edited by Jolando Scarpa. Doblinger Verlag DM 1391, £19.95.

Bernardo Storace is one of many early composers of whom we know very little; indeed, in his case, all that we know is contained in the preface to his print of 1664 entitled *Selva di varie compositioni*, in which we learn that he was vice maestro de capella in Messina, Sicily. The extensive print contains pieces in a wide variety of genres, many of which are better suited to the harpsichord or chamber organ; it is interesting that it includes no liturgical works. This anthology contains nine pieces, opening with the two toccatas, which show clearly the influence of Frescobaldi and Trabaci, each followed

by a canzona (an unusual pairing); the first has testing passagework in sixteenth notes, while the second contains a triple-time section that merges into a toccata-like coda. This is followed by an archaic but majestic Ricercar on three subjects including the chromatic tetrachord, a splendidly rhythmic Ciaccona in four sections which also culminates in toccata-like writing, an equally vigorously rhythmic *Ballo della battaglia* (the final repeat marks are confusing but the correct sequence can easily be elucidated!), a lengthy Pastoral in four sections based entirely on a pedal point (ideal for Christmas), two Corrente, which are probably better suited to harpsichord, and finally another rhythmic *Ballo in C minor* in six sections, the final one being a 12/8 Corrente. It is a pity that one of the variation sets on popular melodies, or one of the imposing Passacagli in numerous sections was not included, especially the A-minor or F-minor examples with their highly dissonant moments. All pieces can be played manuals only, but pedals can indeed be used for cadences.

This edition is clearly printed in a generously sized font, which does, however, make some page turns inconvenient. The introduction includes brief information on the forms used by the composer and on the Sicilian organ (note that the specification given is for a 16-foot organ; pitches should be transposed up a pitch for English instruments), but there is no comment on how to play the ornaments; the player also will need to consider very carefully adding accidentals in several places. Original notation and note groupings have been retained, resulting in long measures, which may be perplexing to players not used to them. These pieces will require a sound working knowledge of 17th-century Italian performance practice to bring them off successfully, when they will sound exciting and fresh. They are worthy of inclusion in services and concerts. It would be splendid if the player is then motivated to explore not only the complete collection of some 29 pieces, which is available in two modern editions as well as a facsimile, but also the Neapolitan and Sicilian predecessors and contemporaries of this enigmatic composer.

Gabriel Menalt, *Obra completa* and Francesc Espelt, *Versos de Missa per a orgue*, edited by Bernat Cabré. Published by Tritó Barcelona, €22 and €20.70 respectively; www.trito.es.

These volumes contain pieces by two less well-known Catalan composers from late 17th-century Barcelona, whose works survive only in two manuscripts written in open score, now in the Biblioteca Nacional de Catalunya in Barcelona. The shortlived Gabriel Menalt (1657–87) was organist at Santa Maria del Mar, and his extant works comprise five Tientos, two sets of Versos, two settings of the *Pange Lingua* and four of the *Sacris Solemnis*, although the two concluding pieces are almost identical.

The Tientos offer examples of the four main kinds of the genre. The first one is for the same stops throughout; it is imitative, with plenty of passagework in different rhythms, and the second section is in triple time. The second Tiento is an example of the Falsas, the slow-moving dissonant pieces played during the Elevation of the Host, this one being loosely imitative. The third and fourth Tientos are *Gaitillas de mà esquerra*, i.e., the solo voice is in the left hand. Both are loosely imitative and contain some virtuoso writing for the left hand with both conjunct passagework and leaps. The first one concludes with a triple-time section, the second contains a triple-time section as the central section before a return to common time. Interestingly, both were conceived for a two-manual organ since the writing exceeds middle C, which is where the registers divided on most Iberian organs. The final Tiento is *partit de mà dreta*, i.e., the right hand carries the solo, which contains more virtuoso passagework. The piece concludes with a triple-time section in which before long the half notes are further divided into three quarter notes; care must be taken to maintain the proportional tempi in these sections. The rhythmic grouping of 3+2+3 eighth notes, so popular with Aguilera and Bruna, among others, makes a brief appearance in the third Tiento.

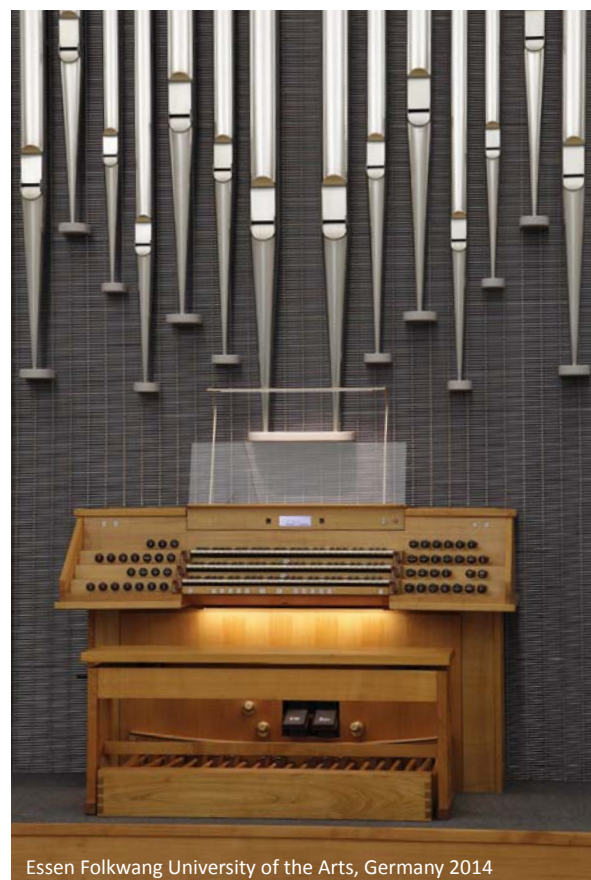
The *Versos de Salmòdia* comprise five pieces on each of the eight Tones (although the "keys" used do not all correspond to those which are commonly found in these collections). Of about 20

bars or so each, they are written in a variety of styles, from imitative to homophonic including the chant, and all require the same stops throughout the compass of the keyboard; each Verso has the option of a conclusion about half way through. A few are imitative but most are based on short rhythmic motifs against the chant in long notes. Apart from the second Verso on the fifth Tone, which is a rare example of the second half changing from common time to 3/2, and the fourth Verso on the sixth Tone, which is in 9/4, the Versos are all in common time. The second collection of Versos are headed *partits de mà dreta* and comprise one on each Tone with the right hand carrying a melismatic solo, these Versos being more extended than the preceding set. Apart from the Verso on the fourth Tone, which changes from common time to 3/2 (with quarter-note triplets) all are in common time. Both of the *Pange Lingua* settings are in three voices; the first is headed *mà dreta*, the second for *dos baixos* (two voices in the left hand—the right hand carries the one-voice solo). This piece is the only one not playable on organs without divided registers, since the upper of the intervals is frequently a tenth above the lower, which can be taken easily with the right hand. The first is in 9/4, the second in 3/1.

The four *Sacris Solemnis* settings are also in three voices; each is in 3/1, with the first two subdivided into triplets; they are headed respectively *glossat*, a *dos tiples*, a *dos baixos* and a *tres*, the chant appearing in the tenor, bass, treble, and treble. Because of large stretches it will be difficult to play them with the parts divided where indicated; some adjustments will be required.

Francesc Espelt was interim organist at Santa Maria del Mar at the death of Menalt, but he was unsuccessful in gaining the post, and then worked in Figueres, Barcelona, and Manresa until his death in 1712. His extant organ works, found in the same two manuscripts as Menalt's, are all settings of either hymns or Versos, comprising in total eight groups of pieces. This volume includes groups 4–8, a series of organ Versos for the Mass; each group comprises five Versos for the Kyrie, nine for the Gloria, and three each for the Sanctus and Agnus.

► page 16



Essen Folkwang University of the Arts, Germany 2014



Rieger builds classics
for the future.

Rieger

Rieger-Organbau GesmbH

A-6858 Schwarzach-Vbg., Hofsteigstraße 120

T +43 (0) 5572/58132-0, F +43(0) 5572/58132-6

www.rieger-organbau.com, rieger@rieger-organbau.com

► page 15

The first item is the *Missa doble major* on the 5th Tone; Verso eight of the Gloria is marked *Flautat* (for the flautados, the diapason tone registers). The second group is the *Missa de Nostra Senyora*, with the Versos for the Kyrie in the 1st Tone, for the Gloria in the 1st Tone per Delsolre, i.e., with the major third (the sixth Verso is missing and the eighth Verso is marked *Partit de mà dreta*, i.e., the solo voice is in the treble above middle C, the layout here may be confusing to players not used to this Iberian style), the Sanctus is in the 5th Tone and the Agnus on the 6th, its final Verso contains the 3+2+3 note grouping. The third group is the *Missa doble 'per annum'* with the Versos again being set for different tones: the Kyrie on the 1st, Gloria on the 4th with the opening Verso in 3/2 with dotted rhythm triplets, Sanctus and Agnus on the 6th. The fourth group is headed simply *Missa*, again on different tones like the preceding set; a folio is missing in the original resulting in the loss of the final two Versos of the Kyrie and the opening two Versos of the Gloria, which is on the 2nd Tone. The penultimate Verso of the Gloria is an extended setting *partit de dos triplés*, i.e. the right hand voices are to be played using the solo stops.

The final group is another *Missa doble 'per annum'* on the same tones as the third group; the 3rd Verso on the Kyrie uses the same descending hexachord as Frescobaldi in his *Capriccio*, and the eighth Verso of the Gloria is headed *Flautat*. Of relatively modest dimensions, rarely exceeding 12 bars, the majority of the Versos are imitative, although frequently the opening and closing ones of each group are homophonic and in some cases approach miniature toccatas; in some cases decisions must be made about the length of tied notes. These short pieces will prove useful in today's Mass and are also ideal for use where short interludes are required in services.

There is a comprehensive introduction in English, which provides a brief look at the sources and the style of each piece, and a critical commentary. It is very much to be hoped that the second volume of the Versos by Espelt will be published in the future to provide further evidence of the late 17th-century use of the organ during the Mass. The printing in both of these volumes is very clear and in a generous-size font, although this does at times lead to page turns in the middle of short Versos. Original note values have been retained throughout; this means that the *Pange Lingua* and *Sacris Solemnis* settings by Menalt appear in 3/1 with strings of quarter notes, which may take a while to get used to (interestingly, the right hand triplets are shown as 9/4 in the first *Pange Lingua* but shown as half-note triplets in 3/1 in the first *Sacris Solemnis*).

In both composer's works there are occasional difficulties with crossed parts, and passages where parts have to be passed seamlessly between the hands, which will require careful study. While both volumes are highly recommended, the Menalt will probably have a wider appeal through the greater variety of the compositions it contains.

—John Collins
Sussex, England

Franklin D. Ashdown, *Three Folk-song Paraphrases for Organ*. MorningStar Music Publishers MSM 10-660, \$12.00.

A retired physician, Dr. Franklin Ashdown (b. 1942) is a longtime resident of Alamogordo, New Mexico. These warm-hearted arrangements were composed at the suggestion of Ethelyn Peterson,

an organist in Las Vegas whose warm heart is without equal. The descriptive titles are appropriate. "Lyric Prelude on Londonderry Air" gives out the beloved melody three times—each time slightly more ornamented. "Variations on The Ash Grove" comprises four: Amabile (solo/accompaniment), Cantabile, Misterioso e meno mosso (melody somewhat veiled), and Amabile (melody decorated in a Celtic style). "Reverie on Annie Laurie" captures the tune's Scottish flavor. These pieces will win many friends for the organ when played in recitals or worship services. Highly recommended.

Robert Lau, *Fanfares and Toccatas on 'Engelberg' for Organ*. Paraclete Press PPM 01240, \$7.50.

For over 25 years, Robert Lau (b. 1943) has been organist/choirmaster at Mt. Calvary Episcopal Church in Camp Hill, Pennsylvania. This short piece was commissioned for the 2011 Region III AGO convention in Harrisburg, Pennsylvania. Dr. Lau expertly treats Stanford's popular tune in a majestic style with improvisatory fanfares using slowly arpeggiated chord clusters interspersed with detached allegro sections with the tune given out on a solo reed stop over pedal points. A pedal cadenza adds flair to the grand climax. This piece would work well as a postlude for a service in which the tune is sung as the closing hymn.

Choral Classics Arranged for Organ. MorningStar Music Publishers MSM 10-798, \$16.00.

This is a collection of five different choral works from five different arrangers. *Pie Jesu* from Fauré's *Requiem* is arranged by David Howard Pettit with five general stop combinations suggested. He uses some double pedaling to good effect, but the pedal line on the last page perhaps should be played an octave higher in places. From *Messiah*, Donald Moore's arrangement of the ubiquitous *Hallelujah Chorus* contains some questionable doublings of the left hand and pedal, but Wilbur Held's solo/accompaniment arrangement of *He Shall Feed His Flock* is exquisite. The top reason to purchase this volume is the sensible arrangement by Kathryn Sparks White of Brahms's complete *How Lovely Is Thy Dwelling Place*, which makes an effective prelude for All Saints' Day. Be careful not to couple the pedal and to mind the occasional misprints. The first movement of Vivaldi's *Gloria* is laid out by Dennis R. Johnson for either a two- or three-manual instrument.

J. Wayne Kerr, *Organ Celebrations*. Augsburg Fortress ED022285, \$17.50.

Wayne Kerr (b. 1958) serves as Kantor for West Portal Lutheran Church and School in San Francisco, California. This book comprises twelve easy but effective pieces that will require only minimal practice. Five pieces are not based on hymn tunes: *Aria*, *Fanfare for a New Day*, *Jubilate Deo*, *Procession for a Joyous Day*, and *Jubilant Procession*, which attractively juxtaposes triple and duple rhythms. Two tunes are associated with Psalm 23 (ST. COLUMBA and BELMONT) and make a lovely pairing. Two tunes capture ethnic flavors using Asian-sounding open harmony (TOKYO) and stylized Native American flute and drum accompaniment (LAC QUI PARLE). Folk tunes from Finland (NYR YLOS SIELUNI) and Switzerland (THE STAFF OF FAITH) utilize catchy ritornellos. The other tunes include CONSOLATION, HYMN TO JOY, and WAS GOTT TUT.

—Kenneth Udy
Salt Lake City, Utah

Keeping It Going I

This month and next I shall muse in some detail about one transcendently important aspect of practicing and some related matters. I say "muse" because this is largely about the psychology of the student and the teacher's role in helping the student to do something important but difficult. Therefore, the question of how to work on it is unusually open-ended. I have been consolidating my own thoughts about it, and in so doing I have increasingly realized that the psychological and motivational dimensions are key, though there are also technical sides of it that need to be thought through.

This aspect of practicing is *keeping the playing going through any wrong notes or other problems or distractions*. I have alluded to this in columns before, and it is something that is, stated simply, rather obviously necessary and good. However, continuing to play during practice (as opposed to performance, where it is also crucially important, but routinely recognized and considered obvious) seems to me to be of such great importance that I am tempted to describe it as being the *most* important thing about practicing—or the aspect of practicing that adds the most probability that the practicing will be effective. It is also not intuitively obvious to students that this makes a difference, and it is rather hard to do. I want to explore the reasons for this and to suggest strategies for helping students get comfortable implementing it. Not every student has a problem with this, so what I am writing applies to working with those who do.

Why this matters

The logical place to start is with a review of why and how this matters. First, although I mention "other problems or distractions" above, what I am really concerned with—the thing that has the potential to disrupt efficient learning—is the tendency to stop or hesitate upon perceiving a wrong note. Other distractions can be a problem, but they are easier to learn to ignore. In fact, as I will discuss next month, the ability to ignore other distractions can be cultivated as a help in learning to ignore one's own wrong notes or other directly playing-related distractions.

I want to start with some background. What is a wrong note? Why are we (and especially people who are learning or who are not yet secure about their abilities) so preoccupied with them? A wrong note is a note the *pitch* of which is wrong—different from what the printed music told us to play. (With keyboard instruments, we achieve this by pressing the wrong key—the matter of the pitch is categorical, no fudging.) Putting it this way is meant to highlight the following: that rhythm, sonority, timing, articulation, the role of the note in phrasing or the flow of a melody or the rhetoric of a passage can all be in place even if the "note" (pitch) is wrong.

I recall my father telling me, a long time ago, probably when I was in high school, that Louis Armstrong—a hero of his—had once said "Play your wrong notes louder than your right notes." To be honest, my attempts to do research about this have failed to find that quote or anything like it, from Armstrong or from anyone else who has come to the attention of search engines. At the time that I first heard it from my father, I assumed that it was a joke or meant to be sort of paradoxical or silly. Now I believe that it is quite serious, and should be taken to mean that if a note is "wrong" in some respect, probably pitch, but you are *especially* emphatic about making everything else about that note *right*, then the overall effect of that

note can be surprisingly successful in spite of its "wrong"-ness. Indeed, it suggests that the main problem with wrong notes is that they induce timid, apologetic, or rhythmically inaccurate playing, not that they are themselves wrong. I think that this is extremely important, regardless of where that quote did or didn't actually originate. Of course this is specifically about the rhetoric of performance, not about practice.

The fact that a "wrong note" can be defined, detected, and measured is at least one principal reason that we as players (and perhaps as listeners) and our students place a strong value on them—albeit a negative one. If you play a piece and make no wrong notes, or three, or seven, or two hundred, then anyone can describe what was good or bad about the piece as to its wrong notes. Nothing else about performance, except tempo, can be measured as precisely. (And students are much less inclined to stop and go back because they hear their articulation depart a little bit from what they intended, or that a mixture blends less well in the tenor register than they would like it to, or something else, than because they hear a wrong note. This kind of stopping happens, but it doesn't happen very often.)

It is probably this clarity that makes a wrong note during practice or during the moment when a student is playing a piece for the teacher so intrusive to the student's concentration. Everything else is debatable; wrong notes are there on display.

The main reasons that students give for stopping or hesitating at wrong notes are as follows:

1) I want you, the teacher, to know that I knew that that was wrong. Otherwise it's embarrassing.

2) The passage sounds better with the right notes (*which it almost certainly does, of course*) and I can't stand not to hear it that way.

3) I have just practiced it wrong, and I have to cancel out the negative effect of that by practicing it right, right away.

4) I actually *can't* get to the next note correctly, because, as a consequence of having played a wrong note, I am in the wrong position, or:

5) I simply don't know where I am on the keyboard.

6) If I try to keep going I will make a string of further wrong notes. These are inexcusable, because I am making them knowingly.

And, not as a reason but as a sort of justification:

7) Of course I wouldn't do that in a performance, but this is just a lesson run-through (or just practicing).

Each of these is inappropriate, though they are all psychologically very natural. Numbers 4, 5, and 7 are real technical problems with which a teacher can help; the others are mental matters with which, I think, the teacher can also help.

First, as a matter of understanding and motivation, it is important to establish for a student why keeping the playing going is a good idea, or indeed a crucial practice. Part of this that is circular and experiential: it is a good idea because it makes practicing work better; if you start approaching your practicing and playing this way, you will learn your pieces more solidly and more quickly become a skillful and comfortable player. In other words, one practical effect of following this approach for long enough for it to start making a difference should be to convince the student that this approach is good. However, this is a sort of cart-before-the-horse motivation. It really amounts to saying "do this because I say to, and you'll see later that it was a good idea." There is often an element of this in



teaching and learning, and that's OK, but I wouldn't want to rely on it too strongly.

The main way in which stopping on wrong notes and going back to repair them damages learning is that *it takes focus away from what is coming up next*. Some of the student's concentration is always back on the last note, or the one before that, monitoring those notes for whether they were right or wrong, calculating whether or not to stop. This is not a small matter. I would say that for many students, more than half of their total attention at any given time is back on the last few notes of the passage. This can be enough that the student in effect *just isn't paying attention* to the next bit: the bit that he or she should now be playing. Sometimes this is reflected in a student's being unable to tell you what the next note was supposed to be. You can experiment with this: the next time that a student stops to go back to a wrong note (or hesitates substantially, or seems to be stopping to worry about a note that was just *almost* wrong), ask what the next note was supposed to be. The chances are the student won't know. This can be a pretty compelling experience for the student.

Focus and concentration

The notion that playing—practicing—requires full and genuine concentration is clear and convincing (in theory) to everyone. In fact, this is a sort of paradox that can be exploited fruitfully: students who are the most worried about and preoccupied with wrong notes are also likely to be those who are most convinced that what they are trying to do is hard and requires intense—even unrealistically intense—concentration. Simply pointing out and asking a student to notice and monitor how much focus is explicitly

trained on what happened last and therefore lost to what should happen next can be powerful. Playing a passage with the conscious thought that “I am going to keep my eyes and mind focused on what is next” can feel very different from what the student is used to. It can feel dangerous, in a sense, as though walking a tight-rope. But it can also be liberating. (Of course, as an explicit thought held onto while playing, it is also potentially a distraction, so the hope is that it will become second nature.)

One way of describing the ideal location in time of a player's focus is this: by the time the sound waves from the last notes have reached your ears, you are already so focused on what comes next that it would be impossible even to notice what happened with that last note. This is an exaggeration, of course, but still a useful image. There is also a good cautionary tale to be told. I have experienced more than one instance of a student's stopping immediately after a note that was entirely correct because he or she had been expecting that note to be wrong, and had been in effect self-programmed to stop at that point. There can have been essentially no concentration on the next notes and on keeping the passage going.

A student who is convinced by this as a proposition will probably start to do it more of the time, and thus also begin to be convinced by the results. However, it is still important to deal with the specific concerns. This is some of what I say to a student about those concerns:

1) I will assume that you know that a wrong note was wrong, and in any case we can and will talk about it afterwards.

2) If you can't stand to miss out on hearing a passage correctly, use that to motivate yourself to play as carefully and

with as much attention as possible, so as to maximize the chance that you will hear yourself actually play it correctly. In fact, the sequence of making a wrong note, stopping, and playing a truncated version of what would have been correct is *not* the right thing anyway.

3) For purposes of technical practicing, the *wrong note—stop—play correct* sequence is useless. The only way to counteract a passage that was off in some respect is to finish the passage and then, in an orderly way, practice it again. Practicing getting a note right must involve coming to that note from the place before it, where you would naturally be.

4) This is indeed a tricky one. If you have just played a wrong note, then the act of getting to the next note is different from what it should have been. On the other hand, it is actually impossible for it to be impossible. You may have to allow yourself to go on making wrong notes for a while, while you try to get back on track. You may very well have to change articulation and phrasing on the fly. If at all possible, try to judge by ear what the physical relationship is between the note that you should have played and the note that you actually heard yourself play and adjust accordingly. In a pinch, however, this is one situation in which glancing down at the hands can be the best solution. This should be done briefly—fleetingly—with proper attention to staying oriented on the printed music.

5) If you feel completely at a loss as to where you are on the keyboard, then you should certainly try to solve this by judicious looking. It is in general a good idea not to look at the keyboard very much, and certainly not to become dependent on that for finding notes. However, in this case, it is clearly better than concluding that you have to stop.

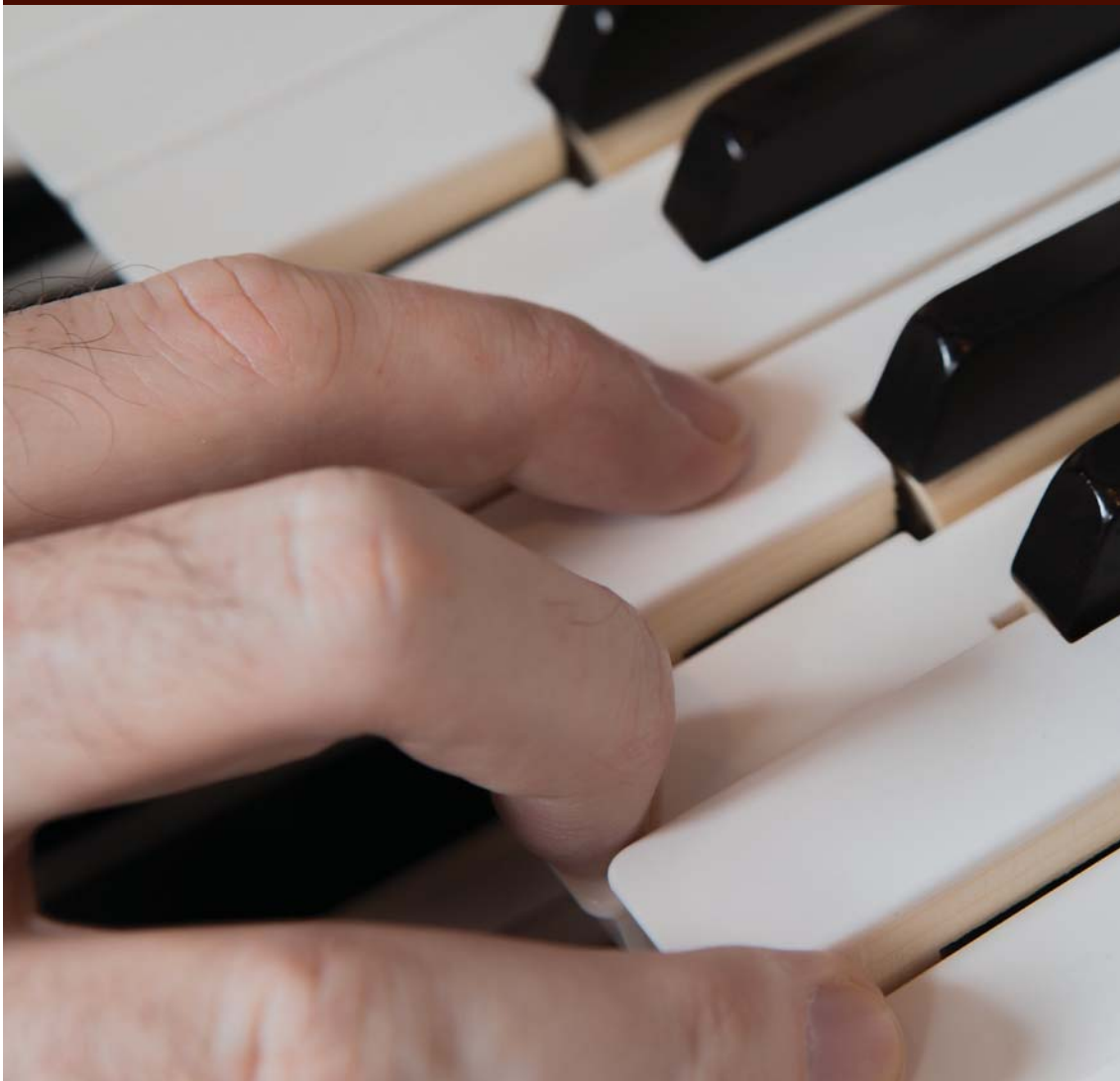
6) As in #4 above, it is actually better to go on making a string of wrong notes than to allow a wrong note to cause you to stop. It is actually a good practicing habit in this situation to play any notes in the correct rhythm, keeping track of where you are supposed to be in the music, until you find a way back to the correct notes. In particular, this is much better than letting the initial wrong note derail you.

7) If you don't practice keeping it going, you will not be able to keep it going reliably in “real” performance!

To be continued . . .

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. During the 2014–2015 concert season he will present a series of five recitals at the center offering a survey of keyboard repertoire from the sixteenth through eighteenth centuries. Details about this and other activities can be found at www.gavinblack-baroque.com. Gavin can be reached by e-mail at gavinblack@mail.com.

With these keyboards, your fingers won't want to stop.



Rodgers Infinity Series organs offer the option of premium wood velocity-sensitive keyboards, crafted by the German manufacturer Ulrich Hermann Tastaurbau.

UHT, founded in 1944, has developed a peerless keyboard design based upon many years of research that has led to numerous inventions and patents. The innovative design was developed to satisfy the requirements of the finest musicians in the world. Each UHT key can be adjusted for spacing, tension, twist, height and depth of travel. The keyboards are built to Rodgers' specifications of key shape and stroke, and conform to AGO standards.

We are proud to offer UHT wood keyboards in Rodgers Infinity Series and Infinity Series Platinum Edition organs.


RODGERS[®]
www.rodgersinstruments.com

Abetted by Satan

On August 5, 2014, the *New York Times* published a review of two concerts performed on the same evening as part of Lincoln Center's "Mostly Mozart Festival." Both featured Swedish clarinetist Martin Frost, about whom critic Corinna da Fonseca-Wollheim wrote, "In earlier times, the talent of Martin Frost would have attracted suspicion. Like that of Paganini, whom contemporaries suspected to be in cahoots with the Devil..." Ms. Fonseca-Wollheim gushed on: "... something approaching the supernatural ... sounds he drew from his clarinet were so extraordinary that they produced incredulous laughter and head-shaking ..." The headline read, "Languid, Meandering, and Clearly Abetted by Satan."

In the second half of the first program, Frost joined the Emerson String Quartet to play Mozart's glorious clarinet quintet. Ms. Fonseca-Wollheim reported that his artistry pulled the Emerson's players back together after a lackluster first half. Of that, she wrote, "Without him ... the Emersons were having a bad evening ... visibly struggled to hit their stride ... uncharacteristic intonation problems ... It felt as if the players were fiddling with the radio dial in search of a frequency on which to broadcast the music clearly." Ouch! She went on, "It was an entirely different string quartet that returned for the performance of the Mozart..."

It's unusual for a critic to carry on with such abandon. It was as if the fair Corinna was smitten and couldn't help herself.

Last week, there was another article about Martin Frost in the *New York Times*. This time the writer was George Loomis, and he was commenting on another facet of Frost's apparent genius. He opened the piece reporting that Frost was to start his season of appearances by playing Mozart's *Clarinet Concerto* with the Amsterdam Concertgebouw, adding that he had played the same piece thirty-seven times last season. But the point of the article was Martin Frost's "urge to move beyond the traditional concert format to create a new kind of experience."

In an interview following his appearances at the "Mostly Mozart Festival," the forty-three-year-old Frost said, "I've started to look back at my career from a point in the future. When I'm 85, what will I think I've done with my life? I wouldn't be proud that I'd done 1200 Weber concertos. I need to shake myself around and be brave enough to develop new ideas."

In that interest, Martin Frost has created a program that includes music taken from Stravinsky's *Pulcinella*, Dukas's *Sorcerer's Apprentice*, and other well-known works, in which he appears as soloist, conductor, dancer, actor, and master of ceremonies. Two other clarinetists appear (Bless their hearts!) along with other orchestra players, the whole enhanced by lighting and choreography.

Silk and goats

In the world of sports, "the greatest of all time" can be defined, at least in part, by numbers—the most home runs, the most goals, the most saves, the most strikeouts. It's more difficult to define "the greatest" in the arts. Who was the greatest painter? Was it Rembrandt, Picasso, Monet, or Pollock? The work of those four can hardly be compared, so it seems impossible to know who was best.

The twentieth century knew three great cellists, Pablo Casals (1876–1973), Mstislav Rostropovich (1927–2007), and Yo-Yo Ma (born 1955). The twenty-first century has given us Facebook as a new vehicle for the dissemination of wisdom. A lovely quote from Casals

appears regularly in those ubiquitous pages. Asked at the age of ninety-three why he still practiced three hours a day, Casals replied, "I'm beginning to notice some improvement."

It's easy to argue that those three masters set the standard for modern cello playing, if one fails to mention Jacqueline Du Pré, Janos Starker, or Lynn Harrell. But in the spirit of gushing, I'm willing to single out Yo-Yo Ma as an inspiration, a technical wizard, a magical interpreter, and an imaginative performer. Heaven knows how many times he has played The Elgar, The Barber, or The Dvorak (there are two Dvorak cello concertos), but it must be hundreds of repetitions for each.

Yo-Yo Ma has made more than seventy-five recordings and he has sixteen Grammy Awards to show for his trouble. A Grammy Award is a mighty special thing, and many performers are satisfied with just one. But think of this. He received those sixteen Grammys in just twenty-seven years, between 1986 and 2013. That's an average of 1.7 Grammys each year! Give me a break.

But wait, there's more. You might expect that Yo-Yo Ma's Grammys would be in the usual categories: Best Chamber Music Performance, Best Instrumental Soloist Performance, Best Classical Album. Of course he's all over those. But he's also received four for Best Classical Crossover Album and one for Best Folk Music Album!

Instead of satisfying himself with the acknowledged glory of playing the great works for cello and orchestra on all the world's greatest stages, the height of ambition for most performers, he has collaborated with the electrifying genius Bobby McFerrin, and founded the Silk Road Project, which has brought the world's indigenous music together in the most energetic and meaningful way. Wendy and I attended a concert of the Silk Road Project at Tanglewood last summer, and were thrilled and mystified by the beauty of the collaboration. I was especially moved to witness Yo-Yo Ma (the world's greatest cellist?) sitting as an equal between two younger brilliant cellists.

Remember that folk music Grammy? *The Goat Rodeo Sessions* is the collaboration of Yo-Yo Ma, Stuart Duncan, Edgar Meyer, and Chris Thile. It's roughly described as a blend of classical and bluegrass music, and the term "goat rodeo" refers to a chaotic event that can succeed only if everything goes just right. One of the cuts on the album (my kids hate it when I use the old-fashioned word, album) is titled "13:8." Students of music have pored over the piece analyzing the meter in attempts to make it conform to the time signature, 13:8. The mystery was revealed during a concert at Tanglewood in August of 2013, during which Stuart Duncan shared the story of an airline pilot with the audience. Each evening, when the flight attendant served his dinner, he replied, "Hebrews 13:8." Her interest piqued, she finally looked up the New Testament verse: "Jesus Christ, the same yesterday, today, and forever."

By the way, *The Goat Rodeo Sessions* was awarded two Grammys: Best Folk Album, and Best Engineered Album, Non-Classical.

What should I play this year?

I served a Congregational church in suburban Boston as music director for almost twenty years. I was fortunate to have lots of resources to work with including enthusiastic volunteer singers, a professional quartet, a fine pipe organ



Stephen Tharp after his performance, in Carnegie Hall

and excellent piano, and funds sufficient to maintain a large library and to engage other musicians for festivals and concerts. I was proud of the programming, but as I look back on it, I know I wasn't always as imaginative as I could have been. I could never resist the temptation to play Bach's settings of VALET WILL ICH DIR GEBEN on Palm Sunday. They are both smashing pieces, based on the tune we know colloquially as ST. THEODULPH ("All glory, laud, and honor"). Of course, I published the title in German, assuming that the parishioners would figure it out. I haven't gone back through archives to prove it, but it's a safe bet I played those pieces on each of those nineteen Palm Sundays.

What's the formula for a classic organ recital? I can give you a couple. The simplest is the "All-Whomever" recital. Your choice. Bach, Buxtehude, Scheidt, the list goes on and on. Open with a chaconne, then a set of chorale preludes, followed by a choral fantasy. Interval. Second half: minor prelude and fugue, trio sonata or set of variations, close with a major toccata and fugue.

Or for more variety: Classic French set (the usual Couperin, Corrette, De Grigny, or Clérambault), three German chorale preludes, then a Baroque prelude and fugue. Interval. Second half: Selections from a favorite collection (Vierne or Langlais 24, or Pierné 3), novelty (elves, nymphs, naiads, your choice), close with swashbuckling barnburner.

Similar formulas also apply to the programming of orchestral concerts: Opera overture, classical piano concerto ("Elvira Madigan"). Intermission. Second half: Major Romantic symphony with lots of recognizable tunes and French horn solos.

Catch-22

Joseph Heller's novel published in 1961 is a brilliant, satirical telling of the experiences of a group of World War II airmen in a fictional squadron based on an Italian island. The common thread seems simple enough—they are all trying to hold it together until the end of the war or their discharge from the service, whichever comes first. Some are trying to maintain sanity, while others are trying to convince their superiors of their insanity. The telling is so complex that the title of the book has become a catchphrase in our language describing an enigma, a puzzle that cannot be solved. A simple example that happens to me: if you lose your glasses, you can't see to find them.

The commercial demands of the symphony orchestra have never been more clear. The past few years have shown a

spate of stories about strained labor relations between orchestral musicians and the institutions that pay them. The Minnesota Orchestra is a premier example. When the board of directors asked the musicians to accept reductions in salary and benefits, the musicians pointed out that the wildly expensive renovation of the concert hall was the cause of the orchestra's financial difficulties. The dispute raged for years with the board of directors locking out the players, culminating in the resignation of music director Osmo Vänskä, who was credited with creating a dramatic increase in the quality and popularity of the orchestra.

The musicians made a unanimous vote of no confidence in the board's president, Michael Henson. Vänskä stated that Henson's departure would be essential to the orchestra's recovery. Henson resigned, and eight other board members resigned in protest. Now, Vänskä has been engaged in a new two-year contract to start rebuilding the fortunes of the orchestra. This dispute has been a classic example of the struggle between art and commerce. It costs a fortune to place an elite symphony orchestra on stage for a single concert. One might wish that excellence in performance and programming would be enough to assure funding.

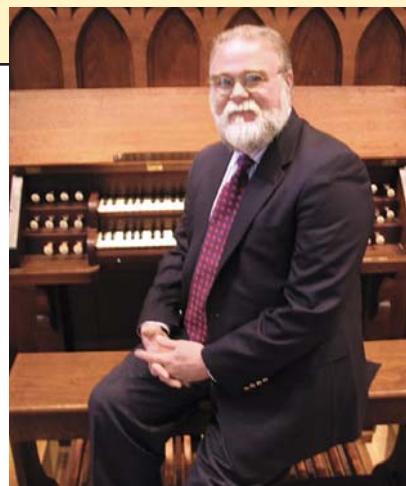
§

James Levine was music director of the Boston Symphony Orchestra from 2004 until 2011. Levine, a musician's musician, brought a host of terrific collaborators to the Boston stage. And as a tireless champion of new music, he programmed the most fascinating series of concerts. Wendy and I benefitted from this in three ways. One was simply the exposure to many brilliant performances of exciting and challenging new music. The second was when friends offered us their excellent subscription seats because they were tired of all the new music. The third—we lived for two years in an apartment on Massachusetts Avenue next door to Symphony Hall and as BSO audiences dwindled, the management of the apartment building received complimentary tickets from the BSO in their effort to put "butts in seats," and we were only too happy to accept those offers.

It's ironic that we who are interested in hearing new music benefit from the dismay of the many who don't. It's a safe bet that if Levine returned to the beloved formula, the hall would be filled.

§

In September of 2013, the stagehands at Carnegie Hall went on strike,



demanding that they should have control over the movement of musical furniture in the hall's new educational wing, due to open the following month. The turmoil was well documented in the *New York Times* and other august publications. *Forbes Magazine* documented that the hall's executive director Clive Gillinson was paid \$1,113,000 in 2012. The next highest-paid employee was stagehand Dennis O'Connell (\$465,000), followed by carpenter James Csollany (\$441,000). Fourth on the list was the Hall's chief financial officer. Fifth and sixth were an electrician and another stagehand. How in the world can we afford to make music if we have to pay someone \$465,000 a year to move music stands? Many of us sweated through this dispute because the opening of the Carnegie Hall season was in doubt, and our friend and colleague Stephen Tharp was to appear with the American Symphony Orchestra in Aaron Copland's *Organ Symphony*. Happily, that concert was presented as scheduled, but the season opener, ironically an important fundraising event for the (recovering from a bitter labor dispute) Philadelphia Orchestra, celebrating its new music director, was cancelled because of the strike. By the way, because the new wing is specifically dedicated to educational activities and is not a performance space, the stagehands lost that round.

On August 22, the *New York Times* published an article about the opera house Teatro Regio in Turin, Italy. The story opened with snide comments about how Italian opera houses are typically known for poor management and finances, singling out Teatro Regio as one company that's making waves with wonderful performances, and ambitious tours and recording projects. But once again we run into that struggle. Music director Gianandrea Noseda is threatening to resign, accusing the company's general manager Walter Vergnano of reigning in the finances unnecessarily. Noseda is quoted as saying, "Now we have the engine of a fantastic car, like a Ferrari, but you cannot drive a Ferrari and win the Gran Prix if you leave the brake down all the time."

The mother of them all

All of these stories pale in comparison to the recent wild machinations at the Metropolitan Opera. The Met's general manager Peter Gelb has been heralded as a genius in the field of arts administration, especially through his introduction of live HD simulcasts of Met performances, showing in some 700 movie theaters around the world, and attended by nearly a million viewers. But when the Met faced growing and serious deficits in its colossal budget, which exceeds \$330,000,000, the salaried employees accused Gelb of placing too much of the burden of economy on them. According to the Met's website, there are some 3400 employees, including 300 solo artists, 100 orchestra players, and 80 chorus members. These most visible workers are supported by legions of carpenters, tailors, directors, make-up and hair artists, painters, electricians, and—you guessed it—stagehands. All of these workers are represented by powerful unions, and the dirty details were published in the *Times* in a long series of complex articles.

We learned that members of the orchestra and chorus are paid over \$200,000 a year—nice compensation, but it doesn't seem like that much when you realize that the 2012–2013 season included 209 performances of 28 operas. Add the requisite rehearsal time, and you have a mighty busy year! We learned

that the highest fee paid to solo artists is about \$16,000 a performance. Nice compensation, but given the depth of education and preparation compared to an evening's take for a hip-hop artist, it doesn't seem like that much.

The dispute put the musicians into the awkward position of arguing for fewer new productions of old favorites, and less new music in the interest of saving money. The recent new production of Wagner's Ring Cycle cost nearly \$20,000,000. Why not just trot out the old one? There was an excruciating series of articles as the company threatened to lock out the employees and cancel the season. A special national arbitrator was engaged to direct the negotiations. Several deadlines passed or were extended, and finally a settlement was announced. The show must go on.

And our survey says...

In many markets, the most banal of classical music programming is the most successful. Radio stations run audience surveys whose results are predictable. The audience wants to hear the "greatest

hits." Brilliant and innovative programming, such as Levine's in Boston, reduces the audience, but we need programming like that to sustain the arts, to encourage creativity, and to be sure there always is new music.

But the enigma continues. While I am strongly supportive of bold programming in concert venues, and am disappointed when programming seems weak when bending to popular demand, I realize that the future of the organ world, performers and audiences alike, depends on the discovery of bold new ways to use our venerated and ancient instrument. "Dead White Men" is a phrase that implies the kiss of death in the world of the arts. I interpret that to mean that we shouldn't depend on the work of those from centuries before us for the completeness of our artistic expression. And with its huge heritage of ancient music, its correct and unswerving connection with the church, and its often arcane voice among the clamor of the modern world, the pipe organ can be the ultimate example of the Dead White Man.

I got interested in the organ as a kid simply because I thought it was the coolest thing ever. I have many friends and colleagues who share that experience. Ours is a world in which you can easily spend \$250,000 on a fine piano. When I was a student at Oberlin in the 1970s, that was the price of a new 45-stop Flentrop (Warner Concert Hall). We're more than a tenth of the way through the twenty-first century. Let's give 'em their money's worth. ■

INSANITY \ in-'san-et-é\ noun:
Doing the same thing over and over again and expecting different results.
~Albert Einstein

How many electronic organs will your congregation purchase before they realize that a pipe organ lasts indefinitely?

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

NORTH AMERICA'S
PREMIER PIPE ORGAN
BUILDING AND SERVICE FIRMS

APOBA.COM
1-800-473-5270

*Call today for
APOBA's free 66+
page color prospectus*

BUILDER MEMBERS	DOBSON PIPE ORGAN BUILDERS	NOACK ORGAN COMPANY, INC.	QUIMBY PIPE ORGANS, INC.
ANDOVER ORGAN COMPANY	GARLAND PIPE ORGANS, INC.	PARKEY ORGANBUILDERS	RANDALL DYER & ASSOCIATES, INC.
BEDIENT PIPE ORGAN COMPANY	GOULDING & WOOD, INC.	PARSONS PIPE ORGAN BUILDERS	SCHANTZ ORGAN COMPANY
BERGHAUS PIPE ORGAN BUILDERS, INC.	HOLTkamp ORGAN COMPANY	PASI ORGANBUILDERS, INC.	SCHOENSTEIN & CO.
BOND ORGAN BUILDERS, INC.	J.H. & C.S. OBELL	PATRICK J. MURPHY & ASSOCIATES	TAYLOR & BOODY ORGANBUILDERS
BUZARD PIPE ORGAN BUILDERS, LLC	KEGG PIPE ORGAN BUILDERS	PAUL FRITTS & CO. ORGAN	
C.B. FISK, INC.	LÉTOURNEAU PIPE ORGANS		
CASAVANT FRÈRES			
			SUPPLIER MEMBERS
			A.R. SCHOPP'S SONS, INC.
			HARRIS PRECISION PRODUCTS
			INTEGRATED ORGAN TECHNOLOGIES, INC.
			SOLID STATE ORGAN SYSTEMS
			SYNDNE CORPORATION
			OSI - TOTAL PIPE ORGAN RESOURCES
			PETERSON ELECTRO-MUSICAL PRODUCTS

Remembering William Albright (1944–1998) on his 70th birthday

By Douglas Reed, with Sarah Albright and John Carlson

William Albright would have celebrated his seventieth birthday on October 20, 2014. Born in Gary, Indiana, he died unexpectedly at his home in Ann Arbor, Michigan, on September 17, 1998.¹ One of the most significant composers of organ music in the 20th century, Albright was known mainly for his keyboard works, although he composed for nearly every medium. He received many commissions and awards including the Queen Marie-José Prize for *Organbook* (1967), two Fulbright grants, two Guggenheim fellowships, two National Endowment for the Arts grants, and two Koussevitzky Competition Awards. His three *Organbooks* explore new means of idiomatic expression for the organ. A brilliant pianist and organist, he commissioned and premiered many new works for organ. He also performed and recorded the music of James P. Johnson, the complete piano music of Scott Joplin, and his own rag compositions.²

The following interviews with Sarah Albright and John Carlson shed light on William Albright's formative years and his creative process.

Interview with Sarah Albright

Sarah and William Albright were married from 1966 to 1985. Sarah earned her Bachelor of Music degree from Salem College where she studied organ with

John Mueller, and received the Master of Music degree from the University of Michigan as a student of Marilyn Mason. She studied in Paris for a year with Marie-Claire Alain. From 1985–2007, she was director of music at the First Unitarian Universalist Church in Ann Arbor. Presently, she teaches a large class of private piano students.

Douglas Reed: How did you meet Bill?

Sarah Albright: I came here to graduate school in 1964 to study with Marilyn Mason. I first recall hearing Bill play in a student recital that fall. In the following months, we became good friends, and on Valentine's Day, 1966, he proposed to me. We got married in June at the Presbyterian Church in Martinsville, Virginia. We had great music! Mr. Mueller came from Winston-Salem and played for the wedding and Rosemary Russell sang. She was my roommate and later taught at the University of Michigan. We went to Asheville, North Carolina, for our honeymoon and a week later, to Tanglewood where Bill was going to study with George Rochberg.³ We also met Bill Bolcom that summer.

Let's talk about your time in Paris.

The first time we lived in Paris was in '68–69. Bill had a Fulbright grant to study with Messiaen at the Conservatory.

He also studied with Max Deutsch,⁴ who was a student of Schoenberg and conducted several of his works. Bill enjoyed being in Messiaen's class. Messiaen played a lot of recordings for the class and frequently commented "c'est beau ça". Messiaen also had a fondness for Ives, which Bill really liked, as Bill and Ives have the same birthday, October 20! Bill also looked forward to his lessons with Max Deutsch. They had many conversations about music, composition, and life, which Bill found stimulating and meaningful.

Bill won the Queen Marie-José prize for *Organbook* (1967).⁵ Sargent Shriver, U.S. ambassador to France, gave a big reception at the American Embassy to honor Bill. The mayor of Geneva also had a dinner for us when Bill was invited to play a concert at the Geneva cathedral on a large Metzler organ. We did a lot of traveling out of Paris. One of Bill's close high school friends and his wife came to Paris on their honeymoon and we traveled with them to play several organs in Germany, at Ebersmuenster and Marmoutier, and in Holland where we played the organ at Alkmaar and the beautiful Schnitger in Zwolle.

We lived in Paris again in 1977, this time with our four-year-old son John and four-month-old daughter Elizabeth. Bill had a Guggenheim grant and we lived in an apartment in Neuilly.



William Albright, in the late 1980s

Here, he composed the *Five Chromatic Dances* for piano, partly inspired by a Chopin mazurka, op. 17, no. 4, which he often played when he was composing the *Dances*.⁶

How do you think the Paris and European experience affected Bill and his music?

He loved Paris. He was very stimulated and inspired in Paris, where musicians, composers, and artists were appreciated. Yes, he was affected by the French music. He used to listen to Debussy's *La Mer* and Stravinsky's *Rite of Spring* all the time.

Can you speak about Bill's early years?

He was born in Gary, Indiana, but the family moved to New Jersey when Bill was in junior high. His father was a school administrator in West Orange, and his mother was a math teacher and a graduate of the University of Illinois. Bill and his two brothers were in the Cub Scouts, and their parents gave them many opportunities, including lots of Sunday school and church. In high school, Bill had a church job in a New Jersey suburb.

In Gary, he was really fortunate to have had a fine piano teacher named Gladys Relph. When they moved to West Orange in 1959, he began studying piano with Rosetta Goodkind and composition with Hugh Aitken at the Juilliard Preparatory Department. When he was a junior in high school, he played the Grieg piano concerto with the New Jersey Symphony. During this time he used to take the train into New York for lessons and concerts and enjoyed walking around in the city.

He often checked out scores from the Newark public library for study, and spent a lot of time with two close friends, Glen Phillips, who sang in the St. Thomas Boy Choir, and Leonard Schaper. He and Len worked on building a pipe organ, and Bill played clarinet in the West Orange High School Band.

Please tell us about your children.

Bill loved our children, John and Elizabeth. He was very interested in their activities just as his father had been with him and his two brothers. John loved cars almost from day one and when he was about seven years old, we started going to the Detroit Auto Show. We had a great time admiring the cars, sitting in them, and taking pictures. Afterwards, we would take the People Mover to Greek Town for dinner.

Elizabeth began dance classes at age four and we always looked forward to her dance recitals. Bill took her to dance

PENNY LORENZ ARTIST MANAGEMENT PRESENTS



ROBERT BATES



CRAIG CRAMER



KATHRINE HANDFORD



BALINT KAROSI



AARON DAVID MILLER



JACK MITCHENER

FOR ORGAN RECITALS & WORKSHOPS,
PLEASE CONTACT:

PENNY LORENZ

425.745.1316

PENNY@ORGANISTS.NET

WWW.ORGANISTS.NET



Elizabeth, John, and Bill Albright in December 1986



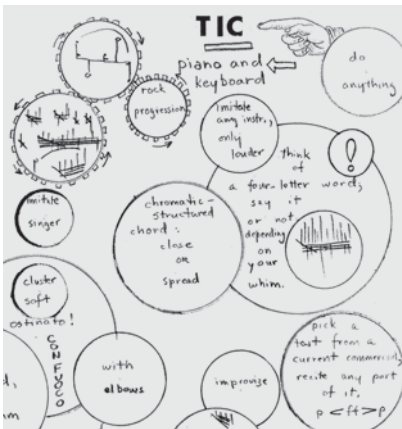
Albright at his desk at the Cité Internationale des Arts, 1968



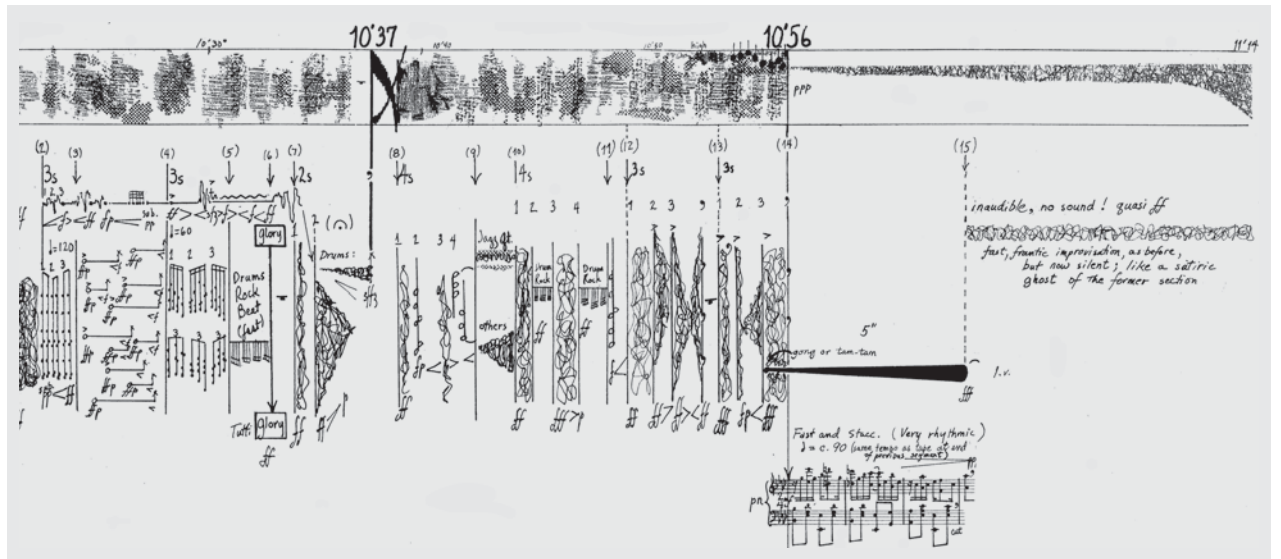
Ragtime composer Eubie Blake and Bill Albright at William Bolcom's and Joan Morris's wedding, November 1975



Albright in the late 1980s



Example 1. TIC: a spectacle for two groups of performers, soloist, films, and tape (manuscript, 1967)



Example 2. BEULAH LAND RAG for speaker, jazz quartet, improvisation ensemble, tape and film (manuscript, 1967–1969)

concerts at U-M and a couple New York shows. He supported her dancing for years and was there to see her graduate from NYU in Fine Arts.

Can you speak about Bill's work as a church musician?

Bill served as music director at the Ann Arbor Unitarian Universalist Church from 1966–1985. In 1970, he began a campaign to fund a new pipe organ for the sanctuary. To raise money he came up with the idea of having a "Ragtime Bash" to coincide with the rising popularity of classical ragtime music. These concerts were held annually until 2007 and were a huge success. The performers were nationally known ragtime players from southeast Michigan, and the church was overflowing with enthusiastic listeners.

From the money raised at the early concerts and donations from the congregation, the church was able to purchase a Holtkamp organ which was installed in 1973. Dedication recitals were played by Bill and the University of Michigan organ faculty.

The choir loved working with Bill. They performed many standard choral works as well as music by Bill and other School of Music composers. Many students offered special music to enhance the worship services. Through the Ragtime concerts and installation of the organ, Bill had a very definite impact on the Ann Arbor community. The organ is now in a private home in New Orleans.

Do you have any final thoughts?

Bill was always appreciative of the teachers who guided and inspired him during his years as a student. Ross Lee Finney,⁷ Leslie Bassett,⁸ George Wilson,⁸ and Marilyn Mason at the U of M, and Messiaen, Max Deutsch, and George Rochberg, all influenced

him with their thoughtful teaching and respect for his talent.

Tragically, Bill's life and creativity were cut short due to complications of alcoholism. It affected his work, and his relationships with his family, friends, colleagues and students. People often tell me how much they miss him. We all do.

Thank you, Sarah.

Interview with John Carlson

John Carlson was Albright's roommate for one year at the University of Michigan and a close friend in the following years. Carlson earned bachelor and master of music degrees in organ and a master of music degree in composition from the University of Michigan where he studied organ with Robert Glasgow and composition with George Balch Wilson and Leslie Bassett. Carlson taught at the University of Dayton and the University of Michigan, and maintained a private studio in Ann Arbor where he offered instruction in music theory and electronic music composition. His interest in the history and future of recording technologies led to the invention of a holographic data storage system for which he received two U.S. patents. He lives near Muskegon, Michigan, where he continues to pursue his interest in information storage and the acoustics of performance venues.

Douglas Reed: When did you meet Bill Albright?

John Carlson: I met Bill in the fall of 1963 at the University of Michigan in the old School of Music on Maynard Street in Ann Arbor. We lived in the same dormitory. Bill's roommate was Russell Peck, a fellow composition major.¹⁰ They

played records constantly...mostly contemporary music, things that appealed to them as young composers. I frequently spent time in their room, and I vividly recall the first piece I heard: Stockhausen's *Gesang der Jünglinge*. This seminal piece of electronic music was shockingly original, combining electronically generated sounds with conventionally produced singing.¹¹

The next year Bill and I became roommates. During that year, I came to appreciate the full extent of his musical capabilities as a composer, a performer... and teacher. He was so enthusiastic about imparting his interest and knowledge of this new music. And, Bill's work ethic was very rigorous. The task at hand would be completed no matter how long it took. If that meant staying up all night, that's what he did.

Were there any fun times?

Certainly! We would frequently go as a group to the same concerts, movies, and other events such as the *ONCE Festival*.¹² The *ONCE Festival* was not a one-time event. There was a series of festivals between 1961 and 1966. These were music and multi-media presentations by a group of composers, performers, and artists that involved use of drama, lighting, staging, and film. Perhaps a performance would occur but once, since you could never get those people together again under that venue and in that circumstance. Apparently, that's where the title came from. There was a deep seriousness of intent by the original *ONCE Group*, which included several young composers, all students of Ross Lee Finney: Robert Ashley, George Cacioppo, Roger Reynolds, Donald Scavarda, and Gordon Mumma. Also involved was the artist

Milton Cohen,¹³ who specialized at that time in theatrical lighting. Bill and I attended at least one *ONCE Festival* together, probably in 1964. Each one was held in a different place. One was on the top of a parking structure.

Do you remember any specific ONCE Festival events? What kinds of sounds did you hear?

One or two of these composers had access to the early University of Michigan Electronic Music Studio. Others worked with their own equipment. Perhaps they used a tape recorder to make a prepared audio tape which accompanied instruments or other activities. Perhaps a cartoon film was used, or someone made his own film. A projection of this film might accompany one or more people playing various instruments. Perhaps someone would recite a poem with dramatic lighting effects.

Sometimes the intention was to *not* have a specific piece, but rather to set up a situation and let it evolve. So, the goal was not to provide a "written-down" piece, except for a set of instructions. It would not be possible to go back, pick something off the shelf and recreate it, nor was that the intent.

This is a fine description of Bill's TIC (1967), composed entirely of little cartoon bubbles with suggested activities for the performers (see Example 1).¹⁴ His BEULAH LAND RAG (1967–69) also includes much improvisation but more specific musical notation and timing (see Example 2).¹⁵ Bill was also the associate director of the University of Michigan Electronic Music Studio. Is there a relationship between his



Example 3. *Pneuma* (manuscript, 1966)

work with electronic music and his acoustic music?¹⁶

Yes. Understanding some electronic studio techniques from the mid to late 60s may help performers and listeners understand his organ music from that time. The actual electronic generation of sound was done by signal generators that could be found in any electronic repair shop, but instead of just one or two, the University of Michigan studio had a dozen. A large part of working in the early electronic studio was manipulating these electronically generated sounds—sine waves, square waves, and saw-tooth waves—in order to get some kind of *humanness* to them, some warmth and shape.

If a series of pitches were desired, each being a short percussive sound, each one would have to be generated and recorded separately on audiotape. Then the tape would be cut up with a razor blade in what was called a splicing block. Next, we taped the little pieces back together interspersed with paper “leader” tape in whatever order we wished. That segment of tape could be played at its recorded speed, either 15 or 7.5 inches per second, or played back at the alternate speed to raise or lower the recorded pitches by a factor of one octave. The tape could be reversed end for end and played backward. This work was extraordinarily time-consuming. The tapes we ended up with consisted of paper leader interspersed with recorded audio segments sometimes only a quarter or half-inch long. By the way, the old advertisement for Maxwell House with the so-called “drips” of coffee were actually sine waves at various pitches that had been chopped up into short segments in the manner I’ve just described.

This effect was difficult to achieve in the electronic music studio, but it was easy to get on the pipe organ. Bill got the same effect by playing widely spaced intervals *staccato* and very quickly on flute stops.

In *Pneuma* (1966) there are several passages that sound like they came right out of the electronic music studio.¹⁷ This type of abrupt juxtaposition of sounds or textures surely has a connection with the splicing block you mentioned earlier. Surprising explosions or reductions of sound were stylistic characteristics in several of Bill’s early pieces. (See Example 3.¹⁸)

There aren’t many examples in his music where he *emphasized* electronic sound. In fact, tonal, rhythmic, and other traditional musical elements are documented in a number of articles and dissertations on his music.¹⁹ But Bill was quite aware of the ability of the modern pipe organ to juxtapose sounds in a way similar to what was being done in an electronic music studio. To a certain

extent it was a lot easier on the organ than on any other instrument.

At the end of *Benediction* (*Organbook I*), the alternation of two chords includes the rapid succession of ten different organ timbres²⁰ (see Example 4).

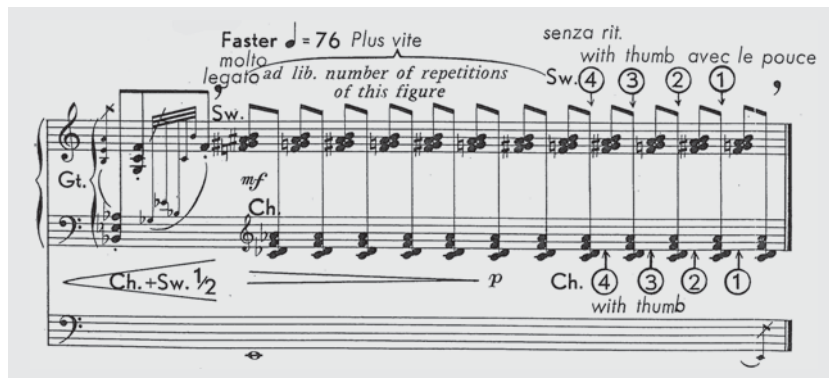
It must have been a pleasure for Bill to produce such musical gestures so easily. Oddly enough, the Hammond organ has come to be respected as a precursor to the electronic synthesizer because of its unique ability to manipulate various sine waves selected by drawbars. Bill had a healthy respect for that. Also, the attack and decay of the Hammond organ sound is very abrupt. It’s suddenly on, and then it’s off. There is no soft beginning to each specific note. Each has a percussive quality that was very familiar to people working in the early electronic music field.

That attack could be accentuated on the Hammond with various other controls. This relates to several passages in *Benediction* (*Organbook*) where the beginning of a sustained chord is articulated, by a louder, more harmonically developed sound on an adjacent manual. (See Example 5.²¹)

Another element you can hear in Bill’s organ music, a direct result of his work in the electronic music idiom, relates to masses of sounds or *tone clusters*. One of the techniques in the early electronic music studio was to gradually alter the speed of the tape recorder. We could do that with those professional tape recorders by taking them off the line voltage and, employing one of our sine-wave oscillators, generating our own alternating current so that we could operate it not only at 60 cycles per second, but also at 59, then 58, 57, 56, thereby decelerating the speed of the tape recorder’s motor.

We could take a very complex natural sound—perhaps the low-pitched, sustained singing with complex overtones of a group of Tibetan monks—record it and then slow it down to half that speed to get it *extremely* low, or we could start the tape recorder playing back at an artificially higher speed and then slow the tape recorder down very, very carefully to make a glissando of this massed sound. You can hear Bill emulating that in his organ pieces where he asks for the palm of a hand to move a note-cluster up and down the keyboard slowly or rapidly. I’m sure this derives from his familiarity with electronic music.

Of course, clusters and cluster glissandos were a part of a genre of organ technique for at least 40 or 50 years by Bill’s time. That’s how theatre organists simulated the sound of a departing locomotive. And what theatre organist has not slid the palm of the hand up to one of those big major chords with an added sixth?!



Example 4. *Benediction* (*Organbook I*, 1967)



Example 5. *Benediction* (*Organbook I*)

Did you work with Bill in the electronic music studio? You mentioned Bill’s tapping on the back of a door to create a sound.

My involvement in the studio was simply to assist him. If a dial needed to be turned while he was occupied with starting or stopping a tape recorder, or vice versa, I helped by turning that dial perhaps to make a sound go up or down, or with manipulating that tape recorder.

And, yes, the door to the electronic music studio in Hill Auditorium was hollow, and it had a nice sound when you rapped it with your knuckles, and, of course, the sound changed as you moved from the edge of the door. If you started at the very top and simply started tapping it rapidly as you moved down toward the center of the door, you could get a descending pitch of sorts. At least the timbre changed. So, we found if you recorded that tapping sound at 15 inches-per-second and then slowed it down to 7.5, instead of having something that went “tic, tic, tic,” it would go “tok... tok... tok... tok.” And then if you re-recorded that sound with a lot of reverberation at 15ips and dropped the result down to 7.5, instead of “tok... tok... tok” it would have become “boom... boom... boom... boom.” It was so mundane, but looking back on it now, it holds some very fond memories.

In the 1960s, the electronic music medium seemed so far removed from traditional music making, but it’s worth remembering that these developments did not just come “out of the blue.” There were numerous earlier developments such as the Theremin, Ondes Martenot, and the Hammond organ. Charles Ives, Edgard Varèse, Henry Cowell, and other composers used sound blocks and clusters.²²

Using mechanical devices and whatever else was at hand has always appealed to composers. Bill was very fond of the American expatriate composer Conlon Nancarrow who lived in Mexico.²³ Nancarrow found that he could *compose* for player piano, thereby vastly exceeding the capabilities of the human hand in what became sophisticated and complex music. Bill did meet Nancarrow on at least one occasion when he returned to the United States. Bill not only enjoyed the music itself but also admired the methodology by which the compositions were created, as they demonstrate the lengths to which composers are willing to go to follow an aesthetic arrow.

Yes, Bill spoke enthusiastically about Nancarrow in one of his lectures. He played a recording of Nancarrow’s *Study No. 21* (*Canon X*) and cited these very things: how fast Nancarrow could get the music to go and how complex he could make the rhythm.²⁴ He could have the effect of three or four different hands playing the piano totally independent of one another at different rates of speed.

Much of *Underground Stream* (*Organbook III*, 1978) has three different rhythmic layers going on at the same time.²⁵ The second section of Bill’s *De Spiritum*, called *Celestial Duel*, ends with material gradually speeding up from a moderate tempo (quarter=72) to *Vivo* (quarter=160) and accelerates beyond that to “*presto pos.*”²⁶ It sounds just like some of the fast passages in Nancarrow’s *Studies* for player piano.

Nancarrow pushed tempo to the limits of the player piano by punching holes in paper sheets. Bill’s formidable keyboard technique allowed him to achieve similar effects on the organ.

Can you talk about your film-making experience?

While we were roommates in 1964–65, we collaborated in making several 8mm films. As students, the possibility of having our own professional video camera was virtually zero. Since 16mm film was terrifically expensive, we resorted to using 8mm film, which was in our budget. One of our productions was good enough to win second prize in the first Ann Arbor 8mm Film Festival.

What was it about?

(chuckle) It was...to use that all too frequently abused word...an experimental film. Our main character was the composer, Robert Morris,²⁷ who willingly did just about anything we asked of him including running up and down the stairwell of Burton Tower. At one point we were aiming the camera down the stairwell and filming at a slow speed. After the film was processed and running at normal speed, it appeared as though Bob was corkscrewing himself right into the ground. We sped up the camera; we slowed it down; we reversed the film; we photographed things in stop action. All the same things we were doing in the electronic music studio, we did with film. We knew that we could splice film together and cut it up in the same way that we did audio tape. So, we could introduce snippets of color with mostly black and white. We even hired some

School of **MUSIC**

Wade Weast, Dean



Albright playing at a late 1970s Ragtime Bash, with Percy Danforth playing "the Bones"

school children to do a small bit part. We asked them if they wanted to be in the movies, and they said, "Of course!" So, we gave them a dime apiece, and they acted for us (laughter).

What did you have them do?

I think we told them to stand at attention for a few seconds and then to look to their left, and then all run away...or something like that. Anyway, we pieced this thing together. We had heard there was a new Ann Arbor Film Festival that had an 8mm division, so as a lark, we put it into the Festival, and lo and behold, we won second prize. It was shown to great acclaim and applause that next night in a coffee house in Ann Arbor. We were very proud of ourselves, although it was a silly little thing. But it was fun.

Could you tell about your invention and how Bill helped you with that?

When it became necessary for me to establish a legal "date of conception" for a holographic storage system I had invented, Bill spent many hours looking at every single page in a bound notebook, then signing and dating that page. This was a very generous thing that he did for me. In the process of reaching a patentable stage, the inventor is obligated to write his ideas into a bound notebook in his own hand using indelible ink detailing every feature of the invention. Each page must be signed by the inventor and two witnesses, who must be sufficiently knowledgeable about the technology so they can sign every page of the book, "witnessed and understood by...." One person was an old friend of mine, an M.D. with enough technical prowess to understand the technology. The other person was Bill Albright, who did, indeed, sit there for several afternoons looking over all the written material including the detailed diagrams until he understood each page. He would quiz me about things, I would quiz him about his knowledge of it, and when he felt he was comfortable doing so, he signed off on that page, and then we went to the next page and the next page.

And the nice bottom line is that you actually got the patent (U.S. Patent 4,420,829—"Holographic System for the Storage of Audio, Video and Computer Data").

Yes!

Ross Lee Finney was one of Bill's major composition teachers.

I barely knew Finney. By the time I became a composition student, Leslie Bassett was the head of the department.

But, I had occasion to be at Ross Lee Finney's house when he invited me for a private conversation, which I understand he did from time to time with all the composition majors. He was a brilliant man and very generous with his time. He was very tough, but in a nice way. That is to say, he wanted the students to employ their talents to the very best of their ability. There was a professionalism about him.

Finney's contribution was not only as a teacher, but he was also able to get many other well-known composers to come to the university and donate *their* time to the task at hand of teaching and associating with the student composers, plus putting together ensembles for performance. He had many contacts throughout the musical world, which he could exploit in the best sense of the word, all for the benefit of his students. When he retired, Leslie Bassett, in his own way, did the same thing.

Then Bill continued that tradition when he became the chair of the department...

...succeeding Bassett, that's right. And then Bill was succeeded by William Bolcom. So, there's been a long heritage of top-notch composition teachers.

Let's talk a little bit about the fun, humorous aspect of *Toccata Satanique* and literary associations. Bill told me it really had nothing to do with Satan, and, in fact, the title may have been an attempt to poke fun at such "devilish" ideas. He also spoke about Poe, Hawthorne, and other 19th-century writers who sometimes dealt with such subjects, and, of course, we have Tartini's famous "Devil's Trill" sonata and numerous pieces by Liszt and Berlioz.

In the notes to his recording of the piece, he writes that *Toccata Satanique* "is a matinee performance by the devil at the console, an attempt to exorcise those fiendish virtuoso toccatas of Mulet, Widor, et al;..."²⁸ Bill had a rapier wit. People who knew him well enjoyed his joking, his fun with words, his double-entendres, everything in the bag of tricks of people who enjoy interacting with others in a social environment when everyone is enjoying each other's familiarities with certain literary things, musical gestures, artistic relationships, and whatnot. Some religious connotations and associations can have a humorous aspect to them, and so church musicians and the organ can be part of that basket of topics as well.

One must be careful not to read in too much into a title. Actually the real purpose of a title might simply be to



Photography by Brent LaFever

CONCENTRATIONS

Brass, Collaborative Piano, Composition, Guitar, Harp, Opera, **Organ**, Percussion, Piano, Strings, Voice, Woodwind

FACULTY

Dr. Timothy Olsen,
UNCSA Kenan Professor of Organ

2015 AUDITION DATES

Instrumental and Composition:

January 23*; February 6*, 13*; April 3

*Scholarship Priority Auditions

FOURTH ANNUAL HIGH SCHOOL ORGAN COMPETITION & FESTIVAL: JAN. 30 -- FEB. 1, 2015

Prizes include cash and/or tuition scholarships in excess of \$12,000. Workshops, master classes and lessons included. For details, contact Dr. Timothy Olsen at olsent@unca.edu, or visit www.timothyolsenorganist.com



UNIVERSITY OF NORTH CAROLINA
SCHOOL of the ARTS

Your passion today.
Your profession tomorrow.

WWW.UNCSA.EDU/ORGAN

admissions@unca.edu
336-770-3290

Winston-Salem, NC



Albright playing the piano in August 1982

distinguish one piece from another when you're talking with someone on the telephone. Sometimes, it doesn't really get much beyond that.

However, notes and comments on sketches for *Night Procession* and the *Whistler Nocturnes* suggest that in some cases Bill may have been thinking of titles right along with the musical concepts.²⁹

It's possible that the title gave to the piece its nucleus, that is, the title might have to do with the style of the piece or it might be reminiscent of a certain performer whom he was trying to emulate.

You performed several of Bill's organ pieces. Did he have suggestions for you?

Bill coached me on the performance of *Melisma*. As usual, I was practicing it slowly at first and gradually picking up the tempo. Bill said, "You know that first little group of notes...you shouldn't be able to hear the individual notes...it's just *baroop*."³⁰ It's a glissando. You have to do that *fast!* I can see him in the old electronic music studio with his hand on the dial of the signal generator and here's a sine wave coming from the speakers, and he'd be twiddling the dial, making the sound *barooarooooo* go up and down. (See Example 6.)³¹

...which is like the beginning of *Melisma*...

Yes, but you can't be playing the thing da-da-da-da-....It has to go so fast that it's just a blur.

And with a traditional chromatic fingering, you can't get it fast enough. So instead of (L.H.) 2-1-3-1-3, you use consecutive fingers 5-4-3-2-1 with a quick flick of the wrist.



The right organ at the right price

We'll help you choose from the hundreds of vintage organs available through our website.

We can deliver it to the organ builder of your choice or refurbish, revoice, and install it ourselves.

**"In choosing OCH, I know that the work has been done with the utmost knowledge, enthusiasm, care and integrity."
David Enlow, Sub-Dean, NYCAGO**

Organ Clearing House

www.organclearinghouse.com or call John Bishop at 617-688-9290



MELISMA

legato; as fast as possible



Example 6. *Melisma* (Organbook, manuscript, 1967)

I got the impression that Bill *really* wanted that thing to be at full bore velocity. Of course, you're dealing with a person who is a virtuoso performer of great stamina. After all, he could keep up very well with those friends he'd invite over and with whom he'd play ragtime music all night long. You know, there were the legendary "cutting contests" [ragtime playing competitions] of the early ragtime pianists, and some of those fellows were still around, some who emulated that culture, so sheer speed and endurance was something Bill *expected*. Perhaps in his later years he modified that a little.

The question of tempo is a perennial one. When I performed *Four Fancies* (for harpsichord, 1979)³² and *Symphony* (for organ, 1986)³³ he told me not to worry too much about tempo, that the most important thing was good rhythm. He commented specifically on honoring the complex rhythms in the second movement of the harpsichord piece, *Mirror Bagatelle*. Another time he wanted me to play much faster. When he narrated *1732: In Memoriam Johannes Albrecht* (1984),³⁴ he pushed me to the limit on several sections where he wanted it faster. "Let 'er rip!" he said.

I am reminded there are certain times in our musical past when new standards of velocity were set. I recently read a biography of the pianist Art Tatum who had extraordinary facility. As a young teenager, Oscar Peterson, another famous jazz pianist, thought he had arrived in terms of his technical prowess. He was told that by all of his relatives! Why shouldn't he believe it? Oscar's father brought home a record of Art Tatum and played it without telling Oscar anything about it. When it was all done, he asked his son, "Well, what 'ya think of that?" And Oscar said,

"Boy, those guys are good!" And his father said, "Oscar, that's only one man playing." When Oscar realized his father was telling the truth, he said, "I didn't go near a piano for three months."

When a *standard* like that is set, it forces people to do more than they think they can. You find that, yes, you *can* do it. Bill's fingers weren't built any differently than anybody else's. With practice, you can achieve those velocities that he was looking for.

Thank you, John.

Thank you. It's been a pleasure talking about an old friend and colleague and his music. ■

Notes

1. For Albright's obituary in the University Record, see: www.ur.umich.edu/9899/Sep23_98/obit.htm.
2. Albright's rag compositions include: *Three Novelty Rags* and *Grand Sonata in Rag* (Paris: Société des Editions Jobert, 1973-74). For a complete list of Albright's compositions, click on "Biography" at: <http://quod.lib.umich.edu/cgi/f/indaid/indaiddidx?c=bhlead;idno=umich-bhl-00135>.
3. George Rochberg (1918-2005). See: www.presser.com/Composers/info.cfm?Name=GEORGEROCHBERG.
4. Max Deutsch (1892-1982). http://en.wikipedia.org/wiki/Max_Deutsch
5. William Albright, *Organbook* (Paris: Société des Editions Jobert, 1968).
6. Albright, *Five Chromatic Dances* (New York: C.F. Peters, 1979).
7. Ross Lee Finney (1906-1997). See: www.ur.umich.edu/9697/Feb18_97/artcl08.htm.
8. Leslie Bassett (b. 1923). See: www.lesliebassett.com.
9. George Balch Wilson (b. 1927). www.music.umich.edu/departments/composition/alumni.php?year=196.
10. Russell Peck (1945-2009). See www.russellpeck.com.
11. Stockhausen's *Gesang der Jünglinge* is at: www.youtube.com/watch?v=WTzAmZFtds.
12. *ONCE Festival*, information is at: www.music.umich.edu/muse/2010/spring/once.html and www.newworldrecords.org/linenotes/80567.pdf.
13. Milton Cohen (1924-1995). For information about Milton Cohen's role in establishing the *ONCE Festival*, see: www.music.umich.edu/muse/2010/spring/once.html.
14. Albright's score instructions state: "All performers are to prepare a part using their scores as extremely free inspiration....The material is to be played in response to light from the lens of the projector as the film is shown on them. The motion and progression is spastic and nervous, whence the title of the piece; and the players should be ready to alternate and jump from event to event quickly and almost hazardedly [sic]." While extreme freedom is granted the individual performers, the pacing, dynamics, and length of the piece (11'46") are precisely controlled by stopwatch.
15. Chaotic improvisation, electronic sound, and a Mickey Mouse cartoon suddenly give way to a fragment of Joplin's Maple Leaf Rag and the narrator's painful shout, "Beulah!" Color slides of natural wonders (sunsets, northern lights) accompany the conclusion of the piece.
16. Albright, *TIC*, a spectacle for two groups of performers, soloist, films, and tape, ms., 1967. *BEULAHLAND RAG* for speaker, jazz quartet, improvisation ensemble, tape and film, ms., Ann Arbor, November 1967; Ann Arbor, May 1968; Paris, January 1969; Ann Arbor, September 1969.
17. Albright, *Pneuma for Organ* (Philadelphia, PA: Elkan-Vogel Co., 1969), p. 9, line 1, and p. 13.
18. Preparing a final "tag" ending (codetta), an abrupt decrease in volume (pp) interrupts the grand climax of the piece (fff) and arrival at tonic G.
19. Articles and dissertations include: Edwin Hantz, "An Introduction to the Organ Music of William Albright," *THE DIAPASON*, May 1973, pp. 1, 4-5; Robert Douglas Reed, "The Organ Works of William Albright: 1965-1975." DMA diss. (Rochester: Eastman School of Music of the University of Rochester, 1976); Stephen W. Krahn, "Structural, Tonal, and Linear Problems in William Albright's *Symphony for Organ*," DMA diss. (Lincoln: University of Nebraska, 1994); James Edward Perone, "Pluralistic Strategies in Musical Analysis: A Study of Selected Works by William Albright," Ph.D. diss. (Buffalo: State University of New York at Buffalo, 1988).
20. Albright, *Organbook*, p. 5.
21. In Example 4, sharp attacks (mf) on Great and Pedal keyboards accent the beginnings of sustained material (ppp) on Swell and Choir keyboards. In Example 5, rapid color (piston) changes mark final cadence on E and climax a general increase in rhythmic activity after the opening sustained chord on B.
22. For more information, see www.indiana.edu/~emusic/elechist.htm
23. For more information on Nancarrow, see <http://conlonnancarrow.org/nancarrow/Home.html>.
24. For a video recording of *Study No. 21* see: www.youtube.com/watch?v=f2gVhBxwRqg.
25. Albright, *Organbook III* (New York: C.F. Peters, 1980), p. 30ff.
26. Albright, *De Spiritum for Organ Solo with 2 Assistants* (New York: C.F. Peters Corporation, 1990), p. 11.
27. Morris, Robert (b. 1943) <http://ecmc.rochester.edu/rdm/morris.bio.html>.
28. Albright, liner notes for *New Music for Organ* (Nonesuch recording H-1260).
29. Albright Papers, Bentley Historical Library. Sketches for *Night Procession* and *Whistler Nocturnes*.
30. *Organbook*, p. 6.
31. Growing in range and density, an extremely rapid single line blurs into narrow and then wider cluster glissandos.
32. Albright, *Four Fancies for harpsichord* (New York: C.F. Peters, 1991).
33. Albright, *Symphony for organ with percussion* (New York: C.F. Peters, 1993).
34. Albright, *1732: In Memoriam Johannes Albrecht* (New York: C.F. Peters, 1986).

Douglas Reed is a professor emeritus of music at the University of Evansville where he taught and served as university organist for 39 years. Reed has made recording premieres of Albright's music on the Eastman School of Music's American Music Series (Albany Records), ARKAY, and EQUILIBRIUM labels. His recording of Albright's early organ compositions on the University of Michigan's Hill Auditorium organ is slated for release on BlockM Records.

Reed has authored a chapter in *The Cambridge Companion to the Organ* (1998), and articles for *THE DIAPASON* and *The American Organist*. He holds degrees in organ performance from the University of Michigan, and the Doctor of Musical Arts degree and the Performer's Certificate from the Eastman School of Music, where his dissertation topic was *The Organ Works of William Albright: 1965-1975*.

Tenth International Organ and Early Music Festival, Oaxaca, Mexico

Presentation of the newly restored organ in Santa María de la Asunción Tlacolula, February 20–25, 2014

By Cicely Winter

Over one hundred people from six foreign countries and six different states of Mexico gathered in Oaxaca during February to revel in the tenth organ celebration of the Instituto de Órganos Históricos de Oaxaca (IOHIO). The festival activities extended over six and a half days and included concerts on eight restored Oaxacan organs; visits to twelve unrestored organs with explanations of their churches' art and history; guided tours of the archaeological sites of San Martín Huamelulpan and Santa María Atzompa; the presentation of a series of postage stamps depicting Oaxacan organs; "Oaxacan Organs and their Builders," an exhibit of manuscripts from local archives; the opportunity for organists to play several Oaxacan organs; a Mass and concert to bless and inaugurate the recently restored organ in Santa María de la Asunción Tlacolula; delicious local cuisine, band music, and dancing in several communities.

Fortunately, the theme of historic pipe organs is increasingly familiar in those towns that still have instruments, and slowly but surely the idea of an organ, its sound, and its conservation has begun to penetrate public awareness. We were consistently received by the authorities with respect and often ceremony, the choir lofts and churches had been cleaned beforehand, and the local people were most appreciative of our attention to this previously unknown part of their cultural heritage.

Thursday, February 20



Cicely Winter, IOHIO director, at the special cancellation of postage stamps of Oaxacan organs in honor of the festival

The festival's inauguration began in the **Oaxaca Philatelic Museum (MUFI)**. Cicely Winter, director of the IOHIO, spoke about the activities and goals of the festival and was followed by **María Isabel Grañen Porrúa**, president of the Fundación Alfredo Harp Helú Oaxaca, **Sergio Bautista Orzuna**, director of the Oaxaca Regional Center of the Instituto Nacional de Antropología e Historia (INAH), and **Emilio de Leo**, in representation of the Secretaría de Cultura y las Artes of the Oaxaca state government. They offered words of congratulations and the support of their respective institutions.

The IOHIO office has always been housed in the MUFI, and, during this festival, our two institutions were able to present a tangible product of our 14-year

collaboration: a series of postage stamps depicting six Oaxacan organs and a special postal cancellation in honor of the tenth festival.



Roberto Fresco plays the inaugural concert of the festival in the cathedral.

After a welcoming reception, everyone proceeded to the **Oaxaca Cathedral** for the first concert of the festival, offered by renowned Spanish organist **Roberto Fresco**, titular organist of the Almudena Cathedral in Madrid. A long line wound out into the atrium to purchase tickets and attendance surpassed 350 people. Fresco's elegant performance transfixed the audience and it was certainly one of the most beautiful concerts ever heard on this organ.

Because of the position of the organ in the choir loft, the organist's back is to the audience, so this and all succeeding concerts were projected onto a screen in the church. In this way the audience could appreciate the changing of registers and watch Roberto's hands as he played.

This monumental 8' organ was built in 1712 and retains its opulently carved and gilded upper case, but its lower case has been rebuilt several times and there is no evidence of its original appearance. However, one can assume that it was once one of the most lavishly decorated organs in Oaxaca, based on the contract for its construction.

Friday, February 21

The day started with "The Historic Organs of Oaxaca and the Work of the IOHIO," a bilingual presentation by Cicely Winter in the Francisco de Burgoa Library within the Santo Domingo Cultural Center. Although the title of the talk has not changed over the years, the content always does, and the images of the organs and the various IOHIO projects—protection, conservation, restoration, presentation of concerts, discoveries related to the organs, recordings, and publications—spoke for themselves.

This was followed by an exhibit of documents, "Los Órganos Oaxaqueños y sus Artífices" ("The Oaxacan Organs and Their Builders"), inaugurated by **María Isabel Grañen Porrúa**, director of the library, and explained by the curator, former IOHIO collaborator **Ricardo Rodys**, as well as the presentation of a book with the same title edited by Rodys and Lérica Moya Marcos. The theme

was chosen to honor the recent restoration of the Tlacolula organ and featured organ contracts and references to builders from local archives.



The 8' organ in Jalatlaco, built in 1866, is a future candidate for restoration.

We then climbed into the vans that would become so familiar to us during the days ahead for the field trip to visit three unrestored organs in the Tlacolula Valley. The first stop was in **San Matías Jalatlaco**, located on the edge of the historic center of Oaxaca City. We ascended the first of the many winding stone staircases we would face during the days ahead to admire the elegantly proportioned blue 8' organ, built in 1866 by the distinguished Oaxacan organbuilder Pedro Nibra.

The choir loft looked neat and clean, but once we removed the keyboard cover, lo and behold, mice had invaded and left their droppings all over the keyboard! This did allow participants to see the ongoing challenge of organ conservation, since only a year had passed since our last visit to this church.



Festival participants view the 8' organ (ca. 1860) in Tlalixtac.

Though missing around 30% of its pipes, the Jalatlaco organ is still an excellent candidate for a future restoration. When the vans were ready to leave, three participants were missing and it turned out they had been locked in the choir loft, shouting for help, after the sacristan thought everyone had already come down!

We made a quick stop at the famous Tule tree and a local guide pointed out the images evoked by the gnarls of the trunk and branches. Around 1,500 years old, this Montezuma cypress (*sabino* or *ahuehuete*) has the stoutest trunk in the world.

Our next destination was **San Miguel Tlalixtac**, included for the first time in our festival tour. One of the later and larger organs of the Oaxacan school (built ca. 1860), it must have had an impressive look and a huge sound. Many components are missing and a complete reconstruction, though theoretically possible, would make little sense at this point. But for the time being the IOHIO assures its conservation and it was heartening to see our labels still in place

DRY OVERHEATED CHURCHES CAN WREAK HAVOC WITH PIPE ORGANS!

- Our fully assembled organ humidification control systems allow humidity to be sent where it is needed most—the interior of the organ
- Highly effective and completely automatic
- Design, installation, and on-site technical assistance available



JL WEILER, INC.
PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

Specialists in Restoration, Conservation, Voicing & Tonal Finishing of High-Pressure Pipe Organs

1845 South Michigan Avenue #1905
Chicago, Illinois 60616
312-842-7475
jeff@jlweiler.com | www.jlweiler.com

Organ festival report



Richard Perry explains the altarpieces in the Talixtac church.

from the previous visit some years back. The challenge posed to participants was to imagine how the organ might have looked, based on what remains.

We were received in **San Andrés Huayapam**, located on the outskirts of Oaxaca City, with a drink of *tejate*, traditionally served in colorful painted half gourds. A local specialty of pre-Hispanic origin, this delicious foamy drink is made with ground cacao, corn meal, the seed of the mamey fruit and the flower of a tree (*rosita de cacao*) that grows only in and near Huayapam.

This lovely village church has one of the most beautiful altarpieces in Oaxaca, whose intricately carved columns are referred to as “gilded lace.” Also famous is the collection of antique *exvotos*,

petitions (usually to the Virgin Mary) that are painted on small tin plaques. This and succeeding visits were enhanced by commentaries about the church art by specialists Richard Perry (<http://colonialmexico.blogspot.com>) and Montserrat Galí.



The 4' organ (1772) in Huayapam

The 4' table organ (1772), simply carved and originally painted bright red but now a dark maroon color, is nearly intact and like Jalatlaco, an excellent candidate for a future restoration.

In Huayapam we savored the first of many exquisite meals prepared by the local women. We had *mole amarillo* served in the atrium of the church.

That night organist **Cicely Winter** and percussionist **Valentín Hernández** presented the festival's second concert, in the **Basílica de la Soledad**, featuring well-known regional folk music. Joel Vázquez and Andrea Castellanos were



Left: The 2' positive organ in Santa María de la Natividad Tamazulapan (ca. 1720–1730)

Above: Víctor Manuel Rodríguez from Mexico City plays the organ in Tamazulapan.

Right: Mary Jane Ballou from Florida plays the organ in Tamazulapan.

indispensable in pulling the stops, since the music required many changes of registration. The church was once again packed with more than 350 people and the audience had a chance to sing along to several pieces from the texts provided in the programs. The magnificent decorated case of this monumental 8' organ bears the earliest date of any Oaxacan organ: 1686. The interior components were rebuilt during the 18th century, and the organ was restored in 2000.

Saturday, February 22

The all-day field trip to the Mixteca Alta began with the third concert of the festival in **Santa María de la Natividad Tamazulapan** and featured professional Mexican and foreign organists, who were delighted to have a chance to play the Oaxacan organs. The contrasting pieces selected by **Warren Steel**, **Margarita Ricardez**, **Víctor Manuel Rodríguez**, and **Mary Jane Ballou** showcased this little 2' organ to best advantage.

The portative organ dating from approximately 1720–1730 is situated in a high side balcony overlooking the huge nave of the church and is exquisitely decorated with images of saints and angel musicians. The case and bellows are original but the pipes, keyboard, and interior components were reconstructed in 1996.

As in years past, we have featured music on other instruments to alternate with this small organ and enjoyed the contrast of its sound with baroque and contemporary marimba pieces played by Oaxacan percussionist **Gabriela Edith Pérez Díaz** and the three guitarists of the ensemble “Terceto Cuicacalli” (Mexico City): **Diego Arias Ángel**, **Miguel Ángel Vences Guerrero**, and **Eduardo**

Rodríguez de la Torre. The church has one of the most magnificent baroque altarpieces in all Mexico and includes paintings by the renowned 16th-century Spanish painter Andrés de Concha.

The second organ in this church, an 8' instrument built in Oaxaca in 1840, faces the small organ from the left balcony. Once a magnificent instrument, it has unfortunately been the victim of vandalism over the years and is missing most of its pipes. Its neo-classic, undecorated aspect contrasts with the baroque opulence of the portative organ.



The carved and gilded 8' organ (mid-18th century) in Teotongo

Our next stop was in the neighboring town of **Santiago Teotongo**, in which the baroque altarpieces and organ all appear to date from the 18th century, offering a pleasing consistency of artistic style. The profile of the 8' organ closely resembles that of San Mateo Yucucuí (1743), thus giving us a clue as to its more specific date of construction. Even though it lost all its pipes and keyboard during the Mexican Revolution, the magnificent gilded and painted case still exists.

The fourth concert took place in **Santo Domingo Yanhuitlán**, the 16th-century Dominican base in the Mixteca Alta. With its soaring stone vault supported on the sides by flying buttresses and its magnificent altarpieces, it is one of Mexico's most dazzling complexes of baroque art.

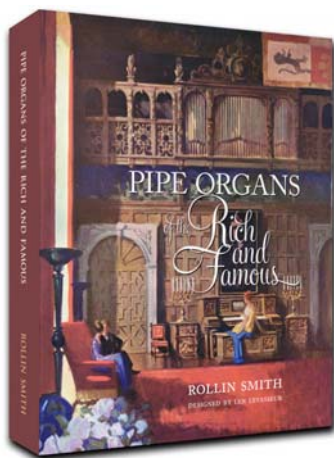
Organist **Jesús López Moreno** (titular organist of the Mexico City Cathedral), and trumpet player **Juan Luis González** offered a thrilling program that reverberated throughout the immense atrium. Located on a decorated lateral balcony, the 8' organ was built around 1690–1700 and reconstructed in France in 1998. Its case is one of the most elaborately decorated



The second organ in Tamazulapan, built in 1840, has lost most of its pipes.

THE OHS CATALOG

SHEET MUSIC BOOKS RECORDINGS



just released

JOIN THE OHS TODAY!
WWW.ORGANSOCIETY.ORG

PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH

ROLLIN SMITH'S **PIPE ORGANS OF THE RICH AND FAMOUS** is the story of organs in more than 50 private homes. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Included are royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale.

Designed by Len Leveseur and profusely illustrated with 300 photographs and engravings, this large-format, hard-cover book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included.

547 PAGES, HARDBOUND WITH DUST JACKET
MEMBER PRICE: \$49.95 NON-MEMBER PRICE: \$59.95

IN STOCK FOR IMMEDIATE SHIPMENT! NOW CHOOSE FROM 4,367 SELECTIONS!
ORDER ANY TIME ONLINE WWW.OHSCATALOG.ORG



ORGAN HISTORICAL SOCIETY
P.O. Box 26811 Richmond, VA 23261
Telephone: (804) 353-9226
Monday–Friday 9:30am–5:00pm ET
catalog@organsociety.org

SHIPPING

UPS shipping to U.S. addresses, which we recommend, is \$10.00 for your entire order. Media Mail shipping is \$5.00 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Trumpeter Juan Luis González (white coat) and organist Jesús López Moreno (red coat), both from Mexico City, presented a concert in Yanhuitlán.

in all of Oaxaca, with fantastic swirling imagery as well as Dominican symbols on the case and fierce faces painted on the façade pipes.



The 4' organ (1726) in Zautla has a richly decorated case depicting Sts. Peter and Andrew and four archangels

Thanks to the ongoing support of the Federal Road and Bridge Commission, a special entrance was opened from the super highway, allowing us direct access to **San Andrés Zautla** and saving us over an hour of travel time. The folk fiesta and friendly concert in Zautla, contrasting with the majesty of the preceding visit to Yanhuitlán, are always a highlight of the festival.

We were received in the atrium of the church by the elderly women of the town, dressed in their traditional skirts and blouses, and the local band, with fireworks, plenty of mezcals, necklaces of bugambilia, and dancing—and after all of this, a delicious meal of *estofado de pollo* (chicken stewed in almond sauce) served in the patio behind the church.

After dinner, we crowded into the lovely little church to hear the fifth concert of the festival, presented by organists **Mary Jane Ballou, David Furniss, Lee Lovallo, and Tonatiuh**

González, in alternation with **Gabriela Edith Pérez Díaz**, percussion, and the guitarists of the **Terceto Cuicacalli**. Once again the organists presented wonderfully contrasting pieces, even without knowing how they would fit in with the rest of the program. There was a nice improvisatory feel to this concert, which was pleasant at the end of such a packed and exciting day.

It ended with a stirring rendition for vibraphone and guitars of the famous “Huapango” of José Pablo Moncayo.

The case of this 4' table organ (1726) is exquisitely gilded and painted with images of Sts. Peter and Andrew and four archangels. The Zautla and Tamazulapan bellows are still hand pumped and the register sliders are on the sides, and the projection on the screen allowed people to appreciate the teamwork involved.

Sunday, February 23

This year we arranged time for interested artists and students to play the organs in Tlacoahuaya and Tlaxiaco and 20 organists, about half foreign and half Mexican, took advantage of the opportunity. There was a delightful atmosphere of camaraderie and we all got to hear many new pieces on yet another organ.



Roberto Fresco performs on the 4' Tlacoahuaya organ

The rest of the group joined us before the sixth concert of the festival in **San Jerónimo Tlacoahuaya**, played by **Roberto Fresco**. His expert touch lured rarely heard subtleties of sound out of the organ.

This church is one of the loveliest in Mexico with its exuberant interior floral decoration and exquisite baroque altarpieces, all recently restored. The organ was built sometime before 1735 and restored in 1991. The case and pipes are beautifully decorated with floral motifs, and the organ harmonizes perfectly, both visually and acoustically, with the architecture of the church.



The organ in the opulently decorated 16th-century church of Tlacoahuaya was built before 1735.

We savored a variety of Oaxacan specialties in the “Donaji” restaurant in Mitla before proceeding to Tlacolula, where we would spend the rest of the day.



Oaxacan restorer Eric González Castellanos talks about the restoration of the organ case in Tlacolula.

The atrium and church were already bustling with people when we arrived in anticipation of the Mass and inaugural

concert of the 8' organ, built in Oaxaca in 1792 by Manuel Neri y Carmona for the community of **Santa María de la Asunción Tlacolula**.

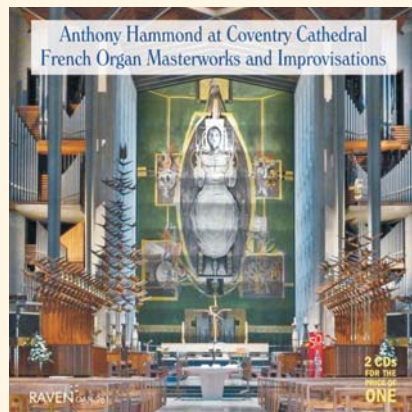
Interested participants could climb up to the choir loft to see the newly restored organ up close, hear about its restoration (the case by Oaxacan restorer Eric González Castellanos and the musical and mechanical aspects by the Gerhard Grenzing Taller, El Papiol, Spain) and admire its gorgeous red, gold, and black case decoration. This organ also has very elaborately painted façade pipes.



The unrestored 4' positive organ in Tlacolula, built around 1700, is the smallest in Oaxaca with just two ranks.

Afterward, organ aficionados could see the unrestored positive organ, built around 1700 and the smallest in Oaxaca with just two ranks. It was built specifically for the recently restored baroque side chapel of the Señor de Tlacolula.

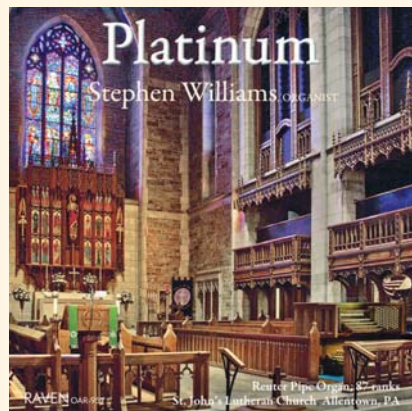
NEW! Anthony Hammond at Coventry Cathedral French Organ Masterworks & Improvisations



CD 1 French Romantic Masterworks
Franck: Trois Chorals pour Grand Orgue
Widor: Symphonie V en Fa pour Orgue
CD 2 Improvis by Anthony Hammond
 Hommage à Widor: Symphonie Improvisée (5 mvt)
 Hommage à Franck: Choral; Prelude on The Coventry Carol
 Figures at a Crucifixion: 3 Studies after a Work by Francis Bacon

On a 2-CD set, Anthony Hammond plays César Franck's Three Chorals and Charles-Marie Widor's Symphony No. 5 on the 4-manual, 92-rank Harrison & Harrison built in 1962 for the new Coventry Cathedral edifice, the earlier cathedral having been destroyed in World War II. On the second CD, Anthony Hammond improvises a five-movement Symphony in homage to Widor, a Choral in homage to Franck, a Prelude on the Coventry Carol, and *Figures at a Crucifixion: Three Studies after a Work by Francis Bacon*. **2-CDs for the Price of One! Raven OAR-961 \$15.98 free delivery worldwide**

NEW! Stephen Williams Plays Landmark Allentown Organ



Platinum

Bach: Toccata & Fugue in D minor; Wake, for night is flying, BWV 645; Jesu, joy of man's desiring **Mendelssohn:** Sonata 6 in D minor
Whitlock: Fanfare **Soler:** The Emperor's Fanfare **Franck:** Choral No. 2
Eben: Moto ostinato **Sowerby:** Carillon **Vierne:** Carillon de Westminster

Stephen Williams plays the 87-rank Reuter (1993) at St. John's Lutheran Church, Allentown, Pennsylvania, incorporating many ranks of the 1937 Ernest M. Skinner & Son organ built for this church as well as a unique horizontal reed added later and located at the chancel ceiling. Excellent acoustics. **Raven OAR-957 \$15.98 free delivery worldwide**

The Genius of Aristide Cavallé-Coll 3 DVDs, 2 CDs, and an 80-page book document his life and work. 16 Cavallé-Colls are on the 2 CDs. Three 50-minute films on one DVD comprise *The Genius of Cavallé-Coll* with Gerard Brooks, Kurt Luaders, Ronald Ebrecht, Carolyn Shuster Fournier, Pierre Pincemaille, Thomas Monnet, Olivier Latry, and Eric Lebrun. A 2nd DVD details individual organs. A 3rd DVD features Daniel Roth, Olivier Latry, Pierre Pincemaille, Jean-Pierre Griveau, and Michel Bouvard. **FSF-Cavallé-Coll \$155 postpaid worldwide**

RAVEN®

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

Organ festival report

Those who needed a break from organs were able to enjoy one of the most famous indigenous markets in Oaxaca and admire the women's costumes and the stalls piled high with local produce.



Lourdes Ambriz, soprano, and Roberto Fresco and Rafael Cárdenas, organists, at the Tlacolula inaugural concert

At last the long-awaited moment arrived for the blessing of the organ in a special Mass celebrated by Monseñor José Luis Chávez Botello, Archbishop of Antequera Oaxaca. The Mass was enhanced with participation of the Oaxaca City Chorus, Lourdes Ambriz, soprano, and Rafael Cárdenas and Cicely Winter, organ.

Approximately 1,000 people attended: 500 people were in the church and another 500 were outside in the atrium, listening to the Mass and the music over a loudspeaker. We have been told that this is not a typical turnout for an organ concert in most countries! It was thrilling to hear the organ brought back to life, after so many years of silence and months of careful preparation. One expert characterized its sound as "vocal" and was amazed how perfectly it blended with Lourdes's pure soprano voice. Rafael led the enthusiastic singing of the Mass with the organ and Lourdes sang several solos.

This was followed by the exciting inaugural concert, the seventh concert of the festival (**Lourdes Ambriz, Rafael Cárdenas, and Roberto Fresco**), which highlighted all the registrations of the organ. The organ looked stunning, and the community was quite proud of this previously unrecognized aspect of their local culture.

Monday, February 24

For the third time we included a visit to the Tlaxiaco organ and points in between. This trip is not scheduled regularly, because its three-hour distance from Oaxaca City requires an overnight stay. This year for the first time we visited the Mixtec community of **Santiago Ixtaltepec**, which is farther away than any others we have included in past festivals, but the dirt road was in good condition and the scenery spectacular.

We included this village to celebrate the inauguration of its museum of musical instruments and colonial art in a small room next to the sacristy. An early 19th-century fortepiano sits on a table and was presumably used as a practice instrument.

There is also a variety of 19th-century band instruments on display. The community hopes that more people will come to visit their museum, and the IOHIO will promote it for anyone willing to make the trip.

The 2' table organ is the only one of its category in Oaxaca that still has its pipes, although not all of them appear to be original. The keyboard is in excellent condition and the table and bellows are decorated to match the organ. Interestingly enough, the figures depicted on the sides and doors of the organ appear to be Jesuit rather than Dominican, and the church itself has a Franciscan look. We wonder if the organ could have been purchased from another community, since we are discovering that organs were moved around more often than previously imagined.



The unpainted but richly carved 8' organ in Yucucuí was built in 1743.

The community of **San Mateo Yucucuí** sits on a promontory overlooking the Yanhuítlan Valley. The organ (1743) was never painted or gilded, which would

have been typical of the period, probably because the parish ran out of money. But it is richly carved and still has its original keyboard. As mentioned above, its case closely resembles the sumptuously decorated yet empty organ case in Teotongo. It's too bad that these two organs couldn't somehow be combined into one! It is said that when this 8' organ was played, it could be heard for miles around. The floor of the high balcony on which the organ sits is much deteriorated, but the custodian had laid down some planks so that the more daring participants could get a closer look.



The 8' organ in the church of the 16th-century Dominican architectural complex in Teposcolula was gilded in 2010.

Our next stop was at the 16th-century Dominican architectural complex—church, former convent, and the famous open chapel—of **San Pedro y San Pablo Teposcolula**. The 8' organ has a similar profile to that of Yanhuítlan but was painted a cream color rather than polychromed, probably because of lack of funds at the time of the construction. We refer to this organ as the "King Midas" organ, because in 2010 a well-connected architect took the liberty of gilding (at great cost) all the carved pipeshades and moldings, even though they had only been minimally gilded historically; in fact the organ's manufacture is not of the highest quality. Unfortunately one of the loveliest features of this organ—its delicate carving, which before looked almost like lace—now has a hard look and the shine of the gold obscures the fine work of the carving. So, besides accumulated filth from negligence, the intrusion of animals, and the ongoing risks of earthquakes or fires, we now must be on guard against the whimsical decisions of misguided "experts."

After lunch in Teposcolula, we drove up into the pine forest to Santa María Tlaxiaco for the eighth concert of the festival. **José Francisco Álvarez**, organ, and **Vladislav Badiarov**, baroque violin, concluded the musical aspect of the



José Francisco Álvarez, organ, and Vladislav Badiarov, baroque violin, offered the final concert on the 8' organ in Tlaxiaco.

festival with an elegant program featuring both solo and ensemble pieces.

This monumental 8' organ, dating from around 1800, offers a broad palette of sonorous possibilities that were enhanced by the excellent acoustics in the church. All the altarpieces and the organ are stylistically matched in neo-classic design and painted white, gold, and red, creating an unusual visual coherence. The imposing, outwardly austere church, one of Oaxaca's oldest,

Quality and Economy

Two-manual pipe organs see website for details and photos

www.pipe-organ.com

THE DIAPASON

Like us on Facebook!

www.facebook.com/TheDiapason

Whole & Half Sizes in 3 Widths

ORGANMASTERS SHOES

Fast Shipping!

Try our suede soles and experience the perfect combination of slide and grip on the pedals!

Women's Mary Jane \$52.50*

Mens & Unisex Oxford \$60.50* and up
*plus postage

TOLL FREE: 1 (888) 773-0066 organmastershoes.com
44 Montague City Rd, Greenfield, MA 01301 USA



Top left: The newly inaugurated Musical Instrument and Colonial Art Museum in Ixtaltepec includes an early 19th-century tabletop fortepiano.

Left: Besides the organ, the museum also includes a variety of 19th-century band instruments.

Above: The figures depicted on the sides and doors of the 2' table organ in Ixtaltepec appear to be Jesuit rather than Dominican.



Festival participants pose in front of the 16th-century Tilttepec church.

design, whimsical decoration, and finely carved keyboard.

We then walked down the hill and across the river to the home of the Cruz García family for our farewell dinner. We feasted on *barbacoa de borrego*, lamb barbecued Oaxacan style, cooked in the ground over hot rocks and covered with maguey leaves.

Mezcal from San Bartolo Yautepec flowed freely, and everyone had one last chance to enjoy the festival company and dance to music from a local guitar ensemble before returning to Oaxaca.

photos of the churches visited during the festival.

The IOHIO is grateful for the support of the following institutions: CONACULTA INAH; Arquidiócesis de Antequera Oaxaca; Universidad de Valladolid, España; Biblioteca Francisco de Burgoa; Museo de Filatelia de Oaxaca (MÚFI); and Caminos y Puentes Federales (CAPUFE). We are also grateful for the support of the following Oaxacan businesses: Hostal de la Noría, Hotel Parador San Agustín, Hotel de la Parra, Color Digital. ■

was the Dominican outpost for this strategic area of the high sierra in the 16th century.

From there we went to the nearby village of San Pedro Mártir Yucuxaco. The table organ here (1740) is complete and in excellent condition, even though its bellows no longer exist. It closely resembles the organ in Zautla, though without the painted decoration, the carved pipe-shades include faces in profile, and the keyboard is exquisite.

Tuesday, February 25



The 4' polychromed organ (1776) in Tejuapan is the last Oaxacan instrument to exhibit religious imagery.

Our Mixtec tour continued with a visit to the church and organ of Santiago Tejuapan. The lovely polychromed organ case (1776) is the last extant Oaxacan instrument to exhibit religious imagery. The name of the donor, cost of the organ, and date of construction appear inscribed on decorative medallions on the façade. A complete reconstruction of this organ would not make sense, however, since the population has been drastically reduced over the past years, but we hope that the authorities agree to have the case cleaned and restored in order to appreciate the unique portraits.

The splendid altarpieces span from the 17th to the 19th century and highlight the stylistic changes over time.

Our final church and organ visit was in **Santa María Tilttepec**, for some the crowning visual experience of the field trips. Located in the Dominican sphere of Yanhuitlan and built atop a pre-Hispanic temple, this 16th-century church has long been appreciated by art historians for its richly carved, asymmetrical façade and carved stone interior



The 1703 Tilttepec organ, one of Oaxaca's oldest and most beautiful, is unique in its construction and decoration.

arches. The unrestored organ, situated on a side balcony, is one of Oaxaca's oldest (1703) and is unique in its technical

Wednesday, February 26

Even after the closing ceremony in Tilttepec, this festival just would not stop! About 40 people chose to make the trek up to the recently opened late classic (500–800 AD) archeological site of Santa María Atzompa, part of greater Monte Alban, guided by Dr. Marcus Winter (INAH).

Our festivals create an atmosphere of joy and celebration around the organs and have proved to be the best way to promote and, as a consequence, preserve the organs. We are continually amazed when people ask when the next concert or festival will take place, as we look back on all those years when hardly anyone knew or cared about the organs. And the support and enthusiasm from this year's wonderful group of participants still energize us as we face many challenges.

Richard Perry's blogspot (<http://colonialmexico.blogspot.com>) provides detailed information and excellent




Cicely Winter grew up in Michigan and studied piano and harpsichord at Smith College and the University of Michigan, where she obtained a B.A. in Music and an M.A. in European History; she later studied piano performance at Indiana University. Her principal teachers were Fritz Steinegger and Leonard Hokanson (piano), and Lory Wallfisch and Elisabeth Wright (harpsichord).

Winter has lived in Oaxaca since 1972 and has presented numerous piano, harpsichord, and organ concerts over the years, many of which have benefitted community service projects in Oaxaca. In 2000, with the support of philanthropist Alfredo Harp Helú, she and organist Edward Pepe co-founded the Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO), which she serves as its director. Her professional performances have increasingly focused on historic organs, presenting a broad repertoire of classical, sacred, and folkloric music.

Yale

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music

Office of Admissions
 Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511
 tel 203.432.9753 fax 203.432.9680 · yale.edu/ism/admissions/admissions.html
ism.admissions@yale.edu

FACULTY

Thomas Murray
Professor of Organ

Martin Jean
Professor of Organ

Jeffrey Brillhart
Organ Improvisation

Walden Moore
Liturgical Keyboard Skills

DEGREES OFFERED

Master of Music
 Artist Diploma
 Doctor of Musical Arts

Institute students receive full tuition scholarships. Generous awards available to qualified applicants.

**Glück Pipe Organs,
New York, New York
St. John's of Lattingtown
Episcopal Church,
Locust Valley, New York**

An historic idyll

The hamlet of Lattingtown, a sub-enclave of Locust Valley on New York's Long Island, is named for the locust trees that forest the terminal moraines left by receding glaciers. The land was purchased from the Algonquin-speaking tribe of the Lenape nation in 1667, and during the late nineteenth century, the region became known for its quiet serenity while enjoying proximity to New York City, where many of the area residents also kept city homes and offices for their business interests.

By the 1920s, society architects such as Delano and Aldrich; Bertram Grosvenor Goodhue; McKim, Mead, and White; Cass Gilbert; and Carrère and Hastings designed resplendent residences for privacy-seeking industrialists and financiers in the Glen Cove region, whose names may still be unfamiliar to most. The imposing estate houses were (and are) known by name rather than by street address, including attorney William Dameron Guthrie's vast property, "Meudon," named for Château de Meudon in the Parisian suburb where Marcel Dupré kept a house fitted up with a Mutin-Cavaillé-Coll organ.

In the bucolic Locust Valley-Glen Cove region, about a dozen houses in the "neighborhood" were furnished with pipe organs by the Aeolian Company, including the II/27 in Louis Comfort Tiffany's "Laurelton Hall," the IV/63 in Nicholas F. Brady's "Inisfada," and the colossal IV/107 in Frank W. Woolworth's "Winfield Hall." Yet it was the wife of sulfur baron Henry Devereux Whiton who is listed as the client for the II/13 Ernest M. Skinner organ of 1919 for their house "up the road"

from St. John's. It was this little organ, with roll-playing mechanism, which appears to have influenced the church's choice of Skinner to build his Opus 447 when the church was reconfigured for its reopening in 1924. The church organ was a smaller affair of eleven ranks, built in Skinner's Westfield shop.

Neither of the small Skinner organs remains intact. Frieda Frascch Whiton divorced Henry in 1921, married Count David Augustus Constantini the following year, and upon the count's death in 1937, married Baron Carl Gottlieb von Seidlitz, to whom she remained married until her death in 1951. The fate of the house organ appears lost to history.

The commission

Ten years ago, Eric Milnes, director of music, approached me about building a new organ for St. John's, which I assumed would be a mechanical-action organ in historic style and temperament, as Mr. Milnes has earned an internationally celebrated reputation as a conductor and historical keyboard artist specializing in the historically informed performance of Baroque keyboard, instrumental, and choral music with period instruments. Yet to my delight, he envisioned a powerful, multifaceted, colorful adjunct to the Episcopal liturgy that could authentically interpret the concert repertoire. The use of electropneumatic action opened the door to a world of tonal possibilities in which the two of us could scratch our academic itches free from the strangulation of purist dogma. The challenge was not to acquiesce to bland "eclecticism," but to devise an enchanting chameleon without spawning a generic creature devoid of character and personality.

The musical formula

The Latin *multum in parvo*, or "much in little," often is used to assess the useful content-to-thickness ratio of short,

highly informative books, whether technical or historical. It was co-opted by the speculative and operative arms of organbuilding to describe service-playing instruments of small scope and grand effect, most associated with English builders of the past 150 years, although the French have been parallel adepts. The criteria for this appellation remain nebulous, and the label has been adhered to organs of between 18 and 40 ranks, two or three manuals, French, English, or American, with mechanical or assisted action.

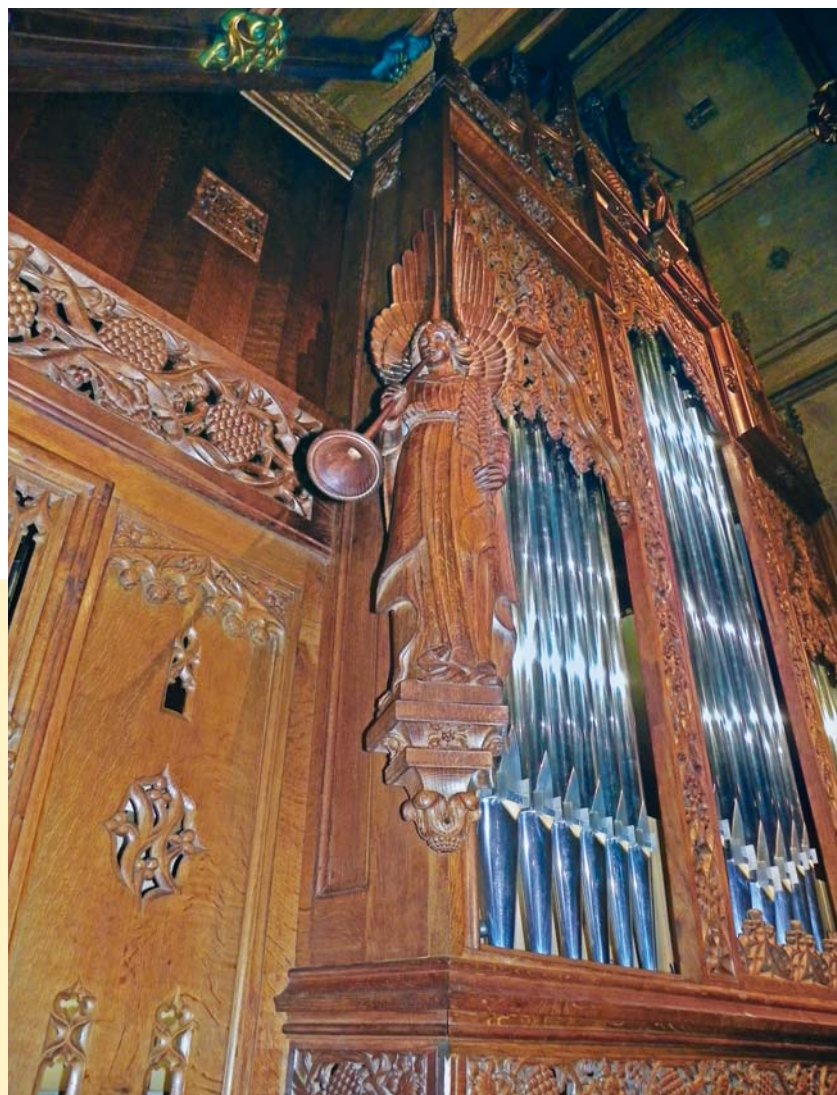
In designing this 20-rank instrument for St. John's, I chose to focus upon what the substantive literature demands of the organ. Thousands of American instruments have harbored lovely stops, but could never honor the wishes of the composers who wrote organ music. Since concert literature was written by church organists for the instruments they played in church, I always choose to work backwards from the score to create instruments with the required voices at the right pitches, properly grouped and usefully juxtaposed. Desirable elements in an organ of this limited size are an anchoring principal chorus, warmly and elegantly voiced with a clear, silvery mixture of sensible composition; a collection of flutes of diverse structure and material; a tierce combination for solo work; a pair of vibrant strings of authentically cutting, exceptional character; the three primary reed colors (Trumpet, Oboe, and Clarinet, the last of which must play in dialogue with the cornet); and a pedal division producing a very clean pitch line that can be heard moving clearly beneath and through the manual textures. No wasted space, no wasted metal.

By good fortune, the Skinner Salicional and Voix Céleste, as well as the Pedal 16' Bourdon, survived the onslaught of the *Orgelbewegung*, so some heritage pipework, renamed, lives on in the organ. The new metal pipes are built of a spotted alloy of 50% tin (including the hefty resonators of the Swell 16' Basset Horn). New timber pipes are poplar

with walnut caps. Because this is a two-manual instrument, some solo stops are duplexed between the manuals, and some extension work is included. Of note are the variably scaled 16' Pedal extension of the Skinner string and the 24-pipe downward extension of the Great 2' Gemshorn as the Pedal 8' Spitzflöte and 4' Choral Bass. Although it is my policy to avoid unification of any manual rank at adjacent pitches, opting for a two-octave separation, the Chimney Flute appears twice in the Great department, charming at the unison, beguiling at the octave. The short-but-useful-compass 8' Herald Trumpet is voiced on the same pressure as the rest of the organ. Its distinction comes from its scaling, shallot style, and voicing, its tone warmer and rounder than its name implies.

Expression: upstairs, downstairs

The Great and some of the Pedal fluework are unenclosed above the impost, and the remainder of the organ's resources are under expression, including the Herald Trumpet and four of the five 16' stops: the Violone, a downward extrapolation with a broadening scale of the 8' Viole de Gambe, with Haskell re-entrant tubes; the Bourdon, extended from the 8' Stopt Diapason; the Bombarde, an extension of the Trumpet; and the Basset Horn. This is accommodated by a two-story expression enclosure, with upper and lower banks of shutter blades. The knob engraved "Lower Shutters Off" disables and closes the shutters at the choir-loft level while permitting the entirety of the enclosed organ to speak through the controllable upper set behind the Great, using the nave's ceiling as a sounding board. The Great 16' Double Diapason is also enclosed, yet has no pipes of its own, being derived from the Swell 4' Principal from C25 to G56, and the bass taken from the 16' Bourdon/8' Stopt Diapason unit. The addition to the ensemble is one of nobility and gravity without muddiness. The Pedal 16' Subbass provides significant punch, never shared by, or extended from, its manual brethren.



Detail of case, Glück Opus 18



Console of Glück Opus 18, St. John's of Lattingtown Episcopal Church

The organ case

The remarkable oak casework was carved by William and Alexander Clow of Edinburgh to the designs of Sir Robert Stodart Lorimer, and was the gift of Mr. and Mrs. John Pierpont Morgan. The Clow brothers had completed the carved figures in the Chapel of the Knights of the Order of the Thistle at St. Giles Cathedral, Edinburgh, in 1911 and were a perfect team to work on a small summer church of this stature. The organ case was part of a much larger decorative program by Sir Robert and financed by Morgan; the entirety of St. John's is paved with exuberant carving in this style.

The case was altered to accommodate the Skinner instrument, and again in the 1970s. In the course of decades, carved panels were discarded, crockets cut down, and a brash horizontal trumpet stop installed. Carvings were desiccated and cracked, and the case had settled after structural elements were removed during the last campaign of alterations. Our mission was to structurally stabilize and restore the case to the spirit of the Skinner era, with new components respecting the aesthetic sensibility of Morgan's gift. There could be no stylistic infelicities.

For the first time since the church was built, the organ chamber is thermally insulated, and the façade bears speaking pipes of the Great 8' Open Diapason. The original façade was composed of dumb pipes without winded toeboards, so the new façade pipes are given breath through the back of the foot via a tube of pipe metal.

The console

The elaborately inlaid and carved keydesk was inspired by the South German rococo work of Joseph Gabler from the second quarter of the 18th century. The morphology is his, but the console is dressed in Tudor clothing to match the exceptional work of the Clow brothers. Linenfold panels surround the entire console, including the back, and the astonishingly detailed corbels that support the key bed are just as intricately carved on their inside surfaces as they are where visible. As with all of our consoles, contrasting species of wood are used for everything from "skunktailing" the key cheeks to differentiating toe studs by function. Keyboard compasses are 56/30, accommodating the majority of the repertoire, anthem accompaniments, and robust hymnody. All measurements and relationships comply with AGO standards, and the organ is tuned in equal temperament.

The organ was dedicated and blessed during the morning service on September 7, and the inaugural recital performed by Eric Milnes on September 28.



Sebastian M. Glück in the organ loft with the voiced pipes of the Mixture, ready for installation and tonal finishing



Detail of key cheeks

The family of artisans at Glück Pipe Organs is grateful to have been invited to design and build this jewel in a jewel box. We appreciate the trust of the parish and their patience during the decade of study, design, construction, and finishing. Our longstanding accomplices in engineering and craftsmanship—OSI, A. R. Schopp's Sons, Peterson Electro-Musical Products, and Harris Precision Products—continue to work with the dedicated members of the Glück team: General Manager Albert Jensen-Moulton, Joseph DiSalle, Dominic Inferrera, Peter Jensen-Moulton, Daniel Perina, and Robert Rast.

—Sebastian M. Glück

President and Artistic & Tonal Director

For more information about Glück pipe organs, video presentations, compact discs, workshops, and lectures, please visit gluckpipeorgans.com.

Photo credit: All photos by Albert Jensen-Moulton

Regarding Sebastian Glück's Opus 18

Upon my return from conducting Bach at the *Tage für Alte Musik* early music festival in Regensburg, Germany, I made the decision about a new organ for St. John's, where I have been director of music and organist for 34 years. My career outside of the church has resided mainly in the period-instrument realm, conducting productions of Monteverdi through Mozart, and performing on historical 17th- and 18th-century keyboards and modern replicas. It was perhaps a paradoxical realization, when imagining a dream instrument for my church, that I

longed for the more eclectic instruments of my youth, when I was a student of Gerre Hancock, John Weaver, and Vernon de Tar. What would make that dream a reality would be an electropneumatic instrument through which I could luxuriate in the French and German Romantic legacies, the great post-Victorian Anglican tradition, and the magnificent repertoire that has followed.

Sebastian Glück's tonal and architectural insights and Albert Jensen-Moulton's technical capabilities combined to fully divine my desire to return to those musical roots, and to conceive a plan that would ultimately satisfy completely. Their ability to express poetically, as well as in succinct and accessible technical terms the mysteries of concept, design, construction, and installation made the leap from imagination to implementation feel attainable. They equipped me well with the descriptive tools to guide a searching congregation through the process with assurance and anticipatory exhilaration. Their excitement about a freshly conceived instrument, their commitment to historical fealty and tonal integrity, and their respect for the mission of music in worship make for a wonderfully responsive and interactive collaboration with the church musician and the worshipers. We at St. John's felt shepherded and fully participatory at all stages of the process as our musical dream became the longed-for voice of praise in our parish.

St. John's chancel is a marvel of intricately embellished woodcarving in a heritage edifice preserving the extravagant preferences enjoyed by the privileged of the Gilded Age. The organ

case in particular is a splendor to behold, and required the most loving care in its conservation and adaptation to a new instrument. Sebastian Glück's distinction in the field of architectural restoration was of no small interest to the stewards of St. John's legacy. His workshop's treatment of the organ case, and his design of a complementary, luxurious console, have brought us transcendent joy. Albert Jensen-Moulton's exquisite lighting plan has revealed to us the grandeur of the reimagined organ case, and we believe that the organ had not been fully illuminated since the Skinner organ was installed almost 100 years ago. Every craftsman member of the firm brought uncommon care to protect and restore the beauty for all to appreciate, present and future.

Having just celebrated the dedication and blessing of the new organ at St. John's, the glorious sounds (first heard at this occasion) have filled us with inspiration and delight. We perceive the individual character of each exquisitely voiced rank, the kaleidoscope of a multitude of ensembles, blended, rich, warm, full, and thrilling in the unique acoustic of the sanctuary. A twenty-rank organ, conceived, built, and voiced by the caring (and compulsive!) hands of master builders, has been richly appointed to express the enormous range of a broad and diverse repertoire. Our church has received the gifts of exhilaration, inspiration, wonder, and mystery in support of praise and prayer.

Our deepest gratitude is expressed to Sebastian, Albert, and all the artisans of Glück Pipe Organs.

—Eric Milnes

Director of Music & Organist

Glück Pipe Organs, Opus 18

St. John's of Lattingtown Episcopal Church, Locust Valley, New York

GREAT – Manual I	
16'	Double Diapason (a)
8'	Open Diapason
8'	Chimney Flute
8'	Open Flute (b)
8'	Viola de Gambe
8'	Spire Flute (c)
4'	Principal
4'	Chimney Flute
2'	Gemshorn
	Mixture II-IV
8'	Trumpet
8'	Oboe
8'	Clarinet (d)
8'	Herald Trumpet (e)
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great

SWELL – Manual II	
8'	Viola de Gambe
8'	Voix Céleste
8'	Stopt Diapason
4'	Principal
4'	Viola d'Amour
4'	Harmonic Flute
2½'	Nazard
2'	Recorder
1½'	Tierce
16'	Basset Horn
8'	Trumpet
8'	Oboe
	Tremulant
16'	Swell to Swell
	Swell Silent
4'	Swell to Swell
	Chimes

PEDAL	
16'	Violone
16'	Subbass
16'	Bourdon
8'	Principal
8'	Spire Flute
8'	Viola de Gambe
8'	Stopped Flute
4'	Choral Bass
4'	Bourdon
16'	Bombarde
16'	Basset Horn
8'	Trumpet
8'	Oboe
4'	Clarinet
8'	Great to Pedal
8'	Swell to Pedal
4'	Swell to Pedal

Manuals Reversed	
Lower Shutters Off	
Blind Playback	
(a) C1–B24 from Swell Bourdon/Stopt Diapason unit;	
C25–G56 from Swell 4' Principal	
(b) C1–B12 from Swell Stopt Diapason; C13–G56 from Swell Harmonic Flute	
(c) 8' Spire Flute and Pedal 4' Choral Bass are a 24-pipe extension of Great 2' Gemshorn	
(d) from Basset Horn	
(e) G20–D51	

The organ can be heard in a performance by Eric Milnes:
www.youtube.com/watch?v=GK073TQqsf0

New Organs

Mander Organs, London, England Kobe Anglican Cathedral, Japan

Christianity was first established in Japan by the Portuguese missionary St. Francis Xavier in 1587. The Anglican Communion was not established until 1859 in Nasaki, but was only permitted to serve the British and American communities in the Nagasaki foreign settlement until 1860, when restrictions on religious freedom were lifted. The first Anglican bishop, the Rev. William Ball Wright, was appointed in 1866. In 1881 the first Cathedral Church of Kobe was established. The existing Cathedral Church of St. Michael, Kobe, was built in 1959, and while provision was made for a pipe organ, none was installed until September 2013.

Initially, the new organ was to be placed close to its final location, but against the rear wall of the church, which is what led to the unusual asymmetrical design. Later it was decided to place it against the liturgical north wall, but the church decided it wished to retain the asymmetrical design. Creating an asymmetrical design that is also balanced is not as simple as creating the more usual symmetrical design; it also introduces technical issues, which must be resolved. The Great and Pedal organs are on a common soundboard at impost level and the Swell organ is above these, leading to the ideal vertical disposition of the three departments. The key action is mechanical and suspended, the drawstop action electric, with the usual playing aids.

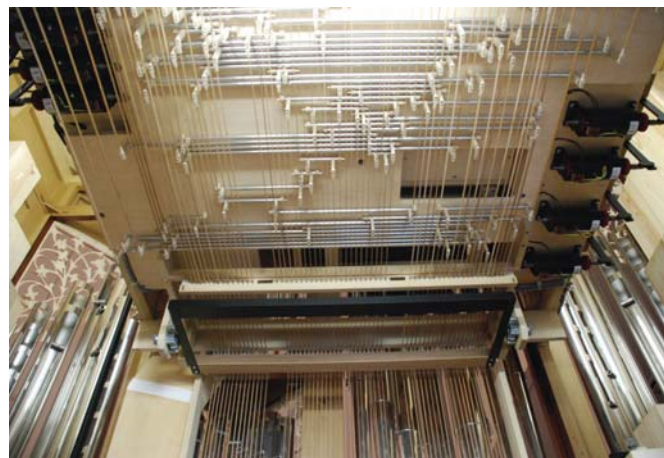
The specification was conceived to offer all the requirements of the Anglican liturgy, while also providing Kobe with an organ that could be used to teach aspiring organists in the area. In the short time the organ has been there, a teaching program has already blossomed. Tuned to Vallotti's temperament, the organ offers insight into the earlier repertoire without compromising the more romantic repertoire too much. The voicing is based



Mander organ at Kobe Anglican Cathedral, Japan



Great organ during installation



Swell key action

on traditional English principles, with emphasis on a high degree of blend between the different registers. The organ was dedicated on September 29, 2013, St. Michael's Day.

—John Pike Mander

Managing Director of Mander Organs

Photo credit: Mander Organs



Congregation admires the organ after the dedication

Mander Organs

Kobe Anglican Cathedral, Japan

GREAT	SWELL	PEDAL
8' Open Diapason	8' Gedackt	16' Bourdon
8' Stopped Diapason	8' Salicional	8' Principal
4' Principal	8' Celeste	16' Trombone
2' Fifteenth	4' Chimney Flute	8' Trumpet
1 1/2' Mixture IV	2 3/4' Nazard	Great to Pedal
8' Trumpet	2' Recorder	Swell to Pedal
Swell to Great	1 3/4' Tierce	
	8' Oboe	
	Tremulant	

THE DIAPASON

2015 Resource Directory

- The only comprehensive directory for the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide

Reserve advertising space now!
Deadline: November 1

To reserve advertising space, contact Jerome Butera
608/634-6253; jbutera@sgcmail.com



John Pike Mander works on tonal finishing of the Swell organ



Interior of the organ showing bellows and Great key action

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

Katherine Meloan, masterclass; St. Killian Roman Catholic Church, Farmingdale, NY 7 pm
Pärt, *Te Deum*; St. John the Divine, New York, NY 7:30 pm

16 OCTOBER

Richard Hoskins; Siebert Chapel, Carthage College, Kenosha, WI 7:30 pm

17 OCTOBER

Todd Wilson, silent film accompaniment; Our Lady of Refuge, Brooklyn, NY 7:30 pm
Diane Meredith Belcher; Grace Episcopal, Utica, NY 7 pm
Thomas Murray; St. Stephen's Pro-Cathedral, Wilkes-Barre, PA 7:30 pm
Choirs of University of Georgia & Georgia State University; All Saints' Church, Atlanta, GA 7:30 pm
Peter Latona; Basilica of St. John the Baptist, Canton, OH 7 pm
David Schrader; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm

18 OCTOBER

Nathan Laube, masterclass; First Presbyterian, Haddonfield, NJ 2 pm
Thomas Murray, masterclass; St. Stephen's Pro-Cathedral, Wilkes-Barre, PA 10 am
Ron Rhode; Phipps Center for the Arts, Hudson, WI 7:30 pm

19 OCTOBER

Vaughn Mauren; Cathedral of All Saints, Albany, NY 2:30 pm, followed by Choral Evensong
Andrew Henderson & Dariusz Przybilski, with Mannes College students; Madison Avenue Presbyterian, New York, NY 3 pm
Nathan Laube; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Ken Cowan; Holy Trinity Lutheran, Lancaster, PA 4 pm
James Hicks; Heinz Chapel, Pittsburgh, PA 3 pm
William Wharton; St. Mark's United Methodist, Easton, MD 3 pm
David Heller; Duke University, Durham, NC 5 pm
Hector Olivera; Venice Presbyterian, Venice, FL 3 pm
Todd Wilson, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 4 pm
Marilyn Keiser; Church of the Savior United Methodist, Canton, OH 4 pm
Jeremy David Tarrant; Cathedral Church of St. Philip, Atlanta, GA 3:15 pm
Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Christopher Houlihan; First Presbyterian, Birmingham, MI 5 pm
Marsha Foxgrover; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Paul Jacobs; Grace Lutheran, River Forest, IL 8 pm
David Jenkins; St. Mary Chapel, St. Paul Seminary, St. Paul, MN 4 pm

21 OCTOBER

Judith Hancock; Savage Chapel, Union University, Jackson, TN 7:30 pm

22 OCTOBER

Westminster Abbey Choir; Washington National Cathedral, Washington, DC 7:30 pm

23 OCTOBER

Edoardo Bellotti, silent film accompaniment; University of Rochester, Rochester, NY 6 pm, 7:30 pm

Cameron Carpenter; Town Hall, New York, New York 8 pm

24 OCTOBER

Isabelle Demers; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Houlihan; Trinity College Chapel, Hartford, CT 8 pm
Tom Trenney, silent film accompaniment; Third Presbyterian, Rochester, NY 8 pm
Jean-Baptiste Robin; First Presbyterian, Lockport, NY 7:30 pm
Chelsea Chen; First Presbyterian, Fort Lauderdale, FL 7 pm
James Bobb, hymn festival; Covenant-First Presbyterian, Cincinnati, OH 7:30 pm
Bruce Ludwick; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Westminster Abbey Choir; Overture Hall, Madison, WI 7:30 pm

25 OCTOBER

Tom Trenney, panel discussion; Third Presbyterian, Rochester, NY 9 am
Edoardo Bellotti & Stephen Kennedy, silent film accompaniment; Christ Church, Rochester, NY 8 pm

26 OCTOBER

Thomas Murray; Cathedral of the Holy Cross, Boston, MA 2 pm
Hook Organ Rededication Concert; Mechanics Hall, Worcester, MA 3 pm
CONCORA; First Church of Christ, New Britain, CT 4 pm
Philip Carli, silent film accompaniment; Eisenhart Auditorium, Rochester Museum & Science Center, Rochester, NY 2:30 pm
Andrew Henderson, with violin; Madison Avenue Presbyterian, New York, NY 3 pm
F. Allen Artz; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Cherry Rhodes; East Liberty Presbyterian, Pittsburgh, PA 4 pm
Chelsea Chen; First Presbyterian, Fort Lauderdale, FL 7 pm
Joan Lippincott; First Presbyterian, Tuscaloosa, AL 3 pm
Scott Montgomery; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Jonathan Ryan; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Jonathan Rudy; Cathedral of St. John the Evangelist, Milwaukee, WI 3 pm

27 OCTOBER

Tom Trenney, silent film accompaniment; Capitol Hill United Methodist, Washington, DC 7:30 pm
Jean-Baptiste Robin; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Mario Duella; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 OCTOBER

Haig Mardirosian; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Westminster Abbey Choir; Trinity United Methodist, Huntsville, AL 7:30 pm

29 OCTOBER

Westminster Abbey Choir; Church of the Ascension, Knoxville, TN 8 pm

30 OCTOBER

Tomkins, *The Great Service*; St. Luke in the Fields, New York, NY 8 pm
Westminster Abbey Choir; Cathedral of St. Peter in Chains, Cincinnati, OH 7:30 pm
Fauré, *Requiem*; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Jean-Baptiste Robin; Cathedral of St. Paul, St. Paul, MN 7:30 pm

31 OCTOBER

Tom Trenney, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm
Ken Cowan, Paul Jacobs, & Peter Richard Conte; Verizon Hall, Kimmel Center, Philadelphia, PA 9:30 pm
Monte Maxwell; Naval Academy Chapel, Annapolis, MD 8 pm
Cameron Carpenter, silent film accompaniment; Symphony Center, Chicago, IL 8 pm

1 NOVEMBER

Westminster Abbey Choir; Woolsey Hall, Yale University, New Haven, CT 5 pm
Monte Maxwell; Naval Academy Chapel, Annapolis, MD 8 pm

2 NOVEMBER

Nathan Laube; Mead Chapel, Middlebury College, Middlebury, VT 3 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

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

ROBERT CLARK

Houston Texas
Master Classes, Consultation
robert.cameron.clark@gmail.com
513/478-0079

JAMES DORROH, AAGO, PhD

Saint Luke's Episcopal Church
Samford University
Birmingham, Alabama
Organ Consultant Organ Recitals

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

WILL HEADLEE

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

PATRICK ALLEN

GRACE CHURCH
NEW YORK

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

Keith Bigger



J.W. Steere
1825-1900

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

GAVIN BLACK

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

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
Mt. Pleasant, Michigan
Artist in Residence
First Congregational Church
Saginaw, Michigan
egler1s@cmich.edu

STEPHEN HAMILTON

recitalist-clinician-educator
www.stephenjonhamilton.com

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware • herman@udel.edu

A Professional Card in THE DIAPASON

For rates and digital specifications, contact Jerome Butera
847/391-1045; jbutera@sgmail.com

Gail Archer

J.S. Bach – The Transcendent Genius,
the new CD from
meyer-media.com



"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." –Lucid Culture

www.gailarcher.com

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

Gary L. Jenkins
 Central Presbyterian Church
 Director, Schmidt Concert Series
 Carmelite Monastery
 Curator of Organs
 Rose-Hulman Institute of Technology
 Terre Haute, Indiana

CALIFORNIA LUTHERAN UNIVERSITY
Kyle Johnson, DMA
 University Organist
 (805) 493-3332 • kejohns@callutheran.edu
 www.callutheran.edu

Brian Jones
 Director of Music Emeritus
 TRINITY CHURCH
 BOSTON

KIM R. KASLING
 D.M.A.
 St. John's University
 Collegeville, MN 56321

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

Gabriel Kney
 ORGAN CONSULTANT
 www.gabrielkney.com

DAVID K. LAMB, D.MUS.
 Director of Music
 Trinity United Methodist Church
 New Albany, Indiana
 812/944-2229

A Professional Card in
THE DIAPASON
 For rates and digital specifications,
 contact Jerome Butera
 608/634-6253
 jbutera@sgcmail.com

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

Christopher Marks
 University of Nebraska-Lincoln
 www.christophermarksorganist.com
 csmarks.organ@gmail.com
 (315) 278-1410

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

ANDREW PAUL MOORE
 CHRIST CHURCH
 SHORT HILLS

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

MARILYN MASON
 CHAIRMAN, DEPARTMENT OF ORGAN
 UNIVERSITY OF MICHIGAN
 ANN ARBOR
 "... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it
 with awesome technique and a thrilling command of its daring writing."
The American Organist, 1980

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

LARRY PALMER
 Professor of
 Harpsichord and Organ
 Meadows School of the Arts
 SOUTHERN METHODIST UNIVERSITY
 Dallas, Texas 75275
 Musical Heritage Society recordings

WARREN D. HOOD II, DSM
 Organist and Director of Music
 The Historic Sharon Baptist Church
 Baltimore, MD 21217

Calendar

Christopher Houlihan; Somers Congregational, Somers, CT 2 pm
 Westminster Abbey Choir; Christ and Holy Trinity Episcopal, Westport, CT 5 pm
David Enlow; Church of St. Ignatius Loyola, New York, NY 3 pm
Stefan Engels; St. Anne Church, Rochester, NY 4 pm
 Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm
Raúl Prieto Ramírez; Independent Presbyterian, Birmingham, AL 4 pm
Mario Duella; St. Chrysostom's, Chicago, IL 2:30 pm

Brenda Day, with Crescent Choral Society; Crescent Avenue Presbyterian, Plainfield, NJ 8 pm
David Briggs, silent film accompaniment; St. Paul's Episcopal, Greenville, NC 7:30 pm

3 NOVEMBER
Stefan Engels, masterclass; Christ Church, Rochester, NY 7 pm
 Westminster Abbey Choir; St. Thomas Church, New York, NY 7:30 pm
 Haydn, *Creation*; Carnegie Hall, New York, NY 8 pm
Daryl Robinson; Belmont University, McAfee Concert Hall, Nashville, TN 7:30 pm

16 NOVEMBER
 Brahms, *Requiem*; Madison Avenue Presbyterian, New York, NY 3 pm
Alan Morrison; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Jeremy Filsell; Wilson College, Chambersburg, PA 3 pm
Christian Lane; First Christian Church, Hagerstown, MD 4 pm
Eric Dombrowski; Washington National Cathedral, Washington, DC 5:15 pm
Scott Carpenter & Raymond Hawkins; St. Timothy's Episcopal, Winston-Salem, NC 4 pm
 Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Chelsea Chen; Christ Presbyterian, Canton, OH 4 pm
Nathan Laube; St. Joseph Cathedral, Columbus, OH 3 pm
 Mendelssohn, *Hymn of Praise*; Westminster Presbyterian, Dayton, OH 4 pm
 Monteverdi, *Vespers*; Christ Church Cathedral, Cincinnati, OH 5 pm
Jeremy David Tarrant; Plymouth Congregational, Lansing, MI 7 pm
Robert Sullivan, with brass; Basilica of St. John the Baptist, Canton, OH 4 pm
Elizabeth Walden; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

5 NOVEMBER
Shawn Gingrich; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

21 NOVEMBER
Thierry Escaich; Our Lady of Refuge, Brooklyn, NY 7:30 pm
Andrew Scanlon; First United Methodist, Salisbury, NC 7 pm
Frederick Teardo, with baritone; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Stephen Tharp; Augustana Lutheran, St. Paul, MN 7:30 pm

6 NOVEMBER
 Musica Sacra; Carnegie Hall, New York, NY 8 pm

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

7 NOVEMBER
Christopher Houlihan; SUNY, Buffalo, NY 7:30 pm
Benjamin Sheen; Abingdon Episcopal, White Marsh, VA 7:30 pm
Katherine Meloan; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm

23 NOVEMBER
 Mozart, *Mass in C*, K. 257; First Church of Christ, New Britain, CT 4 pm
Jean-Baptiste Robin; Woolsey Hall, Yale University, New Haven, CT 8 pm
Thierry Escaich; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Michael Messina & John Cummins; Shady Side Presbyterian, Pittsburgh, PA 4 pm
Jens Körndorfer; Washington National Cathedral, Washington, DC 5:15 pm
Nathan Laube; Chapel of the Immaculate Conception, Mundelein, IL 3 pm
 Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

8 NOVEMBER
 Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Marilyn Keiser, masterclass; West Side Presbyterian, Ridgewood, NJ 9 am
Douglas Cleveland; Sayles Hall, Brown University, Providence, RI 4 pm
Ken Cowan, with Philadelphia Orchestra; Verizon Hall, Kimmel Center, Philadelphia, PA 8 pm
Katherine Meloan, masterclass; Brevard-Davidson River Presbyterian, Brevard, NC 10 am

24 NOVEMBER
 TENET; St. Barnabas Episcopal, New York City, NY 5 pm
Marina Omelchenko; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

9 NOVEMBER
Lynne Davis; Yale University, New Haven, CT 7:30 pm
Marilyn Keiser; West Side Presbyterian, Ridgewood, NJ 3 pm
Mary Beth Bennett; St. Paul Cathedral, Pittsburgh, PA 4 pm
Peter Richard Conte; St. John's United Church, Nazareth, PA 4 pm
Stephen Schnurr; Duke University, Durham, NC 5 pm
Todd Wilson; St. John's Episcopal Cathedral, Jacksonville, FL 4 pm
Katelyn Emerson; Basilica of St. John the Baptist, Canton, OH 4 pm
Huw Lewis; Central College Presbyterian, Westerville, OH 4 pm
 Brahms, *Ein Deutsches Requiem*; Calvary Episcopal, Cincinnati, OH 2 pm
Jonathan Rudy; Faith Lutheran, Glen Ellyn, IL 4 pm
Nathan Laube; Chapel, University of St. Thomas, St. Paul, MN 2 pm
Alan Morrison; St. Patrick's Church, New Orleans, LA 4 pm

30 NOVEMBER
 An Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm
 Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

11 NOVEMBER
Kenneth Stein; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon
Nathan Laube; Church of the Gesu, Milwaukee, WI 7:30 pm

UNITED STATES
 West of the Mississippi

14 NOVEMBER
Stephen Buzard; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Jonathan Rudy; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Simon Thomas Jacobs; Holy Trinity Lutheran, Akron, OH 8 pm
Steven Egler; First Congregational, Saginaw, MI 7:30 pm
Anita Werling; First Presbyterian, Macomb, IL 7:30 pm

17 OCTOBER
 Organized Rhythm, workshop; First Presbyterian, Fargo, ND 3 pm
Carol Williams; Trinity United Methodist, Denver, CO 7:30 pm
Avi Stein, harpsichord, with violin & cello; St. John's Cathedral, Denver, CO 7:30 pm
Mina Choi; Christ Episcopal, Tacoma, WA 12:10 pm

15 NOVEMBER
Alan Morrison, masterclass; Hendricks Chapel, Syracuse University, Syracuse, NY 2 pm

19 OCTOBER
 Organized Rhythm; First Presbyterian, Fargo, ND 4 pm
 Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm
 Evensong; St. John's Cathedral, Denver, CO 3 pm

Calendar

David Higgs; First Plymouth Congregational, Lincoln, NE 4 pm

Jean-Baptiste Robin; St. Mary's College, Moraga, CA 4:30 pm

Thomas Dahl; St. Mary's Cathedral, San Francisco, CA 4 pm

21 OCTOBER

Benjamin Sheen; St. Paul's United Methodist, Houston, TX 7 pm

24 OCTOBER

Andrew Peters, silent film accompaniment; Historic Trinity Lutheran, St. Louis, MO 6:30 pm

Dorothy Papadakos, silent film accompaniment; St. John's Cathedral, Denver, CO 7:30 pm

Olivier Latry, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

25 OCTOBER

Jeannine Jordan, with media artist; United Lutheran, Grand Forks, ND 7 pm

Olivier Latry, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

26 OCTOBER

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm

Cameron Carpenter; Kauffman Center for the Performing Arts, Kansas City, MO 7 pm

Clive Driskill-Smith; Boston Avenue United Methodist, Tulsa, OK 5:30 pm

Westminster Abbey Choir; Church of the Incarnation, Dallas, TX 4:30 pm

Philip Manwell; Resurrection Parish, Santa Rosa, CA 3:30 pm

Ulrike Theresia Wegele-Kefer; St. Mary's Cathedral, San Francisco, CA 4 pm

Raúl Prieto Ramírez; First United Methodist, San Diego, CA 7 pm

Olivier Latry, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 2 pm

31 OCTOBER

Todd Wilson, silent film accompaniment; Davies Symphony Hall, San Francisco, CA 8 pm

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

1 NOVEMBER

Fauré, *Requiem*; St. John's Cathedral, Denver, CO 7:30 pm

Isabelle Demers, workshop; First Presbyterian, Lincoln, NE 10 am

2 NOVEMBER

Isabelle Demers; First Presbyterian, Lincoln, NE 3 pm

Fauré, *Requiem*; St. John's Cathedral, Denver, CO 3 pm

Dana Robinson; Queen Anne Lutheran, Seattle, WA 3 pm

Fauré, *Requiem*; St. Mary's Cathedral, San Francisco, CA 4 pm

3 NOVEMBER

Isabelle Demers; Cathedral Church of St. Mark, Salt Lake City, UT 8 pm

6 NOVEMBER

Cameron Carpenter; Walton Arts Center, Fayetteville, AR 7:30 pm

7 NOVEMBER

Andrew Peters, silent movie accompaniment; Scottish Rite Cathedral, St. Louis, MO 7:30 pm

Malcolm Matthews; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

8 NOVEMBER

Cameron Carpenter; Stiefel Theatre, Salina, KS 8 pm

Houston Chamber Choir; Christ Church Cathedral, Houston, TX 7:30 pm

9 NOVEMBER

Raúl Prieto Ramírez; First Presbyterian, Oxford, MS 3 pm

Alan Morrison; St. Patrick's, New Orleans, LA 4 pm

The Chenaults; First Presbyterian, Kilgore, TX 8 pm

Edoardo Bellotti; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

10 NOVEMBER

George Bozeman; First Presbyterian, Palestine, TX 2 pm

George Bozeman; Sacred Heart Catholic Church, Palestine, TX 3 pm

Graham Schultz, with Tudor Rose Ensemble; First Presbyterian, Kilgore, TX 8 pm

11 NOVEMBER

Casey Cantwell; Kessler Park United Methodist, Dallas, TX 10:30 am

Joby Bell; Fifth Church of Christ, Scientist, Dallas, TX 2 pm

Lorenz Maycher; Lovers Lane United Methodist, Dallas, TX 1 pm

Jean Guillou; St. Luke's Episcopal, Dallas, TX 3 pm

Choral Evensong; Church of the Incarnation, Dallas, Texas 7 pm

Christopher Houlihan; Trinity University, San Antonio, TX 7:30 pm

12 NOVEMBER

David Baskeyfield; First Presbyterian, Kilgore, TX 10 am

George Bozeman; St. Luke's United Methodist, Kilgore, TX 2 pm

LEON NELSON

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

NICHOLAS E. SCHMELTER

Director of Music and Organist
First Congregational Church
Saginaw, Michigan

MARK STEINBACH

BROWN UNIVERSITY

ORGAN MUSIC OF THE SPANISH BAROQUE

David Troiano

DMA MAPM
586.778.8035
dtenor2001@yahoo.com

Marcia Van Oyen

First United Methodist Church
Plymouth, Michigan
mvanoyen.com

KEVIN WALTERS

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

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

RUDOLF ZUIDERVELD

Illinois College, Jacksonville
First Presbyterian Church,
Springfield

CHARLES DODSLEY WALKER, FAGO

ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650

STEPHEN G. SCHAEFFER

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

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Stephen Tappe

Organist and Director of Music
Saint John's Cathedral
Denver, Colorado
www.sjcathedral.org

Joe Utterback

COMMISSIONS & CONCERTS
732 . 747 . 5227

DAVID WAGNER

DMA
www.davidwagnerorganist.com

KARL WATSON

SAINT LUKE'S
METUCHEN

RONALD WYATT

Trinity Church
Galveston

DIAPASON Student Rate

NEW! \$20 one year
847/391-1044
jrobinson@sgcmail.com

AMERICAN PUBLIC MEDIA | Pipedreams

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

OCTOBER 2014

1440 - **Some Anniversaries** . . . a selective collection of organ works by composers with significant birthdays observed during this year.

1441 - **From Darkness to Light** . . . music of contrast and contradiction, a progression of mood and spirit leading to revelation.

1442 - **At Saint Paul, in Saint Paul** . . . recordings on the 1927 Skinner and 1963 Aeolian-Skinner organs in the Roman Catholic Cathedral of Saint Paul, Minnesota's capital city.

1443 - **Verizon Hall Spotlight** . . . select solos and works for organ and orchestra, featuring the Fred J. Cooper Memorial Pipe Organ (by Dobson) at Philadelphia's Kimmel Center.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO


Artist Spotlights

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



DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Calendar

Walt Strony, silent film accompaniment; First Presbyterian, Kilgore, TX 8 pm

13 NOVEMBER

Michael Kleinschmidt; St. Mark's Episcopal Cathedral, Shreveport, LA 10 am

Christopher Lynch, lecture-demonstration; Church of the Holy Cross, Shreveport, LA 1:45 pm

Charles Callahan; Holy Trinity Catholic Church, Shreveport, LA 3:15 pm

Fred Swann; St. Mark's Episcopal Cathedral, Shreveport, LA 4:15 pm

Richard Elliott; St. Mark's Episcopal Cathedral, Shreveport, LA 5 pm

VocalEssence; Shattuck-St. Mary's School, Faribault, MN 7:30 pm

Cameron Carpenter; Performing Arts Center, University of Texas, Austin, TX 7 pm

14 NOVEMBER

VocalEssence; Knowlton Auditorium, Austin High School, Austin, MN 7 pm

Jean Guillou; First Baptist, Longview, TX 10 am

Charles Callahan, with harp; First Presbyterian, Kilgore, TX 3 pm

Mark Dwyer; First Presbyterian, Kilgore, TX 7 pm

15 NOVEMBER

VocalEssence; Sheldon Theatre, Red Wing, MN 7 pm

16 NOVEMBER

VocalEssence; Dawson-Boyd Memorial Auditorium, Dawson, MN 7 pm

Frederick Swann; Trinity Lutheran, St. Louis, MO 3 pm

Handel, *Dettingen Te Deum*; Second Presbyterian, St. Louis, MO 4 pm

Jeannine Jordan, with media artist; Trinity Lutheran, Klein, TX 4 pm

Isabelle Demers; Broadway Baptist, Fort Worth, TX 7 pm

Evensong; St. John's Cathedral, Denver, CO 3 pm

Ken Cowan; Davies Symphony Hall, San Francisco, CA 3 pm

Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 4 pm

Carol Williams; All Souls' Episcopal, San Diego, CA 4 pm

Cameron Carpenter; Copley Symphony Hall, San Diego, CA 7:30 pm

17 NOVEMBER

Scott Dettra; First Presbyterian, Little Rock, AR 7:30 pm

18 NOVEMBER

Simon Thomas Jacobs; Wichita State University, Wichita, KS 7:30 pm

David Enlow; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

20 NOVEMBER

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 8 pm (also 11/21, 8 pm, and 11/22, 2 pm)

22 NOVEMBER

Scott Dettra, accompaniment workshop; First Presbyterian, Little Rock, AR 10 am

Young People's Chorus of New York City; Roseville Lutheran, Roseville, MN 8 pm

23 NOVEMBER

Karen Beaumont; Basilica of the Immaculate Conception, Denver, CO 3 pm

Jacob Reed; St. Mary's Cathedral, San Francisco, CA 4 pm

Frederick Swann, Carol Williams, Cameron Carpenter, Chelsea Chen, & Ken Cowan; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

30 NOVEMBER

Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm

Advent Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

INTERNATIONAL

16 OCTOBER

Lukas Arvidsson; St. Margaret Lothbury, London, UK 1:10 pm

18 OCTOBER

Petra Veenswijk; Old Church, Rotterdam, Netherlands 8 pm

Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm

Cameron Carpenter; Royal Festival Hall, London, UK 7:30 pm

19 OCTOBER

David Aprahamian Liddle; St. Paul's Cathedral, London, UK 4:45 pm

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

Elisabeth Ullmann, with cello; Our Lady of Sorrows, Toronto, ON, Canada 4 pm

21 OCTOBER

Roy Meek; Marlborough Road Methodist, St. Albans, UK 12:30 pm

24 OCTOBER

Stephanie Burgoyne & William Vandertuin; Waterford United Church, Waterford, ON, Canada 7 pm

25 OCTOBER

Christophe Mantoux; Notre Dame de Paris, Paris, France 8:30 pm

Eleni Keventsidou; Bloomsbury Central Baptist, London, UK 4 pm

26 OCTOBER

Martin Baker; Klosterkirche, Roggenburg, Germany 4 pm

Juan Paradell Solé; St. Sulpice, Paris, France 4 pm

Johann Hammerström; St. Paul's Cathedral, London, UK 4:45 pm

Benjamin Bloor; Westminster Cathedral, London, UK 4:45 pm

Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

28 OCTOBER

James Banville; Marlborough Road Methodist, St. Albans, UK 12:30 pm

1 NOVEMBER

Donald McKenzie, with silent film; Liverpool Cathedral, Liverpool, UK 7:30 pm

2 NOVEMBER

Martin Baker; Westminster Cathedral, London, UK 4:45 pm

Oliver Walker; Westminster Abbey, London, UK 5:45 pm

6 NOVEMBER

Anne-Caroline Prénat; St. Margaret Lothbury, London, UK 1:10 pm

7 NOVEMBER

Donald MacKenzie, silent film accompaniment; St. John's, Notting Hill, London, UK 8 pm

9 NOVEMBER

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

11 NOVEMBER

David Pether; Great Hall, University of Reading, Reading, UK 1:10 pm

12 NOVEMBER

Anthony Hammond; Reading Town Hall, Concert Hall, Reading, UK 1 pm

Maxine Thévenot, Eugenio Fagiani, Omar Caputi, & Toronto Ecumenical Chorale; St. Paul's Anglican, Toronto, ON, Canada 7:30 pm

14 NOVEMBER

Isabelle Demers; Lawrence Park Community Church, Toronto, ON, Canada 8 pm

15 NOVEMBER

Clive Driskill-Smith; Merton College, Oxford, UK 5:30 pm

16 NOVEMBER

Martyn Rawles; Westminster Cathedral, London, UK 4:45 pm

Rufus Frowde; Westminster Abbey, London, UK 5:45 pm

Raúl Prieto Ramírez; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

Susan Ohannesian, with trumpet; Ryerson United Church, Vancouver, BC, Canada 3 pm

20 NOVEMBER

Diego Innocenzi; St. Margaret Lothbury, London, UK 1:10 pm

22 NOVEMBER

Jonathan Dimmock; King's College Chapel, Cambridge, UK 6:30 pm

Andrew Henderson; St. Mark's Anglican, Niagara-on-the-Lake, ON, Canada 7:30 pm

23 NOVEMBER

Louis Robilliard; St. Sulpice, Paris, France 4 pm

Simon Johnson; Westminster Cathedral, London, UK 4:45 pm

David Price; Westminster Abbey, London, UK 5:45 pm

29 NOVEMBER

Donald Mackenzie; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

30 NOVEMBER

Iris Lan; Westminster Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

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

J. H. & C. S. Odell
 odellorgans.com • 860-365-8233
 P.O. Box 405, East Haddam, Connecticut 06423
 REFINED INSTRUMENTS FOR WORSHIP SINCE 1859



BIGELOW & Co.
 ORGAN BUILDERS
 801-756-5777
 www.bigeloworgans.com

A. David Moore, Inc.
 TRACKER ORGAN DESIGNERS & BUILDERS
 HC 69 Box 6, North Pomfret, Vermont 05053
 802/457-3914

Member Firm: The Associated Pipe Organ Builders of America
RANDALL DYER & ASSOCIATES, INC.
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
 randalldyer@bellsouth.net • www.rdyerorgans.com

PIPE ORGAN BUILDERS - EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 www.schoenstein.com - (707) 747-5858

Lewis & Hitchcock, Inc.
 Pipe Organ Builders Since 1915
 10153 Bacon Dr.
 Beltsville, MD 20705
 1-800/952-PIPE

TEMPLE ORGANS
 David Cool, Builder
 1717 Belle Street Ph. (816) 232-2008
 St. Joseph, MO 64503 www.TempleOrgans.com

ORGANBUILDING & RESTORATIONS
 3165 Hill Road
 Eagleville, TN 37060
 (615) 274-6400
 Dennis, Derek, Jeff, Todd and
 Greg Milnar and Associates
 www.milnarorgan.com E-mail: Dennis@milnarorgan.com

Visit The Diapason
 website:
www.TheDiapason.com

Experience
ATOS
 American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
 fellowship and more. www.atos.org
 Jim Merry, Executive Secretary, merry@atos.org
 P.O. Box 5327, Fullerton, CA 92838



CORNEL ZIMMER ORGAN BUILDERS

FOURTH GENERATION BUILDER . . .
 A NEW GENERATION IN
 EXCEPTIONAL QUALITY,
 CREATIVITY AND INTEGRITY.

**731 CROSSPOINT DRIVE
 DENVER, NC 28037
 PHONE: 1-866-749-7223
 FAX: 704-483-6780**

WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM



THOMAS BAUGH, Old West Church, Boston, MA, May 16: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Fantasia No. 10 in a*, Gibbons; *Trio Sonata IV in e*, BWV 528, *Toccata and Fugue in F*, BWV 540, Bach; *Peléeas et Mélisande Suite*, op. 80, Fauré, transcr. Baugh; *Fantasia on the Chorale 'Wachet auf ruft uns die Stimme'*, Reger.

JOHN FENSTERMAKER, with James Gburek, piano and accordion, Trinity-by-the-Cove Episcopal Church, Naples, FL, April 4: *Air, Allegro maestoso ('Water Music' Suite)*, Handel; *Sonata in B-flat*, KV 186c, Mozart; *En Bateau (Petite Suite)*, Debussy; *Preludes for Piano*, Gershwin; *Sous le Ciel de Paris*, Giraud; *Pennsylvania Polka*, Leet & Manners.

CARRIE GROENEWOLD, First Presbyterian Church, Springfield, IL, May 11: *Pièce d'Orgue*, BWV 572, Bach; *An Wasserflüssen Babylon*, Reincken; *Prelude and Fugue in G*, BWV 541, Bach; *Plein Jeu, Tierce en taille, Récit, Grand Jeu (Premier Livre d'Orgue)*, DuMège; *Choral No. II in b*, Franck; *Saga No. 7*, op. 38, Guillon.

JAMES HICKS, Presbyterian Homes, Evanston, IL, May 19: *Tone Piece in F*, op. 22, no. 1, Gade; *Toccata and Fugue in c*, Nyvall; *As You Are*, Lindberg; *Largo maestoso-Allegro, Fugue-Moderato (Organ Sonata in f)*, op. 9, Sandvold; *Meditation on a Swedish Folk Melody*, Bond; *Symphonic Organ Piece*, Alvin.

DAVID HIGGS, Cathedral of the Holy Name, Chicago, IL, May 19: *Bolero de concert*, Lefébure-Wely; *Toccata in F*, BuxWV156, Buxtehude; *What a Friend We Have in Jesus (Gospel Preludes)*, Bolcom; *Fantasia and Fugue in g*, BWV 542, Bach; *Annum per annum*, Pärt; *Sweet Sixteenths: a concert rag for organ*, Albright; *Sonata I in F*, op. 65, Mendelssohn.

CALVERT JOHNSON, Trinity United Methodist Church, Darlington, SC, May 18:

Suite No. 1, Price; *Sonata in G*, Larrañaga; *Tiento 1º tono mano derecha*, Bruna; *Tiento: De Batalla. 5º tono. Punto Baxo*, Cabanilles; *Wind of Ryukyū*, Inagi; *Sacred Idioms of the Negro*, Sowande; *Toccatina*, Noble; *Toccata, Adagio, and Fugue*, BWV 564, Bach.

PHILLIP KLOECKNER, Bond Chapel, University of Chicago, Chicago, IL, June 7: *Organ Concerto in F*, op. 4, no. 4, Handel; *Keyboard Concerto in G*, op. 7, no. 6, J.C. Bach; *Organ Concerto in C*, op. 26, no. 4, Corrette.

NATHAN LAUBE, Music Institute of Chicago, Evanston, IL, May 17: *Sinfonia (Cantata 29, BWV 29)*, Bach, transcr. Dupré; *Variations Sérieuses*, op. 54, Mendelssohn, transcr. Laube; *Studien für den Pedalflügel: Sechs Stücke in kanonischer Form*, op. 56, Schumann; *Allegro Vivace (Symphonie no. 5)*, Widor; *Prelude in g*, op. 28, no. 5, Rachmaninoff, transcr. Federlein; *Fantaisie pour Orgue*, op. 101, Saint-Saëns; *Adagio und Allegro für ein Orgelwerk*, K. 594, Mozart; *Prélude et Fugue en sol-mineur*, op. 7, no. 3, Dupré.

WILLIAM MCVICKER, Reading Town Hall, Reading, UK, May 9: *Choral-Improvisation Nun danket alle Gott*, Karg-Elert; *Overture to 'The Pirates of Penzance'*, Sullivan; *In Springtime*, Hollins; *Fantasia on Old Welsh Airs*, Faulkes; *March: Halley's Comet*, Moore; *Jubilant March*, Dawre; *Overture to 'Zampa'*, Hérold, arr. McVicker; *Five Portraits*, Lloyd-Webber; *Sortie in E-flat*, Lefébure-Wély.

JUSTUS (JAY) PARROTTA, Christ Episcopal Church, Cambridge, MD, May 18: *Prelude, Fugue, and Chaconne*, Buxtehude; *O Mensch, jubel dein Sünde groß*, Bach; *Aria on Abide with Me*, Parrotta; *Carillon de Westminster*, Vierne; *Prière à Notre Dame (Suite Gothique)*, Boëllmann; *Suite on the Fifth Mode*, Parrotta; *Adagio in g*, Albinoni/Held; *Go Tell It!*, Parrotta.

DOROTHY YOUNG RIESS, M.D., Pasadena Presbyterian Church, Pasadena, CA, May 17: *Paeon (Six Pieces for Organ)*, Howells; *Prelude and Fugue in C*, BWV 545, Bach; *Pièce Héroïque*, Bossi; *Prelude in B*, op. 99, no. 2, Saint-Saëns; *Fantasy and Passacaglia on 'Ein Feste Burg'*, Riess; *Five o' clock Fox-trot (L'enfant et les Sortilèges)*, Ravel, arr. Riess; *Valse Mignonne (Drei Stücke für Orgel)*, op. 142, no. 2), Vivace e brioso (*Symphony in f-sharp*, op. 143), Karg-Elert.

STEPHEN SCHNURR, Cathedral of the Holy Angels, Gary, IN, April 27: *Praeludium in g*, BuxWV 148, Buxtehude; *O Lamm Gottes, unschuldig*, BWV 656, *Prelude and Fugue in a*, BWV 543, Bach; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Prélude*, op. 29, no. 1, Pierné; *Humoresque 'L'organo primitivo'*, Yon; *Introduction, Passacaglia (Sonata VIII in e)*, op. 132), Rheinberger.

STEPHEN THARP, Cathedral of St. John, Albuquerque, NM, May 18: *Overture to the Oratorio 'St. Paul'*, op. 36, Mendelssohn, transcr. Best; *Lamento*, Baker; *Fantasy for Flute Stops*, Sowerby; *Le tombeau d'Igor Stravinsky*, Newman; *Berceuse*, op. 95, no. 3, Matthias; *Circus Polka*, Stravinsky, transcr. Tharp; *Choralefantasie: 'Straf mich nicht in deinem Zorn'*, op. 40, no. 2, Reger.

DAVID TROIANO, Pillar Church, Holland, MI, May 5: *Fantasia Ut, Re, Mi, Fa, Sol, La*, Sweelinck; *Aria*, Peeters; *Fantasia pro duplici organo*, van der Kerckhoven; *La Bamba, El Flautista Allegre, Divertimento en el Tema Antiguo*, Noble; *Praise to the Lord*, Diemer; *Aria*, Manz; *Festive Gloria*, Miller; *Prelude on All Things Beautiful*, Travis; *Ave Maris Stella*, Decker; *Berceuse*, Cooman; *Toccata on Amazing Grace*, Pardini.

PATRICK WEDD, Ryerson United Church, Vancouver, BC, May 4: *Carillon Festivo*, Elms; *Plymouth Suite*, Whitlock; *Fantaisie in f-Moll*, K. 594, Mozart; *Rubrics*, Lock-

lair; *Veni Creator (Premier Livre d'Orgue)*, de Grigny; *Veni Creator Spiritus*, Frith.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, May 6: *Offertoire sur le Chant d'O filii et filiae*, LeBegue; *Allemande Unter der Linden gruen*, Sweelinck; *Choral (Symphonie Romane)*, op. 73), Widor; *Prelude and Fugue in E-flat*, BWV 552, Bach.

MADELEINE XIANG WOODWORTH, St. John Cantius Catholic Church, Chicago, IL, May 3: *Trio in c*, BWV 526, Bach; *Litanies*, Alain; *Benedictus*, op. 59, no. 9, Reger; *Divertissement (24 Pièces en style libre)*, op. 31, no. 11), Vierne; *Cantilène (Suite Brève)*, Langlais; *Moto Ostinato (Musica dominicalis)*, Eben; *Naïades (24 Pièces de Fantaisie pour Grand Orgue)*, op. 55, no. 4), Vierne; *Final (Première Symphonie pour Grand Orgue)*, op. 14), Vierne.

ROYCE YOUNG, Christ Cathedral, Salina, KS, March 21: *Now Thank We All Our God*, Karg-Elert; *Improvisation on O Waly Waly*, Biery; *Festal Rhapsody*, Candlyn; *Pie Jesu (Requiem)*, Fauré; *Variations on SIMPLE GIFTS*, Pethel; *Let everything that has breath praise the Lord*, Wagner.

Christ Cathedral, Salina, KS, March 28: *Praeludium, Fuge und Ciacona*, Buxtehude; *Meditation on THE ASH GROVE*, Lasky; *Meditation*, Durulé; *Lift High the Cross*, Busarow; *Were You There, Lasky; Toccata on the Doxology*, Wolford; *Meditation on KEDRON MELODY*, Wood; *Crown Him with Many Crowns*, Westenkuehler.

WITOLD ZALEWSKI, St. Paul's Anglican Church, Toronto, ON, Canada, May 16: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Fantasia 'Holy God'*, Fuga-Bolero, Sawa; *Marian Preludes*, Luciuik; *Toccata 'Tu es Petra'*, Mulet; *Prelude, Fugue and Variation*, Franck; *Symphony II*, op. 20, Vierne.

Harris Precision Products Builders of high quality Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGANBUILDERS

300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

martin ott pipe organ company inc.

7408 Somerset Ave. St. Louis, MO 63105
314-504-0366 Phone
office@ottpipeorgan.com
www.ottpipeorgan.com

Martin Ott
Orgelbaumeister

Michael Proscia
Organbuilder, Inc.

Box 547 Bowdon, GA. 30108

770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

sound INSPIRATION

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

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

RIEDEL
hear the difference.

The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

Parkey
ORGANBUILDERS

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

M. P. Rathke, Inc.
Pipe Organ Builders

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

Jacques Stinkens
Organpipes - since 1914


Flues - Reeds

Bedrijvenpark 'Seyst'
Woudenbergseweg 19
NL - 3707 HW Zeist
Tel. +31 343 491 122 info@stinkens.nl
Fax +31 343 493 400 www.stinkens.nl

Advertise in THE DIAPASON

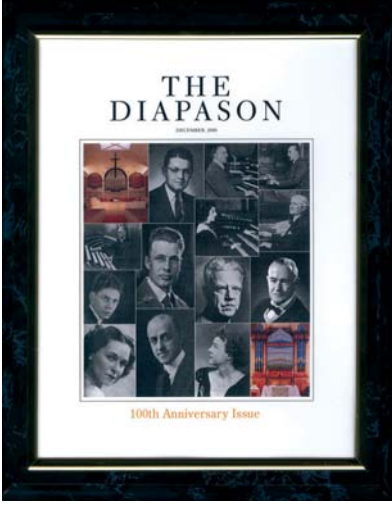
For rates and digital specifications contact Jerome Butera
608/634-6253 • jbutera@sgcmail.com

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



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

Own a piece of history!



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

Classified Advertising

POSITIONS AVAILABLE

Service Technician: Berghaus Pipe Organ Builders, Bellwood, IL seeks experienced, reliable technician who can tune skillfully, perform basic voicing and maintenance, and troubleshoot problems. Occasional travel, reliable transportation, and a valid driver's license required. E-mail jobrien@berghausorgan.com or for more info visit: www.berghausorgan.com.

Project Leader: Berghaus Pipe Organ Builders, Bellwood, IL seeks a highly skilled technician to manage and develop service personnel and projects. The successful applicant will have management experience and will demonstrate an absolute commitment to quality. E-mail jobrien@berghausorgan.com or for more info visit: www.berghausorgan.com.

PUBLICATIONS / RECORDINGS

Eugene Thayer's Sonatas are all available again. With the help of the original publisher in Germany, we present beautiful reprints of the five original sonatas. As always, our edition includes biographical and musical notes, photos, and more. Thayer used recognizable patriotic tunes such as "America" and "The Star Spangled Banner." michaelsmusic.com; 704/567-1066.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; 609/448-8427.

THE DIAPASON 2015 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your ad is included. Contact Jerome Butera, jbutera@sgcmail.com or 608/634-6253.

PUBLICATIONS / RECORDINGS

OHS Press announces the publication of Rollin Smith's *Pipe Organs of the Rich and Famous*, the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Profusely illustrated with more than 200 photographs and engravings, this large-format hardbound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included. Reserve your copy online today: www.organsociety.org/ohspress/.

CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*. Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on www.lulu.com, the book is priced at \$4.99.

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

PUBLICATIONS / RECORDINGS

Harpichord Technique: A Guide to Expressivity—2nd edition with CDs, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.

PIPE ORGANS FOR SALE

1919 Austin, Opus 881, in playing condition. Two manuals and pedals, 6 stops unified: (16' Bourdon), 8' Open Diapason, 8' Stopped Diapason, 8' Viole D'Orchestra, 8' Dulciana, 8' Vox Celeste, 4' Harmonic Flute, usual couplers. Free with removal by purchaser. thomasfoster@earthlink.net.

Randall Dyer organ, 4 ranks, all-electric action with expansion channel, solid-state relay; 9' tall x 7' wide, 4'6" deep with bench. randalldyer@bellsouth.net, 865/475-9539. See photo and stoplist at www.TheDiapason.com/classified/dyer-4-rank-organ.

Parsons Opus 2. Exquisite 8-stop, 9-rank, two-manual and pedal mechanical-action organ available for immediate sale. Voiced and carefully regulated in the Neo-Baroque style, purchaser has the option to retain the existing stoplist or modify to achieve a somewhat broader tone. This organ is designed to support a mid-sized congregation, but is suitable for a small recital hall, organ studio or practice room. The organ is in pristine condition and is currently located at Parsons' shop in Canandaigua, NY. Contact Dave McCleary at dmc@parsonsgorgans.com or via cell at 585/831-6218. Photo and stoplists at www.thediapason.com/classified/parsons-opus-2.

Rare 1884 French Choir organ by Louis Debierre. Also, other small organs available. 817/996-3085. www.redmanpipeorgans.com.

PIPE ORGANS FOR SALE

1960 two-manual Reuter/Milnar organ, 24 ranks. For more information please go to www.milnarorgan.com.

1981 Casavant tracker—3 manuals, 23 stops, 30 ranks. Footprint 10' x 14'; height 18'. Good working order. Available now. Seller will consider offers on a competitive basis. For details, contact consultant Dr. David Lowry at DavidL1205@aol.com.

1955 Rieger tracker. Two manuals and pedal, 14 stops. 7' 4" high, 7' 4" deep, 5' 8.5" wide. Playable but needs some repair. In Boulder, Colorado. \$50,000 or best offer. Contact Bal Patterson, pattersonpg2@aol.com.

Bigelow studio/practice organ: two manuals, six stops—8, 4, 8, 4; 16, 8. Currently being rebuilt. 801/756-5777, mail@bigeloworgans.com. See details at bigeloworgans.com. Click on News, then on Opus 3.

N.Y. builder Thomas Robjohn's sole surviving instrument—1859—2 manuals, 10 stops. Stunning rosewood case with gold pipes. Beautiful sound. Museum piece. 801/756-5777, mail@bigeloworgans.com. See photo and more information at <http://www.thediapason.com/classified/1859-robjohn-ny>.

58-rank beautiful pipe organ. 3-manual draw-knob console with 100 feet of flexible cable, adjustable bench, solid-state relays, includes oak casework. \$48,000. 248/471-1515 or cell 586/202-9960.

1978 Reuter pipe organ, 22 stops, excellent condition. For information: www.milnarorgan.com.



TOTAL PIPE ORGAN RESOURCES

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



GLÜCK
pipe organs

Sebastian M. Glück,
Artistic and Tonal Director

170 Park Row, Suite 20A
New York, NY 10038

www.glucknewyork.com 212.608.5651

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

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

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




Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog


Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215



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

MULLER
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | www.MULLERPIPEORGAN.COM




NICHOLS & SIMPSON, INC.
ORGANBUILDERS

P. O. BOX 7375
LITTLE ROCK, AR 72217
501-661-0197
www.nicholsandsimpson.com

C. JOSEPH NICHOLS WAYNE E. SIMPSON III

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



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953

MEMBER: INTERNATIONAL SOCIETY OF ORGANBUILDERS • ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



Reuter
785.843.2622 reuterorgan.com

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1044
fax 847/390-0408
e-mail jrobinson@sgcmail.com
web www.TheDiapason.com

PIPE ORGANS FOR SALE

J. W. Steere Opus 1, 1867. Historically significant two-manual and pedal, 20-stop, 26-rank mechanical-action organ offered for immediate sale. Unaltered and in very good condition, the organ is suitable for church, college, or large residence. Voicing is refined and gentle. Sale as-is, or inclusive of restoration. Contact Matt Parsons, Parsons Pipe Organ Builders at 585/229-5888; e-mail: MJP@parsonsgorgans.com. See photo and stoplist at www.thediapason.com/classified/j-w-steere-opus-1.

Holtkamp organ, three manuals, 43 stops, built 1973. \$50,000. Contact the Organ Clearing House at 617/688-9290, or john@organ-clearinghouse.com.

Expressive and compact—3/27 Kilgen (1940). Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, john@organ-clearinghouse.com.

1986 Rudolf von Beckerath, 2/15 (20 ranks) 162" H, 146" W, 114" D. \$150,000, Organ Clearing House, 617/688-9290, john@organ-clearinghouse.com.

1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organ-clearinghouse.com.

HYBRID ORGANS FOR SALE

Three-manual Rodgers Hybrid with seven sets of Laukhuff/Stinkens pipes; all working. For more information please go to www.milnarorgan.com.

ELECTRONIC ORGANS FOR SALE

ALLEN MDS 75: 3-manual drawknob, walnut, 68 stops, 7 speakers, 7 audio channels, MIDI. 20 years old in excellent condition with warranty. Steve Beddia 609/432-7876, acorgan@comcast.net.

MISCELLANEOUS FOR SALE

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

Möller 16' Principal (32 pipes) in zinc. Suitable for a façade with over-length bodies. Asking \$5,000. For information: mail@letourneauorgans.com or 450/774-2698.

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

Atlantic City Pipe Organ Co. Hook & Hastings pipework restored: Diapasons, Strings, pedal and manual Flutes. C.S. Haskell 16' Pedal Dulciana and Bourdon; much more. 609/432-7876, acorgan@comcast.net.

SERVICES / SUPPLIES

Klann "Skinner" style tilt tabs—Molded with same material used for the Klann manual pistons and drawknob heads assuring a perfect color match. Available in white, off-white, ivory and black. 540/949-8737, sales@klannorgan.com, www.KlannOrgan.com.

Do you have a pipe organ that you would like to interface with an electronic or digital organ? We can interface any digital organ or any organ console with any pipe organ. For more information e-mail orgnbldr@comcat.com (not Comcast) or call 215/353-0286.

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

ATTENTION ORGANISTS! Does your residence include blinds or window shades? Is it difficult or just plain annoying to have to adjust them? Now you can open and close them with swell-pedal ease! Our new Swell Shades System uses ultra-high-tech black-box (and Bluetooth) technology with a handy, portable swell shoe that you use to adjust the shades or blinds exactly right. The system can be also used with multiple sets of window treatments—just point the shoe at the blinds you wish to adjust, and open or close with the shoe. Installs easily with ordinary kitchen tools. Order yours today! **Box Shades-Con, THE DIAPASON, jrobinson@sgcmail.com.**

SERVICES / SUPPLIES

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organ-clearinghouse.com.

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

ANNOUNCEMENTS

THE DIAPASON 2015 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your business's information is included. You can list your company's details free of charge. To add a listing or make updates, contact Joyce Robinson at 847/391-1044 or jrobinson@sgcmail.com.

Visit **THE DIAPASON** on Facebook. www.facebook.com/TheDiapason

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

Goulding & Wood
 PIPE ORGAN BUILDERS
 MEMBER Associated Pipe Organ Builders of America 823 Massachusetts Ave.
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

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

Bedient
 pipe organ company
 402.420.7662
bedientorgan.com

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

LEVSEN ORGAN COMPANY
 800-397-1242 E-mail Levsenorg@aol.com
[Http://www.levsenorg.com](http://www.levsenorg.com)

J.F. NORDLIE COMPANY
 ORGAN BUILDERS
 PIPE • DIGITAL • COMBINATION
www.jfnordlie.com
 605-335-3336 E-MAIL john@jfnordlie.com

DIAPASON Student Rate
NEW! \$20 one year
 847/391-1044
jrobinson@sgcmail.com

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

Taylor & Boody Organbuilders
 Staunton, VA
www.taylorandboody.com
 540-886-3583
inquiries@taylorandboody.com

Wicks
 ORGAN COMPANY
WWW.WICKSORGAN.COM
 618-654-2191

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$ 1.00
Regular Classified minimum	25.00
Display Classified, per word	1.40
Display Classified minimum	30.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 18.00
 (\$32 if not ordering print ad)

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

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

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

THE DIAPASON 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 608/634-6253 • jbutera@sgcmail.com

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

Category _____ Regular Boldface
 Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

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

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy
 2014 AGO National
 Competition Winner
 Available 2014-2016



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*



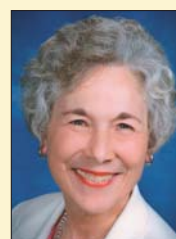
Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Jens Korndörfer



Olivier Latry*



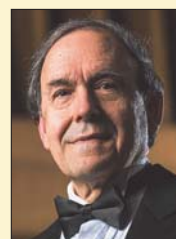
Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray

Choirs

The Choir of
 Trinity College
 Cambridge, UK
 Stephen Layton, Director
 September 2015

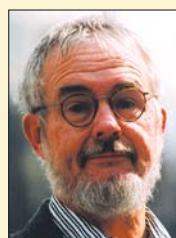
The Choir of
 Saint Thomas Church, NYC
 John Scott, Director
 April 2016



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
 Our 93rd
 Season!**



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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