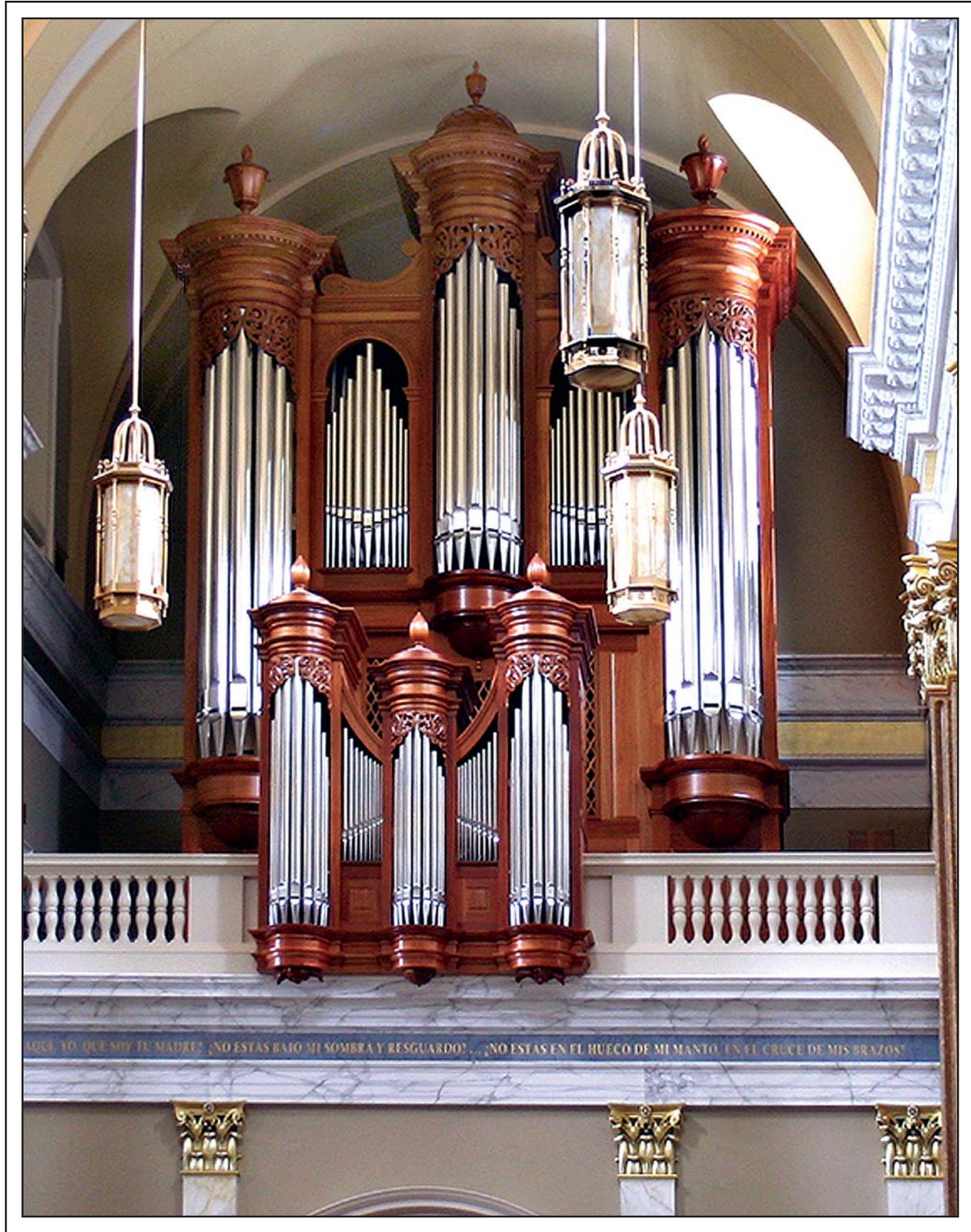


THE DIAPASON

OCTOBER, 2008



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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

- Floods Damage Organs
in Eastern Iowa
by David C. Kelzenberg 21
- A Concert Organ for the
Béla Bartók Hall in Budapest
by Burkhard Goethe 24
- Celebrating Hugo Distler:
100 Year Anniversary
of the Birth of a Genius
by David L. McKinney 26

NEWS & DEPARTMENTS

- Letters to the Editor 3
- Here & There 3, 4, 5, 6, 8, 10, 12
- Appointments 6
- Nunc Dimittis 10
- Carillon News by Brian Swager 14
- In the wind . . . by John Bishop 14
- On Teaching by Gavin Black 17

REVIEWS

- Music for Voices and Organ 18
- New Organ Music 19
- New Recordings 20

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Letters to the Editor

The Organ in Estonia

I much enjoyed reading Alexander Fiseisky's excellent article in the July issue of THE DIAPASON, "A History of the Organ in Estonia," a subject that has fascinated me for some years. It may be of interest to readers to know that there is actually an Estonian-built organ in the United States—the little 1/5 instrument by E. Kessler of Dorpat (now Tartu), Op. 45 of 1844, in Sitka Lutheran Church, Sitka, Alaska, recently restored by Martin Pasi. Another connection is that a member of the famous Kriisa family of organbuilders immigrated to the United States and built several instruments in and around Illinois. Among these, the very fine three-manual Kriisa instrument of 1970 at First Lutheran Church, Decatur, Illinois, has recently been restored and updated by John-Paul Buzard.

For those interested in playing some of this extensive and interesting repertoire, quite a few of the works of the composers that Mr. Fiseisky mentions are available in published editions from Eres Edition <www.eres-musik.de>. One very well-known work available from this publisher is Rudolf Tobias's *Fugue in D minor* for organ. I am personally very much taken with the compositions of Ester Mägi, including

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Alexander Fiseisky's article, "A History of the Organ in Estonia" (July) tells of the Kriisa family of organbuilders. Another member of the family, Harry Kriisa, was not mentioned. Shortly after World War II, Harry Kriisa was brought to the United States as a refugee to rebuild the organ at First Lutheran Church in Decatur, Illinois. This accomplished, Kriisa established his own organ building and service business in Decatur. His clients included many regional churches as well as Millikin University.

Harry Kriisa also rebuilt the three-manual Kimball organ from the early 20th century in Decatur's First Methodist Church. In 1953 that organ was sold to a church-related school in Indiana and replaced by a new instrument by Fritz Noack. When First Lutheran Church built a new and larger building, Harry Kriisa built and donated a new three-manual organ to the church.

His assistant and partner in his service business was his wife. As they worked on organs they could be heard calling to each other in their native language. Harry Kriisa was meticulous in his work and very frugal, frequently reworking older material and parts. His sudden death came as he was working in the organ chamber of a Decatur church, the result of a heart attack. His work is his legacy.

Theodore W. Ripper
Carlsbad, New Mexico

The Masonic Lodge Pipe Organ

I received my August issue of THE DIAPASON, and must say that R. E. Coleberd's article on the Masonic Lodge Pipe Organ is great! I also wanted to let you know that the restoration of the Denver Consistory Kimball organ is progressing nicely. Morel and Associates pulled all of the percussion instruments last fall and they have been completely rebuilt. When they were working on the snare drum, apparently the snare wasn't working properly. The organ installer took a small corner of a blueprint of the organ and folded it several times and used it to put between the snare and the snare head. Rick Morel has saved that for us.

The console was removed from the building in February and it is still in the process of restoration. All pneumatics have been releathered, all valves

have been replaced. The original valves looked as they had been made out of highly compressed paper. Morel had not seen that type of construction before. New wire has been run where needed, all contacts have been cleaned and polished. The keyboards have had the ivory restored and all of the felts replaced and spring tension set according to A.G.O. specifications. The keyboards alone took about four weeks to complete. Morel and Associates are currently restoring the pedalboard, replacing the natural tops and the sharps (ebony) with new wood. The pedalboard has second touch, which hasn't worked for a very long time. The springs for that system are interesting.

The finish will be changed slightly. The keyboard endblocks, stop rails, and some of the case parts close by have been cleaned and polished. Most of the case will be done in a high quality ebonized finish. There is a tremendous amount of damage on the console, where large chunks and major portions of veneer are missing. Both the Denver and St. Louis organ consoles are basically the same color. When the console is reinstalled in the building, it will be placed where it was originally installed in 1925.

From June 28 to July 3 of this year, I attended the Imperial Session of the Shrine, which was held in St. Louis. I arranged to go to the St. Louis Scottish Rite Cathedral and play the Kimball organ there. I was shocked to find that a great deal of the instrument is not playable. They have done some restoration on the instrument, and the secretary told me that they had spent a considerable amount of money on it. From what I could determine, the only thing that had been done was to replace all of the pneumatic switching and valves in the console with a solid state system. They have yet to releather and restore everything else. That would be an amazing instrument if ever it were restored. There is a drawknob for a "Piano" but it doesn't work.

Again, I wanted to tell you how much I enjoyed the article. I'm sure that it will enlighten and inform many organists who have no idea of this segment of pipe organs in the U.S. Thank you to Mr. Coleberd for his work. I truly appreciate it.

Charles F. Shaeffer
Lakewood, Colorado

Here & There

It's time to reserve advertising space in THE DIAPASON 2009 Resource Directory. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The directory is printed in a 5 3/4" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory. Advertising deadline is November 1, 2008. Contact the editor, Jerome Butera, at 847/391-1045; jbutera@sgcmail.com.

All Saints', Beverly Hills, presents its fall music series: October 2, Choral Evensong; 10/19, chamber music; November 2, Choral Evensong; December 5, Advent Lessons & Carols; 12/21, Christmas Lessons & Carols. For information: <www.allsaintsbh.org>.

The Music at St. Lorenz concert series held at St. Lorenz Lutheran Church in Frankenmuth, Michigan, will begin the 2008-09 season with an organ recital given by Ulrich Böhme, organist at the Thomaskirche in Leipzig, Germany, on October 5 at 4 pm. For further information, contact Scott Hyslop at 989/652-6141, or visit the church's website: <www.stlorenz.org>.

The Cathedral Church of St. John, Albuquerque, New Mexico, presents its fall music series: October 8, Arlene Ward; 10/15, Edwina T. Beard; 10/22, Las Cantantes—UNM Women's En-

semble; 10/26, Gillian Weir; 10/29, Jane Smith; December 19, Polyphony: Voices of New Mexico. For information: <www.stjohnsabq.org>.

American Public Media's *Pipedreams* program, in conjunction with several local Twin Cities presenters, announces another **Piping Hot!** celebration in the Minneapolis-St. Paul area this month. In cooperation with the Twin Cities AGO chapter and as part of the AGO's "International Year of the Organ," the Piping Hot! festival features four guest artists. John Weaver plays the Blackinton organ at Bethel University in St. Paul (October 3, 7:30 pm) and presents a masterclass/workshop the next day at Centennial United Methodist Church in Roseville. Gail Archer presents the complete *Meditations on Mysteries of the Holy Trinity* by Olivier Messiaen (October 10, 7:30 pm), with a workshop on Messiaen the following morning, both events featuring the Hendrickson organ at Wayzata Community Church in Wayzata. Olivier Vernet plays the 1979 C. B. Fisk and 1878 Merklin pipe organs at House of Hope Presbyterian Church in St. Paul (October 26, 4 pm), while Pamela Decker presents new works by American composers on the Gabriel Kney instrument at the University of St. Thomas, also in St. Paul (October 27, 8:15 pm). Both will offer masterclass workshops on the previous Saturday (October 25, Decker at 9:30 am and Vernet at 1:30 pm).

In final celebration of the *Pipedreams* 25th anniversary season, seven Minnesota organists (Joseph Ripka, Jonathan

Gregoire, Andrew Hackett, Lily Ardalan, David Cherwien, Aaron David Miller, and Donald Livingston) will create an "Organ Spectacular!" event as part of the AGO's national promotion, featuring the newly-restored 108-rank 1963 Casavant organ at Central Lutheran Church, Minneapolis (October 19, 3 pm). That program observes the centennials of Olivier Messiaen, Hugo Distler, and Daniel Lesur, and offers an 85th birthday tribute to Ned Rorem. Also included is the newly published *Minnesota Organ Book 2008* (works by Carol Barnett, Cary John Franklin, Linda Tutas Haugen, Monte Mason, David Evan Thomas and Janike Vandervelde) and a 3-player "Improvisation Rodeo."

Later that same week (October 24, 7:30 pm) the University of Minnesota wind and percussion ensembles combine forces with the 108-rank 1927 Casavant organ (rebuilt 2005 by Schantz) at St. Andrew's Lutheran Church in Mahtomedi. Guest soloist John Walker and local players Bill Chouinard, Dean Billmeyer and Michael Barone will be heard in works by Alfred Reed, Percy Grainger, Max Reger, Ron Nelson, Marcel Dupré, Herbert Nannay and David Maslanka, plus the *Concerto for Organ and Percussion* by Lou Harrison.

Pipedreams host Michael Barone will be master of ceremonies for all concerts. Many additional organ-related activities are scheduled throughout the month. More information is available online at <www.pipedreams.org/festival>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents its Great Music in a Great Space concerts: October 10, Chanticleer; November 9, Blake Callahan; 11/11, Estonian Philharmonic Chamber Choir and Orchestra; 11/30, Advent Lessons & Carols; December 14, Vocal Arts Ensemble of Cincinnati. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

Wichita State University presents its Rie Bloomfield Organ Series: October 14, David Heller; November 4, Olivier Vernet; February 3, Colin Andrews and Janette Fishell; March 24, Stephen Hamilton; April 22, Lynne Davis. Miss Davis also presents a series of 30-minute recitals on Wednesdays at 5:30 pm: October 29, December 3, January 28, March 4, April 1 and 29. For information: 316/978-3233.

St. Norbert Abbey, De Pere, Wisconsin, will celebrate the golden jubilee of the dedication of the abbey and its organ with a concert series. The Canon John Bruce Memorial Concerts on the abbey's Casavant organ will feature the following: October 18, Paul Jacobs; January 17, Paul Weber; March 28, Alan Morrison; and April 26, Olivier Latry. For information: <www.norbertines.org>.

VocalEssence presents its 40th season: October 17, *Musique de France*; November 15, *Remembrance & Hope*; December 7, 12, and 14, *Welcome Christmas*. For information: <www.vocalescence.org>.

CONCORA (Connecticut Choral Artists) has announced its 2008–2009 season: October 19, *American Voices*; December 14, *Christmas in New England*; January 24, *Wine & Jazz*; February 8, *Happy Birthday, Felix Mendelssohn*; March 22, *Bach*; 3/29, *CONCORA* in recital; May 3, *A Sonic Spectacular*. For information: <www.concora.org>.

The St. Andrew Music Society of **Madison Avenue Presbyterian Church**, New York City, presents its 44th season: October 19, *Maya Trio*; 10/26, *Andrew Henderson and Mary Huff*; November 9, *Mannes College students*; 11/16, pianist *Magdalena Baczewska*; 11/23, *Fauré, Requiem*; December 10, *Norwegian Christmas concert*; 12/17, *carol sing*. For information: <www.mapc.com>.

Grace Episcopal Church, The Plains, Virginia, presents its tenth-anniversary concert series: October 19, *Cantate Chamber Singers*; January 4, *Washington Performing Arts Society's Children of the Gospel Choir*; February 8, *baritone Nathan Gunn*; April 26, *Peter Schickele a.k.a. P.D.Q. Bach*. For information: 540/253-5177; <www.gracechurch.net>.

Duke University Chapel, Durham, North Carolina, presents its series of organ recitals on Sundays at 5 pm: October 19, *Robert Parkins (2:30 and 5 pm)*; November 16, *Christopher Young*; January 25, *David Arcus*; March 1, *Daniel Roth*; March 29, *Iain Quinn*. For information: <www.duke.edu>.

Trinity Episcopal Church, Santa Barbara, California, presents its fall music events: October 19, *David Gell, Abendmusik*; November 2, *young artist showcase*; November 30, December 7, 14, 21, *Advent organ series*; 12/19, *community Christmas carol sing-along*. For information: 805/965-7419; <www.trinitysb.org>.

The American Guild of Organists announces 2008–09 as the International Year of the Organ. Events will include organ recitals, concerts featuring the organ with musical ensembles, organ conferences, organ crawls, and so on. The year began with the AGO national convention in Minneapolis in June and will conclude with the AGO regional conventions in summer 2009.

The AGO has designated Sunday, October 19, as Organ Spectacular Day. Each of its 300 chapters has been invited to participate by having an organ event that day. Other venues from around the world will also be participating. Combined, these events will create "the world's largest organ concert." For this concert, the AGO held an international composition competition for a piece for organ and C instrument. Bernard Sanders of Germany won the competition with his *Ornament of Grace*, published by Concordia (<www.cph.org>). David Vogels, an AGO national council member, commissioned Stephen Paulus to write an organ work for this occasion, *Blithely Breezing Along*. It is available at <www.stephenpaulus.com>.

The University of North Texas presents its inaugural organ conference October 20–22, featuring James David Christie, Gillian Weir, and Jean Guillou, with lectures by Matthew Dirst, George Ritchie, Carol Terry, Wayne Leupold, Crista Miller, and James Frazier. The conference celebrates the new Wolff organ of 60 stops. For information: <www.unt.edu/organ2008>.

The Kotschmar Organ, Merrill Auditorium, Portland, Maine, celebrates its 96th season: October 24, *Scott Foppiano, Halloween silent film night*; December 23, *Ray Cornils, with Kotschmar Festival Brass and the Parish Ringers*; February 8, *Rob Richards, with cartoonist*; March 10, *Gillian Weir*; April 14, *Ray Cornils, with DaPonte String Quartet*. For information: 207/883-4234; <www.foko.org>.

Christ & St. Stephen's Episcopal Church, New York City, presents the second dedicatory concert of their three-manual, 17-rank Schoenstein organ October 25 (4 pm), with Nigel Potts performing music by Elgar, Bowen, Whitlock, Spicer and Walton. A pre-concert lecture, "The King (of Instruments) Is Back," will be given by Craig Whitney. The dedicatory series concludes on November 22 with Thomas Murray. For information: 212/787-2755 x6; <music@csschurch.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, presents its fall music series: October 26, *Choral Evensong*, followed by organ music of Olivier Messiaen played by Janice Beck, David Enos and Timothy Tikker; November 9, *Choral Evensong and Service of Remembrance for Veterans' Day*; 11/14, *Jeremy David Tarrant*; 11/30, *Advent Procession*; December 21, *Lessons & Carols*. For information: <www.detroitcathedral.org>.

Christ Church, Bradenton, Florida, presents its fall music series: October 26, *Istvan Ruppert*; November 23, *Laura Ellis*; December 4, *Richard Benedum*; 12/11, *Steven Strite*; 12/18, *Zach Klobnak*. For information: <www.christchurchswfla.org>.

Westminster United Church, Winnipeg, Manitoba, Canada, presents its 2008–09 organ recital series: October 26, *William Whitehead*; February 22, *Rachel Laurin*; April 26, *Ken Cowan*. For information: <www.westminsterchurchwinnipeg.ca>.

Walt Disney Concert Hall, Los Angeles, presents its organ recital series on the Glatter-Götz/Rosales organ: October 31, *Clark Wilson*; November 23, *Chelsea Chen*; February 1, *Kevin Bowyer*; March 15, *Gillian Weir*; and May 24, *Naji Hakim*. For information: 323/850-2000; <LAPhil.com>.

St. Chrysostom's Episcopal Church, Chicago, presents its fall music series: November 7, *James Russell Brown*, *Christine Marshall Kraemer*, *Jonathan Ryan*, *David Schrader*, *Roger*

Stanley and *Richard Hoskins* (all Messiaen); 11/23, *Richard Hoskins and Roger Stanley*, *Messiaen: La Nativité*. For information: 312/944-1083 x19; <musicatstchrysostoms.googlepages.com>.



First Church of Christ music committee chair Betty Standish, minister of music and ASOF co-founder David Spicer, and organists Ahreum Han and Benton Blasingame

On Sunday, June 8, winners of the **2007 Albert Schweitzer Organ Festival** competition performed a concert at First Church of Christ in Wethersfield, Connecticut, host of the annual festival. Benton Blasingame of Collinsville, Illinois, winner of the festival's high school division, played Bach's *Fantasy and Fugue in G Minor*, BWV 542; movements 3 and 4 of Mendelssohn's *Sonata in B-flat Major*, op. 65, no. 4; and movements 4 and 1 of Widor's *Symphonie VI*, op. 42, no. 2. The young professional division winner, Ahreum Han, originally from Atlanta but currently living in New Haven, Connecticut, played *Valse Mignonne*, op. 142, no. 2, by Sigfrid Karg-Elert, and *Julius Reubke's Sonata in C Minor on the Ninety-Fourth Psalm*.



Diana Lee Lucker, organ, and James Buxton, harp

Wayzata Community Church, Wayzata, Minnesota, presented its 13th summer organ series under the direction of

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Robert Bates



Craig Cramer



Aaron David Miller

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425.745.1316 penny@organists.net www.organists.net

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Diana Lee Lucker. Performers this season included Kristina Langlois, Ralph Johansen, Sharon Klechner, Steve Gentile, Mary Joy Rieder and Diana Lee Lucker. The final concert featured works for harp and organ with James Buxton, harp: Handel, *Concerto in B-flat*; Grandjany, *Aria*; and C.P.E. Bach, *Three Duets*.

Dr. Lucker is associate director of music and organist at Wayzata Church, a position she has held for the past 13 years, and is also the director of the Wayzata Music Series, which this coming season features 31 concerts, including the St. Paul Chamber Orchestra, the Civic Orchestra of Minneapolis, Allegro Sinfonia, Minnesota Choral Artists, Gail Archer, and several soloists. On November 2, Lucker will premiere a new organ concerto written for her by Cary John Franklin entitled *The Last Flower, a Fantasy for organ and orchestra*. She will be joined by the Civic Orchestra of Minneapolis.

Early Music America announces the winners of its 2008 awards recognizing outstanding accomplishments in early

music. These awards were presented at the EMA Annual Meeting at the Berkeley Festival in June. Robert Cole received the Howard Mayer Brown Award for lifetime achievement in the field of early music; Hank Knox received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college Collegium Musicum; Arcadia Players is the recipient of the Early Music Outreach Award, which honors ensembles or individual artists for excellence in early music outreach and/or educational projects for children or adults; Tina Chancey is the recipient of the Special Early Music Outreach Award in recognition of her lifetime achievement in early music education. For information: 206/720-6270; <www.earlymusic.org>.

Macalester Plymouth United Church of St. Paul, Minnesota, announces its thirteenth international contest for English language hymn writers, which carries a prize of \$500 for the winning entry. The search is for new

texts that will enable the church and its people to lament, to cry out in anger and frustration to God, especially texts that lament war and its aftermath, or cry out against other forms of violence.

The use of familiar meters that may be sung to familiar tunes is encouraged. New music for the winning hymn may be sought in the future. Deadline for entries is December 31. For information: <office@macalester-plymouth.org>; <www.macalester-plymouth.org>

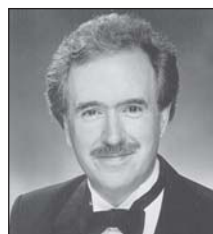
The American Guild of Organists 2009 Region V Convention committee announces the **Marilyn Mason New Organ Music Competition**. In addition to a monetary prize, the top three compositions will be performed during the convention, which is scheduled for June 28–July 2, 2009. Marilyn Mason, Professor and Chair of Organ and University Organist at the University of Michigan, has long been an advocate for contemporary organ music, evidenced by the 60 organ works she has commissioned and premiered.

Cash prizes: first place, \$3,000; second place, \$2,000; third place, \$1,000. The piece is to be for organ solo at a medium to medium difficult performance level, and playable on a two- or three-manual instrument. Registrations should be indicated. It can be in any compositional style, but should be functional as a prelude or postlude for a worship service. Length must be between five and eight minutes in length.

The deadline for submitting scores is January 1, 2009. Winners will be announced in April 2009. Send submissions to: Detroit AGO 2009 Convention, c/o John Repulski, convention chair, Christ Church Cranbrook, 470 Church Rd., Bloomfield Hills, MI 48304; <Jrepulski@christchurchcranbrook.org>. Additional information available at the above contact or through Dr. Marilyn Mason, 734/764-2500; <mamstein@umich.edu>.

The First Baptist Church of Worcester, Massachusetts announces its third annual anthem competition, open

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Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer/Recording Artist
Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Sophie-Véronique Cauchefér-Choplin
Interpreter/Improviser/Lecturer/Recording Artist
Titular Organist
St. Jean-Baptiste de la Salle
Deputy Titular Organist
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to composers under the age of 40. The winning entry receives a \$1,250 prize. Text for the 2009 competition is: "We know love by this, that he laid down his life for us—and we ought to lay down our lives for one another. How does God's love abide in anyone who has the world's goods and sees a brother or sister in need and yet refuses help? Little children, let us love, not in word or speech, but in truth and action" (1 John 3:16-18, NRSV). Entries should be mailed to: William Ness, 2009 Anthem Competition, First Baptist Church, 111 Park Avenue, Worcester, MA 01609. Electronic submissions accepted by e-mail to <williamn@fbc-worc.org> in Sibelius. Deadline for entries is January 2, 2009. For information: 508/755-6143; <www.fbc-worc.org>.



Phil Lehman

on new instruments in the shop. He is also organist for Advent Lutheran Church of Zionsville, Indiana.



Jack Mitchener

Jack Mitchener has been appointed associate professor of organ at the Oberlin Conservatory of Music. He comes to Oberlin from the North Carolina School of the Arts in Winston-Salem, where he was professor of organ and chair of the keyboard department (he also served as organist at St. Paul's Episcopal Church in Winston-Salem), and Salem College, where he was associate professor of organ and college organist. He previously served on the faculties of the Eastman School of Music Community Education Division and the Colgate-Rochester Divinity School in Rochester, New York.

Mitchener has concertized widely in the United States and Europe, including festivals featuring the historic Stellwagen organ in Lübeck, Germany, and the Egedacher instrument at Zwettl Abbey in Austria. In 2003 he completed a series of 15 recitals comprising the complete organ works of J. S. Bach. He has premiered works by Emma Lou Diemer, Dan Locklair, Margaret Vardell Sandresky, and Robert Ward. A prize-winner in the MTNA National, Philadelphia AGO, and Dublin International competitions, he is a former organist of the Cathedral Church of the Holy Trinity in Paris.

Mitchener studied piano and organ at the Interlochen Arts Academy and the North Carolina School of the Arts. As a student at the National Conservatory in Rueil-Malmaison, France, he received the Médaille d'Or in harpsichord and the Prix d'Excellence and Prix de Virtuosité

in organ. He completed graduate work at the Eastman School of Music of the University of Rochester, where he obtained the performer's certificate in both organ and harpsichord, and was a recipient of the Eastman School of Music Graduate Award for Excellence in Teaching.



Jonathan Moyer

Jonathan Moyer has been appointed director of music and organist at the Church of the Covenant (Presbyterian Church U.S.A.) in Cleveland, Ohio, where he will direct the semi-professional senior choir, two children's choirs and the handbell choir. He formerly taught at the Baltimore School for the Arts and was music director of Epiphany Episcopal Church, Timonium, Maryland. Currently a doctoral candidate in organ as a student of Donald Sutherland at the Peabody Conservatory of Music of Johns Hopkins University, Moyer completed both a graduate performance diploma in organ and a master's degree in piano as a student of Ann Schein. While at Peabody he studied harpsichord with Webb Wiggins and served as assistant choral conductor to Edward Polochick. He received a bachelor of music degree in piano from Bob Jones University as a student of Laurence Morton and began his organ studies with Edward Dunbar. In 2005 he was one of four finalists in the St. Albans International Organ Competition, and in 2008 was one of 18 competitors (selected from 129 applicants) in the Sixth International Musashino Organ Competition in Tokyo.

Jonathan Moyer has performed in major venues in the United States, in the British cathedrals of Gloucester, Norwich, Southwark and Blackburn, and in Prague, Vienna, France, and Italy. In addition, he has performed with such ensembles as the Richmond Symphony Orchestra, Concert Artists of Baltimore, the Handel Choir of Baltimore, the Johns Hopkins University Chorale, and the Cantate Chamber Singers of Washington, DC. Throughout 2008 he has been performing the complete organ works of Olivier Messiaen in four recitals at the Cathedral of Mary Our Queen in Baltimore, celebrating the centenary of the composer's birth and the renovation of the cathedral's organ. He has served as sub-dean for the Baltimore AGO chapter, serving on the steering committee for their 2007 Region III convention in Baltimore.

Here & There



Dean Billmeyer

Dean Billmeyer was honored in May for the 25th anniversary of his appointment to the faculty of the University of Minnesota School of Music. Minnesota alumni and former organ students Mary Joy Rieder, Ralph Johansen, and Paul Barte performed a recital on the university's 1986 Van Daalen organ, and Billmeyer was interviewed by J. Michael Barone of American Public Media's *Pipedreams*. He was also presented with a book of congratulatory letters from former students across the country.

In addition to organ and harpsichord, Billmeyer teaches theory and counterpoint at the School of Music. A frequent guest performer with both the Minnesota Orchestra and St. Paul Chamber Orchestra, Billmeyer recently appeared with the SPCO as pianist in performances of György Ligeti's *Chamber Concerto for 13 Instrumentalists*. In 2006, he gave an organ recital tour in Norway, and he has performed elsewhere in Europe and the USA. Named to the Minnesota faculty in 1982, Dean Billmeyer is the sixth, and longest serving, organ professor in the University's history, succeeding George Fairclough (1918–1937), Arthur Poister (1937–1938), Arthur Jennings (1938–1956), Edward Berryman (1956–1959), and Heinrich Fleischer (1959–1982).

Calvin Bowman is featured on a new recording, *Gothic Toccata*, on the Melba label. Recorded on the Melbourne Town Hall organ, the CD includes Australian organ works from the early twentieth century until the present day. Eight world premiere recordings are included on the disc; major works by Fritz Hart, Alfred Hill, Phyllis Batchelor, Colin Brumby, Ross Edwards, Richard Mills, and Andrew Schultz are released commercially for the first time. The Melbourne Town Hall organ is one of the largest in the world. Built in 1929, it was entirely rebuilt in 2001 and relaunched by Calvin Bowman with a work by Philip Glass, in the composer's presence.

A master's graduate of the University of Melbourne and the first Australian to graduate with a DMA from Yale University, Calvin Bowman is currently Ormond

Appointments



Connie L. Boruta

Connie L. Boruta has been appointed director of music and organist at United Methodist Church, Lake Linden, Michigan. She will be responsible for the growth of the music ministry of the church as well as its choir. Her experience on (and preference for) tracker organs led her to the 1893 Lancashire-Marshall tracker of this church. She has played 14 of the 15 historic pipe organs of the Keweenaw and currently serves as organ/piano accompanist for the Keweenaw Ecumenical Choir as well as music director/organist for the Calumet United Methodist Chapel. Boruta recently performed a solo recital on the restored 1874 Garrett House tracker organ of the Houghton County Museum's Heritage Center in Lake Linden.

Phil Lehman has recently been appointed business manager for Goulding & Wood pipe organ builders of Indianapolis, Indiana. He will oversee the day to day operations of the office, act as purchasing agent for new materials, and interact with clients. Additional duties will include website management and assistance with promotions for the company. Before working in the office, Lehman was active in the Goulding & Wood service department and worked



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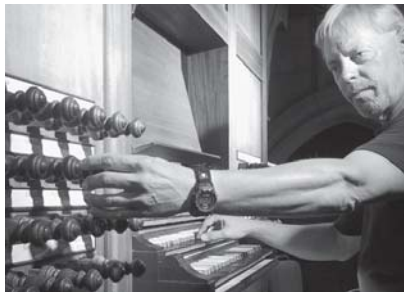
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Calvin Bowman

College Organist and associate artistic director of Australia Pro Arte. His principal teachers have included John O'Donnell and Thomas Murray, organ; Donald Thornton, piano; and Davitt Moroney, harpsichord. He has also appeared as keyboard soloist with many Australian orchestras including Orchestra Victoria and the Melbourne, West Australian and Tasmanian Symphony Orchestras. He was the official accompanist for the Australian Boys' Choir on their tours to North America (2000) and Singapore (2007), and has commissioned a number of new organ works by such composer as Ross Edwards, Judy Pile and Julian Yu. For information: <www.melbarecordings.com>.



Daniel Hathaway

Daniel Hathaway left his position as canon for music, worship and art at Trinity Cathedral, Cleveland, and artistic director of music and performing arts at Trinity, Inc. in June after serving for 31 years. He intends to pursue new professional opportunities in North and South America. A native of Topeka, Kansas, where he first studied organ with Jerald Hamilton, Hathaway, 63, became director of music at Trinity Cathedral in 1977 after previous posts at St. David's, Topeka; Christ Church, Hyde Park, in Boston; Grace and Holy Trinity Cathedral in Kansas City; and Groton School in Massachusetts.

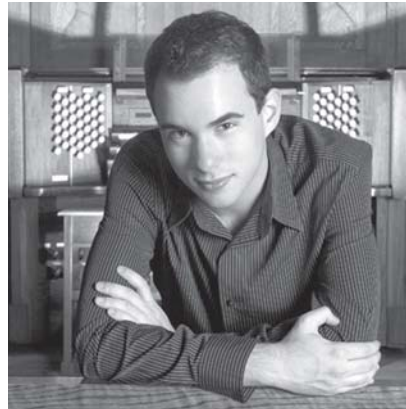
In Cleveland, he founded Music & Performing Arts at Trinity and the Brownbag Concert Series in 1978 to celebrate the arrival of new Flentrop organs. He introduced the Medieval Feasts in 1981, and inaugurated Trinity Chamber Orchestra in 1986.

Hathaway has played recitals in major cathedrals in the U.S. and in Europe. In 2004, he made his Latin American conducting debut in a production of *Dido &*

Aeneas at the Teatro Colón in Buenos Aires, taught conducting in San Martín, Province of Buenos Aires, and was guest conductor of the Orquesta de Cámara del Neuquén in Patagonia.

Educated at Harvard College, Princeton University, and the Episcopal Divinity School, Hathaway has held positions at Great Lakes Theatre Festival, Cleveland Opera, Laurel School in Shaker Heights, and Cleveland State University, and has served on the music panel of the Ohio Arts Council.

On Sunday, June 29, the cathedral's normal three-service schedule was compressed into one celebration honoring Hathaway's tenure at Trinity. He was preacher for the occasion, and the Cathedral Choir was enhanced by returning alumni. Trinity Chamber Orchestra joined the choir for Benjamin Britten's *Rejoice in the Lamb*, and departing Oberlin organ scholar Jeffrey Wood accompanied Ralph Vaughan Williams' motet *A Vision of Aeroplanes*.



Christopher Houlihan

Christopher Houlihan has won the Prix de Perfectionnement at the French National Conservatory in Versailles, where he studied with Jean-Baptiste Robin during the previous academic year. The degree is similar to an artist's diploma awarded by a United States school. In addition, he was awarded Le Prix des Amis de l'orgue de Versailles, which carried a cash prize and an invitation to return next summer to perform as part of a music festival in the French city. During his year in France, Houlihan served as associate music director at the American Cathedral in Paris under Edward Tipton.

One Saturday evening this past summer a knock at the door of his cathedral apartment revealed several French police informing him that the President of the United States would attend the next morning's choral service. Mr. Tipton was away that week and Christopher was in charge of both choirs and all the organ playing. Then it was determined that security for the President would eliminate the normal Sunday pre-service choir rehearsals. Houlihan carried off the assignment in great form despite the impediments, prompting the cathedral rector to write in a parish newsletter, "In my book, Chris Houlihan was one of the great heroes of the day!"

Houlihan has returned to Connecticut for his senior year at Trinity College

studying with John Rose. His current performance season includes a soloist spot in the season opening concert by the Hartford Symphony Orchestra, sharing the soloist spotlight with Joshua Bell. He will perform recitals in Lockport, New York; Bridgewater, Virginia; Carbondale, Illinois; Washington, DC; in New York City, at Trinity College, and at several locations in France.



Calvert Johnson

Calvert Johnson, editor of a new edition of the *Fiori Musicali* of Girolamo Frescobaldi (1583–1643) published in 2008 by Wayne Leupold Editions, has recorded the works for the Raven CD label. Comprising the entire set of three Masses with all of their alternate and optional movements on a 2-CD set, the recording is now available for the price of a single CD from <www.RavenCD.com> and the Organ Historical Society. It will be released nationally in December and in Europe in January.

Calvert Johnson bases the new edition on a source previously unknown or unused in creating performing editions. The source is a manuscript of German tablature written 1637 to 1640 and now preserved at the University of Turin. It contains all but a few pieces of the work, which was published in 1635, the last composition published during Frescobaldi's life. Johnson uses other sources as well, including the original publication.

For the recording, Johnson received a sabbatical leave from Agnes Scott University, Decatur, Georgia, where he is the Charles A. Dana Professor of Music, to travel to Serra San Quirico, Italy, where he played the organ built in 1676 by the Roman organbuilder Giuseppe Testa at Chiesa di Santa Lucia. The organ was restored in 2007 by Andrea Pinchi of Foligno, Italy.

Bálint Karosi won first prize in the XVth International Johann Sebastian Bach Competition held in Leipzig, Germany, in July. Karosi, 29, is the first American-based organist ever to win first prize, and with it a 10,000-euro award and the title of "Bachpreisträger" ("Bach Prizeholder"). The final round of competition was held at St. Thomas, Leipzig, on the historic Sauer organ and the new



Bálint Karosi

"Bach" organ. Karosi performed music by Bach as well as works by Liszt, Reger, and contemporary German composer Steffan Schleiermacher.

Born and raised in Hungary, Karosi currently lives in Boston, where he is music director at the First Lutheran Church. He came to America in 2003 to study at Oberlin Conservatory after earning degrees in clarinet, composition, and organ at Budapest's Liszt Academy and the Geneva Conservatory. He holds the master's degree and the artist diploma from Oberlin.



Simon Nieminski

Simon Nieminski is featured on a new recording, *The Organ at the Met*, on the Pro Organo label (CD 7222, \$17.98). Recorded on the Matthew Copley organ at St. Mary's Metropolitan Cathedral, Edinburgh, Scotland, the program includes works by Jules Grison, Jules Massenet, Claude Debussy, Thomas Roß, Richard Fréteur, Charles Lefebvre, Bedrich Antonín Wiedermann, Darius Milhaud, Jacques Ibert, Francis Poulenc, John Hyatt Brewer, and Alphonse Maily. A high-quality video is available on YouTube: <<http://www.youtube.com/watch?v=esggNCBSLWw>>. For information: <www.zarex.com>.

Pier Damiano Peretti is featured on a series of new recordings of Dietrich Buxtehude's organ works on the ifo label (ORG 7224.2 and 7442.3). Volumes 1 and 2 include chorale arrangements performed on the Huss-Schnitger organ at SS. Cosmas and Damian, Stade, Germany. A 48-page booklet accompanies each CD. For information: <www.ifo-records.de>.

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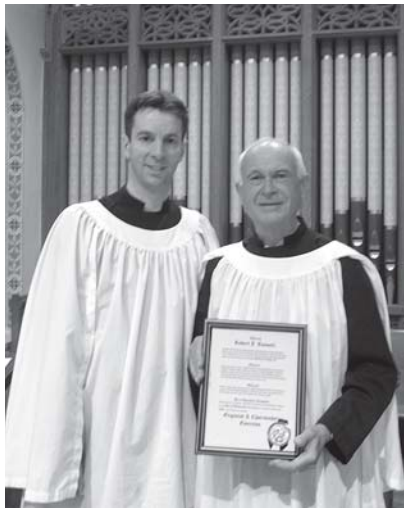
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Nigel Potts and Robert J. Russell

Christ & St. Stephen's Episcopal Church, New York City, honored former organist & choirmaster (1973–2003) **Robert J. Russell** with the title of Organist & Choirmaster Emeritus on Pentecost Sunday, May 11. Mr. Russell was invited to return to conduct Elgar's *The Spirit of the Lord* and received the emeritus title from the rector, the Rev. Kathleen L. Liles, on behalf of the parish. Pictured is Robert J. Russell with Nigel Potts (organist & choirmaster) in front of the new Schoenstein organ.



Martin Stacey and Maxine Thevenot

Maxine Thevenot gave the UK premiere of Martin Stacey's *Totentanz* on the historic 1883 Father Willis organ at St. Dominic's Priory, London on July 4. *Totentanz (Hommage à Petr Eben)* is the result of a commission from *Choir & Organ* magazine to compose a new piece for Internet publication. It was written for Thevenot, to whom the piece is dedicated. Martin Stacey is director of music and organist at St. Dominic's Priory and the founding director of the Annual Festival of New Music in London. This concert marked Thevenot's London evening debut (<www.afnom.org>, <www.maxinethevenot.com>).

Timothy Tikker gave two performances recently at academic institutions. On March 16, he performed a solo concert on the historic 18th-century Italian organ at the Memorial Art Gallery of the University of Rochester. The program



Rohan Krishnamurthy and Timothy Tikker at the Hellmuth Wolff organ, Stetson Chapel, Kalamazoo College

included works of Bull, Cabanilles, Correa de Arauxo, Frescobaldi, Froberger, Strogers, Sweelinck, Zipoli, and featured the U.S. premiere of *Memorah* by French-based British composer Peter Bannister, which was composed for a baroque Italian-style organ in Istria.

On June 14, in his capacity as college organist at Kalamazoo College, Tikker played for the baccalaureate service for the 2008 graduating seniors. One of these seniors was Rohan Krishnamurthy, an internationally recognized virtuoso on the mridangam (south Indian hand-drum). Krishnamurthy and Tikker combined forces to perform the ceremony's processional and recessional, both works from the classical Carnatic repertory: *Thirupugazh* in raga Manirangu, and *Dudukugala*, one of the "Five Gems" (*Pancharatna kritis*) by Tyagaraja (d. 1847). Krishnamurthy has been awarded a Provost's Fellowship towards studies towards a doctorate in ethnomusicology at the Eastman School of Music.

Carol Williams has performed concerts on the great organ in Methuen, Massachusetts and for the 100th anniversary of the Ocean Grove organ in Ocean Grove, New Jersey. Both concerts were filmed for the TourBus DVD series. More information can be found at <www.CarolWilliamsNow.com>. As well as her concerts at these venues, Carol Williams interviewed Edward Sampson, president of the Methuen Memorial Music Society, who gave an account of the history of the organ. At Ocean Grove, Carol interviewed Gordon Turk and John Shaw, who told about the celebrations of the Ocean Grove organ.

Carol Williams recently performed the closing concert at the Spreckels Organ Festival, with an audience of 2,400. She gave the world premieres of Karl Jenkins's *The Madness of Morion*, which was commissioned by the Spreckels Organ Society, and of Robert Jones's *Carillon—Fanfare*. Her future performances include concerts in Monaco, Russia, UK and Denmark. Dr. Williams is represented by PVA Management in the UK and Phillip Truckenbrod Concert Artists in the USA.

Nunc Dimittis

Peter M. Baichi Jr. died June 20 at age 38. Born in Syracuse, New York, he earned a bachelor of arts degree at Eastman School of Music, studying with Russell Saunders. He began his career as an organist at St. Paul's Episcopal Cathedral in Buffalo, and in 1993 became associate organist and choir director of the Crystal Cathedral Ministries in Garden Grove, California. In 1997, his CD, *Organ Under Glass: The Crystal Cathedral Organ*, was released. Baichi won numerous awards and competitions both in the U.S. and Europe, including the Poister Competition, and was a participant in the Grand Prix de Chartres in Paris. He was a member of the Syracuse AGO chapter. Peter Baichi is survived by his parents, three brothers and a sister-in-law, a grandmother, niece, aunts and uncles, and longtime friend Neal Ruscitto.

John Ferris, organist and choirmaster at Harvard University for over 30 years, died August 1 in Great Barrington at the age of 82. He conducted the Harvard University Choir from 1958 to 1990 and taught hymnology in the Divinity School, and was well known for his interpretations of Bach.

Born in 1926 in East Lansing, Michigan, Ferris studied piano and organ as a child. He was drafted at 18 and stationed at Fort Riley, Kansas, where he served as post organist. After the war, he attended Michigan State University and later did graduate work at Union Theological Seminary's School of Sacred Music.

He served for eight years as organist and choirmaster at a church in Red Bank, New Jersey, and was appointed to Harvard Memorial Church at age 31. There he spearheaded the campaign to replace the old Aeolian-Skinner instrument with a large tracker organ built by C. B. Fisk. During his years at Harvard, he became an exponent of the music of Heinrich Schütz, programming Schütz's works during his five years as music director of Cantata Singers.

After retiring from his post in 1990, Mr. Ferris traveled widely as a guest lecturer. He also became director of the choir at the Congregational Church in Colebrook, Connecticut. Over the years, he played recitals throughout the United States and made his European concert debut in 1978 at the Basilica Sacré Coeur in Paris.

Noted organist, pianist, educator, and composer **Thomas Richner** died on July 11 at his residence in Worcester, Massachusetts. He was born in Point Marion, Pennsylvania on November 4, 1911, and grew up in West Virginia. He came to New York to study piano with Dora Zaslavsky, and continued studies at Columbia University, where he earned the Ed.D. degree. His friendship with Zaslavsky and her husband, the famous painter John Koch, continued throughout their lives. Richner also studied in Germany with Helmut Walcha.

In 1940 he won the Naumburg Foun-



Thomas Richner

dation Competition and began a significant career as a pianist and teacher, eventually teaching at Columbia, and later at Rutgers University. His book *Orientation for Interpreting Mozart's Piano Sonatas*, published in 1953, became a standard textbook and solidified his reputation as a "born Mozart player," in the words of the *New York Times*.

As the organist of Fifth Church of Christ, Scientist, in New York, he collaborated with G. Donald Harrison in designing the rebuilding of and additions to the large Skinner organ. Dr. Richner was later for 22 years the organist of the First Church of Christ, Scientist, the Mother Church, in Boston, commuting there on weekends while continuing his professorship at Rutgers. He composed solos and organ pieces conceived for use in the Christian Science services and made several recordings as soloist and accompanist on the Mother Church organ, the largest built by the Aeolian-Skinner Organ Company. He also made many piano recordings including works of Chopin, Mozart, Debussy, and a notable early recording of Bach's *Chromatic Fantasy and Fugue*.

Richner was the founder and, before his retirement, director of the Richner-Strong Church Music Institute at Colby College in Maine. An observant Christian Scientist, he enjoyed life to the fullest, continued to practice and play well into his 90s, and leaves many friends to whom he was affectionately known as "Uncle T." In a 95th birthday interview with Lorenz Maycher published in the December 2005 issue of *THE DIAPASON*, he concludes "I'm a big fan of that word L-O-V-E. Love what you are doing, love your friends, love every note you are playing."

—Neal Campbell
St. Luke's Church
Darien, Connecticut

Here & There

The Church Music Association of America has announced the publication of the first-ever conference volume for the Byrd Festival this year, held August 10–24 in Portland, Oregon. Entitled *A Byrd Celebration*, it features essays by

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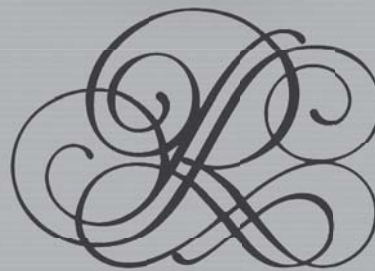
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leading Byrd scholars on aspects of his life and work, based on lectures at the Byrd Festival over ten years. Contributors include Richard Marlow (Trinity College, Cambridge), Kerry McCarthy (Duke University), Philip Brett (1937–2002; King's College, Cambridge), Joseph Kerman (University of California, Berkeley), William Peter Mahrt (Stanford University and the CMAA), David Trendell (King's College London), Richard Turbet (University of Aberdeen), and Mark Williams (London).

The essays deal with the liturgical and musical issues of Byrd's life; editor is Richard Turbet; 210 pages. Order from <musicasacra.com/books>.

Michael's Music Service announces three new restorations of organ sheet music. *My Perky Baby*, organ music by 106-year-old Rosa Rio, contains an arrangement that Rosa had forgotten she had made of *Yes Sir! That's My Baby* and a brand new piece to go with it—a short, bouncy number based on Mozart's *Sonata in C* (K. 545)—that she called "Perky." *Impromptu*, by Unitarian organist Charles R. Ford, was published in 1877, when it was still common to include pedalling; the work is technically easy. *Quick March*, a duet by Horatio Parker written when he was 18 years old, is available in William Osborne's edition of this organ duet, made at the time of the American Bicentennial. The reprint includes Osborne's remarks and a list of Parker's organ music. For information: <http://michaelsmusicservice.com>.



Voxman Music Building



Flood-damaged Holtkamp console

When the Iowa River escaped its banks in June, the University of Iowa stood directly in its path. Floodwaters poured into the Voxman Music Building soaking four pipe organs in 18 inches of water: Taylor & Boody, Schlicker, Brombaugh and Holtkamp (shown with water line). As part of the university's cleanup efforts, **Bedient Pipe Organ Company** will disassemble and remove all four

organs and repair three of them in their Nebraska shop. The Taylor & Boody will be shipped to their shop. The organ rescue mission began in late August. For information: <www.bedientorgan.com/blog/index.php>.

The Indianapolis firm of **Goulding & Wood** has installed a custom-designed and built pipe organ in the recently renovated Madonna della Strada Chapel at Loyola University's Lakeshore Campus in Chicago. The new pipe organ comprises 3,848 pipes, and will occupy a central location in the chapel's rear gallery, where it will frame the rose window on the back wall. The case measures 14 feet deep, 37 feet wide, and 25 feet tall and will match the chairs and other liturgical furnishings in the chapel. The detached walnut console is outfitted with cow bone keys, ebony stops, and a burled walnut music rack.

Steven Betancourt is director of liturgical music for Loyola University. A week of dedicatory events is planned for October 20–24, with additional celebratory events each month for a year. More information can be found on the Loyola University website: <www.luc.edu/chapelorgan>.

Odell Organs, East Hampton, Connecticut, recently completed restoration projects for the Church of St. Laurent, Meriden, Connecticut (Casavant Op. 1062, 1929) and St. Stephen's Episcopal Church, Cohasset, Massachusetts (Aeolian-Skinner Op. 1414, 1961). The former involved complete restoration of the Great division and the latter received restoration after water damage. In July 2008 Odell commenced work to completely rebuild the 1965 Holtkamp organ at St. Paul's Episcopal Church in Wallingford, Connecticut.

Odell will deliver a new console built for the Church of St. John the Evangelist in Newport, Rhode Island. This console replaces the one built for Hook & Hastings Op. 2610 (1934) and is a new iteration in that it incorporates matching carved and gothic elements from the church sanctuary. More information and pictures can be found on the Odell website. For information: 860/365-0552; <odellorgans.com>.

Parkey OrganBuilders of Duluth, Georgia has been commissioned to build Opus 10, a 3-manual, 42-rank organ for Holy Trinity Lutheran Church, Marietta, Georgia. The organ utilizes electro-pneumatic slider chests, and will closely tie to the sanctuary renovation scheduled for completion in autumn 2008. The organ is scheduled for installation in late 2008 and finishing in early 2009. A new case and façade provide a new focal point for the worship space. Tim Young is the organist and consultant for the project. For information: <www.parkeyorgans.com>.

The firm of **Michael Proscia Organ-builder, Inc.**, Bowdon, Georgia, has entered into an agreement with Trinity United Methodist Church in downtown



Trinity UMC Atlanta façade



Trinity fellowship hall façade

Atlanta for restorative work. Established in 1854, Trinity's 1912 40-rank Austin pipe organ, opus #362, has served faithfully for 96 years. It possesses a large façade of 30 non-speaking pipes, all of which are about 22 feet in length and 9 to 10 inches in scale. In the fellowship hall located behind the sanctuary reside 28 shorter and smaller-scale non-speaking pipes. An unusual feature of the organ allows only the Swell division, controlled by a remotely placed, two-manual "slave console," to speak into the fellowship hall. This instrument, voiced under the influence of Robert Hope-Jones, is orchestral in nature and the only one of its kind in the city.

Ninety-six years of atmospheric and seasonal climate changes, expansion and contraction of the natural wood bracing material began to take its toll in the sanctuary façade. Scallop boards and their supports began separating from the masonry, allowing the large façade pipes to pull away from the wall into the organ. The curator of the organ, Kevin Cartwright, immediately assembled a team of volunteers to remove to a safe place (a large balcony at the rear of the church) all 30 of the façade pipes plus the 30 "cans" (dummy tops), as they have affectionately come to be known.

While removing the fellowship hall fa-

çade pipes, Proscia uncovered protected sections of pipes that had retained their original, bright finish. Part one of the project involves installing steel I-beam rails and 90-degree plates firmly bolted and cemented into the masonry to support the strengthened scallop boards of the sanctuary façade prior to installation of the pipes and cans. Part two will involve stripping, cleaning and repairing or replacing the pipework prior to applications of color coats and sealer, restoring them to their original finish.

During the life of the church, the imposing façade played an important role attracting couples wishing to have their marriage ceremony performed in the sanctuary. No matter where anyone in the wedding party stood, part of the façade was behind them. The tradition and organ, each worthy of preservation, continues with the completion of the work in January 2009. For information: <www.prosciaorgans.com>.



Allen Quantum™ Q-385C at St. Francis of Assisi, Norristown, Pennsylvania

St. Francis of Assisi Roman Catholic Church in Norristown, Pennsylvania, is home to a new **Allen Quantum Q385C**. The sanctuary boasts nearly five seconds of reverberation. The organ was given in memory of a former pastor, the late Rev. Kevin Trautner. Installation was by Graf-ton Piano & Organ Company of Souder-ton, Pennsylvania. Consultants to Father Welsh were Frank K.J. Orman and Rudy Lucente, who also did the tonal finishing. The dedication service and concert was played by both Messrs. Orman and Lucente, with liturgical selections by the choir of St. Francis with music director Michael Maresca. Solo vocal selections were presented by sopranos Sarah Agnew and Clare Lucente.

Allen provided an instrument for use at the Pope's celebration of Mass at World Youth Day in Sydney, Australia. Jim Clinch, the Allen Organ representative for New South Wales, and his associate John Kenny arranged for Allen's participation in this world event. Bernard Kirkpatrick was the organist. To view a clip of the organ playing, during the last part of the procession: <http://video.wyd2008.org/?MediaId=95eb2b14-9cef-4b6b-9ac4-a70d39412062>.

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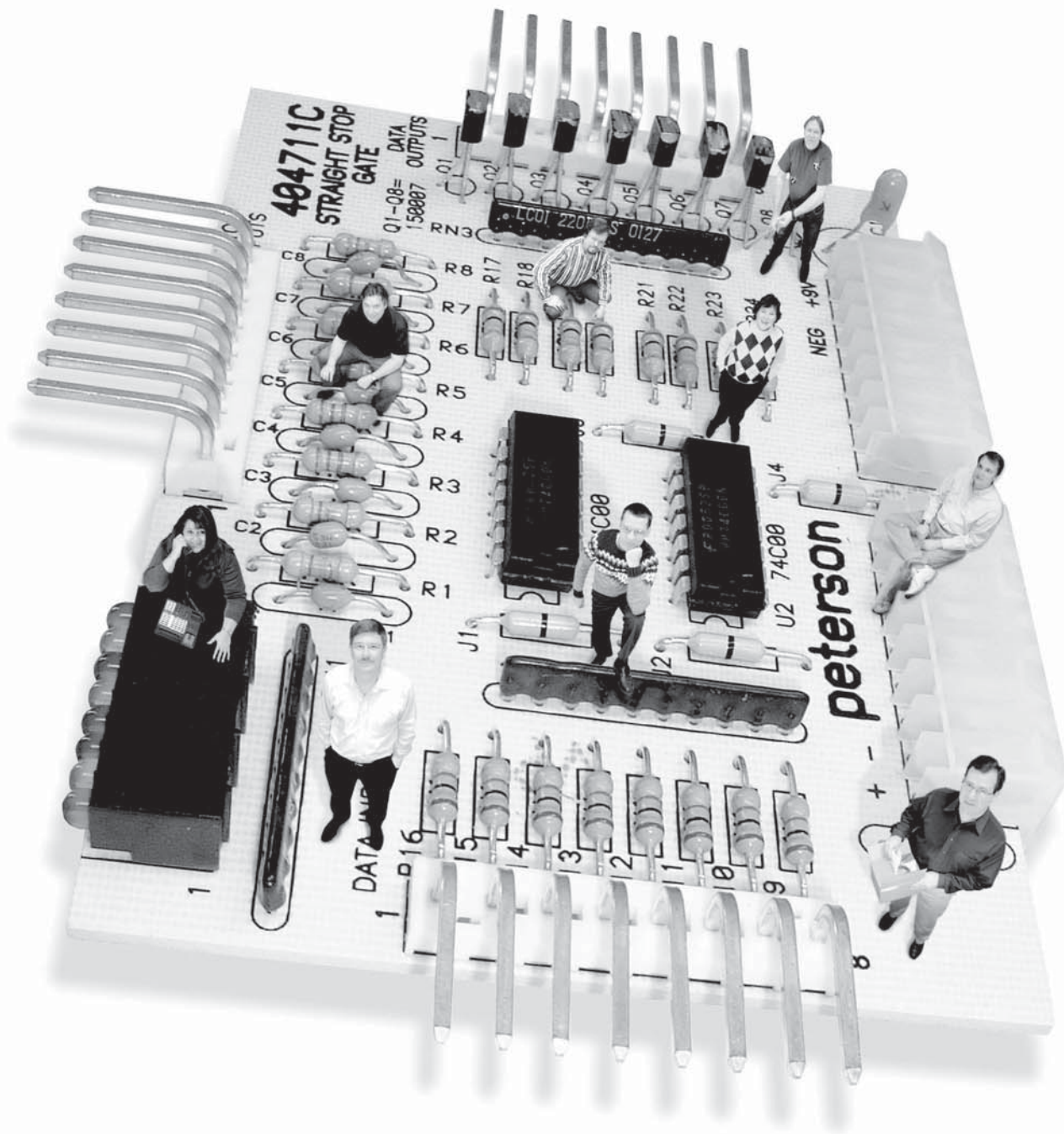
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Carillon News

by Brian Swager



Steven Ball

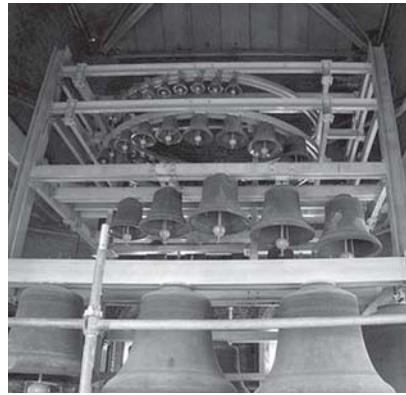
Steven Ball appointed

Steven Ball has been appointed to the position of Assistant Professor of Music at the University of Michigan in Ann Arbor. As the seventh University Carillonneur, he will teach carillon and campanology. His position is part of the organ department, where he joins faculty members Marilyn Mason, James Kibbie, and Michele Johns.

Established in 1936, the carillon department at the University of Michigan is the oldest and largest in America for the study of carillon and campanology, and the first to offer a master's degree in carillon. There are two carillons on campus. The 1955 Charles Baird Carillon, a 55-bell English instrument by John Taylor & Co., hangs in Burton Memorial Tower. The Lurie Carillon with its 60 Eijsbouts bells was installed by the Dutch firm in 1996.

Steven Ball, in addition to his carillon activities, is an accomplished organist, particularly known for his work on the interpretation and scholarship of silent films and the theatre organ. He is staff organist for the Michigan Theater in Ann Arbor. Ball received his DMA in 2008 from the University of Michigan under Marilyn Mason and is a former student of both the Dutch and Flemish carillon schools. He studied carillon with Margo Halsted in Michigan and was granted a Fulbright Scholarship for carillon study in the Netherlands. Dr. Ball is a member of the Guild of Carillonneurs of North

America and has also undertaken or consulted on technical projects including the recent restoration of the carillon of the Mayo Clinic in Rochester, Minnesota.



New bell configuration allows them to be more audible on the ground (photo credit: Wylie Crawford)

Laura Spelman Rockefeller Carillon

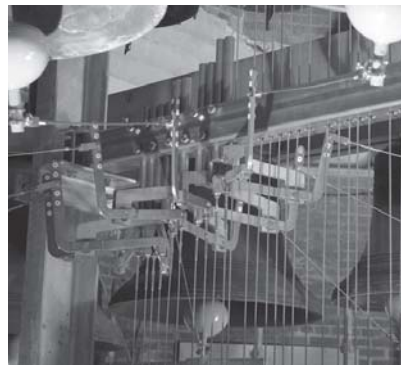
Both the E. M. Skinner organ and the Gillett and Johnston carillon in the Rockefeller Memorial Chapel at the University of Chicago were recently restored. The three-year and \$3-million project culminated with concerts on both instruments on June 7.

The monumental carillon, financed by John D. Rockefeller, Jr., and dedicated to his mother, was installed during the summer of 1932. The Chicago carillon comprises 72 bells made of 100 tons of bronze, including a massive 18.5-ton bourdon.

The Royal Eijsbouts Bellfoundry of Asten, the Netherlands, was charged with the restoration. Forty-six of the treble bells were sent to the Netherlands to be reconditioned. The framework for the smaller bells in the upper belfry was reconfigured, both to make them more audible on the ground, and to better conform to an improved transmission system. The roller-bar design, common in mechanical organs, was replaced with directed cranks, significantly reducing the amount of hardware between the keys and the clappers and resulting in a more responsive playing action. Counterweights that assisted the movement of the heaviest clappers were replaced with springs. The original Gothic-style carved oak playing console was reoriented in the playing cabin in order to reduce the length of the transmission wires. Its frame was fitted with keys and pedals conforming to the new world-standard layout. New iron clappers with round shanks were installed in the smallest 58 bells, allowing the clappers to be turned once the striking surface has worn flat. Clapper size was adjusted to further increase audibility.



Retaining original frame but reworking worn keys, pedals and action, new clavier now has world-standard layout, making it easier for guest carillonneurs (photo credit: Wylie Crawford)



New L-shaped crank design connects the clappers to the clavier with shorter wires and less mass, resulting in a lighter, more responsive instrument (photo credit: Wylie Crawford)

Performers for the gala celebration were university carillonneur Wylie Crawford, assistant university carillonneur James Fackenthal, and Milford Myhre. President Emeritus and musicologist Don Randel expressed during a sermon at the chapel in 2005 that the restoration of the instruments was a priority. He was presented with a token birthday gift of \$1.6 million earmarked for the restorations. He had insisted that he would not leave the university until the money had been raised.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <brian@allegrofuoco.com>. For information on the Guild of Carillonneurs in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gna.org>.

In the wind . . .

by John Bishop



Cracking the code

In April 2008 the Boston Symphony Orchestra premiered John Harbison's *Symphony Number 5* for mezzo-soprano and baritone soloists with symphony orchestra. The texts are from three poems on Orpheus, the tragic figure who tried to rescue his lover Euridice from the underworld. The score calls for a huge orchestra. Here's the way it was listed in the BSO program book:

baritone and mezzo-soprano soloists, three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling e-flat clarinet, third doubling bass clarinet), two bassoons, contra bassoon, four horns, two trumpets, two trombones, tuba, percussion (three players—I: glockenspiel, vibraphone, cymbals, metal blocks, guiro, slapstick; II: concert marimba, high bell, triangle, tenor drum, maracas, high and highest claves, sandpaper blocks; III: large bell [E], tuned gongs [E, G], cowbells, snare drum, bass drum, sandpaper blocks), timpani, piano, harp, electric guitar, and strings.

Let me tell you, it was a surprise to hear the sound of an electric guitar from a guy in a tux on that venerable stage!

You ask, what's a guiro? It's a Latin American instrument made from a gourd with notches cut in it. You scrape a stick across the notches to make the sound. And by the way, if the large bell and the gongs are tuned to specific notes, why isn't the high bell?

We are used to hearing thrilling performances of huge orchestral pieces. It's not uncommon to see a hundred-member orchestra, even with an array of solo singers and a huge chorus. We marvel at how hundreds of musicians can be kept together in any kind of coherent ensemble, but when a great conductor raises a finger the response is instant. I remember witnessing a rehearsal at

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“I recently performed in concert on the newly restored Aeolian-Skinner pipe organ at East Liberty Presbyterian Church in Pittsburgh. Only rarely have I found such a sensitive and authentic refurbishment, by any company, as is the case there. In its present form, the East Liberty organ is a true American masterpiece. The music world at large owes an immense debt of gratitude to the Goulding & Wood firm for work only possible from experienced builders at the very height of their artistic powers.”

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In October of 2007, Goulding & Wood completed a restoration project on Aeolian-Skinner Opus 884 from 1935 at East Liberty Presbyterian Church of Pittsburgh, Pennsylvania. The process began nearly a decade before with comprehensive study of both the organ and the acoustical environment. In January of 2006, the entire organ was carefully removed, meticulously packed, and brought back to our Indianapolis shop for renovation. Where pipework had been damaged, new replica pipes were created to original specifications. Extensive research, including reference of the Aeolian-Skinner voicer notes, ensured fidelity to the original instrument's tonal character and musical effect. A new four-manual console designed and built in the style of the other Depression-era furnishings in the church allows for 21st-century solid state control of the 120-rank organ. This testament to the genius of Ernest M. Skinner and G. Donald Harrison is ready to welcome a new generation of performers, composers, and enthusiasts.

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Tanglewood in which Seiji Ozawa was leading an orchestra and choir of student musicians in a Bach cantata. There was a scrabbly moment that could only have been caused by singers' inattention, and I was fascinated watching Ozawa pointing two fingers at his own eyes and then at the tenors. That was the end of that lack of focus. It was as if his fingers were ray guns.

When we perform a familiar piece of music we have something of a head start. We know how the piece should sound, we have an idea of how to achieve that sound, and we have past mistakes informing us. Hearing the premiere of Harbison's symphony, I was struck by the majesty of the achievement of the ensemble in a brand-new piece of music. It was new for all of the musicians. But much more, I was struck by the composer's ability to conceive such complex sounds on paper, to lay the score out across the orchestra in such a way as to achieve antiphonal effects, create curious inner ensembles of two or three instruments seated forty feet apart, and affect a balance of the wide range of timbres. How did Mr. Harbison know how to balance eighteen first violins and thirteen second violins with the guiro?

When a composer is sitting at a desk with blank manuscript paper (or the electronic equivalent) that can accommodate 35 or 36 independent parts, what does he hear in his head? Can he hear the balances and contrasts emerge as he starts to put notes on the page? Can he tell that the horns will be too loud in this passage? Does he know that the guiro will balance with the strings? Does he toss and turn all night because in his mind's ear the large bell (E) is too loud?

Reflect on the magic of musical notation—how it stands as a code for a palette of pitches and tones arranged in the passage of time. Is the printed score actually the piece of music, or is it code for the realization of a piece of music? Perhaps it doesn't become music until someone cracks the code and the ink blots on the score become audible sound. The score

implies not only melody, rhythm, and harmony, but the intricate balance of tone colors coming from so many different instruments.

*Persichetti ate spaghetti he himself had made.
He spilled some sauce upon the score and called it "Serenade."*

Listen

You're at home or in your office riffling through your music library planning the next four or five weeks of preludes and postludes. You open one volume after another, glancing at the titles and the first couple measures. What do you hear? Do you have a memory of the sound of the piece the last time you played it? Do you remember the sound of another player's performance that particularly impressed you? Or are you simply rattling through a catalogue of titles without hearing anything?

Have you been organist of the same church for years, playing the same forty or fifty standard pieces again and again? Do you use the same registrations each time you repeat a piece? And when you play that piece on a different organ, do you draw the stops by name as if you were at your home instrument, making the appropriate substitution of 4' Rohrflöte for 4' Koppelflöte? Close enough? Not if the caps of the Koppelflöte are loose so the speech is poor.

Listen

Organists have a special privilege in that they are free to "orchestrate" the pieces they play in the same way the symphonic composer can choose between an E-flat clarinet and an English horn to play a particular melody. To simply draw stops by name without listening critically to how they balance, how they complement the composer's intentions, or your own feelings and moods of the day is to deprive yourself and your listeners of the feature that distinguishes the organ from virtually all other musical instruments—the wealth of tone colors possible by thoughtful, creative, inspired choice of registration. The organist who doesn't consider

registration as important a musical element as melody, harmony, and rhythm is missing a dimensional opportunity.

Listen

Many church organists only play on the organ at their home church. If you've been playing the same organ and only the same organ for years, you may have fallen into habits of registration. Take an afternoon to acquaint yourself with your instrument. Invite a colleague to your church. Ask him to play a couple contrasting pieces so you can hear the organ "out in the room." Listen to a few of the pieces you play most often using "your" registrations. Try lots of different registrations and listen critically. Take a piece that you've always played on principals and try it on reeds. The brilliant harmonics of reed voices might help an important inner voice sing out. Work hard and specifically to understand the listeners' impressions of the instrument. Walk around the church as the organ is played, or stand near the console to remind yourself of the impression you get while playing and then walk out into the church and listen to how the impression might be different. You might be surprised at how your conceptions differ between playing and listening to the same organ.

Last week I read in the newsletter of the Boston AGO chapter that Dr. Thomas Richner passed away on July 12 at the age of 96. [See p. 10, and Lorenz Maycher's interview with Thomas Richner in *THE DIAPASON*, November 2005.] He was organist at the Fifth Church of Christ, Scientist in New York for many years, and at the First Church of Christ, Scientist (The Mother Church) in Boston where it was my privilege to care for the spectacular Aeolian-Skinner organ (#1203, four manuals, 237 ranks).

When I knew Tom Richner he was in his early eighties—spry, energetic, and a touch wily with a sly sparkle in his eyes. He loved a racy joke, he loved a tasty lunch, he was a master of the double-entendre, and he was as devoted to his work as a church musician as anyone I've known. He called me "Pee-pee"—come to think of it, he called everyone Pee-pee. And everyone called him "Uncle T."

Tom Richner was an inspired organist, pianist, and teacher. It was a treat to watch him prepare a piece at the organ—a tiny man seated at a behemoth of an organ console choosing gorgeous tones from the vast array available in that huge organ. He listened. He never took registrations for granted, but tried countless combinations before settling on just the right sound. I remember his unusual choice of the Choir Tuba—a very powerful and brilliant trumpet rank—with the box closed as the voice for the *cantus firmus* of Bach's chorale prelude, *Wachet auf, ruft uns die Stimme*. His rationale? It's the only reed in the organ that will trill fast enough! (He played that piece at quite a spiffy clip.)

It was my sense that he could draw as large a variety of tone from the single "rank" of piano strings as he could from the Aeolian-Skinner organ. He specialized in the piano sonatas of Mozart, which he knew intimately, and his playing was as colorful as I've heard. I have a copy of his dissertation, "Orientation for Interpreting Mozart's Piano Sonatas," in which he combined meticulous scholarship with his love of the music, sharing the insights gained from many decades of study and performance.

He had a home in Port Jefferson, New York that housed a beautiful Steinway piano and a three-manual Aeolian-Skinner unit organ—as I remember it had about twelve ranks. Several times he asked me to tune the organ, and I installed a solid-state combination action. Driving from Boston to Port Jefferson involved taking a ferry from Bridgeport, Connecticut across Long Island Sound. Tom had an invariable habit of stopping for breakfast at a Howard Johnson's restaurant along Route 95 in Rhode Island. The first time I made the trip with him we agreed to meet at the HoJo's. I got there first and told the hostess I wasn't quite sure I was in the right place. When I described Tom to her she looked at her watch and said, "Oh no, he's not due for about ten minutes." Sure enough, there he was ten minutes later, so regular in his habits that a restaurant staff could tell time by his arrival! When the waitress came to take our orders she only asked me what I wanted. She knew perfectly well what he would order.

When we left the restaurant, I was to follow him to the ferry slip. It was all I could do to keep up. Remember the speed of those Bach trills.

When I was wiring the combination action in his house organ, I had the great treat of being a "fly on the wall" as he gave a piano lesson to a graduate student. She was a young Korean woman preparing a Mozart piano concerto for an important competition. The lesson lasted more than four hours. It was all done from memory, and as I sat quietly inside the organ soldering away I heard the two of them analyze, criticize, and transform her performance. During that afternoon, Tom barely touched the piano. He sat in a comfortable chair listening with his eyes closed, jumping to his feet periodically to interrupt her with a fresh point. I consider that piano lesson one of my richest musical experiences.

I loved hearing Tom tell stories about musicians and organbuilders. He was eloquent describing David McK. Williams leading the choir of St. Bartholomew's Church on Park Avenue in New York in oratorios on Sunday afternoons. Williams directed from the console while playing wonderful transcriptions of the orchestral accompaniments—but what impressed Tom so much was the sense of theater. The seamless flow and exquisite timing of the service and the magical *meltdowns* from fortissimo to quiet nothingness stuck out in his memory as powerful influences on his own musicianship.

He also loved to tell a story about G. Donald Harrison of Aeolian-Skinner who was planning a new antiphonal division for the organ at Fifth Church of Christ, Scientist when Tom was the organist there. Tom asked about the possibility of enclosing a few echo stops with their own set of shutters inside the expression chamber of the Antiphonal organ, providing a double expression. Replied Harrison, "wouldn't that be gilding the lily?" In that exchange, organist and organbuilder were exploring possibilities, pushing boundaries, creating the machinery that would produce a stunning musical effect.

The composer orchestrates his music, deploying a vast collection of timbres and personalities to produce just the right effect. The organist interprets a piece of music by deploying the sounds of the given instrument. He listens carefully and chooses voices with thought and discrimination. And the congregation is reminded of the majesty of the organ. This matters. ■

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On Teaching by Gavin Black

Counterpoint II

In last month's column, I discussed teaching the playing of contrapuntal music on keyboard instruments, focusing on ways of conceptualizing counterpoint that might be interesting and useful to students without being intimidatingly technical or complicated. This month I want to continue that effort. I will also discuss ways of unraveling contrapuntal textures, to help students understand those textures and feel comfortable playing them.

A contrapuntal piece is, fundamentally, a piece that is in voices, and, as I wrote last month, the concept of voices in keyboard music is both elusive and powerful. The concept of voices in, for example, a vocal quartet or a wind trio is not the least elusive. Each singer or instrument is capable of producing one note at a time and thus playing or singing a melody. When a voice is temporarily silent (i.e., has rests), then the musician carrying that voice is still present, not singing or playing, but representing those rests. The concept of voices at a keyboard instrument is elusive because, conceptually, each voice clearly does not emanate from its own source—a consciousness, a person, an instrument—and, practically, because voices can cross and become confused with each other, or blend together in a way that sounds like chords.

Of course, there are certain cases in which a keyboard instrument can clarify or solve at least the practical side of this problem: two-voice counterpoint in which either the voices don't cross or, better, are played on different sounds, that is, different keyboards; or three-voice counterpoint in which each line is clearly on a different sound, that is, two manuals and pedal. It is possible that one reason for the greater prevalence of clearly contrapuntal music during the harpsichord era, as opposed to the piano

era, was the availability of two-manual domestic keyboard instruments. However, this was probably only a minor reason, since those larger instruments were the exception in most times and places, and the vast majority of contrapuntal keyboard music was indeed written to be played on one sound.

The abstract nature of contrapuntal voices in keyboard music is probably one of the sources of its particular emotional and philosophical power. When a musical voice is heard that is clearly a person—a singer or an instrumentalist—then there is a sense of personal communication that helps to define the character of the listening experience. This personal communication may be, in a way, illusory. (I recall a famous discussion by a prominent opera singer some years ago of how during an intense scene in an opera she was most likely—while singing—thinking about what kind of pizza to order later on!) However, it still shapes our reaction to the music. In keyboard counterpoint, while the overall piece may seem to come from one place—the performer and at one remove the composer—each voice on its own comes from somewhere that is abstract and anonymous. Thus a listener can fill in a sense of where the voices are coming from, and what meaning or emotional content this sense of where they come from conveys. This will be, for different listeners, emotional or philosophical or religious in nature, or something that can't be pigeonholed. In any case it is not something that needs to be—or, most likely, even can be—defined or described in words.

The relevance of the above discussion to the work of a student wishing to begin studying keyboard counterpoint—and to his or her teacher—is probably twofold. First, it is a reminder that indeed keyboard counterpoint has its conceptual and historical origin in vocal and instrumental counterpoint. This can help develop a basic sense of what a “voice” is. Second, and perhaps even more important, it is a reminder that keyboard counterpoint, whatever its origins, is its own thing with its own power and meaning. It is not (mu-

sically, even if it is historically) derivative, and it should not be considered inferior. Attempts to determine anything—technical or interpretive—about how to play keyboard counterpoint by direct analogy with singing or with playing instruments should be taken with a grain or two of salt. Of course, such analogies are useful and should be considered, along with all other possible sources of ideas and inspiration, such as dance, bird songs, any and all genres of music, the rhythmic feeling of walking through the woods, or bicycling, or swinging a golf club, or one's heartbeat. But it should not be assumed that playing contrapuntal music on keyboard instruments is a never-quite-as-good substitute for something else.

(Of course I mention this because we are often told, or at least somehow absorb the idea, that the human voice is the best instrument, or the “only perfect” instrument. Again, it is wonderful to draw both inspiration and, sometimes, concrete interpretive ideas from singing. But it is crucial not to practice, play, and perform always looking over one's shoulder in case there is a singer back there who could be doing the same thing better!)

So, as I mentioned briefly last month, I believe that the best way to introduce a student to the idea of voices in contrapuntal keyboard music—with the above caveats—is to make the analogy to individual sung or played musical lines. A contrapuntal voice is a musical line, or melody, that could in theory be produced by a singer or by someone playing a melody instrument. A voice in a keyboard piece can exceed the range of a vocal part or of any given instrument: it should be made clear to the student that neither very wide range nor extravagant leaps are rare or problematic in keyboard counterpoint. (Again, I mention this because it does arise as a concern. If a student comes to understand the concept of a contrapuntal voice by analogy with a sung voice or line, then a keyboard line that exceed the bounds of what a singer can do might seem to be illegitimate. This can lead students to worry inaccurately and unnecessarily that they are

making mistakes in their analysis of the voice structure of certain pieces. This is another of those things that seem obvious to those who have worked with it for a long time but that is not necessarily clear to anyone who has not studied it yet.)

The first practical step in introducing students to playing music written in voices is to ask the student to play individual voices—melodies—starting with ones that are easy to find, that is, that do not have to be teased out of a complex texture. These can in principle be anything: voices taken from simple contrapuntal pieces, coherent melodies from pieces that are not otherwise contrapuntal, songs (classical or popular), lines from instrumental pieces that are not officially for keyboard instruments, hymn tunes, etc. The purpose of doing this is to reinforce what a contrapuntal voice is, and to give students (in particular their ears more than their fingers) a chance to become more deeply accustomed to following melodic lines. Learning, playing, and listening to pedal lines is also a good idea at this stage. These can be extracted from pieces, and it is of course perfectly OK to learn a pedal line without going on to learn the whole piece. It will just be a leg up if the student ever happens to want to come back to that piece.

The appropriate next step is for the student to play one melody while listening to another. An ideal way to do this is for the student to have learned one voice of a two-voice piece, say a Bach Two-part Invention, or a bicinium by Scheidt or Sweelinck, and to play that line while the teacher plays the other line. On organ, this can be done with various registrations creating various kinds of balance, all the way from the student's line predominating enough that the teacher's line is no distraction at all, through a nice even balance, to the point where the student's line is almost drowned out, and following it is a challenge.

(This exercise is of course aimed primarily at students who are beginners at playing contrapuntal music. However, it is not a bad refresher exercise for any-

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one, at any level of experience. This is probably true of most of what is being discussed here.)

There are two parallel next steps, which can be done in any order, or essentially at the same time.

The first of these is to ask the student to work on some two-voice counterpoint: a Bach Two-part Invention, or anything else that has that structure to it. Technically, all else being equal, this is the easiest kind of counterpoint to play, simply because there are fewer notes than in a three- or four-voice piece. Conceptually, it is easiest—and the best starting place—because with each hand playing one voice, the physical, dance-like connection between the musical line as a concept and the act of playing that line is the most direct. (This connection is also very direct and compelling when playing a contrapuntal voice on the pedals.) It is extremely important that the student practice each separate hand/voice until it is, by itself, second nature. The act of putting the two voices together should be well prepared enough to feel natural and easy. Ample practicing of separate hands is usually (probably *always*) a good idea, with any music. In this case, it is important in particular because the student's main task when putting the two hands together—that is, playing the whole two-voice texture—is to listen well. It is important that the physical side of playing not demand so much concentration as to distract from the listening.

The next step is to work on extracting contrapuntal voices from textures of three or more voices: that is, at first, not playing them, but just following them. The basics of knowing which voice is which are not always obvious to someone who has not yet done much of this kind of work. It is fine to start this process with something as basic as a traditional four-part hymn setting. In that type of writing, it should be quite clear from a combination of placement of notes on the two staves, stem direction, and musical sense which notes belong to which voice. These are the same things that ideally should (and usually do) make the voices clear in the score of a more complicated contrapuntal piece. Next could come slightly more elaborate and challenging hymn-like pieces, such as the Brahms *Es ist ein Ros'* or the Vierne *Épitaphe*, and after that three- and four-voice fugues. The point is to find pieces in which there is not a one-to-one correspondence between voices and staves. The exercise can be done by having the student go through and point to all the notes of a given voice, or highlight voices in different colors, or actually write out the separate voices on separate staves. The point is simply to practice discern-

ing which notes in a complicated texture belong to which voice.

(I should mention that there are certainly students who are beginners in actually playing contrapuntal keyboard music, or who feel that they need systematic work in that area, but who, perhaps because of theoretical study or something in their background, really don't need to go through the process described in the last paragraph. That is, they know perfectly well how to discern what the voices are in any texture. This is wonderful, and no one should be made to do anything that they don't need to do. The point is to make absolutely sure that everyone knows, without its seeming to be any sort of bother or obstacle, how to follow the voices in any contrapuntally constructed score. If a student says that he or she can already do that, then the teacher's job is just to make sure that this is true, in a friendly and discreet way, and go on!)

The final step, and in a sense the most important, is for the student to work on a three- or four-voice contrapuntal piece by first learning each voice separately, then practicing all possible pairs of voices, then putting the whole texture together. In the course of doing this, the student can also begin a motivic analysis of the piece. For this purpose, I advocate avoiding technical terms, even basic ones such as "subject," "countersubject," and "answer." Instead of using those terms, I ask students simply to look for and notice anything and everything that happens more than once. This often leads to a more thorough and nuanced analysis than would arise by applying technical terms to various motifs. It is also usually quite interesting to do. Next month I will take all of this up in detail. ■

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Music for Voices and organ

by James McCray

Advent

Come, thou long expected Jesus,
born to set thy people free:
from our fears and sins release us;
let us find our rest in thee.
—Charles Wesley (1707–1788)

Historians remind us that the date of Christmas, December 25, is purely conjectural, with absolutely no evidence that Christ was born on that date. It was not until 354, after using various dates

for 300 years, that December 25 was officially adopted by Bishop Liberius of Rome. Furthermore, since the change from the Julian calendar established by Caesar in 45 BC to the Gregorian calendar instituted by Pope Gregory in the 16th century, there has been even more confusion, so that Christians in the Eastern Orthodox Church retained the Julian date for Christmas and continue to celebrate it 13 days later than the 25th.

Advent, celebrated during the four Sundays that precede Christmas, is the beginning of the Christian year. Although it started in the fourth century in the Gallican region (France and Spain), it was not accepted in Rome until the sixth century. As with other parts of the church year, there are specific texts and messages to be conveyed. Advent music focuses on the anticipation and preparation for the birth of Christ. Common Latin texts *Magnificat* and *Gaudete* are used in this season. Popular English texts and/or melodies include: *O Come, O Come Emmanuel*; *Wake, Awake for Night Is Flying*; *Now Come the Nation's Savior*, and *Lift Up Your Heads, O Ye Gates* (also appropriate for Palm Sunday).

This year, the first Sunday of Advent is November 30, so with Thanksgiving on the 27th, there is little preparation time for choirs. Since many church choirs must prepare an evening Thanksgiving service, there may not even be a rehearsal prior to that first Sunday in Advent. Careful planning will be needed to bridge the gap, and often many choirs do not sing on the Sunday after a mid-week Thanksgiving Service, which this year is Advent I. Advent is a time of preparation, but this year instead of four weeks, you effectively will have only three Sundays to squeeze in that annual church cantata. So, dear readers, the Advent message is clear: "Prepare Ye the Way"—it is not just an Advent axiom, but also a call to all church choir directors. As Abraham Lincoln said in a famous letter to the Governor of Pennsylvania on April 8, 1861 just five days before the South fired on Fort Sumter: "I think the necessity of being ready increases. Look to it."

We Wait in Hope, Joel Raney. Two-part mixed with piano, optional 3 handbells and congregation, Hope Publishing Co., C 5553, \$1.80 (E).

Here is a unique approach to the season; this is subtitled *A Candle Lighting Ceremony for Advent*, and consists of music and narrations that are to be used during the four Advent Sundays and on Christmas Eve. The responsive litanies are read prior to the lighting of the candles throughout the period. The piano part is easy and continues during the narrative readings. The simple cho-

ral music is divided SA plus congregation and TB and is syllabic throughout. The handbell music is primarily static open fourths or fifths, which resonate throughout an entire measure. This easy work will enhance the liturgy and keep the choir engaged during those parts of the service usually performed without music. Highly recommended.

Come to Us, O Promised One, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP 1752, \$1.60 (M).

There are five verses, each with its own choral arrangement, but always with the melody clearly used. With limited four-part writing and easy keyboard music, this modal setting is reminiscent of *O Come, O Come Emmanuel*. Attractive yet simple music.

One Simple Candle, Donna Butler. Unison and keyboard, Choristers Guild, CGA 1130, \$1.85 (E).

Designed for children's choir, with four verses that could be used separately on each of the Advent Sundays or sung all at one time as an anthem. There is an optional version in which the congregation sings part of the response; their music is included for reproduction. This setting is an opportunity to have meaningful use of the children's choir during the Advent season.

A Canticle for Advent, Martin Schaefer. SAB with keyboard and optional congregation, Augsburg Fortress, 11-10880, \$1.30 (M-).

This opens with the choir singing a fragment of *O Come, O Come Emmanuel* in unison above a sustained perfect fifth that should be played by handbells; the bells play that open fifth again at the end but are not used in other places. The *O Come, O Come Emmanuel* material returns later and is to be sung by the choir and congregation in an accompanied version. Throughout the anthem the music is syllabic, often in unison, and easy with limited vocal ranges. Here is a lovely, useful setting for three-part mixed choir.

O Come, Emmanuel, Neil and Tracy Hankwitz. Two-part choir, keyboard, and optional descant, Northwestern Publishing House, 28N6077, \$1.80 (E).

This is not the traditional VENI, EMANUEL music. The opening may be sung by a soloist and consists of two musical statements of the title, which then flows into another statement by unison choir; this blends into a verse with new text, which is repeated again with another text. The last section retains the opening theme with the choir in unison and descant, which probably could be sung

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by the soloist. The keyboard part often has flowing arpeggios in the left hand, but is not difficult. This work could be sung by children or adults.

Magnificat and Nunc Dimittis, Michael J. Hale. SSAATTBB unaccompanied. Paraclete Press, PPM 00508, \$3.00 (D-).

These two liturgical movements are in English, and in traditional fashion use the same *Gloria Patri*. There are mild dissonances, and divisi, while not consistent, is used extensively. Hale suggests that the keyboard reduction could be played to assist the choir. This will take a solid, large choir for performance.

Come, Lord Jesus, Deborah Governor. SATB unaccompanied with treble choir or solo, Beckenhurst Press, Inc., BP 1754, \$1.34 (M).

Much of the choral music has a low tessitura and is a repeated series of chordal statements that provide a background for the treble choir melody. Later the choral parts become the primary music and expand harmonically but retain the same shape as when they were background. The prayerful setting has some mild dissonances but is not truly difficult.

Hope Will Come, James Brighton. SAT(B) and piano, Choristers Guild, CGA 1136, \$1.85 (M-).

There are optional notes that could be sung by basses in selected passages, but the tenor line is the primary male music, notated in the bass clef. This would work with young voices, perhaps a junior high group. The music is easy with the first verse in unison.

Ave Maria, Kenneth Fulton. SATB unaccompanied, Alliance Music Publications, Inc., AMP 0478, \$1.60 (D).

Fulton's Latin setting begins with the three-part *sotto voce* passage for altos; they repeat the same chord for 11 measures in a static, somewhat monotone spirit. This alto music continues into the other sections where melodic themes are sung by other parts of the choir over the

alto chords. There are other divisi choral passages, but the main character of the music should emphasize a very free, non-metered spirit. The music builds to a dramatic, loud ending that closes with a choral glissando on "Ah." Interesting and challenging music that may be too difficult for most church choirs, and is probably best used as a concert work.

People, Look East, arr. Malcolm Archer. SATB and organ, Oxford University Press, ISBN 0-19-335624, \$2.25 (E).

Based on the traditional BESANÇON carol melody, this cheerful anthem has four verses but only two are in four parts. The keyboard part, on two staves, sometimes doubles the voices, and the lively tempo has a dance-like feeling. Choirs and congregations will greatly enjoy this Advent anthem.

New Organ Music

Giovanni Maria Trabaci: Libro Primo 1603, No. 14; €28. Bernardo Pasquini: Opere per tastiera, Vol. II, No. 5; €22; edited by Armando Carideo. Published by Andromeda Editrice. Bernardo Pasquini: Opere per tastiera, Vol. VI & VII, nos. TA18/19, edited by Edoardo Bellotti; €22. Published by Il Levante Libreria Editrice. All four titles are obtainable directly from the editor at <iosi.ac@fastwebnet.it>; <www.iosi.info>.

These four volumes are part of an ongoing series of Italian keyboard music of the 16th and 17th centuries, the aim of which is to present music either not previously available in modern editions or available only in older editions, the accuracy of which does not reflect the standards required by musicology today. Giovanni Maria Trabaci (c1575–1647) was a pupil of de Macque in Naples and was engaged as organist of the Chapel Royal in 1601, where he was associated with Ascanio Mayone, another pupil of

de Macque. Trabaci published two books of keyboard music in 1603 and 1615 that covered a wide range of genres. Oscar Mischiati had commenced publishing the contents of the first book, but after only two volumes this project was interrupted, and only in 2003 was Armando Carideo able to bring to fruition the task of publishing all of the pieces; each *Libro* is now available in its own complete edition under one cover. The contents of the *Libro Primo* include twelve *ricercate*, seven *canzone francesi*, two *capricci*, four *canti fermi*, eight *gagliarde*, two sets of *partite*, two *toccate*, a *durezza*, a *consonanze stravagante*, and a setting of *Io mio son giovinetto*. The original editions were printed in *partiture*, i.e., each "voice" on its own five-line staff, which is fine for the contrapuntal works but makes free-form pieces extremely difficult to follow. This format was also used in the two books published in 1603 and 1609 by Mayone, and follows on from its use by Rocco Rodio, another Neapolitan, in his print of 1575.

The twelve *ricercate* are composed on each of the twelve tones, the tenth and eleventh being transposed. Ten of the *ricercate* are multithematic, employing up to four subjects, the sixth using the subjects in reverse (indicated in the score). The eighth is based on the *Ruggiero* (later used twice by Frescobaldi in his books of *toccate*). Only the tenth is monothematic. Unlike Mischiati's edition, the individual subjects are not so numbered in this edition. The counterpoint moves with a grave beauty, with several dissonant clashes as parts coincide in the vertical; there are also stretches of a tenth in each hand, which will cause problems to players with small hands. The fourth tone is marked "et inganni" and certainly there are notes that are foreign to the academically accepted accidentals allowed in this mode. The fifth has a heading that draws the player's attention to "note che passano per false." There are also written-out trills beginning on the main note and ending with a turn, examples to be followed when introducing further such ornaments. Nos. 8 and 10 include triple-time sections, and

no. 10 finishes with a free cadenza, a veritable explosion of 32nd notes in the RH over a chord in the LH.

The note F-sharp is required in the bass, so it may be that these pieces were conceived for an instrument with a split key bottom octave (the physical F-sharp being split, one part playing F-sharp, the other D). Several of the *canzone francesi* contain triple-time sections and free cadenzas; in the outstanding no. 4 that opens with a chordal section, the chords linked by trills and *passaggi*, the cadenza is in the LH. No. 5 is on *Dunque credete ch'io* and no. 7 is marked "Cromaticca." There are several passages of 16th notes and even 32nd-note figuration where nimble fingers are called for, especially in no. 2, and also passages of eighth notes in all four parts that require care. These characteristics mark them as being among the most adventurous members of the genre at this time.

The *Capriccio sopra un soggetto solo* is a more serious work, with only three bars of 16th-note figuration and seven bars of triple time in the middle; that on La, Fa, Sol, Fa is more varied, the second section being repeated. Each section opens in triple time (the first section finishing with a virtuoso flourish of eighth notes starting in the bass) before continuing in C time, the first section being imitative, the second homophonic, with toccata-like writing—holding the half-note tenor B-flat in bar 51 against the bass 16th notes will cause problems!

The *canti fermi* are more attractive than mere exercises in counterpoint, with the CF passing between voices in long arches and a wide extension of voices in a beautifully controlled imitation. The 16th-note passagework is all the more convincing for its very occasional appearance before the pieces continue serenely. Again there are problems in holding on some of the long notes against the fluid eighth-note writing.

Lighter in style are the *gagliarde*, which, conceived far more chordally in triple time without hemiolas, are somewhat different than the English



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galliards of the same period. Nos. 1 and 7 finish with passages in C time in which the four “parts” move in eighth notes. The two *partite* or sets of variations (fifteen on *Ruggiero*, all in C time, and twenty on *Fedele*, notated mainly in triple time—several are clearly to be played with a pulse of two beats to the bar—maybe at the tempo suggested by Frescobaldi in his book of *capricci*, but four are in C time) contain much variety, ranging from a more homophonic chordal style to loosely imitative, each set having a chromatic variation. The problems of notation and printing manifest themselves here: several longer-value notes are almost certainly not meant to be held for their full value for harmonic reasons, or it is almost impossible to do so physically. There are several very spiky dissonant moments that add to the general flavor.

As mentioned above, the toccatas, one on the second tone and one on the eighth tone, were also published in *partiture* in the original. Clearly to be performed with some freedom, they present many subtle rhythmic changes only approximately capable of notation, and include many fast passages as well as the kind of motivic imitation found well into the 1700s in Pasquini and Alessandro Scarlatti. These impressive pieces are worthy forerunners of the much-better known examples by Frescobaldi and are worth the considerable effort and time required to master the problems they pose, not only in the rhythms but also in deciding on how long to hold notes—they, like the *partite*, are somewhat less demanding than those published by Mayone.

The slow-moving *durezza*, and the very short *consonanze* (only fifteen bars) must have been considered daring in their time, particularly in meantone tuning; even today some of the harmonic twists will strike our ears. They are worthy forerunners of similar pieces found in Frescobaldi's published collections of 1615 onwards, and show clear similarities with the Iberian *tiento de falsas*.

The final piece, an intabulation of *Io mio son giovinetto*, is far less predictable than some of the intabulations of the Gabrieli and Merulo, with sweeping runs in 32nd notes in both hands. The volume concludes with a variant of the *Gagliarda seconda* taken from a MS that demonstrates considerable differences, particularly with regard to accidentals.

The edition contains several facsimiles that enable us to see the problems confronting a modern editor (a facsimile edition is available from SPES) in producing an edition from the original. The introduction gives details of the sources, and the critical notes provide editorial

deviations from the original. A brief life-history of Trabaci would have been interesting, as would have been some notes placing him in a historical context, and especially a translation into English of the Italian preface to the reader reproduced in facsimile. Also some information on the license of holding notes for more or less than their written value, and of the possibility of playing notes in a different octave would have been of the greatest help to the player inexperienced in the early Italian repertoire, as would have been a discussion of the instruments on which these pieces may have been played.

However, this edition makes available in a well-printed, easy-to-read format a fascinating collection of pieces, admittedly difficult to our eyes and ears, as well as fingers, which predates by some twelve years Frescobaldi's books of *ricercari* and *toccatas*—difficult, too, apparently to his contemporaries; Willi Apel has quoted Trabaci's remarks that “if you (the reader) do not study diligently, the pieces will not come up to your expectation, which will be your fault, not mine.” Mayone, in the preface to his second book of *capricci* of 1609, points out that some of the pieces in his own first book had apparently not been well received because of their “false” harmonies, and Frescobaldi considered it necessary in 1615 to include instructions on the performance of toccatas.

Trabaci continues his teacher de Macque's quest for an expression that veers far from the smooth polyphonic style of the Renaissance towards the nervous discontinuity and experimentation of the early Baroque, and Armando Carideo deserves our warmest thanks for his work in making this important book available in a reliable modern edition. It is to be hoped that readers will feel moved to investigate for themselves and to bring this repertoire to life again in concerts and in liturgical function.

Bernardo Pasquini (1637–1710) was organist at Santa Maria Maggiore in Rome. His pieces have been published previously in seven volumes in the *Corpus of Early Keyboard Music* series of the American Institute of Musicology, but that edition contained many errors; so these new critical editions, here published according to MS rather than the CEKM by genre, are most welcome. Vol. II contains pieces from the Landsberg collection now in the Berlin state library. Its over 400 pages are yet to be studied in depth, but it is a valuable autograph source of pieces by Pasquini, an important 17th-century Roman composer. There is a wide variety of genres including two *fantasias*, two sets of variations,

two *canzone francesi*, a *toccatà*, two *ricercari*, two *capricci*, a *corrente* with variations, a setting of the *Bergamasca*, and a *sarabanda* with variation.

The fantasia that opens the volume is in several sections, each in its own rhythm, in which the theme is treated imitatively throughout, the work finishing in C time with 16th-note passagework. The *Variationi capricciose* is based on an aria-like theme, with variations included in *corrente* and *sarabanda* form; the sixth with its lengthy alto trills provides a stern challenge to the player! The *Variationi d'Inventione* in d minor starts with a most unusual chord—the minor seventh, which, although confirmed from the facsimile provided, is surely a scribal error. The eleven variations include three in *corrente* and one in *gagliarda* form (the latter being in C time); the eighth and ninth variations provide rhythmic challenges also encountered in Frescobaldi's ninth *toccatà* from his book II.

The two *canzone francesi*, both in F, are attractive examples of this genre, finishing with a section in 3/2; that in the first *canzona* is very short at only ten bars; that of the second is notated in 6/4, possibly implying a faster tempo than expected from 3/2 (as per Frescobaldi's tempi classification) and much longer. The second section of the *Canzona in C* contains lively 16th-note passagework, while the one in F proceeds mainly in eighth notes.

The *toccatà* is in clearly defined sections finishing with a *corrente* and its variation; it is far less wayward than those of some fifty years earlier. The *Fantasia in E la mi* is a short piece of 57 bars that moves gracefully in quarter and eighth notes. The *Ricercare in D sol re* is another piece looking back to a stricter contrapuntal style, with a falling diminished fourth in its subject. The *Capriccio in G sol re ut* is in a similar reflective vein, but gathers momentum in its successive sections; a brief coda in C time with 16th-note figuration concludes the work, although it can be followed by the *Capriccio Breve* in binary form later in the volume.

The *corrente* with variations has some interesting beaming in the variation, pointing to cross-rhythm articulation. The variations on the *Bergamasca* also include some interesting beaming in the eight variation, and the *Sarabande in F* with variation proceeds without surprise, although the beaming of the 16th-note thirds in bar 19 will require care. The lengthy *Ricercare con la fuga in più modi* that concludes the volume contains plenty of rhythmic variety, concluding in a sprightly 12/8 (hinted at in the RH of bar 297 of the preceding 6/4

section). The first section to bar 66 looks backwards, as does the section from bar 120 to 204, but much of the rest of the piece contains lively writing, the whole being successfully integrated.

Volumes VI and VII include pieces from MS 31501 in the British Library, London, mainly those mysterious and somewhat puzzling pieces that have just figured bass. Vol. VI opens with three very short pieces in full score, a *tastata*, *corrente* and *aria*, followed by fourteen sonatas and fourteen *bassi* with a figured bass; of these the sonatas are intended for two instruments and are notated on two staves, each having its own bass and figures, while the *bassi* comprise a single bass line on one staff.

Vol. VII opens with a longer *tastata*, three short arias, and two short imitative pieces without title in binary form, the second being a 3/8 gigue-like movement. There follow 24 variations on a four-bar *passagagli*, which is a satisfying work, a further eight arias, and four simple variations on *La Follia*. Ten *versi*, two arias, some short pieces entitled *Accadenze*, two further arias, and an untitled aria-like piece in 3/8 conclude the non-figured bass works. These comprise a large number of *versi* covering pages 18 to 75, some of which give the treble and alto opening before reverting to just the bass; also included on pp. 82–83 are five figured bass works entitled *Arpeggi*, of which the first three have changing harmonies over half notes, the latter two including bass passagework as well.

While the edition presents an excellently produced text with full critical notes and an illuminating essay on the practice of basso continuo—especially the form called “partimento” in Italy in which students are led through basic chordal realization to playing thematic basses with imitation—these pieces are regrettably likely to remain in the province of the music college (useful for exam purposes, perhaps for those who are preparing to become accompanists) and extreme specialists only. With this thought, it is a pity that the few full-score works that are charmingly attractive were not included in another volume of the series.

Vol. II contains an excellent selection of pieces that will be far more accessible to the general player; this volume in particular is highly recommended to those who would value the opportunity to enrich their knowledge of post-Frescobaldi keyboard music in Rome. I hope to review further titles from this inspiring series of 16th- and 17th-century Italian keyboard treasures.

—John Collins
Sussex, England

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Marche Héroïque, A. Herbert Brewer; *Marche héroïque de Jeanne d'Arc*, Théodore Dubois; *Poème Héroïque*, op. 33, Marcel Dupré; *Sonata Eroica* [No. 2], op. 151, Charles Villiers Stanford; *Musique Héroïque*, Georg Philipp Telemann; *Sonata Eroica*, op. 94, Joseph Jongen.

The intriguing theme of this CD is that each composition has “Héroïque” or “Eroica” as a part of the title. Seven members of the Washington Symphonic Brass join for a thrilling performance of Dupré's *Poème Héroïque* and a trumpeter, cellist, and continuo organ perform two selections from Telemann's *Musique Héroïque*. This is a thrilling recording, made in a magnificent building with a gorgeous instrument. Mr. Plutz is to be commended both for the concept of the recording and the splendid execution. If you need music for a great occasion, here is a wonderful source for ideas.

—Charles Huddleston Heaton
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Floods Damage Organs in Eastern Iowa

David C. Kelzenberg

Mother Nature showed her dark side during the month of June, with repeated thunderstorms dumping rain and more rain on the Midwest. Rivers, lakes, and reservoirs rose, eventually spilling over dams, levees, and banks, flooding some areas in unprecedented amounts.

Eastern Iowa was particularly hard hit, as cities along major rivers and tributaries were inundated by floodwaters. The massive Coralville Dam, built by the Army Corps of Engineers in the 1950s, was designed to control the Iowa River upstream of the towns of Iowa City and Coralville, while creating a huge water reservoir—a man-made lake designed for recreation, boating, swimming, and fishing. For only the second time in its history, the reservoir's capacity was exceeded, with water flowing freely over the emergency spillway of the massive dam and overrunning everything in its downstream path.

Both Iowa City and Coralville were impacted by the swiftly rising water. In Iowa City, the University of Iowa had built numerous buildings along the banks of the river, under the mistaken assumption that the Coralville Dam, some 10 miles upstream, would prevent future flooding of the Iowa River. Among the buildings constructed adjacent to the river is the Voxman Music Building, home to the university's School of Music. Named for the renowned educator and long-time School of Music director Himie Voxman, the Voxman Music Building has housed the university's School of Music since its construction in 1970. Along with other nearby buildings such as Hancher Auditorium, Clapp Recital Hall, the Theatre Building, the University of Iowa Museum of Art, and two art buildings, Voxman was built immediately adjacent to the scenic and usually tranquil Iowa River, a mistake that would come to haunt the university in 2008.

When it was apparent that a flood was coming, Iowa City and Coralville residents turned out in a massive sand-bagging effort. Walls of sandbags were erected along the riverbank and around low-lying buildings. But the rain kept coming, and so did the floodwaters. By the time the water stopped rising, every important university building along the river—the entire Fine Arts Complex, the Main Library, the Iowa Memorial Union, several other academic buildings, the university's largest dormitory, and its power generating plant, not to mention numerous homes and businesses in both communities, were flooded.

Some of the victims of this devastating flood were organs. In the Voxman Music Building, two large studio organs and several practice instruments were flooded with mucky river water to a depth of about 18 inches for over a week. The most serious loss was to the university's 1987 North German-style organ by Taylor & Boody, Op. 13, which has been widely acclaimed as a masterpiece. In the other teaching studio, a large two-manual tracker instrument by Schlicker was also severely damaged. In addition, three practice instruments, by Casavant, Brombaugh, and Holtkamp, suffered a similar fate. Fortunately, the water never reached the level of the pipes, but many parts such as blowers, winding systems, pedalboards, and actions were essentially destroyed.

According to Delbert Disselhorst, longtime chair of UI's organ department, the effect of the flooding has been devastating to the department. "All of these organs will be removed from the building and returned to organ builders for rebuilding. We estimate that the building itself will not reopen until the fall of 2009. However, it may be another year or more before the organs are back in place and ready to resume their teaching and recital



The Taylor & Boody North German-style organ at the University of Iowa being dismantled for shipment to the Taylor & Boody shop (Photo by William Dickinson)

duties." Gregory Hand, new professor of organ at Iowa, added a note of optimism. "The organs, despite everyone's best efforts, sat in 18 inches of dirty water for some nine days. However, everyone at the university has been extremely helpful towards the organ department, and there has never been any question whether the organs would be fixed."

Carroll Hanson, the curator of organs for the university, explained further. "The damaged organs included the university's original teaching instrument, a Holtkamp 'Martini', which is believed to be the last instrument built by Walter Holtkamp, Sr., in 1961. Also damaged were tracker practice instruments by Casavant and John Brombaugh. The



Pipes being removed from the University of Iowa's Schlicker organ (Photo by William Dickinson)



The University of Iowa's large Schlicker studio organ after most of the façade and pipes have been removed (Photo by William Dickinson)

large Schlicker studio organ, a two-manual tracker of about 25 stops, suffered severe damage to its winding system and mechanicals."

The most severe loss was the Taylor & Boody recital instrument, which has served as a focal point for teaching and

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Workers from the Bedient shop remove components of the Schlicker studio organ at the University of Iowa for restoration (Photo by William Dickinson)

recitals. Many students and guest artists have enjoyed its remarkable qualities since its installation. This instrument and the Brombaugh practice instrument will be returned to the Taylor & Boody shop in Virginia for restoration. Work on the large Schlicker instrument and the Holtkamp Martini will be undertaken by Gene Bedient's shop in Lincoln, Nebraska. The Casavant practice instrument will be returned to Casavant in St. Hyacinthe, Quebec, Canada, for restoration.

Fortunately, the Casavant recital instrument in Clapp Recital Hall was not damaged by the flood. This large concert instrument, reportedly the first large tracker instrument to be installed in a major American teaching institution in the 20th century, was installed in the new Clapp Recital Hall in 1971 under the supervision of the "father" of organ instruction at Iowa, the late Gerhard Krapf. But, while the organ sits high in the hall and remained above the floodwaters, the hall itself was inundated, and will require major renovation. Another survivor of the devastation, a small portable continuo organ by Taylor & Boody, was moved to the second floor before the waters rose, and was untouched by the floodwaters.

Other instruments at the university were also compromised by the flooding. Some pianos and a harpsichord were removed from the path of the rising waters, while others were not as fortunate.



The University of Iowa's Holtkamp "Martini" organ after the floodwaters receded. Damage and the high water line are clearly visible below the manuals. (Photo by William Dickinson)

Steve Carver, piano maintenance coordinator for the university, recalls details of their efforts to save the instruments. "We moved pianos all week until Friday the 13th (of June). We were initially told we could work through Friday but the river came up much faster than expected, so the building was locked down early Friday morning. We will lose about 25 upright

pianos, a mixture of Steinway and Everetts. We left nine Steinway grands on the first floor to finish on June 13, but were unable to access the building to complete the move. These will at the least require all new legs and lyres (about \$2000 per piano), but may well be totaled too.

"I am more concerned about what the exposure to high humidity after standing in 18 inches of water will do to the soundboards, etc. of the instruments. We were able to move about 20 more Steinways upstairs. But even these may suffer from lack of proper ventilation this summer and fall. I have been recently told that all 50 grands and uprights on the second floor will have to be relocated before winter.

"We removed the Italian harpsichord (built by the Zuckermann shop) from the building on June 12 and were planning to do likewise to the remaining two (a French double by David Rubio and a Flemish single by Edward Kottick) on June 13. As we were locked out of the building, these two stood in 18 inches of water for about nine days. I cannot comment on their condition other than to say there is a good chance they will be severely damaged. I have grave concerns in the long term how this flood will impact our inventory."

This is a crushing blow to the UI School of Music. However, their resolve to work through these problems remains strong. Teaching will continue for the current academic year in facilities provided elsewhere in town. Local churches in particular have opened their space for teaching. It is anticipated that the Voxman Music Building, Hancher Auditorium, and Clapp Recital Hall will reopen in time for the 2009–2010 academic year, although it is unclear whether the organs will be back in place by then. But return they will, hopefully in better shape than ever and with provisions in place to prevent repeating this sort of tragedy. The



The console of Wurlitzer Balaban 1A, Opus 1907 (1928), installed in the Paramount Theatre, Cedar Rapids, as it appeared before the June 2008 floods. Some decorative details were unique to this console.



The Paramount Theatre's Wurlitzer console as it appeared after the floodwaters receded. In this photo, the console rests on its back on the stage of the theatre. Parts of the damaged stage extension can also be seen adjacent to the console.

harpsichords and pianos will also be restored, and music instruction will continue at the high level for which the University of Iowa has become known.

Meanwhile, in nearby Cedar Rapids, it was the Red Cedar River that caused problems, and if anything, the flood was even more devastating here than in Iowa City and Coralville. Organs were severely damaged in Cedar Rapids as well, although it was organs of a different type entirely.

The Red Cedar River runs through the heart of Cedar Rapids. Much of the city's history is tied to industry lining the river, and downtown Cedar Rapids is bisected by this body of water. In the middle of the river in the heart of the city, Mays Island has stood for hundreds of years. A prominent landmark, Mays Island is home to the city's municipal government, making Cedar Rapids one of just a few cities whose seat of government is located on an island. Also on the island are the courthouse and Veteran's Memorial Coliseum, home of a famous large stained glass window designed by artist Grant Wood. At the height of the flood, Mays Island was completely invisible, with only the tall buildings standing above the water to show where it once was.

Cedar Rapids knew a flood was coming, and her citizens prepared accordingly. As in Iowa City and Coralville, volunteers turned out in a monumental sand-bagging effort. What no one could have anticipated was the magnitude of the flood of 2008. The water rose, up and up, and UP, and when it peaked it had completely inundated Mays Island, downtown Cedar Rapids, and many residential neighborhoods near the river. Hundreds, if not thousands, of homes and businesses were damaged or destroyed. Countless people were left homeless, and the government offices of Cedar Rapids and many of its downtown and neighborhood businesses were compromised. Amid the devastation, overshadowed by the tragedies of people left homeless, businesses destroyed, and historic buildings damaged, two significant cultural icons were also devastated by the raging waters. These were architectural treasures: two historical theatres dating back to 1928, and musical treasures—the theatre pipe organs that they housed. While these instruments represent a tragic loss, things could have been worse.

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David Kelzenberg at the console of the "Rhinestone" Wangerin-Barton, Opus 510, installed in the RKO Iowa Theatre, Cedar Rapids, in happier days.



The Iowa Theatre Barton console after the floodwaters receded. This console sat in water up to its solo (top) manual for several days. Damage to the instrument and the muddy residue left behind by the floodwaters is clearly evident.

In 1929, the city was proud to acquire a new municipal organ, a 4-manual, 56-rank instrument built by the Ernest M. Skinner Company and installed in Veteran's Memorial Coliseum on Mays Island. If that important instrument were still installed in that arena, it would have been completely destroyed during this flood. Fortunately, it was spared this fate. In the 1950s, the instrument was moved to Sinclair Auditorium on the campus of Coe College, some 10 blocks above the high water line. As a result, it suffered no damage during the flood.

Unfortunately, Cedar Rapids' two historic theatre organs did not fare as well.

The beautiful Paramount Theatre, built in 1928, stands at the corner of Third Avenue and Second Street in the heart of downtown. Built in the grand style, this 2,000-seat movie palace was completely restored to its former glory just a few years ago to the tune of 7.8 million dollars. Its grand Hall of Mirrors, modeled after the great Palais de Versailles in France, ushered generations of moviegoers toward the opulent auditorium, where the sound of the 3/12 Mighty Wurlitzer beckoned. All of this glory came to an ignominious end during the first week of June, when the river crested its banks and inundated downtown Cedar Rapids.

A wall of water rushed through the Paramount Theatre building and into the auditorium. The heavy Wurlitzer console, raised on its lift to stage level in anticipation of the flood, was savagely tossed onto its back and onto the stage. The stage extension, built of heavy reinforced panels and extending over the orchestra pit, was knocked into complete disarray. In the end, some 8.5 feet of water covered the stage, organ console, and the entire auditorium. The lift and console were completely submerged for at least a week, and in the sub-basement, the organ's blower was under at least 30 feet of water.

Fortunately, the organ chambers were not breached by the water, or the tragedy would have been far worse. The pipes, percussions, and windchests, as well as the original Wurlitzer relay, appear to have been spared. The blower was not reachable until one full month after the floodwaters receded. It is damaged, but still responding to a turn of its motor.

The most serious loss is the console itself, which was virtually destroyed. While it was found essentially intact after the waters receded, the waters had weakened wood and joints, and it literally fell apart as workers carefully attempted to remove it from the theatre. This is particularly tragic as this was an unusual Wurlitzer console, with unique



In downtown Cedar Rapids, Mays Island, original home of the city's municipal Ernest M. Skinner organ, is completely under water. The organ was moved to the campus of nearby Coe College in the 1950s, and thus fortunately escaped the ravages of this monumental flood.

decorative details, controlling an unusual instrument. Classified by Wurlitzer as a model Balaban 1A, the Paramount's organ (Opus 1907) is the only extant instrument of this model still in essentially original condition, still in its original home. Only seven Balaban 1As were built by Wurlitzer, and this one has resided in the Paramount Theatre since opening night in 1928.

Like the theatre itself, the Wurlitzer organ is owned by the City of Cedar Rapids. It has been carefully maintained by, and at the expense of, the Cedar Rapids Area Theatre Organ Society (CRATOS) since that group was formed in 1969. CRATOS volunteers are working hard now to restore this organ to its former glory, but many questions remain about the structural integrity of the building, possible insurance coverage, and funding. The generous support of friends of the theatre organ will be needed to allow this special Wurlitzer organ to sing again. Obviously, the console will need to be completely rebuilt or replaced.

Meanwhile, at nearby Theatre Cedar Rapids (originally the RKO Iowa Theatre), Cedar Rapids' other historic theatre organ suffered a similar fate. Theatre Cedar Rapids is home to the celebrated "Rhinestone" Barton theatre organ (opus 510), so named because of its spectacularly decorated console. This is another unique instrument, the largest of several Bartons that were actually built by the Wangerin Company of Milwaukee, and like its Wurlitzer neighbor an original installation from the year 1928. As far as is known, this is the only organ ever delivered with a

console covered in black velvet, brilliant rhinestones, and sparkling glitter. This organ was historian and restoration expert David Junchen's favorite Barton organ, and anyone who has heard or played it in its original home in Cedar Rapids can understand why.

The news from Theatre Cedar Rapids is somewhat brighter than that from the Paramount. At First Avenue and Third Street, TCR is a bit further from the river, and there was no wall of water crashing into the building. But creep in it did, and although the console had also been raised to stage level in anticipation of the flooding, the water rose to about the level of its solo (top) manual, where it remained for several days. The console damage was disastrous. Fortunately, the blower and relay for this instrument are located at chamber level, so only the console and its Barton four-post lift were damaged by the floodwaters.

The Barton organ is owned and maintained by a small non-profit corporation, Cedar Rapids Barton, Incorporated (CRBI). The organ was not insured, and funds for its restoration will need to come from generous donors and grants. Already a grant has been provided by the National Endowment for the Humanities, which has been used for the removal of the Barton console from the theatre and into safe storage where the damage is being assessed. However, significant funds are still needed to support the restoration or replacement of the organ's console and other work needed to bring the Rhinestone Barton back to life.

With all of the personal tragedies the people of Cedar Rapids and Eastern

Iowa have suffered as a consequence of this devastating flood, the restoration of these two historic theatre organs may seem an insignificant goal. Yet the people have demonstrated a strong will to restore their beloved theatres, which they consider important cultural landmarks for their city. Many of these same people have spoken out in support of restoring the organs, which they consider the "voice" of these theatres, providing much needed moral if not financial support. And it is the firm goal of CRATOS and CRBI working together to do whatever it takes to bring these unique historical instruments back to their former glory.

It will take time for these transformations to take place. And, it will take the generous financial support of many of our friends in the organ community and the music world. At the recent annual convention of the American Theatre Organ Society in Indianapolis, many people contributed to the cause of these two organs. But this is only the beginning. An online fundraising appeal is underway.

How can you help? If you would like to support the ongoing restoration and upkeep of the Cedar Rapids theatre organs, please consider making a contribution to the cause. You can do so online by visiting <www.cr-atos.com>, where you may make an online contribution and view many photos and news stories on the flood damage to the organs. You may also purchase a copy of "Back in the Black," Scott Foppiano's spectacular CD recorded on the Rhinestone Barton, proceeds from which will support the organ fund. Or, you can send a check (made payable to CRATOS) to CRATOS, PO Box 611, Cedar Rapids, IA 52406. You can designate your donation for the Wurlitzer, the Barton, or both. The people of Cedar Rapids thank you for your support and encouragement during these difficult times. ■

David C. Kelzenberg studied music performance and music theory at Quincy University and the University of Iowa. He has an interest in and has performed on all keyboard instruments, including organ, harpsichord, clavichord, and piano, and has made a special study of the history of early keyboard performance practice in the 20th and 21st centuries. He has taught music theory, French horn, trumpet, organ, and piano. His organ teachers have included Richard Haas, Rudolf Zuiderveld, and Gerhard Krappf. He is co-owner of the international Internet mailing list PIPORG-L (devoted to the organ), and founder and co-owner of HPSCHD-L (devoted to stringed early keyboard instruments such as the harpsichord and clavichord). He serves on the board of directors of the Midwestern Historical Keyboard Society, the Cedar Rapids Area Theatre Organ Society, and the Iowa City Early Keyboard Society.

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A Concert Organ for the Béla Bartók Hall in Budapest

Burkhard Goethe, translated by Constanze Geiss

In 2003 the Arcadom company requested 13 European companies to design an instrument for the new Béla Bartók National Concert Hall in Budapest, Hungary. Six companies then were looked at more closely; three of them were from Germany. After a series of journeys in order to gain as much knowledge about the companies as possible, the committee (five concert organists) decided to ask the joint venture of the Mühleisen company (Germany) and the organ manufacturer Pécs (Hungary) to build the organ. The two companies were known to each other because of various projects they had encountered with the Fraunhofer Institute, Stuttgart. Prof. Judith Angster, a descendant of the organ-builder family Angster in Hungary, is an acknowledged specialist on physical questions related to the technical parts of organs. She strongly supported the joint venture and was a big help in organizational matters.

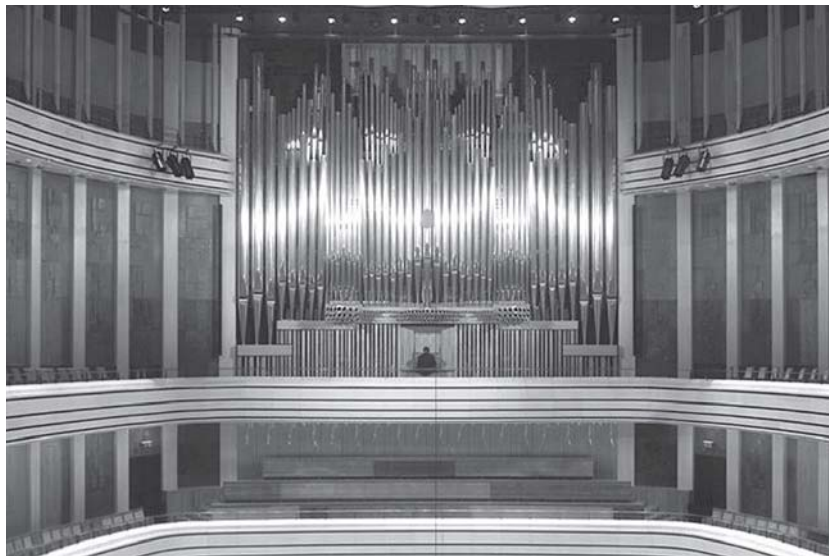
The concert hall itself was designed by Gabór Zoboki and was finished in 2005. The fascinating oval building has the dimensions of a large cathedral: it is 25 meters tall and 52 meters long. The building's interior is covered with wooden panels, creating a warm atmosphere. In order to guarantee an outstanding acoustic, the internationally known American advisor Russell Johnson worked on the design. The principal element is a huge detailed platform in the center of the room that can be lowered completely or in parts, which helps to create a suitable acoustic for special solo concerts. Along the sides of the room, 84 large chambers provide the reverberation needed for organ concerts. Since they can be evenly adjusted, the conditions for the organ builders were ideal.

Finding a musically suitable concept turned out to be more difficult. Two organ advisors with opposing ideas, István Baroti and László Fassang, were a challenge for the organ builders. On the one side, there was the idea of a large Hungarian organ in the style of the 1950s *Orgelbewegung*; on the other side there was the idea of a modern symphonic concert instrument. More journeys and concerts on various instruments and long discussions were necessary to finally agree on the disposition of a concert instrument.

During the years 2004–2006 the instrument was built by both companies, Pécs in Hungary and Mühleisen in Germany. The case, chests, wind system, frames and structural parts were made in Hungary, as well as all of the wooden and some of the metal pipes. All the design work, construction of coupler systems and details, electric and mechanical stop action, keydesk, reeds, and complete scaling was done in Germany. The Mühleisen Company also was in charge of the entire voicing process, working closely with both advisors. Since the concert hall was heavily used during the daytime, most of the installation and the voicing had to be done after 11 pm.

Façade

As seems to be typical during the last decades, the façade essentially was designed by the architect of the concert hall. Gabór Zoboki at first offered a post-Art-Nouveau-style façade, which would have worked well in the room and also resembled downtown Budapest with its Art Deco style. Unfortunately, the buyers were not convinced and had the Mühleisen company work on an idea of



Pécs/Mühleisen organ, Béla Bartók Hall, Budapest (Archive Mühleisen)



Console, Pécs/Mühleisen organ, Béla Bartók Hall, Budapest (Archive Mühleisen)

an open façade. The divisions in the back are of course all contained in their cases made of solid wood. The biggest façade pipes are the Majorbass 32' (starting at E) and the Principalbass 16' and Montre 16', both starting from bottom C, all made of a high tin alloy. On the top (slightly shifted to the back), the Octavbass 8' and the Solo Principale 8' can be seen. The lower middle part (above the mechanical console) contains the horizontal reeds (Chamade 16'–4'). Therefore, the organ builders need not fear that the organ will be covered with curtains as is the case in various concert halls nowadays. The organ stays visible at all times.

The case is made of solid cherry and, in order to break with the strong vertical lines of the whole façade, the pipes of the inside corners of the main groups are slightly tilted towards the center of the organ. This subtle feature is often only seen with a second look.

Technical design

Twelve meters above the orchestra stage, the organ is installed on a large balcony. Its overall height is 15.6 meters, width 13 meters, and depth 4.4 meters. Inside the instrument, a good "infrastructure" made up of large stairs and wide walkboards guarantees good access to every part of the chests and pipes for maintenance. Every detail was planned; no big surprises were left for the people who worked on site.

Chests

The 18 mechanical slider windchests and some 29 single and support chests are positioned on top of large wooden construction beams, along the action lines. Behind the façade of the first story, one can find the Grande orgue. Separated by a large walkboard, the Récit expressif is positioned directly behind it. The Solo and the Positif expressif are located symmetrically on the second story. This whole complex is lined by the Pedal stops on the left and right sides, whereas the largest pipes of the 32' needed to be lowered into the "basement" of the organ.

Wind system

The wind system is divided into two divisions. The Grande orgue, Récit expressif, and Pedal are supplied by two large blowers and six large parallel double wedge bellows, which are built into the base of the instrument. Another blower and bellows on top of the swell box of the Récit provide the wind for the Positif expressif and Solo divisions. A high-pressure blower for the Tuba Mirabilis 8' with 450mm wind pressure is also located there. In all manuals, the wind pressure varies from the bass to the treble. The three 32' stops have their own extra wind supply. The whole system consists of four blowers and about 105 meters of wind trunks made of solid wood.

Action

The new organ in the Béla Bartók Hall has two different action systems. The main (attached) console with its ten couplers is played mechanically. The only exceptions are the Chamades and the 32' stops. The key action is balanced and is supported inside the chests with little pivot-rail bellows. They are also suspended. The fourteen octave couplers and the

five Chamade couplers work electrically; the ten mechanical couplers can also be switched to electric usage. The second, detached concert console is exclusively electric; so is all the stop action. Solenoids work the sliders; the preset combination system and the couplers are run by a BUS system.

When the organ was shown to the press, the detached console was not available to be seen. Therefore the author could only feel and play the action of the main console. It is easy and light and allows good articulation on all four manuals. Even when using all mechanical couplers and playing *tutti*, the pluck stays elegant and precise, due to good coupler construction and well-adjusted balancier support.

Consoles

The main console combines the neat, clean look of a well-designed keydesk with ergonomic standards. The 139 stop knobs are designed as pull knobs. The detached console is a work of art in itself. It is made of solid cherry and shows many round, Art Nouveau-like lines. The pluck of the keys is simulated electrically in order to provide the best articulation possible.

Swell boxes

All walls and the shutters of the swell boxes are made of a special five-layered wall system approximately six cm thick. This was especially developed by the Stuttgarter Fraunhofer Institute. Both swell boxes work remarkably well.

"Hanging" façade pipes

Organ builders are often confronted with the following problem: large pipes are stressed by their own weight, especially around the mouth opening. Therefore inlays, hooks and supports are soldered to hold everything in place. Nevertheless, they often have the tendency to bend or collapse. The ideas of the creative Swabians help to prevent those matters. Already their large instrument in Stuttgart (Stiftskirche 2004 IV/84) was protected by a large contraption to take weight off the foot of the pipe. In three places the pipe is hooked to the top of the room, where it is held by counterweights. That lowers the static weight of the pipe, preventing collapse, and also enables one single person to lift the pipe in its rack.

Tonal design

It is always difficult to describe the sound of an organ. One simply has to hear it. What one can say about this particular instrument is that the tonal design works very well in the given acoustic, which has a tendency to swallow bass frequency pitches and therefore needs good foundation stops. During the voicing process, the scale of various stops had to be enlarged to meet these needs.

The principals, which account for 26% of the whole instrument (with its eight mixtures), are formidable and can fill the hall, but can also show their vocal mild sides. The Montre 16' shows itself very subtly without losing its tonal force. An outstanding stop is the Principale 8' of the Solo manual with its changing scale. It works very nicely in combination with the Voce humana. The separate wind supply of the 32' and 16' Pedal stops gives them remarkable speech in the room.

The 23 reed stops of the organ account for 25% of the stoplist. Not only trumpets and clairsons belong to that group, but also five almost lyrical voices and the Chamades and the high pressure Tuba. Producing a highly differentiated and distinct sound is taken very seriously in the Mühleisen company. Many trumpet ensembles and various solo stops such as the Cromorne, Voix humaine, Clarinette and Basson-Hautbois make it a challenge for any organist to exhaust all the color

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possibilities. The Chamaden division with its Chamades 16'-4' resembles an "ultima ratio" to the tutti. The Tuba mirabilis seems in the British manner, darker and softer but still strong enough to add to the fortissimo of all other divisions. Another outstanding sound of a different kind is created by the Cor anglais of the Solo division. Its silken clarity reminds one of Ernest Skinner's Orchestral Oboe. It is hard to understand why those fine stops are built so rarely nowadays.

The instrument also includes 13 string stops; two of them are celestes. This is a moderate number (14% of the overall stops), but nevertheless they are very characteristic in sound and can be used in many combinations. The Gamba of the Grande orgue is strong and precise, the Salicional of the Positif expressif soft, the Violon 16', Geigenprincipal 8', Gamba 8', Aeoline 8', Voix céleste and Violine 4' of the Récit expressif are all very distinct in sound. In the Pedal, the Contrebasse, Violon and Cello make a good ensemble. The presence of the Violon is impressive, its sound very clear.

Flutes make up 18.5% of the stoplist. Those 17 different colors are open, stopped or over-blowing pipes that have a progression in their scaling, following the French tradition to be used as solo voices. Some are built in the German tradition in order to blend and add color. In combination with string stops (for example, the Salicional and the Fl. traversière on the Positif expressif or the Gamba and the Flûte octaviante of the Récit expressif) they sound remarkably good.

The great number of mutations allows building a "Cornet décomposé" in all divisions except the Grande orgue, which has its own large Cornet. Taking a close look inside the Pedal division, one is strongly reminded of Oskar Walcker's "Grand Bourdon." The Großquinte (10%), Tierce II (6%) and the Zinck III (5%) are able to underline the 32' and 16' sounds and have a great presence in the room.

An interesting steel-like, synthetic sounding voice is the Septmon of the Positif expressif, combined with Piccolo 1' and Tierce. The Solo division again follows Cavaillé-Coll's idea of the "Clavier Bombarde" because its mutations (the Septième 2 2/4' included) are based on the 16' range. The large room handles all of this easily.

It would take ages in order to try and find all different kinds of registrations. To listen, the best seats are located on the opposite side of the room, in the balcony. It is even possible to hear calm noises or whispering from the console! Bravo to the great acoustics.

Successful joint venture

A great compliment must be given to both companies that have worked to create this wonderful instrument: the Organmanufatura Pécs Ltd. of Hungary and the organ building company Mühl-eisen of Leonberg, Germany. Both contributed their best creativity and skills. The outstanding quality of the Hungarian craftsmanship, creativity and motivated work attitude strongly supported the design work, organization and the voicing process by the Germans. It is quite probable that in the future, large organ projects will be given to companies that are willing to cooperate. Good communication and well-balanced work attitudes and standards are needed for these kinds of projects. It is of great importance to make agreements and also to draw close lines that each group has to stick to, in order to make things a "snug fit." Too much back and forth, communicating about the same things all over again, would be too time-consuming. Prevoiced test pipes are hard to e-mail throughout Europe.

Coda

The new instrument of the Béla Bartók Hall in Budapest is definitely worth seeing and hearing. As a "Swabian from the Danube" with its French lifestyle, the instrument suits the great architecture. The inaugural concert featured four organists: Zsuzana Elekes, István Baróti, László Fassang, and Xavér Varnus on May 22, 2006. In June 2006, many internation-

ally known concert organists played many concerts on the organ. Most of them used the detached, electrical console on the stage. Obviously, the possibility of playing in front of the audience is of more importance than the sensitive touch of the mechanical main console. But this also happens in other places, due to the fact that organists like to listen directly to their registrations in advance.

This is one sad aspect about designing and creating an instrument in two ways: having to face the fact that all the extra work and preparations are not honored. One could question the reason for the double construction. Shouldn't one build symphonic organs completely electrically in the future, since there have been so many inventions lately that provide an almost mechanical touch? This thought obviously would not be the taste of many organ advisors.

Undoubtedly, the mechanical slider chest is a very good solution for smaller and middle-sized instruments. Luckily for recent German organ building, Cavaillé-Coll consequently built these chests during his work life. The primary wish at many times had been symphonic instruments by all means (with Barker levers or electric couplers that are rarely talked about). In the meantime, we can see that there are quite a few good German symphonic instruments from the late 19th and early 20th centuries. There are great instruments with cone chests, membrane chests or various electro-pneumatic inventions that are not mechanical slider chest systems.

However, many large organ projects are requested to have slider chests (single-lever keys preferred), Romantic, symphonic layouts and everything that goes with it. This creates many problems for the organ builder who often also must deal with poor acoustics. Not all mechanical chests have been of outstanding quality throughout the decades. Why do they appear to be the one and only solution? There are many ways to get to Rome, also many detours probably.

In Budapest, they definitely found the right path! And, stranger, if you go and visit this great instrument and get the chance to play, try the main console. Even if your footwork cannot be seen by the audience, it is worth it! ■

Burkhardt Goethe, church music director and organ-architect in Schwäbisch Hall (South Germany), was born in 1948. After an apprenticeship for six years (carpenter and organbuilder) with Alfred Führer, Wilhelmshaven, he traveled in Europe working on the restoration of North German instruments. Since 1982 he has been organ advisor of the Protestant church of Württemberg and teacher at the Freiburg National Academy of Music. He is the architect of more than 80 organ cases since 1978.

Constanze Geiss is a journeyman organbuilder for Mühleisen Orgelbau in Leonberg, Germany, where she works both in management of the business and in organbuilding areas. She studied at the organbuilding college in Ludwigsburg and completed her apprenticeship with Mühleisen. She worked at the Brombaugh shop in Eugene, Oregon during 1999-2000. Ms. Geiss was assisted in editing the translation by David Petty, organbuilder in Eugene, Oregon. He and Ms. Geiss were colleagues at the Brombaugh shop during her time in the U.S.

Five manuals and pedal, 92 registers

I. Grande orgue

- 16' Montre
- 8' Principal
- 8' Flûte harmonique
- 8' Bourdon
- 8' Gamba
- 4' Praestant
- 4' Rohrflöte
- 2 2/4' Quinte
- 2' Superoctave
- 8' Cornet II-V
- 2 2/4' Mixtur V-VII
- 1 1/4' Cimbale IV-V
- 16' Trompette
- 8' Trompette
- 4' Trompette

II. Positif expressif

- 16' Quintatön
- 8' Principal
- 8' Fl. traversière
- 8' Cor de nuit
- 8' Salicional

- 8' Unda maris
- 4' Praestant
- 4' Flûte conique
- 2 2/4' Quinte
- 2' Doublette
- 1 1/4' Tierce
- 1 1/4' Larigot
- 1' Piccolo
- 1 1/2' Septmon II
- 2' Mixtur IV-VI
- 16' Basson
- 16' Dulzian
- 8' Trompette
- 8' Cromorne
- 8' Clarinette
- Tremolo

III. Récit expressif

- 16' Violon
- 16' Gedeckt
- 8' Geigenprincipal
- 8' Flûte harmonique
- 8' Bourdon à cheminée
- 8' Gamba
- 8' Aeoline
- 8' Voix céleste
- 4' Violine
- 4' Flûte octaviante
- 2 2/4' Nazard
- 2' Octavin
- 1 1/4' Tierce
- 2' Progressio II-IV
- 2' Cymbale IV
- 16' Bombarde
- 8' Trompette harm.
- 8' Basson-Hautbois
- 8' Voix humaine
- 4' Clairon harm.
- Tremolo

IV. Solo

- 16' Rohrbourdon
- 8' Principale
- 8' Konzertflöte
- 8' Voce humana
- 5 1/4' Nazard
- 4' Octave
- 3 1/4' Tierce
- 2 2/4' Septième
- 2 2/4' Sesquialtera II
- 2' Flûte
- 2 2/4' Plein jeu III-V
- 8' Cor anglais
- 8' Tuba mirabilis

V. Chamaden

- 16' Chamade
- 8' Chamade
- 4' Chamade

- Pedal**
- 32' Majorbass
- 32' Soubasse
- 16' Principalbass
- 16' Contrebasse
- 16' Soubasse
- 16' Violon
- 10 3/4' Großquinte
- 8' Octavbass
- 8' Gedackt
- 8' Cello
- 4' Octave
- 4' Tibia
- 6 3/4' Tierce II
- 5 1/4' Zinck III
- 2 2/4' Mixtur IV
- 2 2/4' Compensum VII
- 32' Bombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon

Mechanical couplers (also electrically activated):
I+II, I+III, I+IV, II+III, II+IV, III+IV, P+I, P+II, P+III, P+IV.

Electric couplers:
I+V, II+V, III+V, IV+V, P+V,
I+II 4', I+II 16', I+III 4', I+III 16', I+IV 4', I+IV 16', II+III 4', II+III 16', III+III 4', III+III 16', IV+IV 4', IV+IV 16', P+III 4', P+IV 4'

Manuals I-IV and pedal: mechanical action. Manual V, the 32' stops and 16' stops in the façade: electric action.

Manual chests are divided bass/treble for different wind pressures.

Mechanical attached keydesk.

Second electric console on the stage.

Programmable crescendo pedal.

Pleno, Tutti, and reeds are selectable/programmable.

Reeds, mixtures, and couplers available on roller crescendo pedal.

Swell shutter coordination available on crescendo pedal.

Priority switching between crescendo pedals on both consoles when being played simultaneously.

Cancel button for every division.

Selectable dividing point in pedal division of second console.

Sostenuto in all divisions.

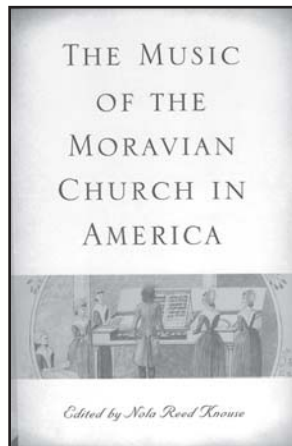
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Celebrating Hugo Distler: 100 Year Anniversary of the Birth of a Genius

David L. McKinney

This article celebrates the 100th anniversary of Distler's birth year. It enhances understanding of Distler as a composer and examines performance aspects of his organ works. Relevant biographical information introduces us to Distler's socio-historical environment. The physical influences of Lübeck's organs and Distler's house organ explain Distler's compositional output in terms of compositional style and playing requirements. Information about playing Distler's organ music follows.

"A heart ablaze, which in giving of itself, burns out."¹

"I want to break away from contemporary confinements and venture into the realm of the supreme."² Here, Hugo Distler (1908–1942) expresses the typical dream of youth to change the world. "I feel an indescribable loneliness, a sense of being separated from everyone and everything."³ This statement seems the sentiment of someone aged who failed to achieve anything. Distler's world was fraught with such dichotomies. He thought he lived a life of failure. One hundred years after his birth, we see it was full of successes.

As an organ composer, Distler broke ground and became the first to compose pieces in a modern style that suited the sound of a Baroque organ. Clarity in Distler's works is of utmost importance. This, above all else, dictates a performer's interpretive choices. Registration, tempi, and articulation must serve the composition's ideas. "His entire output is marked with an indispensable truth, clarity, and sincerity of expression."⁴

Biography

Nuremberg (1908–1927)

Distler's short life is divided into different periods according to the cities in which he lived. Hugo Distler was born out of wedlock in Nuremberg on June 24, 1908. Such an event was scandalous back then, and his mother never actually wanted to have him. In 1912, she married a German-American and moved to Chicago. Her abandonment affected him his entire life.⁵

He grew up with his maternal grandparents, who owned and operated a successful butcher shop and were relatively well off. They gave him a first-rate education at the Nuremberg Gymnasium and an early musical education at the Dupont Music School. After graduation from the Gymnasium in 1927, thrice he tried to gain admission to the local conservatory; thrice he was denied. They claimed he lacked talent, but Distler knew the real reason was his unusual home situation. The conservatory considered such familial backgrounds incapable of providing for regular and timely completion of courses of study.⁶ Distler again felt rejected and unwanted, and his feelings of unworthiness escalated.

Leipzig education (1927–1931)

Because he failed to gain admittance in Nuremberg, Distler chose to study at the world-famous Leipzig Conservatory. The city's variety of activities enriched Distler's education and artistic development. The best artists and pedagogues worked in Leipzig, and opportunities to attend concerts at the Thomaskirche, the Gewandhaus, and the famous Leipzig Opera House were plenty.

His teachers soon discovered his unusual gift for composition. They advised him to study composition and organ, and he entered Günther Ramin's organ studio. Dr. Hermann Grabner, counterpoint professor, influenced the young, hard-working Distler. Most importantly, he cared for the insecure young man in a very loving and fatherly way. He became a lifelong mentor and friend to Distler;

and Distler placed a lot of worth in his judgment and advice.

In 1930 Breitkopf & Härtel published two of his works. Everything went well for Distler until his step-grandfather, who financed Distler's education, died. Distler was forced to quit his studies because he could not afford them. At Ramin's advice, Distler applied as organist at St. Jakobi-Kirche in Lübeck. The church leaders debated over two applicants. In the end, they cast a lot, and it fell to Distler!

Lübeck (1931–1937)

Thus, the famous *Hansestadt* Lübeck and its Mariners' church, St. Jakobi, where Dietrich Buxtehude once worked, became Hugo Distler's home. At first, he found circumstances agreeable. A young pastor supported musical activity within the parish, and Distler befriended Bruno Grusnick, the cantor at St. Jakobi. The Lübeck *Sing- und Spielkreis*,⁷ under Grusnick's baton, premiered nearly all of Distler's choral compositions. Finally, the historical organs of St. Jakobi provided Distler with the inspiration for his first organ compositions. What began as a simple, half-time church music post soon became a fertile creative font.

Distler restored the Vesper series and brought its reputation back to the level when Buxtehude worked in Lübeck. After just four months, Distler also took over the cantor position at St. Jakobi. He became a sought-after virtuoso organist, and he created almost all his entire life's output here, including two large organ partitas (see Figures 1 and 2).

The organ position, merely half-time, paid only RM70 monthly.⁸ But the Lübeck State Conservatory opened in 1932, and Distler assumed direction of the church music department. The organist position at St. Jakobi then became a full-time position, and the following year, Distler married Waltraut Thienhaus. He saw the birth of his first daughter, Barbara, in 1934.

Unfortunately, the good times did not last. Distler experienced a total nervous breakdown in 1934. Afterwards, his life and works became overshadowed by the ruling Hitler regime. Despite joining the NSDAP⁹ in May of 1933,¹⁰ things did not improve for Distler. In 1934, the state decreed that new church music must serve the Nazi cause. They forbade performances of Jewish artists and works by Jewish composers. Though he was not Jewish, they condemned Distler's second harpsichord concerto as Bolshevistic.¹¹ Moreover, the Nazis and *Hitlerjugend* limited Distler's own performances. All this became extremely difficult for him to endure, and he decided to leave Lübeck.

Stuttgart (1937–1940)

He began work at the Stuttgart Musikhochschule in 1937 and found great support from his colleagues. The Stuttgart years were generally happy ones for Distler, and his professional career skyrocketed. He assumed direction of the Esslingen Singakademie, taught choral conducting courses, participated in various *Singwochen* and *Musiktagen*, and had an active concert career. In addition, he dedicated himself once again to the composition of sacred works, and his fame grew. Several works were performed in Berlin in October of 1937 at the *Fest der deutschen Kirchenmusik* (see Figure 2). In 1938, the state bestowed the title *Professor* upon Distler.

Unfortunately, he also soon experienced Nazi opposition here from a student group, *Die Fachschaft*. Attacks were directed against Distler's church ties and his clear intentions to foster church music. Alas, the overall political situation soon ruined Distler's good fortunes. The violent overtaking of Austria

Figure 1: Compositional/professional output, secular versus sacred⁴⁰

	Leipzig	Lübeck	Stuttgart	Berlin	Unknown
Secular	4	21	5	8	5
Sacred	5	34	4	3	9

Figure 2: List of organ works, dates completed, premiere information

- Opus 8
- I. Partita on *Nun komm' der Heiden Heiland*; November 12, 1932; December 26, 1932 at 17th Vesper Concert in St. Jakobi
 - II. Partita on *Wachet auf, ruft uns die Stimme*; May 1935; October 13, 1935 at Kassel Music Festival
 - III. *Kleine Orgel-Choralbearbeitungen*
Das alte Jahr vergangen ist; unknown; unknown
Ach wie flüchtig, ach wie nichtig; unknown; October 13, 1935 at Kassel Music Festival
Wie schön leuchtet der Morgenstern; unknown; February 16, 1936 at 33rd Vesper Concert in St. Jakobi
Christe, du Lamm Gottes; unknown; May 8, 1936 at Hamburg Church Music Festival
Mit Freuden zart; unknown; May 8, 1936 at Hamburg Church Music Festival
Christ, der du bist der helle Tag; unknown; May 8, 1936 at Hamburg Church Music Festival
Jesus Christus, unser Heiland; unknown; October 10, 1937 at Berlin Church Music Festival by Friedrich Högner
- Opus 18
- I. *Dreißig Spielstücke für die Kleinorgel oder andere Tasteninstrumente*; April 1938; unknown.
 - II. *Orgelsonate*; September 1938; June 21, 1939 at the Stuttgart Conservatory

Distler's suicide letter to Waltraut

November 1, 1942
My dearly beloved Waltraut,
I've only one request in the world: that you are not angry with me; who knows more than you, what fears have resided in me since I've been alive; everything that I ever created stood under this sign, even my latest plans for an oratorio.
Let the children think kindly of me: the time will come, and it's not far away, when they, too, will understand my last step, as they today do not. My dearly beloved children, ah, if you only knew what pain I am in.
Pray for me. I die a poor, sinful man and hope for the mercy of God . . .
I want to be brought to rest in a small circle; let my mother and her relations know only after the fact.
I leave to you everything I own and possess.
Yours,
Hugo³⁹

He spent his entire life fleeing from city to city in order to escape trouble. His deep world angst, continual inner unrest, ongoing feelings of worthlessness and rejection since childhood, and feelings of being overworked proved to be too much in the end. In a final state of total spiritual and physical exhaustion, he planned his escape with meticulous detail (see Distler's suicide letter).

Thus, Hugo Distler prematurely ended his life on All Saints Day, Sunday, November 1, 1942. Hugo Distler was laid to rest in the forest cemetery in Stahnsdorf. A favorite New Testament quote of Distler, one he used in a motet and that likewise stands as the motto for his life and death, was engraved upon the wooden cross: "In the world ye shall have tribulation: but be of good cheer; I have overcome the world."¹⁵

Organs influence compositions

The *Orgelbewegung*, Distler's teachers, and the *Zeitgeist* of the early 20th century influenced Distler's compositional output. But nothing influenced Distler's organ music as prominently as the instruments themselves. Distler wrote his works for two main organs: a historical Stellwagen instrument in Lübeck's St. Jakobi-Kirche and his own house organ in Stuttgart, built by Paul Ott.

Stellwagen organ

Armin Schoof claims Distler's fascination with historical organs was made so intense because of his job at St. Jakobi in Lübeck. There, Distler presided over the *kleine Orgel*. Although instantly taken by the sound of this organ, Distler was dissatisfied because of its limitations with the organ literature of Bach and later composers. In a report on the renovation of the St. Jakobi organs from 1935, Distler describes it as follows:

[B]y looking at the disposition, a characteristic sound of each manual, is very strongly heard. Above all stands the *Hauptwerk*, with its Renaissance-like, strict principal chorus. The noble Mixture and the (unfortunately dampened) Trommet unite to a plenum of celebratory, unapproachable splendor. The *Rückpositiv* has a powerful principal chorus of steely clarity, and it can also be used as a solo manual with its inimitably beautiful flute voices and the silky, tender Krummhorn. A Scharf and a clarinet-like Trechterregal provide the necessary, complementary, equalizing force to the *Hauptwerk*. Lastly, the *Brustwerk* possesses a plenum with an almost bawling ferocity—a deadly scream. Its elementary allure, first obvious to one only after he has freed himself from any ideal of sound, landed here in bacchanal self-sufficiency at the turn of the century.¹⁶

Figure 3: Disposition of the *kleine Orgel* in St. Jakobi before 1935⁴¹

The Hauptwerk and Pedal are partly from the 15th century; the Brustwerk and Rückpositiv originated around 1630. The prospect of the Haupt- and Pedalwerk is high Gothic; that of the Brustwerk and Rückpositiv is early Baroque.

Hauptwerk	
16'	Prinzpal (f)
8'	Oktave (f)
4'	Oktave (f)
2'	Oktave (f)
8'	Spielpfeife (mf)
8'	Flöte (p)
8'	Trommet (f)
	Mixtur (f)
Rückpositiv	
8'	Gedackt (p)
8'	Quintatön (p-mf)
4'	Hohlflöte (p)
4'	Prinzpal (mf)
2'	Oktave (p-mf)
	Scharf (mf-f)
8'	Trechterregal (mf-p)
8'	Krummhorn (p)
Brustwerk	
8'	Gedackt (p-pp)
4'	Quintatön (p-pp)
2'	Waldflöte (p-pp)
	Zimbel (mf-p)
8'	Schalmei (p-pp)
8'	Regal (p-pp)
Pedal	
16'	Subbaß (p)
8'	Spielpfeifenbaß (p)
4'	Spielpfeifenbaß (p)
16'	Posaune (mf)
8'	Trommet (mf-f)
4'	Trommet (mf-p)

Brustwerk enclosed
Tremulant equipped on all manuals
2 ventsils
Keyboard range C-c''' (short octave in bass)
Pedal range C-d' (short octave in bass)
Slider chest
Mechanical action

Figure 4: Disposition of the *kleine Orgel* in St. Jakobi after renovations by Karl Kemper, 1935⁴²

Case: Hauptwerk Gothic, Brustwerk Renaissance, Rückpositiv early Baroque.

Hauptwerk	
16'	Prinzpal
8'	Oktave
8'	Spielpfeife
4'	Oktave
4'	Flöte
2'	Oktave
	Mixtur IV
8'	Trommet
Rückpositiv	
8'	Gedackt
8'	Quintatön
4'	Prinzpal
4'	Hohlflöte
2'	Oktave
	Scharf IV
8'	Trechterregal
8'	Krummhorn
Brustwerk	
8'	Gedackt
4'	Quintatön
2'	Waldflöte
	Zimbel II
8'	Regal
4'	Schalmei
Pedal	
16'	Subbaß
8'	Gedacktpommer
4'	Bordun
2'	Nachthorn
	Rauschpfeife IV
16'	Posaune
8'	Dulzian
4'	Trommet
2'	Regal

Tremulant
Keyboard range C, F-c3
Pedal range C-d1
Slider chest
Mechanical action and stops
Coupling: Rückpositiv to Hauptwerk

Figure 5: Disposition of the *kleine Orgel* in St. Jakobi since 1978⁴³

Hauptwerk	
16'	Prinzpal
8'	Oktave
8'	Spielpfeife
4'	Oktave
3'	Nasat
	Rauschpfeife II
	Mixtur IV
8'	Trompete
Rückpositiv	
8'	Gedackt
8'	Quintadena
4'	Prinzpal
4'	Hohlflöte
	Sesquialtera II
	Scharf III-IV
8'	Trechterregal
8'	Krummhorn
Brustwerk	
8'	Gedackt
4'	Quintadena
2'	Waldflöte
	Zimbel II
8'	Regal
4'	Schalmei
Pedal	
16'	Subbaß
8'	Prinzpal
8'	Spielpfeife
4'	Oktave
4'	Gedackt
2'	Flöte
	Rauschpfeife IV
16'	Posaune
8'	Trompete
4'	Trompete
2'	Regal

3 Tremulants
Coupling: RP/HW, BW/HW, HW/Ped
All pipes are made of metal again (lead)
Pedal range C-d1
Keyboard range C, D, E, F, G, A-c3
Tuning: Whole tone higher than current standard using Werckmeister's First Temperament (Christoph Kaltschmidt had retuned the organ with equal temperament in 1786).

Figure 6: Planned disposition of Distler's house organ⁴⁴

Hauptwerk	
8'	Liebl. Gedackt
4'	Prinzpal
2 3/4'	Nasat
2'	Waldflöte
	Zimbel II-III
Oberwerk	
8'	Holzregal
4'	Gedacktlöte
2'	Prinzpal
1 1/2'	Quinte
1'	Oktave
	Terz I
Pedal	
16'	Trichterdulzian
8'	Gedackt
4'	Rohrflöte
2', 2 3/4'	Rauschpfeife

Oberwerk tremulant
OW/HW, OW/P, HW/P
Manual compass C-d'''
Pedal compass C-f'
Slider chests
Mechanical key and stop action
Electric wind supply, 45 mm wind pressure

Figure 7: Disposition of Distler's house organ⁴⁵

Unterwerk	
8'	Liebl. Gedackt
4'	Prinzpal
2 3/4'	Nasat
2'	Waldflöte
	Zimbel II-III
Oberwerk	
8'	Regal
4'	Gedacktlöte
2'	Prinzpal
1 1/2'	Quinte
1'	Sifflöte
1 3/4'	Terz
Pedal	
16'	Dulzian
8'	Pommer
4'	Rohrgedackt
2 3/4', 2'	Rauschpfeife

Tremulant
OW/UW, OW/P, UW/P
Manual compass C-d'''
Pedal compass C-f'
Slider chests
Mechanical key and stop action
Electric wind supply, 45 mm wind pressure
Dulzian and Oberwerk under expression

Due to these limitations, Distler intently studied music by early Baroque composers, became fascinated with the keyboard works of Samuel Scheidt and Dietrich Buxtehude, and began to write his own organ pieces with modern harmonies, but which were fit for this historical instrument. Thus, this organ inspired him to write his first large-scale organ composition, the partita on *Nun komm, der Heiden Heiland*, Op. 8/I.¹⁷

In a foreword to Opus 8/I, Distler pays tribute to the *kleine Orgel* in St. Jakobi. He says that the partita's genesis, principles of design, and existence are due to his memorable years of experience with the organ. He also states that performers should strive to replicate the "old sound" when playing his works on modern instruments. While registrations of his performance of this work on the *kleine Orgel* are published in the partita, Distler maintains in the foreword that they should not be made into the standard, as the Jakobi organ was "far from being balanced in its specifications. Most of all, the weak pedal disallow[s] a suitable registration."¹⁸

In his second partita, *Wachet auf, ruft uns die Stimme*, Op. 8/II, he only gives general descriptions of the type of sound he wants because the organ was under renovation. However, after renovations were completed in 1935, he once again gives detailed stoplists and registrations in the *Kleine Orgelchoral-Bearbeitungen*, Op. 8/III. These reflect the changes made to the organ. They are noticeable in the comparison of the printed organ specifications (see Figures 3 and 4). Note how detailed Distler was in his original listing of the specifications. He even lists dynamics of each stop, so desirous was he to emphasize the type of sound he envisioned. Today, the Stellwagen organ is the only remaining organ in Lübeck from the 16th and 17th centuries; it is one of the oldest playable historical instruments altogether (see Figure 5).¹⁹

Ott house organ

The house organ built by Paul Ott in 1938 (or rather the idea of it) inspired Distler to compose the two works of Op. 18. As outlined in correspondence between Bornefeld and Distler, the

collection of *30 Pieces* (Op. 18/I) was originally conceived with the idea that they could be played on a small positive organ. Bornefeld offered to write the preface, and Distler was very much excited about the possibilities. For reasons unknown, this original plan was never realized, and the information published in the collection contrasts with this inside information. Furthermore, as the organ was not actually completed and delivered until after the publication of *30 Pieces*, it could only have been the idea of the house organ, rather than the actual instrument itself, which provided inspiration.²⁰ Nevertheless, Distler's Op. 18 was written to be performed on small organs that call to mind an ideal, early Baroque sound.

The house organ concept originated because Distler accepted an instructor post at the Stuttgart Musikhochschule in 1937. The ever-increasing political difficulties forced Distler to shift his focus of composition from sacred to secular music;²¹ but he greatly missed his precious instrument at St. Jakobi. Thus, he began to make plans for a house organ. The specifications and scalings (see Figure 6) were given to organ builder Paul Ott of Göttingen. In order to help finance the construction costs (a sum of 8,000 Marks),²² Distler sold his harpsichord.²³

Paul Ott, a pioneer in the field of Baroque organ construction principles and the first organ builder to assiduously work according to the precepts of the *Orgelbewegung*, completed his examination of Master in Organ Building and Cabinet Making in 1937, and he delivered Distler's organ in September 1938. Despite careful calculations, the instrument displayed flaws upon arrival. Low wind pressure and low-placed mouths of the pipes caused uneven voicing, and the pedal reeds were thin. However, all in all, the instrument was a successful union of Distler's style with Ott's concept of sound, as well as a successful realization of Distler's vision of the purpose of a small house organ.²⁴

One oddity about the house organ, which is important for the performance of Distler's Opus 18: the width of the keys was narrower than normal. Each oc-

tave was only 161 mm. This width, three mm narrower than usual, may at first seem insignificant. It does, nevertheless, make a meaningful difference: it eases phrasing, namely making it cleaner.²⁵ This fact is worth emphasizing because it relates to Distler's overall compositional philosophy: transparency.

As noted above, the organ displayed certain problems upon arrival to Distler's home. He must have ordered some alterations to be made because in his epilogue to the *30 Pieces*, the specifications differ from those listed in Thienhaus (compare Figures 6 and 7).

The new house organ's influence, as well as that of the Nazi regime, upon Distler is evident in his statements within the epilogue to his *30 Pieces*. The works composed during the Stuttgart period were not written for a sacred purpose. *30 Pieces for House Organ or Other Small Keyboard Instruments* was composed to "encourage the re-institution of the organ as a household instrument. . . [and] to inspire joyful music-making at home."²⁶

However, Distler's religious ties and biases are still more than present in other comments. For instance, he says the organ is particularly suited to helping make home music-making more "holy."²⁷ Also, despite the fact that the collection consists mainly of untitled works or of variations on secular tunes, Distler ends the collection with variations based on the chorale, "Wo Gott zu Haus nit gibt sein Gunst," which he had previously included in his choral collection, *Der Jahrkreis*, Op 5.²⁷

Performance Aspects

Distler's own playing: written records

To understand the spirit of performance in Distler's works, I consulted reviews by contemporaries of Distler's playing. All accounts agree: Distler did not merely play his works, he brought them to life.

[Distler's] composition and playing were here fully 'in uno.' Since then, I have never heard such a oneness of interpretation of Distler's works; his playing was ap-

propriate for his works. They were of kindred spirits—which is not always the case with composers.²⁸

Fred Hamel critiqued Distler's Bach playing on May 5, 1940 as follows:

How Distler frees these inner powers, how he seizes the polyphonic logic, the energy of movement, the rhythmical tension and the phrasing: this is a unique and likewise a conquering art . . . In this relentless, considerable, concentrated, fanatic, and shaping power, even the most famous of Bach's organ works become new.²⁹

Erich Rhode wrote a review of the important concert Distler gave in Nuremberg in 1940:

Of Distler's own works, we experienced the partita on *Jesus Christus, unser Heiland*—the liveliness of the filigree technique in its interesting "Bicinium" won a special cachet—and the trio sonata, whose melodic sprightliness is unmistakable . . . Distler's technical ability on both the positive organ and the main organ elevated his congenial composer-personality. He showed his amazing ability equally on both. . . Prof. Distler is a virtuoso of passionate temperament and a Bach specialist of the highest caliber.³⁰

The following philosophy of Distler is important to highlight: the technically demanding performances of Bach's and Distler's pieces should not serve to show off one's virtuosic technical capacity, as is the case with Reger *et al.* Rather, one's playing should strive to portray the spirit of the compositions, indeed, even the personalities of the composers. These things interested Distler, and he conveyed them in performances: precision, control, musicality, the spirit of the Baroque, clarity, and transparency.

Distler's own playing: aural records

Lastly, the recording of Hugo Distler playing works by Praetorius, Frescobaldi, and Pachelbel on the historic organ in Kiedrich, Germany, provides an important primary source for understanding Distler's performance practice. No written record of registrations exist, but a disposition of the organ is available (see Figure 8).

Distler played works from the Renaissance and early Baroque on a restored Gothic organ. The first selection is an organ chorale by Michael Praetorius (1571–1621) on the hymn "O lux beator trinitas." The interpretation clearly intends for the listener to be able to hear all lines clearly and evenly, as it is quite simple, straightforward, and without agogic emphasis or exaggerated mannerisms. The sound heard in this recording is in keeping with the style of the registration given for the initial chorale statement in Distler's *Nun komm, der Heiden Heiland*. Each line is fairly neutral in color, the cantus firmus takes precedence, yet the other lines are transparent and obvious.

The second piece is one of Girolamo Frescobaldi's (1583–1643) many canzonas for organ. Once again, Distler wishes to convey clarity of line to the listener. Similarities to the registration indications in Distler's partita *Wachet auf, ruft uns die Stimme* are easy to hear.

The third piece on the recording is the *Fantasie in G-dur* for organ by Johann Pachelbel (1653–1706). The texture is similar to the opening toccata of his *Nun komm, der Heiden Heiland*.

Thus, it is most apparent that in Distler's compositions, one must strive for absolute clarity of line above all else, for this is what Distler brought to early Baroque organ music. His understanding of form, line, counterpoint, articulation, tempo, and registration of Baroque music is exactly the same as required in his own organ works.

Regarding registration

The clarity and transparency of Distler's works are also present in his regis-

Figure 8: Disposition and description of the organ in Kiedrich

Hauptwerk	
16'	Großgedackt
8'	Prinzipal
4'	Oktav
4'	Flötgedackt
3'	Quint
2'	Superoktav
2'	Mixtur IV
½'	Zimbel II
Positiv	
8'	Gedackt
4'	Oktav
4'	Flöte
2'	Waldflöte
1½'	Quint
1'	Octav
Pedal	
16'	Subbaß
8'	Prinzipal
6'	Doppelquint
4'	Octav
3'	Quint
2'	Superoktav
16'	Violon

This meaningful and interesting instrument was built around 1500. Since then, it has undergone many changes. The original instrument was a one-manual organ, but a Rückpositiv was added in the 17th century; in the 18th century, the pedal division was extended to two Baroque pedal towers. In 1860, these changes were then reversed to return the organ to its original Gothic design; the Rückpositiv was newly encased and installed in the tower, and the pedal division was also rebuilt in the same place.

The pipe materials are non-homogeneous. The oldest pipes, dating from the 16th centuries, make up about 57% of the manuals. 18% of the manual pipes are from the Baroque and have round labia, and the rest of the pipes are either from the 1860 restoration or cannot be dated.⁴⁶

tration technique. Distler details exactly which stops he uses in Op. 8/I and III. Schoof claims that Distler's works are not playable on every organ because they are meant to be performed on a Baroque style organ.³¹ The general character of his given registrations, indeed,

is best realized on an early Baroque or neo-Baroque organ. However, Distler said that pre-Bach music adapts easily enough to a modern orchestral organ, as these pieces are characterized by their colorful solo voices with many contrasting sections. He further maintains that this effect can easily be achieved on the modern orchestral organs if one bears in mind the construction of the composition and tries to imitate the intended character of the piece.³²

Because Distler's works are based on models of Baroque masters, it follows that Distler's own compositions should be adaptable to a modern orchestral organ. Distler even says that his registrations in *Nun komm, der Heiden Heiland* should not be made into the standard, as he imagined a much stronger pedal division.³³ Thus, it is obvious: Distler may have prescribed a certain registration, yet posterity only need adhere to the spirit of the listed specifications.

Op. 8/II, the partita on *Wachet auf, ruft uns die Stimme*, contains no specific registration guidelines. At the time Distler composed this piece, the *kleine Stellwagen* organ was undergoing reconstruction. Thus, Distler writes only general guidelines to follow. In following these guidelines, however, one must keep in mind Distler's thoughts on the registration techniques of Bach's works. In one of his essays, Distler notes that the plenum should be strong and full, the individual manuals should sound as contrasting as possible, and usually they should be independent and uncoupled. The manual changes and compositional structure within the piece provide the necessary variety to hold the interest of the listener.

Deciding upon an appropriate registration for the works in Distler's Op. 18/I and II proves more problematic for organists in the U.S. today. Modern organists generally do not have contact with exemplars of small positive organs, which Distler had in mind when he wrote these pieces. Furthermore, the organ is now rarely used for home use or in chamber works. These pieces were neither intended for the concert halls, nor to be played in church. In the U.S., however, there are seldom other options. Thus, if Distler's chamber works are to be performed in the U.S., a compromise has to be made.

Helpful comments regarding registration on the compositions in Op. 18/I and II, *30 Pieces* and the *Orgelsonate*, are found in the epilogue to *30 Pieces* and in the performance notes to the *Orgelsonate*. These guidelines assist in preserving the spirit of Distler's intimate pieces. These pieces are akin to Baroque forms, and because they are to be performed on a small house instrument, the registration should be based on 4' instead of 8' tones, few voices (yet characteristic ones) should be employed, old positive-style registrations combined with mutations can be used in movements with arpeggios and unison writing, and reed stops should be used sparingly as solo voices or in the full chorus. Concerning the pedals, if they are available, they are to be used *ad libitum*.³⁴

Above all else, when registering Distler's organ works, recall that Distler strove for clarity and transparency. This should dictate one's choice of registration in all his pieces, on all organs, and in all settings. Schoof's summary further emphasizes this point:

One idea unites all of Distler's compositions, his endeavor for clarity. This is made apparent even in his manuscripts, which are written in a thin, sensitive, and clear hand. This is all the more appropriate because, as a composer, he did not allow for foggy emotions. He composed in a style of "elective affinity for generations and centuries past:" strictly motivic, thematic, and contrapuntal.³⁵

By following these guidelines, a performer may still in good conscience perform the smaller, intimate organ works of Distler in the venues available today. Distler strove to embody the spirit of his and Bach's works in performances. He did not refuse to perform Baroque works on orchestral instruments simply

because of registration problems. Rather, he chose from available stops and made the piece fit the room. Indeed, we should as well.

Articulation instructions

The touch Distler used in his organ works is the same as that which he employed when playing works by Buxtehude, Scheidt, Bach, and others. In his essay on playing Bach's *Dorian Toccata and Fugue*, he says that articulation is to be *martellato*, not *legato*.

In many instances throughout Distler's pieces, he dictates a desired articulation. Often, he requests varying articulations simultaneously. The bicinium of variation one in *Nun komm, der Heiden Heiland* is a prime example. In certain instances, three different articulations must be played together, e.g., variation five of *Nun komm, der Heiden Heiland*. Here, the right hand on the *Hauptwerk* uses a *leggiero* touch, Distler suggests a *legato* touch with the slurs and phrase markings of the left hand on the *Brustwerk*, and the pedal is clearly separated by a sharp *marcato* (notated by markings typically found in brass music) to set apart the ascending quartal harmonies. Rolf Schönstedt maintains that Distler is the first composer since Bach to require this technically demanding aspect in the organ literature.³⁶

Distler, furthermore, clearly states in the *Spielanweisung* to the *Orgelsonate* that the desired articulation is an easy-going *non legato* to *martellato*, excepting the *ben legato* of the peaceful middle movement. Thus, one should assume at least a clear *leggiero* in all of Distler's works, unless otherwise designated by Distler.

Tempi, ornaments, etc.

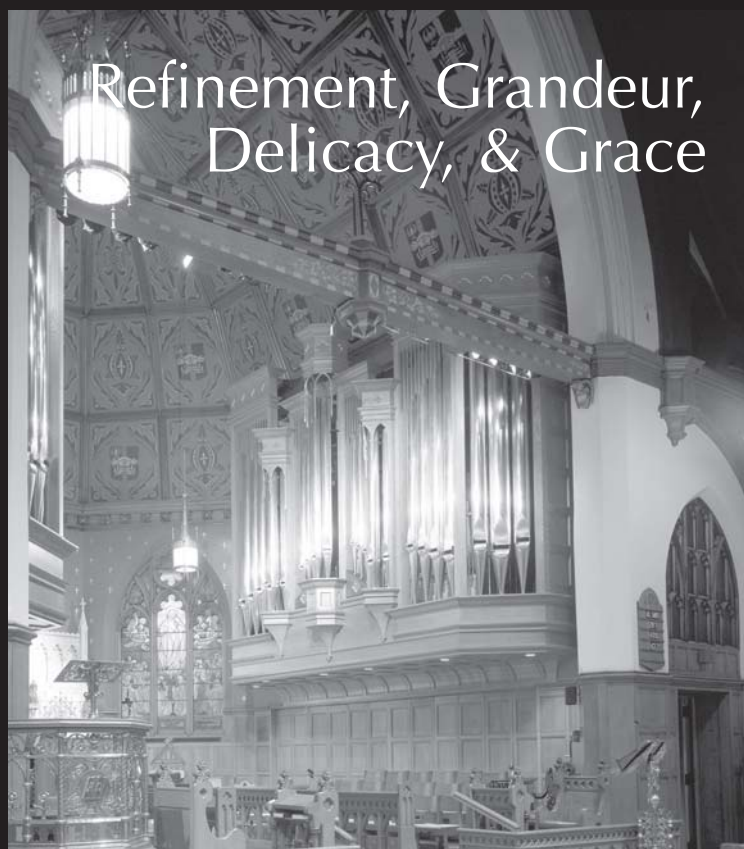
Distler gives specific metronome markings in each piece from Op. 8/I and II, and general tempo descriptions in the remaining organ works. One should realize, however, that Distler's metronome markings were determined as he composed at home. Jan Bender says Distler always performed his pieces slower than the metronome marking specified when in church because of the acoustics.³⁷ He also states that Distler strove for clarity, above all, which meant modifying tempi, registration, and articulation according to the requirements of the room.

Regarding ornamentation in the organ works of Distler, Bender maintains that Distler adopted the "Baroque manner" of executing ornaments as taught at the Leipzig Conservatory. They were played on the beat, excepting certain grace notes which required a pre-beat interpretation because of the musical context. The mordant was played main note, lower auxiliary, main note, and the *praller* was executed in the opposite manner. Trills usually began on the principal note rather than on the upper auxiliary, which is opposite from the current understanding of Baroque trill execution.

Bender, furthermore, gives certain miscellaneous details regarding the performance of Distler's organ works. For example, Distler played pedals almost exclusively with his toes, often crossing his feet. Also, Distler never played the second statement of the *Nun komm, der Heiden Heiland* toccata when performing the entire work, and he forbade his students to do so as well. He even regretted that it was so published. Furthermore, as has already been established, Distler did not consider his registration suggestions immutable. They merely represented his ideal: clarity of line. In the toccata of *Nun komm, der Heiden Heiland*, Distler removed the 16' Posaune at the end of the pedal solo, even though this is not indicated in the score, in order to make the manual figures more distinctly heard.

Conclusions

The historical study of composers' biographies helps provide a degree of humanity to otherwise untouchable musical geniuses and their creations. At times, this study can be intriguing and perplexing. At other times, it is nothing more than routine and mundane. In the case of Hugo Distler, it is inspiring and disturbing, awing and dishearten-



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ing, exciting and depressing. In studying Distler, one discovers the life of a genius filled with a multitude of the lowest lows and the highest highs—a roller coaster of emotion and experiences.

While Distler's life experiences, dealings with the Nazi party, and death were dramatic, his musical accomplishments were no less noticeable. He successfully melded all the neoclassical elements of composition with old compositional practices and forms. During his short life, he achieved fame as a church musician, conductor, and virtuoso performer of Bach's works and of his own compositions. His contributions to the organ repertoire were the very first to use modern harmonies and alternative scales while being best suited for the unique sound of Baroque organs. His works, though seldom performed due to their technical difficulty, remain staples in modern organ repertoire, a mark of their significance.

The ideology of clarity in Distler's works is of utmost importance. It should be apparent that this dictates the performer's choices regarding how to interpret them. Registration, tempi, and articulation are servants to the composition, which strives for transparency of line and clarity of expression. In his closing statements, Bender emphasizes this aspect of clarity with the following advice for aspiring composers of organ music:

Write music that is absolutely clear and transparent, music in which every note can be explained theoretically. . . . "There is no such thing as music that is beautiful or ugly, just music that is correct or incorrect."³⁸

The same can be said of a performance. If what one does is not clear, it is probably incorrect. However, if one realizes the spirit of Distler's works and makes choices guided by the simple principle of clarity, even on modern organs, then it is likely that Distler would approve.

It is my observation that Distler remains more popular in Germany and Europe than in the United States even today. I imagine this is due to the unwillingness of Americans to perform neoclassical works on modern instruments. It is my hope that the insights gained here will encourage and enable more American performers to program Distler's organ works in more venues. ■

Notes

1. Quoted in Ursula Herrmann, "Hugo Distler: Leben und Wirken," in *Komponisten in Bayern: Hugo Distler*, Vol. 20, ed. Alexander L. Suder (Tutzing: Hans Schneider, 1990), 13. Paul Brockhaus, one of Distler's friends, penned a poem in memory of Distler with this title. Unless otherwise stated, all biographical information comes from this source. I alone translated all German quotes.

2. Quoted in Herrmann, 14. I interpret this phrase as meaning Distler wanted to make his mark on society to thus become immortal. In a conversation, University of Florida Art History Professor Robin Poyner suggested a possible link with Russian Suprematism. I found no supporting documents to prove or disprove whether Distler was familiar with the art of Kasemir Malevich (1878–1935) et al.

3. Wolfgang Jennrich, *Hugo Distler* (Berlin: Union Verlag, 1970), 3.

4. *Ibid.*

5. *Ibid.*, 5.

6. *Ibid.*, 5–6.

7. A community organization of musicians, both instrumental and vocal.

8. RM stands for *Reichsmark*, RM4 = US\$1, RM1 = 1/2790 kg fine gold.

9. *National Sozialistische Demokratische Arbeiter Partei* = National Socialists, NS, or Nazis.

10. Hans-Dieter Grünefeld, "Schwieriger Nachweis, heikles Thema," *Neue Musik Zeitung*, <<http://www.nmz.de/nmz/nmz1998/nmz05/rezensionen/distler.shtml>>. Accessed on 8-2-08.

11. Friedrich Wilhelm Bautz, *Biographisch-Bibliographisches Kirchenlexicon*, <http://www.bautz.de/bbkl/d/distler_h.shtml>. Accessed on 8-2-08.

12. Herrmann, 26.

13. Meta Radig, *Ansprache zum 10. Todestag von Hugo Distler* am 4. November 1952. Quoted in Herrmann, 28.

14. Letter to Waltraut Distler from October, 1942. Quoted in Herrmann, 31.

15. St. John, chapter 16, verse 33, King James Version.

16. Hugo Distler and Erich Thienhaus, *Die beiden Orgeln in St. Jakobi zu Lübeck: Bericht über den Umbau 1935*, Lübeck 1935, 17–18.

17. Armin Schoof, "Hugo Distlers Registrierungspraxis: Beobachtungen an seinen Orgelwerken," in *Aspekte der Orgelbewegung*, im Auftrag der Gesellschaft der Orgelfreunde, ed. Alfred Reichling (Berlin: Merseburger) 1995, 455.

18. Hugo Distler, *Organ Partita on Nun komm, der Heiden Heiland* (Kassel: Bärenreiter Ausgabe 637, 1933), Vorwort.

19. Dietrich Wölfel, *Die Wunderbare Welt der Orgeln: Lübeck als Orgelstadt* (Lübeck: Verlag Schmidt-Römhild, 1980), 61.

20. Winfried Lüdemann, *Hugo Distler: eine musikalische Biographie* (Augsburg: Wißner-Verlag, 2002), 247.

21. Armin Schoof, liner notes to *Das Orgelwerk II: Hugo Distler*, Thorofon CTH 2294, Germany, 1996, CD. And, Arno Schönstedt, liner notes to *Hugo Distler: Sämtliche Orgelwerke*, Cantate C 57613, Kassel, 1994–95, CD.

22. "Einzigartig: Distlers Hausorgel," Z Ano 81d, Hugo Distler Archives, Stadtbibliothek Lübeck, Lübeck. The renovation costs from 1992/93 were around 70,000 Marks.

23. Dietrich Wölfel, "Ein Kleinod jüngerer Orgelbaugeschichte," in *Lübeckische Blätter*, 1993/3, 35.

24. Schönstedt, liner notes.

25. Erich Thienhaus, "Eine neue Hausorgel," in *Musik und Kirche* 11 (1939): 51.

26. Hugo Distler, *Dreissig Spielstücke für die Kleinorgel oder andere Tasteninstrumente* (Kassel: Bärenreiter Ausgabe 1288, 1938), "Nachwort."

27. Though not mentioned in any literature, I suggest that Distler included this final chorale in his secular organ collection as a political statement against the SS. The words are characteristic of a prophet's vociferations of doom to a sinful nation. The text of the chorale is as follows: *The house whereupon God does not bestow his grace, there everyone works for nothing. The city o'er which God does not watch, there is the watchman's guard no good.*

28. Letter to Herrmann from September 6, 1968. Quoted in Herrmann, 19–20.

29. Quoted in Herrmann, 19.

30. Erich Rhode, "Orgelkonzert Hugo Distlers in der Lorenzkirche," *Nürnberger Zeitung*, Abschrift, Konzert Hugo Distler am 23. Mai 1940, Document Z: Rho1a, Hugo Distler Archive, Stadtbibliothek Lübeck, Lübeck, Germany.

31. Schoof, *Registrierungspraxis*, 456.

32. Hugo Distler, "Gedanken zum Problem der Registrierung alter, speziell bachscher Orgelmusik," *Musik und Kirche* 11 (1939): 101–106.

33. Hugo Distler, *Partita Nun komm, der Heiden Heiland* (Kassel: Bärenreiter Ausgabe 637, 1933), "Disposition der alten St. Jakoborgel zu Lübeck."

34. Distler, *Dreissig Spielstücke*.

35. Schoof, *Registrierungspraxis*, 461.

36. Schönstedt, private lesson comments during the author's Fulbright study in Herford, Germany, 2003–2004.

37. William Bates, "Hugo Distler and His Organ Music: An Interview with Jan Bender," *The American Organist* 16 (1982): 42–43. Jan Bender, probably the most famous student of Distler, relates invaluable information regarding certain performance aspects of his organ works in his interview with William Bates.

38. *Ibid.*

39. Letter to Waltraut Distler from November 1, 1942. Quoted in Herrmann, 31–32.

40. Numbers include all known compositions, theoretical writings, and fragments of compositions, published and unpublished. I categorized them by the city in which Distler lived when he completed each work.

41. Distler, *Nun komm, der Heiden Heiland*, Vorwort.

42. Distler and Thienhaus, *Die beiden Orgeln*, 21.

43. Armin Schoof, liner notes to *Das Orgelwerk I: Hugo Distler*, Thorofon CTH 2293, Germany, 1995, CD.

44. Thienhaus, *Hausorgel*, 51.

45. Hugo Distler, *Dreissig Spielstücke*.

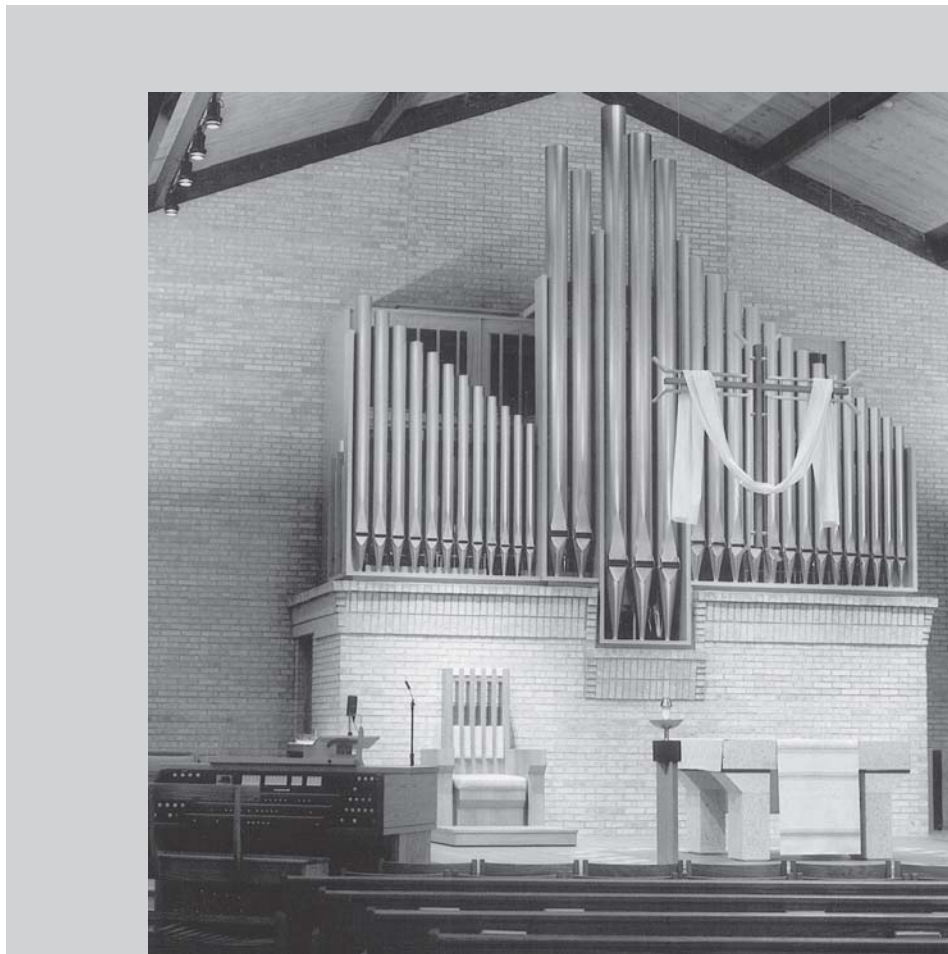
46. Uwe Pape, liner notes to *Hugo Distler: an der Orgel in Kiedrich*, contained in *Hugo Distler: Sämtliche Orgelwerke*, artist: Arno Schönstedt, TELDEC Schallplatten GmbH, Hamburg, Pape Verlag, Berlin, 1978, LP.

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Cover feature

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From the director of music

The Shrine of Our Lady of Guadalupe consists of several buildings and various outdoor devotional areas and religious sculptures located on 100 scenic acres just outside the city of La Crosse, Wisconsin. It is the vision of its founder, the Most Reverend Raymond L. Burke, who was the Bishop of La Crosse at the time the shrine complex was begun, then became Archbishop of St. Louis, and who recently was appointed Prefect for the Apostolic Signatura in Rome, but who has continued his leadership role at the shrine. Although the shrine facilities are still a work in progress, the heart of the shrine, the Shrine Church, was recently completed and was dedicated on July 31.

This magnificent church is built in a richly decorated traditional style, cruciform in shape with a large dome above the crossing. The architecture is the result of a collaboration of Michael Swinghamer of River Architects in La Crosse and Duncan G. Stroik, professor of architecture at the University of Notre Dame in South Bend, Indiana. The church seats approximately 450 persons and is a wonderfully reverberant space. It is a building of national significance.

A suitable instrument was needed for this inspired space, and we were very fortunate in securing the Noack Organ Company of Georgetown, Massachusetts as the builder. In addition to my duties at the shrine, my primary position is that of music director and organist at the Cathedral of St. Joseph the Workman in La Crosse. We had already arranged for Fritz Noack to build two new organs for the cathedral (to be completed in August of 2010) when it became apparent that the Shrine Church had progressed faster than anticipated and would need an organ by summer 2008. The Noack firm was selected to build a very substantial three-manual instrument for the shrine.

The organ is located in a high choir loft at the rear of the nave. It is first and foremost an organ for liturgical use, but it is also a fine recital instrument, and in fact our liturgical practice includes the performance of substantial solo organ repertoire, so these purposes are not clearly distinguished. The liturgical aspect demands that the organ also serve effectively as an accompanying instrument both for the great choral/organ literature and for congregational singing. This organ has already demonstrated that it does all of these things very well.

The beautiful organ case, based on a design by Duncan Stroik, is thoroughly integrated into the room, both visually and aurally. The placement of the Swell division at the lower level of the main case is ideal for working with the choir. The Great is at the top for optimal projection down the nave, the Pedal is in side towers, and the Chair organ is located in the traditional location on the rail of the loft. The instrument speaks with perfect clarity in the room. The well-designed stoplist provides a versatile assortment of beautiful timbres which, while lovely individually, work together to form a coherent and balanced ensemble. The console is detached to make working with choir and orchestra practical. The key action is mechanical and the stop action is electric, with an extensive combination action and multiple channels of memory, providing excellent control over the touch and easy management of registration.

This outstanding Noack organ, optimally designed and placed, will provide many years of exciting and profoundly spiritual music for the Church at the Shrine of Our Lady of Guadalupe.

—Brian Luckner, DMA
Director of Music and Organist
Shrine of Our Lady of Guadalupe



Noack organ, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin



Console



Chair organ, looking toward front of nave

From the organbuilder

We had already planned a large new organ for the Roman Catholic Cathedral in La Crosse, Wisconsin, with Dr. Brian Luckner, who directs a superb program of sacred music there. While funding for that instrument was still under way, I received a phone call from him asking simply if we would be interested in building first a three-manual organ for the new church under construction at the Shrine of Our Lady of Guadalupe near La Crosse. He would trust me completely with the tonal design, as we had already done much mutually beneficial brainstorming “inventing” the cathedral organ(s) and we knew quite well what sort of organ would be best for the Shrine Church. The case, however, was to be built according to the design by architect Duncan G. Stroik, of South Bend, Indiana, who was in charge of the interior design of the church.

We organ builders may have a reputation of dislike for cooperation with architects, a reputation that has its root in an outdated scenario where architects act as if they know everything about designing any visually important aspect of a building, including organ cases, and where organ builders consider themselves great architects.

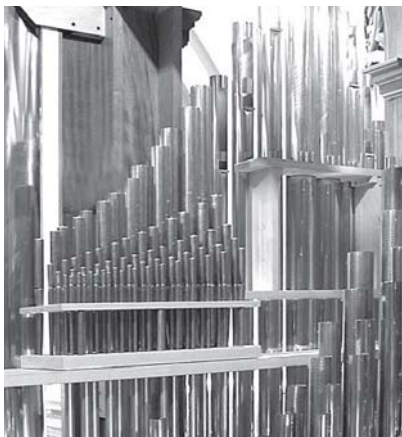
Actually, I was delighted to accept this promising challenge. Several of my closest family are professional architects, and I have always respected and enjoyed close cooperation with members of that profession. Just to avoid discord, my firm's contracts always state that we are ultimately responsible for the entire design of our organs, including the case. Duncan's plan proved to be elegant, and respectful of the finest classical traditions, and we were happy to retain all of its décor and overall flair. We merely modified the shape to reflect the actual layout of divisions and the precise dimensions of the speaking front ranks (Diapason 16' on the main case and Dulciana 8' on the Chair). We were fortunate to engage James Lohmann, who has carved most of the beautiful pipe shades, tower consoles, and angel heads to float below the Chair case. Partially because of the relatively short time between contract and planned dedication of the church, we engaged the woodworking firm of Hawkes & Huberdeau (both partners having learned their trade in our shop!) of Amesbury, Massachusetts, to make the solid mahogany case. This unusually festive-looking organ bears testimony to a successful cooperation between all designers and craftspeople who poured the essence of their skill into this challenging project.

The technical design of the instrument, including the intricacies of balancing the Chair organ beyond the edge of the organ loft, and the electrical stop and combination action, were competently detailed by our Ted Brinduse. I myself enjoyed doing all the pre-voicing at the shop, while the on-site finishing was beautifully achieved by our David Rooney. Our team also included Aaron Tellers, Alan Meyers and Frank Thompson, with Eric Kenney (as he has for over thirty years) supervising. In moving the organ to La Crosse and the on-site erecting of the large parts on the instrument, we again had the capable help of the “A-Team” from the Organ Clearing House. Considering that at the time of the installation, the church was still a bustling construction site on a hillside surrounded first by several feet of frozen snow and later foot-deep mud (and no access for the big truck), their job was particularly appreciated.

I often have been asked what style we normally follow in the design of our instruments, and I usually try to avoid formulating a reply. The only honest answer would be: our own contemporary style, which, I might hasten to add, respects and is inspired by many historic styles that have given us a rich gift of organ music. The tonal architecture of North German Baroque organs is, of course, part of this gift. We also find that reeds



Eric Kenney installs carving



Mounted Cornet



Pedal reeds

that could have been made in France in 1800 actually work rather well in this context. I have made New England my home for almost half a century now, and so it may come as no surprise that stops such as our Bell Gamba (one of our favorites) and Oboe do not stray too far from those of the Hook brothers. To me the greatest achievement is to turn what could easily be a faceless collection of unrelated parts into one cohesive, musically attractive instrument. Our focus is on touching the listener's heart, rather than to be completely governed by the goal of providing accurate media for the performance of a specific literature. If that appears as though we are avoiding an important task and opportunity for the organ, fear not. It often comes as a surprise that so much of idiomatic literature sounds, at least to our ears, so "right" on this instrument. Perhaps therein lies the secret: a truly beautiful sound will take precedence over a mediocre, but "correct" sound. As I noted above, I probably should avoid trying to define our style.

A few details may be of interest. Most of the Diapason chorus and strings are made of 70% tin, except for the Great Diapason 8', which is of almost pure hammered lead. Most flute chorus pipes, including the 5-rank mounted Cornet (after Dom Bedos, but all ranks open) are from "common metal," an alloy of 70% lead and 30% tin. The wood pipes are from select, standing-grain pine. All stopped metal pipes are soldered shut after having been tonally finished in the church; the smaller open metal pipes are cone-tuned. Zinc is used only to provide strength on the lowest part of the Trombone resonators. All reed boots are made

as solid wooden units, but the reed blocks are the conventional hard lead type. The lowest seven pipes of the Double Diapason are shared by Great and Pedal; all other ranks are independent.

The temperament is after Vallotti—a slightly unequal system in which the thirds over C, G, and F are rather pure and get coarser with more sharps and flats, and all fifths are either pure or twice as tempered as in equal temperament (which is still quite "nice"). Wind pressure is 80mm (3 1/8"), provided by a blower in a separate room with a small static reservoir and large parallel-opening bellows and solid wood ducts in the organ—to provide a complete noise- and turbulence-free, calmly "breathing," quite stable wind system.

The organ has slider windchests and a self-adjusting mechanical key action without any assist devices, except for the largest front pipes, which are on pneumatic offset chests. Trackers are wooden, running in wooden guides. Rollerboards are solid aluminum (tubular often being unpleasantly audible). The sliders are moved by solenoids; there is an eight-level combination system from SSOS. The freestanding keydesk has bone-covered natural keys. The fancy stop knobs are moved by Harris propulsion magnets and are set in fiddleback maple stop terraces. The swell action is mechanical.

Before the shrine opened, I had the opportunity to give a small group of attendees of the AGO national convention from Minneapolis for a preview visit to the shrine. When Brian Luckner played a multi-faceted program with elegant articulation and thoughtful registration for us, my style worries quickly evaporated. I was even more assured of this organ's ability to fulfill its true role at the church's four-hour dedication service with Brian, who also had composed a large amount of the music, again at the keydesk providing a wealth of wonderful music.

We owe much thanks to the founder and director of the shrine, the Most Reverend Raymond L. Burke, its music director Dr. Brian Luckner, the executive director of the shrine, Sister Christa Marie Halligan, and the architects Duncan G. Stroik, Michael Swinghamer, and Sherry Wall, all of whom supported us in the most sincere manner. Seldom have we undertaken a large job in which so much mutual trust and support carried us to a successful completion.

—Fritz Noack, FAIO
President, The Noack Organ Co., Inc.

AGO post-convention organ crawl

Fritz Noack led one of the most interesting organ crawls imaginable, following the Minneapolis AGO convention. The twenty of us, who were the lucky ones to take part in this, got to see and hear his latest opus in a church (a shrine, actually) that is not yet open to the public. A scenic two and a half hour bus ride alongside the Mississippi River took us to La Crosse, Wisconsin, where the new Shrine of Our Lady of Guadalupe was having the finishing touches applied to its extremely ornate Italian Renaissance structure, housing a three-manual, 40-stop mechanical action (electric stop action) Noack organ in the rear balcony. To say that this was a unique treat would be a gross understatement.

Brian Luckner ably demonstrated the organ, proving that it is comfortable in many styles of repertoire. Well winded, elegantly voiced, with comfortable action and beautiful casework (African mahogany, like the pews in the new building), the organ seemed to reveal an endless array of possible colors from old (Buxtehude) to Romantic (Vierne) to contemporary (Leighton). It handled it all with aplomb! The shrine was opened in July, and pilgrims can take the half-mile walk up the path to the church to witness a glorious building housing a spectacular organ. Our trip was capped with a lunch served at the Pilgrim Center and another scenic trip back to the Twin Cities, including seeing a bald eagle flying over the river!

—Jonathan Dimmock
San Francisco
<www.jonathandimmock.com>



Main case close-up



Detail of Chair organ casework

GREAT — Manual II

16'	Double Diapason	51 pipes	70% tin, front, C-F# = Ped Dbl Diap 16'
8'	Diapason	58 pipes	hammered lead
8'	Chimney Flute	58 pipes	30% tin
8'	Viola	58 pipes	70% tin
4'	Octave	58 pipes	70% tin
4'	Harmonic Flute	58 pipes	30% tin
2 3/4'	Twelfth	58 pipes	70% tin
2'	Fifteenth	58 pipes	70% tin
8'	Cornet V c'-c'''	125 pipes	30% tin, mounted
1 1/2'	Mixture IV-VI	318 pipes	70% tin
8'	Trumpet	58 pipes	70% tin

SWELL (enclosed) — Manual III

8'	Diapason	58 pipes	50% tin (C-F Haskells)
8'	Gedackt	58 pipes	30% tin
8'	Bell Gamba	52 pipes	70% tin (C-F = Diapason 8')
8'	Celeste (from G)	51 pipes	70% tin
4'	Octave	58 pipes	70% tin
4'	Recorder	58 pipes	30% tin
2'	Gemshorn	58 pipes	30% tin
2'	Mixture IV	232 pipes	50% tin
8'	Cornopean	58 pipes	30% tin
8'	Oboe	58 pipes	70% tin

CHAIR — Manual I

8'	Stopt Flute	58 pipes	30% tin
8'	Dulciana	58 pipes	70% tin, front
4'	Prestant	58 pipes	70% tin, front
4'	Chimney Flute	58 pipes	30% tin
2 3/4'	Nasard	58 pipes	30% tin
2'	Octave	58 pipes	70% tin
1 3/4'	Tierce	58 pipes	30% tin
1'	Whistle	58 pipes	30% tin
1'	Sharp III	174 pipes	70% tin
8'	Cremona	58 pipes	30% tin

PEDAL (AGO pedalboard)

16'	Double Diapason	32 pipes	70% tin, front
16'	Stopt Bass	32 pipes	wood
10 3/4'	Quinte	32 pipes	wood
8'	Diapason	32 pipes	50% tin
8'	Gedackt	32 pipes	30% tin
4'	Octave	32 pipes	50% tin
16'	Trombone	32 pipes	zinc and 30% tin
8'	Trumpet	32 pipes	30% tin
4'	Clarion	32 pipes	30% tin

Couplers

Swell/Great
Chair/Great
Swell/Chair
Great/Pedal
Swell/Pedal
Chair/Pedal

Accessories

Tremolo Great and Swell
Balanced swell shoe for Swell
Eight-level electronic combination action
Six divisional and twelve general pistons
Gt/Ped reversible
Sw/Ped reversible
Ch/Ped reversible

Other specifications

Mechanical key action, wooden trackers and squares
Electric stop action with Harris repulsion-magnet drawknob units
Low profile, three-manual detached keydesk
Slider wind chests
Casework design based on plans prepared by Duncan Stroik, architect, made from African mahogany
Carved pipe shades and case ornaments by James Lohmann
Permanent tuning walk boards on the back of the organ
Blower and static reservoir in blower room

New Organs



John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, Opus 36 King Avenue United Methodist Church, Columbus, Ohio

Our new Opus 36 organ for King Avenue United Methodist Church was incorporated into a comprehensive chancel redesign and refurbishment, and literally everyone in the parish was included in nearly every facet of the outcome. After several rounds of sketches and drawings, the organ's design came to light. The goal was to create a flexible and comfortable chancel, tastefully appointed, using as much recycled wood from the old furnishings as possible. The goal of the visual design was to give the organ the best placement possible and have it become truly a part of the room without dominating the space.

This instrument is the one hundredth new pipe organ of our executive vice-president and chief engineer Charles Eames's professional career. A Visser-Rowland and Charles McManis alumnus, Mr. Eames's internal designs reflect the sensibility of his experience building tracker and electric action organs. They are efficient, clean, and easy to access for service, always serving the tonal requirements. The tower chamber shares space with a small steel staircase that accesses the bells above. The 16' Pedal First Open Diapason and Bourdon parallel the stairs, becoming a reflective internal wall for the sound of the enclosed divisions.

The instrument is truly of our own balanced, musical, informed style. It has a warmth, gravity, and weight of tone, which is nicely proportioned through the highest pitched stops. The mixtures lend point to the ensemble, not steeliness. The reeds are all of differing colors, so that they can shade the flues in chorus, or command one's attention in solo work. The Pedal Trombone and Great Tromba extension are directly behind the case's façade pipes, lending a special dignity to profound pedal lines, and a greater contrast between it and the Swell/Pedal 16' Bassoon, which is farther back in the chamber.

I would like to take this opportunity to offer thanks to the people at King Avenue United Methodist Church for commissioning us to build this instrument, to consultant Robert Griffith and Columbus architect Phillip Markwood, and to my entire staff whose tireless efforts have created the success of this instrument, with special gratitude to Charles Eames and tonal director Brian Davis.

We are excited about the instruments under contract that will follow this organ in our production schedule. Currently, we are building a large three-manual organ for Second Presbyterian Church of Bloomington, Illinois, which will be followed by organs in San Antonio, Texas; Raleigh, North Carolina; and Richmond, Virginia.

—John-Paul Buzard

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

Nancianne Parrella, with violin, cello, and harp; Church of St. Ignatius Loyola, New York, NY 7:30 pm

The American Boychoir; Christ Episcopal, Hudson, OH 7 pm

Matt Lawrenz; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

George Williams; Music Institute of Chicago, Evanston, IL 12:15 pm

16 OCTOBER

The American Boychoir; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

17 OCTOBER

Edward Broms; Eastern Nazarene College, Quincy, MA 8 pm

Jeannine Jordan, with visuals; Bush Memorial Hall, Russell Sage College, Troy, NY 8 pm

The Chenaults; National City Christian Church, Washington, DC 7:30 pm

Chanson; Church of the Good Shepherd, Jacksonville, FL 8 pm

Olivier Latry; St. Joseph Cathedral, Columbus, OH 7:30 pm

The American Boychoir; St. Mark's Episcopal, Grand Rapids, MI 7:30 pm

The Newberry Consort; Newberry Library, Chicago, IL 8 pm

VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

18 OCTOBER

John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm

Mary Mozelle; National Presbyterian, Washington, DC 1 pm

Robert Munns, with soprano; Church of the Redeemer, Bethesda, MD 7:30 pm

Jane Parker-Smith; Broad Street Presbyterian, Columbus, OH 7:30 pm

Robin Hensley, children's concert; Peachtree Road United Methodist, Atlanta, GA 10 am

The American Boychoir; First Presbyterian, Fort Wayne, IN 7 pm

Paul Jacobs; St. Norbert Abbey, De Pere, WI 2 pm

The Newberry Consort; Oriental Institute, Chicago, IL 8 pm

19 OCTOBER

Douglas Major; St. Michael's Episcopal, Marblehead, MA 5 pm

Bradley Hunter Welch; Trinity College Chapel, Hartford, CT 3 pm

CONCORA, with University Singers of Central Connecticut State University; First Church of Christ, New Britain, CT 7:30 pm

Craig Cramer; Sacred Heart Cathedral, Rochester, NY 2 pm

Christopher Houlihan; First Presbyterian, Lockport, NY 4 pm

Linton Powell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Jeannine Jordan, with visuals; St. Vincent Martyr Church, Madison, NJ 4 pm

•Organ Vespers; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

David Binkley; Camp Hill Presbyterian, Camp Hill, PA 4 pm

Joseph Nolan; East Liberty Presbyterian, Pittsburgh, PA 4 pm

•**Istvan Ruppert**; Aldersgate United Methodist, Wilmington, DE 4 pm

Robert Grogan; St. Luke Catholic Church, McLean, VA 4 pm

Cantate Chamber Singers; Grace Episcopal, The Plains, VA 5 pm

Robert Parkins; Chapel, Duke University, Durham, NC 2:30 pm, 5 pm

Alan Morrison; First United Methodist, Waynesville, NC 7 pm

Christoph Keller; First United Methodist, Ocala, FL 3 pm

William Whitehead; Trinity United Methodist, Youngstown, OH 4 pm

•**Jane Parker-Smith**; Holy Trinity Lutheran, Akron, OH 7:30 pm

Thomas Trotter; First Congregational, Columbus, OH 4 pm

Bach Society of Dayton; Kettering Seventh-day Adventist Church, Kettering, OH 4 pm

Huw Lewis; First Presbyterian, Farmington, MI 4 pm

Jeremy David Tarrant; First Congregational, Owosso, MI 7 pm

•**David Gibbs, Gary Jenkins, & Sara Johnson**; Central Presbyterian, Terre Haute, IN 3:30 pm

The American Boychoir; Grace United Methodist, Kokomo, IN 4 pm

Marilyn Keiser; Trinity United Methodist, New Albany, IN 7 pm

Choral Evenson; Christ Church Cathedral, Lexington, KY 5 pm

Vincent Dubois; Schermerhorn Symphony Center, Nashville, TN 3 pm

The Newberry Consort; Lutkin Hall, Northwestern University, Evanston, IL 3 pm

•**Thomas Murray**; Rockefeller Memorial Chapel, Chicago, IL 4 pm

Anita Eggert Werling; First Presbyterian, Macomb, IL 4 pm

•**Robin Dinda & Renea Waligora**; St. Luke's Episcopal, Racine, WI 4 pm

John-Paul Buzard Pipe Organ Builders King Avenue United Methodist Church, Columbus, Ohio 38 stops, 47 ranks

- GREAT ORGAN 4" wind**
- 16' Double Open Diapason (polished tin in façade)
 - 8' First Open Diapason (polished tin in façade)
 - 8' Second Open Diapason (1-8 from 16')
 - 8' Flûte à Bibéron
 - 8' Viola da Gamba
 - 4' Principal
 - 4' Spire Flute
 - 2½' Twelfth
 - 2' Fifteenth
 - 1½' Fourniture IV
 - Tremulant
 - 8' Trombas (Ped Trombone)
 - 8' Major Tuba (Ch)
 - 8' Tuba Solo (melody coupler function)

- SWELL ORGAN 4" wind**
- 8' English Open Diapason
 - 8' Melodia
 - 8' Salicional
 - 8' Voix Celeste (tc)
 - 4' Principal
 - 4' Harmonic Flute
 - 2' Octavin
 - 2' Full Mixture IV
 - 16' Bassoon
 - 8' Trompette
 - 8' Oboe
 - Tremulant
 - Cymbalstern (14 bells)
 - 8' Trombas (Ped)
 - 8' Major Tuba (Ch)

CHOIR ORGAN 4" wind

- 16' Lieblich Gedeckt (1-20 E. M. Skinner)
- 8' Stopped Diapason
- 8' Flute Coelestis II (Ludwigtone)
- 4' Principal
- 4' Koppel Flute
- 2½' Nazard
- 2' Recorder
- 1½' Tierce
- 1' Mixture IV
- 16' English Horn
- 8' Clarinet
- Tremulant
- Chimes (21 tubes)
- 8' Trombas (Ped)
- 8' Major Tuba (18" wind)

PEDAL ORGAN 4" & 7" wind

- 32' Double Open Diapason (1-12 digital)
- 32' Subbass (1-12 digital)
- 32' Lieblich Gedeckt (1-12 digital)
- 16' First Open Diapason (open wood, 1-12 E. M. Skinner)
- 16' Second Open Diapason (Gt 1-20)
- 16' Bourdon
- 16' Lieblich Gedeckt (Ch)
- 8' Principal (polished tin in façade)
- 8' Bass Flute (ext 16' Bdn)
- 8' Gedeckt Flute (Ch)
- 4' Choral Bass (ext 8')
- 4' Open Flute (ext 16' Bdn)
- 32' Contra Trombone (7" wind)
- 16' Trombone (ext 32')
- 16' Bassoon (Sw)
- 8' Trumpet (ext 16')
- 4' Clarion (ext 8')
- 8' Major Tuba (Ch)
- Chimes

Note: The organ has a full set of couplers at 16', 8', and 4' pitches. These are omitted from this specification for brevity and ease of reading.

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OCTOBER 3
John Weaver* BLACKINTON organ
7:30pm at Bethel University, Arden Hills, MN

OCTOBER 10
Gail Archer* HENDRICKSON organ
7:30pm at Wayzata Community Church, Wayzata, MN

OCTOBER 19
PIPEDREAMS' 25th Anniversary
Organ Spectacular CASAVANT organ
3pm at Central Lutheran Church, Minneapolis, MN

OCTOBER 24
University of Minnesota Winds and Percussion
John Walker, Bill Chouinard, Dean Billmeyer
CASAVANT-SCHANTZ organ
7:30pm at St. Andrew's Lutheran Church, Mahtomedi, MN

OCTOBER 26
Olivier Vemet* FISK organ
4pm at House of Hope Presbyterian Church, Saint Paul, MN

OCTOBER 27
Pamela Decker* KNEY organ
8:15pm at University of St. Thomas Chapel, Saint Paul, MN

international year of the organ 2008-2009

20 OCTOBER

Olin Jones; St. James Episcopal, Leesburg, FL 12 noon

21 OCTOBER

Stephen Hamilton; St. Paul Chapel, Columbia University, New York, NY 6 pm

Jeanine Jordan, with visuals; Christ's Evangelical Lutheran, Lewisburg, PA 8 pm

Thomas DeWitt; Morrison United Methodist, Leesburg, FL 12 noon

Thomas Trotter; Palma Ceia Presbyterian, Tampa, FL 7 pm

Todd Wilson; Savage Chapel, Union University, Jackson, TN 7:30 pm

The American Boychoir; McKinley Memorial Presbyterian, Champaign, IL 7 pm

Olivier Latry; First Presbyterian, Jackson, MS 7 pm

22 OCTOBER

Harlan Ayres; Gloria Dei Lutheran, Leesburg, FL 12 noon

Wyatt Smith; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

The American Boychoir; Episcopal Church of St. Luke, Dixon, IL 7 pm

23 OCTOBER

Olivier Latry; Cathedral of St. Joseph, Hartford, CT 7:30 pm

Jeffrey Shaw; Catholic Community of St. Paul, Leesburg, FL 12 noon

24 OCTOBER

Scott Foppiano, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm

Jeanine Jordan, with visuals; Kenmore Presbyterian, Kenmore, NY 8 pm

William Whitehead; St. Ann's, Washington, DC 8 pm

Robert Munns; St. Dominic's, Washington, DC 7:30 pm

Howard Fowler; First Presbyterian, Leesburg, FL 12 noon

Bruce Neswick; St. Mark's Episcopal, Columbus, OH 8 pm

Suzanne Purtee; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

+Tom Trenney; Loyola University, Chicago, IL 7 pm

The American Boychoir; Westminster Presbyterian, Rockford, IL 7:30 pm

John Walker, Bill Chouinard, & Dean Billmeyer, with winds and percussion; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

25 OCTOBER

+Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 4 pm

Tom Trenney, improvisation masterclass; Loyola University, Chicago, IL 10 am

26 OCTOBER

Ross Wood, with King's Chapel Choir & soloists; King's Chapel, Boston, MA 5 pm

Scott Lamlein; First Congregational, Bristol, CT 11:30 am

Cj Sambach; St. Luke's Lutheran, Dix Hills, NY 3 pm

John Weaver; United Methodist Church, Saratoga Springs, NY 3 pm

Andrew Henderson & Mary Huff; Madison Avenue Presbyterian, New York, NY 3 pm

Choral Evensong; St. James' Church, Madison Avenue, New York, NY 4 pm

Carol Britt; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

The Chenaults; Wilson College, Chambersburg, PA 3 pm

David Enlow; Cathedral Church of the Nativity, Bethlehem, PA 4 pm

Christopher Houlihan; Bridgewater Church of the Brethren, Bridgewater, VA 3 pm

Daniel Sansone; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Istvan Ruppert; Christ Church, Bradenton, FL 4 pm

Thomas Trotter; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Janice Beck, David Enos & Timothy Ticker, works of Messiaen; Cathedral Church of St. Paul, Detroit, MI 5 pm

H. Ricardo Ramirez; Cathedral of the Holy Angels, Gary, IN 3 pm

John Sherer; Kenilworth Union Church, Kenilworth, IL 5 pm

Bach, Cantatas 36c and 51; Lutheran School of Theology, Chicago, IL 4 pm

Debra Stolpe, with instruments; Faith Lutheran, Westchester, IL 3 pm

The American Boychoir; First Presbyterian, Glen Ellyn, IL 4 pm

Olivier Vernet; House of Hope Presbyterian, St. Paul, MN 4 pm

27 OCTOBER

George Williams; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

The American Boychoir; Appleton West High School, Appleton, WI 7 pm

Pamela Decker; University of St. Thomas, St. Paul, MN 8:15 pm

28 OCTOBER

Elizabeth LaJeunesse; St. John's Episcopal, Tallahassee, FL 3:30 pm

Mark Loring; Park Congregational, Grand Rapids, MI 12:15 pm

The American Boychoir; The Cathedral of St. John the Evangelist, Milwaukee, WI 7 pm

29 OCTOBER

Scott Lamlein, PipeSCREAMS!; St. Paul's on the Green, Norwalk, CT 12:15 pm

Tom Trenney; Schermerhorn Symphony Hall, Nashville, TN 8 pm

The American Boychoir; Central High School Auditorium, La Crosse, WI 7:30 pm

31 OCTOBER

Mark Steinbach; Sayles Hall, Brown University, Providence, RI 12 midnight

Charles Huddleston Heaton; Calvary Episcopal, Pittsburgh, PA 11 pm

Olivier Vernet; Finney Chapel, Oberlin College, Oberlin, OH 8 pm

1 NOVEMBER

Choir of Hereford Cathedral, England; All Saints Church, Worcester, MA 7:30 pm

The American Boychoir; First Lutheran, Columbia Heights, MN 7 pm

2 NOVEMBER

Chelsea Chen; Community Church of Durham, Durham, NH 7 pm

Scott Lamlein, hymn festival; Enfield Congregational, Enfield, CT 6:30 pm

Scott Dettra; Cadet Chapel, West Point, NY 3 pm

Mozart, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm

Dong-Il Shin; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

St. Vincent Ferrer Chorale; Church of St. Vincent Ferrer, New York, NY 7 pm

László Fassang; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Paul Skevington, with choir and instruments; St. Luke Catholic Church, McLean, VA 4 pm

Laura Ellis; All Saints Lutheran, Port Orange, FL 3:30 pm

Paul Jacobs; Emory University, Atlanta, GA 4 pm

Choral Evensong; Peachtree Road United Methodist, Atlanta, GA 5 pm

Gerre Hancock; Central College Presbyterian, Westerville, OH 4 pm

Clif Cason; Christ Church Cathedral, Lexington, KY 4:30 pm

Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm

Choral Evensong; Independent Presbyterian, Birmingham, AL 4 pm

3 NOVEMBER

St. James' Compostela Choir; St. James' Church, Madison Ave., New York, NY 7:30 pm

The American Boychoir; Hope Lutheran, Eau Claire, WI 7 pm

4 NOVEMBER

Libor Dudas; King's Chapel, Boston, MA 12:15 pm

5 NOVEMBER

Eric Plutz; Church of St. Ignatius Loyola, New York, NY 7 pm

Rossini, *Petite Messe Solennelle*; Church of St. Ignatius Loyola, New York, NY 8 pm

David Lamb; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

The American Boychoir; St. John's Lutheran, Fremont, OH 7 pm

Marquette University Choir; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

6 NOVEMBER

Edward Broms; Harvard Organ Society, Cambridge, MA 12:15 pm

Stephen Hamilton; Queens College, New York, NY 12:15 pm

Paul Jacobs, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

The American Boychoir; St. John's Episcopal, Lancaster, OH 7 pm

7 NOVEMBER

Paul Jacobs, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 2 pm

The American Boychoir, with Chancel Choir; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm

Peter Dubois; First Presbyterian, Athens, OH 7:30 pm

James David Christie, with the Oberlin Strings; Holy Trinity Lutheran, Akron, OH 8 pm

Tom Trenney, Duruflé *Requiem*, Poulenc Organ Concerto; First Presbyterian, Birmingham, MI 7:30 pm

Andrew Peters; First Presbyterian, Shelbyville, IN 7:30 pm

James Russell Brown, Christine Kraemer, Jonathan Ryan, David Schrader, Roger Stanley & Richard Hoskins, Messiaen works; St. Chrysostom's, Chicago, IL 7 pm

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8 NOVEMBER

Yale Schola Cantorum; Sprague Memorial Hall, Yale University, New Haven, CT 8 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Evensong for All Souls; Christ & St. Stephen's Episcopal, New York, NY 5 pm
The American Boychoir; Trinity Lutheran, Camp Hill, PA 7 pm
Paul Jacobs, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm
Jeannine Jordan, with visuals; First United Methodist, Warsaw, IN 7:30 pm

9 NOVEMBER

Janette Fishell; Adolphus Busch Hall, Cambridge, MA 7:30 pm
Terence Flanagan; Church of St. Vincent Ferrer, New York, NY 3 pm
David Lamb; Cathedral of St. Patrick, New York, NY 4:45 pm
Andrew Kotylo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Fauré, *Requiem*; St. Peter's Church, Morristown, NJ 4:30 pm
Paul Jacobs, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 2 pm
Joan Lippincott; Trinity Episcopal, Solebury, PA 4 pm
The American Boychoir; Wayne Presbyterian, Wayne, PA 4 pm
Frederick Swann; Sunshine Cathedral, Ft. Lauderdale, FL 4 pm
Blake Callahan; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Cj Sambach; First Lutheran, Bellefontaine, OH 9:30 am Informance, 3 pm recital
Atlanta Baroque Orchestra with PRUMC Chamber Singers; Peachtree Road United Methodist, Atlanta, GA 3 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
David Briggs; Park Congregational, Grand Rapids, MI 4 pm
Huw Lewis; Trinity Lutheran, St. Joseph, MI 4 pm
Bradley Hunter Welch; Concord United Methodist, Knoxville, TN 3 pm
Cameron Carpenter; Lindenwood Christian Church, Memphis, TN 4 pm
László Fassang; Independent Presbyterian, Birmingham, AL 4 pm
Robert Woodworth Jr.; First Church of Christ, Scientist, Winnetka, IL 3 pm
+Marsha Foxgrover; Wheaton Bible Church, West Chicago, IL 4 pm
Michael Unger; Kenwood United Methodist, Milwaukee, WI 3 pm

10 NOVEMBER

+Craig Cramer; University of Richmond Chapel, Richmond, VA 7:30 pm

11 NOVEMBER

Lynne Davis; Church of the Holy Trinity, New York, NY 8 pm
The Chenaults; Fredericksburg United Methodist, Fredericksburg, VA 7:30 pm
Estonian Philharmonic Chamber Choir, with orchestra; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Christopher Dekker; Park Congregational, Grand Rapids, MI 12:15 pm

12 NOVEMBER

David Schrader; Music Institute of Chicago, Evanston, IL 12:15 pm

14 NOVEMBER

David Peckham; First Presbyterian, Ithaca, NY 8 pm
Peter Dubois; Third Presbyterian, Rochester, NY 8 pm
Jeannine Jordan, with visuals; Church of the Advent, Spartanburg, SC 8 pm
Paulsson & Canning (Anders Paulsson, soprano saxophone and Andrew Canning, organ); Church of the Epiphany, Miami, FL 7:30 pm
Cj Sambach; St. Joseph's RC Church, Macon, GA 9:30 am, 1:45 pm, school Informances
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

15 NOVEMBER

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, CT 8 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Paul Jacobs, masterclass; Haddonfield United Methodist, Haddonfield, NJ 10:30 am
Cj Sambach; St. Joseph's RC Church, Macon, GA 7:30 pm
David Schrader, masterclass; Music Institute of Chicago, Evanston, IL 9:30 am

16 NOVEMBER

Guy Bovet; Church of St. Ignatius Loyola, New York, NY 4 pm
Timothy Olsen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Paul Jacobs; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Peter Richard Conte; Old St. Joseph's, Philadelphia, PA 4 pm

Kevin Clemens; Church of St. John the Evangelist, Severna Park, MD 7 pm

Christopher Young; Chapel, Duke University, Durham, NC 5 pm

Marion Civic Chorale, with orchestra; First United Methodist, Ocala, FL 3 pm

Tom Trenney; Moorings Presbyterian, Naples, FL 4 pm

Cj Sambach; St. Joseph's RC Church, Macon, GA 10:45 am Informance

Paul Tegels; University of Notre Dame, South Bend, IN

Ken Cowan; First Congregational, Traverse City, MI 4 pm

Nathan Laube; Independent Presbyterian, Birmingham, AL 4 pm

+Sophie Cauchefer-Choplin; St. Luke's Church, Evanston, IL 5 pm

Todd Wilson; Pilgrim Congregational, Duluth, MN 2 pm

18 NOVEMBER

Paul Jacobs & Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 7 pm

Tom Trenney; St. Simon's Presbyterian, St. Simon's Island, GA 7:30 pm

20 NOVEMBER

The Dessoif Choirs; St. James' Church, Madison Ave., New York, NY 8 pm

John Scott; The Episcopal Academy, Newton Square, PA 7:30 pm

21 NOVEMBER

Edward Broms; St. Paul's Cathedral, Boston, MA 7 pm

Tom Trenney; Highland Presbyterian, Fayetteville, SC 7 pm

Peter Richard Conte; Christ Presbyterian, Canton, OH 7:30 pm

S. Wayne Foster, with Toledo Symphony; Toledo Museum of Art, Toledo, OH 8 pm

22 NOVEMBER

Mark Steinbach, works of Messiaen; Sayles Hall, Brown University, Providence, RI 8 pm

Mary Jane Newman, harpsichord; Presbyterian Church of Mount Kisco, Mount Kisco, NY 8 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm

+Thomas Murray; Christ & St. Stephen's Episcopal, New York, NY 4 pm, 7:30 pm

Bradley Hunter Welch; St. Andrew's-Covenant Presbyterian, Wilmington, NC 7:30 pm

S. Wayne Foster, with Toledo Symphony; Toledo Museum of Art, Toledo, OH 8 pm

Huw Lewis, with Holland Symphony; Hope College, Holland, MI 7:30 pm

E. Ray Peebles, with Shreveport Symphony; Riverview Theatre, Shreveport, LA 7:30 pm

23 NOVEMBER

Gillian Weir; Woolsey Hall, Yale University, New Haven, CT 8 pm

Thomas Murray, worship service accompaniment; Christ & St. Stephen's Episcopal, New York, NY 11 am

Choral concert, with orchestra; Madison Avenue Presbyterian, New York, NY 3 pm

Douglas Beck; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

David Schelat; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Marilyn Keiser; Calvary Episcopal, Pittsburgh, PA 4 pm

Scott Dettra; Washington National Cathedral, Washington, DC 5 pm

Jonathan Moyer, works of Messiaen; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Janette Fishell & Colin Andrews; First Presbyterian, Gainesville, FL 4 pm

Laura Ellis; Christ Church, Bradenton, FL 4 pm

Lynne Davis; Independent Presbyterian, Birmingham, AL 4 pm

Richard Barrick Hoskins & Roger Stanley, Messiaen works; St. Chrysostom's, Chicago, IL 7 pm

David Lamb; Loretto Motherhouse Chapel, Loretto, KY 7 pm

Mario Duella; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER

Edward Broms; King's Chapel, Boston, MA 12:15 pm

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

30 NOVEMBER

Heinrich Christensen, with tenor and baritone, Pinkham, *Songs for Voice & Organ*; King's Chapel, Boston, MA 5 pm

Harry Huff; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Women's Schola; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Advent Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati OH 3 pm

Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

UNITED STATES
West of the Mississippi

15 OCTOBER

Robert Munns, with soprano and violin; St. Paul's United Methodist, Omaha, NE 7:30 pm
Ken Cowan; Barrus Concert Hall, BYU-Idaho, Rexburg, ID 7:30 pm

16 OCTOBER

Ken Cowan, masterclass; Barrus Concert Hall, BYU-Idaho, Rexburg, ID 9 am

18 OCTOBER

Spooktacular children's concert; Orange County Performing Arts Center, Costa Mesa, CA 10 am, 11:30 am

19 OCTOBER

Pipedreams' 25th anniversary; Central Lutheran, Minneapolis, MN 3 pm
Andrew Henderson; First Presbyterian, Hastings, NE 5 pm
Joan Lippincott; First Presbyterian, Fort Worth, TX 3 pm
Stefan Altner, with baritone and viola da gamba; Christ the King Lutheran, Houston, TX 6 pm
Maxine Thevenot; Holsclaw Recital Hall, University of Arizona, Tucson, AZ 2:30 pm
Joseph Adam, Clint Kraus, Wanda Griffiths, Stephen Marshall-Ward, & Kyle Kirchenmann; St. James Cathedral, Seattle, WA 7:30 pm
California Baroque Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Janette Fishell; Grace Cathedral, San Francisco, CA 4 pm
Olivier Latry; Orange County Performing Arts Center, Costa Mesa, CA 2 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
David Goode; First Congregational, Los Angeles, CA 4 pm
Alison Luedecke, with Millennium Consort; Trinity Episcopal, Escondido, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm
Ken Cowan; First United Methodist, San Diego, CA 7 pm

20 OCTOBER

James David Christie; University of North Texas, Denton, TX 8 pm

21 OCTOBER

Gillian Weir, masterclass; University of North Texas, Denton, TX 9 am, recital 8 pm

22 OCTOBER

Jean Guillou; University of North Texas, Denton, TX 8 pm

23 OCTOBER

The American Boychoir; Central Presbyterian, Des Moines, IA 7 pm
Gillian Weir, masterclass; Parker Chapel, Trinity University, San Antonio, TX 7 pm

24 OCTOBER

Gillian Weir; Parker Chapel, Trinity University, San Antonio, TX 8 pm
J. Melvin Butler, works of Messiaen; St. Mark's Cathedral, Seattle, WA 7:30 pm
David Higgs, with San Francisco Girls' Chorus; Calvary Presbyterian, San Francisco, CA 3 pm, 8 pm

25 OCTOBER

Frederick Swann; University Memorial Church, University of Redlands, Redlands, CA 3 pm
Mary Preston, with Pacific Chorale; Orange County Performing Arts Center, Costa Mesa, CA 5 pm

26 OCTOBER

August Knoll; Union Sunday School, Clermont, IA 2:30 pm
Andrew Peters, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm
Bradley Hunter Welch, with orchestra; Meyerson Symphony Center, Dallas, TX 7:30 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm
Gillian Weir; Cathedral Church of St. John, Albuquerque, NM 3 pm
Roger Sherman; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
Douglas Cleveland, with trumpet; Trinity Lutheran, Lynnwood, WA 7 pm
Brian Swager; Fourth Church of Christ, Scientist, San Francisco, CA 2 pm
David Higgs, with San Francisco Girls' Chorus; Calvary Presbyterian, San Francisco, CA 3 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 OCTOBER

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

30 OCTOBER

The American Boychoir; Boe Memorial Chapel, St. Olaf College, Northfield, MN 7 pm

31 OCTOBER

Craig Cramer; Cathedral of the Blessed Sacrament, Sacramento, CA 7:30 pm
Clark Wilson, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

2 NOVEMBER

The American Boychoir; St. John's University, Collegeville, MN 2 pm
David Pickering; Trinity Evangelical Lutheran, Webster City, IA 4 pm
Ken Cowan, with violin; Clinton United Methodist, Clinton, MO 4 pm
Olivier Vernet; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Craig Cramer, Duruflé *Requiem*; Cathedral of the Blessed Sacrament, Sacramento, CA 11 am
Stephen Tharp; St. Edmund's Episcopal, San Marino, CA 4 pm
Choral Evensong; All Saints' Parish, Beverly Hills, CA 6 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 NOVEMBER

Olivier Vernet; Wichita State University, Wichita, KS 7:30 pm

5 NOVEMBER

Alison Luedecke; Memorial Church, Stanford University, Palo Alto, CA 8 pm

7 NOVEMBER

Dong-ill Shin; All Saints Episcopal, Fort Worth, TX 7:30 pm

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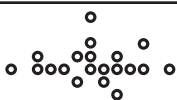
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David Higgs; St. John's Lutheran, Sacramento, CA 7 pm

8 NOVEMBER

Thomas Murray; masterclass; First Presbyterian, Rochester, MN 10:30 am

David Higgs; masterclasses & recital; St. John's Lutheran, Sacramento, CA 10 am, 1 pm, recital 7 pm

9 NOVEMBER

Thomas Murray; First Presbyterian, Rochester, MN 4 pm

Andrew Peters; with mezzo-soprano; Second Presbyterian, St. Louis, MO 4 pm

Mary Preston; First United Methodist, Dallas, TX 7 pm

David Dahl & Paul Tegels; with chorus and jazz ensemble; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Ulrich Walther; St. James' Episcopal, Los Angeles, CA 6 pm

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

Douglas Cleveland; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

15 NOVEMBER

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

16 NOVEMBER

Aaron David Miller; Bethlehem Lutheran, Minneapolis, MN 4 pm

S. Wayne Foster; Ridgelea Presbyterian, Fort Worth, TX 4:30 pm

Paulsson & Canning (Anders Paulsson, soprano saxophone and Andrew Canning, organ); First Presbyterian, Tyler, TX 4 pm

Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm

Daniel Sullivan; American Evangelical Lutheran, Prescott, AZ 2:30 pm

Thomas Foster; organ and harpsichord, with soprano and cello; Grace Lutheran, Tacoma, WA 3 pm

Scott Dettra; Grace Cathedral, San Francisco, CA 4 pm

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

17 NOVEMBER

Carole Terry; University Park United Methodist, Dallas, TX 7:30 pm

Janette Fishell; Benaroya Concert Hall, Seattle, WA 7:30 pm

20 NOVEMBER

Andrew Peters; Christ Church Cathedral, St. Louis, MO 12:30 pm

21 NOVEMBER

Thomas Joyce; works of Messiaen; St. Mark's Cathedral, Seattle, WA 7:30 pm

23 NOVEMBER

Brian Swager (all Messiaen); Fourth Church of Christ, Scientist, San Francisco, CA 2 pm

Chelsea Chen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

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

28 NOVEMBER

Ken Cowan; with violin; First Presbyterian, Little Rock, AR 7:30 pm

29 NOVEMBER

Brian Swager; Legion of Honor, San Francisco, CA 4 pm

30 NOVEMBER

Brian Swager; Legion of Honor, San Francisco, CA 4 pm

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

INTERNATIONAL

15 OCTOBER

Christian Skobovskiy; Kathedrale, Dresden, Germany 8 pm

John Sharples; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

18 OCTOBER

Paul Stubbings; St. John the Evangelist, Upper Norwood, London, UK 6:30 pm

19 OCTOBER

Ernst Kubitschek; with recorders; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

Katrin & Ralf Bibiella; St. Katharinen, Oppenheim, Germany 5 pm

Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

Todd Wilson; Convocation Hall, University of Toronto, Toronto, ON, Canada 2 pm

20 OCTOBER

Martin Haselböck; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

Peter Chester; St. Giles Cripplegate, London, UK 6:30 pm

Donald Mackenzie; All Souls, Langham Place, London, UK 7:30 pm

21 OCTOBER

Jan Willem Jansen; St. Lambert's, Brussels, Belgium 8 pm

Irene Clugston; St. Giles Cripplegate, London, UK 6:30 pm

22 OCTOBER

Jozef Sluys; with violin; Church of the Dominican Fathers, Brussels, Belgium 8 pm

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

Martyn Rawles; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

Anne Marsden Thomas; St. Giles Cripplegate, London, UK 6:30 pm

James Lancelot; Alexandra Palace, Muswell Hill, UK 7:30 pm

James O'Donnell; St. Thomas Anglican Church, St. Catharines, ON, Canada 7:30 pm

Ai Yoshida; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm

23 OCTOBER

Stefan Bleicher; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

Angela Kraft-Cross; St. Margaret Lothbury, London, UK 1:10 pm

Alan Saggerson; St. Giles Cripplegate, London, UK 6:30 pm

Nicholas Shaw; Union Chapel, London, UK 7 pm

24 OCTOBER

Thomas Nowak; Church of Saint-Servais, Brussels, Belgium 8 pm

Robert Andrews; St. Giles Cripplegate, London, UK 6:30 pm

James O'Donnell; St. Paul's Cathedral, London, ON, Canada 8 pm

25 OCTOBER

Firmin Decerf; with hunting horns; Our Lady of the Chapel, Brussels, Belgium 10:30 am

Thomas Deserranno; SS. John & Etienne at the Mineries, Brussels, Belgium 11:30 am

Bart Jacobs; Cathedral of SS. Michael and Gudula, Brussels, Belgium 2:30 pm

Annelies Focquaert; Protestant Church, Brussels, Belgium 3:30 pm

26 OCTOBER

Simon Preston; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

Anne Marsden Thomas; St. Giles Cripplegate, London, UK 4 pm

Stephen Farr; Messiaen, *Livre d'Orgue*; Royal Holloway, Egham, Surrey, UK 7:30 pm

James O'Donnell; Church of St. John's the Evangelist, Elora, ON, Canada 3 pm

William Whitehead; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

28 OCTOBER

James O'Donnell; St. Clement's Anglican Church, Toronto, ON, Canada 8 pm

29 OCTOBER

Holger Gehring; with winds; Kreuzkirche, Dresden, Germany 8 pm

Jeremy Lloyd; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

Stephen Cleobury; Westminster Cathedral, London, UK 7:30 pm

30 OCTOBER

+Olivier Latry; St. Paul's Cathedral, London, UK 7 pm

31 OCTOBER

Martin Schmeding; Stadtkirche, Waltershausen, Germany 7:30 pm

Benjamin Guélat; Collégiale, Neuchâtel, Switzerland 6:30 pm

Jean-François Vaucher; Saint-François, Lausanne, Switzerland 8 pm

2 NOVEMBER

Kirsten Sturm; with choir; St. Josef, Neu-Isenburg, Germany 5 pm

5 NOVEMBER

Isabelle Desert; Kathedrale, Dresden, Germany 8 pm

7 NOVEMBER

Benjamin Righetti; Saint-François, Lausanne, Switzerland 8 pm

8 NOVEMBER

Paul Carr; All Saints Parish Church, High Wycombe, UK 12 noon

Olivier Latry; with narrator and percussion; St. Paul's Cathedral, London, UK 1:15 pm, 3 pm



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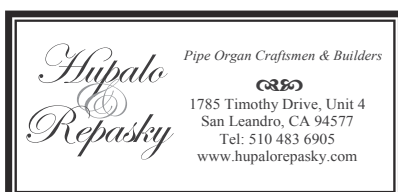
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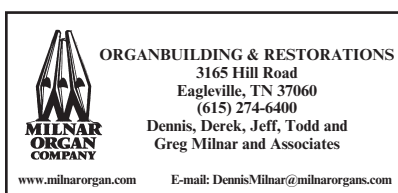
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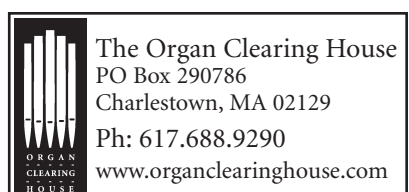
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Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir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

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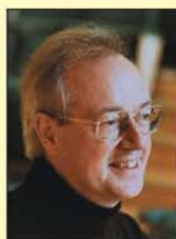
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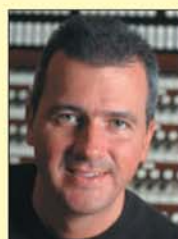
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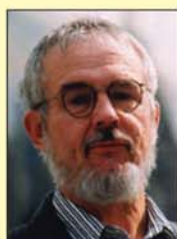
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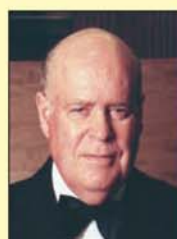
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