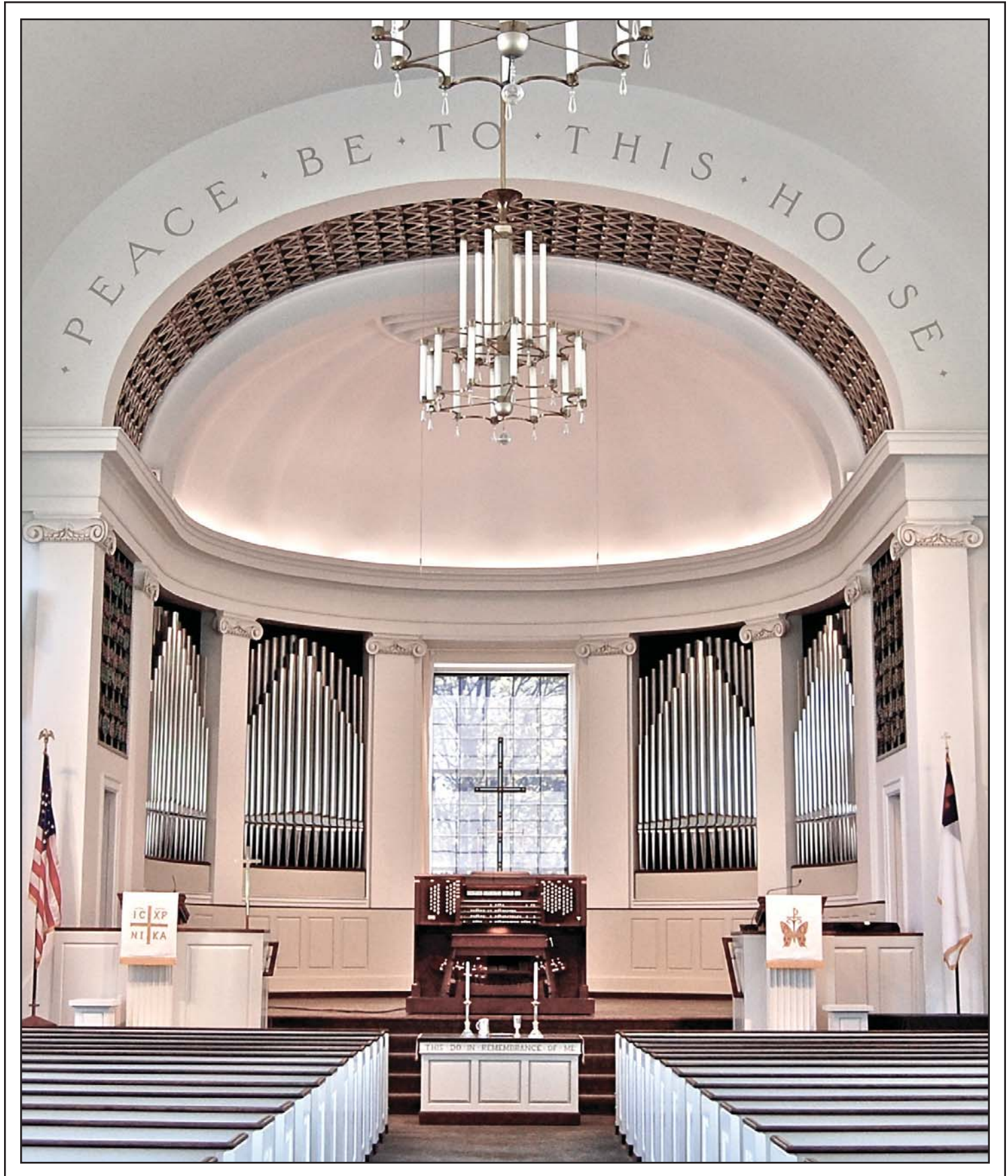


THE DIAPASON

SEPTEMBER 2014



Memorial Presbyterian Church
Midland, Michigan
Cover feature on pages 34–35

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Scranton Gillette Communications

One Hundred Fifth Year: No. 9,
Whole No. 1258
SEPTEMBER 2014
Established in 1909
ISSN 0012-2378

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

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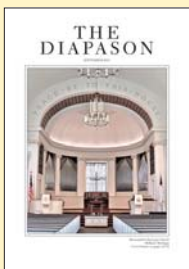
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On Teaching

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Editor's Notebook

In this issue

This month we present Anne Beetem Acker's report on an important and still evolving issue, that of legislation related to ivory, a material found in many musical instruments. David McCleary recounts how Zion Lutheran Church adapted its 1950s Schlicker organ to its new home in Zion's new sanctuary, and Tan Summers offers a look at 17th-century Iberian battle music repertoire.

Larry Palmer remembers harpsichordist Joseph Stephens, and John Bishop offers thoughts on the downside of technology, and on the upside of homogeneity and standardization.

Gavin Black continues his discussion of hand distribution and deals with how page turns affect the choice of a hand. Our cover feature this month is Orgues Létourneau Limitée's Opus 122 at Memorial Presbyterian Church, Midland, Michigan.

All this is in addition to our regular departments of news (people, instruments, and events), reviews, new organs, an international calendar, organ recital programs, and more.

2014 Resource Directory

We have begun preparation of THE DIAPASON 2015 Resource Directory, the only publication of its kind in our field.

Letters to the Editor

Ann Labounsky

I enjoyed reading the interview with Ann Labounsky in the July 2014 DIAPASON. We were at the University of Michigan at the same time for a semester. She mentions Robert Noehren's class on organ building. I well remember that class and the difficulty of understanding, much less memorizing, the composition of mixtures!

I, too, heard André Marchal at Oberlin, fall semester, 1961. Hearing him play early French music is what convinced me ultimately to leave Oberlin and seek instruction elsewhere. I still have an LP of him playing the Couperin *Convent Mass*. Never mind that the registrations and a few other details are not what we now understand about early French music. As Dr. Labounsky says, he "just knew" that music. While it is true that we usually think of Marie-Claire Alain as the leader in early organ music, after she finished at the Paris Conservatory she herself went to Marchal to further her own studies.

Hearing Dr. Labounsky talk about her plans to study in France was in part what made me wish to study there. Her description of traveling by ship bought back my own memories. When my dear friend, Bob Griffith, and I were ready to head to Europe, we traveled aboard the original "Queen Elizabeth." What an experience.

At Michigan, before the new School of Music building was constructed on the North Campus, classes often met high up in Burton Tower. That is where were held the classes with Bach scholar, Hans T. David (*The Bach Reader*), and Louise Cuyler, which Dr. Labounsky mentions.

Here & There

Events

St. John's Cathedral, Denver, Colorado, announces its concerts: September 9, Simon Estes, bass baritone; 9/19, Anonymous 4; 9/21, Silver Ainomäe, cello; October 3, St. Martin's Chamber Choir; 10/14, Doug Roche Jazz Trio; 10/17, Boulder Bach Festival; 10/19, Danielle Guideri, cello; 10/24, Dorothy Papadakos, silent film accompaniment. For information: sjcathedral.org/music.

Dr. Cuyler was deep in the study of Gregorian chant at the time.

Dr. Labounsky's book, *Langlais: The Man And His Music*, coupled with Marie-Louise Jaquet-Langlais's biography, *Ombre et lumiere*, are the main sources for reading about Jean Langlais.

Norma Stevlingson, DMA
Professor Emerita
University of Wisconsin-Superior



Jonathan Holl & Jill York at the Dobson

Dobson organ at Merton College

I had the great privilege of playing this organ on 12th July. As a member of the Berkshire Organists' Association we were told that we were the first organists' association visit to be able to use it—it's *super!* I used and took my copy of THE DIAPASON to the college, and several others were very impressed by the standard in the journal. The photograph shows BOA [and Organ Club] member Jonathan Holl playing with Jill York turning pages. Jonathan is President Elect [takes over in May 2015] and Jill was President for 2011 and 2012.

If readers are planning visits to Oxford—please, if using trains, and particularly at weekends—do look carefully, as

the line between London Paddington and Oxford is being modernized, re-signaled, line speed upgraded from 100 or 125mph to 140mph, with electric trains from 2018. There are good bus links from London and Heathrow. At Easter 2015 there is a 10-day engineering possession at Reading and through most of August 2015 major chunks of the line will be closed at weekends, all part of the same work. An extra connection from London Marylebone via Aylesbury to North Oxford is being built, and eventually there will be a link there, but not for a while yet.

It's been a good month—I also took part in an Organ Club visit to the Royal Festival Hall on 2nd July—and was able to play the last movement of Mendelssohn Sonata 6—many more players there!

Mark Jameson
The Organ Club
Charvil, Reading, U.K.

In the wind . . .

This is just a general commendation for THE DIAPASON, which carries on its tradition wonderfully well.

In particular, I appreciate John Bishop's "In the Wind . . .", and always look forward to it each month. He is not only a good writer, but obviously a man of experience and thoughtfulness; each article may start from an organist's viewpoint but ventures into thoughts about all sorts of interesting things. Please keep him happy and give him a raise if he needs it!

Philip Gehring, FAGO
Professor Emeritus of Music
Valparaiso University

Josefien Stoppenburg, soprano; May 3, David Jonies, with Thomas Aláan, countertenor. For information: <https://sites.google.com/site/musicatstchrysostoms/>.

Campbellsville University announces its 7th annual noon organ recital series, to be held 12:20 p.m. on the Pomplitz organ in Our Lady of Perpetual Help, and on the 1894 Farrand & Votey organ in Ransdell

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

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

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

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

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Chapel: September 16, Robert Nicholls; October 14, Nevalyn Moore; November 11, Kenneth Stein; February 10, James Sperry; March 3, Paul Detterman; April 7, Wesley Roberts, with Campbellsville University School of Music faculty. For information: www.campbellsville.edu.



Houston Chamber Choir

The **Houston Chamber Choir** announces its 19th season: September 16, antiphonal music for two and three choirs; October 5, Love Songs of the '60s; November 8, Farewell to Arms; December 13 and 14, Christmas at the Chapel of the Villa de Matel; January 25, 16th Annual Invitational School Choral Festival; February 21, music of Estonia, Latvia, and Lithuania; March 28, Mozart's Messiah Magic; May 2, Sacred Visions. The choir will also appear with the Houston Ballet on May 28, 30, 31, and June 5 and 6. For information: www.houstonchamberchoir.org.

The vocal ensemble **TENET** announces its concert season, to be held at various New York City venues: September 20, Bach motets; November 22, St. Cecilia odes; January 9, Charpentier, Vespers; 1/10, Monteverdi, *Vespers of 1610*; March 12, Gesualdo, *Tenebrae Responsories for Holy Saturday*; April 18, *Concerto Delle Donne*. For information: www.TENETnyc.com.

The **Camp Hill Presbyterian Church** in Camp Hill, Pennsylvania, announces its concerts for 2014–15: September 21, Craig Cramer; October 1, Beth and Ronald Sider; November 5, Shawn Gingrich; December 3, Robert Lau; 12/7, Advent Lessons & Carols; 12/24, Lessons & Carols; February 4, Daniel Dorty; March 4, Brian Rotz; April 1, Helen Anthony. For information: www.thechpc.org.

Madonna della Strada Chapel at Loyola University Chicago announces the third "Sunday @3" organ concert series on the three-manual, 70-rank, 2008 Goulding & Wood pipe organ. All concerts are at 3 p.m.: September 21, H. Ricardo Ramirez; October 19, Marsha Foxgrover; November 16, Elizabeth K. Walden; December 21, Keith Hampton; January 18, Kevin McKelvie; February

15, Phillip Kloeckner; March 15, David Jonies; April 19, Anthony Jurich; May 17, Chicago Bronze Handbell Choir with Steven Betancourt, organ. For information: www.luc.edu/organ or call 773/508-2195.

Chicago FM-radio station **WFMT** and three Chicago-area AGO chapters are partnering to present the organ works of J.S. Bach in a series of ten performances from September 21 through October 26. Coordinated by organist and Northwestern University professor Stephen Alltop and WFMT general manager Steve Robinson (who conceived the project), the recitals will feature organists Nathan Laube, David Schrader, Stephen Alltop, Bruce Barber, and Michael Costello, along with other local organists, playing at venues in Chicago and surrounding suburbs. Twenty minutes prior to each recital, the Chorale Prelude Project will present a selection of Bach's chorale preludes. Cost of the entire series is \$175, with individual concert registrations available. For information: www.wfmt.com/events.

The **Cathedral Church of the Advent**, Birmingham, Alabama, announces upcoming concerts: September 26, Sarah Nordlund Dennis, violin; Laura Usisken, cello; and Smith Williams, piano; October 24, Bruce Ludwick; November 21, Frederick Teardo, with Paul Mosteller, baritone; December 7, Advent Lessons & Carols; 12/14, Festival of Nine Lessons & Carols; 12/19, Cathedral Ringers Handbell Ensemble. Special worship services featuring the Cathedral Choir, under the direction of Frederick T. Teardo, include Choral Evensong September 21, October 19, November 16, January 18, February 15, March 8, and April 26. For information: www.adventbirmingham.org.

Concerts celebrating the homecoming of the **Kotzschmar Organ** to Merrill Auditorium begin on Saturday, September 27, with Peter Richard Conte, Grand Court Organist of the Wanamaker Organ in Philadelphia, and Portland's own Municipal Organist Ray Cornils and the Kotzschmar Festival Brass. The season will feature showings of silent films including 1925's *The Phantom of the Opera* on Halloween (costume contest included), a hymn festival in collaboration with the Portland AGO chapter and the Salvation Army, family concerts, and the 25th anniversary of "Christmas with Cornils—A Kotzschmar Christmas."

The year-long renovation of the Kotzschmar Organ was completed in August, and was featured on the cover of the August issue of **THE DIAPASON**.

Since its installation in the auditorium in 1912, the Kotzschmar Organ is now in



The St. Charles Singers

The **St. Charles Singers**, a 32-voice professional choir based in St. Charles, Illinois, announces its 31st season of performances, which will focus in part on the Seymour Campaign, to raise funds for the purchase of a Klop positiv organ. The choir will use the organ for its performances and make it available for rental to local arts organizations.

The 2014–2015 performance schedule is: October 4–5, Mozart IX—Journey's Lamp Light, at Baker Memorial United Methodist Church, St. Charles, and St. Francis Xavier Cabrini Shrine, Chicago; December 5–7, Candlelight Carols, Fourth Presbyterian Church, Chicago, and Baker Memorial United Methodist Church, St. Charles; March 7–8, 2015, Inspired, with guest conductor Craig Hella Johnson, St. Michael Catholic Church, Wheaton, and Baker Memorial United Methodist Church, St. Charles; and June 13–14, Oxford Folksongs for Choirs, Baker Memorial United Methodist Church, St. Charles. For information: www.stcharlessingers.com.



Young Organist Collaborative

On May 10, the twelfth class of the **Young Organist Collaborative**, centered in Portsmouth, New Hampshire, performed a year-end concert on the Lively-Fulcher organ at Christ Episcopal Church in Exeter, New Hampshire. The collaborative, funded by donations, supports area students, 7th–12th grade, by providing financial support for lessons with local organists, opportunities for masterclasses, and field-trips to area pipe organs and organ builders. Students who participate in the program are from Southern Maine, the Seacoast of New Hampshire, and Northeastern portions of Massachusetts. Works of J.S. Bach, Widor, Pachelbel, and Alain were some of the pieces performed by the students. Participants were (L–R) Ben Taylor, Noah Abasciano, Seamus Gethicker, Roric Cunningham, Richard Gress, Morgen Smith, Lucas Nering, Kasey Mann, Christopher Thompson, Jacob Golas, Clayton Jacques, Philip Pampreen, Sean Sullivan, Ben Blumenscheid, and Iara Manchester.

the charge of Portland's tenth municipal organist, Ray Cornils. Although the organ belongs to the city, the Friends of the Kotzschmar Organ (FOKO) is a non-profit organization that has secured and provided funding for Kotzschmar-related events, educational programs, and maintenance since 1981. For information: www.foko.org.

Second Presbyterian Church, St. Louis, Missouri, resumes the Coutts Music Series: September 28, Birthday Bell-a-bration; October 12, Andrew Peters, silent movie accompaniment; November 16, Handel, *Dettingen Te Deum*; December 7, Advent Vespers. For information: www.secondchurch.net.

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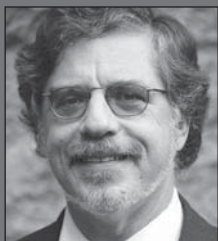
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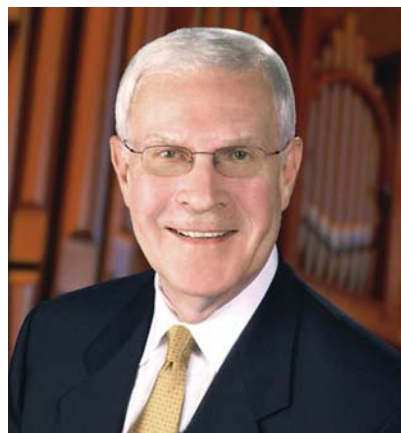
Vincent Dubois has been named Continuing Visiting Artist in Organ at the University of Michigan, where he will teach individual lessons to all organ students and present public masterclasses and recitals. He is Director General of the Strasbourg National and Superior Conservatory of Music and titular organist of the Cathedral of Soissons in France. Dubois is a graduate of the Conservatoire National Supérieur de Musique in Paris, where he was a student of Olivier Latty. He has won the Calgary International Organ Competition and the International Competition of Toulouse, France, and has performed in major concert venues throughout Europe, North America, Asia, and the Pacific. His recordings are available on the Vox Coelestis, JAV, Radio France, and Tempéraments labels. Vincent Dubois is represented in North America by Karen McFarlane Artists.



Vincent Dubois (photo credit: Elie Galey)

Peter Sykes has been appointed to the harpsichord faculty of the Juilliard School Historical Performance program for the 2014–15 academic year. Sykes, a Boston-based harpsichordist and organist who teaches at Boston University, gave a masterclass and taught lessons as a visiting artist at Juilliard this past year.

In addition, harpsichordist Richard Egarr will serve as visiting artist faculty with three extended visits for both individual lessons and chamber music projects. For biographical information on Peter Sykes, visit www.petersykes.com



Fred Swann



Trompette en Chamade

First Presbyterian Church of Kilgore, Texas has announced the fourth annual **East Texas Pipe Organ Festival** honoring the life and work of Roy Perry (1906–1978). This year's festival will take place November 9–14 and will feature seven landmark Aeolian-Skinner pipe organs in the East Texas area designed and tonally finished by Mr. Perry and installed by the Williams Family of New Orleans. As Mr. Perry wrote in a 1952 promotional brochure, "None of these organs is extreme in any direction. They are alike only by way of family resemblance, but each in its way is a work of art. They provide a generous education in contemporary organ building, and are happily concentrated in a small geographical area."

This year's special guest performers include David Baskeyfield, George Bozeman, Charles Callahan, the Chenaults, Mark Dwyer, Richard Elliott, Jeremy Filsell, Jean Guillou, Stephen Hartman, Michael Kleinschmidt, Christopher Lynch, Larry Palmer, Walt Strony, and William Teague, with special presentations featuring this year's guest of honor, Fred Swann. In addition to five organ recitals on Mr. Perry's masterpiece at First Presbyterian Church, Kilgore, there will be two full-length recitals on the 1959 Aeolian-Skinner at St. Mark's Episcopal Cathedral in Shreveport, Louisiana.

Other highlights of the festival will include a special Dallas day, a choral and organ concert at First Presbyterian Church, Kilgore, re-creating the famous 1956 LP recording made in Kilgore by Aeolian-Skinner, "The King of Instruments, Volume X: Music of the Church," and a concert of music for harp and organ featuring Leo Sowerby's rarely heard *Harp Concerto*.

For more information, visit www.EastTexasPipeOrganFestival.com or contact Lorenz Maycher at EastTexasPipeOrganFestival@yahoo.com or by mail at East Texas Pipe Organ Festival, P. O. Box 2069, Kilgore, TX 75663. On Facebook: East Texas Pipe Organ Festival.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, announces its 33rd concert season: October 11, Plainfield Symphony Orchestra and Crescent Choral Society; 10/26, F. Allen Artz, III; November 15, Crescent Choral Society and organist Brenda Day; December 14, Christmas Carol Sing; February 8, competition winners' recital; March 8, Domecq Smith, Gail Archer, William Entriken, and Ryan Kennedy; April 3, Good Friday Tenebrae; 4/11, Crescent Choral Society, Cherubini and Beethoven; May 17, spring choral concert. For information: crescentconcerts.org or www.crescentonline.org.

Artis-Naples (The Baker Museum of Art and the Naples Philharmonic) and the **Southwest AGO chapter** presented a "Festival of Great Organ Music" on June 8 in Naples, Florida, the nineteenth annual organ recital at the Philharmonic. Organists James Cochran, Jerome Cole, Richard Crofts, John Fenstermaker, Brice Gerlach, Joyce Finlay, Ric Jaeggi, James Lorenz, Reidel Martinez, and Mary Joy Silmaro presented a variety of works, from Clarke and Cooke to Weaver and Widor, on the four-manual,

64-rank Casavant organ in Hayes Hall. Philharmonic organist James Cochran gave a brief lecture-demonstration about the organ prior to the recital.



John C. Walker

The American Guild of Organists has elected John C. Walker as its new president, to serve a two-year term. Dr. Walker serves on the faculty of the Peabody Institute of Johns Hopkins University, and is Minister of Music, emeritus,

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Church of the Gesu, Toulouse, France

The annual organ festival **Toulouse-les-Orgues** will take place this year from October 2–12 in and around Toulouse, France. The festival offers more than 30 concerts on notable organs of the area, including the well-known Cavallé-Coll in the Basilica of Saint-Sernin.

"The organ in the city" is the theme chosen by the new artistic director, Swiss organist Yves Rechsteiner. Festival events will explore the history of the organ in society—its central place in church, popularity in the concert halls,

and later in cinema. During the festival people will have access to the organ lofts and be able to play some of the organs.

Events will include recitals by Jean Guillou and Bernhardt Haas, Fauré's *Requiem* in a version for two organs and more than 100 singers in St. Sernin, and Jongen's *Symphonie Concertante* with the Orchestre du Capitole. Improvisation on movie themes, cine-concerts, organ and circus, organ sounds in electro music, Vivaldi and C.P.E. Bach organ concerts, Renaissance consort with table organ, and even a Frank Zappa work arranged for organ and percussion will be presented.

Toulouse les Orgues can offer information about concert tickets or advice for accommodations and dining. For information: info@toulouse-les-orgues.fr.

The **Canadian International Organ Competition** takes place October 7–19 in Montréal, Quebec. First round is October 8–10; second round, 10/13–14; final round is 10/17. Events include recitals by jury members (James David Christie, Stefan Engels, Janette Fishell, Olivier Latty, and others), masterclasses, organ visits, and more. Competing for over \$70,000 in prizes are finalists David Baskeyfield, Maria Budacova, Daria Burlak, Yoomi Chang, Andrew Deward, Christopher Howerter, Yeonju Kim, Johannes Lang, Brian Mathias, Istvan Matyas, Angela Metzger, Richard Pinel, Brenda Portman, Stephen Price, Jonathan Vromet, and Nicholas Wearne. For information: www.cioem.org.

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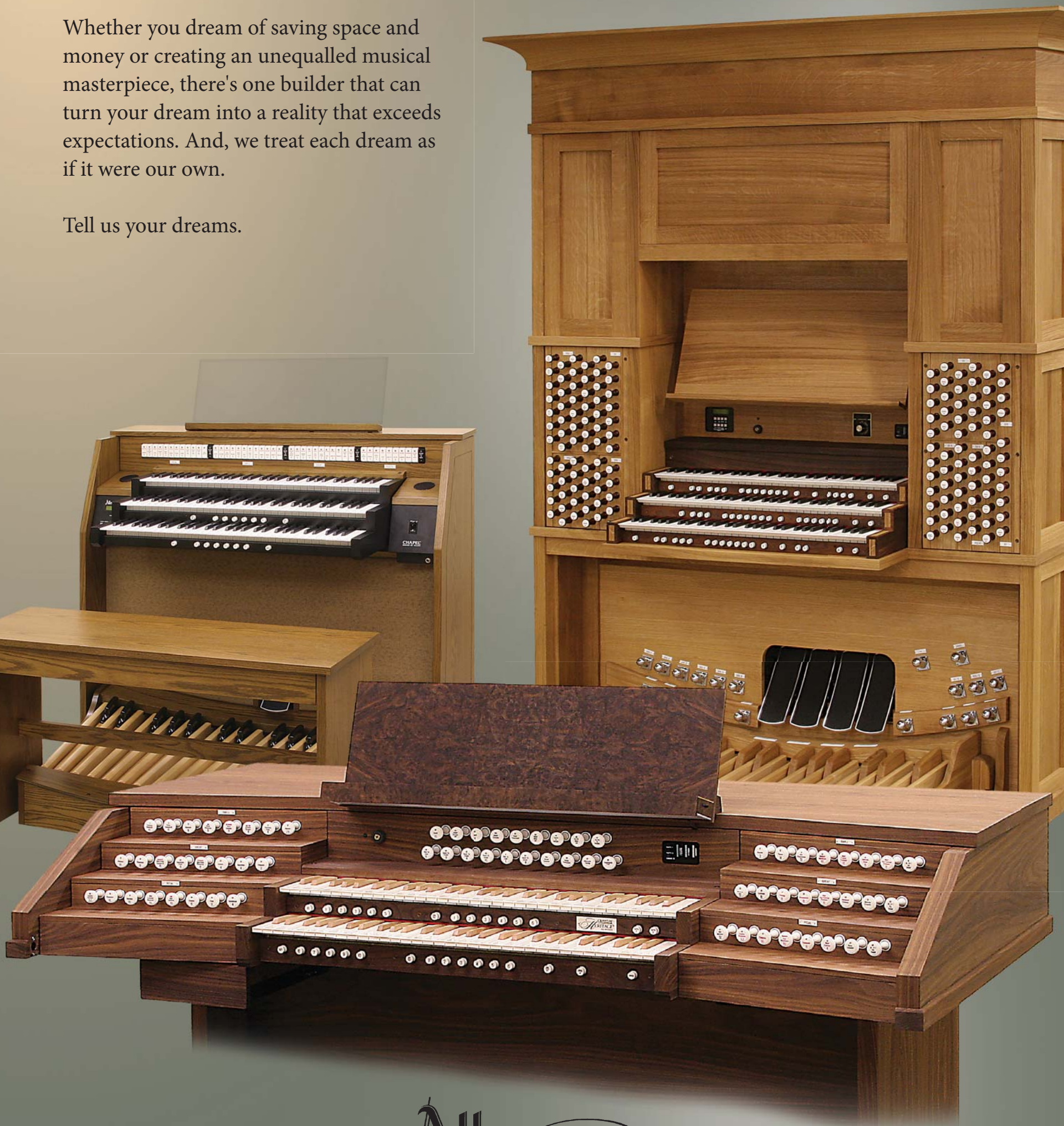
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► page 6

of Brown Memorial Park Avenue Presbyterian Church in Baltimore.

At its 52nd national convention held in Boston in June, the AGO President's Award was presented to Christoph Wolff, in recognition of his "exhaustive musicological research, extensive publications, and lifelong commitment to the music of Johann Sebastian Bach." The AGO Edward A. Hansen Leadership Award was presented to Barbara Owen, "in recognition of her unparalleled knowledge of the King of Instruments, lifelong scholarship and publications, and devoted service to the AGO." Owen holds degrees in organ and musicology from Westminster Choir College and Boston University, is the author of numerous articles and books, and is a founding member and past president of the Organ Historical Society. For information: www.agohq.org.

Also at the convention, winners of the AGO's national organ competitions were recognized. The National Young Artists Competition awarded first prize and audience prize to Jonathan Rudy; second prize to HyeHyun Sung; third prize to Kirk Rich. The National Competition in Organ Improvisation awarded first prize to Patrick Scott, second prize to Douglas Murray, and audience choice prize to Patrick Scott. For information: www.agohq.org.

Recent concerts in Paris included organist Dominique Fournier and soprano Anne-Chantal Carrière on June 12, at **Eglise Saint-Denis du Saint Sacrement** in Paris, performing works of Bach, Handel, Gounod, Vierne, Fournier, and Alain, and organists E. Hocdé and M. C. Steinmetz, with choirs directed by A. Sartorius, on June 14 at **L'Eglise Sainte-Marguerite**, presenting a concert in honor of Léonce de Saint-Martin, successor to Louis Vierne at Notre-Dame.

The fiftieth anniversary of the dedication of Aeolian-Skinner Opus 1413 at **Alice Millar Chapel of Northwestern University** was celebrated on April 27, with a recital by Stephen Alltop, Nathan Lemahieu, Wolfgang Rübsam, Eric Budzynski, and William Aylesworth, along with Bruce Briney, trumpet. They presented works by Bach, Lemmens, Near, Sweelinck, Tournemire, Viviani, and Widor. The organ was dedicated on April 12, 1964, with a worship service and recital by Grigg Fountain.

EPG Travel announces a tour to Buenos Aires, Argentina, with **Hector Olivera**, April 14–22, 2015. The tour features eight nights' night accommodation and full breakfasts at the Plaza

Hotel, a tour of Olivera's birthplace and the churches where he played as a child, a visit to Santissimo Sacramento and its Cavaillé-Coll organ, with Maestro Olivera, and more. For information, contact Maria at EPG Travel, 800/422-9022.



David Cassan at St. Bavo's (photo courtesy of Cor van Gastel)

David Cassan (France) was named winner of the 50th International **Haarlem Organ Improvisation Competition**. Lukas Grimm (Germany) was awarded the Audience Prize. The finale took place July 18 in St. Bavo's Church in Haarlem, the Netherlands. The four finalists—David Cassan (France), Tobias Wittmann (Germany), Morten Ladehoff (Denmark), and Lukas Grimm (Germany)—were given the theme an hour prior to their performance; pencil and paper were their only preparatory tools. The theme for this 50th edition was specially composed by Louis Andriessen, who thus wrote his first work for the organ, and in so doing clearly looked back over his shoulder to his father Hendrik Andriessen.

Earlier in the week, eight contestants from five countries improvised on the Müller organ in St Bavo's on a theme by the Viennese organist Hans Haselböck, threefold winner of the competition in the years 1958–1960. On the romantic Cavaillé-Coll organ in the Philharmonie concert hall they subsequently improvised on material by the composer Roderik de Man, with videos for the audience created by the sound and video artist Marcel Wierckx.

The jury, chaired by Stephen Taylor, included five internationally renowned organists: David Briggs (Canada), Jürgen Essl (Germany), Zuzana Ferjencikova (Slovakia/France), Gilbert Amy (France), and Jan Hage (the Netherlands).

David Cassan studied at the conservatories of Paris and Lyon. He won prizes at Dudelange (Luxembourg) and St. Albans (England) and is currently organist of the Notre-Dame de Lourdes in Paris. For information: www.organ-festival.nl.



Marilyn Keiser, Steven Betancourt, and Brandon Woods

On July 20 Marilyn Keiser played a recital at **Loyola University, Chicago**, as part of their Summer Celebrity Organ Series. The program featured works by Mendelssohn, Bach, Rheinberger, Locklair, Paine, and Vierne, played on the III/70 Goulding & Wood organ, Opus 47 (2008). Dr. Keiser is the Chancellor Professor of Music Emeritus at the Jacobs School of Music, Indiana University, as well as director of music for Trinity Episcopal Church, Bloomington, Indiana. Pictured are Dr. Keiser, Steven Betancourt (director of liturgical music, Loyola) and Brandon Woods (voicer and vice-president, Goulding & Wood). More information on future recitals can be found at luc.edu/organ.

The Princeton Early Keyboard Center has moved into a new location on the ground floor of Christ Congregation Church at 50 Walnut Lane in Princeton. The Center will offer the same sorts of programs and opportunities as it has for the last thirteen years. Anyone who is interested in seeing the instruments or visiting the studio may make arrangements with Gavin Black. For information: www.gavinblack-baroque.com.

Macalester-Plymouth United Church in St. Paul, Minnesota, announces the nineteenth annual international contest for English-language hymn writers, which carries a prize of \$500. The 2014 contest will be a search for a hymn that celebrates God's presence in current social changes and changes in the church, and encourages the church's faithful transformation for a new age.

This is a search for new texts. New music for the winning hymn may also

be sought in the future. Hymns previously published or currently entered in other contests should not be submitted. Archaic and non-inclusive language should be avoided.

All entries must be postmarked by December 31, 2014, with the judges' decision made by February 15, 2015. Send entries and correspondence to: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Avenue, St. Paul, MN 55105; e-mail: office@macalester-plymouth.org; www.macalester-plymouth.org.

The catalogue of **Cathedral Music**, a publishing house specializing in cathedral music repertoire, has been acquired by the **Royal School of Church Music (RSCM)**; Cathedral Music has become an imprint of RSCM Press.

Since its founding in 1977, Cathedral Music has become a regular supplier of advanced choral repertoire to cathedrals, collegiate chapels, churches, choral societies, and chamber choirs in the UK and worldwide. The Cathedral Music catalogue with its distinctive logo will still be retained as an imprint; it offers service music and anthems, both ancient and modern, including works by such contemporary composers as Patrick Gowers, Francis Grier, Richard Lloyd, Philip Moore, and Barry Rose.

Cathedral Music publications will be available through RSCM Music Direct at www.rscmshop.com (RSCM-affiliated churches and individual members will be entitled to substantial discounts on sales), as well as from www.cathedral-music.co.uk.

The 2015 **St Albans International Organ Festival Competitions** takes place from July 8–18, part of an international arts festival featuring classical music, world music, dance, jazz, talks, demonstrations, and an art exhibition. Jury members for the finals will be Michel Bouvard, Bernhard Haas, Hans Davidsson, Martin Haselböck, James O'Donnell, Jakyung Oh, and Carole Terry. The interpretation competition will feature a new work by Paul Patterson, and for the first time, a concerto final round, with the Wiener Akademie directed by Martin Haselböck. One round of the interpretation semi-final will move to Christ Church, Spitalfields, London, and feature the recently restored 1735 Richard Bridge organ. For information: www.organfestival.com

The Philadelphia Singers has received a \$10,000 National Endowment for the Arts Grant to support "Women Aloud," a collaborative performance

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Photo: Michael Timms



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Photo: David Morrison

The Association of Lutheran Church Musicians is accepting submissions for the 2015 Raabe Prize for Excellence in Sacred Composition. The Raabe Prize recognizes a recent musical work that promotes and extends the practice of church music as it is informed and shaped by Lutheran theological insight and worship practices.



For more information, a list of recent prize-winners, and submission requirements, go to www.ALCM.org.



INTRODUCING THE NEW
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► page 8

project (with Sister Cities GirlChoir and the Anna Crusis Women's Choir) focusing on women in music scheduled for March 2016. The concert will feature composers Fanny Mendelssohn, Libby Larsen, Jennifer Higdon, and others. For information: www.philadelphiasingers.org.

People



Karen Beaumont

Karen Beaumont plays concerts: September 5, Grace Lutheran Church, Milwaukee, Wisconsin; October 5, St. Casimir Church, Milwaukee; November 23, Basilica of the Immaculate Conception, Denver, Colorado; December 31, Cathedral of St. John the Evangelist, Milwaukee; January 10, 2015, First Unitarian Society, Milwaukee; February 7, Milwaukee Catholic Home, Milwaukee; March 1, St. Thomas Church, Fifth Avenue, New York City; April 30, Princeton University Chapel, Princeton, New Jersey; May 20, Cathedral of St. John the Evangelist, Milwaukee; June 9, Exeter College Chapel, Oxford, U.K. For information: <http://karenbeaumontorganist.mysite.com>.



Elizabeth and Raymond Chenault, with Judy Connelly

On June 8 **Elizabeth and Raymond Chenault** performed the dedicatory concert on Létourneau Opus 124 at Braddock Street United Methodist Church, Winchester, Virginia. Pictured here with Judy Connelly (far right), minister of music and organist of the church, the Chenault Duo played a program of their organ duet commissions/arrangements by Litaize, Shepherd, Briggs, Clark, Callahan, White, and Webber/Chenault; the husband and wife team performed their arrangement of Sousa's "The Stars & Stripes Forever" for the encore. Dudley Oakes, vice president for sales and marketing for Létourneau Organs, was present for the concert.

In 2007 an organ committee was appointed by Rev. Dr. James Hewitt, lead pastor of Braddock Street UMC, consisting of Judy Connelly, Janet Davis, William Ellis, Douglass Hill, and Shirley West. Donald Sutherland of Peabody Conservatory was the consultant, along with an acoustic technician. By early 2008, Orgues Létourneau was

selected to build the new three-manual instrument (33 stops, 40 ranks). As the project progressed, consultation with local professionals included Stephen Cooksey of Shenandoah University, Richard McPherson, professor emeritus of James Madison University, and Larry Correll, dean of the local AGO chapter. Lead pastor, Rev. Kirk Nance, guided the congregation through the final steps of the project.

The Chenaults have commissioned and arranged over 50 organ duets, many of which are published in "The Chenault Organ Duet Library." They are under the management of Phillip Truckenbrod Concert Artists and record on the Gothic/Loft label. Their newest duet CD on the Gothic/Loft label, featuring the organs of Washington National Cathedral and St. Andrew's Episcopal Church, Amarillo, Texas, includes works by Paulus, Briggs, Decker, Callahan, White, and Webber/Chenault.



Carolyn Shuster Fournier

Carolyn Shuster Fournier's article "Don Campbell, La musique est un pont" ("Don Campbell, Music Is a Bridge") was published in *Orgues nouvelles* n° 25 (summer 2014); it describes a concert she gave in his memory on October 22, 2013. Her book, *Un siècle de vie musicale à l'église de la Trinité à Paris, de Théodore Salomé à Olivier Messiaen*, with a preface by Michel Chapuis, has been published by L'Harmattan editions in Paris.

On June 16, she performed a concert on the Clicquot/Cavaillé-Coll Grand Orgue at the Versailles Cathedral with her husband, Dominique Fournier (at the Cavaillé-Coll choir organ), which celebrated the 70th anniversary of the liberation of Paris, with works by Mozart, Selby, Touche, Fleury, Boëllmann, Gigout, Barber, and Vierne.

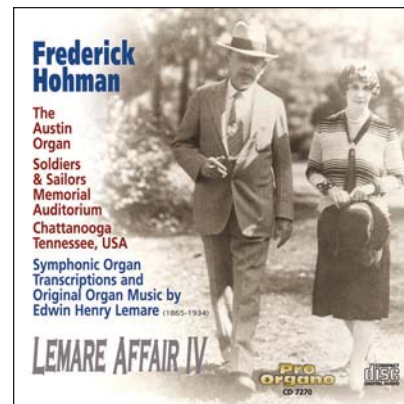
Carolyn Shuster Fournier accompanied the American Chorale Salute to Valor 2014, a choir with members from California, Arizona, and Florida, conducted by Ed Lojeski, Darrell Rowader, and Dennis Houser, with sopranos Jacki Doxey Scott, Heidi Cissell, and mezzo-soprano Kathy Weiler Josselyn, at the Trinité Church in Paris on June 19, at Sainte-Mère-Eglise on June 21, and at Bayeux Cathedral on June 22. This musical festival in honor of service members and veterans included Ed Lojeski's *Missa Americana* and *Psalms of the Passover*, R. Frances Chadwick's *Song of Simeone*, John Leavitt's *An American Quilt*, Molly Ijames's *A Farewell*, Peter Wilhousky's *Battle Hymn of the Republic*, Randall Thompson's *Alleluia*, and Jester Hairston's *Hold On*. Carolyn Shuster Fournier performed instrumental selections on the piano with Dianne and Philip Rammon (violins), Stephen Custer (cello), Darryl Tanikawa (clarinet), notably John Williams's *Air and Simple Gifts*, Serge Prokofiev's *Overture on Hebrew Themes*, and George Gershwin's *Promenade*.



Barbara Harbach

Barbara Harbach has been named a Curators' Professor, the highest and most prestigious academic rank awarded by the Board of Curators of the University of Missouri System to recognize truly outstanding scholars. In March Dr. Harbach was named National Arts Associate Distinguished Member of Sigma Alpha Iota, SAI, nominated by the Buffalo SAI Chapter, New York.

Harbach is featured on a 2-CD box set of *The Art of Fugue* by Bach with organ selections by Pachelbel, including the famous *Canon* (MSR 1442). *Audiophile Audition* wrote, "Art of Fugue on the organ—always the best bet, and Harbach brings it home." For information: <http://tinyurl.com/kr9ylyr>.



Lemare Affair IV

Frederick Hohman recorded his latest album (the 16th CD in which he is the featured organ soloist) on May 30, on the 1924 Austin Organ Company Opus 1206 of four manuals in Soldiers & Sailors Memorial Auditorium, Chattanooga, Tennessee. The new CD, *Lemare Affair IV* (Pro Organo CD 7270) features original works and organ transcriptions of Edwin Henry Lemare (1865–1934), with works that appeared shortly prior to and during Lemare's five-year tenure (1924–1929) as Municipal Organist to the City of Chattanooga.

Previous titles in Frederick Hohman's "Lemare Affair" CD series (that Hohman began in the late 1980s) featured the Aeolian-Skinner organ at the Church of the Epiphany, Washington, D.C. (Volume 1); the Kotschmar Memorial Organ at Portland, Maine's City Hall Auditorium, recorded prior to the renovation of the original 1912 hall (Volume 2); and the same organ recorded in 2004 after the hall and organ renovation (Volume 3). All four Lemare Affair titles are available now at www.proorgano.com.

Hohman launched the new CD on the occasion of his concert performance at the Chattanooga Auditorium at this year's Annual Patriotic Organ Concert, sponsored by the Chattanooga Music Club. Soldiers & Sailors Auditorium is not considered an ideal recording venue, because the organ speaks into a dry acoustic and the proscenium arch, erected following the organ's installation in 1924, greatly impedes tonal egress of the organ into the auditorium. Nonetheless, Hohman recorded there due to the organ's strong

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Nunc Dimittis

Lois Jean Gainer Fyfe died June 18. Born in Urbana, Ohio, on August 6, 1927, she attended Ohio State University, where she studied with Wilbur Held. She moved to New York in 1949 to study with Karl Weinrich at Columbia University. She worked in the library at the Juilliard School of Music and was in the choir at St. Michael's Episcopal Church, where the rector introduced her to the organist, Peter Fyfe. They were married November 28, 1953, and moved to Nashville in 1959 for Peter to be organist and choirmaster at Christ Episcopal Church. Lois assisted with the music program at Christ Church, including singing in the choir. They sponsored many music events and in 1984 established an endowed scholarship in music at the Blair School of Music.

For many years Lois Fyfe worked at Vester Music Service as a sheet music distributor; in 1993 she established Lois Fyfe Music, specializing in organ and sacred choral music. Lois Fyfe Music continues with Jonathan Setzer and Elizabeth Smith, who bought the store in 2009, and Michael Belote. Lois and Peter Fyfe also sponsored organ and choral concerts. At the 2012 national convention of the American Guild of Organists, they received the AGO's Edward Hansen Leadership Award, recognizing "their commitment to excellence in music, unparalleled knowledge of sacred music, their roles as teachers and mentors, and their leadership, devoted service, and extraordinary generosity to the AGO."

Lois Jean Gainer Fyfe is survived by her husband Peter, daughter Catharine, and grandsons Charles and Joseph. Her family has established a Lois Gainer Fyfe Scholarship in music at her alma mater, Ohio State University, in her honor.

Robert Sutherland Lord died July 24, at the age of 84. A recognized authority on the music of Franck, Tournemire, and Langlais, he also maintained a close friendship with Mme. Alice Tournemire, the composer's widow. Mme. Tournemire's assistance eventually made possible the publication of Lord's essay in 1984: "Liturgy and Gregorian Chant in L'Orgue Mystique of Charles Tournemire." One month before Lord's death, this essay was reprinted in a volume dedicated to Tournemire studies.



Robert Sutherland Lord

During the last year of his life, Dr. Lord returned to a project that he had left behind two decades earlier—the analysis (begun in 1989 and worked on for three years) of a musical manuscript of Tournemire (spanning nearly 1,300 pages) that had been donated to Bibliothèque Nationale de France. Lord resumed work on preparing the text for publication, and it appeared in print exactly one month before his death: "Catalogue of Charles Tournemire's 'Brouillon' [Rough Sketches] for L'Orgue Mystique, BNF., Mus., Ms. 19929."

Robert Lord was Professor Emeritus of Music and University Organist at the University of Pittsburgh's Heinz Chapel. Upon his retirement in 1999, Lord's students honored him as an outstanding teacher. Over 45 years, he performed more than 160 organ concerts and played for more than 4,000 weddings at the chapel. He was also organist and choirmaster at Christ Episcopal Church in the North Hills for 22 years and served as the first chairman of the board of the Northland Public Library. During the 1970s, he annotated a weekly program of organ music for WQED-FM called "Lord on Bach," rebroadcast over other PBS stations. He played a recital at the Cathedral of Blackburn in Lancashire, England, where his great-grandfather Daniel W. Lord, who emigrated to the United States in 1864, had been a church organist. Lord played recitals at the Basilica of Sainte-Clotilde in Paris and at the cathedrals of Notre-Dame in Paris and in Chartres, as well as at King's College, Cambridge University.

Robert Lord received a BA degree in music from Dartmouth College; later, Dartmouth honored him with a Reynolds Fellowship for International Study. He earned his M.A. and Ph.D. degrees in music history at Yale University. Other organ teachers included Maurice F. Longhurst (Dartmouth College), Clarence Watters (Trinity College), Heinz Wunderlich, and André Marchal.

Robert Sutherland Lord is survived by his wife Martha W. Lord; four children, seven grandchildren, and one great granddaughter.

Ruth Anderson Nixon-Davy died June 30 in La Crosse, Wisconsin. Born August 27, 1915, in Ft. Dodge, Iowa, she earned a bachelor's degree from the University of

Minnesota, an M.A. degree from the University of Iowa, and a Ph.D. from Florida State University. She did graduate work at Middlebury College, Purdue University, University of Mexico, and University of Guatemala. She was a teacher of Spanish in the high school of Fort Dodge, at Grosse Pointe, Michigan, Albion College, Albion, Michigan, and University of Wisconsin-La Crosse, from which she retired in 1984 and where she chaired the foreign language department for many years, brought the national honorary fraternity of Sigma Delta Pi for Spanish students, and initiated an annual conference for foreign language teachers. The Wisconsin Association of Foreign Language Teachers presented her with its Distinguished Foreign Language Teachers Award in 1984; when she retired, her students started a scholarship in her name at UW-L.

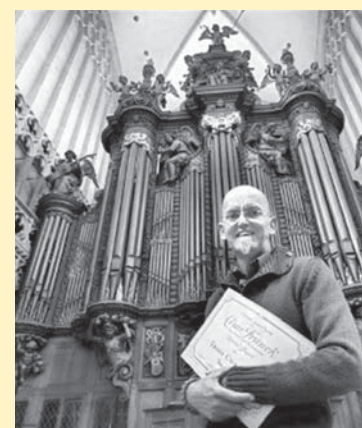


Ruth Nixon-Davy

Ruth Nixon-Davy studied organ and piano both privately and in masterclasses, and was actively engaged in recitals and accompanying for many years. She won the Artist in Piano award from the National Guild of Piano Teachers as a college freshman. Together with Stella Trane Jackson, she was especially interested in supplying scholarships for younger musicians. Later in life, Davy brought many renowned organists to La Crosse for recitals, including Gail Archer, Martin Baker, Bruce Bengtson, James David Christie, Pierre Cochereau, David Craighead, Craig Cramer, Janette Fishell, Virgil Fox, Jerald Hamilton, David Higgs, Christopher Houlihan, Marilyn Keiser, William Kuhlman, Olivier Latry, Marilyn Mason, Frances Nobert, and Marianne Webb. She supported the development of organists through her membership in La Crosse (now Riverland) AGO Chapter, and had given the funds to allow many young people to attend Pipe Organ Encounters. Davy also donated toward new organs such as those built by Fritz Noack in the Shrine Church of Our Lady of Guadalupe and in the Cathedral of St. Joseph the Workman.

In 1950, she married George C. Nixon who preceded her in death in 1987. In 1988, she married Phillip S. Davy, who died in 1993. Ruth Anderson Nixon-Davy is survived by children, grandchildren, and great-grandchildren in both the Nixon and Davy families, nieces, nephews, friends, and colleagues.

Gerard Pels, organ builder of Herselt, Belgium, died of an apparent heart attack April 13. He was 59. His funeral was held Good Friday, April 18, at the Cathedral of Our Lady in Antwerp, whose monumental 1891 Pierre Schyven organ the Pels firm had long maintained.



Gerard Pels

Pels's lifelong mission was to bring all organbuilders together as colleagues, and it came naturally. His father, Bernard Pels, a scion of the Dutch family of organ builders, married Cecile D'Hondt, the daughter of that Belgian builder. Bernard eventually took over his father-in-law's business. Gerard, the youngest of three children, was born if not precisely in an organ shop then almost on top of one: his parents occupied a small apartment next to the Pels erecting room. Gerard briefly studied art after high school before apprenticing with his father and with the pipemaker Tim Koelewijn. After further work with Ferdinand Stemmer in Switzerland and Orgelbau Rensch in Germany, Gerard succeeded his father as the proprietor of Pels-D'Hondt Orgelbouw of Herselt, a firm founded in 1892.

Though the organs built by Pels's small team attest to his skill and artistry, it was in his involvement with the International Society of Organbuilders that Gerard became known worldwide. In 1990, he organized the Antwerp ISO Congress, and the 2007 Jubilee Congress in that same city to celebrate the ISO's 50th anniversary. Appointed ISO Editor at the 1990 congress, Gerard radically changed its publications, setting aside the formality that characterized ISO Information in favor of the technical ISO Yearbook alongside the lighter and colorful thrice-yearly ISOnews. In collaboration with the European Centre for Conservation, Restoration, and Renovation, Gerard organized weekend international courses for organbuilders at the historic Belgian castle of Alden Biesen. He represented the ISO in the presentation of a pipe organ to Pope John Paul II in Rome.

One could be forgiven for thinking that Gerard's organbuilding business existed only to provide a platform for seemingly limitless other interests. Filmmaking in particular fascinated him. In 2004, he and Eberhard Rensch produced "Super-Oktav," a film about an orphan who becomes an organbuilder. More recently, Gerard established the Antwerp Art Office, which has produced award-winning films and websites, as well as undertaking other new media projects.

Gerard was a classic right-brain person: intensely creative but also somewhat disorganized, and famously casual about schedules. As his Belgian organbuilding colleague Guido Schumacher said at the funeral, "You had the reputation of always being late, but today you arrived entirely too early." In Gerard's presence, the far-flung organ world became a little smaller, a little closer. We miss that, and him.

Gerard Pels is survived by his mother, Cecile D'Hondt, his brother, Toon Pels, and his sister, Mieke Pels.

—John Panning

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Lemare connection, and because he feels that the organ's tone colors, many of which retain their original voicing, are worthy of preservation in recordings. For information: www.frederickhohman.net.



Christopher Houlihan

Christopher Houlihan was featured on WWFM's "Cadenza" radio program, hosted by David Osenberg, on July 31 (www.wwfm.org/webcasts_cadenza.shtml). WWFM is heard regionally in New Jersey on FM; in New York City on HD, and online at www.WWFM.org. More info at www.wwfm.org/technical.shtml. Featured are performances from Princeton, Hartford, and Los Angeles; and interviews.



Boyd Jones

Boyd Jones is featured on a new recording, *A Keyboard Odyssey* (Navona Records NV5961), performing Sydney Hodkinson's *Organmusic, Six Tableaux for Solo Organ*. The work is performed on Stetson University's von Beckerath organ (1961), the instrument for which the work was conceived. The recording also features piano music by Hodkinson, performed by Barry Snyder, professor of piano at the Eastman School of Music.

For an album overview and audio sampler, visit www.navonarecords.com/catalog/nv5961; for liner notes, scores, and samples: www.navonarecords.com/akeyboardodyssey.



Robert Sirota (photo credit: Brian Hatton)

On May 19, **Robert Tierney** performed a concert of organ works by

Robert Sirota, at Marsh Chapel of Boston University. Tierney performed Sirota's *Festival Prelude on 'Now Thank We All Our God'* (1985), which pays homage to New England church composers, especially Dudley Buck; *Two Lenten Chorale Preludes* (1978-79), based on German Lutheran chorales HERZLIEBSTER JESU and AN WASSERFLUSSEN BABYLON; and *Celestial Wind* (1987). Tierney, on the faculty of the Rivers School Conservatory and the Rivers School, is conductor of the Rivers Symphony Orchestra, the Waltham Philharmonic Orchestra, and the New England Classical Singers, and is minister of music at St. Paul's Episcopal Church in Dedham. Sirota, a composer of operatic, orchestral, chamber, and recital works, was commissioned to write *Apparitions* for the 2014 American Guild of Organists convention.

Polish organist **Marek Kudlicki** will make his jubilee American tour: October 5, River Road Baptist Church, Richmond, Virginia; 10/7, and 10/8, First United Methodist Church, Casper, Wyoming (AGO events); 10/10, Cathedral



Marek Kudlicki (photo credit: Dorothy Young Riess)

Basilica of the Immaculate Conception, Denver, Colorado; 10/12, Arizona State University, Tempe, Arizona. Kudlicki will present lectures on Polish organs on October 8, following his recital, and on October 11 at Arizona State University.

Kudlicki will tour Australia in January 2015, playing three concerts in the "Organs in the Ballarat Fields" festival in Ballarat, and play additional recitals in Melbourne and Hobart, Tasmania. For information: www.kudlicki.at.

Publishers

Augsburg Fortress and the Evangelical Lutheran Church in America announce the publication of *Evangelical Lutheran Worship Braille Edition: Service Music and Hymns*. The eight-volume edition contains the words to all 743 service music items and hymns from *Evangelical Lutheran Worship* on Braille-embossed pages. Pages are punched to fit a three-ring binder and packaged in reclosable corrugated boxes; price is \$375. For information: augsbuorgfortress.org.

Bärenreiter-Verlag announces publication of Wolfgang Amadeus Mozart's *Mass in C* ("Sparrow Mass"), K. 220, arranged for female choir (SMezAA) by Heribert Breuer (full score, BA 5693) ► page 14

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€17.95; vocal score, BA 5693-90, €9.95). This has obtained its nickname from its frequently recurring characteristic motifs in the violins. Arranged for female voices, the publication is part of the publisher's recently commenced "Bärenreiter Female Choir" series, which includes Mozart's *Coronation Mass* K. 317 (full score, BA 5691, €30.95; vocal score, BA 5691-90, €8.95), and *Missa brevis in D Major*, K. 194 (vocal score, BA 5690-90, €8.75), also edited by Breuer. For information: www.baerenreiter.com.

Edition Walhall announces new releases. *Catena Sammlung: Intavolatura*, with first editions by Frescobaldi and Tarditi for organ (or harpsichord), edited in two volumes by Jolando Scarpa, includes hitherto unpublished works by Girolamo Frescobaldi (two Elevations) and Orazio Tarditi (Elevatione and Toccata) from the Catena Collection (Mus. ms. Landsberg 122-Berlin) that appear in print here for the first time. The predominantly short works include canzonas, versets, ricercares, toccatas, and fantasies. First edition, Series Frutti Musicali, Volume II, EW922, €18.50.

Three works by Silesia native Tobias Volckmar (1678–1756), a contemporary of Bach, have been edited by Klaus Hofmann. *Das ist je gewisslich wahr*, a sacred concerto for soprano, alto recorder (transverse flute), 2 violins, viola, and basso continuo, is today preserved in the Saxon State Library in Dresden. This concerto is intended for Lent; score and parts EW928, €17.50.

Lobet den Herren, ihr seine Engel, for soprano, trumpet, 2 violins, viola, and basso continuo, is one of two sacred concertos with trumpet that Volckmar wrote that are based on verses from the Bible; they were published in 1723. The piece is preserved in the Saxon State Library in Dresden and is intended for Michaelmas (September 29). *Collection Monarca della Tromba—Musik der Fürstenhöfe*; score and parts EW818, €18.50; edition for soprano, trumpet, and piano/organ, EW938, €14.80.

Schmücket das Fest mit Maien, for soprano, trumpet, 2 violins, viola, and basso continuo, is intended for Pentecost.

Score and parts, EW814, €14.50; edition for soprano, trumpet, and piano/organ, EW934, €14.80. For information: www.edition-walhall.de.

Encore Publications offers new choral publications for Advent, Christmas, and Epiphany. Among the offerings are: *A Great and Mighty Wonder*, for SATB and organ by Philip Ledger; *Coventry Carol*, arranged for soprano and tenor soloists and SATB (with divisi) by Parker Ramsey; *The Annunciation*, a traditional Suffolk melody arranged for SATB and organ by John Bertalot; *I Saw Three Ships*, for SATB and organ by June Nixon; and *Advent Responses*, for soprano and tenor soloists and SATB (with divisi) by Ashley Grote. For information: www.encorepublications.com.

Michael's Music Service announces new publications. *Bells of Riverside*, by Seth Bingham, is based on the Parsifal quarter-hour chimes of Riverside Church. *The Abbey Chimes*, by G. E. Lyle, in the tradition of improvised storm pieces, follows the order of a church service: change ringing, a voluntary (which may be played alone), a hymn, thunder rumblings, fury of the storm, Psalm chant, and ending hymn; it concludes with a march that also may be played separately. Henry Bishop's *Home Sweet Home*, arranged by I. V. Flagler, offers Flagler's chromaticism, a variation for the delicate fast notes in the right hand, and a bravura pedal obbligato in the last variation. *Three Military Marches*, by Franz Schubert, were transcribed by W. T. Best. For information: www.michaelsmusicservice.com.

The Royal School of Church Music (RSCM) has published the first of two new guides for choir trainers and singing teachers who use the RSCM's Voice for Life scheme, from White Level for beginners, through to Yellow Level for advanced singers. *The Voice for Life Guide to Musicianship* (ISBN 978-0-85402-213-7, order number F0120, £25.00) provides step-by-step training and assessment to help develop a musical ear and sight-reading skills. It also provides guidance and tests for candidates

preparing for RSCM Singing Awards at Bronze, Silver, and Gold levels, all of which are formal graded exams in the RSCM's awards scheme, which runs parallel to Voice for Life. Purchasers can download singer's copies of all tests free of charge. The new guide also provides exercises complete with hints and tips, an analysis of each level's exam requirements, and an explanation of the procedure during the exam itself, including an outline of what the examiner is listening for as the tests are conducted. For information: www.rscm.com/shop.

Recordings

Deutsche Grammophon has released a new recording, *Prayer: Voice & Organ*, featuring mezzo-soprano **Magdalena Kožená** and organist **Christian Schmitt**. The recording features sacred songs from the Baroque to the 20th century by Bizet, Dvorák, Duruflé, Purcell, Ravel, Verdi, lieder by Schubert and Wolf with arrangements from Schmitt, who plays the 2009 Goll organ of the University for Catholic Music & Teaching, Regensburg. For information: www.deutschegrammophon.com.

Organ Builders



Dobson Opus 93



View of casework

Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, has been chosen to build its Opus 93 for St. Thomas Episcopal Church, Fifth Avenue, New York City, New York. The Gothic edifice, the final collaboration between Ralph Adams Cram and Bertram Grosvenor Goodhue, was completed in 1913, and a year-long celebration of its centennial was completed earlier this year. The Ernest M. Skinner Company installed its Opus 205, a four-manual organ of 67 stops that has been rebuilt and altered considerably throughout its history. The new four-manual, 100-stop instrument will be named the "Irene D. and William R. Miller Chancel Organ in Honor of Dr. John Scott," organist and director of music of St. Thomas Church since 2004. Goodhue's organ case from 1913 will be retained, as will the original console shell. A second organ case designed to complement the original will be built to house the Great and Positive divisions, to be located across the chancel from the original case. A few ranks of the present organ will be retained for the new instrument, reworked to fit the new scheme. Removal of the present organ will begin in June 2016. Installation of the new organ will begin about April 2017, with completion approximately one year later.



Pipe Organ Encounter visits Goulding & Wood

On Friday, June 13, **Goulding & Wood Pipe Organ Builders** hosted the students of the Indianapolis Pipe Organ Encounter at their shop. After lunch in the front of the shop, students took a guided tour where G&W craftsmen were glad to show the next generation of organists all aspects of organ building, including CAD drawing, windchest construction, and pipe voicing. The students' questions were curious and insightful, and hopefully will lead to a future of increased communication between players and builders. At the end of the tour each student received a historic souvenir wooden pipe.

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Joseph Stephens: In Memoriam

Gentle readers: Those among you with total recall might remember a reference to Dr. Stephens as the transcriber of a harpsichord-friendly version for the extremely pianistic *Dance for Harpsichord (or Piano)*, the only “harpsichord composition” by the English impressionistic composer Frederick Delius. In my article “Gathering Peascods for the Old Gray Mare” [THE DIAPASON, November 2012, p. 27] I cited Stephens’s reduced score of the Delius work.

Recently Joe’s name flitted across my mind again, so I did what the contemporary researcher most often does and instituted a computer search, hoping to find out what he was up to these days. It was with sadness that I discovered the news of his death on May 29, 2008, at age 81. This information had not reached us for inclusion in THE DIAPASON; thus, even at this lengthy remove, I feel the necessity of offering a few words in his memory, since Joe exerted a significant influence on my career as a harpsichordist.

Stephens’s impressive 1957 Hubbard and Dowd harpsichord, first experienced at his Baltimore home during a visit there with Norfolk organist friend of blessed memory Frank Lybolt, as well as a subsequent recommendation from Colonial Williamsburg’s musician-extraordinaire Jock Darling, led me to order my own 1968 William Dowd harpsichord: a stunningly beautiful musical machine painted dark green with bright red lid, peau-de-buffe register, and the somewhat pagan gold-leaf inscription “Sol Deo Gloria” (because of the painter’s omission of the requisite final “i”), it was one of Bill Dowd’s last instruments equipped with foot pedals for controlling the registers and coupler.

During this same visit I experienced for the first time a recording by the Choir of St John’s College, Cambridge, of Herbert Howells’s glorious anthem *Like as the Hart*, truly a “love at first hearing” moment that quite significantly influenced my subsequent musical (and

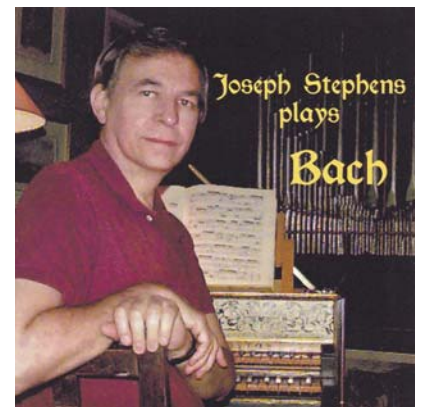
literary) life, and led, in less than a decade, to the commissioning of HH’s *Dallas Canticles*.

Of another visit to Baltimore in 1968 during which we met the Peabody harpsichordist Shirley Matthews and her husband, fortepiano maker Rod Regier, I wrote to my parents, “It always feels somewhat unreal to be here at Joe Stephens’—treated like an absolute king, marvelous music, distinguished company—you never know when the phone rings whether it will be Glenn Gould from Toronto or Arthur Rubenstein, from New England . . .” which conjures up the remembrance of Joe’s close personal friendships with artists of renown, and his own phenomenal digital facility at the various keyboards he played: piano, harpsichord, and organ.

Dr. Stephens’s main profession was as a psychiatrist at his alma mater, Johns Hopkins University, to which he returned as a faculty member, serving from 1959 until retirement in 1993. But, according to his companion Lloyd Bowers (quoted in a *Baltimore Sun* obituary), “he was probably better

known as a musician than as a physician. He became interested in the harpsichord after hearing a recording of Wanda Landowska” (according to Joe, it was her *Goldberg Variations* rendition) and he went on subsequently to study the instrument with two of its leading mid-20th-century advocates, Sylvia Marlowe and Ralph Kirkpatrick.

Stephens considered his greatest musical achievement to be the series of Bach’s complete harpsichord works, presented in 14 programs for the Baltimore Bach Society (1966–1979). Excerpts selected from the live recordings of these concerts: 12 movements from the Suites, four preludes and fugues from the *Well-Tempered Clavier Book II*, and complete recordings of the *Chromatic Fantasy and Fugue* and *Prelude and Fugue in A Minor*, BWV 894, were issued on a compact disc *Joseph Stephens plays Bach: Live from the Cathedral* [of Mary Our Queen], where the well-received concerts took place [Americus CD: AMR 19971003]. The disc provides a lasting memory of Baltimore’s “musical doctor,” whom



Cover of Joseph Stephens plays Bach

I frequently cited in the 1960s (and beyond) as “the best harpsichordist on the East Coast.”

Photo credit: Lloyd Bowers

News items and comments are welcome: address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; lpalmer@smu.edu.

Mikael Tariverdiev International Organ Competition

is a unique and successfully developing international project launched in Russia in the end of 90-s. Its significance for professional organists can be compared with the role of Tchaikovsky Competition for pianists and violinists. It is held every two years in different cities of the world, including Europe and America, with the final tour taking place in Kaliningrad, the most western Russian city.



The Competition has gained a world-wide popularity attracting professional music communities in Russia, Europe and America. The Eight Competition was held in 2013 and gathered musicians from 32 countries, with maestros of world reputation sitting on the Jury.

Tierry Escaich, the President of the Jury: “The performers showed high level during all rounds. If you try to compare the Mikael Tariverdiev Competition with others, you will see that the level of organists participated in this Competition is considerably higher. A very friendly atmosphere here is of no small importance too”.

The Ninth Competition is planned for April-September, 2015. At first, a selection round for different groups of participants held in Lawrence, Kansas, April 8-10, Hamburg, April, 20-24, Moscow, August, 28-31. Thereafter, the selected contestants move to Kaliningrad to participate in the second and third rounds (Kaliningrad, September, 3-11, 2015)

All winners of the Mikael Tariverdiev International Organ Competition receive the monetary and special prizes, diplomas and the Special Awards: solo recitals in St. Michael Kirsche (Hamburg), Catholic St. Maria Maiden’s Chaste Conception Church in Moscow, Grand Hall of the St. Petersburg Shostakovich Philharmonic, International Organ Festival in Tallinn, Polly Bales Organ Recital Hall (Kansas), Riga’s Dome, Glinka State Museum of Music Culture, the Kaliningrad Cathedral and others.

www.organcompetition.ru

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Artist Spotlights

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

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Reviews

Music for Voices and Organ by James McCray

Singing children

What will a child learn sooner than a song?

*Satires and Epistles of Horace Imitated,
Second Book, 1737*
—Alexander Pope (1688–1744)

That children's choirs are an investment in the future of our choral art, and church music in particular, is difficult to dispute. They are the first level of group singing, which may last a lifetime. Many adults credit their early singing experiences in a children's choir as an important influence in their love of singing. Although it is most often community children's choirs that they are talking about, there can be little doubt that the church's children choir may have sown a few seeds even before that.

Yet, while the adult church choir continues to make a consistent (yet reduced in size) contribution to the worship service, the children's choir seems to be fading in many of today's churches. Often it consists of a handful of children whose performance lacks real musical meaning. Emphasis seems to be placed on matters other than beautiful tone, a sense of ensemble, and other musical considerations.

Sadly, this is true for a large majority of churches. Years ago parents wanted their children to sing in church; today, choir has lost its priority due to a myriad of conflicting diversions both in and out of the traditional family circle: soccer, technology, and other social experiences.

Publishers continue to make available a reasonable quantity of music for children, but one wonders if the ability of singing in most churches is strong enough to warrant it. Schools and community choirs still exert a stronger influence on the musical development of most children. All too often, children who participate in organized community groups usually do not sing in the local children's church choir, which is inferior to their more disciplined and

polished city ensemble. There seems to be less *gravitas*, which erodes the effort of the church. Not all communities have an organized children's choir, yet there still is a smaller turnout for singing in church. This is something that parents, church leaders, and especially children need to reverse.

Children singing with adult choirs
Love the Lord Your God, Denice Rippentrop. SATB, children's choir, and piano, Beautiful Star Publishing, Inc., BSP-261, \$1.85 (M-).

The children sing with unison adults for the first verse then later sing on a neutral syllable (oo) as a descant above them for the ending. The piano music is easy and flowing to emphasize the 6/8 meter. There is very little four-part writing, and most music is in unison or two parts for the adults.

Gloria, Susan Borwick. SATB divisi, handbells, organ, and children's choir, MorningStar Music Publishers, MSM-50-1428, \$2.25 (D-).

There are only four measures where the children sing so this will be a way to get them involved without extensive preparation. The organ part, on three staves, is usually sustained notes played above a moving and plodding pedal part that helps holds it all together rhythmically. The only text is the title (*Gloria*) sung in sustained, block eight-part chords with almost no counterpoint. The 18 handbells usually play in octaves with a two-note recurring motive in the bass. This is an effective setting that is not difficult except for the use of an eight-part choir that will require a large ensemble.

Children singing with additional instruments
Guide Us, Lord, Mark Patterson. Unison/two-part with piano, congregation, and optional viola, Chorister's Guild, CGA 1357, \$2.10 (M+).

The congregation's part is on the back cover; they sing on the refrain for the three verses. All music is easy and tuneful, although the piano part is busy, usually with flowing eighth notes. A separate viola part is included and it

plays throughout the setting, sometimes doubling the singers, but usually as a contrasting line. Not many children's works involve viola, especially including the congregation.

My Jesus Makes My Heart Rejoice, Dieterich Buxtehude (c. 1637–1707), ed. Michael Burkhardt. Unison with piano and two violins, Choristers Guild, CGA 1536, \$1.95 (M-).

The children have two verses in English (or German), and their unison theme is not difficult. There is a ritornello played by the two violins; their parts are at the back for easy performance. One other option is to use a continuo, so the publications also include a bass instrument part that could be added to the piano. This is a useful setting for a good children's choir.

Sing for Joy, Sing Together, Mark Patterson. Unison or two-part, piano, flute, and finger cymbals, Choristers Guild, CGA 1352, \$2.10 (M).

Although the emphasis is on the children's choir, the keyboard serves as an equal partner and has driving, rhythmic music, which is a lovely contrast to the singers. The flute part consists of short phrases that burst through the texture; its music is included separately at the end. This is an exciting setting with a very good message for children.

Amen Siakudumisa, S.C. Molefe, arr. Cameron LaBarr. Three-part treble with optional African percussion, Choristers Guild, CGA 1355, \$1.95 (M+).

The title translates as "We praise Your name, O God," and it occupies about 95% of the text. There is an improvisatory spirit to the music, with the percussion part printed on the inside cover; there are only two four-measure phrases repeated throughout. Instruments include a shaker and two Djembe drums. Other options include a soloist who sings above the choir and small groups of singers who serve as an echo choir. Interesting music that is certain to enliven any service or concert.

Make Joyful Music, Barry Bobb. Unison or two-part, piano, and optional Orff instruments or handbells, Concordia Publishing House, 98-4128, \$1.65 (M-).

Based on Psalm 100, this setting has three verses, with one or two measures of two-part singing in each verse. Each verse ends with an Alleluia. The piano part is simple and often doubles the voices. The instruments are not indicated in the score, but the piano part is meant to be played by the Orff instruments.

Someone Special, Michael Burkhardt. Unison or two-part, organ, and 2 octave handbells, Concordia Publishing House, 98-4135, \$1.90 (M).

There are three verses, with the first sung in unison. The handbells and organ music are separate, with the bells having extensive playing time, often with sustained half-note chords. Each verse is short, with a pre- and post-instrumental section. The message of the text is: "Someone special I must be, since you made it all for me."

Children singing

Little Innocent Lamb, arr. Greg Gilpin. Unison/two-part with piano, Choristers Guild, CGA 1359, \$2.10 (M+).

This traditional spiritual is fast and rhythmic with lots of syncopation. The

piano's contrasting rhythms add much to the character of the work as it moves into a 3+3+2 rhythm while the singers tend to stay in 4/4. The second voice is optional although in the last section alternates with voice one as the coda quietly disappears. This will be fun, a bit challenging for some choirs, but will certainly be a hit with the congregation.

Children Sing in Worship, Carol Carver and Mark Weiler, editors. Augsburg Fortress, 978-1-4514-6254-8, \$29.95 (M).

This lovely collection contains 11 settings for various times throughout the church year. Three use additional instruments, and all have keyboard. Of interest are the reproducible singer's pages so that the high cost of one or two complete copies of the collection will reduce the overall expense. John Ferguson, Hal Hopson, and Marie Pooler are among the nine composers in this volume. This is a valuable and highly recommended collection of music for a children's church choir.

Book Reviews

Sacred Music and Liturgical Reform: Treasures and Transformations, by Anthony Ruff, OSB. Archdiocese of Chicago: Liturgy Training Publications—Hillenbrand Books, ISBN 978-1-59525-021-6, hardcover, 704 pages, \$95, www.ltp.org.

Anthony Ruff, OSB is a monk and priest of St. John's Abbey in Collegeville, Minnesota. He holds degrees from St. John's University, Yale University, and the University of Graz in Austria.

Sacred Music and Liturgical Reform is based upon the dissertation written by Ruff at the University of Graz. It is a comprehensive interpretation of the teachings of the Second Vatican Council on worship music. Ruff's focus is on preservation and renewal—preservation of the inherited treasury of sacred music and the growth of this treasury to meet the altered requirements of the reformed liturgy. This is not light reading but a must-have for anyone who has interest in or works with liturgical music.

This impressive book is organized into five sections. The first deals with the role, purpose, and characteristics of music in the liturgy. Of particular interest is Ruff's discussion on the communicative capability of music. The second addresses the development of musical consciousness from a historical perspective. The presentation on authenticity in performance practices reflects the current controversy swirling around the ever-present concern regarding legitimate realization in the 21st century of music that has been written in the past.

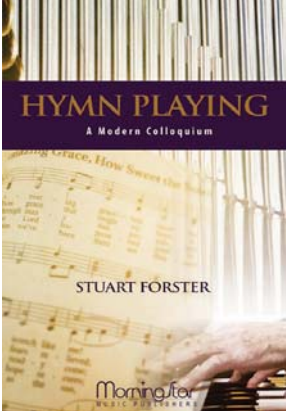
The third section addresses liturgical movements and liturgical music traditions. The scholarly presentation of five issues that divide liturgists and traditionalist musicians is courageous. The fourth part of the book follows a historic approach to the treasury of sacred music in the Roman documents on worship music of the twentieth century. This delightfully rich section traces the development of worship music in the Roman Church. And finally in the fifth part, the treasury of sacred music in the reformed Roman Eucharistic liturgy is discussed. Mention of the psychoacoustic mechanisms with regard to renewed understanding of participation by listening is well placed and interesting.

Particularly refreshing is how Ruff retrieves neglected teachings from the Council's Sacrosanctum Concilium and demonstrates with scholarly information

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extremely fine sopranos in particular who can sing a good straight tone and whose voices soar in the acoustics of the cathedral. Credit should also go to Dr. Maxine Thévenot, who was Associate Organist and Choir Director under Dr. Quinn and succeeded him in 2010 as Director of Cathedral Music and Organist. Besides the high quality of the cathedral's music, this recording is also noteworthy in that several of the pieces on the compact disc were commissioned by the Cathedral Commissions program, launched in 2005 by the Friends of Cathedral Music of St. John's, and several of them here receive their first recorded performance. The cathedral has a three-manual-and-pedal Reuter organ of 65 ranks, dating from 2001.

The compact disc (tracks 1 and 2) opens with the world-premiere recording of one of Iain Quinn's own compositions, his *Magnificat and Nunc Dimittis*, which was commissioned for the annual service of the Verger's Guild of the Episcopal Church held at the cathedral in 2007. This is a delightful, predominantly tranquil, setting very much in the Anglican choral tradition of such composers as Herbert Howells and Benjamin Britten, and contains some extremely haunting passages. The third track features *The Song of Christ's Glory* by Philip Moore, who was successively organist of Guildford Cathedral and York Minster. It is a setting of a text from the South African Daily Office Book translated from the early Christian hymn in Philippians 2:6–11. It takes the form of a joyful paean in a rather more modernistic idiom than Quinn's setting of the evening canticles.

We come next to a piece by the late Peter Hallock, for many years the organist of St. Mark's Episcopal Cathedral in Seattle, *The Lord is my light and my salvation*. This piece has a rather mysterious quality to it and makes effective use of atonal motifs and proceeds from a gentle and elegant beginning to an impressive climax at the end. After this we hear another of Philip Moore's compositions, a setting of John Bunyan's poem "He that is down need fear no fall," from *The Pilgrim's Progress* (1684). This shows Philip Moore in a more relaxed and tranquil mood than *The Song of Christ's Glory*.

Although primarily famous as a concert pianist, Anthony Piccolo is by no means a stranger to the Anglican choral tradition, having composed numerous commissioned works for the National Cathedral, Canterbury Cathedral, and a number of choral festivals. He is currently the Assistant Chorus Master of the New York City Opera. His setting

of the Coverdale text of *O how amiable are thy dwellings* was commissioned by the Cathedral Commissions program of St. John's Cathedral in Albuquerque in 2008, and this again is its world premiere recording. The purity of the cathedral's sopranos comes through particularly well in this composition, noteworthy for its particularly rich harmonies. Another delightful and tranquil anthem is the setting of the prayer "O Lord, support us all the day long," by David Briggs, Organist Emeritus of Gloucester Cathedral. Again, this is the world premiere recording. The text, incidentally, was written by the Blessed John Henry Cardinal Newman (1801–1890), and does not originate from the Book of Common Prayer as erroneously stated in the disc's accompanying booklet.

We come then to the main work, Malcolm Archer's *Missa Omni Sancti*, which occupies most of the rest of the recording, in what again is its world premiere recording. Malcolm Archer was successively organist of Bristol and Wells Cathedrals and St. Paul's Cathedral in London, before taking up his current position as Director of Chapel Music at Winchester College, a leading English independent school. This work was commissioned in 2005 to mark the 325th anniversary of the building of All Saints Church in Northampton, England. It is an extremely pleasant setting of the Latin Mass, in a markedly more conservative idiom than the other pieces featured on this recording. It evokes the Anglican choral tradition of such composers as Herbert Howells, but perhaps even more the earlier generation of Sir Charles Villiers Stanford, and also to some extent influences of French composers like Vierne and Poulenc—truly a most remarkable Mass. On the final track Maxine Thévenot shows off her superb organ technique in Simon Preston's well-known *Alleluys* (1965).

This compact disc is a superb example of the some of the finest music being sung in the Episcopal Church today and should be in everyone's collection.

John L. Speller
St. Louis, Missouri

The complete Warsaw Tablature and Adam z Wągrowca, Piotr Żelechowski and Petrus de Drusina; Rostislaw Wygranienko (organ). Acte Pré-alable APO164 and APO165. Available from www.dimusic.co.uk/.

These two recordings introduce a repertoire that, despite its extent, remains almost completely unknown. Rostislaw Wygranienko, a Ukrainian who specializes in Polish organ music, has recorded pieces from various 17th-century tablatures on the organ at Kazimierz Dolny.

The name of the builder is unknown, but after completion Szymon Liliusz was commissioned to maintain it. The case dates from ca. 1620 but the instrument has been altered several times, with major changes in 1781 almost certainly replacing reeds with flues. A 1974 restoration brought the pitch back to A=448, with a slightly unequal temperament; the tracker action is described as heavy with a deep key-dip. With 35 stops spread over its two manuals (Main organ and Chair or Rückpositif) and pedals, there is a high number of 4-foot registers (five on the Main, four on the Chair, two on the Pedals) but only one proper Mixture, a 4-rank on the Main; but there are several stops labelled *Mixtura* that are single-rank high-pitched repeaters. The stops for the Chair are behind the player. Noteworthy is the number of traditional Polish 17th-century string registers with their dark, warm sounds. There is a *Dzwonki* (Zymbelstern) on the Main organ and a *Tympanum* or drum stop on the pedals, but there are no couplers. Each division has short octaves.

The Warsaw Tablature, ca. 1680 (so-called after where it is preserved rather than the place of compilation), is one of the last of a number of such collections compiled in Poland. It comprises some 70 pieces, all of which are played on this recording. Some 18 are entitled *Prelude*, 18 *Fuga*, 11 *Toccatas*, with four *Canzonas*, three *Fantazjas*, a *Capriccio* that is in two sections (the second being a triple-time version of the first), and a *Lectio*, a toccata-like piece; the preludes are predominantly chordal rather than imitative. Livelier writing prevails in the canzonas and most of the toccatas. The influence of Pachelbel and Frescobaldi is apparent to the extent of arrangements of a few of their pieces being present as well as a verset by Poglietti.

On this CD the pieces are presented in key (tone) order, each group finishing with the most extended work. The final 12 tracks are attractive short *Pieces from the Church Year*. Many of the preludes are very short, lasting under a minute, with only a few of the fugas, canzonas, and toccatas reaching three minutes. The longest piece at 4:29 is the *Toccatas no. 55 on the Eighth Tone*. No. 30, *Toccatas on the 3rd Tone*, is a curiosity that ends in the first tone, and owes much to the earlier Italian schools and Froberger; indeed, a fragment of Frescobaldi is present in the second fragmentary section. Several of the pieces are taken at a leisurely pace, which frequently adds to the chromatic writing. Arpeggiation of the long opening chords is usually upwards, but no. 28 is a rare downwards example.

Highlights of this CD include no. 16, a *Fuga* that begins in triple time but then moves into quadruple time; no. 48, played on the two 4' flutes; and the bright full sound of the Rückpositiv in no. 52. The penultimate piece also uses flutes of 16' to 4' on the Main organ and from 8' to 2 3/4' on the Rückpositiv. The wide variety of pieces is further highlighted by the order chosen by the player.

The second CD contains pieces by three named composers and two anonymous pieces, all taken from early 17th-century tablatures. The greatest part of the CD is taken up with some 30 compositions by Adam z Wągrowca, which are found in the Samogitian Tablature, display an Italianate influence, with some pieces being dated 1618. The recording opens with a solemn chordal *Praeludium pro organo* in five parts including a pedal part notated on a third stave. Other pieces include four *Canzonas* (one of

which is actually by Giovanni Gabrieli), eight *Fantasias*, four *Ricercatas*, six *Cadentias*, a *Versus*, an *Eleuatione* (sic) that is closer to a *Durezza e Ligature* than to Frescobaldi's toccatas, an *Ut remi fa sol*, a setting of the *Ave Maris Stella* and of the *Kyrie*, *Gloria*, and *Sanctus*, and a piece entitled *Lobsoskie* in which chordal passages and toccata-like figuration alternate.

As with the pieces from the Warsaw tablature, most are short, but the four *ricercatas* run between 3.5 and 4.5 minutes; of these, the first is relatively static, but the others display contrapuntal ingenuity. On this CD they are presented as the final piece in small groups of short pieces on the same tone, including a cadence, short polyphonic *Fantasias* and, on the first tone, an *Exemplum*. Piotr Żelechowski's only known work, the *Fantasia del Sol Primo Tono* (sic), is in two sections, a flamboyant toccata-like opening for full flues being followed by a slower, quieter fugal section based on dactylic rhythms. It is preserved in the Ostromezczew tablature ca. 1640–44. Petrus de Drusina's five ascribed works are to be found in the Oliva tablature, compiled around 1619 at the Cistercian Monastery in Oliva by Jacobus Apffel, and today kept in Vilnius, Lithuania.

The pieces heard on this CD include two *Praeambula*, the first probably based on an as yet unidentified cantus firmus, the second being a setting of *Meine Seele erhebt den Herren*. The intabulation of *Deus in adiutorum* in five voices employs the typical canzona rhythm and is played on a bright principal chorus to mixture without mutation. *Veni Redemptor gentium* contains florid right-hand writing, and *Resonet in laudibus* is a vibrant piece in 6/4. The prevailing influence here is Northern European. The CD concludes with two carols: the first entitled *Kolenda*, a rondo-like work, is taken from the Vilnius Tablature ca. 1626; and the final piece, an *Aria recitativo pro Offertorio*, comes from the Choir Book at Slonim, Belarus, and has been realized in a fine version for this CD by Wygranienko himself. The Zymbelstern is clearly heard to great effect in this multi-sectional piece. Other highlights include the Portunal at 8' by itself in the *Eleuatione*, the right-hand solo of the flute chorus on the Choir Organ in the *Ave Maris Stella*, the Choir 4' Salcynal by itself in a *Fantasia*, and the Choir 8' Flet Major alone in another *Fantasia* demonstrating the warmly rounded tone throughout the compass.

In each CD Wygranienko's playing is of a uniformly very high standard, with well-executed ornaments and clear articulation. Opportunity is taken to demonstrate the various tone colors, and the absence of reeds is not a major detraction at all. The booklet for each CD, in Polish and English, contains photos, extensive notes on the organ and the repertoire included, and also most helpfully includes a list of registrations used for each piece; the print is rather small but is essential reading despite some awkward translations. It may well be asked why it was considered necessary to record the whole of the Warsaw tablature and the majority of the pieces by Adam z Wągrowca, given that so many are extremely short (they stand comparison with the many collections of versets on the eight tones from south Germany and Italy as well as with the small-scale imitative movements in the Mass and hymn settings by Frescobaldi, Croci, Salvatore and Fasolo), but it is only by being presented with the possibility of hearing the entirety that the listener

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Reviews

can appreciate the scope of these tab-latures and begin to understand their value as offering us a snapshot of their possible integration into the Polish liturgical framework. Also there is the very rare and invaluable opportunity to hear a far wider palette of tone colors on a historic Polish organ than if a small selection of only the larger-scale works had been included. Wygranienko is to be seriously congratulated on this labor of love and Acte Préalable, a label devoted to Polish music of all genres, is to be thanked most warmly for having the courage to invest in this project. If only the scores were not so difficult to obtain!

—John Collins
Sussex, England

New Organ Music

What a Friend We Have in Jesus, jazz-influenced organ solo by Joe Utterback. Jazzmuze, Inc. 2012. \$10.

Deep River for flute, oboe, violin, or recorder, and organ by Joe Utterback. Jazzmuze, Inc. 2012. \$12.

The title *What a Friend We Have in Jesus* immediately caught my attention since I have memories of my grandmother singing the hymn many years ago as she went about her household chores. This rendition is unlike anything my grandmother might have heard, but it is filled with the spirit of the gentle refrain that reflects the title. If you know of Joe Utterback's music, you will recognize the influence jazz and gospel has on it.

After a four-bar introduction, the tune enters on a soft solo stop and is filled with the grace notes, glissandos, and accidental-filled chords, which are indicative of this soft style of jazz. A repetition of the tune on a different manual stretches the chromaticism even further. This is followed by a more rapidly moving bass line in triplets; the melody, in a blues style, complete with tremulating chords, allows the music to really rock. A sparkling rapid movement in the manuals introduces the melody in the pedal in a very straightforward fashion. This subsides to a soft "warm registration" that reintroduces the solo from the beginning and completes the piece. (Just as a side note, there are two missing naturals in the score at measure 92: the final d and e in the left hand should have naturals in front of them.)

I was completely captivated by this music. And from the comments I got after playing it in three different services in two churches, I would say the congregation was as well. The music is not difficult, although the left-hand chords with their many accidentals took some work to make smooth. As an alternative to the normal chorale prelude, I recommend this music highly.

In *Deep River* the style is very much akin to that of *What a Friend*, with the primary difference being that the solo part is carried by the flute. The music includes the notation that the solo can be played by recorder, flute, violin, or oboe, which makes it a possibility for any instrumental resource you may have available. Once again the chromaticism of the chords in the organ part will take some work, but the result will be well worth the effort.

—Jay Zoller
Newcastle, Maine

Clay Christiansen, Now Let Us Rejoice: Ten Hymn Settings for Organ. MorningStar Music Publishers, MSM 10-623, \$23.00.

Dr. Clay Christiansen (b. 1949) has served as an organist at the Mormon

Tabernacle in Salt Lake City for over thirty years. These arrangements highlight his singular gifts for lush harmonies and a complete display of the organ's color and dynamic palette. Four pieces are settings of Christmas carols: *Ding Dong! Merrily on High* (an effective cacophony of bells); *Hark! The Herald Angels Sing* (a favorite closing toccata on the daily recitals at the Tabernacle in December); *I Heard the Bells on Christmas Day*; and *Joy to the World*. Other holiday settings include *My Country, 'Tis of Thee* (an exciting postlude juxtaposing fanfares and melody, ending with a French toccata) and *We Gather Together*. Two of the most accessible settings are *Beautiful Savior* and *Jesus, the Very Thought of Thee* in solo/accompaniment texture. The title number is a harmonically rich fantasy based on a popular Mormon hymn.

John Leavitt, Our Songs Rise: Joyful Settings for Organ. Augsburg Fortress, ED022286, \$16.00.

The prolific and gifted Kansas composer John Leavitt (b. 1956) provides eight splashy two-page wonders that will work well as exhilarating hymn introductions or short offertories. Tunes are LASST UNS ERFREUEN, NICAEA, EARTH AND ALL STARS, IN DIR IST FREUDE, GAUDEAMUS PARITER, GELOBT SEI GOTT, KOMM, GOTT SCHÖPFER, and TERRA PATRIS.

"Devotion" is a four-page expressive setting of O WALY WALY in which the tune begins simply and becomes more and more florid. The collection is rounded out with two original compositions: "Celebration" and "Jubilation," which both feature a solo reed stop.

The Marilyn Mason Music Library, Volume 7. MorningStar Music Publishers, MSM 10-996, \$26.00.

The latest volume in MorningStar's project of publishing (and republishing) organ music commissioned by Dr. Marilyn Mason is a collection of variations. First is "Prologue, Variations, and Epilogue on WONDROUS LOVE" by Gerald Near (b. 1942). Playable on any organ, the Prologue captures the essence of this Lenten tune. The variations comprise two Inventions, two Scherzettos, an Aria with an ornamented melody over a rocking figure on celestes, a Chorale (à la *Orgelbüchlein*), an elegant Ornamented Chorale, and a harmonically adventurous Meditation. The ending Epilogue features the tune interrupted by arabesques.

New Zealand transplant Nigel Williams offers "Variations on SLANE." A maestoso Chorale is followed by a variation featuring the tune under running first-inversion triads. The clever second variation has the tune in canon in the pedal and left hand, against a quodlibet of SIMPLE GIFTS in the right hand. The third variation is a pedal etude in triplets against duple hands. Another quodlibet in the fourth variation using LONDONDERRY AIR is followed by a rousing Toccata.

The final piece is "Variations on LOBE DEN HERREN" by a student of Dr. Mason, Wyoming composer Steven Hoffman (b. 1965). Surprisingly, the set begins softly with an Adagio religioso followed by a poco più lento Prayer. The keys and styles of the movements vary greatly—everything from a Trumpet Tune, canonic trio, fanfares with pedal melody, meditation on celestes, and a French toccata. The jaunty 10/8 Allegro variation is especially interesting.

—Kenneth Udy
Salt Lake City, Utah

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Photos of cats

Read recently on Facebook:

"We each have in our hands an instrument with nearly limitless computing power that gives me instant access to worlds of information, and we use it to publish photos of cats."

My iPhone is sitting on my desk. It's seldom more than a few feet away from me. It's my link to the world. I get nervous when the battery is low. Imagine how awful it would be if the phone went dead while I was on the subway in the middle of a game of solitaire. I'd have to sit there and stare at a carload of nutcases.

The iPhone (or any so-called "smart phone") is a fantastic tool. It enables me to stay in touch with co-workers and clients when on the road. The ability to take a photo and send it away instantly is a fantastic aid when sorting out mechanical issues at projects. Need to send the specs of a blower motor to a repair shop? Take a photo of the engraved plate. Poof. I can make and change airplane, train, and hotel reservations. I keep my calendar and contacts organized. I can access bank accounts to transfer funds and pay bills. I can create and send invoices for service calls as I leave the church. You'd think that such a gizmo would have nothing but positive effects.

But there's a hitch. They've turned us into a race of navel gazers. On any street corner you'll see people standing still, staring into their phones. People stop suddenly while walking to go into their phones. The other day on the street, I was hit in the shoulder by a woman who was gesticulating while arguing with someone on the phone. And another tidbit from Facebook—a friend posted a photo of a woman dressed in yoga togs on the down escalator from New York's Columbus Circle to the Whole Foods store, balancing a huge stroller laden with toddler with one hand, the other hand holding the phone to her ear. Sounds like child neglect and endangerment to me.

People talk on the phone at restaurant tables with friends, they talk on the phone at the cashier in a grocery store, they talk on the phone in the middle of a business meeting. Do those phones help us get more done, or do they keep us from getting anything done?

And worse, if we let them, our phones will affect the flow of human thought in

generations to come. I did perfectly well without a smart phone until I was in my forties, but my kids have pretty much grown up with them. And our grandson Ben, at eighteen months old, is adept at managing touch screens—giggling as he swipes to change photos, touching icons, all the while staring intently at the thing. Thank goodness his parents read to him, and I hope he grows up learning conversational skills that seem to be eroding today.

Innovation

The last century has been one of innovation. Many of the most important developments have come with significant downsides. The automobile has given us unlimited mobility, but it has torn up the landscape and poisoned the skies. The technological revolution has given us connectivity that we could not have imagined a generation ago, but it has compromised good old-fashioned face-to-face human contact. Image a guy breaking up with his girlfriend by text message. It happened in our family! Suck it up and face the woman, bucko.

Also, mass production and mass marketing has led to homogeneity. People in Boston and Tucson buy the same candlesticks at Crate and Barrel, as if there were no cultural differences between those regions.

These concepts apply to our world of pipe organs. In that world, the second half of the twentieth century was dominated by a debate about innovation. We argued in favor of the imagined purity of historic instruments and wondered exactly how they sounded when played by the artists of their day, or we argued in favor of the convenience of registration devices, the effect of expression enclosures, and the flexibility of organ placement made possible by electric actions. Both sides made cases about how unmusical were the instruments favored by the other camp.

The result of the decades-long debate is generally a positive one. It's true that many wonderful historic organs, especially early twentieth-century electro-pneumatic organs, were displaced and discarded by new tracker organs. But after all, that trend was a simple repeat of one sixty years earlier, when hundreds of grand nineteenth-century instruments

were discarded in favor of the new-fangled electro-pneumatic organs in the beginning of the twentieth century.

Described in terms of the history of organbuilding in Boston, we threw out Hook organs in the 1910s and 1920s to install Skinners, and we threw out Skinners in the 1960s and 1970s to install Fisks and Noacks. What goes around, comes around.

Homogeneity

Until sometime in the second half of the twentieth century, each organbuilder's work was unique. Any serious organist, blindfolded, could tell the difference between a Skinner console and an Austin console. The profile of the keycheeks, the weight and balance of the keyboards, the layout of the stop controls, the sound of the combination action, and the feel of the pedalboard were all separate and distinct.

I had a fascinating conversation with a colleague one night in a bar, during which we discussed the evolution in organbuilding toward homogeneity. Supply houses have become increasingly important to us, which means, for example, that our consoles have that "Crate and Barrel" syndrome. For example, there's one brand of electric drawknob motors widely favored in the industry. They work beautifully and reliably, and they're easy to install. So many firms building both electric and mechanical action organs use them on their consoles. They're great, but they smudge the distinguishing lines between organbuilders.

There are several firms that supply keyboards to organbuilders. There is a hierarchy of quality, and builders can make choices about which organs should have what keyboards. If you're renovating the console of an indistinct fifty-year-old organ, it doesn't make much sense to install fancy keyboards at ten-thousand a pop, when a thousand-dollar keyboard will work perfectly well. But when comparing organs of high quality, we notice when different builders are using keyboards from the same sources. Again, the lines are smudged.

But here's the thing. If a basic component of an organ is developed at high quality and reasonable cost by a specialist, the organbuilder can cross that off his



Pumping room at St. Sulpice, Paris (photo credit: Stephen Schnurr)

list knowing that it will function perfectly and reliably, freeing him to put his effort into another part of the instrument. Ideally then, each hour saved by the purchase of ready-made parts can be put into voicing and tuning.

Ernest Skinner put lots of time and resources into the development of his famous Whiffle Tree expression motor. Today, there are three or four suppliers who manufacture electric expression motors with digital control systems. They use the motors developed for wheelchairs, and the controls allow the organbuilder to program the speed and distance of each stage. When shutters are opening, it's great when the first step can be a tiny one, with the subsequent stages getting larger and larger. And even Mr. Skinner knew that it was an advantage when closing the shutters, for the last stage to be slower than the others to keep the shutters from slamming. He did it by making the exhaust valve smaller in the last stage so the power pneumatic wouldn't work as fast. We do it by programming a slower speed.

When organbuilders get together, you hear chat about who uses which drawknobs, which expression motors, which solid-state relays and combination actions. We compare experiences about the performance of the machines, and the customer support of the companies that sell them.

Human resources

A fundamental difference between today's organbuilding companies and those of a century ago is the size of the firms. Skinner, Möller, Kimball, Hook & Hastings, and others each employed hundreds of workers. The American church was powerful, and as congregations grew, new buildings were commissioned by the thousands. There were decades during which American organbuilders produced more than two thousand organs each year. And because the market was so strong, the price points were relatively higher than they were today. So when Mr. Skinner had a new idea, he could put a team of men on it for research and development.

Today there are a couple firms with more than fifty employees, but most organ companies have fewer than ten. A shop with twenty people in it is a big deal. In part, this is the result of the ethic of hand-craftsmanship championed during the twentieth-century revival. "Factory-built" organs had a negative stigma that implied that the quality of the artistic content was lower in such an instrument. And there can be little argument that in the mid-twentieth century, thousands of ordinary little work-horse organs were produced.



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But the other factor driving the diminishing size and number of independent companies is the decline of the church. Congregations are merging and closing, and other parishes are finding new contemporary forms of musical expression. Electronic instruments now dominate the market of smaller churches. And it's common to see congregations of fifty or sixty worshipping in sanctuaries that could seat many hundreds. Century-old coal-fired furnaces equipped with after-market oil burners gulp fuel by the truckload. And an organ that would have cost \$50,000 in 1925 now costs \$1,500,000. That's a lot of zucchini bread at the bake sale.

I think these are compelling reasons in favor of the common use of basic components provided by central suppliers. Ours is a complicated field, and it's unusual for a small group of people to combine every skill at the highest level. When I talk with someone who has done nothing but make organ pipes all his life, I marvel at his depth of understanding, the beauty of his drawn solder seams, and his innate sense of π , that mathematical magic that defines circles. He can look at a rectangle of metal and visualize the diameter of the tube it will make when rolled and soldered. The organ will turn out better if he doesn't also have to make drawknobs.

The comfort of commonality

When Wendy and I travel for fun, we sometimes stay in quaint bed & breakfast inns, enjoying their unique qualities, and chuckling about the quirks and foibles of the innkeepers. But when I'm traveling for business, trying to maximize each day on the road, I prefer to stay in brand-name places. I want to check in, open my luggage, and know that the plumbing, the television, the WiFi, and the heating and air-conditioning will work properly. I want to find a functioning ice machine, and I expect a certain level of cleanliness. Besides, I like amassing rewards points.

Likewise, I've come to understand that traveling organists benefit from finding the same few brands of console equipment wherever they go. If you're on a concert tour, taking a program of demanding music from church to church, you get a big head start when you come upon an organ with a solid-state combination system you're familiar with.

Peter Conte, Grand Court Organist of the Wanamaker Store in Philadelphia, played the dedicatory recital on the Casavant we installed at Church of the Resurrection in New York, and I took him to the church to introduce him to the organ. Seconds after he sat on the bench, he was delving through the depths of the menus of the Peterson combination system, setting things the way he wanted them. He knew much more than I about the capabilities and programmability of the organ.

Recently I was talking with a colleague who was telling me about the installation of a new console for the organ he has been playing for nearly forty years. He told me how he had to relearn the entire organ because while it had much the same tonal resources as before, he was able to access them in a completely new way. It was a succinct reminder of how sophisticated these systems have become, and how they broaden the possibilities for the imaginative organist.

So it turns out that for many, the homogeneity of finding the same combination systems on multiple organs allows organists a level of familiarity with how things work. It takes less time to

prepare complex registrations, which is ultimately to the benefit and delight of the listener.

The top of the world

Many of us were privileged to hear Stephen Tharp play the massive and magical Aeolian-Skinner organ of The First Church of Christ, Scientist (The Mother Church) in Boston as the closing event of this year's national convention of the American Guild of Organists. The majestic building was crammed with thousands of organists and enthusiasts. I suppose it's the most important regularly recurring concert of the American pipe organ scene. And what a night it was. The apex, the apogee, the zenith—the best part—was his performance of his transcription of Igor Stravinski's *Le Sacre du printemps* (The Rite of Spring). It's a wildly complex score, but luckily, Stephen is a complex and wild performer! He didn't play as though it were a transcription, he played as though it were an orchestra. He made 243 registration changes in the course of about thirty-three minutes. That's roughly 7.4 changes a minute, which means thumping a piston every 8.1 seconds.

Try that with two stop-pullers on a big tracker-action organ! For that matter, try that on a fancy electric console with all the bells and whistles. If there ever was an example of how a modern organist is liberated by the possibility of setting thousands of combinations for a single concert, we heard it that night.

Free at last, free at last, thank God almighty...

Last May, Daniel Roth, organist at the legendary church of St. Sulpice in Paris, played a recital on our Casavant organ in New York. Besides the thrill of hearing such a great artist play our instrument, a very deep part of that experience for me was a conversation with Mr. Roth about his research into the life and work of his predecessor, Charles-Marie Widor. It's a lovely and oft-repeated bit of pipe organ trivia that Widor was appointed as temporary organist there in 1870, and retired in 1937 having never been given a permanent appointment. I don't know when the first electric organ blower was installed there, but let's assume it was sometime around 1900, thirty years into his tenure.

There are 1,560 Sundays in thirty years. So Widor played that organ for thousands of Masses, hundreds of recitals, and countless hours of practice and composition while relying on people to pump the organ's bellows. I've seen many photographs of the august Widor, and I don't think he shows a glimmer of a smile in any of them. He must have been a pretty serious dude. But I bet he smiled like a Cheshire Cat the first time he turned on that blower and sat down for an evening of practice by himself. ■

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Hand Distribution III

Continuing our trek through the *Alla Breve* section of Bach's *D Major Prelude and Fugue, BWV 532*—looking closely at issues involving hand distribution—we come to a brief section that is influenced by something other than the music itself:

Example 1 shows that if there were nothing else to think about, clearly there is reason not to distribute the two voices between the two hands. That is the first principle of hand distribution, after all. However, in most editions of this piece, there is a page turn right about here. Therefore, the player can gain a bit of ease with that page turn by taking all of these notes in one hand (most likely the right hand). It is entirely possible that the various editors have chosen to position these measures at a page turn in order to help out in this way. Of course, for a player who memorizes the piece this won't matter in the long run, but it might still help during the learning process.

This is a special case—sort of a diversion. In fact, analyzing it like this is a useful way to help a student to relax: talking about something practical and not artistically intense, but relevant. However, it is not an unreal concern, and there are other reasons for taking clusters of notes in one hand in order to deal with something else while playing. The main one is probably the act of changing stops. Even something as simple as grabbing all of the notes of the final chord of each verse of a hymn in one hand to change stops with the other is a branch of decision-making about hand distribution.

The rest of this *Alla Breve* section mainly presents the same issues that we have already seen, with perhaps a few twists. I will go through it all, but concisely, since it is more or less “review”.

The next short passage (Example 2, measures 48–49) has an outer voice that is more active than the other voices. Therefore it will make sense to keep that voice by itself in one hand, for the most part. Some players may want to break up the middle voice by taking the *d'* at the end of measure 48 in the right hand. There may be other modifications that could make sense, but tracking the entire middle voice in the right hand would significantly increase the difficulty of the passage.

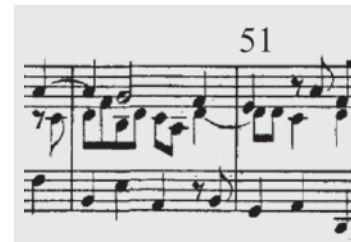
Example 3 (measures 50–51) shows the next measure, which has an intricate middle voice. All of the notes of that voice can be reached by the right hand; however, it might make sense to take some or all of those notes that can also be reached by the left hand, to break up the physical act of combining that line with another. The candidate notes are probably the opening *c#'*, and the *b* and the *a* in measure 50.



Example 1, Bach, *Prelude and Fugue in D, BWV 532*, end of measure 44 through measure 46



Example 2, measures 48–49



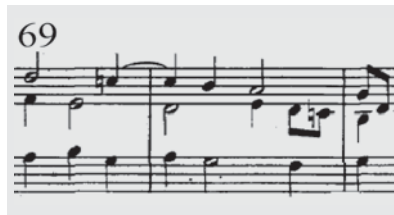
Example 3, measures 50–51



Example 4, measures 51 through 59



Example 5, measure 65



Example 6, measures 69–71



Example 7, measures 71–73

The next, which is fairly lengthy, has the fast-moving figures in the upper voice. However, the two slower voices are not close enough to one another to be taken in the left hand, clearing the right hand just to track the intricate line (see Example 4, measures 52–59).

For most players, the easiest and most natural way to finger the passage will involve taking in the left hand all of the middle-voice notes that the left hand can actually reach, and taking the notes that the left hand cannot reach in the right hand. On the second quarter note of each of the odd-numbered measures, where the two higher voices come together, there is a special issue to think about. Which hand can best project to the listener the illusion that this is two notes, one of which moves away as part of the upper eighth-note line and one of which is part of the middle-voice quarter-note line? It is actually a trap in a spot like this to try to play the note with two fingers at once, one from each hand. (No one would suggest this on purpose, but students will indeed fall into doing it, probably through indecision.) The choice of hand (and finger) should be made clearly, even though it can be made either way.

For most of the next nine measures, there are no real questions to think about, either because the (manual)

writing is in only two voices or because the balance of more intricate and simpler writing makes it clear.

At measure 65 (Example 5) there is an interesting subtlety to examine. The middle voice takes over the note being held—presumably in the left hand—by the lower voice. Which hand should play the note? The left hand is right there, but with the “wrong” finger—since whatever finger is holding the note, the hidden repeated note will sound better if it is played with a different finger. This is not hard to manage. The articulation and timing of the move from the *c#'* to the *a* in the middle voice might seem to be under more natural control if both those notes are played in the same hand. However, it is entirely possible to practice towards making that gesture effective across the two hands, as I will discuss below. It might seem better to take that eighth-note *a* with the left hand to give the right hand more time to get up to the *c#'* on the second quarter note of the measure. However, to me that “leap”—the tenth from the *a* to the *c#'* over the time-span of an eighth note—is the main reason to take the *a* in the right hand. The physical gesture of moving the right hand up the distance of that tenth will—like a bowing gesture in string writing—give the player the best chance of shaping the articulation and timing of the musical gesture in an effective and natural way.

At measure 69 (in Example 6) there is a brief passage in which any and all of the notes of the middle voice could be taken by either hand.

This is a good spot at which to remember once again that it doesn't matter on which staff the notes are printed. The decision about which middle-voice notes to take in which hand should be based on comfort and logistics. This is not a bad time to mention that this will vary with the particular hand shapes of different players. For example, it is quite likely that a player with relatively short thumbs will gain more comfort from taking the *d'* in measure 70 with the left hand than a player with relatively long thumbs will.

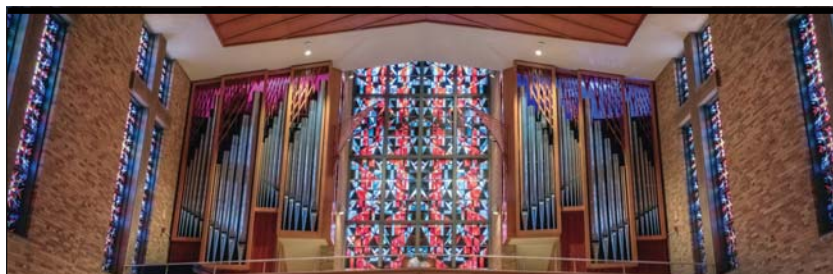
Measures 71 through 78 display a texture in which the upper voice is mostly holding long notes, while the other two voices are fairly active. A sample of that passage is shown in Example 7.

It makes sense to take the eighth-note middle voice in the right hand, just accepting that one finger (the fifth finger) of that hand is unavailable since it has to hold long sustained notes.

At measure 79 there is another opportunity to use hand distribution to make the playing of repeated notes sound natural, and to avoid letting those repeated notes disrupt the flow of the voices. My suggestions are indicated by letters, and are shown in Example 8.

The next complicated or involved spot begins at measure 89 (Example 9). This is a longer example of the sort of writing found at measure 36 and discussed in last month's column. In this case, however, the eighth notes in the middle voice can all be reached by either hand. The player has a free choice as to which hand should play any of these notes and therefore what pattern to follow through the passage. The teacher's role is mostly to point this out to the student, and to help the student notice the implications of different choices for hand position and articulation (and of course the implications of articulation preferences for hand distribution choices: the more interested a student is in playing the upper half-note line legato, for example, the more middle-voice notes the student will want to take in the left hand). I myself would probably take the third eighth note of each beat in the left hand—those that are a third higher than the lower voice left-hand notes, closest to them—and the others in the right hand. There are other ways to do it.

The next few measures (Example 10 measures 94–96) end the section of the piece that we are analyzing. Again, either hand can reach the middle-voice notes. Choices can be made based on the usual factors: closeness of notes to one another, hand position, and so on. However, this passage also has a special feature. A player might find that the shaping of the timing and articulation of the syncopations/suspensions in the upper voice feels more natural either 1) with those notes isolated on their own in the right hand, or 2) played with the middle-voice notes in the right hand, using a kind of rocking motion to reinforce the feeling of the pacing and articulation of those notes. This is an



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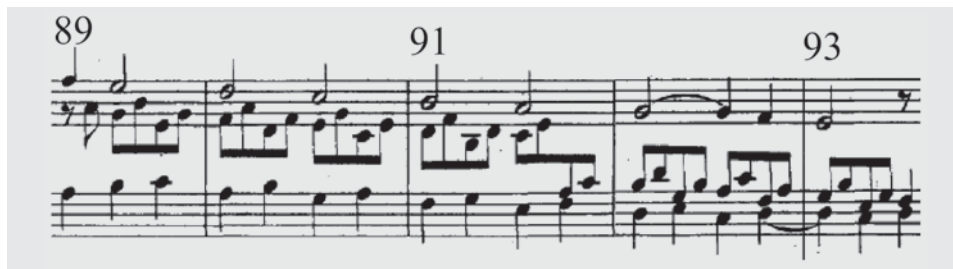
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Example 8, measure 79



Example 9, measures 89-93



Example 10, measures 93-96



Example 11, Widor, Toccata, measure 8



not reach those four notes. Nonetheless, the conversation revolved around such issues as which note or notes it was best to leave out, or whether there was a solution based on arpeggiation, or whether Widor's left hand was really big enough for him to be able to play this chord easily and nonchalantly.

It took a while for someone to notice the obvious solution, namely that the highest note of the so-called "left hand" chord is within easy reach of the notes of the upper voice, and can perfectly well be played in the right hand. Doing it this way opens up some performance issues similar to some of those discussed above. The timing and articulation of that note must be just right, as a match to the other notes of the chord. That is intuitive if all of the notes of the chord are in the same hand—and less intuitive, more challenging, if the notes are split between the hands. This is analogous to the issues involved in passing a voice back and forth between the hands. It is also important to keep the articulation of the top line going the way you want it while adding an extra note for the right-hand thumb. A player who absolutely cannot reach the entire chord can take on the task of practicing to get these things right. A player for whom the chord is possible but awkward can decide where the balance lies as to what is easiest and what will give the best results. ■

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individual thing: I can easily imagine doing it either way.

When a student (or any player) has made all of the decisions about which hand should take which notes of a (middle) contrapuntal voice, and worked out the actual fingering, then the next step is to practice the passage in such a way that that voice sounds the way that the player wants it to sound. If the hand distribution and fingering are right (comfortable) then this should not be categorically different from practicing any other sort of passage.

However, there is one concern. It is undeniably a little bit more difficult—or perhaps it would be more accurate to say "less intuitive"—to shape the timing and articulation of the transitions from one note to the next in a contrapuntal voice when those notes are in different hands than when they are in the same hand. It is very important not to let this fact lead a player into making awkward hand distribution choices. (Sometimes it can and should influence those choices when other factors are fairly evenly split). But it should be kept in mind and addressed in practicing.

The main way to address it is to practice that voice by itself, but split between the hands *with the correct, worked-out fingering*. This is partly physical practice, but even more it is listening practice. It is easiest to attune the ears to the flow of the line when the line is not covered by other notes, and this will make it easier to hear and follow the line in the context of the full texture. It is always straightforward to extract the line once the fingering process has been accomplished. It can be a good exercise for a student to write out—or type out—the line by itself, add the chosen fingerings, and practice it from that. However this is probably not necessary.

For the bulk of this practicing it is important not to change the chosen fingering—and it is crucial not to do so accidentally or at random. (It is always OK to rethink fingering consciously, if there is a reason to do so.) It is also important to listen carefully during this practice to the transition moments, where the voice crosses from one hand to the other. It is possible, especially with a line that is physically not hard to play, to play short sections of the line in one hand at this stage to listen for the continuity, and then put it back into the correct (two-hand) fingering, trying to match the one-handed effect. It is probably a good idea not to do very much of this: just once or twice through a given short section of the line being practiced. If a student finds this to be disruptive

(that is, if it is hard to go back to the fingering that is really being practiced after visiting the one-hand fingering) then he or she should not do it.

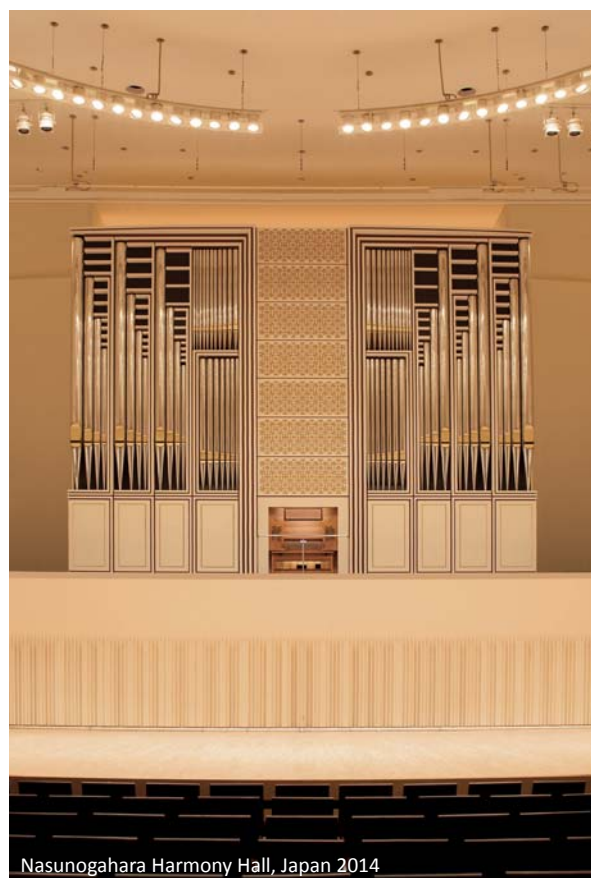
When a student has practiced a line this way and is ready to put the whole texture back together, he or she should try at first to listen only to the line that passes between the hands and to pay no attention to the voices around it. (Unfortunately, it is impossible by definition to solo out this line, since in all of the passages of the kind that we have been studying both hands and all the voices are—and have to be—on one keyboard.) This is an exercise in focusing, and of course it can't be achieved literally. You will always hear the other notes, but you should try to focus on the line that passes between the hands, to be conscious of that line and the sonority of all of its notes.

It can be a good exercise to take any line of music—say the top line of a hymn, or one voice of a two-part Invention, or a cantabile melody from the slow movement of a Mendelssohn sonata—assign it an arbitrary fingering that shifts back and forth between the hands, and practice that fingering. (The fingering can be worked out arbitrarily, but should be written in and not changed at random.)

This is not to end up playing that line that way regularly, but as training in listening to and executing the transitions from one hand to the other.

Often the issue is not that of passing a line between the hands. In non-contrapuntal music, the question of how to divide the notes between the hands (assuming, as always in this context, that the whole texture is meant to be played on one keyboard) should usually be determined as simply as possible by trying out the physical comfort, simplicity, and convenience of any of the various possibilities. In fact, very often, just remembering that it is perfectly all right to distribute the notes between the hands however they fall most easily is the most important as well as the first step. The rest follows from that.

It is interesting that the impulse to play upper staff notes in the right hand and lower staff notes in the left hand can be pervasive. I recently took part in a conversation about the wide left-hand chord on the fourth beat of measure 8 of the Widor *Toccata* (Example 11). For many players, it is impossible (or nearly so) to play all four notes of this chord in the left hand, and for even more players it is at least awkward. The player who initiated the discussion absolutely could



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Baroque Iberian Battle Music for the Organ



Gómez Herrera organ, Monastery of Santa Cruz, Coimbra, Portugal (Photo credit: Diego Delso)

By Tan A Summers

One of the most interesting genres of music to arise during the 17th century was that of Portuguese and Spanish battle music written specifically for the organ. Iberian organs, highly versatile for their size and often equipped with formidable banks of horizontal reeds, were an inseparable factor in the development of this musical category, and still inform us how to play it. This article will examine the repertoire of Iberian battle music, its origins, and the impact of the *villancico*, *ensalada*, and the Iberian organ.

The repertoire

In an environment where composers wrote *tientos* and *versets* by the hundreds, the battle music repertoire seems quite small. Only about twenty pieces survive from the 17th century (Table 1), even if the list expands to include battle-like works with more generic names, or which appear to contain material borrowed from non-Iberian composers. Yet, perhaps because their unique battle-related content makes them fun to play, this small body of works appears on modern concert programs far more often than do the many *tientos* and *versets* that surround them in the manuscripts of the period. Mary Ellen Sutton¹ recommends in particular the battles marked in Table 1 with an asterisk as being of interest to modern audiences. Pieces marked + are nearly identical. The selection marked § has

been attributed to both composers, or neither, as will be discussed later.

Most of the manuscripts containing battles (*batalla* in Spanish, *batalha* in Portuguese) came originally from monastery or cathedral libraries, no doubt because their composers were cathedral organists, some of them in holy orders. All of the manuscripts are now held in central libraries in or near Oporto and Braga, Portugal, and Madrid and Barcelona, Spain. Most of these works are available in modern transcription, but because so many of the anonymous pieces have similar names, I have included the original manuscript and folio numbers in Table 1.²

In fact, almost all are described simply as a battle in a given mode. Mode designations imply that the compositions were intended for liturgical use. Fifth and sixth modes are the most common. The seven pieces in sixth mode have key signatures of F major. The four in the fifth tone are in C major. Although fifth mode is generally thought of as an F-based mode, its tenor is C. Sutton suggests that the use of C major here accompanies a general shift towards tonality. Three fifth-mode *batallas*, which are for all practical purposes written in the key of C, appear in Madrid MS 1357 in volumes indexed by mode. All of the fifth-mode *versets* in the first two volumes of MS 1357 were transposed to C.³ One of the two eighth-mode works, both thought to be by Aguilera de Heredia, is also in C major. The choice of

Table 1. Iberian Battle Music from the 17th Century² * = of interest to modern audiences; + = nearly identical; § = uncertain attribution

Title	Composer and Manuscript	Modern Edition
Tiento de Batalla de 8° tono	Anon. (attr. Aguilera de Heredia), E-Mn MS 1360 fols. 163–66	Higinio Anglés, <i>Antología de Organistas Españoles del Siglo XVII</i> (Barcelona: Biblioteca Central, 1965), vol. 4, pp. 74–78
*Batalha de 5° Tom	Diego da Conceição, P-Pm MS 1607, fols. 101–04v	Roque da Conceição, <i>Portugaliae Musica XI: Livro de obras de órgão</i> , ed. Klaus Speer (Lisbon: Fundação Calouste Gulbenkian, 1967), pp. 146–150
+Batalha famosa	Anonymous, P-Pm MS 1607, fols. 67–76v	<i>Portugaliae Musica XI</i> , pp. 107–118
*Batalha de 6° Tom	Pedro de Araújo, P-Pm MS 1607 fols. 55v–58v. and P-BRp, MS 964, fols. 34–38	<i>Portugaliae Musica XI</i> , pp. 92–96, Gerhard Doderer, ed., <i>Portugaliae Musica XXV: Obras selectas para órgão: MS 964 da Biblioteca Pública de Braga</i> (Lisbon: Fundação Calouste Gulbenkian, 1974), pp. 171–176
+Obra de 6° Tom sobre Batalha	Anon., P-Pm MS 1607, fols. 49v–55; P-BRp, MS 964, fols. 34–38	<i>Portugaliae Musica XI</i> , pp. 84–92; <i>Portugaliae Musica XXV</i> , pp. 183–192
*Batalha de 6° Tom	António Correa Braga, P-Pm MS 1607, fols. 117–20v	<i>Portugaliae Musica XI</i> , pp. 168–173
Tiento de batalla partido de mano derecha	Juan Cabanilles, E-Bbc MS 386, p. 300	Juan Cabanilles, <i>Musici organici Iohannis Cabanilles (1644–1712) Opera omnia</i> , ed. Higinio Anglés and Joseph Climent (Barcelona: Biblioteca de Cataluña, 1927), vol. 1, pp. 130–140
*Batalla II	Juan Cabanilles, E-Bbc MS 387, fols. 150–53v	Cabanilles, <i>Opera omnia</i> , vol. 2, pp. 109–119
Tiento de batalla	Juan Cabanilles, E-Bbc MS 386, fols. 41–44 and M 1328, fols. 44–46v	Cabanilles, <i>Opera omnia</i> , vol. 3, pp. 132–137
*§Batalla Imperial	Juan Cabanilles/J.K.Kerll, E-Bbc MS 387, f. 134	Cabanilles, <i>Opera omnia</i> , vol. 2, pp. 102–108
*Batalla de 6° Tono	José Ximénez, E-E MS I, fols. 81v–83v	Jusepe Ximenez, <i>Obras para teclado</i> , ed. Javier Artigas Pina, José Luis González Uriol, and Jesús Gonzalo López (Institución Fernando el Cático, Zaragoza, 2006), pp. 100–110
*Otra Batalla de 6° Tono	José Ximénez, E-E MS I, fols. 84–85v	Ximenez, <i>Obras para teclado</i> , pp. 111–117
Batalla de quinto tono	Anonymous, E-Mn MS 1357 (Flores de Música), pp. 267–72	Antonio Martín y Coll, <i>Tonos de Palacio y Canciones Comunes</i> , vol. 1, ed. J. Sagasta Galdos (Madrid: Union Musical Española), pp. 187–196
*Batalla famosa (5th mode)	Anonymous, E-Mn MS 1357 (Flores de Música), pp. 75–87	Martín y Coll, <i>Tonos de Palacio</i> , vol. 1, pp. 164–186
Batalla de 5° tono	Antonio Martín y Coll, E-Mn MS 2267, pp. 188–195	Gerhard Doderer, <i>Organa Hispanica: iberische Musik des 16., 17. und 18. Jahrhunderts für Tasteninstrumente</i> (Heidelberg: Willy Müller, 1971), vol. 1, pp. 5–6 (abridged)
Batalla de 6° tono	Pablo Bruna, E-Bbc MS 751, pp. 189–203	<i>Obras completas para organo de Pablo Bruna</i> , ed. J. Sagasta Galdos (Zaragoza, 1979), pp. 179–188
Batalha de 6° tom	Joseph Torrelhas, P-Pm MS 1577, fols. 154–57	Doderer, <i>Organa Hispanica</i> , vol. 1, pp. 7–10 (abridged) and Hudson, “A Portuguese Source of Seventeenth Century Iberian Music,” <i>Transcriptions</i> , p. 67
Batalha de 6° tom	Anonymous, P-BRp MS 964, fols. 56–59v	<i>Portugaliae Musica XXV</i> , pp. 177–182
Modo de Batalha com suas tréguas	Anonymous, P-BRp MS 964, fols. 47–50v.	<i>Portugaliae Musica</i> , vol. XXV, pp. 103–109
Obra de 8° tono. Ensalada	Aguilera de Heredia, E-E MS I, fols. 94–96	Anglés, <i>Antología de Organistas Españoles del Siglo XVII</i> , vol. 4, pp. 89–96

key signature could be, of course, editorial. However, after playing the battles, I would agree with the editorial decisions.

Most of the composers of battle music (Table 2) were famous musicians of their time and place. Pablo Bruna was considered one of the best organists and teachers in Spain. Blind since birth, he was known as “el ciego de Daroca” (the blind man of Daroca). Juan Batista Cabanilles was a master of the Spanish Baroque style, which enlarged on Renaissance practices and does not resemble the styles composers preferred in other parts of Europe during this era. A colleague said, “The world will crumble before a second Cabanilles appears.”⁴

Some of the composers are less well known. The name of Diego (or Diogo) da Conceição appears in only one manuscript, where his few compositions are the best in the collection. Others remain unidentified, although stylistic similarities suggest that some of the anonymous pieces could be copies or variations on works by known composers. All of the known composers of battle music worked in Portugal or the Castilian region of Spain, where Iberian organ builders made improvements to the organs that facilitated this genre.

Borrowing from other composers was more acceptable in the Baroque era than it is today, and several of the battles demonstrate this procedure. The most notable is Cabanilles’s *Batalla Imperial*, which is identical, other than the ordering of the sections, to that of Johann Caspar Kerll, a slightly older German composer who worked in Austria. Who borrowed from whom is questionable, Mary Jane Corry positing a third composer entirely.⁵ In his article on Cabanilles in *Grove Online*, Barton Hudson attributes the battle to Kerll. In another example, two *batalhas* in Porto MS 1607 are quite similar to each other; Doderer suggests that based on their style, these might be different versions of a work by Cabanilles. In a third case, measures 58–159 of the *Batalha de 6º Tom* by Torrelhas are virtually identical to a section of one of José Ximénez’s *Batalhas*.

Origins of the organ *batalla/batalha*

In approaching this topic, a person might ask what actually makes a composition a battle. The most basic consideration is the title. It is a battle if the composer says it is. However, battle pieces generally imitate the commotion of war with busy voicing, ostinato figures, lively rhythms, and percussive chords that simulate musket or cannon fire. They also often imitate the music of battle in the form of trumpet signals or fanfares. It is perhaps this trait that makes the music sound warlike in the 21st century. Trumpet signals are still in limited use in today’s military and are familiar to most listeners from ceremonies and the entertainment media.

The earliest music with these characteristics is the 14th-century *caccia*, which imitates the hunt with fanfares and rallying cries. A 15th-century *battaglia* by Heinrich Isaac for instruments with keyboard accompaniment has several characteristics that appear in most later battle music, such as ostinato figures and alternating duple and triple meter. It is interesting to note that Isaac also may have written his work for voices first, since Bianca Becherini found a poem whose text matches the music.⁶

The music that began the battle craze in earnest, perhaps because it so cleverly captured the sounds of battle despite being written for unaccompanied voice, was Clément Janequin’s chanson *La guerre*. It immortalized a French victory

over Swiss and Italian forces at the Battle of Marignano in 1515. Written in two large sections, this is a four-voice vocal work filled with a variety of techniques for making it sound warlike. Melodies imitate the calls of war trumpets, using actual tunes employed in battlefield communication. The onomatopoeic text that accompanies these may have come directly from the syllables players used when learning their music. Triadic figures in a simple harmonic background reflect the ensemble formation trumpeters of the time used, and quick notes simulate both the action of battle and more of the ceremonial trumpet sound.

La guerre was wildly popular and quickly spread across Europe, not only in its original form but also in imitations and transcriptions. Fifteen years later Matthias Werrecore wrote a retort, *La battaglia taliana*, commemorating an Italian victory over the French. Published in Germany, it was known everywhere as *Die Kleine Schlacht*, with Janequin’s chanson now being called *Die Große Schlacht*. Werrecore borrowed not only Janequin’s key (F Ionian) but copied the beginning motive from *La guerre*’s *Secunda pars*. This opening gesture, or variants of it, as well as the F-based mode, appear in a number of battles and tientos. I believe that Janequin’s motive was so widely admired because it was more than just a clever compositional device: it also accurately captured the sound of battle trumpets, both harmonically and melodically.

The trumpet

To understand just what this battle sound was like, it is helpful to know a little about the trumpets that created it. From ancient times until the modern invention of radio, the trumpet was the primary means of battlefield communication. Art from ancient Egypt shows trumpet-playing soldiers on the march. After a hiatus following the fall of Rome, the trumpet appeared again in Europe as war booty collected from the Saracens. As the art of trumpet making progressed, the instruments developed from examples that could play only one low note to models that could play more than an octave above middle C and had a few diatonic notes. The trumpet ensemble became a symbol of power in the Renaissance court, and trumpet players were valued more highly than other performers.

Prior to 1975, scholars knew much about the Renaissance trumpet through two books published during the 17th century. These were Marin Mersenne’s *Harmonie Universelle* (1635), and Girolamo Fantini’s *Modo para imparare a sonare di Tromba* (1638). Both books contain examples of battle trumpet calls, with syllables written under the notes, possibly to indicate tonguing but apparently also to aid the instrumentalist in learning the music. Scholars were able to see by studying the trumpet tunes that Janequin and his imitators had used real battle music in their compositions. While the syllables Mersenne and Fantini indicated were not the same as those Janequin used, that did not mean Janequin’s were not accurate for his time and location.

In 1970 historian Edward Tarr published a facsimile and translation of a third manuscript, Cesare Bendinelli’s *Tutta l’arte della Trombetta*. In 1614, Bendinelli had donated to a library his instrument and a manuscript containing a wealth of music and pedagogical material, and there they had lain for the next three and a half centuries. Bendinelli had gone a step further than Mersenne and Fantini. He described not only

Table 2. The Composers

Composer	Dates	Area
Pedro de Araújo	fl 1662–1705	Braga, Portugal
Pablo Bruna	1611–1679	Daroca, Spain
Juan Cabanilles	1644–1712	Valencia, Spain
Diego da Conceição	fl. 17th century	Works collected near Oporto, Portugal
António Correa Braga	?–1704	Braga, Portugal
Sebastián Aguilera de Heredia	1561–1627	Zaragoza, Spain
António Martín y Coll	d. after 1733	Madrid, Spain
Joseph Torrelhas	fl. 1700	Works collected near Oporto, Portugal
Jose Ximénez	1601–1672	Zaragoza, Spain

Example 1: The harmonic series

Example 2: *La guerre*, *Secunda pars*

the notes but also the system by which Renaissance trumpeters played:

Here all the trumpeters begin to play, in the field, at princely courts, or in other places. I point out that a single [player] begins and the others follow in order, as is the custom . . . First the *grosso*; second the *vulgano*; third, *alto e basso*, that is, he who imitates the sonata with his notes, only lower, and who has to be quite expert; fourth the one who leads; and fifth, the *clarino*, who avoids octaves since they clash and are not used by those who understand music.⁷

We can understand now why a Renaissance sovereign might have required twenty-four trumpeters. A chart of the harmonic series shows what notes each of the performers named by Bendinelli would have played (Example 1).⁸

Understanding that Renaissance trumpeters played as an ensemble rather than as soloists now clarifies why composers so often imitated the opening gesture of *La guerre*’s *Secunda pars*. It represented not only the notes but also the harmony of the war trumpet sound of Janequin’s time. James South implies that even Janequin’s key of F may have been taken from practical example. Bendinelli’s own trumpet sounds close to our modern key

Example 3: The *rotta* figure

of E, which may have been the F of his time and place.⁹ Bendinelli labeled the chart describing his own trumpet’s range as *Trombetta Antigua*, perhaps referring to the older war trumpet as contrasted with the newer C trumpet that had replaced it.¹⁰

Example 2 shows how Bendinelli’s battle trumpet formation appears in Janequin’s much-imitated second section. In the first measure, all voices simulate trumpet harmony; then the bass and tenor sing the lines that the *grosso* and *vulgano* trumpets normally would have played. The rhythm of the short notes with the

Baroque Organ Repertoire

syllables “Fre re le le lan fan” is that of the *rotta*, a flourish with which both military and ceremonial trumpet music might end. I have discovered that the *rotta* figure features in many organ battles (Example 3).

Perhaps the most imitated trumpet motive Janequin uses is the *Boutez selle* (“put on the saddle”) (Example 4).¹¹ Distinctive and easily heard through the busy texture of the chanson, this figure appears in all of the Renaissance trumpet methods. In Bendinelli’s it is entitled *Buta sella* and includes an example of mnemonic syllables like those Janequin may have had in mind when he wrote *La guerre*. The *Boutez selle* figure appears repeatedly in the organ battles, and I have observed that it is often accompanied by battle trumpet harmony (Example 4).

The organ battles of Iberia do not simply copy Janequin’s chanson, however. They use fanfares and other trumpet-like figures that the composers no doubt heard as part of ceremonies, or perhaps even composed for trumpet as well (Example 5). Because these figures are still used today for similar purposes, we recognize them immediately.

Portuguese and Spanish organ battles also depart from Janequin in their overall structure. The actual battle depiction in *La guerre, Secunda Pars*, falls into roughly two parts. The first uses trumpet motives, and the second drum and gunfire sounds. The texture remains quite consistently in four voices. There are some meter changes, but the listener does not perceive discrete sections.

Iberian organ battles, on the other hand, are distinctly sectional. The texture varies between full block chords and the battle ensemble depiction of solo voice over triads (on the organ these can also appear under the chords). Meter changes often delimit the sections. The unique shape and style of Iberian battle music developed due to the influence of three musical elements exclusive to Spain and Portugal and their colonies in the western hemisphere. These are the *villancico*, the *ensalada*, and the particular direction Iberian organ builders took with their creations.

The impact of the *villancico*, *ensalada*, and Iberian organ developments

The first of these influences, the *villancico*, *villancete* in Portuguese, is a song form. Villancicos had vernacular text, folk melodies, and an energetic rhythmic style replete with syncopation, hemiola, and meter changes. The *villancico* was strophic with a refrain (*estribillo*) and sometimes many verses (*coplas*). Villancico-like characteristics in the organ battles may include changing meters, hemiola, and a dance-like 3+3+2

Example 4: *Boutez selle* motives

Example 5: Fanfares

Example 6: 3+3+2 rhythm (da Conceição)

rhythm that often appears at cadences (Example 6).

At first a secular form, the *villancico* moved into the realm of liturgy as devotional *coplas* were created to accompany *estribillos* that often remained secular. It became customary to perform these following each lesson at Vespers and during the elevation of the Host during the Mass.¹² Buelow suggests that battle pieces, closely related to the *villancicos* as they were, would also have been performed at the same points in the Mass.¹³ Phillip II of Spain banned the performance of *villancicos* in his chapel in 1596, but his complaint apparently was that they were sung in Spanish rather than Latin, and not that they were too spirited. The rest of the Iberian peninsula ignored this prohibition, and the *villancico* remained popular in Spanish and Latin American churches until the 19th century.

A popular theme for *villancicos* was the battle between good and evil. A song might depict a battle between the Virgin or the newborn Christ Child and Lucifer. Often the battle image might become more worldly. One example from mid-17th century Coimbra begins with a symbolic battle between divine and worldly love, but then turns into a skirmish between Portuguese and Spanish troops. Amid the repeated cries of “Long live divine love!” comes the text:

Viva el Amor divino
Que nos ha quitado

Example 7: Imitation

la prisión esquiva
De un ciego traïdor.

Praise the divine Love
Who has rid us
Of the unreachable prison
Of a blind traitor.¹⁴

It is not surprising that some images of actual war might creep into the texts of sacred music. During the 17th century, Portugal was often at war, both battling for political separation from Spain and sparring with Spain in the western hemisphere, as they divided up the Americas between them.

A second factor in the development of organ battle music was the *ensalada*. The word means “salad,” and in fact the *ensalada* was a hodge-podge, a kind of musical revue made up of hymns and *villancicos*, sometimes acted out. These were performed on feast days and were especially popular at Christmas, New Year, and Epiphany. *Ensaladas* were sung and accompanied by an interesting variety of wind instruments, all of them loud. A composition might specify two trumpets and a *schalmei*, although the oboe and organ were also popular.

Because the *ensalada* was made up of a variety of individual pieces, it was by definition a sectional music form. Spanish keyboard music already had a sectional genre, the *tiento*, one based on imitation similar to the Italian *ricercar*. Organists had simply to move from accompanying an *ensalada* to writing one for the organ alone. *Ricercar*-like imitation, usually at the octave, appears in some battles (Example 7), and authors often include battles in discussions of the *tiento*.

The third factor to influence the development of Iberian organ battle

music was the instrument itself. At the beginning of the 16th century, Spanish and Portuguese organs were constructed by Flemish organ builders and were the same as those in other parts of Europe. Flemish practices continued in the Catalonian region of Spain, but in Castile and Portugal local organ builders took the instrument in a new direction.

One difference was the divided manual, or *medio registro*. Each half of the manual, from middle C down and from middle C# up, could have its own registration. This allowed a small instrument much more variety than it might have with just one setting for the entire manual. Composers wrote pieces for *medio registro* with one hand soloing and the other playing an accompaniment. On a *medio registro* instrument, an organist could use different registrations to create an echo effect with this type of imitation. In the battles we often see paired imitation with a figure played first in one octave and then in another (Example 8).

Another improvement was the swell box, which appears to have been developed in Spain before anywhere else in Europe.¹⁵ Some of the enclosed pipes included reeds. The swell could potentially create echo effects without changes of octave or registration (Example 9). Some Spanish organs of the 17th century even had devices that allowed quick change of registration, although this was by no means universal.

Organs became more versatile as organ makers learned to build pipes that imitated the sounds of other instruments. Pipes might do a credible job of mimicking the bassoon, the oboe, buzzing reed instruments such as the crumhorn, *schalmei*, and *dulzian*, and trumpets in all registers. The organ could

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Example 8: Paired imitation



Example 9: Echo potential, da Conceição

play these sounds with more volume and a greater range than could performers on the actual instruments, sounding a death knell for these players who until that time had been highly valued.

During the 17th century organ builders began to place trumpet-shaped reed pipes horizontally for more brilliant tonal effect and visual beauty. Almost every battle has at least one solo that might have been played on horizontal reeds against a background of a quieter reed chorus (Example 10). However, Doderer believes that organists would also have used horizontal reeds for dense chordal passages, creating a truly immense volume of sound (Example 11).¹⁶

Not all Iberian organs were equipped with accessory stops to simulate percussion instruments as was the one at Lérida Cathedral (it also had bells and six different birdsongs). However, composers definitely assumed that performers would imitate this effect through articulation. *Batalha famosa* includes an instruction to play the left hand quickly in order to imitate musket fire (Example 12). Possibly this could be turned into a special effect, since the full sound of a pipe might not speak when played with a very short stroke.

These organs had fewer pedals than do modern ones. Organs surviving from the 17th century generally have from one to three pedals that might play C, F, and/or G, depending on the organ's basic pitch (some were based on 24' F stops rather than the 16' C stops common in Germany).

Performance considerations

Developing insight into the trumpet sounds Iberian organists were emulating in their compositions throws new light on how this music should be played. The triadic accompaniment to a solo line should not hide in the background, but sound like a trumpet chorus. The organist can phrase a fanfare or battle call so that it sounds as if an actual trumpeter were playing it.

Understanding the organ of the time provides additional clues to bringing this music to life. Sutton suggests using an organ with at least two manuals to create the contrast that one medio registro keyboard could generate.¹⁷ Use pedals sparingly, since the organs for which the battles were written could only play sustained notes in common cadence pitches. One registration possibility would be a strong solo reed and bright reed chorus contrasted with full organ at sectional divisions. Barbara Owen suggests avoiding gaps in the registration or allowing it to become too foundational or too top-heavy.¹⁸

Battle music remains a satisfying part of the organ literature today. Because their trumpet fanfares and battle signal motives persist as part of our aural culture, modern audiences still respond to this sound. Today we use battle music in concert rather than as liturgical repertoire, since tastes in church music have changed. However, battle music might make a satisfying postlude on a festive



Example 10: Solo voice, da Conceição

occasion, much as this music was used four centuries ago.

Notes

1. Mary Ellen Sutton, *A study of the 17th-century Iberian organ batalla* (Ann Arbor: UMI, 1978), 142–143.
2. Gerhard Doderer, *Orgelmusik und Orgelbau im Portugal des 17. Jahrhunderts: Untersuchungen an Hand des MS 964 d. Biblioteca Pública in Braga* (Tutzing: Hans Schneider, 1978), 198–199.
3. Sutton, *Iberian organ batalla*, 92.
4. Josep Elías wrote on the title page of a collection of the master's works, "Ante ruet mundus quam surget Cabanilles secundus." George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004), 382.
5. Mary Jane Corry, "A Spanish-Austrian Battle." *Music/The ACO and RCCO Magazine* (March 1970), 35.
6. Sutton, *Iberian organ batalla*, 65.
7. Cesare Bendinelli, *The Entire Art of Trumpet Playing* (1614), trans. Edward H. Tarr (Nashville: The Brass Press, 1975), 12.
8. Monteverdi provides a written-out example of the trumpet ensemble in the *Toccata* that opens his opera, *Orfeo*, 1607. See Example 13.
9. James South, "References to trumpet music in the battle chansons of Clément Janquin." DMA diss., University of North Texas, 1990. RILM Abstracts of Music Literature, EBSCOhost.
10. Renaissance trumpets were generally pitched between modern B and F.
11. Walton, Clifford, *History of the British Standing Army, A.D. 1660–1700* (London: Harrison and Sons, 1894), p. 467.
12. Buelow, *History of Baroque Music*, 371.
13. *Ibid.*, 380.
14. Manuel Carlos De Brito, "A Little-Known Collection of Portuguese Baroque Vil-



Example 11: Huge sound in *Batalha de 6º*



Example 12: Musket fire in *Batalha famosa*



Example 13: Monteverdi, *Orfeo*, opening toccata

lancicos and Romances." *Royal Musical Association Research Chronicle*, No. 15 (1979), 17–37. Translation by Dr. Miguel Chuaqui, Professor of Composition at the University of Utah.

15. Douglas Earl Bush and Richard Kassel, eds., *The Organ: An Encyclopedia* (New York: Taylor and Francis, 2005), 548.

16. Doderer, *Orgelmusik und Orgelbau*, 203.

17. Sutton, *Iberian organ batalla*, 123.

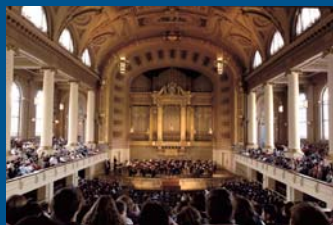
18. Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 130–134.

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The 2014 Ivory Trade and Movement Restrictions

New regulations and their effects

By Anne Beetem Acker

Unless you read the White House Blog daily, you no doubt missed a quiet but monumental announcement. On February 11, 2014, the White House issued an executive order essentially banning international trade in items containing ivory, as well as tightly controlling movement of personally owned items containing ivory. Two weeks later, on February 25, 2014, Dan Ashe, director of the U.S. Fish & Wildlife Service, released Director's Order 210 giving the draconian details of implementation. The executive order and director's order were immediately enforced, including being applied to CITES (Convention on International Trade in Endangered Species) import and export applications filed months earlier. Restrictions on intrastate and interstate sales and movement were announced on May 15, 2014, along with other revisions discussed below. The Executive Branch and the U.S. Fish & Wildlife Service have ignored federal requirements for publication of proposed regulations and public comment before enforcement.

You have perhaps learned, e.g., of violin bows belonging to members of touring European orchestras being confiscated upon entry to the United States, or of the refusal to give a CITES permit for the import of a significant harpsichord by a United States collector/performer. The new regulations are being enforced through immovable, irrational requirements that ignore personal property rights of owners of legally acquired items containing ivory. Further complicating the situation are diverse actions by individual states, in particular, New Jersey, New York, and California. These actions have far-reaching effects among musicians, collectors, musical instrument dealers and repair people, and everyday citizens.

According to President Obama, the United States needs to "lead by example" with tough restrictions on all trade and movement of ivory. It is unclear why any country—especially China, the primary and nearly sole market for illegal new ivory—would be influenced by restrictions in the United States. The U.S. Fish & Wildlife Service has acted, in their words, "to close the loopholes" of transportation and markets for illegal new ivory in the United States, theoretically reducing pressure on elephant populations.

The illogic of thinking a legally acquired musical instrument, or ivory-inlaid 17th- or 18th-century furniture, or ivory Torah pointers, or knives or canes containing antique or pre-Convention (1976) ivory would be conduits for new ivory seems apparent to us, but the new regulations are rigidly defended by the U.S. Fish & Wildlife Service staff. Director Dan Ashe also states that they cannot tell new from old ivory thus justifying their methods (guilty until proven innocent, yet worse), a statement that has experts and repair people familiar with antique ivory shaking their heads in strong disagreement. In truth, I think he is speaking more to the lack of expertise among inspectors. In the United States, there are few instances of trade in illegal new ivory, though a few notable episodes have helped fuel this maelstrom, one involving faked African antiques in Philadelphia, and another of faked Asian antique figurines in New York City. Both were caught by appropriate profiling of the merchants and thorough investigations. The nets are being cast far wider now, and being visible targets, musical instruments have been particularly persecuted.

So, why the urgency and drama? The story is that the African elephant is in dire danger of losing 1/5 of their population



Loxodonta africana (African elephant)

over the next twenty or thirty years and then extinction. Beware the numbers appearing in seemingly reputable publications, as incorrect, unsubstantiated figures are being propagated. In stark contrast, looking at CITES' own recent reports,¹ there are currently about 500,000 African elephants in Africa, down from a probable 600,000 in 1989.² About 22,000 elephants have been killed in each of the last several years, an admittedly horrific number, but actually decreasing, not increasing as claimed.

According to the CITES report referenced above, the poaching rate appears to have leveled off and further affirms that poaching is primarily due to "extreme poverty and lack of governance in the affected areas." Local farmers and corrupt game wardens earn huge payments for leading poachers to their prey. In some countries elephants are already at risk, while in others they are overpopulated, causing serious problems by destroying farmers' crops and overgrazing their own protected preserves. In these countries, culling is necessary. Their governments want to sell their large ivory stores in a controlled fashion, to raise money for the local human and elephant populations. A regular source of legal ivory sales would dramatically bring down prices and deter the brutal and horrific practice of poaching.³

Prior and current rules

(These are subject to change.)

Previously there were no domestic restrictions for sales or travel of items containing ivory and CITES permits could be acquired for import and export of legally acquired ivory by following instructions, paying a fee, and filling out paperwork, a somewhat onerous but doable process. Exemptions were granted allowing import or export of items that could be demonstrated to be antique (over 100 years old), or pre-Convention (1989 for African elephant ivory). All of this changed in February. "Commercial" imports of ivory are forbidden. Period. No exceptions. Exports are limited, but the hoops to jump through have made permits virtually impossible to acquire. As of May 25, 2014, the details of the regulations were eased somewhat thanks to various musical instrument related organizations with lobbyists working tirelessly in Washington, D.C., but the limitations and requirements are still

unreasonable and unclear and were expanded to severely restrict sales within states and across state lines.

The most up to date summary can be found at www.fws.gov/international/travel-and-trade/ivory-ban-questions-and-answers.html#30. Remember while reading this web page and the explanations of it below, that qualifying for the CITES documents is extremely difficult. Here is the summary, with remarks about qualifying for the exemptions below.

Commercial imports

Forbidden. If you buy an instrument out of the country, you will not be able to get it into the United States. Note that the term "commercial" is being applied to any transaction that could be conceived of as resulting in a financial gain. For example, if you want to import an instrument and donate it to your favorite institution, they consider that commercial, since you may be applying for a tax deduction for the donation. Instruments bought overseas before the ban was announced, but awaiting their import permits, had their permits abruptly rejected.

Personal imports

You may import an item containing ivory as part of a household move or inheritance, or as part of your own musical instrument or as part of a traveling exhibition as long as the item contains "worked elephant ivory that was 'legally acquired' and removed from the wild prior to February 26, 1976 and has not been sold or otherwise been transferred for financial gain since February 25, 2014." Thus you will not be able to bring in (or out) of the country any ivory-containing item that was purchased after February 25, 2014. (This is at least a significant improvement of the original specification of not being transferred for financial gain after 1976!) This freezes instrument ownership for touring musicians and amateurs as of the date of the Director's Order. Additionally, the individual or group must qualify for a CITES musical instrument certificate and the musical instrument containing worked elephant ivory "must be accompanied by a valid CITES musical instrument certificate or equivalent CITES document." The instructions do not specify what would qualify as an equivalent document.

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Commercial export

While the rules state that pre-Convention and antique items containing worked ivory may be exported, in reality the new requirements to qualify for a CITES export certificate are extremely difficult-to-impossible to satisfy. Fortunately, in May they did eliminate two of the most ridiculous aspects of the February 25th Director's Order, wherein 1) no domestically made items containing worked ivory could qualify, and 2) the exporter had to supply evidence that the item had entered through one of the "specified ports" for ivory import/export, despite the fact that these ports did not exist before 1982. If the ivory was repaired or modified after 1973, it will not qualify. If the item was originally imported after 1982, then it must demonstrably have been imported through one of the 13 ports of entry designated for antiques made of Endangered Species Act-listed species (Boston, Massachusetts; New York, New York; Baltimore, Maryland; Philadelphia, Pennsylvania; Miami, Florida; San Juan, Puerto Rico; New Orleans, Louisiana; Houston, Texas; Los Angeles, California; San Francisco, California; Anchorage, Alaska; Honolulu, Hawaii; and Chicago, Illinois).

To qualify under the antique exemption, the exporter must document the item's age and identify the species used. Proof of age can be through scientific testing at an accredited laboratory or facility, a qualified appraisal, or provenance through other documentation, such as a detailed history of the item, family photos, ethnographic fieldwork, or other evidence that assigns the work to a known period of time. Fortunately, most musical instruments can be dated quite accurately. The species can be identified through DNA analysis (but this is unusable as the large quantities required would destroy that part of the musical instrument), or a qualified appraisal or other documentation that demonstrates the identification of the species through a detailed provenance. In practice, there have been difficulties with Fish & Wildlife permit examiners insisting on satisfying all of these dating and species methods and requiring a description of the "scientific method" used to make the species determination. Note that there are visual ways to identify the different types of ivory, except that Asian and African elephant cannot be visually distinguished. (See www.fws.gov/lab/ivory_id.php and www.fws.gov/policy/do210A1.pdf.)

Again, the ivory must not have been "repaired or modified." U.S. Fish & Wildlife agents reviewing applications are insisting on full details of restorations, not just whether the ivory was repaired. This despite that in reality, restorers do not need to, want to, or use (expensive,

illegal) new ivory. There are synthetics and ample supplies of surplus antique ivory, e.g., in the form of old piano key tops. Regardless, as the rules are written, if the ivory was repaired, they can refuse the application even if you just filled a crack with dental epoxy. Whether having glued a piece back on would result in denial is unclear.

The burden of proof has been laid heavily on the exporter in an "all are guilty until proven innocent" fashion. Fish & Wildlife agents reviewing applications since February have been virtually impossible to satisfy. Some insist appraisers are trained in biology or wildlife forensics. The director has told them they don't have to believe any documentation and to "set a high bar." This writer, who has been importing and exporting antique pianos for over ten years, was informed that the common knowledge, as well as published information, that piano key tops were made from African elephant ivory, was now insufficient. This was despite pointing out that I was initially told by a Fish & Wildlife official years ago that African elephant ivory (*Loxodonta africana*) was the correct species to specify for ivory key tops and all my other previous applications were all accepted stating this species.

The Musical Instrument Certificate or "Passport"

After being besieged by concerned touring musicians, the U.S. Fish & Wildlife Service and CITES created a new permit certificate for people traveling regularly with their instruments, called the Musical Instrument Certificate or "Passport." The application is available on the Fish & Wildlife website (www.fws.gov/international/pdf/permit-application-form-3-200-88.pdf).

They require a signed appraisal or other documentation to demonstrate the age of the ivory-containing item, which must pre-date 1976. You must also include a signed statement (though it does not say signed by whom) that the item has not been repaired or modified on or after December 28, 1973, with any part of any species covered by the Endangered Species Act. That should suffice for antiques (over 100 years old), but for export of younger items, it additionally says the applicant must also state whether the item was bought, sold, or "offered for sale by you or anyone else" since December 28, 1973, in which case "there may be a need for additional information and the Division of Management Authority will contact you directly."

Confusingly on the form, this last category is apparently not applicable if your instrument includes African elephant ivory. What is worrisome is that the wording opens the door to interpretation by the examining agent to not allow the

export at all if the subject item contains elephant ivory. Additionally worrisome is the inclusion of a note that African elephant ivory removed from the wild after February 4, 1977, is not considered to be pre-Convention (for the purposes of this application, since it most certainly is in the rest of the world). Given the recent difficulty in establishing the species of elephant to the satisfaction of the USFWS agents, it will likely be difficult to get approval for any personal musical instrument containing ivory to travel.

Note that you need a different CITES form for each endangered species in your instrument, including rosewood and tortoiseshell. Also note that you and your instrument will need to exit and enter the country ONLY through one of the 13 designated ports for ivory: www.fws.gov/le/designated-ports.html.

If your instrument contains a listed endangered plant species, you are further restricted to exit and enter through a designated port for listed plant species: www.aphis.usda.gov/import_export/plants/manuals/ports/downloads/cites.pdf#page=196&zoom=auto,0,726.

Obviously this makes travel arrangements even more complicated and there are no plans to expand on the number of designated ports.

A fee of \$75 is due with the application, which can take 45–60 days or more for approval, processing, and return. The certificate is good for three years, but you must bring the instrument back into the issuing country before it expires, at which point you can apply for a new certificate.

For all forms applicable to musical instruments, see: www.fws.gov/international/permits/by-activity/musical-instruments.html.

Domestic: intrastate and interstate trade and movement

Beginning on June 26, 2014, domestic sellers of items containing worked African elephant ivory must demonstrate that any item offered for sale—whether across state lines or within a state—was lawfully imported prior to the CITES Appendix-I listing of the African elephant (January 1990) or under a CITES pre-Convention certificate. Appendix-I covers species around the world most at risk as a result of international trade. Non-commercial movement is still allowed. There has been no clarification of how commercial may be defined beyond sale or what documentation is needed for such things as household moves. Some fear that traveling over state lines to perform at a paid concert could be considered a commercial transaction. Emphasis seems to be on sales, but given the vagueness of the rules

both to the populace and the U.S. Fish & Wildlife Service agents, and recent aggressive enforcement, it is a concern. At least one piano transport truck has already been stopped and questioned with the result that the firm will no longer move pianos with ivory key tops. Another said they would just leave any questioned piano on the roadside and keep going.

Unfortunately for musicians and others involved with legally obtained pre-Convention ivory, public support for the ban is being fanned with false numbers, hysteria, dramatic photos, and endorsements by celebrities who apparently can't do the simple research required to discover the truth. For example, the performer Billy Joel publicly requested people save elephants by not having their pianos made with ivory keys, apparently unaware that no pianos have been made with ivory key tops in the United States since 1956 and in Europe since the 1980s. It appears that there is massive funding for public "awareness" and high-level political influence by some large conservation groups.

California, New Jersey, and New York State

Individual states have begun a hodgepodge of their own restrictions. In spring of 2012 California began to enforce a law that has been on their books since 1970 by raiding an auction house in northern California and seizing approximately \$150,000 worth of ivory objects. This law has no exemption for antique and pre-Convention ivory and criminalizes possession with intent to sell, with stiff penalties. Introduced on May 8, 2014, both houses of New Jersey's legislature quickly and quietly passed a draconian bill signed by Governor Christie on August 1, 2014. This law includes elephant, hippo, mammoth (which has been legally used to substitute for elephant ivory in recent years), narwhal, walrus, and whale ivory. It is unlawful to import, sell, purchase, offer for sale, barter, or possess with intent to sell any item containing ivory.

There are no exceptions for antiques or pre-Convention ivory. It is legal to convey ivory to the legal beneficiary of an estate after death or in anticipation of death. The penalties are stiff, and ivory products will be seized and transferred to the New Jersey Department of Environmental Protection for "proper disposition." The New York State legislature quickly followed with a ban on the sale of elephant and mammoth ivory and rhinoceros horn that Governor Cuomo supports. The New York Department of Environmental Conservation may issue permits for the sale of documented



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Legislative issues

antiques over 100 years old and containing less than 20 percent ivory and musical instruments made prior to 1976 (this is bad luck for the New York owners of Bösendorfers and Hamburg Steinways made in the 1980s with ivory key tops). Fines are steep and felony charges possible. (See www.governor.ny.gov/sites/default/files/GPB44-IVORY_BILL.pdf.)

In all these cases, vagueness of wording is a serious problem. Technically, federal laws take precedence, but until court battles ensue, those with non-antique but pre-Convention ivory or insufficient “proof of provenance” will not be able to sell their items intact.

Current and potential effects

Many antique and pre-Convention cultural artifacts contain ivory, including Torah pointers, George Washington’s false teeth, medical demonstration figures, scrimshaw art, and of course, musical instruments. Key tops, guitar nuts, saddles and tuning pins, wind instrument rings, stringed instrument bows, organ stop knobs, and more have been made from ivory for its workability, beauty, availability, density, durability, and tactile and acoustic properties. Many musical instruments remain in active use for generations and commonly travel with their owners.

Already, the international import ban has prevented collectors from importing important pieces for study, performance, and recording in the United States. Because of the abrupt announcement and enforcement, quite a few people buying or selling internationally have found themselves unable to get instruments to their new homes. Reduced to the domestic market alone, musical instrument values will necessarily drop. If domestic trade is further restricted this summer, the value of ivory-containing objects will be reduced to virtually nothing, nor will anyone be able to receive a tax deduction for donations of instruments to institutions since that is considered “financial gain,” a serious potential loss of donations to colleges, universities, museums, and other public institutions.

The restriction of musical instrument certificates to instruments that have not transferred ownership for any financial gain after February 25, 2014, prevents internationally traveling musicians from upgrading, or ever again purchasing any instruments or bows containing ivory that can travel with them. Given the expense and paperwork to obtain the musical instrument passports, along with the aggressive and suspicious stance of the customs officials, it is highly likely there will be less touring of musicians in and out of the United States. Again, musical instruments containing ivory

will be significantly devalued. (See www.wqxr.org#!/story/newark-officials-seize-budapest-orchestras-violin-bows/ and www.nytimes.com/aponline/2014/08/05/us/ap-us-travel-brief-bagpipes-at-the-border.html?emc=eta1&r=0.)

Additionally, it will take a great deal of time, paperwork, and human power to administer and enforce all these new regulations. This will cost taxpayers dearly and consume considerable personal time for applicants, while not preventing the loss of one elephant to poaching.

Look-alike problem

It is very important to point out that customs agents are rarely skilled at identifying materials and may even presume, for example, that all instruments of a type are suspect. This has resulted in items containing “look-alike” materials and even with no ivory-like material being confiscated from their cases at border crossings with no explanations. It is highly advisable to have prepared and accompany your instrument with copies of an official appraisal or listing by the maker of the materials used in your musical instrument, whether it contains any suspect species or not. Also insist, as is your right, to be present when your instrument is inspected before shipping. Take photos of what is in the crate or case before shipping.

Late-summer developments

On July 14, 2014, two bills (H.R. 5052 in the House of Representatives, and S. 2587 in the Senate) were introduced; both would prohibit U.S. Fish & Wildlife from implementing any “new rule, order, or standard regarding the sale and trade in ivory that was not in place before February 25, 2014.” As of August 2, H.R. 5052 had 20 bi-partisan co-sponsors, an encouraging development. In addition, in early July, the House Appropriations Bill for the Department of the Interior included language that would prohibit U.S. Fish & Wildlife from spending any funds to enforce any rules, orders, or standard not in place before February 25, 2014. The appropriations bill has passed the Senate but faces a battle in the House of Representatives. The appropriations bill language is intended to put a moratorium on enforcement until a permanent method of undoing the disastrous actions of February 11 and 25, 2014, can be put in place. The appropriations bill includes other language against other more publicly controversial programs, but I am hopeful the ivory section will be kept as a trade-off against other concessions. The final hurdle is, of course, whether President Obama will sign or veto any of these bills.

What you can do to help

It is urgent that we eventually press for a permanent solution to protect cultural artifacts made before any species included in them was declared endangered. The current problems are regulations and enforcement rules, not laws, and can be changed with enough

pressure. Lobbyists are working for groups such as the League of American Orchestras, National Association of Music Merchants, and some private individuals (e.g., through the important Podesta Group), and are kindly sharing information and guidance. Thanks to the efforts of many, we have the promising bills to be debated in Congress. Numbers count! It is critical for as many people as possible to write to their members of Congress, the President, the Secretary of the Interior, the Director of Fish & Wildlife Services, those on the Committee for Wildlife Trafficking (www.fws.gov/international/advisory-council-wildlife-trafficking/bios.html), Natural Resources, and the Congressional Committee on Fisheries, Wildlife, Oceans and Insular Affairs. See <https://www.govtrack.us/congress/committees/HS11/22>.

Most useful is to try to get a personal or phone appointment with your senators and representatives and explain why these regulations are harmful and will not save any elephants. E-mails through their websites are also working for some. Ask them to support and co-sponsor H.R. 5052 and S. 2587. You can find your senators and representatives at www.opencongress.org/people/zipcodelookup.

The important talking points are:

- We want to end the poaching of African elephants and illicit trade in new illegal ivory, but banning the domestic sale and trade of legal ivory in the United States and preventing import of antique and pre-Convention items containing ivory will not stop poaching, nor save one living elephant.

- The July 2014 CITES meeting emphasized that the cause of poaching is extreme poverty, lack of governance, and corruption in the affected areas. Efforts need to help the affected communities and fund intelligence operations that locate poachers and dealers.

- The ban unnecessarily hurts owners of antiques and pre-Convention items containing ivory legally imported into this country by stripping their value, resulting in a taking of billions of dollars from law-abiding Americans. The domestic ban would devastate the current market in worked ivory items, causing legitimate business owners and everyday citizens tremendous economic harm. Note how the ban will hurt you personally. The analysis of the economic effect of this ban by U.S. Fish & Wildlife is grossly understated.

- The proposed ban would make the survival of cultural and historic artifacts much more unlikely, and keep them out of collections where they would be preserved. It is highly likely that the ban and regulations are against the National Historic Preservation Act of 1966. (See www.nps.gov/history/local-law/nhpa1966.htm.)

- Even the author of the African Elephant Conservation Act of 1989 testified at a congressional hearing on June 24, 2014, that this ban will not help to stop poaching and was never the intent of the AECA. (See www.fws.gov/international/laws/aeca_fv.html.)

- The current requirements for the antique exemption for export are still virtually impossible to meet for many legally obtained items due to a lack

of documentation never previously required to stay with the instruments.

- Ideally, ivory regulations should revert to where they were on February 1, 2014, which did indeed stabilize elephant populations since their inception.

This is one of those times when we all need to stand up for what is right and fair. Somehow we need to get the powers in charge to understand that *not one* elephant will be saved by these absurd regulations, but our cultural, historical, and musical heritage will suffer, as will private individuals and owners of small businesses.

Here is contact information for the appropriate government officials:

Sally Jewel, Secretary of the Interior
Department of the Interior
1849 C Street, N.W.
Washington, DC 20240
E-mail: feedback@ios.doi.gov
Web: Feedback form

Daniel M. Ashe, Fish & Wildlife, Director of External Affairs
U.S. Fish and Wildlife Service
1849 C Street, NW
Washington, DC 20240
E-mail: www.fws.gov/duspit/contactus.htm
1-800-344-WILD (9453)

Barack Obama, President of the United States
The White House
1600 Pennsylvania Avenue, NW
Washington, DC 20500
E-mail: www.whitehouse.gov/contact/submit-questions-and-comments

Representative Ed Royce
Chairman, Committee on Wildlife Trafficking
1380 S. Fullerton Road, Suite 205
Rowland Heights, CA 91748

To write your local senators and congressmen see: www.opencongress.org/people/zipcodelookup.

For further reading: www.whitehouse.gov/the-press-office/2014/02/11/fact-sheet-national-strategy-combating-wildlife-trafficking-commercial-b. ■


Notes

1. www.cites.org/sites/default/files/eng/com/sc/65/E-SC65-42-01_2.pdf: “Interpretation and implementation of the Convention: Species trade and conservation: Elephants: Elephant Conservation, Illegal Killing and the Ivory Trade,” Convention on International Trade in Endangered Species of Wild Flora and Fauna, 65th Meeting of the Standing Committee, Geneva, Switzerland, July 7–11, 2014, especially pp. 10–11.

2. A. M. Lemieux and R. V. Clarke, “The International Ban on Ivory Sales and its Effects on Elephant Poaching in Africa,” *The British Journal of Criminology* (vol. 49, no. 4), 2009, pp. 451–471.

3. Testimony of Jack Fields, June 24, 2014, at Hearing of Subcommittee on Fisheries, Wildlife, Oceans, and Insular Affairs. <http://docs.house.gov/meetings/II/II22/20140624/102350/HHRG-113-II22-Wstate-FieldsJ-20140624.pdf>.

Anne Beetem Acker is a full-time historic keyboard specialist. She builds and restores stringed keyboard instruments, is a performer, researcher, writer and lecturer, and served as a senior editor for the Grove Dictionary of Musical Instruments, 2nd ed. (*Oxford University Press, forthcoming*).



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Parsons Organ Builders

Zion Lutheran Church, Mascoutah, Illinois

Saving Schlickers

By David McCleary

What happens when the pastor and organ committee in an active rural church challenge their congregation to support the purchase of a world-class pipe organ? Members at Zion Lutheran Church in Mascoutah, Illinois (adjacent to Scott Air Force Base and some thirty minutes outside St. Louis, Missouri) began by asking how the organ might enrich their worship experience, whether the organ would encourage member participation, and how the organ could be relied upon to expand the church's reach into the community. In other words, how would investing in a pipe organ aid in the mission of the church? As a matter of faith, while concerns about costs and logistics were seen as important issues, Zion chose to assign a higher value to their conviction that the organ would significantly enhance their experience and provide a springboard for greater community involvement.

The history of this organ project really began in the late 1990s when the congregation decided to build a new sanctuary. The new building was finished in 2000, but funds for a new or improved organ were not available, so the congregation moved their mid-1950s two-manual, 14-rank Schlicker pipe organ from the much smaller, more reverberant space of the old church building into the new, larger sanctuary, which was plagued with relatively dry acoustics. Once in the new space, the sound produced by the organ was, at best, diminutive and lacked the attributes of foundation, expression, and color. Given its new surroundings and the fact that the congregation follows the Lutheran tradition of "Singing forth with great conviction," the organ proved to be incapable of leading the congregation.

Rather than conclude that a more substantial pipe organ was outside the realm of possibility, the newly formed organ committee went to their list of preferred builders and asked that each devise options to provide the church with a workable proposal. Like many churches, Zion Lutheran considered that, while there are advantages to an entirely new organ, costs would be such that the resulting instrument would likely be inadequate and would not materially improve their current situation. The congregation also felt that it was important to respect the role played by the 1950s Schlicker and sought to preserve their musical heritage by incorporating resources from the Schlicker into the new organ.

While our firm is primarily involved with building new organs, we find that an increasing number of clients are coming to us with requests similar to that of Zion Lutheran. In these situations we are asked to commit our expertise

to locate and adapt existing resources. Not surprisingly, whether with pipes or the organ infrastructure itself, re-tasking such materials to build an organ that is artistically credible and able to stand on its own merits (much less bear our name) is considerably more difficult than having the luxury of specifying every aspect of a new organ. Regardless, this process is becoming a part of the "new normal" and is something that many organ builders are embracing as they strive to meet the needs of their clients.

The question associated with these endeavors is always one of determining the extent to which the proposed organ represents the artistic signature of the original builder, or begins to reflect characteristics typically found in one's own work. While every situation is different, much depends on whether the proposed resource is an intact instrument deemed worthy of restoration, or whether components from multiple organs are to be refurbished and combined with new construction. When restoring and relocating a noteworthy organ, unless there are significant tonal anomalies, we prefer that the organ continue to represent the intent of the original builder. On the other hand, when working with individual components (primarily pipework), we have the opportunity to elicit modifications that better reflect our own preferences.

Regarding Zion Lutheran, after selecting Parsons, a significant amount of time was spent outlining requirements and refining options. Having previously removed a large Schlicker from Grace Episcopal Church, New York City, Parsons suggested combining portions of the Grace gallery installation with the original Mascoutah Schlicker to form a cohesive three-manual and pedal organ. While the edifice at Grace bears



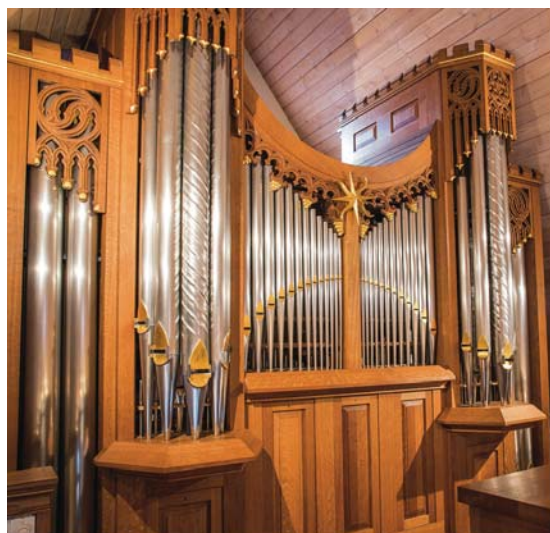
Matthew Clayton constructs choir risers (photo credit: Rev. Kirk Clayton)

no resemblance to Zion, Mascoutah (in terms of architecture or size), the organ at Grace was known to be underpowered. Wind pressures approaching three inches combined with relatively small-scale pipes proved to be inadequate at Grace. For Zion Lutheran, however, the opposite would be true.

After carefully selecting stops from both organs, ideas began to form that offered exciting possibilities. Further



Swell enclosure and Positiv (photo credit: Parsons Pipe Organ Builders)



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Organ projects



Swell unit stops including 16-8-4 Fagott (photo credit: Parsons Pipe Organ Builders)



Wedge-bellows winding system (photo credit: Parsons Pipe Organ Builders)



Console (photo credit: Rev. Kirk Clayton, Zion Lutheran Church)



Erecting client-built Swell enclosure (photo credit: Rev. Kirk Clayton, Zion Lutheran Church)



Great slider stops (photo credit: Parsons Pipe Organ Builders)

discussions regarding organ infrastructure solidified the concept of rebuilding Grace Episcopal's Heissler electric-slider windchests and three-manual console, while stipulating the construction of a new wedge-bellows winding system. The resulting specification also called for incorporating a Peterson ICS-4000 solid-state switching system. As the engineering process unfolded, it was determined that volunteer contractors at the church had the credentials to build the Swell enclosure and develop a simple façade. While these are not aspects of the process that Parsons typically relinquishes to its clients, in this instance it was felt to be appropriate.

With the design of the organ taking shape, discussions shifted to acoustics and environmental concerns. Great care was taken during the planning of the new sanctuary to insure that the

space was appropriate and welcoming. However, as a trade-off to what was seen as warm and welcoming, the acoustics of the room suffered and resulted in a drier acoustical environment. The wide shape of the room, combined with an unsealed, multi-faceted wood ceiling, single-layer drywall construction, and carpeted floors, created a lackluster acoustic. In addition, because the organ would occupy a large area at the rear of the choir loft, concerns were raised that temperature stratification would cause tuning problems. Noting the critical nature of these issues, the church wisely organized a group of highly skilled individuals to work with Parsons and manage whatever construction processes might be required. With regard to acoustics, it was determined that the walls of the surrounding organ chamber should be hardened, a protruding closet removed,

and ceiling areas over the chamber and choir loft be thoroughly sealed. In addition, plans were made to modify choir risers and replace sound-absorbing carpet in the loft and chancel areas with hard-surface flooring. The church agreed to deal with temperature stratification by installing a micro-climate circulation system designed by Parsons to pull air from the bottom of the organ chamber and distribute it across the top of the organ. Following the installation, the various "fixes" proved to be successful. The organ projects nicely into the room, and tuning is extremely stable. The acoustics, while still not "live," have improved noticeably. It is important to mention that work associated with acoustical remediation, installation of the micro-climate system, and general site preparation (electrical work, flooring, and painting) was carried out in

a thoroughly professional manner by Zion volunteers.

Whereas the gallery installation at Grace Episcopal included 61 ranks distributed over Great, Swell, Positiv and Pedal divisions, the organ at Zion Lutheran comprises 36 ranks, distributed over the same divisional configuration. Given the abundant resources from Grace, and the original pipework from Mascoutah, Duane Prill, tonal director at Parsons, was able to recast the organ so that while it remains classically oriented, it possesses a broader, more cohesive sound, with well-developed bass and tenor registers, and improved blending capabilities. As with most projects that incorporate recycled pipes, this project involved a labor-intensive process that included major pipe repairs, initiating and reversing miters, rescaling, and a substantial amount of revoicing, regulation, and tonal finishing. In addition, because Schlicker reeds are characteristically unstable, each rank was completely rebuilt to insure optimal performance. From the perspective of the pipe department, when compared with the process of working with new pipes, achieving excellent results with recycled pipes requires as much, if not more effort. Yet, the result of this effort speaks for itself. The new organ features a warm, rich tone with ample power to lead a congregation in vigorous singing, yet also has the delicate nuance to lead choirs or soloists or to shine in solo work. As the congregation at Zion has become accustomed to the new organ, they have responded enthusiastically, with congregational singing increasing noticeably in the months since the organ was installed. The organ is now fulfilling its role of leading the congregation in song.



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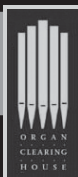
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The finished product: View of pipework (photo credit: Rev. Kirk Clayton, Zion Lutheran Church)

It must be said that the successful outcome at Zion Lutheran is truly the result of a collaborative process involving a full range of participants. Pastor Kirk Clayton, with his great passion for liturgy and music, served as an advisor on the project along with members of the organ committee, including Lisa Segelhorst (committee chair and organist), Nancy Peterson (principal organist), Pinky Ahner (organist), David Abuya (choir member), and Karl Bretz (interested layman), with great support and advice provided to the committee by Norbert Krausz. The physical work done in Zion's building was coordinated

by the sanctuary remodeling and acoustics committee, consisting of Mark Krausz (chair), Alan Kneschke, Jennifer Lara, Josh Peterson (choir director), Andy Sax, and Donna Wiesen. Buzz Kandler served as a point of contact between the congregation and Parsons to make sure communication was clear and smooth.

The committees at Zion and the willing volunteers who put in countless hours of study, consideration, and physical labor joined their efforts with the skilled staff at Parsons Pipe Organ Builders, who devoted their skills wholeheartedly to the height of the



L to R: Mr. Josh Peterson, choir director; Dr. Nancy Peterson, principal organist; and Rev. Kirk Clayton, pastor (photo credit: Parsons Pipe Organ Builders)

organ building art to bring this project to fulfillment. All worked together as partners to create an exceptional pipe organ that has already shown itself to be a great blessing to the congregation's worship life and is becoming a significant part of the arts and music community in Southern Illinois. And yet, despite the work of many people on the project, perhaps the words ascribed to J. S. Bach summarize the process best: *Soli Deo Gloria*. ■

David McCleary is a project manager at Parsons. He trained in the areas of process architecture and elongated sales cycles with an emphasis on collaborative relationships. McCleary has worked in the commercial decorative arts industry and has extensive experience in the field of pipe organs. He holds memberships in several chapters of the American Guild of Organists, and is committed to furthering the resurgence of the pipe organ as the superior liturgical musical instrument.

Parsons Pipe Organ Company

Zion Lutheran Church, Mascoutah, Illinois

GREAT – unenclosed – Manual II

16' Pommer	29 pipes	4' Gedeckt	(Sw)
(1–32 from Sw. Lieblich Gedeckt)		16' Posaune (ext Gt Trumpet)	12 pipes
8' Principal	61 pipes	16' Fagott	(Sw)
8' Gemshorn	61 pipes	8' Trumpet	(Gt)
8' Holzflöte	61 pipes	4' Schalmei	(Sw)
4' Octave	61 pipes	Chimes (existing)	
4' Hohlflöte	61 pipes	MIDI on PED I & II	
2½' Twelfth	61 pipes		
2' Fifteenth	61 pipes		
Mixture IV	244 pipes		
8' Trumpet	61 pipes		
Chimes (existing tubes & action)			
MIDI on GT I & II			

SWELL – enclosed – Manual III

16' Lieblich Gedeckt	12 pipes		
(ext 8' Rohrflöte)			
8' Principal	61 pipes		
8' Rohrflöte	61 pipes		
8' Salicional	61 pipes		
8' Voix Celeste T.C.	49 pipes		
4' Octave	61 pipes		
4' Koppelflöte	61 pipes		
2' Nachthorn	61 pipes		
Sesquialtera II	110 pipes		
Mixture III	183 pipes		
16' Fagott (ext Schalmei)	12 pipes		
8' Schalmei	61 pipes		
4' Clarion (ext Schalmei)	12 pipes		
MIDI on SW I & II			

POSITIV – unenclosed – Manual I

8' Gedeckt	61 pipes		
4' Principal	61 pipes		
4' Rohrflöte	61 pipes		
2' Octave	61 pipes		
1½' Klein-Nasat	61 pipes		
1' Siffelöte	61 pipes		
8' Krummhorn	61 pipes		
16' Posaune	(Gt)		
8' Trumpet	(Gt)		
MIDI on POS I & II			

PEDAL – unenclosed

32' Forte Resultant (from Subbass)			
32' Piano Resultant (from Sw Lieb Ged)			
16' Principal	32 pipes		
16' Subbass	32 pipes		
16' Lieblich Gedeckt	(Sw)		
8' Octave (ext)	12 pipes		
8' Bass Flute (ext)	12 pipes		
8' Gedeckt	(Sw)		
4' Choral Bass	32 pipes		

4' Gedeckt	(Sw)
16' Posaune (ext Gt Trumpet)	12 pipes
16' Fagott	(Sw)
8' Trumpet	(Gt)
4' Schalmei	(Sw)
Chimes (existing)	
MIDI on PED I & II	

ACCESSORIES

Tremulant—affects entire organ (excluding Ped 16' flue basses)
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SUMMARY

Division	Registers	Stops	Ranks	Pipes
Great	10	10	13	761
Swell	10	13	13	805
Positiv	7	9	7	427
Pedal	3	14	3	132
Totals	30	46	36	2,125

COUPLERS

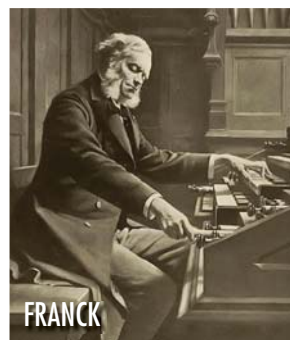
Gt to Gt 16-UO-4	
Sw to Gt 16-8-4	
Pos to Gt 16-8-4	
Pos to Pos 16-UO-4	
Sw to Pos 16-8-4	
Sw to Sw 16-UO-4	

PISTONS

Gt to Ped 8-4	
Sw to Ped 8-4	
Pos to Ped 8-4	
Great 8 thumb	
Swell 8 thumb	
Positiv 6 thumb	
Pedal 5 toe	
General 12 thumb & toe	
Set thumb	
Cancel thumb	
Full Organ thumb & toe	
Gt to Ped Rev. thumb & toe	
Sw to Ped Rev. thumb & toe	
Positiv to Ped Rev. thumb & toe	
Sw to Gt Rev. thumb	
Pos to Gt Rev. thumb	
Sw to Pos Rev. thumb	
Memory Up thumb	
Memory Down thumb	

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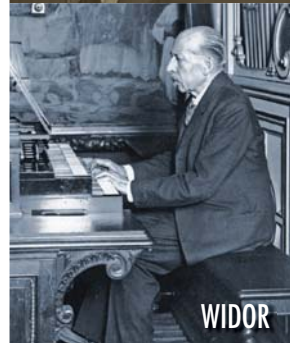
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From the organbuilder

In their search for an organbuilder, Memorial Presbyterian Church identified an ability to lead hymn singing as a priority for their new instrument. The accompaniment of the church's choir and the needs of the organ repertoire were important but less significant considerations; this pipe organ's *raison d'être* was to support a large congregation in song. As a result, our Opus 122 was designed to offer the perceptive player a wide array of colors and textures for leading hymns and word painting.

Given in memory by her brother Charles, the Bertha E.R. Strosacker Memorial Presbyterian Church was the work of New York City architect Aymar Embury II (1880–1966), who regarded the church as one of his finest designs. The building was opened in 1953 and displays Embury's unique style that defies easy categorization as classical or Georgian. The exterior of the building is handsome in a way that belies its size; the 172-foot-tall tower can, however, be seen from nearly anywhere in Midland. Inside, the long church sanctuary is similarly understated, with natural light playing a striking role through large floor-to-ceiling windows and crisp white surfaces.

Prior to beginning the organ project, the church was acoustically unremarkable; the apse-like chancel area, the chancel arch and the rectilinear surfaces of the nave presented challenges for the proper transmission of sound without confusing reflections and echoes. The church wisely engaged in the services of acoustician Scott Riedel, who recommended adding visually subtle diffusers to various surfaces throughout the sanctuary; these

improvements were realized before the new organ's installation.

The original organ chambers were on both sides of the chancel arch, with each chamber having tone openings to the chancel and nave. Their most commented-upon feature was the four grilles that fronted each opening and displayed favorite hymn tunes on treble and bass staves. As the new organ is considerably larger than its predecessor, the existing chambers were expanded laterally to sweep around the chancel's semi-circular back wall. While the old chambers' tone openings and grilles were maintained, the new chambers display speaking pipes from the Great diapasons, the Pedal 8' Principal, and the second octave of the Pedal 16' Open Diapason; the relatively unadorned arrangement of the pipes and their restrained finish were intended to quietly complement the chancel without drawing undue attention.

With openings to the nave and the chancel, the original chambers allowed us to design the organ such that organists have a choice with respect to the amount of sound projected to the nave. To restrict tone to the chancel for accompanying, the Swell and Choir nave shades can be closed via drawknobs. Used judiciously, these shades can also be kept closed for climactic moments as the instrument presents a markedly broader sound field in the nave when the nave shutters are open.

In preparing the specification for Opus 122, we evaluated the pipework from the church's previous Austin organ with an eye to reusing the best ranks as a measure of stewardship. Several partial ranks made the cut: the first 32 pipes of the Great 16' Violonbass and another 32 pipes from the present Great 8' Harmonic Flute were restored and voiced in addition to the Swell 16'-8'-4' reed chorus. In the Choir division, the bass octave of the 16' Dulciana and all 54 pipes from the Solo 8' Flute Celeste rank were also reused. Finally, the bass octave

of the Pedal 16' Open Diapason—comprising usefully slender open wood pipes—and 32 pipes from the Pedal 16' Trombone were successfully reworked into the new instrument.

The Létourneau organ at Memorial Presbyterian Church is an excellent example of our tonal goals, with a wide array of elegant colors and clear chorus structures. The tonal design also follows certain other recent Létourneau instruments in which the Swell and Great divisions are almost evenly matched dynamically. Despite five 8' flues and fifteen ranks in total, the full Great maintains a clean, placid nature that brings to mind some of the better American Classic examples from the early 1950s. The Swell is luxurious in its size and scope, with the full Swell properly driven by reed tone to color the Great division. The versatile Choir has a number of softer combinations but can also take on a substantial role in the build up to full organ as with a French Positif division. Duplication of tone between the Swell and Choir has been avoided through careful scaling and other pipe construction details; the Choir's two-rank Sesquialtera is composed of principal-toned pipes to contrast with the Swell's fluty *cornet décomposé*. Likewise, the Choir's two reed stops—an 8' Trumpet and an 8' Cromorne—have an unambiguous French timbre that takes over where the Swell's smoother reed chorus leaves off. The expressive Solo division offers a harmonic 8' Concert Flute in wood, an otherworldly two-rank 8' Flute Celeste and two orchestral-style reeds, plus a high-pressure 8' Tuba with Willis-style shallots. With 32' flue and reed ranks—plus a 16' extension of the Solo Tuba sounding on 15 inches of wind—the full resources of the Pedal division are impressive to behold, yet an abundance of lesser sonorities to balance the manuals is available as well.

The handsome four-manual console resides on a rolling platform for mobility

within the chancel and has a number of conveniences to help manage the instrument's resources. In addition to the Nave Shutters Closed drawknobs within the Swell and Choir divisions, there is an All Swells to Swell feature, with all of these controls programmable on the General pistons as required. Other refinements include discreet thumb pistons for page-turners to operate the General piston sequencer and a manual transfer function, exchanging the Great and Choir manuals to ease the playing of French Romantic repertoire.

The timeline for this project—from initial contact to the dedicatory concerts—spanned over five years, and we remain grateful to Memorial Presbyterian Church for entrusting us to build this grand and complex musical instrument. Over the years, it was a particular privilege to work with Memorial's Director of Music and the Arts, Guy Lynch, who ably supervised the project on the church's behalf. Others who contributed greatly to the success of the Opus 122 include William Clisham (Memorial's organ consultant), Dr. Adrienne Wiley (organist at Memorial), Ivan Wood (facilities manager at Memorial), and David Morrison (the organ project's unofficial photographer).

—Andrew Forrest, *Artistic Director*
Fernand Létourneau, *President*
W. Dudley Oakes, *Project Consultant*

From the director of music

Opus 122 from Orgues Létourneau Limitée has, since its completion, delighted organists and congregations each week. While Memorial Presbyterian Church wanted a new pipe organ that worked well for choral accompaniment and for solo recitals, it primarily sought a stoplist and design that would unfailingly support congregational singing, providing worshippers with a sense of support and propulsion without being overwhelming.

New chambers surrounding the chancel were constructed for the Great and

Orgues Létourneau Limitée, Opus 122

Memorial Presbyterian Church, Midland, Michigan

GREAT

16' Violonbass	61 pipes
8' First Diapason	61 pipes
8' Second Diapason	61 pipes
8' Harmonic Flute	61 pipes
8' Violoncello (ext)	12 pipes
8' Bourdon (1–12 wood)	61 pipes
4' Principal	61 pipes

4' Open Flute	61 pipes
2½' Twelfth	61 pipes
2' Fifteenth	61 pipes
1½' Mixture IV–V	293 pipes
8' Trumpet	66 pipes
Tremulant	
8' Tuba [Solo]	
Zimbelstern	

SWELL (expressive)

16' Lieblich Gedackt (wood)	61 pipes
8' Open Diapason	61 pipes
8' Viola di Gamba	61 pipes
8' Voix Celeste (from g8)	54 pipes
8' Lieblich Gedackt (ext)	12 pipes
4' Principal	61 pipes
4' Spire Flute	61 pipes
2½' Nazard	61 pipes
2' Flageolet	61 pipes
1½' Tierce	61 pipes
2' Full Mixture IV–V	288 pipes
16' Fagotto (full length)	61 pipes
8' Trumpet	66 pipes
8' Oboe	61 pipes
8' Vox Humana	61 pipes
4' Clarion	78 pipes
Tremulant	

CHOIR (expressive)

16' Dulciana	61 pipes
8' Principal	61 pipes
8' Chimney Flute (1–12 wood)	61 pipes
8' Dulciana (ext)	12 pipes
8' Unda maris (from g8)	54 pipes
4' Octave	61 pipes
4' Harmonic Flute	61 pipes
4' Octave Dulciana	61 pipes
2' Fifteenth	61 pipes
1½' Larigot	61 pipes
2½' Sesquialtera II	122 pipes
1' Mixture III	183 pipes
8' Trumpet	66 pipes
8' Cromorne	61 pipes
Tremulant	
8' Tuba [Solo]	

SOLO (expressive)

8' Concert Flute	61 pipes
(1–49 wood, harmonic)	
8' Dolce Flute	61 pipes
8' Flute Celeste (from g8)	54 pipes
8' Clarinet	61 pipes
8' English Horn	61 pipes
Tremulant	
8' Tuba	66 pipes

PEDAL

32' Subbass (wood)	32 pipes
16' Open Diapason	32 pipes
(1–12 wood)	
16' Violonbass [Great]	
16' Subbass (ext, wood)	12 pipes
16' Dulciana [Choir]	
16' Lieblich Gedackt [Swell]	
8' Principal	32 pipes
8' Violoncello [Great]	
8' Bass Flute (1–17 wood)	32 pipes
8' Dulciana [Choir]	
4' Choral Bass	32 pipes
4' Nachthorn	32 pipes
2½' Mixture IV	128 pipes
32' Contra Trombone	32 pipes
(1–12 L/2, wood)	
16' Ophicleide	12 pipes
(ext of Solo 8' Tuba)	
16' Trombone (ext)	12 pipes
16' Fagotto [Swell]	
8' Tuba [Solo]	
8' Trumpet	32 pipes
4' Clarion	32 pipes

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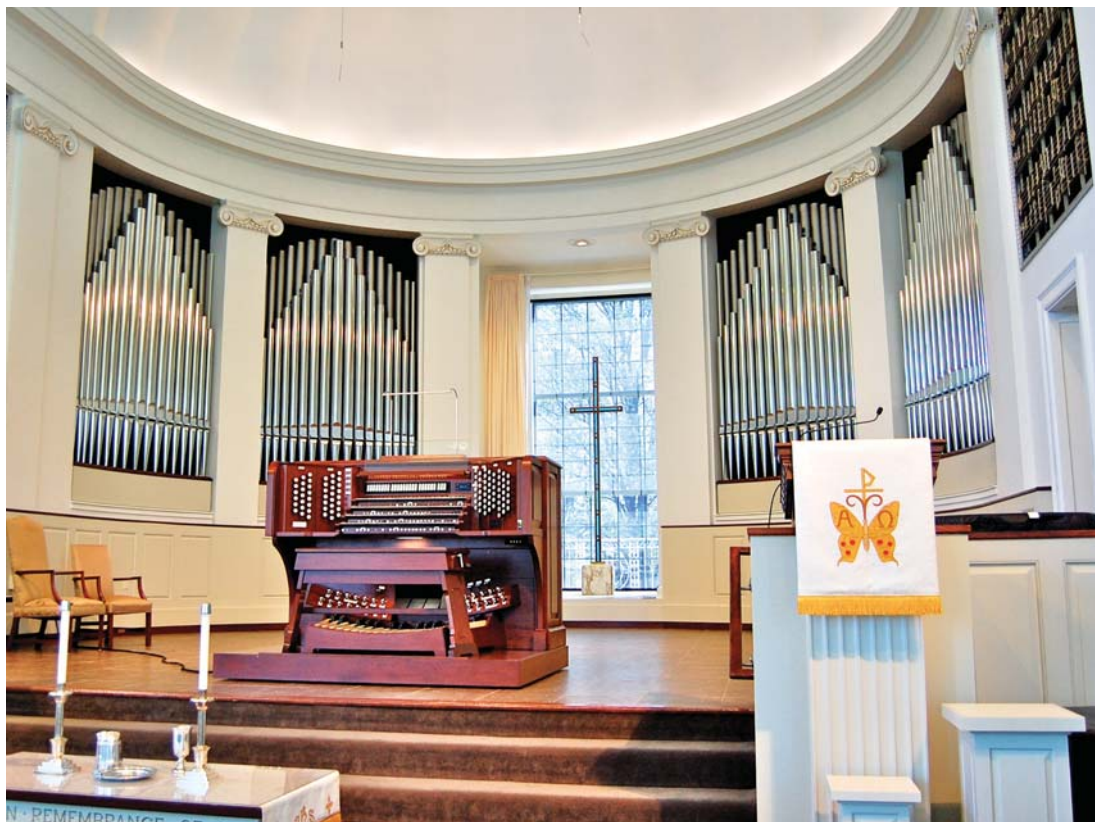
55 independent stops
69 ranks
3,813 pipes



Console



Memorial Presbyterian Church



Orgues Létourneau Limitée Opus 122

Pedal divisions, and in keeping with the architectural symmetry of the sanctuary, the design of the façade pipes in four bays allowed for two different Great 8' diapason ranks. Each has its own color and strength, and either can sit equally well under the chorus; when combined, the effect is a substantial foundation, but not an overwhelming one. They offer a valuable clarity of speech that makes articulated passagework sound clean, yet the legato never seems to suffer. The Great principal chorus possesses the distinctive, clear character one would expect and supports congregational singing with great transparency, a word often used in our conversations with Létourneau.

Throughout the organ's expressive divisions, the extraordinary thickness and density of the swell shades yield a usefully wide range of dynamics; some of the softer string and flute stops almost disappear completely when the shades close. The Swell and Choir divisions have shades on two sides of their boxes, opening towards both the chancel and to the nave, and organists can choose to leave the nave shades closed if accompanying a choir singing in the chancel, for example.

The Solo division's six ranks are perhaps the instrument's most distinctive. The strong 8' Tuba can sit atop a very full accompanying registration with ease and balance. The flute stops are exquisite: the wooden 8' Concert Flute has a delightfully realistic orchestral timbre, while the combination of the 8' Dolce Flute and the 8' Flute Celeste was described as "too sinful to be used during worship." Throughout the remaining manual divisions, the instrument's ability to create a sense of ensemble seems unfailingly consistent and even unconventional registrations can yield delicious results. Mutation stops on all the manuals are colorful and well balanced, with several unison and octave combinations in support.

The extensive Pedal division supplies the organist with useful choices: While the Pedal stops undergird manual registrations in a very satisfying way, they also speak clearly and quickly—the capable organist can keep even the sleepest churchgoer up to tempo. The Pedal 16' Open Diapason's speech is particularly clean and most distinct.

Organists have found Opus 122's console to be comfortable and easy to use; its toe pistons are accessible to even the shortest pair of legs. The music desk can

slide toward the organist over the Solo manual, a useful feature when reading glasses have gone missing!

The congregation's support of the organ project was remarkable in this writer's experience, and their input was sought and nurtured throughout the proposal phase. Members and friends were encouraged to visit the organ committee's information display to view Létourneau's drawings and communications; the displays were changed almost each week. Once the organ project was approved by the church's leadership, Létourneau supplied photographs that kept the congregation informed and enticed during the typical lull between contract signature and completion. Parishioners even lent quilts and blankets to cover the sanctuary's pews for the organ's delivery; some seventy volunteers unloaded the truck and transformed the sanctuary into a dauntingly large warehouse of pipework, chests, and windways.

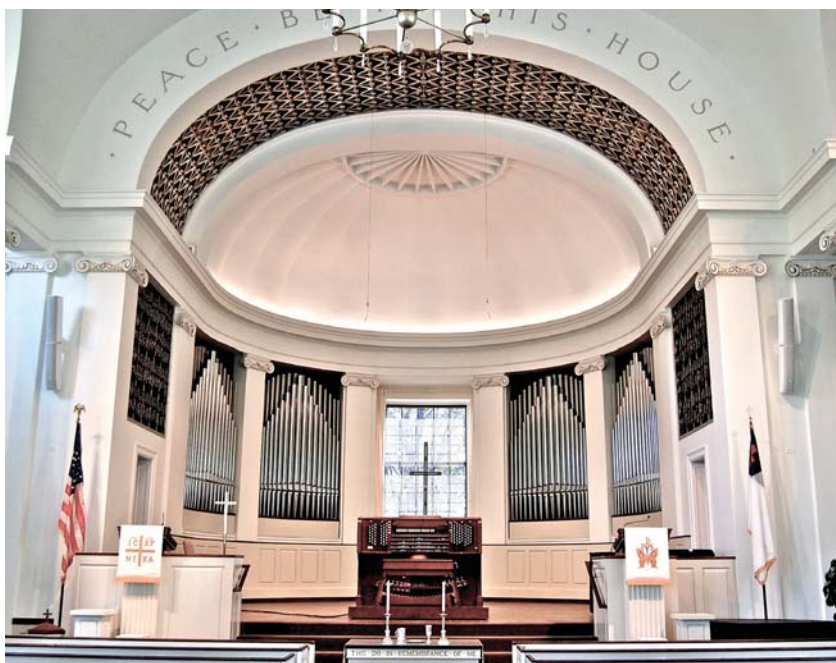
Opus 122 was, to a wonderful degree, funded by dollars that came from community sources, and because the campaign to pay for the organ was so oversubscribed, Memorial Presbyterian Church used those extra dollars to provide financial support to important local and distant mission causes. The church is intentional

about making the instrument accessible for community purposes and important improvements to the sanctuary's acoustics have made the church even more attractive to community music makers. British organist David Baskeyfield performed two inaugural recitals on Opus 122 to comfortably large crowds made up from congregation and community members in September of 2012. The dedication committee worked with Mr. Baskeyfield to offer a program that included mainstays of the organ repertoire during the first half and an improvised accompaniment of the silent film *The Phantom of the Opera* to conclude. The result was a meaningful and delightful evening that attracted many who otherwise would have not attended the inaugural concerts.

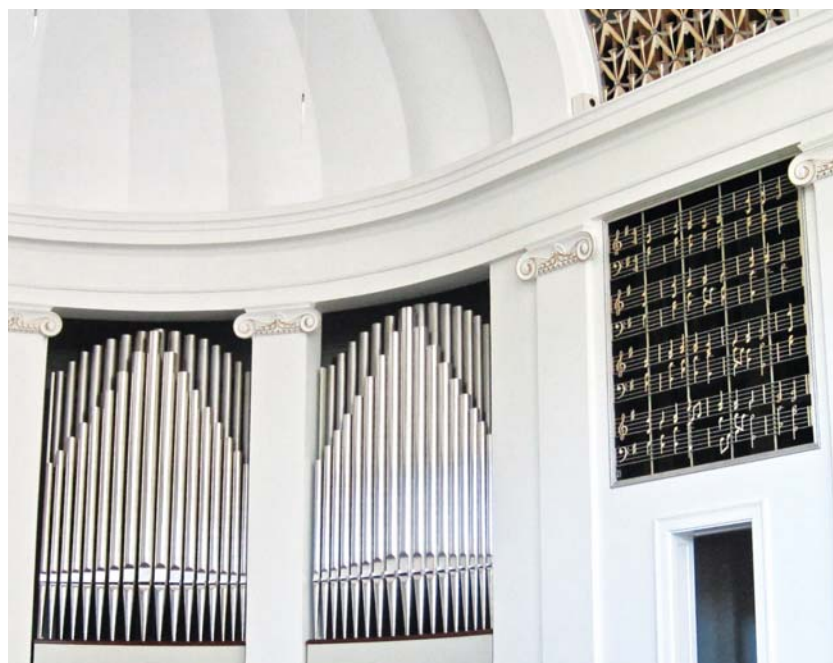
The people at Létourneau—to the person—possess an unflinching zeal for their art. The friendliness, attention to detail, flexibility, and stellar professionalism consistently shown to Memorial Presbyterian Church have been and continue to be a blessing.

—Guy A. Lynch
Director of Music and the Arts

All photos courtesy of David Morrison
Photography



View of chancel



Close-up of chambers and original grille



View of façade

Temple Organs, St. Joseph, Missouri First United Methodist Church, Burlington, Iowa

Temple Organs has built a new pipe organ for First United Methodist Church, Burlington, Iowa, to replace an earlier Temple organ destroyed in a catastrophic arson fire in 2007. The organ comprises 60 ranks, with a four-manual console, and includes a polished copper Trompette-en-Chamade. The exposed Great, Solo, and horizontal Trompette surround the unique rose window, which is six windows around one, whose concrete frame was salvaged after the fire. A large oak frame will enclose a future LCD screen.

The earlier Temple organ, built in 1967 by N. Frederick Cool, incorporated several ranks of pipes from the historic Hinners organ in the church, notably strings and flutes. In deference to this tonal scheme, the present organ has six ranks of Hinners pipes from a vintage and untouched instrument purchased from a church in central Kansas. New Principal and Trumpet ranks were

custom-made in Germany, while some 40 ranks of pipes were procured by the company from late-model pipe organs in churches that were closing or had been sold to congregations that eschewed the traditional American worship sound.

The organ is laid out in the same basic format as the 1967 organ, with the Swell in the left corner, the Great divided C and C# around a center chest, which in the new organ contains the Solo division, and the Choir in the right corner. The Pedal is disposed throughout the layout, with the 16' Open Diapason partially included in the façade. The three unison stops of the Grand Cornet V are available separately in the Solo division, as well as together in the Cornet. The Choral Octave, the main tuning rank for the whole organ, is placed in the Solo for another full chorus ensemble.

Dr. Jan Kraybill played the dedicatory recital the afternoon of March 30, to a packed house.

—David Cool

Photo credit: Jim Priebe



First United Methodist Church, Burlington, Iowa

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Temple Organs

First United Methodist Church, Burlington, Iowa

GREAT		8' Gemshorn Celeste
16' Principal (ext)	4' Spitz Principal	4' Koppelflote
8' Diapason	2 1/2' Quint	2' Spitz Octave (ext)
8' Principal	2' Blockflote	1 1/2' Terz
8' Clarabella	3/4' Scharf III	16' Basson (ext)
8' Rohrflote	8' Basson	8' Clarinet
8' Gamba	8' Basson (ext)	4' Basson (ext)
8' Dulciana (in Choir enclosure)	8' Trompette-en-Chamade (Solo)	8' Grand Cornet V (Solo)
8' Unda Maris (in Choir enclosure)	Tremulant	Chimes
4' Octave		
4' Rohrgedeckt		
2 1/2' Twelfth		
2' Fifteenth		
2' Nachthorn		
1 1/2' Fourniture IV		
8' Bombarde		
4' Clairon (ext)		
8' Trompette-en-Chamade (Solo)		
8' Grand Cornet V (Solo)		
Tremulant		
Chimes		
SWELL		
16' Lieblich Gedeckt (ext)		
8' Geigen Principal		
8' Gedeckt		
8' Viole		
8' Viole Celeste		
8' Salicional		
8' Voix Celeste		
4' Prestant		
4' Harmonic Flute		
4' Violina (ext)		
2 1/2' Nazard		
2' Geigen (ext)		
2' Piccolo		
1 1/2' Tierce		
2' Mixture III		
1' Mixture III (ext)		
16' Trumpet (ext)		
8' Trumpet		
8' Oboe		
8' Vox Humana		
4' Clarion (ext)		
8' Trompette-en-Chamade (Solo)		
8' Grand Cornet V (Solo)		
Tremulant		
CHOIR		
16' Contra Dulciana (ext)		
8' Principal		
8' Hohlfloete		
8' Cor de Nuit		
8' Gemshorn		
		8' Grosse Rohrgedeckt
		4' Choral Octave
		4' Spitzgedeckt
		2' Hohlfloete
		8' Grand Cornet V
		16' Bombarde (ext)
		8' Bombarde
		8' Trompette-en-Chamade
		4' Clairon-en-Chamade (ext)
		Tremulant
		PEDAL
		32' Resultant
		16' Open Diapason
		16' Principal (Great)
		16' Bourdon
		16' Lieblich Gedeckt (Swell)
		16' Contra Dulciana (Choir)
		8' Pedal Principal
		8' Bourdon (ext)
		8' Gemshorn (Choir)
		4' Choral Bass (Solo)
		4' Pedalfloete (ext)
		2' Super Octave (ext)
		2 1/2' Mixture IV
		16' Bombarde (Great)
		16' Trumpet (Swell)
		16' Basson (Choir)
		8' Bombarde (Great)
		8' Basson (Choir)
		4' Clairon (Great)
		4' Basson (Choir)
		4' Clairon-en-Chamade (Solo)
		4' Grand Cornet V (Solo)

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Calendar

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

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

UNITED STATES East of the Mississippi

16 SEPTEMBER
JanEl Will; Bruton Parish Church, Williamsburg, VA 8 pm
Robert Nicholls; Our Lady of Perpetual Help, Campbellsville, KY 12:20 pm

18 SEPTEMBER
JanEl Will; Bruton Parish Church, Williamsburg, VA 8 pm

19 SEPTEMBER
Daryl Robinson; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

20 SEPTEMBER
TENET & the Sebastians; Holy Trinity Lutheran, New York City, NY 7 pm
Alan Morrison, masterclass; Band Rehearsal Hall, Indiana University, Indiana, PA 10 am
Rebecca Davy, with flute & bassoon; Bruton Parish Church, Williamsburg, VA 8 pm

21 SEPTEMBER
Hector Olivera; Mechanics Hall, Worcester, MA 7 pm
Nigel Potts; St. John's Episcopal, Cold Spring Harbor, NY 3 pm
Ken Cowan; Congregational Church of Manhasset, Manhasset, NY 3 pm
Alan Morrison; Band Rehearsal Hall, Indiana University, Indiana, PA 4 pm
Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Craig Cramer; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Evensong; Bruton Parish Church, Williamsburg, VA 5:30 pm
Raúl Prieto Ramírez; Calvary Baptist, Roanoke, VA 4 pm
Nathan Laube; St. Paul's Episcopal, Akron, OH 4 pm
Chelsea Chen; St. John United Methodist, Augusta, GA 3 pm
Isabelle Demers; Vineville United Methodist, Macon, GA 4 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
H. Ricardo Ramirez; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Stephen Alltop & Bruce Barber; St. Clement's Catholic Church, Chicago, IL 3:30 pm
St. Olaf Cantorei; Gloria Dei Lutheran, St. Paul, MN 4 pm

22 SEPTEMBER
Choir of Claire College; All Saints' Church, Atlanta, GA 7:30 pm
Andrea Toschi; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 SEPTEMBER
John Cannon; Bruton Parish Church, Williamsburg, VA 8 pm

25 SEPTEMBER
Janette Fishell; Cathedral of St. Paul, St. Paul, MN 7:30 pm

26 SEPTEMBER
Christopher Marks; St. Paul's Episcopal, Greenville, NC 7:30 pm
Peter Dubois; Old Salem Museums & Gardens, Winston-Salem, NC 7:30 pm
Quire Cleveland; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm
Marilyn Keiser, hymn festival and recital; Christ Lutheran, Kokomo, IN 7 pm

27 SEPTEMBER
Peter Richard Conte & Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm

Rebecca Davy, with violin; Bruton Parish Church, Williamsburg, VA 8 pm
Quire Cleveland; Mary Queen of Peace Church, Cleveland, OH 7:30 pm
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Nathan Laube; Winnetka Congregational, Winnetka, IL 10 am

28 SEPTEMBER
Nigel Potts; Cathedral of St. John the Divine, New York, NY 5 pm
C. Michael Hawn, hymn festival; Advent Lutheran, Melbourne, FL 3 pm
Jonathan Ryan; Stambaugh Auditorium, Youngstown, OH 4 pm
Quire Cleveland; Historic St. Peter's Church, Cleveland, OH 4 pm
Jonathan Rudy; Hatfield Hall, Rose-Hulman Institute of Technology, Terre Haute, IN 3 pm
Nathan Laube; St. Chrysostom's, Chicago, IL 2:30 pm

30 SEPTEMBER
Rebecca Davy, organ & harpsichord; Bruton Parish Church, Williamsburg, VA 8 pm

1 OCTOBER
Beth & Ronald Sider; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

3 OCTOBER
Stephen Hamilton; National City Christian Church, Washington, DC 12 pm
Carol Williams; Naval Academy, Annapolis, MD 7:30 pm
Alan Morrison, masterclass; Stefanie H. Weil Center for the Performing Arts, Sheboygan, WI 7 pm

4 OCTOBER
George Baker, masterclass; Westminster Presbyterian, Dayton, OH 10 am, recital 4 pm
Alan Morrison; Stefanie H. Weil Center for the Performing Arts, Sheboygan, WI 7:30 pm
David Schrader; Lutheran School of Theology, Chicago, IL 7:30 pm

5 OCTOBER
Choir & handbell concert; Basilica of Sts. Peter & Paul, Lewiston, ME 6 pm
Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 4 pm
Joan Lippincott; First United Church of Christ, Reading, PA 3 pm
Stephen Schreiber; Trinity Church, Amble, PA 1 pm
Marek Kudlicki; River Road Baptist, Richmond, VA 3 pm
George Baker; Westminster Presbyterian, Dayton, OH 4 pm
Craig Cramer, with orchestra; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Karen Beaumont; St. Casimir Church, Milwaukee, WI 4 pm
András Gábor Virágh; St. Chrysostom's, Chicago, IL 2:30 pm
Aaron David Miller, with trumpet; House of Hope Presbyterian, St. Paul, MN 4 pm

10 OCTOBER
Dexter Kennedy; United Presbyterian, Binghamton, NY 7:30 pm
Michael McCarthy; St. Luke's Episcopal, Fort Myers, FL 2 pm
Stephen Alltop; Alice Millar Chapel, Northwestern University, Evanston, IL 7:30 pm

11 OCTOBER
Richard Elliott; Greece Baptist, Rochester, NY 7 pm
Dexter Kennedy, workshop; United Presbyterian, Binghamton, NY 10 am
Crescent Choral Society & Plainfield Symphony Orchestra; Crescent Avenue Presbyterian, Plainfield, NJ 7 pm
Isabelle Demers; Spivey Hall, Morrow, GA 3 pm

12 OCTOBER
Alan Morrison; Greene Memorial United Methodist, Roanoke, VA 4 pm
Michael Costello; Grace Lutheran, River Forest, IL 3 pm

14 OCTOBER
Nevalyn Moore; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon

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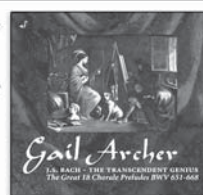
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Calendar

15 OCTOBER
 Cathedral Choir & Orchestra of St. John
 the Divine; St. John the Divine, New York,
 NY 7:30 pm

17 OCTOBER
Todd Wilson; Our Lady of Refuge,
 Brooklyn, NY 7:30 pm
Diane Meredith Belcher; Grace Episco-
 pal, Utica, NY 7 pm
 Choirs of University of Georgia & Geor-
 gia State University; All Saints' Church, At-
 lanta, GA 7:30 pm
Peter Latona; Basilica of St. John the
 Baptist, Canton, OH 7 pm
David Schrader; Rockefeller Chapel,
 University of Chicago, Chicago, IL 7:30 pm

18 OCTOBER
Nathan Laube, masterclass; First Pres-
 byterian, Haddonfield, NJ 2 pm
Ron Rhode; Phipps Center for the Arts,
 Hudson, WI 7:30 pm

19 OCTOBER
Andrew Henderson, with Mannes Col-
 lege students; Madison Avenue Presbyte-
 rian, New York, NY 3 pm
Nathan Laube; Haddonfield United
 Methodist, Haddonfield, NJ 7 pm
Ken Cowan; Holy Trinity Lutheran, Lan-
 caster, PA 4 pm
William Wharton; St. Mark's United
 Methodist, Easton, MD 3 pm
David Heller; Duke University, Durham,
 NC 5 pm
Hector Olivera; Venice Presbyterian,
 Venice, FL 3 pm
Todd Wilson, silent film accompaniment;
 Stambaugh Auditorium, Youngstown, OH
 4 pm

Marilyn Keiser; Church of the Savior
 United Methodist, Canton, OH 4 pm
 Evensong; Cathedral Church of the Ad-
 vent, Birmingham, AL 3 pm
Marsha Foxgrover; Madonna della Stra-
 da Chapel, Loyola University, Chicago, IL
 3 pm
Paul Jacobs; Grace Lutheran, River For-
 est, IL 8 pm
David Jenkins; St. Mary Chapel, St.
 Paul Seminary, St. Paul, MN 4 pm

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

23 OCTOBER
Edoardo Bellotti, silent film accompani-
 ment; University of Rochester, Rochester,
 NY 6 pm, 7:30 pm
Cameron Carpenter; Town Hall, New
 York, New York 8 pm

24 OCTOBER
Isabelle Demers; Methuen Memorial
 Music Hall, Methuen, MA 8 pm
Tom Trenney, silent film accompani-
 ment; Third Presbyterian, Rochester, NY
 8 pm
Jean-Baptiste Robin; First Presbyte-
 rian, Lockport, NY 7:30 pm
Bruce Ludwick; Cathedral Church of the
 Advent, Birmingham, AL 12:30 pm
 Westminster Abbey Choir; Overture Hall,
 Madison, WI 7:30 pm

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

26 OCTOBER
 Hook Organ Rededication Concert; Me-
 chanics Hall, Worcester, MA 3 pm
Thomas Murray; Cathedral of the Holy
 Cross, Boston, MA 2 pm
 CONCORA; First Church of Christ, New
 Britain, CT 4 pm
Andrew Henderson, with violin; Madi-
 son Avenue Presbyterian, New York, NY
 3 pm
Philip Carli, silent film accompaniment;
 Eisenhart Auditorium, Rochester Museum
 & Science Center, Rochester, NY 2:30 pm
F. Allen Artz; Crescent Avenue Presbyte-
 rian, Plainfield, NJ 3 pm
Cherry Rhodes; East Liberty Presbyte-
 rian, Pittsburgh, PA 4 pm

Joan Lippincott; First Presbyterian, Tus-
 caloosa, AL 3 pm
Jonathan Ryan; Hyde Park Community
 United Methodist, Cincinnati, OH 4 pm
Jonathan Rudy; Cathedral of St. John
 the Evangelist, Milwaukee, WI 3 pm

27 OCTOBER
Tom Trenney, silent film accompani-
 ment; Capitol Hill United Methodist, Wash-
 ington, DC 7:30 pm
Jean-Baptiste Robin; Cincinnati Muse-
 um Center, Cincinnati, OH 7:30 pm
Mario Duella; Elliott Chapel, Presbye-
 rian Homes, Evanston, IL 1:30 pm

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

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

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

31 OCTOBER
Tom Trenney, with silent film; Merrill Au-
 ditorium, Portland, ME 7:30 pm
Monte Maxwell; Naval Academy Cha-
 pel, Annapolis, MD 8 pm
Cameron Carpenter, silent film accompa-
 niment; Symphony Center, Chicago, IL 8 pm

UNITED STATES West of the Mississippi

15 SEPTEMBER
Thomas Murray; Grand Avenue Temple,
 Kansas City, MO 7:30 pm

16 SEPTEMBER
 Houston Chamber Choir; Co-Cathedral
 of the Sacred Heart, Houston, TX 7:30 pm

18 SEPTEMBER
Cameron Carpenter; Davies Symphony
 Hall, San Francisco, CA 2 pm

19 SEPTEMBER
Sharon Porter Shull; Christ Episcopal,
 Tacoma, WA 12:10 pm
Cameron Carpenter; Davies Symphony
 Hall, San Francisco, CA 8 pm
James Welch; Church of Jesus Christ of
 Latter-day Saints, Oxnard, CA 7:30 pm

20 SEPTEMBER
Jonas Nordwall, masterclass; First Unit-
 ed Methodist, Portland, OR 9 am
Cameron Carpenter; Davies Symphony
 Hall, San Francisco, CA 8 pm
James Welch; Bethania Lutheran,
 Solvang, CA 1 pm

21 SEPTEMBER
Tiffany Ng; Plummer Building, Roches-
 ter, MN 4 pm
Aaron David Miller; St. Boniface Catho-
 lic Church, Cold Spring, MN 4 pm
Jonas Nordwall; Temple Beth Israel,
 Portland, OR 4 pm
Cameron Carpenter; Davies Symphony
 Hall, San Francisco, CA 2 pm

27 SEPTEMBER
Julia Brown, Scheidemann works; St.
 Andrew's Episcopal, Antelope, CA 7:30 pm

28 SEPTEMBER
 Gateway Ringers; Second Presbyterian,
 St. Louis, MO 4 pm
Carol Williams; Trinity Lutheran, St. Lou-
 is, MO 7:30 pm
Raúl Prieto Ramírez; Trinity Episcopal,
 Tulsa, OK 3 pm
Daryl Robinson; First Baptist, Waco, TX
 6:30 pm

30 SEPTEMBER
The Chenaults; Wichita State University,
 Wichita, KS 7:30 pm

Calendar

3 OCTOBER

Hector Olivera; First United Methodist, Wichita Falls, TX 7 pm
Yoon-Mi Lim; St. Alban's Episcopal Church, Arlington, TX 7:30 pm
 St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

5 OCTOBER

Jeremy Haug; Mount Calvary Lutheran, Excelsior, MN 4 pm
Kraig Windschitl; Chapel, St. Mary's Hospital, Rochester, MN 3 pm
Hanna Lee; Congregational Church, UCC, Iowa City, IA 4 pm
Marilyn Keiser, choral festival; Christ Church Cathedral, Houston, TX 6 pm
Jeannine Jordan; Christ Presbyterian, Gardnerville, NV 3 pm
Paul Thornock; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm
Tom Trenney, hymn festival; University Center for Worship & Performing Arts, Concordia University, Irvine, CA 3 pm

6 OCTOBER

Isabelle Demers; Benaroya Hall, Seattle, WA 7:30 pm

7 OCTOBER

Marek Kudlicki; First United Methodist, Casper, WY 7:30 pm

8 OCTOBER

Marek Kudlicki; First United Methodist, Casper, WY 12:15 pm

10 OCTOBER

Todd Wilson, masterclass; B. J. Haan Auditorium, Sioux Center, Dordt College, IA 3 pm, recital 7:30 pm
Marek Kudlicki; Cathedral Basilica of the Immaculate Conception, Denver, CO 7 pm
Nigel Potts, with soprano; First Presbyterian, Fort Smith, AR 7 pm

11 OCTOBER

John Behnke; First Lutheran, Battle Lake, MN 7:30 pm
Raymond Johnston, with brass band; St. Mark's Cathedral, Minneapolis, MN 7:30 pm

12 OCTOBER

Aaron David Miller; Mt. Olive Lutheran, Minneapolis, MN 4 pm
Lisa Drontle; St. Boniface Catholic Church, Cold Spring, MN 4 pm
Andrew Peters, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm
Nigel Potts; St. Andrew's Episcopal, Amarillo, TX 7:30 pm
Scott Dettra; Grace and St. Stephen's Episcopal, Colorado Springs, CO 3 pm

Marek Kudlicki; Arizona State University, Tempe, AZ 2:30 pm
Ken Cowan; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Raúl Prieto Ramírez; St. James Episcopal, Los Angeles, CA 6 pm
Christopher Houlihan; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

14 OCTOBER

Carole Terry; Luther College, Decorah, IA 7:30 pm

17 OCTOBER

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

19 OCTOBER

Organized Rhythm; First Presbyterian, Fargo, ND 4 pm
 Evensong; St. John's Cathedral, Denver, CO 3 pm
David Higgs; First Plymouth Congregational, Lincoln, NE 4 pm
Jean-Baptiste Robin; St. Mary's College, Moraga, CA 4:30 pm

21 OCTOBER

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

24 OCTOBER

Andrew Peters, silent film accompaniment; Historic Trinity Lutheran, St. Louis, MO 6:30 pm
Dorothy Papadakos, silent film accompaniment; St. John's Cathedral, Denver, CO 7:30 pm
Olivier Latry, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

25 OCTOBER

Jeannine Jordan, with media artist; United Lutheran, Grand Forks, ND 7 pm
Olivier Latry, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm

26 OCTOBER

Cameron Carpenter; Kauffman Center for the Performing Arts, Kansas City, MO 7 pm
Clive Driskill-Smith; Boston Avenue United Methodist, Tulsa, OK 5:30 pm
Philip Manwell; Resurrection Parish, Santa Rosa, CA 3:30 pm

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Esquisse: O filli et filiae, Jonquilles, Hakim; Prelude and Toccata on Victimae Paschali laudes, Bédard.

SEBASTIAN KNEBEL, First Evangelical Lutheran Church, Houston, TX, April 27: *Praeludium pro Organo pleno, BWV 552/1, Kyrie, Gott Vater in Ewigkeit, BWV 669, Christe, aller Welt Trost, BWV 670, Kyrie, Gott Heiliger Geist, BWV 671, Allein Gott in der Höh sei Ehr, BWV 676, Fuga a 5 con Pedale pro Organo pleno, BWV 552/2, Bach; Sonata in d, Mendelssohn; Toccata Ottava, Muffat; Alleluja, laudem dicite Deo nostro, Scheidemann; Praeludium in g, Buxtehude; Vater unser im Himmelreich, Böhm.*

ERIC LEBRUN, St. Peter's Church, St. Albans, UK, March 22: *Praeludium in a, Bux-WV 153, Buxtehude; Trio à claviers séparés, op. 10, no. 10, Dialogue de Hautbois et Cromorne, op. 12, no. 2, Récit de la main gauche, sur le jeu de Tierce, op. 10, no. 8, Grand Choeur, op. 10, no. 4, Andante con moto, op. 18, no. 1, Toccata, op. 43, no. 13, Boëly; Impromptu, Andantino, Toccata, Vierne; Variations sur un thème de Clément Jannequin, Alain; Passacaille (Sonata No. 1), Aubertin; Suite, op. 18, Lebrun.*

ARDYTH LOHUIS, with Robert Murray, violin, Ginter Park Presbyterian Church, Richmond, VA, May 4: *Sonata, op. 1, no. 1, Geminiani; Chant Mystique, Bennett; Sonate, op. 60, Schmid; Elegy for Violin and Organ, Blank; Sonata: Alyonushka, Komarnitsky; Melodie Arabe, Glazunov; Post-Haste (a Caprice), op. 127, Healey.*

MITCHELL MILLER, United Church of Hyde Park, Chicago, IL, March 23: *Praeludium in G, BWV 550, Bach; Pastorale, (Symphonie II in D, op. 13, no. 2), Widor; Concert Variations on The Last Rose of Summer, op. 59, Buck; Chorale II in b, Franck; Adagio, Final (Symphonie III in f-sharp, op. 28), Vierne.*

HATSUMI MIURA, Old West Church, Boston, MA, March 28: *Ecce lignum crucis, Heiller; O Lamm Gottes, unschuldig, BWV 656; O Mensch, bewein dein Sünde groß, BWV 622, Fantasia et Fuga in c, BWV 537, Bach; All Glory, Laud, and Honor, Sakamoto; Es ist ein Ros' entsprungen, O wie selig seid ihr doch, ihr Frommen, Brahms; Choral II, Franck.*

ANNA MYEONG, with cello, Bales Organ Recital Hall, Lawrence, KS, May 5: *Suite de Deuxième Ton, Clérambault; Poco Adagio (Symphony No. 3), Saint-Saëns; Toccata, Frescobaldi; Passacaglia (Sonata No. 8), Rheinberger; Toccata, op. 9, Guillou; Sonata on the 94th Psalm, Reubke.*

CHRISTA RAKICH, Christ Church Cathedral, Springfield, MA, March 23: *Kyrie en Taille, à 5, Fugue à 5, Qui renferme le chant du Kyrie, Cromorne en taille à 2 parties, Trio en Dialogue, Dialogue sur les Grands Jeux, Récit de Tierce en taille (Livres d'Orgue), de Grigny; Prelude in b, BWV 544, Bach; Three Spirituals, Utterback; Fugue in b, BWV 544, Bach; Five Variations on Noel Nouvelet, Rakich; An Extravagance of Toccatas, Woodman.*

NAOMI ROWLEY, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, March 23: *Praeludium in d, Pachelbel; Two Airs, Telemann; What Wondrous Love Is This, Phillips; Sweet Hour of Prayer, Dake; Our Father; God in Heav'n Above, Reger; Alas, and Did My Savior Bleed, Parry; Partita, op. 41, no. 1, Koetsier; Suite Gothique, op. 25, Boëllmann.*

STEPHEN SCHNURR, Elliott Chapel, Presbyterian Homes, Evanston, IL, April 28: *Praeludium in g, BuxWV 148, Buxtehude; O Lamm Gottes, unschuldig, BWV 656, Bach; Sonata V in D, op. 65, no. 5, Mendelssohn; Introduction, Passacaglia (Sonata VIII in e, op. 132), Rheinberger.*

ROGER D. STANLEY, St. Chrysostom's Episcopal Church, Chicago, IL, March 23: *Präludium in g, Brahms; Mein junges Leben hat ein End, Sweelinck; Rhapsody No. 1, Howells; Organ Concerto No. 5, Handel; Pastorale, Franck; Prelude and Fugue on O Traurigkeit, Brahms; Herzliebster Jesu, Bach; Salve Regina, Virgo Dei genatrix, Cortège et Litanie, Dupré.*

REBECCA GROOM TE VELDE, Christ the King Catholic Church, Oklahoma City, OK, March 21: *Toccata in F, BWV 540/1, Kyrie, Gott Vater in Ewigkeit, BWV 669, Christe, aller Welt trost, BWV 670, Kyrie, Gott, heiliger Geist, BWV 671, Bach; O welt, ich muss dich lassen, op. 122, no. 11, Brahms; Sonata in A, op. 65, no. 3, Mendelssohn; Church Sonata No. 10 in F, K. 244, Mozart, arr. Groom; Apparition de l'église éternelle, Messiaen; Variations on 'The Servant Song', te Velde; Choral varié sur le theme du 'Veni Creator,' op. 4, Durufell.*

LOUISE TEMTE, Maria Angelorum Chapel, La Crosse, WI, March 23: *Ricercar, Gabrieli; Toccata V, Frescobaldi; Prelude and Fugue (O Darkest Woe), Smyth; Ach Herr, mich armen Sünder, BuxWV 178, Buxtehude; Herzlich tut mich verlangen, op. 122, no. 9, Brahms; "The People that Walked in Darkness" (Messiah), Handel; Litaney: Into your hands I commit my spirit, Choral Paraphrase: Hear Us, O Lord, and have mercy on us, Demessieux; Out of the Depths I Have Cried Unto Thee, BWV 686, Bach; If With All Your Hearts Ye Truly Seek Me, Mendelssohn; Jesu, Joy of Man's Desiring, BWV 147, Bach; Now Thank We All Our God, Bach, arr. Fox.*

CHRISTOPHER URBAN, First Presbyterian Church, Arlington Heights, IL, April 2: *Fanfare, Wetzler; Aria, Manz; Auf Meine Lieben Gott, Hanff; Fugue in g, Beauvarlet-Charpentier; Medieval Suite, Young; Jesus, Lover of My Soul, Hamlin;*

Night Communion, Hebble; Fantasy on St. Thomas, Payne.

DEAN E. WHITEWAY, First Congregational Church, La Crosse, WI, March 9: *Prelude and Fugue in e, Bruhns; Chorale, O God, Thou Faithful God, Gesang-Buch; O God Thou Faithful God, op. 122, Brahms; Three Improvisations Based on Early American Hymn Tunes, Shearing; Prelude and Fugue in E-flat, Bach; Song of Peace, Langlais; Les Cloches, Lebègue.*

THOMAS WIKMAN, Augustana Chapel, Chicago, IL, April 1: *Wenn wir in höchsten Nöten sein, BWV 668; Praeludium and Fugue in c, BWV 546 J.S. Bach; Prelude, Adagio (Symphonie #3 in e), Widor; Triptyque (In Festo Trinitatis), Tournemire.*


ARTIS WODEHOUSE, harmonium, with Marti Newland, soprano, George Spitzer, baritone, and Andrew Sun, piano, Church of the Epiphany, New York, NY, April 6: *Sonatina, op. 14 no. 2, Karg-Elert; Duos, op. 8, Saint-Saëns; Air de J. S. Bach, Guilmant; Ich sehe dich in tausend Bilden, Meine Seele ist still zu Gott, Reger; Prayer in F, Guilmant; Ave Maria, Villa-Lobos; Petite rhapsodie, Tournemire; Serenade Agreste a la Madone, Berlioz; Selections from Threepenny Opera, Weill/Wodehouse.*

ROBERT WOOLLEY, St. Saviour's Church, St. Albans, UK, April 26: *Fantasia Ut re mi fa sol la, Sweelinck; Fantasia, Fantasia mit Bindungen, O Gott du unser Vater bist, Ballo della Granduca, Scheidt; Pièce d'Orgue, BWV 572, Bach.*

ROYCE YOUNG, Christ Cathedral, Salina, KS, March 14: *Fanfare for the Common Man, Copland; When I Survey the Wondrous Cross, Mason/Martin; Chant de Paix, Langlais; Trumpeting, Wood; Jesus Walked this Lonesome Valley, Traditional; Partita on St. ANNE, Lasky; Litanies, Alain.*

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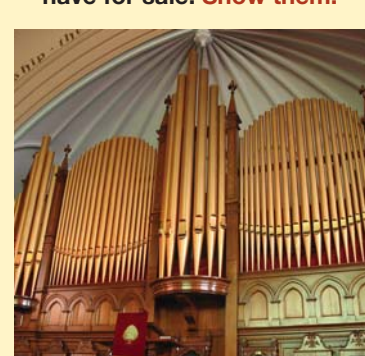
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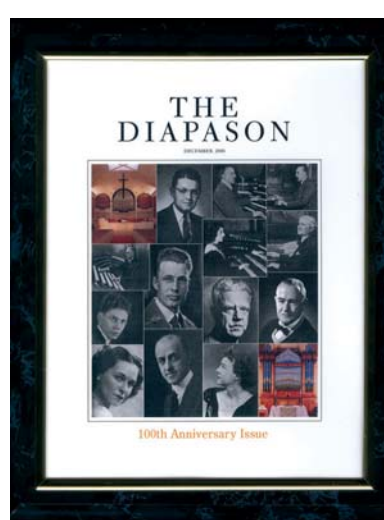
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CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*. Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on www.lulu.com, the book is priced at \$4.99.

THE DIAPASON 2015 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your ad is included. Contact Jerome Butera, jbutera@sgcmail.com or 608/634-6253.

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Completely Restored Pump Organ by Seybold Organ Co., Elgin, Illinois. Has reed and pipe action. Certified appraisal (1986) value of \$6K. Excellent condition. Beautiful soft tones, also robust sound with all stops. Call 936/569-1101; e-mail: jbristernac@outlook.com.

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Randall Dyer organ, 4 ranks, all-electric action with expansion channel, solid-state relay; 9' tall x 7' wide, 4'6" deep with bench. randalldyer@bellsouth.net, 865/475-9539. See photo and stoplist at www.TheDiapason.com/classified/dyer-4-rank-organ.

Parsons Opus 2. Exquisite 8-stop, 9-rank, two-manual and pedal mechanical-action organ available for immediate sale. Voiced and carefully regulated in the Neo-Baroque style, purchaser has the option to retain the existing stoplist or modify to achieve a somewhat broader tone. This organ is designed to support a mid-sized congregation, but is suitable for a small recital hall, organ studio or practice room. The organ is in pristine condition and is currently located at Parsons' shop in Canandaigua, NY. Contact Dave McCleary at dmc@parsonsorgans.com or via cell at 585/831-6218. Photo and stoplists at www.thediapason.com/classified/parsons-opus-2.

1960 two-manual Reuter/Milnar organ 24 ranks. For more information please go to www.milnarorgan.com.

Two pipe organs for sale, from the estate of the late Dr. James Boeringer. *2MP Tellers pipe organ, 3 ranks + mixture, \$10,000 (<https://sites.google.com/site/tellerspipeorgan/>). *One-manual Positive pipe organ by Don Marshall Stone, 4 ranks, \$2,500 (<https://sites.google.com/site/positivepipeorgan/>). Both organs located in Silver Spring, Maryland. Websites include photographs and details. grace.boeringer@gmail.com.

1965 4-rank Moller pipe organ. Two-manual and pedal electro-pneumatic cabinet organ, cherry finish, tilting tablets, blower included. Contact tinamaurer129@msn.com.

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1981 Casavant tracker—3 manuals, 23 stops, 30 ranks. Footprint 10' x 14'; height 18'. Good working order. Available now. Seller will consider offers on a competitive basis. For details, contact consultant Dr. David Lowry at DavidL1205@aol.com.

1986 Rudolf von Beckerath, 2/15 (20 ranks) 162" H, 146" W, 114" D. \$150,000, Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

Bigelow studio/practice organ: two manuals, six stops—8, 4; 8, 4; 16, 8. Currently being rebuilt. 801/756-5777, mail@bigeloworgans.com. See details at bigeloworgans.com. Click on News, then on Opus 3.

1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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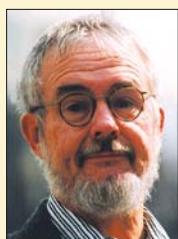
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