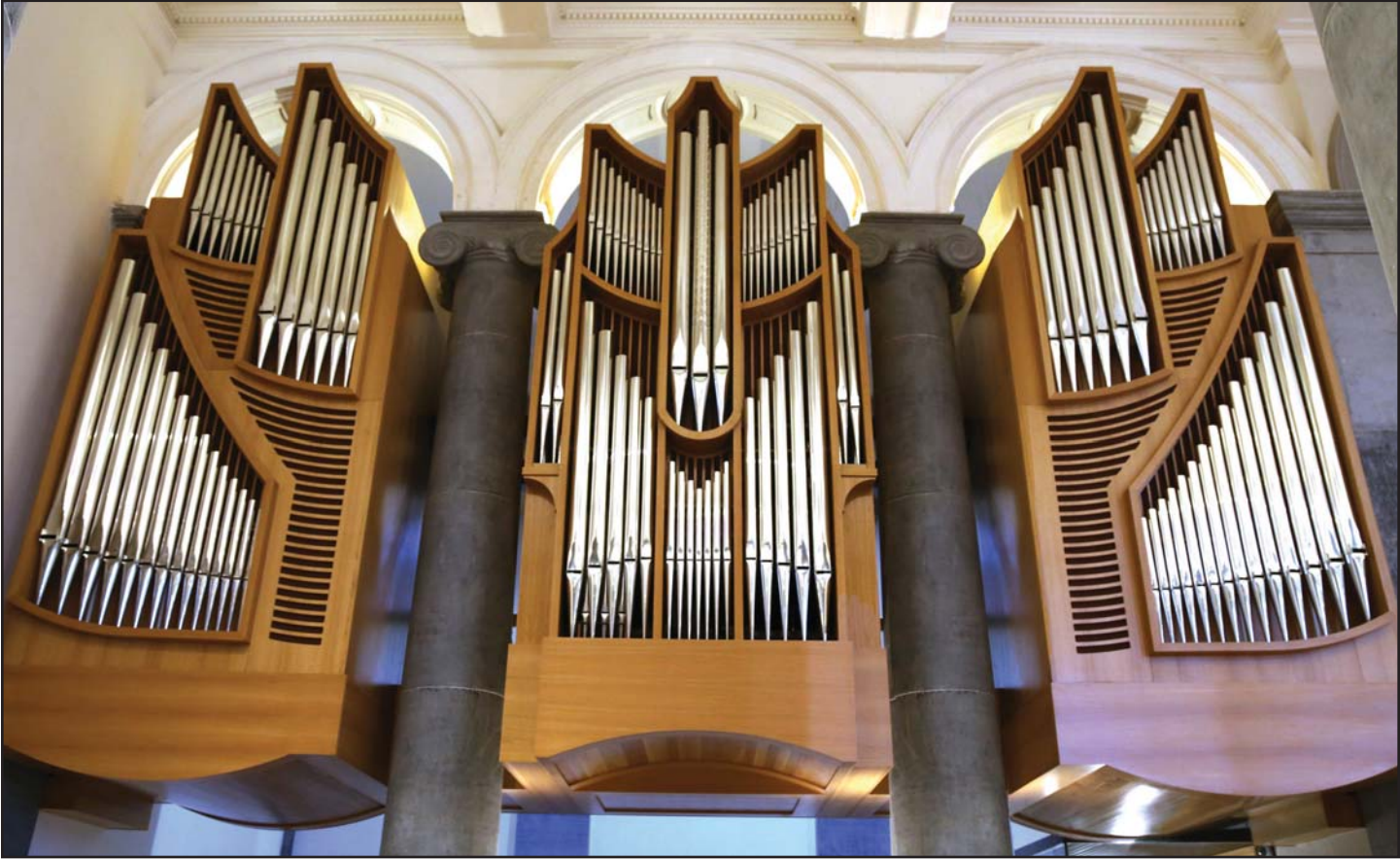


# THE DIAPASON

SEPTEMBER 2015



St. Mel's Cathedral  
Longford, Ireland  
Cover feature on pages 26–27

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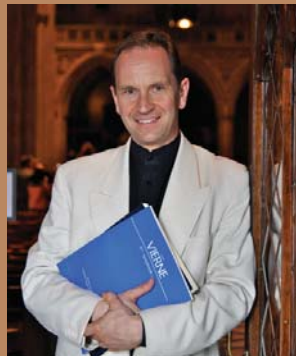
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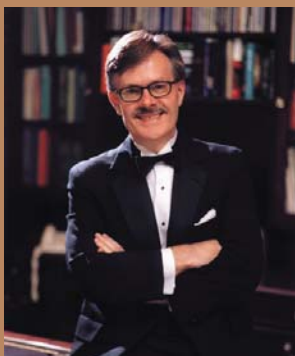
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# THE DIAPASON

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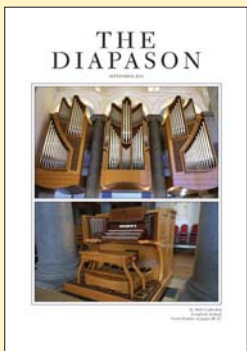
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**James M. Reed**  
**Steven Young**  
**John Collins**  
**Jay Zoller**  
**Leon Nelson**

## Editor's Notebook

### In this issue

In this issue we focus on composers. Edie Johnson introduces us to the organ works of Pamela Decker (whose recording of some of her works was reviewed by David McKinney in the June issue of THE DIAPASON). Decker's works reflect a myriad of influences, including the music of Olivier Messiaen.

Ann Labounsky discusses two new books, which deal with recent research on Charles Tournemire and the life and music of Olivier Messiaen. These volumes would make worthwhile reading for any of you interested in liturgy, music, and theology, as well as Tournemire and Messiaen.

John Bishop presents his views on the implications of recent regulations for the use of ivory; they will affect many of us. (See also Anne Beetem Acker's article in our September 2014 issue.)

Larry Palmer recalls the East Texas Pipe Organ Festival held in November 2014, and gives a preview of the upcoming 2015 edition of the festival. This festival features a star-studded list of performers, and the 2015 guest of honor will be Albert Russell.

Our cover feature this month is the new organ by Fratelli Ruffatti at St. Mel's Cathedral in Longford, Ireland. The cathedral was damaged by fire on Christmas morning in 2009, and its previous instrument destroyed.

## Here & There

### Events

**Peachtree Road United Methodist Church**, Atlanta, Georgia, announces its 2015–16 music events: September 15, Ken Cowan; October 25, Coro Vocati; November 1, Leon W. Couch III and Feast of All Saints Evensong; 11/15, The Atlanta Singers; December 6, Carols by Candlelight; 12/13, The Many Moods of Christmas; 12/18 and 12/19, The Georgia Boy Choir; January 30, Nicole Marane, with John Lemley, narrator, Prokofiev, *Peter and the Wolf*; February 9, Scott Atchison, Nicole Marane, Randy Elkins, Michael Shake; 2/20, The Georgia Boy Choir Festival; March 3, Three Choirs Festival; 3/13, Passion of the Christ: The Musical Stations of the Cross; 3/18, 3/19, Atlanta Gay Men's Chorus, Atlanta Women's Chorus; April 5, Caroline Robinson, Derek Remeš; 4/17, Voices in Bronze, handbell concert; 4/24, Jeremy McElroy, Clarke Harris, countertenor; July 27, Martin Baker. For information: [www.prumc.org](http://www.prumc.org).

**Campbellsville University**, Campbellsville, Kentucky, announces its 8th Annual Noon Organ Recital Series, at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help: September 15, Zach Klohnak; October 20, Marcelo Giannini; November 10, Doug O'Neill; February 2, Louie Bailey; March 1, Kevin Faulkner; April 12, Wesley Roberts. For information: [www.campbellsville.edu/keyboard](http://www.campbellsville.edu/keyboard).

**Christ Episcopal Church**, Easton, Maryland, announces its 2015–16 concerts: September 17, Christoph Bull; 9/27, Ronn McFarlane and Ayreheart, Renaissance music from the British Isles; October 22, Michael Britt accompanying *Phantom of the Opera*; November 22, Maryland State Boy Choir; December 13, Advent Lessons & Carols; January 31, Peter DuBois; February 21, Matthew Daley, piano; March 20, Bach's *John Passion*; April 3, Edward Taylor from Carlyle Cathedral, England; May 1, Wes Lockfaw, with Christopher Sala, trumpet. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).



**Fisk Opus 126, St. Paul's Episcopal Church, Greenville, North Carolina**

**St. Paul's Episcopal Church, Greenville, North Carolina**, announces music events: September 19, Andrew Scanlon; October 30, Organ Spooktacular; November 6, Janette Fishell; December 7, Choirs of St. Paul's Episcopal Church and East Carolina University with North Carolina Baroque Orchestra, Bach, *Christmas Oratorio*; 12/13, Nine Lessons & Carols. These events celebrate the tenth anniversary of the C. B. Fisk Opus 126 in the church. For information: [stpaulsepisopal.com](http://stpaulsepisopal.com).

**East Carolina University** and St. Paul's Episcopal Church, Greenville, North Carolina, are jointly celebrating the tenth anniversary year of the Perkins & Wells Memorial Organ, C.B. Fisk Opus 126 (see also events in previous notice): September 19, Andrew Scanlon, ECU organ professor and St. Paul's Organist-Choirmaster, inaugurates a new swell division Voix Humaine stop; November 6, Janette Fishell, former ECU organ faculty, performs the tenth anniversary gala concert; December 7, St. Paul's Parish Choir, ECU Chamber Singers, and the North Carolina Baroque Orchestra perform Bach's *Christmas Oratorio*. The 2005 Fisk organ at St. Paul's Church is the primary teaching and performing instrument for East Carolina University. The two entities enjoy a fruitful partnership; St. Paul's serves as a practical training ground for students in the sacred music degree programs. For information: [www.ecu.edu](http://www.ecu.edu).



**Co-Cathedral of St. Joseph**

**The Co-Cathedral of St. Joseph**, Brooklyn, has changed Christopher Houlihan's dedication recital of the Peragallo organ (featured on our June 2015 cover) to September 20 at 3 p.m. For information: [stjosephs-brooklyn.org](http://stjosephs-brooklyn.org).

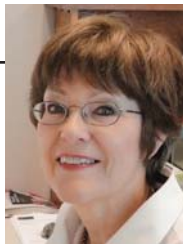
**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, announces music events: September 20, Alan Morrison; October 7, Anthony Ciucci; November 4, Christopher Prestia; December 2, T. Herbert Dimmock; 12/6, Advent Lessons & Carols; 12/24, Lessons & Carols (with David Binkley, organist/choirmaster, brass, and Donald Golden, organ); February 3, Eric Riley; March 2, Deborah Dillane; April 6, Aaron Sunstein. For information: [www.thechpc.org](http://www.thechpc.org).



**Madonna della Strada Chapel, Loyola University, Chicago**

**Loyola University**, Chicago, Illinois, announces organ recitals, third Sunday of the month at 3 p.m.: September 20, Stan

▶ page 4



Joyce Robinson  
847/391-1044; [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

As we go to press we have learned of the untimely death of John Scott. Further information will appear in our next issue.

### 2016 20 under 30

As the academic year begins, we encourage you to begin thinking of young people—perhaps past or current students—to nominate for our 20 under 30 Class of 2016. Nominations will open earlier this year, so why not get a start working on this important recognition of our future leaders? (Click on “20 under 30” at [TheDiapason.com](http://TheDiapason.com) for a list of this year's winners.)

### 2016 Resource Directory

We remind you of the upcoming publication of THE DIAPASON 2016 *Resource Directory*. Notify us if any of your company or organization's information has changed, and make plans to advertise in the 2016 *Resource Directory*. ■

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Jones; October 18, Andrea Handley; November 15, Barry Wenger; December 20, Eric Budzynski; January 17, Daniel Schwandt; February 21, Carl Chadek; March 20, Minkyoo Shin; April 17, Derek E. Nickels; May 15, Gabriel Mayhugh. For information: [www.luc.edu](http://www.luc.edu).

**Arts & Faith St. Louis** presents its Fifth Annual Interfaith Concert on September 20 at the Sheldon Concert Hall. The free concert will feature soprano Christine Brewer, jazz and soul vocalist Brian Owens, gospel choir In Unison Chorus, St. Louis Youth Chorus, Courage Counts, a vocal ensemble of young people from Ferguson, Catholic Hispanic ensemble, Rabbi James Stone Goodman, and Muslim, Hindu, Sikh, and Mormon groups. For information: [www.artsfaithstl.org](http://www.artsfaithstl.org).

**The Max Reger Foundation** of America holds its first Max Reger Festival in partnership with the **Jacobs School of Music at Indiana University** September 25–27. The event will focus on different aspects of Reger's compositions and look back at the composers who inspired his musical style. Lectures, masterclasses, and performances will be presented by Jacobs School musicians and scholars and guests, including Christopher Anderson, Walter Frisch, and Nathan Laube. All events will be open to the public and free of charge. For information: [music.indiana.edu](http://music.indiana.edu).

**The Cathedral Church of the Advent**, Birmingham, Alabama, announces its 2015–16 music events, all free and open to the public (except

April 24, 2016, a ticketed event): September 25, Roderick George, tenor, and Cynthia MacCrae, piano; October 11, Thomas Murray; 10/23, Michael Patilla, classical guitar; November 3, Highland Consort; 11/20, Kristine Hurst, soprano; December 4, Frederick Teardo; 12/20, Cathedral Ringers Handbell Ensemble; January 29, 2016, Philip Brisson; March 20, Frederick Teardo; April 15, University of Montevallo Concert Choir; 4/24, Saint Thomas Choir of Men and Boys; May 20, Christopher Henley; June 12, The Cathedral Choir. For information: [adventbirmingham.org](http://adventbirmingham.org).

**Cathedral Church of St. Paul**, Detroit, Michigan, announces its music events: Choral Evensong, Sundays at 4 p.m., September 27 (followed by James Kibbie in recital, 5:30 p.m.), October 11, 10/25, November 22, January 10, 2016, February 28, April 10, 4/24, and May 5 (7 p.m.), 5/22. Other events include November 8, Veterans' Day Service of Remembrance; 11/29, An Advent Procession; December 19, Nine Lessons & Carols. For information: [www.detroitcathedral.org](http://www.detroitcathedral.org).

**Stephen Hamilton** will play a recital on September 27 at **Christ United Methodist Church**, Rochester, Minnesota, on the church's **Wicks organ**, Opus 6476, of four manuals, 60 ranks, and 17 digital voices. The program includes works by Messiaen, Pasquini, Valente, Franck, Alain, and Bach.

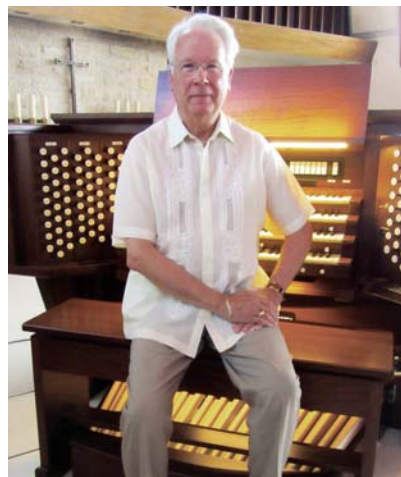
Wicks contracted to rebuild the organ of the church in January 2013. A new four-manual console was custom built, along with new chests, new solid-state combination action and relay system,



Spivey Hall Children's Choir

In June, Atlanta's **Spivey Hall Children's Choir** embarked on a nine-day performance tour of Spain. Starting in Barcelona and finishing in Madrid, the 50-member Tour Choir performed six concerts in historic cities like Covarrubias, Medina de Rioseco, El Espinar, and Lerma. The choir also had the chance to sing a few a cappella performances along the tour route in the beautiful Benedictine monastery and basilica in Montserrat. The choir's fans were able to follow its adventures via social media sites, where choir members posted videos, photos, and comments with the hashtag "#SHCCole."

Founded under the direction of Martha Shaw, the Spivey Hall Children's Choir Program consists of three choirs and draws from 17 metro-Atlanta counties. In February, the choir performed in Salt Lake City at the national conference of the American Choir Directors Association, appearing at Abravanel Hall and the Mormon Tabernacle. For information: [www.spiveyhallchildrenschoir.org](http://www.spiveyhallchildrenschoir.org).



Stephen Hamilton at the Wicks organ, Christ United Methodist Church, Rochester, Minnesota

relating to historical keyboard instruments, their use, and repertoires from the Middle Ages to the twenty-first century can be submitted by September 30 to [hksna2016@gmail.com](mailto:hksna2016@gmail.com). For information: [www.historicalkeyboardsociety.org](http://www.historicalkeyboardsociety.org).

**Madison Avenue Presbyterian Church**, New York City, announces its concert series: October 4, Andrew Henderson; 10/18, Andrew Henderson, with students from Mannes College; 10/20, Andrew Henderson; November 15, Fauré, *Requiem*; December 13, 11th Annual Carol Sing, with St. Andrew Chorus and New York City Children's Chorus. For information: [www.mapc.com](http://www.mapc.com).

**Advent Lutheran Church**, Melbourne, Florida, announces its 2015–16 organ concert series, Sundays at 3 p.m.: October 4, John Ferguson, hymn festival; February 15, Sarah Hawbecker; May 17, Alcee Chriss. Free tickets are available by calling 321/426-9378. For information: [www.adventsuntree.com](http://www.adventsuntree.com).

**Baroque Band** announces its 2015–16 concerts, to be held at Symphony Center, Chicago, Music Institute of Chicago, Evanston, Illinois, and Augustana Lutheran Church, Chicago: October 7, 10, 11, Harpsichord vs. Fortepiano; January 15, 16, 20, *Duel at the Devil*; March 11, 12, 16, *Leipzig's Got Talent*; June 1, 3, 4, *L'Arte del Violino*. For information: [www.baroqueband.org](http://www.baroqueband.org).



Yun Kyong Kim recital

**The Cathedral of Christ the King** in Lexington, Kentucky, presented Yun Kyong Kim in recital on May 8. Pictured in the photo are (from left) Robert Whitaker, director of music, Yun Kyong Kim, Brian Hunt, cathedral organist, and Randall Dyer, organbuilder, following her concert. The program included works by Walton, Bonnet, Alain, Liszt, Prokofiev, Karg-Elert, Glass, and Landmann. The organ is Dyer's III/45 instrument, built in 2012. The cathedral has an ongoing concert series.

and all the winding systems were reworked. Wicks rescaled some of the principal choruses, cleaned and revoiced all the reeds, tonal finished the entire organ, and added Walker digital voices. The project was finished in 2014. For information: [www.cumethodist.com](http://www.cumethodist.com).

**The Historical Keyboard Society of North America (HKSNA)** will hold its annual meeting March 21–23, 2016, at the Oberlin College Conservatory of Music, Oberlin, Ohio. The theme is "The Compleat Keyboardist: harpsichord, fortepiano, organ, clavichord, continuo." Proposals for presentations or sessions

► page 6



**Colin Andrews**  
Adjunct Organ Professor  
Indiana University



**Cristina Garcia Banegas**  
Organist/Conductor/Lecturer  
Montevideo, Uruguay



**R. Monty Bennett**  
Organist/Presenter  
Charlotte, North Carolina



**Michael D. Boney**  
Organist/Conductor  
Indianapolis, Indiana



**Daniel Bruun**  
Organist  
Copenhagen, Denmark



**Shin-Ae Chun**  
Organist/Harpsichordist  
Ann Arbor, Michigan



**Leon W. Couch III**  
Organist/Lecturer  
Birmingham, Alabama



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



**Henry Fairs**  
Head of Organ Studies  
Birmingham Conservatoire



**Faythe Freese**  
Professor of Organ  
University of Alabama



**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**Johan Hermans**  
Organist/Lecturer  
Hasselt, Belgium



**James D. Hicks**  
Organist  
Bernardsville, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



**Sarah Mahler Kraaz**  
Professor of Music/Organist  
Ripon College



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



**David K. Lamb**  
Organist/Conductor  
Clarksville, Indiana



**Mark Laubach**  
Organist/Presenter  
Wilkes-Barre, Pennsylvania



**Colin Lynch**  
Organist/Conductor  
Boston, Massachusetts



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



**Philip Manwell**  
Organist  
Reno, Nevada



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



**Katherine Meloan**  
Organist/Faculty  
Manhattan School of Music



**Scott Montgomery**  
Organist/Presenter  
Champaign, Illinois



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**Anna Myeong**  
Organist/Lecturer  
Mission, Kansas



**David F. Oliver**  
Organist  
Morehouse College



**Ann Marie Rigler**  
Organist/Presenter  
William Jewell College



**Brennan Szafron**  
Organist/Harpsichordist  
Spartanburg, S. Carolina



**Edward Taylor**  
Organist/ Choral Conductor  
Carlisle Cathedral, UK



**Michael Unger**  
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**Crescent Avenue Presbyterian Church**, Plainfield, New Jersey, announces its 34th season of concerts: October 11, Solid Brass; November 14, Crescent Choral Society, Divine Dvořák; December 13, Christmas Carol Sing; February 21, Competition Winners' Recital; March 13, Festival of Organists; 3/25, Good Friday Tenebrae; April 9, Crescent Choral Society, Simply Schubert; May 22, Crescent Singers. For information: [crescentconcerts.org](http://crescentconcerts.org).

**VocalEssence** announces its 47th concert season: October 11, Dreams of the Fallen (Runestad, Barber, Williams); November 15, Voz en Punto; December 5–6, 11–13, Welcome Christmas; 12/12, Star of Wonder; January 30, April 8–9, 16, River Songs and Tales with Mark Twain; February 21, Witness; March 19–20, Thomson, *Four Saints in Three Acts*; April 22, 24, Listeners' Choice Live; May 23, ¡Cantaré! Community Concerts. VocalEssence will stage the Midwest premiere of *Dreams of the Fallen*, an award-winning piece for chorus, piano, and orchestra written by Iraq war veteran and poet Brian Turner and young composer Jake Runestad. For information: [www.vocalescence.org](http://www.vocalescence.org).

**Music & Arts at St. Luke's in the Fields** announces its 2015–16 concert series, featuring the choir of St. Luke's in the Fields, New York City: October 15, Splendor of the Spanish Renaissance, including Victoria's *Requiem*; December 3, French Baroque Christmas Music, including Charpentier's *Midnight Mass*, with period instruments; January 28, The Joyful Mysteries, featuring Biber *Mystery Sonatas* for violin and Muffat toccatas for organ; February 25, Kings of the Earth/Queen of Heaven, featuring works written for King Philip II; and April 28, Schütz *Resurrection Historia* and motets for the Easter season, with the Parthenia Viol Consort. For information: [www.stlukeinthefields.org/music-arts/concerts](http://www.stlukeinthefields.org/music-arts/concerts).

**The Göteborg International Organ Academy**, "French Crescendo and German Diminuendo: Character and Context in 19th-Century European Organ Art," will take place October 19–23 in Göteborg, Sweden. Faculty includes Hans Davidsson, Annelies Focquaert, Niclas Fredriksson, Per Högberg, Sverker Jullander, Ludger Lohmann, Kurt Lueders, Paul Peeters, Joel Speerstra, Axel Unnerbäck, and Joris Verdin. The schedule includes masterclasses led by Ludger Lohmann (19th-century German repertoire) and Joris Verdin (19th-century French repertoire), plus lectures and concerts.

A pre-academy excursion to Östergötland to celebrate the 100th anniversary of Pehr Schiörlin's death will take place October 17 and 18. For information and an application form: [www.organacademy.se](http://www.organacademy.se), or e-mail [paul.peeters@goart.gu.se](mailto:paul.peeters@goart.gu.se).

Several organists from the Naples, Florida, area were presented in recital on June 7 at **Artis—Naples** (home of the Naples Philharmonic), on the concert hall's four-manual Casavant organ. Seven hundred people attended this year's concert. Organists James Cochran, Brice Gerlach, John Fenstermaker, Lee Cobb, Reidel Martinez, Joyce Finlay, Ric Jaeggi, Jerome Cole, and Mary Joy Silmaro played works by Buxtehude, Bach, Mozart, Strauss Jr. arranged by Cobb, Gigout, Bélier, Vieme, Langlais, Alain, and Widor.



**Grace Lutheran Church, River Forest, Illinois**

**Grace Lutheran Church**, River Forest, Illinois, announces its 2015–16 Bach Cantata Vespers, Sundays at 3:45 p.m.: September 20, Cantata 99; October 25, Cantata 120; November 22, Cantata 61; January 31, Cantata 125; February 28, Cantata 199; March 20, Cantata 182; April 24, Cantata 86; May 22, Cantata 129. In addition, each of the six sections of Bach's *Christmas Oratorio* will be presented in worship services between December 25 and January 26. For information: [www.gracriverforest.org](http://www.gracriverforest.org).

## Competitions

**The International Organ Competition Herford** is accepting applications. The competition will be held October 5–6, 2016, and is open to organists born after January 1, 1986. Prize amounts are €5,000 for first, €4,000 for second, and €3,000 for third. The jury

will select up to twelve competitors based on audio CD recordings that must include a complete organ sonata by Bach and the *Prelude 'Ein feste Burg'* by Zoltán Gárdonyi. Applications must be postmarked by January 15, 2016. For information: [www.hochschule-herford.de](http://www.hochschule-herford.de) and [www.gardonyi.de](http://www.gardonyi.de).

**The Conference of Roman Catholic Cathedral Musicians (CRCCM)** announces a competition for newly composed settings of the proper texts of the Entrance and Communion Antiphons with psalm verses from the Roman Missal (2010) for the Chrism Mass.

A single prize of \$1,500 will be awarded for the winning settings. The texts are to be scored for congregation, choir, organ, and optional instruments. Submission deadline is November 30, 2015. A detailed explanation of the contest rules, full texts, instrumentation, and submission requirements can be found at [www.crccm.org](http://www.crccm.org).

**The Saginaw Valley Chapter of the American Guild of Organists** announces the **2016 Kent S. Dennis Memorial Endowed Scholarship** made available from the Midland (Michigan) Area Community Foundation. The purpose of the Dennis Scholarship is to encourage and enrich the musical education of present and future church or synagogue organists. The scholarship is open to keyboard students of any age enrolled in high school or college, and also adult students, residing in the area served by the Saginaw Valley Chapter or studying with a teacher who is a member of the chapter. Awards totaling \$750 to \$1,250 will be given for beginning study or continuing study of the organ. For more information, contact Nicholas Schmelter at 989/980-9912.

## People



**Ronald Ebrecht**

**Ronald Ebrecht** presents his traditional annual recital, "Bach to School," at Wesleyan University's Memorial Chapel on September 11 in Middletown, Connecticut. The program will include works by Mendelssohn, Bach, Franck, Widor, and Neely Bruce. The program is a preview of his appearance in concert at the Minsk Philharmonic, September 24, in Belarus.

**David Fedor** has retired as director of music/organist at St. Cassian Catholic Church in Upper Montclair, New Jersey. Fedor began organ studies in 1960 with Robert Kendall, and received B.A. and M.Div. degrees from the Rochester Center for Theological Studies (formerly St. Bernard's Seminary) in Rochester, New York. He also studied at the Eastman School of Music and the University of Notre Dame, where he received graduate degrees in music and liturgical studies and studied choral conducting and composition with the late William Ferris.

In 1986, Fedor was appointed director of music and organist for the Cathedral Basilica of the Sacred Heart in Newark, New Jersey. From 1998 to 2013, Fedor was director of music and organist for

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**Daive Mariano, David Cassan, Artistic & Executive Director David Titterington, Johannes Zeinler, IOFS Chairman Sir Peter Gregson, Thomas Gaynor, Zita Nauratyiill**

**The St. Albans International Organ Competition** has announced its winners from the July 2015 competition. First Prize Interpretation and Gold Medal winner is **Johannes Zeinler** of Austria; Second Prize Interpretation and Peter Hurford Bach Prize winner is **Daive Mariano** of Italy. The Tournemire Prize for Improvisation was presented to **David Cassan** of France. The Paul Patterson Prize (for the best performance of the commissioned work) and Audience Prize went to **Zita Nauratyiill** of Hungary. The Douglas May Award was presented to **Thomas Gaynor** of New Zealand. For more information, visit [www.organfestival.com](http://www.organfestival.com).



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## Here & There

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St. Cassian Catholic Church. In 2001, the 45-voice Parish Choir and the Early Music Schola were invited to Rome, where they sang a Solemn Mass at St. Peter's Basilica and performed in the presence of Pope John Paul II. The choir also performed concerts in Rome and Assisi. For his retirement, the parish honored him with a reception celebrating his 15 years of music ministry at St. Cassian.



**Barbara Harbach**

**Barbara Harbach** is featured on new recordings. *Organ Music for the Synagogue* (Album 13 of Volume 4: Cycle of Life in Synagogue and Home), and *Bach: Art of the Fugue and Pachelbel: Canon, Chaconnes & Chorale Preludes*, 2-CD set, MSR Classics 1442. For information: [www.barbaraharbach.com](http://www.barbaraharbach.com).



**Paul Jacobs at Birmingham Town Hall**

**Paul Jacobs** spent time in England this summer. During a week at Oxford, he performed a program of German Romantic music (Bach, Brahms, and Reger) on the new Dobson organ at Merton College (Oxford) Chapel, and led a masterclass for several Oxford organ scholars. In Birmingham, Jacobs performed at the Town Hall (Mendelssohn, Mozart, and Guilmant) and at Symphony Hall (Bach and Reger), and presented a class to several organ students at the Birmingham Conservatory. Upon his return, Jacobs was involved with the Organ Institute of the Oregon Bach Festival.



**David and Jeannine Jordan**

**Jeannine Jordan**, organist, and **David Jordan**, media artist, performed

## Appointments

**Joey Brink** has been named sixth university carillonneur for the University of Chicago, Chicago, Illinois, beginning October 2015. He succeeds Wylie Crawford, who retires after 41 years of performing on the university's Laura Spelman Rockefeller Carillon and 31 years as university carillonneur. Brink, a member of the Guild of Carillonneurs of North America, will perform for major university events and for daily recitals and will teach students. Brink began his carillon training at Yale University, where he earned a Bachelor of Science degree in mechanical engineering. His thesis focused on the design of realistic-touch practice carillon claviers. After his undergraduate work, Brink studied at the Royal Belgian Carillon School at Mechelen through a Belgian-American Educational Foundation fellowship. More recently, he has taught carillon while pursuing a Master of Science degree in mechanical engineering at the University of Utah. In 2014, he received first and audience prizes at the Seventh International Queen Fabiola Carillon Competition. In addition, he is an active composer for the instrument. Brink is a member of the 2015 class of THE DIAPASON's "20 under 30." The Laura Spelman Rockefeller carillon is the second-heaviest instrument in the world with 72 bells and 100 tons of bronze, installed in 1932 by Gillett & Johnston of Croydon, England, and restored between 2006 and 2008.



**Joey Brink** (photo credit: Bok Tower Gardens)

**Dennis Janzer** was appointed organist-choir-master of St. Mary's Episcopal Cathedral of Memphis, Tennessee, this past January. In celebration of completing six months at the cathedral, Janzer presented a concert, "Fanfares and Fireworks," which included Janzer's original compositions as well as transcriptions and arrangements of patriotic selections, including his *Yankee Doodle Variations* and *Intrada and Trumpet Tune on NATIONAL HYMN* (Wayne Leupold Editions). Julia Pilgrim, pianist at Second Baptist Church, Memphis, joined in Janzer's piano/organ version of Handel's "Fireworks Music," *Simple Gifts* (MorningStar Music), and his original *Adagio Lyrico*. In addition to the cathedral position, Janzer continues to compose, perform, and teach private students.



**Dennis Janzer**

**Charles Miller** has assumed the leadership and basic operation of Phillip Truckenbrod Concert Artists, moving its office to Detroit, Michigan. Phillip Truckenbrod, who founded the agency and has operated it for the past 48 years, will remain active as a consultant and for special agency projects. He will remain a board member of the Albert Schweitzer International Organ Festival and competition in Hartford, Connecticut.



**Charles Miller**

"Bach and Sons" as the opening concert of the BYU Organ Workshop August 5 at Brigham Young University. They will perform their program "From Sea to Shining Sea" this fall: September 18, First Baptist Church of America, Providence, Rhode Island; October 21, Wooster United Methodist Church, Wooster, Ohio; November 6, First Christian Church, Peoria, Illinois; November 15, First Presbyterian Church, Kennewick, Washington. For information: [www.bachandsons.com](http://www.bachandsons.com) or [www.fromseatoshiningsea.net](http://www.fromseatoshiningsea.net).

**Susan and Stephen Talley** were honored on April 12 by Covenant Presbyterian Church in Charlotte, North Carolina, for their forty years of full-time music ministry. At a retirement reception, the Susan F. and Stephen J. Talley Music Scholarship Fund was announced.



**Susan and Stephen Talley**

Designed to help students prepare for ministry in traditional church music, the fund was established with over \$45,000 in contributions.

The Talleys began their ministry at the church in 2001, which included a graded

Charles Miller has served as coordinator of the 2005 American Guild of Organists regional convention in Hartford, Connecticut, and as program chair of the 2010 national AGO convention in Washington, D.C. He served for over eight years as booking director of Phillip Truckenbrod Concert Artists. He brings to his agency work 35 years of church music experience and, in addition to his primary position with the agency, will serve as associate organist at the Cathedral of St. Paul (Episcopal) in Detroit.

**Jean-Baptiste Monnot** was named co-titular organist of the Cavaillé-Coll organ of St. Ouen Church in Rouen on June 27 by Jean-Charles Descubes, Archbishop of Rouen. Members of the jury for the final round of the international competition included representatives of the archdiocese, the regional director of cultural affairs, the mayor, and organists including François-Henri Houbart, titular organist of the Madeleine Church (Paris) and Daniel Roth, titular organist of St. Sulpice Church (Paris). Monnot will share responsibilities with Marie-Andrée Morisset, who has served as co-titular organist of St. Ouen for many years. He studied with Michel Bouvard, Olivier Latry, and with Bernard Haas at the Hochschule für Musik in Stuttgart and with Jean Guillou in Zurich. Monnot served as the 2010–11 Young Artist in Residence at the Basilica of St. Louis, King of France, in New Orleans. He has appeared in recital throughout Europe, Japan, and Australia and has served as titular organist at the Collégiale Notre-Dame de Mantes-la-Jolie and of the church St. Louis of Bordeaux. He currently serves as professor of organ at the Conservatoire à Rayonnement Départemental de Mantes-en-Yvelines.



**Marie-Andrée Morisset and Jean-Baptiste Monnot**

**Naomi Rowley** was recently appointed principal organist at the First United Methodist Church, La Grange, Illinois. A past winner of the Gruenstein Organ Competition (Chicago) and recitalist for three national conventions of the Organ Historical Society, she has served as organist for St. John's Lutheran Church, Des Moines, Iowa; First United Methodist Church, Appleton, Wisconsin, and Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin. Rowley has served on the faculties of Elmhurst College, Elmhurst, Illinois; Drake University, Des Moines, Iowa; and the Lawrence Academy of Music, a division of the Lawrence University Conservatory of Music, Appleton, Wisconsin. Dr. Rowley has served as national Director for Educational Concerns for the Association of Lutheran Church Musicians, chairperson for the American Guild of Organists' national Committee for the New Organist for six years, and as Dean of the Fox Valley (suburban Chicago), Central Iowa, and Northeast Wisconsin AGO chapters. A graduate of Valparaiso University, Valparaiso, Indiana, Rowley earned M.A. and D.M.A. degrees from Stanford University, Stanford, California. ■



**Naomi Rowley**

program of vocal and bell choirs; concerts featuring local, national, and international artists, supervising the renovation of the church's 1949 Aeolian-Skinner organ, commissioning a new two-manual, 32-rank A. E. Schlueter organ in the Morrison Chapel, and the acquisition and installation of a two-manual, ten-rank Flentrop organ in the music studio. During their tenure, they made three CD recordings of the Covenant Choir, the organ, and various instruments.

**Jeremy David Tarrant**, Canon Precentor of the Cathedral Church of St. Paul, Detroit, Michigan, will present recitals: October 16, Plymouth Congregational Church, Lansing, Michigan, 7:00 p.m.; April 12, 2016, Central Synagogue, New York City, 12:30 p.m. For information: [jtarrant@detroitcathedral.org](mailto:jtarrant@detroitcathedral.org).





Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle will perform organ recitals: September 15–16, (with choral workshop), Stetson University, Deland, Florida; 9/29, First United Methodist Church, Newnan, Georgia; October 26, First United Methodist Church, Iowa City, Iowa; November 18, Cathedral of St. John the Divine, New York City. For information: [www.kenttritle.com](http://www.kenttritle.com).

**Publishers**



Looking Up

Dr. J. Butz Musikverlag announces the publication of *Looking Up*, a hard-cover book presenting numerous photographs by Jenny Setchell, which will appeal to connoisseurs both of church organs and architecture. The cases of major instruments are presented here in the larger spatial context of the vaulting and ceilings around them. The book presents pictures of major organs from four continents. ISBN 978-3-928412-17-9; for information: [www.butz-verlag.de](http://www.butz-verlag.de).

Edition Walhall announces new publications. A new critical edition of Handel's *Alexander's Feast* (HWV 75, for soprano, tenor, bass, choir, 2 recorders/flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, harp, timpani, organ, and strings), by Michael Robertson, is based on the manuscript copy by John C. Smith, which was made during Handel's lifetime and contains alterations in the composer's hand. Taken into account for the first time was the autograph organ part, which yielded valuable information. The edition contains numerous pieces of information disregarded in editions until now. Score, EW904, €88.50; parts (strings: 5-4-3-4), EW248, €398; piano score, EW 910, in preparation.

Bertoldo Sperindio's *Tocate, Ricercari et Canzoni Francese intavolate per sonar d'organo*, for organ, Venice 1591, has been edited by Jolando Scarpa. Sperindio, who was cathedral organist in Padua, is no less interesting than such personalities of his time as Padovano, Merulo, and above all, Gabrieli. (Urtext edition, Series Frutti Musicali, EW940, €17.50.) For information: [www.edition-walhall.de](http://www.edition-walhall.de).

Michael's Music Service announces new sheet music restorations: Robert Elmore's *Retrospection*, a quiet, sentimental piece for service or recital; Mendelssohn's *Song without Words: The Duett*, arranged by S. B. Whitney (op. 38, book 3, no. 6, Andante con moto in A-flat major); I. V. Flagler's *Paraphrase on Robin Adair*; Wagner's *Introduction and Bridal Chorus from Lohengrin*, transcribed by S. P. Warren; and René Becker's *Third Sonata* the last and least known of his published sonatas. Other works include *Choral with Variations*, by Henry Smart; *Christos Patterakis*, by Roy Perry, a lush, chromatic, atmospheric piece; *Fantasia on "My Old Kentucky Home,"* by J. E. W. Lord; the duet *Introduction and Fugue*, by Henry S. Cutler; *Evening Bells and Cradle-Song*, by Will C. Macfarlane, in which chimes are an integral part of the piece; *Nymphs*, by Gatty Sellars; *Scenes on the Downs*, by Frederic H. Wood. For information: [michaelsmusic.com](http://michaelsmusic.com).

OHS Press announces the re-release of John Van Varick's *The Johnson Organs*, originally issued in 1984 by

the Boston Organ Club chapter of the Organ Historical Society. It featured the first published, annotated opus list of an American organ builder and included all 860 of his organs. Barbara Owen has re-annotated the Johnson list in greater detail and brought it up to date. The 250-page volume includes dozens of facsimiles, a year-by-year accounting of the firm, and a detailed restoration report by organ restorer Scot L. Huntington; \$24.95 (OHS members, \$19.95).

OHS Press has also released *Lawrence Phelps, Organbuilder*, by Burton Tidwell. The book chronicles the prolific work of Phelps (1923–99) from his beginnings in Boston, his tenure as tonal director for Casavant Frères, Limitée, as well as his work for his own firm in Erie, Pennsylvania. The author worked with Phelps in the first drafts of the book. Price is \$29.95. For information and orders, visit [www.ohscatalog.org](http://www.ohscatalog.org).

Paraclete Press announces new organ music releases: *Meditation on 'Down Ampney,'* and *Chorale Voluntaries Based on Familiar Hymn Tunes*, a

collection of 14 settings by C. Griffith Bratt; *Three Organ Preludes on Psalm Tunes*, and *Five Plainsong Preludes* by Robert J. Powell. For information: [www.paracletesheetmusic.com](http://www.paracletesheetmusic.com).

**Recordings**



David Enlow, *Piano à l'Orgue*

Pro Organo announces new recordings. *Piano à l'Orgue* features David Enlow. **► page 10**

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## Here & There

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Enlow of the organ faculty at the Juilliard School playing the 1916 Casavant Opus 665, as repurposed by the Organ Clearing House, at the Church of the Resurrection in New York City, where Enlow serves as organist and choirmaster. The program features Enlow's organ transcriptions of piano literature, including Debussy's *Petite Suite* and Grieg's *Holberg Suite*, and Schumann's *Six Canonic Studies for Pedal-Piano*, op. 56. The third of the six studies is available as a free MP3 download at ProOrgano.com.



Jonathan Rudy, *Three Halls*

*Three Halls* is a new debut CD by Jonathan Rudy, winner of the AGO National Young Artists Competition in Organ Performance. Rudy is an organ student of Janette Fishell at Indiana University, Bloomington; two IU venues are used for this recording. Tracks 1–4 are played on the Fisk Opus 91 at Alumni Hall, and tracks 5–8 are played on the Fisk Opus 135 at Auer Hall. The third “hall” refers to Pamela Decker’s organ work *Faneuil Hall*, the final track of Jonathan Rudy’s program. The recording is available as a compact disc, packaged with a 12-page full color booklet, or can be downloaded from ProOrgano.com as an MP3. Individual MP3 tracks from the album can be purchased for \$1 per track. Audio samples of all tracks are available.

Pro Organo has produced audio albums of all NYACOP First Prize Winners since 2004. To see all the NYACOP titles, search “NYACOP” at ProOrgano.com.

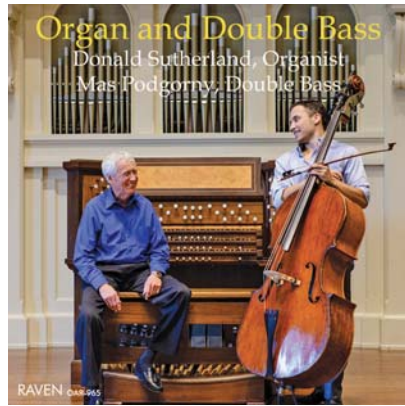
On September 18 the **Association des Amis de l’Art de Marcel Dupré** will release a set of compact discs, having restored the original tapes of the Mercury Living Presence recordings of Marcel Dupré at New York City (St. Thomas Episcopal Church), Detroit (Ford Auditorium), Paris (St. Sulpice), and Rouen (St. Ouen). Selections include works of Bach, Franck, Saint-Saëns, and Dupré. The box set of ten discs includes five discs of music never previously released.

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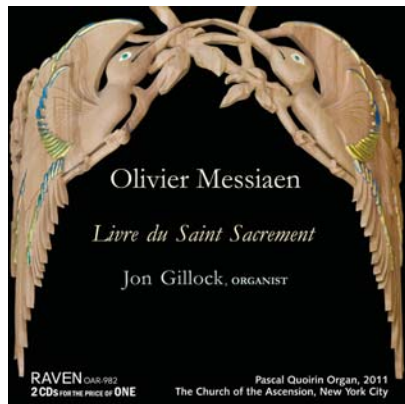
[www.pipe-organ.com](http://www.pipe-organ.com)

Price is €40 plus shipping. For ordering and details, e-mail: [aaamd75@orange.fr](mailto:aaamd75@orange.fr); for information: [www.marceldupre.com](http://www.marceldupre.com).



Organ and Double Bass

Raven announces new recordings. *Organ and Double Bass* features organist Donald Sutherland and bassist Mas Podgorny (OAR-965, \$15.98 postpaid worldwide from RavenCD.com). Sutherland also plays organ repertoire on the CD, on the 1998 Holtkamp organ at the Peabody Conservatory of Johns Hopkins University in Baltimore. Works include *Quatre Morceaux d’Eglise* by Swiss composer Joseph Lauber (1864–1952), an arrangement for double bass and organ of the Adagio of Widor’s *Symphony No. 5* for organ, and works by Guilain, Andriessen, and Reger.



Jon Gillock, *Livre du Saint Sacrement*

Raven’s *Livre du Saint Sacrement*, the second in a series of recordings of Olivier Messiaen’s complete organ works as played by Jon Gillock, a former student of Messiaen, is a 2-CD set (Raven OAR-982). The series features the 111-rank pipe organ built in 2011 by Pascal Quoirin of Saint-Didier, France, at the Church of the Ascension in New York City. The organ was largely conceived to play the works of Messiaen specifically, with Gillock greatly involved in the design of the instrument. Gillock is the author of *Performing Messiaen’s Organ*

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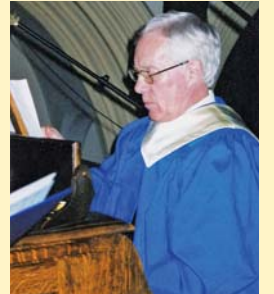
## Nunc Dimittis

**Roger Goodman** died June 19, 2015. Born in New York City in 1946, he attended Oberlin College and Trinity College of Music in London for his undergraduate degree (B.Mus.), earned an M.Mus. at Northwestern University, and an M.Div. at Chicago Theological Seminary. He was trained in spiritual direction at Seabury-Western Theological Seminary in the 1980s. Goodman was an international concert harpsichordist, teacher, and recording artist, performing in such venues as Alice Tully Hall and Carnegie Hall in New York City, Wigmore Hall in London, the Ordway Center for the Performing Arts in St. Paul, Minnesota, and Orchestra Hall in Chicago. He also made four appearances on the Dame Myra Hess Memorial Concert Series broadcast live over WFMT-Chicago. He retired from music in 2010.

Upon his retirement, he performed benefit concerts for various AIDS service organizations in Chicago. From 1987 through 2010, Goodman was in a private practice as a spiritual director doing chaplaincy work in two hospitals in Chicago. Roger Goodman is survived by his partner, Jerry Scholle; his brother, Len (Susan) of Santa Fe, New Mexico; and his two nephews, Joshua and Eli and their families.

**Horace W. Sellers, III**, 81, died June 22 in his home. Born in New London, Connecticut, Sellers graduated from Phillips Andover Academy and earned a bachelor’s degree in music with a minor in organ from Bucknell University. He earned a master’s degree in elementary education from Eastern Connecticut State University and taught music in Glastonbury schools for several years. Sellers served as the minister of music at St. Mary Church in Norwich, and enjoyed repairing and restoring bellows-style organs. He was a member of the American Guild of Organists, the Organ Historical Society, The New London Guild of Organists, Society of the Cincinnati, and the Connecticut Landmarks Society.

Horace W. Sellers, III, is survived by his caregiver and partner for over 37 years, Daniel M. Piotrowski of Woodstock; his sister, Susan (Pendelton) Sellers of E. Woodstock; and his nephew Paul Charles Sellers of Sydney, Australia. ■

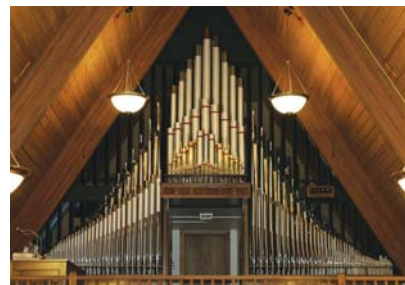


Horace W. Sellers, III

*Music: 66 Masterclasses* (Indiana University Press, 2010). For information: [ravencd.com](http://ravencd.com).

*To Hear the Music* is a documentary film by **Dennis Lanson** that is available on select PBS stations throughout the United States. The documentary traces the life of Charles Brenton Fisk, C. B. Fisk, Inc., and the firm’s Opus 139, built for the Memorial Chapel of Harvard University, Cambridge, Massachusetts. Copies of the documentary may be purchased on DVD and Blu-ray. For more information: [www.tohearthemusic.com](http://www.tohearthemusic.com).

## Organ Builders



Trinity Lutheran Church, Burr Ridge, Illinois

**Fabry Inc.** has recently completed two rebuilding projects: St. Mary’s Catholic Church, Huntington, Indiana, and Trinity Lutheran Church, Burr Ridge, Illinois. Using only the original pipework from each existing organ and a few rebuilt wind supply reservoirs, everything else was new, including three-manual consoles built by Fabry, blowers, and new digital voices.

The Huntington project started with 21 existing ranks of pipes, to which used and new ranks of pipework were added. A new set of 21 Mayland chimes was included. The Burr Ridge project started with 19 existing ranks of pipes, to which

were added nine ranks of used pipework and a new hooded trumpet.

Fabry has also assembled an 11-rank instrument for the United Methodist Church in Antioch, Illinois. Using the pipework from two Wicks instruments, the remainder of the instrument is new work. For information: [www.fabryinc.com](http://www.fabryinc.com).



Nidaros Cathedral, Trondheim, Norway

**Johannus Orgelbouw** recently installed a Monarke Präludium at Nidaros Cathedral in Trondheim, Norway. Built over the burial site of St. Olav, the King of Norway in the 11th century, who became the patron saint of the nation, it is the traditional location for the consecration of the King of Norway. Built from 1070 to 1300, it was designated as the cathedral for the Diocese of Nidaros in 1152. After the Protestant Reformation, it was taken from the Roman Catholics by the Lutheran Church in 1537. It is the northernmost medieval cathedral in the world.

Two authentic pipe organs and a Monarke organ are installed in the cathedral. The old Baroque organ was built by Johann Joachim Wagner. The main organ was built by the Steinmeyer firm in 1930. Because the main organ was being restored, the cathedral chose a Monarke organ. For information: [www.johannus.com](http://www.johannus.com).

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**Broadening a harpsichordist's horizons: Remembering the East Texas Pipe Organ Festival, November 2014**

It was a somewhat unusual beginning for a fascinating week in November: a two-hour Sunday-morning drive from west Dallas to the east Texas town of Kilgore, with my 1939 John Challis clavichord occupying the car's back seat. The purpose of the trip: to present a program inaugurating the downtown office space for the East Texas Pipe Organ Festival, with a short recital and brief preview of a work by Herbert Howells scheduled to be sung during the festival's day trip to Dallas! After my quiet clavichord opening, the rousing Sunday evening concert by duo-organists **Elizabeth and Raymond Chenault** was a complete contrast. The Chenaults performed on the magnificent Aeolian-Skinner organ of Kilgore's First Presbyterian Church, the professional home of Roy Perry (1906-78), whose life and work provides the focus for these annual gatherings.

Monday's schedule began in nearby Tyler, Texas, with some welcome insights into Jewish worship music (**Ann Frohbieter**) and a riveting presentation by local author **Jan Statman**. Statman read from her book *Raisins and Almonds . . . and Texas Oil: Jewish Life in the Great East Texas Oil Field* (Austin, Texas: Sunbelt Eakin Press, 2004), relating the background story of the 1930s economic boom that provided the funds for purchasing the outstanding American Classic pipe organs to be found in this part of Texas. Further down the road, **George Bozeman** demonstrated several historic organs in Palestine. The evening program, back in Kilgore, offered choral repertory from the Aeolian-Skinner recording *Music of the Church*, a much-praised 1950s disc recorded by Roy Perry and his choir.

A briskly cold day in Dallas produced some of the hottest musical performances of the festival, especially in the flawless playing of three Leo Sowerby masterpieces by festival director **Lorenz Maycher** on the Aeolian-Skinner chancel organ in Lovers Lane United Methodist Church and the perfectly planned and executed Evensong at the Episcopal Church of the Incarnation, where organist **Graham Schulz** and music director **Scott Dettra** offered incandescent renderings of the *Dallas Canticles* by Herbert Howells as well as a new prelude by Dallas organist and composer George Baker on Howells's hymn tune MICHAEL. There were exciting surprises even for longtime residents of Big D. For instance, I had never heard recital programs on two of the city's outstanding Aeolian-Skinner organs at Kessler Park United Methodist Church and at the Fifth Church of Christ, Scientist, lacunae ably remedied by organists **Casey Cantwell** and **Joby Bell**. Many festival attendees were heard to opine that a "Dallas Day" would be well received as an annual event, even though the round trip to and from the city takes four hours!

Bookending Wednesday's events were two highly contrasting musical offerings. An early morning recital by **David Baskeyfield** on Roy Perry's Presbyterian masterpiece displayed lovely registration choices and musical suavity in two Mozart pieces originally composed for mechanical clock organ and stunning virtuosity in works by Tournemire and Widor. In the evening, a brilliant accompaniment by **Walt Strony** for Buster Keaton's hilarious silent film *The General* was very much appreciated by the capacity audience.

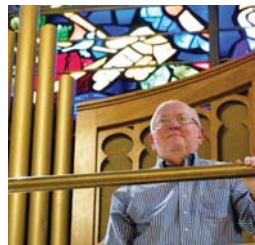


**David Baskeyfield**

Thursday's excursion to Shreveport, Louisiana, and the neo-Gothic splendor of St. Mark's Episcopal Cathedral was another "embarrassment of riches," with a trio of superb organists making memorable music on the magnificent instrument there. **Michael Kleinschmidt's** performance of Duruflé's *Prelude and Fugue on the Name ALAIN* and his architectural mastery of Widor's final organ symphony ("Romane") particularly stand out in memory, but **Frederick Swann** and **Richard Elliott** gave memorable recitals as well.

Not to be forgotten were the "words of wisdom" delivered by veteran Shreveport organist **William Teague** in conversation with Lorenz Maycher—a charming (and practical) interlude. Listed in the program book as "Little Nuggets I Have Picked Up Along the Way," Teague reminded his listeners to "always check the pistons; play for God and not yourself; [do] not . . . play too fast because in the details one hears the music." He reminded us of Dora Poteet [Barclay]'s quote from Marcel Dupré: "Find the fastest it *can* go, and play *less* fast." Other reminders were: employ meditative music for church, rather than recital repertoire; do not forget that hymns belong to the congregation; and, perhaps most important as advice for male organists: *never* wear tails if the organ bench has a back!

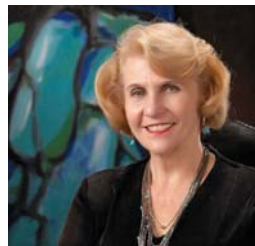
Aural (or at least "organ-al") fatigue was setting in by Friday, the final day, but **Jeremy Filsell's** concert at First Baptist Church in Longview was made memorable when he mistakenly stepped into the baptismal font on his way to the organ console in this stunningly original sanctuary! All was made better by that day's lunch at Longview's Johnny Cace's Seafood and Steak House, a soothing organ and harp recital by **Charles Callahan** and **Stephen Hartman**, and a brilliant closing



**Charles Callahan**



**Michael Kleinschmidt**



**Jan Statman**  
(Photo courtesy Lorenz Maycher)



**Jimmy Culp**



**Larry Palmer**



**Frederick Swann**

concert by **Mark Dwyer** (both concerts at First Presbyterian, Kilgore). Dwyer's program was the fourth annual concert in honor of **James Lynn ("Jimmy") Culp**, organist emeritus of the church.

The 120-page spiral-bound festival program book sported a genial photograph of Roy Perry on its front cover. Special guest of honor for 2014, Frederick Swann, was portrayed in multiple photographs and program facsimiles from various stages of his life and illustrious career. The book, available through the ETPOF website, would be worth its price even if it contained nothing more than the fascinating "Reminiscences" (1989) by Robert Owen, another iconic organist remembered for his recordings. Of interest to harpsichordists is a short reference to Owen's study in France with Landowska student Marcelle de Lacour, as well as his delightful memories of Dupré, Marchal, Demessieux, Noëlie Perront, and other mid-20th-century French musical luminaries.

I am pleased to report that, among the "goodies" included in the registration packet presented to each participant, there was a pristine "just-off-the-press"

copy of THE DIAPASON for November 2014. It was a much-discussed item at the popular evening "After-Glow" camaraderie that marked the end of each musically rewarding day.

2014 artists who will return for the November 2015 festival include David Baskeyfield, Charles Callahan, and Mark Dwyer; they will be joined by Bradley Welch, Todd Wilson, Scott Dettra, Adam Pajan, Caroline Robinson, Jelani Eddington, and Ken Cowan. Special guest of honor will be Albert Russell, whose Kilgore residency coincides with the release of digital discs produced from the original tapes of his two Aeolian-Skinner recordings.

I highly recommend this regional festival. Travel to Texas and marvel at G. Donald Harrison's and Roy Perry's legacy of American Classic organs as found in these charming and hospitable East Texas venues. Most guests who attended one of these musical feasts have returned in succeeding years, for second, third, fourth, and now, fifth helpings. ■

*Photo credit: William Leazer unless otherwise noted*



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## In the wind...

### Awareness in the wild

Cecil the Lion was a famous and favorite icon of Zimbabwe's safari tourist industry. He was beloved by thousands who visited his home in Hwange National Park, and his photos were published around the world. He was thirteen years old and was central to a long-standing conservation study by biologists at Oxford University who had fitted him with a tracking device when he was six years old. He was huge and majestic, and he was easily recognizable because of big black streaks in his mane.

In the last days of July 2015, Cecil became an instant posthumous global celebrity when he was killed by Walter Palmer, a dentist and skilled trophy hunter from Minnesota. International news services and social media have been crackling with the story, Palmer is in hiding, the guide and landowner who had been paid to help with the hunt have appeared in court and been released on bail, and Cecil's remains have been returned to the Zimbabwean government.

Palmer had paid for a license for such a hunt, but allegedly illegally lured Cecil outside the park, and as of this writing on August 1, the United States and Zimbabwean governments are discussing Palmer's extradition. Thanks to social media, donations are pouring into wildlife conservation funds in six-figure clumps. Jane Goodall, who famously has spent more than fifty-five years studying chimpanzees at Gombe National Park in Tanzania, released a statement lamenting Cecil's death that concludes, "Only one good thing comes out of this—thousands of people have read the story and have also been shocked. Their eyes opened to the dark side of human nature. Surely they will now be more prepared to fight for the protection of wild animals and the wild places where they live. Therein lies the hope."

You can read the full statement on Dr. Goodall's blog at [www.janegoodall.org](http://www.janegoodall.org). And by now, her "thousands of people" must be many millions.

The timing of Cecil's death was exquisite. Just a few days earlier, on July 25, while traveling in Kenya, President Obama released a statement that would effectively ban commercial trade in African elephant ivory in the United States. That announcement follows Obama's executive order of July of 2013, in which he declared that the United States should "lead by example," encouraging other nations to step up their active participation in the preservation of that majestic species. The United States Fish and Wildlife Service (USFWS) followed on February 25, 2014, by proposing a new rule affecting the trade and movement of ivory. You can see a simple summary of the specifics of the 2014 rule at [www.fws.gov/international/travel-and-trade/ivory-ban-questions-and-answers.html](http://www.fws.gov/international/travel-and-trade/ivory-ban-questions-and-answers.html). For more background, I recommend you refer to the excellent article written by harpsichord specialist Anne Acker and published in the September 2014 issue of *THE DIAPASON*. Ms. Acker did a great deal of excellent research and was generous with her time talking with me.

*This is a subject very important to builders, restorers, and users of musical instruments. Please take the time to follow the several links I'm offering. Inform yourself and form a thoughtful opinion.*

The specifics are presented in a chart. They include exemptions for any ivory more than one hundred years old (difficult to prove in many cases) and light exemptions for the domestic transportation

of privately owned ivory. If you want to bring your grandmother's harmonium home, there are no federal restrictions, unless your grandmother lived outside the United States.<sup>1</sup> No importing of ivory is permitted, period—except sports-hunted trophies. There is no restriction on importing sports-hunted trophies. Hang that on your wall.

### Citing CITES

On July 1, 1975, the Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES, pronounced sight-eze) was implemented, the culmination of nearly fifteen years of international negotiation. The text of the treaty had been finalized two years earlier by eighty nations. Today, more than 180 nations enforce the terms of CITES, which oversees the protection of more than 30,000 species of animals and plants. You can see a list of protected species at [www.fws.gov/endangered/species/us-species.html](http://www.fws.gov/endangered/species/us-species.html). They are categorized as "E" (endangered), "T" (threatened), "SAT" (threatened because they're similar in appearance to an endangered species), etc.<sup>2</sup>

*Loxodonta africana* (the African elephant) is the source of the most highly prized ivory, and that species was added to Appendix I of CITES on January 18, 1990. USFWS regulations currently in effect allow trade in ivory that was legally removed from the wild before that date.

With Obama's Kenyan announcement, the clock started ticking. The USFWS released the latest version of the new ban on trade and movement of ivory. The agency is receiving comments from the public until September 28, 2015, after which the regulation will be amended once more and put into force. The version now open to comment includes revisions of that published in February 2014 (that you've already read). You can read the latest proposed revisions at [www.fws.gov/international/pdf/african-ivory-4d-proposed-changes.pdf](http://www.fws.gov/international/pdf/african-ivory-4d-proposed-changes.pdf).

Again, it's a neat summary, comparing the present proposal with that of 2014, and it's easy to read. While commercial imports are entirely prohibited, sports-hunted trophies would now be limited to two per hunter per year, a big improvement over no limit at all, but if you maxed out the limit year after year, you'd need a mighty big house in which to hang them.

### The Times Square Crush

Anyone who has navigated the sidewalks and pedestrian walkways in New York's Times Square knows about the crush of humanity that throbs twenty-four hours a day. On June 19, 2015, the USFWS staged a different Times Square Crush. A huge industrial rock-crushing machine, the hulking behemoth that crushes boulders into gravel at highway-construction sites, was driven into the center of the square, and a ton of ivory artifacts that had been seized in an undercover operation was sent up into the machine on a conveyor belt and crushed to powder. Secretary of the Interior Sally Jewell presided over the event.

Two years earlier, the USFWS staged an ivory crush in Denver, Colorado, at which six tons of artifacts were destroyed. A statement published on the website of the USFWS reads, "Since that crush, several governments throughout Europe, Africa, the Middle East, and Asia, have also destroyed ivory, joining with us to highlight this worldwide crisis and emphasizing that only a worldwide solution will stop wildlife poaching." You can read the full statement and view videos of the Times Square Crush at [www.fws.gov/le/elephant-ivory-crush.html](http://www.fws.gov/le/elephant-ivory-crush.html).



John Bishop at the Elephant Nature Park, Chiang Mai, Thailand, in September 2009

These events were controversial—cheered by conservationists who believe that eliminating the commercial value of ivory is the strongest tool for the elimination of illegal poaching, and decried by others who claim that such destruction will not bring back dead elephants, and that diminishing the value of the ivory will diminish the care of the animals in the wild and drive the ivory market underground, likely leading to higher prices for illegal ivory. Still others feel that destruction of beautiful artifacts may make an emotional or political point, but would never have any impact on illegal poaching in Africa.

### Who uses elephant ivory?

Readers of *THE DIAPASON* will naturally think of musical instruments. Piano, organ, harpsichord, and harmonium keyboards were most typically made of ivory. Ivory veneers on natural keys are prized because as a natural grained material, ivory absorbs moisture, so the perspiration from the performers' fingers doesn't build up into slick pools on the keys. Ivory is also the most durable natural substance used on keyboards and arguably one of the most beautiful. And many organ consoles have engraved ivory knob faces, knob heads, and coupler tablets.

Many guitars, violins, and other stringed instruments have small ivory parts such as the bridges and nuts that bear the strings, where it is prized for its acoustical properties. Ivory is also used for decorative elements on many musical instruments, and some wind instruments, both western and non-western, are made entirely of ivory.

Artisans who fashion high-quality pool cues are the largest consumers of new ivory (except in China, where carving remains prevalent), which is used in the tip (where the cue meets the ball) and the ferrules that join sections of the cue. Master players feel that those ivory parts give the ideal strike of cue to ball. No pianos and only a very few pipe organs are built with new ivory on the keyboards.

Builders of custom firearms use large pieces of ivory for rifle stocks, pistol grips, and many forms of ornamentation. And there is an active community of carvers and sculptors who specialize in working with ivory.

### What does it have to do with me?

The proposed ban on trade and movement of ivory would have a big effect on the manufacture, restoration, sales and purchases of musical instruments. The American Institute of Organbuilders (AIO) has engaged a lobbyist, and the Associated Pipe Organ Builders of America (APOBA) is participating in a larger lobbying effort spearheaded by the National Association of Music Merchants (NAMM).

There is a revision aimed at musical instruments. In the "Proposed Changes" PDF that you've just read, the section of the chart devoted to "Sales across state



An ivory-laden E.M. Skinner console

lines" includes an exemption for certain manufactured items that include a small (de minimis) amount of ivory. Here's the section from that PDF that defines *de minimis*:<sup>3</sup>

"What is the *de minimis* exemption?

The proposed rule provides an exemption from prohibitions on selling or offering for sale in interstate and foreign commerce certain manufactured items that contain a small (*de minimis*) amount of ivory that meet the following conditions:

- If the item is located in the United States, the ivory must have been imported prior to January 18, 1990, or imported under a CITES pre-Convention certificate with no limitation on its commercial use.
- If the item is located outside of the United States, the ivory must have been removed from the wild prior to February 26, 1976.
- The ivory is a fixed component or components of a larger manufactured item and not the primary source of the value of the item.
- The ivory is not raw.
- The manufactured item is not made wholly or primarily of ivory.
- The total weight of the ivory component or components is less than 200 grams.
- The item must have been manufactured before the effective date of the final rule."

Item "F" in that list is directed at musical instruments. The USFWS acknowledges that 200 grams is the typical weight of the ivory veneers on a piano keyboard, and as that would allow the usual amounts of ivory found in stringed and wind instruments, it seems a fair number.

But let's talk about the organ. A standard 88-note piano keyboard has 52 natural keys—the average weight of ivory for each natural key is about 3.8 grams. A standard 61-note organ keyboard has 36 naturals, which at 3.8 grams each would total about 137 grams for each keyboard. And here's where the math fails for the pipe organ:

- Most organs have at least two keyboards—ivories on a two-manual organ would weigh a total of 272 grams, well over the limit.
- Many finer organ keyboards have special thick-cut ivory, at least twice as thick as that found on a piano.
- Many organ consoles have ivory knobs and tablets. The elegant 1 1/4" ivory faces found on older E.M. Skinner organs weigh about 10 grams each.
- Using those facts, a four-manual console with a hundred knobs would contain nearly 1400 grams of ivory, which is almost 3 1/4 pounds!

That may seem like a lot of ivory. But let's go back to the sports-hunting exception. According to the website [www.fieldtripearth.org](http://www.fieldtripearth.org), the average weight of an African elephant's tusk is around 135 pounds. A trophy hunter could legally bring home four tusks a year—that's 540 pounds hanging over someone's fireplace.



Under the proposed restrictions, it would be illegal to buy, sell, or transport organ consoles, it would be illegal to file or sand existing ivory during restoration of a console, and it would be illegal to use replacement ivories salvaged from other keyboards to replace those chipped or cracked. "Working" ivory, altering existing and otherwise legal artifacts, would be completely prohibited. If your church hired an organbuilder from another state to restore the Skinner organ, they would be prohibited from transporting the console back to their workshop. They'd have to leave the keyboards and stop jams behind.

**What's the solution?**

Earlier, I mentioned that the clock is ticking while the USFWS receives comments from the public. The USFWS website has clear instructions about how to submit your opinion:

We have published a proposal to revise the African elephant rule under section 4(d) of the ESA [50 CFR 17.40 (e)]. This proposed rule is open for public comment until September 28, 2015. To view a PDF of the proposed rule, go to <http://www.fws.gov/international/pdf/african-elephant-4d-proposed-rule-copy.pdf>.

To read the proposal and provide comments upon publication, please go to the Federal eRulemaking Portal at <http://www.regulations.gov>. In the search box, enter FWS-HQ-IA-2013-0091 (the docket number for this proposed rule). You may submit a comment by clicking on "Comment Now!" The Service will review and consider all comments received by September 28, 2015 before publishing a final rule.

While preparing this essay, I've spoken with the presidents of the American Institute of Organbuilders and the Associated Pipe Organ Builders of America, the attorney engaged by the National Association of Music Merchants, a supplier of ivory, and an environmental journalist, and I've heard conflicting opinions.

Some conservationists hold an extreme position that all trade in ivory should be banned without any exceptions. Others feel that some kind of middle ground is reasonable, and the USFWS seems to be receptive to such input. The 200-gram exception shows that. Still others feel that the proposed restrictions are counter-productive and could actually result in harming the stability of the elephant population while encouraging illegal trade.

**What's the answer?**

I will go to [www.regulations.gov](http://www.regulations.gov), enter FWS-HQ-IA-2013-0091 into the search field, and submit these suggestions:

- On January 18, 1990, the African elephant was added to Appendix I of CITES. The current regulation allows trade of de minimis amounts of ivory that was legally removed from the wild before that date.
  - ▶ The spirit of the 200-gram exception is to exempt ivory as found in musical instruments.
  - ▶ Pipe organs require more natural keys than pianos. Because the use of ivory as found in organ consoles is identical to that in pianos, any amount of ivory found in pipe organ consoles, legally removed from the wild before January 18, 1990, should be exempted.
- Much of the impetus behind the bans and the staged crush events is the possibility of new ivory being disguised as antique and slipped into the market. (Anyone who has spilled coffee or tea on a keyboard knows it can be done!) But I doubt such disguise is possible with older organ keyboards.

- ▶ I wonder if the USFWS can suggest ways that legitimate craftsmen could help watch for disguised illegal material.
- There's an exception in the proposed rules for museums, allowing the display of ivory artifacts in their galleries, or as part of traveling exhibitions.
  - ▶ Religious, educational, and other not-for-profit institutions could be granted similar exemptions for the preservation of their existing musical instruments.
- If the regulation allows even one self-indulgent trophy hunter to bring home a carcass or part of one, it shouldn't restrict the sale of an historic organ console.

My several conversations have made it clear that whatever revisions are made, no new use of ivory and no importation will be permitted. That's off the table. This will devastate some businesses, and severely limit others. It's likely that no new "working" of ivory that's less than a hundred years old will be permitted, including material dating from before 1990. While it's possible that a

subsequent presidential administration would weaken or reverse these rules, there's less than a month left as you read this to comment before they take effect.

While I believe that ivory is the premium material for use on keyboards, I know very well that there are other suitable, even desirable materials. Cow bone has natural grain and therefore similar absorbing properties, though quality varies, and I know of bone keyboards that haven't held up well. Many tropical hardwoods (some of them endangered species) work well, though they don't wear as well as either ivory or bone. Fruitwoods are great, and you can throw the scraps in your barbecue grill to flavor the meat. And pretty much every modern concert piano has plastic keys. Scores of great musicians play on plastic before huge audiences every day. It would be hard to maintain that it's impossible to build pipe organs without new working of ivory.

The 1990 rule works for me. If musical instruments built since then included ivory harvested earlier, they should be exempted. But from now on, no new cutting of any ivory. ■

**Notes**

1. I'm discussing only federal restrictions. It's important to note that some states are enacting more restrictive rules, possible criminalizing possession of ivory, including mammoth ivory, which is not an endangered species.

2. Go to [www.fws.gov/endangered/species/us-species.html](http://www.fws.gov/endangered/species/us-species.html), and click on "mammals." You'll see that the African elephant is listed as threatened, not endangered.

3. According to the dictionary imbedded in my laptop, *de minimis* is an adjective defined as "an amount too trivial or minor to merit consideration, especially in law."

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## Reviews

### Music for Voices and Organ

by James McCray

#### Advent messages

Prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be lifted up, and every mountain and hill be made low; the uneven ground shall become level.

—Isaiah 40: 3–5

While it may seem to be early to consider the Christmas season, I beg to differ. In 2015 Advent starts on November 29, the Sunday following Thanksgiving. Since that holiday might disrupt the music schedule that week, there is likely a need for useful, easy Advent music that can be inserted for that final November Sunday.

Thinking of calendars, one of my fondest memories is giving my children an Advent calendar. These calendars have little paper doors that are to be opened each day during the Advent season, with the final door opening to reveal a picture of the Nativity. These calendars are both educational and an important diversion for youngsters during the waiting period of the days leading to Christmas. Opening these doors together with them when they were very young was a joy for me that I still miss today.

The Advent season comprises four Sundays preceding Christmas. Church choir directors may be interested in finding fresh musical settings for their congregations. For example, consider Clark Kimberling's *Introsits and Anthems for Voices and Bells*, Volume I, which is reviewed below. This brief pamphlet of music contains nine settings that cover "Advent through Baptism of the Lord," which will help congregations to have a connected feeling for these Sundays, with the same format used for several weeks. Short, easy introsits with 2–3 handbells will give a special quality to the service. (Also note that Volume III features eleven general praise settings.)

One of the great biblical events usually celebrated in Advent is that of Gabriel's visit to Mary. There are four recommendations below of works by different composers that could be used.

For a consistent theme, choirs could sing one of these settings in each of the four Advent Sundays. Note that the fourth Sunday is just four days before Christmas Eve, so the setting by Zachary Wadsworth might be best then, since it includes poetry by Christina Rossetti that mentions Christ's birth.

Another suggestion: if your church has not done this previously, it may be a good year to have a candle-lighting ceremony that involves choir and congregation. See Joel Raney's anthem *Christ Be Our Light*, which is discussed below.

My point is that the choir should help congregations find fresh approaches to their Advent worship. We have an obligation to direct thinking away from "Santa Claus Is Coming to Town" toward infinitely more significant thoughts.

In these days when religion is being challenged on a variety of levels, music can be the healer and connector for many in the congregation. We should find ways to help focus the congregation's journey to Christmas Eve. Church choir directors can truly prepare the way for the Lord.

**Prepare the Way of the Lord, Michael Larkin. SATB and piano, Morning-Star Music Co., MSM-50-0435, \$1.70 (M-).**

Subtitled "Canticle for Advent," Larkin's work is a solid anthem for the first Sunday in Advent. In addition to the text, its easy flowing music has a feeling of calm anticipation and even may be used during a procession. The choir parts are on two staves with lots of unison passages and joyful rhythms. The easy piano music enhances the 6/8 meter.

**Four Prayers for Advent, Tom Council. SATB unaccompanied or with organ, Concordia Publishing House, 98-4173, \$1.75 (E).**

Each prayer setting is about one page in length, on two staves, and designated for each of the four Advent Sundays. The fourth Sunday's is two pages long and somewhat more involved, but not truly difficult. All four settings are identified with texts that are traditional collects. These are easy, yet attractive works.

**Introsits and Anthems for Voices and Bells, Volume I (Advent through Baptism of the Lord), Clark Kimberling. SATB and two handbells, GIA Publications, G-8426, \$5.00 (E).**

There are nine works in this first volume; each begins with one or two handbells to establish pitch, tempo, and general spirit. Traditional Advent texts include "Prepare the Way," "Drop Down O Heavens," and "People of Zion Your Salvation Comes." Each is one to four pages in length with the two handbells playing through; different handbells are used in each setting. Easy music that may be used in many ways throughout the liturgical seasons.

**The King Shall Come When Morning Dawns, Alistair Coleman. SATB and organ or piano, E. C. Schirmer, 8144, \$2.25 (M).**

Also available for SSA (8143), this may be used on the Fourth Sunday of Advent or even Christmas Eve. The organ part is independent yet supportive for the voices, which have some division. The opening theme is used in all four verses, but each verse features a different section of the choir. The organ plays short solo passages between the verses; there are registration suggestions. Beautiful music.

**Prepare the Way, O Zion, arranged by Jason Overall. SATB, bar chimes, hand drum, and piano, Paraclete Press, PPM01539, \$2.20 (M).**

This anthem looks more complicated than it is. The bar chimes' notation is a series of septuplets with headless stems, and they indicate "general range." The piano part starts with a left-hand rhythmic pulse, then later continues with sixteenth notes in septuplets in flowing lines. The very easy choral music is always in unison or two parts. The hand drum may be played with mallets or hands. This is a joyful, yet easy setting that will not tax the choir, but provide solid interest for the congregation.

**Christ Be Our Light!, Joel Raney. SATB, readers, and piano with optional 7 handbells and congregation, Hope Publishing Co. C-5851, \$2.10 (E).**

Subtitled "A Candle Lighting Ceremony for Advent," this will bring the choir into a direct relationship with readers from the congregation. Each of the verses is followed by a call and response litany with the congregation. After the readings (which are included in the score) and candle lighting, the choir closes with a repeat of the hymn refrain verse. This will certainly add a feeling of dignity to the service and is highly recommended.

#### The Angel Gabriel's Visit

**The Angel Gabriel, Joel Raney, SATB and piano with optional orchestra, Hope Publishing Co., C-5912, \$2.10 (M-).**

The orchestra includes strings, clarinet, trumpet, French horn, electric bass, and percussion. The accompaniment has a pulsating rhythmic background in 12/8 for the voices, which are mostly in unison as they tell of Gabriel's visit. It builds to a loud "Gloria" closing. A conductor's score and parts are available as C-59120.

**Gabriel's Message, Nancy Grundahl. SATB and keyboard, MorningStar Music Publishers, MSM-50-0102, \$1.70 (M).**

After a narrative opening that has two verses, the women sing, taking the part of Mary and proclaiming a modified Magnificat text. This develops into a celebrative "Gloria" in 12/8. The keyboard music is not difficult and provides a substantial accompaniment.

**Gabriel's Message, Frank Pesci. SATB and organ, E. C. Schirmer Music Co., 7991 (M+).**

This setting and that of the following review are arrangements of a traditional Basque carol melody and text. The organ score is on three staves and is somewhat busy throughout, although there is a passage where the choir sings unaccompanied. The first section is in unison, and Gabriel's arrival from heaven is explained. Later Mary responds to him, then the work closes with a contrapuntal "Gloria." Well-crafted music that is strongly recommended.

**Gabriel's Message, adapted by Zachary Wadsworth. SATB/SATB and organ, ECS Publishing, 8176, \$4.10 (M+).**

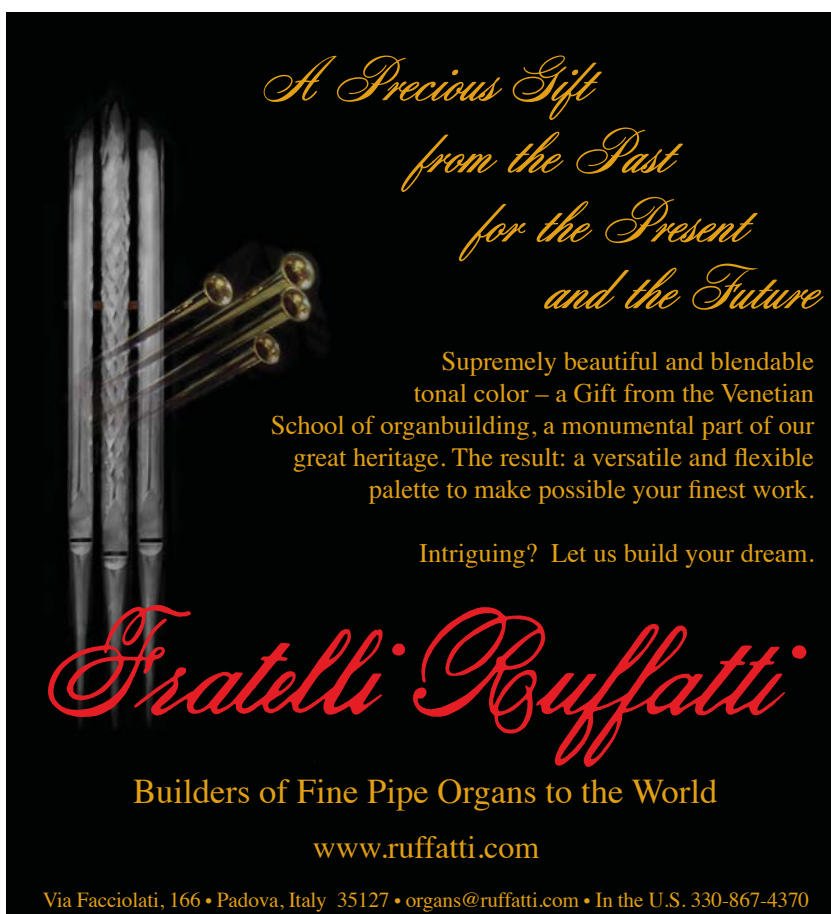
This setting combines the traditional Baring-Gould text and a poem by Christina Rossetti. It is probably more for Christmas since the opening part of the text (Rossetti) goes beyond Gabriel, his message, and even Mary's response, mentioning the birth. The two choirs sometimes sing alone, but when they combine it is in an eight-part texture. The organ music, on three staves, is independent of the choir. This 24-page work will be a challenge for most average church choirs.

#### Book Reviews

**Pipe Organs of the Rich and Famous, by Rollin Smith. OHS Press; \$49.95, www.organsociety.org.**

Noteworthy pipe organs are almost invariably tethered to intriguing characters. It requires peculiar types of intellect and vision (and considerable funds) to commission an artistic instrument, requirements that often have brought the protagonists into close contact with the rich. There has always been a subset of the rich that builds our concert halls, museums, libraries, performing arts centers, universities, and research hospitals.

In recent years, Rollin Smith's serialized articles about the residential pipe organs of the Gilded Age and the Progressive Era garnered anticipatory devotion.



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from the readership of *The American Organist* magazine, and it was inevitable that they should form the basis of a book. Dr. Smith's engrossing monograph, *Pipe Organs of the Rich and Famous*, lures myriad audiences because it fulfills our curiosities. Rare archival photographs of these organs in their resplendent settings feed a trio of fantasies: I live here; I am "within the circle" and socialize here; I am a harmless intruder, hiding behind the potted palm trees while watching the rich at play.

This thoughtful study is not cheap voyeurism, and the rich are rarely revealed to be silly or even remotely idle. Despite their extreme privilege, earned or inherited, they were all imperfect mortals. Smith provides captivating biographies of fascinating people through an enlightening account of a time that will not, and cannot, be repeated. What is "old money" now was new money then. It was an era in which hard work—very hard work—paid off, resulting in many first-generation fortunes, which could be lost, squandered, or inherited. The Industrial Revolution, rapid population growth, and unrestricted opportunity converged to change the world, especially in the United States, as immigrants with intense personal initiative came ashore, and the nation expanded westward.

Residential organbuilding, in this particular context, began during the second half of the 19th century as fortunes from natural resources and manufacturing began to accumulate. It essentially ground to a halt by 1930. If one could not play the organ, the organ would perform by itself through a library of perforated paper rolls recorded by noteworthy organists. Extensive catalogs of rolls were developed to keep up with changing tastes in music. For those with the most money in the bank, a professional organist would be hired. A handful of house organists, also serving as consultants and salesmen, became rich and famous in their own right, amassing uncommon wealth. They were not servants, but rather were in service to their clients, moving somewhat freely through high society. A rare commodity, the finest of the house musicians could be "borrowed" or change allegiances. As modern recording technique evolved, fine performances were recorded on some of these organs for us to hear today.

As organbuilders and organists seek appreciation for the craft outside of the church or synagogue and harbor an imagined nostalgia for a time in which they never lived, we must not be tempted to view this as a great period of secular organbuilding. It was a simultaneous and specialized episode of "domestic" organbuilding, fueled by money, while the church organ market continued to flourish. There were likely about 3,000 house organs built worldwide at the height of this fashion, but we cannot think of it as a movement of erudition and high culture, although there were clients who were fine organists. These organs (some quite large, but mostly small), became expected fixtures, alongside dramatic fountains, grand staircases, and perfectly planned gardens. They rarely, if ever, were considered homeward extensions of religious life. Clientèle ran the gamut from the atheist industrialist Andrew Carnegie, to the agnostic comedian Charlie Chaplin, to the Jewish organist, banker, philanthropist, and public health and child welfare advocate Paul M. Warburg, who considered his hours at the organ console his greatest relaxation.

It is easy to romanticize the exclusivity of organs in the houses of the rich, yet music in the home was a feature of the period when there were neither iPods, nor televisions, nor Internet to numb our minds. Great railroads delivered mass-manufactured pianos to the homes of the middle class, and a by-product of the timber industry brought sheet music, printed on cheap pulp paper, to every aspiring musician who could afford it. Modernity, mechanism, and music were a fascinating combination, with player organs and Victrolas sharing the limelight.

The pipe organ was part of secular culture as well as a fixture of the American concert hall, hotel, commercial enterprise, municipal auditorium, and secondary school. By 1921, experimentation with recorded sound for film had begun in earnest, and by 1927, silent films, and the pipe organs that were played to supply their musical scores, were doomed. As cities developed conservatories and established orchestras, the municipal organ concert faced extinction. The organ would become associated with prayer.

The 1929 collapse of the stock market resulted in the ruination of industrial barons and stock speculators. Extravagant houses and their accoutrements became impossible to support. During the Great Depression, the motion picture industry entertained and distracted, the newsreel informed, and the radio waves began to crackle, as paper organ rolls sat idly in their elegantly detailed cabinets. Many great houses were dismantled, their decorative arts sold at auction, and the buildings subsequently razed, many with pipe organs still inside. Others were purchased by developers, corporations, universities, and religious groups, who maintained the houses but frequently destroyed the organs or let them fall to ruin. This past January 28, 2015, Winfield Hall, Frank W. Woolworth's large and elegant house in Glen Cove, with its IV/107 Aeolian organ, succumbed to a blaze.

*Pipe Organs of the Rich and Famous* was created for a wider audience, not just for organists and organbuilders. It appeals equally to readers interested in economic and social history, architecture, and the decorative arts.

While there are discussions of technical developments, the mechanisms are not the thrust of the book. For this reason, there are no specifications, but there are stoplists for each instrument, stripped to the minimum, even omitting foot markers. Set in a delicate font in a very small point size, they nearly vanish into an oyster grey background, often dividing the stoplist into two sections dispersed to the outside margins of facing pages. Aside from wind pressures, one will find a dearth of pipe-related information about materials, morphology, base scales, halving ratios, or mixture compositions. The stoplists are meant to be glanced at, but not studied, always taking a back seat to the wonderful stories of the organ's owners and the people who played them.

Three hundred illustrations beckon the magnifying glass. Many have not been published before, and if they have, they have not been presented as such a coherent collection. There are rare casualties, such as the two-page spreads for Guilman's music room and Henry Clay Frick's Aeolian console, which bear

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# God is in the details.

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splendid photographs, expertly restored, with the center of the image lost to the gutter. This is the book designer's gnawing quandary and trade-off: smaller image, costly foldout, or loss of center. Len Levasseur's dynamic visual design keeps the eye in motion across the images that he helped to collect, conserve, and present.

House organs spanned the centuries and appeared in all countries, so Dr. Smith faced the numbing task of selecting about five dozen exemplary clients, three dozen of whom were American; the nation was home to the Aeolian Pipe-Organ Company, the première builders of residence organs, who selected their upper echelon clientèle as much as the buyers chose the firm. A handful of the wealthiest commissioned more than one instrument and even had them moved, serially rebuilt, or enlarged. Smith also presents a half-dozen clients each in England (nobility) and France (musicians), and one each in Canada, Germany, and India. A revelatory article chronicles the life of Sarah Walker, the daughter of freed African slaves whose determination made her one of the great entrepreneurs of her generation, and whose New York mansion featured a pipe organ. Another fascination is the organ designed by Norbert Dufourcq and André Marchal for industrialist Henry Göüin and his wife Isabelle Lang Göüin, installed in the Art Déco music room they added to their Parisian house in 1932. The first instrument built independently by Victor Gonzalez, its neo-Baroque disposition, a nascent study in the classical revival, was unlike anything that preceded it.

The "stars" of this book are the clients: their hard work, vision, achievements, tastes, and eccentricities. It is an absorbing social history, punctuated by musical, technological, and architectural delights. As with all of Rollin Smith's books, *Pipe Organs of the Rich and Famous* is one to which you will return repeatedly, whether for in-depth reading or leisurely perusal. Its large format and high-quality coated stock may make it the heaviest book in your library, but it is my suggestion that you pick it up and read it.

—Sebastian M. Glück  
New York, New York

## New Recordings

**French Trilogy: Eric Plutz plays the Aeolian-Skinner organ of Winthrop University, Rock Hill, South Carolina. Pro Organo (CD7255), www.proorgano.com.**

Those familiar with organist Eric Plutz know to expect something extraordinary

and compelling from his every performance, and this Pro Organo disc (his fourth) is certainly no exception. In fact, it would be no exaggeration to say that this is the best yet!

The program presented here has great integrity and comprises three sets of works, as the disc title suggests—*Trois pièces*, op. 29 (*Prélude*, *Cantilène*, and *Scherzando de Concert*) composed by a little-known student of César Franck, Gabriel Pierné (1863–1937); Camille Saint-Saëns' *Trois préludes et fugues*, op. 99; and Louis Vierne's *Deuxième symphonie in e*, op. 20 (*Allegro*, *Choral*, *Scherzo*, *Cantabile*, and *Final*). The repertoire flows seamlessly from one piece to the next, and the 1955 G. Donald Harrison Aeolian-Skinner Opus 1257 (restored 2009, Orgues Létourneau) rises beautifully to the challenge of emulating a French romantic organ.

Vierne's symphonies will be familiar to enthusiasts of the French organ repertoire and require no introduction; equally so the Saint-Saëns preludes and fugues. But the three pieces by Pierné are absolute gems—the powerful and emotive *Prélude*; a lovely, delicate *Cantilène*; and the virtuosic *Scherzando de Concert*, opening with a delightfully playful section (not entirely dissimilar to Joseph Bonnet's *Elfes*), with a slower, gentle middle section, culminating in a reprise of the first section, which builds to a glorious, compelling climax.

Plutz is a master craftsman, there can be no doubt! His performances are sensitive, emotional, stunningly accurate, and spectacularly musical; his technical skill and dexterity put him inside the small circle of leading international organists. A colleague recently remarked that (J.S.) "Bach never wrote a bad note," and it would be fair to raise equal plaudits to Plutz's musicianship and technical mastery here. His virtuosity appears to know no bounds, as he nurtures us effortlessly through this program of superbly colorful and exciting French repertoire on this remarkably convincing instrument; it is truly a world-class performance by a world-class musician.

The accompanying booklet is excellent, with copious notes and bursting with information about performer, instrument, repertoire, and even a word or two about the engineering details that have enabled Pro Organo to capture such a crystal-clear and intimate recording. This must be, without a doubt, the French organ music CD of the year. Bravo!

—James M. Reed  
Workshop, England

**Celestial Wind, Organ Works by Robert Sirota. Victoria Sirota, organ, Norman Fischer, cello, and Robert Sirota,**

**piano. Albany Records, Troy1502, \$16.99, www.albanyrecords.com.**

*Celestial Wind* is the first recording to feature several of Robert Sirota's liturgical works for the organ. Although he has had a long association with the instrument, Sirota has composed only a small body of solo music for the organ. The works presented here draw from both his sacred and secular compositions. All the selections were written for his wife, the Reverend Dr. Victoria Sirota, a concert artist of high caliber.

Sirota himself describes the opening *Toccata* (1979) as his most difficult work for organ. The opening five-note motive comes from an unspecified arioso by J. S. Bach. The multi-sectioned piece requires virtuoso technique and a versatile instrument. One immediately hears Sirota's neo-classic bent in the tightly controlled counterpoint as well as piquant harmonies.

*Four Pieces for Organ* (1975), written for the dedication of a Bozeman-Gibson organ in East Northport, New York, are brief selections intended to demonstrate the tonal possibilities of this small but versatile instrument. Once again, Sirota's penchant for counterpoint is immediately obvious, as is his fascination with syncopated rhythmic figures. The composer refers to the final piece as a "negative" toccata, one which, instead of building to a climax, disintegrates into a quiet peroration.

Commissioned in 1993 by cellist Norman Fischer, *Easter Canticles* is a triptych of pieces inspired by an iconostasis of the Orthodox Church, which depicts scenes of Christ's agony in the garden, death on the cross, and miraculous resurrection.

*Letters Abroad*, for organ and piano, may be the most personal work on this recording. Written in the summer of 1980, these works are "musical postcards" Sirota wrote to his wife while she was away in Europe doing research. According to the composer, "Piano and organ are a potentially difficult combination; and that is the point. The acoustic disparity and distance . . . is the central metaphor of the work." The piece concludes with a tender moment of unity for the two instruments.

The final three selections are liturgical. The *Two Lenten Chorale Preludes* use the familiar tunes HERZLIEBSTER JESU and AN WASSERFLÜSSEN BABYLON. The title track, *Celestial Wind*, uses Acts 2:2–3 as its inspiration, a text that dramatically describes the arrival of the Holy Spirit on the first Pentecost. The images of rushing winds, tongues of fire, and the descending Spirit can be heard in the powerful and vivid sounds of the organ.

This recording features two distinct instruments: a Holtkamp organ housed at the Peabody Conservatory (for *Toccata*, *Four Pieces*, *Easter Canticles*, and *Two Lenten Preludes*) and the Aeolian-Skinner organ in the Cathedral of St. John the Divine, New York (*Letters Abroad* and *Celestial Wind*). Both instruments and spaces were chosen for the repertoire. The Holtkamp, with its

German-style specification, is especially appropriate for the *Toccata* with its neo-classical bent and for the *Four Pieces*, which make use of *Klangfarbenmelodie*. The rich, romantic sounds of the Aeolian-Skinner and the large, spacious acoustic of St. John add poignancy to the physical separation that inspired *Letters Abroad*, and allow for the colorful expression of the arrival of the Holy Spirit. Sirota's notes state that the piece was written for "a grand organ in a majestic space."

Victoria Sirota's performances demonstrate her solid technical skills, her consummate musicality, and her intimate understanding of her husband's compositions. Truly a match made in heaven.

**French Organ Music on the Great Organ of Saint-Etienne-du-Mont, Paris. Music of Dupré, Duruflé, Messiaen, Tournemire, and Vierne, Pétur Sakari, organist. BIS-1969/7328599919690, \$21.99, naxosdirect.com.**

Recordings by rising stars are certainly abundant, many associated with the numerous national and international competitions in the organ world. This debut compact disc features one such up-and-coming performer. Pétur Sakari, a 21-year-old Finnish organist who studies with Thierry Escaich, has won numerous competitions and has been celebrated as a rising artist. Here he performs a technically brilliant program on the organ at the church of St.-Etienne-du-Mont, where Escaich is the titular organist. The well-chosen repertoire from the French symphonic organ tradition suits the instrument perfectly. One immediately hears Sakari's masterful technique in his brilliant performance of Duruflé's reconstruction of Tournemire's *Improvisation sur le Victimae paschali* and the *Prelude et Fugue en Si Majeur* from Dupré's op. 7. Sakari's musicality comes through in his sensitive registration and use of dynamic shading in Messiaen's sumptuous *Le Banquet céleste*.

Much of the disc is taken up by the music of Vierne and Duruflé, master and student, with performances of four of the former's *Pièces de Fantaisie* and the latter's *Suite*, all performed on the instrument that inspired Duruflé's small, yet significant, body of organ music. One would like to hear a bit more maturity in these interpretations as the music is so expressive, but the youthful vigor and éclat in these performances justifies Sakari's well-deserved acclaim.

**Jean-Jacques Grunenwald, Oeuvres pour orgue, Jean-Luc Etienne, organist. Festivo 6962422, €19.95, www.festivo.nl.**

Festivo continues to bring the great music of European organ composers to the public with this new recording of the organ works of Jean-Jacques Grunenwald (1911–82), who, late in his career (1973–82), served as organist of Saint-Sulpice, Paris, France. The recording features the earliest organ compositions of this fine composer, whose music is neither well known nor often performed.

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(He may be better known as a composer of film scores.) As a student of Marcel Dupré, titular organist of Saint-Sulpice from 1936–72, Grunenwald certainly comes from the French symphonic organ tradition that is known throughout the world, yet he later embraced more modern techniques such as serialism and polytonality. These early pieces, which date from 1937–56, reflect Grunenwald's keyboard studies with Dupré, his composition lessons with Henri Busser while at the Paris Conservatory, and his affinity for the virtuosic improvisations of Charles Tournemire on religious themes.

The disc opens with the *Deux Suites pour orgue*, Grunenwald's first published organ works. (His earliest published piece was a *Prélude* for piano from 1936.) Due to the specific registration chosen by the composer, these pieces require a very versatile and colorful instrument.

Similar in outline, the suites each consist of five movements. *Suite I* contains programmatic movements such as "Nativité" and "Les Divins Espoirs," while *Suite II* employs more traditional titles such as "Procession" and "Toccata." Within the more subdued movements, the composer makes exceptional use of individual solo stops, whose colors aid in creating a sublime, mystical mood that was typical of Grunenwald's improvisations during the liturgies at Saint-Sulpice. One also hears the craftsmanship of tightly controlled contrapuntal writing so often found in neo-classic compositions of the 1920s and 1930s. The robust toccatas that close each suite demonstrate the immense power and force of the magnificent Cavallé-Coll organs that were the foundation of the French organ tradition. Bernard Gavoty, critic and

biographer of many renowned French organists, wrote in glowing terms about one of Grunenwald's improvisations at the end of a service, describing his use of counterpoint, his control of form and structure, and the originality of the closing improvisation, stating that Grunenwald was indeed a worthy successor to the established French tradition.

Also featured on this recording are the *Quatre Élévations* (1942), the *Cinq Pièces pour l'Office Divin* (1952), and the *Diptyque liturgique* (1956). The *Élévations* are brief musical moments using quiet sounds befitting their place in worship. The *Cinq Pièces* were composed for a smaller organ and could be used as a Messe basse or Low Mass (a Mass without singing). The structure of the first three of these pieces is reminiscent of French Classical music, with a *récit de cornet* in the Entrée, the *ricercare* technique of the Offertoire, and the *tiento* style of the third movement.

The final two movements, "Communion" and "Sortie," are reminiscent of the late-Romantic tradition contrasting with the earlier styles found in the opening movements. *Diptyque liturgique* is dedicated to St. James Episcopal Church, New York, commemorating its 150th anniversary. Its two movements could not be more contrasting in style and texture. "Preces" uses finely honed contrapuntal writing featuring a brief, two-note theme, while "Jubilate Deo" is an energetic expression of pure joy.

Organist Jean-Luc Etienne, professor at the Conservatoire à Rayonnement Régional in Tours, demonstrates a clear affinity for this music. His registrations beautifully display the wonderful colors of this instrument. His elegant and

intimate playing style draws the listener into the mysticism and spirituality of the more restrained compositions. His virtuosity and fire make the drama and brilliance of the more ecstatic pieces palpable. As much of this music is not readily available, and as it is rarely heard in performance, it is a great pleasure to hear these works. It is hoped that Etienne, in collaboration with Festivo, will continue to record the remaining works of this neglected French master.

—Steven Young  
Bridgewater State University

### New Organ Music

**Sperindio Bertoldo: Opera per Tastiera, edited by Luigi Collarile. Andromeda Editrice, No. 16 of the series "Tastature," €25. Available from La Stanza della Musica, [www.lastanzadellamusica.com](http://www.lastanzadellamusica.com).**

This modern edition includes all the known works for keyboard composed by Sperindio Bertoldo (ca. 1530–70), who took up the position of organist at the Duomo, Padua, in 1552. In addition to two collections of madrigals published in 1561 and 1562, two volumes of his keyboard compositions were printed in Venice by Giacomo Vincenti, but only in 1591, some 21 years after the composer's death. The sole instrument mentioned for performance is the organ, although such pieces would undoubtedly have been performed on stringed keyboard instruments.

These two slim volumes contain just ten works. The first volume, of which only the copy in the University Library, Basel, has been preserved, contains four chanson settings. The second volume, of which two copies have been

preserved (one in Basel and one in the Civico Museo Bibliografico, Bologna), contains two toccatas, three ricercars, and just one *canzon francese*. The two toccatas as well as ricercars on the first and third tones were also copied into the voluminous manuscript now preserved in Turin. This edition supersedes the volume edited by Klaus Speer for the American Institute of Musicology in 1969 and 1993, which also contains the book of pieces of 1604 by Padovano, but which reduced note values by a half and included numerous errors.

Pages 1–13 of the music section of this new edition include the contents of the first print, pages 14–28 include the contents of the second print, and pages 30–61 provide a facsimile copy of the two sources. As ever, it is well worth the time to compare the original prints with the editor's transcriptions.

The four chansons from the first book include *Un gai berger, Or vien ça vien, Petit fleur*, and *Frais et gaillard*, which at 60 bars is quite the longest. All open imitatively, progress with voices dropping out at will, and include some chordal passages and some fast sixteenth-note divisions and cadential trills, mainly in the treble, with just a few in the tenor and the very occasional instance in the bass. *Un gai berger* includes a triple-time section. These pieces bear comparison with Andrea Gabrieli's intabulated chanson settings, particularly the first and last which the Venetian also set.

The first toccata opens in D minor and finishes in G. After an opening in which lengthy trills pass from tenor to bass against held tonic chords, it consists of chordal passages, with cadential

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sixteenth-note passagework in the form of trills and the occasional eighth-note scalar links. The second toccata, in F, opens with held chords and also proceeds in a stately manner with some written-out trills in various voices. They were clearly not influenced by the toccatas of Andrea Gabrieli and are far removed from the mercurial toccatas by Merulo.

The ricercars, on the sixth, first, and third tones, move mainly in half notes with some quarter-note movement, enlivened by the written-out cadential trills. The subject of the *Ricercar on the sixth tone* (among the earliest examples of monothematic ricercars) with a sequence of ascending fourths shows a great similarity to the “St. Anne” subject. There is a triple-time section in the *Ricercar on the first tone*. The *Ricercar on the third tone* employs the flattened second, not uncommon in pieces on this tone; there are fewer written-out ornaments in this piece.

There are also comparisons with several of the less heavily ornamented keyboard ricercars by Andrea Gabrieli published in the 1590s by his nephew Giovanni. The original print of this volume, which is now in Basel, contains a note by pen that sections were “stolen” from ricercars included in a published set of ensemble ricercars by Annibale Padovano, organist in Venice. Bertoldi’s use of this material is discussed in the introduction. The vocal model for the *Canzon francese* has not been identified. The texture is almost entirely homophonically chordal, with divisions for the right hand in eighth notes and the usual cadential sixteenth-note extended trills. With just a couple of these divisions in the tenor, there are also passages in quarter-note chords, which can be happily grouped in threes, phrased across the barlines.

The printing is clear, with six systems to a page in portrait format. Original note values have been retained. The introduction, in Italian and English, includes a detailed account of the sources and the compositions. There is a most thorough critical commentary and a useful bibliography. Some information on potential registration according to contemporary treatises would have been most helpful to the less experienced player. These pieces will require considerable dexterity from the player to shape the divisions without losing the impetus. Possibly of greater interest to specialists in, and students of, the Italian Renaissance keyboard repertoire, these pieces have considerable merit and add to our knowledge of this field.

—John Collins  
Sussex, England

**Wilbur Held, *New Every Morning: Six Settings of Morning Hymns for Organ*. MorningStar Music Publishers MSM-10-618, \$12.00; [www.cantiledistributing.com](http://www.cantiledistributing.com).**

I received this music around the time of Wilbur Held’s death at age 100. My knowledge of Held was mostly limited to reading in organ journals about his longevity—Dr. Held had a long and varied career in church music, and wrote an enormous amount of music. It was with much enthusiasm therefore that I received a copy of *New Every Morning*.

I was struck by the clear structures, the traditional yet refreshing harmonies, and the simple approach to each chorale in these settings. At the bottom of each page is the notation, “Newly composed, and copyright, 2014,” which leads me to believe these are relatively late works.

The first piece, *New Every Morning Is the Love*, is a short set of variations on MELCOMBE. Straightforward and gentle, the variations take about three minutes to play, the average time for most of these pieces. Settings of MORNING HYMN, CHRISTE SANCTORUM, BUNESSAN (*Morning Has Broken*), and SPLENDOR PATERNAE follow. Melody motives sometimes introduce the tune, but when the tune enters it is easily recognizable. *Morning Has Broken*, particularly elegant and two minutes long, is perfect for an offertory. The final piece, LAUDES DOMINI (*When Morning Gilds the Skies*), makes several dramatic key changes and builds to a crescendo with double pedaling as it returns to the opening key. All the settings can easily be played on a two-manual organ. As the melodies are clear enough, with some judicious registrations, they could also be played on a one-manual and pedal instrument.

All the pieces in this book are appealing, although for me *Morning Has Broken* and *When Morning Gilds the Skies* certainly stand out. These pieces would also be perfect for a student, or if you need a quick filler on short notice. I cannot recommend this volume highly enough. It makes me want to explore more of Wilbur Held’s music.

**Rick Seaton, *Go Out With Joy! Postludes for Organ*. Augsburg Fortress ISBN 978-1-4514-7954-6, \$21.00; [www.augsburgfortress.org](http://www.augsburgfortress.org).**

Colorado native Rick Seaton lives with his family in Highlands Ranch, Colorado. His compositions are creative with a touch of popular appeal included.

When I received this volume, I was immediately struck by how appropriate two of the pieces would be for the Christmas season. One in particular, the *Carol Rhapsody*, appeared to be eminently suitable for a Christmas concert. The piece opens with a French-style toccata on

ANTIOCH and progresses in a softer volume through the tunes GLORIA, IL EST NÉ, and MENDELSSOHN, and includes a short surprise with “Jingle Bells.”

Another piece of the season is *O Come, O Come, Emmanuel*. I had trouble relating the tempo instructions (quarter = 120–126) with the music. At that tempo it seemed too fast for the tune. Slower speeds made it too plodding in my mind. It also had a dark, almost brooding, quality to it, which seemed out of character for the expectation of the season.

Other pieces showed a great deal of creativity. For example, *A Mighty Fortress Is Our God* is based on and has major quotations from both movements of Bach’s *Tocatta and Fugue in D Minor*. Opening with the thunder of the well-known descending scales, it moves into the triplets quoting Bach exactly, but suddenly there is the “Mighty Fortress” tune and the triplets no longer fit under your fingers in the usual manner. And this was my trouble all the way through. The music and my mind wanted to play one thing and my fingers wanted to go in a more familiar direction. I think, once learned, it could be an encore piece that a knowledgeable audience would enjoy. What fun! Would the D-minor *Tocatta and Fugue* ever be the same again?

Other pieces include *Crown Him with Many Crowns*, *Holy, Holy, Holy, Lord God Almighty!*, *Rise Up, O Saints of God!*, and *You Are Holy*. All of these are “big” pieces calling for a plenum with mixtures and/or reeds, in keeping with the title, Postludes. However, they are also “big” pieces in that their average length is around eight minutes. The difficulty level is medium with sections that could be described as difficult; much of it is not hard to play, but there are challenging passages that need careful work. Some of this music would also be appropriate for recital use. I am pleased with the music in this volume and recommend it for the adventurous church organist.

—Jay Zoller  
Newcastle, Maine

**New Handbell Music**

***For All the Saints*, arranged for 3, 4, or 5 octaves of handbells by Dan R. Edwards. Choristers Guild, CGB905, \$4.50, Level 3 (M+).**

This setting of the familiar tune SINE NOMINE stays true to the melody throughout and is presented in a rich, festive, straightforward style with a change of rhythm from 4/4 to 3/4.

***Reproducible Rings for 3–5 Octaves of handbells*, arranged by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2733, \$49.95;**

**version for 2–3 octaves of bells: Code No. 2698, \$49.95, L2 (E+ - M).**

Written with the volunteer handbell choir in mind, these settings of familiar hymn tunes should have great appeal for both ringers and listeners. Titles include *Angels We Have Heard on High*, *Come, Ye Thankful People, Come*, *He Is Born, O Little Town of Bethlehem*, *O Love That Will Not Let Me Go*, *Still, Still, Still*, *We Gather Together*, and *When the Saints Go Marching In*. You need buy only one book; all the music can be copied for use by your choir.

***Savior, Like a Shepherd Lead Us*, arranged for 3–6 octaves of handbells by Joel Raney and Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2721, \$4.50, Level 3 (M-).**

This transcription of a Joel Raney piano setting provides a fresh new arrangement for handbells in this well-known hymn by William Bradbury. The “let vibrate” technique is used throughout most of the piece giving it a gentle, flowing feeling, providing a very satisfying addition for worship repertoire.

***Ring, Zing, Swing*, for 3, 4, 5, or 6 octaves of handbells, by John A. Behnke. Choristers Guild, CGB904, \$4.95, Level 3 (D).**

Here is a wildly rhythmic piece that will capture the listener’s attention from the first few measures. It is a syncopated “calypso-type” melody that is set in the key of C minor; with its several special effects, and multiple layers of rhythm and chords, it will bring down the house . . . guaranteed!

***Repentance*, for 2–3 octaves of handbells, handchimes optional, by Ron Mallory. MorningStar Music Publishers, MSM-30-851, \$4.50, Level 2 (E).**

This little gem begins and ends with a motif played just on handchimes, with handbells weaving their way into the texture of this original piece. It builds from simple melodic material to a nice full climax, before returning back to a gentle close.

***Percussive Praise, Mallet Melody*, for 2 or 3 octaves of handbells, by Kevin McChesney. Choristers Guild, CGB311, \$4.50, Level 1+ (E+).**

This is a piece for bells played by malleting the bell as it rests on the padded table, with a lyrical melody in 3/4 time. This is unusually attractive setting, as the entire piece is played with mallets. A great piece with a different “twist,” not only for the players but for the listener.

—Leon Nelson  
Vernon Hills, Illinois

The Organ Works of

# Pamela Decker

By Edie Johnson

From saucy tangos to chant-based works, expertly fashioned counterpoint, and everything in between, the organ works of Pamela Decker run the gamut of style and variety. Her compositions and recordings have received high and well-deserved acclaim in recent years. Decker has had a variety of experiences that shape her compositions—from theater organist to Fulbright Scholar. She has been commissioned by regional and national American Guild of Organists conventions, and her works have been performed around the world.



Pamela Decker (photo credit: Ingvi Kallen)

### Background

I first became acquainted with Decker's works as a graduate student at Jacobs School of Music at Indiana University. My professor, Larry Smith, suggested that I learn her three-movement work, *Río abajo río* (1999, Wayne Leupold Editions, WL610004). I became enamored with the excitement and fire in the music, as well as her colorful, yet accessible harmonic language. Since then, I have learned several other Decker works, for both church and concert use. In addition, I had the privilege of premiering her first organ concerto, *El Tigre*, at the Region IV AGO convention in 2011.

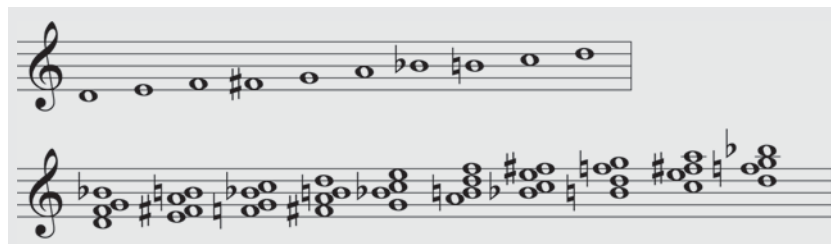
Music and movement have always had a close connection to Decker. While she did not grow up in a family of musicians, her earliest memories are of a home in which music frequently came from the record player, and she danced and performed living-room gymnastics whenever it was on. As a child, Decker and her family lived in Falls Church, Virginia, where her father was a naval research contractor. They attended a Methodist church there, and Pamela recounts this story:

I recall a Sunday morning when my parents were taking me to church, and we were about to enter the narthex. Someone at that moment opened the big double doors to the sanctuary, and I remember an expanse of white wood and columns and a torrent of organ music pouring down the center aisle. I was entranced, and I thought that I would very much like to play the grand instrument that could produce those sounds.

Her parents thought she might have a specific talent for dance, but when at nine she was given the choice among dance, ice skating, or music, she quickly and without hesitation chose music lessons. She has had formal lessons in piano, organ, and harpsichord. Her first organ teacher was Jean Morgan, a concert organist with a large studio in Alexandria, Virginia.

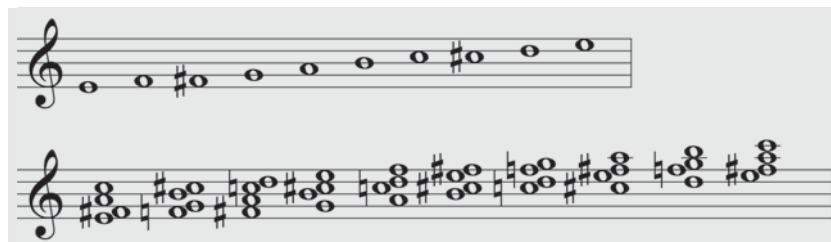
When Decker was thirteen, her father received a promotion that required the family to move to the San Francisco Bay Area. This move was significant to her development as a composer, as it introduced her to the world of the theater organ. Her first teacher in the Bay Area, Galen Piepenburg, was trained as both a classical and theater organist. The Avenue Theater in the Bay Area hired organists to play half-hour recitals before movies began. By the time she was fifteen, Decker was showcased as one of these performers. She both made her own arrangements of "twenties-style" music and used reputable versions by other performers. The theater also hosted concerts by renowned organists from around the world. One of the recitals she considered memorable was by Korla Pandit, a theater organist from India. Decker's experience with the theater organ scene greatly influenced her desire to create and "re-create."

Decker moved from the San Francisco Bay Area to Stanford University, where she studied with Herbert Naney, an experienced concert organist



Example 1. One of Pamela Decker's modes, a transformed Dorian mode

Example 2. *Albarda (Flores del Desierto, I)*, measures 64–70 ©1998, Wayne Leupold Editions, Inc., WL610006



Example 3. Pamela Decker's synthetic Phrygian mode

and a published composer. While an undergraduate at Stanford, she had a church position and made the decision to focus on classical training. As she developed, she concentrated equally on both composition and performance practice. Her desire to study performance practice led to a Fulbright scholarship to study in Lübeck, Germany, at the Musikhochschule Lübeck. This experience gave her the opportunity to learn from and perform on many historic instruments. In addition, she was able to travel to Paris and even spent a

day with Jean Langlais and Marie Louise Jaquet-Langlais.

Decker recounts this fond memory of her day with Langlais:

In the early evening, Mr. Langlais had to go to Ste-Clotilde to play for a funeral. He took me with him. On the streetcar, he kept pointing to landmarks and telling me to look at them. Even though he was blind, he knew exactly where everything was and how to tell me important bits of information in connection with what he was pointing out. I realized that I was on a "sightseeing" tour with Jean Langlais! At the church, there was some time before the service, so

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# Contemporary organ works

**Example 4. *Jesu, dulcis memoria*, measures 64–69** ©2011, Wayne Leupold Editions, Inc., WL710010)

**Example 5. Scale types in *flamenco* music**

**Example 6. *Río abajo río*** ©1999, Wayne Leupold Editions, Inc., WL610004)

he allowed me to play several pieces. I recall that I played the Bach 9/8 *Prelude and Fugue in C Major*, and some of my own music. It is a treasured memory for me that he said very positive things about my work in both areas and encouraged me to continue composing as well as performing.

## Harmonic style

The music of French organ composers has had a tremendous influence on Decker's compositional output and her tonal language. She is particularly fond of Olivier Messiaen's music. His modes of limited transposition have influenced the development of her own individually designed synthetic modes. The most influential of Messiaen's works for Decker has been *La Nativité du Seigneur*. In learning and studying this work, she was struck by the lush harmonies and rich chromaticism that the modes yield. This, in turn, inspired Decker to explore and discover her own unique harmonic language.

Sw.: Found. 8', 4', and 2', Mix., Reeds, light 16'  
 Gt.: Full (with Mix.), Sw. to Gt., Ch. to Gt.  
 Ch.: Full, Sw. to Ch.  
 Ped.: Full plus couplers \*

75 ♩ = 96–100, With strength and emphasis

(Boxes open)

\* "Full" always indicates the inclusion of mixtures.

**Example 7. *Tango rhythm from Río abajo río, III*** ©1999, Wayne Leupold Editions, Inc., WL610004)

Study of Messiaen's modes has led Decker to transform church modes, adding one or two pitches to the collection of a specific mode. She frequently incorporates a transformed Dorian that adds F-sharp and B-flat to the basic Dorian mode. (See Example 1.) One of her other favorite modes to employ is a

Phrygian mode that adds F-sharp and C-sharp. These are just two examples of the synthetic modes that Decker works with, and she believes that each one has its own "pitch-class personality." She works with the modes both individually and in combination and finds it interesting to use this "modal

material within the context of designing original forms."

Example 2 shows an example of the synthetic Dorian, used in mm. 64–70 of *Albarda*, the first movement of *Flores del Desierto* (1998, Wayne Leupold Editions, WL610006). Decker's synthetic Phrygian mode, which adds F-sharp and C-sharp to the basic Phrygian mode, is shown in Example 3. Decker uses this mode in *Jesu, dulcis memoria* (2011, Wayne Leupold Editions, WL710010), mm. 64–69, as shown in Example 4.

Decker has also worked with scale types in *flamenco* patterns (see Example 5). The intervallic patterns of the flamenco modes play a prominent role in her new work, *Fanueil Hall* (2013, Wayne Leupold Editions, WL610014), which was premiered at the 2014 AGO national convention, held in Boston.

## Rhythmic influences

Messiaen's creative rhythmic structures also have inspired Decker's compositions. Decker states, "Messiaen also choreographs expressive nuance through additive rhythms and multi-metrical constructions. I have also found this element to be influential; I have used meter changes and shifting accents to place emphasis in my music." For example, this passage in 2/4 from the final movement of *Río abajo río*, shown in Example 6, illustrates these shifting accents, which provide a strong syncopated effect.

The captivating rhythms that Decker employs are also largely influenced by Latin American dances. She first became interested in Spanish and South American music after hearing Alicia de Larrocha perform *Iberia* by Isaac

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Example 8. *Jesu, dulcis memoria* (prelude) (©2011, Wayne Leupold Editions, Inc., WL710010)

Sw.: Foundations 8', 4'  
 Gt.: Foundations 8', 4', Mixture, Sw. to Gt. 8'  
 Ch.: Foundations 8', 4', Sw. to Ch. 8'  
 Ped.: 16', 8', 4' to balance

Flowing ♩ = 76

Example 9. *Jesu, dulcis memoria* (fugue) (©2011, Wayne Leupold Editions, Inc., WL710010)

Albéniz. After this discovery, she began to immerse herself in Spanish and South American literature. She has done much reading and research into Latin American dance forms. She has incorporated many dance rhythms into her works, including the samba, charrada, rondena, tarantella, boliviana, and many others. Example 7 shows an example of a tango rhythm from the third movement of *Río abajo río*.

### Other South American Influences

Another influence on Decker has been Ástor Piazzolla, a composer from Argentina who studied in Paris with Nadia Boulanger. Boulanger encouraged Piazzolla to compose works that would reflect his native Argentinian culture. Piazzolla was a virtuosic performer on the *bandoneón*, the main instrument of the South American *tangueros* (students of tango). Decker states:

This instrument was invented in Germany in 1854 by Heinrich Band, as a substitute for a pipe organ for churches without the financial resources to purchase and install a pipe organ. The instrument gradually made its way to South America, as musicians emigrated from Europe, and after the passage of time, it was adopted by the tangueros and the street musicians. Thus, there is a connection between Piazzolla's primary instrument (he was a virtuoso-level performer on the *bandoneón*) and my own primary instrument. I love the fact that there is precedent for performing tango music at the organ.

### Registrations

While Decker's harmonic language and rhythmic energy are progressive, she tends to stay with traditional use of the organ in terms of registration. She uses registrational changes as both a

“color and form-defining factor.” Her scores are very clear in calling for specific registrations that are adaptable to most instruments. As a performer, she understands the need to make registration changes work on both electro-pneumatic and mechanical-action instruments, and as a composer takes into account that sometimes a combination action may not be available and that the



Example 10. *On This Day*, passage treating ANTIOCH (©2009, Wayne Leupold Editions, Inc., WL610005)

performer must pull stops by hand. Her registrations might call for combinations such as a *voix celeste* accompanying a solo reed, a clear plenum, or combinations up to full organ.

### Traditional forms

Decker also employs more traditional forms, such as the prelude and fugue. She composes counterpoint as a “procedural basis” and expands the form with contemporary harmonic and formal structures. She also frequently integrates Gregorian chant into her works. Her collection entitled *Retablos* incorporates the chants PANGE LINGUA, UBI CARITAS, and VICTIMAE PASCHALI LAUDES. *Jesu, Dulcis Memoria* is a prelude and fugue based on the chant for which it is titled; Example 8 shows a passage from the prelude, and Example 9 a passage from the fugue.

German chorale and Protestant hymn tunes also play a major role in Decker's works. She has written a chorale prelude on HERZLICH TUT MICH VERLANGEN, and her collection *On This Day* (2009, Wayne Leupold Editions, WL610005) features popular Advent and Christmas tunes such as PERSONENT HODIE, ANTIOCH, and CRANHAM. *On This Day* would be an excellent collection with which to begin studying Decker's works; Example 10 shows a passage from her setting of ANTIOCH.

Many of Decker's works can serve both a concert and a liturgical purpose.

Her compositions are both engaging and accessible to a wide audience, especially when the audience is educated about the construction and program behind the piece. Decker states:

I believe that music should have intellectual substance, pure emotion, and undeniable communicative ability in equal measure. Even if a passage or section sounds improvisatory, I think that upon analysis, a performer or theorist should be able to discern evidence of substance and “intelligent design,” if I may borrow a phrase from another discipline. I also think that while program notes are fascinating, they should not be necessary for the composition to achieve its goal of making a visceral impact on the listener.

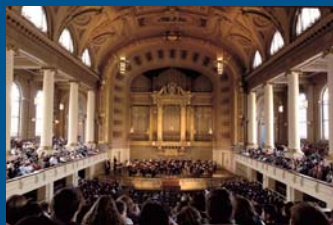
For those who have never explored Decker's works, I encourage you to investigate her compositions. Pamela Decker has recorded her own works on the following Loft recordings: *Decker Plays Decker: Sacred to Secular (Volume 1)*, LRCD 1053, *Decker Plays Decker: Desert Wildflowers (Volume 2)*, LRCD 1076, and *Decker Plays Decker: Suite Dreams and Fantasies (Volume 3)*, LRCD 1130 ([www.gothic-records.com](http://www.gothic-records.com)). A complete list of her works may be found at her website, [pamela-decker.com](http://pamela-decker.com).

*Edie Johnson is music associate and organist at Church Street United Methodist Church in Knoxville, Tennessee. She also teaches private organ and courses in organ literature and church music at the University of Tennessee in Knoxville.*

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# Tournemire & Messiaen

Recent research

By Ann Labounsky

*Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*, edited by Jennifer Donelson and Stephen Schloesser. Church Music Association of America, P.O. Box 4344, Roswell, NM 88202 ([musicasacra.com](http://musicasacra.com)), 2014, \$40.00, ISBN 978-0-9916452-0-6, 456 pages.

*Visions of Amen: The Early Life and Music of Olivier Messiaen* by Stephen Schloesser. William B. Eerdmans Publishing Company, Grand Rapids, Michigan, 2014, \$40.00, ISBN 978-0-8028-0762-5, 572 pages.

These two new books present the results of academic research on Charles Tournemire and on the life and works of Olivier Messiaen. Through the efforts of Jennifer Donelson, the guiding light behind the academic outreach of the Church Music Association of America and the managing editor of *Sacred Music* (the official publication of the CMAA), there have been two conferences on Tournemire, the first in Miami in 2011 and the second in Pittsburgh in 2012. *Mystic Modern* is a reproduction of the papers given at the Miami and Pittsburgh conferences. Stephen Schloesser, author of *Visions of Amen: The Early Life and Music of Olivier Messiaen*, is a Jesuit priest and professor of history at Loyola University, Chicago, and also the author of *Jazz Age Catholicism: Mystic Modernism in Post-war Paris, 1919–1933*.

*Mystic Modern* was published in the summer of 2014 in time for the annual CMAA Colloquium in Indianapolis. Schloesser's Messiaen book was also published in July 2014, coinciding with the American Guild of Organists' national convention in Boston. Beyond

the coincidence in publication dates, what is remarkable about the two books is the relationship between Tournemire and Messiaen. Tournemire influenced Messiaen to a much greater extent than is normally assumed; but Messiaen eclipsed his mentor by gaining greater fame during his lifetime. Book after book has been written about Messiaen, while Tournemire has remained in relative obscurity until fairly recently.

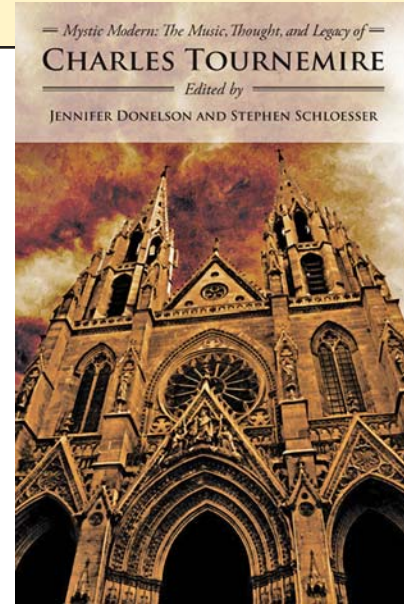
A first glance at both of these books reveals that there is much more to understand about Charles Tournemire and Olivier Messiaen than one can know only through a study of their musical scores. This "much more" element encompasses knowledge of the personal lives of the two men and the personal relationship between them. It also focuses on how history, culture, theology, literature, symbolism, and aesthetics affected them both. *Mystic Modern* and *Visions of Amen* are a must read not only for scholars or devotees of Tournemire and Messiaen, but for those interested in liturgy, music, and theology. Fortunately both books can be read in small sections, slowly and with the help of excellent indices. In the case of *Visions of Amen*, Messiaen's important duo-piano work from 1943, a link to an audio recording of a live performance is included in the text.

Tournemire was certainly a modern composer who influenced Messiaen, Langlais, and many other 20th-century French composers. The extent of his "modernism" led many to dismiss his music as obtuse, and his mysticism certainly was another reason that many dismissed his music as unapproachable. Stephen Schloesser explains Tournemire's "modernism" in his 2005 book, *Jazz Age Catholicism*:

Tournemire imagined the musical devices representing 'passion'—chromaticism, polytonalism, and the perceived resulting 'dissonance'—as the most appropriate material carriers of the 'eternal' and unchanging Latin forms. Images of dress abounded in ancient chants were imagined to be 'clothed' in 'modern' musical fashions.<sup>1</sup>

The main Tournemire scholarship consists of a doctoral dissertation by Ruth Sisson, a picture book of photos by Ianco Pascal, and the notated catalogue of his works by Joël-Marie Fauquet from 1979.<sup>2</sup> Stephen Schloesser devotes a large part of *Jazz Age Catholicism* to the study of Tournemire. Lastly, Marie-Louise Langlais has published on the Internet portions of Tournemire's *Memoires* that specifically address music (<http://ml-langlais.com/Tournemire>). The French journal *L'Orgue* is in the process of issuing the complete *Tournemire Memoires*. The editors of *Mystic Modern* had access to the complete version and quoted extensively from it in their essays, *The Composer as Commentator: Music and Text in Tournemire's Symbolist Method* and *How does Music Speak of God*.

Charles Tournemire (1877–1939) died in the same year that I was born, and perhaps for this coincidence, I felt a special connection to this man. My first exposure to the "mystic modern" Tournemire was during the 1950s, in hearing my first organ teacher Paul Sifler play some of Tournemire's music on several recitals. I remember the music sounded strange and exotic, like the music of Olivier Messiaen that Sifler played, which I, as a teenager, did not understand. It was later, as a pupil of Jean Langlais in Paris during the early 1960s, that I came to know Tournemire's music in a different way. Langlais often played Tournemire's music at Sainte-Clotilde on the organ that



*Mystic Modern* (cover design by Tennille Shuster, courtesy Church Music Association of America)

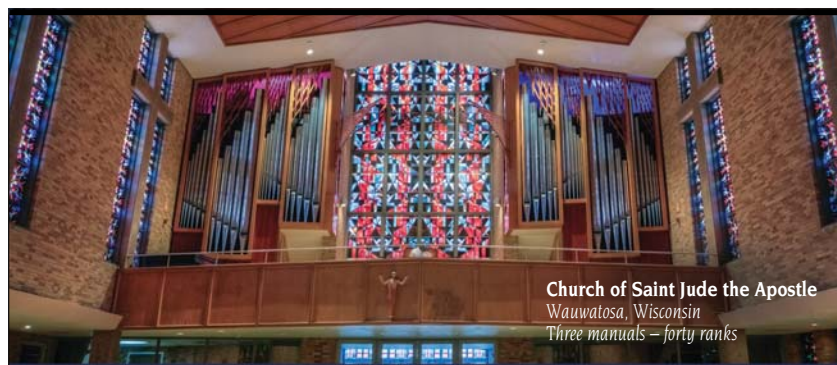
Tournemire knew and loved and often played the *Eli, Eli, lamma sabacthani* from the *Sept Paroles* of Tournemire. This blind teacher taught me the first movement and the last movement (*Consummatum est*) at Sainte-Clotilde during late Wednesday evenings in a dimly lit, empty church with the incomparable sounds of the Cavallé-Coll organ. And he spoke about Tournemire as someone he knew well—little things about how he taught, how his personality was particularly quirky and unpredictable. He encouraged me to meet Tournemire's second wife, Mme. Alice Tournemire, in her apartment—the apartment where her late husband had lived and taught. She read portions of his *Memoires* regarding the *Symphonie-Choral*, which I was planning to perform at Sainte-Clotilde. The more I played and heard Tournemire's music, the more fascinated I became with it. His music was not instantly appealing; rather, it permeated my being slowly and compellingly.

## Mystic Modern

The contents of *Mystic Modern* are divided into three sections, which develop the theme of Tournemire's legacy as liturgical commentator, music inventor, and *littéraire*. In the preface, "Tournemire the Liturgical Commentator," Donelson discusses Tournemire's role as organist in the Roman Catholic Church and especially his place in the long line of composers incorporating Gregorian chant into both their composed works and their improvisations.

## The liturgical commentator

"The Organ as Liturgical Commentator—Some Thoughts, Magisterial and Otherwise" by Monsignor Andrew R.



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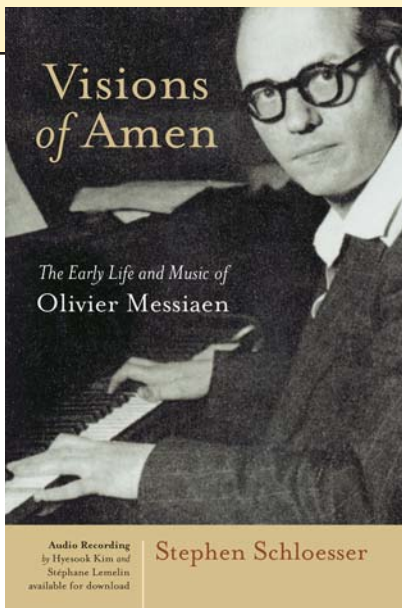
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**Visions of Amen** (photo courtesy of Wm. B. Eerdmans Publishing Co.)

Wadsworth, begins with Wadsworth's recollections of Messiaen's improvisations during a Low Mass at La Trinité and then discusses the liturgical norms with an historical overview of the documents pertaining to them. He implores organists to follow Tournemire's example in *L'Orgue mystique*: to improvise on the chants proper to each Sunday's liturgy.

"Joseph Bonnet as a Catalyst in the Early-Twentieth-Century Gregorian Chant Revival," by Susan Treacy, explains Bonnet's decisive role in encouraging Tournemire to write *L'Orgue mystique*. Through explanations of Bonnet's work as a liturgical organist in churches where he served, Treacy explains why Bonnet did not write any chant-based organ music. Although Bonnet was an abbot in the Benedictine order and was devoted to the propagation of Gregorian chant, he made a distinct difference between his published secular pieces for recital use and his improvised chant-based pieces for the liturgy. As a pupil of Charles Tournemire and fellow native of Bordeaux, Bonnet's relationships with Dom Mocquereau and Justine Ward were also important in the founding of the Gregorian Institute. Even Bonnet's church wedding, with a *schola* from the Gregorian Institute and with Tournemire as one of the organists, reflected his devotion to the propagation of Gregorian chant.

In "Tournemire's *L'Orgue mystique* and its Place in the Legacy of the Organ Mass," Edward Schaefer gives an exhaustive summary of the development of the organ Mass, its specific usage in various countries, and the ecclesiastical documents governing organ Masses. A number of charts give illustrations of the use of the organ at the various parts of the Mass. There is a long list of the ecclesiastical ceremonials governing the use of music in the Mass and a chronological list of organ settings of the Mass. Schaefer concludes that with the renewed interest and practice of the Extraordinary form of the Mass, the practical use of Tournemire's *L'Orgue mystique* is possible. This was demonstrated during the first Tournemire symposium. Some of the material is based on Schaefer's dissertation from Catholic University.<sup>3</sup>

"Liturgy and Gregorian Chant in *L'Orgue mystique* of Charles Tournemire," by Robert Sutherland Lord, was originally published in 1984 in *The Organ Yearbook*, edited by Peter Williams. The seminal importance of this article lies in Lord's identification of all the chants from *L'Orgue mystique* and their origin, Tournemire's original plan for the composition of the work, and the ways in which the composer departed from his

plan in the choice of chants. The chants from the *Liber Antiphonarius* (Solesmes, 1897) were the sources of most of the chants that Tournemire used for the Elevation. This volume of chant is out of print, but Lord obtained a copy from the former assistant organist at Notre Dame, Paris, Pierre Moreau. Lord includes copies of these chants in the article.

In "The Twentieth-Century Franco-Belgian Art of Improvisation: Marcel Dupré, Charles Tournemire, and Flor Peeters," Ronald Prowse discusses differences in techniques between written compositions and improvisations in the works of Dupré, Tournemire, and Flor Peeters and cites musical examples from the chant *Ave Maris Stella*. Using works by those three composers, Prowse deftly compares the techniques that all three of them used in treating the same chant. He often cites his own experiences studying improvisation with Pierre Toucheque, who had been a pupil of Peeters. He often quotes Tournemire, from his book on improvisation, *Précis d'exécution, de registration et d'improvisation à l'orgue*, stating that a master improviser creates illusions.<sup>4</sup> The issue of the difference between written composition and improvisation echoes throughout this collection of essays and remains in some ways an unanswered question.

### The musical inventor

Prowse's essay leads logically into the second section, "Tournemire the Musical Inventor," which deals with Tournemire's musical language, including his choice and sense of tempo—as well as his compositional process and impact, not merely on the Sainte-Clotilde school, but on modern French organ repertoire in general.

In his essay "Performance Practice for the Organ Music of Charles Tournemire," Timothy Tikker describes his lessons with Langlais and Langlais's reports of his study with Tournemire. Tikker's account matched what I had learned from Langlais, including the story of Langlais's meeting with Tournemire and the invitation to become the latter's successor at Sainte-Clotilde. The two works Tikker analyzes in detail regarding interpretation (No. 7 from *L'Orgue mystique*, *Epiphania Domini*,

and *Mulier, ecce filius tuus, Ecce Mater tua*, from *Sept Chorals-Poèmes*, op. 67) were pieces that I also had studied with Langlais, and I agree with his conclusions. Tikker gives detailed graphs with measure numbers indicated and, in some places, metronome markings. Of particular interest in this essay is Tikker's extensive discussion of the Sainte-Clotilde organ. Tournemire's specific registrations in *L'Orgue mystique* include the use of sub couplers and the term *petites mixtures*, which indicates soft mutation stops such as gamba with a nazard. It is interesting to note that Tournemire played all of *L'Orgue mystique* on his nine-stop house organ, regrettably never at Sainte-Clotilde. Tikker quotes this specification from Tournemire's *Précis*. One of Tikker's particularly insightful points is his comparison of German Romantic organs and their influence on the compositions of Reger and Karg-Elert, which used the full organ in the lower registers, and Tournemire's use of full organ that was based on the "treble-ascendant voicing for its success."<sup>5</sup>

"Catalogue of Charles Tournemire's 'Brouillon' [Rough Sketches] for *L'Orgue mystique* BNF, Mus., Ms. 19929," by Robert Sutherland Lord, is the result of Lord's studying the 1,282 pages of rough sketches of Tournemire's *L'Orgue mystique* found in the Bibliothèque Nationale after Lord had written an extensive article on this seminal work of Tournemire. From these sketches Lord was able to determine the exact date of each office and how Tournemire departed from his original plan. Lord's conclusion stated:

After having completed the manuscript catalogue, we can verify that the "Rough Sketches" document—in sharp contrast to the "Plan" considered in my 1984 study—is far more than a mere framework for *L'Orgue mystique*. The "Rough Sketches" provide the harmonies, the rhythms, and the paraphrases for forty-two of the fifty-one offices. The BNF Ms. 19929 remains the only evidence we have of Tournemire's musical preparation for any organ work he composed.<sup>6</sup>

From the harmonic and rhythmic details of Tournemire's plan for *L'Orgue mystique*, Boguslaw Raba's article, "Creating a Mystical Musical Eschatology: Diatonic and Chromatic Dialectic in

Charles Tournemire's *L'Orgue mystique*" continues the discussion of the conflict between the diatonic and chromatic dialectic in Tournemire's *L'Orgue mystique*. Raba uses the term dialectic as follows:

Tournemire's musical poetics in *L'Orgue mystique* are constructed by means of a dialectical process of diatonic and chromatic textures. This procedure (along with its symbolic functions) seems to be inherited from the Romantic Liszt-Franck tradition and is used in the service of a large narrative formal structure.<sup>7</sup>

Raba equates diatonicism with "eternal peace" and chromaticism with emotional "passion." For Raba, the melding of these two elements creates pandiatonic textures, which he believes are Tournemire's legacy to Messiaen. Finally, Raba confesses that Tournemire's style goes beyond any structural system, and he calls this a "mystical musical eschatology." Raba makes interesting parallels between Tournemire's use of dissonance and that of Scriabin and earlier composers such as Frescobaldi in the Elevations from his organ Masses.

Raba's observations on dissonance from the numinous leads into the next essay, "From the 'Triomphe de l'Art Modal' to The Embrace of Fire: Charles Tournemire's Gregorian Chant Legacy, Received and Refracted by Naji Hakim" by Crista Miller. Miller's article locates Middle Eastern elements and Arabic improvisation (*taqasim*) present in Hakim's organ works with common elements with Tournemire's *Sitio* (I thirst) from the *Sept Paroles* and Hakim's *Embrace of Fire*. Miller compares these techniques with Langlais's *Soleil du Soir*. She also probes the creative process of these composers. Were they aware of the techniques that they were using? In interviews with Hakim, she explains that Hakim claimed that his process was "subconscious"—in other words, he was not consciously aware that he was using a particular technique, so much was it a part of his psyche.

I had also asked this question regarding synthetic and octatonic scales with both Langlais and Daniel Lesur, both of whom reported that they were unaware that they were using these scales. The question of awareness is one that pervades our study of these composers' works and



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## Review feature

is especially relevant to their improvisations. Miller also examines the specialized use of the *Vox humana* in works by Tournemire, Langlais, and Hakim.

Miller and Vincent E. Rone both discuss the use of octatonic and synthetic scales in their complementary writings. Rone's essay "From Tournemire to Vatican II: Harmonic Symmetry as Twentieth-Century French Catholic Musical Mysticism, 1928–1970" focuses on the means by which Tournemire, Duruflé, and Langlais expressed Catholic musical mysticism and, in the case of the two younger composers, the ways in which they did so in response to their frustrations during the period of the Vatican II council. Rone concentrates on the use of octatonic and whole-tone scale patterns in the three composers' music; he uses examples from the final pieces in Tournemire's *Nativitas* and *Resurrectionis* offices. As examples of post-Vatican II disillusionment, Rone cites Duruflé's *Messe 'Cum Jubilo'* and Langlais's *Imploration pour la croyance*, referring to the former as privileging the Ordinary's "transcendent and eschatological imagery through harmonic symmetry and stasis, combining a synthetic scale with subtle linear unfolding of two whole-tone collections, third-related, and bitonal harmonies."<sup>8</sup> In the latter, however, the expression is pure anger. Rone refers to Ruth Sisson's dissertation and the discussion of the "Tournemire chord," which employs a C#-major triad with a G-major 6/3 chord over it. The musical examples are particularly helpful to the reader in understanding these compositional and aesthetic concepts.

### The littéraire

The final section, "Tournemire the Littéraire," deals with the literary aspect of Tournemire's music and dwells on the relationship of the symbolic character of Tournemire's musical "commentaries" (and the legacy of this role in Messiaen's *oeuvre*). It also includes Charles Tournemire's obtuse and convoluted language in his biography of Franck. Finally, it analyzes Tournemire and Messiaen's shared inspiration, drawn from

Ernest Hello's writings and Tournemire's eschatological reading of history. The editors took great care with the ordering of the essays to provide cohesion to the book, and the end of each essay includes a summary.

Stephen Schloesser's first essay, "The Composer as Commentator: Music and Text in Tournemire's Symbolist Method," shows the importance of the texts in Dom Guéranger's *L'Année liturgique* to Tournemire. So what then is this symbolist method? Schloesser describes it simply as "... an essential relationship between a work and the literary text upon which it is based."<sup>9</sup> And he further states:

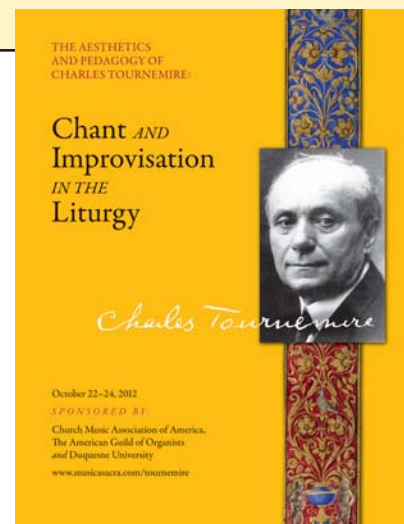
For the symbolists, realism, naturalism, and positivism evacuated human existence of any mystery, fantasy, imagination, or dream world. In opposition to the positivists' exclusive privileging of the visible, Symbolists gave pride of place to the invisible.<sup>10</sup>

As has been stated, Schloesser's research on Tournemire was first published in *Jazz Age Catholicism* (2005). As a historian with appealing linguistic, writing, and musical skills, Schloesser has a gift of getting behind the events he is describing and going to the heart of their meaning. Here Schloesser shows how the literary texts in Guéranger's *L'Année liturgique* directly inspired *L'Orgue mystique*. Schloesser hand-copied one example from Guéranger's work—the Introit for the Feast of the Assumption—to demonstrate this important link between the text and the music. (It is possible to study the entire Guéranger work hand in hand with *L'Orgue mystique* and easily follow the plan for the entire work.) The important point is that the music is a commentary or a paraphrase of the linguistic text. All the tone painting and symbols that Tournemire uses are related to the texts, and it is important to study the texts first. Lest there be any confusion, Schloesser quotes Tournemire's preface, which clearly states: "... plainchant is, in sum, freely paraphrased for each piece in the flow of the works forming this collection."<sup>11</sup>

Schloesser then contrasts Messiaen's straightforward use of textual

references in all his organ works and explains how Messiaen was indebted to Tournemire for this example. Schloesser subsequently refers to numerous recital programs of Tournemire in which the term paraphrase is used in the program. The notion of symbolism, for Schloesser, comes from Tournemire's models, Claude Debussy and Richard Wagner. Evidence of Tournemire's deep involvement in the symbolist movement is carefully presented in the next six pages. Schloesser documents examples of Tournemire's extensive use of the Wagnerian style of *leitmotif*, with the chant *Ego Dormivi*, the antiphon from Holy Saturday based on Psalm 3, used in ten of the *L'Orgue mystique* offices. Schloesser goes beyond what others have previously explained regarding Tournemire's use of this leitmotif, relating the composer's decision both to personal and professional circumstances. Schloesser refers to other music programs and cites the texts that Tournemire used to plan those programs. Particularly moving is the intent behind his concert at the church of Saint-Vincent-de-Paul in 1932, which opened with a tribute to Leon Boëllmann, the deceased organist of the church. The program is a good example of Tournemire's manner of presenting an organ recital; it included three selections from *L'Orgue mystique* with explanations of the importance of the texts behind them. Tournemire's choice of works by other composers showed his sense of his place in history alongside Bonnet, a musicologist (Bonnet was editor of the multi-volume set of *Historical Organ-Recitals*), a symbolist, and a truly modern composer. Also touching was Schloesser's description of the reasons for Tournemire's choice of themes for the last office of this great work and his four-year struggle to complete it. It is clear in studying Schloesser's excellent essay that any serious student of *L'Orgue mystique* must become intimately acquainted with Guéranger's 15-volume pivotal work, which is available in several English translations.

Again, acknowledging the superb manner in which this book is organized, it is appropriate that Elizabeth McLain's Messiaen-oriented essay "Messiaen's *L'Ascension*: Musical Illumination of Spiritual Texts After the Model of Tournemire's *L'Orgue mystique*" follows that of Schloesser, whose discussion of Messiaen's early life and influences in *Visions of Amen* is also covered in this review. McLain's main point is that Tournemire's use of commentaries on sacred texts in his compositions profoundly influenced Messiaen, but that unlike Tournemire, Messiaen's quest was to take music inspired by sacred texts out of the church and into the concert hall. McLain's essay explains that this early opus of Messiaen had its birth as an orchestral work, premiered in Paris before he had arranged it for organ. McLain gives many musical



Cover of Tournemire conference booklet

examples from the orchestral version of the work and clear structural and harmonic analyses of the entire work.

"Desperately Seeking Franck: Tournemire and D'Indy as Biographers" by R. J. Stove is the shortest of all the essays, but it is a fascinating comparison between Tournemire and D'Indy's biographies of Franck. Anyone who has read any of Tournemire's own writings can certainly agree with Stove's description of Tournemire's writing style as an "exotic jungle." And further, "His high-flown French is a burden to imitate in any other language, let alone a language which lays as much stress on understatement, irony, and clarity as modern English usually does."<sup>12</sup> Stove's critical assessment of the two biographers, themselves students of Franck, explains much about the differences in their personalities and a possible jealousy on the part of Tournemire toward D'Indy, on account of the differences in the successes of their respective careers and their relationship to Franck. D'Indy had known Franck for two decades, while Tournemire had known him for only two years.

In her essay, "How Does Music Speak of God? A Dialogue of Ideas between Messiaen, Tournemire, and Hello," Jennifer Donelson compares in great depth the approaches to addressing God through music in the writings of Tournemire, Messiaen, and the mystic writer from Brittany, Ernest Hello (1828–1885). She explains how the writings of Hello, particularly his 1872 work *L'Homme: La Vie—La Science—L'Art*, "encapsulates an understanding that was friendly to the Symbolist and anti-positivist tendencies of both composers."<sup>13</sup> Hello's influences on Tournemire are found in Tournemire's writings, particularly in his unpublished memoirs and correspondence between the two composers. Donelson explains with great care the differences in philosophy between Messiaen, seeking a perfect expression of the Catholic faith, and that of Tournemire. In conclusion she sums up the answer to the title of her essay in quoting Hello:

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In a “clear vision of the role of the Catholic faith in art and culture, Hello saw spiritual realities as more real than material (indeed, as their source) and concluded that, for art to be truly beautiful or ‘sincere,’ the artist must have a clear vision of the world as redeemed by God with the Incarnate Christ at the center of God’s plan for salvation.”<sup>14</sup>

Peter Bannister’s essay, “Charles Tournemire and the ‘Bureau of Eschatology’” explains the meaning of eschatology in the historical context of the first half of the twentieth century in France. Bannister quotes frequently from the 20th-century Swiss Catholic theologian Hans Urs von Balthasar. The author’s reference to “Bureau of Eschatology” refers to Balthasar’s quote from Troeltsch’s dictum, “The bureau of eschatology is usually closed,” explaining that “this was true enough of the liberalism of the nineteenth century, but since the turn of the century the office has been working overtime.”<sup>15</sup> Bannister explains the notion of life as a progression from darkness to light, often quoting from Léon Bloy, the French agnostic who converted to a strict form of Roman Catholicism, and Tournemire’s unpublished memoirs, and symphonies. Bannister laments the paucity of writings about Tournemire, citing the lack of primary source material. Bannister does not mention that this problem will soon be rectified; a forthcoming issue of the French review *L’Orgue* will be devoted to the difficult and highly secretive diary of Tournemire, *Memoires*.

I, for one, am not as pessimistic as Bannister when he states: “The likelihood is that for years to come, Tournemire will sadly continue to be regarded as an obscure figure outside the (dwindling) organ world . . .”<sup>16</sup> The two Tournemire conferences and these essays belie his conclusion. Consider that such composers as Bach, Mendelssohn, Rheinberger, and Langlais were less appreciated during their lifetimes than after their deaths, and certainly today they are not considered as “obscure figures.”

Tennille Shuster’s cover, a surrealist picture of the front of the Basilica of Sainte-Clotilde with dramatic reddish-brown clouds in the background, reflects the book’s mystical nature. The typeface and illustrations are exquisitely reproduced.

Drs. Donelson and Schloesser are to be commended on the physical beauty of the book and the depth of scholarship that the book represents.

### Visions of Amen

Messiaen’s *Visions de l’Amen* is an esoteric, extremely difficult seven-movement work for two pianists at two separate pianos, and its difficulty lies both in its technical demands (requiring extremes in dynamic range and tessitura) and in its obscure symbolism (which deals with astrology, theology, angels, saints, and birds). In the biographical aspect of this latest book on the early life of Messiaen, Stephen Schloesser develops the themes surrounding the composer’s connections with the mystic Charles Tournemire.

The driving force behind the book came from Schloesser’s collaboration with pianists Hyesook Kim (Calvin College) and Stéphane Lemelin (University of Ottawa), with whom Schloesser received a \$5,000 grant from the Calvin Center for Christian Scholarship for a project entitled “Olivier Messiaen’s Religious Perspective and Performance of *Visions of l’Amen*.” In 2004–2005 the two pianists performed the work at a number of locations in the U.S. and Canada, with Schloesser giving lecture notes on the work and Messiaen’s life.

Their original plan was to produce a compact disc with liner notes written by Schloesser. The Messiaen centennial in 2008, however, yielded a plethora of new material for Schloesser, and the project subsequently grew into the present book format, with a link to the audio recording on the Internet. A detailed analysis of the work with timings from the recording makes it possible to follow the work without the score.

The title of the book leads one to believe that Schloesser focuses on the early life and music of this composer. But the extent and depth of the material goes far beyond a discussion of Messiaen’s early years. Schloesser examines Messiaen’s entire life, giving explanations of literary, symbolist, surrealist, mystical, and theological forces that inspired his compositions. In many of Messiaen’s biographies and his own writings, the writers Paul Éluard, Dom Columba Marmion, and Ernest Hello are mentioned, but Schloesser goes farther with extensive quotations from these authors, showing their influence on Messiaen’s music. For example, in the discussion of Messiaen’s *Nativity of the Lord* (1935), Messiaen frequently quotes Marmion’s book *Christ in His Mysteries*:

But the main reason for keeping alive such feelings within us is our status as children of God. The Divine Sonship of the Father’s only-begotten is of the essence and eternal. But, in an infinitely free act of love, the Father has willed to add a sonship, a childship, of grace.<sup>17</sup>

Schloesser divides the book into four sections. The first, dealing with Messiaen’s parents, Pierre Messiaen and Cécile Sauvage, covers 1883–1930. This section can be read by itself without reference to Messiaen’s compositions as an introduction to the psychological underpinnings of his personality. Part two, “Budding Rhythmician, Surrealist Composer, Mystical Commentator: 1927–1932,” continues this psychological approach and discusses in some detail his earliest works. The third part, “Theological Order, Glorified Bodies, Apocalyptic Epoch, 1932–1943,” delves into a detailed description and analysis of *Visions of Amen*. For musicians, a study of Messiaen’s score is helpful, but even without the score, Schloesser gives a detailed analysis of each movement, with timings from the recording in an appendix. Part four, “Legacy, 1943–1992,” includes a discussion of Messiaen’s last work: *Et Exspecto Resurrectionem Mortuorum*. Throughout the book, Schloesser’s use of extensive footnotes on the same page as the text is helpful. The appendix of scriptural references is logical and welcomed.

The recording by pianists Kim and Lemelin is of high quality, with a wide range of dynamics and tessituras. This is a work that Messiaen and his second wife Yvonne Loriod played together frequently, and it is dedicated to her. Much of Messiaen’s piano music is extremely difficult technically and demands the utmost in coordination between the two performers here on two pianos. One could wish that a compact disc had been included with the book, so that one could listen to the performance without using a computer.

But even if the reader has no interest in this difficult piano work, composed during the darkest period of World War II when Paris was occupied by the Nazis, there is more than enough material about Messiaen’s personal life and that of his parents to engage the reader. It is well known that Messiaen’s mother was a *poetesse*; the drama of her life and the struggles she endured with

her husband Pierre is explained in great detail. In the introduction, Schloesser explains his approach as a “history of emotion.” In this age of a “confessional” approach to biography, it is impressive how Schloesser combines very personal material with scholarly writing.

*Visions of Amen* can be read on two levels: first, theological—the birth of creation, the passion of Christ, angels, saints, birdsong, judgment; and second, as a personal statement of Messiaen’s love for Yvonne Loriod. In general, “Amen” signifies “So be it,” but for Messiaen and other French composers, it was also a code name for an expression of love. This code reference using his second mode of limited transposition is also found frequently in Messiaen’s *Turangalila Symphony* and throughout Messiaen’s oeuvre. ■

### Notes

1. Stephen Schloesser, *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919–1933* (Toronto: University of Toronto Press, 2005), 281.
2. Ruth Sisson, “The Symphonic Organ Works of Charles Arnould Tournemire” (Ph.D. dissertation, Florida State University, 1984). Ianco Pascal, *Charles Tournemire ou le mythe de Tristan* (Geneva, Editions Papillon, 2001). Pascal knew Madame Odile Weber, the niece of Tournemire’s second wife Alice Tournemire, who shared many of her photographs with him. Joël Marie Fauquet, *Catalogue de l’œuvre de Charles Tournemire* (Geneva, Minkoff, 1979).
3. Edward Schaefer, “The Relationship Between the Liturgy of the Roman Rite and the Italian Organ Literature of the Sixteenth and Seventeenth Centuries” (Ph.D. dissertation, Catholic University of America, 1985).
4. Charles Tournemire, *Précis d’exécution, de registration et d’improvisation à l’orgue* (Paris, LeMoine, 1936).
5. Tikker, in *Mystic Modern: The Music, Thought and Legacy of Charles Tournemire*, edited by Jennifer Donelson and Stephen

Schloesser (Church Music Association of America, 2014), 131.

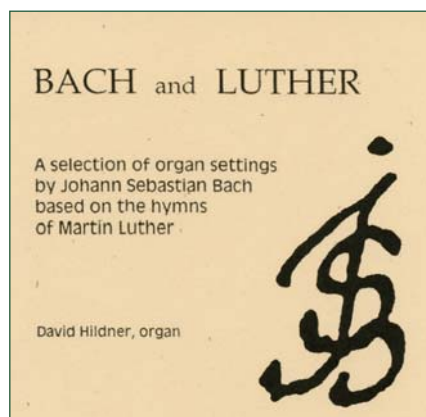
6. Lord, in *Mystic Modern*, 137.
7. Raba, in *Mystic Modern*, 186.
8. Rone, in *Mystic Modern*, 230.
9. Schloesser, in *Mystic Modern*, 266.
10. *Ibid.*, 267.
11. *Ibid.*, 257.
12. Stove, in *Mystic Modern*, 312.
13. Donelson, in *Mystic Modern*, 317.
14. *Ibid.*, 318.
15. Hans Urs von Balthasar, “Some Points of Eschatology” in *Explorations in Theology, Vol. I: The Word Made Flesh* (San Francisco: Ignatius Press, 1964), p. 255, translated by Bannister.
16. Bannister, in *Mystic Modern*, p. 352.
17. Stephen Schloesser, *Visions of Amen: The Early Life and Music of Olivier Messiaen* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2014), p. 230.

Ann Labounsky earned a Ph.D. in musicology from the University of Pittsburgh, an M.Mus. from the University of Michigan studying with Marilyn Mason, and a B.Mus. from the Eastman School of Music, studying with David Craighead. She studied in Paris with André Marchal and Jean Langlais on a Fulbright Grant and holds diplomas from the Schola Cantorum and Ecole Normale. Author of the biography *Jean Langlais: the Man and His Music* (Amadeus Press, 2000), she recorded the complete organ works of Jean Langlais for the Musical Heritage Society (reissued on the Voix du Vent label) and narrated and performed in a DVD of his life based on this biography, a project sponsored by the Los Angeles AGO Chapter. Labounsky is chair of organ and sacred music at Duquesne University, active in the American Guild of Organists, the National Pastoral Musicians, and the Church Music Association of America, and serves as organ artist in residence at First Lutheran Church, Pittsburgh.

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latest pneumatic-action technology that had so impressed Bewerunge in the Maynooth instrument.

By the 1970s it had clearly served its time and had become unreliable in function, and its location, long a problem in terms of participative liturgy, had now become anachronistic in the context of the cathedral's major reordering according to the liturgical norms of Vatican II. It was, therefore, decided to replace the Stahlhuth installation with a new organ, which, however, was to retain the best of the pipes of the original instrument. This was commissioned from Kenneth Jones & Associates of Bray, County Wicklow. It was to be a two-manual and pedal organ with mechanical action. While the pipes and soundboards of the new instrument remained in the original high gallery, they were sited more advantageously and with less obstruction to tonal egress. A new, generously proportioned gallery was built at a lower level to provide comfortable accommodation for both choir and organist. This organ served the cathedral well until the disastrous fire of Christmas 2009, which saw its complete destruction.

The contract was put out to international tender, with three eminent organ building firms making it to the short list. The contract was ultimately awarded to Fratelli Ruffatti of Padua, Italy, a firm with a long history of organ building in various styles on both sides of the Atlantic. In a sense, the commissioning of this instrument from the Italian firm

saw history repeating itself, as Fratelli Ruffatti has also recently completed the major restoration and renovation of the Maynooth College Chapel organ, just as Stahlhuth had similarly worked in Maynooth before coming to Longford over a century ago.

In seeking to provide a new organ for the restored cathedral, the primary aims were to secure an instrument that would at least be of the same high quality as the Jones organ, while providing a richer palette of tonal colors that would make the instrument more suited to a wider range of repertoire, and enhance its accompanimental capacity for choir and congregation. The new Fratelli Ruffatti organ is sited in a case of striking design—placed to the right of the altar, apparently suspended between columns as it follows and echoes the cathedral's architectural elegance of line. It is thus a visual and musical enhancement of the "new" St. Mel's, positioned in a manner that clearly gives witness to its key role in providing music for the liturgy, suited to its functions in accompanying choirs, cantors, and congregation, while its sonic design gives the range of color and dynamics necessary to perform with fidelity the centuries-old solo repertoire of the "king of instruments."

The present organ is the largest in the cathedral's 160-year history. The instrument now numbers 39 stops, and its enclosed Choir division enhances the accompanimental capacity of the organ,



St. Mel's Cathedral, Longford, Ireland

while also enabling it to cope with both romantic and contemporary repertoire with a degree of authenticity and color that the previous organs lacked.

The tonal ethos of the instrument is eclectic, with a bias towards the romantic and symphonic style of organ design. For example, 14 of the stops are at 8' or 16' pitch, thus providing solid tonal foundations of varying intensity and flexibility, while seven reed stops provide both variety of color and grandeur as required. The expressive Choir division with its American-style Celeste stop is a bold statement of the instrument's expressive romantic intent.

Ruffatti opted to manufacture the divisional soundboards and other internal components using Sipo mahogany from

**Fratelli Ruffatti, Padua, Italy**

**St. Mel's Cathedral, Longford, Ireland**

**GREAT ORGAN (Unenclosed – Manual II)**

16'	Bourdon	61 pipes	1–24 mahogany, 25–61 52% tin
8'	Principal*	61 pipes	1–30 95% tin, 31–61 52% tin
			1–17 and 21–30 façade
8'	Harmonic Flute	61 pipes	1–28 façade 95% tin, 29–61 30% tin
8'	Dulciana	61 pipes	1–12 95% tin, 13–61 52% tin
4'	Octave	61 pipes	75% tin
4'	Transverse Flute	61 pipes	30% tin
2'	Super Octave	61 pipes	75% tin
1 1/2'	Mixture IV	244 pipes	75% tin
8'	Trumpet	61 pipes	1–12 95% tin, 13–61 52% tin
	Tremulant		
	Great 16		
	Unison Off		
	Great 4		

\*Low C (center pipe of façade) embossed with diamond pattern

**SWELL ORGAN (Enclosed – Manual III)**

8'	Stopped Diapason	61 pipes	1–12 95% tin, 13–61 52% tin
8'	Viola da Gamba	61 pipes	1–12 95% tin, 13–61 52% tin
8'	Viola Celeste	49 pipes	52% tin
4'	Principal	61 pipes	75% tin
4'	Venetian Flute	61 pipes	30% tin
2 3/4'	Nasard	61 pipes	30% tin
2'	Blockflöte	61 pipes	30% tin
1 1/2'	Tierce	61 pipes	30% tin
2'	Plein Jeu IV	244 pipes	75% tin
16'	Basson-Hautbois	61 pipes	1–24 95% tin, 25–61 52% tin
8'	Trompette Harmonique	61 pipes	1–12 95% tin, 13–61 52% tin
	Tremulant		
	Swell 16		
	Unison Off		
	Swell 4		

**CHOIR ORGAN (Enclosed – Manual I)**

8'	Holzgedeckt	61 pipes	1–44 mahogany, 45–61 30% tin
8'	Gemshorn	61 pipes	1–12 95% tin, 13–61 52% tin
8'	Gemshorn Celeste	49 pipes	52% tin
4'	Koppelflöte	61 pipes	52% tin
2'	Blockflöte	61 pipes	30% tin
2 3/4'	Sesquialtera II	122 pipes	30% tin
1 1/2'	Quintflöte	61 pipes	30% tin
8'	Clarinet	61 pipes	1–12 95% tin, 13–61 52% tin
	Tremulant		
	Choir 16		
	Unison Off		
	Choir 4		

**PEDAL ORGAN**

32'	Resultant		
16'	Open Wood	32 pipes	Mahogany
16'	Subbass	32 pipes	Mahogany
16'	Bourdon	Great	
8'	Octave	32 pipes	1–28 façade 95% tin, 29–32 52% tin
8'	Bourdon	12 pipes	52% tin
4'	Super Octave	12 pipes	52% tin
16'	Trombone	32 pipes	Mahogany resonators
16'	Basson	Swell	
8'	Tromba	12 pipes	52% tin
4'	Schalmei	32 Pipes	52% tin

**SUMMARY**

40 pipe ranks  
 39 speaking stops, including 2 transmissions, 3 extensions, 1 wired stop  
 2,307 pipes

**COUPLERS Tilting tablets**

Swell to Great 16 - 8 - 4  
 Choir to Great 16 - 8 - 4

Swell to Choir 16 - 8 - 4

Great to Pedal 8 - 4  
 Swell to Pedal 8 - 4  
 Choir to Pedal 8 - 4

**REVERSIBLES**

Swell to Great Thumb and toe  
 Choir to Great Thumb and toe  
 Swell to Choir Thumb and toe

Great to Pedal Thumb and toe  
 Swell to Pedal Thumb and toe  
 Choir to Pedal Thumb and toe

32' Resultant Toe  
 Tutti Thumb and toe

**CANCELS Tilting tablets**

All reeds  
 All mixtures

**COMBINATION ACTION**

Generals 1–10 Thumb and toe  
 Great 1–6, C Thumb  
 Swell 1–6, C Thumb  
 Choir 1–6, C Thumb  
 Pedal 1–6, C Toe  
 General Cancel Thumb  
 Set Thumb  
 Insert Thumb

Sequencer (Next and Previous) Thumb and toe  
 Undo Thumb

**PEDALS**

Choir  
 Swell  
 Crescendo pedal with standard setting and additional open settings available to the organist.

**CONTROL PANEL**

The control panel gives access to the following features:

- Folders and memory levels for combination action
- Personalized Crescendo and Tutti settings
- Diagnostics
- Transposer
- Recording and Playback

**RECORDING AND PLAYBACK SYSTEM**

High-resolution record and playback. Export/import recordings with compact flash memory cards. "Play along" with previous recording and editing functions.

**ADDITIONAL FEATURES**

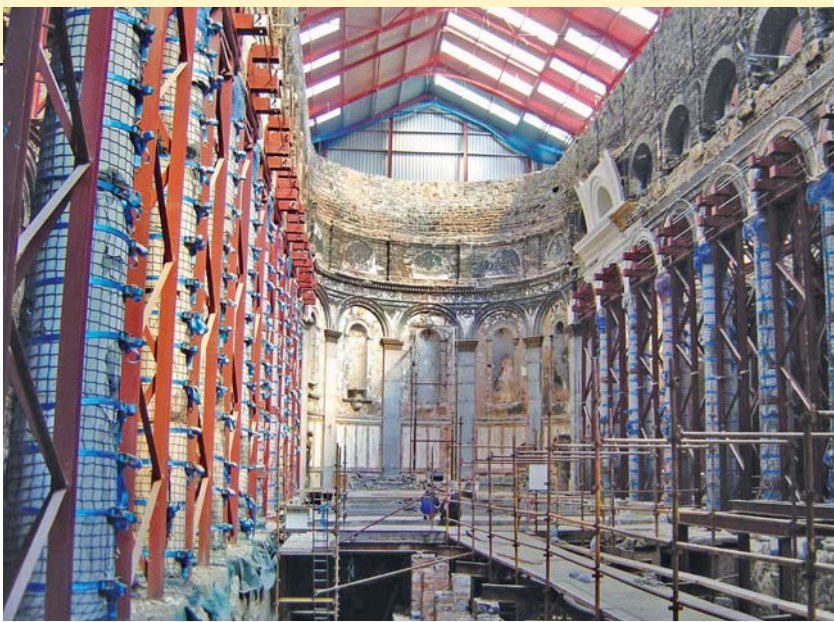
Restore function by thumb piston (Undo)  
 Storage of combination settings on flash memory  
 Unlimited number of "users' folders," each containing 99 memory levels for combination action, 4 settable Tuttis and 4 settable Crescendos, with password protection.

Factory default Tutti setting  
 Factory default Crescendo setting  
 Additional Crescendo sequences and Tutti configurations are possible by modification of existing default settings through "copy and paste" function.

MIDI: Console can connect up to eight separate MIDI devices, configurable through simple administration panel controls.

Complete diagnostics available from the administration panel. Updating of the system can be performed from a remote station via a direct internet connection to the console.

Three-manual console, on movable platform with hardwood parquet floor and adjustable bench  
 Stops controlled by quality drawknob units  
 Couplers controlled by tilting tablets  
 61-note tracker-touch keyboards. Naturals covered with bone, sharps made of solid ebony  
 32-note pedalboard, concave and radiating, AGO design with European oak naturals and Nigerian ebony sharps



The burned-out shell of the building, from the fire on Christmas morning, 2009



Organ consultant Gerard Gillen at the console

Central Africa, as it was felt that this variety of wood would guarantee maximum stability in varying climatic conditions.

New pipes have been cast in the Ruffatti workshop in Padua, some using an alloy of 95% tin to ensure optimal tonal and structural properties, not only for the crafting of the display pipes, but also for all internal pipes of large dimensions. Other pipes have been manufactured utilizing selected alloys to achieve the best tonal properties for each individual stop.

The playing action of the instrument is electric, yet with an application of traditional procedures that look to the future. The three-manual playing console is on a moveable platform with hardwood parquet floor, providing flexibility for both varying liturgical demands and concert usage. In addition, the console accessories include a generous provision of both general and divisional combination pistons, a sequencer system, and record/playback connections to MIDI. Organists can also store a very large number of stop combinations within personalized password-protected memory folders, to facilitate ease of performances.

The organ was installed in the final months of 2014, with tonal completion taking place in April 2015. The dedication and inauguration took place on Sunday, May 24, 2015.

—Gerard Gillen

*Titular Organist, Dublin Pro-Cathedral Professor and Head of Music, Maynooth University, 1985–2007*

### The architecture of the Longford organ

The organ in St. Mel's Cathedral was originally located in the rear balcony. It was decided that a new position in the rebuilt cathedral, in the front of the building, would better suit the liturgical needs of the worship space. In its new location, the organ is elevated from floor level, under three arches in the right side transept. With this configuration the choir sits at the end of the right side nave, in front of the organ. Here, the organ's presence is significant without being prominent.

It was required that the two columns in the right side transept be free of any load, and that they remain visible. A steel structure with two long beams was built behind the columns, spanning 34 feet and supported by the side pilasters. Since most of the organ's weight hangs from these main beams, an additional steel structure was built about ten feet above the bottom structure to help support the load. This complicated steel structure further limited the available space and presented a problem for winding and access. Nevertheless, the most important goals to make an

installation successful were achieved: ideal location of pipes and access for maintenance needs.

We were asked to design and build the organ case, including the cover of the steel frame. Although the cathedral had to be rebuilt exactly the way it had been before the fire, the general restoration philosophy called for any artwork, all furniture, and the organ to be contemporary in design. Although we have created many organs of traditional design, we at Ruffatti are particularly pleased when we can use creativity and innovation in a design, creating instruments with personality that can be remembered as unique.

We chose a symmetrical concept in the central bay and an asymmetrical concept in the side bays that put a visual emphasis on the central bay. The design is a combination of straight vertical lines and curved horizontal lines, which are traditionally seldom used. The curved lines work well with the arches over the organ, which are a prominent architectural feature recurring throughout the building.

The two enclosed divisions are located in the side bays. They are very effective, incorporating the unique Ruffatti hyperdynamic expression system. The Great and part of the Pedal are in the central bay. To save space inside the case, and to limit its depth, we decided to install the large wood pipes on the back of the organ case, effectively creating a front façade and a rear façade, which turned out to be very successful both aesthetically and tonally.

—Piero Ruffatti

### The tonal design of the Longford organ

Expression is the key to this approach. In using this word, we do not mean merely introducing enclosed organ divisions as a form of control over the volume of sound. Making the organ an expressive instrument means, primarily, creating the conditions by which every single voice, or stop, can be successfully combined with all others. If this condition is met, the number of possible tonal combinations becomes huge even in a relatively small instrument, thus creating the conditions to “express” music more freely and creatively. This is being achieved, in Ruffatti instruments, by the careful dimensioning and voicing of every single stop.

The creation of different volume levels also contributes, of course, to making the organ an “expressive” instrument. In the Longford Cathedral organ, two of the three manual divisions, the Choir and the Swell, are each located inside an expression box. While this feature does not represent anything new, there is something in this instrument that makes it unique. Research conducted by Ruffatti has



Close-up view of console



Choir pipework

produced an innovative system for dramatically increasing the dynamic range of the expression enclosures. Far beyond the simple possibility of providing a wider differentiation between “the softest” and “the loudest,” this feature is the key to a wider degree of freedom both for the tonal designer and the performer. A practical example of this concept can be found in the Choir division of this instrument, where a Gemshorn stands alone (possibly with a bit of help from a Holzgedeckt) as the foundation for the secondary Principal chorus of the organ. The possibility of reducing volume to a dramatic degree with the box closed allowed the tonal designer to “scale” and voice the Gemshorn almost to the tonal

character and volume of a Principal, big enough to act as the natural foundation of a Positiv division, knowing that, with the box closed, such a stop could also be used, in conjunction with the Gemshorn Celeste, as an elegant, quiet Flute Celeste-like stop.

The same dynamics apply to all stops under expression, in particular the flutes, strings, and reeds, which have been voiced to function both as assertive solo stops and in contexts requiring moderate volume levels.

—Francesco Ruffatti

*Photo credits: Cover façade photo, Tiernan Dolan; all others by Francesco and Piero Ruffatti*

# Organ Projects

## Michael Proscia Organbuilder, Inc., Bowdon, Georgia First United Methodist Church, Roanoke, Alabama

Construction of the sanctuary of the First United Methodist Church of Roanoke, Alabama, concluded sometime in 1906 and included a large, very elaborate, floor-to-ceiling, fifteen-foot-wide stained glass window in the choir loft, located at the front of the sanctuary, twelve feet above and behind the altar. A few years later, circa 1909, the pipe organ was installed. Records from that time are long gone, and anecdotal information is sketchy at best. However, we do know the Pilcher pipe organ was purchased with aid from the Carnegie Fund. Based on ranks that have survived and the typical stoplists of the day, the organ was six ranks in size and hand pumped, with a façade that was 22 feet wide, completely obstructing the view of the stained glass window. Miss Fannie Dobbs, whose father, Reverend S. L. Dobbs, was pastor of the church from 1908 until 1912, was the first organist.

The large façade partially contained two ranks, the Great 8' Open Diapason and 8' Dulciana, with remaining spaces occupied by non-speaking pipes. In 1926, the hand-pumping mechanisms were replaced with an electric blower, and in 1928, through the generosity of Mr. and Mrs. Frank Hornsby, chimes were added, although the type of action used for the chimes is unknown.

From 1928 until 1974, the organ remained untouched except for routine tunings and maintenance as could be afforded. Then, in 1974, the Greenwood Company of Charlotte, North Carolina, approached First UMC, Bowdon, Georgia, First UMC, Roanoke, Alabama, and First Presbyterian, Union City, Alabama, with an unusual proposal, that Greenwood would rebuild all three organs (which just happened to be Pilcher instruments) of the churches named, simultaneously—thus affording the churches a reduced price as a result of less travel time and consolidating the rebuilding of all three instruments. The rebuilding included, for the most part, providing new electric-action chests, electric-action consoles (prepared for further additions), and removing from operation all the speaking stops of the façades and eliminating some older ranks within the organs, while providing newer ranks reflecting changes in voicing styles.

In November 1986, First UMC Roanoke retained the services of Michael



The finished project



Examining the façade pipes

Proscia Organbuilder, Inc., as curator of the organ. A thorough inspection revealed several areas of degradation, i.e., failing leather in the stoppers, fallen languids, wire corrosion inside the console, and many years of dirt accumulation. Additionally, the plaster in the Swell chamber was separating from the walls and falling onto the pipes as a result of roof leakage.

From that time until 2012, we maintained, tuned, and repaired as the church's budget would allow. Then in 2012, we discovered that the wood supports (framework) of the large, stained glass window had begun to fail, allowing glass to fall out and rainwater to get into the organ area. The church consulted several stained glass window companies, and after reviewing their proposals, they chose the bid of Leeds Stained Glass, Inc., Leeds, Alabama. The work done included taking the many hundred small individual panes of glass out, cleaning them, placing them in new metal framework, and then lifting the window back

into place. The church is thankful to Terry Barnes and Leeds Stained Glass for their work.

At this time as well, through capital fundraising, the church underwrote repairs to the leaking roof and walls, new risers for the choir, leveling the floor of the balcony, and a complete and proper rebuilding of the organ, which included seven new ranks, solid-state components for the conversion of the console from stop tab to draw knob, including the speaking pipes of the façade into the new stoplist (Pedal division), and re-engineering the instrument into divided casework, thus allowing the stained glass window to be seen from inside the sanctuary for the first time in 104 years!

This project is dedicated to the memory of our employee Joseph William Smith, who lost his life shortly after the completion of the installation. Joey felt



Console



Board of trustees member Kevin Beightol tries out the organ

a special attachment to the organ as he spent over a year with it, and it featured several of his recommendations.

—Michael Proscia

Photo credit: Michael Proscia



Detail of pipework

## Michael Proscia Organbuilder, Inc.

First United Methodist Church, Roanoke, Alabama

<b>GREAT – Manual I (unenclosed)</b>			2 1/2'	Nazard °	61 pipes
16'	Violone ° (ext 8' Virole)	12 pipes	2'	Flauto Principal °	61 pipes
8'	Prinzipal √	61 pipes	1 1/2'	Tierce (from Nazard) (13–49)	
8'	Virole ° (en façade)	61 pipes		∨ Cornet decomposé (13–49)	
8'	Erzähler °	61 pipes	8'	Krummhorn √	61 pipes
8'	Erzähler Celeste ° (tc)	49 pipes	8'	Trompet (Great)	
8'	Hohl Flute √	61 pipes		Tremulant	
4'	Oktav √	73 pipes		Sw/Sw 16	
4'	Spitz Flute °	61 pipes		Sw Unison Off	
2'	Fifteenth (ext 4' Oktav)			Sw/Sw 4	
1 1/2'	Mixture III °	183 pipes		Cymbalstern (console prep only)	
8'	Trompet °	73 pipes	<b>PEDAL (unenclosed)</b>		
4'	Clairon (ext)		32'	Untersatz (from Subbass)	
	Chimes √	21 tubes	16'	Violone (Great)	
	Gt/Gt 16		16'	Subbass √	44 pipes
	Gt Unison Off		16'	Lieblich Gedeckt (Swell)	
	Gt/Gt 4		8'	Prinzipal √ (en façade)	32 pipes
	Sw/Gt 16		8'	Bordun (ext Subbass)	
	Sw/Gt 8		8'	Gedeckt (Swell)	
	Sw/Gt 4		8'	Virole (Great)	
<b>SWELL – Manual II (expressive)</b>			4'	Choral Bass °	44 pipes
16'	Lieblich Gedeckt √ (ext 8' Gedeckt)	12 pipes	4'	Spitz Flute (Great)	
8'	Salicional °	61 pipes	2'	Octavin (ext Choral Bass)	
8'	Voix Celeste √ (from Aeoline, replaces Flute Celeste)	49 pipes	8'	Trompet (Great)	
8'	Gedeckt √	61 pipes		Gt/Pd 8 (reversible)	
4'	Praestant √	61 pipes		Gt/Pd 4	
4'	Harmonic Flute °	61 pipes		Sw/Pd 8 (reversible)	
				Sw/Pd 4	
			22 ranks		
				° MPOB	∨ extant

# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 SEPTEMBER

**Ken Cowan**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

**Kent Tritle**; Stetson University, DeLand, FL 7:30 pm

**Yun Kyong Kim**; Alumni Hall, Indiana University, Bloomington, IN 8 pm

**Zach Klöbnak**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

**Thomas Hamilton**; University of Wisconsin-Superior, Superior, WI 7:30 pm

### 16 SEPTEMBER

Choir of Trinity College, Cambridge, UK; St. George Episcopal, Nashville, TN 7 pm

### 17 SEPTEMBER

**Christoph Bull**; Christ Episcopal, Easton, MD 7 pm

**Chelsea Chen**; Rollins College, Winter Park, FL 12:30 pm composition class, recital 7:30 pm

### 18 SEPTEMBER

**David Carrier**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Jeannine Jordan**, with media artist; First Baptist, Providence, RI 7:30 pm

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

Choir of Trinity College, Cambridge, UK; St. Philip Episcopal Cathedral, Atlanta, GA 8 pm

**Todd Wilson**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm

### 19 SEPTEMBER

**Andrew Scanlon**; St. Paul's Episcopal, Greenville, NC 7:30 pm

### 20 SEPTEMBER

**+Christopher Houlihan**; Co-Cathedral of St. Joseph, Brooklyn, NY 3 pm

**Annie Laver**; St. Paul Cathedral, Pittsburgh, PA 4 pm

**Alan Morrison**; Camp Hill Presbyterian, Camp Hill, PA 4 pm

**Jonathan Rudy**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

**Todd Wilson**; St. John United Methodist, Augusta, GA 3 pm

**Nathan Laube**; Vineville United Methodist, Macon, GA 4 pm

**Isabelle Demers**; Stambaugh Auditorium, Youngstown, OH 4 pm

**Ken Cowan**; Christ Lutheran, Athens, OH 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

**Stan Jones**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Bach, *Cantata 99*; Grace Lutheran, River Forest, IL 3:45 pm

### 21 SEPTEMBER

**Marilyn Keiser**; Church Street United Methodist, Knoxville, TN 7:30 pm

### 22 SEPTEMBER

**Karen Beaumont**; King's Chapel, Boston, MA 12:15 pm

**Gail Archer**; St. Paul's Chapel, Columbia University, New York, NY 6 pm

### 25 SEPTEMBER

**Joanne Peterson**; National City Christian Church, Washington, DC 12:15 pm

**Bradley Hunter Welch**; U.S. Naval Academy, Annapolis, MD 7:30 pm

**Nathan Laube**; Auer Hall, Indiana University, Bloomington, IN 8 pm

### 26 SEPTEMBER

**Ken Cowan**; Merrill Auditorium, Portland, ME 7:30 pm

**Craig Cramer**; First Congregational, Hudson, OH 8 pm

**Nathan Laube**, masterclass; Auer Hall, Indiana University, Bloomington, IN 11 am

### 27 SEPTEMBER

**Robert Bates**; Vassar College Chapel, Poughkeepsie, NY 3 pm

**Katherine Meloan**, with trumpet; Fordham United Methodist, New York, NY 4 pm

**Jonathan Ryan**; Austin Auditorium, Wingate University, Wingate, NC 4 pm

**Stefan Engels**; Spring Valley Presbyterian, Columbia, SC 3 pm

**Bruce Neswick**; Wesley Memorial United Methodist, Savannah, GA 5 pm

**Jeremy Filsell**; Emory University, Atlanta, GA 4 pm

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

**James Kibbie**; St. Paul Episcopal Cathedral, Detroit, MI 5:30 pm

### 28 SEPTEMBER

**David Fielen**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 29 SEPTEMBER

**Christopher Houlihan**; Mount St. Mary's Seminary, Emmitsburg, MD 7 pm

**Kent Tritle**; First United Methodist, Newnan, GA 7 pm

### 2 OCTOBER

**Jeremy Filsell**; St. John Episcopal, Portsmouth, VA 7 pm

**Tom Trenney**, recital and silent film; St. Luke Presbyterian, Dunwoody, GA 7 pm

### 3 OCTOBER

**Stephen Hamilton**, church music repertoire class; First Unitarian, Wilmington, DE 10 am

**Jack Mitchener**; Zion Episcopal, Palmyra, NY 7 pm

**Stephen Alltop**, harpsichord, with piano, works of Bach; Winnetka Congregational, Winnetka, IL 10 am

### 4 OCTOBER

**Christopher Houlihan**; Newman Congregational, East Providence, RI 4 pm

**Andrew Henderson**; Madison Avenue Presbyterian, New York, NY 3 pm

**Nathan Laube**; Fordham University Church, Bronx, NY 4 pm

**Stephen Hamilton**; First Unitarian, Wilmington, DE 4 pm

**James Welch**; Cadet Chapel, United States Military Academy, West Point, NY 3 pm

**Todd Wilson**, silent film; St. John Episcopal, Georgetown, Washington, DC 6 pm

Rutter, *Mass of the Children*; St. John's Episcopal, Hagerstown, MD 4 pm

**John Ferguson**, hymn festival; Advent Lutheran, Melbourne, FL 3 pm

**Alan Morrison**; Westminster Presbyterian, Dayton, OH 4 pm

**Karen Beaumont**; St. Hedwig Catholic, Milwaukee, WI 2 pm

**Stephen Alltop, Philippe LeRoy & Jason Moy**, harpsichord, with **Carol Breckenridge**, fortepiano, Bach works; St. Chrysostom's Episcopal, Chicago, IL 2:10 pm

### 5 OCTOBER

**Diane Meredith Belcher**, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 4 pm

### 6 OCTOBER

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

**Diane Meredith Belcher**; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

**Isabelle Demers**, with Madison Symphony Orchestra; Overture Hall, Madison, WI 7:30 pm

### 7 OCTOBER

**Anthony Ciucci**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

### 9 OCTOBER

TENET; St. Malachy's, New York, NY 7 pm

**John Russell**; First Presbyterian, Wooster, OH 7:30 pm

Beethoven, *Missa Solemnis*; Hilbert Circle Theater, Indianapolis, IN 8 pm

**Scott Dettra**; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

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## Calendar

### 10 OCTOBER

**David Higgs**, workshop; Holy Trinity Lutheran, Lynchburg, VA 10:30 am  
Beethoven, *Missa Solemnis*; Hilbert Circle Theater, Indianapolis, IN 7 pm

### 11 OCTOBER

**Peter Richard Conte**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
Solid Brass; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm

**Eric Plutz**; Trinity Episcopal, Solebury, PA 4 pm

**David Higgs**; Holy Trinity Lutheran, Lynchburg, VA 4 pm  
Evensong; St. Paul Episcopal Cathedral, Detroit, MI 4 pm

**Alan Morrison**; Memorial Chapel, Culver Academies, Culver, IN 4 pm

**Thomas Murray**; Cathedral Church of the Advent, Birmingham, AL 3 pm

**Marsha Foxgrover**, with bassoon & piano; First Covenant Church, Rockford, IL 3 pm

### 12 OCTOBER

**Bryan Ashley**; Church of Christ, Scientist, Boston, MA 2 pm

### 13 OCTOBER

**John Paradowski**; Church of the Gesu, Milwaukee, WI 7:30 pm

### 14 OCTOBER

Cathedral Choir; St. James Chapel, Cathedral of St. John the Divine, New York, NY 7:30 pm

**William Neil**, with brass & timpani; Kennedy Center, Washington, DC 8 pm

### 15 OCTOBER

Choir of St. Luke in the Fields, music of Victoria; St. Luke in the Fields, New York, NY 8 pm

### 16 OCTOBER

**Stephen Tharp**; Christ United Methodist, Greensboro, NC 7:30 pm

**Stephen Hamilton**; Lutheran Seminary, Columbia, SC 7:30 pm

**Jeremy David Tarrant**; Plymouth Congregational, Lansing, MI 7 pm

**Gail Archer**; Cathedral of the Assumption, Louisville, KY 7:30 pm

### 17 OCTOBER

**Stephen Hamilton**, church music repertoire class; Lutheran Seminary, Columbia, SC 10 am

**Peter Richard Conte**; St. Norbert Abbey, De Pere, WI 2 pm

### 18 OCTOBER

**Marilyn Keiser**; Dennis Union Church (Congregational), Dennis, MA 3 pm

**Thomas Murray**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Andrew Henderson**, with instrumentalists; Madison Avenue Presbyterian, New York, NY 3 pm

**Carole Terry**; Grace Episcopal, Brooklyn Heights, NY 3 pm

**Christopher Houlihan**; First Presbyterian, Iliion, NY 3 pm

**Tom Trenney**, choral festival; First Presbyterian, Northport, NY 4 pm

**Craig Cramer**; Performing Arts Center, Hosmer Hall, SUNY, Potsdam, NY 3 pm

**Daryl Robinson**; St. Paul Parish, Princeton, NJ 2:30 pm

**Marcelo Giannini**; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

**Alan Morrison**; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

**Isabelle Demers**; Christ Episcopal, Pensacola, FL 4 pm

**Todd Wilson**; Most Blessed Sacrament Parish, Toledo, OH 4 pm

**Blake Callahan**; St. Peter in Chains Catholic Cathedral, Cincinnati, OH 3 pm

**Olivier Latry**; All Saints Chapel, Seawanee, TN 3 pm

**Andrea Handley**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

### 19 OCTOBER

**Stephen Tharp**; St. James' Episcopal, New York, NY 7 pm

### 20 OCTOBER

**Marcelo Giannini**; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12:20 pm

**Marcelo Giannini**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

### 21 OCTOBER

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Jeannine Jordan**, with media artist; Wooster United Methodist, Wooster, OH 7 pm

**Marcelo Giannini**, masterclass; Campbellsville University, Campbellsville, KY 4 pm

### 22 OCTOBER

**Roberto Antonello**; Fountain Court, Memorial Art Gallery, Rochester, NY 7:30 pm

**Michael Britt**; Christ Episcopal, Easton, MD 4 pm

**Marcelo Giannini**; Gethsemani Abbey, Trappist, KY 6:30 pm

### 23 OCTOBER

**Christopher Houlihan**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Armando Carideo**, Frescobaldi masterclass; Fountain Court, Memorial Art Gallery, Rochester, NY 9 am

**Edoardo Bellotti**, organ and harpsichord; Fountain Court, Memorial Art Gallery, Rochester, NY 7:30 pm

**Scott Dettra**; Calvary Episcopal, Pittsburgh, PA 8 pm

**Jonathan Ryan**; St. Paul Reformation Lutheran, St. Paul, MN 7:30 pm

### 24 OCTOBER

**Roberto Antonello**, Zipoli masterclass; Fountain Court, Memorial Art Gallery, Rochester, NY 10 am

**Nathan Laube**, with Publick Musick and Christ Church Schola Cantorum; Fountain Court, Memorial Art Gallery, Rochester, NY 7:30 pm

**Huw Lewis**, with orchestra; Dimnent Chapel, Hope College, Holland, MI 7:30 pm

### 25 OCTOBER

**Charlotte Beers Plank**; St. John Episcopal, West Hartford, CT 4 pm

**Annie Laver**; Fountain Court, Memorial Art Gallery, Rochester, NY 3 pm

**David Higgs, Hans Davidsson, & William Porter**; Fountain Court, Memorial Art Gallery, Rochester, NY 5:30 pm

**Raúl Prieto Ramírez**; Wilson College, Chambersburg, PA 3 pm

**Olivier Latry**; Church of the Redeemer, Baltimore, MD 5 pm

Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3:30 pm

**Christian Lane**; University Auditorium, University of Florida, Gainesville, FL 2 pm

**Todd Wilson**, silent film; Stambaugh Auditorium, Youngstown, OH 4 pm

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

**Nicholas Schmelter**; St. Paul's Episcopal, Flint, MI 3:30 pm

**Marcelo Giannini**; Cathedral of Christ the King, Lexington, KY 7:30 pm

Bach, *Cantata 120*; Grace Lutheran, River Forest, IL 3:45 pm

**Jonathan Rudy**; Westminster Presbyterian, Rockford, IL 3 pm

**Anthony & Beard**; Auburn United Methodist, Auburn, AL 3 pm

### 26 OCTOBER

**Gail Archer**; Cathedral of the Immaculate Conception, Syracuse, NY 7:30 pm

**Julia Brueck**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 27 OCTOBER

**Thiemo Janssen**; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

### 28 OCTOBER

**Stephen Tharp**; First Presbyterian, Philadelphia, PA 7 pm

TENEBRAE; St. Peter in Chains Catholic Cathedral, Cincinnati, OH 7:30 pm

### 30 OCTOBER

**Tom Trenney**, silent film; Merrill Auditorium, Portland, ME 7:30 pm

Organ Spooktacular; St. Paul's Episcopal, Greenville, NC 6:30 pm

**Nathan Laube**; Bensen Great Hall, Bethel University, St. Paul, MN 7:30 pm

### UNITED STATES

West of the Mississippi

### 17 SEPTEMBER

**Stephen Tharp**; First Presbyterian, Tulsa, OK 7:30 pm

## Calendar

18 SEPTEMBER

**Susanna Valleau**; Christ Episcopal, Tacoma, WA 12:10 pm

19 SEPTEMBER

**James Welch**; Bethania Lutheran, Solvang, CA 1 pm

20 SEPTEMBER

**Stephen Hamilton**; First United Methodist, Ames, IA 3 pm

Choir of Trinity College, Cambridge, UK; Incarnation Episcopal, Dallas, TX 11 am Choral Eucharist, 4 pm concert

**Stephen Tharp**; Highland Park United Methodist, Dallas, TX 6 pm

**Paul Jacobs**; Broadway Baptist, Fort Worth, TX 7 pm

**Andrzej Szadejko**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 SEPTEMBER

Choir of Trinity College, Cambridge, UK; First-Plymouth Congregational, Lincoln, NE 7:30 pm

25 SEPTEMBER

**Andrew Peters**; Third Baptist, St. Louis, MO 12:30 pm

**Scott Dettra**; University Park United Methodist, Dallas, TX 7:30 pm

26 SEPTEMBER

**George Baker**; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm

27 SEPTEMBER

**Stephen Hamilton**; Christ United Methodist, Rochester, MN 4 pm

**Isabelle Demers**; Christ United Methodist, Plano, TX 7 pm

**Elna Johnson**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 SEPTEMBER

**James Welch**; Christ Episcopal, Eureka, CA 7:30 pm

29 SEPTEMBER

**Frederick Teardo**; Organ Recital Hall, Colorado State University, Fort Collins, CO 6 pm

2 OCTOBER

**Isabelle Demers**; St. Alban's Episcopal, Arlington, TX 7 pm

**Alan Morrison**; First United Methodist, Wichita Falls, TX 7 pm

4 OCTOBER

**Aaron David Miller**, with trumpet; House of Hope Presbyterian, St. Paul, MN 2 pm

**Bruce Neswick**; First Presbyterian, Portland, OR 2 pm

**Isabelle Demers**; California State University, Fresno, CA 3 pm

**Rex Rallanka**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

6 OCTOBER

**David Jonies**; St. James Catholic Cathedral, Seattle, WA 7 pm

9 OCTOBER

**Christopher Houlihan**; Dr. Rando Guillot Recital Hall, Las Vegas, NV 7:30 pm

11 OCTOBER

**Aaron David Miller**, hymn festival; Bethlehem Lutheran, Minneapolis, MN 4 pm

**Stephen Tharp**; First United Methodist, Shreveport, LA 3 pm

**Andrew Peters**; Second Presbyterian, St. Louis, MO 4 pm

**Gail Archer**; St. Thomas Episcopal, Houston, TX 5 pm

**Paul Tegels**, with trumpet; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

**Philip Manwell**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

16 OCTOBER

**Christopher Houlihan**; First United Methodist, Lincoln, NE 7:30 pm

**Joseph Painter**, with harp; Belin Chapel, Houston Baptist University, Houston, TX 12 noon

18 OCTOBER

**Chelsea Chen**; Highland Park Presbyterian, Dallas, TX 7 pm

**John Cannon**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Timothy Allen**, with soprano; Resurrection Parish, Santa Rosa, CA 3:30 pm

23 OCTOBER

**Olivier Latry**; Bales Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

25 OCTOBER

**Gail Archer**; Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

### INTERNATIONAL

16 SEPTEMBER

**Thiemo Janssen**; Frauenkirche, Dresden, Germany 8 pm

**David Newsholme**; Town Hall, Reading, UK 1 pm

17 SEPTEMBER

**Gereon Krahfors**; St. Nikolaus, Bergen-Enkheim, Germany 5 pm

19 SEPTEMBER

Ensemble Il Giardino Barocco; Chiesa di San Pietro, Gubbio, Italy 9 pm

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## Calendar

**Christophe Mantoux**; St. Albans Cathedral, St. Albans, UK 5:30 pm

### 22 SEPTEMBER

**Stephanie Burgoyne & William Vandertuin**; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

### 23 SEPTEMBER

**Hartmut Siebmans**; Hofkirche, Dresden, Germany 8 pm  
**Simon Johnson**; Westminster Cathedral, London, UK 7:30 pm

### 24 SEPTEMBER

**Ronald Ebrecht**; Vitebsk Philharmonic Hall, Minsk, Belarus 8 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 25 SEPTEMBER

**Christophe Mantoux**; North Cathedral of Beijing, Beijing, China 7:30 pm  
**Francesco Cera**; Chiesa Cattedrale dei SS. Mariano e Giacomo, Gubbio, Italy 9 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 26 SEPTEMBER

**Roberto Marini**; Chiesa di Santa Maria al Corso, Gubbio, Italy 9 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 27 SEPTEMBER

**Andreas Rothkopf**; Saint-Sulpice, Paris, France 4 pm

### 30 SEPTEMBER

**Holger Gehring**; Kreuzkirche, Dresden, Germany 8 pm

### 1 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 2 OCTOBER

**Christophe Mantoux**; Michaeliskirche, Erfurt, Germany 9 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 3 OCTOBER

**Renato Negri**; Chiesa di S. Antonio Abate, Miagliano, Italy 9 pm  
**Arthur LaMirande**; Notre Dame Cathedral, Paris, France 8 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm  
**Janette Fishell**; Bridge Street United Church, Belleville, ON, Canada 7 pm

### 7 OCTOBER

**Irena Renata Budryte-Kummer**; Frauenkirche, Dresden, Germany 8 pm

### 8 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 9 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 10 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 14 OCTOBER

**Christian Schmitt**; Kathedrale, Dresden, Germany 8 pm

### 15 OCTOBER

**Martin Baker**; Town Hall, Reading, UK 7:30 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 16 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 17 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 18 OCTOBER

**Philip Crozier**; Grand Séminaire de Montréal, Montréal, QC, Canada 3 pm

### 21 OCTOBER

**Hans Gebhard**; Kreuzkirche, Dresden, Germany 8 pm  
**Gordon Stewart**; Westminster Cathedral, London, UK 7:30 pm

### 22 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm  
**Stephanie Burgoyne & friends**; St. Paul's United Church, Paris, ON, Canada 3 pm

### 23 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 24 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 28 OCTOBER

**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm

### 29 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 30 OCTOBER

**Samuel Kummer & Holger Gehring**; Kreuzkirche, Frauenkirche & Kathedrale, Dresden, Germany 8 pm  
**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

### 31 OCTOBER

**Margaret Phillips**, complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

CHARLES BARLAND, St. Joseph Catholic Church, Appleton, WI, June 24: *Prelude and Fugue in C*, BWV 547, Bach; *Sarabande (Baroques Suite)*, Bingham; *Passacaglia in c*, BWV 582, Bach.

MÉLANIE BARNEY, Methuen Memorial Music Hall, Methuen, MA, June 10: *Tocatta and Fugue in d*, BWV 565, Bach; *Concerto in b* (LV 133), Walther; *Nimrod (Enigma Variations)*, Elgar, transcr. Gower; *Carillon-Sortie*, Mulet; *Finlandia—Symphonic Poem* (op. 26, no. 7), Sibelius, transcr. Fricker; *Allegretto (Symphony No. 7 in a*, op. 92), Beethoven, transcr. Trovato; *Tocatta (Suite Gothique*, op. 25), Boëllmann; *Vorspiel, Langsam und schmachtend (Tristan und Isolde)*, Wagner, transcr. West; *Tocatta (Dix Pièces)*, Gigout.

BR. BENJAMIN BASILE, C.P.P.S., Christ Church—First Congregational Church, Michigan City, IN, June 10: *Rigaudon*, Campra, transcr. Purvis; *Adagio con Espressione*, Wicked; *Prelude*, Corelli, arr. Clokey; *Chanson de Matin*, op. 15, no. 2, Elgar, arr. Brewer; *Voluntary No. 1 (Sixteen Pieces or Voluntaries for the Organ)*, Guest; *Meditation on How Great Thou Art*, Linker; *Five Postludes for Organ*, Lee.

DIANE MEREDITH BELCHER, St. Mary Catholic Church, New Haven, CT, June 30: *In Celebration (Bethesda Evensong)*, Walker; *Miniature Suite*, Ireland; *O God of Love ("Quintet and Miserere" from The Ghosts of Versailles)*, Corighiano, arr. Dirksen; *Prelude on an Old Folk Tune ("The Fair Hills of Eire, O")*, Beach; *Sonata VIII in e* (op. 132), Rheinberger.

CHRISTOPHER BERRY, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 14: *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Angelus* (op. 34, no. 2), Dupré; *Sonata II*, op. 65, no. 2, Mendelssohn; *Chorale Prelude on 'Down Ampney'*, Sumson; *Prière* (op. 20), Franck; *Sortie sur l'hymne 'Ave Maris Stella'*, Guilmant.

PETER STOLTZFUS BERTON, Methuen Memorial Music Hall, Methuen, MA, May 20: *Intrada*, Ives; *Duo*, Basse de Cromorne, Récit de Nazard, *Caprice sur les Grands Jeux (Suite du Deuxième Ton)*, Clérambault; *Tuba Tune in D*, op. 15, Lang; *Arabesque (Vingt-quatre Pièces en style libre*, op. 31), Vierne; *Passacaglia*, op. 20, Berton; *Prelude and Fugue in e*, BWV 548, Bach; *Hereford Variations*, op. 22, Berton.

HEINRICH CHRISTENSEN, with Jodi Hagen, violin, Methuen Memorial Music Hall, Methuen, MA, June 24: *Chaconne in g*

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for violin and continuo, Vitali; *Pictures at an Exhibition*, Mussorgsky, transcr. Guillon; *Suite in c for violin and organ*, op. 166, Rheinberger.

JAMES DAVID CHRISTIE, with Robert Sheena, oboe and English horn, and Cynthia Myers, flute, Koussevitzky Music Shed, Tanglewood, Lenox, MA, June 29: *Praeludium in d*, Böhm; *Nocturne*, Roesgen-Champion; *Trio Sonata I*, BWV 525, Bach; *Canticle*, Callahan; *Ciaccona in B-flat*, Joh. Bernhard Bach; *Ave maris stella*, *Victimae pascali*, Berthier; *Incantation pour un jour saint*, Langlais.

DOUGLAS CLEVELAND, St. Paul Episcopal Cathedral, San Diego, CA, June 28: *Fantasy for Organ on the Tune 'Kaytlyn'*, Butler; *Fantasia in f*, K. 608, Mozart; *Jesu, dulcis memoria*, Decker; *Elegy for Organ and Saxophone*, Mollicone; *Four Concert Etudes*, Briggs.

JOHN COLLINS, St. George Church, Worthington, UK, May 1: *Toccata Segunda*, *Ricercar Terza*, Frescobaldi; *Aria in G with 7 variations*, Pachelbel; *Iste Confessor*, Titelouze; *Galliarda Dulenti-10 variations*, Scheidt; *Meio Registo 2 Tom*, de Conceição; *Sonata 9 in C*, Seixas; *Sonata 73 in a*, anon., 18th-century Portugal; *Voluntary no. 6 in G*, S. Goodwin; *Voluntary VII in C*, anon, 18th-century England; *Voluntary II in G*, op. 1, Walond; *Préludio*, *Fuga e Tarantella*, Ferrari; *Sonata in C*, Handel.

MATTHEW DIRST, Trinity Lutheran Church, Peoria, IL, May 31: *Prelude in E-flat*, BWV 552/1, *Trio in c*, BWV 21/1a; *Fugue in E-flat*, BWV 552/2, Bach; *Trio Sonata*, op. 18, no. 2, Distler; *Concerto in C*, Ruppe; Excerpts from *The Art of Fugue* (Cp. I-IV), Bach; *Variations sur un thème de Clément Janequin*, Alain; *In festo corporis Christi*, Heiller.

DELBERT DISSELHORST, Grace Episcopal Church, New York City, NY, April 18: *Toccata tertia (Apparatus musico organisticus)*, Muffat; *Tiento pequeño y facil de septimo tono*, *Tiento segundo de medio registro de tiple de quarto tono*, Arauxo; *Allein Gott in der Höh sei Ehr* (a 3, Canto fermo in alto, a 2 Clav. e Pedale, Fughetta), Bach; *Allegro*, *Chorale*, and *Fugue*, Mendelssohn; *Prelude à 5 (Grave) in E-flat*, Lemmens; *From Generation to Generation*, Adler; *Ich*

*ruf zu dir, Herr Jesu Christ, Wenn meine Sünd mich kränken*, Walcha; *Lotus Blossom*, Strayhorn, arr. Wyton; *Fantasia on Sine Nomine*, Phillips.

THOMAS DRURY, with Andrea Drury, soprano, First Presbyterian Church, Springfield, IL, June 19: *Joie et clarté des corps glorieux*, Messiaen; Angels, ever bright (*Theodora*), Ombra mai fu (*Xerxes*), Oh, had I Jubal's lyre (*Joshua*), Handel; *Schmücke dich, o liebe Seele, Es ist ein Ros' entsprungen, O Welt, ich muss dich lassen*, Brahms; *Les Angéles*, op. 57, Final (*Symphony No. 1 in d*), Vierne.

JOEY FALA, St. Paul Catholic Church, Springfield, MA, June 30: *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *Prélude (Prélude, Fugue, et Variation*, op. 18), Franck; *Hyfrydol (Three Preludes on Welsh Hymn Tunes)*, Vaughan Williams; *Miroir*, Wammes; *Te Deum*, op. 11, Demessieux.

JÉRÔME FAUCHEUR, Methuen Memorial Music Hall, Methuen, MA, May 27: *Lied (Vingt-quatre Pièces en style libre*, op. 31), Vierne; *Allegro symphonique en ut mineur (Dix pièces*, op. 48), Salomé; *Communion en la majeur (Douze pièces)*, Loret; *Marche en ré majeur*, op. 9, Deshayes; *Pastorale (Cinq pièces)*, Marty; *Postlude Festival*, Reuchsel; *Première Symphonie en mi bémol majeur*, op. 20, Maquaire.

STEPHEN HAMILTON, First Lutheran Church, Sioux Falls, SD, March 29: *Choral Variations on Veni Creator*, Duruffé; *Choral in E*, Franck; *Litanies*, JA 119, *Le Jardin Suspendu*, JA 71, Alain; *Toccata, Villancico y Fuga (BACH)*, Ginastera; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Jesus Is Condemned to Death*, *Jesus Comforts the Women of Jerusalem*, *Jesus Is Nailed to the Cross*, *Jesus Dies upon the Cross (Le Chemin de la Croix*, op. 29), *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

CHRISTOPHER HOULIHAN, St. Michael the Archangel Catholic Cathedral, Springfield, MA, June 28: *Prelude and Fugue in a*, WoO 9, *O Welt, ich muss dich lassen* (op. 122, no. 11), Brahms; *Prelude and Fugue in B-flat*, Martin; *Prelude and Fugue in e*, BWV 548, Bach; *Symphonie IV in g*, op. 32, Vierne.

DENNIS JANZER, with Julia Pilgrim, piano, St. Mary's Episcopal Cathedral, Memphis, TN, June 28: *Fanfare (Suite Semplice)*, *Intrada and Trumpet Tune on National Hymn*, *Simple Gifts for Piano/Organ Duet*, *Yankee Doodle Variations*, Janzer; *Music for the Royal Fireworks for Piano/Organ Duet*, Handel, arr. Janzer; *Fanfare for the Common Man*, Copland; *Adagio Lyrico*, Janzer; *1812 Overture*, Tchaikovsky, arr. Kraft.

YUN KYONG KIM, Cathedral of Christ the King, Lexington, KY, May 8: *Spitfire Prelude and Fugue*, Walton, transcr. Wimpenny; *Elfes*, Bonnet; *Fantasmagorie*, JA 63, Alain; *Evocation à la Chapelle Sixtine*, Liszt; *Toccata in d*, op. 11, Prokofiev, transcr. Guillon; *Freu dich sehr, o meine Seele, Macht hoch die Tür (Chorale Improvisations*, op. 65), Karg-Elert; *Mad Rush*, Glass; *Variations on a theme by Handel*, op. 29, Landmann.

NATHAN LAUBE, St. Paul Catholic Cathedral, Pittsburgh, PA, June 22: *Toccata in E*, BWV 566, Bach; *Psalm 24 (Tabulatuur-Boeck van Psalmen en Fantasyen)*, Noordt; *Corrente Italiana*, Cabanilles; *Upon La Mi Re*, attr. Preston; *The Rev'd Mustard His Installation Prelude*, Muhly; *Toccata in d*, BuxWV 155, Buxtehude; *Funérailles (D'Après Lamartine, Harmonies Poétiques et Religieuses*, S. 173, no. 7), Liszt, transcr. Laube; *Sonata in c (Der 94ste Psalm)*, Reubke.

FREDERICK A. MACARTHUR, Methuen Memorial Music Hall, Methuen, MA, June 17: *Prélude (Trois pièces*, op. 29), Pierné; *Aria*, Manz; *Andantino (Trois Rhapsodies sur des Cantiques Bretons*, op. 7), Saint-Saëns; "God Save the King," with Variations and Finales (*Der Praktische Orgel-Schule*, op. 55, no. 183), Rinck; *Rhapsody on Gregorian Motifs*, Titcomb; *Trio in a Style of Bach: Alles was du bist (Jerome Kern's "All the things you are")*, Nalle; *Allegro vivace (Symphony no. 5 in f*, op. 42, no. 1), Widor.

DEREK NICKELS, St. Adalbert Catholic Church, Chicago, IL, June 14: *Prelude in C*, BWV 547i, Bach; *Schmücke dich, o liebe Seele*, op. 122, no. 5, Brahms; *Préambule*, *Scherzetto (24 Pièces en style libre*, op. 31), Vierne; *O Gott, du frommer Gott, Alles ist an Gottes Segen (Choral-Improvisationen für Orgel*, op. 65), Karg-Elert; *Fanfare*, Lemmens.

ADAM PAJAN, Unitarian-Universalist Meeting of South Berkshire, Housatonic, MA, June 29: *Cantilena in G*, op. 71, no. 1, Foote; *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Herzlich tut mich verlangen, Herzlich tut mich erfreuen*, op. 122, nos. 10 and 4, Brahms; *Allegretto (Sonata IV*, op. 65, no. 4), *Allegro (Sonata V*, op. 54, no. 5), Mendelssohn.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, May 29: *Voluntary in D*, Largo (from *Xerxes*, arr. Pasquet), Handel; *The Lord Mayor's Swan Hopping Trumpet Tune*, Anonymous; *Menuetto, Allegro di molto*, C. P. E. Bach; *Toccata for the Elevation*, Frescobaldi; *March*, Haydn; *Adagio*, Mozart; *Sonata in G*, Scarlatti; *Berceuse, Grand Choeur*, Franck.

CHARLIE W. STEELE, with Patti Black, piano, and Wendy Jones, vocalist, Brevard-Davidson River Presbyterian Church, Brevard, NC, May 25: *Fanfare*, Cook; *Chant de Paix*, Langlais; *Eternal Father, Strong to Save*, Schwoebel; *The Fourth of July*, Hewitt, arr. Spong; *God Save the King*, Wesley; *Concert Variations on "The Star Spangled Banner"*, Paine; *American Anthem*, Scheer; *Psalm 34:6 (Three Psalm Preludes, Set I*, op. 32), Howells; *How Firm a Foundation, Shall We Gather at the River (American Folk Hymn Suite)*, Burkhardt; *Hark! The Jubilee Is Sounding (Six Preludes on Old Southern Hymns, Set 2)*, Read; *Nimrod (Enigma Variations)*, Elgar, arr. Jennings; *Litanies*, Alain.

TIMOTHY TIKKER, Memorial Music Hall, Methuen, MA, June 3: *Prelude and Fugue in G*, BWV 541, Bach; *Variations on the Russian National Hymn*, op. 12, Thayer; *Cantabile in B (Trois Pièces pour le Grand Orgue)*, Franck; *Sonata for Organ*, op. 86, Persichetti; *The Leaves on the Trees Spoke (Five Fantasies for Organ)*, Finney; *L'Ascension*, Messiaen; *Final (Symphony for Organ)*, Ahlstrom.

JAMES WELCH, Notre Dame Cathedral, Paris, France, June 6: *Toccata parisienne*, Christiansen; *Fantaisie en mi bémol majeur*, Saint-Saëns; *Divinum Mysterium*, Purvis; *Chant héroïque*, Langlais; *Fiesta*, Diemer; *Mouvement*, Berveiller; *How Great Thou Art*, Wood; *Final (Symphonie III)*, Vierne.

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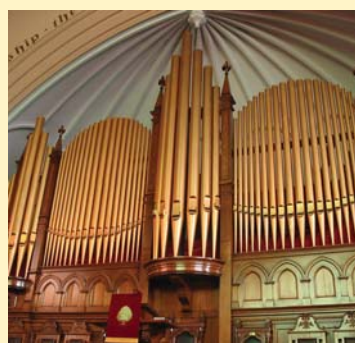
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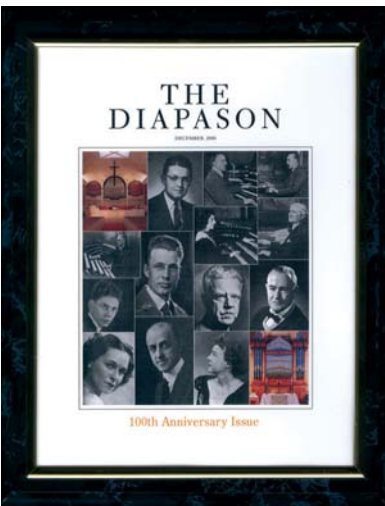
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Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

**Goulding & Wood**  
PIPE ORGAN BUILDERS  
MEMBER Associated Pipe Organ Builders of America 823 Massachusetts Ave.  
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

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

**Like THE DIAPASON on Facebook:**  
  
www.Facebook.com/TheDiapason

**Berghaus**  
Pipe Organ Builders  
2151 Madison St. www.berghausorgan.com  
Bellwood, IL EMAIL: info@berghausorgan.com  
60104 PH: 708.544.4052 FAX: 708.544.4058

**LEVSEN ORGAN COMPANY**  
  
800-397-1242 E-mail Levsenorg@aol.com  
Http://www.levsenorg.com

**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
TRACKER / ELECTRIC ACTION  
605-335-3336 john@jfnordlie.com

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

**Taylor & Boody Organbuilders**  
Staunton, VA  
www.taylorandboody.com  
540-886-3583  
inquiries@taylorandboody.com

**WICKS PIPE ORGAN COMPANY**  
  
"Building organs since 1906"  
www.wicksorgan.com  
618-654-2191

**CLASSIFIED ADVERTISING RATES**

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

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

Regular Classified, per word	\$ 1.00
Regular Classified minimum	25.00
Display Classified, per word	1.40
Display Classified minimum	30.00

Additional to above charges:  
Box Service (mail forwarding) 8.00  
Website placement (includes photo) 18.00  
(\$32 if not ordering print ad)

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

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

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

**THE DIAPASON** 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • jbutera@sgcmail.com

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

Category \_\_\_\_\_  Regular  Boldface  
Place on website

Ad Copy \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
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 \_\_\_\_\_

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

**PAYMENT MUST ACCOMPANY ORDER**

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: [john@concertorganists.com](mailto:john@concertorganists.com)  
 Web Site: [www.concertorganists.com](http://www.concertorganists.com)



George Baker



Martin Baker\*



Diane Meredith Belcher



Michel Bouvard\*



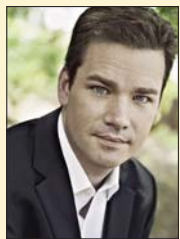
Chelsea Chen



Douglas Cleveland



Jonathan Rudy  
 2014 AGO National  
 Competition Winner  
 Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



David Baskeyfield  
 Canadian International  
 Organ Competition Winner  
 Available 2015-2017



Janette Fishell



David Goode\*



Judith Hancock



Thomas Heywood\*



David Higgs



Marilyn Keiser



Jens Korndörfer



Christian Lane



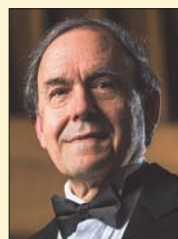
Olivier Latry\*



Nathan Laube



Alan Morrison



Thomas Murray

## Choirs

The Choir of  
 Trinity College  
 Cambridge, UK  
 Stephen Layton, Director  
 September 2015

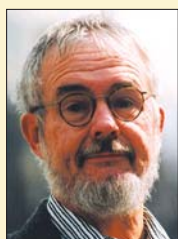
The Choir of  
 Saint Thomas Church, NYC  
 John Scott, Director  
 April 2016



James O'Donnell\*



Jane Parker-Smith\*



Peter Planyavsky\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan

**Celebrating  
 Our 94th  
 Season!**



Ann Elise Smoot



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

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