

# THE DIAPASON

SEPTEMBER, 2008



St. John's Episcopal Church, Norwood Parish  
Bethesda, Chevy Chase, Maryland  
Cover feature on pages 30–31

"It was superb!...Brilliant, astonishing, almost unbelievable, a tour de force...a memorable and entertaining concert by a very promising young organist with style and a formidable technique." (*Hexham Courant, England*)

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"Daniel Sullivan's warm interaction with an audience and his fiercely beautiful playing need to be experienced by everyone who loves the organ, and especially by those who don't!" (Paul Jacobs, organ department chairman, The Juilliard School, New York)

American organist Daniel Sullivan's creative interpretations, musical depth and engaging stage presence, combined with his command of a varied repertoire ranging from Renaissance to contemporary works, have earned him a prominent place among the next generation of concert organists. His performances have taken him to cities across the United States, including San Francisco, Albuquerque, Chicago, Indianapolis, Cleveland, Boston, Philadelphia, Washington DC, Atlanta, and many other venues in other states.

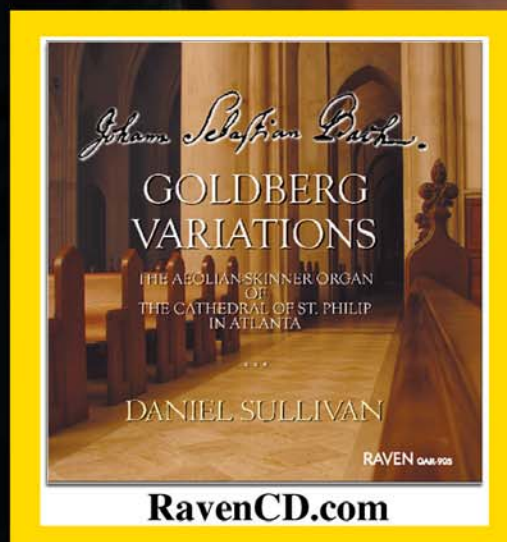
He collaborates with pianist Jason Cutmore as the New York Piano-Organ Duo, and performs with the Second Instrumental Unit, a chamber ensemble of diverse instruments devoted to playing the new music of current composers. He also performs music written for two organs with Isabelle Demers. In 2007 they premiered their original two-organ transcription of Prokofiev's "Peter and the Wolf" to the enthusiastic delight of audiences.

Sullivan has been a featured soloist at New York City's Basically Bach Festival, the Piccolo Spoleto Festival in Charleston, and the White Mountain Musical Arts Annual Bach Festival in New Hampshire. He has performed in Scotland, and England, and has been a prize winner in numerous competitions. His degrees are from Oberlin Conservatory, Yale University, and the Juilliard School where he will join the organ faculty this autumn.

*Daniel Sullivan*

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

## CONTENTS

### FEATURES

Inaugurating the new Craighead-Saunders Organ at the Eastman School of Music by Hans Davidsson 21

From the Dickinson Collection: Memorizing Controversy by Lorenz Maycher 22

Celebrating the Cathedral Church of Christ Choir, Lagos, Nigeria, at Ninety by Godwin Sadoh 25

### NEWS & DEPARTMENTS

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

### REVIEWS

Music for Voices and Organ 16  
Book Reviews 17  
New DVDs 18  
New Recordings 19  
New Organ Music 20  
New Handbell Music 20

### NEW ORGANS

CALENDAR 33

ORGAN RECITALS 37

CLASSIFIED ADVERTISING 38

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## Letters to the Editor

### Portable or positive?

Your excellent June issue has a cover photo and description of an interesting little instrument built recently by New England Organbuilders for Dr. Joseph Flummerfelt, based chiefly on the four-stop, 16th-century Yberg table organ in Basel. It is called a "portative," but I would suggest, for the following reasons, that organological interests are better served if it be called a "positive."

There are basically two types of small organ—those on which the keyboard is to be played by one hand (usually the player's right hand) while the other pumps the wind, and those whose keyboard is played by both hands. In the absence of any other suitable word, it seems to me necessary to use "portative" for the first category. Organs played with one hand are smaller, there being only one rank and no stops or sliders, and they are easily carried by the player (whether or not he plays it while actually walking). This kind of organ was very important in the Middle Ages and was much illustrated from the 12th to the 15th centuries. Dr. Kimberly Marshall made such illustrations the subject of an important Oxford doctorate in music.

A two-handed, single-manual instrument like Dr. Flummerfelt's is often

### Editor & Publisher

JEROME BUTERA  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
847/391-1045

### Associate Editor

JOYCE ROBINSON  
[jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)  
847/391-1044

### Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

BRIAN SWAGER  
Carillon

HERBERT L. HUESTIS  
OrganNet Forum

Osiris Organ Archive  
[www.wu-wien.ac.at/earlym-l/organs/local.html](http://www.wu-wien.ac.at/earlym-l/organs/local.html)  
e-mail: [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca)

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DAN SOLTIS

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called a "portative" because it can be moved from one location to another like a piece of furniture. Indeed such terminology was often used historically in various countries. Even the book *Das Portativ* by Hans Hickmann (Bärenreiter, 1936) confuses the terms so that its fifty illustrations include seven two-hand organs. But the term "positive" is more meaningful for two-hand organs historically as well as functionally. In German, for instance, the word for Chair Organ is *Rückpositif*. It is appropriate today to use terminology rigorously. This would entail that "portative" be applied only to single-hand organs (referring to the keyboard-playing hand).

David Kinsela  
Paddington, NSW, Australia

*The organbuilder replies*  
*Portative vs. Positive*

Mr. Kinsela's point is well taken that this organ is not able to be played while being carried, and therefore a different designation may be more appropriate. The term portative was used to enable the readers of THE DIAPASON to understand that this organ was intended to be moved for performance in various venues. "Portative" is, in this case, more descriptive of the portability of the

instrument, rather than a hard and fast designation of an exact physical form. Indeed, we would not consider a "continuo organ" a "portative" despite the fact that it can be moved. This organ, however, is more closely related to its earlier cousin in size and form. The Ab Yberg prints refer to that organ as a "Positive," in part because its intended purpose was to provide music in the family chapel, rather than be transported for use.

Christopher Walton  
New England Organbuilders

### Symphonic style

After reading the interesting article by Joris Verdin ("Aspects of French Symphonic Organ Music," THE DIAPASON, June, pp. 26–29), I meditated a few minutes on the term "symphonic" and how it appears in the organ world. Apart from my experience that some still divide the repertoire into good organ music and symphonic organ music, the term "symphonic" is often identified with "romantic," as it is with "orchestral," as if there were no orchestras in the baroque or classical periods. So then, is there any symphonic music before the romantic period? What a question. Just straight another one: What characterizes "symphonic" music? The symphony was developed in the Viennese classical era, and it forms a main part of the Viennese classical style, developed by Haydn and Mozart, and perfected by Beethoven, the one who "received Haydn's spirit through Mozart's hands."

Main compositional features of the symphonic style are the thematic work and the so-called obbligato accompaniment (accompaniment voices participating in thematic content and development). Another feature is a frequent change of textures, often put into the frame of the sonata form, setting the sections in dramatic sequence to each other, inventing music to make this possible. Frequent change of orchestration also plays an important role.

Now, French symphonic music: Is rich sound enough to enter the hall of symphonic fame? Franck's *Grande pièce symphonique* certainly follows guidelines of the style, but what about the "symphonic" composers Widor and Vierne? Widor: sonata form? thematic work? obbligato accompaniment? dramatic change of textures and registration in a movement? Vierne: sonata form in 5 out of 6 symphonies, one or two common themes in some of them—but obbligato accompaniment? change of textures and registration?—well, quite some contrapuntal artistry. Compositions that successfully transfer symphonic features to the organ are from composers not so well known: Gustav Merkel, Robert Fuchs, Charles Stanford . . .

As the attempt to reactivate the ancient Greek drama became in fact the invention of the opera, as the attempt to reactivate early organ building style became in fact the invention of a new organ type (the neo-baroque instrument), the attempt to adapt the symphonic style to the organ led to a new genre true to the instrument. In every article or book about Mendelssohn and his organ sonatas there is always the

inevitable discussion that the sonatas have not much to do with the classical sonata and its defined form. Funny: with Widor, it is hardly questioned that his symphonies have not much to do with symphonies, besides using the term for multi-movement form. Both were obviously looking for a contemporary handling of the organ and invented something new, in quite different ways, without forgetting the past, or transforming traditional material in a new frame.

Michael Gailit  
Vienna, Austria

### Paul Manz book review

I am writing in response to Sarah Mahler Hughes's review (June DIAPASON) of my book on the life and work of Paul Manz, "The Journey Was Chosen: The Life and Work of Paul Manz," published by MorningStar Music Publishers. While I am genuinely grateful for Ms. Hughes's work, and appreciative of much of the tone in her review, there are two points that need correcting.

The first point is a somewhat small point, but those who know, or have studied with Paul Manz will understand my need for clarification and correction. Ms. Hughes claims that I "lapse into adulation," and she pulls a quote from p. 32 of the book: "Paul Manz had a healthy amount of ambition, an almost voracious capacity to learn and grow, and has never been one to let the grass grow under his feet." Anyone who has encountered Paul Manz as a colleague, student or friend will immediately understand that this isn't hyperbole; it is merely a statement of fact. There is no other way to put it.

The other point in need of clarification is Ms. Hughes's statement that, "Disappointingly, Hyslop does not include any sample programs . . ." There is a companion website (<[www.morningstar-music.com](http://www.morningstar-music.com)>) to the book, which in fact includes hundreds of recital and hymn festival programs, many photos, essays written by Dr. Manz, reviews of his performances and numerous images of manuscript copies of his compositions. There is also a link to the April 2001 *Pipedreams* program where Michael Barone hosts a lengthy interview with Manz, and another link will take you to a brilliant video clip of Manz performing a hymn festival in Seoul, South Korea in the mid 1990s.

We knew that including much of this material in the book would make the book cost-prohibitive, so we created a website, which features all of these materials in a user friendly format. The website was not only a great solution to keeping the price of the book in check, but it also affords much more material to the reader than we could have ever hoped to make public in any other format. I am deeply indebted to the staff at MorningStar for their creative problem solving and skill in the process of bringing this material to life. Hundreds of hours went into the website portion of the book and it is referenced repeatedly throughout the book.

Scott M. Hyslop, DMA  
St. Lorenz Lutheran Church  
Frankenmuth, Michigan

## Here & There

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

The Bach Society at Christ the King Lutheran Church, Houston, Texas, an-

nounces its 2008–09 season: September 14, Craig Cramer; 9/28, Bach Vespers; October 19, Stefan Altner, with baritone and viola da gamba; 10/26, Bach Vespers; November 16, Bach Vespers; December 14, Abendmusik: Music for Advent and Christmas. For information: <[www.bachsocietyhouston.org](http://www.bachsocietyhouston.org)>.

Park Congregational Church, Grand Rapids, Michigan, has announced its fall recital series on Tuesdays at 12:15 pm: September 16, James R. Metzler; 9/30, William Maddox; October 14, David Phillips; 10/28, Mark Loring; November 11, Christopher Dekker; 11/25, Carol McNally; December 9, Helen Hawley; For information: 616/459-3203 x24; <[www.parkchurchgr.org](http://www.parkchurchgr.org)>.

**I**NVENTION is one of the great marks of genius, but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent: as by reading the thoughts of others we learn to think.

Sir Joshua Reynolds

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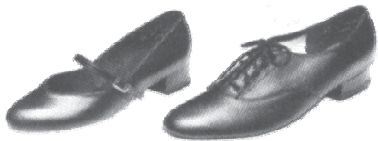
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Music in a Great Space, the concert series at **Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, announces its 2008-09 concert season. September 21, Inman Piano Trio; November 7, The American Boychoir with the Shadyside Chancel Choir; February 8, J. Christopher Pardini; March 15, tenor Dean Kokanos; April 19, Rodrigo Guitar Trio; May 17, Mendelssohn's *St. Paul*, performed by the Shadyside Chancel Choir and Choral Society. For information: 412/682-4300; <[www.shadysidepres.org](http://www.shadysidepres.org)>.

**Quire Cleveland**, the new professional chamber choir, announces its debut season in 2008-09. With concerts in September, February, March, and May throughout northeast Ohio, the ensemble will perform choral masterworks from the 15th through the 19th centuries. The music director is Peter Bennett. A former organ scholar at Cambridge, Dr. Bennett studied organ and conducting at the Hochschule für Musik, Vienna, and harpsichord at Academia Chigiana, Siena. He later received his D.Phil. in music from Oxford University. The schedule begins September 24 at the Cathedral of St. John the Evangelist, Cleveland. For information: <[www.citymusiccleveland.org](http://www.citymusiccleveland.org)>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, presents its fall music series: September 26, Alla Mulvehill, Russian button accordion; October 5, Choral Evensong; 10/24, Suzanne Purtee; November 21, chamber music; December 7, Advent Lessons & Carols; 12/19, Southern Harmony. For information: 205/226-3505; <[www.adventbirmingham.org](http://www.adventbirmingham.org)>.

**All Saints Church**, Worcester, Massachusetts, announces its fall music series: September 28, Choral Evensong; November 1, Choir of Hereford Cathedral, England; December 7, Advent Procession. For information: <[www.allsaintschurchwor.org](http://www.allsaintschurchwor.org)>.

**Second Presbyterian Church**, St. Louis, Missouri, resumes its music series on Sundays at 4 pm: September 28, Ralph Vaughan Williams Festival with the choirs of Christ Church Cathedral and Second Presbyterian Church; October 26, silent movie accompanied by Andrew Peters; November 9, concert based on Scripture illustrated in the sanctuary's Tiffany stained glass; December 7, Advent Vespers. For information: <[www.secondchurch.net](http://www.secondchurch.net)>.

**The Church of St. Ignatius Loyola**, New York City, announces the 20th anniversary season of its Sacred Music in a Sacred Space. Choral concerts: October 1, Bernstein, *Chichester Psalms*, and Beethoven, *Symphony No. 9 in D minor* (pre-concert recital by Andrew Henderson); November 5, Rossini, *Petite Messe Solennelle* (pre-concert recital by Erik Plutz). Mander organ recital series: October 15, Nancianne Parrella, with violin, cello, and harp; November 16, Guy Bovet; December 3, Renée Anne Louprette (Messiaen, *La Nativité du Sei-*

*gneur*). For information: 212/288-2520; <[www.smsscconcerts.org](http://www.smsscconcerts.org)>.



**Aeolian organ, Wesleyan College, Macon, Georgia** (1925 photo courtesy Jim Lewis)

**Wesleyan College**, Macon, Georgia, celebrates the restoration of its 1925 Aeolian organ with a concert by Peter Richard Conte on October 2 at 7:30 pm, and a concert by the Macon Symphony Orchestra with Wesleyan organist Michael McGhee on October 18 (8 pm). The 72-rank Goodwyn-Candler-Panoz organ was packed in crates and sent to the Schantz Organ Co. in Orrville, Ohio for repairs, cleaning, and revoicing. The

removal of the organ took ten days and the work in the organ shop was completed over the past eight months. For information: 478/757-5171.

**Holy Trinity Lutheran Church**, Akron, Ohio, announces the 25th season of its organ recital series: October 3, David Higgs; 10/19, Jane Parker-Smith; November 7, James David Christie, with the Oberlin Strings; December 5, Lessons & Carols. For information: 330/376-5154; <[trinity.lutheran-church.org](http://trinity.lutheran-church.org)>

**The Presbyterian Church of Mount Kisco**, New York, presents an inaugural year concert series celebrating the new von Beckerath pipe organ: October 11, Anthony Newman; November 22, Mary Jane Newman, harpsichord, with Musica Antiqua string ensemble; March 8, Randall Atcheson; April 25, four finalists in the von Beckerath young organist competition. For information: <[www.pcmk.org](http://www.pcmk.org)>.

**The American Institute of Organ-builders** will hold its annual convention in Knoxville, Tennessee, October 12-15. Non-members are welcome, and a full schedule with registration form can be found at <[www.pipeorgan.org](http://www.pipeorgan.org)>. The convention will focus on shop techniques and procedures such as reservoir re-leathering and slider chest renovating, with demonstrations at the shops of Randall Dyer & Associates, B. Rule & Co., and during the post-convention

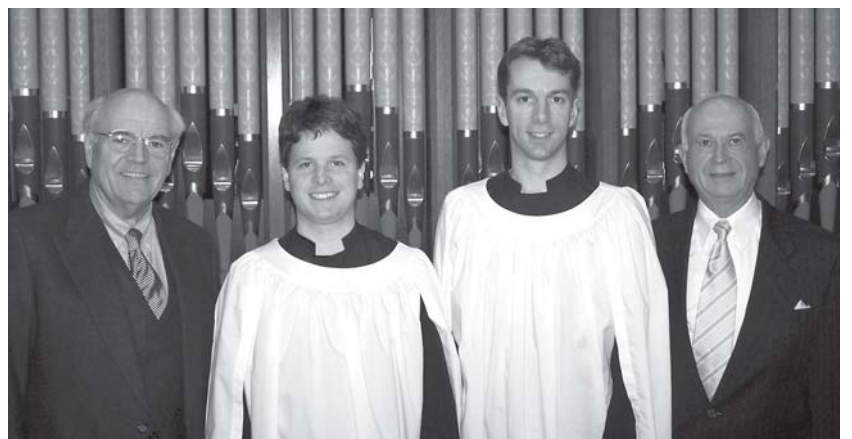


**The Dublin International Organ Competition** (l to r): jurors Hans Fagius, David Higgs, Margareta Hürholz, Thomas Trotter (chair), and Daniel Roth, with finalists Jonathan Oldengarm (2nd place), Joseph Ripka (1st place), and Christopher Petit (3rd place) (photo credit: Dublin International Organ Competition)

**Joseph Ripka**, an artist diploma student at the Oberlin Conservatory of Music, has won first prize at the **Dublin International Organ Competition**, held June 28 at Christ Church Cathedral in Dublin, Ireland. In addition to 5,000 euros, his award includes recital engagements in Ireland, the U.K., and continental Europe. Ripka, from Elk River, Minnesota, studies at Oberlin with James David Christie. For the finals, Ripka performed Messiaen's *Transports de Joie*, Bach's *Allein Gott in der Höh sei ehr*, BWV 662,

and Reger's *Choral Fantasy on "Wachet auf."* He also won first prizes at the Fort Wayne National Organ Playing Competition in April, and at the Elizabeth Elftman National Organ Competition, held in March in San Marino, California.

Thirty-nine organists representing 15 countries vied for the competition, with 16 being selected to compete in the quarterfinals, which commenced June 23. The jury included Thomas Trotter, Hans Fagius, David Higgs, Margareta Hürholz, and Daniel Roth.



**Jack M. Bethards, Paul Jacobs, Nigel Potts, and Robert J. Russell**

**Christ & St. Stephen's Episcopal Church**, New York City, dedicated their new Schoenstein organ on Trinity Sunday, May 18, with the Bishop of New York presiding. Pictured are Jack M. Bethards (president and tonal director of Schoenstein & Co); Paul Jacobs (artist in residence); Nigel Potts (organ-

ist & choirmaster); and Robert J. Russell (organist & choirmaster emeritus). That same weekend Paul Jacobs gave the opening dedicatory concert, and the series continues with concerts on October 25 (Nigel Potts) and November 22 (Thomas Murray).

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A panel discussion will focus on the use of aluminum façade pipes, and Timothy Smith from New York's Riverside Church will be the featured recitalist on Sunday afternoon. As a bonus, an open-console session on a restored Wurlitzer will take place on Monday evening at the Tennessee Theatre. A Saturday pre-convention visit to the Biltmore estate in North Carolina will include a private tour of the dining hall's restored Ernest Skinner residence organ.

**The Church of the Holy Trinity**, New York City, presents its fall music events: October 14, Bruce Neswick; November 11, Lynne Davis; December 7, Guildsingers; December 21, Lessons & Carols. For information: <www.holytrinity-nyc.org>.

**The Church of St. Vincent Ferrer**, New York City, has announced its 2008-09 music series: October 14, Mark Bani; November 2, St. Vincent Ferrer Chorale (Manuel Cardoso, *Missa pro defunctis*);

11/9, Terence Flanagan; December 7, Handel's *Messiah* (Part I); 12/14, Lessons & Carols. For information: 212/744-2080; <markbani@gmail.com>.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, presents its fall music series: October 19, David Binkley; December 7, Advent Lessons & Carols; December 24, Lessons & Carols. For information: 717/737-0488; <www.thechpc.org>.

**Loyola University**, Chicago, presents a week-long celebration of the new Goulding & Wood organ in its Madonna della Strada chapel beginning October 19. Tours, demonstrations, recitals, guest speakers, and other special presentations will be held throughout the week: October 19, organ blessing, Masses at 10:30 am, 5 pm, and 9 pm; 10/20, Michael Joncas, lecture on liturgical music today (7 pm); 10/20, 22, 23, organ demonstrations; 10/24, Tom Trenney, dedication recital (7 pm). For information: <LUC.edu/sacramental\_life>.

An **"Organ Spectacular" event** will occur on October 19 at 4 pm as the Chicago, North Shore and Fox Valley chapters of the AGO present Thomas Murray in recital at Rockefeller Memorial Chapel on the University of Chicago campus in Chicago as part of the AGO's "International Year of the Organ." Murray's recital on the historic 1928 four-manual E. M. Skinner recently renovated by the Schantz Organ Company will include organ works of Bach, Elgar, Franck, Mendelssohn, Barber and Mulet. For information: <rvanderwest2006@hotmail.com>.

**The Brussels International Organ Week** takes place October 19-26, featuring recitals by Jozef Sluys, Martin Haselböck, Jan Willem Jansen, Stefan Bleicher, Thomas Nowak, Firmin Decerf, Thomas Deserranno, Bart Jacobs, Annelies Focquaert, and Simon Preston. Venues include the Cathedral of Sts. Michael and Gudula, St. Lambert Church, Church of the Dominican Fathers, Church of St. Servais, Our Lady of the Chapel, Sts. John and Etienne, and

the Royal Chapel Protestant Church. For information: <http://home.scarlet.be/semorgweek/>.

**Duquesne University**, Pittsburgh, Pennsylvania, announces "Celebration Messiaen," November 30-December 3. The event brings together the composer's former students and foremost interpreters for concerts, masterclasses and scholarly presentations at Duquesne's Mary Pappert School of Music, a center for study of organ and sacred music, as well as works of French composers. Clinicians Gerald Levinson, Susan Ferré, Dan Politoske, and Donald Wilkins will be joined by special guest artist Jon Gillock, who will perform the complete *Livre du Saint Sacrement*, as well as teach and lecture. For details: 412/396-5871; <www.duq.edu/celebration>.

**The American Guild of Organists** announced the results of its National Young Artists Competition in Organ Performance (NYACOP) and the National Competition in Organ Improvisa-

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Southern Methodist University  
Dallas, Texas



**Gregory Peterson**  
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Assistant Professor of Music  
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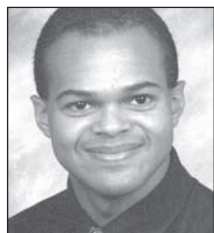
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Methodist Church  
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tion (NCOI). Competition prize winners were recognized on Wednesday, June 25, during the AGO national convention in Minneapolis/St. Paul, Minnesota.

Twenty-four applicants were accepted in the 2007–2008 NYACOP in June 2007: first place and audience choice prize, **Michael Unger**; second place, **Andrew Kotylo**; third place, **Monica Harper**. Michael Unger is a doctoral student and teaching assistant of David Higgs (organ) and William Porter (harpsichord) at the Eastman School of Music. Prior to completing master's degrees in both instruments at Eastman, Unger pursued undergraduate studies at the University of Western Ontario. A semifinalist in the 2006 NYACOP and the 2004 International Organ Competition in Odense, Denmark, Unger is a chamber musician, published composer, and music director at South Presbyterian Church in Rochester, New York.

Five semifinalists were selected in the 2007–2008 NCOI: first prize, **Jason Roberts**; second prize, **Steven Ball**; third prize and audience choice prize, **Herbert Buffington**. Jason Roberts is organist and choirmaster at St. James's Episcopal Church in West Hartford, Connecticut. A graduate of Rice University and the Yale Institute of Sacred Music, he received the DMA from the Manhattan School of Music in 2008, where he was a student of McNeil Robinson.

is the former estate of Goodyear Tire & Rubber Company founder F. A. Seiberling and his wife, Gertrude, and remains this country's finest example of Tudor Revival architecture.

The Aeolian organ at Stan Hywet comprises 2,670 pipes in 42 ranks located in the hall's music room. The organ was played regularly at Stan Hywet Hall by both professional musicians and family members primarily during the 1920s, 30s and 40s.

Over 300 "organ donors" have made gifts in excess of \$280,000 to the "Adopt-A-Pipe" appeal. The Kulas Foundation of Cleveland has pledged the final \$25,000 needed for this project. The goal is to raise an additional \$200,000 yet this fall, so that the Schantz Organ Company in Orrville, Ohio, can begin to restore the organ during the winter months when Stan Hywet is closed to the public. To make a donation or for more information, call Susan Van Vorst, V.P. Fund Development, 330/315-3216, or visit <www.stanhywet.org> and click on "support."



Woodberry & Harris console, St. Mary—St. Catherine of Siena, Charlestown, Massachusetts

**St. Mary—St. Catherine of Siena Parish** in Charlestown, Massachusetts, has begun the process of devising a restoration plan for Woodberry & Harris's Opus 100. Completed in 1893, the three-manual, 43-rank instrument was the largest ever built by the firm and is virtually unaltered. Despite the split façade, the key action is tracker, with assistance from a Barker machine of Woodberry & Harris's own unique design. The stop and combination actions are pneumatic. Leonardo Ciampa, director of music and liturgy, plans an ambitious program of concerts and public awareness of this distinguished Romantic instrument. Located in the historic Gaslight District, around the corner from the Bunker Hill Monument, the church was built by Patrick Keely between 1887 and 1893 and was one of the masterpieces of his late period. The edifice boasts stained-glass



Stan Hywet Aeolian organ

Earlier this year **Stan Hywet Hall & Gardens**, Akron, Ohio, announced a campaign to raise funds to restore its 1915 Aeolian organ—the first pipe organ ever installed in a private home in Ohio. The 65,000 square foot Stan Hywet Hall



Woodberry & Harris façade, St. Mary—St. Catherine of Siena, Charlestown, Massachusetts

windows by Franz Meyer & Co. of Munich, Germany, and a hammerbeam ceiling of oak carved by Keely himself. Keely designed the neo-gothic organ case as well. For further information, write to <LeonardoCiampa@hotmail.com>.

play the 1907 III/64 Hutchings & Votey organ rebuilt by Kerner & Merchant. Castro received a master of sacred music degree from Boston University, studying with Peter Sykes.



Christian Lane

**Christian Lane** has been appointed assistant university organist and choirmaster at Harvard University, where he accompanies the University Choir, plays daily services at Harvard's Memorial Church, and assists Gund University organist and choirmaster Edward Elwyn Jones with the chapel music program. Lane previously served the Episcopal churches of St. Thomas Fifth Avenue (New York City), Trinity-on-the-Green (New Haven, CT), and St. Paul's (Rochester, NY). He earned second prize and the audience prize at the 2004 AGO National Young Artists Competition and has earned first prize in four other American contests. Holding degrees from the Eastman School of Music and Yale University, his primary teachers were David Higgs and Thomas Murray.

► page 8

## Appointments

**Marty Wheeler Burnett** has been appointed director of music at Trinity Episcopal Cathedral, Omaha, Nebraska. She will oversee the cathedral music program and serve as organist and director of the cathedral choir. Burnett is director of fine arts at the College of St. Mary in Omaha, and the founder and director of Musica Sacra, a community chorus based at the college, which toured Italy in March under her direction.

**Maury A. Castro** has been appointed minister of music at First United Presbyterian Church, Troy, New York, where he will direct the chancel choir, develop the bell and children's choirs, and



Haarlem Improvisation Competition finalists: Gerben Mourik, Jean-Baptiste Dupont, David Cowen, and David Franke (photo credit: Sonja Heimann)

**Gerben Mourik** has been chosen unanimously by the jury as the winner in the **47th International Organ Improvisation Competition** held in Haarlem, the Netherlands. It was the third time Mourik participated in the competition, and he had already reached the final round once before. In both the first two rounds as well as the final, he was given the highest ratings by the jury. The audience award went to the German candidate **David Franke**. The other finalists were David Cowen (UK) and Jean-Baptiste Dupont (France). The four contestants each improvised on a theme composed by Ig Henneman. The jury members included Peter Planavsky, Thierry Escaich, Ansgar Wallenhorst, Jan Welmers, Bert van den Brink, and Stephen Taylor.

Gerben Mourik studied organ with Ben van Oosten and improvisation with

Ansgar Wallenhorst and Naji Hakim. He won the national improvisation competition in Zwolle in 2003 and was a finalist at the Haarlem competition in 2004. In 2005 he won the improvisation competition in St. Albans (UK). He is organist in Oudewater and performs regularly as both soloist and accompanist.

The audience award winner David Franke was a member of the Dresden Kreuzchor. He studied organ and church music in Stuttgart as a pupil of Ludger Lohmann, Hans Martin Corrinth and Jürgen Essl, and is currently a student of Leo van Doeselaar and Wolfgang Seifen in Berlin. He was a finalist in the improvisation competitions at Haarlem (2006) and St. Albans (2007).

The competition is part of the International Organfestival, Haarlem, the Netherlands. For information: <www.organfestival.nl>.

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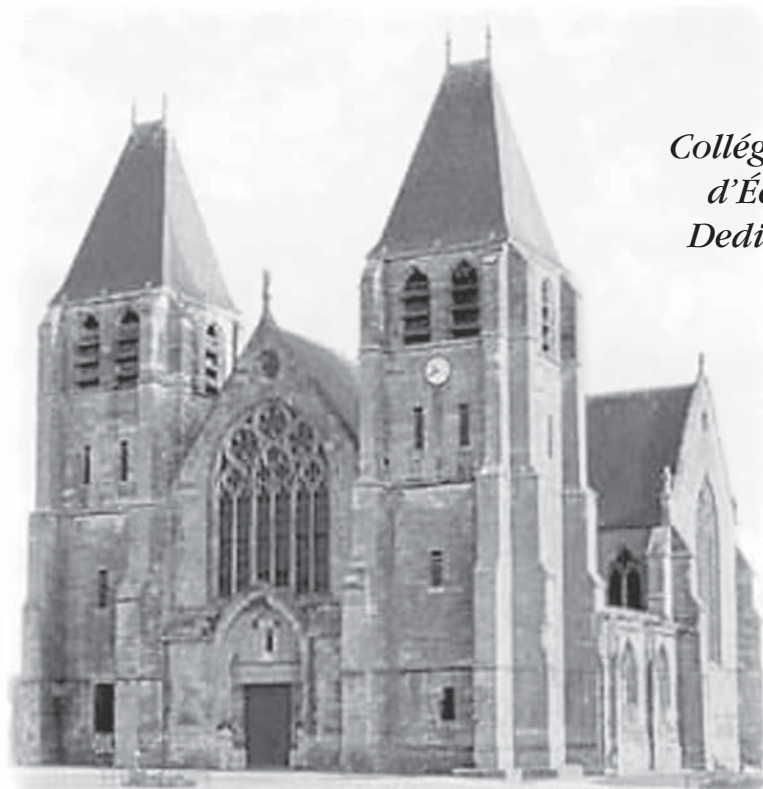
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In the early morning of May 18, 2008, Allen Elite™ Opus II made its premier with a series of comments and organ responses during a Service of Dedication within the morning worship service played by Sarah Soularue.

It was immediately apparent that this instrument was perfect for the space. The building acoustic supported the organ beautifully. The organ was used extensively throughout the worship service, providing musical support that enhanced every aspect of the joyful celebration.



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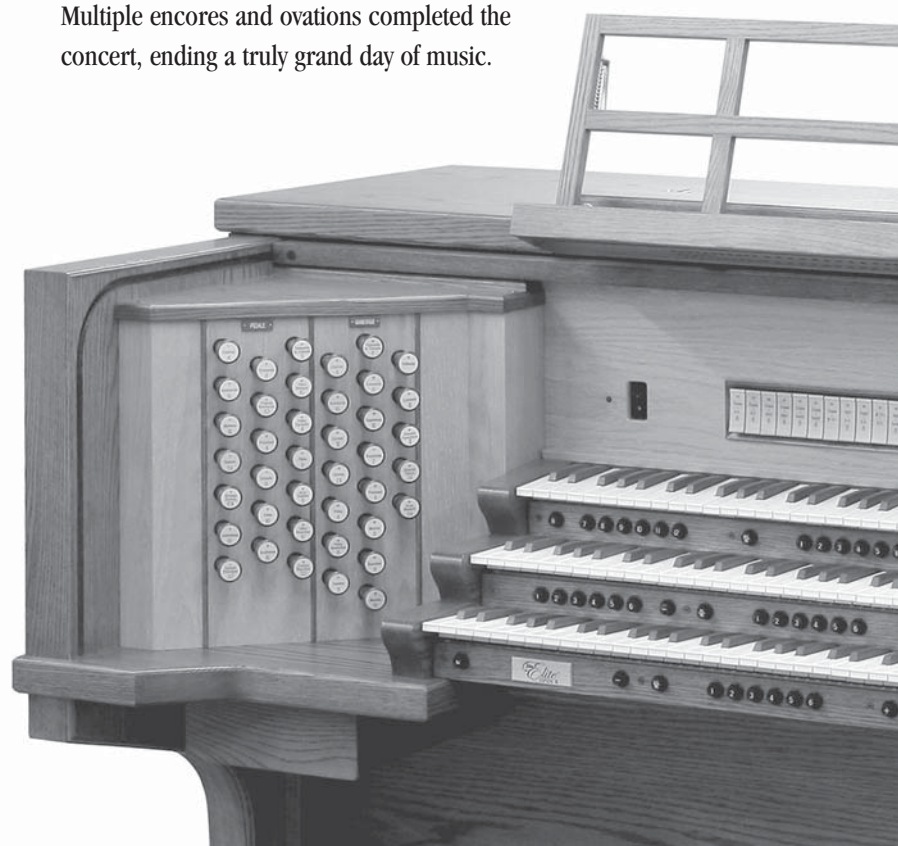
**ALLEN ELITE™ OPUS II** is installed in the *Collégial Notre-Dame d'Écouis*, a large church dedicated in 1313. The case and façade pipes of the long silent 1898 Jules Anneessens organ still reside in the rear balcony, shared now with the Opus II console and audio system. Opus II is the first Allen Elite™ organ installed in Europe. Its French Romantic specification of 72 stops is distributed over three manuals. Cavaillé-Coll voices are present throughout the instrument. Final tonal finishing was masterfully accomplished by Jean-Philippe le Trévou of Allen Studio, Paris.

While Opus II proved to be an outstanding service instrument, the afternoon inaugural concert proved it was also at ease with every demand made of it by well-known and gifted artist, Sophie-Véronique Cauchefeur-Choplin, Titular of the Grand Orgue of St. Jean-Baptiste de la Salle, Paris, and Titular Assistant of the Grand Orgue of St. Sulpice, Paris. Her performance of works by composers Bédard, J. S. Bach, Mendelssohn, Vierne, Ropartz, and Widor demonstrated the wide tonal palette of Opus II. Her performance culminated in a spectacular improvisation that brought the capacity audience to its feet in appreciation of both her extraordinary performance and the instrument that responded to her commands with effortless clarity. Multiple encores and ovations completed the concert, ending a truly grand day of music.



“Elite Opus II’s 72 Stop French Romantic specification provided the opportunity to further refine Cavaillé-Coll voices into an instrument that will support the desire for music of quality in worship services, as well as an instrument fully capable of meeting the demands of concert repertoire. Forty-two channels of audio enable every stop to speak clearly at characteristic volume levels, creating ensembles that connect beautifully with the excellent building acoustic. The inaugural events that included worship and concert demands demonstrated that the design goals for Opus II have been accomplished.”

— Randy Miller, *Elite™ Opus II Designer*



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**Rev. Gregory Norton** has been appointed minister of music at Westwood United Methodist Church in Los Angeles. He also serves as music director of the Claremont Chorale, an independent community chorus. Active as an organist, singer, conductor, liturgist, and composer, his arrangements and compositions are published by H.T. FitzSimons and Emerson Music. Norton holds degrees in conducting from Chapman College and the University of Southern California; he attended the Iliff School of Theology in Denver and is an ordained minister in the United Methodist Church.

**Todd Pettit** has been named director of music at St. John Evangelical United Church of Christ in Collinsville, Illinois, where he plays the church's three-manual Wicks organ, directs five handbell and vocal choirs of all ages, oversees the direction of the pre-K-second grade Cherub Choir, and assists with contemporary worship. A member of the UCC Musician's Association, the Association of Disciples Musicians, and the St. Louis AGO chapter, he is also active as a music education specialist with the Collinsville public schools.



**Kurt-Ludwig Forg**

**Kurt-Ludwig Forg** played the North American premiere of a recently discovered composition by Johann Sebastian Bach at St. James United Church, Montreal, Canada, on July 1. The Bach work, *Wo Gott der Herr nicht bei uns hält*, BWV 1128, is a large-scale fantasia of 85 bars written between 1705 and 1710. A complete copy of the previously unknown organ composition was discovered in March by German researchers Stephan Blaut and Michael Pacholke as they were going through the papers of Wilhelm Rust recently acquired by the library of Halle University. Rust was a 19th-century successor of Bach as *Kantor* at the Thomaskirche in Leipzig and editor of his work.

The current catalogue of Bach's work merely describes the first few bars of the piece in its appendix and does not cite any source. Blaut and Pacholke contend the composition that they discovered had been copied by Rust in 1877 from a manuscript that has since been lost but can be traced back to Bach's immediate circle. They prepared a critical edition of the work, which was published by Ortus Musikverlag (<[www.ortus-musikverlag.de](http://www.ortus-musikverlag.de)>) in June, with an introduction by Bach scholar Hans-Joachim Schulze.

Kurt-Ludwig Forg is director of the Municipal School of Music in Westphalia and a faculty member at the Academy of Music Nuremberg-Augsburg. He is also the North America representative for Weimbs Orgelbau (<[www.weimbs.de](http://www.weimbs.de)>). During his trip in Montreal, he also played his own re-transcription of Franz Liszt's piano version of Bach's *Fantasia in G Minor*, BWV 542.

**Carolyn Gillespie Hamlin** was honored July 6-7 for her 50 years as organist at First Baptist Church, Easley, South Carolina. On July 6, a reunion choir, directed by Rev. Rick Baumgarner, minister of music at the church, and Mrs. Hamlin's nephew, Dr. Greg Fuller of Hattiesburg, Mississippi, performed a concert with some of her many compositions. She was honored with the Governor's award for her lifetime of service and accomplishment, and the church established a scholarship in her name for students in the arts. The last big surprise was an announcement that Fred Bock Music will publish a Jubilee Collection in her honor, including compositions by

Diane Bish, Michael Burkhardt, Anna Laura Page, and Fred Swann.

Mrs. Hamlin conducts church music workshops nationwide, is an Allen Organ representative and a composer. Her first composition was an SATB anthem, *Grace*, written at the time of her mother's death; she was commissioned to write an organ composition honoring the late Tom Hazleton, who had recorded some of Hamlin's pieces from *Worship Hymns for Organ*. She was one of ten composers contributing to an organ collection in memory of Fred Bock, *Encore, Encore*, which was premiered at the AGO national convention in Seattle. Her arrangement of *Lead On, O King Eternal* was selected for the first sacred concert at the National Cathedral in Washington, D.C., following the 9/11 tragedy.

A recital hall at her alma mater, North Greenville University, bears her name. We can be grateful that, in recent worship-playing seminars, she has focused on ways to keep organs alive in present-day worship. Her arrangements are alive and spiritually uplifting, also showing the joys of the organ!

—Frances Young Austin

New evidence presented in **Beverly Jerold's** article "The 'Most Indispensable and Most Pleasing Trill'" (*The Consort*, Journal of the Dolmetsch Foundation, Summer, 2008) reveals that the long trills starting on the upper note in 18th-century ornament tables were intended primarily for perfect cadences at the end of a piece or section. The title's quotation, which derives from C. P. E. Bach, refers to a little trill that does not disturb the melodic line, but simply adds tone color.



**Jeannine Jordan**

**Jeannine Jordan** performs her program of organ music and visuals, "From Sea to Shining Sea" (with David Jordan), this fall as part of the AGO International Year of the Organ: September 21, Pilgrim United Church of Christ, Duluth, MN; October 17, Bush Memorial Hall of Russell Sage College, Troy, NY; 10/19, St. Vincent Martyr Church, Madison, NJ; 10/21, Christ's Evangelical Lutheran Church, Lewisburg, PA; 10/24, Kenmore Presbyterian Church, Kenmore, NY; November 8, First United Methodist Church, Warsaw, IN; and 11/14, Church of the Advent, Spartanburg, SC. For information: <[www.promotionmusic.org](http://www.promotionmusic.org)>.



**Scott Lamlein**

**Scott Lamlein** is presenting a new program in churches in the northeast, *What Wondrous Love: A Hymn Festival*, a worship event that combines great hymns of the church with inspirational readings. Scattered throughout the program are compositions for organ and for piano, including hymn arrangements. A special feature is the inclusion of the newest work on the program, a setting of the hymn tune LLANFAIR by Robert Lind, written in April of this year. Throughout the program, Lamlein invites and encourages the singing—both through inspirational leadership at the keyboard and through an ongoing conversation with his audience.

*What Wondrous Love: A Hymn Festival* has been offered at churches in Worcester and Holyoke, MA, and Bristol, CT. Upcoming events include the Hartford (CT) United Methodist Church, among others. To see a sample of the program, visit <[www.scottlamlein.com](http://www.scottlamlein.com)>. For information, contact Ingrassia Artist Management; <[tom@ingrassiaartists.com](mailto:tom@ingrassiaartists.com)>; 508/277-6022; <[www.ingrassiaartists.com](http://www.ingrassiaartists.com)>.



**Giuliana Maccaroni and Federica Iannella with Cameron Carpenter**

**Giuliana Maccaroni and Federica Iannella** visited with **Cameron Carpenter** at the new Marshall & Ogletree organ in Middle Collegiate Church, New York City, where he is artist-in-residence. The Italian "divas," from towns on the

## Here & There



**Colin Andrews**

**Colin Andrews** is featured on a new recording, *Hommage à Messiaen: La Nativité du Seigneur*, on the Loft label (LRDC-1099). Recorded on the Fisk organ at St. Paul's Episcopal Church, Greenville, North Carolina, the program includes Messiaen's *La Nativité* and Lionel Rogg's *Hommage à Messiaen*. For information: <[www.gothicrecords.com](http://www.gothicrecords.com)>.

**Francesco Cera** will present masterclasses and recitals in October: October 6, masterclass on organ music of Giovanni Maria Trabaci, Oberlin Conservatory, Oberlin, Ohio; 10/7, recital on the Brombaugh organ in Fairchild Chapel at Oberlin; 10/10, recital at Winnetka Congregational Church, Winnetka, Illinois, on the Martin Pasi organ; 10/12, recital at Arizona State University, Tempe, Arizona, on the 1730 Domenico Traeri positive organ; 10/13, masterclass at ASU on organ works of Trabaci.



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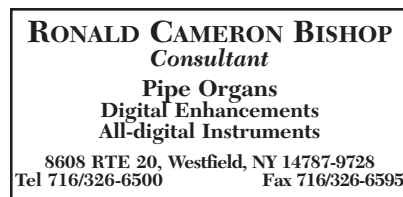
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Adriatic Sea, opened Trinity Wall Street's "Pedals & Pumps," a six-concert festival of international organ divas. They played original and arranged four-hand music by Rossini and Morandi, and used Carpenter's 175 "theatrical stops" that were embedded in the Trinity organ in 2007 for a concert by Carpenter; and then stayed on in New York to sightsee and hear the new Middle organ that he designed.



Susan Jane Matthews

Susan Jane Matthews is featured on a new recording, *Chosen Tunes*, on the Gothic label (G 49206). Recorded on the Aeolian-Skinner organ at Grace Cathedral, San Francisco, the program includes works by Dupré, Balbastre, Elgar, Lefébure-Wély, Barber, Walton, Howells, Mendelssohn, Cocker, Halley, and Demessieux.

Matthews is director of music at St. Paul's Episcopal Church in Burlingame, California, where she serves as organist, director of the Chancel Choir, and founding director of the St. Paul's Choir School for boys and girls, affiliated with the Royal School of Church Music. She has served as director of music at St. Michael's Episcopal Cathedral, Boise, Idaho, and as principal organist of Grace Cathedral, San Francisco. She holds master's and doctoral degrees from the Eastman School of Music, where she studied with David Higgs. The winner of the 1998 John R. Rodland Memorial Scholarship Competition and the 1993 AGO Region III competition for young organists, she has been featured on the radio programs *Pipedreams*, *Organ Loft*, and *With Heart and Voice* (<[www.SusanJaneMatthews.com](http://www.SusanJaneMatthews.com)>). For information: <[www.gothicrecords.com](http://www.gothicrecords.com)>.

British organist Robert Munns and soprano Sally Johnson will perform their final American tour this fall, with concerts in Covington, Louisville, Campbellsville, Paris, Murray, and Trappist, Kentucky, and in Martin, Tennessee. See THE DIAPASON calendar for details.

Robert Munns has had a very extensive career as concert organist, conductor, and church musician. His many tours have included performances, master classes, and broadcasts on five continents, with appearances in the United States, Hong Kong, Singapore, Kuala

Lumpur, Adelaide, and the Melbourne International Festival. He has performed throughout Europe, including two tours to Norway, and in 1992 was the first British organist in 45 years to give concerts in Romania.

Many composers have created new organ works for Munns, including Gordon Jacob, Wilfred Josephs, Kenneth Leighton, Philip Moore, Knut Nystedt, Barrie Cabena, Robert Cundick, and Vivian Chua. His compact disc recording, *Flying Visits: Around the World in Seventy-Two Minutes*, features a great diversity of music. Having reached the age of 75, Munns has decided to make his final American tour in 2008, visiting friends and giving programs in many of his favorite spots around the States.



Jeremy David Tarrant

Jeremy David Tarrant made his European solo debut on May 11 with a recital in the Cathedral of St. Etienne in Meaux, France. The concert was organized by the Association Valérande-Héman (Les Amis des orgues de Meaux) and included music of Bach, Schumann, Calvin Hampton, and Widor. In addition to several recitals in Michigan, Tarrant also performed concerts this season in South Carolina and Virginia. At Eastern Michigan University he taught a masterclass on the music of Franck and Widor as well as playing a concert of works by Bach, Schumann, Franck and Widor on the Aeolian-Skinner organ in EMU's Pease Auditorium. Since 2000, the 33-year-old Tarrant has served as organist and choirmaster of the Cathedral Church of St. Paul in Detroit.

Frederick Swann continues a busy recital schedule in his "retirement." Programs this fall include September 14, Irvine Valley College, Irvine, CA; 9/21, Fair Oaks Presbyterian Church, Fair Oaks, CA; 9/28, Music Institute of Chicago, Evanston, IL; October 10, Washington Street United Methodist Church, Columbia, SC; 10/12, St. John's United Methodist Church, Aiken, SC; 10/25, University of Redlands, Redlands, CA; and November 9, Sunshine Cathedral, Ft. Lauderdale, FL.

## Nunc Dimittis

John W. Eitzen died May 6 in San Diego; he was 79. Born and raised in Mountain Lake, Minnesota, he received a bachelor's degree in music from St. Olaf College and a master's in music education from the University of Iowa. After teaching instrumental and vocal music in Iowa from 1950 to 1962, Eitzen moved to San Diego, where he taught instrumental music for 29 years, retiring from the School of Creative and Performing Arts in 1991. He served as organist-choirmaster at Trinity Lutheran Church in Sioux City, Iowa, First Congregational Church in San Diego, and Mission Hills United Church of Christ, and was an active member of the Spreckels Organ Society, San Diego AGO chapter, and California Retired Teachers Association. He is survived by his wife of 38 years, Connie, sons Christopher and Carl, two grandsons, nieces, nephews, and cousins.

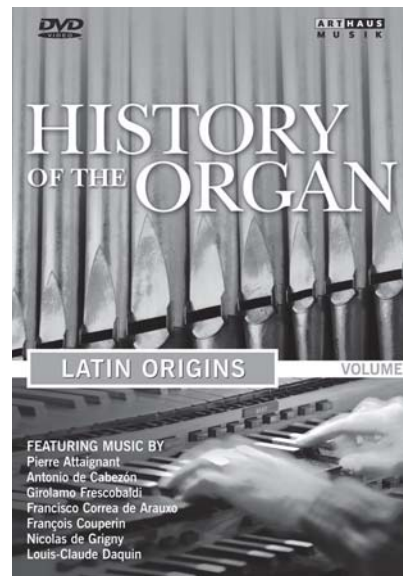
May Josephine Mooror Pollock died in Charleston, South Carolina, on March 12 at the age of 94. A native of Charleston, she attended Newberry College. She served as organist-choir director of Trinity United Methodist Church for 21 years, and was a charter member of the Charleston AGO chapter. She held several positions in the South Carolina Federation of Music Clubs and served on the advisory boards of the Charleston Concert Association and the Charleston Symphony Women's Association. Mrs. Pollock is survived by her daughter, Marcia Pollock Ragsdale, two grandsons, and twin great-grandsons.

Larry Lee Tracy died at age 68 on March 23, in Ocala, Florida. He earned a bachelor's degree in organ performance and did graduate work at Ohio University, studying with Jerald Hamilton and Eugene Wickstrom. He was a member of the Ohio University Singers and studied composition with Karl Ahrendt. In addition to his career in magazine publishing in New York City, he served in church positions in Athens, Ohio, and Brooklyn, New York. Tracy is survived by three sisters, two nieces, an uncle, and friends and colleagues.

## Here & There

Arthaus Musik GmbH has announced the release of *History of the Organ, Vol. 1, Latin Origins*, now available on DVD. The four-part series tells the history of the organ, displaying the sound, the repertoire written for it, the craftsmanship involved in building it, and the settings in which it resides. Each episode features some of today's leading performers playing music ranging from Cabezón to Alain.

Starting out in the Verona workshop of Bartolomeo Formentelli, Volume 1 travels through Italy, Spain and France



History of the Organ, Vol. 1 cover

to trace the origins, history and development of the organ. It encompasses the classical Italian style, the Golden Age in sixteenth-century Spain, and the French style of the eighteenth century, with music by Frescobaldi, de Cabezón, de Arauxo, Attaignant, de Grigny, Daquin and Couperin. For information: <[www.arthaus-musik.com](http://www.arthaus-musik.com)>.

Hal Leonard announces *Voices of Worship*, a new choral music series that features music from Hal Leonard, Fred Bock, Boosey & Hawkes, Brookfield Press, Edward B. Marks, Pavane Publishing, G. Schirmer, Transcontinental Music, and Walton Music. Score pages and audio samples can be reviewed online, at <[www.halleonard.com/voices](http://www.halleonard.com/voices)>. For further information: <[church@halleonard.com](mailto:church@halleonard.com)>.

Paraclete Press has announced new releases. Organ works include Volumes II and III of *Organ Voluntaries on the Hymn Tunes of Ralph Vaughan Williams*, by Robert Lind, featuring the tunes SINE NOMINE, GREENSLEEVES, FOREST GREEN, and KING'S WESTON, among others, and Robert Lau's *Variations on Wondrous Love*. Choral music includes *Pastores Loquebantur*, in the New Renaissance Editions series, edited by James Marvin of Harvard University. For information: <[www.paracletepress.com](http://www.paracletepress.com)>.

World Library Publications has announced the release of *Inventions for Organ* by Marius Monnikendam, selected and edited by Richard Proulx (WLP #003082, \$14.00). Monnikendam (1896-1977) was born in Haarlem, the Netherlands, and studied in Amsterdam, Dresden, and Paris (where he was a student of d'Indy and Aubert), and then taught at conservatories in Rotterdam and Amsterdam. The present collection of ten pieces is drawn from the original 24 *Inventions for Organ*, published in two volumes in the 1960s by World Library of Sacred Music. For information: <[www.wlpmusic.com](http://www.wlpmusic.com)>.

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**Foley-Baker, Inc.** of Tolland, Connecticut, has removed Skinner Opus 793 from the Second Church of Christ, Scientist, Hartford, Connecticut. The all-original 44-rank instrument, beautifully maintained for decades by the Thompson-Allen Company of New Haven, has been purchased by Harvard University for installation at their Memorial Chapel. The organ will undergo complete reconditioning at the Foley-Baker shops and then be carefully installed in the Cambridge chambers so as to not disturb the original layout any more than necessary. Richard Houghten of Milan, Michigan, will renovate, update, and install the console from Skinner Opus 906, replacing one built by Austin some years ago. Work is scheduled for 2010. Jonathan Ambrosino was consultant for Harvard Memorial Chapel. For information: 800/621-2624; <www.foleybaker.com>.

**Integrated Organ Technologies, Inc. (IOTI)** announced that the company's Virtuoso pipe organ control system has been selected by Kegg Pipe Organ Builders. Since January of this year IOTI has provided control systems for Kegg's most recent installations at Christ Episcopal Church in Eureka, California, and at the Anglican Church of the Most Holy Trinity in Hamilton, Bermuda. Installation of the Virtuoso Pipe Organ Control System is currently pending for another Kegg organ at St. Gabriel Catholic Church in Saddle River, New Jersey.

Kegg Pipe Organ Builders, located in Hartsville, Ohio, was established in 1985 by Charles Kegg. Prior to forming his own company Mr. Kegg trained for eleven years with other companies and is responsible for the final voicing of many instruments throughout the country, ranging in size from four to 152 ranks. To learn more, visit <www.keggorgan.com> or contact Kegg at 330/966-2499.

Integrated Organ Technologies, Inc. builds and markets the Virtuoso pipe organ control system. The system has been engineered from the ground up to take advantage of recent developments in digital technology. To learn more, visit <www.IOTI.com> or contact Glen Sloan at 678/234-8305.



**Allen Quantum™ at the Australian National University**

On Friday, May 9, the Australian National University's School of Music in Canberra, Australia, reopened its per-

formance center, Llewellyn Hall, with a concert featuring a variety of musical styles and a new **Allen organ**. In addition to selections played on the school's new pianos, the concert's finale featured a performance of Bach's *Tocatta and Fugue in D minor*. The three-manual, 58-stop Allen Quantum™ organ is installed with two sets of audio, one permanently mounted on either side of the proscenium. The second audio complement is suspended above the stage, its height and position adjustable to provide optimal sound placement for a wide variety of uses.

The organist for the evening, Lachlan Redd, is a graduate of the ANU School of Music and currently holds a post at the Cathedral Church of St. Paul, Melbourne. In 2007, Llewellyn Hall's stage, pianos and other equipment were damaged as a result of a violent hailstorm that caused the building's roof to fail. The reopening concert, marking the culmination of the hall's ten million dollar renovation project, was attended by many Canberra dignitaries. Professor Ian Chubb AC, Vice Chancellor of ANU, delivered the opening address.

When a tornado struck central Kansas in June, it carved a trail of ruin six blocks wide through the small town of Chapman. But after it was over, **Rodgers** representative Mike Combs, owner of Combs Organ Specialists in Newton, Kansas, checked the organ inside the heavily damaged sanctuary of Chapman United Methodist Church and found it playing as well as ever.

The church has a Rodgers 905 three-manual digital console, installed in 2000. Mr. Combs said because of its position in the sanctuary, it was protected from falling debris. The organ speakers were less fortunate—most were buried by rubble, and one vanished entirely. But even the damaged speakers still worked, including a subwoofer with an eight-inch hole in its side, he said.

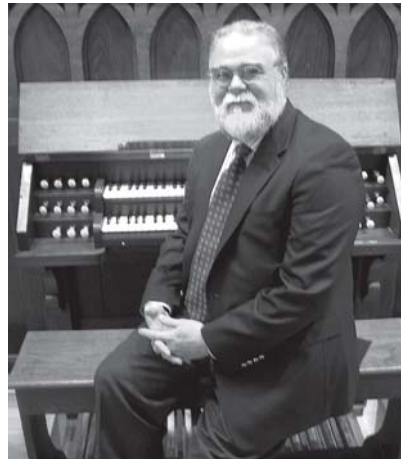
The tornado slammed into Chapman, a town of 1,400 residents about 140 miles west of Kansas City, on June 11. According to an Associated Press report, one person was killed and about 100 homes were destroyed or heavily damaged. Officials said 80 percent of the community's buildings suffered at least some harm, including both the Methodist and Lutheran churches.

Since the tornado, the Chapman United Methodist Church congregation has been temporarily meeting for worship in a nearby auto racing museum. Members are grateful that not only was the organ spared, but the large cross that stood in a niche of a wall that fell also escaped damage. Normally, between 100 and 120 worshippers attend on Sunday but since the church was hit, "attendance is up," said Joan Taylor, a member of the congregation's lay leadership.

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## In the wind . . .

by John Bishop



### Shiny side up

The work of the Organ Clearing House involves trucks. Lots of trucks. We rent trucks when we are working on projects small enough to fit into a single truck body. And we have a trucking company in Nevada that we call when we need a semi-trailer or a little fleet of semi-trailers. After many years of jumping around from one company to another, it was a relief to begin working consistently with a single firm that could meet most of our needs.

When we are dismantling an organ, loading day is heavy work. A crew runs in and out of a church building all day long carrying heavy parts down stairs and fitting them into a truck like a giant Tetris® game. When the truck is full there's often a moment when the crew and truck driver "shoot the breeze" for a few minutes before the load hits the road. We've heard a few doozies. One driver mentioned that it was a good thing we weren't sending him to Canada because he had been convicted for smuggling firearms and wasn't allowed to drive there anymore. We had just loaded an Aeolian-Skinner organ into his trailer.

Sometimes it's pearls of wisdom: "You can drive down that hill too slow as many times as you want. You can only drive down it too fast once."

And the friendly greeting as he puts it in gear and lets out the clutch, "keep the shiny side up!" Good advice, especially with my organ in the back!

### Skotch

In 1979 I was part of a crew installing a new European organ in Cleveland. (You historians can route out which organ that was . . .) The church's sexton, a fifty-ish German man, was involved in setting up the scaffolding, and I as "the young guy" was up there with him. As we were putting up the last scaffold frame we ran into the pitch of the ceiling. "Hold this," he said, handing me the scaffold frame. I was standing on a plank. He pushed against the ceiling with his hands, gave the scaffold tower a kick with both feet, and the whole thing jumped a couple

inches toward the center of the room. We were up high enough to be able to put a bridge from the top of the tower across the top of the organ to another tower. It was a three-manual free-standing organ in a classic organ loft with a spiral stairway. Must have been 50 feet. After his kick the tower didn't stop making noise for several seconds, and because I was holding that frame I couldn't steady myself. Nothing bad happened, but as I reflect on that moment, especially watching our crews set up massive towers of scaffolding today, I can hardly believe the risk that guy exposed me to without asking. I would have said no.

In another Cleveland church my boss and I witnessed a near disaster. We walked through the nave heading for the rear gallery where we were finishing renovation of the antiphonal organ. The pews were divided into three sections across the room, so there were in effect two center aisles and no side aisles. The walls featured unusually large stained-glass windows. A couple guys from the church's maintenance staff were changing light bulbs in the chandeliers, using the kind of scaffolding that's made of two-inch aluminum tubes and has a two-by-six-foot footprint. They were four sections high, and had the outriggers (stabilizers) pointing up the aisles the "long way," rather than between the pews. From inside the organ chamber we heard "that" noise and ran down the stairs to find the tower at a 45-degree angle, the bottom of the tower still in the aisle, and Mr. Lightbulb on top with his foot on the wall next to a window. A couple inches to the right and he would have gone through the glass and fallen a long way to the lawn. Telling him to hang on, we yanked the tower straight again, and I had to go up to help the guy down.

What kind of maintenance supervisor would let that happen? Oh yeah, in the first story he was the guy on top of the tower with the big feet.

### Those little voices

That Cleveland area organbuilder I was working with is Jan Leek of Oberlin, Ohio. I was privileged to work in his shop part time when I was a student, and then full-time for about five years after I graduated. He had learned the trade in Holland in what could best be described as an old-world apprenticeship, and as he taught me how to handle tools and operate machinery, he had a way of saying, "listen for those little voices." If the little voice in your head says, "you're going to cut your finger with that chisel if you do that once more," the little voice is right. It's a great image, and I am sure that his description taught me to conjure up those voices. I can still hear them. "The paint is going to drip on the carpet." "The keyboard is going to fall on the floor." "Your finger will touch that saw blade."

The apprentice doesn't hear the voices. The journeyman hears them and doesn't listen. The master hears them and does listen.

An open quart can of contact cement is sitting on the chancel carpet next to the organ console. Of course it's going

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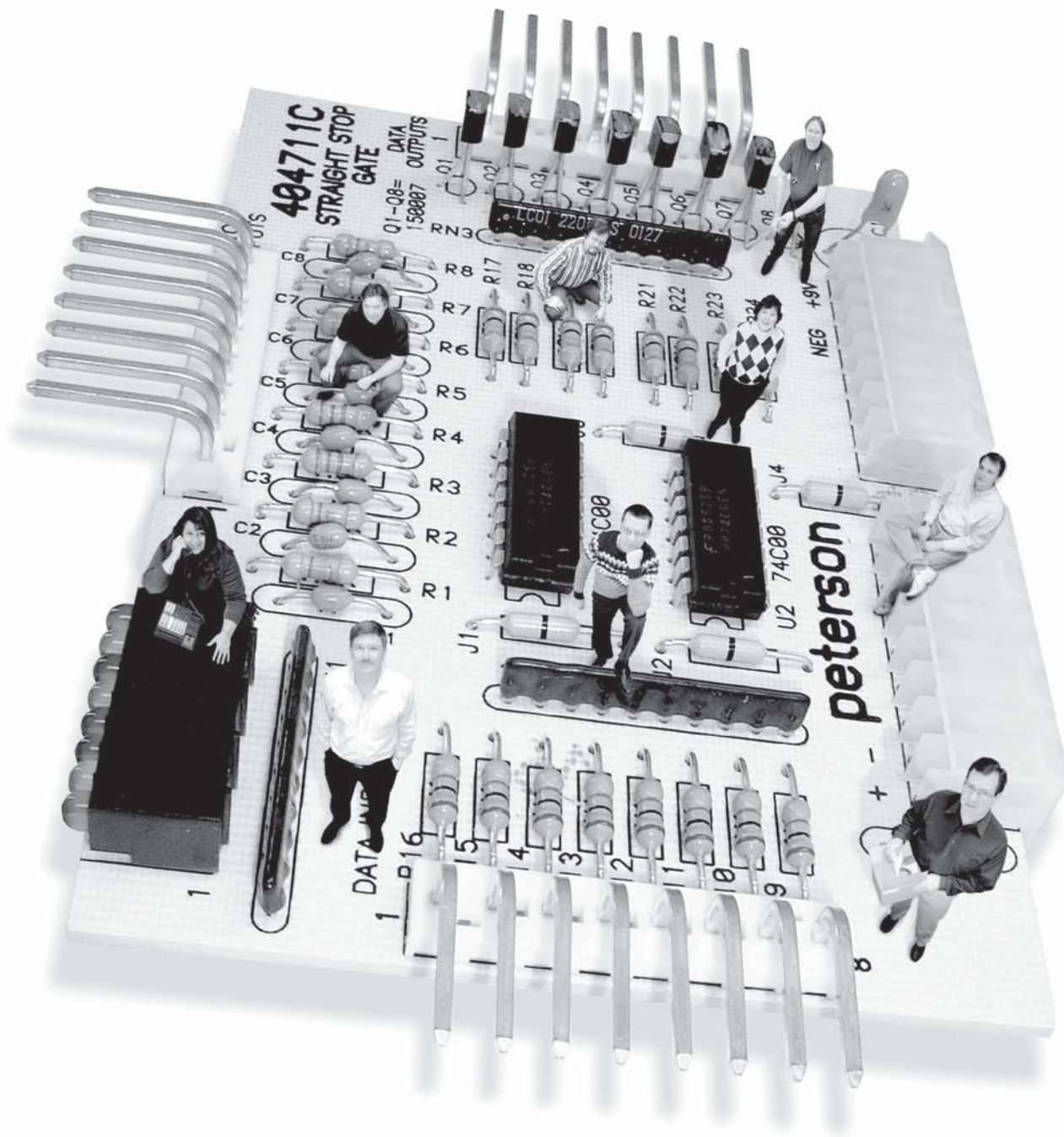
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to get knocked over when you stand up. The price of the glue, \$4.79. The price of the carpet, \$47,500.

A row of tin façade pipes is standing against the workshop wall. A worker is using a five-pound hammer to break up the crates that the pipes came in. The head flies off the hammer and dents one of the pipes, and they all fall over, one at a time in slow motion like 15-foot-tall tin dominos and there's nothing anyone can do.

Cheery, isn't it?

This subject is on my mind for several reasons. One is that I've spent the last couple days negotiating the rental of a huge amount of scaffolding and rigging equipment for a large project we will start next week, so I've been talking with salesmen about weight and height limits and what accessories are necessary to ensure safety. Another reason is that a locally owned small manufacturing company near us suffered a catastrophic fire last week. And as we work with scaffolding companies in New York we hear stories about the construction industry, especially relating to recent serious accidents involving cranes used in the construction of high-rise buildings.

I love the image of the organbuilder at a wooden workbench, a window open next to him providing a gentle breeze, a sharp plane in his hands, and the sweet smell of fresh wood wafting off the workpiece as the shavings curl from the blade of the plane. Or that of the voicer sitting in seclusion with beautiful new pipes in front of him coming to life under his ministrations.

But think of that majestic organ case in the rear gallery with an ornate monumental crown on the top of the center tower, covered with moldings, carvings, and gilding, and pushed up against the ceiling. Uplifting, isn't it? It might be eight feet long, six feet wide, and three feet tall. It might weigh 500 pounds, and someone had to put it there. Making it is one thing. Getting it 50 feet off the floor and placed on those 20-foot legs that hold it up is another thing altogether. Uplifting, all right.

Organbuilders have a variety of skills. We work with wood, metal, and leather. We work with electricity and solid-state circuitry. We have acute musical ears for discerning minute differences in pipe speech and for setting temperaments. And we must be material handlers—that specialization of moving heavy things around safely.

To put that tower crown in place you need scaffolding, hoisting equipment, and safety gear to keep you from falling. How high up do you need to be before you need that gear? Easy. Ask yourself how far you're willing to fall. Twenty

feet? Thirty feet? Four years ago the Organ Clearing House dismantled the huge Möller organ in the Philadelphia Civic Center. (That organ is now under renovation in the new workshop of the American Organ Institute at the University of Oklahoma.) The organ chamber was above the ceiling, 125 feet above the floor. The demolition company (the building was to be torn down) cut a hole in the floor of the blower room big enough for the organ parts to pass through. And we were left standing on the edge of an abyss. We used full-body harnesses and retractable life lines. If you fell you'd drop about six feet and the ratchet-action of the retractable would stop you, something like the seatbelts in your car. And there you are, hanging 120 feet up.

#### Away aloft

A sailor hollers "Away aloft" as the halyard hoists the sail up the mast. The rigger might do the same. He ties a line around the load, hooks it to the line from the winch, and up it goes. It's important to choose the right type of line—you don't want chanciness caused by a line that stretches, for example. But what really matters is the knots you use. Some knots are meant to slip. Some are meant to be permanent. A favorite is the bowline, which cannot untie, but also cannot pull so tight that it cannot be undone. It was developed by early sailors to tie a ship to a dock or mooring. Think of a large sailing vessel, bow tied to a mooring, bouncing on the waves and pulled by the wind for weeks. There's a terrific amount of force on that knot. But you give the top of the knot a push sideways and it can be taken apart easily. Beginning sailors are taught how to tie the bowline both left- and right-handed, blindfolded. I once had to tie a bowline while diving under a boat in order to repair a centerboard control.

Different knots are intended for different purposes.

A half-hitch is a great knot for securing something temporarily, but it looks a lot like a slip knot. If you don't know the difference you might tie a slip knot by mistake. How will that work when the weight of a windchest shifts while being hoisted into the organ?

If your skill set doesn't include three or four good reliable knots, I recommend you learn them. There are neat books for this purpose, predictably available from boating-supply companies. Some come with little lengths of line so you can practice in the comfort of your home.

When hoisting heavy parts you can also use nylon webbing. It's available in neat pre-cut lengths with loops on each end for easy tying. The webbing is easy

on the corners of the piece you're lifting, and it's very strong. A one-inch wide web is rated for 2,000 pounds in vertical lift. But keep a good eye on its condition. Recently there was an eerie photo in the *New York Times* in the aftermath of the collapse of a construction crane. It showed a piece of torn webbing dangling from a hook. That photo prompted us to purchase new webbing for our next rigging job!

In the nineteenth century, the great Boston organbuilding firm of E. & G.G. Hook suffered two serious fires, both of which destroyed their workshops. I know of two North American organbuilders who have had bad fires in the last decade. Neither was caused by carelessness; in fact, one was caused by lightning. I thought about those two colleague firms working to rebuild their companies when we heard of a terrible fire at a boatyard near us. Washburn & Doughty is a family-owned company with about a hundred employees that builds heavy commercial vessels like tugboats, fireboats, and ferryboats. It's quite a spectacle to see a hundred-foot tugboat under construction in a small village. And a mighty amount of steel goes into the building of such a boat. On Friday, July 11, sparks from a cutting torch ignited a fire that destroyed the building. It was routine work for a place like that, and newspaper stories told that the fire was officially accidental. They were able to save a hundred-foot tug that had been launched and was being completed at the dock—they cast it adrift! But two others that were still in the buildings were lost and 65 employees were laid off temporarily while the owners work out how to rebuild.

Ten years ago I was restoring an organ built by E. & G.G. Hook with lots of help from volunteers from the parish. We were refinishing the walnut case, and I mentioned the fire hazard of rags that were soaked with linseed oil. They must be spread out to dry. If they're left in a heap they will spontaneously combust. One of the volunteers took a pile of the rags home and put them in a bucket in the middle of his backyard. He told us later that it had only taken about ten minutes before the bucket was full of fire!

This is a pretty gloomy subject. But I write encouraging my colleagues to look around their workplaces with a critical eye toward safety. Be sure you have the proper gear for lifting and moving the things you're working on. Store your paints and finishes in a fire-proof cabinet. Eliminate the possibility of sparks finding a pile of sawdust and spread out those oily rags. Encourage your workers to use safety equipment. Safety glasses may look nerdy, but it's not cool to lose an eye!

Get your hands on a good industrial supply catalogue—I have those from Grainger and McMaster-Carr on my desk. Go to the "safety" pages and leaf through. You'll see lots of things that protect against stuff you haven't imagined could happen! Organbuilders are precious. Let's keep them all in good health. ■

## On Teaching

by Gavin Black



### Counterpoint I

This month I will begin a series about the teaching of the playing of counterpoint on keyboard instruments. There are several reasons why this is an important subject, one that can and should be considered as something meaningfully separate from other aspects of keyboard playing—though of course related to them. I will discuss playing counterpoint on organ and harpsichord, but I hope that some of this will also be useful for the playing and teaching of counterpoint on piano, or for that matter on celesta, electronic keyboards, carillon, etc.

This month's column will consist of some general thoughts, and ways for students and teachers to think about contrapuntal music. This is very much a beginning; it is a vast subject! Next month I will add specific practice suggestions and ways to develop both analytical strategies and playing exercises appropriate to particular pieces.

The first reason that the specific study of playing counterpoint on the keyboard is important is, rather obviously, that a lot of keyboard music *is* counterpoint. This is, broadly speaking, truer the farther back in time you go, and, also broadly speaking, truer of organ and harpsichord

### Lecture highlights:

Matthew Bellocchio and Brad Rule -

Rebuilding and adapting 19th-century slider chests

Bruce Fowkes -

"Live Organs for Dead Rooms" - pipe scaling techniques

Dennis and Todd Milnar -

Restoring folding bellows

Bradley Jones -

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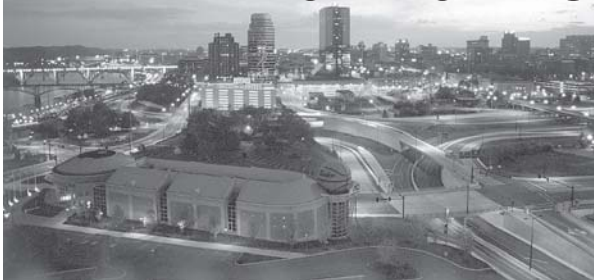
Timothy Smith at Church Street UMC (Dyer organ)

John Brock at Univ. of Tennessee (Richards, Fowkes organ)

Judy Glass at Southern Adventist Univ. (Brombaugh organ)

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music than of piano music. The organ and the harpsichord repertoires are full of fugues, older fugue-like forms with names like “canzona” or “ricercar,” chorale preludes that are in a fixed number of voices and that involve motivic imitation and development, and other such things. Pieces written in these purely contrapuntal forms are still common in later music, but less so.

The second reason is that a lot of keyboard music that we would not consider contrapuntal in a formal way has elements of counterpoint embedded in it. This is clearly true, for example, of many Bach preludes (whereas Bach fugues are by and large “formal” counterpoint). It is true of many of the keyboard dance pieces that make up the Baroque keyboard suites, and of many toccatas, scherzos, pieces with fanciful “character” names, etc. These elements sometimes consist of lines of counterpoint that are surrounded or accompanied by other notes that are not part of the counterpoint, sometimes of implied contrapuntal lines in thicker textures, sometimes of short

sections that are contrapuntal where the surrounding sections are not.

A further reason for studying counterpoint as a player is that listening to—or listening for—contrapuntal lines is extraordinarily good training for listening carefully to anything. Developing the ability to hear, especially, three or more simultaneous contrapuntal voices with some degree of independence is perhaps the best training for the ability to hear all parts of any musical texture, including inner or background harmonies in primarily melodic or homophonic music.

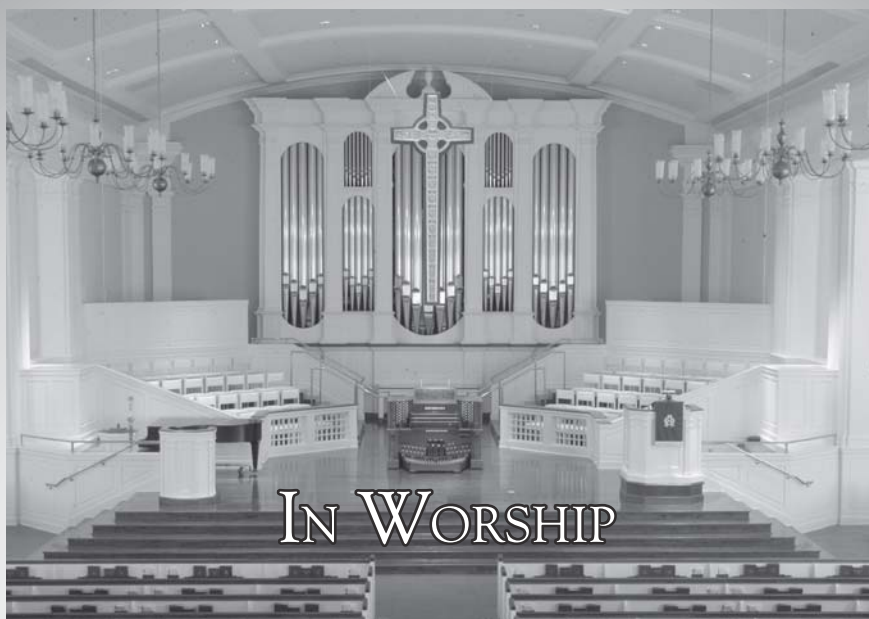
The final reason to mention here—I’m sure that there are more—is that practicing and playing counterpoint is the best training for dexterity and independence of fingers. The physical skills developed by playing counterpoint will improve the playing of any kind of music, usually both by making it seem easier and by making it sound better in the end (or, more meaningfully, by expanding the range of ways in which the player can play the music, by increasing control and security).

In teaching the playing of counterpoint to students who are not already steeped in the (theoretical) study of counterpoint or who do not have the experience of playing a lot of rigorously contrapuntal pieces, the first task is to make the concept of counterpoint as unthreatening as possible. There is no doubt that the formal theoretical study of counterpoint—or, more usually, an indirect impression of what that study is like—can make contrapuntal music seem so complicated, so intellectually rigorous, so arcane, and so steeped in analytical detail as to be prohibitively frightening to play. This fright, which usually comes in the first instance from a sense of what the music is like compositionally, is sometimes enhanced by hearing experienced virtuoso performers say that counterpoint is more challenging than other music: that even a relatively simple Bach fugue, or invention for that matter, is “harder” than Liszt or Brahms or Beethoven. This may well be true for that performer (usually a performer who was first trained on piano music from the Classical period and

later); however, it can still be an unfortunate place for a student to start.

If the first source of a potentially crippling fear about playing contrapuntal pieces is a sense that those pieces are by definition intellectually (too) complex, then perhaps the first way to work on alleviating that fear is by trying to define contrapuntal music, and specific contrapuntal forms such as fugue, in as simple and commonsense a way as is possible consistent with accuracy. This would involve avoiding, at least at first, the laundry list of terms that are used to try to describe contrapuntally constructed pieces, or the building blocks of those pieces—terms such as subject, answer, inversion, augmentation, diminution, stretto, episode, perhaps many more. (Fortunately, it seems to me, a simple colloquial way of describing what is going on in a piece can often be in fact the most accurate for that particular piece: more about this later on.) Also, it would be nice if any such definitions could also be interesting and intriguing, and serve to connect contrapuntal music to the rest

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of our musical (and perhaps non-musical) experience.

So, what is counterpoint and what is contrapuntal music? Here are a few attempts at addressing that question, none of which is intended to be complete or definitive, or to exclude any others. They are all just ideas to be thought about.

Counterpoint is two or more different things happening at the same time. This way of looking at it is not necessarily specific to music. It can apply, for example, to a freight train chugging past a road on which cars are cruising, or to clouds at two different atmospheric levels moving in different directions, or to birds chirping outside the window of a room where the radio is on.

In music, if two "things" that are not the same are to happen at the same time, it is necessary to know what a "thing" is. For the kind of keyboard counterpoint that we are discussing here, the "thing" is a contrapuntal voice or, putting it a bit differently, a melody. It could in theory, however, be something different, like a rhythm (think, for example, of the opening of the John Fogerty song *Centerfield*, in which a repeated rhythm generated by clapping—rather than by any musical instrument—is joined after a while by the lead guitar and then the bass line) or even a sonority (as in, for example, the Jethro Tull song *Mountain Men*, in which the vocal line is accompanied by guitar, ostensibly in unison, but with an effect that is—because of the sonority—not that of blending into one sound, but rather of counterpoint at the unison).

Counterpoint is also the same thing happening at different times, assuming that it is also coming from different places. That is, if in a piece of music we hear the same tune or melody or motif at different times, but we perceive that it is coming from the same instrument or singer, or from the same voice in a multi-voice texture, then that does not feel like counterpoint. If it seems to be coming from a different voice or a different instrument, then that is counterpoint. (For example, in the *Vierne Arabesque*, when the opening theme [m. 2] recurs, still in

the upper voice, in m. 6, this is just a repetition, not counterpoint. When it enters in the lowest voice in m. 21 and thereafter, this is a contrapuntal event.)

A contrapuntal piece of music is one that has voices (regardless of whether they do the same thing as one another or different things). The concept of a voice in a contrapuntal texture can seem so intuitive or obvious to anyone who has gotten used to working with contrapuntal music that it can be hard to remember that it is new to many students—or at least that earlier explanations may have been incomplete or left them confused. It is not uncommon for a (beginning) keyboard student to assume that "voice" means "hand," or to have trouble sorting out which notes belong to which voice. And, in fact, the contrapuntal voice is a concept that can be elusive. After all, if some music is being played, and most of the time there happens to be more than one note sounding, then what is it exactly that allows us to say that certain notes follow one another in the same voice? Is it just that the composer's notation suggests what the voices are? Isn't that potentially pretty arbitrary? If I took a nicely contrapuntal piece or passage and rewrote various stem directions, or changed the placement of some notes on the different staves, so that the flow of the voices was ostensibly changed—but all the notes, rests, etc. remained exactly the same—would a listener hear it as a different piece? Would a performer need to do something different? If not, then what in the world is the meaning of this concept of a voice, anyway?

This elusiveness may well be one of the keys to understanding the job of the performer in playing contrapuntal music. If for whatever reason we grant that the phenomenon of voices is significant (artistically, philosophically, intellectually, emotionally) and if the concept is elusive or abstract, then presumably it is up to the performer to try to make the significance of the voice structure manifest and project it in a way that is (emotionally, artistically, etc.) meaningful and powerful.

The easiest way to introduce a student to the concept of a voice as it applies to

keyboard music is probably by the traditional, straightforward analogy to singing, which is probably the original source of both the concept of a contrapuntal voice and the nomenclature. That is, a contrapuntal voice is a line of music—a melody—that could be sung by an individual singer or played by an individual melody instrument. Making the concept of a voice vivid and clear to a student can best be achieved through analysis and practicing of actual pieces, as I will discuss next month.

To sum up, a contrapuntal keyboard piece is one that is clearly in voices, which are usually doing different things at the same time and similar things at different times. The patterns according to which voices do similar and different things are probably meaningful or interesting. Usually, most of the notes form part of musical gestures that recur, and the voices sounding together make sense in the harmonic language that prevails in the musical culture in which the piece was written.

I will close this month with a story from my own earliest year studying music, which, I think, nicely frames some of the issues in practicing and learning contrapuntal music that I will begin to discuss in detail next month.

When I was about ten years old, I was known around my school as someone who was interested in music and was beginning to play piano. One of the older students (ninth grade, maybe) was kind enough to bring in some pieces that she thought I would like, and to help me work on them occasionally after school. Once she brought in a volume of what I seem to remember were simpler Bach fugues, arranged for four hands, and she and I sat at the piano trying them out. She told me that they were hard, and I found them hard. She also explained to me what fugues were, and that it was very challenging to play different voices at once, even though we were each playing only half the notes of the original pieces. All of a sudden sitting there I had a revelation: why not forget about this idea of "voices" and just make sure to position my hand above the notes as they came along, and play them! This idea made me think that I could even cope, at home, with trying to play all the notes of some of these pieces, which I did then try. I found it easier than I had been led to expect, especially if I kept it slow. After doing this for a while, however, something (I don't remember what: probably something another student said) made me suddenly realize—or I should say, suddenly believe—that ignoring the voices this way was musically the worst thing I could do: actually really barbaric, creating a strong danger that I would be shown to be a charlatan! I was horrified with myself, and tried to flee as quickly as I could from that way of looking at it, even though it had made the learning of the pieces seem easier.

Many years later, I now think that some sort of synthesis of these two approaches is probably wise: that a student should simultaneously study, listen to, and understand the voices as thoroughly and vividly as possible, and eagerly embrace the easiest, most practical ap-

proach to fingering and to the practical side of learning the notes. I will take this up in detail next month. ■

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

## Music for Voices and organ

by James McCray

### Music for Harvest, Reformation, and Thanksgiving

Oh, good gigantic smile o' the brown old earth.

This autumn morning!

Robert Browning  
(1812-1889)

Last month's column was devoted to Rally Sunday and the start of the fall season; this month's reviews cover music appropriate to events in the later days of autumn. The Christian author Anne Lamott says that spring is the baby season, summer the teenage season, and fall is the older, more-seasoned season. "The weather surrounds you instead of beating down on you." For farmers it is a time of harvesting the crops, which leads to giving thanks for the bountiful year.

Some of the celebrations associated with bringing in the crops have been lost. Previously in rural churches there was a day set aside when farmers brought examples of their harvest to the church to share with the minister and members of the congregation. The Harvest Festival would find the area behind the pulpit piled high with various gifts from the growing season. In *Poems in the Porch* John Betjeman reminds us:

... it's strange to me  
How very full the church can be  
With people I don't see at all  
Except at Harvest Festival.

In these days when farming is becoming a more corporate than family endeavor, it is always a pleasure to attend a farmer's market where the work of individuals is clearly displayed. So, even though the singular concept of a Harvest Sunday may be a thing of the past, it is still a valuable tradition to celebrate in music.

The Reformation, while not celebrated in all denominations, is important in some Protestant sects. Martin Luther, John Calvin, and Ulrich Zwingli were the primary exponents of the new positions, especially as they pertained to music. As Victor Gebauer points out in the chapter on reformers in *Key Words in Church Music*: "Theology and music interacted rather strongly in the Reformation period because the rejection of Roman Catholic practices and the reform of the liturgy made necessary a new rationale for the use of music." A powerful God who provides refuge is a dominant theme heard on Reformation Sunday. Even tracing this philosophy back to the Old Testament is revealing.

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neath are the everlasting arms." The prevailing hymn of the day, *A Mighty Fortress*, reverberates throughout Protestant churches.

The most universal celebration of the late fall was not started by the church. Thanksgiving, which began after the Battle of Gettysburg in the Civil War, is usually recognized in the Sunday that precedes the actual Thursday of the event. Furthermore, many churches have special services on the Wednesday before Thanksgiving, and it is not uncommon to find choirs (and congregation members) absent on the Sunday that follows it. A further complication arises because of the start of Advent, which this year is the last day of November. This means that in those churches where it is common to have a cantata performed as part of a service, the options are reduced down to three Sundays. Since many families depart early for Christmas traveling, that may mean there are only two viable Sundays in 2008 that will provide the best promise for choir attendance. Nevertheless, music for Thanksgiving is needed whether it be a Sunday or Wednesday night. And, as St. Ambrose reminds us, "No duty is more urgent than that of returning thanks." So, enjoy these dwindling daylight hours heading toward the conclusion of the church year. Advent and Christmas are just around the corner, and as church choir directors, we all know what that means.

### Harvest Sunday

**The Lord of Harvest, arr. Austin Lovelace. SATB and keyboard, GIA Publications, Inc., C-6826, \$1.50 (M).**

Based on the Welsh tune ARFON with text based on Matthew 13, this joyful anthem has the keyboard part on two staves, usually doubling the vocal lines. There are three verses with only the second in a full four-part choral setting. The music is easy with an inserted quote of ST. GEORGE'S WINDSOR, a familiar melody associated with the harvest theme.

### Reformation

**A Mighty Fortress Is Our God, arr. Hal Hopson. Unison choir, congregation, organ, with optional brass quartet and timpani, H. W. Gray Publications, GCMR990, \$1.30 (M-).**

This straightforward setting has four verses, with the last one employing a soprano descant. The congregation sings on all verses but the third, which is for choir and organ with a flowing, busy keyboard accompaniment that offers contrast to the bolder brass accompaniments elsewhere. A 17-measure instrumental introduction strongly sets out the EIN FESTE BURG theme. This setting would be of particular interest to smaller choirs wanting an anthem that sounds big, but is not difficult. The brass parts are available as GCMR9901.

**A Mighty Fortress, arr. Mark Hayes. SATB, keyboard, brass quintet and percussion, Beckenhorst Press, Inc., BP 1785, \$1.75 (M+).**

The Hayes setting is more challenging and contains choral divisi passages. The accompaniment is more developed and with typical Hayes rhythms that often dance along in 3+3+2. This is an exciting arrangement with several contrasting verses, including one that moves into minor with a free tempo. The full score and parts (BP 1785A) call for horn, two trumpets, trombone, tuba, timpani, and percussion. For large church choirs this is certain to be a work that will be repeated frequently and is highly recommended.

**Refuge and Strength, Mark Hayes. SATB and keyboard with optional brass choir, Beckenhorst Press, BP 1716, \$1.75 (M).**

In this practical Hayes arrangement, the men have limited responsibility and often sing in unison with the women, who have long solo sections in two parts. The music is fast and spirited with driving syncopated rhythms and Hayes's signature 3+3+2 rhythms. The brass parts are available from the publisher (BP1716A). This exciting music, with

words based on Psalm 46, will be loved by choir and congregation.

### Thanksgiving

**Now Thank We All Our God, Jeremy Bankson. SATB, congregation, organ, with optional brass quartet or quintet, timpani, and handbells. MorningStar Music Publishers, MSM-60-7016A, \$1.75 (M).**

This concertato based on NUN DANKET ALLE GOTT has three verses, with the congregation singing on the outer two; their music is included on the back cover for reproduction. The second verse is for unaccompanied four-part choir in a chorale setting. A full score (MSM-60-7016) and instrumental parts (MSM-60-7016B) are available from the publisher. The choral score is designed for organ performance, but when brass is used it should play from the full score; there is an extended solo organ introduction. The music retains the popular melody throughout and is not difficult. The last verse has a descant above the unison melody. Useful for all sizes of choirs and situations.

**Thanks for the Giving, Robert Powell. A Thanksgiving Play with unison/2-part, flute, and keyboard, Choristers Guild, XCGCA-400, \$2.95 (M).**

This has a dual character and may be used as a work for children in public schools where texts with religious conno-

tations are prohibited. Secular words are substituted in the score for those performances. There are five movements, with brief spoken dialogue for actors prior to the musical setting. The choral score contains the tuneful but not difficult flute part. The text tells of the arrival in and life in the new world. This is a very practical setting that would be a delightful addition to a worship service.

**With Grateful Hearts We Thank You, Lord, Lloyd Larson. SATB, keyboard, and optional congregation, Hope Publishing Co., C 5525, \$1.80 (M).**

Larson merges words of Mary Kay Beall with the traditional Crüger melody *Now Thank We All Our God*. The keyboard part, on two staves, is easy, primarily chordal, support for the voices. The congregation joins in two places on the traditional hymn. This is a pragmatic setting that has the choral music on two staves with simple, diatonic parts.

**Come, Ye Thankful People, Allen Pote. SATB, treble choir, organ, with optional handbells and congregation, Flammer of Shawnee Press, Inc., A 7583, \$1.75 (M).**

The traditional ST. GEORGE'S WINDSOR tune is incorporated, although the text primarily is based on Psalm 67 with that tune as filler between statements. The organ part, on two staves, is background for the choir, with the handbells

used only in the last half of the setting; their music appears separately at the end. The congregation joins on the traditional text and melody as the coda of the work. The music generally is easy for everyone, with the treble choir used only in conjunction with the adult choir. Full score and instrumental parts for brass and timpani are available (LB5697) from the publisher. Very useful for most church choir situations.

**Come, Ye Thankful People, Come, Mack Wilberg. SATB and organ, Oxford University Press, ISBN 0-19-386910-1 \$1.80 (M+).**


This also uses the familiar Alford text and traditional melody as its basis. The music is not difficult but will require a solid, large choir because of the divisi; men move into four parts. The organ part is on three staves but is mainly chordal throughout. Effective setting for big choirs.

## Book Reviews

**O Clap Your Hands, Gordon Giles. Paraclete Press, ISBN: 978-55725-567-9, 160 pp., \$25.95; P. O. Box 1568, Orleans, MA 02653; 508/255-4685; <www.paracletepress.com>.**

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Choral Works," the book is an ebullient discussion of 30 composers and selected choral settings that range from Gregorian chant to the music of Dominick Argento. Each essay, about three pages in length, concludes with a pensive prayer designed as a personal devotion for the reader. Another unique feature is the final section, a "Four-Session Group Study," which offers tips for how the book may be used by groups of divergent people (musicians, choir singers, and laymen) in an examination and investigation of ancillary messages deep within the settings.

The opening 20 pages of introduction are a scintillating discussion of the history, background, and justification of music in the church and include Biblical references to music. There are commentaries on pre-Christian heritages that stem from the ancient Greek and Hebrew civilizations. This concise overview is a valuable feature of the book. A section that offers suggestions for how to use this book clearly reveals that the author's intent is broad in scope.

Giles, an English professional musician, holds degrees in philosophy and theology from Cambridge University. It is unclear how the choices of music were made; however, most are works that receive frequent performances and have a special éclat with choir directors and their listeners. Yet, the inclusion of Nicolai Kedrov, Sr. over the omission of Igor Stravinsky seems a bit odd. Americans represented are Charles Ives, Leo Sowerby, Dominick Argento, Virgil Thomson, and Aaron Copland.

The epistemology focuses on interpretations of the text more than on the actual music. There is a depth of knowledge displayed that offers keen insights into understanding of the words and substantiation of musical developments in the church. There is a wealth of penetrating thoughts. For example, in the discussion of Hassler's famous motet *Dixit Maria*, Giles reminds the reader that Mary is "the first human to have and nurture a personal relationship with Christ" and that Christ is already an embryo dwelling in the Virgin Mary. The polyphony that is often somewhat enigmatic to the listener usually finds a resolution in the end, and Giles draws a parallel with that canonical writing to the "reflection that Mary must have experienced in a way that is a mirror of the visit from the Angel," which Giles describes as "an exquisite blend of inevitability and freedom." Each essay has these kinds of acute comments that often bring a new perspective to the text and/or musical setting. The profundity of these observations is, perhaps, the greatest benefit of this study.

The writing in the book is clear. While

there is background on individual composers, the slant is most assuredly toward engaging the reader in a passionate realization of the texts and their liturgical implications. These anthems have common texts that are heard every day in churches throughout the world, and the observations found in one work often may be transferred to other settings of the same text.

Musicians might hope that the essays would dig deeper into the music. Giles's contributions are from the other side of the spectrum and they offer exuberant attentiveness to overlooked details in the texts and their meaning. The five essays on the different movements of the Mass are especially perceptive.

In addition to the recordings of each of the selections in the essays, Giles has provided a listing at the back that includes the names and ISBN numbers of the complete CD from which examples were taken. In that way, readers can easily find a complete setting of works only briefly discussed. Also, some conductors may discover a composer or style that is new to them, and these inclusions aid in their search of additional music.

Choral conductors will enjoy this book as a resource to increase understanding of the music they are bringing to their choir and congregation. Having a recording of each anthem will not only assist in the music that is being sung, but certainly may expand and encourage the use of other anthems. They will arm themselves with tidbits of information that will enhance rehearsals. The book is highly recommended as edification for a spiritual journey of texts (and music) used in worship services.

—James McCray  
Choral editor, *THE DIAPASON*

## New DVDs

**Westerkerk—Amsterdam, Jos van der Kooy, organist. DVD (PAL) with free CD. IRIS 99007, JQZ Muziekproducties Kampen (NL), <www.jqz.nl>. €24.95 plus shipping.**  
**Müllerorgel—Grote of St. Bavokerk, Haarlem, Jos van der Kooy, organist. DVD (PAL) with free CD. IRIS 99006, JQZ Muziekproducties Kampen (NL), <www.jqz.nl>. €24.95 plus shipping.**

These superbly artistic DVDs present two indisputably distinguished instruments, one of truly international fame, but both wonderfully representative of the historic height of Dutch organ building.

**Westerkerk, Amsterdam** <www.westerkerk.nl>. The original organ was

the work of Roelof Duyschit in 1686, a year after Bach was born. Christian Vater added the Bovenwerk in 1727, and the organ underwent many generational changes so that by 1939 it was untenable. The organ was rebuilt in 1989–92 by Flentrop Orgelbouw, based on the 1686/1727 instrument, from which only 600 pipes survived that could serve as reference material for the 3,000 new pipes. In addition, three reeds were added, while the original windchests and mechanical action were restored. The 17th-century pitch of  $a' = 460\text{Hz}$  was modified to  $a' = 440\text{Hz}$  by moving up the pipework, and equal temperament was chosen to enable performance of 19th- and 20th-century music with other instruments; <www.flentrop.nl/restauratie/amster\_west\_grot.html>.

**Bavokerk, Haarlem** <www.bavo.nl/bladen/welkomkerk.htm>. While the organ at the Westerkerk is stunning, the organ at St. Bavo is indeed unquestionably spectacular, as generations of organists have played it or studied there during the International Summer Academy with Europe's leading artists—Heiller, Jacob, Alain, Roth, and Tagliavini, to name a few; <www.organfestival.nl/private/historymuller2008.html>.

The first impression of this organ built by Christian Müller visually overwhelms one, as the magnificent gilded wooden façade rises majestically to a height of almost 100 feet with its 32' pedal towers and the 25 impressive statues by Jan van Logteren. This is one instance where stained glass was removed for the organ, whose design is all the more mesmerizing because of the simple severity of the majestic Dutch Reformed church.

The original instrument was built from 1735 to 1738, and over the years, as so often happens, changes were made to reflect current taste. But in 1959–61 under the guidance of the Danish firm of Marcussen & Søn, the original Müller sound was restored, and the organ underwent a major overhauling along with the painting and gilding of the casework. Subsequently, a desire to make the voicing more Dutch with  $a' = 435\text{Hz}$  was undertaken by the Flentrop Orgelbouw from 1987–2000; <www.flentrop.nl/restauratie/haarle\_bavo\_grot.html>.

But it wasn't only the casework that has drawn scores of organists for over 250 years, including Mozart, Handel, Mendelssohn and Saint-Saëns. It was and continues to be the extraordinary, unparalleled sound created by 5,068 pipes in 62 stops. The organ can speak with commanding power and, by contrast, with intimate subtlety in a wide variety of timbres. The dynamic range is described expansively in the DVD brochure and displayed in the masculine examples of

Bach, Mozart, Reger, and Widor, whereas the feminine side expresses itself in the eloquent middle movements by Mozart, as well as in Reger's introspective chorale preludes.

Those eager to hear or play the Müller organ will be delighted to know that municipal organ recitals (yes, the city of Haarlem owns it) take place from mid-May to mid-October on Tuesday evenings—and also in July and August on Thursday afternoons. In addition, there are the International Organ Improvisation Contest and the International Summer Academy, held in even years, such as 2008, 2010, etc. In 2006 teachers included Kooiman, van der Kooy, Latry, Weir, Koopman, Trotter, and Piet Kee; <www.organfestival.nl/private/menu.eng.2008.html>.

**The Repertoire: Westerkerk.** Bach, *Passacaglia C-moll*, BWV 582, *Ich ruf zu dir*, BWV 639, and *Wenn wir in höchsten Nöten sei*, BWV 688a. Reger, *Fantasie und Fuge D-moll*, op. 135b. Rheinberger, *Cantilena*, op. 148. Jan Zwart, *Fantasie over het Luther lied "Een vaste Burg is onze God"* (A Mighty Fortress Is Our God). Cornelis de Wolf, *Passacaglia, Koraal en Fuga "Wie maar de goede God laat zorgen"* (Wer nur den lieben Gott). Cor Kee, "Merck toch doe Sterck" *con Variazioni*.

This DVD opens invitingly with the tintinnabulation of the church's bells and evocatively with the opening of the organ's shutters during the intonation of Bach's *Passacaglia*. Van der Kooy's interpretation draws on his teacher Piet Kee's intriguing idea that "the form and content of the *Passacaglia* are based on the text and structure of the Lord's Prayer." (Brochure, p. 5. Also see Kee's article "The Secrets of Bach's *Passacaglia*," *THE DIAPASON*, June 1983.) While this may provide internal guidance and insight, there may not be anything revelatory for the hearer more than the splendid playing, which, like the Reger, draws on the performer's strengths and vigorous energy.

The Rheinberger *Cantilena*, on the other hand, relieves that intensity, by beginning at quite a jolly pace, but slackening to the end. It also gives the videographer an opportunity on a sunny day to explore beyond the stark, undecorated interior of the church with its transparent windows during this less than solemn, secular interlude.

The remainder features 20th-century Dutch composer-organists with some striking moments of musical interest. There is, as van der Kooy notes, a tradition in Holland of performing literature of all periods at city churches (there are few Romantic organs), not just Baroque repertoire favored by foreign, including, one assumes, American organists. Zwart's fervid composition on "Ein feste Burg" was written for the 400th anniversary of the Reformation. De Wolff's

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elaborate piece on "Should God But Suffer to Guide Us" reflects the composer's interest in Reger with smatterings of Rheinberger, Saint-Saëns, and Schubert. On the other hand, Cor Kee's early piece on a 17th-century Dutch folk tune shares glimpses of Rossini and Dupré before his writing delved into twelve-tone.

**The Repertoire: Bavokerk.** Bach, *Toccata, Adagio and Fuga C Dur*, BWV 564, and *Nun komm' der Heiden Heiland*, BWV 659. Mozart, *Fantasie F moll*, KV 608. Reger, from op. 79b, *Ach Gott, verlass mich nicht, Morgenglanz der Ewigkeit, Seelenbräutigam*, and *Wer weiss, wie nahe mir mein Ende*; and *Tokkata und Fuge D moll / D dur*, op. 59. Widor, *Toccata, Symphonie V*, op. 42:1. Daan Manneke, *Penoo*.

This jaw-dropping DVD disk, featuring an organ with a paralyzingly awesome tonal aura, alternates the large works by Bach, Mozart, Reger, Widor, and Manneke with the more reflective, ruminative chorale preludes of Bach and Reger. The performer's love of Bach is not in doubt, but it is evident from both discs that van der Kooy is a devotee of Reger.

The Bach C-major *Toccata* explores the fleet virtuosic gestures of the *stylus phantasticus* with agile, imaginative interlacing of three manual plenums versus the single manual approach, while the relaxed *Adagio* braces one for the sprightly, unrelenting drive of the *Fuge's* propelling compound meter executed with aplomb. The "Nun komm," on the other hand, may be the most sensitive, intuitive realization of the ornamented figurations to avoid the mechanistic character of many performances.

The Mozart takes off with a reedy ensemble in a romping gallop that surprises, but works. One always wonders what this "little" composition for a *Flötenuhr*, literally, flute clock, would actually sound like on the medium for which it was written, here more obvious in the gentle middle section, instead of the customary full-blown *organum plenum*. No doubt Mozart was peeved about this commission and perhaps dreaming of the organ at the Bavokerk he played at ten—or was he having another laugh?

The Reger bears all the weight of a massive German Romantic work, and the Müller's response is thunderously awesome. While the organ is not a Cavallé-Coll, the Widor lacks none of the enthralling Gallic thrill, and indeed van der Kooy does precisely what many Americans would do without a French *Récit*.

Manneke's 1979 composition will remind some of John Cage for the organ, but comes with the annotation: "This piece was inspired by the wind-organ situated near the main street in Flushing (Vlissingen). Its bamboo pipes are continually resounding, with ever-changing harmonic colours, forming an endless concert by itself." (Brochure, p. 6)

This DVD also has a bonus track with two pieces played on the Choir Organ dating from the 17th century and the southern section of the Netherlands. It has a tart, piquant sound—a vibrant, almost primitive contrast to the Müller.

**The Organist: Jos van der Kooy;** <[www.josvanderkooy.com](http://www.josvanderkooy.com)>. What one sees here is an artist of incredible integrity and uncompromising, earnest commitment. One is impressed by the elegant clarity of playing and the meticulous attention to detail and musical shape. He has learned well in his studies with notables Piet Kee, Hans Haselböck, Ewald Kooiman, Daniel Roth and Charles de Wolff. Among his impressive prizes are the Tournemire Prize (St. Albans, 1977), First Prize in International Improvisation (Haarlem, 1980, 1981), Silver Medal (1989) and the Gold Medal (1990, Société Académique "Arts, Sciences, Lettres," Paris). He has been the organist of the Westerkerk since 1981 and city organist of Haarlem since 1990. He teaches at the Royal Conservatory in The Hague and at Leiden University. Both DVDs include interviews.

Not to be overlooked are the hard-working registrants, whose seemingly superhuman ability to manipulate the stop knobs of a mechanical organ magically even achieves Reger's crescendos and diminuendos in a way that matches

anything electronic. Congratulations to Jos van der Kooy and the producers who have made these wondrous organs vividly accessible and in realizing their goal in making one yearn to jump on a plane for Holland.

Note: The CDs can of course be played on American players, and the DVDs can be enjoyed on computer media software with a DVD driver and reader.

—Joel H. Kuznik  
New York City

## New Recordings

**Thom Miles plays the restored 1866 Koehnken & Co. organ at the Isaac M. Wise Temple, Cincinnati, Ohio. Thom Miles, organist. Arsis CD 157, <[www.arsisaudio.com](http://www.arsisaudio.com)>; available from the Organ Historical Society (\$15.98 plus shipping), <[www.ohscatalog.com](http://www.ohscatalog.com)>.**

*Sonata in B-flat major*, op. 65, no. 4, Mendelssohn; Nos. 1 & 3 from *Studien für den Pedal-Flügel*, op. 56, and Nos. 3 & 4 from *Skizzen für den Pedal-Flügel*, op. 58, Schumann; No. 1 Sukkoth (Tabernacles) and No. 3 Shabuoth (Pentecost) from *The Three Festivals*, Herman Berlinski; No. 1 Hinei Mah Tov and No. 3 Hal'luhu (*Four Preludes on Jewish Melodies*), William Bolcom; *Trumpet Voluntary*, John Bennett; *Concert Varia-*

*tions on "The Star Spangled Banner,"* Dudley Buck.

The 1866 Koehnken & Co. organ in the Isaac M. Wise Temple in Cincinnati, Ohio, is probably the most important surviving instrument produced by the once-flourishing organbuilding industry of Cincinnati. This 3/45 organ has many remarkable features that are not usually found on American-built organs of its period, such as a 5-rank Cornet on the Great, and a 4' Bassethorn (Corno di Bassetto) on the Pedal, to name but two. According to the article about it in *The Tracker*, 50:2, Rabbi Isaac Wise seems to have established an unusual rapport with organbuilder Johann Koehnken when he commissioned what was then the largest instrument yet built in Cincinnati for his synagogue in 1866. The organ is an amazing survival. Although some unfortunate changes were made to the reed stops when the organ was restored in the 1960s, the changes were not irreversible, and the Noack Organ Co. of Georgetown, Massachusetts, has done a superb job of restoring the instrument to its original condition. Indeed, this might be said to be one of the two or three outstanding historic restorations of pipe organs in the USA in the last decade or two. The performer on this CD is Thom Miles, who as organist of the Isaac M. Wise Temple was responsible for overseeing the restoration work.

The recording begins with a performance of the first of Mendelssohn's *Six Organ Sonatas*. In the last several years a number of these sonatas have been recorded on German instruments that are claimed to be "authentic Mendelssohn organs." As noticeably the product of a German immigrant, Johann Koehnken, who was trained by another Swiss-German immigrant organbuilder, Mathias Schwab of Cincinnati, there is a sense in which the Isaac M. Wise Temple organ is equally "authentic" for the performance of Mendelssohn's works. The first organ sonata sounds extremely impressive on this organ—massive and majestic without being bottom-heavy, and imposing without being unduly loud. The same is apparent in the next four tracks on the CD, four more German compositions from the first half of the nineteenth century. These are four of Robert Schumann's works for pedal pianoforte, and the first of them, op. 56, no. 1, sounds particularly charming on the Koehnken organ.

These nineteenth-century German works are followed, most appropriately, by some of the twentieth-century organ repertoire of the synagogue. There is a great wealth of such organ music, and it is a shame that much of it is little known outside of Reform Jewish circles. First come two pieces by Herman Berlinski (1910–2001), whose *Sinfonias* for organ are arguably the most important organ compositions of the century to

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have been written in a distinctly Jewish idiom. The two works found here are from *Sinfonia 2: Holy Days and Festivals*, a compilation of five movements. There seems some confusion about this in the notes, which state that there are but three movements and that the overall title is *The Three Festivals*. In fact, notwithstanding that there are three major festivals in Judaism—Sukkoth, Pesach, and Shabuoth—there are minor festivals as well. The best known of these is probably Chanukah. Thus Berlinski's *Sinfonia 2* was not limited to the three major ones, but includes movements for two of the minor festivals as well. The two movements from *Holy Days and Festivals* included on the recording are No. 1 *Sukkoth (Tabernacles)* and No. 3 *Shabuoth (Pentecost)*. They are pleasant mystical works in a modern idiom.

After the Berlinski movements come two of the *Four Preludes on Jewish Melodies* by William Bolcom (b. 1938), a work specially commissioned in connection with Fritz Noack's restoration of the Koehnken organ in the Isaac M. Wise Temple. William Bolcom is not a composer particularly associated with composing Jewish music, and indeed he has also composed quite a bit of music on Christian themes, as well as works of a more secular nature. In these pieces he has composed some well-crafted pieces based on traditional Jewish melodies. The four movements are entitled *Hinei Mah Tov*, *Yism'chu*, *Hal'luhu*, and *Sim Shalom*, of which the first and third are found on this CD.

Next, by way of a change, comes a *Trumpet Voluntary* by organist John Bennett (1735–1784), who from 1753 until his death was organist of the parish of St. Dionis Backchurch in London, which had one of the largest organs in Britain. In the playlist on the back of the jewel case, Bennett is rather curiously described as “early 17th. Century,” a period about a century and a half before he actually lived. The *Trumpet Voluntary* is nonetheless a masterful choice, since the Trumpet on the Koehnken organ sounds surprisingly like an eighteenth-century

English one, and the piece comes off extremely effectively on this organ.

The final work on the compact disc is Dudley Buck's well-known *Concert Variations on The Star-Spangled Banner*. This is included partly because Dudley Buck is believed to have played the organ in the Isaac M. Wise Temple while participating in the Cincinnati May Festivals of the 1870s. As in the Mendelssohn sonata, the Koehnken organ produces a very impressive and majestic effect in this piece. All told, this is a very attractive and interesting recording, and I thoroughly recommend it.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Calvert Shenk, *Maestoso: Five Processionals for Wedding or General Use*. Catalog #6030, \$8.50, CanticaNOVA Publications, 304/725-2787; <www.caticanova.com>.**

Calvert Shenk (1940–2005) devoted his life to working to improve the quality of music in the Catholic Church, both as a parish musician and as a seminary teacher. He received undergraduate and graduate degrees at Northwestern University, and he did further study with Theodore Marier (Gregorian chant), Gerre Hancock (improvisation) and Sir David Willcocks (choral conducting). Calvert Shenk's church music career took him to a number of different cities, including Chicago, at the Armed Forces School of Music in Norfolk, Virginia, the Cathedral of St. Paul in Birmingham, Alabama, in Milwaukee, and in Battle Creek. He was also music critic for the *Battle Creek Enquirer and News*, and associate director, accompanist and composer-in-residence for the Battle Creek Boys Choir. Near the end of his life he settled in Detroit, Michigan, and was organist and director of music at Sacred Heart Major Seminary in Detroit. His last position was director of music at Assumption Grotto Church

in Detroit. Shenk was one of the editors of the *Adoremus Hymnal*. It was after his Easter services in 2005 that he suddenly took ill and died very soon afterwards. (See “Nunc Dimittis,” THE DIAPASON, September 2005, pp. 10, 12).

The collection includes, as the title states, five separate pieces that work well as wedding processionals and recessionals or for general church service festive pieces where triumphal music is needed. The pieces in order of publication are: 1. *Solemn Entry* (C Major), 2. *Intrada* (D Major), 3. *Processional* (E-flat Major), 4. *Festive Procession* (F major), and 5. *Entrée* (G Major). All of these pieces were written between 1974 (*Solemn Entry*) and 1999 (*Intrada*). All except for the first from 1974 were obviously written for couples on their wedding day and still bear the dedication to the soon-to-be-wed couple. So immortalized forever is the wedding music for Jim and Amy, Peter and Alice, Dan and Heather, and Peter and Sidney!

The style is generally diatonic and compositionally conservative, with middle sections often modulating the distance of a minor or major third. All are written in the style of a da capo aria, with the opening section being used once again for the stately conclusion. These are not difficult pieces, but they are well crafted and contain fresh and interesting turns of musical phrases or sudden secondary dominant relationships that are surprising and delightful. The music is published by CanticaNOVA, whose stated mission in their banner is to provide “. . . Traditional Music for the Contemporary Church.” In both price and in quality, these five pieces are a real bargain!

—David Wagner  
Detroit, Michigan

***L'Orgue contemporain pour les premières années, 25 compositions inédites [The Contemporary Organ for the first years, 25 unpublished compositions], volume I. Edited under Yannick Merlin's artistic direction, foreword by Marie-Claire Alain. Éditions Delatour France, <www.editions-delatour.com>.***

This first volume in a new collection of contemporary organ music presents simple yet elegant organ compositions by nineteen different composers for beginning organ students (during their first five years of studies). Many of these composers are former students and friends of Marie-Claire Alain who, in her foreword, congratulates Yannick Merlin for his judicious choice: Ernest Bohn (1914), Georges Bessonnet (1953), Noël Hazebroucq (1979), Eric Lebrun (1967), Jean Legoupil (1945), Françoise Levéchin-Gangloff, Thierry Mechler (1962), Thierry Pallesco (1956), Vincent Paulet (1962), Jean-Baptiste Robin (1976) and Jean-Jacques Werner (1935). While most of these pieces are destined as liturgical pieces—preludes, litanies, an ornamented chorale, or pieces based on Gregorian chants (*Ave Maris Stella*, *Veni Creator*, *Hosanna filio David*, *Puer Natus*, a short mass on the *Kyrie Pater Cuncta*)—many of them would also be appropriate as concert pieces.

—Carolyn Shuster Fournier  
Paris, France

## New Handbell Music

***How Firm a Foundation*, arr. for 3–5 octaves of handbells with optional handchimes by Sondra K. Tucker. Agape (Hope Publishing Company), Code No. 2435, \$4.25, Level 2+ (M).**

This American folk hymn is brilliantly and energetically rendered almost entirely with mallets, and includes an op-

portional part for just one octave of handchimes, which carry part of the melodic line. A great piece for all ages, with a unique technique, which should charm the listener.

***Adagio*, Wolfgang Amadeus Mozart, arr. Malcom Wilson for 2–3 octaves of handbells. Agape (Hope Publishing Company), Code No. 2421, \$3.25, Level 2 (E+).**

This lovely melody is from Mozart's *Concerto for clarinet and orchestra* (K. 622), and is realized on just two pages. It is straightforward ringing throughout and would be a nice addition to any handbell library.

***Vision Quest*, Cathy Moglebust, for 5–6 octaves of handbells with handchimes (5 octaves) and percussion. Choristers Guild, CHB494, \$6.95 (D+).**

According to the information provided in the preface, a “vision quest” is a period of spiritual seeking among certain Native American peoples. It is a religious custom in which people climb to remote sites to fast, pray and commune with nature. They may pray to each of the four directions, seeking certain benefits from each. The vision quest prayer, by David Dillon, is written in the style of a prayer by Black Elk (1863–1950), an Oglala Lakota (Sioux) holy man.

The four movements speak to each of the four directions, using recurring but changing and evolving themes. It is a complex, yet challenging and rewarding piece of music that an ensemble with some expertise could tackle.

***Easy to Ring Praise and Worship IV, for 2–3 octaves of handbells (No. 2424), or for 3–5 octaves of handbells (No. 2382), arr. Peggy Bettcher. Agape (Hope Publishing Company), \$9.95 for either set, Level 1–2 (E).***

This is the fourth volume in the series by Peggy Bettcher. This volume is available for the smaller bell choir (2–3 octaves) or a larger choir (3–5 octaves), and comes in separate covers. These pieces can be quickly learned, and, as in the other collections, there is moderate use of eighth notes and all ringers are kept busy throughout each arrangement. Titles include, *Breathe*, *Forever*, *God of Wonders*, *Refiner's Fire*, *Step by Step*, *We Fall Down*, and more.

***Give Thanks*, Henry Smith, arr. Paul Richards for 3 octaves of handbells. Word Music, 301 4106 317, no price given (E+).**

This contemporary gospel gem is arranged in a lovely, flowing setting with some mallet ringing throughout. It begins with a short introduction and then flows into a full verse, with the opening material used again bringing the piece to a close.

***Staccato Giocoso*, Cathy Moglebust, for 3–5 octaves of handbells. Choristers Guild, #CGB538, \$4.50 (D-).**

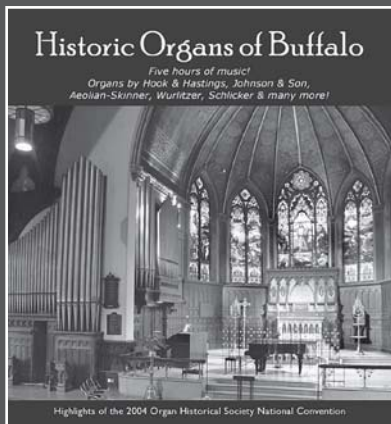
This is a spritely piece that will have the ringers and the audience dancing in the aisles. With four and occasionally three beats to a measure, this original piece begins with a plucked or malleted chord line that supports the melody on the top. There is a contrasting “B” section, which brings the music back to the original theme to the end. This is bound to be a hit once it is mastered.

—Leon Nelson

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# Inaugurating the new Craighead-Saunders Organ at the Eastman School of Music

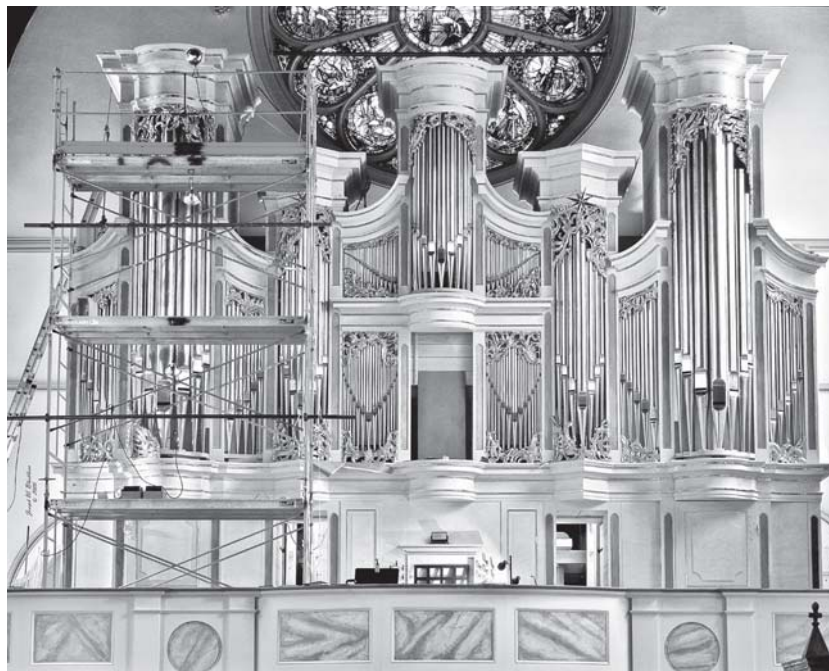
Hans Davidsson

When the Eastman School of Music at the University of Rochester opened its doors in downtown Rochester, New York in 1921, its benefactor George Eastman made sure that the first class of organ students had facilities that were state of the art, and a superb faculty. In the early twentieth century, Eastman's truly American vision of the pinnacle of the organ art even allowed that first class of students to choose whether to study "theatre organ" or "legitimate organ" playing. To meet twenty-first-century needs for organ education with the same energy, vision and commitment, Eastman has embarked on a program called the Eastman Rochester Organ Initiative, or EROI. EROI's main goal has been to update and expand Eastman's collection of instruments for the whole range of the organ repertoire, making it a global organ facility. EROI's first major step was to install the largest Italian Baroque organ in North America in the Memorial Art Gallery of the University of Rochester in 2005. Its next project will be to restore the Skinner Organ Company's Opus 325 at Eastman's Kilbourn Hall to its original 1921 condition. The current phase, the Craighead-Saunders Organ, will be inaugurated in Christ Church (Episcopal) across from the Eastman School of Music on October 16 at EROI's seventh annual organ festival.

The Craighead-Saunders Organ is a new two-manual, 33-stop instrument named after David Craighead and Russell Saunders, two renowned professors of organ at the Eastman School of Music. They will both be celebrated by faculty, students and alumni at the opening symposium of this year's festival, including the presentation of a new biography of Russell Saunders by Martha H. Sobaje.

The Craighead-Saunders Organ is a scientific reconstruction of an organ from 1776 built by Adam Gottlob Casparini for the Holy Ghost Church in Vilnius, Lithuania, and represents a Baltic-North European building style from the height of Enlightenment-era Europe. The finished instrument is the result of a six-year interdisciplinary research project between GOArt (the Göteborg Organ Art Center) and the Eastman School of Music on the processes of eighteenth-century organ building. GOArt is an interdisciplinary research center at Gothenburg University in Sweden, devoted to the study of the organ and related keyboard instruments and their music. A basic idea shaping GOArt's research environment is to study the organ not just as a musical instrument, but also as a visual object, cultural artifact, and technological construction, and to communicate its research results to students, scholars and builders. In this latest project, GOArt worked in collaboration with a reference group that included leading American organbuilders as well as key members of Eastman's faculty. This reference group made decisions for the project by consensus through the entire design and building process.

The result is a new and fresh instrument that challenges us to listen to, look at, and interact with an aesthetic that hasn't been experienced this way any-



The Craighead-Saunders Organ, Christ Church, Rochester, 2008, 32/II+P by GOArt

where since the end of the eighteenth century. The instrument's soundscape is made up of over 1800 carefully reconstructed pipes that have been voiced by Munetaka Yokota based on strict principles that follow the original instrument's design and documentation. Its case, built following eighteenth-century methods, creates an object like a Baroque theater set, painted in egg tempera and gilded and hand-burnished by German experts and a small army of volunteers. The colorful instrument and its generously proportioned new timber-frame balcony will provide an opportunity to explore eighteenth-century vocal and ensemble music using a large organ as the main continuo instrument. The tonal resources will make it possible to explore traditional continuo registration practice in this repertoire for the first time in a century.

The Craighead-Saunders Organ's potential to offer new perspectives on the music of J. S. Bach and his sons and pupils has inspired the two-day symposium at the heart of this year's EROI Festival, entitled "J. S. Bach and the Organ." This symposium, co-sponsored by the Westfield Center, brings together leading Bach scholars and performers from around the world. Highlights will include the 2008 Glenn E. Watkins Lecture delivered by Christoph Wolff, as well as a concert of Bach's cantatas performed by members of the Christ Church Schola Cantorum and the Boston Early Music Festival Chamber Players.

On Saturday the festival continues with a final symposium, "Reconstruction as a Model for Research and Creation," co-sponsored by the Organ Historical Society. A natural continuation of the EROI Festival in 2007 ("New Dimensions in Organ Documentation and Conservation"), lectures and panel discussions will address the complementary process of documenting the original Casparini organ and creating the reconstruction in Rochester.

## Rochester participates in the AGO Organ Spectacular

The 2008 EROI festival will help celebrate the American Guild of Organists' International Day of the Organ here in Rochester. A Sunday afternoon program co-sponsored by the Rochester AGO chapter, "Organ Spectacular—An International Organ Celebration," will give alumni and registered participants the opportunity to experience the wide range of Rochester's growing organ landscape. This year, two new organs in Rochester will have their inaugurations during the festival. Paul Fritts has just completed his Opus 26 for Sacred Heart Cathedral, and George Taylor and John Boody the new Tannenberg-style organ, Opus 57, in Pittsford First Presbyterian Church. Throughout the day, other participating venues and area churches will offer open houses, mini-concerts, and/or organ demonstrations by resident organists and Eastman students. This will take place in cooperation with the Rochester AGO chapter. For more information and a list of events and locations, contact Nicole Marane, event coordinator (nicmarane@gmail.com), or visit the EROI (www.rochester.edu/EROI) or Rochester AGO (www.agorochester.org) websites.

The inaugural festival for the Craighead-Saunders Organ at Christ Church will take place October 16–20 in conjunction with the University of Rochester's Meliora Weekend and the Eastman School of Music's Eastman Weekend. Registration materials are available online on the EROI website. For more information on the Craighead-Saunders

Organ and recent photos, visit <www.esm.rochester.edu/EROI/c-s.php>.

Spellings and capitalizations are all according to the original stop labels from the 1776 Casparini organ and the order is given according to the use of these capitalizations.

### CLAVIATURA PRIMA

BOURDUN. á 16.  
PRINCIPAL. á 8.  
HOHLFLAUT. á 8.  
QVINTATHON. á 8.  
Octava Principal. á 4.  
Flaut Travers. á 4.  
Super Octava. á 2.  
Flasch Flot. á 2.  
Qvinta. á 5.  
Tertia. á 1 3/5  
Mixture. á 5. Choris.  
Trompet. á 8.

### Claviatura Secunda

PRINCIPAL. á 4.  
IULA. á 8.  
Principal Amalel. á 8.  
Unda Maris. á 8.  
Flaut Major. á 8.  
Flaut Minor. á 4.  
Spiel Flet. á 4.  
Octava. á 2.  
Wald Flot. á 2.  
Mixture. á 4. Choris.  
Vox Humana. á 8.  
Dulcian. á 16.\*

### PEDAL

Principal Bass. á 16.  
Violon Bass. á 16.  
Full Bass. á 12.  
Octava Bass. á 8.  
Flaut & Quint Bass. á 8.  
Super Octava Bass. á 4.  
Posaun Bass. á 16.  
Trompet Bass. á 8.

\*This position was never occupied on the original windchest.

There is no information preserved about the type and pitch of the reed stop once planned for this position. The Craighead-Saunders Organ has a Dulcian 16'.

Accessories  
Ventil ad Claviaturam Primam.  
Ventil ad Claviaturam Secundum.  
Ventil Pedal.  
2 Tremulants  
BEBNY. (Drum)  
Vox Campanarum (Glockenspiel)  
Gwiazdy. (Cymbelstern)  
Kalilujactgo. (Calcant)  
Shove Coupler (Claviatura Secunda to Claviatura Prima)  
Pedal to Claviaturam Primam Coupler  
Compass: Manuals: C–d3; Pedal: C–d1

Hans Davidsson is general artistic and research director of the Göteborg Organ Art Center, GOArt, as well as artistic director of the Göteborg International Organ Academy. In 2001, he was appointed professor of organ at the Eastman School of Music and project director of the Eastman Rochester Organ Initiative (EROI). In 2006, he was appointed visiting professor at the Bremen Hochschule für Künste, Fachbereich für Musik.

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Salicional 8'	Harmonic Flute 4'	Octave 4' *
Rohrflöte 8'	Octavin 2'	Posaune 16'
Octave 4'	Cornet III t.g.	Trompete 8' *
Quint 3'	Cromorne 8'	*Octave transmissions.
Terz 1-3/5		
Superoctave 2'		
Mixture IV		
Trompete 8'		

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# From the Dickinson Collection: Memorizing Controversy

Lorenz Maycher

The first installment in this series, "From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part I: 1873–1898," was published in the July 2008 issue of THE DIAPASON.

## Introduction

On March 28, 1893, Clarence Dickinson, age 19, performed a recital at Church of the Messiah in Chicago in which he played his solo repertoire from memory. The following day's favorable review in the *Chicago Tribune* sparked a heated debate among prominent Chicago organists, carried out in letters to the editor. Two months later, the journal *Music* published a symposium on the subject based upon these letters. The following article presents the original *Chicago Tribune* review and the symposium from *Music*, documents found in Clarence Dickinson's personal library, housed at William Carey University in Hattiesburg, Mississippi. (Clarence Dickinson's own words concerning the memorizing controversy may be found in "Reminiscences by Clarence Dickinson" in the July 2008 issue of THE DIAPASON.) "Memorizing Controversy" is the second installment in a series of articles featuring items from Dr. Dickinson's library.

—Lorenz Maycher  
Laurel, Mississippi

## From the *Chicago Tribune* March 29, 1893

Clarence Dickinson's last free organ concert this season took place last evening in the Church of the Messiah. The selections by the young organist included a Bach Fantasia and Fugue, Ritter's Sonata, op. 19, an Offertoire by Batiste, Buck's Triumphal March, Mendelssohn's "Spring Song," the Gavotte from "Mignon," and Volkman's Allegretto from op. 63. All these were played from memory, and the freedom in expression and increased animation revealed in the player's work, by reason of his being unhampered by notes, lent unusual worth to the performance, and demonstrated that organists, like pianists, are heard at their best only when they have memorized the compositions they play. Mr. Dickinson was especially successful in the Buck March, the Volkman Allegretto, and the Batiste Offertoire. Miss Meeker and Mr. Root were the assisting vocalists, and Mr. Wild joined Mr. Dickinson in the performance of Jensen's "Festival Prelude" for four hands and double pedal.

## From *Music* May, 1893 Organ-Playing from Memory A Symposium

The time has gone by when a pianist dare present himself before an audience for a recital from notes. The example of

*Chicago Tribune*  
March 29 93.

**MUSIC AND DRAMA.**

**Clarence Dickinson's last free organ concert this season took place last evening in the Church of the Messiah. The selections by the young organist included a Bach Fantasia and Fugue, Ritter's Sonata, op. 19, an Offertoire by Batiste, Buck's Triumphal March, Mendelssohn's "Spring Song," the Gavotte from "Mignon," and Volkman's Allegretto from op. 63. All these were played from memory, and the freedom in expression and increased animation revealed in the player's work by reason of his being unhampered by notes lent unusual worth to the performance and demonstrated that organists, like pianists, are heard at their best only when they have memorized the compositions they play. Mr. Dickinson was especially successful in the Buck March, the Volkman Allegretto, and the Batiste Offertoire. Miss Meeker and Mr. Root were the assisting vocalists and Mr. Wild joined Mr. Dickinson in the performance of Jensen's "Festival Prelude" for four hands and double pedal.**

\* \* \*

## Review of Clarence Dickinson's memorized recital, *Chicago Tribune*, March 29, 1893

Rubinstein, Tausig, Buelow, Paderewski, Joseffy, Liebling, Sherwood, Mme. Rivking, Miss Aus Der Ohe, Mme. Carreño, and many others, some of them mere pupils, combine to show that there is nothing at all of an impossible character in memorizing some hundreds of pieces and playing at a moment's notice. Some who teach much more than they devote themselves to public playing do this. Here in Chicago are Sherwood and Mr. Liebling, either one of whom is able to play at a moment's notice any one of, perhaps, three hundred compositions you may chance to call for. Frequently, these artists never refer to the notes of some of these pieces for years together; other pieces may momentarily fade out

of consciousness, but a few minutes at the keyboard will generally recall them.

But organ playing without notes is much less common. There are organists, such as the late Arthur Creswold, Frederic Archer, and Harrison Wild, who occasionally play without notes, while the majority of their public appearances are made with notes. It happened a few weeks since that a young Chicago organist played an organ programme from memory, and the critic of the *Tribune* commented upon the fact favorably. This elicited the following letter:

### By Mr. Clarence Eddy:

Your issue of today contains a report of an organ concert which took place in this city last evening. After mentioning some of the selections contained in the programme, your reporter makes the following assertion: "All of these were played from memory, and the freedom in expression and increased animation revealed in the player's work, by reason of his being unhampered by notes, lent unusual worth to the performance, and demonstrated that organists, like pianists, are heard at their best only when they have memorized the compositions they play."

As an organist of considerable experience, and a personal friend of many distinguished players of the organ, whose views on this subject coincide with mine, I take exception to the import of the above statement. In only one particular is the organ like the piano—namely, that the keyboards are similar. The structure of the organ is vastly more complicated than that of the piano, while its scope and tonal resources are incomparable. In order to completely master a large organ, one must not only have a perfect com-

Church of the Messiah,  
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**THIRD**

**ORGAN CONCERT**

BY  
**CLARENCE DICKINSON**

ASSISTED BY  
MISS KATHRYN F. MEEKER, Soprano,  
MR. WALTER ROOT, Tenor,  
and HARRISON M. WILD, Organist.

Tuesday Evening, March 28th, 1893.

AT EIGHT O'CLOCK

**Programme.**

1. Grand Fantasia and Fugue, in G minor, Bach.
2. Aria—"I Will Arise," "Prodigal Son," Sullivan.
3. Sonata, Opus 19, Ritter.
4. Aria—"Rejoice Greatly," "Messiah," MR. ROOT. Handel.
5. a. Spring Song, MISS MEEKER. Mendelssohn.
6. b. Entr'acte Gavotte, from "Mignon," Thomas.
6. c. Triumphal March, Buck.
6. d. Song—"Gate of Heaven," TOURS.
7. a. Allegretto, Opus 63, MR. ROOT. Volkman.
7. b. Grand Offertoire, Opus, Batiste.
8. a. "Night Time," Vandewater.
8. b. "One Spring Morning," Nevin.
9. Festival Prelude (four hands and double pedal), MISS MEEKER, MESSRS. WILD AND DICKINSON. Jensen.

**ADMISSION FREE.**

## Program for Clarence Dickinson's first recital from memory, Church of the Messiah, Chicago, March 28, 1893

mand of the manual keyboards, but of the pedals and the vast array of mechanical accessories. He must not only comprehend the instrument as a whole, but thoroughly understand the workings of every detail. It is often necessary to prepare certain combinations of stops long before they are brought into action, and the mind is constantly forced to act far in advance of the fingers and feet.

Now, to burden the mind with memorizing the notes in addition to these requirements is as harmful as it is useless, and I maintain that organists are heard at their best when they are unhampered by the mental strain attendant upon committing to memory the compositions they play. The "increased animation," which your reporter discovered last evening, I observed to be rather a frequent hurrying and unsteadiness of the tempo, caused by nervousness, which rendered the work of the player indistinct and inaccurate.

In my opinion, greater "freedom of expression" might have been attained if the player had referred occasionally to his notes, while the value of his performance from an artistic standpoint would not have suffered in the least. Among the most noted organists of my time, whom I have known personally and with whose playing I am quite familiar are: August Haupt, Gustav Merkel, A. G. Ritter, W. T. Best, Alexandre Guilmant, Theodore Dubois, Eugene Gigout, Charles M. Widor, Dudley Buck, Samuel P. Warren, John K. Paine, Eugene Thayer, Frederic Archer, George E. Whiting, and George W. Morgan.

As a rule, all of these artists have been in the habit of playing from notes in public, and even their own compositions. Who can say they were at such times not "heard at their best?"

It would be better for critics to confine themselves to a plain statement of facts than to express an opinion at variance with sound judgment based upon a practical knowledge of the subjects they write upon.

### By Mr. Harrison M. Wild:

In replying to Mr. Clarence Eddy's letter in your issue of April 3, wherein he seeks to belittle the memorizing of organ music as well as the knowledge of the critic, I desire to acknowledge the questionable taste of taking up the cudgel against a former instructor, at the same time deprecating the motive that will prompt a great artist to take from one over a score of years his junior one word of the praise extended, or to ques-

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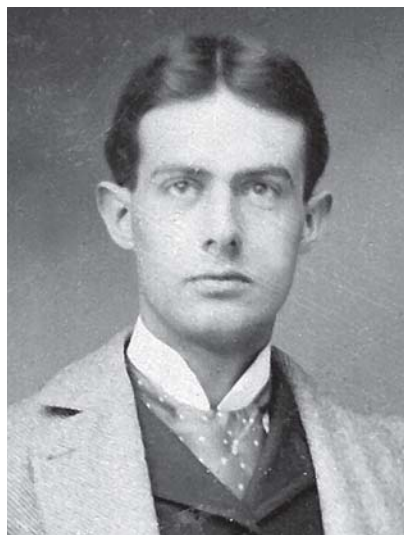
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**Clarence Dickinson in 1893**



**Clarence Eddy**



**Harrison M. Wild**

tion the desirability of possession on the part of the latter, or anyone, of an ability never, to the writer's knowledge, publicly displayed by the former.

As for the critic, were he as capable of judging an organ performance as Mr. Eddy, the probability is that Mr. Eddy would find in him a rival organist, better say brother artist, certainly not the critic, an evident thorn in the flesh. The people who read criticisms know that they are but expressions of one man, or a few men. No critic's criticism tallies with all his readers' opinions, and the greater the critic, the more heinous becomes the crime of non-agreement. If a critic thinks as we do, let us bless him. If he doesn't, let us curse our bad luck and hope for better luck the following time.

As to the young artist's concert, I know it as his first attempt at public playing by memory, and, barring his pardonable nervousness, which resulted in a lack of clearness at times, more than compensating amends were made by results obtained in other parts of the works, by lightning-like changes of registration,

and, greatest of all, by the effect produced upon the audience, as evidenced by its attention and applause and the verbal encomiums afterward by musicians not in any way interested in the welfare of the young musician.

As to memorizing, we can but look at that from two standpoints: first, the doing away entirely with the music. The mere mechanical portion of an organ performance is so trifling that the mind that can memorize the Bach G minor Fantasia and Fugue, or the Thiele Variations, or the Reubke Sonata, can in a few moments so fix the registration for a strange organ as to leave fantasy free. I make bold to assert that Mr. Eddy could write out within five minutes the registration of the foregoing three numbers for any specification submitted, and, having done it, would not have to think one beat ahead, since at any particular point a change could be thought of and made, when necessary for the effect at that point or further along. If Mr. Eddy will grant the possession of this ability, the remainder of the organ memorizing is placed upon the plane of piano memorizing, and who shall say that the

piano performance, simple or otherwise, is not more artistic without notes than with them? That such memorizing is physically harmful none but the expert physician or personal experience can determine. That it is for best artistic results, Mr. Eddy will not deny, when he remembers the performances of artists such as Archer, Creswold, Middelschulte, and the like, who were, or are, tried in the fire of public appearance. I know Saint-Saëns plays by memory. A pupil of mine, who has studied with Guilmant, says Guilmant has a wonderful memory, and plays at a moment's notice any one of a host of pieces. Best told a pupil of mine, when the rumor went the rounds of his failing eyesight, that he could get along without the notes now, since he knew by memory most of the music he would need. Mr. Middelschulte told me that Haupt knew by memory all of Bach's works, and played them without notes.

But why continue? This surely is sufficient. Can it be said that anyone of the list of great organists given by Mr. Eddy, that for one entire season all performances were by memory? If not, then there was not a sufficient trial, there could

have been no freedom acquired in the new medium of expression, and hence an opinion could be of little or no value, or might be summed up in the following words: "I find that I am too nervous without the notes to do myself or the composition justice," or, "have not the time to adequately prepare, but must play, and hence must use the notes." That others have not memorized and given such memory performances thorough trials is no sufficient reason why it should not be done in the future, any more than because no one discovered America in the fourteenth century Columbus should not have in the fifteenth.

The second way of memorizing is the partial way, needing but a glimpse here and there at the music. How many possess it? The one who can remove the eyes at any moment for any number of measures, can do without the music, and from personal experience I can say that there is much more trouble in finding one's place after a piece is memorized than there is in keeping right on by memory.

Now, to close by answering the question sure to be put: "You do it with your piano playing, why don't you do it with

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#### OCT. 19

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Masses at 10:30 a.m.,  
5 p.m., and 9 p.m.

#### OCT. 20

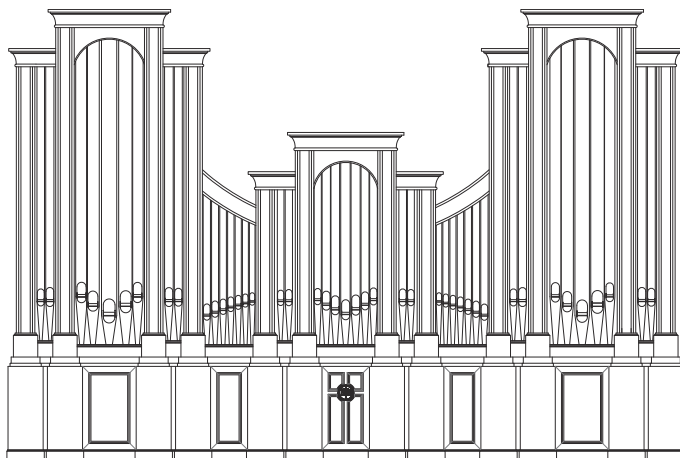
CHAPEL LECTURE SERIES  
Guest speaker Michael Joncas  
will discuss the topic of  
Liturgical Music Today  
at 7 p.m.

#### OCT. 20, 22, and 23

ORGAN DEMONSTRATION  
Find out how an organ works,  
how it was built, and hear  
great music. 12:30 p.m. Oct. 20  
and 23; midnight Oct. 22.

#### OCT. 24

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Recital at 7 p.m.;  
open reception to follow.



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your organ playing?" If multitudinous duties, teaching and the like, could be laid aside and my income remain the same, I could be found any day between 9 and 5 o'clock upon the Unity Church organ bench, and every programme I played would be by memory, to my extreme satisfaction, and to the certain enhancing of all artistic effect to such a degree as to do a great share toward the lifting of that onus which clings to an organ performance in the minds of the majority of the people.

**Mr. Louis Falk:**

Clarence Eddy, Esq.: Your reply in yesterday's *Tribune* in relation to playing at organ concerts from memory pleased me very much. In regard to memorizing: I question whether playing or singing from memory is under all circumstances the proper way of rendering music in public, for it very frequently leads the performer into faults, such as inaccuracies, interpolations and mannerisms entirely foreign to the sense of the composition. Witness the contortions of many pianists, violinists, and singers as living examples of my assertion. Again, why does not Theodore Thomas conduct his matchless concerts from memory? Does not the score, which he is constantly following, detract from his ability to properly direct his orchestra? Has he more work to perform than an organist sitting before the great Auditorium organ? Let us see. The conductor uses his brains and hands with which to guide from fifty to 100 players; the organist uses his brains, hands and feet to master five keyboards, 120 registers, and innumerable combinations; he is required to represent every instrument of a large orchestra, either individually or collectively, in the performance of some pieces. What would become of the player's wits and his accumulative memory in case of the not infrequent mishaps to some parts of the organ during his playing? The chances are that he would wish to have his music before him. We shall probably have the pleasure of listening to many organists of world-wide fame during the coming sum-

mer, and I dare say they will, one and all, play with their music before them. Does it follow that masters like Guilman and Best are incapable of memorizing what they purpose to play? Indeed, it seems to me that if anything, the efficient organist is better equipped and qualified to commit music to memory than any other specialist in music. He is, or ought to be, thoroughly familiar with the theory of music, from the simple chord to the intricacies of the double counterpoint, in order to properly assume the duties of his profession, especially in Catholic and Protestant Episcopal churches, where improvisation in accompanying plainsong is almost imperative. It may, therefore, be understood that the reason why an organist plays with the music before him is because he considers it to his advantage and not because of any defect in his musical training.

**Mr. Wilhelm Middelschulte:**

At your request I would say in regard to an organist playing from memory: The virtuoso is the interpreter of the idea of the composer; in order to interpret well, technical difficulty in performing must not exist for him, then, which is more important, he must be inspired by the idea of the composition so that the playing appears as a new creation and not as a studied piece. If he is able to do this, then he is a true artist, whose noble profession it is to send light into "the depths of the human heart" (Rob. Schumann). Can the virtuoso reproduce the composer's idea better with or without the notes? I am rather inclined to leave this an open question. I should say, in order to play artistically, it is not necessary to play without notes. But if the organist prefers to memorize his pieces, I think it has its advantage—he bears the composition of great masters like precious jewels always with him, in his head and his mind—they are like dear friends to him—constantly in unity with him, they grow on him the more he knows them. In order to keep them constantly in memory it is not necessary to always practice at the instrument—while he is

riding on the car or taking a walk, he can play them over in his mind—certainly a pleasure to him. And the more the performer gets familiar with his pieces, the more he likes them, he is not afraid that something might happen while he is playing them, for he knows his friends too well. Then, while he is playing, he is his own listener; he not only gives pleasure to others, but the first and best of all to himself. I have a blind friend in Berlin, who studied the organ with me; I found that the ear keeps good control, while the eye has nothing to do. At the same time, I do not deny the difficulty in playing polyphonic music without the notes. August Haupt, my teacher, played once in a concert, where Felix Mendelssohn was present, the F major "Tocatta" of Bach by memory; while he was playing the second canon, the wind in the pedal stops suddenly gave out, which confused him for a moment. Mendelssohn, who no doubt noticed the little mistake, remarked, "The second canon occurred, compared to the first one, a little short." Haupt told me that he, in his younger years, practiced every morning before breakfast the six organ sonatas of Seb. Bach, and knew them by memory, but never risked playing those difficult trios in public without his notes.


A good result of playing by memory would be that the too much neglected improvisation of organists will take more place, for the musical form of a composition goes into his flesh and blood and will give him power and confidence enough to express his own thoughts in appropriate form without much preparation. Especially the thorough musician will profit by this method.

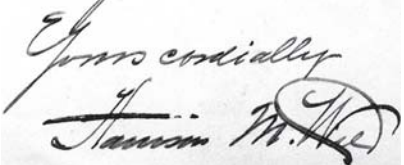
**The Editor of Music:**


When the ground has been so covered by these eminent gentlemen, it is perhaps unnecessary to add anything; nevertheless, as there is a principle involved, *Music* makes bold to put in its oar. The principle of mentally acquiring the subject matter of whatever musical discourse one wishes to address to an audience is exactly the same as that involved in the reading of an actor or elocutionist. There was a time when actors had to depend upon the prompter; now an actor who does this is recognized as not "letter perfect" in his part, and therefore not arrived at the point where he is ready to begin to "interpret" it. Elocutionists have discovered for themselves that they are much more free and effective in their readings when they have the text securely in their mind, leaving them free to deliver it with all the emphasis and nuance of an original discourse.

Piano recitals would be impossible from notes. There is not an audience in the world that would sit through a recital played from notes. Not even Paderewski could hold his audience, were he hampered in this way. The reason that so many play without notes is that it is less strain. The mind is more free to feel the music. The interpretation comes home to the hearer. One reason for this may be that the player has to be much more master of his discourse than when he can depend upon the notes. He must have studied it more thoroughly. Few players realize how half-hearted is the quality of mental attention devoted to practice. When a player is trying to memorize, he has to pay close attention, and out of this attention grows a finer appreciation of delicate nuances and beauties of the piece.

Now this, which is so demonstrated in the case of the piano, is still more true of the organ, for, as Mr. Eddy says, the organ is a very complicated instrument. Besides using the feet for playing, there are many changes of registration, and not a little adaptation and substitution to do in order to realize or represent an effect which the individual organ may not have

  
Clarence Eddy autograph (from a 1923 letter written by Eddy to Clarence Dickinson)

  
Harrison M. Wild autograph (from a 1927 letter written by Wild to Clarence Dickinson)

  
Wilhelm Middelschulte autograph (from an undated letter written by Middelschulte to Clarence Dickinson)

in its repertory. The player, independent of notes, has time to do this; the player, confined to notes, lets it pass. Moreover, there is the same question of quality of attention. When a man knows a fugue in the sense of knowing all the answers, all the modulations, all the little counter themes, which come in here and there, he is in much better condition to make the hearer realize them also. What kind of work would an actor make of the "To be or not to be" if he had to hold the book in hand while giving it?—or "The quality of mercy is not strained."

The question why orchestral directors do not direct without notes may as well be answered here as elsewhere. *They do!* Mr. Nikisch, who is always a fine pianist, often conducts without notes; always, when he knows the work sufficiently well. And when he *does* conduct without notes, you will find that he is doing something very different with his men than when he is half the time keeping his place in a score where he has to turn a leaf at a precise moment once in about forty measures. Von Buelow often conducts Beethoven symphonies without notes, and they say that he plays them wonderfully. Mme. Carreño told the present writer that of all the privileges of Europe, she prized Buelow's orchestral readings of Beethoven symphonies better than anything else. (But this was before she married D'Albert.)

Hans Richter, I believe, sometimes conducts without notes. All conductors of light opera do so; many conductors of grand opera do so when they have a run of a single work. Von Buelow has often conducted the "Meistersinger" without notes. Even Mr. Thomas, who belongs to an older school of conductors, sometimes conducts without notes, and it is safe to assume that if he had to begin again his career as leader at the present time, he would acquire the habit, in order to leave his eyes at freedom to control his men.

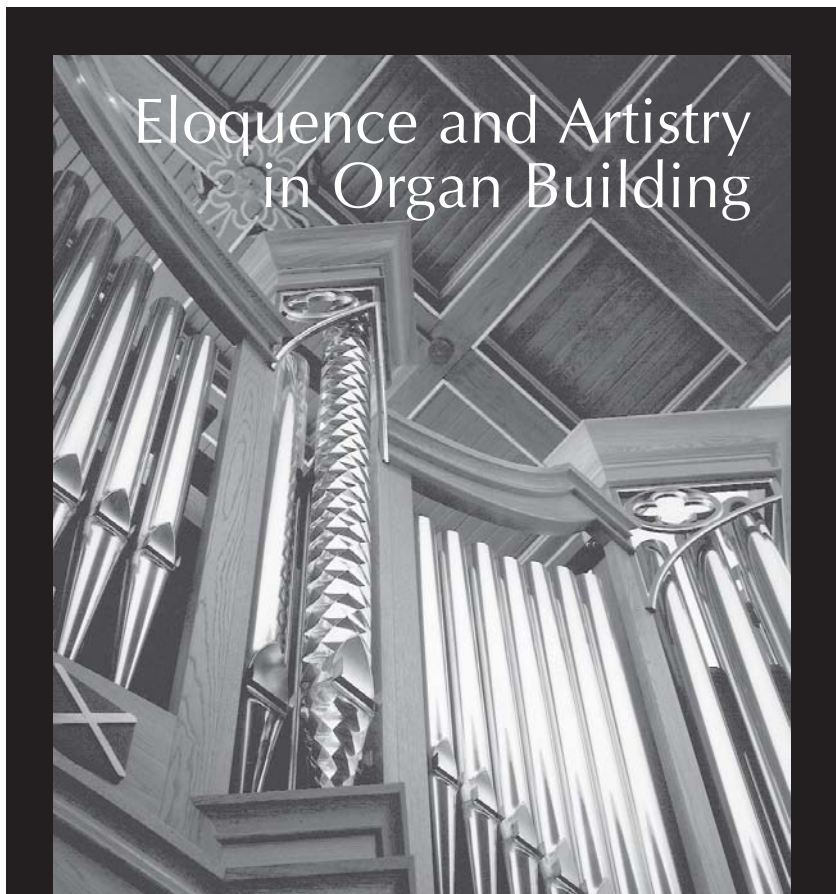
The perfection of orchestral playing would be where all the players were "letter perfect" in their parts, and played them under the eye of the conductor—such a conductor as Nikisch or Tomlins. I mention these rather than Mr. Thomas, not because I think them greater, but because they belong to a different school—the school of intense interpretation, where all the smaller parts of a piece are fully brought out, without intending to crowd them into the prominence of the grand parts.

In short, whether we take memorizing as a convenient method of sifting out the incompetents, or as the easy way for those who thoroughly possess a musical subject, the fact remains that it is the proper thing for all public performers, and for all private performers who care about making a *living* effect.

W. S. B. Mathews

**To be continued**

Lorenz Maycher is organist-choirmaster at First-Trinity Presbyterian Church in Laurel, Mississippi. His interviews with William Teague, Thomas Richner, Nora Williams, Albert Russell, and Robert Town have appeared in *THE DIAPASON*.



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# Celebrating the Cathedral Church of Christ Choir, Lagos, Nigeria, at Ninety

Godwin Sadoh

The history of church choirs in Nigeria is interwoven with the arrival of Christianity in Nigeria, which dates back to the mid-nineteenth century. The early missionaries from the United States and Europe settled mainly in the southwest (Yoruba) and southeast (Igbo) regions of Nigeria. The conversions of the local indigenes encouraged the missionaries to build several churches for worship and to continue the propagation of the Gospel in Nigeria. It was in these churches that the converts were first exposed to English hymns in four-part harmony.

## Worship at the Cathedral Church

The Cathedral Church of Christ, Lagos, was founded in 1867 by a group of Christian worshippers from St. Peter's Anglican Church, Faji, Lagos, where services were conducted only in Yoruba language. These worshippers were Sierra Leonians who spoke mainly English and wanted to have services in English. Hence, it was agreed that services at the Cathedral Church would be conducted exclusively in English. Consequently, the congregation at the Cathedral Church strictly committed to having all worship in English, including the sermons, hymns, announcements, and all special musical renditions by the Cathedral Choir. Another reason for embracing worship in English was that the church was designed to cater to the musical and spiritual needs of the cosmopolitan Lagos society as well as visitors from outside the country, foreign diplomats, and the various ethnic groups in Nigeria who communicated fluently in English. In other words, the congregation at the Cathedral Church comprised the elite, the well-educated, intellectuals, upper-middle-class, the affluent and apparently the cream of the Lagos society. I remember my days at the Cathedral Church as a chorister between 1980 and 1994: almost everyone communicated in English during choir rehearsals and services. Occasionally, one might hear people communicate in Yoruba, but it was always some few sentences and they would quickly switch to English.

While the Cathedral Church of Christ has received criticism for adopting a complete English service within a Yoruba state and in one of the most populous African countries, one could argue that this decision was worthy, considering the pluralistic nature of the indigenous languages in Nigeria. Linguistically, Nigeria is widely diversified, with three major ethnic groups—Yoruba, Igbo and Hausa. In addition, there are multiple subdivisions of the major languages, known as local dialects that include hundreds of tongues. With such extensive linguistic diversification, the government had to adopt English as the official language of the country after independence from Great Britain in 1960 in order to unify the diverse ethnic groups. To elevate one of the local languages over another would have caused internal dissatisfaction and deep division.

Interestingly, the Cathedral Church of Christ was one of the few pan-ethnic and pan-African congregations in Nigeria. Membership in most other churches was made up of one major ethnic group; hence, services were conducted there in the indigenous language of the group. But at the Cathedral Church of Christ, there are Yoruba, Igbo, Edo, as well as descendants of Sierra Leone, Ghana, Togo, and other West African countries who migrated to Nigeria in the nineteenth and early twentieth centuries. As the mother church of the Anglican diocese in Lagos, the Cathedral Church of Christ is always busy with services and other benevolent activities throughout the week:



Cathedral Choir

## Sunday Worship

- 7:15 am—Holy Eucharist (Communion service without choir)
- 9:15 am—Choral Mattins (Cathedral Choir sings)
- 9:15 am—Contemporary Praise and Worship (Every fourth Sunday)
- 9:15 am—Cornerstone Fellowship (Youth/college students)
- 9:15 am—Children's Church (Sunday school)
- 11:15 am—Holy Eucharist (Communion with or without the Cathedral Choir)

## Sunday Evening Worship

- 5 pm—Evensong with the Cathedral Choir (first and second Sunday)
- 5 pm—Community Hymn Singing (third Sunday)
- 5 pm—Time of Refreshing (fourth Sunday)
- 5 pm—Psalmody (Whenever there is a fifth Sunday)

## Weekday Worship

- 6 am—Mattins
- 6:45 am—Holy Eucharist

## Saturday Worship

- 7:15 am—Mattins
- 11:15 am—Holy Eucharist

## Cathedral Choir and Masters of the Music

The Cathedral Church of Christ Choir is the oldest choir in Nigeria, with an average membership of about fifty male voices, half of whom are boys who sing the treble part. However, that number has recently exploded to over eighty strong and dedicated voices—treble (37), alto (18), tenor (13) and bass (15). The first choir was organized by **Robert Coker** in 1895, comprising young men and women. Coker was acknowledged to be the first indigenous organist and choirmaster in Nigeria, and apparently the first to occupy this lofty position at the Cathedral Church of Christ, Lagos. Prior to his appointment as organist at the church, he was sponsored by the Cathedral Church to travel to England to study music in order to form a good choir suitable for Christ Church, which was later elevated to a cathedral status in 1923. Coker was regarded as a musical genius of his time. He was the first indigenous musician to attempt the performances of Western classical music in Nigeria, notably Handel's *Messiah*. Coker died on February 9, 1920.

The choir was later reorganized during the tenure of **N. T. Hamlyn**, a British musician and pastor of the church. Hamlyn replaced the women of the choir with boys and young men, following the tradition of most British cathedrals. The choir made tremendous progress that established it as a model for other church choirs. Hamlyn provided the choir with surplices and erected choir stalls at the east end of the church. A strict disciplinarian, Hamlyn was always keen on regular and punctual attendance, and was thus able to set a high standard that has been

maintained to this day. After the era of Hamlyn, there was a brief period of short appointments of organists such as that of **D. J. Williams**, **J. G. Kuye** in 1904, and later **Frank Lacton**, a Sierra Leonian who served until the appointment of Thomas Ekundayo Phillips in 1914.

**Thomas King Ekundayo Phillips** (1884–1969) was appointed Organist and Master of the Music after completing his musical training at Trinity College of Music, London (1911–14). Prior to his appointment at the Cathedral Church, he was organist at St. John's Anglican Church, Aroloya, and St. Paul's Anglican Church, Breadfruit, Lagos. Phillips's tenure was a remarkable turning point in the history of church music in Lagos and Nigeria as a whole. He built a solid foundation on which the present choir stands firmly today as one of the best cathedral choirs in Africa. He retired in 1962 after serving in the music ministry at the Cathedral Church for forty-eight years (Trinity Sunday 1914 to Trinity Sunday 1962).

Thomas Ekundayo Phillips was succeeded by his son, **Charles Oluwole Obayomi Phillips** (1919–2007), as the Organist and Master of the Music; he faithfully served the church for exactly three decades (Trinity Sunday 1962 to Trinity Sunday 1992). Charles Obayomi Phillips was born on September 28, 1919, in Lagos. After attending C. M. S. Grammar School, Lagos, he proceeded to Durham University, England, receiving a bachelor's degree in commerce with distinction in June 1946. Phillips started taking private lessons on piano when he was only four years old with Nigeria's most celebrated international musician, Fela Sowande, and as a choir boy at the Cathedral Church received organ lessons under the tutelage of his father. At age fourteen, Phillips had already started assuming leadership roles in music; first, he rose to the enviable position of school pianist at C. M. S. Grammar School and was later appointed by his father as the assistant organist of the Cathedral Church in 1933.

Charles Obayomi Phillips studied organ with J. A. Westrup at Durham University, and with Christopher Idonill in 1976 at the Royal School of Church Music, London. During his tenure as Organist and Master of the Music at the Cathedral Church, Phillips maintained the tradition of the Cathedral Choir and developed new ideas that made the choir soar in standard. In spite of the tremendous economic upheavals in the political, social and religious life of Nigeria since independence in 1960, music at the Cathedral Church continues to be the center of inspiration and worship.

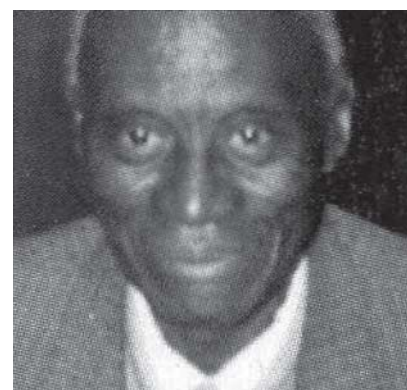
In addition to his strenuous tasks at the Cathedral Church, Charles Obayomi Phillips served as president of the Union of Organists and Choirmasters in Lagos, an organization that oversees the maintenance of high standards of music in all Anglican churches in the Lagos diocese. He was the Emeritus



Thomas Ekundayo Phillips at the 1932 organ, at the Cathedral Church, Lagos



Charles Oluwole Obayomi Phillips playing the organ at the Cathedral Church of Christ, Lagos



Yinka Sowande, brother of Fela Sowande

Organist at the Cathedral Church of Christ until his death in May 2007. After Phillips's retirement in 1992, **Yinka Sowande**, Fela Sowande's younger brother who had been Substantive Organist under Phillips for several years, was temporarily appointed as interim Master of the Music; he retired on December 31, 1992.

History was made on January 1, 1993, with the appointment of **Tolu Obajimi** as the first female Organist and Master of the Music of the Cathedral Church of Christ. She is the first woman to be appointed to the position of organist and music director in any Nigerian church. Obajimi is also the first Nigerian female organist to play recitals on the pipe organ. In addition to playing organ and piano recitals all over Lagos, she had accompanied several standard choral works such as *Messiah*, *Elijah*, *St. Paul*, *Ode for St. Cecilia's Day*, and Thomas Ekundayo Phillips's *Samuel*.

Tolu Obajimi certainly deserves special recognition and commendation for daring to step into the very shoes that even men found to be extremely challenging. Since 1993, she has expanded the mu-



**Tolu Obajimi, present Organist and Master of the Music, at Cathedral Church of Christ organ**

music ministry of the Cathedral Church to the delight and with the support of the choir, clergy and the entire congregation. One of her most remarkable accomplishments was the creation of the Cathedral Church of Christ Choir Orchestra, which was launched at the 80th anniversary of the choir on November 22, 1998. The other two significant programs added to the Cathedral Church ministries under her leadership are Community Hymn Singing and Psalmody: Chanting the Psalms of David.

Tolu Obajimi's successful activities at the Cathedral Church are not surprising to those who knew her before she began at the Cathedral Church. She brought into the church's ministry several years of experience as a professionally trained musician. Obajimi studied music at the Guildhall School of Music and Drama, London, in the 1960s; on her return to Nigeria, she taught music at Queen's College, Lagos, for several years, and she also founded and taught at her own Tolu Obajimi Conservatory of Music, Lagos. Obajimi is presently assisted by **Richard Bucknor** as Choirmaster, **Sina Ojemuyiwa** (the best and most famous Cathedral Choir tenor) as Assistant Choirmaster, **Jimi Olumuyiwa** (former Cathedral Choir Librarian) as Assisting Choirmaster, and **Tunde Sosan** as Substantive Organist.

It is important to mention that the Cathedral Church of Christ has a rich and rigid tradition of appointing someone from within the choir to the leadership position of Organist and Master of the Music. Charles Obayomi Phillips received organ lessons from his father, Thomas Ekundayo Phillips, and gave Tolu Obajimi her first lessons in organ and trained her to the proficient level necessary for appointment as the Cathedral Organist. Even though Obajimi was never a member of the Cathedral Choir, she had been a member of the church for several years and she began by playing piano for the 7:15 am Holy Eucharist during Charles Obayomi Phillips's tenure. She was later called upon to accompany the choir at rehearsals during the week, and she participated in several concerts such as Mendelssohn's *Elijah* and Handel's *Messiah* in the late 1980s.

**Tunde Sosan** started off as a choir boy, and he was trained on the organ by Tolu Obajimi before he went to study at the Trinity College of Music, London. Other notable musicians who have served as honorary organists, substitute organists and/or recitalists at the Cathedral Church include **Fela Sowande** (musicologist and organist-composer), **Ayo Bankole** (musicologist and organist-composer), **Modupe Phillips** (a son of Thomas Ekundayo Phillips, he played the organ at the age of twelve), **Samuel Akpabot** (musicologist and composer), **Kayode Oni** (concert organist and choir director), **Godwin Sadoh** (organist-composer, choral conductor and ethnomusicologist), **Kweku Acquah-Harrison** (Ghanaian organist and music educator), **Albert Schweitzer** (German musicologist and organist), and **Ian Hare** of King's College, Cambridge, England.

### Choir Training

The outstanding musical standards of the Cathedral Choir today can be traced

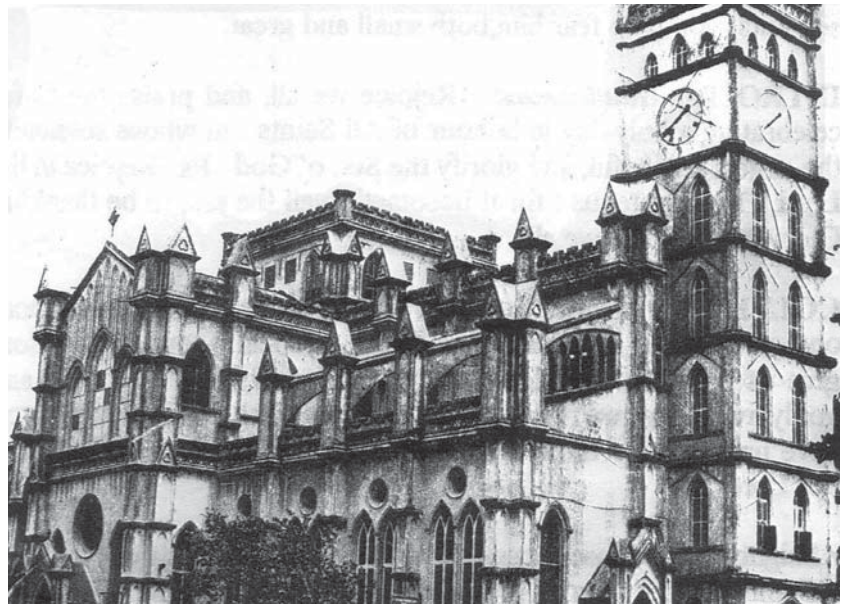
back to the hard work and foundation laid by Thomas Ekundayo Phillips. Phillips emphasized strict discipline, regular and punctual attendance at choir practices, correct interpretation of notes, voice balance, articulation, attack, composure, reverence in worship, and utmost sense of good musicianship. His expectations were very high and certainly demanding, but the choir always rose to his standards. During choir practices, as the conductor, Phillips was very sensitive to intonation. He would detect and correct any faulty notes emanating from any section of the choir. He would also call to order any chorister who did not hold his music book correctly, such as covering the face with it or placing it on the lap while seated. The present arrangement where choristers placed their books on the raised desk did not exist then.

Thomas Ekundayo Phillips was known to be very meticulous and thorough in everything he did—whether he was dealing with twelve probationers or with his augmented choir of over one hundred voices. One of the criteria to join the Cathedral Choir or his augmented choir was the ability to sight-read music. Furthermore, the singer must have had a very good voice to be able to sing under Phillips's direction. Consequently, his choir learned anthems, hymns, chants, and other standard choral works in a very short time. One of the ways he tested his choir to see if they had mastered a work was with the accompaniment. Often, at the last rehearsal of an anthem before Sunday worship, he would start the choir off with the organ, and then suddenly stop playing right in the middle of the piece; if the choir faltered and stopped, he would ask, "suppose the organ broke down during the performance on Sunday, are you going to stop singing?" His choir did not know an anthem, as far as he was concerned, until they could sing it convincingly and confidently without any accompaniment and without dropping in pitch. Honorable Justice Yinka Faji, who began as a choir boy under Charles Obayomi Phillips and now sings alto, recounts the benefits of the discipline instilled in him as a Cathedral chorister:

Membership in the choir disciplined me. To me discipline is synonymous with the choir. It is now a personal taboo for me to miss Sunday services—Mattins and Evensong. Choir practice at 6 pm on Tuesdays and Thursdays as a choir boy and now as a choir man, no side talks during rehearsals, team work, orderliness, and mutual respect; these and more have been and still are the norms of the choir. The choir made me bold. I remember one Holy Eucharist Sunday service that I was to sing a solo. It was the *Agnus Dei*. When it was time to sing, I stood up and opened my mouth. As soon as I started singing, everyone in the congregation looked up and my heart started beating fast. I then said to myself, "Yinka, they are looking at you, will you fail?" I almost stopped singing; one way or the other, I completed the solo and sat down. Since then, I have become very bold to address a large crowd; in fact, I can address the entire nation. Other good virtues I picked up include composure during worship, improved speech control and good manners generally.

Before a choir boy or man can be admitted into the choir to sing in Sunday worship, he must first go through the rigorous probationary period that normally last several months. The probationary period of choir boys is eight months, while that of adults is around three months. I remember my probationary period in 1980 while I was still in high school. I attended the choir practices on Tuesdays and Thursdays, but on Sundays I would sit in the congregation for worship and was never allowed to sing with the choir until I completed my three months of probation. It felt so good in those days to put on my beautiful cassock and surplice and sing tenor in the most famous Anglican Church choir in Nigeria.

Whenever the boys completed their probation, they would be formally admitted into the Cathedral Choir at a special service in which their parents would assist them to put on the white surplice over the black cassock. This was always a moment of joy and pride for the par-



**Cathedral Church of Christ, Lagos**

ents. Each week, the choir comes into the church at least four times with a total time of about eight hours. The Organist and Master of the Music usually devotes thirty minutes to the junior boys or those on probation from 6 to 6:30 pm before the main choir practice begins. He/she trains them in sight reading of music notation, vocal exercises, and theory of music. All this training ultimately leads to the boys taking the external examinations of the Trinity College of Music, London. Successful candidates would receive certificates if they passed the exams.

The older members of the Cathedral Choir were never left out of continuous training. Some prominent senior members of the choir were occasionally sponsored by the Cathedral Choir to the Royal School of Church Music, London, refresher course training as the funds were available. This normally took place during summer when the choir was away on vacation in June or July. On return, the choir member would give a report of all he learned, paying particular attention to the new innovations in church music as practiced in England—in the form of new anthems, hymns or hymnals, latest techniques of chanting the Psalms or singing regular church hymns and sacred concerts.

### Choir Ministry

The role of the choir in the ministry of the Cathedral Church of Christ is immense. The choir leads the congregation every Sunday in hymn singing, versicles and responses (antiphonal prayers set to music), special settings of liturgical music such as *Venite, Benedictus, Te Deum, Nunc Dimittis, Magnificat* and the Ordinary of the Mass. The Master of the Music uses the choir to teach the congregation new music.

The Master of the Music is always attentive to how the congregation sings church hymns. In order to boost the standard of congregational singing, Tolu Obajimi introduced a Community Hymn Singing service slated for the third Sunday of each month. This was designed to encourage members of the Cathedral Church to attend Sunday evening worship. Apart from the roster for church societies and individuals, families are also encouraged to sponsor the service. In this service, the Master of the Music writes out the background information or history of the hymns to be sung in the program. There is no sermon; however, one or two Bible lessons are inserted into the program as epilogue. The service opens and closes with prayer. The format of the service is simply an alternation of readings with hymn singing. The historical background of the hymns is read by individual members of the congregation, while the choir and congregation sing the hymns. Before the last hymn is sung, the sponsors and committee members of the service are usually acknowledged.

Whenever there is a fifth Sunday in a month, the Cathedral Choir presents special evening music entitled "Psalmody: Chanting the Psalms of David." This was also one of the creative innovations of Tolu Obajimi. Similar to the Community

Hymn Singing, Psalmody is simply the alternation of readings, in this case the Psalms of David, by members of the congregation, with the chanting of the actual Psalms done by the congregation and/or the Cathedral Choir. The reader presents an historical background of the Psalm—who wrote it, the occasion, why, when and where the Psalm was likely written. This approach helps the congregation to have a better understanding of the theological underpinning of the Psalm, which inevitably would enable them to sing with understanding and energy. Through this medium, the Master of the Music and the Cathedral Choir teach the congregation the latest techniques of chanting the Psalms of David, thereby helping them to correct some performance errors during rendition.

Interestingly, some Yoruba Psalms set to music as anthems by Thomas Ekundayo Phillips are always included in the service. Presently, this is one of the few avenues in which Yoruba songs are performed in worship at the Cathedral Church of Christ. According to the Master of the Music, the use of Yoruba versions of the Psalms in this program showcases works of talented Nigerian composers in sacred music and Psalmody/hymnody in particular. Special settings of the Psalms were normally performed by the Cathedral Choir only, while the congregation listened with dignified attention. Examples of works in this category include Thomas Ekundayo Phillips's *Emi O Gbe Oju Mi S'Oke Wonni (I Will Lift Up My Eyes Unto the Hills—Psalm 121)* and *Nigbati Oluwa Mu Ikolo Sioni Pada (When the Lord Turned Again the Captivity of Zion—Psalm 126)*. Interestingly, during the tenure of Thomas Ekundayo Phillips, the evening services on the last Sunday of each month were always in Yoruba. The Cathedral Choir would dress in their red cassocks and surplices, augmented by the voices of the Choral Society with the ladies dressed in white *buba* and *alari* costumes (traditional gowns). The two choirs would perform Phillips's Yoruba compositions in these services.

The Cathedral Church of Christ truly proves itself to be a unique culturally blended congregation in terms of hymnals used for worship. The church exemplifies the nature of an interdenominational faith-based organization with the use of hymn books from diverse churches. The hymnals used for worship include *Ancient and Modern, Ancient and Modern Revised, Songs of Praise, Methodist Hymn Book, Hymnal Companion, Baptist Hymnal, Saint Paul's Cathedral Psalter, Church Hymnal, Alternative Service Book, New English Hymnal, Redemption Hymnal, Broadman Hymnal, Sacred Songs and Solos, More Hymns for Today*, and indigenous hymns written by Thomas Ekundayo Phillips as well as other members of the choir.

### Concert Performances

The Cathedral Church of Christ Choir is well known throughout the southern regions of Nigeria for its seasonal concert performances. The choir sets the tone and standard of music through its

exceptional renditions of standard classical works. Thus, the extremely rigorous schedule of the Master of the Music is further laden with concert activities. Apart from the weekly routine of choir practices in preparation for Sunday worship, the Master of the Music must prepare the choir for concerts, which include sacred masterworks, instrumental pieces, and organ recitals. The concert performances are in the form of an Annual Choir Festival, Advent Carol Service, Festival of Lessons and Carols, Easter Cantata, and other types of variety concerts throughout the year.

Thomas Ekundayo Phillips inaugurated the Annual Choir Festival at the Cathedral Church of Christ in November 1918, to celebrate the musical accomplishments of his lovely choir and to showcase the expertise of the group. The festival is traditionally scheduled for the Sunday nearest to St. Cecilia's Day (November 22), and takes place in the two main morning services (Choral Mattins and Choral Eucharist) and Evensong. The choir sings hymns, versicles and responses, Psalms, and beautiful anthems. The evening festival opens with a short organ recital or a variety concert of solo and chamber music that lasts twenty-five minutes, and it usually closes with an organ voluntary (postlude). The organ recital is played by one of the Cathedral organists or by a guest organist such as Kayode Oni and Kweku-Acquah Harrison.

It is noteworthy that on the occasion of the eighty-first Choir Festival in 1999, the Cathedral Choir marked the thirtieth anniversary of the death of Thomas Ekundayo Phillips with the publication of some of his compositions in book form, *Sacred Choral Works: English and Yoruba*. The book contains several anthems, hymns, descants for hymns, versicles and responses, settings for canticles and Psalms, and chants for canticles and Psalms.

The Cathedral Church of Christ is British in every aspect of its worship, ranging from the use of the English language to the order of service and the music selections. In fact, all the organists have been directly or indirectly trained in

the schools of music in London. Hence, there is a tremendous influence of the British worship system at the Cathedral Church. Furthermore, most of the composers of the music used for worship are British—John Ireland, William Byrd, John Stainer, Bernard Rose, David Willcocks, John Rutter, Ralph Vaughan Williams, Samuel Wesley, Thomas Attwood, and Charles Stanley. However, in fairness to the Organists and Masters of the Music, compositions from other European nationalities are occasionally used. These include the works of Beethoven, Mozart, Bach, and Schubert.

To augment the works of foreign composers, the Cathedral Organist and Master of the Music uses the music of selected indigenous Nigerian composers, notably past and present choir members and organists. The Master of the Music has always been very careful not to promote and glorify the compositions of indigenous musicians who have no direct connection with the Cathedral Church Choir. Among the famous Nigerian musicians or choir members whose works were often performed include the father of the choir himself, Thomas Ekundayo Phillips, Charles Obayomi Phillips, Fela Sowande, Yinka Sowande, Lazarus Ekwueme, Tolu Obajimi, Sina Ojemuyiwa, and Tunde Sosan. I am looking forward to the day when my own compositions would be included in the music repertoire at the Cathedral Church.

The choral and organ compositions of Fela Sowande provided a musical and cultural link with the United States because some of Sowande's pieces are based on African-American spirituals. The texts of the spirituals share a common theme with the Nigerian songs of liberation written in the 1940s through the 1960s during the era of the nationalist movement that fought for the independence of Nigeria from the British colonialists. The Cathedral Choir could see the spiritual connection between African-American slavery and the colonial experience in Nigeria, which lasted over a century (1840s–1960). The pain, suffering, anguish, and the hope for lib-

eration from the imperialists are some of the commonalities in the themes of the songs. Even though Nigeria obtained her independence from the British government in 1960, the influence of British culture is still very strong today. It permeates every aspect of Nigerian existence, from cultural life to politics, social life, education, and Christian worship as observed at the Cathedral Church of Christ, Lagos.

Following the choir festival is the Advent Carol Service in December. The choir performs selected and tuneful carols and hymns with themes that talk about the coming of Christ. The carols and hymns are interspersed with the reading of six Bible lessons that tell the story of the promises of the coming Messiah. The lessons are mostly taken from the book of Isaiah in the Old Testament, with two short ones from the New Testament.

The Festival of Lessons and Carols has always been the climax of the Cathedral Choir musical performances for the year. Therefore, the choir is always at its best, singing with clarity, tenacity and excellence. The festival takes place on the last Sunday in December of every year even if it were after Christmas Day. This allows other parish churches to have their own Christmas services earlier, so that choirs from all over Lagos could converge on the last Sunday of December to hear the Cathedral Choir.

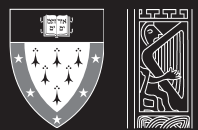
The Easter season is another high point in the musical activities of the Cathedral Choir. The Cathedral Church of Christ Choir is popularly known for its annual evening concert on Easter Sunday. This can take the form of the performance of an Easter cantata or the performance of a major choral work such as Handel's *Messiah* as performed on Easter Sunday, April 19, 1981, and on March 31, 2002. The Cathedral Choir traditionally performed the entire three parts of *Messiah* once every three years during the tenure of Charles Obayomi Phillips; but the choir performed only parts two and three in 2002. Another Easter cantata took place on Sunday, April 7, 1996, with

the performance of the entire three parts of Thomas Ekundayo Phillips's *Samuel*. There were some few instances when the choir staged a concert on Good Friday, such as John Stainer's *The Crucifixion* under the direction of Thomas Ekundayo Phillips in 1916. According to the Cathedral historians, this was the first Good Friday cantata concert in Nigeria.

There are other times in the year that the Cathedral Choir performs concerts in and outside of the church. Notable oratorios, cantatas, and orchestral works have been performed by the choir, such as Mendelssohn's *Elijah* (performed in 1989), *Hymn of Praise*, and *St. Paul*; Bach's *Christmas Oratorio* (performed in 1953); Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast*; Handel's *Ode to Joy, Judas Maccabaeus*, and *Ode for St. Cecilia's Day* (performed in 1998); Haydn's *The Creation*; Stainer's *The Daughter of Jairus* and *The Crucifixion* (performed in 1916); Walford Davies' *The Temple*; and Edward Elgar's *Pomp and Circumstance* performed by the Cathedral Church of Christ Choir Orchestra at the 80th anniversary of the choir on November 22, 1998.

These concerts featured solos, choral and instrumental music. The concerts often attract dignitaries, professional musicians, and students from far and near to the Cathedral Church. The venues of the concerts were either the Cathedral Church, Glover Memorial Hall, or other concert halls in Lagos. The hall was always packed to capacity. Many visitors to the Cathedral Church have commended the outstanding singing of the choir and even remarked that it could favorably compare with the cathedral choirs in England in terms of quality. Gerald Knight, former Director of the Royal School of Church Music, London, once remarked that the Cathedral Church of Christ Choir, Lagos, is second to none in the whole of West Africa.

Some of these concerts were specifically organized to raise funds for either the Cathedral Church or to buy a new organ. For example, Thomas Ekundayo Phillips presented several concerts with



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the Cathedral Choir in various parts of Lagos to raise funds for the building of a new pipe organ. He later embarked on a concert tour with his choir to Abeokuta on August 24, 1930, and later to Ibadan, to raise funds to build a new pipe organ for the Cathedral Church. In these concerts, the Cathedral Choir performed mostly Thomas Ekundayo Phillips's Yoruba songs to the delight of the natives of southwest Nigeria. The concerts were a huge success because the choir alone was able to raise more than half the cost of the organ. In fact, in 1927, Phillips went as far as England to appeal to British citizens for money to build the pipe organ. He was able to raise a substantial amount of money through the successful rendition of some of his Yoruba compositions by the St. George's Church Choir on Sunday, October 23, 1927. The Yoruba songs were recorded by H. N. V. Gramophone Company in London, and the royalties from the sales of the recording were all credited to the Cathedral Church of Christ's account in Lagos, towards the purchase of the 1932 organ.

The 1932 organ, which was later refurbished in 1966, is now in a very sorry state. In spite of regular servicing and replacement of deteriorated parts since 1966, the organ has reached a stage whereby no amount of repairs could restore it to its greatest glory. In 2005, in order to let everyone in the church realize the deplorable condition of the organ, the Master of the Music refused to send for the repairer when some faults developed. The situation got so bad that they had to stop playing the organ, using piano instead, much to the dissatisfaction of the congregation, including the provost (senior pastor of the Cathedral Church). The provost had to issue a directive that the faults be attended to immediately. The idea to build a new modern pipe organ for the church was originally conceived by the Women's Guild Auxiliary of the Cathedral Church, and a committee was later set up to achieve that purpose. The Women's Guild Auxiliary was able to raise some money. However, the funds could only cover the first installments for the purchase of the organ.

In view of the magnitude of the amount required and the importance of the new organ project to the history and development of the Cathedral Church, the Standing Committee decided to step in, and an organ fundraising sub-committee was inaugurated in 2006 to raise the proposed amount of 164 million Naira (\$1,640,000 USD). Members of the Cathedral Church, societies, families, individuals, the choir, and corporate bodies were enjoined to participate in the organ project in order to maintain and preserve the tradition of musical

excellence that the Cathedral Choir is noted for. Since 2006, the Cathedral Church of Christ Choir has embarked on several campaigns and concerts to raise money to build a new four-manual organ with 64 stops and 3,658 pipes. On Sunday, January 20, 2008, the provost of the Cathedral, Very Rev. Yinka Omololu, announced to the entire congregation with great joy, that they had realized the proposed amount. This feat was made possible through the generous donations of the Cathedral congregation and non-members from all over the country and around the world.

The Cathedral Choir has performed before renowned dignitaries. The choir performed before the British Royal Family, first in April 1921 at the foundation laying ceremony of the Cathedral Church of Christ by His Royal Highness, the Prince of Wales. In January 1956, the choir performed before Her Majesty Queen Elizabeth II and Prince Phillip when they worshiped at the Cathedral Church, and finally, on October 2, 1960, at the Independence Day service of Nigeria, attended by Her Royal Highness, Princess Alexandra. On Advent Sunday, 1972, the Cathedral Choir performed with the King's College Cambridge Choir, during their visit to Nigeria. The first broadcast by the Cathedral Choir on the British Broadcasting Corporation was aired on December 12, 1951.

### Recordings

The Cathedral Choir's musical activities have never been restricted to only live performances at services and concerts. The choir has been involved in recording some of their favorite repertoire. During the tenure of Thomas Ekundayo Phillips, the choir recorded two of his songs—*Emi O Gbe Oju Mi S'Oke Wonni (I Will Lift Up My Eyes to the Hills—Psalm 121)* and *Ise Oluwa (The Work of the Lord)* for the BBC series "Church Music from the Commonwealth." In 2006, under the leadership of Tolu Obajimi, the present choir released its first recording in the twenty-first century, *Choral Music: Volumes I & II*. The two CDs contain a selection of the most famous hymns, anthems, Psalms, Te Deum, and Jubilate that the Cathedral Choir have been performing over the years. Composers of the selected works as usual are mostly British with the exception of the Cathedral Choir musicians, in particular, Thomas Ekundayo Phillips.

### Choir Picnics

As the saying goes, "all work and no play, makes Jack a dull boy;" and in keeping with this, the Cathedral Church of Christ Choir does not only engage in rigorous rehearsals and performances

throughout the year, but also have their moments of relaxation, partying and enjoyment. These are called the "choir picnics" or "choir treats." These are annual events organized for the choir by the older members of the choir, choir patrons and/or patronesses or other affluent members of the congregation. It is a way for all those who enjoy and appreciate the outstanding work of the choir to express their gratitude. Choir treats have always been social gatherings held in a very relaxed and congenial atmosphere, mostly in the homes of the sponsors. There would be plenty of food, salad, desserts, and drinks. And for the younger choir boys, there are always indoor and outdoor games to play. A typical picnic day was and still is an occasion to display the football (soccer) prowess between the 'Dec side' (right side of choir stall) and the 'Can side' (left side of the choir stall) boys.

Some selected members from other parish churches are always invited to celebrate with the Cathedral Choir. This is not the only occasion in which choirs from other churches, even outside of the Anglican church, are invited to the Cathedral Choir program. There is a combined choir concert that takes place once a year. For this program, two to three members from various denominational churches would be invited to join the Cathedral Choir to form what is known as the Augmented Choir. The Augmented Choir, which normally comprised both male and female in the size of one hundred voices or more, would rehearse once a week and finally close this glorious event with a big concert at either the Cathedral Church or one of the churches in Lagos.

Another avenue of collaborative work with other churches occurs when the Cathedral Choir goes on their compulsory new year holidays in January or the summer vacation in June. Some of the church choirs in Lagos come in to sing for four weeks at the Cathedral Church. These collaborative endeavors date back to the era of Thomas Ekundayo Phillips, and subsequent Organists and Masters of the Music have kept up the tradition.

### Ex-Choristers

In the ninety years of its existence (1918–2008), the Cathedral Church of Christ Choir has produced some of the most brilliant, outstanding and famous Nigerian musicologists, pianists, organists and composers. Historically, the choir has become a 'school of music' in which budding composers have had their formative years. Many of the talented musicians belonging to the Cathedral Choir family moved to successful musical careers, some at the



Fela Sowande

international level. The products of the choir have brought immense pride and esteem to the pioneer choir in Nigeria. All these musicians, including myself, give the credit to Thomas Ekundayo Phillips's work as the founding Organist and Master of the Music. The musical training, performances, discipline, and exposure to a variety of standard choral and instrumental works had a great impact in shaping the musical taste and career of the ex-choristers. Indeed, the Cathedral Choir is a breeding ground for future generations of talented Nigerian musicians. I cannot close this essay without highlighting the profiles of some of the musical giants produced by the Cathedral Choir.

**Fela Sowande** (1905–1987) came under the leadership of Thomas Ekundayo Phillips in the early 1900s as a choir boy. Under the mentorship of Phillips, Sowande was exposed to European sacred music and indigenous Nigerian church music. He received private lessons in organ from Phillips while singing in the choir. Sowande claimed that Phillips's organ playing, the choir training, and the organ lessons he received had a major impact on his becoming an organist-composer. It was Thomas Ekundayo Phillips who exposed Sowande to the organ works of European composers such as Bach, Mendelssohn, Mozart, Guilmant, and Dubois. Sowande went on to study music in England, where he became the first African to receive the prestigious Fellowship of the Royal College of Organists (FRCO) in 1943 with distinction. He was a broadcaster, musicologist, organist-composer, and music educator. Sowande taught as a professor of music at several institutions in Nigeria and the United States, including the University of Ibadan, Howard University, University of Pittsburgh, and Kent State University. He composed several choral and solo songs, orchestra works, but he is most famous for his sixteen wonderful pieces for solo organ.

**Christopher Oyesiku** (1925–) had his earliest musical training as a choir boy at the Cathedral Church of Christ Choir under the tutelage of Thomas Ekundayo Phillips, who gave the young Oyesiku his first lessons in the theory of music, musicianship, and voice. Phillips also prepared Oyesiku for the external examinations of the Associated Board of the Royal Schools of Music, London. During his days as a chorister at the Cathedral Church, Oyesiku rose to become one of the leading trebles and later became the best bass in the choir. In the late 1940s, he was the leading bass soloist in some of Gilbert and Sullivan's comic operas such as *Trial by Jury*, *H. M. S. Pinafore*, and *The Mikado*. Oyesiku later went on to study music at the Guildhall School of Music and Drama, London, from 1955 to 1960. Oyesiku returned to Nigeria in 1960, and in 1962 was appointed to the position of Assistant Director of Programs at the Nigerian Broadcasting Corporation, Lagos (now Federal Radio Corporation of Nigeria). He served in this capacity until 1981. Oyesiku taught music and directed choirs at the Oyo State College of Education, Ilesha, from 1981 to 1987, and the Department of Theater Arts, University of Ibadan, from 1987

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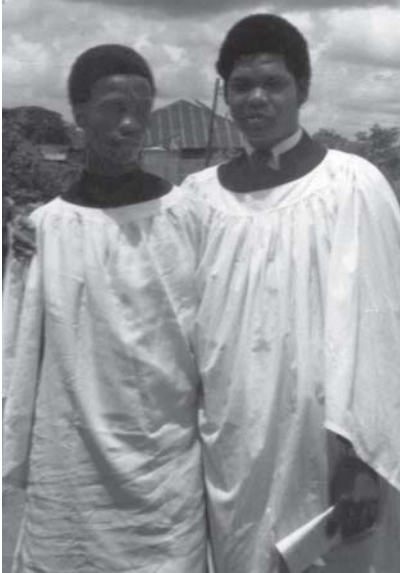
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Godwin Sadoh at the cathedral organ in 1981



Jimi Olumuyiwa and Godwin Sadoh in cathedral choir robes in 1981

to 1994. He was well known in Nigeria, West Africa, and Great Britain as an extraordinary bass singer. He is popularly referred to as "Tarzan" at the Cathedral Church Choir for his deep and beautiful bass voice. Oyesiku performed the bass solo in several cantatas, oratorios, and variety concerts. One of the high points of his career was the opportunity given him to perform before several dignitaries in Nigeria and the Royal Family in England. He was also an outstanding choral conductor as well as music educator. He is presently retired from active music career and now lives with his wife in London, England.

**Samuel Akpabot** (1932–2000) was a choir boy at the Cathedral Church under Thomas Ekundayo Phillips in the early 1940s. Akpabot received a most significant introduction to European classical music as a chorister at the Cathedral Church. Akpabot sang many standard choral works such as *Messiah* and *Elijah* at the Cathedral Church before going to England to study music. He did advanced studies in music at the Royal College of Music, London, Trinity College of Music, London, the University of Chicago, and Michigan State University, where he received his Ph.D. in ethnomusicology. He was a composer, ethnomusicologist, organist, pianist, trumpeter, and music educator. Akpabot was the author of five books and several scholarly articles on Nigerian music. He taught at the University of Nigeria, Nsukka, Obafemi Awolowo University, Ile-Ife, the University of Ibadan, and the University of Uyo, where he retired as a professor of music and eventually died there. He served as organist and choir director in several churches in Lagos, including St. Savior's Anglican Church. Akpabot composed choral and vocal solo songs, and orchestral works.

**Ayo Bankole** (1935–1976) was a choir boy at the Cathedral Church of Christ in the early 1940s. It was Bankole's father who encouraged him to join the renowned Cathedral Choir. Bankole became a private organ pupil of Thomas Ekundayo Phillips, and also studied organ with Phillips's protégé, Fela Sowande. Bankole rose to the position of school's organist at Baptist Academy (one of the famous high schools in

Lagos) at the age of thirteen, in 1948. In the late 1950s, Bankole went on to study music at the Guildhall School of Music and Drama, London, University of Cambridge, London, and the University of California, Los Angeles. In 1963, Bankole became the second Nigerian to receive the Fellowship of the Royal College of Organists (FRCO) diploma. He was an organist-composer, ethnomusicologist, pianist, and music educator. Bankole was a lecturer of music at the University of Lagos, and organist/choir director in several churches as well as several high schools in Lagos. Bankole composed mostly sacred music for choir, solo voice, organ, and orchestra.

**Lazarus Ekwueme** (1936–) is a Nigerian musicologist, composer, choral conductor, singer, and actor. He is one of the pioneer lecturers of music in Nigeria. As a scholar, he has authored several articles and books on African music and the diaspora. Ekwueme was a chorister at the Cathedral Church under Thomas Ekundayo Phillips in the 1940s. He studied music at the Royal College of Music, London, Guildhall School of Music and Drama, London, and Yale University, where he obtained the Ph.D. degree in music theory. In the area of composition, he is well known for his tuneful choral works based on Igbo idioms and African-American spirituals. As a music educator, Ekwueme taught at the University of Nigeria, Nsukka, and the University of Lagos. Ekwueme retired as a professor of music from the University of Lagos in the early 2000s; he is presently a traditional ruler in his home town in the southeast region of Nigeria.

**Godwin Sadoh** (1965–) joined the Cathedral Choir as an adult to sing tenor in 1980 under Charles Obayomi Phillips, and he was a chorister until 1994. In 1982, Phillips appointed Sadoh as an Assisting Organist, gave Sadoh private lessons in piano, organ and general musicianship, and prepared Sadoh for all the piano and general musicianship external examinations of the Associated Board of the Royal Schools of Music, London. Sadoh became the Organist and Choirmaster of Eko Boys' High School, Lagos, at the age of sixteen in 1981. He occupied this position until he graduated from high school in 1982. Sadoh later studied music at the Obafemi Awolowo University, Ile-Ife, the University of Pittsburgh, the University of Nebraska-Lincoln, and Louisiana State University, Baton Rouge, where he became the first African to earn the Doctor of Musical Arts degree in organ performance in 2004. He studied organ and composition at Louisiana State University. Sadoh taught at the first three institutions mentioned above and also at Golden West College, California, Thiel College, Pennsylvania, Baton Rouge College, Louisiana, and LeMoyné-Owen College, Memphis, Tennessee. He was appointed professor of music at Talladega College, Alabama State, in 2007. Sadoh is the author of several books and articles on modern Nigerian music, church music, ethnomusicology, and intercultural musicology. He is one of the leading authorities on Nigerian church music and African art music. In the area of composition, he has composed for every genre—vocal solo and choral works, piano, organ, electronic media, and orchestra. Sadoh's compositions have been performed all over the United States, Europe and Nigeria; some of his works have been recorded on CDs. He has been a recipient of the ASCAP Award in recognition of the performances and publications of his music since 2003 to the present. Sadoh has served as organist and choir director in several churches in Nigeria and the United States.

Recently, the Cathedral Choir has proudly given two more graduates to the professional world of music. **Jimi Olumuyiwa**, who now sings bass, joined as a choir boy in the early 1970s. Olumuyiwa was the librarian of the Cathedral Choir for many years, and he has participated in several grand concerts including singing the bass solo in *Messiah*. In addition to his strenuous schedule at school and the Cathedral Church, he directs the Golden Bells Chorale Group, in Lagos,

a choir founded by Godwin Sadoh in the 1980s. Olumuyiwa was a former Choir Director of Eko Boys' High School, Lagos, from 1982 to 1983. Olumuyiwa recently received the Bachelor of Arts degree in music from the University of Lagos, and he rose to the position of Assisting Choirmaster at the Cathedral Church. **Tunde Sosan** joined the Cathedral Choir as a choir boy under the leadership of Charles Obayomi Phillips in the late 1980s. He continued singing with the choir after Tolu Obajimi took over the baton in 1993. In addition to singing and accompanying the choir, Sosan received private lessons in organ from Obajimi. Sosan's faithfulness to rehearsals, services and concerts by providing piano and organ accompaniment when there was no one else to do so has earned him favor with Obajimi, who has blessed him with several promotions: from Assisting Organist to Assistant Organist and presently Sub-Organist. Sosan will be completing his studies at Trinity College of Music, London.

### Conclusion

As the premiere choir in Nigeria, the accomplishments of the Cathedral Church of Christ Choir are immense, and it has played a major role in shaping the direction and development of church music in Nigeria, especially in the Anglican Church. The choir continues to play a leading and model role in Lagos and in Nigeria as a whole. The magnitude of musical excellence filtered into the ears and minds of the Lagos congregations is felt not only in the Anglican church, but in other denominations as well. The annual choir festivals, Advent carol services, festival of lessons and carols, variety concerts and the choir picnics continue to attract choristers and music enthusiasts from the Methodist, Baptist, Catholic, Lutheran, Presbyterian, Reformed, African, Evangelical, and non-denominational churches from different parts of the southwest regions of Nigeria to the Cathedral Church of Christ. The choir rightly connects the American culture with Nigeria through the use of

spirituals in the compositions of its ex-choristers and their musical training in American universities. As they celebrate their ninetieth anniversary in November 2008, they can certainly look forward to many more years of outstanding and meritorious accomplishments in the Nigerian church music ministry. ■

*The author is grateful to his very good friend, Jimi Olumuyiwa, for providing most of the documents used in writing this essay.*

*Photos are used with kind permission of Christopher Oyesiku.*

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## Cover feature

**Berghaus Pipe Organ Builders, Inc., Bellwood, Illinois  
St. John's Episcopal Church, Norwood Parish, Bethesda, Chevy Chase, Maryland**

### *From the organbuilder*

St. John's Episcopal Church, Norwood Parish, is located just minutes away from Washington National Cathedral on the border between Bethesda and Chevy Chase, Maryland. St. John's began in 1873 as a small mission congregation in what was then rural Bethesda. By 1895, the church had been elevated to parish status within the newly formed Diocese of Washington. Throughout its history, St. John's has been dedicated to "building community at the crossroads of faith and life." Today, the parish continues to honor this tradition by offering beautiful, liturgically oriented worship services and by providing a wide variety of programs that minister to the diverse needs of the congregation and community.

Prior to the renovation of St. John's 500-seat Georgian-style sanctuary, the nave presented a feeling of light-filled openness, while the deep and narrow chancel appeared both dark and restrictive. In typical fashion, choir stalls were divided on both sides of the chancel, with the high altar placed against the front wall. The existing organ consisted of three manual divisions with the Great, Swell, and Pedal installed in chambers along the east wall, and the Choir placed on the west wall. Throughout its history and despite the best intentions of the parish, the organ suffered several major incidents involving water damage. With the east wall of the chancel positioned directly beneath the bell tower, it was determined that the tower was, in fact, the root of the problem. Although the tower had previously undergone extensive renovation, water was continuing to find its way into the chambers. At the urging of then director of music Douglas Beck, an organ committee was formed and charged with the task of identifying possible solutions. The committee was also asked to investigate and recommend several organ builders. The committee also felt that it would be wise to engage an organ consultant and did so by involving Donald Sutherland from the Peabody Institute. The initial findings of the committee can be summed up in the following two recommendations. First, the repair of the existing organ would not represent a sound artistic or economic option. Second, a new instrument should not be returned to the existing chambers. Based on these parameters, the committee proceeded to identify a select group of organ builders and to ask each builder to submit their vision for an instrument that would not only meet the liturgical requirements of the parish, but allow the parish to further expand its role in offering artistic expressions of faith to the greater community.

As discussions continued relative to the placement of the organ, it became increasingly clear that installing the organ in any other area of the sanctuary would require changes to the structure of the building. It was also at this point that the clergy and many of the parishioners suggested that the parish consider a comprehensive renovation of the chancel. Given this suggestion, a second committee, called the Architectural Review Committee, was formed to oversee the process and to investigate potential architects and contractors. With the selection of Kerns Group Architects and Forrester Construction, the "ARC" noted that a final decision regarding an organ builder should be made so that all parties could work in a collaborative fashion. On the recommendation of the organ committee, Berghaus Pipe Organ Builders, Inc. was selected to build the new instrument. Recognizing that the combined project including renovations to the building and the construction of a new pipe organ would require a significant financial commitment, St. John's



**Facade**



**Console**

vestry authorized the formation of a third committee to oversee the fund raising process. The combined efforts of the Organ Committee, Architectural Review Committee, and the Capital Campaign Committee were incorporated under the theme "Enhance, Renew, Rejoice!"

Early in the process of examining the space, it was determined that placing the organ in the gallery would be difficult and limiting. The lack of height and depth would require that the entire rear portion of the church be rebuilt. There was also a great deal of concern expressed about the necessity of moving the choir to the gallery. Although some members of the parish had initially favored this approach, they quickly grasped the complexities involved and shifted their support to the possibilities represented by the chancel. Above and beyond the issue of the organ, enhancing the worship space was an important ingredient in St. John's view that worship should involve a greater sense of community. One option was to open and enlarge the chancel, creating an inviting space for various forms of worship. Another was to bring the altar forward and install a new communion rail such that it would bring the communion experience closer to the congregation and enable more of those present to take communion at the rail. The ARC was also hopeful that natural light could find its way into the chancel so that the space would have the same warm, inviting feel currently attributed to the nave. This eventually led the architect to modify two of the former organ chambers and add skylights so that the chancel is bathed in soft, natural light. Another transforming suggestion involved moving the choir out of its traditional split arrangement and facing them towards the congregation. With the adoption of these suggestions, it was decided that the ideal placement of the new pipe organ was along the central axis of the building. The new organ would thereby occupy approximately 12 feet of the existing depth at the front of the chancel. This

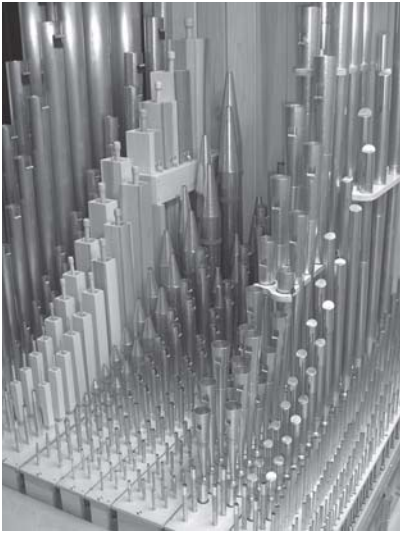
effectively moved the chancel forward placing parishioners, clergy, musicians, etc. in closer proximity. Obviously this change also provided the means for both music and the spoken word to be heard in a clear and full fashion.

St. John's began its journey to rejuvenate the life of the congregation not only by overhauling the chancel and replacing the organ, but also by enhancing and renewing their relationship with the Creator. Staying close to its roots as a mission congregation, the early parish embraced a low-church form of worship. In the 1970s, under rector William A. Beal, the congregation experimented with a variety of new worship styles, including the Episcopal Church's trial liturgies. This "new tradition" included the use of the 1979 Prayer Book. The move towards higher church expression continued into the 1980s and 1990s under Rev. Duane Stuart Alvord, and continues today under the leadership of the current rector, Rev. Susan M. Flanders, and the associate rector, Rev. Harrison West. The beautiful construction of the current worship form and the growing excellence of the music program as initially developed under the auspices of former director of music, Douglas Beck, and built upon by the current director of music, Anne Timpane, made it apparent that the new instrument would be required to provide ample support for congregational singing, but must also be an instrument that supports the Anglican choral repertoire. The organ committee's visits to a wide variety of instruments across the full spectrum of builders pointed to the fact that the parish desired an instrument of great breadth of tone and timbre, with a sound that would fill the space, but not entirely overpower it. It was also important that the organ contain the subtle stops necessary to accompany children's choirs while having the ability to uphold the congregation with a sense of majesty and power. However, it was also the desire of the former director of music

that the instrument should be French-inspired, both in its specification and in its appearance. Given the design of the building, we chose to represent the visual aspect of this request in the design of the console.

The new Berghaus pipe organ at St. John's Episcopal Church contains 58 speaking stops and 63 ranks over three manuals and pedal. The placement of the instrument along the central axis of the nave allows for optimal sound projection while enhancing the visual impact of the chancel space, most notably as natural light from the skylights reflects off the polished zinc façade. The painted, incised hardwood case is accented with solid walnut trim and gold-leafed pipe mouths. The case also features columns that emulate the columns found throughout the nave. The layout of the organ was intended to give each division its proper musical placement while providing easy access for tuning and service. The Grand-Orgue and Pédale are situated just behind and at the top of the façade, while the expressive Récit and Positif divisions are at the mid or impost levels. This arrangement establishes a leadership role for the Grand-Orgue and Pédale in accompanying congregational singing, while the Récit and Positif, placed at a lower level, are suitable for accompanying choral literature. Set at the very top of the case is a large semicircular arch that continues the barrel vault design of the nave, and allows for full projection of the Grand-Orgue chorus. While not strictly adhering to a particular historical period, the organ, both in terms of its stoplist and tonal approach, is a synthesis of the classical and romantic styles. This synthesis emphasizes a clear, singing quality in the individual stops, while providing depth and warmth when stops are used in combination. Each division contains a complete principal chorus, characteristic flute stops and a full battery of reeds that range from the very subdued to the fiery. Those who have experienced this instrument firsthand remark on how the organ increases in fullness as more stops are drawn. The favorable, but not overly reverberant acoustic is obviously helpful in this instance. The use of Berghaus custom slider and pallet windchests for the majority of the flue-work and for certain reeds allows for a natural, unforced sound that ensures favorable blending qualities and excellent tuning stability. Much of the pipework in the organ is scroll and cone tuned. Stops on slider windchests are voiced on 3¼" of wind, while the majority of the reeds are voiced on pressures that range between 3½" and 4".

The Grand-Orgue is based on a large-scaled 8' Montre constructed from 75% tin. This stop has a rich, full, singing quality, while at the same time providing articulation and clarity to the rest of the chorus. The 8' Gambe is a soft string with moderate sizzle. When combined with the full-bodied 8' Bourdon, it creates a secondary principal-like timbre. The 8' Flute Harmonique is an open flute throughout the compass and becomes harmonic at g32. It is well suited as a blending stop in the *jeux de fonds* combination, or as a solo stop when required by the Romantic repertoire. The 4' Flute Octaviane is a lighter and softer alternative to the 8' Flute Harmonique. Mutations in this division are based on principal scales and constructed from 52% tin. These stops are voiced to enhance the harmonic series present in the plenum. When used in combination with the flutes, the mutations provide a lighter, brighter cornet in contrast to the Mounted Cornet. The 8' Trompette is constructed from 52% tin, and contains English tapered shallots. Since the organ has a strong solo trumpet, this Trompette was voiced to blend with the flue stops within the division. The Mounted Cornet is scaled and constructed based on the French classical school. The 8' rank is a bourdon, with subsequent ranks being open. The 1½' rank is proportionally



**Positif interior**

the largest in scale. This stop, with its compass from c13 to g56, is musically successful in literature ranging from Byrd and Buxtehude, to Couperin and DuMage. The Trompette Royale is the organ's crowning solo reed. Voiced on 10" of wind, the stop contains resonators that are hooded for maximum projection. Overall, the Grand-Orgue sets the tone of the entire instrument. Its placement at the center of the long axis provides an ideal vantage point for strong musical leadership, particularly in accompanying congregational singing. One stop from the former instrument was used in the new instrument. A 16' mahogany Quintaton was extensively rebuilt and revoiced to add a light 16' timbre to the Grand-Orgue.

The musical demands of the Anglican service require that an instrument have a wide variety of voices and dynamic possibilities, particularly in music for choir and organ. Given this situation, entire tonal divisions were designed to work as a unified whole. The Positif Expressif is also based on an 8' Principal of 75% tin and is designed to function as a secondary chorus to the Grand-Orgue. The gentle and singing nature of these principals provides ideal color for Baroque and Renaissance literature. Because of its enclosed placement, the chorus is extremely useful in accompanying choirs and instrumental ensembles. Flute stops include an 8' Bourdon (wood) and a 4' Flûte à Fuseau. In contrast to the Grand-Orgue, the mutations of the Positif are scaled to blend well with flutes versus principals. The 2 2/3' Nasard relies on Koppégedacks in its bass octave. The 2' Quarte de Nasard is essentially a hybrid stop, beginning as a light principal, then taking on a bright flute tone in the treble range. The four-rank 1' Cymbale is useful as a chorus mixture, as well as offering a bell-like timbre to lighter textures. The two reeds include a narrow-scale 8' Trompette designed to blend with the principal chorus and an 8' Cromorne, which can be used successfully in either classical or romantic repertoire.

The Récit contains a wide variety of stops, each with its own unique construction. The Salicional and Voix Celeste are small in scale and slotted to give the pair a decidedly French sound. The 8' Flûte à Cheminée features long, wide chimneys for optimal harmonic development. The 4' Flûte Conique is of the Spitzflöte variety and is made of 40% tin. Perhaps one of the most unique stops is the 2' Flûte à Bec, or Block Flute, which incorporates large-scale pipework. Another unique feature of the Récit is the ability to combine the 8' Flûte à Cheminée with the 8' Voix Celeste. The separation that exists between the two ranks provides the slow undulating pattern typically heard in flute celestes. Since an 8' Principal does not exist in this division, the five-rank, 2' Plein Jeu is designed to reinforce the 8' and 4' pitches at earlier points than generally found in typical mixture compositions. The 8' Trompette and 4' Clairon are fiery reeds in the Cavallé-Coll style, featuring ring and nut construction and resonators of 70% tin. The 8' Hautbois is reminiscent of the English variety. The 16' Basson is voiced to add gravity to the Swell reed chorus while introducing a

lighter reed character in the Pédale. The entire reed chorus is placed at the back of the expression chamber with reeds voiced on 4" of wind.

The Pédale is based on the 16' Montre located in the façade. Given the variety of independent stops of varying dynamics and timbre, the Pédale division provides unusually full support for the demands of the manual divisions. The 32' Basse Acoustique is derived from the 16' Montre (unison) and the 16' Soubasse (quint). As an alternative to the 8' Pedal Octave, the 8' Cor de Chamois (Gemshorn) is suitable for giving the 8' line a more pointed emphasis, especially in Baroque combinations. The 32' and 16' Bombarde have wood resonators for maximum fundamental.

All aspects of the organ console, including the bench and music rack, were specifically designed for this instrument. The detail associated with the console complements not only the casework but many of the features that exist within the worship space. Since the director of music at St. John's is both organist and choir-master, the profile of the console needed to be low enough to allow the organist to direct the choir from the console. The low-profile French terraced design is constructed from solid walnut with added walnut veneers to insure the consistency of the grain pattern. Curved terraces are made from book-matched, burl walnut and are home to the oblique-face, pau ferro drawknobs. Stops are logically laid out with plenum and major reeds to the organist's right; flutes, strings, mutations, and minor reeds to the left. Keyboards feature top-resistant touch for maximum responsiveness. To keep the console free of electronic clutter, the memory level, record/playback and clochette controls are contained in a swivel drawer located on the right-hand side of the console.

The blessing of the new Berghaus organ and the newly renovated chancel was presided over by Bishop John Bryson Chane of the Diocese of Washington. In attendance were representatives from the Lift High the Cross Capital Campaign, the Organ and Architectural Review committees, Kerns Group Architects, Forrester Construction, and Berghaus Pipe Organ Builders. The organ itself was dedicated on Saturday, May 10, and featured nine prominent organists from the greater Washington area.

The completion of the organ is the culmination of many years of planning, preparation, and hard work by the individuals and committees at St. John's, as well as the organ builder, architect, and general contractor. The result of this work is a grand worship space that uniquely fits the needs of the parish, and an instrument that will serve and inspire the congregation as well as the larger community for generations to come. Berghaus Pipe Organ Builders wishes to thank all those who helped make this project possible. We wish to thank The Reverend Susan Flanders, rector; The Reverend Harrison West, associate rector; Christine Walz-Dallaire, senior warden 2006-07; Ken Lee, senior warden 2007-08; Cynthia Stroman, organ committee chair; Suzanne Welch, architectural review committee chair and project manager; Bill Fry and Richard Saltsman, co-chairs of the Lift High the Cross capital campaign committee; Mike McConihe, chancellor; Douglas Beck, former director of music ministries; Anne Timpane, director of music ministries; Brian Briggs, parish administrator; and the many parishioners who gave of their time, talent, and treasure. Berghaus also wishes to thank Tom Kerns and Koji Hirota of Kerns Group Architects and Bassem Melham, Bill Morrisette, and Will Durham of Forrester Construction.

Berghaus Pipe Organ Builders also wishes to thank members of its staff for their countless hours and dedication to this project:

Brian Berghaus, president  
 David McCleary, director of sales and marketing  
 Tonal design: Jonathan Oblander, Kelly Monette  
 Visual design and layout: Steven Protzman

Voicing and tonal finishing: Kelly Monette, Jonathan Oblander, Mitch Blum

Construction: Stan Bujak, Chris Czopek, Steve Drexler, Jeff Hubbard, Trevor Kahlbaugh, Kurt Linstead, David Mueller, Daniel Roberts, Tim Roney, Paul Serresseque, Ron Skibbe, Jordan Smoots, Paul Symkowski, Mark Ber, Randy Watkins, Andy Schach.

—Jonathan Oblander  
 Tonal director  
 Berghaus Pipe Organ Builders

**From the director of music ministries**

In January 2007, St. John's signed a contract with Berghaus Pipe Organ Builders to build a new instrument that would fulfill and expand the music ministry's mission and vision:

to explore the journey of faith and life through music; unite parishioners . . . by embracing and cultivating talents and gifts . . . enliven liturgy and community, nourish the musical and creative spirit . . . ; inspire the people of St. John's . . . strengthening relationships with God and one another.

St. John's has had a pipe organ for more than 80 years. Organ music has enhanced important events in the life of the parish, from weekly worship services, to special holiday music, to baptisms, weddings, funerals and other occasions. However, progressive structural deterioration of the existing organ had caused significant wear and damage to the instrument's infrastructure. The organ became increasingly unreliable, and

so the decision was made not only to replace the instrument but also to think creatively about the chancel's architectural design. Taking into consideration the size of the room, the number of people that the room will accommodate, and the desired uses of the instrument, it was decided to place the new organ on the central axis of the church for optimal sound projection and flexibility within the space. Berghaus worked in conjunction with our architectural review committee to find a harmonious blend of the advantages and challenges associated with the organ placement and chancel reconfiguration. The result is our stunning new three-manual custom-made work of art.

Berghaus was chosen by our organ builder selection committee after extensive information gathering and evaluation of the proposals submitted by several prominent organ builders. Berghaus's excellent reputation, design philosophy, and character made them the stand out choice for St. John's. Their attention to detail, dedication to craftsmanship, and ability to work within our timeframe and cost considerations resulted in an instrument that is not a reflection of me, or Berghaus, but of St. John's and its parishioners.

Through the generosity of our donors, the work of Berghaus Pipe Organ Builders, and the talents of the guest organists who helped dedicate the instrument, we have built an instrument that will enrich our worship and give music to lift our spirits for year to come.

—Anne Timpane  
 Director of music ministries

<b>GRAND-ORGUE – Unenclosed – Manual I. 3 1/4" wind pressure</b>		
16' Quintaton	61 pipes	existing, mahogany, revoiced
8' Montre	61 pipes	75% tin throughout
8' Gambe	61 pipes	1-12 zinc, 13-61 52% tin
8' Flûte Harmonique	61 pipes	1-12 zinc, 13-61 52% tin, harmonic @ g32
8' Bourdon	61 pipes	52% tin
4' Prestant	61 pipes	52% tin
4' Flûte Octaviant	61 pipes	75% tin, harmonic @ c25
2 2/3' Quinte	61 pipes	52% tin
2' Doublette	61 pipes	75% tin
1 1/2' Tierce	61 pipes	75% tin
8' Cornet V	220 pipes	52% tin, c13-g56
1 1/2' Fourniture IV	244 pipes	75% tin (19-22-26-29)
8' Trompette Tremblant	61 pipes	resonators of zinc and 52% tin
16' Trompette Royale	1-12 from Ped 16' Bombarde;	
8' Trompette Royale Clochettes	61 pipes	hooded resonators, voiced on 10" wind 5 bells (with adjustable delay, speed, and volume)
<b>RÉCIT EXPRESSIF – Enclosed – Manual III. 3 1/4" (flues) and 4" (reeds) w.p.</b>		
8' Salicional	61 pipes	1-12 zinc, 13-61 52% tin, slotted
8' Voix Céleste FF	56 pipes	6-12 zinc, 13-61 52% tin, slotted
8' Flûte à Cheminée	61 pipes	52% tin
4' Prestant	61 pipes	52% tin
4' Flûte Conique	61 pipes	40% tin
2' Flûte à Bec	61 pipes	52% tin
2' Plein Jeu V	305 pipes	75% tin (15-19-22-26-29)
16' Basson	61 pipes	resonators of zinc and 52% tin, 1-18 L/2
8' Trompette	61 pipes	resonators of 70% tin, parallel open shallots
8' Hautbois	61 pipes	resonators of zinc and 52% tin
8' Voix Humaine	61 pipes	resonators of 52% tin
4' Clairon Tremblant	61 pipes	resonators of 70% tin, parallel open shallots
8' Cornet V	—	(G.O.)
8' Trompette Royale	—	(G.O.)
<b>POSITIF EXPRESSIF – Enclosed – Manual II. 3 1/4" wind pressure</b>		
8' Principal	61 pipes	75% tin throughout
8' Bourdon	61 pipes	poplar (console preparation)
8' Flûte Celestes II	—	52% tin
4' Octave	61 pipes	52% tin
4' Flûte à Fuseau	61 pipes	52% tin
2 2/3' Nasard	61 pipes	52% tin
2' Quarte de Nasard	61 pipes	52% tin
1 1/2' Tierce	61 pipes	52% tin
1 1/2' Larigot	61 pipes	52% tin
1' Cymbale IV	244 pipes	75% tin (26-29-33-36)
8' Trompette	61 pipes	resonators of zinc and 52% tin
8' Cromorne Tremblant	61 pipes	resonators of zinc and 52% tin
8' Cornet V	—	(G.O.)
8' Trompette Royale	—	(G.O.)
<b>PÉDALE – Unenclosed. Wind pressure 3 1/4" except Bombarde (4")</b>		
32' Basse Acoustique	—	derived from 16' Montre and 16' Soubasse (console preparation)
16' Contrebasse	—	1-25 polished zinc, 26-32 75% tin
16' Montre (façade)	32 pipes	
16' Soubasse	32 pipes	poplar (G.O.)
16' Quintaton	—	75% tin throughout
8' Octave	32 pipes	1-12 zinc, 13-32 52% tin
8' Cor de Chamois	32 pipes	(extension of 16' Soubasse)
8' Bourdon	12 pipes	75% tin
4' Basse de Choral	32 pipes	(extension of 16' Soubasse)
4' Bourdon	12 pipes	75% tin (12-15-19-22)
2 2/3' Fourniture IV	128 pipes	L/2 resonators of pine (extension of 16' Bombarde)
32' Contre Bombarde	12 pipes	L/1 resonators of pine
16' Bombarde	32 pipes	(Récit)
16' Basson	—	
8' Trompette	32 pipes	
4' Clairon	32 pipes	
8' Trompette Royal	—	(G.O.)

# New Organs



## Glück New York, New York, New York Leon Lowenstein Memorial Auditorium, Congregation Emanu-El, New York, New York

The Fox Memorial Pipe Organ began its career as M. P. Möller's Opus 9718 of 1962, designed by Dr. Robert S. Baker in collaboration with John H. Hose, tonal director of the Möller firm. The instrument was installed behind draperies in the amphitheatre choir loft of the 1,100-seat auditorium, which is designed to transform from a concert and lecture venue into a fully equipped summer sanctuary. Only the 16' Contrebasse and 16' Hélicon are partially visible from the auditorium. The placement of the instrument near the choir's microphones (also used for radio broadcasts) forced an unhappy situation of under-scaled and feebly winded pipes, with closed toe holes and mouth heights as low as 1/6 cut-ups.

After 45 years, the temple contracted with Glück New York to tonally redesign the instrument and replace its mechanical systems. The solid-state drawknob console retains the original ivory keyboards and tiger maple pedalboard. The organ's remote pneumatic relays and combination stacks were replaced with solid-state equipment.

The new tonal design moved from a typical American church organ of the period toward a warmer, fuller, rounder sound. Some of the mid-century tonal concepts that were of no use in the synagogue service (such as the two pseudo-baroque 4' reeds) were replaced by voices more essential to the liturgy. Many of the flue pipes had been left with untreated languids and were cut up only high enough to get them to speak. Furthermore, they had not had their toe holes opened, and could be considered essentially new and unvoiced, an added bonus in the context of the project. The unusual Shofar stop was designed by W. Adolph Zajic (1909–1987) and built with only six pipes; the organ's new relay is prepared to fill out the stop in the future.

The new specifications were drawn up by Sebastian M. Glück, artistic and tonal director of the firm, who also carried out the voicing and tonal finishing. Albert Jensen-Moulton, general manager, was responsible for all technical aspects of the project. The three other pipe organs in the temple complex include a IV/135 in the sanctuary and a III/35 in Beth-El Chapel, both by the Glück firm. A fourth pipe organ, a II/7 Wilfred Lavalée in Greenwald Hall, was removed in the 1990s.

—Sebastian M. Glück

## Fox Memorial Pipe Organ Leon Lowenstein Memorial Auditorium, Congregation Emanu-El, New York, New York

### GRAND-ORGUE

Manual II, unenclosed, 3¼" wind

- 16' Bourdon
- 8' Montre
- 8' Bois ouverte
- 8' Violon sourdine
- 4' Prestant
- 2' Doublette
- Plein jeu IV
- 8' Shofar
- Tremblant
- Jeux empruntés:*
- 8' Bourdon (Pos)
- 8' Voix angélique (Pos)
- 8' Voix mystique (Pos)
- 4' Flûte (Pos)
- 8' Hautbois (Réc)

### RÉCIT-EXPRESSIF

Manual III, enclosed, 4" wind

- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte harmonique
- 2' Flûte à bec
- Fourniture III
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremblant
- 8' Trompette de fête (Pos)

### POSITIF-EXPRESSIF

Manual I, enclosed, 4" & 6" wind

- 8' Violon sourdine (G-O)
- 8' Voix angélique
- 8' Voix mystique
- 8' Bourdon
- 4' Prestant (prep)
- 4' Flûte
- 2½' Nazard
- 2' Quart de nazard
- 1½' Tierce
- 8' Clarinette
- Tremblant
- 8' Trompette de fête

### PÉDALE

Unenclosed, 4" wind

- 16' Contrebasse
- 16' Sous basse
- 16' Violoncelle sourdine (ext G-O)
- 16' Bourdon (G-O)
- 8' Octavebasse
- 8' Flûte
- 8' Bourdon (Pos)
- 8' Violon sourdine (G-O)
- 4' Quinzième
- 4' Cor de nuit
- Mixture II
- 32' Aliquots graves
- 16' Hélicon
- 16' Basson (Réc)
- 8' Trombone
- 8' Basson (Réc)

## Fabry, Inc., Antioch, Illinois Immanuel Presbyterian Church, Milwaukee, Wisconsin

Located in one of the oldest neighborhoods in Milwaukee, Immanuel Presbyterian Church has held a place of honor on Yankee Hill, overlooking Lake Michigan. In 1881 the church purchased what is now the core of the present instrument. Nearly all of the unison voices and lower are from the original instrument, including the 16' Double Open Diapason and 16' Principal, both of which are wood. During the next 120 years, additions and rebuilds occurred, bringing the instrument to its current state, still preserving over 75% of the original instrument. In 1965, the organ was fitted with a used Austin three-manual console. While the console worked well for a time, it was clear a new console was needed. When Fabry, Inc. was contacted to do the work, the previous curator had left many parts, tools and pipes in the organ area. Among these items was an 8' French Horn, purchased by the church and awaiting installation.

Fabry, Inc. undertook the following to improve the usability and tonal palette of the organ. An all-new three-manual drawknob console was custom crafted by David G. Fabry to control the 67-rank, 71-stop instrument. Utilizing the ICS-4000 combination action and relay system, this console and interface brings the 1881 Hook & Hastings into the 21st century. The aforementioned French Horn received a new chest built by David G. Fabry, and was installed in the String division with its own dedicated electric tremolo. A new electric extension of the 16' Bassoon in the Swell was installed, fully utilizing this rescaled 8' stop to a greater degree. Other smaller jobs, such as bracing and reworking the ventilation system were also completed at this time. While one half of the organ had been re-wired with PVC-coated wiring, the other half was brought up to standard.

Fabry, Inc. would like to thank the Rev. Deborah A. Block, pastor; Steven J. Jensen, organist; and John S. Komasa, director of music.

—Phil Spressart

### GREAT

- 16' Open Diapason
- 16' Bourdon
- 8' Open Diapason
- 8' Chimney Flute
- 8' Doppel Flute
- 8' Aeoline (TC)
- 8' Gamba
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2½' Twelfth
- 2' Fifteenth
- 2' Waldflöte
- 2' Mixture IV
- 16' Double Trumpet
- 8' Trumpet

- 8' Tuba Mirabilis (Ped)
- 4' Clarion
- Cathedral Chimes
- Great 4
- Great Unison Off
- Great 16

### SWELL

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viole d'Gambe
- 8' Viole Celeste
- 4' Octave
- 4' Flute Traverso
- 2½' Nazard
- 2' Flautino
- 1½' Tierce
- 1½' Plein Jeu III
- 16' Bassoon (1–12 elec.)
- 8' Hautbois
- 8' Trumpet
- 8' Vox Humana
- 4' Clarion
- Tremolo
- Swell 4
- Swell Unison Off
- Swell 16

### CHOIR

- 8' Geigen Principal
- 8' Melodia
- 8' Viol d'Amour
- 8' Viol Celeste
- 4' Octave
- 4' Stopped Flute
- 2' Piccolo
- 1½' Larigot
- 2½' Mixture II
- 8' Clarinet
- 8' Tuba Mirabilis (Ped)
- 8' Harp Celeste
- Mockingbird
- Cymbelstern
- Tremolo
- Choir 4
- Choir Unison Off
- Choir 16

### STRING

- 8' Dulciana
- 8' Violon Cello
- 8' Cello Celeste
- 8' Violin Sordo
- 8' Violin Celeste
- 8' French Horn
- Tremolo

### PEDAL

- 32' Violone (1–12 elec.)
- 32' Contra Bourdon (1–12 elec.)
- 16' Double Open Diapason
- 16' Principal
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 16' Violone (Gt)
- 8' Octave
- 8' Bass Flute
- 8' Holzgedeckt
- 8' Violin Cello
- 4' Fifteenth
- 2' Mixture III
- 32' Bombarde (1–12 elec.)
- 32' Contra Trombone
- 16' Bassoon (Sw)
- 16' Double Trumpet (Gt)
- 16' Trombone
- 8' Tromba
- 4' Tromba



# Calendar

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

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

## UNITED STATES East of the Mississippi

16 SEPTEMBER  
**Peter Bennett**, with baroque trumpets; Case Western Reserve University, Cleveland, OH 7:30 pm  
**James Metzler**; Park Congregational, Grand Rapids, MI 12:15 pm

17 SEPTEMBER  
**Scott Dettra**; Princeton University Chapel, Princeton, NJ 12:30 pm

19 SEPTEMBER  
**Edward Broms**; St. Paul's Cathedral, Boston, MA 7 pm  
**Douglas Major**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**David Higgs**; Houghton Wesleyan, Houghton, NY 8 pm  
**Bradley Hunter Welch**; First Presbyterian, Elkhart, IN 7:30 pm  
**Martin Jean**; Shryock Auditorium, Carbondale, IL 7:30 pm

20 SEPTEMBER  
**John Weaver**; First Baptist, Brattleboro, VT 7 pm  
**Cj Sambach**, Pipe Organ Informance; First Baptist, Mayfield, KY 2 pm

21 SEPTEMBER  
**Herndon Spillman**; Union Evangelical Lutheran, York, PA 3 pm  
**Thomas Murray**; Kernersville Moravian Church, Kernersville, NC 4 pm  
**Diane Belcher**; Westwood First Presbyterian, Cincinnati, OH 3 pm  
**Robert Bates**; Metropolitan United Methodist, Detroit, MI 2 pm  
**Marilyn Keiser**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
**Cj Sambach**; First Baptist, Mayfield, KY 2 pm  
**Jim Stoebe**; Incarnation Lutheran, Milwaukee, WI 2 pm  
**Douglas Cleveland**; Chapel of Christ Triumphant, Concordia University, Mequon, WI 3:30 pm  
**Jeannine Jordan**, with visuals; Pilgrim United Church of Christ, Duluth, MN 4 pm  
**Aaron David Miller**; House of Hope Presbyterian, St. Paul, MN 4 pm

22 SEPTEMBER  
**Jill Hunt**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 SEPTEMBER  
Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

26 SEPTEMBER  
Choir of St. Thomas Church, New York City; St. Paul's Cathedral, Buffalo, NY 7:30 pm  
**Bruce Neswick**; St. Michael's Episcopal, Orlando, FL 7:30 pm  
**Stephen Hamilton**; Prince of Peace Lutheran, Largo, FL 7:30 pm

27 SEPTEMBER  
**Peter Richard Conte**, with Philadelphia Orchestra; Macy's, Philadelphia, PA 7:30 pm  
**Stephen Hamilton**, church music workshop; Prince of Peace Lutheran, Largo, FL 10 am

28 SEPTEMBER  
**Barbara Bruns**; St. John's Episcopal, Gloucester, MA 4 pm  
Choral Evensong; All Saints Church, Worcester, MA 5 pm  
**Scott Lamlein**, hymn festival; Hartford United Methodist, Hartford, CT 10 am  
**Thomas Murray & Martin Jean**, duo organ; Hitchcock Presbyterian, Scarsdale, NY 3 pm  
**Andrew Henderson**, with trumpets; Madison Avenue Presbyterian, New York, NY 3 pm  
**Ken Cowan**; Augustus Lutheran, Trapp, PA 4 pm  
**Carol Williams**; Grace Lutheran, Lancaster, PA 4 pm  
**Paul Jacobs**; St. Ann's Church, Washington, DC 4 pm  
**Scott Dettra**; Washington National Cathedral, Washington, DC 5 pm

**Jeremy Filsell**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm  
**Alan Morrison & Jeannine Morrison**, organ/piano duo; Spivey Hall, Clayton State University, Morrow, GA 3 pm  
**Paul Thornock**; Reyes Organ and Choral Hall, University of Notre Dame, South Bend, IN 2 pm, 5 pm  
**Robert Munns**, with soprano; St. Mary's Cathedral Basilica of the Assumption, Covington, KY 3 pm  
**Frederick Swann**; Music Institute of Chicago, Evanston, IL 4 pm

30 SEPTEMBER  
**Fred Guzasky**; King's Chapel, Boston, MA 12:15 pm  
**William Maddox**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Robert Munns**, with soprano; Holy Spirit Roman Catholic Church, Louisville, KY 7:30 pm

1 OCTOBER  
**Andrew Henderson**; Church of St. Ignatius Loyola, New York, NY 7 pm  
Choral concert, with orchestra; Church of St. Ignatius Loyola, New York, NY 8 pm

2 OCTOBER  
**Peter Richard Conte**, masterclass; Wesleyan College, Macon, GA 10 am; recital 7:30 pm  
**Robert Munns**, with soprano; Campbellsville University, Campbellsville, KY 8 pm  
**Gillian Weir**; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

3 OCTOBER  
Choir of St. Thomas Church, New York City; West Side Presbyterian, Ridgewood, NJ 7:30 pm  
**Peter Richard Conte**; Young Harris College, Young Harris, GA 8 pm  
**David Higgs**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Paul Jacobs**; Trinity United Methodist, Huntsville, AL 7:30 pm  
**John Weaver**; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

4 OCTOBER  
**John Scott**; St. Thomas Church, New York, NY 4 pm  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm  
**Paul Jacobs**; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm

5 OCTOBER  
**Ken Cowan**; Mead Chapel, Middlebury College, Middlebury, VT 3 pm  
**Edward Broms**; Wesley United Methodist Church, Worcester, MA 12:15 pm  
**John Weaver**; St. Theresa of Lisieux, South Hadley, MA 3 pm  
**Carol Williams**; Cadet Chapel, West Point, NY 3 pm  
**Gerre Hancock**; First Presbyterian, Ilion, NY 3 pm  
Choral Evensong; Grace Church, New York, NY 4 pm  
**Gail Archer**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Mary Mozelle**; Providence Presbyterian, Fairfax, VA 6 pm  
**Janette Fishell**; Old Salem Visitor Center, Winston-Salem, NC 3 pm  
**Alan Morrison & Jeannine Morrison**; St. John United Methodist, Augusta, GA 3 pm  
**James David Christie**; Christ Church, Hudson, OH 4 pm  
**Gillian Weir**; Mayflower Congregational, Grand Rapids, MI 4 pm  
**Robert Munns**, with soprano; Church of the Annunciation, Paris, KY 3 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

6 OCTOBER  
**Francesco Cera**, masterclass; Fairchild Chapel, Oberlin Conservatory of Music, Oberlin, OH 9:30 am  
**Gillian Weir**, masterclass; Mayflower Congregational, Grand Rapids, MI 8 pm  
**Thomas Weisflog**, with Rockefeller Chapel Choir; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

7 OCTOBER  
**Jan Overduin**; King's Chapel, Boston, MA 12:15 pm  
**Francesco Cera**; Fairchild Chapel, Oberlin Conservatory of Music, Oberlin, OH 8 pm  
**Robert Munns**, with soprano; Murray State University, Murray, KY 8 pm

8 OCTOBER  
**Robert Munns**, with soprano; University of Tennessee, Martin, TN 8 pm

9 OCTOBER  
**David Enlow**; Adolphus Busch Hall, Harvard University, Cambridge, MA 12:15 pm

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10 OCTOBER

**David Enlow**; Trinity Church, Boston, MA 12:15 pm  
**Christopher Houlihan**; Trinity College Chapel, Hartford, CT 7:30 pm  
**Frederick Swann**; Washington Street United Methodist, Columbia, SC 8 pm  
**Stephen Hamilton**; Second Presbyterian, Indianapolis, IN 7:30 pm  
**Francesco Cera**; Winnetka Congregational Church, Winnetka, IL 8 pm

11 OCTOBER

**+Anthony Newman**; Presbyterian Church, Mount Kisco, NY 8 pm  
**John Scott**; St. Thomas Fifth Avenue, New York, NY 4 pm

12 OCTOBER

**Diane Belcher**; Vassar College Chapel, Poughkeepsie, NY 3 pm  
**Mark Pacoe**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
Choral Vespers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
**Bradley Hunter Welch**; Sardis Presbyterian, Charlotte, NC 4 pm  
**Frederick Swann**; St. John's United Methodist, Aiken, SC 4 pm  
**Ken Cowan**; Westminster Presbyterian, Dayton, OH 4 pm  
**Robert Munns**, with soprano; Gethsemani Abbey, Trappist, KY 3 pm  
**Timothy Smith**; Church Street United Methodist, Nashville, TN 3 pm  
**William Ness**; Rammelkamp Chapel, Illinois College, Jacksonville, IL 4 pm

13 OCTOBER

**Ken Cowan**, masterclasses and panel discussion; Westminster Presbyterian, Dayton, OH 9 am, 10:30 am  
**Olivier Latry**, masterclass; St. Louis Cathedral, New Orleans, LA 6:30 pm

14 OCTOBER

**Mark Bani**; Church of St. Vincent Ferrer, New York, NY 7 pm  
**Bruce Neswick**; Church of the Holy Trinity (Episcopal), New York, NY 8 pm  
**David Phillips**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Olivier Latry**; St. Louis Cathedral, New Orleans, LA 7:30 pm

15 OCTOBER

**Nancianne Parrella**, with violin, cello, and harp; Church of St. Ignatius Loyola, New York, NY 7:30 pm  
The American Boychoir; Christ Episcopal, Hudson, OH 7 pm  
**George Williams**; Music Institute of Chicago, Evanston, IL 12:15 pm

16 OCTOBER

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

17 OCTOBER

**Edward Broms**; Eastern Nazarene College, Quincy, MA 8 pm  
**Jeannine Jordan**, with visuals; Bush Memorial Hall, Russell Sage College, Troy, NY 8 pm  
**The Chenaults**; National City Christian Church, Washington, DC 7:30 pm  
Chanson; Church of the Good Shepherd, Jacksonville, FL 8 pm  
**Olivier Latry**; St. Joseph Cathedral, Columbus, OH 7:30 pm  
The American Boychoir; St. Mark's Episcopal, Grand Rapids, MI 7:30 pm  
The Newberry Consort; Newberry Library, Chicago, IL 8 pm  
VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

18 OCTOBER

**John Scott**; St. Thomas Fifth Avenue, New York, NY 4 pm  
**Mary Mozelle**; National Presbyterian, Washington, DC 1 pm  
**Jane Parker-Smith**; Broad Street Presbyterian, Columbus, OH 7:30 pm  
The American Boychoir; First Presbyterian, Fort Wayne, IN 7 pm  
**Paul Jacobs**; St. Norbert Abbey, De Pere, WI 2 pm  
The Newberry Consort; Oriental Institute, Chicago, IL 8 pm

19 OCTOBER

**Douglas Major**; St. Michael's Episcopal, Marblehead, MA 5 pm  
**Bradley Hunter Welch**; Trinity College Chapel, Hartford, CT 3 pm  
CONCORA, with University Singers of Central Connecticut State University; First Church of Christ, New Britain, CT 7:30 pm  
**Craig Cramer**; Sacred Heart Cathedral, Rochester, NY 2 pm  
**Christopher Houlihan**; First Presbyterian, Lockport, NY 4 pm  
**Jeannine Jordan**, with visuals; St. Vincent Martyr Church, Madison, NJ 4 pm  
**David Binkley**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Robert Grogan**; St. Luke Catholic Church, McLean, VA 4 pm

**Robert Parkins**; Chapel, Duke University, Durham, NC 2:30 pm, 5 pm  
**Alan Morrison**; First United Methodist, Waynesville, NC 7 pm  
**William Whitehead**; Trinity United Methodist, Youngstown, OH 4 pm  
**Jane Parker-Smith**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Thomas Trotter**; First Congregational, Columbus, OH 4 pm  
Bach Society of Dayton; Kettering Seventh-day Adventist, Dayton, OH 4 pm  
**Huw Lewis**; First Presbyterian, Farmington, MI 4 pm  
**Jeremy David Tarrant**; First Congregational, Owosso, MI 7 pm  
The American Boychoir; Grace United Methodist, Kokomo, IN 4 pm  
**Marilyn Keiser**; Trinity United Methodist, New Albany, IN 7 pm  
**Vincent Dubois**; Schermerhorn Symphony Center, Nashville, TN 3 pm  
The Newberry Consort; Lutkin Hall, Northwestern University, Evanston, IL 3 pm  
**Thomas Murray**; Rockefeller Memorial Chapel, Chicago, IL 4 pm  
**+Robin Dinda & Renea Waligora**; St. Luke's Episcopal, Racine, WI 4 pm

20 OCTOBER

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

21 OCTOBER

**Stephen Hamilton**; St. Paul Chapel, Columbia University, New York, NY 6 pm  
**Jeannine Jordan**, with visuals; Christ's Evangelical Lutheran, Lewisburg, PA 8 pm  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 12 noon  
**Thomas Trotter**; Palma Ceia Presbyterian, Tampa, FL 7 pm  
**Todd Wilson**; Savage Chapel, Union University, Jackson, TN 7:30 pm  
The American Boychoir; McKinley Memorial Presbyterian, Champaign, IL 7 pm  
**Olivier Latry**; First Presbyterian, Jackson, MS 7 pm

22 OCTOBER

**Harlan Ayres**; Gloria Dei Lutheran, Leesburg, FL 12 noon  
The American Boychoir; Episcopal Church of St. Luke, Dixon, IL 7 pm

23 OCTOBER

**Olivier Latry**; Cathedral of St. Joseph, Hartford, CT 7:30 pm  
**Jeffrey Shaw**; Catholic Community of St. Paul, Leesburg, FL 12 noon

24 OCTOBER

**Scott Foppiano**, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm  
**Jeannine Jordan**, with visuals; Kenmore Presbyterian, Kenmore, NY 8 pm  
**William Whitehead**; St. Ann's Church, Washington, DC 8 pm  
**Howard Fowler**; First Presbyterian, Leesburg, FL 12 noon  
**Suzanne Purtee**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**+Tom Trenney**; Loyola University, Chicago, IL 7 pm  
The American Boychoir; Westminster Presbyterian, Rockford, IL 7:30 pm

25 OCTOBER

**+Nigel Potts**; Christ & St. Stephen's Episcopal, New York, NY 4 pm  
**Tom Trenney**, improvisation masterclass; Loyola University, Chicago, IL 10 am

26 OCTOBER

**Ross Wood**, with King's Chapel Choir & soloists; King's Chapel, Boston, MA 5 pm  
**Cj Sambach**; St. Luke's Lutheran, Dix Hills, NY 3 pm  
**John Weaver**; United Methodist Church, Saratoga Springs, NY 3 pm  
**Andrew Henderson & Mary Huff**; Madison Avenue Presbyterian, New York, NY 3 pm  
Choral Evensong; St. James' Church, Madison Avenue, New York, NY 4 pm  
**The Chenaults**; Wilson College, Chambersburg, PA 3 pm  
**David Enlow**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Christopher Houlihan**; Bridgewater Church of the Brethren, Bridgewater, VA 3 pm  
**Daniel Sansone**; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
**Thomas Trotter**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**John Sherer**; Kenilworth Union Church, Kenilworth, IL 5 pm  
**Debra Stolpe**, with instruments; Faith Lutheran, Westchester, IL 3 pm  
The American Boychoir; First Presbyterian, Glen Ellyn, IL 4 pm  
**Olivier Vernet**; House of Hope Presbyterian, St. Paul, MN 4 pm

27 OCTOBER

**George Williams**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
The American Boychoir; Appleton West High School, Appleton, WI 7 pm

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

28 OCTOBER

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

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

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

29 OCTOBER

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

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

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

30 OCTOBER

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

31 OCTOBER

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

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

#### UNITED STATES

##### West of the Mississippi

15 SEPTEMBER

**Stephen Tharp**; William Jewell College, Liberty, MO 7:30 pm

18 SEPTEMBER

**Paul Jacobs**, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

19 SEPTEMBER

**Alan Morrison**; Central Lutheran, Minneapolis, MN 7:30 pm

**Craig Cramer**; Cathedral of the Epiphany, Sioux City, IA 7:30 pm

**Paul Jacobs**, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

20 SEPTEMBER

**Alan Morrison**, workshop; Central Lutheran, Minneapolis, MN 10 am

**Paul Jacobs**, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

21 SEPTEMBER

**Gerre Hancock**; Recital Hall, Texas A&M International University, Laredo, TX 4 pm

**Todd Wilson**; O'Donnell Auditorium, Nebraska Wesleyan University, Lincoln, NE 3 pm

**Naomi Shiga & Jonathan Wohlers**; Grace Lutheran, Tacoma, WA 3 pm

**Bruce Neswick**; Cathedral of St. John the Evangelist, Spokane, WA 4 pm

**Isabelle Demers**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**Frederick Swann**; Fair Oaks Presbyterian, Fair Oaks, CA 5 pm

**Paul Jacobs**, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 3 pm

25 SEPTEMBER

**Frederick Swann**; University Memorial Church, University of Redlands, Redlands, CA 3 pm

27 SEPTEMBER

**Christopher Young**; Ellis Recital Hall, Missouri State University, Springfield, MO 2:30 pm

28 SEPTEMBER

**Gregory Peterson**; Union Sunday School, Clermont, IA 2:30 pm

**Anthony & Beard** (Ryan Anthony, trumpet and Gary Beard, organ); St. John United Church of Christ, St. Charles, MO 3 pm

Ralph Vaughan Williams choral festival; Second Presbyterian, St. Louis, MO 4 pm

**Gerre Hancock**; Park Cities Baptist, Dallas, TX 6 pm

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

**Scott Montgomery**; First Presbyterian, Mesa, AZ 1 pm

**Isabelle Demers**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

3 OCTOBER

**Tom Trenney**; First Presbyterian, Fullerton, CA 7:30 pm

4 OCTOBER

**Pierre Pincemaille**, masterclass; University of Texas, Austin, TX 2 pm

5 OCTOBER

**George Baker**; Mount Olive Lutheran, Minneapolis, MN 4 pm

**Andrew Peters**; St. Peter's Episcopal, St. Louis, MO 5 pm

**Pierre Pincemaille**; University of Texas, Austin, TX 3 pm

**Marilyn Keiser**; First Presbyterian, Houston, TX 5 pm

**Todd Wilson**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Peter Stoltzfus Berton**; Trinity Episcopal Cathedral, Portland, OR 5 pm

**David Hatt**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

12 OCTOBER

**Olivier Latry**; St. Mark's Episcopal, San Antonio, TX 4 pm

**Larry Palmer**; First Presbyterian, Santa Fe, NM 3 pm

**Francesco Cera**; Arizona State University, Tempe, AZ 8 pm

**Richard Gehrke**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**Thomas Foster**; St. Mark's Episcopal, Berkeley, CA 6:15 pm

**Peter Richard Conte**; Hollywood United Methodist, Hollywood, CA 4 pm

13 OCTOBER

**Francesco Cera**, masterclass; Arizona State University, Tempe, AZ 10 am

15 OCTOBER

**Ken Cowan**; Barrus Concert Hall, BYU-Idaho, Rexburg, ID 7:30 pm

16 OCTOBER

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

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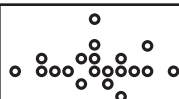
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#0837 - **Cameron Carpenter**...a close-up visit with one of the most enterprising talents on the world music scene, with excerpts from recent concert performances and his newly-released Telarc Records compact disc, *Revolutionary*.

#0838 - **Getting Oriented**...the 'king of instruments' from western culture has earned a place of honor in eastern venues, particularly in Japan and, most recently, China!

#0839 - **Going for Baroque**...a selective survey of some recently issued recordings devoted to organ music from the period 1600-1750, everything from Boyvin to Casini (plus Bach, Handel and Buxtehude, too!)

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19 OCTOBER  
**Andrew Henderson**; First Presbyterian, Hastings, NE 5 pm  
**Joan Lippincott**; First Presbyterian, Fort Worth, TX 3 pm  
**Stefan Altnr**, with baritone and viola da gamba; Christ the King Lutheran, Houston, TX 6 pm  
**Maxine Thevenot**; Holsclaw Recital Hall, University of Arizona, Tucson, AZ 3 pm  
 California Baroque Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Janette Fishell**; Grace Cathedral, San Francisco, CA 4 pm  
**Olivier Latry**; Orange County Performing Arts Center, Costa Mesa, CA 2 pm  
**David Gell**; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**David Goode**; First Congregational, Los Angeles, CA 4 pm  
**Ken Cowan**; First United Methodist, San Diego, CA 7 pm

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

21 OCTOBER  
**Gillian Weir**, masterclass; Main Auditorium, University of North Texas, Denton, TX 9 am, recital 8 pm

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

24 OCTOBER  
**Gillian Weir**; Parker Chapel, Trinity University, San Antonio, TX 8 pm  
**David Higgs**, with San Francisco Girls' Chorus; Calvary Presbyterian, San Francisco, CA 3 pm, 8 pm

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

26 OCTOBER  
**August Knoll**; Union Sunday School, Clermont, IA 2:30 pm

**Andrew Peters**, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm  
 Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm  
**Gillian Weir**; Cathedral Church of St. John, Albuquerque, NM 3 pm  
**David Higgs**, with San Francisco Girls' Chorus; Calvary Presbyterian, San Francisco, CA 3 pm

31 OCTOBER  
**Craig Cramer**; Cathedral of the Blessed Sacrament, Sacramento, CA 7:30 pm

#### INTERNATIONAL

15 SEPTEMBER  
**Roger Sayer & Charles Andrews**; All Souls, Langham Place, London, UK 7:30 pm

17 SEPTEMBER  
**Hans-Ola Ericsson**, works of Messiaen; St. Katharinen, Oppenheim, Germany 8 pm  
**Holger Gehring**, with piano; Kreuzkirche, Dresden, Germany 8 pm  
**Matti Hannula**, organ and voice; Chiesa di San Francesco, Vergano, Italy 9 pm

18 SEPTEMBER  
**Manuel Tomadin**, with flute; Chiesa dei SS. Giulio ed Amatore, Cressa, Italy 9 pm  
**Birger Marmvik**; St. Margaret Lothbury, London, UK 1:10 pm

19 SEPTEMBER  
**Martin Bambauer**; Lausanne Cathedral, Lausanne, Switzerland 8 pm  
**Tarcisio Battisti**, with brass; Abbazia di S. Silvano, Romagnano Sesia, Italy 9 pm

20 SEPTEMBER  
**Tarcisio Battisti**, with brass; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm

21 SEPTEMBER  
**Martin Lucker**, with choir, works of Tourneure; St. Katharinen, Oppenheim, Germany 6 pm  
**Jean-Pierre Baston**; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm  
**Travis Baker**; Westminster Cathedral, London, UK 4:45 pm  
**Florian Pagitsch**; Westminster Abbey, London, UK 5:45 pm

22 SEPTEMBER  
**Diego Cannizzaro**; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

23 SEPTEMBER  
**Colin Walsh**; Cattedrale di S. Stefano, Biella, Italy 9 pm  
**Stephanie Burgoyne & William Vandertuin**; Cathedral of St. Paul, London, ON, Canada 12:15 pm

24 SEPTEMBER  
**Thomas Sauer**; Kathedrale, Dresden, Germany 8 pm  
**Gillian Weir**; St. Asaph Cathedral, St. Asaph, Wales, UK 7 pm  
**Jon Laukvik**; Westminster Cathedral, London, UK 7:30 pm  
**Mario Duella**; Chiesa di San Cristoforo, Vercelli, Italy 9 pm  
**Ryoki Yamaguchi**; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm

25 SEPTEMBER  
**Adrian Gunning**; Union Chapel, London, UK 7 pm

26 SEPTEMBER  
**Genzo Takehisa**, with violin; Minato Mirai Concert Hall, Yokohama, Japan 2 pm  
**Pierre Thimus**; Lausanne Cathedral, Lausanne, Switzerland 8 pm  
**Werner Koch**; Stadtkirche, Waltershausen, Germany 7:30 pm  
**Thomas Sauer**; Kathedrale, Dresden, Germany 8 pm

27 SEPTEMBER  
**Matthew Martin**; St. John the Evangelist, Islington, London, UK 7:30 pm

28 SEPTEMBER  
**Andrea Marcon, Jose Luis Gonzalez Uriol, Pieter Van Dijk**; Basilique de la Sainte Trinite, Bern, Switzerland 3 pm  
**Ralf Bibiella**, works of de Grigny; St. Katharinen, Oppenheim, Germany 6 pm  
**William Saunders**; Westminster Cathedral, London, UK 4:45 pm  
**Ian Keatley**; Westminster Abbey, London, UK 5:45 pm  
**The New York Piano-Organ Duo** (Jason Cutmore, piano and Daniel Sullivan, organ); College Heights Seventh-day Adventist, Lacombe, AB, Canada 7 pm  
**Pierre Pincemaille**; Eglise Saints-Anges, Lachine, QC, Canada 3 pm

1 OCTOBER  
**Wolfgang Zerzer**; Frauenkirche, Dresden, Germany 8 pm  
**Clive Driskill-Smith**; St. Margaret Lothbury, London, UK 1:10 pm

2 OCTOBER  
**Zygmunt Strzep**; St. Margaret Lothbury, London, UK 1:10 pm

3 OCTOBER  
**Michael Gailit**; St. Augustin, Vienna, Austria 7:30 pm  
**Robert Märki, Maurice Clerc, Claude Pahud, Daniel Chappuis**; Cathedral, Lausanne, Switzerland 7 pm

4 OCTOBER  
**John Belcher**; St. Alphase, Burnt Oak, Edgware, UK 7:30 pm  
**The New York Piano-Organ Duo** (Jason Cutmore, piano and Daniel Sullivan, organ); St. Andrew's Presbyterian, Barrie, ON, Canada 2:30 pm

5 OCTOBER  
**Michael Gailit**; Abbey, St. Florian, Linz, Austria 4:30 pm  
**Vladimir Khomyakov**, with trumpet; St. Katharinen, Oppenheim, Germany 6 pm  
**David Lamb**; American Church, Paris, France 5 pm  
**Vincent Dubois**; Winspear Center for Music, Edmonton, AB, Canada 3 pm

6 OCTOBER  
**Ludger Lohmann**; Eglise Saint-François-d'Assise, Ottawa, ON, Canada 8 pm

7 OCTOBER  
**Margaret Chen**; St. Lawrence Jewry, London, UK 1 pm  
**Jonathan Bunney**; St. Giles-in-the-Fields, London, UK 1:10 pm

8 OCTOBER  
**Hansjürgen Scholze**; Kreuzkirche, Dresden, Germany 8 pm

9 OCTOBER  
**David Lamb & John Buckel**; La Trinité, Paris, France 12:45 pm  
**Matthew Martin**; St. Matthew's Westminster, London, UK 1:05 pm  
**Hatsumi Miura**, with percussion; Minato Mirai Concert Hall, Yokohama, Japan 2 pm


12 OCTOBER  
**Michael Gailit**; St. Martinus Church, Bigge-Olsberg, Germany 5 pm  
**Christoph Grohmann**; Kath. Pfarrkirche St. Michael, Germany 5 pm  
**Ben Saul & Michael Bonaventure**; All Saints Church, Blackheath, UK 5:15 pm  
**Gillian Weir**; Eglise des Saints-Anges, Lachine, QC, Canada 3 pm

15 OCTOBER  
**Christian Skobovsky**; Kathedrale, Dresden, Germany 8 pm

19 OCTOBER  
**Ernst Kubitschek**, with recorders; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm  
**Katrin & Ralf Bibiella**; St. Katharinen, Oppenheim, Germany 5 pm  
**Jozef Sluys**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm  
**Todd Wilson**; Convocation Hall, University of Toronto, Toronto, ON, Canada 2 pm

20 OCTOBER  
**Martin Haselböck**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm  
**Peter Chester**; St. Giles Cripplegate, London, UK 6:30 pm  
**Donald Mackenzie**; All Souls, Langham Place, London, UK 7:30 pm

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

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

22 OCTOBER

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

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

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

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

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

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

23 OCTOBER

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

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

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

Nicholas Shaw; Union Chapel, London, UK 7 pm

24 OCTOBER

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

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

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

25 OCTOBER

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

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

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

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

26 OCTOBER

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

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

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

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

28 OCTOBER

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

29 OCTOBER

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

30 OCTOBER

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

31 OCTOBER

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

## Organ Recitals

G. DENE BARNARD, St. Matthew's Lutheran Church, Charleston, SC, May 29: *Sonata No. 3*, op. 65, Mendelssohn; *Mozart Changes*, Gárdonyi; *Fugue*, Honegger; *Passacaglia*, Near; *Suite: In Praise of Merbecke*, Fanfare-Improvisation on Azmon, Wyton.

HELENA CHAN, Trinity Episcopal Church, Santa Barbara, CA, May 18: *Now Thank We All Our God*, Peeters; *Jesu, Joy of Man's Desiring*, If Thou But Suffer God to Guide Thee, BWV 691, Blessed Jesu, We Are Here, BWV 731, Bach; *Fantasie on Hsuan Ping, Let the Vineyards Be Fruitful*, Lord, Chan; *Cantilène Pastorale (Souvenir)*, Guilman; *The Nest in Old North Church, Sunday Night (Views from the Oldest House)*, Rorem; *Reeks: Veranderingen I*, C. Kee; *Finale (Sonata da chiesa)*, Andriessen.

PHILIP CROZIER, The Church of St. Barnabas, Ottawa, ON, Canada, May 28: *A Trumpet Minuet*, Hollins; *Werde munter, mein Gemüte*, Pachelbel; *Humoresque "L'organo primitivo"*, Yon; *Prelude and Fugue in E*, Lübeck; *How lovely shines the Morning Star*, op. 68, no. 7, Peeters; *Fantaisie*, Bédard.

ROBERT DELCAMP, The Episcopal Church of the Ascension, Knoxville, TN, May 5: *Allegro (Symphony No. 6 in G, op. 42)*, Widor; *Four Versets on Ave Maris Stella (Fifteen Pieces)*, op. 18, Dupré; *Voluntary in F*, Stanley, arr. Wall; *Concerto in D*, BWV 596, Vivaldi, arr. Bach; *Cinq pièces pour l'office divin*, Grunenwald; *Recollection (Soliloquy No. 2)*, Conte; *Passacaglia on a Theme of Dunstable*, Weaver.

SCOTT DETTRA, Cathedral Church of St. Luke and St. Paul, Charleston, SC, May 26: *Adagio und Allegro in F-moll*, K. 594, Mozart; *Cantabile*, Franck; *Sonata V in C*, BWV 529, Bach; *Chant de Paix*, Langlais; *Präludium und Fuge in G-moll*, Brahms.

JULIA HARLOW, Second Presbyterian Church, Charleston, SC, May 30: *You, Radiohead*, arr. Walker/Harlow; *Church Sonata No. 8 in A*, K. 225, Mozart; *Organ Concerto in F*, op. 4, no. 5, Handel; *Fantasy and Fugue in G*, BWV 542, Bach; *Chant d'oiseaux (Livre d'Orgue)*, Messiaen; *Toccata Kopanitsa*, Tikker.

PAUL JACOBS, Christ & St. Stephen's Episcopal Church, New York, NY, May 17: *Fantasy and Fugue on "Ad nos, ad salutarem undam"*, Liszt; *Passacaglia in C*, BWV 582, Bach; *Reverie*, Oquin; *Pageant*, Sowerby.

MICHAEL MCGHEE, First (Scots) Presbyterian Church, Charleston, SC, May 28: *Procesión Alegre*, Cornell; *Fugue in C*, BWV 564, Bach; *Adagio for Strings*, Barber; *'God Save the King' with New Variations*, Wesley; *Irish Air from County Derry, When Johnny Comes Marching Home*, arr. Lemare; *Pastorale*, Final (*Sonata in D*, op. 42), Guilman.

MASSIMO NOSETTI, St. Clement's Church, Toronto, ON, Canada, March 2: *Concerto in A from Vivaldi*, BWV 593, Bach; *Fantaisie sur deux mélodies anglaises*, op. 43, Guilman; *Cantilène*, Final (*Symphony No. 3*, op. 28), Vierne; *Variations on a Japanese Folk Tune (Sakura)*, Noret; *Scherzo*, op. 37, no. 4, C. Bossi; *Aria*, Burtonwood; *Toccata-Studio*, Esposito.

PIERRE PINCEMAILLE, Cathedral of St. Joseph, Hartford, CT, May 16: *Prelude and Fugue in E-flat*, Bach; *Prelude, Fugue, and Variation*, op. 18, *Choral No. 3 in A*, Franck; *Scherzo (Symphony No. 2)*, Vierne; *Prelude and Fugue on ALAIN*, Durufé; *The Celestial Banquet*, Messiaen; improvised symphony on four themes of Dupré.

PATRICK POPE, with Amy Orsinger-Whitehead, flute, St. John's Lutheran Church, Charleston, SC, May 27: *Dialogue sur les Mixtures (Suite Brève)*, Langlais; *Concerto in B*, Walther; *Trois Mouvements pour Flute et Orgue*, Alain; *Basilica Triptych for Flute and Organ*, Woodman; *Pastorale for Flute and Organ*, Weaver; *Prelude and Fugue in G*, BWV 550, Bach.

WESLEY ROBERTS, Campbellsville University, Campbellsville, KY, March 13: *Fantasia and Fugue in G*, BWV 542, Bach; *Hymn for Organ, Triptych*, Weggelaar; *Praise to the Lord, the Almighty, Shoemaker-Lohmeyer*; *My Shepherd Will Supply My Need*, Callahan; *Lift High the Cross*, Behnke; *Apparition de l'église éternelle*, Messiaen; *Choral No. 3 in A*, Franck.

NAOMI ROWLEY, with Nancy Reichmann, oboe, All Saints Episcopal Church, Appleton, WI, June 4: *The Emperor's Fanfare*, Soler, arr. Biggs; *Andante*, Fiocco; *Movement I (Concerto I in G)*, Ernst, transcr. Bach; *Sonatina*, Ritter; *Praise to the Lord, the Almighty*, Drischner; *Ornament of Grace for Oboe and Organ*, Sanders; *Aria*, Martinson; *Toccata Brevis*, Gawthrop.

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

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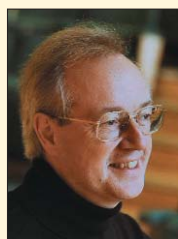
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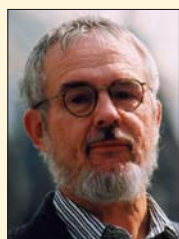
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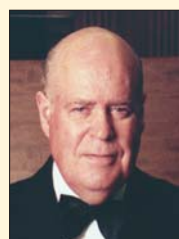
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