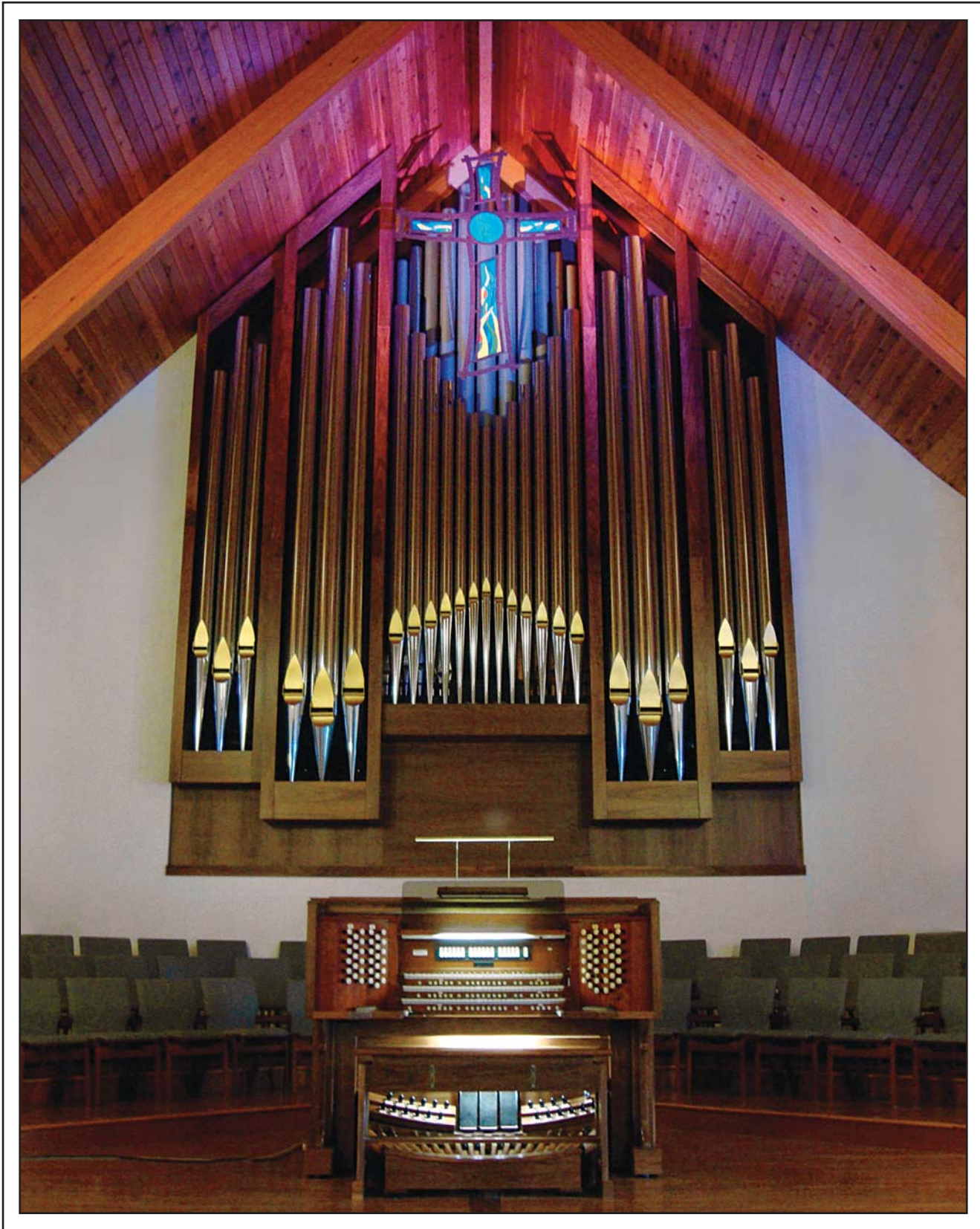


THE DIAPASON

SEPTEMBER, 2012



First Congregational Church
Greeley, Colorado
Cover feature on pages 30–32



“Displaying a virtuoso’s technical prowess, an architect’s grasp of structure and a torch singer’s ability to convey emotions.... Songful expressivity.”
(The Wall Street Journal)



CHRISTOPHER HOULIHAN



“His debut recital in San Francisco at Davies Symphony Hall was heralded by a rousing standing ovation and, with the last vibration of his encore, the crowd was in a full roar of approval....Christopher has “IT” – that elusive something which draws others with its magnetic force.” *(The Huffington Post)*



PHILLIP TRUCKENBROD
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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

In this issue of THE DIAPASON, Helen VanAbbema Rodgers reports on the organ music seminar in Corsica and Southern France; Cicely Winter offers an account of the Ninth International Organ and Early Music Festival in Oaxaca, Mexico; Joyce Robinson interviews father and son organists Lee and Scott Dettra; and Carolyn Shuster Fournier reports on the restoration of the organ at Saint-Jean de Montmartre in Paris, France.

In his column, John Bishop discusses the architecture of buildings in New York City and Columbus, Indiana, and that of pipe organ façades and casework. Gavin Black offers an introduction to writing an organ method, which will be serialized in his forthcoming columns. This is in addition to our regular columns of news, reviews, international calendar, organ recital programs, and classified advertising.

Looking ahead

Articles in preparation include those on the Steer & Turner Opus 14 organ in Germany, a new look at BWV 565 and its possible composer, an interview with Paul Wolfe, a series of articles on the Iberian organ and repertoire, a look at unusual harpsichord repertoire,

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

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

Contributing Editors

LARRY PALMER
Harpsichord

JAMES MCCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers

John M. Bullard
John L. Speller
David Wagner
John Collins

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acoustics in the worship space, an interview from 2000 with the late Gustav Leonhardt, and much more.

New DIAPASON website

Our new website has been operational for several months. We continue to make adjustments and respond to suggestions from readers. Please do take a look, and let me know if you find the website complete and easy to use, and what other features you would like to see. On the website, one can view the current issue, a comprehensive up-to-the-minute calendar, archives of news and feature articles, classified ads with pictures, artist spotlights, and more.

We have also expanded our e-newsletters to three per month: on the second Tuesday, classified ads; the third Tuesday, artist spotlights; and the fourth Tuesday general news. If you are not receiving these free newsletters, please sign up on our website.

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Contact me to send a free sample copy of THE DIAPASON to a student, friend, or colleague; help spread the word.

Jerome Butera
847/391-1045
jbutera@sgcmail.com

Letters to the Editor

In the wind . . .

As usual, John Bishop has given us an interesting column in the May issue of THE DIAPASON, on which I should like to express a few opinions.

Yes, we are hanging on to the glories of past ages. We are even reproducing historic organs and claiming that they represent the pinnacle of organ design. They might be ideal for playing the music contemporary to their installation but there have been several musical eras since then that also have to be played. Few people can afford more than one organ to play different styles.

Serious study of Baroque playing styles is a very valid pursuit, but perhaps more relevant to the current age is an analysis of how best to meet the need to play a variety of musical styles on one instrument of relatively modest size (and cost). The organ is inherently inexpressive and so this may need some compromise, but that is inevitable. It may also need the application of technology traditionally alien to the organ.

We continue to build tracker actions even in large organs, despite having to introduce all sorts of "assistants" to try to make them "playable," on the grounds that all organs from the Baroque era had tracker action. Those builders had no option. We can only guess as to whether the composers, builders, and players of the time dreamt about large organs having actions as "light" as a small organ so that they could actually hear the music as it should be played and heard, and not constrained by the available technology. We would not view an Old Masters painting in candlelight on the grounds that that was how it was viewed when it was painted.

My own research, shortly to be summarized in THE DIAPASON, and which only begins to touch the surface, suggests that tracker actions do not give a fundamental degree of control. Freed from this constraint but led by careful study of what constitutes the most musical design for the 21st-century organ, we might move forwards whilst avoiding the worst inartistic pitfalls allowed by electric actions. Over the years, expression has been facilitated by, *inter alia*, multiple divisions, the swell box, a greater variety of pipe shapes, and rapid means for changing stops. The organ is, however, inherently inexpressive and that is absolutely fundamental to it. Fully proportional actions have been around since 1888 (Vincent Willis Floating Lever) but have never been widely adopted, perhaps because what they allow is alien to organ playing.

The art of organ building is pipe voicing. Much of the rest is pure technology that could be left to technologists. We still build organs with fundamental mechanical problems that simply should not occur. If we can understand the technology, the organ builder can concentrate on the important and individual elements and the result will be better musical instruments.

We need much more research into a remarkably under-researched instrument. Several large concert hall organs have been built recently with dual mechanical and electric consoles. In every case that I know of the mechanical console is essentially unused. However, it must be said, with notable exceptions the industry is unwilling to allow "outsiders" to help it to advance. Quite simply it must.

We do indeed live in the age of the million-dollar organ, and if the pipe organ is to survive it must give much better value for money. In my opinion, the organ-building industry should set itself an objective of reducing the cost of building a pipe organ by 50% without sacrificing any quality. Without this, pipe organs will only appear in the most generously endowed auditoriums and the industry will increase its rate of decline.

Dare I say that Mr. Bishop has missed his own point when he asks, "Are we presenting ourselves to our public and to our

congregations in a way that's worthy of expecting laypeople to justify coming up with that kind of money?" Perhaps the emphasis should be on understanding and supplying what the aforementioned people need and want and not what we think that we should provide or, even worse, simply what we have provided in the past, and at a price that is seen as competitive against alternatives.

Many industries have died because they have failed to adapt. Some have gone to the brink but found a new position in the market. Some have introduced automation that they would have refused to at one time. Some have refused to entertain change at all and no longer exist.

There is no reason for the pipe organ industry to die out, but it must change, and it must recognize the need from within. And it needs to do it soon.

I look forward to reading many more of Mr. Bishop's columns.

Alan Woolley
Visiting Researcher
Musical Acoustics Group
Edinburgh

John Bishop replies

I respond first to Dr. Woolley's provocative suggestion that I missed my own point. I agree that it's important to consider what lay people want to hear and endeavor to satisfy them. However, real advances are seldom, if ever, accomplished by polling the masses. Rather, those who are knowledgeable (or dare I say enlightened) should stretch their own imaginations in the interest of defining the future. For comparison, I'm suspicious of the process common in the United States when a church is seeking a new pastor or rector. It's typical for a parish to delve into a self-examination in which the membership answers questionnaires, and a committee sifts through the results. If that committee makes an honest effort to satisfy each member's priorities, the choice would inevitably be the least imaginative and therefore the least controversial candidate.

I agree completely with Woolley's recognition of the importance of authentic performances of earlier music on organs that represent the style of its day. I've written that the energy invested in the research and experimentation that has brought us to this understanding of our predecessors informs what we do today. However, it's possible to limit the range of musical expression available to a modern church by installing an organ that excels at music of one era only. After all, delightful as colorful temperaments sound, the modern hymnals of all denominations include tunes set in D-flat major. The uninformed congregant might not know why his teeth are grinding, but he knows they are!

Several of Mr. Woolley's points remind me of a lengthy conversation I had some years ago with Manuel Rosales while sitting in the midst of the magical façade of the Disney Hall organ in Los Angeles. He relayed some of the ideas posited by architect Frank Gehry during the initial conception of that interesting organ design. Gehry wanted to stretch any possible boundary, looking for the most radical departures from tradition. Rosales responded that the original core of the classic organ must be maintained in order that modern classically trained musicians would be able to play it. In that light, while I believe we should be looking for new forms and new sounds, we cannot depart from the organ as we know it. It's more important that we find creative ways to use it in order to compel and command the interest of the listening public.

The comment about dual consoles controlling large concert organs is apt, but there is a simple explanation. While most performers prefer to play on the stage of those great halls, the use of the movable console is usually possible only with technical support from the staff. The fact that an organ can be played from a tracker console makes it avail-

able for use without incurring the expense of support staff. A result perhaps unintended is that we can play a single instrument using both mechanical and electric actions and decide for ourselves whether the difference in touch, control, or feel is meaningful.

I'm devoted to the organ without categorization other than to say I prefer excellent organs over poor ones. And, as I write from the convention of the Organ Historical Society in Chicago, I'm really interested in the Organ Future Society. Care to join?

John Bishop

Here & There

Grace Church in New York announces the 2012–13 season of its Weekend Organ Meditations, offered between 4:00 and 4:45 pm each Saturday and Sunday of the season. This year the season takes place between September 8 and May 26.

Grace Church also presents its Bach at Noon meditations Tuesday through Friday, 12:20–12:50 pm. For information: <www.gracechurchnyc.org>.

First Church of Christ, Wethersfield, Connecticut, presents its 2012–13 concert series: September 7, Albert Schweitzer Organ Festival concert; December 9, Christmas concert; January 27, Super Bell XXI; February 24, concert of spirituals; March 29, Good Friday concert; April 21, hymn festival; June 9, ASOF winners' concert; 6/23, Raleigh Ringers. For information: 860/529-1575 x209; <www.firstchurch.org>.

The Cathedral Church of St. Paul, Boston, presents a concert as part of the American Festival of Microtonal Music on September 7 at 7 pm. The concert explores the highest stretches of overtone tuning in Johnny Reinhard's *Vibra*. Edward Broms, director of music and organist at the cathedral, performed the calculations for the microtonal tunings 20 years ago while a student at the New England Conservatory. The program also includes works by John Eaton, Robert Bonotto, and others. For information: <www.afmm.org>.

St. Thomas Church Fifth Avenue, New York, presents its 2012–13 series of organ recitals, Sundays at 5:15 pm: September 9, Stephen Buzard; 9/16, Jürgen Essl; 9/23, Christoph Schlütter; 9/30, Julie Vidrick Evans; October 7, John Scott; 10/14, Tom Bell; 10/21, Leslie Teardo; 10/28, Peter King; November 4, Philip Kloeckner; 11/11, Stefan Kießling;

11/18, Anne Laver; 11/25, Angela Kraft Cross; December 2, Benjamin Sheen; 12/9, Frederick Teardo; 12/16, William Wisnom. For information: <www.saintthomaschurch.org>.

Washington National Cathedral presents its series of organ recitals, Sundays at 5:15 pm: September 9, Jeremy Filsell; 9/16, Stephen Hamilton; 9/23, Corrado Cavalli; 9/30, Christopher Betts; October 7, Tom Bell; 10/14, Peter King; 10/21, Andrew Meagher; November 18, Douglas Bruce; 11/25, William Wisnom; December 25, Jeremy Filsell; 12/30, John Alexander. For information: 202/537-5757; <www.nationalcathedral.org>.

Campbellsville University, Campbellsville, Kentucky, presents its fifth annual organ recital series, featuring the 1894 Farrand & Votey pipe organ in Ransdell Chapel [see the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, THE DIAPASON, September 2009]. The noon series (12:20–12:50 pm): September 18, Kevin Faulkner; October 9, John Deaver; November 13, James Sperry; February 19, David K. Lamb; March 19, Cliff Cason; April 16, Wesley Roberts.

There are also three evening programs: September 26 (5 pm), Sam Porter; November 5 (7:30 pm), Gail Archer; February 21 (8 pm), Wesley Roberts. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

Reading Town Hall (UK) continues its series of lunchtime concerts on Wednesdays: September 19, Jonathan Hope; November 21, Graham Ireland; January 23, Peter Holder; March 13, William McVicker; May 15, Christopher Nickol; July 3, student player from Eton College. The series of celebrity organ recitals takes place at 7:30 pm: November 8, David Goode, with Crispian Steele-Perkins, trumpets; May 2, Robert Quinney. For information: <www.readingarts.com>.

Methuen Memorial Music Hall presents special events: September 21, Rosalind Mohnsen; October 26, John Scott; November 16, Peter Krasinski, silent film accompaniment; December 8, 9, Ray Cornils, with brass. For information: 978/685-0693; <www.mmmh.org>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its music series: September 23, Rhonda Edgington; October 3, David Binkley; November 7, Thomas Clark-Jones; December 5, Michael Shoemaker; 12/9,

Advent Lessons & Carols; 12/24, Lessons & Carols; February 6, Helen Anthony; March 6, Anthony Ciucci; April 3, Deborah Dillane. For information: 717/737-0488; <www.thechpc.org>.

Presbyterian Homes, Evanston, Illinois, presents its Elliott Chapel organ recitals: September 24, Julian Bewig; October 22, Robert McConnell; November 28, Stephen Buzard. For information: <www.presbyterianhomes.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, presents its music series: September 28, Elyton Chamber Players; October 14, Choral Evensong; 10/26, LeBaron Trio; November 16, John Deaver; December 2, Advent Lessons & Carols; 12/14, Ramsay High School Concert Choir; January 25, Atlanta Guitar Trio; February 24, Choral Evensong for Lent; April 19, Red Mountain Theatre Company. For information: 205/226-3505; <www.adventbirmingham.org>.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, presents its music series: September 30, F. Allen Artz, III; October 28, Combined Choirs (Grades 6, 7, 8) of Newark Boys Chorus School and Far Brook School, Short Hills; November 10, Crescent Choral Society; December 16, Crescent Singers; February 10, young artists showcase; March 10, Joseph Arndt, Vincent Carr, Preston Dibble, and Mark Pacoe; 3/29, Good Friday Tenebrae. For information: <www.crescentonline.org>.

Kegg Pipe Organ Builders presents recitals on some of its recent installations: September 30, Paul Jacobs, Zion Lutheran Church, Wausau, Wisconsin; November 18, Stephen Tharp, St. John the Baptist Church, Canton, Ohio. For information: 330/966-2499; <www.keggorgan.com>.

Park Congregational Church, Grand Rapids, Michigan, presents its fall concert series on Tuesdays at 12:15 pm: October 2, James R. Metzler; 10/16, Mark Loring; 10/30, Carol McNally; November 6, Douglas Bruce; 11/20, Helen Hawley; December 18, Carol McNally and Phyllis Miner, organ and harp. For information: 616/459-3203 x24; <www.parkchurchgr.org>.

The jury of the **International Organ Festival Haarlem** has awarded the prize in the 49th International Organ Improvisation Competition in Haarlem to Frenchman **Paul Goussot**, who also won the audience prize. The final



Paul Goussot (photo: Cor van Gastel)

round took place July 20 in St. Bavo's in Haarlem. The three finalists—Noël Hazebrucq (France), Edyta Müller (Poland), and Paul Goussot—were given the theme one hour before their performance; a pencil and paper were their only means of preparation. The theme was written for the occasion by Viennese organist Peter Planavsky, former organist of the Cathedral of St. Stephen and teacher at the Musikhochschule.

Earlier in the week, eight contestants improvised on the Müller organ in St. Bavo's on an old Flemish song; on the Cavaillé-Coll organ in the Philharmonie they improvised after watching a 90-second film commissioned for the occasion. The international jury consisted of Lionel Rogg, Naji Hakim, Wolfgang Seifen, Joost Langeveld, and Klaas de Vries; the chairman was Stephen Taylor.

Paul Goussot is titular organist at the Dom Bedos organ in the Abbey of St. Croix in Bordeaux. He won prizes at international competitions in St. Albans, Bruges, Saint-Maurice, and Luxembourg. He has performed at such locations as Notre Dame in Paris, the Royal Chapel of Versailles, and the festivals of Comminges, Magadino, and Dudelange. On the establishment of a joint program by the Cathedral of St. Louis in New Orleans and the Paris Conservatory in 2009, Goussot became the cathedral's first Young Artist in Residence.

The International Organ Improvisation Competition is a key event in the International Organ Festival Haarlem. The next International Organ Festival Haarlem will take place July 11–26, 2014.



Houston Chamber Choir

The Houston Chamber Choir announces its 17th season: Soul Music of Tchaikovsky, Tavener, and Górecki, September 18, Co-Cathedral of the Sacred Heart; Bach and All That Jazz, November 2, Lone Star College, The Woodlands; 11/3, St. Philip Presbyterian Church; For Unto Us, December 8, Church of St. John the Divine; Christmas at the Villa,

12/15 and 16, Chapel of the Villa de Matel; What Sweeter Music: The British A Cappella Tradition, March 2, St. John the Divine; 3/3, St. Thomas Episcopal Church, College Station; Mozart's *Great Mass in C Minor*, K. 427, May 18, St. John the Divine. For information: <www.houstonchamberchoir.org>.



Albert Schweitzer Organ Festival winners concert (photo: Dave Gilbert)

The Albert Schweitzer Organ Festival presented the 2011 winners in concert on June 10 at the First Church of Christ in Wethersfield. Mary Pan, recipient of the high school division award, played *Toccata in F Major*, BWV 540, by Bach, *Choral No. 3 in A Minor* by Franck, and *Prelude and Fugue on the Name of ALAIN* by Duruflé. Christopher Ganza, recipient of the young professional division award, played *Prelude, Adagio, et Choral Varié sur le thème du 'Veni Creator'* by Duruflé, *Partita on 'Hyfrydol'*

by Daniel Gawthrop, and *Allegro Deciso (Évocation, op. 37)* by Dupré.

Mary Pan has finished her freshman year at Hartt School of Music in Hartford, Connecticut, where she studies under Patricia Snyder. Christopher Ganza completed his master's degree in organ performance and is a doctoral student of John Schwandt at the University of Oklahoma. This year's festival takes place September 7–9. For information: <www.firstchurch.org/ASOF>.



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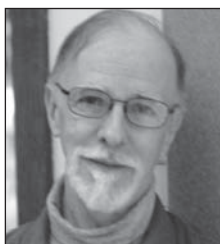
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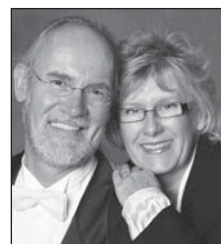
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The American Guild of Organists announced the results of its national organ competitions. First prize and audience choice prize in the National Young Artists Competition in Organ Performance (NYACOP) were awarded to Daryl Robinson; second prize was awarded to Malcolm Matthews, and the third prize to Thatcher Lyman. Robert Nicholls won first prize in the National Competition in Organ Improvisation (NCOI); second prize and the audience choice prize were awarded to Patrick A. Scott, and third prize was awarded to Douglas Murray.

The AGO 2012 Distinguished Composer Award, which recognizes an outstanding composer of organ and choral music in the United States, was presented to Craig Phillips. The 2012 AGO/ECS Publishing Award in Choral Composition was presented to Alan Smith for his anthem *There Is a Flow'r*, based upon a 15th-century text by John Audelay. Nicholas O'Neill received the 2012 AGO/Marilyn Mason Award in Organ Composition for *Festive Voluntary*; O'Neill is the first British citizen ever to receive the award.

The AGO President's Award was presented to Martha River Ingram, and the AGO Edward A. Hansen Leadership Award was presented to Peter and Lois Fyfe. Ms. Ingram's award recognized "her generous patronage of the King of Instruments, vision for the Nashville Symphony and the Schermerhorn Symphony Center, and commitment to expanding the musical horizons of the

Nashville community," and the Fyfes were recognized for their "commitment to excellence in music; unparalleled knowledge of sacred music; their roles as teachers and mentors; and their leadership, devoted service, and extraordinary generosity to the AGO." For information: <www.agohq.org/bulletins>.

As Helmuth Rilling conducted Bach's *St. Matthew Passion* for an unprecedented twelfth time in Eugene July 15, the **Oregon Bach Festival** celebrated an achievement of its own: the third straight year—and fourth in the last five—of setting box office records. The 2012 edition of the University of Oregon event surpassed \$550,000 in total sales, eclipsing last year's mark and racking up twelve sellouts. The most ambitious yet, with 65 events in seven Oregon cities and ten venues, involving 650 musicians, this year's festival attracted nearly 18,000 ticket buyers from more than 37 states and 12 foreign countries, and drew a total audience of more than 33,000. With the new sales record the festival has increased its annual ticket sales revenue by more than 25% since 2009.

Among the festival's milestones were its first concert in Eugene's outdoor venue, the Cuthbert Amphitheatre; the high-definition video recording of Rilling's *St. Matthew Passion* lecture concerts (to be streamed online in early 2013); and an exploration of Bach's *Goldberg Variations* with concerts by the Portland Baroque Orchestra and Monica Huggett, OBF artistic director designate



Helmuth Rilling acknowledges applause following performance of the *St. Matthew Passion* in Eugene, Oregon on July 15 (photo: Jon Christopher Meyers)



James Strand

including a new console and façades of speaking pipes. A special feature of this year's Founders Day was the induction of James Strand into the Southwestern College Fine Arts Hall of Fame.

The **Choir of Men and Boys and Girls' Choir of Grace Church** in New York made a concert tour of Prague, Vienna, and Salzburg June 16–25. Under the direction of Patrick Allen, the choir sang at St. Nicholas in the Lesser Town, Prague, Terezin Concentration Camp, St. Stephen's Cathedral, Vienna, Melk Abbey, and the Cathedral of Salzburg. Works by Beethoven, Burleigh, Byrd, Duruflé, Mozart, Palestrina, Rorem, Rose, Stainer, Stanford, and Tallis were offered. In Salzburg the choir joined with the Dom Choir and Orchestra under Maestro János Czifra to perform Mozart's "Sparrow" *Mass in C Major*, K. 220.

The **Fête de la Musique 2012** took place June 22–24 in Geneva, Switzerland and featured numerous concerts with organ at Victoria Hall. Organists included Alessandro Urbano (Italy); Saya Hashino (Japan); Angel Justo Estebanranz (Spain); Diego Innocenzi, with the Choeur du CERN and the Ensemble H. Schütz, directed by Gonzalo Martinez; and Vincent Thévenaz, with the Orchestre Saint-Pierre-Fusterie, Jean-Claude Picard, conductor.



Worcester AGO chapter Pops Pipes concert

On April 20, the **Worcester AGO chapter** sponsored a Pops Pipes concert at Wesley United Methodist Church, Worcester, Massachusetts, featuring Carol Williams performing on Wesley's IV/73 1927 E. M. Skinner organ. The program included works by John Williams, John Phillip Souza, Zéz Confrey, Scott Joplin, and J. S. Bach, as well as local composer Robin Dinda. Carol Williams received

rock star status from an audience of over 350 organ enthusiasts. The *Worcester Telegram* carried a two-page feature article about the event. The concert was sponsored, in part, by the Intel Foundation in recognition of National Volunteer Month and community volunteer work. Following the concert, Randolph and Edla Ann Bloom hosted a reception for Dr. Williams at their home.



Casavant façade, Kennedy Center

The **John F. Kennedy Center for the Performing Arts** has released Casavant Frères' design for the façade of the new Concert Hall Organ. The instrument is the gift of David M. Rubenstein, and was announced on stage during the National Symphony Orchestra's season-opening ball September 25, 2011.

Rather than the bronze pipes that patrons have seen since 1972, the front pipes of the new façade will be of polished tin, with gilded mouths. The former façade was removed at the close of the 2011–12 season, and the installation of the new organ began. The new façade will be in place in time for the season-opening ball concert on September 30, 2012, and the tonal finishing and other preparations will be completed by November 27, 2012, when the Kennedy

Center will introduce the new instrument with a free concert of repertoire for organ and orchestra, with the National Symphony Orchestra.

The new organ was built by Casavant Frères of St-Hyacinthe, Québec: 85 ranks, four manuals and pedal, 5,000 pipes. A special feature is its "Filene Stop," a set of 61 pipes retained from the Filene Great Organ. The NSO and the Kennedy Center have been advised by JL Weiler, Inc.

For more information about the Kennedy Center, visit <www.kennedy-center.org>. Visit <facebook.com/kennedycenter> for behind-the-scenes news, special offers, advance notice of events and other related Kennedy Center Facebook pages. Follow @kencen on Twitter for up-to-the-minute news, offers, and more.

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Appointments



Robert Bates

Robert Bates, professor of organ at the Moores School of Music at the University of Houston, has been appointed Fellow of the Yale Institute of Sacred Music and Senior Research Scholar at Yale University for the 2012–13 academic year. During the year he will complete a ten-year research project culminating in a book about the history of the organ of the French Renaissance based on legal documents held in French national and departmental archives.

Bates also continues his active concert career this fall. Recitals include a program of American organ music at Cornell University on September 22, and a performance of Bach's *Clavier-Übung III* for the EROI Festival at the Eastman School of Music on September 30. In addition, he will perform a concert on the Pasi organ at Trinity Episcopal Church in Solebury, Pennsylvania in October.

During the past several years, Dr. Bates has been active in the development of the organ culture of the Houston area. He was consultant for two major organ projects in the city: Paul Fritts and Company's Op. 29 at St. Philip Presbyterian Church (III/P, 48 stops) and Pasi Organ Builders' Op. 19 at the Co-Cathedral of the Sacred Heart (IV/P, 78 stops). He served as co-chair (with Matthew Dirst) of the Westfield Conference, "Historical Eclecticism," held in Houston April 12–14. He also serves as chair of the performance committee for the Houston 2016 AGO convention. (During his time at Yale University, Phillip Kloeckner will take over as committee chair.)

Daryl Robinson, who completed his Bachelor of Music degree in organ with Robert Bates at the University of Houston in 2011, won both the first prize and the audience prize in the AGO National Young Artists Competition in Organ Performance, held in Nashville on July 1. Robert Bates is represented by the Penny Lorenz Artist Management, <www.organists.net>.

Wilma Jensen will be interim director of music at St. James Cathedral in Chicago for two months beginning September 16. Her duties will include direction of the choir, organ service music, and a recital on Sunday, October 21. During this time, director of cathedral music Bruce Barber will be on sabbatical, performing and studying in Prague, San Diego, and the Chicago area.

On June 30, Dr. Jensen performed an organ recital as part of the pre-con-



Wilma Jensen

tion program for the 2012 AGO national convention in Nashville. Entitled "Music in the French Tradition," the program also included Masses by Vienne and Widor for two organs and voices, sung by the West End United Methodist Church Choir and accompanied by Andrew Risinger and Gregg Bunn.

In addition, Wilma Jensen was one of three judges for the final competition of the National Young Artists Competition in Organ Performance (NYACOP). She also taught two organ masterclasses as part of the AGO workshop offerings.



Sarah Mahler Kraaz

Sarah Mahler Kraaz has been named visiting scholar for the Associated Colleges of the Midwest (ACM) Arts of Florence (Italy) program this fall. The focus of the program is threefold: to develop students' understanding of Renaissance art and culture in the context in which they were created, to build proficiency in Italian, and to learn about present-day Italian society and culture. Dr. Kraaz will teach two courses, "Narration and Meaning in Music and Art," and "Gender, Patronage, and Power in Early Modern Italy." She is professor of music and college organist at Ripon College in Ripon, Wisconsin, and is represented by Concert Artist Cooperative.

Michael Surratt has been appointed organist at First United Church of Oak Park, Illinois. The church has an 88-rank, four-manual Casavant organ built in 1982. Surratt recently retired after 32 years as director of music and organist at



Michael Surratt

the Union Church of Hinsdale, Illinois, where he was also director of the Allegro Handbell Ensemble, a high school bell choir that has toured annually since 1975 in a touring cycle of three years in the USA (with two tours including concerts in Mexico and three tours including concerts in Canada) and a European tour every four years. Surratt was named Director of Music Emeritus at the Union Church of Hinsdale, where he designed and oversaw the installation of Martin Ott's Opus 69 in 1994, a 17-rank, two-manual tracker organ in the chapel. The sanctuary organ is a three-manual, 45-rank Austin built in 1962. Surratt will return to play a recital as part of a celebration of the organ's 50th anniversary this fall.

Here & There



Marie-Claire Alain

The distinguished French concert organist, scholar, and teacher, **Marie-Claire Alain**, was elevated to the prestigious rank of Grand Officier de la Légion d'Honneur by the President of France, François Hollande, on July 14, 2012. The National Order of the Legion of Honor was created by Napoléon Bonaparte in 1802. Madame Alain has previously held the ranks of Chevalier, Officier, and Commandeur of the Légion d'Honneur.

Madame Alain had a serious fall this summer and recently had surgery for a second time on her left arm and shoulder on July 18. On August 10, she celebrated her 86th birthday. If readers would like to send a card of congratulations to Madame Alain, they may write to her directly: Madame Marie-Claire Gommier-Alain, Maison Notre Dame, 53 rue de Paris, Le Pecq 78230, France.

Diane Meredith Belcher has been named the permanent adjudicator for the Albert Schweitzer Organ Festival, which is now in its fifteenth season. She has been a judge in this festival two pre-



Diane Meredith Belcher

vious times. Belcher is director of music at St. Mary Star of the Sea Parish in Beverly, Massachusetts, and is represented by Karen McFarlane Artists, Inc. She has been regularly featured at regional and national AGO conventions, and has served on the faculties of the University of Memphis and Westminster Choir College, in addition to teaching organ at the University of Pennsylvania. Belcher will be joining the festival beginning September 2013. Adjudicators for the 2012 festival are Faythe Freese, Cherry Rhodes, and Gordon Turk.



Raymond Chenault, Lynne Davis, Elizabeth Chenault

Lynne Davis played the opening concert of the Atlanta Summer Organ Festival at All Saints' Episcopal Church, Atlanta, Georgia, on June 20. Hosted by Raymond & Elizabeth Chenault, the concert—played on the four-manual, 87-rank organ built by John-Paul Buzard—featured music by Nicolas de Grigny, Maurice Duruflé, Jehan Alain, and César Franck. Since 2006 Davis has been associate professor of organ at the Wichita State University School of Music in Kansas.

For over 30 years, Lynne Davis made France her home, after having won the St. Albans International Organ Competition. While in France, she studied with Marie-Claire Alain, Jean Langlais, Maurice and Marie-Madeleine Duruflé, and Edouard Souberbielle. In 2012 Davis was awarded the distinction of Chevalier de l'Ordre des Arts et des Lettres from the French Ministry of Culture and Communication.

Thomas Dressler is featured on a new recording, *Thomas Dressler Plays the Paul Fritts Organ, Princeton Theological Seminary*, issued by Thomas Dressler Productions. The program includes works by Buxtehude, Böhm,



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Schlick, Scheidt, Bach, and Sorge; total playing time 77:48. The Paul Fritts Opus 20 organ, of two manuals and 39 stops, was installed in 2000. For information: <www.ThomasDressler.com>.



Yun Kyong Kim

Yun Kyong Kim plays recitals this fall: September 23, Culver Academies, Culver, Indiana; October 28, First Presbyterian Church, Athens, Ohio; November 4,

Northwest Christian Church, Columbus, Ohio. Yun Kyong Kim is organist and choirmaster at Christ Church, Dayton, Ohio. She holds doctoral and master's degrees from Indiana University and a bachelor's degree from the University of Washington, and has studied and performed in North Germany and France, and made her French debut in Paris at Basilique Sainte-Clotilde in 1997. Yun was awarded first prize at the 1993 Northwest Regional Competition for Young Organists, and won third prize at the 2000 AGO National Young Artists Competition in Organ Performance in Seattle. She is presently an adjunct faculty member at Sinclair Community College.

After a two-year hiatus from the concert stage to focus attention on his composing and web design business, organist, pianist, and composer **Scott Lamlein** has returned with a new direction for his music-making. "Music for Mission: Organ and Piano Music for a Cause" is Lamlein's new project, through which he is partnering with churches and other organizations to raise funds for a variety of mission projects. Lamlein will donate a percentage



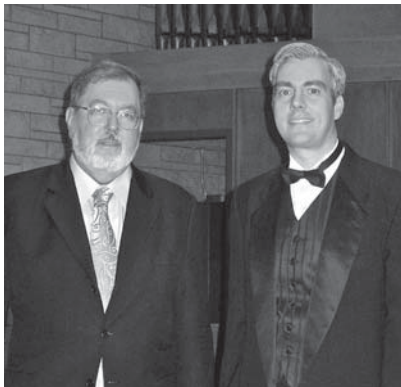
Scott Lamlein

of his concert fee and/or CD sales to an appropriate mission project designated by the sponsoring organization.

Lamlein launched Music for Mission with an August 8 concert at Mechanics Hall, in Worcester, sponsored by the Worcester AGO chapter. At that concert, he donated 50% of his CD sales to the chapter's Young Artist Scholarship Fund, in addition to donations that were collected at the concert. Additional concerts are currently being planned throughout New England.

In July, Lamlein recorded his third CD, titled "Peace," comprising his original piano compositions. "Peace" joins his two organ CDs, "In Quiet Joy" and "The Organ at Worship." Fifty percent of on-line sales of all three CDs will be donated to Women to Women, which provides needed support for women in war-torn countries. For information: <www.musicformission.org>.

Symphony No. 2—"The Austin," a three-movement organ symphony composed by **Daniel E. Gawthrop**, received its premiere by **David Pickering** as the concluding event of the Kansas State University Organ Festival held November 4, 2011 in All Faiths Chapel on the campus of Kansas State University. This symphony was written to honor Austin Organs, Inc. and the fiftieth anniversary of Austin Op. 2352 housed in All Faiths Chapel at Kansas State University, the last three-manual organ designed by organ architect James B. Jamison. Pictured in the photograph are Gawthrop (left) and Pickering (right). The score is pub-



Daniel E. Gawthrop and David Pickering

lished by Dunstan House and is available through the services of their distributor, Subito Music (www.SubitoMusic.com).



Stephen G. Schaeffer

Stephen G. Schaeffer retired on August 15, after serving twenty-five years as director of music and organist at the Cathedral Church of the Advent (Episcopal) in Birmingham, Alabama. Appointed in 1987, his first major project was selecting, planning, and guiding the installation of the 100-rank M. P. Möller organ (1988). He developed the program at the cathedral to include a music series, anchored by the monthly Mid-Day Musical Menu concerts, an adult handbell choir that regularly performed both in worship and on the music series, and Psallité Singers, a choral chamber ensemble. In September 1997 he was named Master of the Cathedral Choir, which in the last fifteen years has made two CD recordings and made concert tours to St. Thomas Church for Sunday services (2000), to England for residencies at the Cathedrals of St. Albans and Ely (2004) and Durham (2008), and to the East Coast to sing in parishes in Atlanta, Winston-Salem, Chapel Hill, ➤ page 12



Ronald Ebrecht far left, students, Alessandro Licata second from right

Ronald Ebrecht, artist in residence at Wesleyan University, had a residency in Rome in May at the Conservatorio Santa Cecilia. During that time, he also presented copies of his book, *Cavaillé-Coll's Monumental Organ Project for Saint Peter's Rome: Bigger Than Them All*, to the various archives he used for research at the Vatican. (See review on pages 16-18.) The presentation ceremony on May 24 was hosted by His Eminence Angelo Cardinal Comastri, President of the Fabbrica di S. Pietro in Vaticano.

Fourteen hours of masterclasses at the Conservatorio allowed ample time for in-depth analysis and discussion of various works for the large organ studio of Ebrecht's conservatory host, Professor Alessandro Licata. Ebrecht's concluding recital on the four-manual Walcker/Tamburini organ in the Academic Hall of the conservatory included works by Bach, Brahms, Bruce, Mozart, Price, Söwande, and the Ebrecht re-edition of Duruflé *Scherzo*, op. 2, and *Veni Creator*, op. 4.



His Eminence Angelo Cardinal Comastri and Ronald Ebrecht

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Frank Burne (executive director, Kansas City Symphony), Paul Jacobs, Michael Stern, Joshua Bell

In June **Paul Jacobs** spent a week giving performances to capacity audiences on the new Casavant organ in Helzberg Hall at the Kauffman Center, with Michael Stern, Joshua Bell, and

the Kansas City Symphony. In addition, Jacobs played a solo recital featuring works of Bach, Duruflé, and Liszt, with Michael Barone joining Jacobs in conversation before the performance.

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Arlington, and at Washington National Cathedral, St. Thomas Church Fifth Avenue, and the Cathedral Church of St. John the Divine (2011).

During his tenure at the cathedral he also supervised the installation of a fifteen-bell Paccard carillon, the purchase of a Lammermuir continuo organ, and enhancements to the Grieb-Williams organ installed in 1988. On his twentieth anniversary he was honored with the painting of his portrait by noted artist Jason Bouldin. In March 2012 Sonare Recordings released a solo CD, *Stephen Schaeffer Plays the Advent Organ*, featuring the cathedral organ in a varied program of literature.

Prior to his appointment at the cathedral in 1987, Schaeffer was on the music faculty at Presbyterian College in Clinton, South Carolina for sixteen years, the last four as Chair of the Department of Fine Arts. During his years at Presbyterian College, Dr. Schaeffer was organist and then director of music and organist at Broad Street Methodist Church and later organist at All Saints' Episcopal Church, both in Clinton. He also was active in the Greenwood AGO chapter, serving both as dean and sub-dean. In Birmingham, he has also served the AGO as sub-dean and executive committee member and on the Diocesan Liturgy and Music Commission.

Since 1987 Schaeffer has also been active in the Association of Anglican Musicians, serving on its executive board and on the editorial board of *The Journal*. He has maintained an active recital schedule and has served as organ consultant to many churches in South Carolina, Alabama, and Mississippi.

Early in his musical career, Schaeffer was a choirboy at St. Thomas Church under William Self. While in high school he studied organ and piano at Salem College with John and Margaret Mueller. His degrees are from Davidson College and the College-Conservatory of Music of the University of Cincinnati, where his organ teachers included Wilmer Welsh, Gerre Hancock, David Mulbury, and Roberta Gary. In 1981 he enrolled at the Conservatoire national de région in Lyon, France, where he received the Premier Prix in organ under Louis Robilliard. He has completed internships in choral conducting with Barry Rose and Jon Washburn.

Schaeffer was honored with a retirement celebration on July 20 and a reception following his final service at the cathedral on August 12. His retirement plans include remaining in Birmingham and being active as an organist.



Domecq Smith

Organist and composer **Domecq Smith** performed at Freiburg Cathedral in Freiburg, Germany, at a noon-time concert on June 29. He is pictured here at the main console upon which all four of the cathedral's independent instruments may be played. He presented an all-French program featuring works by Du Mage, Gigout, Franck, Langlais, Widor, and also included the European premiere of his *Litany* for organ solo. For information: <www.DomecqSmith.com>.

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Joe Utterback presented a workshop on improvisation and jazz techniques at the 2012 AGO national convention in Nashville. He then headed to Burlington, Vermont, for the United Church of Christ Musicians Association (UCCMA) convention, where he improvised during communion for the opening service, and presented a workshop on spirituals. He wrote an article that appeared in the summer 2012 issue of *Worship Music & Ministry*, the UCCMA's journal. Dr. Utterback will appear on October 28 at 7 pm at First Presbyterian Church in Dunwoody, Georgia. For information: <www.joeutterback.com>.

On June 30, **James Welch** performed a recital of Latin American music for organ and piano. The recital was given on the 1954 Aeolian-Skinner organ at St. Paul's Episcopal Church, Salinas, California (where John Steinbeck had once been a boy choir member). William Ray, organist of St. Paul's, coordinated the event, which included a large-screen TV so the audience could watch the organist. A Mexican fiesta dinner and program of folkloric Mexican dances followed the recital. The program included works by Fúrio Franceschini, Ramón Noble, José Jesús Estrada, Emma Lou Diemer, Darius Milhaud, Arnaldo Rebello, Ernesto Nazareth, Zequinha Abreu, Alberto Nepomuceno, and Noel Goemanne.

Nunc Dimittis



George Anthony Robertson

George Anthony ("Tony") Robertson died June 24 of complications following surgery in Winston-Salem, North Carolina. He was 64. Born in Macon, Georgia, November 21, 1947, he began piano study at age six, and organ study at age 16 with Doris Jelks of Wesleyan College. He earned a bachelor's degree from Greensboro College, where he studied with Harold Andrews and

Lorna Lutz Heyge. He held positions as organist-choirmaster at Holy Comforter Episcopal Church in Burlington, North Carolina (1970-72) and First Friends Meeting in Greensboro, North Carolina (1973-93). In 1993 he was appointed organist and assistant choir director at First Baptist Church in Elkin, North Carolina, a position he held at the time of his death.

Robertson served several terms as dean of the Winston-Salem AGO chapter and was instrumental in starting "Organists Against AIDS" concerts to benefit AIDS Care Services of Winston-Salem. He also served on the board of the Triad Pride Men's Chorus. He had given recitals in Georgia and North Carolina, and recently was featured on the summer recital series at Old Salem on the historic Tannenberg organ. George Robertson is survived by his mother Helen, his brother Bill, and a host of friends. A memorial service was held July 21 at St. Mary's Episcopal Church, High Point, North Carolina.

Jacques Taddei died on June 24 in his Parisian home at the age of 66. Born in Nice on June 5, 1946, he had studied philosophy at the Paris Sorbonne; at the Paris Conservatory, he was awarded two Premier Prix, in piano and in chamber music, and studied composition with Tony Aubin. A virtuoso pianist, in 1973 Taddei won the Grand Prix in the Mar-

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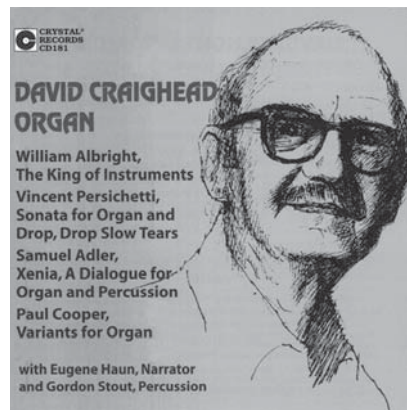
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guerite Long-Jacques Thibaud Competition. After studying improvisation with Pierre Cochereau, director of the Nice Conservatory, and organ with Marie-Claire Alain, in 1980 he won the Grand Prix d'Improvisation at the Chartres International Organ Competition. An advocate of cultural activities, he then was director of the Conservatory in Rueil-Malmaison and served as assistant mayor in this city for twelve years.

In 1993, Jacques Taddei was appointed titular organist at the Basilique Sainte-Clotilde in Paris, France, succeeding César Franck, Charles Tournemire, and Jean Langlais. In 1995, he created the International Organ Competition of the City of Paris. He also directed the Conservatoire national de Région in Paris from 1987 to 2004, was music director at Radio France from 2005 to 2006, president of the International Summer Academy in Nice, a member of the Académie des Beaux-Arts since 2001, a General Inspector of National Education since 2006, and director of the Musée Marmottan in Paris since 2007. Among Taddei's high distinctions: Officier de la Légion d'honneur, Chevalier de l'Ordre national du Mérite, and Commandeur des Arts et Lettres.

—Carolyn Shuster Fournier

Here & There



David Craighead CD

Crystal Records announces the release of *David Craighead, Organ* (CD181). This CD is a combination of Craighead's two LPs on Crystal Records, originally released in 1977 and 1981. The program includes Albright, *The King of Instruments*; Persichetti, *Sonata for Organ and Drop, Drop Slow Tears*; Adler, *Xenia, A Dialogue for Organ and Percussion*; Paul Cooper, *Variants for Organ*; and Cooper, *Variants for Organ*.

The late David Craighead (1924–2012) was chairman of the organ department at Eastman School of Music from 1955 until his retirement in 1992. Before 1955, he taught at Westminster Choir College in Princeton, New Jersey, and at Occidental College in Los Angeles. He graduated in 1946 from the Curtis Institute of Music, where he studied with Alexander McCurdy. One of the most respected organists in the world, Craighead repre-

sented "the American School of organists at its finest" (*New York Times*). For information: 360/834-7022; <www.crystalrecords.com>.

Michael's Music Service announces new sheet music publications. *Dance of The Bells*, by Vladimir Rebikoff (1866–1920) is a transcription suited for an organ with light bells or a celesta (chimes are not a possibility); theatre organs are ideal. The publisher's website includes the 1910 piano score and a recording. *The Star Spangled Banner* by John Knowles Paine (1839–1906) was written around 1861 and published about 1865. This publication contains corrections to engraver's errors, and the website includes an article from the *Harvard Graduates' Magazine*, published at Paine's death.

Roulade is Seth Bingham's best-known organ work. Virgil Fox recorded it in the Riverside Church in New York City after years of including it in concerts, and also recorded it on the former Paramount Wurlitzer in Wichita, Kansas. For information: <michaelsmusicsservice.com>.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, <ednowakmusic.com>. It features his original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, original organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form.

Pro Organo announces the release of a new choral CD from St. Thomas Church Fifth Avenue, New York, conducted by John Scott, entitled *Vierne at Saint Thomas* (CD 7244). The new CD, produced and engineered by Frederick Hohman, features two early works of Louis Vierne: the *Messe Solennelle*, op. 16, and the *Première Symphonie pour Grand Orgue*, op. 14. In the *Messe Solennelle*, the choir and the organ (played by Jeremy Bruns) are joined by the St. Thomas Brass, in an arrangement by Scott McIntosh. In addition to the complete *Symphony No. 1*, John Scott plays two selections from Vierne's *24 Pieces in Free Style*, interspersed between movements of the *Messe Solennelle*. For information: <ProOrgano.com>.

Wayne Leupold Editions announces new releases for solo organ: Johann Sebastian Bach, *The Complete Organ Works, Volume 1A, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Standard Urtext* (WL500020), and *Volume 1B, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Practical Urtext* (WL500021), \$48.00 each; Carson Cooman, *Volume VII, Solo Organ Works* (WL600274, \$22.50); Michel Corrette, *The Complete Organ Works, Volume 2, Premier Livre d'Orgue [1737] et Pièces de clavecin pour l'orgue [1734]* (WL600247, \$52.00); Pamela Decker, *Fantasy on 'Ein feste Burg'* (WL710011, \$24.50); João Wilson Faus-

tini, *Brazilian Organ Music, Volume IV* (WL600268, \$21.00); Dennis Janzer, *Hymn Treatments for Organ, Volume 3* (WL600269, \$17.00); Rachel Laurin, *Douze Courtes Pièces, Volume 2, Twelve Short Pieces, Op. 48, Op. 53, Op. 54, and Op. 58* (WL600272, \$46.50). For information: <www.wayneleupold.com>.



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Everyone can upload new video material; processing is simple and easy. The World Choir Games already had their own "Channel" that broadcast new videos during the event.

Foley-Baker, Inc. of Tolland, Connecticut, has installed a new two-manual drawknob console built by Organ Supply Industries at Christ Church, Red Hook, New York. The original tab console was destroyed when a 600-pound marble plaque, given by John Jacob Astor Jr., fell directly onto the console during the morning hours of January 9, 2011. The plaque was unaffected.

Foley-Baker, Inc. is currently installing a new three-manual drawknob console built by Organ Supply Industries at St. Mary of the Assumption Church in Brookline, Massachusetts. Work also includes tonal changes/additions to the church's Simmons pipe organ.

Foley-Baker, Inc. has been selected to re-leather the Choir and Swell divisions of the Tellers pipe organ at Hempstead United Methodist Church in Hempstead, New York. The work is the result of water damage that occurred in two successive winters. For information: 860/875-4666; <www.foleybaker.com>.

On June 28 the Penn State University Lehigh Valley campus dedicated the **Jerome and Martha Markowitz Music Room**. The room, a gift to the campus from the children of the late Jerome and Martha Markowitz, honors their parents and their dedication to music and education. The music room will not only be used by Penn State students, but also by students of the Community Music School. The room includes a state-of-the-art sound system, classroom space, three private practicing booths, a Mac recording lab, and Jerome and Martha Markowitz's Steinway piano. In addition, scholarships have been set up for students of the university and the Community Music School.

Jerome Markowitz, who died in 1991, founded the Allen Organ Company. Martha was an avid volunteer and spent time assisting the Community Music School in Allentown, Pennsylvania. As a member of the Community Music School board, she proposed a relationship between the school and the university's local campus that has since developed.

Outside of the Jerome and Martha Markowitz Music Room is a 20 ft. x 4 ft. mural commissioned by Ann Williams, Chancellor of the Penn State Lehigh Valley Campus, and painted by Ron DeLong, an art instructor at the campus.

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In the wind . . .

by John Bishop



Ingenious design

After spending hundreds of nights in New York hotels over the years, and having had the opportunity to borrow a friend's place in Greenwich Village for several months, Wendy and I decided last winter that we should have a place in the city, and we started shopping. We had fallen in love with the neighborhood of that borrowed apartment, and sure enough, we found a terrific place in the building next door. It's on the corner of Broadway and East Ninth Street, halfway between the Hudson and East Rivers. We're on the southwest corner of the building with lots of windows facing in two directions. We can look west down Ninth Street, over the top of the West Village, and across the Hudson to see the sun set over New Jersey—how romantic.

The previous owner had done a thoughtful job decorating the place, blending several tones of blue and gray paint in the kitchen and living room. But the ceiling of the bedroom was metallic silver, the sliding doors of the hall closet were bright purple, and the inside of the front door was neon orange. What was she thinking? We got out our paint brushes, set everything right, and moved in in mid-February.

I know that the choice of decorations is a personal thing, and I suppose the previous owner really liked the color scheme, but we thought it was revolting, as did the few select friends who saw the place before we painted.

Organ façade design

I've been thinking a lot about design because over the last month I've been working with a client on the layout and façade design for the relocation and installation of a large organ in a building currently under construction. I've conferred with the architect of the building, and now an organ architect is at work creating a concept. I have the building drawings spread out on the worktable in my study, and bundles of information about pipe scales, chest layout, and specifications. It's thrilling and more than a little daunting because we're working with a very large organ, and I'm well aware that the appearance and musical impact of the organ will dominate the worship of this church for generations. Later this summer we will present the design to the church. I imagine there will be some discussion and probably some revisions before the design is approved and we can get to work building the organ.

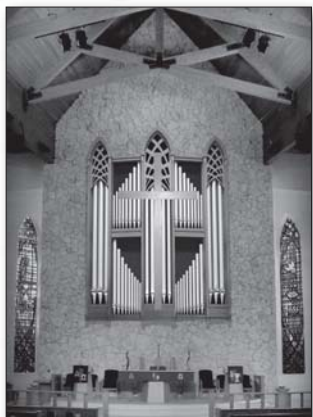
The New York architecture of Stanford White

Our apartment in New York is near Washington Square Park, a vibrant gathering place in the midst of the campus of New York University. On a summer evening, there are street performers and musical jam sessions. One night, there was a group of students who had wheeled a piano out into the square. There are stone tables with permanent chessboards where our son Andy loves to go pick up games with the crowd of regulars. And the architecture of Stanford White is all around you. Stanford White (1853–1906) apprenticed with the archi-

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tect Henry Hobson Richardson (1838–1886), who is best known for his design of Trinity Church, Copley Square, Boston. For much of his career, White was a partner in the extraordinarily prolific and revered firm of McKim, Mead & White.

White designed an impressive catalogue of buildings in New York and around the country. One of his grandest was the original Madison Square Garden, located at Madison Square on Madison Avenue between Twenty-Sixth and Twenty-Seventh Streets. Ironically, that was the site of White's death. He had an apartment in the building, where he apparently entertained a gorgeous young actress named Evelyn Nesbit. Evelyn's jealous husband Harry Thaw shot White point-blank during a theatrical performance. (Funny that today's Madison Square Garden is an architectural nightmare at Eighth Avenue and Thirty-First Street, more than a half mile from Madison Square.)

In 1889, New York City celebrated the centennial of the inauguration of George Washington as the first president of the United States. Stanford White was commissioned to design a temporary arch across Fifth Avenue about 150 feet north of Washington Square. It was a spindly thing made of wood and plaster, and White capped it with a cheap statue of Washington that he found in a New York junk shop—it looked a little like the tacky plastic bride-and-groom figures on a wedding cake.

A year later, the cornerstone was laid for a permanent monumental stone arch on the north edge of Washington Square, which is the beginning of Fifth Avenue—an apartment building there is called “One Fifth Avenue”—isn't that a classy address? The 70-foot marble arch, reminiscent of *L'arc de Triomphe* on the Champs Élysées in Paris, was dedicated in 1895. It's fun to note that the faces of the angels in the spandrels on either side of the arch are those of Mrs. William Rhinelander Stewart, wife of the treasurer of the arch project, and of White's wife, Bessie!¹

Standing in the middle of the square, looking north up Fifth Avenue is one of New York's great views showing the Empire State Building framed in the arch—especially dramatic at night as the buildings are well lit.

On the southern edge of the park is Judson Memorial Church, another of White's buildings, which features a ten-story *campanile* modeled after the tower of the twelfth-century church of San Giorgio in Velabro, Italy.² To complete the sumptuous design of this magnificent building, the windows are by John La Farge. The Judson Church is home to a 28-rank Roosevelt organ built in 1892—now available through the Organ Clearing House.



Church of the Ascension, NYC

The Church of the Ascension (Episcopal) is five blocks up Fifth Avenue, home to a terrific new organ built in 2010 by Pascal Quoirin of St. Didier, Provence, France. Visit <<http://nycago.org/Organs/NYC/html/AscensionEpis.html>> for a description of this marvelous and unusual instrument. (See also *THE DIAPASON*, November 2011, pp. 1, 30–32.) Above the altar is a spectacular mural by John

La Farge, depicting, you guessed it, the Ascension of Christ with an ostentatious gold faux (painted) proscenium arch designed by Stanford White.

In 1882, the famous jeweler Charles L. Tiffany commissioned White to design a family residence on the northwest corner of Madison Avenue and Seventy-Second Street. The mammoth building included separate “apartments” for Mr. Tiffany and two of his children, one of whom was the great artist and designer Louis Comfort Tiffany. That made White a “designer's designer” and he and Louis Tiffany had a long collaborative relationship.³

It's amusing to note that while Stanford White was able to satisfy and please Louis Tiffany, the publisher Joseph Pulitzer was among the fussiest of White's clients. White designed renovations of a house owned by Pulitzer, which later burned, and was subsequently engaged to plan Pulitzer's new house on East Seventy-Third Street. Pulitzer rejected several plans presented by White.

Both Tiffany's home on Seventy-Second Street and Pulitzer's on Seventy-Third included large Aeolian pipe organs equipped with the famous automatic roll players.

Organ case architecture

One of the compelling features of a fine pipe organ is its architectural appearance. We are all familiar with the



Müller organ, St. Bavo, Haarlem

great classical organ cases, the best known of which is the organ completed by Christian Müller at St. Bavo in Haarlem, Holland in 1738. It is 274 years old, and played regularly for worship, con-

certs, festivals, and recordings. It has all the architectural features of the organs of its day—towers and fields of façade pipes, lots of moldings and carvings, brilliant colors, and gold leaf. But when you

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Holtkamp organ at MIT (courtesy Holtkamp Organ Company)

stop and think, you can see that many of these features are driven by the internal design of the organ.

Most classical organ cases are symmetrical. Symmetry is pleasing to the eye, but there are practical reasons for it. The symmetry of an organ case reflects the symmetry of the organ's interior. When the interior of the organ is symmetrical, the weight is balanced, and it's easier and more economical to build a symmetrical structure than one that is out of balance. Tell that to Frank Gehry, designer of the wild façade of the Glätter-Gotz/Rosales organ in Walt Disney Hall in Los Angeles. It must have cost a fortune to make those curved wooden Violone pipes.

Classical organ cases have architectural towers that contain the larger façade pipes. These are typically either pointed (triangular in plan) or rounded. Round towers are sometimes modified half-octagons. Obviously, the towers are integral to the architectural appearance of the organ, but there's a practical reason as well. Placing the largest pipes of the organ in towers that are effectively outside the organ case saves a significant amount of space inside the case. Stop to think how much larger the Haarlem case would have to be if the 77 large pipes in the seventeen towers were all crammed inside.

The case of the Haarlem organ is a wonderful example of what came to be called *Werkprinzip* in the revival of classic organbuilding during the twentieth century. Simply put, *Werkprinzip* means that the appearance of the organ reflects its basic tonal structure. In the classic *Bauhaus*-style organ (the stereotypical Holtkamp organ, for example) we see the separate divisions clearly, enough that it's possible to guess much of the stoplist by what you see from the pews. The Haarlem organ's case doesn't tell us whether the pedal Bourdon is wood or metal (while the Holtkamp often does!), but

it does clearly show us the three manual divisions (Rugpositief, Bovenwerk, and Hoofdwerk) and the Pedaal division.

There are many photos of the Haarlem organ available on the Internet. Here's the best one I find today: <http://twomusic.home.xs4all.nl/christine/bavo/source/01bavo_haarlem.htm>. Take a good look. There's a lot going on there! At first look, you might think it's a big rollicking rococo lollipop. But in fact, notwithstanding a lot of trumpeting and strumming angels, gold, and a couple huge lions, a lot of the design is "form follows function"—well settled in the eighteenth century—and it took until the twentieth century for Mies van der Rohe, Walter Gropius, and Le Corbusier to define it!

Architecture in Columbus, Indiana

The first internal combustion rotary engines were built in the late nineteenth century, using the highly refined petroleum distillate, gasoline, as fuel. The fuel is ignited by an electric spark in a cylinder, which pushes a piston away from the explosion. The linear motion of the piston is converted to rotary motion by the action of the piston shaft. In 1895, Rudolph Diesel invented the alternative internal combustion engine that still bears his name. The basic difference is that the fuel is ignited solely by heat generated by the compression of the fuel inside the cylinder. The total internal capacity of the cylinders is the "displacement," which is a measure of an engine's size. We refer to a 300-cubic-inch engine, or a 1,500-"CC" (cubic centimeters) engine—the cubic measurement being the displacement.

Diesel engines are heavier "per cubic inch" than gasoline engines, but in vehicles large enough that a little weight doesn't matter, diesel engines are more efficient, and therefore more powerful "per cubic inch."



Henry Moore arch and I.M. Pei-designed public library, Columbus, Indiana

The Cummins Engine Company was founded in 1919 in Columbus, Indiana by Clessie Lyle Cummins. For the first ten years sales were pretty slow, but in 1929, Clessie Cummins executed the marketing idea of a lifetime by installing a diesel engine in a used Packard limousine and taking Columbus banker and investor W. G. Irwin for a Christmas Day ride. Irwin injected tremendous capital into the firm, catapulting it toward becoming one of the major suppliers of engines to the American trucking industry.

J. Irwin Miller was W. G. Irwin's nephew and second CEO of the Cummins Engine Company. Miller was a brilliant businessman who was devoted to modernist architecture. He instituted a program in Columbus, Indiana, through which the company would pay the architect's fees for public buildings designed by architects selected from a list developed by Mr. Miller, a program that was later continued by the Cummins Engine Foundation. As a result of this unique and remarkable program, that town with 44,000 residents boasts a panoply of buildings designed by such modernist luminaries as Eero Saarinen, Eliel Saarinen, I.M. Pei, Robert Venturi, Cesar Pelli, and Harry Weese, among others. In one extraordinary neighborhood, there is a monumental bronze arch by British sculptor Henry Moore on the plaza in front of the I.M. Pei-designed public library, across the street from Eliel Saarinen's First Christian Church.

Throughout history, there are many examples of successful and innovative business leaders whose philanthropy through the arts created a lasting impact. We think of the Medici, Esterházy, and Mellon families as great patrons of the arts and builders of public buildings. The Rockefeller family has given us many important architectural masterpieces. But it seems improbable that a small town in rural Indiana could become an absolute museum of the best of modernist architecture.

Columbus is located about 35 miles south of Indianapolis, an easy drive from Cleveland, Cincinnati, Chicago, St. Louis, Nashville, and many other cities. The Visitor's Center, which features large glassworks by Dale Chihuly, provides tours both guided and self guided

(a map gives phone numbers one can call to hear descriptions of the various buildings). Several public schools, City Hall, medical clinics, fire stations, banks, newspaper offices, even the jail are all fantastic modernist buildings. Altogether there are more than 60 modernist buildings in town, six of which (built between 1942 and 1965) have been designated National Historic Monuments.

Take a look at the website <<http://www.columbus.in.us/>> to get a quick idea of what the place is like, and take my word that it's worth a trip to visit.

Design inspiration

Leaf through the pages of *Vanity Fair* or *The New Yorker* magazine, and you'll see dozens of advertisements for "designer wear." It might be a dress by Versace that looks like a combination of a corn stalk and a chicken (\$1,700) or a handbag covered with el-vees (\$2,800), or a pair of shoes rejected by Lady Gaga (priceless!), but if it has a designer name it must be good. You see an advertisement for an "architect" house and assume it has no closets and the roof leaks (so that's why they call it "Falling Water"). It seems we're willing to pay a premium if there's a fancy name attached to a product.

But good design is important to us. Louis Tiffany wrote, "God has given us our talents, not to copy the talents of others, but rather to use our brains and our imagination in order to obtain the revelation of True Beauty."⁴ Tiffany's eye for design gave us those gorgeous lampshades, magical dragonflies, stained glass daisies, and a broad range of spectacular liturgical windows.

Stanford White inherited the magic of the late nineteenth-century version of the Romanesque arch from his mentor H. H. Richardson. It's remarkable to compare the façades of White's Tiffany house in New York to the H. H. Richardson rectory of Trinity Church, Boston (Clarendon and Newbury Streets). The big stone arch of the main entry is common to both houses. White traveled throughout Europe collecting architectural images so his buildings reflect a cross section of many centuries of style.

The fortune made by manufacturing diesel engines was converted into dozens of stylish and practical modernist buildings in a small midwestern town surrounded by farmlands. You have to see it to believe. Don't miss it!

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Notes

1. David Garrard Lowe, *Stanford White's New York*, Doubleday, 1992, p. 189.
2. *Ibid.*, p. 127.
3. *Ibid.*, p. 86.
4. *Ibid.*, pp. 86–87.

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On Teaching

by Gavin Black



Organ Method—concept and introduction

This month's column marks the fifth anniversary of *On Teaching*. During those five years I have written about all sorts of things having to do (mostly) with organ teaching, and in so doing I have thought about aspects of teaching more systematically and thoroughly than I had before. I have also gotten a lot of good and interesting feedback from teaching colleagues, students, and other organists, harpsichordists, and other musicians. This has brought me to the point where I feel ready to write an organ method as such—a book intended to be used systematically by organ students and their teachers. The next several columns, beginning in October, will consist of a serialization of that book. This month's column—somewhat shorter than usual—is an introduction to what the book will be like, and to some of the rationale behind the book and its appearance as part of this column.

An organ method is—or more accurately, I hope for my organ method to be—at its core a template or road map for studying and learning the practical art of organ playing. That is, it gives (should give) a series of steps which, if really followed, will—with a very high degree of certainty—lead to a student's becoming a competent organist. Organ playing is a physical skill—but it is also a mental discipline and an outlet for artistic expression. However, the physical aspect of it is 1) absolutely necessary, 2) capable of being described, and 3) accessible to anyone and everyone who might be interested in it. As I have written before, I believe that organ playing is an activity that resembles common but complex activities like driving a car or typing in the extent to which it can be successfully learned by anyone who chooses to work at it. It is not magic, and it is not limited to those who have been, so to speak, touched by the gods.

Method book design

There are activities—exercises, so to speak, and protocols and techniques for practicing—which will directly lead to anyone's being able to carry out the basics of playing the organ. An organ method should lay those techniques out as clearly as possible. To me, this requires that the practical techniques be designed to be both as efficient and effective as possible and (since they are in a fixed written form) as easy to understand and as generally useful as possible. This is the first challenge that I see in writing such a book, and is an area in which I think that I have learned a fair amount from the experience of writing the column.

Of course, I said above that the steps laid out in a method must be “really followed” in order to work. This is self-evident, but important to bear in mind. I think that the second responsibility of a book of this sort is that it meet the student and teacher more than half way in making the material interesting, and, especially, in helping those using the book to understand why they are being asked to do something. Also, to as-

great an extent as is possible, a practical method should be designed around techniques that exclude as few people as possible. For example, postures that will prove uncomfortable to people who do not have a particular physique, or exercises that require a wider hand-span than the repertoire usually requires, will needlessly exclude or discourage potential students who might otherwise be interested.

If I thought that there was a conflict here—that creating an inviting and comfortable template for learning organ would involve what might be called “dumbing down” (that is, reducing the amount that could be learned by following that template or reducing the effectiveness of the exercises)—then I would consider that to be a serious problem. I believe, however, that there is no such conflict, and that the exercises and other learning techniques that I will outline will both be comfortable for anyone to undertake and lead to the best—indeed most “advanced”—results for anyone who follows them thoroughly. At least, that is the challenge that I have set for myself in writing the book.

Interpretation and instruments

Another question is that of interpretation. That is, how much do I want to influence students in how they think about the aesthetic/artistic/interpretive side of organ playing? This includes choices of

organs to prefer (if any), registration, and repertoire, among other things, as well as interpretive factors: phrasing, articulation, approaches towards rhythm, etc. In principle, I as a teacher have always believed in as non-authoritarian an approach to these things as I can possibly concoct. For the purposes of the book, the challenge that I set for myself is to include enough meaningful and vivid discussion of those matters to engage the interest of the students and to whet their appetite for more—and especially for the process of exploring and thinking about those things for themselves—without making them feel that I am trying to constrain or limit that thinking. This is the same philosophy with which I have approached these aspects of the world of organ and organ teaching in the column, and it is in this area that writing the column has perhaps taught me the most.

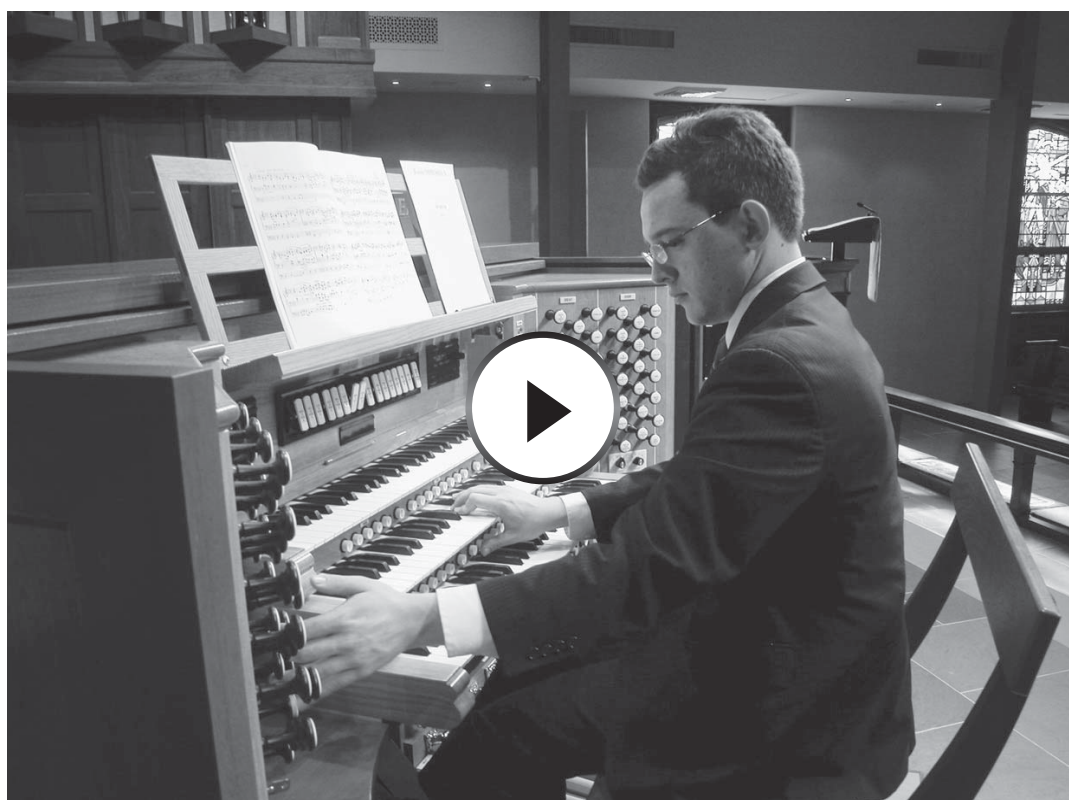
Many existing organ methods supplement whatever material for practical study that they include with discussions of the instrument itself—history, mechanism, aesthetics, and so on. It is fairly common for organ methods to open with a section about the instrument as such rather than playing technique. (This is true of both the Stainer method and the Gleason method, for example.) This is also a topic in which there are various types and degrees of objectivity or subjectivity to be found. For example, it is possible to present late nineteenth-cen-

tury developments in organ building as a triumph of progress or as a departure from the true nature of the instrument. It is also possible though—I hope!—just to *describe* them, particularly in a way that shows the student how to continue to learn about them in more depth and detail.

Concerning this last idea, nowadays the question arises regarding how much (and how) to direct students to the Internet for further research. Getting information about historical organs—or about anything else—is less cumbersome that it ever used to be. (Sitting here writing this, I typed just the words “alkmaar organ” into a search engine and immediately came up with a long detailed page about the famous organ at the Alkmaar St. Laurenskerk, with specifications, history, links to recordings, and so on. Of course, this is much more than would be mentioned about that or any organ in any organ method, but it is also probably more than would have been found in a traditional book specifically about that instrument.) But of course information on the Internet changes all the time, and it is not totally reliable. (However, it is important to remember that encyclopedias, books, articles, chapters in organ methods, and so on, have never been flawlessly reliable.) Students now and for the foreseeable future are likely to be well versed and experienced in looking things up online. The question for the

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author of a book of this sort—and indeed for any teacher—is how much help and prompting is needed.

Intended audience

Much of what I am including in the new organ method is—not surprisingly—similar to things that I have written over the years in this column. There is a difference of emphasis: the column is in principle directed at the community of teachers. It addresses, most directly, issues about how to teach. (This of course spreads out into issues about how to learn, and indeed how to play.) The book is fundamentally directed at the students themselves, and also to their teachers, insofar as those teachers are working directly with the students. This will lead to different emphasis—addressing issues of how to learn, and how to play—different organization, and the inclusion and omission of different things. However, it is certainly the case that a lot of what is in the method, and therefore a lot of what will appear in this column over the next several months, duplicates things that I have written about over the last five years. It is my hope (and my prediction) that this duplication will function as an interesting and useful recap, rather than boring redundancy. Some of it will reflect changes in my thinking about one or two matters.

And of course I am hoping for feedback. As I wrote above, I have gotten very useful and interesting feedback about the column from the beginning. I would strongly invite anyone who wishes to comment on anything about the book as it emerges over the next several months to do so. I will respond, and look forward to engaging in discussion about the organ method and any questions or issues that it raises.

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

Music for Voices and organ

by James McCray

The Alchemy of Advent

Alchemy: The chemistry of the Middle Ages, the chief aims of which were to change basic metals into gold and to discover the elixir of perpetual youth.

—Webster's New World Dictionary

Church choir directors often feel that the season of Advent is a rapid gallop that speeds pell-mell toward Christmas Eve. This year, there is a full week between Thanksgiving and the first Sunday of Advent, which will permit a regular choir rehearsal. But with December 24th on a Tuesday, directors face the problem of the last Advent Sunday and Christmas Eve being separated by only one day, which will be a challenge in terms of music preparation for worship services, with

overflowing congregations expecting meaningful and effective performances by the choir.

The alchemy of Advent is further stirred by the Christmas cantata. Directors who do not begin rehearsing that music before Thanksgiving will add more pressure to the choir and to themselves. So, dear readers, be warned. As Søren Kierkegaard said, "Life must be lived forward but understood backward." And, it should be noted that two of the primary messages of Advent are about anticipation and preparation.

Advent music assists the congregation in understanding those two messages. Hymns such as *Come, Thou Long Expected Jesus*, *People Look East*, and *Prepare the Way of the Lord* are common to most denominations. Probably the most popular hymn of the season is *O Come, O Come, Emmanuel*; church libraries typically have settings of that classic melody.

Other titles that find favor with congregations and singers include *In the Bleak Midwinter*, *Lo, How a Rose E'er Blooming*, and *Savior of the Nations, Come*. These repertoire standards deserve a yearly performance—most are rarely heard at other times of the year. With only four Advent Sundays, directors may not be interested in adding new music to the church library, but prefer to return to those old standards that gather dust most of the year; for those who do, below are some suggestions.

So, avoid the crunch of Christmas by choosing, organizing, and beginning rehearsal of the music of that very busy season. This column is appearing earlier than usual, as a wake-up call that the Advent-Christmas seasons are closer than we musicians think. Heed the words of that colonial member of Congress, John Randolph, who admonished: "Time is at once the most valuable and the most perishable of all our possessions." If you want your alchemy to work, start mixing now!

Shall I Tell You Who Will Come to Bethlehem, Harold Stover. SATB and organ, Paraclete Press, PPM 00828, \$2.10 (M+).

Using changing meters, an aggressive organ part with registrations, and a wonderful text by Ruth Sawyer, this ABA anthem will be popular with the performers and congregation. The text is especially interesting and happily surprising. The A sections have a rhythmic folk character that is contrasted in the B section, which is slower and more sustained.

O Come, Divine Messiah!, arr. Howard Helvey. SATB and organ, Oxford University Press, X521, €1.85 (about \$2.30) (M).

The organ accompaniment plays a significant role (strong accompaniments occur in all of Helvey's choral settings), and it is a bit more challenging than the choral parts; the flowing sixteenth notes in the right hand help drive the music. There is an extended unaccompanied passage that follows the opening verse in unison. The music is jaunty and rhythmic. This dancing arrangement of a 16th-century French Carol is delightful, and

would be my personal choice if I were only going to purchase one new work for the Advent season. A sure winner!

Come, Jesus, Come, Alan Smith. SATB and organ, Augsburg Fortress, 978-1-4514-2395-2, \$1.60 (M).

Both choral and organ parts are on two staves in this rather majestic anthem. The choral parts are almost always chordal and tend to sound like a hymn, but there are some brief unaccompanied passages. The organ music is not difficult and is significant. There is a strong, loud ending.

Surely the Time Is Near, Lloyd Larson. SATB and keyboard, Beckenhurst Press, BP1961, \$1.80 (M).

This sectional work moves through a variety of styles. It opens with the men in a quiet unison; that melody grows into a four-part texture that is more folksy and heard above a flowing keyboard accompaniment, which tends to dominate the music. The melody returns later above a more serious chordal accompaniment. The message of the text is very strong.

Star of Advent, Peter Choplin. SATB with optional instrumental ensemble, Lorenz Publishing Co., 10/3991L, \$1.95 (M-).

The choral score does not indicate what the optional instruments are. With an easy rhythmic feeling in 2/2 and seventh or ninth chords, this setting has a light pop quality to it. The keyboard part is on two staves, and is always heard as an accompaniment. After a unison opening, the three verses slowly develop into four parts; the choir's music is on two staves and not contrapuntal. The harmonies and melody are attractive.

Come Down, O Love Divine, Joel Raney. SATB and piano, Hope Publishing Co., G5734, \$1.85 (M).

Using Ralph Vaughan Williams' tune DOWN AMPNEY, this setting presents the choral parts on two staves, often with unison vocal lines. The accompaniment, while not soloistic, is an important element of the music that moves through changing styles. The final verse is broader and builds to loud Amens, which create a dramatic ending.

Advent Blessing, Kris Crunk. Unison with piano, Choristers Guild, CGA 1273, \$1.95 (E).

Designed for children, although suitable as an Advent solo, this simple work has four verses. After the first verse, the other three are followed by Alleluias that are sung over a more static accompaniment than that for the verses. The piano accompaniment is easy, with the left hand sometimes playing in the treble clef for variety of sound.

Radiant Light, Ken Mack and Paul Tate. SATB and keyboard, GIA Publications, G-7994, \$5.50 (M-).

This collection is subtitled *Intros for Advent and Christmas*, with specific texts for each Advent Sunday as prescribed in the Roman Missal. Several creative ways of using them are suggested in the com-

poser's notes, and each introit is also included separately at the back for use by the congregation. The intros are brief with optional music for repetitions, especially useful for processions. The music is not difficult, often with extended phrases in unison.

Alleluia! Rejoice, the Lord Shall Come, arr. Patrick Liebergen. SATB, piano, and optional 2-octave handbells, Choristers Guild, CGA 1283, \$2.10 (M).

This happy setting blends the melodies of *God Rest You Merry* and *Ukrainian Bell Carol* with the text from *O Come, O Come, Emmanuel*, so the congregation will be charmed with familiar material. The handbell part is above the choral score; the bells play throughout. Their music is not difficult and also included separately at the back. The keyboard music is busy and adds much to the setting. Highly recommended.

Book Reviews

Cavaillé-Coll's Monumental Organ Project for Saint Peter's, Rome: Bigger Than Them All, by Ronald Ebrecht. Lanham, MD, and Plymouth, UK: Lexington Books (Rowman & Littlefield), 2011. ISBN: 978-0-7391-6728-1. 223 pp + xii, \$70.00; <www.lexingtonbooks.com>.

Visitors to the Basilica of St. Peter in Vatican City, Rome, the world's largest Christian church, have often recorded their disappointment in the organ music heard there. Surely one would expect St. Peter's to have an instrument equivalent in size and quality to that heard in St. Paul's Cathedral, London, or Westminster Abbey, or in any of the magnificent churches of Paris, something extraordinary, befitting the architectural and artistic magnificence of the Roman Catholic basilica. But such is not the case. Despite many proposals from all over Europe to build an impressive instrument, the thing never materialized. Even the greatest French organbuilder of the 19th century—some would say of all time—failed to win the contract. This book sets out to explain why.

The story is fascinating, and Ebrecht tells it exuberantly and well. With earned degrees from Southern Methodist University and Yale, plus study at the Schola Cantorum in Paris, he is artist-in-residence at Wesleyan University (CT) and a brilliant organist and educator. He knows the French repertoire, especially Franck, Messiaen, and Duruflé, and greatly admires the romantic-symphonic organs of the master builder Cavaillé-Coll, who went to great lengths to win approval for a proposed organ for St. Peter's.

Aristide Cavaillé-Coll (1811–1899) was born into the Franco-Spanish Cavaillé family of organ builders in the south of France, much influenced by neighboring Spanish organs, with their batteries of multiple ranks of reeds. (The name Coll was added to the Cavaillé name to honor Aristide's grandmother.) On the advice of

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Rossini, Aristide with father and brother moved the firm north from Toulouse to Paris in 1833, Aristide having won a competition to build a large organ for the famous Abbey Church of St. Denis, burial place of French kings since the Middle Ages. That achievement launched his career, which culminated in the design and construction of the finest organ in Paris, the five-manual, 100-stop organ in the Basilica of Saint-Sulpice (1857–62), the largest organ in France.

Ebrecht organizes the story in eight chapters, chock-full of historical, political, and social matter illuminating the background. "History is an important factor in the resolution of problems," explains Cardinal Tauran in his Foreword, and Cavaillé-Coll's project was beset at every turn with serious problems not of his making. Ebrecht's task of gathering factual source material was not easy: He confesses to being perplexed that, "amazingly, no paper trail remains of this project in Rome." Cavaillé-Coll's proposal was undoubtedly the best presented and certainly the only one accompanied by a large physical model. Yet his correspondence and other relevant material are not now to be found anywhere in Rome. Undaunted, Ebrecht starts out with a description of the great builder's career, set against the turbulent history of 19th-century Europe, focusing on France through Napoleonic empires, the Republic, three disastrous wars (Crimea; Italy/Austria; France/Prussia), and the attendant economic distress everywhere in Europe. French outrage at the Italian seizure of papal lands in Rome in 1870, leaving only the Vatican City, led to the formation of the Sacred Heart of Jesus movement. That resulted in the construction of the iconic Basilica of Sacré-Coeur on Montmartre, Paris, wishing to assure its powerful place as the second most important Catholic city in Christendom. An early Cavaillé-Coll organ was installed in Sacré-Coeur in 1909, ten years after his death. But his *magnum opus* was his 1862 organ for Saint-Sulpice, one of two monumental organs he built in Paris during the Second Empire under Napoleon

III, the other being at the Cathedral of Notre-Dame. These critically prepared Cavaillé-Coll for his Rome project. Of the two, the organ for Saint-Sulpice was larger and grander. Chapter II provides every detail of the construction of that masterpiece (except for a helpful stop list). A comparison of the actual sizes of these churches is instructive. Saint-Sulpice will accommodate 10,000 worshipers in a nave nearly 390 feet long, 96 feet wide, and 100+ feet high, nearly 52,000 square feet of floor space. Notre-Dame has over 58,000 square feet and seats 7,500 on the main level and 1,500 in balconies. Saint-Sulpice holds more people because the space is much more open, which makes the acoustics "more rolling." But the great builder placed limits on unchecked reverberation and deplored "resonance incommode," consistently working to eliminate standing-wave echoes in churches.

A visit to England enabled Aristide to meet Henry Willis and to experiment with such innovations as balanced swell pedals centered above the pedalboard (replacing the old hitch-down foot-levers far to the right), pneumatic stop controls, and expanded manual compasses adapted from English builders. He had used Charles Barker's famous pneumatic lever as early as 1839 in the Saint-Denis organ and continued to use it. His proposal to build an organ for the new Royal Albert Hall in London was turned down, but he won a commission to build one for the huge Royal Albert Hall in Sheffield, later praised by G. A. Audsley. He won commissions for the Palace of Industry in Amsterdam, the new conservatory in Brussels, for Charles Garnier's new Paris Opera, and for the Trocadéro, Paris's "town hall" seating between 6,000 and 10,000. That organ had four manuals, a 32' pedal façade 60 feet tall, 66 stops, and 4,070 pipes: a good preparation for the challenges of St. Peter's to come. Ebrecht describes in detail the inaugural concerts for each of these instruments and much about the famous French, Belgian, and English organists who played them: W. T. Best, Gigout, Gounod, Guil-

lant, Lemmens, Mailly, Saint-Saëns, and Widor. He also supplies interesting financial details for each organ.

From the beginning of the 19th century, the quality of church music in Italy had declined noticeably, to the extent that Mendelssohn lamented, after visiting Rome, that singers in the Papal choir were growing old, were unmusical, could not sing in tune, and "the orchestras are worse than anyone can imagine." The general opinion of Italian organs was that they were "pathetic." Music historian Xavier van Elewyck of Louvain, Belgium, visited Italy and published in 1875 a serious report on "The Present State of Music in Italy." Like Mendelssohn earlier, he denigrates church music there, especially the organs and organists. In that same year, Cavaillé-Coll published his 54-page proposed "Project for a Monumental Organ for the Basilica of Saint Peter's in Rome." He sets out to establish his credentials, curiously concentrating on Parisian instruments, ignoring his large commissions in foreign countries or even his fine organ for the North American College in Rome that might have strengthened his claims. He provides for the proposed organ a photo of the plans for the case façade and tribune, the history of his involvement and study that motivated the project, an overall résumé of the instrument, construction and decoration of the façade, specification of the organ, descriptive table of proposed stops and the pipes in their respective intonation, arrangement of the manuals accompanied by an engraving of the console (in reality—for economic reasons—the console of Saint-Sulpice), the blowing apparatus with provision for different pressures of wind, divided wind chests, mechanical action utilizing Barker's patented lever, pneumatic motors to pull stops as invented by Cavaillé-Coll and installed at Saint-Sulpice, combination pedals, iron mechanism for manuals and pedals, pipe construction with a digression on the influence of the thickness of pipe walls on tone, harmonic stops, and pipe dimensions. These technical details are important, but Ebrecht disappoints

us in not revealing their substance. He does note van Elewyck's tireless support and advocacy of the project.

Anti-clericalism in Italy spawned demonstrations in Rome, one of which revealed a major threat to Cavaillé-Coll's scheme: Michelangelo's east end of St. Peter's Basilica, facing the square and Bernini's colonnade toward the Tiber River, became a much-disputed boundary between Vatican City and the Italian state. The Italian Republicans would not accept the idea of a massive organ case hanging from the basilica wall, "lest it shift." A century after Cavaillé-Coll's death, and without the weight of any organ and supporting structures, that wall did indeed shift. The right side of the Bernini façade sank eighteen inches and began to exfoliate. Thousands of cubic yards of concrete had to be injected into the ground beneath the basilica to stabilize the foundation. Another impediment to realization of the great project was the builder's French identity. Pope Pius IX approved the plan in 1875, as did his successor Leo XIII in 1881. Thus in 1888 Aristide thought the time was ripe to approach the pope personally to explain and defend his grand project, accompanied by two potential underwriters and the large scale model. Leo XIII listened to the presentation and expressed grateful admiration for the expensive model (which in today's currency would have cost, with packing and shipping, some \$250,000). But to everyone's dismay, the pope responded: "If one builds such an organ in St. Peter's Basilica, it will be an Italian who does it." That remark, "as disconcerting as it was unexpected," was later repeated by Pope Pius XI in conversation with Widor representing Charles Mutin, Cavaillé-Coll's successor.

Ebrecht does give us Aristide's proposed stoplist for the St. Peter's organ. Everyone knows a mere stoplist cannot truly convey the *sound* of anything. But Thomas Murray describes it as "a work of careful symmetry," with 124 speaking stops and 8,316 pipes, plus terracing of divisions, layering of subtly differentiated stops, and crescendo to a tremendous



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"tutti." There are some interesting curiosities: In the Pedal, Basse Acoustique 32', and in the Great, Basse Acoustique 16', terms normally used today for Resultant basses (Tartini, Helmholtz). Also in the Great, Quinte Trompette 5½' and Clairon Doublette 2' (reeds used as mutations), and the unique Violon Harmonique 4' as a Solo (top manual) reed. Long imagined as a misprint, Mutin retained it in the Positif in his revision of the stoplist in the early 20th century, and Jean Huré went so far as to claim that this reed stop was "quite beautiful." Amusingly, Ebrecht wonders where he might ever have heard one!

We are disappointed that the stoplist is not supplemented with expected technical details of the proposed organ as suggested in the 1875 "Project" book. Where are the drawings, engineering specs, pipe scales, construction material for both metal and wooden pipes, a reproduction of architect Alphonse Simil's engraving of the proposed organ case, and many other details that were available to Ebrecht? A large colored photograph of the gilded façade of the model does adorn the front cover of the book, but it is nowhere identified. Nor are we given specifications for several other proposals that might have set Cavaillé-Coll's plan in relief. All in all, however, Ronald Ebrecht has given us a valuable resource on a little-known organ subject. The research he pursued to write this comprehensive book is staggering. While most of his primary sources are in French, which as a scholar he reproduces verbatim, every single quotation is immediately translated into English right on the page, not buried in a footnote. Reading this book is a liberal education for any organist, so broad and international is its scope. The breadth of coverage takes us from Paris to Rome, Brussels, London, Vienna, Sydney, New York, Boston, and even Beijing. It contains intriguing stories, historical intricacies, and surprises. As a leisurely, unhurried read, it is both fascinating and informative. Despite critical re-evaluation of Cavaillé-Coll's ideas and work by such authorities as William Sumner and Peter Williams, he remains one of the greatest artists in the history of music.

Will his monumental organ for St. Peter's ever be built? The concept dates from 1860, the book from 1875, the model from 1887; his project, though as yet unrealized, is nevertheless "an immortal work that continues to be dreamed about, discussed, and promoted." We must not rule out the possibility of another builder succeeding in having a newer, fresher proposal accepted—and funded.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

Towards a Modernist Organ: Three Organs in Nottingham—St. Mary's Parish Church, Wollaton Hall, Albert Hall, with bonus tracks recorded at the German Lutheran Church and Halam Court. David Butterworth, organist. Fugue State Films DVD and CD, FSF-DVD 006, available from <www.fuguestatefilms.co.uk>, from Raven Recordings <www.ravenCD.com>, or from the OHS Catalog <www.OHSCatalog.org>.

1. Documentary
2. Music

Wollaton Hall: *Praeludium* from *Parthenia*, Gibbons; *Alman* from the *Fitzwilliam Virginal Book*, Anonymous; *Fancy*, Tomkins; *Voluntary* from *Musica Britannica*, Tomkins; *Voluntary in G* (*Introduction and Fugue*), Stanley.

Albert Hall: *Fanfare for Nottingham*, Naji Hakim; *Elegiac Romance*, Ireland; *Fantasia and Fugue in G*, Parry.

St. Mary's Parish Church: *Praeludium in G*, Bruhns; *Sonata in G Minor*, first movement, J. P. Emelius Hartmann; *Three Pieces*—1. *Rise up, all that God hath made*, 2. *See how the sun rises up*, 3. *This is the day the Lord hath made*, Jesper Madsen; *Praise to the Lord*, Lasse Toft Eriksen; *Passacaglia and Fugue in C Minor*, BWV 582, Bach.

3. Bonus Tracks (not on CD)

German Lutheran Church: *Chorale Prelude on 'Praise God, ye Christians, all together'*, Walther; *Pastorale in F*, BWV 590, second movement, Bach.

Halam Court: *Fantasia in C*, BWV 573, Bach, completed by Keller; *Chorale Prelude on 'Savior of the Nations come'*, BuxWV 211, Buxtehude.

David Butterworth (b. 1946) was educated at Cambridge University, where he studied organ under Sir David Willcocks and choral direction under the late Dr. George Guest. He then moved to Nottinghamshire, where he has remained ever since, and where he has had an enormous influence on the pipe organ culture of the county. He explains the overall concept of the recording in the "Documentary" section of the DVD. The idea is to feature organs that were on the cutting edge of fashion at the time they were built—the "Modernist" organs of their day—and to play music on them that is chosen to be especially suited to their design. All are instruments with which David Butterworth has been intimately connected at some time or other in their history.

The first of these organs is located at Wollaton Hall, ancestral home of the Wil-

loughby family, an instrument thought to have been built by Gerard Smith in 1690. The Gibbons and Tomkins pieces that David Butterworth plays come off well on the original stops, which have retained their unequal temperament. Then, in the second half of the eighteenth century the organ was rebuilt with the addition of a short-compass Echo division and a tierce mixture on the Great. The latter stop sounds particularly fine in the Stanley *Voluntary in G*. David Butterworth's part in this instrument's history came in 1981 when he was the consultant for its restoration by Mander.

In 1909 the founder of the Boots pharmacy chain, Jesse Boot, First Lord Trent, donated a magnificent four-manual organ to his native city of Nottingham. This instrument is in Nottingham's municipal auditorium, the Albert Hall, and was built by J. J. Binns, an English disciple of Edmund Schulze, often nicknamed "Battleship Binns" because of the solid construction of his instruments. Municipal organs of this type have not always been appreciated, and David Butterworth has largely been responsible for keeping interest in the Albert Hall organ alive. He has been the official custodian of the Albert Hall organ for over thirty years, and was responsible for overseeing its restoration by Harrison & Harrison in 1993. The repertoire on this recording includes a piece by Naji Hakim especially commissioned for the instrument, based on Jeremiah Clarke's hymn ST. MAGNUS, sometimes known as NOTTINGHAM. Butterworth accurately describes the piece as "exciting, well-crafted and slightly cheeky." It provides an opportunity to show off the fine Solo Tuba. The John Ireland piece showcases the softer stops and color reeds, while the Parry *Prelude and Fugue* provides a fitting climax to this part of the recording.

From 1967 to 1983 David Butterworth was organist and choirmaster of St. Mary's Parish Church in Nottingham. He was subsequently at St. Peter & St. Paul, Mansfield, a few miles north of Nottingham, and then returned to Nottingham, where he is currently at St. Mary's, Clifton. On his first stint in Nottingham he was responsible for obtaining mechanical action organs from the Danish firm of Marcussen for both St. Mary's Parish Church (2/42, 1973) and St. Mary's, Clifton (2/14, 1974). The major part of the recording is devoted to the larger of these two instruments, surely to be accounted one of the two or three finest organs built in the United Kingdom during the 1970s. Besides Bach's *Passacaglia and Fugue in C Minor*, Butterworth chooses repertoire by Danish composers, appropriate to an in-

strument by a Danish organbuilder. He begins with the first movement of the *Sonata in G Minor* by J. P. Emelius Hartmann (1805–1900), a charming piece in a classical-romantic style not unlike that of Hartmann's younger contemporary Mendelssohn. This is followed by three delightful character pieces by Jesper Madsen (1957–1999) and a choral fantasy on LOBE DEN HERREN by Lasse Toft Eriksen (b. 1978).

The first of the organs featured on the bonus tracks is a small one-manual instrument by Rudolf von Beckerath in the German Lutheran Church in Nottingham. In 1972 David Butterworth went on a tour of Schnitger organs in Germany in company with his friend, the then pastor of the German Lutheran Church, Hans-Heinrich Seger. While they were in Hamburg they visited the Beckerath workshop. Here they found a one-manual instrument sitting largely forgotten in a corner. They promptly fell in love with the little organ and bought it. It is believed to be one of Beckerath's earliest instruments, possibly the instrument he built to qualify for the master organbuilder's diploma. They took it back to England in Pastor Seger's Volkswagen camper, and it was reassembled in the German Lutheran Church in Nottingham. Butterworth demonstrates this charming little instrument with a chorale prelude by J. G. Walther and the second movement of Bach's *Pastorale in F*.

The last instrument featured on the DVD is one of three similar 2/18 tracker organs built by the firm of Grant, Degens & Bradbeer—best known for their organ at New College, Oxford—in the mid-1970s. This particular instrument was built for Wellingborough School, where it was opened by David Butterworth and John Sanders in 1976. When Wellingborough School unaccountably decided in 2001 to replace this delightful instrument with an electronic substitute, Butterworth purchased it himself, and it now graces his residence at Halam Court, Southwell. Thus, as his final offering on the DVD, Butterworth treats us to works by Bach and Buxtehude played on the Grant, Degens & Bradbeer organ.

There is nothing flashy about David Butterworth's playing, which is solid, professional, and effortless. He seems unfazed by anything—I noticed a couple occasions on the DVD, for example, when his assistant messed up page turns and Butterworth didn't miss a beat. The organs are all beautiful instruments and the repertoire is interesting and carefully chosen. In addition, the entire concept of *Towards a Modernist Organ* is fascinating, as is the story of Butterworth's connection with the featured instruments. Altogether, this is one of the most enjoyable recordings I have come across in a long time.

—John L. Speller
St. Louis, Missouri

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Jean Langlais lived from 1907 to 1991 and is considered one of the foremost French organ composers of the 20th century. Blind from the age of two, Langlais first attended the National Institute for the Young Blind and began studying organ with André Marchal. From there he went on to the Paris Conservatoire, studying composition with Paul Dukas and organ with Marcel Dupré. Further studies in Gregorian chant-based improvisation were pursued with Charles Tournemire. As a successor to both César Franck and Charles Tournemire, he became organist at the Basilique de Ste-Clotilde in Paris in 1945. Langlais held this position until his retirement in 1988. It was, however, as a touring organist that he achieved his greatest fame—touring widely in both Europe and the United States, and always con-

cluding his recitals with an improvisation on a submitted theme.

As the leading American disciple of Jean Langlais, Ann Labounsky lived and studied in Paris from 1962 to 1964 on a Fulbright scholarship, immersing herself in the French organ tradition. Labounsky studied most of Langlais' compositions with him and performed them for him on the organ at Saint-Clotilde. While she was one of Langlais' students at the Schola Cantorum, she earned the *Diplome de Virtuosité avec mention maximum* in both improvisation and performance. In 2007 an English-language DVD with Ann Labounsky as both performer and narrator, entitled *The Life and Music of Jean Langlais*, was produced by the Los Angeles AGO chapter, to celebrate Langlais' contributions and to acknowledge the centenary of his birth. (Reviewed by this writer in THE DIAPASON, March 2012, p. 19.) Dr. Labounsky now serves as the chairman of the organ and sacred music departments at Duquesne University in Pittsburgh, where she oversees both undergraduate and graduate programs in sacred music.

These recordings have been the lifetime project of Ann Labounsky, and were released in December 2011. What is presented here is both a monument to Jean Langlais and the devotion of one his most gifted students. Wonderfully presented are 26 audio CDs and a full-color 152-page booklet.

Calling the notes here a booklet (it is in small "booklet" format) does not really do justice to the definitive and complete information included within. It begins with a biographical sketch of the composer, biographies of Ann Labounsky and the late David Craighead (who is heard in the works for two organists), and notes on re-mastering these recordings.

The Langlais recordings were made over a period of 24 years, from 1979 to 2003, and are a testament to the virtual revolution of recording technology, from the days of analog tape running at 15 inches per second, through six different digital formats, to the present-day world of multi-track editing at high sample rates. For those who understand the esoteric world of electronics, microphones, digital converters, and editing systems, all of the information is here in detail.

The instruments on these recordings, beginning with St. Peter Cathedral Church in Erie, Pennsylvania, and including instruments in Massachusetts, Denver, Colorado, and three locations in Paris, were chosen for a number of reasons: the ease of recording and the lack of outside noise, the compatibility with the essence of his music, and the fact that Langlais had performed on all of these instruments except one.

These recordings are even more distinct since Langlais himself directly participated in the project and played a supervisory role. The composer helped in the grouping of the works, in providing program notes (which are extensive for every piece), and spent countless hours discussing his life and his work for the notes.

In attempting a large project such as recording a composer's complete works, the first decision that must be made is the organization of the music. The simplest way would be to present the music in chronological order, from the very first opus to the last published (or unpublished) work. However, a more novel approach was taken here. Langlais took the thematic inspiration for his music from three different sources: from the Gregorian plainchant that he knew so well as an organist and upon which he would improvise, from folk music and folk sources that interested him, and from his own original material. Each of the discs includes groupings of pieces (approved by Langlais) that give an example of these three different sources of inspiration, and where possible, some recognition of their chronology that can be heard in the process.

The full-color booklet also contains detailed stoplists of all of the instruments used. The information about the organs and their locations is complete and detailed. Nothing has been omitted in these full and extensive notes.

This set of recordings is the perfect combination of virtuoso playing, authentic scholarship of the highest order, and masterful presentation of the material.

—David Wagner
Madonna University

New Organ Music

Samuel Scheidt, Keyboard Music Transmitted in Manuscript Form, edited by Pieter Dirksen. Breitkopf & Härtel, EB8831, €32, <www.breitkopf.com>.

Samuel Scheidt was one of several German students of Sweelinck in Amsterdam in the early 17th century. In 1624 he published the *Tabulatura Nova* in three parts, which was by far the most comprehensive collection of pieces of all genres, both sacred and secular, in the 17th century. Following on from the new edition by Harald Vogel of this seminal print, we now have pieces preserved in various manuscript sources presented in a new edition by the eminent and highly respected Sweelinck scholar, Pieter Dirksen.

This carefully prepared edition contains 12 pieces ascribed specifically to Scheidt in the sources, a further 11 that are transmitted as anonymous in the sources, and a further three versions of pieces included in the *Tabulatura Nova*. The collection includes pieces in all of the most popular genres of the period. Some 15 manuscript sources have been consulted, of which MS XIV/714 in Vienna contains the greatest number of pieces, with seven.

Five of the ascribed pieces (all quite short) fall into the Praeludium/Toccata category, of which the Toccata in C has been "completed" by the editor. Two others have been putatively considered as "joint" compositions with Sweelinck, in which the student has slightly, but effectively, altered an existing work by the master. The remaining ascribed pieces comprise two chorale preludes: a short homophonic setting of *Allein Gott in der Höh* that is one of a group of 20 on this melody by different composers, including his brother Gottfried, in the Lynar MS, and a substantial work with seven variations on the Epiphany hymn *Wie schön leucht uns der Morgenstern*.

Of the five dances, there is a splendid setting of the popular piece known as *Bruynsmedelijni* (called *Bassa Fiamenga* by Frescobaldi in his *Libro di capricci* and *Fasolo* in his *Annuaire*), here called *Alamanda* with ten variations (not eight as stated in the introduction). These two works, found in the Turin MSS, are of the technical level of the variation sets in the *Tabulatura Nova*, and Dirksen suggests that they were probably composed after 1624. Two galliards with ten and nine variations respectively include a setting of an original by Dowland. The two other pieces include some 22 exuberant variations on the four-bar *Bergamasca* theme, with repeated 16th notes in no. 19 and an instruction to use the Cimbahl in the discant in the final variation, and four variations on the popular *Spanish Pavan*, which clearly indicate the Sweelinckian influence in their textural variety.

Of the anonymously transmitted pieces, four are chorale-based: a two-verse setting of *Nun freut euch* is in two voices, with the unornamented melody appearing in the treble in the first and the bass in the second; a three-verse setting of *Nun komm der Heiden Heiland*, again in just two voices for the first two verses and three in the third, has the melody in the treble in the first two verses and in the tenor in the third. Two four-verse settings of *Vater unser im Himmelreich* offer greater variety. Comparison of the two versions of a "Französisch Liedlein,"

the first with four variations, the second with seven, will offer several places for careful consideration—i.e., in variation two, where the triplets in no. 17 are replaced with eight—16th—16th figures in 17a. The final variation of 17a makes extensive use of repeated 16th notes against quarter notes in both RH and LH.

The eight variations on the charming folk tune *Die flichtige Nimphae* are taken from yet another source that seemingly conflates settings by both Scheidt and Sweelinck. This section concludes with four galliards, with eight, six, three, and three variations. The second and third are entitled *Englese*, but no original model is known; the fourth one is a version of the *Spagnoletta* based on *Ich fuhr mich über Rheine*, well-known from being set by Sweelinck.

Three alternative versions of works occurring in the *Tabulatura Nova* complete the volume: a much shorter and simpler version of the *Toccata on In te Domine speravi*, here entitled *Fantasia*, a transposed version of the *Fantasia a 3 voci* with specific indications for the pedals, and three variations on *Von der Fortuna werd ich getrieben*, taken from a manuscript that yet again conflates variations by Scheidt and Sweelinck.

A thorough preface includes a detailed description and evaluation of the sources (the editor believes that four pieces, two chorale settings and two variations on dances, in the Bártfa Tablature, Budapest, ascribed to Sweelinck are probably by Scheidt, including the popular *Balletto del Granduca*, but these four are not included here since they are readily available in other editions) and keyboard compass (several pieces were clearly conceived for a short octave in the bass, judging from the use of a low F where one would expect an F#, and by widely spaced chords with the interval of a tenth between top and lowest notes, which are easily manageable on a short-octave instrument). Other pieces that include an F# were probably written for a broken octave in which the F# and G# were divided into two, the back part sounding the sharp, the forward

part sounding a D or an E respectively. The only piece that seems to call specifically for a pedal part is the setting of *Wie schön leucht uns der Morgenstern*; variations 3 and 4 are included in the appendix with a pedal part.

The comprehensive critical commentary and notes on the notation and layout used in the edition are unfortunately in German only, and the comments on performance practice of this repertoire refer the reader to the extensive commentary in other publications (admittedly readily obtainable) from the editor and Harald Vogel—surely it would have been possible to have provided at the very least a summary of these for the player who is concerned enough to want to know more about such matters. My other quibble is the omission of the four pieces mentioned above which, although ascribed to Sweelinck in the source, are considered by Dirksen stylistically more likely to be compositions by Scheidt; while the Passamezzo and Balletto variations are readily available in the new Sweelinck edition from Breitkopf, the two quite extensive chorale settings were excluded from that edition and are available only in the Dutch Sweelinck edition by Annegarn or the Dover reprint of Seiffert's 1943 edition. As a church organist, I for one would have happily paid more to have at least these two interesting and liturgically useful pieces included in the edition under review, adding no more than twenty pages maximum.

These quibbles notwithstanding, this clearly printed edition should be of the greatest interest to organists, harpsichordists, and clavichordists seeking new repertoire for both liturgical and concert use; several of the pieces will test even an established technique, but will be well worth the time spent in learning them. It is very much to be hoped that in the not too distant future new editions of further manuscript collections of pieces from 17th-century Germany will be made available to the same standard as this exemplary edition.

—John Collins
Sussex, England

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Organs in Corsica and Southern France

June 7–13, 2012

Helen VanAbbema Rodgers



Group at Monticellu organ (photo credit: Don Auberger)



Marie-Louise Langlais at St. Maximin (photo credit: Don Auberger)

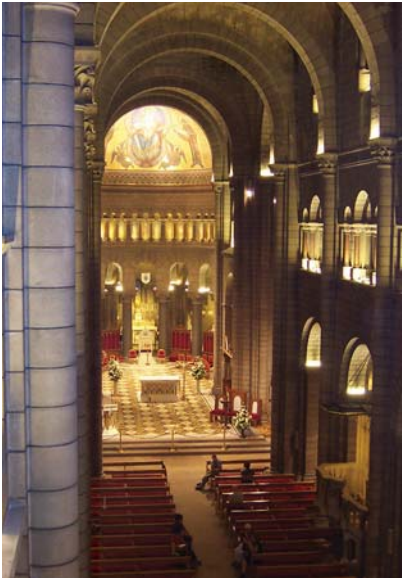
From treacherous hairpin turns finally reaching a remote Corsican village to play a tiny historic Italian treasure to the magnificent new Monaco Cathedral organ, our unique and carefully planned organ trip built a steady crescendo unlike any I have ever experienced.

Most of us were veterans of previous organ trips (British and French Organ Music Seminars—BFOMS) arranged by **Christina Harmon**, Dallas organist and composer. The trip organizer was **Marie-Louise Langlais**, with whom Harmon has a longstanding working friendship. Assisted by Parisian organist **Sylvie Mallet**, Dr. Langlais was with us every step of the way.

Our Corsican expert was **Jean-Louis Loriaut**, who for three days fascinated us with tales of local politics, history, and religion. Since 2000, the Parisian-born organbuilder, married to Corsican organist **Viviane Loriaut**, has been restoring and preserving these largely untouched instruments, an organ heritage consisting of 102 pipe organs on this island.

A small group allowed for ample playing time. On the small organs in villages of La Porta, Pedicroce, Aregno, and Monticellu, we offered Frescobaldi, Zupoli, and Marcello. Pedicroce, meaning foot of the cross, had the oldest organ, dating from 1617. The Aregno organ had 19th-century percussion added to the *Ripieno*, so this organist played Balbastre “Ou s’ont les gais Bergers?” with amusing effects. More amusing was the large herd of running sheep skirting our bus, carefully managed by an overworked dog as we left the village!

In the large port city of Bastia we visited the largest church, St. Jean Baptiste, and the beautiful Chapelle St. Croix. During our last dinner in Corsica we were spellbound by an *a cappella* men’s quartet, one of several



Monaco Cathedral (photo credit: Don Auberger)

on the island that keep the traditional indigenous chant style of singing alive and well. This chant, which began in the 16th century, is filled with improvisatory passages and enchanting melismas, along with unique timbres and meters, making it much different from typical chant. It was impossible not to feel both the profound spirituality and the earthy humanity of this music.

After an early morning flight to the mainland, we played the organ in the Cathedral of Aix-en-Provence. Then came the highlight, the large 1772 Isnard at St. Marie Madeleine in Saint-Maximin. We knew something was about to happen as Dr. Langlais’ excitement grew (this is her favorite organ outside of Paris), and as we approached this organ



Nice Cathedral at night (photo credit: Don Auberger)

and were met by the venerable organist at St-Maximin, **Pierre Bardon**. Luxurious playing time here!

The next morning we visited the active parish of St. Vincent de Paul in Marseille, a façade that bears a strong resemblance to Ste. Clotilde in Paris. This five-manual organ is the combination of three previous organs housed in the church for an impressive musical effect. Marseille organist **Robert Martin** led us to a fine café for lunch, and at this point I will say the trip excelled in gourmet delight led by our local experts.

In Roquevaire, deep in the heart of Provence and only thirty miles from Marseille, Dr. Langlais gave a stimulating masterclass on Vierne and Langlais. Organists played Pierre Cochereau’s keyboards on this refurbished organ at L’Eglise St. Vincent. The organ of over 100 ranks began as a memorial project to the late great Notre Dame organist and improvisateur Pierre Cochereau (1924–1984). In the summer of 1997, the FOMS group visited Roquevaire while this organ was lying in thousands of pieces on the floor, awaiting assembly. Since that time, this church in Roquevaire has become home to a very active organ concert series.



The blue lights of the Monaco Cathedral organ (photo credit: Don Auberger)

After the days on buses, the walking organ tour in lovely Nice to play at Notre Dame Cathedral and Eglise St. Pierre d’Arène was most welcome. Local organist **Stephane Eliot** impressed us with his lunch order of steak tartare as well as his playing of the Jongen *Toccata*. Later that evening the trip reached its apex at the Cathedral of St. Nicholas in Monaco with our esteemed host **Olivier Vermet**. Vermet dazzled us with a beautiful improvisation, imbued with many jazz elements, while the organ reacted by changing colors. Each of us was then able to play the dazzling (and with changing colors that Messiaen would have loved!) new organ built by Belgian organbuilder Dominique Thomas on into the night, with Grace Kelly at rest in the apse.

More friends (from France, Singapore, and U.S.) made for the musical journey of a lifetime, and much-needed inspiration to learn more organ repertoire was gained by all. Thank you, Christina Harmon and Marie-Louise Langlais, who make the impossible dream of playing these instruments come true.

Helen VanAbbema Rodgers has been director of music at St. James Episcopal Church in Fairhope, Alabama, for 20 years, where she directs three choirs, plays a Schlicker organ and a 14-rank 1896 Hook and Hastings organ, and administers the St. James Concert Series. Her organ and choral repertoire has been greatly inspired by organ-playing trips to England, France, Germany, and Spain.

Don Auberger is music director at St. Boniface Church, Cincinnati, Ohio, and area representative for the Allen Organ Company. He is retired Vice-President & CFO of the Cincinnati Symphony Orchestra and has been a frequent participant in the French Organ Music Seminar programs.

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Ninth International Organ and Early Music Festival Oaxaca, Mexico, February 15–20, 2012

Cicely Winter

The ninth festival had barely finished before people were clamoring to know when the next one would be! Once again, the Instituto de Órganos Históricos de Oaxaca (IOHIO) offered a unique celebration of Oaxacan culture based on the historic pipe organs. Over the course of five and a half days, participants could enjoy concerts on six Oaxacan organs; two choral concerts in splendid colonial venues; one harpsichord and flute concert in a village church; visits to eleven unrestored organs with guided tours of their churches, many of which are usually inaccessible to the public; a guided tour of the archeological site of Monte Albán; a guided tour of the colonial churches of Oaxaca City; the opportunity for organists to play some of the organs; a presentation about the Oaxacan organs; an exhibit of manuscripts related to the organs from local archives; and a chance to savor the famous Oaxacan cuisine in three villages.

The festival attracted more than 100 experts, students, and aficionados in fields related to organs, music, colonial art, and Oaxacan culture in general. The concerts were packed, and there were more local people in the audience than ever. Attendance was approximately 260 people in the cathedral, 150 in Huayapam, 380 in La Soledad, 230 in San Pablo, 150 in Tamazulapán, 150 in Yanhuitlán, 180 in Zautla, and 150 in Tlacochahuaya. The star performer was the internationally acclaimed Brazilian organist **Elisa Freixo**, who played the inaugural and final concerts. Twenty-five Mexican musicians were invited to participate as well: four organists, 14 singers, three guitarists, two percussionists (both Oaxacan), a flutist, and a harpsichordist, as well as a chorus of 14 singers. Also in attendance were 11 young Mexican organists and organ students from Guanajuato, Morelia, Mexico City, and Oaxaca. In addition to the musicians, we were honored to have with us Richard Perry, author of several books on Mexican colonial art, who guided the church tours.

Wednesday, February 15

The events began with the inauguration of the festival and reception in the **Oaxaca Philatelic Museum (MUFI)**. **María Isabel Grañen Porrúa**, president of the Fundación Alfredo Harp Helú Oaxaca, and **Eloy Pérez Sibaja**, director of the Oaxaca Regional Center of the Instituto Nacional de Antropología e Historia (INAH), offered words of congratulations and the support of their respective institutions, after which **Cicely Winter**, director of the IOHIO, spoke about the goals of the festival.

The first concert of the festival took place in the **Oaxaca Cathedral**. **Elisa Freixo** offered a program of 16th–18th-century repertoire by composers of diverse nationalities, and her characteristically elegant style set the high tone for the musical events to follow. Because of the position of the organ in the choir loft, the organist's back is to the audience, so the concert was projected onto a screen in the church. In this way it was possible to see how the registers were changed and watch Elisa's hands as she played. The monumental organ (1712) retains its opulently carved and gilded upper case, but its lower case has been rebuilt several times and there is no evidence of its original appearance. However, one can assume that it was once as richly decorated as the upper case.

Thursday, February 16

The first full day of activities began with a visit to the **church of San Matías Jalatlaco**, located on the edge of the historic center of Oaxaca City. We ascended the first of the many winding stone staircases we would encounter in the days ahead, in order to view the organ from



Elisa Freixo concert, Oaxaca Cathedral

the front in the choir loft. This elegantly proportioned blue 8' organ was built in 1866 by the distinguished Mexican (Oaxacan?) organbuilder Pedro Nibra and was recently evaluated by organbuilder Gerhard Grenzing (Barcelona) for a possible future restoration.

It is always interesting to see how the group splits up when we enter a church, with the organbuilders scurrying up to the choir loft, the lovers of colonial art gravitating to the altarpieces (*retablos*), those with anthropological inclinations talking to the local people, and others just wandering around enjoying the overall experience.

Our next stop was in **San Juan Teitipac**, where **Richard Perry** and art historian **Janet Esser** offered an explanation of the famous 16th-century Dominican mural at the entrance of the former convent. Inside the baroque-style church, we viewed the empty 18th-century organ case, which was painted light blue and converted into a confessional in the 1970s. It was later abandoned in a storeroom, where the IOHIO found it some years ago and moved it back into the church.

We proceeded to the **church of San Jerónimo Tlacochahuaya**, considered to be one of the loveliest in Mexico, with its exuberant interior floral decoration and exquisite baroque altarpieces, all recently restored. The focus of the visit was the church art rather than the organ, since there wouldn't be time to view it calmly after the upcoming concert on Sunday.

Mexico City artists **Santiago Alvarez** (harpsichord) and **Jazmín Rincón** (baroque flute) presented the second concert of the festival, entitled "A musical voyage through 18th-century Europe," in **San Andrés Huayapam** on the outskirts of Oaxaca City. Their delightful program was enhanced by the main altarpiece behind them, one of the most beautiful in Oaxaca, whose intricate carving is referred to as "gilded lace."

The 4' table organ (1772), originally painted bright red, has been evaluated for a restoration, since it is nearly intact. We were refreshed by a drink of *tejate*, of pre-Hispanic origin and a specialty of this community, followed by a delicious meal of *mole amarillo* in the atrium of the church.

That night **Cicely Winter** presented the third concert of the festival in the **Basílica de la Soledad**, accompanied by Oaxacan percussionist **Valentín Hernández**. **Joel Vásquez** and **Andrea Castellanos** were indispensable in pulling the stops, since this music required many changes of registration. The huge church was packed and the crowd most enthusiastic, even singing along and swaying in time to a program of well-known Oaxacan folk music, played on a



Cicely Winter, Church of San Matías, Jalatlaco (photo: José Luis Pérez Cruz)



Church of San Jerónimo, Tlacochahuaya (photo: José Luis Pérez Cruz)



Concert at San Andrés, Huayapam: Santiago Alvarez, Jazmín Rincón

Oaxacan historical treasure. The case of this monumental 8' organ is elaborately decorated and bears the earliest date of any Oaxacan organ: 1686. The interior components were rebuilt during the 18th century, and the organ was restored in 2000.

Friday, February 17

Participants could choose one of three options for the Friday morning activity:

Scattered leaves ... from our Scrapbook

From a review of
*Ken Cowan Plays
Romantic Masterworks*
(Raven OAR 903).

The Lincoln Schoenstein has plenty of theatrical tonal resources that make this music most delightful! All of these works give Cowan ample opportunity to explore the seemingly endless array of tonal colors this organ offers, including the pizzicato pedal and

Schoenstein's Böhm Flute, as well as the enormous dynamic range made possible by multiple layers of expression devices. Cowan seems to own each of these works; his technical and musical mastery allow him to perform with abandon and spontaneity, while always remaining in full control. This is not to be missed.

James Hildreth
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Concert in Basílica de la Soledad: Valentín Hernández, Joel Vásquez, Andrea Castellanos, Cicely Winter

Although the title of the talk does not change from year to year, the content does, and the images of the organs and of the various IOHIO projects spoke for themselves. The talk was followed by a spirited discussion among the organists and organbuilders about conservation and restoration issues.

This was followed by an exhibit of documents related to music from various Oaxacan archives. Entitled “Musicógrafos y Melómanos,” the exhibit included 16th–20th-century printed documents and manuscripts from Europe, Mexico, and Oaxaca.

The fourth concert of the festival took place in the newly restored **Centro Académico y Cultural San Pablo**. The baroque ensemble **Melos Gloríae**, directed by **Juan Manuel Lara**, offered a captivating program of “Polyphonic Music—Francisco López Capillas (1614–1674),” the most prolific Mexican composer of baroque Masses. The acoustics were splendid as the choir sang from the second story of the former convent.

Saturday, February 18

Our caravan of seven vehicles journeyed through the mountainous Mixteca Alta region to **Santa María de la Natividad Tamazulapan** for the fifth concert of the festival. Organists **Laura Carrasco** and **Elisa Freixo** played charming pieces appropriate for this 2’ processional organ, situated in a high side balcony overlooking the huge nave of the church. They were joined by IOHIO organist **Joel Vásquez** and his young student **Isaí Guzmán**.

As in years past, we have featured music on other instruments to alternate with this small organ. Oaxacan percussionist **Gabriela Edith Pérez Díaz** and the **Terceto Cuicacalli** guitar ensemble from Mexico City (**Diego Arias Ángel**, **Miguel Ángel Vences Guerrero**, and **Eduardo Rodríguez de la Torre**) added variety to the program with pieces by J. S. Bach transcribed for marimba, and by Vivaldi and more modern composers for guitars. Afterward, we admired one of the most splendid altarpieces in Oaxaca, which includes paintings by the renowned 16th-century Spanish painter Andrés de la Concha.

No matter how carefully we try to plan the schedule, there are always “surprises” beyond our control. This time it was the highway construction that detained us for an hour en route to **Santo Domingo Yanhuitlan**.

Luckily, the sixth concert of the festival by the choral ensemble **Melos Gloríae** had just started when we finally arrived, and we were able to savor the program of “Sacred Music from the Museo Nacional del Virreinato” in the vaulted stone space of one of the most imposing 16th-century buildings in the Americas. Organist **Abraham Alvarado** played a selection of French pieces to demonstrate the sound of the organ. Built around 1700 and restored in 1997, this magnificent 8’

instrument is decorated in a style closely resembling that of La Soledad.

As in years past, the Federal Road and Bridge Commission (CAPUFE) opened an entrance from the superhighway, allowing us direct access to **San Andrés Zautla** and saving us over an hour of travel time. The fiesta and concert in Zautla are always a highlight of the festival. We were received in the atrium of the church by the local band with *mezcal*, necklaces of *bugambilia*, and dancing. We then followed the band to the patio behind the church for a sumptuous meal featuring *estofado de pollo*, a delicious Oaxacan stew.

The seventh concert of the festival, presented by various Mexican musicians, took place in Zautla’s lovely baroque church. Organist **Laura Carrasco** played works from archive manuscripts in Morelia and Puebla, as well as a set of verses from the *Notebook of Psalm Tones of Sor María Clara del Santísimo Sacramento* (the 19th-century Oaxacan nun who compiled the pieces in the notebook) from the Oaxaca Cathedral.

As in Tamazulapan, the organ alternated with the marimba (**Gabriela Edith Pérez Díaz**) and the guitar ensemble **Terceto Cuicacalli**. The concert was projected on a screen, which allowed the public to watch the action in the choir loft: the bellows pumped by hand and the registers controlled by lateral slider tabs.

After the concert, interested local folks and visitors climbed up to the choir loft to hear an explanation of the organ’s history and construction and admire it up close. The case of this 4’ table organ (1726) is exquisitely painted with images of Saints Peter and Andrew and four archangels.

Sunday, February 19

The first stop in our second Tlacolula Valley tour was **Santa María de la Asunción Tlacolula**. Once again we experienced the exciting moment of reaching the top of the winding stone staircase to see yet another unique instrument face to face in the choir loft. Dating presumably from the 18th century, this stately 8’ organ is nearly complete and has the most elaborately painted façade pipes in all Mexico. A proposal for its restoration by Gerhard Grenzing is being evaluated by the INAH in Mexico City. We also viewed the little 2’ 18th-century processional organ, the smallest in Oaxaca, which was built for the baroque chapel of the Señor de Tlacolula, currently undergoing restoration.

This year for the first time, we programmed a visit to the **church of San Miguel del Valle**, whose bell towers are decorated with glazed pottery dishes imbedded in the stucco. The 4’ table organ appears to date from around 1800 and has neo-classic design features. Even though the pipes and keyboard no longer exist, the organ still retains its windchest and original bellows.



Concert, Santa María de la Natividad, Tamazulapan: Laura Carrasco, Elisa Freixo
(photo: José Luis Pérez Cruz)



Gabriela Edith Pérez Díaz with Terceto Cuicacalli guitar ensemble, Tamazulapan
(photo: José Luis Pérez Cruz)



Laura Carrasco concert, San Andrés, Zautla



Santa Mariá de la Asunción, Tlacolula, 8’ organ

We then traveled to **San Dionisio Ocotepéc** to view one of Oaxaca’s earliest and most important organs (the date 1721 appears on a label in the inside of the case). The lower case of this tall 4’ stationary instrument is narrower than the upper, an unusual design in earthquake-prone Oaxaca. The organ came close to being destroyed just around the time the IOHIO made its first visit in 2001. Its decorated doors had fallen off and were luckily retrieved, framed, and hung in the sacristy. The sacristans brought the former doors to the choir loft so that participants could see on one of them, King David playing his harp, and the other, Santa Cecilia playing the Ocotepéc organ, with the bellows behind and the original façade decoration.

Elisa Freixo presented the eighth concert of the festival in **San Jerónimo Tlacoahuaya**, which culminated the musical aspect of the festival. Her varied program highlighted the musical

possibilities of the organ and projected rich sounds and tone colors rarely heard on this instrument. Built sometime before 1735 and restored in 1991, this is the most famous of the Oaxacan organs. The case and pipes are exquisitely decorated with floral motifs, and the organ harmonizes beautifully, both visually and acoustically, with the architecture of the church. As in some of the other churches, the concert was projected on a screen. In this way people could see how the registers were changed and watch the organist’s hands as she played.

We were delighted to have with us at several of our festival concerts **Don Alfredo Harp Helú** and his wife, **Maria Isabel Grañen Porrúa**, president of the Alfredo Harp Helú Foundation in Oaxaca (FAHFO). The IOHIO is honored to be included among the many cultural projects of the Foundation and especially appreciates Don Alfredo’s interest in supporting organ restora-



Tlacolula small processional organ



San Miguel del Valle table organ



San Miguel del Valle church

tion projects over the past years. These include five of the seven restorations in Oaxaca (though Fomento Social and Fomento Cultural Banamex) and the restorations of the two monumental organs in the Mexico City Cathedral (the second of which is in process) in collaboration with the organbuilder Gerhard Grenzing.

Monday, February 20

Our second all-day trip to the Mixteca Alta began with a visit to the unrestored organ in **Santa María Tinú**. The little stone church houses two baroque altarpieces and a disproportionately large organ (1828). Perhaps the organ was originally commissioned for a bigger church or perhaps the community simply wanted something grand. The organ, completely intact and played just a generation ago, still grunts and wheezes when the bellows located in the loft above are pumped.

Some years had passed since we last included a visit to the organ in **San Andrés Sinaxtla** in our festival tour, so it was of particular interest to our regular participants to see it this time. This instrument is neo-classic in design, richly carved but unpainted. Most unusual is the inscription across the façade of the organ including the date of construction (1791), the cost, and the name of the donor (a personal statement unthinkable a half century before).

Just up the road from Sinaxtla, the community of **San Mateo Yucucui** sits on a promontory overlooking the Yanhuatlán Valley. It is said that when this 8' organ was played, it could be heard for miles around. The organ (1743) was never painted or gilded, probably because the parish ran out of money, but is richly carved and still has its original keyboard. The floor of the high balcony on which the organ sits is much deteriorated, but the custodian had laid down some planks so that participants could get a closer look at the organ.

Because of the delay on Saturday due to highway construction, we decided to change our plan so as not to venture beyond Yanhuatlán and unfortunately had to eliminate the visits to Tejupan and Teotongo. Instead we returned to



Organ, San Mateo, Yucucui (photo: José Luis Pérez Cruz)

the **church of Yanhuatlán**, since there hadn't been adequate time to appreciate the church art and architecture after Saturday's choral concert. Although the church was closed that day, our friend the custodian opened it for us specially. This church is one of the jewels of 16th-century architecture in all the Americas, and it was amazing to have this space all to ourselves.

Our final church and organ visit was in **Santa María Tiltepec**—for some, the crowning visual experience of the field trips. Built in the 16th century as an open chapel atop a pre-Hispanic temple, the 17th-century church has long been appreciated by art historians for its richly carved, asymmetrical façade. The organ is one of Oaxaca's oldest (1703) and is unique in its technical design and colorful, whimsical carved (not painted) decoration.

We then walked down the hill and across the river to the home of the **Cruz Martínez family** for our farewell dinner. We feasted on *barbacoa de borrego*, lamb barbecued Oaxacan style, cooked in the ground over hot rocks and covered with maguey leaves. Mezcal from San Bartolo Yautepec flowed freely, and everyone had one last chance to relax and enjoy the festival company before returning to Oaxaca.

Participants in the ninth festival were enthralled by their Oaxaca experience, and the village authorities, who always received us with ceremony and respect, were equally pleased by our attention to the organs in their communities. It is clear that the promotion of the organs during our festivals is one more step toward guaranteeing their preservation.

The IOHIO has many pending projects between now and the tenth festival (tentatively planned for February 2014), including organ concerts in city and vil-



Elisa Freixo concert, San Jerónimo, Tlacoahuaya



Organ, Santo Domingo, Yanhuatlán (photo: José Luis Pérez Cruz)

lage churches, more CDs of festival concerts, a book about the Oaxacan organs, continuing documentation and conservation work, and at least one organ restoration. By the time we meet again, there will be a lot to celebrate! ■

Cicely Winter grew up in the state of Michigan, but has lived in Oaxaca since 1972. She studied piano and harpsichord



Santa María, Tiltepec organ (photo: José Luis Pérez Cruz)

at Smith College and the University of Michigan, where she obtained a B.A. in music and an M.A. in European history. She later studied piano performance at the post-graduate level in the School of Music at Indiana University. She presents organ, piano, and harpsichord concerts regularly, many of which benefit community service projects. In the year 2000 she co-founded the Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO) and since then has served as its director. The IOHIO focuses on the protection and promotion of the sixty-nine historic pipe organs known to date in the state of Oaxaca.

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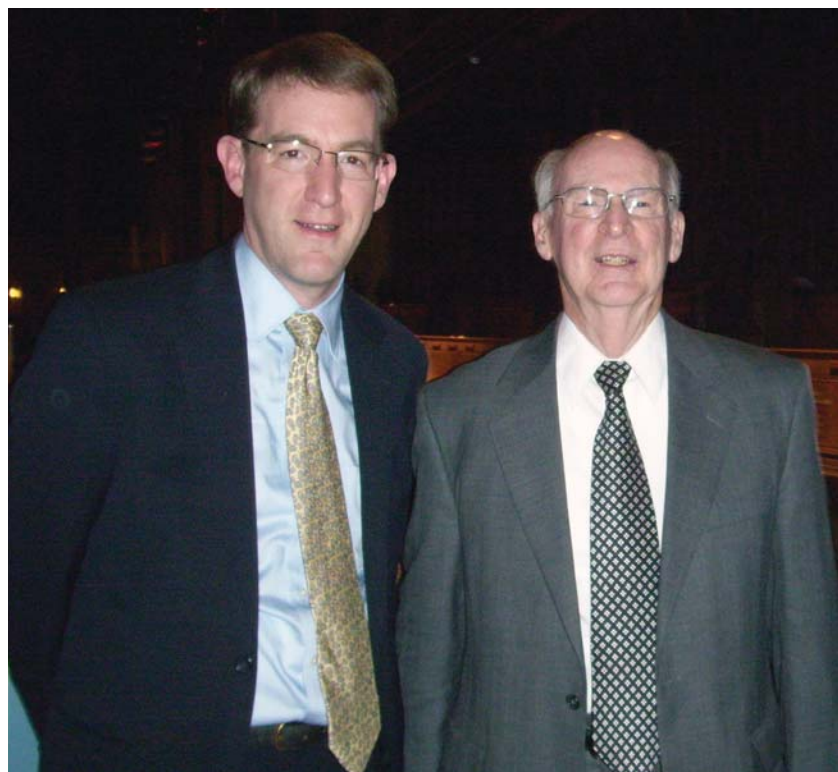
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Like Father, Like Son: A Conversation with Lee and Scott Dettra

Joyce Johnson Robinson



Scott Dettra and Lee Dettra following Lee's recital at Washington National Cathedral, January 25, 2011

These days, while it is not uncommon for sons and daughters to follow in their parents' footsteps and become doctors, lawyers, and corporate chiefs, it is somewhat unusual for offspring to take up the "family business" if that business is playing the organ. The Dettra family brings to mind other musical fathers and sons. In fact, three Dettras are organists—Lee, Lee's brother Philip, and Lee's son, Scott. What makes a musical dynasty tick? We discussed this with both Lee Dettra and his son Scott.



Lee Dettra at the West Point console

Lee Dettra retired four years ago after 53 years of serving churches and universities in Florida, Pennsylvania, New York, and Delaware. A graduate of Westminster Choir College, he also earned the Master of Sacred Music degree from Union Theological Seminary in New York City, and holds the American Guild of Organists' Fellowship and Choir Master certifications. His study of the organ was mainly with Alexander McCurdy and Searle Wright.

In 1985 Lee Dettra was appointed by President Reagan as organist and choir-master of the Cadet Chapel at the U.S. Military Academy, West Point, where he served until 2000. There he presided over the 325-rank, 20,142-pipe organ and conducted the Cadet Chapel Choir, which sang at the annual service for the U.S. Army at Washington National Cathedral.

Lee and his wife Janet, who live in Delaware, have three children and four grandchildren. He was the first organ teacher of their son Scott, who has been organist and associate director of music at Washington National Cathedral for the last five years and is now director of music at the Church of the Incarnation in Dallas, Texas.

Scott Dettra is director of music at the Church of the Incarnation in Dallas, Texas, where he oversees one of the nation's largest Anglican music programs. Prior to his appointment in Dallas, he was organist and associate director of music at Washington National Cathedral for five years. A native of Wilmington, Delaware, Scott Dettra holds two degrees from Westminster Choir College and has studied jazz piano at Manhattan School of Music. His principal organ teachers have been Joan Lippincott, Dennis Keene, and his father, Lee Dettra. He is also organist of The Crossing, Philadelphia's new-music choir.

He has performed at national conventions of the American Guild of Organists, the Association of Anglican Musicians, and the Association of Lutheran Church Musicians. Festival appearances include the Lincoln Center Festival, the Carmel Bach Festival, the Arizona Bach Festival, the Bermuda Music Festival, and the Piccolo Spoleto Festival.

His debut recording, *Tongues of Fire* (Pro Organo), featured French music performed on the 325-rank organ of the Cadet Chapel at West Point. *Majestas* (Loft) features large-scale organ favorites performed on the Great Organ of Washington National Cathedral. Scott



Scott Dettra at Washington National Cathedral

Dettra performs throughout the United States and Canada under the management of Karen McFarlane Artists.

Joyce Robinson: Do you have any musical ancestors? And are any of your grandchildren musical?

Lee Dettra: My parents were amateur violinists and actually met playing in the Norristown, Pennsylvania Community Orchestra in the 1930s. My mother taught public school music, having earned a music education degree from Beaver College. Janet's and my granddaughter (the oldest of our four grandchildren) plays the trombone in her high school band.

JR: How did you and your brother Philip become interested in the organ? What was your training?

LD: My grandparents purchased a home organ when I was nine, and I began organ lessons with my piano teacher in Pennsylvania, Eleanor Fields Holden, a Curtis grad. My younger brother Philip, now an accomplished pianist and architect as well as a church organist and choirmaster in North Carolina, soon followed with piano study and eventually organ study. When my family moved to Florida when I was in junior high, I first studied organ with Herman Siewert at Rollins College, and, when he retired, with Ruth Richardson Carr at Stetson University. Philip and I both studied piano with Maude Beiser when we were in high school. During this time I served two churches as organist in our home town, Mount Dora.

I began college at Houghton, where I studied organ with Charles H. Finney and piano with Eldon Basnev. I then transferred to Westminster Choir College (graduating in 1963), studying with Theodore Keller and then Alexander McCurdy (both Farnam students). After serving in my first full-time church position in Lancaster, Pennsylvania, I entered the School of Sacred Music at Union Seminary in New York, where in 1968 I earned the Master of Sacred Music degree, studying with Searle Wright. About this time I earned the AGO's Fellow and Choir Master certifications. I then served First Presbyterian Church in Sharon, Pennsylvania (also teaching organ at Thiel College), and then First and Central Presbyterian Church in Wilmington, Delaware, where I also founded and conducted Wilmington's Center City Chorale, and taught organ at the University of Delaware.

It was during this time that Scott, our youngest of three children, was born. From 1985 to 2000 I was organist and choirmaster of the Cadet Chapel at the



Young Scott practicing piano at home

U.S. Military Academy in West Point, New York. During these years Scott and I both served as accompanists of the Masterwork Chorus in New Jersey under Andrew Megill. When I retired from West Point, my wife and I moved back to Delaware, where I served Immanuel Episcopal Church on the Green in New Castle for six years.

JR: When did Scott show interest in the instrument?

LD: From a very early age he exhibited interest, ability, and a natural talent for music. He began organ study at around age eight, after several years of piano lessons. During high school he served as organist for churches in Highland Falls, New York, and Newburgh, New York, before entering college.

JR: Were you able to give him access to the major instruments you played?

LD: Beginning in Wilmington, and continuing at West Point, Scott had access to the organs, where he practiced and had his lessons with me. He eventually gave several recitals on the West Point organ in recent years.

JR: Have the two of you ever worked together, or presented any duet programs?

LD: In his early years Scott and I gave some recitals together, where we included some duets. Then at Trinity Church in Princeton, when he was assistant organist there, we presented a "Dueling Organs" recital, where we played a Sousa march encore with both of us at the same organ.

JR: You have held positions in large and prominent churches and chapels, including at West Point. What advice did you pass on to Scott about handling such a responsibility?

LD: Do your best, taking changes in your stride, and even if you have ten weddings to play in one day, as I did once at West Point, try to keep it all "fresh!"

JR: Can you tell us a bit about your West Point position—was it at all different from an organist-choirmaster position at a church? What was the required repertoire?

LD: It was a joy and a privilege to work with the fine cadets at the U.S. Military Academy. My duties included con-



Lee & Scott Dettra play a duet at home



Scott Dettra tries out the West Point organ

ducting the Cadet Chapel Choir (which sang for the Sunday morning Protestant service and did some touring), teaching a music appreciation course in the English department, giving VIP tours of the 1500-seat Gothic Cadet Chapel, conducting Handel's *Messiah* with orchestra and chorus each December, planning the organ recital series, playing carillon recitals, playing for many funerals of graduates, overseeing the maintenance of the organ, and playing the Cadet Chapel organ for the Protestant service and many weddings (attending their rehearsals as well).

JR: Just how many weddings?

LD: Any weekend might include four rehearsals and four weddings, with my busiest weekend involving 21 weddings, ten of which were every hour following two Sunday morning services. Many weddings required much organ repertoire, as I tried not to repeat preludial music too often. (Most processions and recessions got repeated many times, though!)

JR: One biographical item mentions television recording, including for the BBC. Please tell us about that.

LD: While at West Point I recorded a few pieces several different times for the BBC, as well as for some American programs. These featured the West Point organ—now 390 ranks—the world's largest organ in a religious building and third largest in the world, surpassed only by the Atlantic City Convention Hall organ and the Wanamaker Organ in Philadelphia, which Scott and I have both played. While at West Point I recorded a CD—*West Point Classics*, which is available through the Organ Historical Society. (Scott's CDs are available there, also.)

JR: You have helped present a POE. How did it go, and how did it make you feel about the organ's future?

LD: I was very encouraged by the talent and enthusiasm of the 30 students who participated in the Wilmington, Delaware POE in June 2011. Even at the various levels of playing exhibited, all were so enthusiastic, and so grateful to find others their age who were also interested!

JR: What changes have you observed in the organ world?

LD: Of course, the knowledge of earlier performance practice has colored interpretation greatly since my first organ study. The other change, as exemplified by POE attendance, has been an increased interest in the organ, giving much hope for the future!

JR: How are you spending your time in retirement?

LD: In 2008, after 53 years of serving churches and universities in Florida, Pennsylvania, New York, and Delaware, I retired from regular church work, but have done a lot of substituting, as well as quite a few organ recitals. Actually, this year I am serving as assistant organist of the Episcopal cathedral in Wilmington, Delaware—the Cathedral Church of St. John—assisting Eugene Lavery in the fine program there, which includes the

Cathedral Choir School of Delaware. I am enjoying once again being part of weekly playing—on the Noack and Möller organs there.

§

Joyce Robinson: Tell us about beginning organ study with your father.

Scott Dettra: I grew up watching my father play the organ in church and was fascinated by both the music and the instrument. For as long as I can remember, I wanted to do what he did. I don't specifically remember our very first lessons, although I know they were when I was eight years old. I had been taking piano lessons since I was three, so I already had several years of keyboard experience under my belt. People always ask if I could reach the pedals when I was eight and the answer is yes, although I could only reach with my toes originally (great practice for when I later learned about Baroque performance practice!). Some of the topics I remember covering in early lessons were legato, finger substitution, basic registration, and hymn playing.

JR: How were lessons handled?

SD: We didn't have a regular schedule for lessons. We would just have one whenever it was convenient. If I had a day off from school I would go to work with Dad, practice all day, and have a lesson. We also had a one-manual and pedal instrument at home that Dad built from a kit. So there was always an organ available.

JR: You were only nine years old when you had your first job.

SD: My first church job came through my father. Silverbrook United Methodist needed an interim and I played for



Lee and Scott at First and Central Presbyterian Church, Wilmington, Delaware

four weeks. It was Advent of 1984, if I recall correctly. There was no choir to conduct. I prepared a prelude and postlude each week, along with hymns and service music. My mother took me on Sundays because Dad was busy at his own church, obviously.

JR: And you played at Riverside Church when you were eleven.

SD: John Walker invited me to play at Riverside for their Youth Sunday in 1986 after he and I met at West Point, where he was playing a recital on my father's series. I played the postlude—*Toccata and Fugue in D minor* (no less!). Obviously, it was a thrilling moment for an eleven-year-old!

JR: Is your mother musical, too? How did she manage in a multi-organist household?

SD: Mom is a registered nurse and doesn't play any instruments. She enjoys singing and has sung in Dad's church choirs for as long as I can remember. Obviously, she has heard more than her share of organ music over the years and has always been a great support for both of us.

JR: Did you ever want to do anything else?

SD: When I was in the second or third grade, I was fascinated by some of the early personal computers and remember telling people I wanted to be a computer programmer. But I never seriously considered another profession. I did flirt

with jazz piano quite a bit while in high school and actually began my college career at Manhattan School of Music as a jazz piano major. I think that was the extent of my teenage rebellion!

JR: What about study with your other teachers?

SD: After one semester at Manhattan School of Music, I changed my major to organ performance and studied with Dennis Keene. Although I only worked with him for one semester, this was a very important time for me in my development as an organist. He was the first teacher I had ever had besides my father and his teaching engaged me in a new way. I still use and value many of the things I learned from him during that semester and am very thankful to have had the opportunity to study with him. When I transferred to Westminster Choir College I studied with Joan Lippincott, who is wonderful in every possible way. I finished out my college years with her and continued on for my master's. I am so thankful for the time I spent studying with her and treasure our relationship to this day.

JR: Your prior position was as organist at Washington National Cathedral in Washington, D.C. Were you at all affected by the recent earthquake there?

SD: Life at the cathedral was exciting and busy. The earthquake caused considerable damage and forced us to close the building for almost three



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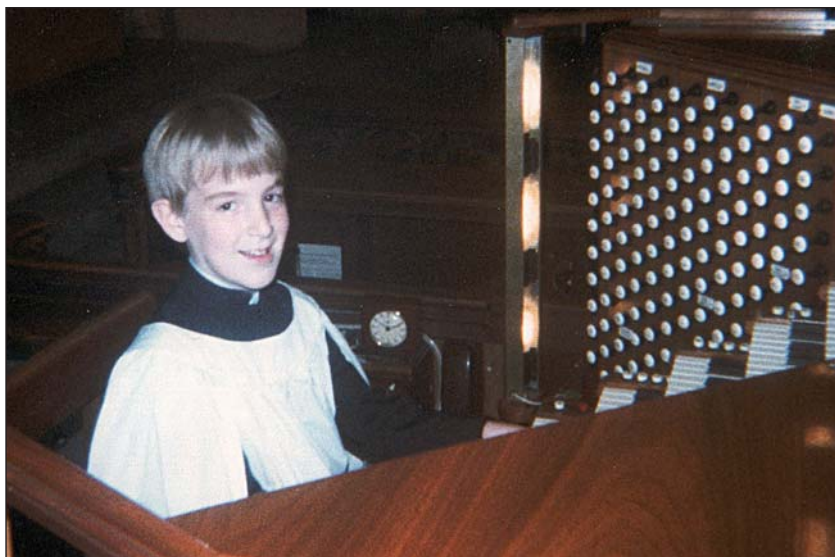
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Scott's first job at age 9, Silverbrook United Methodist Church, Wilmington, Delaware



Scott posing at Riverside Church, 1986



Scott, age 11, plays postlude on Youth Sunday at Riverside Church, April 1986



Young Scott Dettra at West Point

months. It will take many years and tens of millions of dollars to repair all of the earthquake damage. During the closure, many services and events were moved to other venues (including major services for the opening of the Martin Luther King, Jr. Memorial and an entire weekend of services and concerts for the tenth anniversary of the 9/11 attacks), a logistical challenge met with the utmost distinction by the entire staff. Happily, the organ did not seem to have suffered any damage in the earthquake. In fact, we used the downtime to repair some of the most pressing maintenance issues threatening the instrument.

JR: What were the special challenges, especially musical challenges, of a position in such an internationally prominent cathedral?

SD: The most challenging thing was the lack of practice time on the cathedral organ. The organists are unable to practice during the day, when the building is open for tours. Another challenge was the musical pace. That was also the thing I loved most about

the job. With seven choral services each week, the choir and organists go through a vast amount of repertoire very quickly. I loved that there was at least one service to play almost every day I came to work.

JR: You gained some new and notable exposure at the 2010 AGO convention, particularly for your endurance in playing multiple programs on the same day. Obviously you have inherited your father's stamina genes! Where do you get your energy?

SD: To be completely honest, I didn't realize all three programs were scheduled for the same day when I agreed to them. That said, I approached it as a fun challenge. It was an exhausting day to be sure, but we should all have a few of those now and then! As for where my energy comes from, I love to perform and never have trouble gathering the energy necessary to do so.

JR: Following the convention, you came under management. Has that changed your life in any way?

SD: My concert career is very important to me. I love playing recitals, traveling to places I have not yet been, meeting new people, and playing a variety of instruments. Being under management with Karen McFarlane Artists has certainly shed a new spotlight on that part of my career, for which I am very grateful.

JR: Which are your preferred works and who are your favorite composers?

SD: For me, all music begins and ends with Bach. His music has always been my first love. Other composers for whom I have a particular admiration are Franck, Widor, Duruflé, Brahms, Mendelssohn, and Healey Willan.

JR: You studied jazz piano—was that an end, or a means?

SD: At the time it was an end, but now I see it as a means. My high school band director got me interested in jazz in a big way. I had a church job throughout high school, but my real love was playing jazz piano, not organ music. My background in jazz has certainly had an influence on my organ playing, but not a large one. I think it influences my continuo playing more than anything. Realizing figured bass is really no different from reading a jazz chart.

JR: You have been involved with the Embassy's promotion of concerts—you presented recitals in Washington D.C., and also in Barbados. What is this program and how did you come to be involved in it?

SD: This has not been a formalized program so much as a few isolated events. In the case of my recital in Barbados last year, it was very exciting to work with our embassy there to connect with music students in local schools. We played music for and with each other and had some very interesting question and answer sessions.

JR: Tell us about your new position as director of music at the Church of the Incarnation in Dallas, Texas.

SD: I could not be more excited about my new position at the Church of the

Incarnation. Having had the privilege to assist several excellent directors in a number of prominent programs—John Bertalot, Jim Litton, Mark Dwyer, and Michael McCarthy come to mind immediately—I have a strong urge to run my own program at this point in my career. The program at the Church of the Incarnation offers everything I'm looking for, including excellent choirs, a commitment to traditional Anglican liturgy and repertoire, and a large and active parish that we can make the center of our family life.

JR: There seems to be a sort of musical migration down to Texas! First the Hancocks moved back there; Ken Cowan and Isabelle Demers will be teaching there; and now you. Any thoughts on this?

SD: Several people have commented on the fact that Ken, Isabelle, and I are all heading to Texas at the same time. I can only speak for myself when I say that while I never pictured myself in Texas, I have found there an exciting position that will challenge me and allow me to grow in new ways. And I will be very happy to have such excellent colleagues nearby.

JR: What are your goals and plans for the future?

SD: My main goal is to continue to grow as a musician, both in the church and on the concert stage. That means continuing to challenge myself with new projects, new repertoire, and new ways of doing things. I would like to grow as a conductor, an aspect of my musical life I haven't spent a great deal of time cultivating thus far. I would also like to continue to record, but only when I feel I have something interesting to say about a particular part of the repertoire. I also have non-musical goals and dreams, such as earning my private pilot's license and hiking the Appalachian Trail.

JR: Thank you, Lee and Scott—happy trails to you!

Joyce Johnson Robinson is associate editor of THE DIAPASON.

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The Recent Restoration of the Organ at Saint-Jean de Montmartre in Paris, France

Carolyn Shuster Fournier



Photo 1. Undated photo of the organ at Saint-Jean (Document Daniel Roth, published with his permission)

In memory of Jean Bonfils and Xavier Darasse¹

The organs in Montmartre

The two-manual, 28-stop Cavaillé-Coll/Mutin/Gutschenritter organ at the Saint-Jean Church² in Paris was restored between August 2009 and October 2010 by the French organbuilder Yves Fossaert. Aristide Cavaillé-Coll had originally constructed this organ in 1875 for the chapel of Sacred Heart School (École du Sacré-Coeur de la Ferrandière) in Villeurbanne, a suburb of Lyon. In 1910, it was transferred to the Saint-Jean Church in Montmartre, where it was installed by Cavaillé-Coll's successor, Charles Mutin. This is one of the four church organs in the historic Montmartre district in Paris. In 1868, Aristide Cavaillé-Coll's firm had reconstructed a late-eighteenth century organ³ for the Saint-Pierre de Montmartre Church, the remaining vestige of an eminent twelfth-century Benedictine convent. In 1890, Cavaillé-Coll had provided a temporary organ (II/17)⁴ for the neo-Byzantine-style Sacré-Coeur Basilica, then under construction. Charles Mutin installed its two organs: in 1914, a two-manual, 20-stop choir organ; and in 1919, its monumental *grand orgue*⁵ with four manuals and 74 stops.

A brief history of the Saint-Jean Church

The Saint-Jean Church is located at 19, rue des Abbesses, just across the street from Hector Guimard's distinctive *Art-Nouveau* subway entrance. This highly innovative church, constructed from 1894 to 1904, was designed by the architect Anatole de Baudot. Although a specialist in the Middle Ages, he was receptive to new contemporary ideas that associated different materials for their unique structural qualities. Saint-Jean is the first French church constructed with a system of iron rods that link together piled-up bricks. This allowed the use of thin vaults and slender supporting beams and piers, thus creating much acoustical space. Originally intended to replace the nearby Saint-Pierre Church,⁶ its construction was delayed from 1898 to 1902 when parishioners filed a lawsuit to protest against its architectural innovations. Although the church was inaugurated as a parish church in 1908, its mural paintings and the main altar were only finished in 1919.

Before the installation of a pipe organ, it is probable that a Debierre Polyphone "organ",⁷ an expressive harmonium with a 56-note keyboard and some pipes, was

used initially to accompany the liturgy. Placed in the tribune above the choir area in the 1960s, it was used to accompany inexpensive funerals until the end of 1968.⁸

The organ at Saint-Jean (See photo 1)

In 1910, Charles Mutin installed an organ Cavaillé-Coll had built in 1875 for the Sacré-Coeur School in La Ferrandière in Lyon.⁹ He maintained Cavaillé-Coll's original nameplate without adding another one. This organ with two 56-note keyboards and a 30-note pedalboard had 21 stops: eight on the Grand-Orgue, seven on the Récit, and six on the Pédale, three of which were borrowed (the Sou-basse 16' and the Flûte 8' respectively from the Grand-Orgue Bourdon 16' and Flûte harmonique 8', and the Bourdon 8' from the Récit Cor de nuit 8'). Although the three Pédale stops only had eighteen pipes (from C1 to F2), the three borrowed stops had thirty notes (C1 to f3), which allowed the organist to play on the entire 30-note pedalboard. In fact, Mutin had reconstructed the two manual windchests of the Grand-Orgue and the Récit foundation stops, which included valves inserted in the bass register—from C1 to f3—allowing the notes to be coupled to the Pédale. This procedure of two valves for the first thirty notes of borrowed stops had been used by Cavaillé-Coll already in the 1860s.¹⁰

According to Yves Fossaert, the Flûte 16' and the Basse 8' Pédale stops, with wooden blocks, had been constructed well before 1875. These older stops were mentioned in the initial 1875 organ contract.¹¹ One can assume that a Doublette 2' stop was included on the Grand-Orgue keyboard in 1910, a notation that still remains on the Grand-Orgue rackboard. Mutin added the Trompette 8' to the Grand-Orgue soon after the construction of the organ.

This organ, with a pseudo-Renaissance case made of varnished oak, had the following 21 stops:

- Récit-expressif (56 notes, C1–G5)**
- 8' Flûte traversière
 - 8' Cor de Nuit
 - 8' Viole de Gambe
 - 8' Voix céleste
 - 4' Flûte octaviante
 - 8' Basson-Hautbois
 - 8' Voix humaine

- Grand-Orgue (56 notes, C1–G5)**
- 16' Bourdon
 - 8' Montre
 - 8' Salicional
 - 8' Flûte harmonique



Photo 2. The two nameplates on the console (Photo by Dominique Fournier, published with his permission)

- 4' Prestant
2' Doublette
Plein Jeu II–V with the following harmonic progression:
- | | | | |
|----|----|----|----|
| C1 | C2 | C3 | C4 |
| 2 | 2½ | 4 | 5½ |
| 1½ | 2 | 2½ | 4 |
| | 1½ | 2 | 2½ |
| | | 1½ | 2 |
| | | | 1½ |
- 8' Trompette
- Pédale (30 notes, C1–F3)**
- 16' Flûte (with 18 notes)
 - 16' Soubasse (borrowed from the Grand-Orgue Bourdon)
 - 8' Flûte (borrowed from the Grand-Orgue Flûte harmonique)
 - 8' Basse (with 18 notes)
 - 8' Bourdon (borrowed from the Récit Cor de Nuit 8')
 - 16' Bombarde (with 18 notes)

- Pédales de Combinaison**
- Tirasse Grand-Orgue
 - Tirasse Récit
 - Accompagnement Récit/Grand-Orgue
 - Appel et Renvoi Trompette 8' Grand-Orgue¹²
 - Trémolo du Récit
 - Expression Récit (with a spoon-shaped lever, on the right side of the console)

In 1921, the G. Gutschenritter Fils firm¹³ renovated and enlarged this organ. Due to its stiff action, a Barker machine was added. Four new stops were installed on the Récit: an Octavin 2' (which replaced the Basson-Hautbois) and three reed stops: Basson 16', Trompette 8', and Clairon 4'.¹⁴ The Basson-Hautbois 8' was placed on a new reed windchest. A Bourdon 8' replaced the Doublette 2' on the Grand-Orgue. A twelve-note windchest completed the three eighteen-note Pédale stops (Flûte 16', Basse 8', and Bombarde 16'). The Trompette 8' Appel/Renvoi was removed, an expression pedal was placed in the center of the console (replacing the former spoon-shaped lever on the right side of the console), and two *Pédales de combinaison* were added: the Barker Appel Grand-Orgue and the 16' II/I coupler. In addition, Gutschenritter added his nameplate beside that of A. Cavaillé-Coll, translated as "Restored, Enlarged by Gutschenritter Son-Paris-". (See photo 2)

Jean Vadon, the titular organist since 1915, inaugurated this new organ on Monday, May 8, 1921, with Louis Vierne, an orchestra, and four choirs. This program is still posted in the organ case, along with Jean Vadon's photo. (See photo 3)

Vadon began the concert with a Bach chorale in G major. Vierne then played pieces by Bach, Martini, and one of his own compositions to demonstrate the five new stops. Messieurs Félicien de Ménil and Valdemier, from the Concerts Padeloup, conducted Charles Gounod's *Mors et Vitae* with an orchestra, the choirs from the Opéra, and the scholas from Saint-Jean and Vincennes, as well as the Caecilia Choir from Saint-Jean.

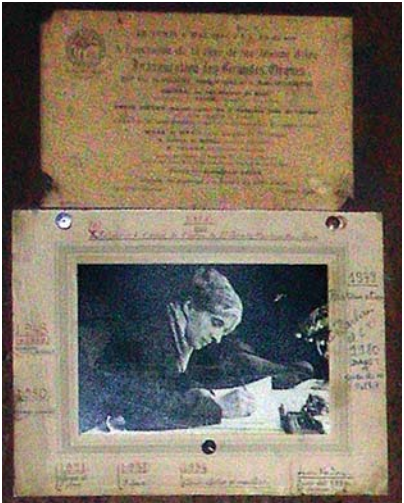


Photo 3. The 1921 inaugural program in the organ case at Saint-Jean (Photo by Yves Fossaert, published with his permission)

Jean Vadon was born in Roanne (in the Loire) on April 27, 1887. At the age of twelve, he began to study at the Schola Cantorum with Vincent d'Indy, Alexandre Guilmant, and Louis Vierne. He then taught there. A fresco by Eugène Thierry in the church depicts him playing the violin. A close friend to Marcel Dupré, Vadon helped him translate the Bach chorale texts into French for the Bornemann edition. He composed more than 800 works, secular and sacred, including twenty-three masses. In 1922, his *Résurrection de Lazare*, for choirs, orchestra, and organ, was premiered at the inauguration of Jack Galand's stained glass window depicting a Pascal Blanchard painting entitled "The Resurrection of Lazarus." It was sung by the choirs from the Saint-Jean Church and the Notre-Dame Church in Vincennes, with the choir and instrumentalists from the Opéra, directed by Félicien de Ménil, with Jean Vadon at the organ.

In 1931, following Vierne's advice, Vadon requested the G. Gutschenritter Fils firm to add three more organ stops on the Récit: Quintaton 16', Nazard, and Tierce. They were placed on a pneumatic windchest in the front part of the case.

The carillon at Saint-Jean

Four years before the installation of the organ in 1910, a carillon was constructed that activated eight of its nine tower bells.¹⁵ Their benediction on Tuesday, June 5, 1906, was an extraordinary event because the last blessing of a bell in Montmartre had taken place in 1832. Its placement was "inconvenient and even dangerous."¹⁶ In addition, it was difficult to regulate, especially during the summer, because the long steel rods that linked the keyboard to the bells rendered its mechanism extremely sensitive. In 1929, a bar of squares, invented by a parishioner, Mr. Chenet,

was installed underneath the bells, which allowed the performance of two simultaneous melodies.

In 1934, three bells were added.¹⁷ The carillon then had the following eleven bells:¹⁸

A 3 (Marie, 1906)	450 kg
B 3	325 kg
C-sharp 4	225 kg
D 4 (Joseph)	190 kg
E 4 (Antoine)	135 kg
F-sharp 4 (Madeleine)	95 kg
G 4 (Lucie)	89 kg
A 4 (Pierre-Paul)	56 kg
B 4	39 kg
C-sharp 5	29 kg
D 5	25 kg.

In March 1934, the pastor, Abbot Duvaux, encouraged the installation of a stop knob to activate the carillon at the console as well as a new pneumatic machine, a bellows activated with electric magnets. This allowed Jean Vadon to play the bells from the Grand-Orgue keyboard, which was much easier and less dangerous! This type of carillon with an electro-pneumatic system is unique in Paris. However, since the upkeep of its mechanism was so difficult, the Mamias firm, which maintained the bells, installed a small electric-action keyboard (placed next to the organ) that enabled the organist to play the tower bells.

Jacques Barb  ris' renovation

Jacques Barb  ris renovated the organ in 1950 and again in 1979. The bell stop knob, then not functional, still existed at the console at that time. In 1980, Barb  ris replaced the pneumatic action with mechanical action on the reed windchest. Since then, the organ has had the following stops:

Grand-Orgue (56 notes)

16'	Bourdon
8'	Montre
8'	Salicional
8'	Fl��te harmonique
8'	Bourdon
4'	Prestant
	Plein Jeu II-V (with a harmonic progression)
8'	Trompette [++]

R  cit (56 notes)

16'	Quintaton [++++]
8'	Fl��te traversi��re
8'	Cor de Nuit
8'	Viole de Gambe
8'	Voix c��leste
4'	Fl��te octaviante
2 2/3'	Nazard [++++]
2'	Octavin [+++]
1 3/4'	Tierce [++++]
16'	Basson [+++]
8'	Trompette [+++]
8'	Basson-Hautbois
4'	Clairon [+++]
8'	Voix humaine

P  dale (30 notes)

16'	Fl��te [first 18 notes: +] [last 12 notes: +++]
16'	Soubasse [G.-O. Bourdon 16']
8'	Fl��te [G.-O. Fl��te harmonique 8']
8'	Basse [first 18 notes: +] [last 12 notes: +++]
8'	Bourdon [R��cit Cor de nuit 8']
16'	Bombarde [last 12 notes: +++]

P  dales de Combinaison (from left to right)

Tirasse Grand-Orgue
Tirasse R��cit
Appel Grand-Orgue (Barker lever)
Accouplement R��cit/Grand-Orgue
Octaves graves du R��cit sur le Grand-Orgue
Expression R��cit (in the center)
Appel Trompette 8' du Grand-Orgue
Appel d'Anches du R��cit
Tr��molo du R��cit

Without any indications: Aristide Cavaill  -Coll (1875)

- + Constructed before 1875
- ++ Charles Mutin (1910)
- +++ G. Gutschenritter Fils (1921)
- ++++ G. Gutschenritter Fils (1931)

The order of the stops on the wind-chests was follows:

Grand Orgue (from front of case):

Montre 8'
Prestant 4'
Salicional 8'
Bourdon 16'
Fl��te harmonique 8'
Bourdon 8'
Plein Jeu II-V
Trompette 8'

R  cit (from the back of the case):

Quintaton 16' (the bass pipes were placed on pneumatic relays to avoid wind problems)
Nazard 2 2/3'
Tierce 1 3/4'

(on the reed chest)
Basson 16'
Trompette 8'
Basson-Hautbois 8'
Clairon 4'

(on the foundation windchest)
Gambe 8'
Fl��te octaviante 4'
Voix c��leste 8'
Cor de Nuit 8'
Fl��te traversi��re 8'
Octavin 2'
Voix humaine 8'

P��dale
Fl��te 16'
Fl��te 8'
Bombarde 16'

A separate keyboard, placed to the right of the console, enables the organist to play the eleven bells in the church tower.

On Sunday, June 12, 1966, Jean Vadon and Marcel Dupr   performed a recital that celebrated the fiftieth anniversary of Jean Vadon at Saint-Jean. Vadon

played his own organ works—*March in E-flat Major* (1909) and an *Allegro in the Style of Bach* (1961)—and accompanied the *Sanctus* and *Agnus Dei* from his *Third Mass* (1908). Dupr   interpreted his own *Cort  ge et Litanie*, three of Jean Vadon's organ pieces composed in 1926 (*Anim  -Tierce*, *Mod  r   expressif-Quintaton*, and *Vif-Nasard*) and concluded with a brilliant improvisation on a theme by Vadon.

An American organist in Montmartre

Jean Vadon played at Saint-Jean until his death on September 3, 1973, at the age of 86.¹⁹ He was succeeded by Jean-Fran  ois Devillier, an excellent improviser. Six years later, in 1979, the church then named his successor: Frank Mento, an American organist born in Youngstown, Ohio. (See photo 4)

After majoring in organ at the Conservatory of the University of Cincinnati, in 1976 Mento came to Paris, where he studied the organ at the   cole Normale de Musique and then took private lessons with Daniel Roth and Rapha  l Tambyeff. He also studied the harpsichord with Huguette Dreyfus and continuo with Eiji Hashimoto. Mento teaches harpsichord at the Conservatory Gustave Charpentier in the eighteenth *arrondissement* in Paris, and has written a harpsichord method for children. He has given concerts in Europe and North America.

Frank Mento supervised Jacques Barb  ris' renovation and inaugurated this organ on Thursday, November 15, 1979, performing works by Bach, Pachelbel, Daquin, Franck, Vierne, Vadon, Dupr  , Langlais, and Messiaen. The post-Romantic repertory resonates so well here. Special recognition should be given to Father Pierre Voltaire, pastor at this church until 1986, who approved this renovation and ensured the proper maintenance of the organ.

In 1980, the case was renovated by Danet and Guglielmi. In 1982, Daniel Roth performed the complete organ works of C  sar Franck in three concerts. Frank Mento has played the eleven church tower bells on the separate keyboard for special occasions, interpreting works such the *Marseillaise* on July 14th and *America the Beautiful* after September 11, 2001.

Yves Fossaert's restoration²⁰

Beginning in 1986, the organ began to deteriorate due to the forced-air heating system and the fact that the front doors were permanently left open, as well as the cement construction of the church. In 2002, it had become unplayable, with numerous air leaks due to dust accumulation. Thankfully, in 2004, the pastor, Father Alexis Bacquet, ac-



Photo 4. Frank Mento (2010) (published with his permission)



Photo 5. Yves Fossaert (2010) (published with his permission)

tively took an interest in the organ. The city agreed to finance its restoration totally and chose the organ builder Yves Fossaert.²¹ (See photo 5) He had restored at least ten symphonic-style organs, such as the 1866 Cavaill  -Coll at the Conflans Chapel in Charenton-le-Pont and the Great and Swell chests of the Cavaill  -Coll/Merklin organ at the Saint-Antoine-des-Quinze-Vingts Church in Paris.


As usual, Fossaert began this restoration by meticulously analyzing the organ, under the supervision of Monsieur   ric Brottier, Expert Organ Advisor in Paris. Special recognition should be given to Madame Catherine Guastavino from the Parisian Office of Religious and Historic Buildings.

Yves Fossaert essentially provided the expressive R  cit division with mechanical keyboard action, restored the console to the Mutin Cavaill  -Coll layout (see illustration 1), veneered the keyboards with bone, entirely restored the wind bellows and reposted the windchests. He completely solidified the feet and bodies of the fa  ade pipes and repainted the wooden pipes and the wooden framework. He also re-established the wind pressures and the tonal voicing to its original style.

While it was not necessary to remove the organ case and the wind blower, Fossaert took the framework, all of the elements of the wind system, the chests, the pipes, the entire console, the keyboard, and stop action, the stop knobs, and the Barker machine to his workshop and cleaned them. The plastic plates on the keys were replaced with ones made of bone. The windchests were reposted after the fissures in the tables were repaired. The pneumatic motors in the Barker machine were releathered. The turbine engine was isolated and placed in a soundproof box. He then repaired the reservoir with compensated folds and the parallel tables, the wind conductors, constructed a double regulation box to replace the existing valve system, replaced the pull-down pouches, the leather binding in the reservoirs, the ligatures of the hooks (*crochets*) of the trackers, and replaced all of the leather nuts. The feet of the fa  ade pipes were straightened and restored; in the center, the largest ones were suspended to prevent them from collapsing again.

The leadership at Faith Lutheran Church of Sarasota, Florida decided to modernize and expand their 14-rank pipe organ with a new custom Rodgers console. This effort preserved the church's original investment and greatly expanded the instrument's functionality, reliability and tonal resources. The installation was accomplished by Central Music Inc. of Clearwater, Florida.

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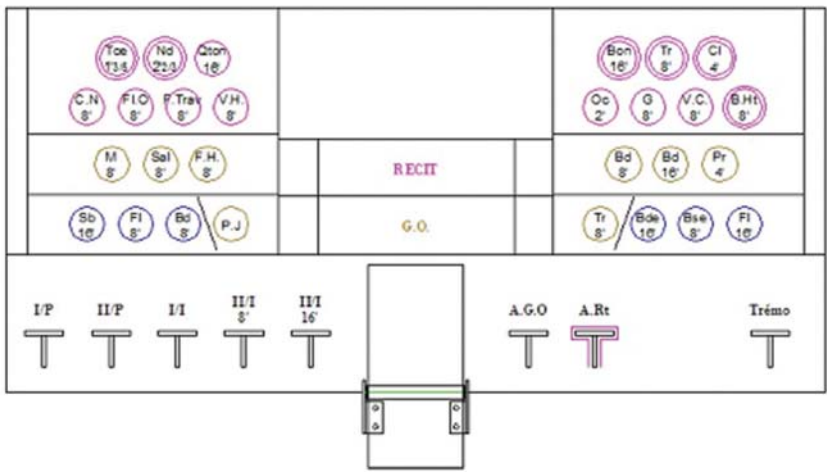


Illustration 1. The layout of the console, design by Yves Fossaert (published with his permission)

Yves Fossaert removed all of the air leaks, reduced the noise level as much as possible, and cleaned the entire instrument, including the organ case and pipe surfaces, conserving any earlier inscriptions. He repaired damaged feet and treated the wood with *xylophène* to protect it from insects. He repainted the expression box and the wooden pipes with the same original ochre-colored paint. To obtain maximum solidity, he repaired broken elements of the action and replaced missing elements of the mechanism (the sliders, the pipe pallets, the registers) as well as the pipes with great care, rigorously respecting Cavaillé-Coll's same construction techniques and materials, such as using oak and fir wood, hot glue on leather and various surfaces, Mégis sheep leather for the bellows, the pouches, and valves, and maintaining the same pipe thickness.

The Récit division was completely reconceived to incorporate Gutschenritter's three pneumatic stops on a mechanical windchest. A *flan* was added to enlarge the reed and foundation windchests to incorporate the Nazard 2½', Tierce 1½', and Quintaton 16'. To facilitate its maintenance and tuning, the reed windchests were inverted and the expression box was deepened to include an additional floorboard. The entire mechanical action of the Récit and the wind conductors were transformed and small pneumatic *verrins* were used to pull the stops on the reed windchest and the Quintaton 16'.

The layout of the Récit Stops (from the back of the case):

- (on the reed windchest)
- Basson-Hautbois 8'
- Clairon 4'
- Trompette 8'
- Basson 16'
- Tierce 1½'
- Nazard 2½'

- (on the foundation windchest)
- Quintaton 16'
- Viole de Gambe 8'
- Flûte octaviante 4'
- Voix céleste 8'
- Cor de Nuit 8'
- Flûte traversière 8'
- Octavin 2'
- Voix humaine 8'

The entire console was restored to Charles Mutin's 1910 layout and the Pédale Appel/Renvoi Anches Grand-Orgue that activates the Trompette 8' was rebuilt; only Gutschenritter's expression pedal was maintained. (See photo 6)

The windpressures, which had lowered considerably on the Grand-Orgue, were re-established according to Cavaillé-Coll-Mutin's standards: 115 mm for the Pedal, 95 mm on the Grand-Orgue, and 98 mm for the Récit. The organ is tuned in equal temperament at a pitch around 435 Hz at 15°C and voiced to insure perfect continuity in sound from one note to another.

The "bell" stop, rendered possible in the past with a tubular-pneumatic action, is not possible now with the mechanical action. Although no longer functional, this pneumatic machine is still installed above the Récit. However, the carillon can still be played independently on its small electronic keyboard.

Yves Fossaert was assisted by the following specialists who should be commended for this remarkable restoration: Simon Pasquet, Quentin and Floriane Requier, Florent Séchet, Étienne Prouvay, as well as Fossaert's wife Sandra (secretary and accountant).

This newly restored organ was inaugurated in an eclectic program on Wednesday, April 27, 2011, at 8:30 p.m. by titular organist Frank Mento, Éric Lebrun, titular of the Cavaillé-Coll Grand Orgue at the Saint-Antoine des Quinze-Vingts Church, and Daniel Roth, titular of the Cavaillé-Coll Grand Orgue at Saint-Sulpice. Frank Mento brilliantly opened the concert with the *Allegro* from Charles-Marie Widor's *Sixth Symphony*. Then Eric Lebrun interpreted Nicolas de Grigny's *Ave Maris stella*, Franz Liszt's *Nun danket alle Gott* (composed for the inauguration of the organ at the Riga Cathedral), and Jehan Alain's *Variations on a Theme by Clément Jannequin* and *Litanies*, in the centenary year of his birth. Daniel Roth concluded with J. S. Bach's chorale *Schmücke dich, o liebe Seele*, BWV 654, Alexandre Guilmant's *Scherzo* from his *Fifth Sonata*, César Franck's *Second Choral in B Minor*, and Théodore Dubois' *Toccata*.

Three days later, on Saturday, April 30, 2011, at 9 p.m., Catherine Lieber, soprano, and Marie-Agnès Grall-Menet, titular organist at the Saint-Nicolas-du-Charbonnet Church in Paris, gave a concert to celebrate their recent CD of this organ, recorded by Cécile Lenoir to benefit the children who suffered in Chernobyl, twenty-five years after this disaster. Entitled *Lune d'Avril* (*April Moon*), the title of a Francis Poulenc song based on a Maurice Carême poem, which opens their program), their CD presents a varied program that includes vocal works from the Middle Ages to the twentieth century by Hildegard von Bingen, Monique Gábus, Déodat de Séverac, and others, and organ works by Guillaume Dufay, John Dowland, Jan Pieterszoon Sweelinck, Johann Ludwig Krebs, J. S. Bach, Marie-Agnès Grall-Menet, and Eugène Gigout. Sold to benefit the solidarity antinuclear association *Enfants de Tchernobyl Belarus*, it can be ordered at <<http://enfants-tchernobyl-belarus.org>>.

Yves Fossaert resurrected this organ. Aristide Cavaillé-Coll's stops are particularly beautiful, notably the Grand-Orgue foundation stops, especially the singing Flûte harmonique 8', and the Récit Flûte traversière 8' and the Voix humaine 8'. The Gutschenritter stops allow the interpretation of the neo-classical repertoire from the first half of the twentieth century. In the bicentenary of Aristide Cavaillé-Coll's birth, this excellent restoration renders homage to this great organbuilder who endeavored, above all, to produce dignified works that honor his artistic aspirations. ■

Notes

1. Jean Bonfils (1921–2007), Olivier Messiaen's assistant organist at the Trinité Church for over forty years, and Xavier Darasse (1934–1992), composer, *Grand Prix de Rome*, and a virtuoso organist, both lived in Montmartre.
2. Saint John (the Evangelist) Church.
3. According to Gustave Helbig (*La Grande Pitié des Orgues de France*, ms. autograph, undated, BNF Musique, Rés. Vmc. S. 15, vol. 4, p. 108), this organ, originally built



Photo 6. The console (2012) (photo courtesy of Frank Mento)

in 1770 for the former Saint-Pierre-des-Arcs Church, was transferred in 1791 to the former Notre-Dame-de-Lorette Church.

4. In 1913, this organ was transferred to the Notre-Dame-du-Rosaire Church in Paris.

5. In 1898, when Cavaillé-Coll originally built this organ for the Baron de l'Espée's Ilbarritz Castle, it had seventy stops and was therefore his largest newly constructed organ. For more information, cf. Daniel Roth, *Le Grand Orgue du Sacré-Coeur de Montmartre à Paris*, Paris: *La Flûte harmonique*, n° spécial, 1985.

6. This church deteriorated and was closed in 1897. It was restored from 1900 to 1906.

7. Louis Debierre (1842–1920) invented the polyphone in 1882.

8. At the end of 1968, this polyphone was transferred to the nearby Jacques Decour Lycée [high school], located at 12, avenue Trudaine in the ninth district, thanks to Abbott Paul Wargny, the chaplain there. In 1974, its wooden flute pipes were incorporated into their chapel organ constructed.

9. Cf. Pierre Dumoulin, *Orgues de l'Île de France*, t. 6, Paris: Klincksieck, 1996, p. 281. Jesse Eschbach (Aristide Cavaillé-Coll, *A Compendium of Known Stoplists*, Paderborn: Verlag Peter Ewers, 2003, p. 394) indicates that this organ had twenty stops, with five Pedal stops, three of which were borrowed (without a Basse 8' in the Pedal). According to Gilbert Huysbens (Aristide Cavaillé-Coll, *Opus List*, Lauffen/Neckar: Orgelbau-Fach-

verlage Rensch, 1985, pp. 38–39), this organ had twenty-two stops, with four borrowed Pedal stops.

10. It is quite possible that this sort of borrowing system existed in the 1875 organ (Eschbach, *Aristide Cavaillé-Coll, Compendium*). Cavaillé-Coll had already used it in the 1867 choir organ at the Trinité Church in Paris.

11. Eschbach, *ibid*.

12. It adds and removes the Trompette 8'.

13. Gaston Gutschenritter succeeded his father Joseph, who had succeeded Joseph Merklin, director of the Merklin et Cie. firm.

14. Dominique Proust and Bernard Baërd, "Nos Visites," in *Connaissance de l'Orgue*, n° 45, Winter 1983, p. 8.

15. Six bells were cast in 1906 by Georges and Francis Paccard from Annecy; three others are undated and bear no inscription.

16. Parish bulletin of Saint-Jean de Montmartre, February 1935, p. 10.

17. These three bells were cast by the firm Georges Paccard fils.

18. *Documentaire campanaire*, 1988, n° 4, preserved in the Archives diocésaines de Paris.

19. In 1980, the Association des Amis de Jean Vadon [Association of the Friends of Jean Vadon] was founded in his honor. His initials are embroidered on the burgundy colored velvet cloth that now protects the keyboards.

20. This final section includes numerous details that were generously provided by Yves Fossaert.

21. Constructor of at least twenty-nine organs, Yves Fossaert recently built a seventeenth- and eighteenth-century European-style organ (II/ 21 [27]) for the Notre-Dame Church in Boulogne-Billancourt.

22. B.E.C.H.: Bureau des Édifices Culturels et Historiques.

23. Aristide Cavaillé-Coll was born in Montpellier on February 4, 1811 and died in Paris on October 13, 1899.

A French-American organist and musicologist, Carolyn Shuster Fournier is titular of the 1867 Aristide Cavaillé-Coll choir organ at the Trinité Church and an international concert artist (www.shusterfournier.com). She has premiered many contemporary works and is Chevalier in the Order of Arts and Letters. She sincerely expresses her gratitude to Father Alexis Bacquet, Yves Fossaert, Dominique Fournier, Boris Lefevre, Frank Mento, Eugène Pelletier, Odile and Daniel Roth, Régis Singer, Raphaël Tambyeff, and Odile and Pierre Vadon, as well as to Abbot Philippe Ploix and Vincent Thauziès from the Archives diocésaines in Paris.

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Canada
16 355, avenue Savoie
St-Hyacinthe, Québec
J2T 3N1
Tel: 450-774-2698
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Cover feature

Quimby Pipe Organs, Warrensburg, Missouri Opus 67: 3 manuals, 38 ranks First Congregational Church, Greeley, Colorado

Quimby Pipe Organs' new Opus 67, completed in the summer of 2011, at the First Congregational Church in Greeley, Colorado, is an exceptional instrument in every way. There is more to this instrument than first meets the eye—a three-manual instrument of thirty-eight ranks—which, with great utility and refinement, seems to provide the resources of a much larger instrument.

The primary inspirations for Opus 67 are from British and American 19th-century traditions, and from 20th-century American influences such as Ernest M. Skinner and Aeolian-Skinner. Opus 67 is particularly remarkable because it blends these traditions within the confines of a relatively modest three-manual organ. The conceptualization of this instrument takes to heart seriously the simile that 20th-century organbuilder James Jamison marked as a requirement for a well-rounded smaller organ: like “an athlete trained down to hard muscle, without a superfluous ounce of flesh.” “Everything has to play its role and do multiple jobs,” Michael Quimby agrees; “No stop can be an individualist.”

Opus 67 covers all the essential bases and provides much we might ordinarily consider to be lavish. Moreover, everything contributes to the musical excellence of a diverse but coherent whole. There are many surprises, given its relatively modest size of thirty-eight ranks, such as three reeds at 16' pitch in the Pedal (two of which are also available on the manuals), three different 8' trumpets, color and solo reeds, contrasting but complete choruses in every division, an open 16' in the Pedal, two sets of strings and celestes, a Cornet, and contrasting flutes at 8' and 4' on every manual. Many of these could be considered luxuries, were the essentials not present, but nothing crucial is omitted where something special or surprising is provided.

Each of the manual and pedal divisions has a complete principal chorus. The scaling and voicing of the Great principal chorus is in the style of T. C. Lewis, which grandly fills the room and is the backbone of the organ. The Swell principal chorus, by comparison, is of Geigen quality with slotted pipes, and draws influence from 19th-century American practice, most notably from the Hook tradition. Both are based upon 8' principals. Although there is no open manual double, the Swell Gedeckt is available at 16' pitch in both the Great and Swell for flexibility and utility. The Choir principal chorus is based on a tapered 4' Principal, which works admirably well with either the 8' Gemshorn (also tapered) or 8' Rohrflute, or both. The Pedal principal chorus is derived from a single Principal rank, available at 16', 8', and 4', and is scaled suitably for its role at multiple pitches. Each of the manual choruses has a mixture, and the manner in which the individual stops blend together to form a rich ensemble is further clarified by Michael Quimby: “The diapason choruses have sufficient foundational tone plus emphasis on all other partials to lock the entire chorus together, which prohibits any voice from standing out as an individualist.” Although the choruses of the Great and Swell divisions are of contrasting character, the two divisions are very close to one another in dynamic level, with the Great asserting the more prominent aural position because it is unenclosed. Likewise, the Choir is slightly diminutive to the Swell, but all of the divisions are closely related in terms of volume, resulting in a coherent instrument from one division to another. Both the Choir and Swell, enclosed in separate chambers with Quimby standard two-inch-thick expression shades, present a surprising and effective range of dynamic contrast.



Close-up of the console



Swell flue ranks



Eric Johnson in the process of cutting the flaps on the Swell unit Trumpet



Choir flue ranks

Three contrasting unison manual flutes are provided: the Great Hohlflute, the Swell Gedeckt, and the Choir Rohr Flute. All three are of similar dynamic levels, with the Hohlflute dominating. The Great open Hohlflute is contrasted with a stopped 4' Gedeckt as its octave. The stopped Swell Gedeckt, the only rank retained from the church's previous organ, is contrasted by the open 4' Harmonic Flute at octave pitch. The Choir Rohr Flute, stopped with chimneys, has for its octave an open 4' Nachthorn, also well-suited for its role in the cornet harmonic series, which is completed by the 2 3/4' Nazard, 2' Flageolet, and 1 3/4' Tierce. The Pedal Bourdon, available at 16' and 8', provides a solid foundation for the Pedal, the volume of which is in between the Principal and Gedeckt, the latter of which is borrowed from the Swell. The timbre of every stopped or open flute is different than any other, and the variety in flutes of all pitches provides many opportunities for authentic, convincing, and creative registration.

There are two pairs of strings in the organ. The Swell Viole and Viole Celeste are influenced by typical practices of both Ernest M. Skinner and Aeolian-Skinner, and are full of harmonics and richness. The Choir Gemshorn and Gemshorn Celeste are really Skinneresque Klein Erzählers, hybrid ranks that prove to be versatile chameleons; with the shutters open, the characteristic Erzähler octave partial adds richness, which contrasts the Swell strings, though always remaining subordinate to them. With the shutters closed, they lose enough of the octave presence and edge so that the possibility of a gentler Flute Dolce Celeste is suggested.

Each manual has its own trumpet, all broadly influenced by the work of Henry Willis. The Swell Trumpet is a synthesis of French and English schools. From 16' C to 4' g, English open shallots are used, but from 4' g up, French dome shallots are used, resulting in a versatile rank that works well in each of its designated pitch levels, with more fundamental lower in its range, and more “fire” moving upward. At 16' “Contra” pitch, it serves as the primary pedal reed; the rank also does triple duty at 4' pitch as the Swell Clarion. The Great Trumpet has English open shallots and is voiced for roundness, but also with brilliance. The Choir Solo Harmonic Trumpet provides a commanding voice in the organ, tuba-like, which is loud enough to stand up in solo dialogue to the Great principal chorus, but not so overpowering that its use in the ensemble climax of a big piece is offensive or unmusical. In fact, its placement behind the effective Choir expression shutters allows it to be brought on imperceptibly with shutters closed underneath full Great and Swell ensembles, and then gradually opened, as Michael Quimby suggests, “for a final surge of unexpected sound.” This rank is on 15 inches of wind pressure, but not “for generating excessive dynamic



Wilma Jensen at the dedication recital



Eric Johnson in the process of voicing the Swell 4' Principal



Great flutes and trumpet



Great slider windchests being installed

effects.” Rather, the high wind pressure allows the greatest “refinement of tone,” something which is surely desirable in so prominent a stop. Adding the reeds to full ensemble, while dramatically changing the ensemble’s character, never obscures the flues. The three contrasting trumpets immediately present possibilities for use in dialogue with the different choruses.

The Swell Oboe is inspired by American practice as typified by Aeolian-Skinner from the 1930s until after World War II. Like the Swell Trumpet, it is also extended, from 16’ to 8’. At 16’ pitch

it functions as a Fagotto for use in the Swell reed chorus and as a secondary 16’ reed in the Pedal; at 8’, it fulfills the traditional roles required by organ literature. The Choir Cromorne is also inspired by early Aeolian-Skinner examples, and is slightly softer than the Oboe, especially in the 16’ range, allowing it to be used as a secondary manual double reed and tertiary pedal double—an unexpected but welcome luxury in an organ of this size. Its duplication in the Great at 8’ pitch allows for its use in dialogue with the Choir *Cornet décomposé*.

Mechanically speaking, the instrument is responsive and reliable, something that Michael Quimby attributes to the fact that “the majority of flue manual ranks are on electro-pneumatic slider windchests in the Blackinton style.” Other

► page 32

**Quimby Pipe Organs, Opus 67
First Congregational Church,
Greeley, Colorado
Three manuals, 38 ranks**

GREAT

16’ Gedeckt (Swell)	
8’ Principal	61 pipes
8’ Hohlflute	61 pipes
4’ Octave	61 pipes
4’ Gedeckt	61 pipes
2½’ Quint	61 pipes
2’ Super Octave	61 pipes
1½’ Mixture IV	244 pipes
16’ Contra Oboe (Swell)	
8’ Trumpet	61 pipes
8’ Oboe (Swell)	
8’ Cromorne (Choir)	
8’ Solo Harmonic Trumpet (Choir)	
Chimes (Choir)	
Flute Tremolo	
Cymbelstern	
Great to Great 16’	
Great Unison Off	
Great to Great 4’	
MIDI on Great	

SWELL

16’ Gedeckt	73 pipes
8’ Geigen Principal	61 pipes
8’ Gedeckt (extension)	
8’ Viole	61 pipes
8’ Viole Celeste (TC)	49 pipes
4’ Principal	61 pipes
4’ Harmonic Flute	61 pipes
2’ Fifteenth (from Mixture)	
2’ Mixture IV	244 pipes
16’ Contra Oboe	73 pipes
8’ Trumpet	85 pipes
8’ Oboe (extension)	
4’ Clarion (extension)	
Tremolo	
Swell to Swell 16’	
Swell Unison Off	
Swell to Swell 4’	
MIDI on Swell	

CHOIR

8’ Rohr Flute	61 pipes
8’ Gemshorn	61 pipes
8’ Gemshorn Celeste (TC)	49 pipes
8’ Principal	61 pipes
4’ Nachthorn	61 pipes
2½’ Nazard	61 pipes
2’ Flageolet	61 pipes
1½’ Tierce	61 pipes
1’ Mixture III	183 pipes
16’ Cromorne	73 pipes
8’ Cromorne (extension)	
8’ Solo Harmonic Trumpet	61 pipes
(15 inches wind pressure)	
Tremolo	
Chimes (Deagan Class M)	21 tubes
Choir to Choir 16’	
Choir Unison Off	
Choir to Choir 4’	
MIDI on Choir	

PEDAL

32’ Bourdon (1–12 digital)	56 pipes
16’ Principal	56 pipes
16’ Bourdon (extension 32’ Bourdon)	
16’ Gedeckt (Swell)	
8’ Octave (extension 16’ Principal)	
8’ Bourdon (extension 32’ Bourdon)	
8’ Gedeckt (Swell)	
4’ Octave (extension 16’ Principal)	
4’ Gedeckt (Swell)	
16’ Contra Trumpet (ext Swell Trumpet)	
16’ Contra Oboe (Swell)	
16’ Cromorne (Choir)	
8’ Trumpet (Swell)	
8’ Oboe (Swell)	
4’ Clarion (Swell)	
4’ Cromorne (Choir)	

Inter-manual Couplers

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

Combination Action

Peterson ICS 4000: 256 levels of memory
Great Organ thumb pistons 1–8
Swell Organ thumb pistons 1–8
Choir Organ thumb pistons 1–8
Pedal Organ thumb & toe pistons 1–8
General: thumb pistons 1–18
1–6 duplicated by toe pistons 19–24
“Next Piston” piston sequencer
“Previous Piston” piston sequencer
Set piston
General Cancel piston

Crescendo and Expression Pedals

General crescendo pedal—60 positions, with three adjustable and one standard
Swell expression pedal
Choir expression pedal

Reversibles

Great to Pedal thumb & toe paddle
Swell to Pedal thumb & toe paddle
Choir to Pedal thumb & toe paddle
Swell to Great thumb & toe paddle
Choir to Great thumb
Swell to Choir thumb
32’ Bourdon thumb & toe paddle
Sforzando thumb & toe paddle

MIDI

MIDI in and out
Sequence Recorder



Great slider windchests winded

er ranks, which are duplexed or unified for flexibility, are “on electro-pneumatic windchests with individual actions.” Duplexing and unification are restricted to some reeds and the Swell Gedeckt between the manuals, and for the augmentation of the Pedal. The responsiveness of the chest actions is matched by their reliable performance, proven over time to be dependable. Complete octave and sub-octave couplers are provided within and between all manual divisions, not for completing the ensembles, but for registrational flexibility and expanded color possibilities.

The three-manual, drawknob console, constructed in the Skinner style, is an exercise in both convenience and elegance. Constructed of black walnut with a mahogany interior, the casework matches accent walnut woodwork in the newly renovated chancel, providing rich contrast to the more prevalent blond oak. The console has 256 levels of memory for the combination action, a piston sequencer, adjustable crescendo pedal, sequence recorder, and MIDI in and out.

Chancel renovations completed prior to the installation of Opus 67 included reconfiguration from a traditional English divided choir to built-in hardwood risers with moveable chairs facing the congregation. The console cabinet from the previous instrument was converted into a new pulpit, which helps to anchor the liturgical south end of the chancel (the new console being on liturgical north). A new façade, cased in black walnut, with polished zinc 16’ principal pipes and Great principal basses, replaces a mid-twentieth-century organ screen and monumental cross. A new stained glass and metal cross, crafted by congregation members Carolyn Stuart and Gary Pitcher, is suspended in front of the organ façade.

In their mission statement, Quimby Pipe Organs admits to “a great responsibility to produce organs that will not only ‘do church,’ but will do it with style.” Their stated goals for achieving this are to provide organs that support choirs, offer organists “registration possibilities for creative and sensitive service playing,” and to have “an essential grandeur as well as a heroic nature appropriate” to the context and requirements of the situation. These objectives have been resoundingly met in the design and construction of Opus 67, which “combines the foundation for excellent support of choral, congregational, and service music in addition to supporting organ concert literature and the community concert venue.”

First Congregational Church’s organist Kim Pace echoes these thoughts, as she describes her own impressions of the new organ: “This glorious instrument is an expression of beauty as it envelops the congregation’s songs, as it colors the choir’s anthems, as it speaks to our hearts and souls through Bach or Duruflé, spirituals or jazz. It is an expression of faith—the faith and vision of a congregation that embraces music in worship and as a ministry to others. And, it is an organist’s dream!”

The organ was first used in worship on Sunday, September 11, 2011, with Kim Pace presiding at the console. The dedicatory recital was given on October 21, 2011, by Wilma Jensen, who opened her program with Franck’s *Pièce Héroïque*, not knowing it was the same piece that Professor George Whitfield Andrews played to close the dedicatory recital of the church’s former Lyon & Healy 104 years earlier. On March 25, 2012, Kim Pace presented a recital to the community, and one additional recital is scheduled for this year, with Ken Cowan performing on October 7 at 4 pm.

— T. Daniel Hancock

New Organs



**David E. Wallace & Co.,
Gorham, Maine
St. Paul’s Anglican Parish,
Brockton, Massachusetts**

David E. Wallace and Company has completed their Opus 66 for St. Paul’s Anglican Parish of Brockton, Massachusetts. The installation of the organ was completed in time for All Saints celebrations during the first week of November 2011.

The two-manual, seven-rank organ was designed to accommodate the present worship space as well as its future permanent installation in the chapel at St. Paul’s, which will be built at a later date. The basic scheme of the organ is based on the small-two manual “Catalogue” instruments offered by the Hook & Hastings Company in the late 19th century. The Great is open, while the Swell is enclosed in a traditional swell box. The tonal disposition of the organ was designed for the organ’s eventual location in the smaller chapel space and accordingly has an 8’ flute rather than an 8’ principal as the foundation for the Great division of the organ.

The Wallace instrument uses four ranks of well-seasoned existing pipework. The Swell 8’ Stopped Diapason (plus the 12-note 16’ Pedal extension) and 4’ Night Horn are from a Hook & Hastings organ. The 8’ tenor-C Clarinet is from an

unknown original source and was made by well-known Westfield, Massachusetts reed maker Henry T. Levi. The Great 8’ Chimney Flute is from an 1872 George Stevens organ. The meticulous restoration of the Clarinet, the manufacture of the Swell 1½’ Nineteenth, Great 4’ Principal, 2’ Fifteenth, and the façade pipes were by Organ Supply Industries, Inc.

The organ was designed by Nicholas Wallace. Gwen Rowland and Nick Wallace built all of the components of the organ. The key action, tonal design, voicing and finishing were done by David Wallace.

GREAT (56 notes)

- 8’ Chimney Flute
- 4’ Principal
- 2’ Fifteenth

SWELL (56 notes)

- 8’ Stopped Diapason
- 4’ Night Horn
- 1½’ Nineteenth
- 8’ Clarinet (TC)
- Tremolo

PEDAL (27 notes)

- 16’ Sub Bass (ext Swell St Diapason)

Couplers

- Swell to Great
- Swell to Pedal
- Great to Pedal

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Calendar

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

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

UNITED STATES
East of the Mississippi

16 SEPTEMBER
David Hurd; St. Gabriel's Anglican Episcopal, Hollis, NY 4 pm
Jürgen Essl; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christopher Houlihan; Cathedral of the Sacred Heart, Newark, NJ 4 pm
Stephen Hamilton; Washington National Cathedral, Washington, DC 5:15 pm
Maxine Thevenot; Westminster Presbyterian, Lynchburg, VA 4 pm
Isabelle Demers; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm
Nicholas Schmelter; School of Music, Central Michigan University, Mt. Pleasant, MI 3 pm
Karen Beaumont; St. John's Evangelical Lutheran, Milwaukee, WI 3 pm

18 SEPTEMBER
Kevin Faulkner; Campbellsville University, Campbellsville, KY 12:20 pm

19 SEPTEMBER
Jeffrey Snedeker; Anabel Taylor Hall Chapel, Cornell University, Ithaca, NY 12:30 pm

21 SEPTEMBER
Rosalind Mohnsen; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Houlihan; St. Joseph's Cathedral, Hartford, CT 8 pm
David Baskeyfield; Memorial Presbyterian, Midland, MI 7 pm
Alan Morrison; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

22 SEPTEMBER
David Baskeyfield; Memorial Presbyterian, Midland, MI 7 pm

23 SEPTEMBER
Francesco Cera; Mt. Holyoke College, South Hadley, MA 3 pm
Leonardo Ciampa, with soprano; Ciampa, *Organ Symphony*; Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, MA 4 pm
Scott Lamlein; Congregational Church, Naugatuck, CT 2 pm
Ken Cowan; South Congregational Church, New Britain, CT 4 pm
Christoph Schlütter; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Rhonda Sider Edgington; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Corrado Cavalli; Washington National Cathedral, Washington, DC 5:15 pm
Isabelle Demers; Bridgewater Church of the Brethren, Bridgewater, VA 3 pm
Bruce Neswick, hymn festival; Stambaugh University, Youngstown, OH 4 pm
Jonathan Ryan; Legacy Hall, Columbus State University, Columbus, GA 4 pm
Yun Kyong Kim; Culver Academies Memorial Chapel, Culver, IN 4 pm
Gregory Hand, *Bolcom, Gospel Preludes*; St. John the Evangelist Episcopal, St. Paul, MN 4 pm

24 SEPTEMBER
Julian Bewig; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 SEPTEMBER
Francesco Cera, masterclass; Yale University, New Haven, CT 4 pm

26 SEPTEMBER
Richard Hill; Unity Church, North Easton, MA 12:15 pm
Francesco Cera; Yale University, New Haven, CT 8 pm
Sam Porter; Ransdell Chapel, Campbellsville University, Campbellsville, KY 5 pm

28 SEPTEMBER
Francesco Cera; Old West Church, Boston, MA 8 pm
Dongho Lee; First Presbyterian, Durham, NC 7:30 pm

30 SEPTEMBER
Francesco Cera; Holy Cross College, Worcester, MA 3 pm
Jung-A Lee; St. Anthony of Padua Church, New Bedford, MA 3 pm
Robert Bates; Sacred Heart Cathedral, Rochester, NY 2 pm
Andrew Peters; Cathedral of St. John the Divine, New York, NY 5 pm
Julie Vidrick Evans; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
F. Allen Artz, III; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Christopher Betts; Washington National Cathedral, Washington, DC 5:15 pm
Ken Cowan & Lisa Shihoten, organ & violin duo; St. Paul's Episcopal, Akron, OH 4 pm
Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 5 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Choral Evensong; Trinity Episcopal, Bay City, MI 4 pm
Paul Jacobs; Zion Lutheran, Wausau, WI 3 pm

1 OCTOBER
Todd Wilson; Arborlawn United Methodist, Fort Worth, TX 7 pm

2 OCTOBER
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

3 OCTOBER
Annette Richards; Sage Chapel, Cornell University, Ithaca, NY 12:30 pm
David Binkley; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

6 OCTOBER
Huw Lewis; First Presbyterian, Trenton, NJ 2 pm
Shawn Gingrich; First United Methodist, Hershey, PA 7 pm

7 OCTOBER
Victor Hill, harpsichord; Clark Art Institute, Williamstown, MA 3 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Robert Bates; Trinity Episcopal, Solebury, PA 4 pm
Tom Bell; Washington National Cathedral, Washington, DC 5:15 pm
Barbara MacGregor; Fairlawn Lutheran, Akron, OH 4 pm
Andrew Scanlon; University of Tennessee, Knoxville, TN 6 pm

9 OCTOBER
Chelsea Chen; Ford Chapel, Allegheny College, Meadville, PA 7:30 pm
John Deaver; Campbellsville University, Campbellsville, KY 12:20 pm
Carol Williams; All Saints Church, Atlanta, GA 8 pm

10 OCTOBER
Bach, *Mass in b*; Cathedral of St. John the Divine, New York, NY 7:30 pm

12 OCTOBER
Christian Lane & Jolle Greenleaf, organ & voice; Evangelical Lutheran Church, Frederick, MD 7:30 pm
Christopher Houlihan; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

13 OCTOBER
Michael Hey; St. Agnes Catholic Church, New York, NY 4:30 pm
Robert Powell Celebration; First Congregational, Saginaw, MI 5 pm

14 OCTOBER
Bruce Neswick; Crane School of Music, SUNY, Potsdam, NY 3 pm
Choral Evensong, Britten, *Rejoice in the Lamb*; Grace Church, New York, NY 4 pm
Mark King; Cathedral of St. John the Divine, New York, NY 5 pm

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Tom Bell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter King; Washington National Cathedral, Washington, DC 5:15 pm
Andrew Scanlon; St. Thomas Episcopal, Bath, NC 3 pm
David Higgs; Basilica of the Co-Cathedral of the Sacred Heart, Charleston, WV 3 pm
Todd Wilson; Zion Evangelical Lutheran, Sandusky, OH 4 pm
Ken Cowan; Westminster Presbyterian, Dayton, OH 4 pm
Robert Powell Celebration; Trinity Episcopal, Bay City, MI 4 pm
Tom Trenney, recital & silent film accompaniment; First Presbyterian, Grand Haven, MI 7 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

15 OCTOBER
David Enlow; Church of the Resurrection, New York, NY 7 pm

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

17 OCTOBER
Annette Richards & David Yearsley; Anabel Taylor Hall Chapel, Cornell University, Ithaca, NY 12:30 pm

19 OCTOBER
Isabelle Demers; Third Presbyterian, Rochester, NY 8 pm
VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

20 OCTOBER
Stephen Tharp; St. Norbert Abbey, De Pere, WI 2 pm
Martin Jean, masterclass; First Lutheran, Duluth, MN 10 am

21 OCTOBER
Olivier Latry; The Memorial Church, Cambridge, MA 4 pm
Leslie Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Bruce Neswick; St. John’s Episcopal, Washington, DC 5 pm
Douglas Cleveland; Duke University Chapel, Durham, NC 5 pm
Dongho Lee; Mayflower Congregational, Grand Rapids, MI 3 pm
Gail Archer; Cathedral of the Holy Angels, Gary, IN 3 pm
Martin Jean; First Lutheran, Duluth, MN 4 pm

22 OCTOBER
Musica Sacra, Mozart, Haydn, and Beethoven works; Alice Tully Hall, New York, NY 8 pm
Dongho Lee, masterclass; Mayflower Congregational, Grand Rapids, MI 8 pm
Robert McConnell; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 OCTOBER
Alan Morrison; Savage Chapel, Union University, Jackson, TN 7:30 pm
Patrick Scott; Hill Recital Hall, Birmingham-Southern College, Birmingham, AL 7:30 pm

24 OCTOBER
Olivier Latry; Church of the Ascension, New York, NY 8 pm
Christopher Houlihan; Highland Presbyterian, Lancaster, PA 7 pm

25 OCTOBER
Karen Electra Christianson; Adolphus Busch Hall, Harvard University, Cambridge, MA 12:10 pm
Christian Lane, masterclass; Trinity United Methodist, Huntsville, AL 4:30 pm

26 OCTOBER
John Scott; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ryan Anthony, trumpet & **Gary Beard**, organ; United Methodist Church, Saratoga Springs, NY 7:30 pm
Olivier Latry; Longwood Gardens Ballroom, Kennett Square, PA 8 pm
Isabelle Demers; St. Luke Lutheran, Silver Spring, MD 7:30 pm
Organ Spooktacular; St. Paul’s Episcopal, Greenville, NC 7:30 pm
Christian Lane; Trinity United Methodist, Huntsville, AL 7:30 pm
Tom Trenney, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 7 pm
Todd Wilson; Trinity United Methodist, Wilmette, IL 8 pm
Douglas Cleveland; Augustana Lutheran, West St. Paul, MN 7:30 pm

27 OCTOBER
Christopher Houlihan; Abingdon Episcopal, White Marsh, VA 5 pm
Huw Lewis, with Holland Symphony Orchestra; Hope College Chapel, Holland, MI 7:30 pm
Christian Lane, masterclass; Reid Chapel, Samford University, Birmingham, AL 10:30 am

28 OCTOBER
Thomas Murray; Church of St. Ignatius Loyola, New York, NY 4 pm

Peter King; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Newark Boys Chorus School and Far Brook School Choirs; Crescent Avenue Presbyterian, Plainfield, NJ 4 pm
All Hallows concert; Brevard-Davidson River Presbyterian, Brevard, NC 6:30 pm
Joe Utterback; First Presbyterian, Dunwoody, GA 7 pm
Yun Kyong Kim; First Presbyterian, Athens, OH 4 pm
Bradley Welch; Central College Presbyterian, Westerville, OH 4 pm
Ken Cowan; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Andrew Peters; Cathedral of St. Philip, Atlanta, GA 3:15 pm
PRUMC Staff Singer Concert; Peachtree Road United Methodist, Atlanta, GA 5 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Christian Lane; Reid Chapel, Samford University, Birmingham, AL 2:30 pm
Choral Evensong; Independent Presbyterian, Birmingham, AL 4 pm
James Cook, with choir and orchestra, Poulenc works; Canterbury United Methodist, Mt. Brook, AL 7:30 pm
Gail Archer; Cathedral of St. Joseph the Workman, La Crosse, WI 3 pm

29 OCTOBER
Tom Trenney, silent film accompaniment; Schermerhorn Symphony Center, Nashville, TN 8 pm

30 OCTOBER
Olivier Latry; Painesville United Methodist, Painesville, OH 7 pm
Carol McNally; Park Congregational, Grand Rapids, MI 12:15 pm

31 OCTOBER
Dennis James, silent film accompaniment; Sage Chapel, Cornell University, Ithaca, NY 12:30 pm
Dennis James & Mark Goldstein, silent film accompaniment; Sage Chapel, Cornell University, Ithaca, NY 8 pm
Mark Steinbach; Sayles Hall, Brown University, Providence, RI 11:59 pm
Lester Seigel, Jim Cook, Organ Spooktacular; Hill Recital Hall, Birmingham-Southern College, Birmingham, AL 9:30 pm

UNITED STATES
West of the Mississippi

15 SEPTEMBER
James Welch; Bethania Lutheran, Solvang, CA 1 pm

16 SEPTEMBER
Diane Meredith Belcher; Center for Faith and Life, Luther College, Decorah, IA 4 pm
Jeremy Filsell; Highland Park Presbyterian, Dallas, TX 7 pm
Christoph Tietze; St. Mary’s Cathedral, San Francisco, CA 3:30 pm
John Karl Hirten; Legion of Honor, San Francisco, CA 4 pm

17 SEPTEMBER
•Hymn Fest; Southminster Presbyterian, Prairie Village, KS 7:30 pm

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

21 SEPTEMBER
Peter Richard Conte; All Saints’ Episcopal, Fort Worth, TX 7:30 pm
N. Seth Nelson; Redeemer Presbyterian, Austin, TX 7:30 pm

22 SEPTEMBER
Keith Thompson; Legion of Honor, San Francisco, CA 4 pm

23 SEPTEMBER
Peter Richard Conte; First Presbyterian, Wichita, KS 3 pm
James David Christie; Hemmle Hall, Texas Tech University, Lubbock, TX 3 pm
Craig Cramer; First United Methodist, Colorado Springs, CO 7 pm
James Mellichamp; St. Mary’s Cathedral, San Francisco, CA 3:30 pm
Keith Thompson; Legion of Honor, San Francisco, CA 4 pm
Compline (Gregorian chant); St. Paul’s Episcopal, Oakland, CA 8 pm

27 SEPTEMBER
Patrick Scott; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

28 SEPTEMBER
Maxine Thevenot, with baritone; First Presbyterian, Santa Fe, NM 5:30 pm

29 SEPTEMBER
Linda Patterson; Bates Recital Hall, University of Texas, Austin, TX 5:30 pm

Angela Kraft Cross; Legion of Honor, San Francisco, CA 4 pm

30 SEPTEMBER

Jeremy Filsell; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

David Pickering; Community of Christ Auditorium, Independence, MO 3 pm

Christopher Houlihan; Christ United Methodist, Plano, TX 7 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Angela Kraft Cross; Legion of Honor, San Francisco, CA 4 pm

5 OCTOBER

James David Christie; First Presbyterian, Santa Fe, NM 5:30 pm

Peter Richard Conte; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

6 OCTOBER

David Hegarty; Legion of Honor, San Francisco, CA 4 pm

7 OCTOBER

David Baskeyfield; Wartburg College, Waverly, IA 4 pm

Paul Jacobs; Boston Avenue United Methodist, Tulsa, OK 6 pm

Ken Cowan; First Congregational United Church of Christ, Greeley, CO 4 pm

Clive Driskill-Smith; Cathedral of the Madeleine, Salt Lake City, UT 4 pm

Isabelle Demers; Our Lady of Fatima Parish, Seattle, WA 4 pm

Charles Rus; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

James Welch; Fremont Presbyterian, Sacramento, CA 4 pm

9 OCTOBER

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

11 OCTOBER

Patrick Scott; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

12 OCTOBER

James Welch; Church of Jesus Christ of Latter-day Saints, Camarillo, CA 7:30 pm

13 OCTOBER

Marilyn Keiser; Diocesan Choral Festival; TMI—The Episcopal School of Texas, San Antonio, TX 4 pm

14 OCTOBER

Dongho Lee; Newman Center for the Performing Arts, University of Denver, Denver, CO 2:30 pm

Maxine Thevenot, with New Mexico Philharmonic Orchestra; Cathedral of St. John, Albuquerque, NM 4 pm

Scott Dettra; St. James Episcopal, Los Angeles, CA 6 pm

19 OCTOBER

The Chenaults; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

21 OCTOBER

Ken Cowan; First Presbyterian, Fort Smith, AR 3 pm

Christopher Houlihan; First Lutheran, Fargo, ND 4 pm

Sophie-Véronique Cauchefer-Choplin; Resurrection Parish, Santa Rosa, CA 3:30 pm

Chelsea Chen; Point Loma Community Presbyterian, San Diego, CA 7 pm

23 OCTOBER

David Pickering, with Kansas State University Trumpet Ensemble; Basilica of the Immaculate Conception, Conception, MO 8 pm

24 OCTOBER

Sophie-Véronique Cauchefer-Choplin; Pacific Union College, Angwin, CA 4 pm

26 OCTOBER

Linda Patterson; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

Richard Elliott; Christ Church Episcopal, Las Vegas, NV 7:30 pm

28 OCTOBER

Stephen Hamilton; Central Lutheran, Minneapolis, MN 4 pm

Olivier Latry; First United Methodist, Shreveport, LA 4 pm

Chelsea Chen; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

Kathrine Handford; Trinity Lutheran, Lynnwood, WA 7 pm

Sophie-Véronique Cauchefer-Choplin; Grace Cathedral, San Francisco, CA 4 pm

INTERNATIONAL

15 SEPTEMBER

Jaap Stork; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Nathan Laube; Truro Cathedral, Truro, UK 7:30 pm

Peter Dutton; St. Mary, Brighton, UK 2:30 pm

Gillian Weir; Coventry Cathedral, Coventry, UK 7:30 pm

16 SEPTEMBER

Vincent Dubois, with tenor; Eglise St-Jacques-le-Majeur, Hunawihir, Alsace, France 5 pm

18 SEPTEMBER

David Deward; St. Ives Parish Church, Cornwall, UK 12:30 pm

Benjamin Chewter; St. Werburgh's, Chester Grosvenor, UK 1 pm

19 SEPTEMBER

Jonathan Hope; Reading Town Hall, Reading, UK 1 pm

Cathy Lamb; St. Michael & All Angels, West Croydon, UK 1:10 pm

Joseph Cullen; Westminster Cathedral, London, UK 7:30 pm

Nathan Laube; St. Michael and All Angels' Church, Great Torrington, Devon, UK 7:30 pm

20 SEPTEMBER

Diego Innocenzi, with vocal trio; Saint-Sulpice, Paris, France 8:30 pm

Peter Morris; Walsall Town Hall, Walsall, UK 1 pm

21 SEPTEMBER

Willibald Guggenmoos; Cathedral, Lausanne, Switzerland 8 pm

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35

Stefano Canazza, with trumpet; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm
Anthony Burns-Cox; Romsey Abbey, Hampshire, UK 7:30 pm

22 SEPTEMBER
Stefan Kordes, Vierne, *Symphony 6*; Marktkirche, Hannover, Germany 6 pm
Stephen Tharp; St. Lutwinus, Mettlach, Germany 8 pm
Margreeth de Jong, with soprano; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Enrico Zanollo; Chiesa di San Lorenzo, Ponderano, Italy 9 pm
Lucia Aiche; St. Alfege, Greenwich, UK 1 pm

23 SEPTEMBER
Stephen Tharp; Missionsbenediktinerabtei Schweiklberg, Schweiklberg, Germany 7 pm
Andrea Vannucchi; Chiesa Parrocchiale, Sarpoli, Pistoia, Italy 5 pm
Paolo Bougeat; Santuario di Sant'Euseo, Seravalle Sesia, Italy 9 pm

25 SEPTEMBER
Virgile Monin (interpretation) & **Baptiste-Florian Marle-Ouvard** (improvisation); Eglise Saint-Martin, Dudelange, Luxembourg 8 pm
Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

26 SEPTEMBER
Anne-Caroline Prénat; St. Michael & All Angels, West Croydon, UK 1:10 pm

28 SEPTEMBER
Daniel Pandolfo, with violin; Chiesa di S. Maria, Valduggia, Italy 9 pm

29 SEPTEMBER
Ben van Oosten, Vierne, *Symphony 5*; Marktkirche, Hannover, Germany 6 pm
Ton van Eck, with choir; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
John Keys; St. James the Great, Dursley, UK 11 am
Michael Smith; Bridlington Priory, North Humberside, UK 6 pm

30 SEPTEMBER
Stephen Tharp; Salvatorkirche, Duisburg, Germany 5 pm
Daniel Pandolfo, with violin; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm



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Stephanie Burgoyne & William Vandertuin; St. Paul's United Church, Paris, ON, Canada 3 pm

1 OCTOBER
Stephen Tharp; St. Lambertus, Düsseldorf, Germany 7:30 pm

2 OCTOBER
Keith Hearnshaw; Warwick Road URC, Coventry, UK 1:10 pm

3 OCTOBER
Stephen Tharp; St. Peter and Paul, Ratingen, Germany 7 pm
Gerard Brooks; St. Michael & All Angels, West Croydon, UK 1:10 pm

5 OCTOBER
Stephen Tharp; St. Johannes Bosco, München-Germering, Germany 7 pm
Emmanuele Jannibelli, Heinz Peter Kortmann, Sylvain Junker; Cathedral, Lausanne, Switzerland 7 pm, 8 pm, 9 pm
Carolyn Shuster Fournier; Église abbatiale, Saint-Sever (Landes), France 9 pm

7 OCTOBER
Stephen Tharp; St. Peter's Basilika, Dillingen, Germany 5 pm
Elisa Teglia; Cattedrale, Pistoia, Italy 5 pm
Michel Baumel; Cathédrale, Evreux, France 4:30 pm


9 OCTOBER
Wolfgang Seifen, improvisations; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

10 OCTOBER
Hartmut Leuschner-Rostoski; St. Michael & All Angels, West Croydon, UK 1:10 pm

12 OCTOBER
Anthony Burns-Cox; St. Stephen Walbrook, London, UK 12:30 pm

13 OCTOBER
Daniel Roth, Vierne, *Symphony 4*; Marktkirche, Hannover, Germany 6 pm

14 OCTOBER
Thierry Escaich, with Sequenza 9.3; Eglise Saint-Martin, Dudelange, Luxembourg 5 pm
Klemens Schnorr, with Choeur Cantà Nova; Eglise St-Jacques-le-Majeur, Heiteren, Alsace, France 4 pm



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Vincent Rigot, with Choeurs Monteverdi; Cathédrale, Evreux, France 4:30 pm

17 OCTOBER
Peter Holder; St. Michael & All Angels, West Croydon, UK 1:10 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

21 OCTOBER
Rutter, *Magnificat*; Eglise Saint-Martin, Dudelange, Luxembourg 5 pm
David Graham; Saint-Sulpice, Paris, France 4 pm
Jean-Pierre Lecaudey; Cathédrale, Evreux, France 4:30 pm
Thomas Kientz, with Quatuor Florestan; Eglise St-Georges, Epfig, Alsace, France 5 pm

24 OCTOBER
Nigel Kerry; St. Michael & All Angels, West Croydon, UK 1:10 pm

26 OCTOBER
Stephanie Burgoyne & William Vandertuin; Waterford United Church, Waterford, ON, Canada 7:30 pm

27 OCTOBER
Pierre Pincemaille, Vierne, *Symphony 3*; Marktkirche, Hannover, Germany 6 pm

28 OCTOBER
John Scott; Metropolitan United Church, London, ON, Canada 3 pm
David Higgs; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

31 OCTOBER
Sarah Kim; St. Michael & All Angels, West Croydon, UK 1:10 pm

Organ Recitals

GAIL ARCHER, St. Francis Xavier Church, New York, NY, March 23: *Preamble for a Solemn Occasion*, Copland; *Postlude*, Moves; *Passacaglia on BACH*, Decker; *Variations on 'America'*, Ives; *Sonata in e-flat*, op. 65, Parker.

MAHLON E. BALDERSTON, DAVID GELL, KEVIN ROSE, EMMA LOU DIEMER, and CHARLES TALMADGE, with Jane Hahn, flute, and Nary Rose Go, soprano, Trinity Episcopal Church, Santa Barbara, CA, March 11: *Prelude and Fugue in F*, BWV 556, *Prelude and Fugue in a*, BWV 559, *Sonata in e*, Allegro (*Concerto in G*, BWV 592), *Toccata in D*, BWV 912, *Jauchzet Gott in allen Landen*, *Fantasy and Fugue in a*, BWV 561, *O Mensch, beweine dein Sünde gross*, BWV 622, *Valet will ich dir geben*, BWV 735, *Herzlich tut mich verlangen*, BWV 727, *Fantasy and Fugue in g*, BWV 542, Bach.

BYRON L. BLACKMORE, American Lutheran Church, Sun City, AZ, March 27: *Suite for Organ*, Bales; *Ich ruf' zu dir, Herr*

Jesu Christ, op. 28, no. 37, Dupré; *Pièce d'Orgue*, BWV 572, Bach; *Rondo in G*, Gherardeschi; *O Lamm Gottes, unschuldig*, op. 67, no. 32, Reger; *Incantation pour un jour saint*, Langlais.

MICHAEL COSTELLO, Lutheran School of Theology, Chicago, IL, April 3: *Ah, holy Jesus, how hast thou offended*, Costello; *Variations sur un thème de Clément Jannequin*, Alain; *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *O Mensch, beweine dein Sünde Gross*, BWV 622, Bach.

CRAIG CRAMER, St. Olaf Catholic Church, Minneapolis, MN, April 28: *Toccata in D*, BuxWV 155, Buxtehude; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Fantasia and Fugue in g*, BWV 542, Bach; *Introduction, Scherzo und Fugue on B-E-A-T-E*, Zahnbrecher; *Le Mystère de Noël*, Fauchard.

DELBERT DISSELHORST, St. David's Episcopal Church, Glenview, IL April 22: *Fanfare*, Phillips; *Ein Feste Burg, Vom Himmel hoch, Ich ruf zu Dir, Lobe den Herren*, Walcha; *Sonata IV*, BWV 528, Bach; *Allegro (Chorale and Fugue)*, Mendelssohn; *Even Song*, La Montaine; *Giga*, op. 73, Bossi; *Finale (Symphonie VI)*, Vienne.

MARIO DUELLA, Presbyterian Homes, Evanston, IL, April 23: *Sonata in C*, *Sonata in B-flat*, Valeri; *Deuxième Offertoire*, op. 36, Batiste; *Chant du Matin*, Guilmant; *Thème varié*, Plum; *Evening Song*, Bairstow; *Andante per l'Elevazione, Sonata per l'Offertorio*, Petrali.

JOHN FENSTERMAKER, Trinity Episcopal Cathedral, Columbia, SC, April 22: *Offertory for Easter Day*, Dandrieu; *Chorale I in E*, Franck; *Variations on 'Kum Ba Yah'*, Behnke; *Irish Air*, Lemare; *Improvisation on 'Nearer, My God, to Thee'*, Karg-Elert.

MICHAEL GAGNE, Faith Lutheran Church, Arlington Heights, IL, April 29: *Fanfare*, Willan; *Jesu, Joy of Man's Desiring*, Bach, arr. Metzger; *Prelude and Fugue in c*, BWV 549, Bach; *The Musical Clocks*, Haydn; *Suite on the Second Tone*, Clerambault; *Variations on Amazing Grace*, Callahan; *Toccata/Scherzo on 'Come Thou Fount'*, Steffen; *Aria*, Phillips; *Sortie*, Lefébure-Wely; *Jazz Suite*, Michel; *Processional*, Nelson; *Partita on All Glory, Laud, and Honor*, Burkhardt; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Toccata on Rejoice, You Pure in Heart*, Travis.

KATYA GOTSDINER-MCMAHAN, Trinity Episcopal Church, Santa Barbara, CA, April 15: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Sarabande for the Morning of Easter*, Howells; *Toccata on 'O Filii et Filiae'*, Farnam; *Tiento de Medio Registro de dos Tiples, De Septimo tono*, de Arauxo; *Burlesque "Carpathian Meditations"* (*Sixth Organ Suite*), Kikta; *What a Friend We Have in Jesus (Gospel Preludes)*, Bolcom; *Sabre Dance*, Khachaturyan, arr. Winklhöfer.

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"In Fairyland" is a three-movement suite perfect for the current generation who loves fantasy in seemingly unending books and movies. I offer a free short article from 1919 on Roy Stoughton and this endearing characteristic suite. michaelismusicsservice.com; 704/567-1066.

JAV Recordings has released one of the first audiophile high resolution surround sound recordings of a pipe organ (96khz/24bit, Multi-channel 5.1), also available as a download. The recording features Frederick Teardo, associate organist at St. Thomas Church Fifth Avenue in New York City, in his first solo recording playing a historic Johann Andreas Silbermann instrument at the Thomaskirche in Strasbourg, France. The disc features French-influenced organ music of J.S. Bach, as well as works by French Baroque composers Nicolas de Grigny and Jacques Boyvin. Includes a 24-page booklet with an essay about the music and the organ, a biography of the artist, and numerous photos. The recording is available in CD format, iTunes download, high-resolution stereo and Surround Sound; the booklet is available in PDF format with the downloaded file. For full details visit www.pipeorganrecords.com. JAV Recordings will be releasing Daniel Roth playing Widor's Symphonies #9 & #10 at Saint-Sulpice in time for Christmas 2012, and the entire JAV Recordings catalog will be on iTunes soon.

PUBLICATIONS/
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Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, ednowakmusic.com. The website features Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, original organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form.

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Wild Sunrises, Organ Music of Carson Cooman—Harry Lyn Huff plays the 1921 E. M. Skinner organ, 115 ranks, at Old South Church, Boston. Built for the municipal auditorium in St. Paul, Minnesota, the organ was relocated 1981–85 to Old South, Boston, saving it from destruction. This first CD of the organ in solo repertoire presents works by American composer Carson Cooman (b. 1982, Rochester, NY), who is a widely published organist and composer-in-residence at The Memorial Church, Harvard. The pleasing and approachable works include several based on hymn tunes: *Toccata-Fantasy on a Medieval Welsh Carol; Alive!; Sunburst; Trio in memoriam Dirk Flentrop; Exaltations I. Heralding; II. Reflective; III. Joyous; No Darkness at All; Toccata Homage to Buxtehude; Blessing; Dawning; Ab ortu Solis; Make Glad the City of God; Jubilee-Postlude on Converse; Berceuse; Trumpet Tune; Wild Sunrises*. Raven OAR-932, \$14.98 postpaid worldwide, Box 25111, Richmond VA 23261, www.RavenCD.com.

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Crystal Records announces the release of *David Craighead, Organ* (CD181), a combination of Craighead's two Crystal Records LPs, originally released in 1977 and 1981. The program includes Albright, *The King of Instruments*; Persichetti, *Sonata for Organ*, op. 86, and *Drop, Drop Slow Tears*; Adler, *Xenia, A Dialog for Organ and Percussion* (Gordon Stout, percussion); and Cooper, *Variants for Organ*. David Craighead (1924–2012) studied with Alexander McCurdy at the Curtis Institute of Music, and taught at Westminster Choir College in Princeton, NJ, at Occidental College in Los Angeles, and at the Eastman School of Music from 1955 until his retirement in 1992. One of the most respected organists in the world, Craighead represented "the American School of organists at its finest" (*New York Times*). For information: 360/834-7022; www.crystalrecords.com.

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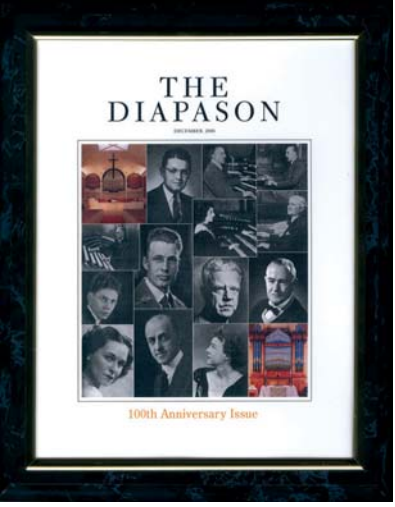
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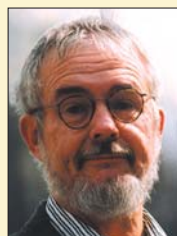
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