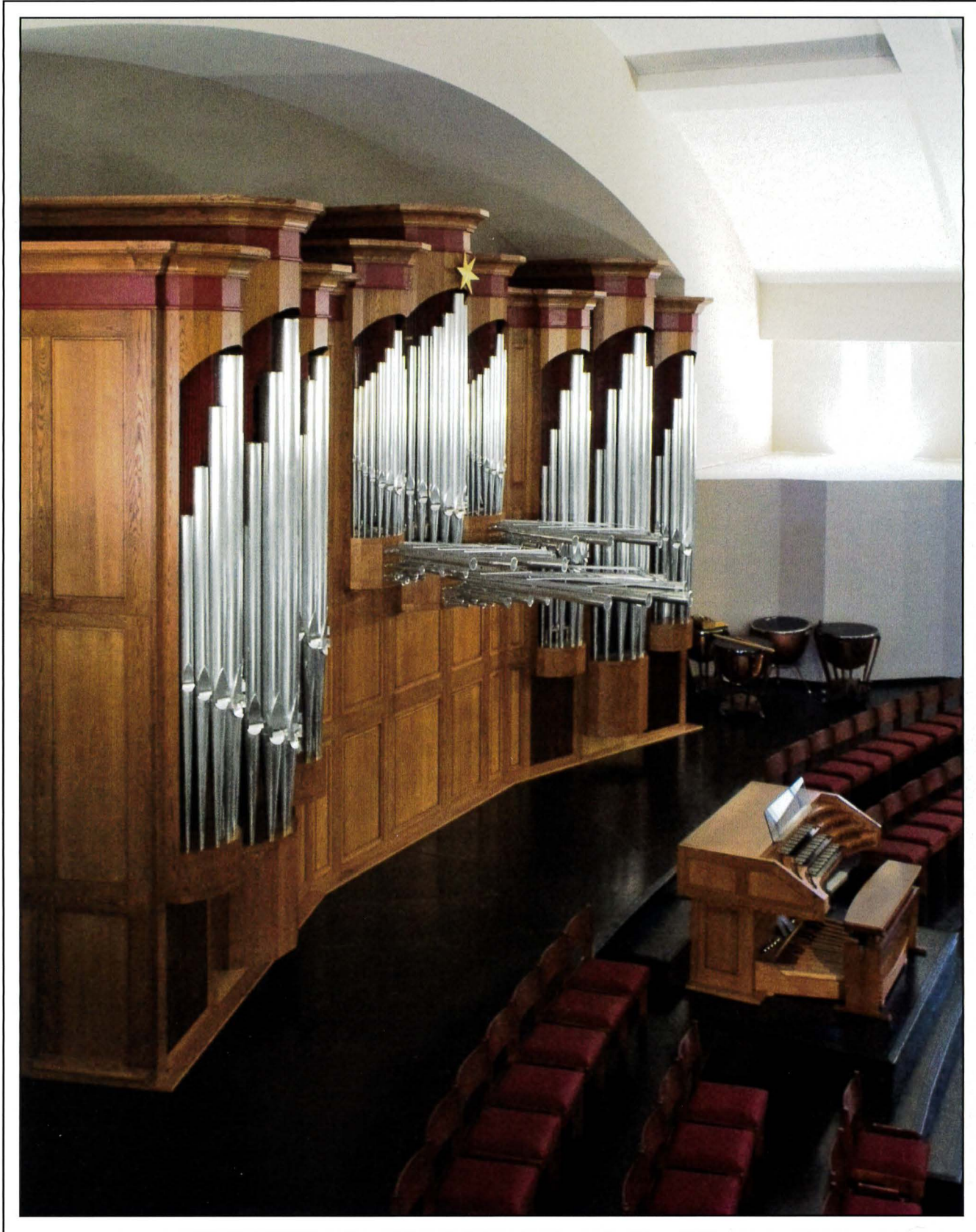


THE DIAPASON

NOVEMBER, 2008



Trinity Evangelical Lutheran Church
Spring, Texas
Cover feature on pages 34–35



The Chenaults

*America's Favorite
Duo Organists*

*"The world's premiere
duo-organ team."*

(Atlanta Journal/Atlanta Constitution)

*"Played with verve, style and
infectious enthusiasm....
The crowd loved it."*

(The Richmond News Leader, VA)

*"Raymond and Elizabeth
Chenault made the organ duet
seem, among other things, fun."*

(The Spokane Review & Spokane Chronicle, WA)

*"Well attended, enthusiastically
received and made to order.
The audience ate it up!"*

(The Post & Courier, Charleston SC)

*"Elizabeth and Raymond
Chenault are noted
practitioners of the art
of two performers—one organ."*

(The New York Times)

*"There is no question that both members of this
husband-and-wife duo are fine musicians....A pleasurable
experience made even more so by the verbal program
notes and asides by Raymond Chenault." (Green Bay Press-Gazette, WI)*

*"The Chenaults are consummate performers. They know how
to relate to an audience, choose repertoire to reach them,
and have an elegant, unaffected stage presence. The audience
was in the palms of their hands throughout the evening."*

(The American Organist)

"Hats off to the enterprising and classy Chenaults." (The Diapason)

*"Careful listening revealed
double or triple solo lines
over lush accompaniments
that would be impossible with
only two hands."*

(St. Louis Post-Dispatch)

*"Virtuosic, non-stop attention...
the Chenaults showed mastery
of the various idioms."*

(The Los Angeles Times)

PHILLIP TRUCKENBROD
CONCERT ARTISTS

email@concertartists.com • (888) 999-0644 toll-free

1 Gold St #R, Hartford CT 06103-2914

CONCERTARTISTS.COM

THE DIAPASON

A Scranton Gillette Publication

Ninety-ninth Year: No. 11, Whole No. 1188
Established in 1909

NOVEMBER, 2008
ISSN 0012-2378

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

CONTENTS

FEATURES

- 2008 AGO National Convention in Minnesota:
The Twin Cities
by Larry Palmer 23
- Historic Aeolian-Skinner installed in
Amarillo, Texas
by Robert P. Rapp 28
- The Legend of Jeanne Demessieux:
A Study
by D'Arcy Trinkwon 30

NEWS & DEPARTMENTS

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

REVIEWS

- Music for Voices and Organ 16
- Book Reviews 18
- New Recordings 20
- New Organ Music 22
- New Handbell Music 22

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: Martin Ott Pipe Organ Company,
Inc., St. Louis, Missouri; Trinity Evangelical
Lutheran Church, Spring, Texas 34

www.TheDiapason.com

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Here & There

Christ Church Cathedral, Indianapolis, Indiana, offers weekly services of choral evensong on Thursdays at 5:15 pm, sung by the Cathedral Choir of Men and Boys, under the direction of Frederick Burgomaster, organist and choirmaster. For information, contact Frederick Burgomaster, 317/636-4577; <www.cccindy.org>.

All Saints Church, Worcester, Massachusetts, continues its music series: November 1, Choir of Hereford Cathedral, England; December 7, Advent Procession; January 4, Festival of Nine Lessons and Carols; 1/25, Choral Evensong (Worcester Polytechnic Institute Chamber Choir). For information: <www.allsaintschurchwor.org>.

Holy Trinity Lutheran Church, Akron, Ohio, continues its organ recital series: November 7, James David Christie, with the Oberlin Strings; December 5, Lessons & Carols. For information: 330/376-5154; <trinity.lutheran-church.org>.

University of Texas at Austin presents its "Great Organ Series:" November 7, Choral Arts Society, music from English cathedrals, James Morrow, conductor, and Judith and Gerre Hancock, or-

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

HERBERT L. HUESTIS
OrganNet Forum
Osiris Organ Archive
www.wu-wien.ac.at/earlym-l/organs/local.html
e-mail: hhuestis@mdi.ca

Prepress Operations

DAN SOLTIS

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

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

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2008. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

David Shuler, organist; April 30, Bach: Six Motets. For information: 212/414-9419; <music@stlukeinthefields.org>.

VocalEssence presents the world premiere of *Kaddish: Music of Remembrance and Hope*, by Lawrence Siegel, on November 15 (8 pm) at Ted Mann Concert Hall in Minneapolis. The new work conveys the personal testimony of 15 Holocaust survivors. Also on the program is Bernstein's *Mass*. For information: <vocalessence.org>.

First Church of Christ, Wethersfield, Connecticut, presents its concert series: November 16, Bernstein, *Chichester Psalms*, Thompson, *Alleluia*, Robinson, *Missa brevis*; December 7, Christmas concert; January 25, Super Bell XVII concert. For information: 860/529-1575 x 209; <www.firstchurch.org/musicarts>.

First United Methodist Church, Ocala, Florida, continues its music series: November 16, Marion Civic Chorale; February 15, Jeannine Jordan; April 26, Maurice Clerc. For information: 352/622-3244; <wayne@fumcoala.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: November 16, Jaroslav Vajda hymn festival; December 13 and 14, 58th annual Christmas concert; January 25, Motor City Brass. For information: 989/652-6141; <www.stlorenz.org>.

Winnetka Congregational Church, Winnetka, Illinois, continues its concert series on November 16 (4 pm), with Randall Manges playing the new Martin Pasi tracker organ. For information: 847/441-3400; <www.wcc-joinus.org>.

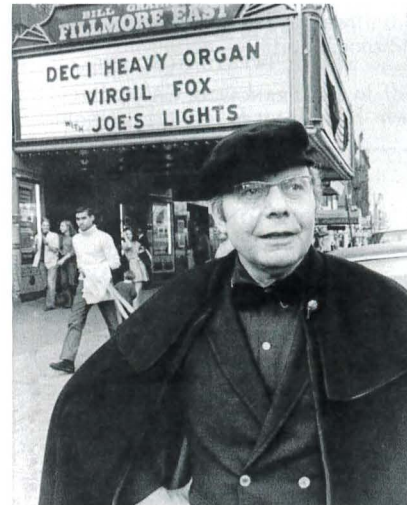
The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its concert series: November 16, Bach Vespers; December 14, Abendmusik: Music for Advent and Christmas; January 11, Aeris, chamber music; 1/25, Thiemo Janssen. For information: <www.bachsocietyhouston.org>.

St. Luke Catholic Church, McLean, Virginia, continues its music series: November 19, Kimberly Hess; January 21, Charles Miller; February 18, John Laird. For information: <www.musicinmclean.org>.

Emmanuel Church, Chestertown, Maryland, continues its music series: November 21, Andrew Sheranian; 11/26, Thanksgiving Evensong; January 6, Epiphany Evensong; 1/30, Jonathan Moyer. For information: <www.emmanuelchesterparish.org>.

The Cathedral of the Incarnation in Garden City, New York, continues its music series: November 23, Choral Concert; December 14, Christmas Lessons and Carols; January 11, Choral Evensong for Epiphany; February 1, Choral Evensong for Candlemas; 2/27, Christopher Jacobsen. For information: <www.incarnationgc.org>.

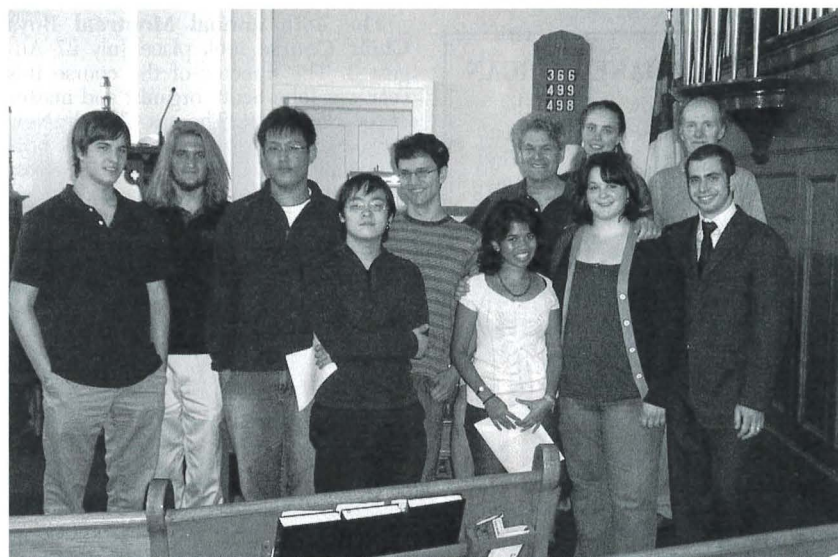
All Saint's Episcopal Church, Las Vegas, Nevada, presents its 2008-2009 music series on Sundays at 5:30 pm: November 30, Choral Evensong and recital by Bede Parry; December 21, Advent Lessons & Carols; January 4, Choral Evensong and recital by Schuyler Robinson; March 8, Choral Evensong and recital by Douglas Bruce; March 29, Fauré, *Requiem*. For information: 702/878-2373; <www.allsaintslv.com>.



Virgil Fox, "Heavy Organ"

The Virgil Fox Legacy will present a "Heavy Organ 38th Anniversary" on December 1 at 7:30 pm, at Middle Collegiate Church. December 1, 1970 was the premiere of Virgil Fox's Fillmore East "Heavy Organ" all-Bach concert, which Richard Torrence and Marshall Yaeger (Fox's managers) created for Fox and for his history-making, electronic touring organ, "Black Beauty." Cameron Carpenter, artist-in-residence of Middle Church, designed the church's four-manual Marshall & Ogletree virtual pipe organ, inspired by the instrument on which Fox made his New York debut in 1934: the New York City John Wanamaker Store Auditorium organ (1921-1956).

The concert will include "note recognition" reconstructions of Fox's recordings from Coolidge Auditorium (at the Library of Congress), complete with screen light shows incorporating fractal art images created by the 21st-century digitized ver-



The Wesleyan organ class following a 9/21 recital by graduate student Brian Parks (front, right) at Higganum Congregational Church (photo by Carl Testa)

On September 21, the **Wesleyan University** organ class attended a recital by graduate student Brian Parks (front, right) at Higganum Congregational Church. This was the annual Gladys Burr Peck Memorial Organ Concert at Higganum Congregational Church, where Parks is the newly appointed music director. The program included Ms.

Peck's favorite hymns and Bach works, in addition to Parks's own *Activated Progression*. In the photo (l to r) are organ students of Ronald Ebrecht with their teacher: Matthew Sellier, Paul Linton, Jia Sheng, Andrew Chung, Andrew Luglio, Rithi Mathias, Ronald Ebrecht, Eve Mayberger, Ann-Marie Illsley, Paul Facey-Hunter, and Brian Parks.

Genius,
in art, consists
in knowing
how far we
may go too far.

Jean Cocteau

SCHOENSTEIN & CO.
EST. 1877

ORGAN BUILDERS

3101 TWENTIETH STREET
SAN FRANCISCO, CA 94110
(415) MISSION 7-5132

DEDICATED TO EXPANDING
THE TONAL COLOR
AND DYNAMIC RANGE
OF THE PIPE ORGAN

"It is almost impossible to put into words the beauty and awesomeness of Sunday's organ dedication [at First Presbyterian Church] in Ann Arbor. The organ did everything that was required and more. From soft to loud, the overwhelming characteristic was that of clarity. What a triumph of voicing and tonal design."

Doris Hall, Organist
Birmingham, Michigan

Organmaster Shoes
Comfort, Quality & Design
Since 1976



Womens Size 4-11, \$50. Mens Size 6.5-16, \$58.+
Friendly Phone Service: (413) 773-0066
Visit us: www.organmastershoes.com

THE WANAMAKER ORGAN

Listen to it worldwide over the
Internet! Hourlong streamcasts
are featured at 5pm ET the first
Sunday of each month at wrti.org

**Wilma
JENSEN**

*Legendary artistry.
Insightful instruction.*

Organ Recitals · Masterclasses · Choral Workshops · wilmajensen.com

sion of the Kaleidoplex. Cameron Carpenter will host and also perform, and Torrence & Yaeger—authors of *Virgil Fox (The Dish)*—will co-host. The concert is produced by Richard Torrence and Len Levasseur on behalf of the Virgil Fox Legacy (<VirgilFoxLegacy.com>).

The Seventh International Organ and Early Music Festival takes place February 18–23 in Oaxaca, Mexico. The schedule includes concerts on five of the seven restored Oaxacan organs by international artists, two all-day field trips to see unrestored instruments, and masterclasses conducted by Luigi Ferdinando Tagliavini. In addition, a full day will be devoted to the second theme of the festival, "The Treasures of San Bartolo Yauhtepec," which features a collection of old books and manuscripts discovered in the choir loft of the Yauhtepec church. Included were several Dominican religious books containing Gregorian chants and polyphonic works (some in Zapotec) dating from the early 18th century, as well as scores of 19th and early 20th century band music by local composers. Presenters include Víctor Contreras, Cicely Winter, José Suárez, María Isabel Grañen Porrúa, and others. For information: <www.iohio.org>.

The 2009 Summer Institute for French Organ Studies (SIFOS) is accepting reservations. SIFOS 2009 will commence on May 25 in Poitiers and move to Épernay for the following week, concluding on June 5. Deadline for application is January 15, 2009. Three student scholarships are available.

The institute was created in 1985 by Gene Bedient, organbuilder, and Jesse Eschbach, professor of organ at the University of North Texas, Denton. The mission of SIFOS is to give a select number of participants an accurate perspective on the French organ and French culture of the 17th–19th centuries. SIFOS provides the participants an in-depth and realistic perspective on the French organ, its literature and the French culture.

Rather than visiting a large number of instruments over a two to three-week period, SIFOS focuses on two instruments, allowing organists to become thoroughly familiar with each of them. Individual practice time on the instruments averages 1½ to 2 hours per day. On Friday evening of each week, qualified participants play public recitals. Because SIFOS adheres to very high standards, participants must necessarily be competent performers and scholars.

See complete information and application procedure on the website (<www.bedientorgan.com> and click on Summer Institute) or contact Gene Bedient at: <bedientorg@gmail.com>.

The 48th annual Montréal Boys Choir Course took place July 27–August 3. The director of the course this year was John Scott, organist and master of the choir at St. Thomas Church, New York. Music performed by the 69 boy/teen/adult participants from choirs across the United States and Canada included *The Twelve* by William Walton and the

Missa "O quam gloriosum" of Victoria. The 49th annual course will be directed by Andrew Lumsden, director of music at Winchester Cathedral, July 26–August 2, 2009. Further information available at the course website, <mbcc.ca>, or by contacting Larry Tremsky, the executive director of the course, at 516/746-2956 x18 or <mbcc.canada@yahoo.com>.

Organ Promotion presented a masterclass with Ton Koopman on the Gottfried Silbermann organ in Freiberg June 19–22. The class focused on the organ works of Sweelinck, Buxtehude, and Bach, and included discussion of historical performance practice. The 1735 Gottfried Silbermann organ in the Petrikirche in Freiberg originated at the same time as the organ of the Frauenkirche in Dresden. It was restored in 2007. The class also sampled the other three Silbermann organs in Freiberg at the Jakobikirche and at Freiberg Cathedral. There then followed a one-week organ tour to Dresden, Brandenburg and Berlin organized by Organ Promotion.

Winners of the **Grand Prix de Chartres 2008**: Saki Aoki (Japan), Grand Prix d'interprétation, Prix du Public, Prix Gaston Litaize; Jean-Willy Kunz (France), Second Prix d'interprétation; David Franke (Germany), Grand Prix d'improvisation; no 2nd prize for improvisation.

Winners of the **Competition Erfurt-Weimar-Merseburg**: Ulrich Walter (Germany), 1st prize and Messiaen prize; Andrew Dewar (United Kingdom), 2nd prize and Reubke prize; Lukas Stollhof (Germany), 3rd prize.

The Church of the Ascension, New York City, has signed a contract for a new organ with Pascal Quoirin of St. Didier, in southern France, to be completed in 2010. This will be the first French-built organ ever to be installed in New York City. The 93-stop, 109-rank instrument has been designed to play as large a part of the repertoire as possible. The core of the instrument will be a classical instrument (Grand Orgue, Positif, Echo/Récit, and Pédale) played by a three-manual mechanical action console; it will comprise all the timbres necessary for French Classical literature, as well as various stops particularly intended for German Baroque music.

A second console—with four manuals and electric action—will control that classical core as well as many other stops intended for symphonic repertoire, including a large French Romantic Grand Récit Expressif. The organ has been designed to play the works of Olivier Messiaen. Every registration that

Messiaen calls for in his scores will be found in this organ.

The instrument will be situated in the front of the church on two sides of the chancel, flanking the famed 1888 mural "The Ascension" by John LaFarge. Four organ façades—two on each side—will include elaborate wood carvings of peacocks, inspired by the peacocks in the marble reredos, also from the 1880s. Two trompettes en chamade, one on each side of the chancel, will face each other in the manner of the historic Spanish organs.

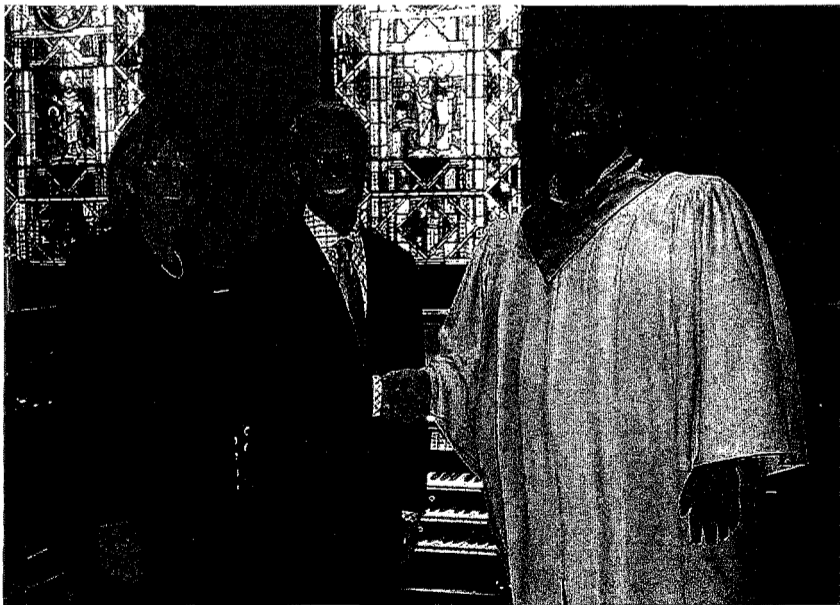
Unknown to most Americans, Pascal Quoirin has spent his career restoring and building organs throughout the world. Major restorations include many of the great historical instruments of France, such as the Dom Bédos organ at Sainte-Croix in Bordeaux and the Cavallé-Coll organ in Saint-Cloud, France. Quoirin's new organs include that in the gothic Cathedral of Evreux, France, and others in Europe, Japan, and Mexico. The Church of the Ascension's instrument will be his first organ in the United States. The Quoirin organ will replace the church's 1967 81-rank Holtkamp organ. Dennis Keene has served as organist and choir-master at the Church of the Ascension since 1981.

The new organ is made possible by a grant from the Manton Foundation to honor the memory of Sir Edwin and Lady Manton, who were active members of the Church of the Ascension for over 50 years. The Mantons were avid lovers of music, particularly the music of Olivier Messiaen and other French composers.

Appointments

The American Guild of Organists announces the appointment of the Rev. Dr. **Thomas H. Troeger** as AGO Chaplain for a term of two years, 2008–2010. The chaplain is an honorary national officer appointed to serve the diverse pastoral needs of the AGO national council and the international membership of the guild. Dr. Troeger will also contribute an editorial column to *The American Organist* magazine.

Troeger is the J. Edward and Ruth Cox Lantz Professor of Christian Communication at the Yale Divinity School and Institute of Sacred Music. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. A flutist and a poet, his work appears in the hymnals of most denominations as well as in choral anthems. He has authored



Faythe Freese, Garrett F. Martin, and James Seay

Garrett F. Martin is the recipient of the **Warren Hutton Fellowship** sponsored by First United Methodist Church, Tuscaloosa, Alabama. Martin is a recent graduate of Carson-Newman College in Jefferson, Tennessee, and is a master's student of Faythe Freese at the University of Alabama. The fellowship is named in honor of the late Warren Hut-

ton, professor and organist at the University of Alabama School of Music. As a recipient of the fellowship, Martin serves as the organist at First United Methodist Church working under the direction of James Seay, minister of music. Pictured are (l to r) Faythe Freese, Garrett Martin, and James Seay.

more than fifteen books in the fields of preaching, poetry, hymnody, and worship, and is a frequent contributor to journals dedicated to these topics. His education includes degrees from Yale University, Colgate Rochester Divinity School, Dickinson College, and Virginia Theological Seminary.

and he founded and conducted the Center City Chorale of Wilmington, Delaware. Lee Dettra and his wife Janet, who reside in Delaware, have three children and four grandchildren. Their son, Scott Dettra, is organist of Washington National Cathedral.



John Kearin

on Chicago's WFMT radio program "Introductions" in August. Broadcast live from the Music Institute of Chicago's Nichols Hall and with a live audience, the show included interviews and performances on the institute's 1914 E. M. Skinner organ, which received a restoration (2005-2007) by Jeff Weiler and

Associates, Chicago. Gruber, who studies with Dennis E. Northway in Oak Park, was an E. Power Biggs Fellow at the Organ Historical Society convention this summer and has attended numerous AGO Pipe Organ Encounters. Kearin, a student at the Music Institute with James R. Brown, worked as an organ apprentice under Jeff Weiler for his second summer and attended the Oberlin Summer Academy for High School Organists in July.

Eileen Guenther has been elected president of the American Guild of Organists. A resident of Vienna, Virginia, and former minister of music and liturgy at Foundry United Methodist Church, Dr. Guenther is only the third woman in the 112-year history of the guild to hold the office of AGO president. She was installed at the AGO annual meeting on June 25, held in conjunction with the national convention in Minneapolis/St. Paul, Minnesota.

Guenther has served as dean of the Washington (D.C.) chapter, and was



Adam Gruber

Adam Gruber (age 15) of Arlington Heights, Illinois and **John Kearin** (age 18) of Lake Forest, Illinois were featured

Here & There

Lee Dettra retired recently, after 53 years of church music and university teaching. A graduate of Westminster Choir College, he earned the Master of Sacred Music degree from Union Theological Seminary, and holds the Fellowship and Choir Master diplomas of the AGO. From 1985 to 2000, Dettra was organist and choirmaster of the Cadet Chapel, U.S. Military Academy, West Point, New York. He has served churches, universities, and choral societies in Florida, Pennsylvania, New York, and Delaware,

Concert Artist Cooperative



David K. Lamb
*Organist/Choral Conductor/
Oratorio Accompanist*
Director of Music/Organist
First United Methodist Church
Columbus, Indiana



Maija Lehtonen
*Organist/Pianist/
Recording Artist*
Senior Lecturer, Organ Faculty
Oulu Polytechnic
Organ and Violin
with Manfred Grasbeck
Helsinki, Finland



Yoon-Mi Lim
Organist
2004 NYACOP Winner
Director of Music
Fairlawn Presbyterian Church
Columbus, Indiana



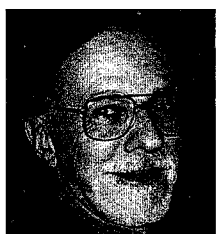
Ines Maidre
Organist/Pianist/Harpsichordist
Associate Professor of Organ
Grieg Academy of Music
Bergen, Norway



Mary Mozelle
Organist/Recording Artist
Assistant Director of Music
Associate Organist
The Falls Church
Falls Church, Virginia
"The Sights & Sounds
of the Pipe Organ"



David F. Oliver
Organist/Lecturer/Recording Artist
College Organist
Director of Music Ministries
Dr. Martin Luther King Jr.
International Chapel
Morehouse College
Atlanta, Georgia



Larry Palmer
Harpsichordist/Organist
Professor of Harpsichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Gregory Peterson
Organist
College Organist and
Assistant Professor of Music
Luther College
Decorah, Iowa



Stephen Roberts
Organist/Harpsichordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



Clair Rozier
Organist/Lecturer
Director of Music
St. David's Episcopal Church
Wayne, Pennsylvania



Lisa Scrivani-Tidd
Organist/Lecturer
Associate Professor of Music
SUNY at Jefferson
Watertown, New York



Michael Stefanek
Organist
Director of Music
Aldersgate United
Methodist Church
Redford, Michigan



Brennan Szafron
*Organist/Harpsichordist/
Accompanist*
Organist and Choirmaster
Episcopal Church of the Advent
Spartanburg, South Carolina



Elke Voelker
*Organist/Recording Artist/
Lecturer/Conductor/Composer*
Music Associate
Choir Organist
The UNESCO Heritage
Imperial Cathedral of St. Mary
Speyer, Germany



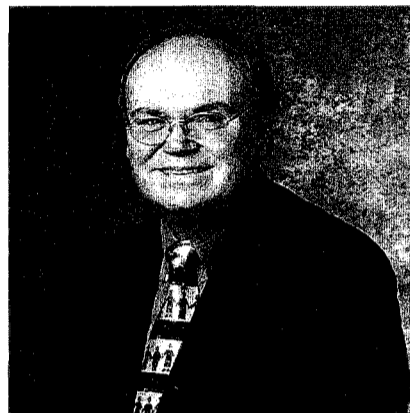
Duo Majoya
Organ and Piano
Recording Artists
Marnie Giesbrecht and
Joachim Segger
Professors of Music
University of Alberta
The King's University College
Edmonton, Alberta, Canada

www.ConcertArtistCooperative.com

Beth Zucchini, Founder and Director
7710 Lynch Road, Sebastopol, CA 95472
PH: (707) 824-5611 FX: (707) 824-0956
Established in 1988

chair of the 1982 AGO national convention in Washington. As a member of the AGO national council, she has been councillor for organizational concerns, councillor for professional development, and vice president. She has performed in Europe, Asia, Africa, and South America, and is featured on recordings with Etherea Records, the U.S. Air Force Orchestra, Vista Records (London), and Foundry Records.

Dr. Guenther is associate professor of church music at Wesley Theological Seminary and professorial lecturer in music at the George Washington University. As an extension of her music ministry, she leads workshops nationally for musical and denominational organizations. In June 2007, Guenther concluded a 30-year tenure at Foundry United Methodist Church in Washington.



C. Michael Hawn

C. Michael Hawn has been designated a Fellow of the Hymn Society in the United States and Canada. Hawn is professor of sacred music and director of the Master of Sacred Music program at Perkins School of Theology, Southern Methodist University, where he has taught since 1992. He has also served as minister of music for churches in Kentucky, Georgia, North Carolina and Texas. A life member of Choristers Guild, he has served as president of the board of directors and also as interim executive director. He holds degrees from Wheaton College and Southern Baptist Theological Seminary. A countertenor, he studied with Russell Oberlin and René Jacobs and at both the Oberlin College and the Aston Magna Baroque Performance Institutes.

For many years, Hawn has pursued a deeper understanding of global music and worship. Supported by grants as well as his employer, he has traveled to Nigeria and Kenya, Cuba, Haiti, Mexico, Nicaragua, Singapore, Malaysia, Taiwan, the Philippines, Thailand, Hong Kong, Argentina, Brazil, South Africa, Zimbabwe, Japan and Korea. In 2006 he served as the music director of the IX Assembly of the World Council of Churches in Porto Alegre, Brazil. Hawn has written extensively for church music periodicals in the areas of church music education and hymnology. He was a principal organizer of the Hymn Society's 1999 conference in Vancouver and has spoken frequently at annual conferences.



James Kibbie

James Kibbie is continuing a three-year project to record the complete organ works of Johann Sebastian Bach on original 18th-century organs in Germany. Block M Records is offering the recordings as free Internet downloads at <www.blockmrecords.org/bach>. Free downloads of 173 works are now available in MP3 and high-quality audio formats, including 78 works Dr. Kibbie recorded in May on the 1717 Trost organ in Grossegottern, Germany. An additional 43 works recorded on the 1724 Trost organ in Waltershausen, Germany, will be added to the site by the end of the year. Specifications and photos of the historic organs and the registrations for each work are also provided. The project is sponsored by the University of Michigan with support from Dr. Barbara Furin Sloat in honor of J. Barry Sloat.



Scott Lamlein

Scott Lamlein announces the re-release of his first solo CD, *In Quiet Joy: Music of Advent and Christmas* (NFR 101) from North Forty Road Music. Originally recorded in 1997 at the

Congregational Church of Naugatuck, Connecticut (Austin opus 2525, 1970; three manuals, 42 ranks), the CD includes works by Bach, Brahms, Mulet, Gawthrop, Willcocks, and Southbridge, among others. For a complete track listing and ordering information for *In Quiet Joy* as well as Lamlein's second solo CD, *The Organ at Worship* (2006), visit <www.scottlamlein.com>. Lamlein is also featured on the CD, *Great Organs of Worcester* (2005).

Scott Lamlein is represented as a concert organist and recording artist by Ingrassia Artist Management (<www.ingrassiaartists.com>). For information, contact <tom@ingrassiaartists.com>.

Olivier Latry is featured on a new recording, Volume 8 in the series *On a Sunday Afternoon—Live Organ Concerts at Washington National Cathedral*, on the JAV label (JAV-180). Organist at the Cathedral of Notre Dame in Paris, Latry was recorded live during his recital at Washington National Cathedral last fall; this is the final CD in the series. The program includes Vierne's *Symphony No. 6*, two improvisations, and the Final from Guilman's *Sonata No. 1*. The recording comes with an extensive booklet containing an interview with Latry, comprehensive program notes, a stoplist, and numerous photographs. For information: <www.pipeorgancds.com>.

Maxime Patel is featured on a new DVD, *Jeanne Demessieux: Complete Organ Works*, on the Fugatto label (Fug 025). Recorded on the Jann organ at the Waldsassen Basilica, Germany, the program presents the complete organ works of Demessieux, including the *Études*, *Méditations sur le Saint-Esprit*, the complete series of chorale preludes, and the less-known *Répons pour the Temps Liturgiques*. Available from the Organ Historical Society: <www.ohscatalog.com>.



Pamela Ruiter-Feenstra

Pamela Ruiter-Feenstra is featured on a new recording, *Bach, Improvisations and the Liturgical Year*, on the reZound label (RZCD-5016). Recorded on the Martin Pasi organ at Trinity Lutheran Church, Lynnwood, Washington, the program includes six works of Bach (BWV 599, 539, 729, 904, 721, and 651) and seven improvisations. For information: <www.gothicrecords.com>.



Maxine Thevenot

On August 6, Maxine Thevenot opened the summer recital series, "Wednesdays of the Organ," on the five-manual von Beckerath organ at L'Oratoire de Saint Joseph, Montreal, Canada. The concert, which was projected on a large screen to the audience, included works by Bruhns, Buxtehude, Mendelssohn, Krenek, Robinson, Hampton, and Vierne (<www.maxinethevenot.com>).

Gary Verkade was organist for a recent recording of Luciano Berio's *FA-SI*, which was included on Mode Records' *Luciano Berio: The Complete Sequenzas, Alternate Sequenzas & Works for Solo Instruments*. The recording made the *New York Times* Best Picks for 2006, and has since won the German Record Critics' Award for 2007 and the Premio del Disco Amadeus 2008. Verkade has just finished recording the complete organ works of John Cage for the Mode label, including a DVD that is scheduled to appear in February 2009. Querstand, a German label of the Kamprad-Verlag, has just released a double CD of representative works by the German composer Jörg Herchet. Previously recorded and still available are Verkade's performances of Kenneth Gaburo's *Antiphony X (Winded)*, Philip Blackburn's *PPS*, and Warren Burt's *Recitative/Tracing* on the Innova label. An avid performer and commissioner of new music for the organ, Verkade has been playing all of these works since the early 1980s. Born in Chicago, he is now professor of organ at Musikhögskolan i Piteå, Sweden.



John Weaver

John Weaver was awarded Union Theological Seminary's "Distinguished Alumni Award" on October 17. Mr. Weaver was also inducted into the "Hall of Fame" of his high school, Baltimore City College, on October 31; he is the first classical musician to be given this honor. John Weaver is represented by Karen McFarlane Artists, Inc.: <www.concertorganists.com>.



John Scott

John Scott is playing the complete organ works of Messiaen in a series of six recitals at St. Thomas Church Fifth Avenue, New York City. The series began on October 4, and continues on November 8, 15, and 22. For information: <www.saintthomaschurch.org>.

AUSTIN ORGANS, INC.

New Organs ~ Genuine Austin Parts ~ New Pipework
reasonable delivery

◆ Pipe Organ Architects & Builders Since 1893 ◆

www.austinorgans.com info@austinorgans.com
phone: (860) 522-8293 - 156 Woodland Street, Hartford, Connecticut 06105

Be sure to check your listing in

**THE DIAPASON
Resource Directory**

Go to <www.TheDiapason.com>
and click on "Supplier Login."

Music at St. Lorenz 2008-2009

October 5, 2008
Sunday, 4:00 pm

Ulrich Böhme, Concert Organist
Organist at the Thomaskirche in Leipzig, Germany



November 16, 2008
Sunday, 4:00 pm



Jaroslav Vajda Hymn Festival

The choirs and instrumentalists of St. Lorenz Church will join together in celebrating the life and work of the Dean of American hymn writers.

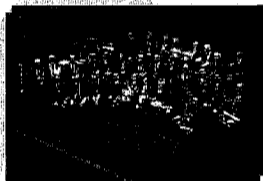
December 13 & 14, 2008
Saturday, 6:30 pm
Sunday, 1:30 pm & 4:30 pm

58th Annual Christmas at St. Lorenz

A choral and instrumental celebration of the Nativity of our Lord Jesus Christ



January 25, 2009
Sunday, 4:00 pm



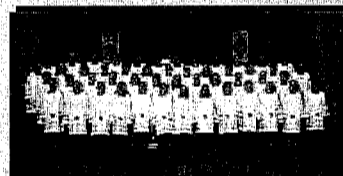
The Motor City Brass

Sonic fireworks with this celebrated brass ensemble!

March 12, 2009
Thursday, 7:30 pm

The Wittenberg Choir

Nationally acclaimed concert choir from Wittenberg University
Dr. Donald Busarow, Director



April 3, 2009
Friday, 8:00 pm



The University of Michigan Men's Glee Club

One of the finest and oldest male choruses in the nation
Paul Rardin, Director

May 3-10, 2009

3rd Annual Bach Week at St. Lorenz

Honoring the life and work of the great master Johann Sebastian Bach



May 21, 2009
Thursday, 7:00 pm



Ascension Day Bach Vespers

A joyous celebration of the coronation of our risen and ascended King!
Dr. Christopher Cock, Guest Conductor

*All concerts are free and open to the public
A freewill offering will be taken*

St. Lorenz Lutheran Church - 1030 W. Tuscola Rd. - Frankenmuth, MI 48734

For further information please contact

Dr. Scott Hyslop, Director of Parish Music at 989.652.6141

Shyslop@stlorenz.org

www.stlorenz.org

Nunc Dimittis

Leonard Edwin Bearse Sr. died in Amesbury, Massachusetts on May 4, at the age of 73. Born in Hyannis, Bearse had his first church job at age 14, at the First Baptist Church there. He studied the organ in Germany while serving with the Armed Forces there, and studied choral conducting with Robert Shaw. He earned a master of music degree from the New England Conservatory of Music in Boston, studying organ with Donald Willing. He was a public school teacher in various eastern Massachusetts towns, and held music positions in various churches, most recently as minister of music at the Congregational Church in Kensington, New Hampshire, where he played his last service on March 16. Leonard Bearse is survived by his wife, Ellen, and his children Leonard E. Jr., Bruce, and Stephanie.

Michael Cohen, age 69, died June 21 in Asheville, North Carolina. A native of Tampa, Florida, he earned bachelor's and master's degrees in music from Florida State University-Tallahassee. He taught music in the Florida public schools for 39 years, and was organist-music director for the Church of the Holy Spirit in Apopka, Florida, for the past 17 years. A past dean of the Central Florida AGO chapter, he was a member of the Winter Park Bach Festival Choir. Michael Cohen is survived by his partner, Carl Brown; his brother Paul (and wife Donna), and brother Joel (and partner Barry Dingman).



Robert E. Glasgow

Robert E. Glasgow, Professor Emeritus at the University of Michigan School of Music, noted concert organist, and one of the most widely respected artists in the field of organ performance and pedagogy, died on September 10 in Ann Arbor, Michigan. He was 83.

Professor Glasgow taught organ at the University of Michigan School of Music for 44 years. He received his B.M. and M.M. degrees from the Eastman School of Music in 1950 and 1951, respectively, earning Eastman's Performer's Certificate as well. At Eastman, he studied with Harold Gleason. From 1951 to 1962, he

was associate professor of organ and college organist at MacMurray College in Jacksonville, Illinois. He joined the University of Michigan School of Music in 1962 as assistant professor, and was promoted to associate professor in 1964, full professor in 1973, and professor emeritus in 2006.

In 1973, Glasgow was awarded the Doctor of Musical Arts degree, *honoris causa*, by MacMurray College in Jacksonville, Illinois. The New York Chapter of the American Guild of Organists named him International Performer of the Year for 1997. Glasgow returned to his alma mater in January 2002, where he was given the school's Alumni Achievement Award. On the same occasion, he taught a masterclass, influencing yet another generation of Eastman students. Glasgow's faculty colleagues at the University of Michigan also recognized his pedagogical efforts by awarding him the Harold Haugh Award for excellence in the teaching of performance.

For over 50 years, he successfully combined a brilliant teaching career with an impressive career as a concert organist, both in the United States and abroad. He was best known for his stirring performances of the organ literature of the 19th century, and was regarded by some as the greatest living interpreter of Romantic organ music. He was a regularly featured performer for national and regional conventions of the American Guild of Organists as well as the International Congress of Organists. He was selected to perform and teach at the American Classic Organ Symposium on the occasion of the completion of the renovation of the great Tabernacle Organ at the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah.

Dr. Glasgow's performances of the music of Liszt, Mendelssohn, Schumann, Widor, Vierne, and especially César Franck were legendary; in one review he was given the appropriate nickname "the Philadelphia Orchestra of Organists." In addition to a number of broadcast recordings for the BBC, Glasgow made one commercial recording for Prestant Records in 1987, *Robert Glasgow plays César Franck*, recorded on the Aeolian-Skinner organ in All Saints Church, Worcester, Massachusetts.

A leading educator of uncompromising standards, Robert Glasgow helped to form some of the most gifted organists in the world. His students are to be found in important church and academic positions throughout the United States. He was an artist in the truest sense, and a teacher who constantly reminded his students that they must not strive merely to be organists, but always musicians—communicating musical ideas in spite of the inherent difficulty of the instrument.

Robert Ellison Glasgow was born on May 30, 1925 in Oklahoma City, Oklahoma, the son of Floyd Lafayette Glasgow and Elizabeth Mary Jenkins. His death is mourned by his many devoted students, friends, and colleagues. (See the interview with Stephen Egler, "Robert Glasgow at 80," *THE DIAPASON*, May 2005.)

—Ray Henry
Rochester, Michigan



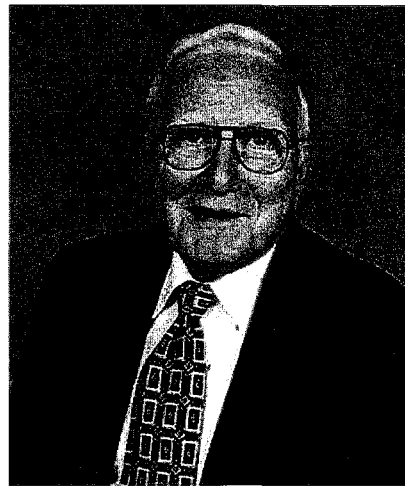
Walter A. Guzowski

Walter A. Guzowski died September 17 in Fort Lauderdale, Florida. He was 68. Born and raised in Buffalo, New York, his career had a dramatic beginning. While still a high school student, he observed an organ technician tuning the Schlicker organ at his church, and informed the pastor that he could do what the technician had done, and save the church some money. Later, while doing some tuning, Guzowski slipped off the walkboard onto the chest below, crushing numerous pipes; to rectify this, his father brought him to Herman Schlicker, and Guzowski began working at the Schlicker Organ Company, where he worked (except for two years serving in the Army) until 1979. While at Schlicker he became head voicer and tonal finisher, working on a range of instruments, from two-rank residence organs to the large organ at First Congregational Church in Los Angeles. After moving to Fort Lauderdale in 1979, he founded a service business, which with John A. Steppe and Christopher B. Kane, became Guzowski & Steppe Organbuilders, Inc. in 1983. Walter Guzowski is survived by his sister Margaret, her husband Walter, and cousins and friends.

Gerhard Krapf died in Edmonton, Alberta, Canada, on July 2. He was 83. Krapf was renowned for his organ, choral, and vocal compositions, his scholarly writings on the organ, his teaching at the University of Alberta (1977–87, for which he was named professor emeritus), and for designing the 1978 Casavant organ there. He contributed significantly to the development of graduate programs in keyboard and library resources at the University of Alberta; in the 1960s, he had established and built the undergraduate and graduate organ programs at the University of Iowa's School of Music. Gerhard Krapf is survived by his wife, Trudl, three daughters, a son, a brother, sister, and four grandchildren.

John S. Peragallo, Jr. died Friday, September 12 at the Hospice of New Jersey, Wayne, New Jersey, at age 76. Born in New York City and a lifelong resident of Paterson, he took several classes at the Newark College of Engineering, and served in the U.S. Army during the Korean Conflict as a chaplain's assistant and in the honor guard.

As a boy he helped his father in the family business, the Peragallo Pipe Organ Company, founded by his father, John Peragallo, Sr., in 1918. John Jr. joined the company in 1949. He was responsible for the construction and care



John S. Peragallo, Jr.

of many of the pipe organs of New Jersey and the complete renovation of the organs at St. Patrick's Cathedral, New York City. John Jr.'s sons, John III and Frank, have been actively involved in the family business since the 1980s and now have a fourth generation of Peragallos, Janine, Anthony and John IV, to work alongside them. The company has installed almost 700 new instruments and currently maintains approximately 400 instruments, up and down the East Coast of the United States, including the organs of St. Patrick's Cathedral in New York.

Here & There

Breitkopf & Härtel announces the release of the *Complete Organ Works of Nicolaus Bruhns*, in a performing edition by Harald Vogel (EB 8663, €20). Vogel's edition attempts to follow the sources' original notation as closely as possible, much as he did in his editions of Scheidt's *Tabulatura nova* (EB 8565-67), and Sweelinck's works (EB 8741-44). The preface includes a discussion of the authorship of two dubious works that were included in the Appendix, and two lengthy essays focusing on the most important aspects of notation, interpretation, and original instruments. For information: <www.breitkopf.com>.

Concordia Theological Seminary's Good Shepherd Institute of Pastoral Theology and Sacred Music announces the release of an 80-minute DVD, *Singing the Faith—Living the Lutheran Musical Heritage*. This study of the history of Lutheran congregational song is viewable in four 20-minute segments or in its entirety, and includes a 32-page teacher's guide and reproducible classroom handouts. The course is taught by Christopher Boyd Brown (Boston University, School of Theology), Kevin J. Hildebrand (Concordia Theological Seminary), Martin Jean (Yale Institute of Sacred Music), Robin Leaver (Westminster Choir College), Richard C. Resch (Concordia Theological Seminary), Carl F. Schalk (Concordia University Chicago), Stephen P. Starke (St. John Lutheran Church, Bay City, Michigan), and Daniel Zager (Eastman School of Music).

The DVD features congregational singing in many settings as well as performances by Martin Jean, the Bach Vesper Choir of Holy Trinity Lutheran Church, New York City with Rick Erickson as cantor, and Craig Cramer from

Have you visited TheDiapason.com lately?

THE DIAPASON's website is a benefit of your subscription! It offers . . .

- Up-to-date news and calendar items (including those too late to publish in print)
- Classified ads, with photos (ads on our website appear even earlier than in print)
- Feature articles, with links to related articles and websites, and PDF files

Make a habit of checking out what's new on
<TheDiapason.com>!

Bedient
PIPE ORGAN COMPANY
800.382.4225/Bedientorgan.com

RONALD CAMERON BISHOP
Consultant
Pipe Organs
Digital Enhancements
All-digital Instruments
8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

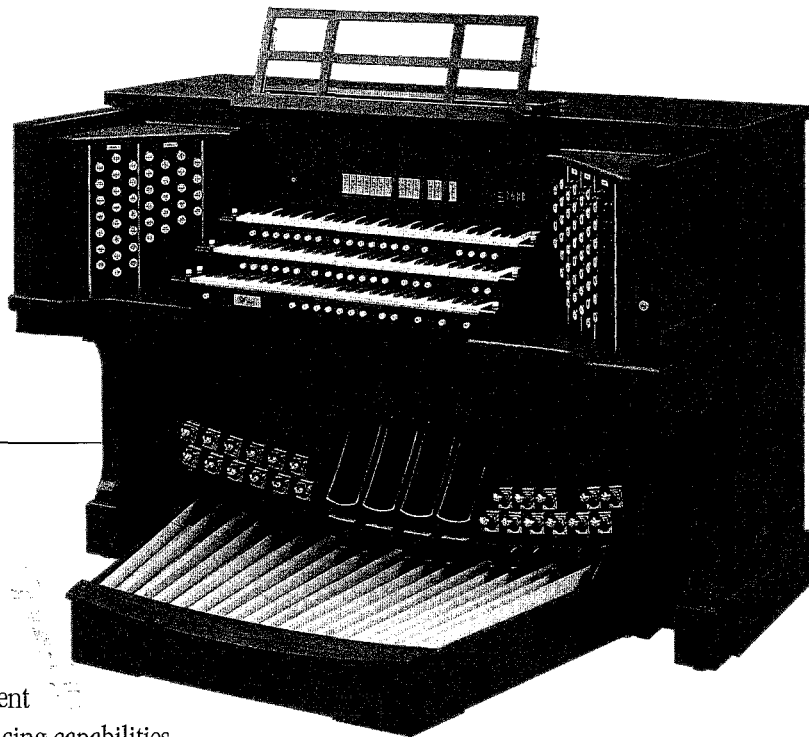
Bunn-Minnick Pipe Organs
875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934
WWW.BUNNMINNICK.COM

ALLEN ELITE™

THE GOLD STANDARD OF ORGAN BUILDING FOR DISCERNING CUSTOMERS



Allen Elite™ OPUS III



Allen Elite™ Opus III, a custom 78 Stop / Three-Manual organ, has been installed at East Stroudsburg United Methodist Church, East Stroudsburg, Pennsylvania, where Dr. Pauline Fox currently serves as organist.

The decision to purchase this magnificent Elite™ digital instrument was based on three keys of Allen superiority: sound, service and voicing capabilities.



Envisioned from the ground up as a distinctive "work of art" both visually and musically, Opus III is designed to meet the requirements of the church's challenging music program. Its tonal scheme, reminiscent of the great E. M. Skinner, includes a floating Echo Division located in the rear gallery of the church. The console is finished in walnut and is beautifully accented with maple. Artfully-crafted drawknob stems are complemented with maple faces. Both the keyboard and pedalboard sharps are exotic rosewood.

A custom audio system of 38 channels enhances the characteristics of specific voices and creates a sonic result that is clear and spacious.

Allen organs® www.allenorgan.com

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036
Phone: 610-966-2202 Fax: 610-965-3098
E-mail: aosales@allenorgan.com

the University of Notre Dame. Order number 99-2260, \$24.95; for information: 800/325-3040; <www.cph.org>.

Morningstar Music Publishers announces new releases. New organ titles of a moderately easy to medium level include *Hymns for the Saints*, by Michael Burkhardt (10-742, \$11.50); *Six Preludes on English Hymntunes*, by Charles Callahan (10-640, \$15.50); *God Will Guide You: Five Hymn Arrangements for Organ*, by Michael Costello (10-620, \$16.50); *Many and Great: Introductions and Accompaniments for Global Hymns*, by John Ferguson (10-767, \$16.50); by Neil Harmon, *We Gather Together: Four Thanksgiving Hymn Settings for Organ* (10-605, \$12.50) and *Noel! Four Christmas Carol Preludes for Organ* (10-163, \$12.50); *Restoration: For Arrangements of American Hymns for Organ*, by Kenneth Kosche (10-766, \$12.50); *Three Advent Preludes*, by Robert Lau (10-022, \$11.50); and *Six Variants on Es ist ein' Ros' entsprungen*, by Gerald Near (10-167, \$10.50).

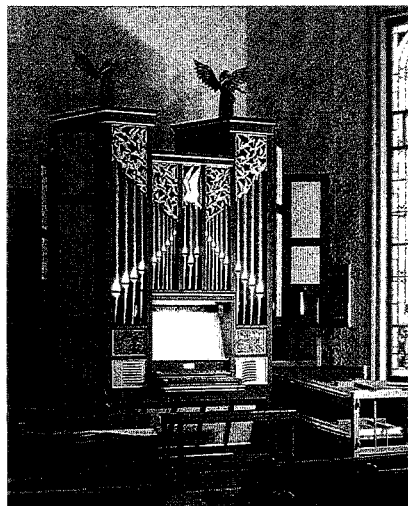
At the medium through difficult level are *The Bethlehem Collection: Six Preludes and Postludes for Christmas*, by David Cherwien (10-165, \$16.50); *The Marilyn Mason Music Library, Volume 4*, edited by Marilyn Mason (10-993, \$28.00); *Sonata Breve (Second Sonata for Organ Solo)*, by Gerald Near (10-980, \$15.00); and *Five Postludes on American Hymntunes*, by David Schelat (10-740, \$11.50). For information: <www.morningstarmusic.com>.

Frederick Hohman, founder of the **Pro Organo** label, has announced that, on behalf of the label and Zarex Corporation, the entire Pro Organo catalog, which presently consists of over 230 CD titles, will be available through a broad base of MP3 download services. This will enable the content of the catalog to be accessed through more than 100 MP3 pay-per-download sites operating in more than 60 countries worldwide.

This arrangement will effectively place the entire Pro Organo CD catalog with iTunes, eMusic, Napster, and dozens of similar popular download websites that offer individual tracks as well as complete album downloads in the universally accepted MP3 format. About 24 Pro Organo CD titles will become available each month, beginning in December, until the entire Pro Organo CD catalog (including monthly new releases and all back-catalog and discontinued, out-of-print titles) is available online by October 2009. New Pro Organo releases will continue to be available in the traditional CD format, but by 2009, many new Pro Organo titles will be in coordinated dual-format release, with both physical CD versions and MP3 download versions available simultaneously. Additional details are found on the Internet at: <www.zarex.com/Downloads.html>.

Symétrie, along with France Messiaen Book and with the support of Messiaen 2008, the Francis and Mica Salabert Foundation, Sacem, Durand-Salabert, Alphonse Leduc and the Radio France

Philharmonic Orchestra, announces the publication of *Olivier Messiaen, le livre du centenaire*, a book with CD commemorating the occasion of Olivier Messiaen's 100th birth anniversary. The book (in French, hardcover, 304 pages) includes essays by personalities such as Pierre Boulez, Betsy Jolas and Myung-Whun Chung, gathered under the direction of Anik Lesure and Claude Samuel; texts of Olivier Messiaen, documents, and an iconography. The CD contains interviews and excerpts of the composer's music. For information: <http://symetrie.com/fr/edition/anik.lesure/olivier-messiaen-le-livre-du-centenaire>.

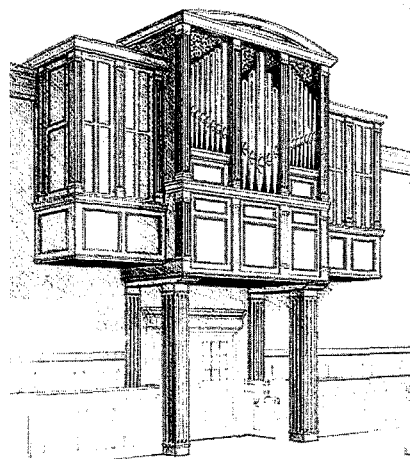


Bedient Opus 37

In April, 2008, Paul, Ken and Deanna Lytle from the **Bedient Pipe Organ Company** moved Bedient Opus 37 from the Oklahoma residence of Charles Lang and Susan Ferré, who have relocated to a home in Berlin, New Hampshire. The organ and several other keyboard instruments are on loan to Chapel Arts, a private performance space/art gallery in neighboring Gorham, New Hampshire.

On July 13, Gene and Gwen Bedient attended the Opus 37 re-dedication recital. Ferré played a program of works by D. Scarlatti, Cabezón, Correa de Arauxo, Delalande, Bach, Dubois, Ahrens, Langlais, Vierne and Alain. The pieces were built around an original story written by Susan Ferré describing the life journey of a young Catalan girl living in the Pyrenees. For information: <www.chapelartsnewengland.com>, <www.susanferre.com>.

First United Methodist Church of Rocky Mount, North Carolina recently commissioned **Goulding & Wood** organbuilders of Indianapolis to build a new antiphonal organ that will also serve an adjacent chapel. The main chancel organ, Goulding & Wood's Opus 28 from 1996, will also receive six prepared stops plus a 32' extension of the Swell 16' Basson. The antiphonal/chapel organ will have dual façades, with two sets of working display pipes and two sets of expression shades. The instrument will cantilever off of the rear wall of the sanctuary, projecting into the room. The wall will also have a large opening through which



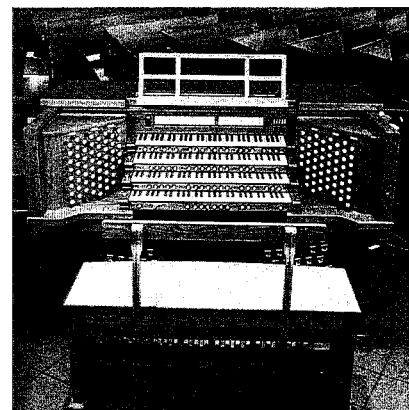
Goulding & Wood antiphonal drawing

the organ will speak into the chapel, and a matching decorative façade will adorn the chapel side of the wall. The new division, Opus 49, is based somewhat on early English models. A single-manual console in the chapel will access the organ, with stops divided bass and treble to increase flexibility. Installation is slated for autumn 2009. For information: <www.gouldingandwood.com>.

Odell Organs, East Hampton, Connecticut, has signed a work agreement to restore their Op. 327 at Scarborough Presbyterian Church, in Scarborough, New York. This two-manual instrument, built in 1894, was paid for by a member of the Vanderbilt family, and was among the firm's first electro-pneumatic slider chest instruments, with the organ located in the gallery of Scarborough's Beaux Arts-style sanctuary. The original console was located in the chancel, but was eventually moved to the gallery. Work is scheduled to commence early in 2009, which, as it happens, is the year J.H. & C.S. Odell will celebrate its sesquicentennial as an organbuilding concern. For information: 860/365-0552; <odellorgans.com>.

Parkey OrganBuilders has been commissioned to restore the 1903 Hook & Hastings 2-manual tracker organ for St. Peter's Episcopal Church, Talladega, Alabama. The restoration will include the return of the 8' Salicional in the Swell division removed by a previous builder and the addition of a 2' Octave Principal for the Great division. The organ will retain the double rise reser-

voir, which provides regulated wind at 3". The original hand-pump bellows will be retained, and some repairs will take place to correct the operation of the electric blower that was added. Dr. Jim Dorroh of St. Luke's Episcopal Church, Birmingham, Alabama, is serving as the consultant for this project. The project evolved after the organ suffered severe storm water damage. Dan Miller serves as the church organist. Re-installation is scheduled for early 2009. For information: <www.parkeyorgans.com>.



Allen Quantum, St. Coleman Catholic Church, Pompano Beach

Dunne Music Company, Pompano Beach, Florida, has installed a large, four-manual Allen Quantum organ in St. Coleman Catholic Church, Pompano Beach. The 87-stop specification was customized using Allen's QDOVE™ voicing software. The organ features Allen's Stop List Library™, which includes six tonal specifications and digital pipe samples from the world's greatest pipe organs including Arp Schnitger, E. M. Skinner, Willis, and Cavallé-Coll.

The custom Heritage™ console, finished in golden oak, utilizes a moving drawknob capture, premium Laukhuff keyboards, adjustable lattice music rack, and deluxe artist adjustable bench. Dunne Music used Allen's Interlaced Audio™ for the installation. The organ's audio system consists of 26 speaker cabinets that are housed in three chambers in the front of the church as well as Rear Reflections™. The church is planning to host a festive dedication concert in the fall. Details will be coming soon. For information: Steve McBride, Dunne Music Company, 2200 NW 32nd St., Suite 200, Pompano Beach, FL 33069.



ATOS summer camp

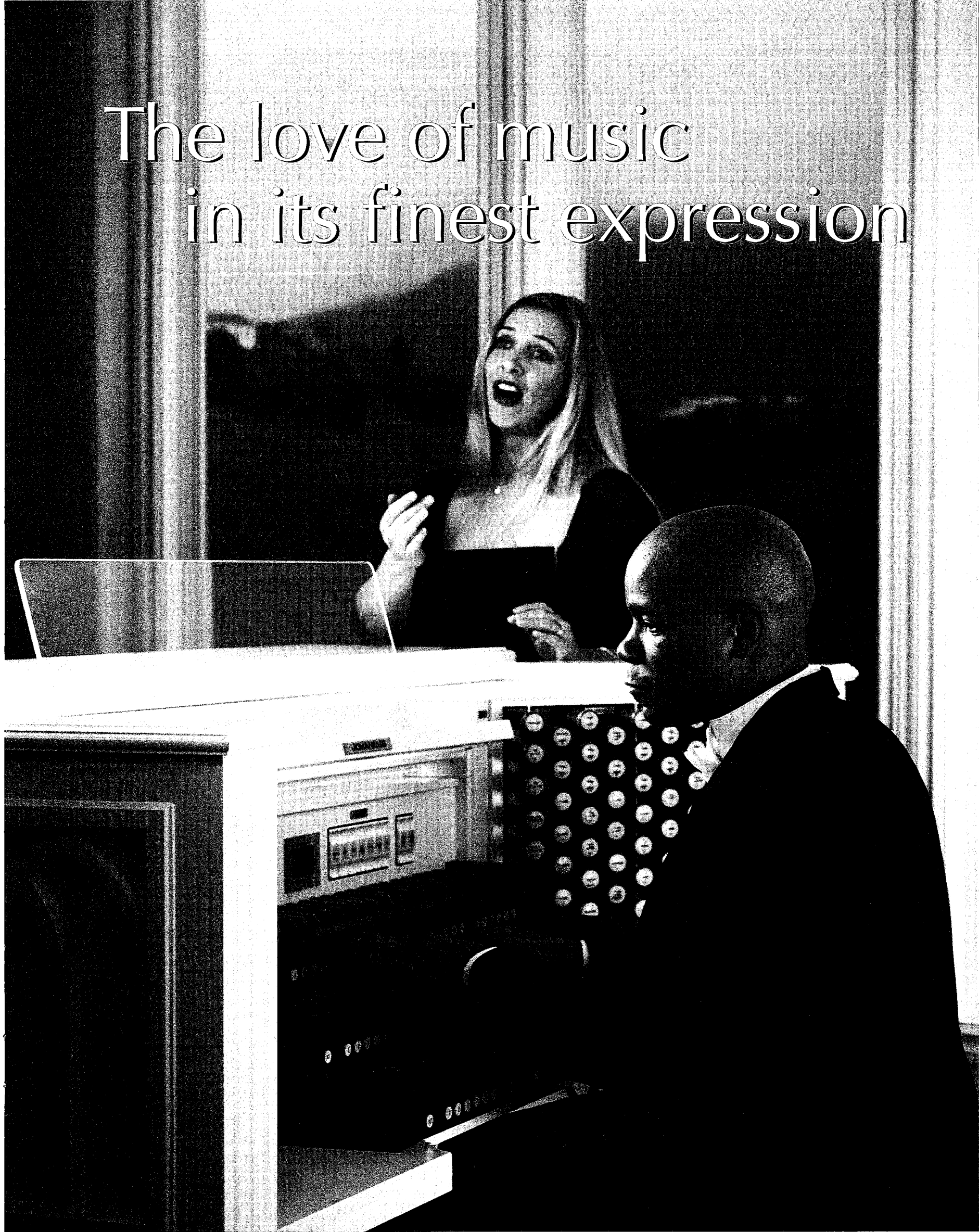
Seventeen young organ students from all across America converged on Chicago, Illinois, the week of July 21 to attend the second annual American Theatre Organ Society (ATOS) summer youth camp. During the week the group visited prominent theatre organ installations in the Chicago area, including the Rialto Theatre and the Jasper Sanfilippo estate. "The Organ Gallery" at **Steinway of Chicago** hosted the camp students—plus their parents, chaperones and instructors—for two evenings of the week-long activities. On July 22, three Allen theatre organs (including a George Wright Signature Series IV Renaissance™ Unit Orchestra), two Steinway "D" pianos, a drum set and

twelve digital keyboards were brought together in the Allen showroom for a "jam session." Jonas Nordwall assigned each student a different section of the orchestra to emulate. The students returned the next evening and divided into three groups for individual coaching on Allen theatre organs from Jonas Nordwall, Donna Parker and Jelani Eddington. For more information, contact Lee Maloney at the Theatre Organ Gallery at Steinway of Chicago, 1205A Butterfield Road, Downers Grove, IL 60515; phone: 630/512-8828. The following link to the American Theatre Organ Society "ATOS in Action" page contains more information about this event: <www.atos.org/action/>.

JUGET-SINCLAIR
MONTREAL

MECHANICAL ACTION ORGANS
T. 1 866 561-9898 / www.juget-sinclair.com

The love of music
in its finest expression



the **JOHANNUS** *revolution*

www.johannus.com

Carillon News

by Brian Swager

A carillonneur is featured in a 2006 murder mystery, *Swing* by **Rupert Holmes** (Random House, ISBN: 140006158X). It takes place in 1940 at the height of the big band era. The setting is San Francisco and the Golden Gate International Exposition on Treasure Island. Musical clues are provided in an accompanying CD of jazzy numbers.

Richard Watson announces a new website for **Meeks, Watson & Company**. The bell founding and carillon building firm, based in Georgetown, Ohio, installs both stationary and swinging bells, peals, chimes, and carillons. They also renovate, tune, and recast older instruments; <<http://www.mwbells.com/>>.

Jill Johnston has written a biography of her father, Cyril F. Johnston, one of the foremost English bellfounders in the first half of the 20th century. She has intertwined her birth circumstances and motivations for writing the book, which inevitably led to her investigations of the bells that her father cast. *England's Child: The Carillon and the Casting of Big Bells* is published by Cadmus Editions.

An Eijsbouts mobile carillon has arrived in the USA at **Chime Master Systems** in Lancaster, Ohio. This carillon comprises four octaves/48 bells. Information and schedule can be found at <mobilemillennium.com>. There is one other mobile carillon in America, a 35-bell instrument built by Pettit & Fritsen, played by Frank DellaPenna and his **Cast in Bronze**. Information and schedule can be found at <castinbronze.com>.

Christoph Paccard Bellfoundries of Charleston, South Carolina has announced that they have become the exclusive representative in the United States for the Paccard Bellfoundry of Annecy, France. Stan Christoph is the president of the new firm. Paccard was formerly represented by the van Bergen Company.

Three record bells have been cast in the last decade. The largest tolling bell in the world was cast in 2006 by the Royal Eijsbouts firm of Asten, the Netherlands. Commissioned by Kiyozaku Shoji for the Tokinosumika park in **Gotemba, Japan**, the bell weighs 36,250 kg (79,918 lbs), has a diameter of 3.82 meters (12.5 feet), and is 3.72 meters (12.2 feet) high. It sounds a G-sharp. The previous record for a tolling bell was set in 1998 by the Peace Bell cast by the Paccard Bellfoundry of Annecy, France, for the Millennium Monument in **Newport, Kentucky**. It weighs 33,285 kg (73,381 lbs), has a diameter of 3.7 meters (12.1 feet), and sounds an A. Both bells were too large to be cast in the bellfoundries, so both firms used the facilities of foundries that make ship propellers. Eijsbouts used Wärtsilä in Drunen, the Netherlands, and Paccard used Fonderies de l'Atlantique in

Nantes, France. The lowest sounding carillon bell in Europe was cast by Royal Eijsbouts for the carillon of **Ghent, Belgium**, in May 2008. The Matilde bell was named for Matilde of Portugal, who was Countess of Flanders from 1157 to 1218. The bell sounds E, leaning toward E-flat, just as the entire carillon is closer to A-flat than to A. It weighs a bit more than the 10-ton bourdon of the carillon of Dordrecht, the Netherlands.

Nunc Dimittis

The carillon world was saddened by the passing of two lovely carillonneurs recently. **Marilyn Clark** was carillonneur of the Church of Our Lady of Good Voyage in Gloucester, Massachusetts. I have many fond memories of Marilyn from visits to play in Gloucester, her visit to Bloomington, Indiana, and carillon congresses. Marilyn was a role model for me, especially in her ability to be so generous with warmth and loving kindness. **Sue Magassy** of Canberra, Australia, was the first foreign carillonneur to pass the playing examination in order to become a carillonneur member of the Guild of Carillonneurs in North America. A gregarious character and zealous supporter of the carillon art, she traveled all over the world to attend carillon events.

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

In the wind . . .

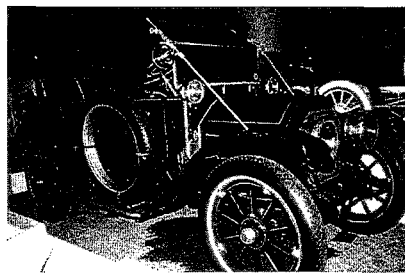
by John Bishop

Timelessness

I've had some nice experiences with older things in the last few days. This morning (it's Tuesday) I saw a 1912 Cadillac on Main Street. Yesterday I tuned an organ built in 1928 by the Skinner Organ Company and made a quick service call on an organ built by E. & G. G. Hook in 1870 (#529). On Sunday my wife and I attended a recital played on an organ built by E. & G. G. Hook in 1868 (#466). And on Saturday, a colleague and I visited a restored narrow-gauge steam railway.

I'm writing on a Dell laptop that must be about 20 months old. Now that's old. Funny how a laptop can be more rickety than a pipe organ built 140 years ago.

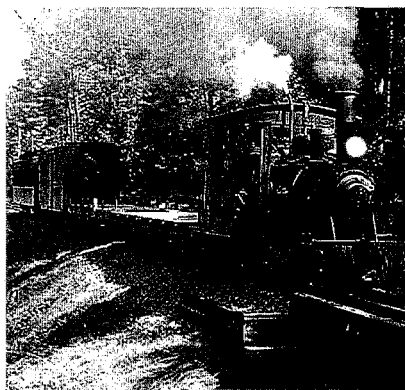
The Cadillac is a great-looking car (see photo). The paint job was vibrant, the leather seats had a distinctive luxurious smell, the chrome was polished, and the whole thing looked perfectly elegant. The engine ran smoothly, and the car drove regally down the street attracting attention from every direction. The owner has clearly invested a terrific amount of effort, knowledge, and money to make it look and run so beautifully, and I admire the passion behind the preservation of such an elegant artifact.



1912 Cadillac (photo by John Bishop)

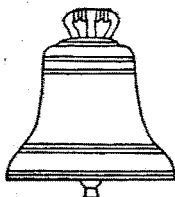
But the car had a simple cloth roof and it didn't look as though the windows would achieve a very tight seal when closed. The windshield doesn't completely separate the car's interior from the wind, rain, or insects. The tires are thin and the wheels are made of wood. At the risk of offending those who have toiled and moiled preserving antique automobiles, I prefer modern cars for everyday use. I appreciate the fact that the windows of my car really close so I can choose between having the wind in my erstwhile hair and having the option to use the heater or air conditioner depending on the weather. I like the automatic transmission, the electric windows, the radio and CD player, and the cup holders. I like the windshield squirter and the multiple-speed windshield wipers. It snows a lot where we live. The large tires and four-wheel drive add a lot to our safety in the winter. And anti-lock brakes and air bags were both wonderful innovations, making cars much safer. I don't think I'd like having to rely on a car made in 1912 the next time I have to spend a day driving in the rain. The modern car is better.

My friend Patrick Murphy is proprietor of Patrick J. Murphy & Associates, organbuilders in Stowe, Pennsylvania. His company has produced many fine new instruments, and has renovated or restored a long list of both mechanical and electro-pneumatic organs. Take a look at <www.pjmorgans.com>. He is also a train buff. He's interested and knowledgeable in the history and operation of railroads, and he owns model trains that run on live steam. Patrick and his wife Les spent last weekend with us in Maine, and while "the wives" found something else to do, Pat and I visited the Wiscasset, Waterville and Farmington Railway in Alna, Maine (see photo: WW&F).



WW&F (photo by Keith Taylor)

The WW&F had roots from the 1830s and was fully established in 1894 as a two-foot gauge railroad. In the world of trains, the gauge is the distance between the rails. Modern railroads have a standard gauge of four feet, eight-and-a-half inches (4' 8.5"). Strange number, isn't it? It turns out that early American trains were patterned after English trains of the early eighteenth century. Those were built using the same jigs and tools used to make carts and carriages. The width of the carriages was intended to stay consistent with the width of ancient roads so their wheels would not be worn out by rails of different widths. So who came up



FREE INFORMATION ABOUT BELLS AND CARILLONS
The Guild of Carillonneurs in North America
37 Noel Drive
Williamsville, NY 14221

with that measurement in the first place? The horsemen of ancient Rome, who else? Four feet, eight-and-a-half inches was the standard width of a Roman chariot, wide enough to accommodate the rear end of a Roman war horse. Next time you see a modern train roll by, think of Charlton Heston in a toga!

Narrow-gauge tracks are less expensive to build than those for full-sized trains, especially considering the rough terrain of rural Maine, and the curves in the tracks can be tighter, but the trains themselves are small so they have less capacity for passengers and freight. The WW&F stopped operating in 1937. Most of the rolling stock was scrapped and the rails were torn up. The land that formed the right-of-way stayed in the ownership of Frank Winter, the last president of the railway. In 1940, he transferred ownership of the land to the Winter Scientific Institutes, a company he formed for the purpose of avoiding the taxes on the land. And in 1985, Harry Percival of Alna, Maine purchased most of the land. It was his vision to restore the railroad as a museum.¹

To tell an extraordinary story in a few sentences, a non-profit corporation was formed, a large membership of volunteers assembled, and today there are about two-and-a-half miles of track relaid by hand on the old rail bed. They have acquired two historic steam locomotives, one that is operational that came from another two-foot railroad, the other originally owned by the WW&F, currently being restored on the premises. The enthusiasm and quality of workmanship of these volunteers is displayed regularly when the museum is open. A modest admission fee gets you a ride on a steam-powered train and a tour of the workshops and museum. I recommend this to anyone traveling along Route 1 in Lincoln County, Maine. Visit their website at <www.wwfry.org>.

This is testament to the vision of one man and the enthusiasm of hundreds more. But while this tiny train is fun to ride, I'd hate to have to rely on it to get from Farmington to Wiscasset, Maine in February. It would be a long, noisy, cold, uncomfortable ride. Your eyes are filled with smoke and cinders, and the seats in the passenger coach are pretty small (see photo: John and Pat).



John and Pat (photo by Keith Taylor)

The photo shows Patrick and me joining the engineer and fireman on board. I had the sense we might be too much for the thing! And I learned that one of the hazards of operating such small railroad equipment was that the weight of the water (to be converted to steam) carried in the tender behind the locomotive was sufficient to derail the train if the engineer took a corner too fast. The modern train is better.

Let's compare the organs that I've seen and heard in the last few days. In 1868 and 1870, Elias and George Hook were building tracker-action organs, logical enough because electricity was not to be available for decades more. (Thomas Edison first equipped the Manhattan

MANDER ORGANS

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
T 011 44 20 7739 4747
F 011 44 20 7729 4718
ManderUK@mander-organs.com
www.mander-organs.com

PACCARD

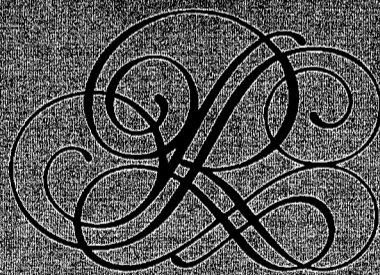
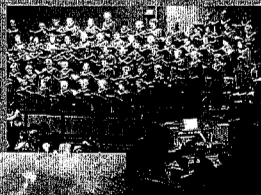
Cast bronze bells
Digital carillons
www.christophpaccard.com
800/849-6670

ASSURANCE.

Assurance — it is what every church and organist wants when making a decision to purchase a new organ. At Rodgers Instruments, we are proud to celebrate 50 years of leadership in the classical organ business and 20 years as part of the Roland Corporation. Thousands of churches, homes, educational institutions and concert halls have chosen Rodgers. Why? Sound quality, trust in our local dealers, and the knowledge that Rodgers is a solid company with unparalleled financial strength. At Rodgers, assurance means:

- We'll be here in the future for whatever you may need. The partnership of Rodgers and Roland provides an incomparable level of security for your investment.
- You won't be left with outdated software when the next innovation comes along. Our Trillium Masterpiece Series organs can be updated in the field.
- You'll get exactly what you want when you design your instrument. Rodgers offers access to complete organ customization via Rodgers Organ Architect.
- You never need to worry about access to parts from another country or third-party supplier. Rodgers inventories over \$1.5 million in parts.

• Rodgers organs have been selected by the world's leading concert halls, universities, cathedrals, churches and private homes. When you choose Rodgers, you can be assured that you're in excellent company.



RODGERS®

INSPIRATION, ASSURANCE AND INNOVATION SINCE 1958

Gold Level Corporate Sponsor
AGO International Year of the Organ

Rodgers Instruments LLC
A Member of the Roland Corporation
1300 NE 25th Avenue Hillsboro, Oregon 97124
503.648.4181 • 503.681.0444 fax

www.rodgersinstruments.com



Hook #466, 1868 (photo by William T. Van Pelt)

home of J. P. Morgan with 250 electric lights on Thursday, June 8, 1882.²) Ernest Skinner was committed to the use of direct-current electricity to operate the actions of his organs by about 1904.

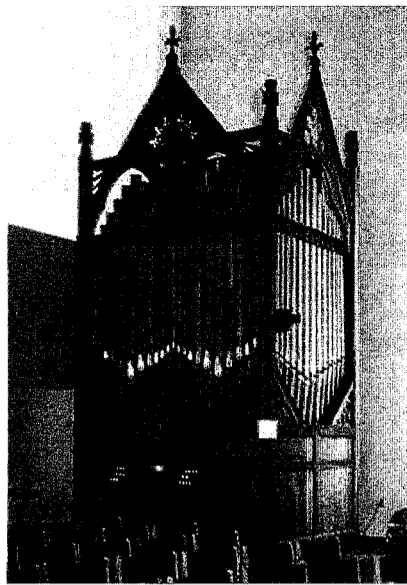
The two Hook organs are pretty similar (see photo: Hook #466). Opus 529 has a Great Trumpet and a Swell 2' stop not found in Opus 466—otherwise the stoplists are identical. The voicing is brilliant and clear, and the cases are made of black walnut. The sharp keys of Opus 466 are higher and wider than those of Opus 529, as if the builders realized that they were uncomfortable to the player and changed them in the intervening two years. Both of these organs have been renovated and are in terrific playing condition (see photo: Hook #529).

The Skinner organ is about 60 years newer than those Hook organs, but 80 years qualifies it as old. It has the symphonic voicing characteristic of Mr. Skinner's vision. Many organists agree that the sharp keys on Skinner keyboards are as comfortable as any to the player. There's a simple combination action, a concave-radiating pedalboard, and Skinner's very effective eight-stage whiffle-tree engine.

(Here's our second allusion to horses—a whiffle-tree is the rig used to connect a team of horses to a carriage that allows each horse to pull independently while the horsepower of all of them is added together. Mr. Skinner's Swell engine incorporates the whiffle-tree concept to allow the pneumatic for each stage to move the shutters independently, with the motion of all pneumatics combining to provide the full range of power and motion of the shutters. Skinner made these motors in eight- and sixteen-stage versions.)

While the Hook and Skinner organs are very different, they have in common an essential element: all three of these organs are absolutely vital and appropriate for modern use. While you can say a modern organ is different, you cannot say that it's better. Automobiles and railroad trains have been improved immeasurably over the years, but a pipe organ that's 80 or even 140 years old is an organ for today. It's timeless.

It's amazing that you can play music written a year or two ago on an organ built just after the Civil War. How did



Hook #529, 1870 (photo by John Bishop)

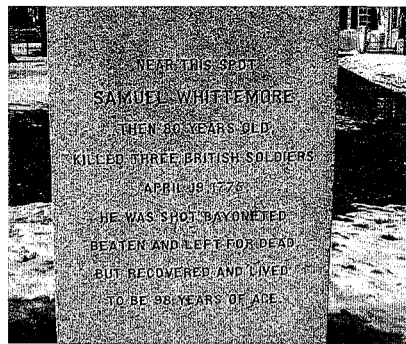
the brothers Hook conceive of instruments that would be so useful now? Did Mr. Skinner know that his organs would sound good to people living and working in the twenty-first century? (Actually, from what I've read about him, he may have thought that his organs would be the only instruments worth playing in the twenty-first century!)

Many modern organists prefer to play instruments festooned with lots of electric and solid-state gadgets. Pistons and toe-studs with sequencers and multiple memories, transposers, and programmable crescendos are the playthings of the modern organist. There's no question that gear like that allows ever more flexibility of registration, and after all, registration is one of the organist's most important expressive tools; but the three organs I'm thinking about today all have fewer than 20 ranks and each of them are easily and effectively played without sophisticated modern controls.

And by the way, these three organs are within three miles of each other in Medford, Arlington, and Lexington, Massachusetts. Let me know when you're coming to the area and I'll organize your visit. You history buffs will be interested to know that the addresses of these churches (High Street in Medford and Massachusetts Avenue in Arlington and Lexington) are all on the route of Paul Revere's famous ride on April 18, 1775 (Mozart was nineteen years old), warning the militias of towns in Middlesex County of the approach of the British soldiers ("Redcoats") in the hours before the start of America's Revolutionary War. Your visit could include a whole range of historical interest.

I'm especially fond of an historical marker in Arlington Center that tells of an 80-year-old patriot who killed three British soldiers on April 19, 1775: "... He was shot bayoneted beaten and left for dead, but recovered and lived to be 98 years of age" (see photo: Samuel Whittemore).

It may not make much sense to compare the timelessness of a work of art with the advance of technology. The use-



Samuel Whittemore (photo by John Bishop)

fulness of a modern automobile is relevant to today's conditions. We expect to be able to drive at 70 miles per hour for hours without stopping, no matter what the weather. But we look at a Renaissance painting and appreciate its content and composition as well as the technique and vision of the artist, even if we could produce a more authentic image of the same scene with our 8.0-megapixel digital camera.

I believe that advanced technology has generally added to our world. I'm pleased with the BlackBerry that allows me to check e-mails in a taxicab. While I'm annoyed by people who use their cell phones rudely, I sure find it a convenience to have one when I'm traveling. (Maybe rude people will be rude no matter what equipment they have.) But I believe the advance of technology in the world of the organ has led to the compromise of authenticity. Solid-state switching has added much to the art of organ playing, but in my opinion, digital sound has not. The majesty of air-powered sound in a large building or the intimacy of air-powered sound in a small room is not improved upon with digital reproduction. It is not a musical, artistic, or liturgical advantage to introduce the specifications of a 100-stop organ in a 100-seat room. It is not a musical, artistic, or liturgical advantage to introduce the pitch produced by a 32-foot pipe in a room with a 15-foot ceiling. And it is not a musical, artistic, or liturgical advantage to have an antiphonal organ with Trompettes-en-chamade in a room with a 50-foot center aisle. A bride can walk that far in about eight measures of Purcell—why make such a racket?

Digital instruments are often purchased by small churches whose members claim there's no space for an organ. But these churches are typically trying to get a large three-manual organ into their small room. Of course there's not enough room. A room that seats 100 people needs an organ of eight stops. Don't tell me you can't play Widor on an eight-stop organ. I know that. I don't want to hear Widor in a 100-seat room.

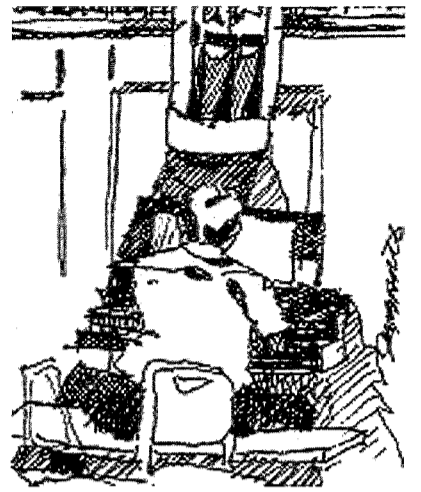
Funny, I don't mind rolling up the windows of the car, turning on the air-conditioner, and enjoying a cup of coffee while listening to Widor played on Widor's organ at full volume. Keeps me off the phone!

Notes

1. <www.wwfry.org>, Railway history.
2. Jill Jonnes, *Empires of Light* (New York, Random House, 2003), page 6.

On Teaching

by Gavin Black



Counterpoint III

This month I want to outline, as systematically as I can, a method for taking any contrapuntal keyboard piece apart into separate voices, practicing those voices separately, and putting the piece back together. This builds on some of the ideas discussed in the last two columns. I will also begin to discuss motivic analysis, which I will expand upon next month in wrapping up this series on counterpoint.

To begin with, I will mention some of the reasons for approaching this kind of music in this way, since it involves, up front at least, more work than it would take just to finger and practice the piece. Any student who is being asked to put in this extra work deserves to know why it is being suggested, and thus to have a chance to become convinced of it and motivated, inwardly and enthusiastically, to do it. The first reason is in a sense philosophical. If a piece is convincingly contrapuntal—written in voices that are completely or very largely consistent, that is, each is a coherent melody from the beginning of the piece to the end—then the composer certainly wrote it that way on purpose. Therefore it makes sense to assume that the performer ought to understand it that way as well, at least as a point of departure for making decisions as to how best to play the piece. This is somewhat analogous to an actor's knowing the grammar and syntax of the language in which a play is written before performing in that play. It is possible to learn a part phonetically, in a language that you do not understand, but this is unlikely to lead to convincing rendering of the phrases and sentences, or possibly even of the words.

A second reason arises out of the first one. An actor playing a part in a language that he or she doesn't understand might be able to give a convincing performance of that part through coaching. That is, someone who does understand the language could demonstrate ways of speaking the words and phrases that are appropriate, and the actor could mimic that native speaker. This could perhaps

Elsener
Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com

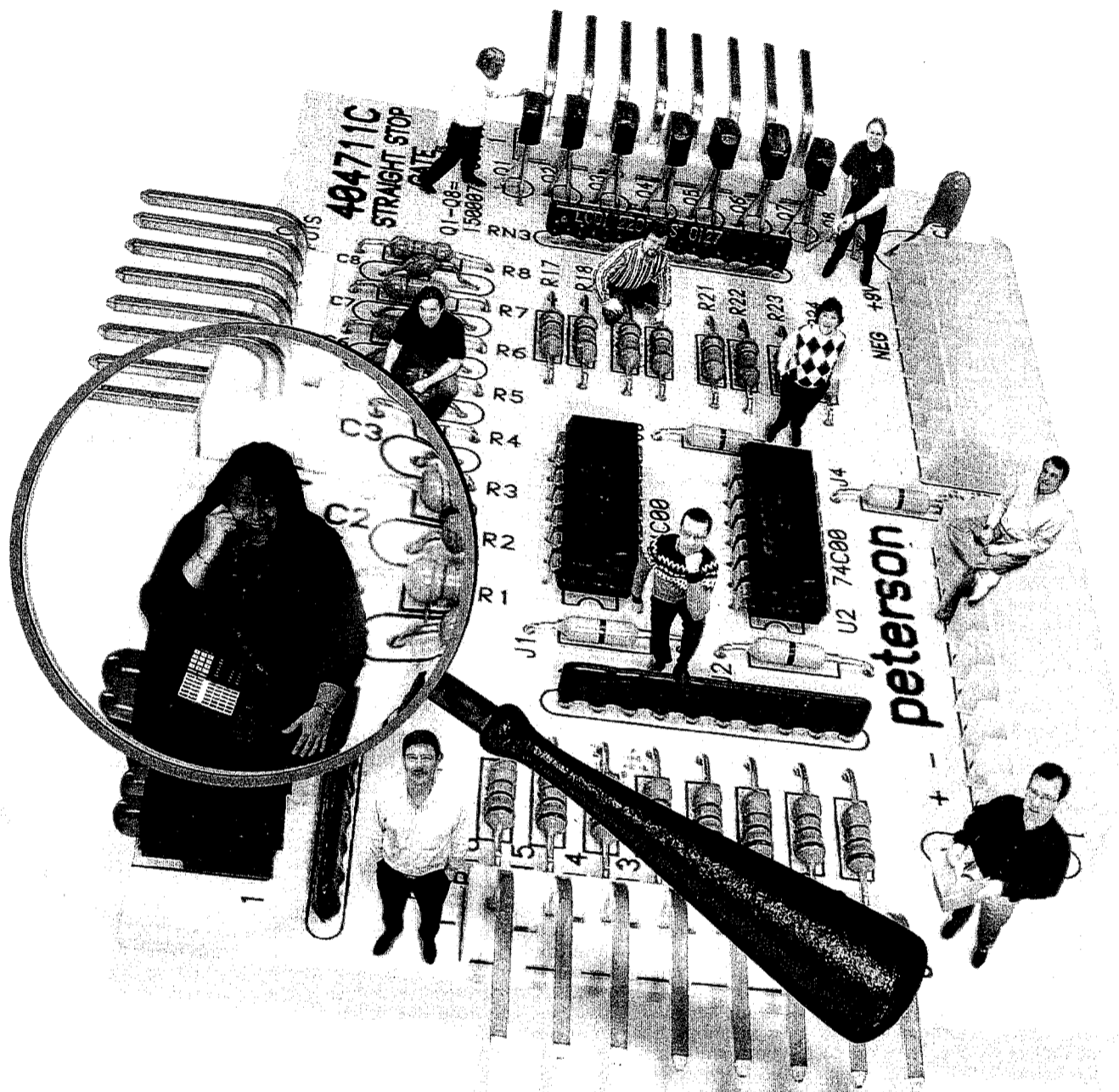
Atlanta First United Methodist Church

A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce the recent completion and dedication of their new pipe organ.

This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at www.pipe-organ.com for this and other projects.

A.E. Schlueter Pipe Organ Co.
P.O. Box 838, Lithonia, GA 30058
800-838-2726 • www.pipe-organ.com

It's Easy to See What Sets Us Apart



Caryn Kay- An important part of the Peterson team for over eighteen years!

Calls to the Peterson shop during business hours are answered by friendly, knowledgeable people...never by machines!

Our people make the difference!

peterson

ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com
www.PetersonEMP.com

provide one—but certainly only one—convincing performance. However, it would deny the actor any scope to vary and develop that performance or to opt for a different interpretation. Likewise, a student working on a contrapuntal piece can certainly be coached by someone—possibly the teacher—towards a performance of that piece, through that coach's suggesting phrasings and articulations and other interpretive details. A conscientious student could realize those suggestions and thereby give a performance that might be well worth listening to. However, the student would not have much basis on which to vary or change that interpretation, and would not really have learned anything much about interpretation or performance. The notion that a teacher ought not to tell a student how to interpret a piece but rather let the student work out and discover interpretive ideas him- or herself is of course something that applies equally well (or equally poorly: it is in fact a controversial idea, though one that I believe in strongly) to any music, contrapuntal or not. If, however, we accept for the moment that a student should have maximum autonomy in shaping interpretation and performance, then certainly for counterpoint the more intimately familiar the student is with the voices the more he or she will be able to focus on shaping those voices and bringing them to life.

A third reason is that the ears and the mind can follow what they recognize. If you enter a room in which half a dozen people are talking out loud in six different languages that you do not know, you will hear a blur of sound, a cacophony. If, however, you do know one of the languages, you will be able to follow what the person speaking that language is saying. Those sounds will form themselves in your mind into words and phrases, and separate themselves out from the rest of the decibels. Likewise, if the ears and mind of a player know and can recognize each of the melodies that are going on at once in a contrapuntal passage, that player will have a good chance of being able to follow each of those voices as a discrete melody. The best way to predispose one's ears to recognize each melody amongst all of the others is to have listened to it independently, enough times to have almost memorized it, not necessarily to be able to play it without music, but to be able to anticipate in the mind where it is going next. If a student, or any player, has only heard each voice while also hearing other voices then it will be unnecessarily difficult to hear the voices independently, and difficult to come up with—or indeed to implement—any interpretive ideas.

The fourth reason is of a different sort. I said above that working out a piece one voice at a time involves more work *up front*. The fortunate fact, however, is that this approach actually saves time and makes things easier in the long run. If a player's ears and mind know—in the manner discussed in the previous paragraph—what the voices are doing and where they are going, then at the stage of fingering, pedaling, and learning the whole texture of the piece, the fingers

and feet will have much less tendency to stumble or hesitate than they would if this first stage of learning has been omitted or shortchanged. This is emphatically true even though the fingerings will almost always be different for separate voices than for those same voices as part of the complete texture.

Working out a given piece this way saves time in learning that piece. It is also true that working out several pieces in this way saves a substantial amount of time in learning the next piece and the one after that, and so on. This is especially true within a particular style or compositional type. So, for example, if a student takes the time to learn three Bach fugues by studying the voices as rigorously as possible, then the next Bach fugue that he or she works on will go very quickly, and might even seem "easy," or almost so! (certainly "easier"). Working on these Bach fugues will not help as much with a piece by Cavazzoni, Louis Couperin, Reger or Moondog. It will help some, but each new style or type of music has its own quirks and tendencies that can best be learned by working on that type of music. Also, any piece worked out in the manner described below will be very solidly learned, and not easily forgotten.

So here are the steps to follow in taking the voices of a contrapuntal piece apart and then putting them back together again:

1) First, **it is important that the act of reading the voices not be an impediment to fluent practicing.** The student should already have spent some time going over the art of reading individual voices in a keyboard score, as discussed last month. However, if the teasing out of the voices still seems difficult, then prior to practicing the voices, this reading should be made easier. This can be done by highlighting voices in the score, by acquiring several copies of the score and highlighting each voice in a different copy, or by writing out the piece in open score. (The latter can nowadays sometimes be done most easily by computer.) Some pieces are indeed available in open score, either through a bookstore or online. In any case, the literal reading of the voices should be made as little a problem as it can be. It is also a good idea, for the first few instances of a student's working out a piece this way, to choose music that is easier rather than harder to read, say a three-part invention or a chorale prelude in which only the middle two voices are written together on a staff, rather than a five voice fugue on two lines.

2) It is a good idea, as with most kinds of practicing, to **work with small and manageable sections of music.** These can be as short as a few measures at a time. It is fine to let the working sections coincide with musical sections of a piece—a fugue exposition, or a phrase of a chorale—but this is also not necessary. It is also not necessary to start at the beginning of a piece.

3) Once a section of music has been chosen to work on, the student should go through and **play each voice of that section as many times as necessary to make each voice seem famil-**

iar—really familiar. That is, the student should stick to separate individual voices until he or she could sing those voices in the shower without having to stop and think about it. Each voice should seem as familiar as "Happy Birthday" or "Jingle Bells." The physical practicing of the separate voices, at this stage, need not correspond particularly to the way they will be practiced later as part of the whole texture. For example, an inner voice that will end up passing back and forth between the hands should be practiced—at this point—by one hand or the other. (In fact, both hands should take turns playing it, in preparation for 4) below.) It is also acceptable to play a pedal line in the left hand, if that would facilitate this process, while also spending time practicing it in the pedals. None of this, as I mentioned above, will end up creating problems. When the time comes to put the whole texture back together, the advantages gained by the ears' extraordinary familiarity with the voices will outweigh any memory that the fingers might have of having played the notes with a wrong fingering. It is also OK to keep the voices slower than they will end up being later on.

4) Next, the student should **put all of the possible pairs of voices together.** This is the most important step in this process, and the prior steps really exist to make this step work as easily and thus as fruitfully as possible. In a three-voice piece there are three pairs of voices [SA, SB, AB]. In a four-voice piece there are six [SA, ST, SB, AT, AB, TB], and in a five-voice piece there are ten [SA, ST1, ST2, SB, AT1, and many more!]. (This count is a good reason to start with a three-voice piece in learning and implementing this technique.) In principle, all of the pairs of voices are equally important, and each pair has the potential to reveal interesting things about the ways in which the voices interact. It is important to practice all of the pairs an ample amount, but in particular not to short-change the pairs that are, just because of acoustics, harder to follow in the full texture. These are, usually, pairs involving inner voices or non-adjacent voices. Although the mere playing of these pairs of voices—with the ears becoming more and more attuned to them at a subliminal level—is the main point of this exercise, this is also a good stage at which to begin to notice specific things about the ways in which voices interact. In playing a particular pair of voices, do you hear echoes or repetition of motivic material, or anything that sounds like question and answer? Are there interesting rhythmic relationships between voices? Are there passages in which the phenomenon of quicker notes in one voice against slower notes in another voice is significant? This is a good time to notice anything and everything that happens more than once (something that I will discuss at much greater length next month). Is there a leap of a fourth in one voice, followed by a leap of a fourth in the other voice a little bit later? Are they both up, or down, or are they opposite? Is there a rhythm in one voice that is taken up later in the other voice? In augmentation or diminution? Does the soprano voice reach its highest note at the same time that the bass voice reaches its lowest? Or its *highest*? Everything like this is worth noticing, even though certainly not all of it has a definable or important theoretical role (and even though it is utterly impossible to notice *everything*; that cannot be the goal).

5) Once the pairs have all been played a lot and feel comfortable, the student should step back, **work out fingerings and pedalings for the whole texture of the piece or passage**, and begin to practice it in his or her normal way. This can, and usually should, include separate hands and feet (as opposed to separate voices), and slow practicing. I believe that it is not necessary to practice all of the groups of three voices in a four-voice piece, or all of the groups or three and four voices in a five-voice piece. If the player's ears hear the individual voices and the pairs of voices clearly, then the whole texture will fall into place nicely.

Next month I will discuss approaches to motivic analysis and other kinds of analysis in learning contrapuntal music, and will wrap up a few odds and ends. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He is at work this fall on a recording of Bach's Art of the Fugue in a version for two harpsichords. He can be reached at <gavinblack@mail.com>.

Music for Voices and organ

by James McCray

Christmas music

Let our gladness have no end, Hallelujah!
For to earth did Christ descend, Hallelujah!
On this day God gave us Christ the Son to save us.

—15th Century Bohemian Carol
Anonymous

Each year as congregations sing Christmas carols the quotidian problems of punctuations are overlooked. The music long associated with Christmas texts has morphed the words into something different in meaning. For example, notice the comma in "God rest ye merry, gentlemen"; the musical line seems to ignore it. Mentally sing the opening phrase and it seems to suggest a punctuation of "God rest ye, merry gentlemen." Or consider the setting of the Charles Wesley text with its exclamation point: "Hark! The herald angels sing." Many composers would probably set the first word off in some way rather than as a connected musical line. Compare this music with that sung to "Lo, How a Rose E'er Blooming," which begins with a long note on "Lo."

Of course, to truly give proper analysis to these kinds of matters, one must look carefully at the original language used. However, the point is that as traditions evolve there is an emotional acceptance that ignores intellectual understanding. In English, the French carol "Angels We Have Heard on High" grammatically should be "We have heard angels on high"; try singing it that way to the familiar melody and notice that it is more clearly understood, especially when connected to the second phrase ("sweetly singing o'er the plains"). I guess we should just chalk it all up to "poetic or artistic license."

A long-standing issue of the season is the appropriateness of the text to the liturgy. As mentioned so often in previous columns, Christmastide is post-birth; Advent is pre-birth. Since most congregations so enjoy the familiar Christmas carols there is a tendency to introduce them into the service earlier in Decem-



A HIGHER LEVEL of EXCELLENCE

Great musicians need extraordinary instruments to deliver magnificent performances.



P.O. Box 156 • Orrville, Ohio 44667 • P 800.416.7426 • F 330.683.2274 • www.schantzorgan.com

Quimby Pipe Organs, Inc.
208 Marshall Street
P O Box 434
Warrensburg, MO 64093
Ph: 660.747.3066
Fax: 660.747.7920
Email: qpo1@earthlink.net
www.quimbypipeorgans.com
**BUILDING • RESTORATION
REBUILDING • TUNING**

Fischer Pipe Organ Co.
Appraisal & Condition Reports
Hybrid Pipe/Digital Upgrades
Repair • Historic Restoration
Tuning • Routine Maintenance
2107 W. 12th Street Erie, PA 16505 814-833-8863

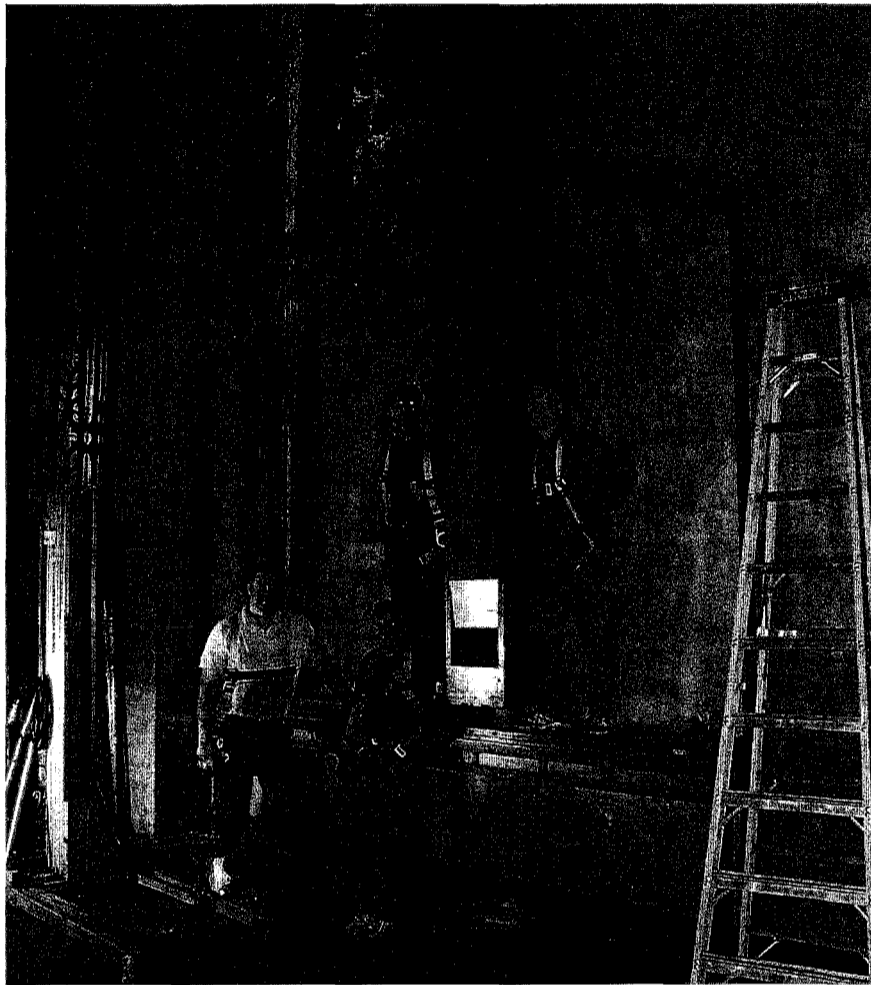
David Petty & Associates
Organbuilders
27 Marlboro Lane • Eugene, OR 97405
(541) 521-7348 d.r.petty@att.net

*East Liberty Presbyterian Church
Pittsburgh, Pennsylvania
Aeolian-Skinner Opus 884*

“If you want to be moved by the sound of an organ, come listen to the sound of this organ! It will change your mind about organs and organ music. It will create something new and unexpected for your appreciation. This is the organ that allows music to be music, with sounds that reach out to the listener and encourage participation in the music.”

J. Richard Szeremany

*Director of Worship, Music,
and the Arts*



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

Stephen Sharp

*International Performing and
Recording Artist*

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

Goulding & Wood, Inc.

PIPE ORGAN BUILDERS

823 Massachusetts Avenue ☞ Indianapolis, Indiana 46204
Voice: 800.814.9690 or 317.637.5222 ☞ www.gouldingandwood.com

ber, at least in some of the less liturgical churches. It is, however, more appropriate to have some Christmas carols blend into Epiphany, although by early January, most congregation members have moved on to other things.

Certainly Christmas music is quite beloved. Irving Berlin's "White Christmas" is said to be the most popular tune of all time. Each year there are numerous new recordings of traditional carols in a wide variety of musical styles by divergent musicians. Shoppers have Christmas music swirling over their heads and subconsciously entering their ears for months, but it is in church where most of their actual singing takes place. Those hymns are so personal and the emotions they evoke are intense. Directors need to find a method of balancing those personal needs with those of the church's liturgical needs and that may be through pre-service hymn sings, concerts with congregational participation, or a Christmastide service that is predominantly singing. Notice that this year Sunday, December 28 occurs between Christmas and Epiphany and would be a wonderful time for such an event.

Finally, as has been mentioned in so many of these columns over the years, directors are reminded to pace themselves and the choir. There will be exhaustion by Christmas Eve. Therefore, let those weeks between Epiphany on January 6 and Ash Wednesday on February 25 be a period of using familiar music. Dig out some appropriate, popular settings enjoyed by everyone, which will minimize rehearsal time and let the choir coast for a few Sundays. So, Merry Christmas readers, and let's all pray that the new year brings peace, good health, and happiness to us all. As Tiny Tim said, "God bless us, everyone."

Music at the crib

Sweet Baby, Sleep, Martin Hotton. SATB unaccompanied, Paraclete Press, PPM 00822, \$1.30 (M-).

Using three verses of a George Withers (1588-1667) text, over half of the music for the men is a sustained perfect fifth, and above that the women sing in unison or parallel thirds. There is a brief refrain in four parts; the third verse begins with the women on the sustained fifth while the men present the melody, and then the four-part refrain is expanded as a coda. Gentle music.

Sleep Little Child, Dana Mengel. SATB, optional soli, and piano, Abingdon Press, 712407550, \$1.50 (E).

The brief opening theme may be sung by soloists, but then the rest is in four parts. The piano part often is left-hand

arpeggios and remains simple throughout. The choral parts are on two staves. Much of the music is repeated in this simple setting subtitled "A Christmas Eve Anthem."

Away in a Manger, arr. Jantz Black. Two-part mixed, piano, and optional two C instruments, Augsburg Fortress, 0-8006-2388-6, \$1.75 (E).

The recommended obligato instruments are flute and oboe; they play very easy lines and their music is included separately at the end. The choir sings the traditional melody throughout with one verse each for women and men, and the third for them combined. The keyboard part consists of arpeggios. Lovely arrangement that would be perfect for a Christmas Eve service and require little rehearsal and a small number of singers.

Gentle Mary Laid Her Child, arr. Bob Burroughs. SATB and keyboard, GIA Publications, Inc., G-6607, \$1.50 (M).

Burroughs's setting combines two Christmastide carols, TEMPUS ADEST FLORIDUM (text by Joseph Cook) and PICARDY ("Let All Mortal Flesh Keep Silence"). There are three verses and a coda. The choir has antiphonal sections labeled "as an echo" on two staves, with a mixture of unison and keyboard writing. The accompaniment is busy, with brief solo interludes between verses. Very interesting combinations.

A La Nanita Nana (Sweet Little Baby Jesus), arr. David Dusing. SSA, flute, and guitar or keyboard with optional finger cymbals, Henry David Music Publishers of Theodore Presser Co., 392-02555, \$1.85 (M).

After an opening in Spanish only, the text is then presented in both Spanish and English. There is a long middle section sung on neutral syllables. The three-part music is not difficult but has dancing rhythms so that all sections sing syllabically; however, the middle section is more contrapuntal and has divisi. The instruments play throughout the setting. This is a delightful arrangement that also would be an excellent concert piece for women's voices.

Extended Christmas settings

Christmas Jubilations, Daniel Pinkham. SATB and wind quintet or piano, ECS Publishing, 5974, \$4.40 (D-).

The five movements are based on Biblical texts (Psalms, Isaiah, and John); all are in Latin with an English translation on the inside cover. The full scores (No. 5972) and instrumental parts (5973) are

available from the publisher. Often the parts double the choral lines, but the instruments frequently play a contrasting accompaniment. With a mixture of textures from unison to dissonant four-part chords, the music has those cool, dry sounds often found in Pinkham's music. The last movement (Hodie Christus natus est) is a very rhythmic, exciting setting in which unison sections alternate between developed settings for various two, three, and four parts, which build to a loud, dramatic closing Alleluia. Although ambitious for most typical church choirs, this wonderful music would be very appealing for concert purposes. Highly recommended to advanced groups.

The Winter Rose, Joseph Martin. SATB, keyboard, and narrator, Harold Flammer Music of Shawnee Press, A 7402, \$7.95 (M).

The score indicates that this is orchestrated, but does not tell what instruments (orchestra, band, etc.) are needed. There are 12 movements in the 45-minute cantata, which uses a narrator to introduce movements and speak above an instrumental background. The music employs various carols such as "Lo, How a Rose." The text explores various aspects of the rose, which is the symbol for divine love. Choral parts are on two staves with some divisi. This is lovely music that offers a contrast to the usual Christmas cantatas. The choir and congregation are certain to enjoy this addition to the Christmas season.

Christmas in the Manger (A Medley of Carols), arr. Mark Hayes. SATB and keyboard, Alfred Publishing Co., No. 7929, \$2.50 (M).

This 21-page work has six short carols that are used to build toward the concluding, longer movement titled "Rock the Cradle," which is in a somewhat jazz-like style. There is an optional accompaniment package for three flutes, two clarinets, oboe, bass clarinet, and a large group of percussion (No. 7283). The music is not difficult, with the choral parts on two staves. There is a soloist and some unaccompanied singing. This will be a choir favorite.

The Wise Women, Conrad Susa. SATB, numerous male and female soloists, organ, chamber ensemble, and handbells, ECS Publishing, No. 5029, \$25.00 full score (D).

Subtitled "A Christmas Mystery Fable" with the story based on a fictitious series of events. The 18 movements require staging and other elaborate performance items such as a chamber choir offstage, a portable organ played by the conductor, and a grand organ for hymns

with a singing audience. The other instruments include flute, guitar, harp, and percussion; their parts and performance rights are available through the ECS Rental Library. This is a fascinating setting that involves a wide range of performers, especially soloists, although none have parts that are extremely difficult. This will require extensive preparation but will bring a fresh musical event to the church or concert hall.

All This Night, Rene Clausen. SATB divisi and keyboard, Mark Foster Music Co. of Shawnee Press, MF 587, \$4.50 (M+).

Clausen combines the familiar Austin text with one of Oliver Wendell Holmes. There is also a version for choir and chamber orchestra, which is available on rental from the publisher. The music moves through a variety of moods and tempos but is sung without a break. A large choir may be needed to accommodate the extensive divisi. Very sensitive music.

Book Reviews

Andrew Shenton, Olivier Messiaen's System of Signs: Notes Towards Understanding His Music. Burlington, VT: Ashgate Publishing Company, 2008; <www.ashgate.com>.

One of the benefits of celebrating a composer's centenary is that the celebration frequently generates a few new books that may shed some valuable light on the composer's life, creative processes or musical output. Such has been the case with the current centenary celebration of Olivier Messiaen. Among the recently released books on Messiaen's work is one by Andrew Shenton, which takes a rather unusual approach to the study of Messiaen's communicable language, a technique which the composer introduced in his 1969 organ cycle *Méditations sur le mystère de la Sainte Trinité*.

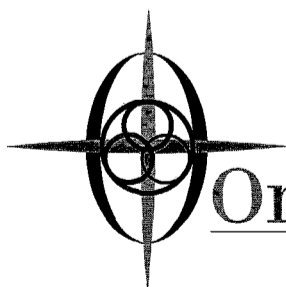
Shenton approaches Messiaen's communicable language as a language and not so much as a compositional technique for creating music. He pursues his subject matter with an organized, academic approach that covers the topics of Messiaen's theology, communication through music, musical languages developed by other composers, a linguistic analysis of Messiaen's communicable language, aspects of cognition, semiotics, semantics and meaning. Shenton cites his sources throughout with ample footnotes and also provides an extensive bibliography, a glossary (for those readers who are unfamiliar with the French language, particularly as it relates to organ music) and a select discography. Various charts and numerous musical quotations illustrate points in the text, and most of them are accurate, but a number of inaccuracies can be found as well. (Table 4.2, for example, lists the pitches of the chromatic scale with C-sharp shown twice and C-natural not indicated at all.) Although several grammatical errors are also irritatingly apparent in the text, the writing remains basically clear.

Throughout the book the author raises many probing questions, but unfortunately, he does not provide many answers. He brings up issues of organ tuning, voicing and design, for example, and asks if variants in these areas among existing organs will obfuscate the transmission and meaning of the messages notated through the use of communicable language. (I do believe that the composer answered these questions himself when he successfully performed the premiere of *Méditations* on an American organ and not the instrument at La Trinité for which it was composed.)

Even before I finished reading this book, it was very clear to me that the author is barking up the wrong tree. Messiaen's communicable language is a technique of musical composition, plain and simple, and if one wishes to analyze it or discuss it, then one ought to do so from that standpoint. The communicable language, like certain other compositional techniques used by Messiaen, provided the means for the composer to create

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



OneLicense.net

- EASY—online permission and reporting
- ECONOMICAL—based on average weekend attendance
- THOROUGH—your favorite songs
- CONVENIENT—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

Now Accepting Applications for

Juilliard's new Historical Performance Program

Begins Fall 2009



MONICA HUGGETT
Artistic Director and Violin

Juilliard Historical
Performance Faculty

Cynthia Roberts
Violin and Viola

Phoebe Carrai
Cello

Robert Nairn
Double Bass/Violone

Sandra Miller
Flute

Gonzalo Ruiz
Oboe

Dominic Teresi
Bassoon

Kenneth Weiss
Harpsichord

Robert Mealy
Chamber Music Coach

A Performance-Oriented Program designed for graduate-level musicians with a special interest in period-instrument performance

- **Two-year Master of Music or Graduate Diploma curriculum**
For Baroque violin, Baroque viola, Baroque cello, Baroque double bass/violone, Baroque flute, Baroque oboe, Baroque bassoon, and harpsichord
- **Full-Tuition Scholarships for all enrolled Historical Performance majors**
- **Access to Period Instruments from Juilliard's growing collection**
- **Renowned Faculty, Coaches, and Guest Teachers**
Such as William Christie, members of Les Arts Florissants, and Jordi Savall
- **Guaranteed Performance Opportunities**
At Lincoln Center and throughout the New York metropolitan area
- **Auditions are open to Instrumentalists with Varied Experience in Period Performance**

For more information about Juilliard's Historical Performance program see
www.juilliard.edu/historicalperformance

Application Deadline: December 1, 2008

Apply online at: www.juilliard.edu/admissions

Juilliard Admissions, 60 Lincoln Center Plaza, New York, NY 10023-6590 (212) 799-5000

E-mail: Admissions@juilliard.edu

Auditions for Admission to Juilliard's Historical Performance Program in Fall 2009

Paris, France: Wednesday, January 28 and Thursday, January 29, 2009

New York, at Juilliard: Sunday, March 1 and Monday, March 2, 2009

Photos: top left two by Hiroyuki Ito, right by Peter Schaaaf

Juilliard

Joseph W. Polisi, President

**DANCE
DRAMA
MUSIC**

fresh, dramatic melodic lines in a highly personal style. The *language*, despite its name, is really not intended to relay messages—except, perhaps, in a general, symbolic way. Even the composer himself stated to Claude Samuel in regard to the communicable language: “But be assured, I didn’t want to invent a new Esperanto. I know that a language is not the fruit of one man but of a nation and that it evolves slowly. My method is only a game. A fruitful game that has forced me to discover new musical variations.”¹ Indeed, one of the fascinating characteristics of the communicable language is that it consistently produces melodic lines that always sound as if Messiaen himself wrote them. His personal style is built into the language. (Try for yourself to write out a phrase or a sentence in Messiaen’s communicable language, and no matter what you write, in French or in any other language, the resulting musical line will always sound like something written by Messiaen.)

Andrew Shenton has suggested that his study might provide a basis for future investigation and research that would yield more satisfying results than his own book does. But if anyone else were to pursue this misguided line of thinking in a new study, I sincerely doubt that such a pursuit would provide any deeper insights into the music for performers, or any benefits to the aural perceptions of the listeners, that the music itself and the composer’s own accompanying commentary do not already provide.

—Frank Ferko
Stanford University

Notes

1. Claude Samuel, *Olivier Messiaen: Music and Color*, trans. E. Thomas Glasow (Portland, Oregon: Amadeus Press, 1994), 124.

New Recordings

Organ Works of Johannes Brahms (1833–1897), Scott Hanoian, Washington National Cathedral. JAV Recordings, JAV 170; <www.pipeorgancds.com>.

Eleven Chorale Preludes, op. 122: 1. *Mein Jesu, der du mich*; 2. *Herzliebster Jesu*; 3. *O Welt, ich muss dich lassen*; 4. *Herzlich tut mich erfreuen*; 5. *Schmücke dich, o liebe Seele*; 6. *O wie selig seid ihr doch, ihr Frommen*; 7. *O Gott, du frommer Gott*; 8. *Es ist ein Ros’ entsprungen*; 9. *Herzlich tut mich verlangen*; 10. *Herzlich tut mich verlangen*; 11. *O Welt, ich muss dich lassen. Prelude and Fugue in A Minor; Prelude on “O Traurigkeit, o Herzeleid”*; *Fugue in A-flat Major; Prelude and Fugue in G Minor*.

It has been said that the *Eleven Chorale Preludes* are a summation for Johannes Brahms of “last things.” Written in the last year of Brahms’s life and published after his death as his opus 122, they were composed in the summer and the fall of 1896, shortly after the death of his lifetime friend, mentor, advisor and fellow musician Clara Schumann. How can one sum up the importance of Clara Schumann in the life of Johannes Brahms? It would be equally as difficult to sum up the impact of Bach on the lives of people who love and play the organ. Just as Brahms may have been influenced by events in 1854, with an attempted suicide of Robert Schumann, and his own mother’s death in 1865 when he produced *Ein deutsches Requiem*, so it can be posited that Brahms was so moved to write his *Eleven Chorale Preludes* on the death of Clara Schumann and with awareness of his own impending death.

Thus, all of the chorale tunes have to do with “last things” and the gentle acceptance, as in the *German Requiem*, that all creatures that are mortal will die. Just as the *German Requiem* is meant too as a comfort for the living, so too do the *Eleven Chorale Preludes* treat these most profound issues with comfort, clar-

ity, and conciseness of form. Further, all are treated with not only a complete understanding of the Baroque chorale prelude style as exhibited by Scheidt, Buxtehude, Bruhns, and of course J. S. Bach, but all have the rich harmonic language of late 19th-century German romanticism and of the harmonic turns and style of Brahms that prove to be a rich synthesis of these two great traditions.

Also touching on the idea of “last things” in this recording are two further intersecting stories that also have to do with final chapters. The organist is Scott Hanoian, who at the time was the assistant organist and assistant director of music at Washington National Cathedral. Soon after the completion of this recording, Mr. Hanoian accepted a new position as director of music at Christ Church, Grosse Pointe, Michigan, where he now leads an extensive music program and presides over a relatively new instrument from Harrison & Harrison from Durham, England.

The second story is the organ itself. Built in 1938 by Ernest M. Skinner, the original design of the organ for the cathedral called for the instrument to adequately fill the smaller space of the present day choir with organ tone. At that time, Washington National Cathedral was a much smaller building, and no one knew if or when the plans for the grand cathedral would ever be finished. Such was the case of many buildings that were part of a larger plan. The building where Hanoian now presides in Grosse Pointe, Michigan is a permanent church, yet when it was constructed in the early 1930s it was intended to be the chapel of a much larger building that will now never be built. All that remains of that grand plan is a painting of the grand edifice, which hangs in the undercroft of the church, not far from the subdivision built in the 1940s that claims the land for the unfulfilled structure.

Washington National Cathedral was much more fortunate. After World War II their grand plan was realized, and it became apparent to all that the initial Skinner organ would not be sufficient to the size and to the tastes of a new generation of organists and musicians who were more influenced by G. Donald Harrison’s ideas than those of Ernest M. Skinner. Changes came to the venerable Skinner organ over the years, from a new console in 1958, two “Baroque” additions in 1963, a *trompette en chamade* above the high altar, and further work from 1970 to 1975, with the addition of more than 7,000 new pipes, bringing the size of the instrument to nine divisions and 10,650 pipes. An organist has to know the instrument very well and have “lived with it” to know its heritage and lineage, to know where Mr. Skinner left off and Mr. Whiteford from Aeolian-Skinner, along with others, picked up. This is the advantage of having a recording on an instrument played by an incumbent who had come to not only know the instrument but love it for all of its strengths and its weaknesses.

Now the cathedral is embarking on another project involving two famous builders who will totally change the sound of this instrument forever. Both are firms of the highest artistic quality, and the cathedral is getting two new organs: in the east section a totally new instrument by the Dobson Pipe Organ Company of Lake City, Iowa. Dobson says it will utilize the best of the present instrument, but as the organ program notes state: “. . . but newly refigured and at a fitting size.” All that is known to the general public is that most of the new instrument will be placed behind the grand case fronts that exist in the choir. In the west gallery, a totally new instrument by Casavant Frères of St. Hyacinthe, Quebec will be the counterpart of the east choir organ, and both instruments will be able to be

controlled by a new console in the choir. All of this will be happening by the year 2011. Work and planning on these instruments have already begun.

That being said, the “last things” aspect of this recording are united; the last substantial works of Brahms played on in instrument that for all intents and purposes will no longer exist, from a young musician who came to know and love it and has himself left a final musical statement in this recording before he has moved on.

I think it is fair to say that many of us who buy organ recordings take into consideration three factors: the music, the performer, and the instrument. Here is a perfect synthesis concerning the music of Brahms and these chorale prelude works that so many organists have always considered an essential part of their repertoire. In this recording, Hanoian uses almost exclusively the Ernest M. Skinner organ at Washington National Cathedral, letting the later massive editions remain silent. It is a wise choice, and the playing here is seamless, with a wonderful late romantic legato and just the right amount of tempo rubato that are the hallmarks of the romantic keyboard style. Yet with the sumptuous legato that Mr. Hanoian exhibits, there is always clarity of line; the tender *Es ist ein Ros’ entsprungen*, in some ways the most elusive of the set with the tune hidden in one of the inner voices surrounded by layers of accompaniment, is clearly heard in the beautiful voicing of the Skinner stops. Even in the more strictly contrapuntal works, such as the more fugal *Mein Jesu, der du mich* or the first of the *O Welt, ich muss dich lassen* settings, there is no lack of clarity in the style of playing or in the choice of registration. In these eleven chorale preludes there is a lifetime of musical experiences summed up by one of the greatest composers of the Romantic period. Hanoian plays this music with a depth of understanding and sensitivity well beyond his years, truly impressive for such a young musician. He has made a true connection to this music and to the richness that is found from bar to bar.

Also included are early works. We know now how very critical Brahms was of his own writing and that he destroyed up to 20 (!) string quartets before the publication of his very first quartet, or how he labored for more than fifteen years on his first symphony, and that even his first piano concerto began its life planned as the first symphony. How many organ works have not come down to us because Brahms felt they were not worthy?

The early *Prelude and Fugue in A Minor*, written in 1857 and dedicated to Clara Schumann, is one of the works that he did feel was worthy to be preserved, and is in the strict contrapuntal style based on the Baroque models that Brahms admired so much. This work also is played using the full resources of the cathedral Skinner organ, and on hearing it one wonders how anyone could have felt the sound of that early instrument to be inadequate in any way. Again, Hanoian plays this work with grandeur and with the expansive sweeping 19th-century style that is so very much at home on the Skinner organ.

This is another fine project of JAV recordings, a label that has specialized not only in organ recordings, but in documenting important instruments and making of them an audio portrait for future generations. How important it will be for archival purposes to have these recordings, especially after instruments have been changed, altered, or restructured well beyond their present day configurations. Then add to this a young musician like Scott Hanoian, who lived with the instrument and also had a great affection for it. Those of us who have loved and played particular instruments know exactly what it means to have that

New!

Classified advertising on
THE DIAPASON website:
www.TheDiapason.com

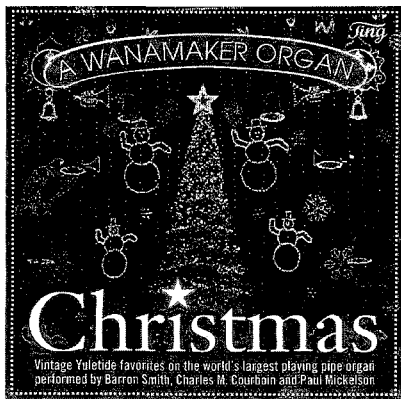
THE OHS CATALOG

SHEET MUSIC * BOOKS * RECORDINGS

NEW ITEM

A WANAMAKER ORGAN CHRISTMAS

BARRON SMITH, CHARLES M. COURBOIN, AND PAUL MICKELSON PERFORM “THOSE GLORIOUS SONGS OF OLD” IN VINTAGE RECORDINGS AT THE MAGNIFICENT JOHN WANAMAKER ORGAN!



ORDER CDWANAXMAS \$15.98

IN STOCK FOR IMMEDIATE SHIPMENT!
NOW CHOOSE FROM OVER 5,000 TITLES!

ORDER ONLINE: www.ohscatalog.org

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order.

Library rate shipping is \$4.50 for your entire order.

Shipping outside the U.S. is \$4.50, plus the cost of air postage, charged to your Visa or MasterCard.



ORGAN HISTORICAL SOCIETY

P.O. Box 26811 Richmond, VA 23261
Open Monday-Friday 9:30am-5:00pm ET
Telephone: (804) 353-9226
catalog@organsociety.org

Lois Tuffe Music
Specialists in Choral and Organ Music
2209 Crestmoor Road, Suite 220 Nashville, TN 37215
615-386-3542 & 800-851-9023 & 615-297-4291 Fax
www.loistuffemusic.com

The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

type of close musical collaboration with keyboards and pipes that is difficult to describe to non-organists. Hanoian's playing takes full advantage of his knowledge of the instrument. This recording is a fine tribute not only to this organ and to the music of Brahms, but also to Scott Hanoian and his artistry.

—David Wagner
Detroit, Michigan

More sweet to hear: Organ and Voices of Tudor England. Magnus Williamson, organ; the Choir of Gonville and Caius College, Cambridge, directed by Geoffrey Webber. OxRecs Digital OXCD-101, <www.oxrecs.com>.

Times and Seasons: Pre-Reformation Organ Music: *Te Deum laudamus* (with *faburden verses*), Avery Burnett; *A solis ortus cardine* (with *faburden verses*), Anonymous; *Lucem tuam—Nunc dimittis* (chant)—*Lucem tuam*, John Redford; *Felix namque es, sacra virgo Maria*, Thomas Preston.

In Chamber and Schoolroom: Organ Music in Secular Contexts: *The Trowmpeppus*, Anonymous; *Where griepinge grieves*, (?) Richard Edwards; *Vaine, all our lyfe we spend in vaine* (editorial reconstruction), John Sheppard; *Vaine, all our lyfe we spend in vaine* (anonymous intabulation), John Sheppard; *Fond youth is a bubble* (*Purge me, O Lord*), Thomas Tallis; *Gloria tibi Trinitas I*, John Blitheman; *O quam glorifica* (single verset), John Redford; *Veni redemptor gentium*, Thomas Tallis; *Gloria tibi Trinitas II*, John Blitheman.

The Temple Purg'd: Sounds of Elizabethan Protestantism: *81 Psalme* (*Be light and glad*), Anonymous; *Psalmus: O Lord, turn not away*, harmonized by William Parsons, Thomas Causton, and John Farmer; *Ut re mi fa sol la*, William Byrd; *Teach me, O Lord*, William Byrd; *Magnificat* (from the *Second Service*), William Byrd; *Out of the deep*, Thomas Morley; *A verse for two to play on one virginal or organs*, Nicholas Carleton.

This recording is a very interesting attempt to recreate the way that the pipe

organ was used in sixteenth-century Britain. It uses the two reconstructions of one-manual English pipe organs of the Tudor period that Martin Goetze and Dominic Gwynn have recently built under the auspices of the "Early English Organ Project." Magnus Williamson of Newcastle University is the organist. He is a most happy choice as instrumentalist—his expertise in composing versets on the organ to use *alternatim* in medieval and renaissance choral music is unparalleled. The Choir of Gonville and Caius (pronounced "Keys") College, Cambridge, performs the choral parts under their director, Geoffrey Webber. Although Gonville and Caius does not have a heavily endowed choral foundation like King's College, the standard of singing is remarkably fine for a semi-professional choir and could be considered the equal of many English cathedral choirs. Elsewhere on the recording the choir helps to illustrate the way that the organ was also used in secular and sacred contexts in the later sixteenth century during the reign of Queen Elizabeth I. The Chapel of St. John's College, Cambridge was used as the venue for this recording since it provides a warmer and livelier acoustic than the Chapel of Gonville and Caius College. The results of all this are quite delightful, and furthermore the carefully researched notes in the leaflet on the construction of the organ and on the featured repertoire are exceptionally helpful.

The recording is divided into three sections. The first is devoted to the use of the organ in religious music of the pre-Reformation period. The second is devoted to the organ in a secular context during the sixteenth century, and the third is devoted to the use of the organ in religious music in the immediate post-Reformation period during the reign of Queen Elizabeth I. The result is a unique recording that I have no hesitation in recommending.

Having said that, however, I do have a few questions about the recording that I think need to be considered. While the sound of the organ represents the best

reconstruction of what a sixteenth-century instrument sounded like that modern scholarship is able to produce, in other respects the performance is not exactly "authentic." The sound of the choir is clearly influenced by George Guest (1924–2002), who as organist and choir-master of St. John's College, Cambridge, was one of the outstanding choral directors of the twentieth century. The singers produce a sound that would be fabulous for Howells or Poulenc, but this is not exactly the sound that a choir would have produced in sixteenth-century England. Plainsong is sung in the flowing style of nineteenth-century Solesmes. Latin is pronounced in the Italian manner, and not at all the way it would have been pronounced in Tudor England, or indeed still was among some Oxford scholars in my college days—"Tee Dee-um lord-ay-muss" for "Te Deum laudamus" and so forth. The upper-class English accent used for the choral parts in the vernacular would also have been quite wrong for the period. Queen Elizabeth II speaks like that, and so did Queen Victoria, but Queen Elizabeth I definitely did not. There could, therefore, be recordings of sixteenth-century English choral music that are a good deal more "authentic" than this one. But do not let that put you off a well-produced compact disc that is a pleasure to listen to.

—John L. Speller
St. Louis, Missouri

The Grand Tradition, Richard Morris. A. E. Schlueter pipe organ, 48 ranks, First Presbyterian Church, Savannah, Georgia. MSR Classics, MS 1187, \$14.95, <www.msrd.com>.

Handel, *Concerto No. 2 in B-flat*, op. 4; Wagner, transcr. Gibson, *Liebestod* (*Tristan and Isolde*); Duruflé, *Choral varié sur le thème du "Veni Creator"*, op. 4; Widor, *Andante sostenuto* (*Symphonie Gothique*, op. 70); Mendelssohn, *Sonata I in f*, op. 65; Bach, *Prelude and Fugue in D*, BWV 532; Schumann, *Sketch in D-flat*, op. 58, no. 3; Guilman, *March on a theme by Handel*.

The title refers to the choice of familiar repertoire, one assumes, and not the modest-sized instrument and building, although the attractive-sounding organ is advantageously located front and center. The disc begins with the cheerful and bright playing of Handel's second concerto, followed by Archer Gibson's arrangement of the Wagner *Liebestod*. This takes advantage of the three sets of celestes available, although more liberties are taken with tempos than one might prefer.

Duruflé's wonderful variations on "Veni Creator" fully show off the tonal resources available, following which the gentle *Andante Sostenuto* from Widor's *Symphonie Gothique* is beautifully performed. Bach's *Prelude and Fugue in D Major* is taken at a very fast (and accurate) clip, although clarity would be enhanced by slightly less legato in places. Guilman's *March on a Theme by Handel* is the concluding selection—a noble piece given a first-rate performance by Richard Morris.

The Great Organ, Methuen Memorial Music Hall, Iain Quinn. Walcker/Aeolian-Skinner/Andover, 115 ranks; Raven OAR 360, \$14.98, <www.ravencd.com>.

Bach, *Prelude and Fugue in G*, BWV 541; Liszt, *Gebet*, S. 265, *Ora pro nobis*, S. 262, *Resignazione*, S. 263; Franck, *Choral No. 3 in A Minor*; Askell Masson, *Meditation*; Wilfred Josephs, *Sonata*; Leslie Howard, *Moto di Gioia*.

Fasten your seatbelts, as the saying goes, for Bach's *Prelude and Fugue in G Major*, which is played at a furious clip—the *Prelude* in under three minutes! This is followed by sympathetic performances of three of Liszt's lesser known pieces: *Gebet*, *Ora pro nobis*, and *Resignazione*, quiet compositions that show off the rich softer sounds of this legendary instrument. An exuberant playing of Franck's *Choral in A Minor* follows, showing the color and variety available on this noble organ.

The three final compositions on the CD are of great interest in that each

The Definition of Legacy

Berghaus
Pipe Organ Builders

www.berghausorgan.com

Enter

Visit us often for news and the latest information.

Direct inquiries to:

BERGHAUS PIPE ORGAN BUILDERS
2151 Madison Street, Bellwood, IL 60104 • 708-544-4052

is dedicated to Mr. Quinn, although whether they remain in manuscript is not indicated. The first is a *Meditation* (1992) by the Icelandic composer Askell Masson, based on the third movement of his marimba concerto. It has a quiet improvisatory character that is compelling, with a slight buildup towards the end. Wilfred Josephs' *Sonata* (1992) follows—a work of considerable musical interest. Its four-minute "Andante" would make a lovely voluntary, as would the brief "Vivo" if your technique is up to the challenge. The *Moto di Gioia* (1993) by Leslie Howard brings this splendid CD to an close. The six-minute work sounds very difficult—double pedaling and all that—but Quinn is up to every musical challenge.

An Organ Pilgrimage, Peter Latona. The organs of the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, Möller and Schudi. Raven OAR 560, \$14.98, <www.ravencd.com>.

Guilmant, *Sonata No. 1 in D Minor*, op. 42; Langlais, *Mode de re and Mode de la* (from *Huit Pièces Modales*); Leighton, *Fanfare*; Buxtehude, *Praeludium in F-sharp Minor*, BuxWV 146; Brahms, *Schmücke dich, O Gott, du frommer Gott* (from *Eleven Chorale Preludes*, op. 122); Hovland, *Now Thank We All Our God*; Froberger, *Toccata XII* (from *Libro Quattro*); Pollarolo, *Fuga in D Minor*; Gabrieli, *Canzon in echo* (à 12, basso generale, with brass ensemble); Litaize, *Cortège* (with brass ensemble).

The pilgrimage of the title refers to the performer sauntering about among the four (4!) different organs available in the basilica, showing each to advantage with suitable repertoire. The Upper Church contains the south gallery Great Organ and the West Chancel Organ, both Möllers from 1964, comprising together about 120 ranks. The Crypt Organ, a baroque-style instrument by Schudi (1987), and a two-manual Positiv Organ of 12 ranks are also available.

Latona begins and ends, naturally, on the Great Organ, and opens by playing Guilmant's *First Sonata* with a colorful flair that suits both the music and the instrument. The West Chancel Organ is used for two brief Langlais compositions and Kenneth Leighton's exciting *Fanfare*, with a bit of help from the magnificent Pontifical Trumpet in the rear.

The newer baroque organ in the Crypt is, of course, totally different. Compositions by Buxtehude, Brahms and Egil Hovland illustrate the musical effects available. The 1973 setting of *Now Thank We All Our God* by Hovland, splendidly played by Dr. Latona, is an exciting piece.

The perky little Positiv Organ is used for two 17th-century pieces, then we regroup for the grand conclusion, using all three organs in the Upper Church with additional organists Robert Grogan and Paul Hardy, and the Washington Symphonic Brass for Gabrieli and Litaize. It is an exciting sound by any standard in this lavish acoustic. Congratulations to all.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

New Organ Music

Robert Lau, Three Advent Preludes. MorningStar Music Publishers, MSM-10-022, \$11.50, <www.morningstar-music.com>.

Looking for some new, accessible music for the Advent season? Look no further than Robert Lau's newest set of hymn-tune preludes. Based on familiar tunes (*Veni Emmanuel*, *Freu dich sehr*, and *Gabriel's Message*), these works will please almost any congregation. *Veni Emmanuel* features modal harmonies with just a touch of modern dissonance. The 12/8 dance meter of *Gabriel's Message* is often combined with a duplet pattern in thirds, creating cross-rhythmic effects that keep the listener a little off balance. The harmonic language is mostly in keeping with the G minor tonality of the work until the last few measures, where the composer introduces hints of G major. *Freu dich sehr* is a set of variations, one including a bicinium, a chordal harmonization that uses mostly first inversion triads that move in a planar fashion, and a final variant with a drone in the pedals, three-note chords in the right hand, and a simple solo melodic line in the left hand. The interesting feature in the final section is a meter that moves from 6/4 to 5/4 and 7/4. Simple, yet effective!

Gerald Near, Six Variants on Es ist ein' Ros' entsprungen. MorningStar Music Publishers, MSM-10-167, \$10.50, <www.morningstarmusic.com>.

One of the most prolific composers for the organ, Gerald Near continues to create fresh new arrangements and wonderfully exciting pieces that enrich the organ repertoire. His latest work, *Six Variants on Es ist ein' Ros' entsprungen*, allows the performer an opportunity to demonstrate the many wonderful colors available on the organ. Written for a two-manual instrument, these variations on this beloved Christmas hymn-tune are extremely accessible. The first two variations prominently feature the melody in the soprano voice with homophonic and contrapuntal accompaniments, respectively. The third variant features an ornamented melodic line on the Cornet stop (or other solo combination). The next variation uses one of the most interesting rhythmic treatments found in the set—the accompanying voices employ a half-note triplet figure against a straightforward melody in quarters and halves, creating a Brahmsian cross-rhythmic effect. (This variation will require some practice!) Variation five has an ornamented melody that migrates between the soprano and tenor. The final iteration of the tune presents the melody harmonized with some colorful dissonances with the second half of the tune prominently sounded on an 8' solo stop. The last line of the melody reappears in the lowest manual voice effectively creating a reminiscent echo.

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts

Two Spirituals for Keyboard, Richard Proulx. GIA Publications G-6239, \$8.00, <www.giamusic.com>.

Richard Proulx's settings of *In Christ There Is No East or West* (McKee) and *Over My Head* complement each other on several levels: tonally (C major and G major, respectively), tempo-wise (slow, quick), and stylistically (dignified, jubilant). Both tunes are African-American spirituals with interesting histories: McKee was arranged by singer and composer Harry Burleigh in 1939 for use at St. George's Episcopal Church in New York City, where Burleigh served as baritone soloist for over 50 years. He is best known for his concert arrangements of spirituals, which exposed white audiences to this rich body of music, many for the first time. *Over My Head* was appropriated by folksingers and civil rights activists in the 1960s, who added a stanza, "Over my head I see freedom in the air." Both spirituals have found their way into mainline denominational hymnals,

and Proulx's settings work well as either preludes (both together, or separately) or offertory and postlude. He preserves the distinctive features of each, including the flattened sixth scale degree in McKee and the syncopated rhythms of *Over My Head*. The music works equally well on piano or organ. Recommended.

Three Alleluia Interludes, Richard Proulx. GIA Publications, Inc. G-5995, \$8.00, <www.giamusic.com>.

These pieces were intended by the composer "to serve as organ intonations to the familiar Mode 6 Alleluia" sung during the Mass. They are brief and varied in style. Interlude 1 is jubilant and marchlike, Interlude 2 is a gently flowing pastorella, and Interlude 3 is a chorale. Proulx suggests using them for Easter, Christmas, and in Ordinary time, respectively, although they could be used in any service in which extra ceremony requires more than the usual brief introduction. The music is well crafted and pleasing. These are useful aids for any organist who is not quite comfortable with improvising service music.

Just a Closer Walk: Ten Voluntaries on Spirituals and Gospel Hymns, Carlton R. Young. Augsburg Fortress, item no: 9780800623524, \$16.00, <www.augsburgfortress.org>.

With this collection of pieces, Carlton Young adds to the growing body of musically satisfying and respectable arrangements of a repertoire once considered marginal to mainstream Protestant worship, i.e., African-American spirituals and white gospel hymns. William Bolcom's pathbreaking settings of gospel hymns in the 1980s paved the way, although they are recital pieces, not service music. Young chose the following tunes for a variety of treatments: *Come by Here*, *Deep River*, *In the Garden, It's Me*, *O Lord*, *Just a Closer Walk with Thee*, *Kum ba yah*, *Leaning on the Everlasting Arms*, *Nobody Knows the Trouble I See*, *On a Hill Far Away*, *Softly and Tenderly Jesus Is Calling*, *Swing Low, Sweet Chariot*, *The Old Rugged Cross*, *What a Fellowship*, *What a Joy Divine*, and *You Servants of God*. Either Young or the editors have graded these settings "medium difficult," a helpful indicator of manual and pedal techniques, not to mention knowledge of musical styles, required for performance. *Softly and Tenderly*, for example, employs double pedals, layered sustained chords, key changes, and a final pedal solo as well as a sophisticated swing section in the middle of the piece.

Young's treatment of the original material is imaginative and free. Several of the pieces have text fragments written above the staff when the tune itself is absent as a guide to the organist. Textures vary from spare open fifths in the manuals to dense chords with syncopated rhythms. *What a Fellowship*, *What a Joy Divine* is illustrative of this stylistic microcosm. The first phrase of the hymn appears in the pedal, reinforced by a fanfare of chords; the tune then appears in its entirety in a quiet solo/accompaniment texture. Modulation from A major to A minor follows in a calypso section, at the end of which the hymnlike first presentation returns. What next? Why, a rumba, à la Charles Ives, even to the abrupt non-ending on a dominant chord. What would naturally follow? A French toccata, *bien sûr*, in the home key of A. One might expect this to be the grand finale, but Young isn't through yet. He writes a "slow, light shuffle" section in which the tune appears in the soprano. The rumba reappears as a brief and satisfying finish to this refreshingly original voluntary.

These pieces aren't your average pick-up-on-Saturday-night-for-use-on-Sunday-morning preludes and postludes. They require practice, as much for the rapid succession of styles and concomitant registration changes as for technical challenges. The payoff is music to delight equally the ear of worshippers and performers; regardless of their musical backgrounds, people are guaranteed to listen. These voluntaries would also make excellent recital repertoire. Highly recommended.

Marching to Zion: Three Gospel Hymn Settings, Carlton R. Young. Augsburg Fortress, item no: 9780800676100, \$10.00, <www.augsburgfortress.org>.

The first of these settings, *Blessed Assurance*, was written for a graduate student recital, according to the inscription, and it is decidedly more difficult than the other two, *God Will Take Care of You* and *We're Marching to Zion*. This collection predates Young's 2003 book, *Just a Closer Walk*, but many of the compositional features are the same. Imaginative treatment of the hymn tunes, a variety of musical styles, obbligato pedal lines, and colorful registration suggestions characterize these settings. The registrations are general enough to be adaptable to individual organs but specific enough to underscore Young's musico-textual associations. Both collections are recommended for organists of any denomination who seek to expand their repertoire of service music.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Handbell Music

Parade of the Tin Soldiers, by Leon Jessel, arranged for 4–6 octaves of handbells with optional percussion by Martha Lynn Thompson. Agape (Hope Publishing Company), Code No. 2456, \$4.50, Level 3 (D).

This Christmas gem is compatible with the original 3–4 octave version by Martha Lynn Thompson, Code No. 1453. The added parts for this arrangement make it even more brilliant with the additional bass and treble bells, along with a new optional percussion part for tambourine, temple blocks, vibra-slap, sleigh bells and cymbals.

O Come, O Come Emmanuel, arranged by Susan E. Geschke for 3–5 octaves of handbells with optional 3 octaves of handchimes. Agape (Hope Publishing Company), Code No. 2442, \$4.25, Level 2+ (M).

This arrangement of the familiar 13th-century plainsong melody begins with a lovely flowing melodic introduction, used also to close the piece. The middle section of the arrangement includes one verse of "O Little Town of Bethlehem" played by the handchimes, which is then segued back into the handbell mode. Here is a warm, romantic setting of this fine Advent hymn.

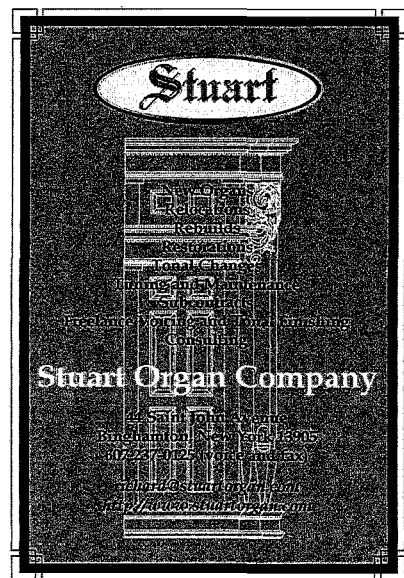
African Noel, André Thomas, arranged by Cathy Moklebus for 3, 4 or 5 octaves of handbells, with congas, shaker, tambourine, and optional vocal soloist. Choristers Guild, CGB566, \$4.50, Level 4 (D-).

The sparkling rhythmic material throughout this piece, along with the familiar "Sing Noël" melodic material, reminds me of a similar piece I used to direct for children's choirs years ago. The material expands to the full range of bells with a big ring-touch chord at the end. A full score including parts for congas, shaker, tambourine, and voice is available, code CGB565.

Angels We Have Heard on High, arranged for 3–6 octaves of handbells with optional 3–6 octaves of handchimes and synthesizer or organ, by Joel Raney. Agape (Hope Publishing Company), Code No. 2444, \$4.50, Level 2+ (M+).

This solid setting brings in a catchy syncopated rhythm under the melody from the very beginning. The handchimes are given good use throughout, and a switch to "Angels from the Realms of Glory" in the middle of the arrangement provides some nice contrast. The final verse of the original carol is given a brilliant rendition with the full range of bells, and when the "Gloria" theme begins, the excitement of the previous material comes to a quiet, reverent ending.

—Leon Nelson



2008 AGO National Convention in Minnesota: The Twin Cities

Larry Palmer

Expensive as national conventions of the American Guild of Organists have become, it was still a bargain to be in eastern Minnesota enjoying an extensive program of musical treasures from France, England, and Germany, without the financial challenges of elevated euros or precious pounds. Add the Twin Cities advantages of near-perfect cool summer weather, many events scheduled within walking distance of the central city hotels, and a well-organized charter bus transport package available for travel to sites farther away, for further incentives to participate in the morning-to-midnight musical marathon detailed in the lavish (and heavy) 252-page program book.

Each of the nearly 1800 registrants attending the AGO's 49th biennial gathering (held June 22–28 in Minneapolis and St. Paul) will have unique impressions of the meeting, based not only on individual tastes, but also on which of the presentations were heard. Many recitals and all workshops were offered concurrently. This report describes what I chose to experience, in this, my 50th year of attending such national meetings. Comments about several events I did not attend are treated as "convention buzz."

From France: Messiaen Plus

France was represented with quite a lot of music by Olivier Messiaen: it is, after all, the centennial year of his birth. The first organ recital heard on Monday, the first full day of the convention, was played by **Stephen Tharp**, who gave a masterful account of Messiaen's *Messe de la Pentecôte* as the climax of his all-French program on the bright and forthright 2001 Lively-Fulcher organ in St. Olaf Catholic Church. Tharp's brilliant playing recalled again the visceral shock of this music when first encountered at Oberlin, presented by Fenner Douglass as very recent music. Even now it is not possible to hear the most evocative and accessible movement of the cycle, the Communion *Les Oiseaux et les Sources* (*The Birds and the Springs*) without remembering Douglass's trenchant, if acidic, review of a 1972 performance in a non-reverberant Dallas sanctuary: "The birds . . . called out weakly as they died on the branch, and the drops of water more resembled curds of old cottage cheese."¹

I suspect the late, lamented Professor Douglass would have been happier with Tharp's account! This time the birds sang jubilantly and chirped ecstatically before flying off into the stratosphere, while the springs bubbled gently as they descended to subterranean depths at the piece's ending.

Following a riveting performance of the final movement of Widor's *Symphonie Romane* and works by Jeanne Demessieux, the Mass served as a bracing reminder of just how much hearing a dose of Messiaen's organ music helps to balance some of the pabulum so often served up as modern church music. But it does remain difficult listening, and oft times more fun to play than to hear. Tellingly, a perusal of the entire convention program revealed no other organ works by Messiaen listed for performance during the entire week! For National Young Artist Competition in Organ Performance [NYACOP] contestants, for the Rising Stars organists, as well as for more established recitalists, the French notes of choice were most often penned by Langlais, Dupré, or Naji Hakim.

. . . at Orchestra Hall

Kudos to the convention program committee for making certain that nearly everyone got some exposure to works by one of the 20th century's most eminent masters when the entire convention attended the most discussed program at



Opening celebration, Central Lutheran Church, Minneapolis (photo credit: R. Levy Photography)



Stephen Tharp at St. Olaf Catholic Church, Minneapolis (photo credit: R. Levy Photography)

Orchestra Hall on Tuesday evening. All-Messiaen, the concert contained no organ music at all (not surprising, since there is no organ in this major symphonic space); live music was followed by a post-concert showing of Paul Festa's mesmerizing 52-minute documentary film, *Apparition of the Eternal Church*.

For more than two hours the assembled church musicians and organists heard readings of three poems by the composer's mother Cécile Sauvage and secular pieces by Messiaen, performed almost exclusively by women. These were all early works: *Theme and Variations* for violin and piano, 1932; voice (selections from *Poèmes pour Mi*, 1936); three of the *Vingt Regards sur l'Enfant-Jésus* for solo piano (1944); and, best of all, two of the eight movements from the composer's chamber masterwork, *Quartet for the End of Time* (1940–41)—*Abyss of the Birds* for solo clarinet; and the final eight-minute transcendent *Praise to the Immortality of Jesus*, for violin and piano—performed with maximum expressivity and intensity by clarinetist Jennifer Gerth and violinist Stephanie Arado with Judy Lin, piano.

Programming the 35-minute closing piece, *Festival of Beautiful Waters* (1937) for a sextet of Ondes Martenots, provided a probable once-in-a-lifetime opportunity to hear this work expertly played by L'Ensemble d'Ondes Martenot de Montréal. The delicate electronic instruments, their sounds inspired by the changing frequencies of radio dials, produced tones somewhat like Benjamin Franklin's eerie glass harmonicas (tuned water goblets). Capable of playing only single notes, the keyboard instruments have considerable dynamic and touch-sensitive possibilities. The audience dwindled markedly as the clock approached ten, and passed it: sad, because the short explanation and demon-

stration of the Ondes Martenots following the performance was both instructive and charming.

I missed the first part of the subsequent film showing while attending a posh Eastman Organ Department reception in the Orchestra Hall Green Room, an especially celebratory event since the first place NYACOP winner this year was current Eastman doctoral student Michael Unger. Something—perhaps as simple as not wishing to walk back alone to my hotel—led me to look in on the film in progress. I stood, totally engrossed, for the remaining third (arriving just as the late harpsichordist Albert Fuller described an early life-changing experience in the low C pipe of Washington Cathedral's Skinner pipe organ. The unexpected sight and story grabbed my attention!).

A program book disclaimer read, "Please note that the film deals frankly with sex and violence in explicit language . . . However, DVDs are available for sale [at an Exhibition booth], should curiosity get the better of you afterwards." The filmmaker, Paul Festa, writing of his creation, explained that Messiaen regarded one of four tragedies, or "dramas" of his life experience, to have been that "he was a religious composer writing, for the most part, for nonbelievers." This film concerns "what . . . the nonbelievers see when they hear his music," in this case the 1931 organ composition *Apparition of the Eternal Church*. The film shows responses to Messiaen's creation by 31 individuals. They range from Yale professor Harold Bloom and filmmaker John Cameron Mitchell to fringe culture and drag figures, as well as Fuller and the composer Richard Felciano, a student of the French composer.²

. . . and in workshops

Messiaen's music was the featured topic for a pedagogy track during the workshops, a new concept implemented to replace the pre-convention pedagogy workshops of previous years. **Charles Tompkins** filled in as master teacher for the indisposed Clyde Holloway. His "Windows on Lessons" featured students Brent te Velde (Trinity University), Tyrell Lundman (University of Montana, Missoula), Julie Howell, and Erin MacGowman Moore (both from the University of Iowa).

Youthful scholarship was represented in two juried papers, selected by the AGO Committee on Continuing Professional Education (COPE). I attended the presentation by Yale student **Christopher White**—"Creating a Narrative in Messiaen's *La Nativité du Seigneur*"—in which he assigned certain extra-musical associations to various individual pitches and chords (an example: E=Jesus,



John Near lectures on Widor

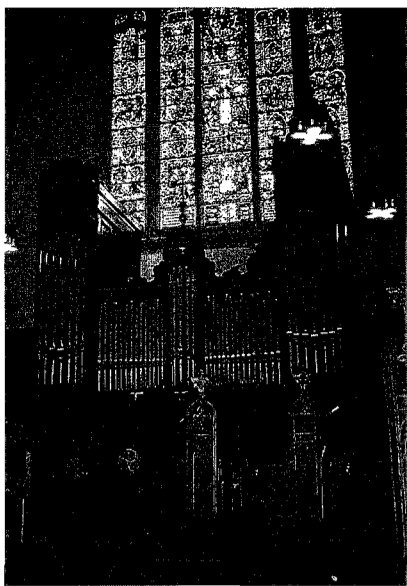
E Major=Jesus on earth, as human) and made a convincing case for such an analysis of Messiaen's nine-movement Christmas cycle. The University of Iowa's **David Crean** followed with a complex discussion of "Messiaen's Sixty-four Durations" (from the extraordinarily complex *Livre d'Orgue*, possibly the composer's most abstract organ work).

Indiana University faculty member **Christopher Young** gave a workshop on "Understanding the Theory Behind the Art in Messiaen's Organ Works." However, it may have been the quiet mysticism of the Frenchman's lush Communion motet *O Sacrum Convivium*, sung as the opening work at Thursday's finale concert, that made the most friends for Messiaen's elusive art.

A fully subscribed workshop (on a non-Messiaen topic) was musicologist **John Near's** "The Essence of Widor's Teaching: Interpretive Maxims." I arrived slightly after the appointed starting time, learning later that I had missed a brief recorded example of Widor's voice! Pithy exhortations from the composer—"Let's learn to breathe," "Derive tempo from the space in which you are performing," and an oft-repeated "Slow down" (borne out by each subsequent lowering of the metronomic indications for the composer's signature work, the *Symphonie V Toccata*) as well as his instruction to "Respect the work, not the performer"—all ring as true today as they did in the previous century! Dr. Near, currently working on a biography of Widor to complement his stellar editions of the composer's organ symphonies, continues to do service to our profession by reminding us of the basic root values underpinning the French symphonic tradition. Nearly all the auditors stayed on to engage in further questions and comments.

A French recitalist

French organist **Marie-Bernadette Duforcet Hakim's** opening de Grigny *Ave Maris Stella* was more effective than a jolt of double-strength espresso as a wake-up aid for her early-morning recital on the House of Hope's large C. B. Fisk *magnum opus*. This organ's *Grands jeux*, weighty, noble, and thrilling, provided a filling mass of sound in this Presbyterian Gothic edifice, which unfortunately lacks an extra five seconds of reverberation that would allow the loud and brilliant organ to bloom. That virtual coffee may have had an adverse effect on the recitalist, resulting in an overly brisk tempo for Franck's *Pièce Héroïque* (after all the composer did mark it *Allegro maestoso*). Mme Hakim's nuanced performance was stylistic, but any majesty was decidedly of the jet age. It seemed perverse, as well, to be hearing this beloved Romantic work on such unforgiving sounds, when directly before us stood the sanctuary's other organ, an 1878 instrument by Merklin, created in exactly the same year and country as Franck's composition.



Merklin organ at House of Hope Presbyterian Church (photo credit: R. Levy Photography)

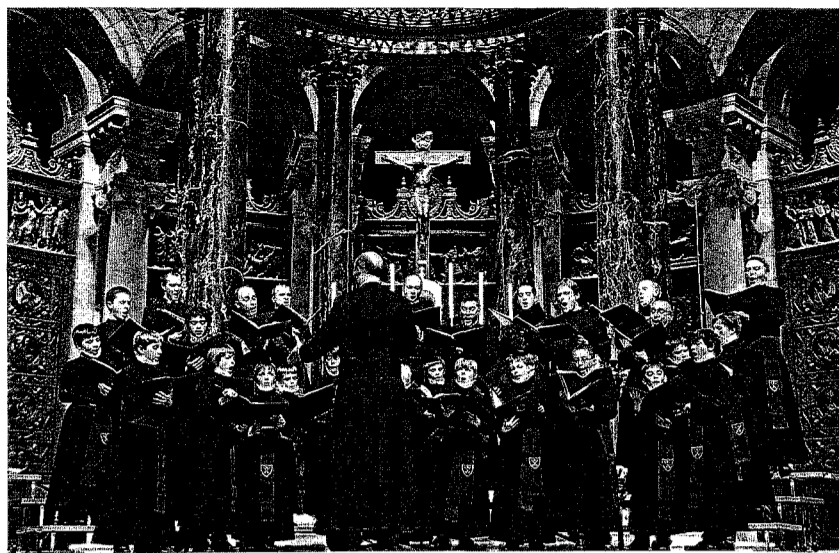
Like most fine instruments, the Fisk took on the character of its player and served her especially well in her own composition *Vent Oblique*. After hearing an abundance of bright upperwork, it gave pleasant aural relief to encounter warm and lovely 8-foot sounds in the mid section of Jean Langlais' *Jésus, mon Sauveur béni*, based on a hymn popular in his native Brittany. The program concluded with a set of well-crafted short variations on *Pange lingua* by husband Naji Hakim, and an improvisation that seemed to be based on the *Ave Maris*, but with an unexpected appearance, near the end, of the hymn tune *Ein' feste Burg* as an offering, apparently, to the many Lutherans who call Minnesota their home.

English visitors

From St. Paul's Cathedral, London, the choir of men and boys was in residence for three convention appearances, repeating a highly successful visit to the 1980 national meeting in the Twin Cities. **Mark Williams**, a former assistant sub-organist and director of music at the Cathedral School, stood in as the choir's conductor, replacing an indisposed Andrew Carwood. Visually arresting in black cassocks, with bright red stoles and music folders, all seemed in good shape chorally (save for the occasional trumpeting tenor), and organist **Tom Winpenny** displayed his sensitive musicianship over and over again, both as soloist and impeccable choir accompanist.

The Monday evening concert took place in the Cathedral of St. Paul in St. Paul—the most apt of venues, a magnificent 1907 Wren-like domed structure blessed with ample reverberation. Major offerings of early English motets by Weelkes, Peter Phillips, Orlando Gibbons, and the *Mass for Five Voices* by William Byrd were interspersed with organ works: *Fantasia in G* by Byrd, and the *Fantasia of Four Parts from Parthenia* by Orlando Gibbons. The cross relations in these Tudor pieces sounded forth pungently from the three-stop portative organ in the chancel.

Employing the cathedral's gallery and chancel organs for maximum surround sound, the second part of the concert offered Judith Bingham's *Cloth'd in Holy Robes* (2005), an entirely engrossing and striking setting of a poem by Edward Taylor, with spinning wheel-evoking accompaniment supporting both the



St. Paul's Cathedral Choir, London (photo credit: R. Levy Photography)



Tom Winpenny

opening lines and subsequent allegorical references to clothing in this beautiful text. Anthems by Gerald Hendrie (*Ave Verum Corpus*, sung by the men of the choir) and Stephen Paulus (*Arise, My Love*) were separated by Paulus's challenging *Toccata for Organ*, given an absolutely flawless and viscerally exciting performance by young Mr. Winpenny, who then returned to his accompanying duties for Benjamin Britten's cantata *Rejoice in the Lamb*, a performance made particularly memorable by the male treble soloists in the fourth and fifth sections "For I will consider my cat Geoffrey" and "For the Mouse is a creature of great personal valour."

Is there anything more sublime in Britten's choral output than the quiet "Hallelujah" that ends this memorable setting of Christopher Smart's idiosyncratic poetry? It provided an inspired conclusion to an enchanting concert.

Back on the other side of the river, the choir sang both Matins and Evensong in the Minneapolis Basilica of St. Mary. The afternoon program on Tuesday gave us baroque music of John Blow (*Cornet Voluntary in D Minor*) and his prize pupil Henry Purcell (*Hear My Prayer*, the anthem *Jehova Quam Multi Sunt Hostes Mei*, and *Evening Service in G Minor*) with responses by Thomas Tomkins. The hymn, Bishop Thomas Ken's 1695 text "All praise to Thee, my God, this night" was sung to the familiar *Tallis' Canon* tune (for one retrospect of the Renaissance), the psalm to a 20th-century chant

by Walford Davies, and the closing voluntary brought us back to the baroque with music by Purcell's Danish contemporary, Dieterich Buxtehude, his oft-played *Praeludium in G Minor*, BuxWV 149, in a stylish, virtuoso performance by Winpenny. The basilica was overflowing with rapt conventioners who had arrived by bus before our walking group made it to the church. Seated in a far rear pew that was probably in another zip code, it was difficult to hear much except a soothing, but beautiful, wash of reverberated sound.

Matins, early the next day, was quite another matter (conventioners like to party till the wee hours, so there were only a third as many worshipping at this morning service). I found a pew with good sight lines only several rows back from the chancel; both sound and repertory were worth the early rising! A full program of British 20th-century cathedral music, from Herbert Howells's *Rhapsody in D-flat*, complete with a seamless crescendo at its conclusion; Edward Birstow's *I Sat Down Under His Shadow*, the ecstasy of Bernard Rose's responses, one of William Walton's most inspired canticle settings, *Jubilate Deo* for double chorus (who would not be joyful in the Lord with such music as this?), and the somewhat less inspired, but serviceable *Te Deum in G* of Ralph Vaughan Williams. Elgar's *The Spirit of the Lord* was the anthem, its extended organ introduction beautifully rendered, and the service concluded with organist Winpenny's brilliant traversal of Fernando Germani's *Toccata*, opus 12. That evening the Londoners flew back to Britain, these three convention appearances their sole purpose for the trip across the Atlantic.

Otherworldly Holst

What a gem of an organist is **Peter Sykes**! Perhaps even better, what a fine musician, whatever instrument he plays or music he chooses to program!³ His own transcription of Gustav Holst's orchestral suite *The Planets* was beautifully made and impeccably realized in a Wednesday recital at St. Mark's Episcopal Cathedral. From the lowest rumblings of the opening movement (*Mars, the Bringer of War*), with growling reeds and a flawless quick crescendo, to the final *Vox Humana* above strings (a most satisfactory sound for evoking Holst's wordless female chorus) as *Neptune, the Mystic* subsided in echoes of the spheres, Sykes missed nary a nuance with his clever use of organs fore and aft (perhaps most fittingly in *Mercury, the Winged Messenger*). The Welte/Möller/Gould and Sons organ was an apt partner (continuing this convention's fine record for careful pairing of instruments and players), but then, how could one go wrong with an instrument possessing a Divine Inspiration stop?⁴



Elke Voelker at the Basilica of St. Mary, Minneapolis (photo credit: R. Levy Photography)

A welcome German recitalist and some Americans playing German music

My second recital of the convention introduced an outstanding German artist new to me, **Elke Voelker** (whose U.S. connections include study with Wolfgang Rübsam at the University of Chicago). Ms. Voelker is the first to record the complete organ works of Sigfrid Karg-Elert. Her program in the Basilica of St. Mary utilized a good-sounding four-manual Wicks organ (1949), greatly enhanced by the spacious six-second reverberation of this domed, marble-interior building, America's first basilica (according to pew cards in the church). Two major works by Karg-Elert, his *Symphonic Chorale: Ach, bleib' mit deiner Gnade* and the monumental *Passacaglia (55 Variations) and Fugue on BACH*, opus 150, were flanked by Wagner's *Festival Music from Die Meistersinger* and Bach's celebrated *Air from Suite in D*, BWV 1068, both in arrangements by Karg-Elert: so, in essence an entire program of music by the German impressionist.

Elke Voelker made convincing music from these many notes, handling the organ with panache and ease, managing her own page turns, and giving us many thrilling moments. The opening Wagner brought chills to the spine at the pedal entrances in familiar music from the opera, and the addition of the Chamade Trumpet to the final chord was a capping effect. The *Symphonic Chorale*, one of the composer's better-known works, is of a reasonable length and very appealing. As for the lengthy BACH work, I am pleased to have heard it, but would not seek to repeat the experience in the near future.

Further musical highlights of this "German theme" were provided by the sterling American artist **Stewart Wayne Foster** (winner of the first Dallas International Organ Competition). I have never heard Foster play poorly, and his concert for the convention (heard in its second iteration on Thursday) was another example of superb results made possible by his carefully calibrated articulation always employed in service to the musical line. Foster's attention to each voice, including the bass, reflects his extensive background in harpsichord continuo playing.

Partnered with the 2004 Glatter-Götz/Rosales two-manual organ of 50 stops, Foster showed what a small number of keyboards could be made to accomplish with skillful use of a sequencer coupled to an ear for color and utilizing stops in various octaves. Karg-Elert again, this time three of his lovely *Pastels from the Lake of Constance* (not necessarily what one would expect to be played so idiomatically on a two-manual tracker instrument) were prefaced by an attention-gripping reading of Bach's *Prelude and Fugue in G Minor*, BWV 535, and

Regg
pipe organ builders

1184 Woodland St. SW, Hartsville, Ohio 44632
330-966-2499 www.reggorgan.com

Ostertagstraße 20
71229 Leonberg / Germany
www.orgelbau-muehleisen.de

MÜHLEISEN
WERKSTÄTTE FÜR ORGELBAU

TEL: 0049 715273334
FAX: 0049 715275118
info@orgelbau-muehleisen.de



Rachel Laurin at the University of St. Thomas (photo credit: R. Levy Photography)

a rhythmically infectious treatment of Buxtehude's baroque dance-based chorale fantasy on *Wie schön leuchtet der Morgenstern*, brightened with two appearances of the Zimbelstern, the second as counterpart to an improvised cadenza leading into the final cadence.

Three North American works, especially *Rising Sun* by Brian Sawyers, provided the "wow" factor for this program. It was good also to hear two of Samuel Adler's *Windsongs*, and the winning work of the AGO organ composition competition, Canadian Rachel Laurin's *Prelude and Fugue in F Minor*, with its reminiscence of the Dupré opus 7 work in the same key. Foster's overall theme for the program, "Atmospheres: A Prayer for the Environment," demonstrated his special affinity for unusual thematic programming. The organ, with both 16-foot flues and reeds on all divisions, and added 10% flue and 32-foot reed in the pedal, possessed a gravitas that was welcome in the favorable acoustic of Augustana Lutheran Church, St. Paul.

More German offerings were, of course, to be found in various convention programs. One could characterize

Carla Edwards's program as Germanic (Buxtehude, Bach), or German-inspired (Planyavsky's lively *Toccata alla Rumba*, neatly dispatched on the recent two-manual Fisk organ in Shepherd of the Hills Lutheran Church, Shoreview; and Petr Eben's astringent take on the ubiquitous *Prelude, Fugue and Chaconne in C*, his *Hommage à Dietrich Buxtehude*). A non-Teutonic exception was provided in *Triptych of Fugues*, an early work by Gerald Near. Though Minnesota-born, Near seems often to be curiously under-represented in programs featuring Minnesota composers. His three lovely contrapuntal movements were played here without the requisite suppleness of line needed for this composer's idiosyncratic amalgam of lyricism with strict fugal form.

And, of course, the convention buzzed about Cameron Carpenter's version of *THE Toccata and Fugue in D Minor*, an arrangement using selected added material from Romantic-era transcriptions by Busoni, Friedman, Godowsky, Grainger, Liszt, Tausig, Stokowski, and Sir Henry Wood, that turned the possibly-not-by-Bach work into a "... sort of cumulative celebration flinging wide the gates of possibility."⁵ I did not hear Mr. Carpenter's program (there were simply too many concerts in one day), but his awesome technical prowess and showman's style may mark a return to "the good old days" of the Virgil Fox versus E. Power Biggs opposites in America's concert life. Carpenter's popularity seems a positive development if it signals a healthy resurgence of bankable diversity in organ playing. Anyone who can attract more people to organ concerts has my admiration and support. And having fun at a recital? What a great concept!

Final concert: Siegfried Matthus's *Te Deum* (2005)

At 8:40 trumpets from the rear gallery sounded the opening fanfare to the ten-minute opening movement of Matthus's monumental work, composed for the dedication of the reconstructed Frauenkirche in Dresden. One hour later the

same trumpets signaled the start of the final movement (*Amen*), with most of the same music, though some appeared in different sequence. Most magical of all, the cathedral tower bells were used in the very last measures, gently dying away as the chorus quietly intoned over and over again *Te Deum laudamus*.

English visitors having departed, it was left to local singers to provide the choral forces for this great work. **Magnum Chorum**, the **Minnesota Boychoir**, the **National Lutheran Choir**, and **VocalEssence Ensemble Singers and Chorus**, each group garbed distinctively, comprised the voices assembled under the confident baton of conductor **Philip Brunelle**. There were six vocal soloists, plus **John Scott** (ex London St. Paul's) playing the significant organ part, not the least of which was his fine rendition of the Bach *Toccata in D Minor*, above which composer Matthus had set a text from *The Organ* by Friedrich Wilhelm Zachariae, beginning "Listen to the rushing wind in the silently expecting organ which it is preparing for its sacred song." Herr Matthus was in attendance for this highly successful first American performance. Ovarations were lengthy, loud, and deserved.

The first third of this closing concert united the three European national strands together with a fascinating selection of choral music: the Messiaen motet mentioned earlier and an excerpt from Dupré's early *De Profundis*; the curiously moving avant garde work by John Tavener ("Verses Written on an Ecstasy" from *Ultimos Ritos*) in which four soloists in the chancel, the Magnum Chorum behind us in the nave, with larger forces split on both sides of the transepts, provided a cruciform arrangement of choral forces. The singers mused in ever more significant phrase fragments based on an underlying taped performance of the *Crucifixus* from Bach's *B-Minor Mass*, at first barely audible, but ultimately overwhelming by the end of this effective work. An intense rendition of Stephen Paulus's modern choral masterpiece, the *Pilgrims' Hymn* that concludes his

church opera *The Three Hermits*, realized the exquisitely chosen harmonies that find the simplest of resolutions in the work's octave unison *Amens*.

John Scott played a convincing first performance of an appealing organ work commissioned for the convention. Finnish composer Jaakko Mäntyjärvi took his inspiration from a poem by Emily Dickinson, *And Hit a World, at Every Plunge*. In program notes the composer mused, "... it is certainly not a comfortable piece. At some point I realized that I was ... harking back to the very first time I heard an organ piece by Messiaen." Organized as variations on an underlying twelve-tone row, the piece is "restless." In a disarmingly honest description the composer noted that "the variations are very different in character and length, from funeral march to *moto perpetuo*. Although [the piece] aspires to a triumphant ending, it never quite seems to get there." Indeed the work ended with three tonal chords, interrupted by cluster-crashes, leading to an ultimately quiet culmination. I found it engrossing, a work I would definitely want to hear again.⁶

Another convention choral commission, *The Love of God* by Aaron Jay Kernis, suffered from pitch problems in its first performance. The pre-Matthus part of the concert ended with an audience sing-along of Hubert Parry's *O Praise Ye the Lord* (1894), cementing the English choral music arc of the week.

Organ concerts, American and "Jacobean"

Benson Great Hall of Bethel University was the site of this convention's organ concerto program: four works for organ and instruments, conducted by Philip Brunelle, with organists **Stephen Cleobury** and **James Diaz**. A fine American eclectic three-manual 67-stop instrument by Blackinton Organ Company dominated the ample stage and was well balanced in this large, yet intimate-feeling, auditorium.

Ron Nelson's *Pebble Beach*, commissioned for the 1984 AGO national convention in San Francisco, opened



Yale University

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and School of Music

FACULTY

Thomas Murray, *Professor of Organ*
 Martin Jean, *Professor of Organ*
 Jeffrey Brillhart, *Organ Improvisation*

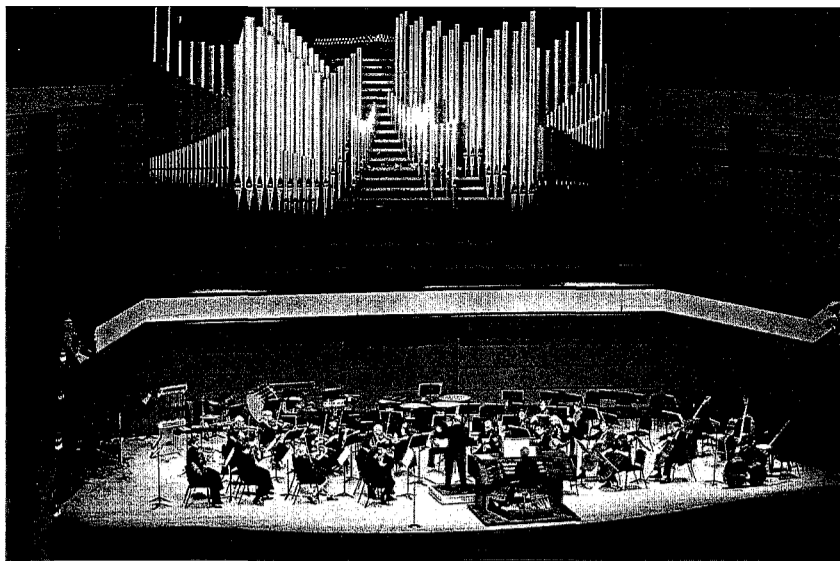
DEGREES OFFERED

Master of Music
 Master of Musical Arts
 Artist Diploma
 Doctor of Musical Arts

Church Music Studies curriculum available. Full tuition scholarships awarded to all Institute students. Generous stipends available to qualified applicants.

Yale University / Institute of Sacred Music / 409 Prospect Street / New Haven, CT 06511 tel 203.432.9753

www.yale.edu/ism



Concerto concert, Bethel University (photo credit: R. Levy Photography)

the program. Diaz's sparkling playing was abetted by brass and percussion in this loud, lively curtain-raiser. Winner of the 2000 Dallas International Organ Competition, Diaz was also the brilliant soloist for Stephen Paulus's *Grand Concerto (Number 3)*, a Dallas Symphony commission first heard in 2004 (with the most recent Dallas Competition winner, Bradley Hunter Welch, as soloist).

Paulus is a composer who not only knows his craft, but one who has something to say with that facility. This major work has many impressive moments from its beginning with the organ and lower strings, through a second movement featuring the organ's Harmonic Flute, then orchestral flute and strings, and finally the organ's strings—a lovely blend of timbres. Building to a climax, the movement ends with a reference to the hymn *Come, Come Ye Saints* (a favorite of the composer's father) and pizzicato lower strings. In the final movement (marked *Jubilant*) there is joy in virtuosity, especially in the rapid jumping between manuals, a lovely bit of lyricism when the high strings introduce the folk melody *O Waly, Waly*, and a knock-your-socks-off pedal cadenza. The audience loved this piece, the only one requiring a complete symphonic complement of instruments. Woodwinds and brass having joined the strings, the orchestra made its best showing of the day in this culminating performance. Cheering and ovations were deserved.

The other two concertos were in the capable hands of Stephen Cleobury, who had a rather thankless assignment in

Calvin Hampton's *Concerto for Organ and Strings*. Understandably, the program committee chose this work commissioned for the previous Twin Cities national meeting in 1980. Preparing at that time for my own concerto program in Orchestra Hall, I did not hear this work by a dear friend from undergraduate days at Oberlin, although subsequently I learned that Calvin himself did not regard the piece highly. Hearing it now I did not find the string writing particularly apt, and I am sad that this was the only piece to represent such a gifted American composer during this 2008 convention. The ending, at least, is memorable, with organ arpeggios providing a bit of filigree above orchestra strings, which were, unfortunately, not well tuned.

Cleobury's second stint on the organ bench was as soloist in Judith Bingham's convention commission, *Jacob's Ladder—Concerto for Organ and Strings*. (In her notes for the program book, she wrote that her inspiration was derived from the first view of a photograph showing the laddered effect of the attractive organ façade.) Four brief movements bearing programmatic titles showed a fine correlation of component parts to produce an appealing ensemble work. Once again the upper strings were quite messy.

Hindsight is, of course, always more successful than foresight, but it did seem as if three ensemble works rather than four could have allowed more rehearsal time for each, and in a day jam-packed with musical events, would have been quite enough for the audiences as well.



Pipedreams Live! cast (photo credit: R. Levy Photography)

Pipedreams Live! (and program long)

We all owe much to **Michael Barone** for his continuing contributions to the public awareness of the pipe organ, its wide range of literature, and many diverse styles of instruments, as heard weekly in the successful Minnesota Public Radio series. The service he renders to the profession is unparalleled in today's media. That said, it was fortunate that this Wednesday evening audience in Wooddale Church consisted almost exclusively of the already convinced. Anticipatory at the beginning, fatigued or comatose after a two-hour and fifteen minute program without intermission, many of us would have appreciated an earlier employment of the organ's cancel button.

As for repertory, it was a program in which the oldest piece heard was Joseph Jongen's 1935 *Toccata*, opus 104, the program opener, given a brilliant rendition by this year's NYACOP winner **Michael Unger**. Then followed a steady stream of new and unfamiliar pieces played by first-rate players who slid on and off the bench either of the movable console or of the attached mechanical-action one of the large Visser-Rowland organ: **Herdon Spillman**, **Calvin Taylor**, Barone himself, splendid jazz player **Barbara Dennerlein**, **Ken Cowan**, **Aaron David Miller**, and **Douglas Reed** (who brought the marathon to an end with William Albright's *Tango Fantastico* and *Alla Marcia*, aka *The AGO Fight Song!*).

Along the way, **Jason Roberts**, winner of the National Competition in Organ Improvisation, perhaps sensing the encroaching weariness, gave a brief example of his art in a French Classic idiom; well-loved Lutheran church musician **Paul Manz** was warmly applauded after the playing of his chorale-improvisation *Now Thank We All Our God* by **Scott Montgomery**; and **Isabelle Demers**, in the penultimate program slot, played with consummate musicianship a gentle and moving *Prelude in E Minor* by Gerald Bales and Paulus's *As if the whole creation cried*.

AGO business/The business of music

The business meetings of the Guild during national conventions have been fun and musically rewarding during the six years of outgoing president **Fred Swann's** administration. This time the afternoon event was held at Central Lutheran Church, where **Marilyn Keiser** gave first performances of a prize-winning work and a commissioned movement to be featured at the Organ Spectacular (officially scheduled for 19 October 2008) during this International Year of the Organ: Bernard Wayne Sanders' *Ornament of Grace* for organ and solo melody instrument (published by Concordia Publishing House) and Stephen Paulus's *Bliethely Breezing Along*, a seven-minute solo organ piece (available from Paulus Publications).

An impressive number of exhibitors (102) displayed their wares in the exhibition spaces of the Minneapolis Hilton Hotel. From Nada-Chair back slings (for organists with "Bach Pain")



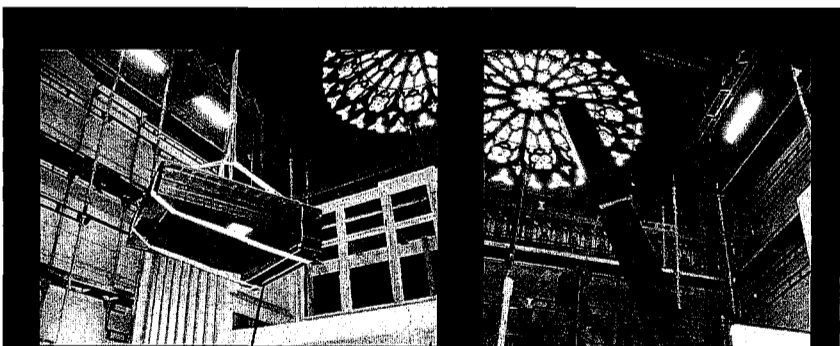
Stephen Paulus and Marilyn Keiser (photo credit: R. Levy Photography)



Bach Pain?

one could wander to composer Stephen Paulus's booth, often manned by father and son Andrew; or stop by the AGO national headquarters table, where a newly released compact disc of *Conversations and Lessons with David Craighead* preserves some taped lessons with Judith Hancock as well as more recent responses to queries about various pedagogical topics as posed by an unidentified interviewer. (Buzz has it that the interlocutor is Richard Troeger.) The purchase of this disc also triggered the bonus gift of "A Grand Occasion," an AGO cookbook from the past. This brought on extreme nostalgia for several familiar figures who contributed some favorite recipes: Robert Anderson [caramelized carrots], Howard (Buddy) Ross [Shrimp Howard], and L. Cameron Johnson [Philly-Miracle Whip Dip]!

Some random items of interest found in various publishers' displays: the recently republished Distler organ works in an "Urtex" edition at Bärenreiter; a reminder via a special brochure from Breitkopf that 2009 will mark the 200th anniversary of Mendelssohn's birth; Calvert Johnson's valuable new edition of Frescobaldi's *Fiori musicali* (with variant chromatic alterations from the Torino Manuscript) at Wayne Leupold; from ECS Publishing, free copies of their concert-winning anthem heard at the opening celebratory service, Stephen R. Fraser's *Rejoice, the Lord is King* (SATB and organ), with its especially haunting, chromatic shift from a melodic F-sharp



"Dateline: Sweden -- Going Up!"

"We finished bringing everything into the balcony of the Uppsala Domkyrka today, from the heavy mahogany slider chests to the 210 Kg (460-pound) low C of the 32-foot Subbass. We also brought up one of the two huge four-manual adjustable consoles, still in its crate. More on that later."

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

Via Facciolati, 166
Padova, Italy 35127

www.ruffatti.com

39-049-750-666
organs@ruffatti.com



Stephen and Andrew Paulus

to F-natural between the second and third measures of the idiomatic and very effective organ accompaniment; from Oxford University Press, a special brochure on the music of Ralph Vaughan Williams, in commemoration of this year's 50th anniversary of his death.

A pre-convention mailing had brought advance word of a special recording titled *Real French Sounds* to be had at the convention, the promotional gift from the Association of French Organ Builders. This two-compact disc set comprises an elegant set of performances by various French organists, including such well-known players as Olivier Latry, Daniel Roth, Thierry Escaich, and Pierre Pincemaille, playing fifteen historic instruments (restored by the firms Atelier Bertrand Cattiaux, Jean-Baptiste Caupillat, Michel Jurine, Patrick Armand, Giroud Successeurs, Nicolas Toussaint, and Jean-Pascal Villard). It is, overall, a useful demonstration of some lovely organs.

American pipe organ builders were well represented here, as were makers of digital instruments. The Twin Cities provided good examples of outstanding organs from many of the exhibitors, as identified throughout this report. Happily, I acquired only one new trinket, a black stop knob key chain from the Wicks Organ Company. It joins useful previous white ones, giving my collection some needed diversity. A year's worth of compact discs and DVDs were available for purchase, and all this commerce, especially that transacted during late night hours, was made more pleasant by an accessible cash bar.

Summary thoughts

I heard it expressed several times that "this was **Philip Brunelle's** program." The wide-ranging, often challenging exploration of new music (seventeen commissions and competition prize-winning works were listed on the Convention Evaluation Form), plus the programming of other recent works surely new to a majority of the convention goers, reflected both appetite and taste of the prodigious program chair, this year celebrating his 40th anniversary as organist-choirmaster of Plymouth Congregational Church in Minneapolis. Brunelle certainly generated a great deal of musical excitement, not only as planner, but also as conductor for the two major orchestral and choral/orchestral programs.

That the music of **Stephen Paulus** held such a prominent place at this convention was particularly gratifying. Currently AGO's composer of the year, the Minnesotan is one of America's finest, an artist who consistently produces challenging music for organ and for choral forces as part of his ongoing artistic efforts. He is also a genuinely kind person whose many interactions with convention-goers was much appreciated.

A personal regret was that there was not at least a tad more celebration of Hugo Distler's centenary, which actually occurred on Tuesday, June 24, right in the midst of this gathering. One workshop, one choral composition (the motet *Singet dem Herrn*, heard on two days at one of four concurrent worship services presented on Monday and Thursday), and that was all. In Lutheran territory?

(At least St. Paul's Luther Seminary had presented a March symposium on the composer's life and works!)

Appreciated amenities: possibly the easiest to see, least self-destructing name tags of any convention in my experience, and a many-pocketed, multi-zippered convention tote bag with an external water bottle holder, the whole a classy production that also ranks with the best ever: no expense spared here, and usable at home, too.

And, certainly not least, a smoothly functioning hospitality/information center at the hotel, staffed by Twin Cities AGO chapter volunteers. There one could find nibbles, coffee and water, transportation schedules, gay pride guides, and the occasional leftover workshop handouts, among which two of the more interesting were on *Latin American Organ Literature* from Cristina Garcia Banegas and *Organ Music from Czech Composers* from Anita Smisek.

And finally . . .

A tally of convention events from Saturday afternoon through Thursday evening gave these numbers: three open performance and improvisation competition rounds; four evening concerts plus two performances of the daytime concerto program; fifteen organ recitals, each performed twice, plus two carillon concerts and nine Rising Stars organ programs; sixty-six workshops including cho-

ral reading sessions; an opening evening church service, four individual daytime worship opportunities, each given twice, plus Evensong and Matins services. [For complete details, refer to the convention website <www.ago2008.org>.]

My apologies to artists whose programs I was not able to attend. Many are friends, or friends of friends, or students of friends. It must be obvious that no one person, not even the proverbial little old one in tennis shoes, could cover as large and event-filled a gathering as this national convention. The time in the Twin Cities remained enjoyable primarily because I did not attempt to do everything.

Throughout the week there were many cherished meetings with people not encountered often enough, individuals who trigger memories of shared experiences, ones who make such professional gatherings personal. To mention a very few of them: Marjorie Jackson Rasche, FAGO, now of Galveston, TX, whom I met at my very first AGO regional convention 52 years ago when both of us were young Ohioans; Carl and Kathy Crozier, of happy Honolulu memories; professional colleagues Jim Christie, Susan Marchant, and Cal Johnson; and new acquaintance, Alexander Schreiner's son John.

Of memorable chats while traveling on the buses two stood out in particular: one with West Point organist Craig Williams; and another with Patricia Scace

from Maryland, who told of acquiring a John Challis instrument that turned out to be the first harpsichord I ever played.

And finally, the realization that as the Twin Cities 2008 national convention became part of AGO history on Friday June 28, there remained only 735 days until the July 4 opening of the 2010 meeting in our nation's capital city. Start saving up for it now!

Notes

1. *Music: the A.G.O. / R.C.C.O Magazine*, August 1972, p. 25.
2. AGO 2008 Program Book, p. 144.
3. Here I pay homage through imitation to Gustav Leonhardt (in honor of his 80th birthday year). Many years ago, while auditing a masterclass at the University of Michigan, I was much amused by his comment to one eager young participant, who had flailed her way speedily through some Bach. "You are a very fine harpsichordist," said the master. "But, perhaps it is better to be a good musician?"
4. See Program Book, p. 55, for the corroborating organ specification (it is on the Great). Thanks to friend and former student Travis Powell for pointing it out to me. I have been amused that the stop does appear on the console, but, like divine inspiration, it is mute. Some clever humor here among the Episcopalians: a cathedral brochure also listed "Holy Grounds" as their coffee house in the undercroft.
5. Notes by Susan Slaymaker (in discussion with Cameron Carpenter), Program Book, p. 130.
6. Information from Program Book, p. 215.

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD ■

CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOUTDING & WOOD ■ HENDRICKSON

A Week in These Can Change a Lifetime

In just a short week, young people attending a Pipe Organ Encounter were inspired to become the next generation of organists and church musicians.

Join APOBA in welcoming these talented young musicians, as they dedicate their lives to expressing themselves through the Pipe Organ!

To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp ■

Historic Aeolian-Skinner installed in Amarillo, Texas

Robert P. Rapp

"The largest pre-war (World War II) Aeolian-Skinner built by G. Donald Harrison remaining almost entirely as built has been acquired by St. Andrew's Episcopal Church, Amarillo, Texas." Thus starts the article in *The Tracker* (Journal of the Organ Historical Society), volume 41, number 3, 1997.

In 1938, Dr. Ezra William Doty, at the age of 31, was hired to be the first dean of the College of Fine Arts at the University of Texas in Austin. At the time there was no faculty, no curriculum, no building, and a \$64,000 budget for assembling all of these. In 1940, a new Music Building was built—the only air-conditioned building on the campus—and by 1942 Dean Doty had assembled an art, music, and drama faculty that combined professional expertise with academic credentials.

The October 1, 1941 issue of *THE DIAPASON* reports that Aeolian-Skinner was awarded the contract to build a new instrument for the Music Building in the summer of that year at a price of \$35,000.¹ Their Opus 1024 quickly became the "crown jewel" of the school. Dr. Palmer Christian, professor of organ at the University of Michigan and with whom Dean Doty had studied, played the dedication on November 10, 1942.

In various issues of *The American Organist* in 1944, there are detailed accounts of the recital hall and the organ, along with much information long forgotten. Dr. Christian is quoted:

The new Aeolian-Skinner is an excellent job, one of the best yet. The clarified ensemble does not sound like a horrified ensemble—there is orchestral color. The Orchestral Oboe is excellent. The floating Positiv is a fine achievement, likewise the floating String Organ. Full organ is perfectly tempered to the size of the room—106 stops in a room seating 504—and the climaxes do not blow one out of the seats.²

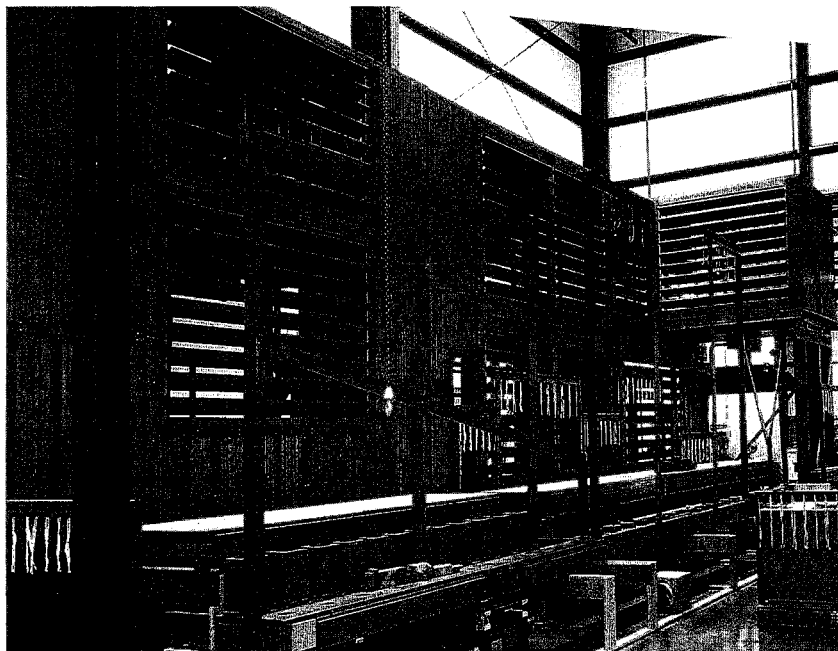
Opus 1024 was described in the University of Texas campus newspaper *The Daily Texan* as being

eight organs in one: there is the Positiv, an authentic 17th-century instrument, and a Great organ which is designed in 18th-century tonal style. The usual Swell, Choir, Solo and Pedal organs are included, but these have a choice collection of orchestral solo stops. The other organs included in the one instrument are the Bombarde, which contains heavy reed stops, and a floating String division, both of which may be drawn on any of the four manuals or pedal. The console has four keyboards of 61 notes each and a pedal board with 32 notes. The round and square pipes are made of tin, lead, zinc, and wood.³

Thus began the life of this magnificent, state-of-the-art instrument, containing 6,173 pipes, 103 ranks, 106 stops and 84 voices, with 45 couplers and 70 combination pistons. It quickly became the landmark organ for Aeolian-Skinner. Organists and organ committees from afar came to play, listen, and gain insight into organ planning, construction, and choices of specifications.

As Opus 1024's fame grew, so did Aeolian-Skinner's reputation as the maker of highly esteemed organs. Opus 1024 stands out with its famous Aeolian-Skinner kin in Texas as a masterwork of American organ building. G. Donald Harrison last visited Opus 1024 on July 26, 1954. In his letter to Henry Willis (in London), he remarked that the temperature was an astounding 113 degrees!

The music library at the University of Texas verifies that 130 individual organists had performed 293 programs on Opus 1024 over the years 1942-1981. Among the famous organists presented were Catharine Crozier, Alexander Schreiner, Arthur Poister, David Craighead, Marcel Dupré, Carl Weinrich, Virgil Fox, Flor Peeters, Claire Coci,



Organ framing set up in the Schoenstein & Co. erecting room

Fernando Germani, Marilyn Mason, Jean Langlais, E. Power Biggs, Robert Noehren, Jeanne Demessieux, George Markey, Vernon de Tar, Jack Ossewarde, John Weaver, Jerald Hamilton, Robert Baker, William Teague, Heinz Wunderlich, William Whitehead, Pierre Cochereau, André Marchal, John Rose, Peter Hurford, Gillian Weir, and Michael Murray.⁴

In 1965, after countless hours of heavy use for over 23 years by students and visiting artists, it became obvious that renovation was required. Aeolian-Skinner provided a new console, a new combination action, some mechanical repairs and revoicing of reeds, and some revoicing of flues at a total cost of \$65,000.⁵

Following this, the organ was once again heard by the public. These performances were popular (and free), giving the listening public an opportunity to enjoy classical pipe organ music constantly, and continued until 1975. (Michael Murray was the last noted recitalist to perform in the series.) In 1979, Opus 1024 ceased to be used for degree performances. The churches about the campus were used instead. In 1981, the last public hearing of the organ was played by American Guild of Organists members, with Dean Doty in attendance.

In 1983 a new music building was completed (Bates Recital Hall), and a large tracker organ was installed there. The old Music Building recital hall was used for lecture space by the Architecture Department. Various music programs were given there, but the organ sat silent on stage, console locked, with façade pipes still visible.

So ends one chapter of Opus 1024; now begins the next. On February 11, 1996, an accidental fire destroyed St. Andrew's Episcopal Church in Amarillo, Texas. It was at this time that it was brought to the attention of Margaret Lacy, the organist of St. Andrew's, that perhaps the UT organ could be purchased and become a part of the new sanctuary.

After many inquiries and contacts with the UT regents and staff, in 1997 Opus 1024 was rescued from its "retired" status and bought by St. Andrew's Church. The church chose Schoenstein & Co. to rebuild the organ because of the company's Aeolian-Skinner connection (Louis Schoenstein worked for E. M. Skinner, and Lawrence Schoenstein was the West Coast representative for Aeolian-Skinner).

From the very beginning of the construction of the new St. Andrew's sanctuary, acoustics and placement of the instrument were of utmost importance. Space for the organ was prepared, simi-

lar in size to the organ chamber as it existed in the recital hall in Austin, but with better tonal egress. Thanks to the joint efforts of Margaret Lacy and the church's forward-looking leaders, Jack Bethards, president and tonal director of Schoenstein & Co., Ewart "Red" Wetherill, acoustical consultant, and the Overland Partners, architects, of San Antonio, Texas, Opus 1024 was on its way to having a truly favorable environment to enhance its American Classic tones, which G. Donald Harrison had labored so hard to achieve.

In its Austin home, the only drawback the organ had was that the hall was without reverberation (planned that way by "experts"), so that G. Donald Harrison was never pleased with its placement. In fact, a news article in *The Daily Texan* of November 11, 1942 quotes a comment gleaned from audience criticism: "the auditorium is too completely lacking in echo." Now, in Amarillo, it would have the luxury of 3-4 seconds of reverberation, thus giving all the qualities of sound that its original designer had hoped for.

Schoenstein & Co. meticulously made sure that the 1942 Harrison installation was true to the maker's original tonal ideas. Any changes made in configuration were to the betterment of the pipe locations, with correct speech being maintained. These were as follows:

1) The huge pipes of the 32' Contra Bourdon were put on the third level above the enclosed boxes for the Choir, Swell, String and Solo divisions, thereby giving them direct speech into the nave rather than being placed in a far left alcove as in Austin;

2) The 32' Kontra Posaune pipes were likewise placed directly in front of the exposed chests (Pedal, Great, and Positiv divisions), giving them a similar clarity rather than being muffled as in the original layout;

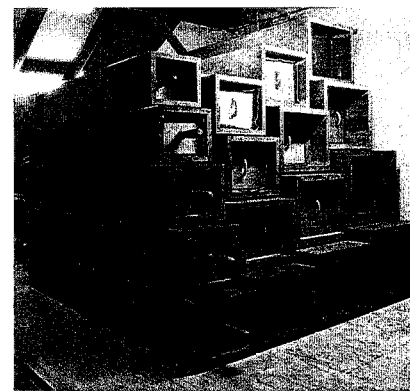
3) The Solo Tuba 8' did not fit properly on the Solo chest, and was placed unenclosed also in front of the exposed chests described above, thereby giving it direct egress (Research in Aeolian-Skinner records fails to reveal why the Tuba had been placed on a toe board that was too small. It may have been a last minute change, an error, or one of the 1964 changes.);

4) On the Solo chest in the Tuba position Schoenstein added their beautiful Symphonic Flute 8', thus providing an open solo flute to complement the stopped one;

5) There were two complete changes. The Great mixture, Fourniture III-V, was of extremely large scale in the trebles and at full volume would have been



View of Great, Positiv and Pedal ranks



The 32' Contra Bourdon installed on shelf above organ

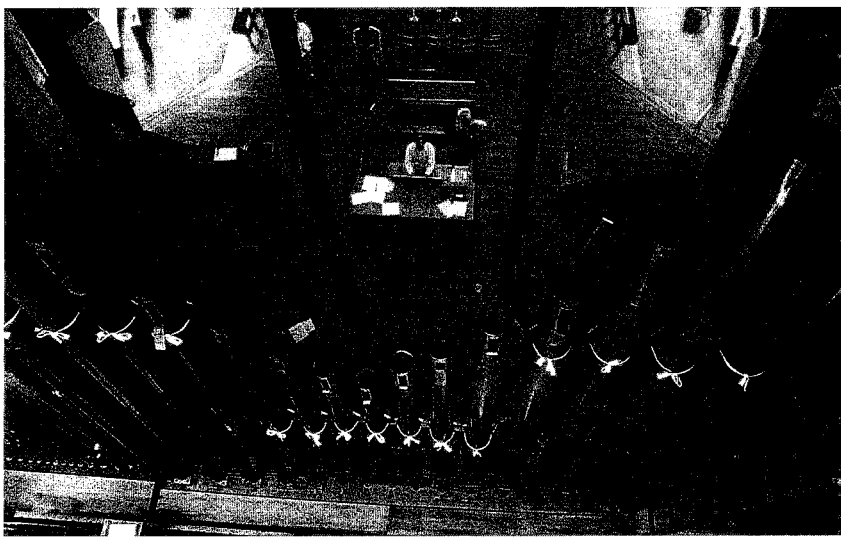
too loud for its new home. Therefore 285 new pipes were made and the original pipes were carefully wrapped and boxed and are in the storage area of the new sanctuary. The same was true of the treble pipes of the Great Quint, which were replaced.

The organ has two additions other than the Symphonic Flute: a Cymbelstern and a medium-volume, medium-scale Pedal 16' Bourdon. The original stopped Subbass of huge scale was too large in the responsive acoustics of the church and could be used only in large combinations. Its name was changed to Major Bass.

All this makes the organ absolutely complete, lacking nothing for any organist or literature being played. There should be no complaints from any source as to these enhancing changes to an instrument so well respected.

In August 2002, the new sanctuary was completed, and in September 2004 the installation of Opus 1024 began. The huge van arrived containing the vast cargo of the instrument. This included all eleven chests, along with the Vibrachord mechanism, the 62-year-old sugar pine wood for the structure and expression boxes (Choir, Swell, Solo, String, and Bombarde divisions), the reservoirs, tremulants, expression motors, and other parts that had been completely restored to their original pristine condition by Schoenstein over the prior three years.

Work was under the direction of vice president and plant superintendent, Louis Patterson. Tonal finishing was by Jack Bethards with Mark Hotzenpiller and Steuart Goodwin with Wendell Bolltyme. Other key Schoenstein personnel were David Beck, Peter Botto, Chris Hansford, Oliver Jaggi, Joe Lamberana, George Morten, Robert R. Rhoads and Chet Spencer. To provide mobility and multiple memories, the console was equipped with a Peterson ICS control system (replacing the original combination action and relay) and Harris stop knob actions.



Thomas Murray rehearsing for the dedication recital

Over the next several months, the people of St. Andrew's marveled at the installation process, and eagerly awaited the day that they could hear Opus 1024. That day came in November 2004, when 25 ranks of the Swell and Choir were playing. Margaret Lacy played it for the first time and was just amazed. She said, "It was a glorious sound, and with over three seconds of reverberation time. Opus 1024 had been given a vibrant and thrilling new voice." (Seventy-eight ranks were yet to be heard!) In February 2005 the installation was completed. All 103 ranks were in and playing. The Aeolian-Skinner was brought back to life.

The *Amarillo Globe-News* reported the event of the organ's arrival as "An Unusual Organ Transplant."⁶ There can never be a happier group than those people living in the city of Amarillo who weekly (and quite often daily) get to enjoy the tones of one of the most spectacular organs ever produced by the Aeolian-Skinner company.

The list of organists who have played Opus 1024 in its new home keeps growing, with each performer declaring what a thrill it is to play. The transition from Austin to Amarillo made all the difference and extended the playing life of Opus 1024.

The exciting inaugural event occurred in June 2005 with Thomas Murray performing solo and in conjunction with the Amarillo Symphony Orchestra (playing Handel's *Concerto in F* and Poulenc's *Concerto in G*). The future of the organ is nothing but exciting as Margaret Lacy continues to bring the brightest and best musicians to come and enjoy the renovated and renewed powerful and beautiful tones of Opus 1024, first heard 63 years ago.

Thus the organ has reached its final destination and fulfilled the dreams of not only its designer, but the dreams of a vast number of organists and non-organists in the west Texas city of Amarillo. It is waiting for any and all who desire to hear what a "vintage" Aeolian-Skinner can sound like in the electronic age. Nothing can compare to what you will experience when you sit in St. Andrew's Episcopal Church on South Georgia Street. ■

Notes

1. THE DIAPASON, vol. 32, no. 11, October 1941.
2. *The American Organist*, March and April 1944.
3. *The Daily Texan*, June 11, 1948.
4. UT Music Library archive LD 5331.8 and T 4255.
5. E. M. Skinner/Aeolian-Skinner Opus List 1992.
6. "An Unusual Organ Transplant," *Amarillo Globe-News*, June 16, 1998.

Robert P. Rapp has combined careers in medicine and music, earning his M.D. degree from the University of Texas Medical Branch in Galveston in 1956. After serving in the U.S. Air Force, he went into private practice in Austin, Texas. Dr. Rapp has been active in the American Guild of Organists since age 14, serving as dean of the Austin chapter 1979-81.

He studied organ in Galveston 1937-46 with Norman Niles and Georgia Anne Rahe, with Lee Norrell in San Antonio (1946-47), Anthony Rahe in Houston (1949-50), Walter Haacke in Wiesbaden, Germany (1958-60), and Jerald Hamilton at the University of Texas (1961-62). He has held church organist

positions at St. Mary's Cathedral, Galveston; St. Joseph's German Church, Galveston; the Shrine of the Little Flower, San Antonio; First Baptist Church, Galveston; St. Matthew's Episcopal Church, Austin; and Good Shepherd Episcopal Church, Austin.

Dr. Rapp acted on behalf of St. Andrew's Episcopal Church, Amarillo, Texas, beginning in 1996, to purchase the Aeolian-Skinner organ from the University of Texas, and worked closely with the UT Dean of Fine Arts, Dr. David Deming.

Photo credit: Louis Patterson

St. Andrew's Episcopal Church Amarillo, Texas Aeolian-Skinner Organ Co., Opus 1024 84 voices, 103 ranks

- GREAT (3" wp)**
- 16' Double Open Diapason*
 - 16' Quintaten
 - 8' Diapason
 - 8' Principal
 - 8' Bourdon
 - 4' Octave
 - 4' Rohrflöte
 - 2 1/2' Quint
 - 2' Super Octave
 - 1 1/2' Tierce
- III-V Fourniture
- III Cymbel
- Vibra-Harp (Choir)
 - Harp (Choir)
 - Chimes (Solo)
 - Harp-Celesta (Choir)
 - Bombarde on Great
 - String on Great

* Rank to be added when casework is completed.

- SWELL (3 3/4" wp)**
- 16' Rohrgedeckt
 - 16' Contra Salicional
 - 8' Geigen Prinzipal
 - 8' Stopped Flute
 - 8' Flauto Dolce
 - 8' Flute Celeste
 - 8' Salicional
 - 8' Voix Céleste
 - 4' Oktave Geigen
 - 4' Flauto Traverso
 - 2 1/2' Nazard
 - 2' Flautina
 - 1 1/2' Tierce
 - IV Plein-Jeu
 - 16' Fagotto
 - 8' Trompette
 - 8' Oboe
 - 8' Vox Humana
 - 4' Clarion
 - Vibra-Harp (Choir)
 - Harp (Choir)
 - Harp-Celesta (Choir)
 - Tremulant
 - Bombarde on Swell
 - String on Swell
 - Swell 16'
 - Swell Unison Off
 - Swell 4'

- CHOIR (3 3/4" wp)**
- 16' Contra Viola
 - 8' English Diapason
 - 8' Concert Flute
 - 8' Viola
 - 8' Viole Sourdine
 - 8' Viole Celeste
 - 8' Dulciana
 - 8' Unda-Maris
 - 4' Fugara
 - 4' Harmonic Flute
 - 2' Zauberflöte
 - 16' Bassoon
 - 8' Clarinet
 - 8' Cor Anglais
 - Vibra-Harp
 - Harp
 - Chimes (Solo)

- Harp-Celesta (Toe lever with indicator for dampers)
- Tremulant
- Bombarde on Choir
- String on Choir
- Choir 16'
- Choir Unison Off
- Choir 4'

- BOMBARDE (7" wp)**
- 16' Bombarde
 - 8' Trompette Harmonique
 - 4' Clarion Harmonique
- IV-VI Grand Choeur

- SOLO (10" wp)**
- 8' Symphonic Flute
 - 8' Doppelflöte
 - 8' Violoncello
 - 8' Violoncello Céleste
 - 4' Concert Flute
 - 8' French Horn
 - 8' Orchestral Oboe
 - Chimes
 - Tremulant
 - 8' Tuba (Unenclosed)
 - Bombarde on Solo
 - String on Solo
 - Solo 16'
 - Solo Unison Off
 - Solo 4'

- POSITIV (2 1/2" wp)**
- 8' Nachthorn
 - 4' Koppelflöte
 - 2 1/2' Nasat
 - 2' Prinzipal
 - 1 1/2' Terz
 - 1' Sifflöte
 - III Zimbel
 - Cymbelstern

- STRING (10" wp)**
- 16' Contre Viole
 - 8' Viole de Gambe
 - 8' Gambe Celeste
 - 8' Viole d'Orchestre
 - 8' Viole Celeste
 - 8' Gemshorn
 - 8' Gemshorn Celeste
 - 4' Violina

- PEDAL (5" wp)**
- 32' Contra Bourdon (ext. Major Bass)
 - 16' Principal
 - 16' Major Bass
 - 16' Sub Bass
 - 16' Contra Salicional (Swell)
 - 16' Contre Viole (String)
 - 16' Lieblich Gedeckt (Swell)
 - 8' Principal
 - 8' Gedeckt Pommer
 - 8' Still Gedeckt (Swell)
 - 8' Salicional (Swell)
 - 5 1/2' Quint
 - 4' Super Octave
 - 4' Nachthorn
 - 2' Spitzflöte
 - V Mixture
 - 32' Kontra Posaune
 - 16' Posaune
 - 16' Bombarde (Bombarde)
 - 16' Bassoon (Choir)
 - 8' Trumpet
 - 4' Clarion
 - 2' Rohrschalmei
 - Chimes (Solo)
 - Bombarde on Pedal
 - String on Pedal

Couplers

- Great to Pedal 8'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Choir to Pedal 8'
- Choir to Pedal 4'
- Solo to Pedal 8'
- Solo to Pedal 4'
- Positiv to Pedal 8'

tictactoes
MADE IN USA

Introducing the Applause for men, with a 1 1/2" heel!

All shoes manufactured in our factory

Don't Just Sound Good. Look Good! Feel Good!

1 Hamilton Street • PO Box 953
Groversville, New York 12078-0953

Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Choir to Great 16'
- Choir to Great 8'
- Choir to Great 4'
- Solo to Great 16'
- Solo to Great 8'
- Solo to Great 4'
- Positiv to Great 8'

- Swell to Choir 16'
- Swell to Choir 8'
- Swell to Choir 4'
- Solo to Choir 8'
- Positiv to Choir 8'
- Pedal to Choir 8'

- Great to Solo 8'
- Swell to Solo 8'

Great/Choir Transfer

Console

- Peterson ICS-4000, capture combination action: 100 memories and lock
- 16 General pistons (13 duplicated by toe studs)
- 10 Great pistons
- 10 Swell pistons
- 10 Choir pistons
- 10 Solo pistons
- 10 Pedal pistons
- 4 Coupler pistons
- 1 Set piston
- 1 General Cancel piston
- Programmable piston range for each memory

- Swell to Great reversible piston and toe stud
- Positiv to Great reversible piston
- Choir to Great reversible piston
- Solo to Great reversible piston
- Swell to Choir reversible piston
- Positiv to Choir reversible piston
- Solo to Choir reversible piston
- Great to Solo reversible piston
- Swell to Solo reversible piston
- Great to Pedal reversible piston and toe stud
- Swell to Pedal reversible piston and toe stud
- Choir to Pedal reversible piston and toe stud
- Positiv to Pedal reversible piston
- Solo to Pedal reversible piston and toe stud
- 32' Posaune reversible toe stud
- 32' Bourdon reversible toe stud
- All Swells to Swell reversible piston and toe lever with indicator
- Manual 16s and Pedal 32s Off reversible piston and toe lever with indicator
- Mixtures Off reversible piston and toe lever with indicator
- Reeds Off reversible piston and toe lever with indicator
- Cymbelstern reversible toe lever
- Full Organ reversible piston and toe lever with indicator

- Three balanced expression pedals
- Crescendo pedal with indicator
- Pedal on Solo combinations
- Pedal on Swell combinations
- Pedal on Great combinations
- Pedal on Choir combinations

Peterson ICS-4000 relay system

Solid Oak
CHOIR CHAIR

with FIBRE RUSH SEAT

Since 1877
R. Geissler Inc.

2641 E. GREYSTONE CT
EAGLE, ID 83616
1-800-862-3159
WWW.RGEISSLER.COM

The Legend of Jeanne Demessieux: A Study

D'Arcy Trinkwon

The year 2008 marks the fortieth anniversary of the death of Jeanne Demessieux, and it may therefore be interesting to reflect on various aspects of her extraordinary career. Where did this legend begin and what has been her legacy? And what of the enigmatic lady herself—of whom so many have loved to talk, yet of whom so few have ever really known much. This article deliberately reflects more on the person and the artist than would a conventional academic study, and inevitably space here cannot discuss every angle of her career. A more purely biographical article appears by this writer in *Organists' Review*, November 2008.

Jeanne Demessieux died on November 11, 1968: born in Montpellier on February 13, 1921, she was only 47. One might even say that she “disappeared,” for the dazzling star of this organist had already dimmed somewhat: once the talk of organists worldwide, a legend in her own younger years, the changes of musical fashions—as well as several unexpected twists of fate—had rendered her almost something of a bygone curiosity. This is reflected in the fact that some who were studying elsewhere in Paris during the '60s never even crossed the city to hear her play at the Madeleine.

At the time, the circumstances surrounding her passing were only discreetly alluded to and, as with so many musicians of exceptional achievement, much of what she had achieved was all too quickly forgotten, overlooked in favor of newer artists. A large crowd attended her Paris funeral in the Madeleine, and on that day even the organ—of which she had been *titulaire* since 1962, and that she so loved—mourned. Instead of flooding the church with music as it had so many times under her remarkable hands, it stood silently in respect of her passing, a vast black drape hanging from its gallery to the floor. Only some days before she died, she had told friends “I can hear the flutes of the Madeleine” as she lay convalescing in her bed after nearly two months in hospital. Little did she know she would never play the instrument again.

And how did this woman, once the “Queen of Organists,” become almost overlooked in her later years, bypassed in favor of a younger generation? The spectacular successes and triumphs of her youth have been unparalleled by any other organist, yet the burning apogee of these years seemed almost to burn part of her out as the blaze faded, leaving her inwardly exhausted and bereft. An artist of the great virtuoso tradition, her style became less popular as the so-called Organ Reform movement continued to sweep through and gain ever-greater momentum like a rushing wind. And there was her health. Throughout her life, Jeanne Demessieux battled with serious health problems, undergoing numerous operations beginning in her early 20s. She fought cancer silently in an age when any public knowledge of such an illness was a social taboo that would leave the sufferer ostracized and an outcast.

Few ever got to see the woman behind the public persona; being both very reserved, but also having an uncommon force of character and purpose, she didn't let many people see the “person” behind, except the few she truly trusted. It must also be surmised that the famous “rupture” with Dupré probably seriously affected her faith, and it was a “scandal” she was aware would never leave her.

In many ways, so many elements of her life seemed always to have two such opposing poles: on one hand triumph and fame, on the other, obscurity; being “the chosen one” of her master Dupré, but then being bypassed and cast out; being very much a “grande dame” when at the organ or mixing professionally, yet



Jeanne Demessieux at Pleyel organ, Paris, 1946 (photo credit: Van Tuijl collection; courtesy Lynn Cavanaugh)

being a woman of an (at times) uncomfortably reserved nature. The gentleness and sensitivity she showed those whom she trusted contrasted with her strong opinions and individuality. On one hand she was admired as a great artist—on the other she was viewed with suspicion because her brilliance was such that some simply couldn't see past that alone, and undoubtedly many seethed with jealousy. Jeanne Demessieux herself was aware of the two poles in her personality—gentleness, sensitivity and creation contrasting with “violence” (although her exact word, it referred more to force and strength of character than any darker force). This duality in her nature reflected the two very different natures of her adored parents: her father—cultivated, artistic, sensitive and affectionate; her mother—highly strung, a forceful, driven nature disguised behind an emotive, gentle façade.

By quite some years, she was the first woman to achieve international fame as a virtuoso organist, and her gender undoubtedly had a serious impact on her career. Not only was she entering what was at the time an almost exclusively male domain, it undoubtedly meant that she had, in fact, to be even better than her male colleagues to be accepted as their peer.

She had immense good fortune; she was taken under the wing of the great Dupré when she was still only fourteen. In her, he saw at last the messenger he had been looking for: someone of unlimited and precocious talent, the prophet who would bear the torch of the glorious French organ school forward from him, as he himself had done from his own master Widor. In addition to his other responsibilities and work, he devoted the next eleven years to her education, tirelessly and meticulously preparing her for the role he knew she could fulfill. Proclaiming her as his true successor, he elevated her prowess to such a level that she simply had no realistic competition; even before her famed 1946 debut, he proclaimed to Léonce de Saint-Martin: “You know that I do not say anything glibly, and I say Jeanne Demessieux is the greatest organist of all.” He proclaimed that posterity would rank her alongside Clara Schumann.

Cocooned in this privileged world of Dupré's home in Meudon, she was loved and nurtured by him and his family as their own. Yet only a year after her triumphant debut concerts, he abruptly severed all contact with her, cutting her off and out of his life without any explanation. Anyone wishing to understand the possible motives and reasons is strongly encouraged to refer to the excellent article by Lynn Cavanaugh, which offers the best considerations of this issue. [See “The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux”

by Lynn Cavanaugh, in *THE DIAPASON*, July 2005.] Although she was devastated and suffered enormously from this, some around her felt it was actually a good thing; they were all too aware that under the gently acquiescent girl was a woman who would be unable to live in another's shadow. Despite Dupré's unlimited generosity to her (he did, after all, do everything possible to plan her future triumph and success), they knew she could never be a puppet—however well-intentioned the master.

Again, the reader is referred to the above-mentioned article, which discusses with great clarity the unfortunate situation and “fall-out” of this “rupture.” Undoubtedly, there were some who reveled in the scandal of the “fallen angel” and used the situation both for their own opportunity, and also as an advancement in the “turf war” that undoubtedly existed in the Parisian organ world. Despite the fame she enjoyed outside Paris (and to a lesser degree in France), she was certainly given the cold shoulder by a certain faction of its organists and concert promoters. As a result, even today many in France are surprised to know of the celebrity she had outside their country because of her having been largely ostracized from the French organ world. Her music remains largely unknown there.

The legend begins

Jeanne Demessieux made her debut in 1946 at age 25. Dupré himself had arranged a series of six recitals at the Salle Pleyel, Paris, in which he could launch the career of this, his most exceptional pupil. He planned every detail for their maximum impact, even calling them “Six Historic Recitals.” Even the venue, the restoration of its organ, the setting of the stage were a specific part of their big scheme to launch her career. An audience of 1,725—considerably more than was customary for a debut recital (on any instrument) in Paris at the time—witnessed the level of accomplishment she displayed. It was a level that no other organist had before displayed, and the reaction of the audiences at these concerts was simply sensational. Her debut was compared to those of Horowitz, Menuhin, and Gieseking; Dupré himself said “You have shown us this evening that we are in the presence of a phenomenon equal to the youth of Bach or Mozart . . .” Of Paris's finest organists present—including Langlais, Litaize, Grunenwald and Falcinelli—Durufé more humorously (but no less seriously) declared “Next to Jeanne Demessieux, the rest of us play the pedals like elephants!” The press gave free reign to the emotions felt by all, and noted that not even Liszt himself could have stunned them more—and the musical sensitivity she displayed was compared to that of Vierne. At the conclusions of these recitals she was often almost mobbed by the throngs who came to hear her as they clamored for autographs and a closer glimpse of her; their enthusiasm was like fire.

In short, these recitals were a triumph the like of which had never been seen before and has not since. They heralded what was to be an unparalleled few years.

Her career

That first evening (February 26, 1946), when that young woman walked out onto the stage at the Salle Pleyel, dressed simply and elegantly in a pale blue dress, had an impact on the organ world, and it was never the same again.

As a result of the word spreading—as well as due to the very careful particular public relations that the Duprés had planned—the young Jeanne quickly received a flood of invitations to give recitals throughout Europe. On many of these occasions she was the first woman ever to play in those cathedrals, churches



Jeanne Demessieux in Dublin, 1952 (photo credit: Van Tuijl collection; courtesy Lynn Cavanaugh)

and concert halls. Within a few years she had played in virtually every major European city, having given 200 recitals in only four years. As was the case with outstanding performers in an age before the numerous distractions of society today, her concerts usually attracted and drew capacity audiences—both fascinated by her as a woman, but also stunned by what they heard.

In the autumn of 1947 she gave a second, equally triumphant series of six recitals at the Salle Pleyel.

Her London debut was on February 26, 1947 at Westminster Cathedral (where she would return many times). Attended by the whole of the Willis firm, Willis himself had to attend to a cipher immediately before the recital began! She made five visits between 1946 and 1948 alone, including a concerto at the Proms with Sir Malcolm Sargent, Jeanne loving the great Royal Albert Hall instrument. However, it is worth noting that the English critics were usually fairly hostile and, although not widely known, there was a definite intrigue involved here. In 1947 the London Organ Music Society, then headed by George Thalben-Ball, made a request that she present herself and undergo something of an audition for them; understandably insulted, she flatly refused such a ludicrous request—but they, with a pompous attitude, never got over the fact that she did. Equally—unlike the Americans—they seemed to have a serious issue with being so outshone (in so many ways) by a woman! At the time, English organ critics were usually organists from this Society, and the mean-spirited reviews they gave were in stark contrast to those given by the Americans whose generosity of spirit and enthusiasm knew no limits. During her years of training and preparation, Dupré had warned her she would undoubtedly encounter elements of jealousy. However, the audiences themselves and non-organist critics in the UK also shared this enthusiasm. Although not widely known, in 1953 Demessieux played, by invitation of the young Queen Elizabeth II herself, at her coronation in Westminster Abbey.

At the time of the Pleyel recitals, Dupré had been both planning and insistent that Jeanne must go and make her debut in America; he saw her potential as an artist to achieve considerable fame and success. She, however, flatly refused to agree to go there unless assured of the best possible terms and conditions; her strong-willed nature was beginning already to assert its independence. It has been written and suggested that Dupré was trying to manipulate her into something uncomfortable—to create a Hollywood-style glamor star—but surely he only saw the very real chances for her to

make a great life and in turn give herself the freedom such success would allow to devote herself to music. Dupré left for another of his own tours there the following year. Upon his return he never spoke to or had any dealings with her again.

Jeanne's first tour in North America did not, in fact, take place until 1953; but it was simply triumphant, the audiences and critics alike stunned by the experience. [See "The American Recital Tours of Jeanne Demessieux," by Laura Ellis, *THE DIAPASON*, October 1995.] Perhaps only Virgil Fox displayed a similar degree of virtuosity, although his style was, of course, far more flamboyant and his repertoire far more popular. She returned again in 1955 and 1958, and on each occasion packed audiences from coast to coast rewarded her with feverish ovations.

In the early days of her career, her virtually non-stop schedule of concerts included nearly every major city of Europe and North America—all the more remarkable since travel was in those days more reliant on slow trains and sea. Touring was not something she enjoyed, finding it exhausting and, at times, nothing but a punishment. She made only three tours of North America, apparently refusing any further invitations because of a wish to remain near her aging and ever more frail parents.

Unlike many were beginning to do, Jeanne refused to travel by plane unless absolutely necessary; as result of losing a great friend in a crash in her youth, Jeanne was terrified of flying. Undoubtedly, as the years progressed and younger organists were increasingly leaping on planes to play everywhere, this must have curtailed her activities and left her somewhat behind. Disliking traveling generally, unlike such as Dupré, she never ventured further afield to such places as Australia either.

The apogee of her career was undoubtedly during the late 1940s to the mid-1950s. Although she continued giving recitals widely after that, a new generation was emerging—figureheads of the so-called Organ Reform movement—whose fresh ideas and new approach to the organ were captivating followers, leaving the grander virtuosos of previous generations somewhat bypassed. But certainly no other organist—before or since—could ever claim such an auspicious beginning to a career as Jeanne Demessieux.

Repertoire

What did Jeanne Demessieux's repertoire include? As may be expected, her choice of music was very much based on the traditions of the French Romantic school; during her years with Dupré she studied most of Bach's works (including all the great preludes, toccatas, fantasias, fugues, sonatas, *Orgelbüchlein*), as well as many of the works that were the cornerstone of Dupré's own repertoire—including the great works of Liszt, Franck, Mendelssohn. She also studied numerous works of Dupré himself—both sets of preludes and fugues, both symphonies, *Évocation*, *Le Chemin de la Croix*, the *Variations*, *Suite Bretonne* and *Sept Pièces*—all of which she performed in Meudon before 1946. And there was the "riddle" of the *Études* he wrote for her, the transcendental sketches he later regrouped. (It may be pertinent to remark that this was not done, as has been incorrectly noted by some, after the "rupture" between them: it was openly discussed between them prior to her Salle Pleyel debut.)

Jeanne's concert programs are fascinating to study. However—as with all performers who play from memory—the inevitable restrictions of memorized concert repertoire meant there were, as a result, numerous repetitions of the same works. This aside, all her programs show a decided concern for a variety and balance of periods, texture, styles and emotional impact. Despite a certain classical austerity and obvious concern for music of serious quality, purity and refinement—much in the way a concert pianist of the same era would have chosen that instrument's classics—there was also very much a regard for aural and structural color.

Nearly every program included at least one major work of Bach, often sup-



Jeanne Demessieux publicity photo (photo courtesy Emmet Smith and Lew Williams)

plemented by an intimate and expressive chorale prelude or two. Although she played all six of Bach's trio sonatas in a recital at Dupré's home on March 19, 1942, only very occasionally did she perform one of these in her subsequent programs. By contrast, some of Handel's concertos (I, II and X) featured regularly in her programs, complete with spectacular cadenzas of her own—and it may be worth noting here that Dupré's edition of these was, in reality, almost entirely her work, done during her years of study with him. A variety of other Baroque composers featured occasionally in her concerts—some of these obviously being taken from Dupré's series *Anthologie des Maîtres Classiques*. She seemed to like opening recitals with Purcell's *Trumpet Tune*, something she first played as an encore in one of her Salle Pleyel programs, when she noted how it "refreshed the audience." From the Hamburg recording we can today hear on CD, she opted for a bright, sparkling approach to this music, this quite in contrast to the heavy, ponderous and pompous style often given to the same work by many English and American players of her time. Mozart's *Fantasia in F minor*, K. 608 was obviously another favorite work of hers, and she performed it frequently. Generally, however, she only included the odd Baroque piece as a bit of "fluff" in her early years; in the '60s she did, however, include more works—such as Buxtehude, sometimes a suite of Clérambault—although she obviously felt her attentions better directed (and requested) towards more specifically "concert" music. Of particular note (for it being unusual) was her including a fugue of Gibbons in a recital at Westminster Abbey on May 3, 1956—also because it appears that was her only performance of anything English. She did not appear to play any American works.

Despite performing all the Mendelssohn sonatas and preludes and fugues in her youth, these were only rarely included subsequently, whereas the three great works of Liszt featured throughout her whole career and were of obvious great importance to her. Occasionally she chose one or two lighter works of Schumann (a fugue, perhaps a canon) or, less often, maybe a Brahms prelude, usually placed as a moment of contrast after or before a big piece. An unusual work in her repertoire (from the '50s onwards) was her own transcription of Liszt's *Funérailles*—one of the first times being at Westminster Abbey on May 3, 1956, and subsequently she played it quite often. She never wrote it out, instead playing her transcription from memory of the piano score. Similarly, many of her actual compositions were never written out until they were exactly as she wanted them in her head.

The music of César Franck was of particular importance to her, and after Bach it appeared more regularly than anything else. It is interesting to note that on the organ in her apartment, an instrument bought on the success of her American

concerts, she hung the famous print of this César Franck serenely playing the organ of Sainte-Clothilde.

Other than Franck, the only French Romantic composer she performed with any regularity was Widor, the Allegro from the *Sixth Symphony* being presented often. Only rarely did she perform a complete symphony—occasionally maybe the *Gothique*—but the variations of both this and the Fifth appeared often, the latter regularly in her later programs. Interestingly, Vierne (whose music would have suited her so well) only occasionally appeared: for example, sometimes the Scherzo of *Symphony No. 2* appeared, much in the role of a refresher between bigger works.

Of the twentieth century, only three names ever appeared with regularity: Messiaen, Berveiller and Demessieux herself. Other than her early years—during which they appeared only occasionally—she hardly ever performed any works of her other contemporaries.

She frequently performed one or two of her own pieces. Apart from her very early concerts, she did not play the *Six Études* as a complete set, later often taking just one or two (*Tierces*, *Notes Répétées*, *Accordes Alternés* and *Octaves* being those she chose most often). She did sometimes include one of her choral preludes (*Rorate Caeli*—her own favorite of the set—and *Attende Domine* appearing most often), and the austere and granite-like *Dogme* from the *Sept Méditations* seems a work she had particular affection for, it appearing many times; occasionally she played one or two other movements from this same set. The *Triptyque* (with its mysterious and poignant Adagio written just a day or so after the "rupture" with Dupré) appeared on programs throughout her career. In the 1960s, the then recently written *Prélude et Fugue* and the *Répons pour le temps de Pâques* quite often featured, as had her *Te Deum* in the years following its own composition.

Jeanne's association with Jean Berveiller was of significance. Both apparently loved jazz and particularly Duke

Ellington—and the influence of this "lighter" music is reflected in Berveiller's colorful style. His music suited Jeanne's obvious wish to bring freshness to her programs, and she played many of his works—*Épitaphe*, the *Suite*, his transcription of Franck's *Redemption*, and *Cadence*, written for her 1953 U.S. debut (although one wonders why she didn't include any of her own *Études* there, for they are far more spectacular). And, of course, there was that famous *Mouvement*—organists sought to unearth the score for so many years. However, not all these works were, as has been variously claimed, dedicated to her.

Messiaen was of particular significance to Jeanne; he greatly admired her, and she was one of his first and most powerful advocates. She regularly performed his pieces in recitals. Movements of both *L'Ascension* and *La Nativité* appeared frequently, as did the whole suites occasionally. For example, she gave the first complete performance of the former at London's Royal Festival Hall on May 15, 1957, and she played the complete *La Nativité* at the English Bach Festival on July 1, 1964 in Christ Church, Oxford. She also played *Le Banquet Céleste*, *Apparition de l'Église Éternelle*, and *Combat de la Mort et de la Vie* regularly. It is also interesting to note that many players of younger generations who later became associated with this music first heard it in performances (either broadcast or live) by Jeanne Demessieux. It is also a measure of the respect Messiaen held for her that he frequently invited her to be an examiner for his analysis class at the Conservatoire.

And Dupré? She performed so much of his music during her years of study, and some pieces also featured in her earliest public recitals outside France. She performed the *Prelude and Fugue in B* as part of London debut, and the *Symphonie-Passion* for a recital there on March 13, 1947 for the Organ Music Society. (This recital has often, erroneously due to Felix Aprahamian, been cited as her London debut.) She also performed the *Suite* in London.

Refinement, Grandeur, Delicacy, & Grace

St. Bede Catholic Church, Williamsburg, VA
Neil Kraft, Music Director

Member, Associated Pipe Organ Builders of America
112 West Hill Street
Champaign, Illinois 61820
800.397.3103 • www.Buzardorgans.com

John-Paul Buzard
Pipe Organ Builders

But did she ever perform Dupré after the "rupture"? Very seldom and from the rarity with which she did, one may believe it was only when specifically asked. She never played any in America, but it is poignant to note that she included the *Symphonie-Passion* in what was to be one of her final recitals—one in Chester Cathedral, as part of the Chester Festival in July 1967.

Whatever her feelings of betrayal and disappointment, her respect for Dupré as an artist, as much as for the values he upheld and represented, never diminished; neither was she ever known to make any remark against him. A testament to this was the article she contributed to *Études* (Paris, April 1950) entitled "L'art de Marcel Dupré."

Improvisation

Improvisation featured in all of her recitals, and her extraordinary skill in all forms of this art was widely known. Dupré once claimed that he could train any technically competent organist to improvise a five-part fugue within six months; so, given the extraordinary gifts of this pupil, it is not surprising that he trained her in this skill to be as brilliant (more, some said) as he was himself. At her first Salle Pleyel recital, she improvised a four-movement symphony. She also did the same in her March 1947 London recital, whose brilliance prompted George Thalben-Ball to say—with a reserve of generosity typical of the British organists—that it was "trick" improvisation because "no one can think that fast"! The French prowess at improvising specific and disciplined musical structures was a world apart from the meandering service-style improvisation of the English, and, again, one notes the distinctive "green eye" looking at her.

Of particular note was a recital she gave at the Conservatoire in Liège on March 1, 1957, the entire program of which was improvised! During it she improvised in numerous forms and structures—from choral variations, a trio sonata, prelude and fugue, paraphrase, and various treat-

ments of chorale (polyphonic, contrapuntal, canon, fugue, ornamented).

Concertos

Quite unusually for an organist of her times, Jeanne was invited to perform concertos fairly often. There were the Proms, the performances with orchestras in France, Belgium and elsewhere—although never, surprisingly, America. She wrote her own "concerto," *Poème*, in the very early '50s, giving its premiere in 1952, as well as that of Langlais' *Concerto*. In December 1964 she gave the Belgian premiere of Poulenc's, also performing Jongen's *Symphonie Concertante* with the Orchestre de Liège. Less successful was her recording of two of Handel's concertos with the Suisse Romande orchestra; she found working with its conductor, the aged Ernest Ansermet, very difficult and was infuriated by his despotic wish to control the proceedings—including her playing, and even trying to suppress her cadenzas. Again, her strong will and individuality were far too strong to be so treated by a despotic conductor.

Recordings

Nearly all the recordings Jeanne made were for Decca, in those days probably the most significant recording company. Her first were several 78s, featuring works by Bach, Widor, Franck, Mendelssohn, and Purcell's *Trumpet Tune*.

Then she made numerous LPs—several were made at Victoria Hall in Geneva in the early 1950s; in addition to the Handel concertos mentioned above, these included works of Bach, Liszt, Widor and Franck. A recital of Bach and Franck on the organ of St. Mark's, North Audley Street (an instrument later removed to Holy Trinity, Brompton, where it remains) was also issued. A project a few years later for her to record a series in Notre-Dame (Paris) was never realized, much to her great regret. She did, however, record several mixed selections at the Madeleine a few years before her famous recording of Franck made there, for which she won the Grand Prix

du Disque in 1960. Two years later she was appointed *Organiste-titulaire* of this great church and its organ, an honor she considered so special she admitted she "cried with joy." She had served prior to this appointment as organist in the church of Saint-Esprit during her teenage years.

In the early 1960s, Messiaen agreed she should record his (then) complete works. Although greatly passionate about this project, her refusal to sign the contract easily and continued questioning and bargaining of its terms meant that by the time of her unexpected death, the actual contract remained still unsigned. On the strength of her extant recordings, one can only imagine how we have missed out from these never being recorded. Her last recording was made at Liverpool Metropolitan Cathedral as part of the celebrations of the then new cathedral and its organ.

It was rumored that during the '50s she recorded the *Six Etudes* for Decca, although this may have been just a legend. Certainly this writer has failed to unearth any concrete facts about these.

Many of Demessieux's recordings have now been reissued by Festivo and are available on CD. They testify to an artist of exceptional gifts and clearly disprove the claim of those who tried to brand (even dismiss) her merely as an empty virtuoso.

Performance style

Jeanne Demessieux was a spectacular and transcendental virtuoso. Although the influence and tradition handed down to her by Dupré is apparent, her playing obviously had a personality decidedly her own, one markedly different from his; despite certain similar elements, there are few other similarities. From recordings we can hear her remarkable strength of authority, characterized by the same rigorous heroism and rhythmic power that Dupré demonstrated—but her playing demonstrated very little of Dupré's rigidity, instead displaying a far more emotional expressive range, even at times being remarkably sensual.

In recitals, critics repeatedly spoke of her commanding mastery, taste, responsibility and respect for the composers and works she played (with the exceptions of those less generous mentioned earlier). Again, from her recordings, it is also very clear that she listened intensely to her own playing and to the inner workings of what she played. She was also very aware of and sensitive to acoustics, which she employed in a very personal way.

Demessieux once remarked "a performer has her rights," implying that a performer must create an interpretation. Unlike many of the "organ reform" brigade, she, like Dupré and other virtuosos, did not attach great importance to slavishly following the score indications and registrations (as some have insisted we all should) in either her own or others' music without question or a certain (tasteful) liberty. From her journals we can note frequent questioning of things such as metronome markings and performance indications. Her ambition was clearly to make music "live," free from rigidity and the dogmatic approach certain other performers favored.

Another point is worth mentioning with regards to certain British and American reviews in which it was claimed she was simply a dazzling virtuoso and nothing more. For one, they missed that her playing—decidedly French—was strikingly different from the often overtly sentimental styles of performance common in both countries at the time. Few players had the exceptional sensitivity and subtlety she was capable of in her Bach chorales, her Franck. Maybe her excessive brilliance actually irritated some who were made all the more aware of their own limitations.

One thing is certain: no one, especially not Demessieux herself, would claim any were "definitive"—for such a claim would only reveal more arrogance and ego than true artistry. But these recordings are a wonderful testament to a great artist; we younger generations have truly missed out, not being able to hear her live.



Jeanne Demessieux, Marseille, 1948 (Archives of the Association "Les Amis de Jeanne Demessieux," Versailles)

The performer

The commanding presence of Jeanne Demessieux was widely remarked upon, and she was known for an aristocratic "hauteur" combined with a feminine, graceful demeanor. As with Dupré (and most of his pupils), once seated at the organ she was virtually motionless. Sitting bolt upright with regal carriage, she played with remarkable physical dignity and relaxation, and had no interest in the kind of performing histrionics and display that were customary in America—something often remarked upon by the press. This seemed to cause an even greater impact on the audiences, because the authority and strength of her performances belied her small and fragile physique. Dupré himself had repeatedly spoken of her power and strength as a player, even using the terms "masculine" and "virile."

In the early days of her career, applause in churches was not customary and recitals were quite a sober affair; she presented herself accordingly in reserved, but elegant, attire. However, in concert halls or more relaxed venues Jeanne brought a sense of occasion and glamor not previously known in recitals and not adopted as the norm for many years afterwards. She was known for beautiful, stylish long evening gowns, often including a train that she would drape gracefully over the back of the organ bench. Perversely, this often obscured the pedals and her legendary pedal prowess from the view of the audience! The silver shoes—with their high Louis XV heels—in which she always played have become part of her legend. However, it would be quite wrong to believe there was anything remotely exhibitionist or "flashy" about her presentation—this was quite contrary to her reserved nature; it was for her just presentation and style.

Other than occasionally during church services, she never used music and played everything entirely by memory, never traveling with any scores. According to Marie-Madeleine Duruflé-Chevalier, who was a loyal and trusted friend, she had little (if any) difficulty in recalling any of the great works of the repertoire from memory.

Teacher

In her years of study, Dupré had repeatedly spoken of his wish that she would succeed him as Professor of Organ at the Paris Conservatoire, also expressing his wish that she succeed him as *Organiste-titulaire* at Saint-Sulpice ("only Jeanne Demessieux can occupy the organ loft of the great Widor" he declared). Indeed, on a few occasions about the time of her first Salle Pleyel recitals, she took his class while he was absent giving concerts. However, after the "rupture" these were just shattered dreams. The conservatoire post was in the end filled by another Dupré disciple, Rolande Falcinelli.

professional
MUSICIAN
pastoral theological

Master of
Sacred Music

www.luthersem.edu/msm

"We seek to give musical and theological flesh and bone to those who are called to serve the church as leaders of the people's song."

—Dr. Paul Westermeyer, Director



Armstrong



Aspaas



Ferguson



Rodland



Westermeyer



Jeanne Demessieux at Texas Christian University, 1955 (photo courtesy Emmet Smith and Lew Williams)

In addition to her concerts, Jeanne did, however, teach both organ and piano throughout her career. In the early days, she was teaching some 25 hours each week, on top of which were 14–15 hours for Saint-Esprit. After all this came the most important call on her time—her own practice; she often worked eight hours a day at the organ, as well as composing. And in addition to all these demands, was the greatest of all—her hectic concert schedule!

In Paris she taught privately in her apartment, also doing some teaching in Nancy. She was appointed professor of organ at the Royal Conservatoire in Liège in 1952, a role she took with great responsibility, traveling every week on the train from Paris for two or three days. She was as exacting with her pupils as she was with herself. However, she managed this imperceptibly, and their testimonies speak always of her kindness, warmth and encouragement as a teacher—and her unlimited generosity in encouraging them to achieve their maximum. She was also enthusiastic, encouraging and aware that a pupil may wish and need to explore other styles and traditions of performance than her own—illustrated by her recommending one student to go to study with Anton Heiller, who was then setting Europe alight with his brilliant interpretations, in a style very different from her own. Among her outstanding pupils were noted virtuosos Pierre Labric and Louis Thiry.

She was also invited to give various masterclasses and interpretation courses—among them Dublin in 1954 and Haarlem in 1955 and 1956, where she also became chair of the jury for the competitions. Following Dupré's retirement, she was several times invited to be on the jury for the organ class at the Paris Conservatoire.

Organ building

What is less known is that Jeanne Demessieux had a passionate interest in organ building; she was fascinated by traditions and future ideas for organ building. Again, it was Dupré who had awoken this, and again—as with everything she did—she cultivated her own views and knowledge. She admired many diverse types of instrument—the great Cavallé-Colls of course (particularly those in Rouen, Saint-Sulpice, the Madeleine and Notre-Dame), but also many older instruments, such as those in Weingarten and various great Dutch instruments.

In the 1960s, she began a major project for the French government to undertake a classification and study of the great instruments throughout France. Her private papers include a large file of her notes written in longhand analyzing many aspects of each of the numerous instruments considered in detail.

Perhaps least favorite for her were some of the large, heavy and ponderous American instruments. One note in her diary remarked a certain instrument was flat, dull and heavy in sound—“unfortunately, just what Dupré would love!”

The person

Jeanne was a person of complex personality—although not in the “temperamental” way. She could have great charm, yet be very aloof and display noted reserve with people. While not displaying

any offensive ego or arrogance, she was well aware of her capabilities and stature: how could she not have been?

Her “duality” has been touched on earlier. A woman of highly intellectual capacity, with a remarkable ability to learn and retain, she was not interested in the superficial—thus she found many of the inevitable post-concert receptions (these being especially part of the American scene in the days she played there) quite dreadful; she loathed them, and even felt she'd earned her money just by enduring “ordeals,” as she called them! She seemed to have confused many—some saw her as very shy, others as reserved, some as charming, some as distant and impersonal. Yet under these various exteriors was a woman who was perhaps exactly all of these things by turn. She was also an observer of others—she noted in her diary how, on one of the boat trips going to play in America, she asked to dine alone at her own table—so that she could watch all the other passengers from a distance, but not have to mix with them or exchange superficial conversation. She also remarked elsewhere that she did not like the “snobbism” of certain artistic and cultural circles, some of whom were there merely because it was “the thing to do.”

Few—realistically only a mere handful—ever knew the real person behind the woman. Of those who did, all have spoken without limit of generosity of her kindness, gentleness, distinction, warmth and charm; to these people she was never affected by her celebrity, but remained a person of modesty and humility. She retained a sincere loyalty and friendship with those she trusted. Possibly the “rupture” with Dupré scarred her here too, for she never allowed many to ever become close to her again.

When relaxed, she had a sparkling and engaging personality, and to some she was a breath of fresh air from the usual, more drab male colleagues whom promoters had to entertain. Her correspondence to friends reflects a charming and effusive spirit; the radiant and effusive tone here was of great warmth, energy and spirit.

What was not publicly known in her life was that she suffered precarious health throughout much of her life, battling cancer in particular. It must be remembered that, until only recent generations, the discussion of illness—particularly serious illness—was an absolute social taboo; knowledge of any serious illness could often leave a person socially outcast, even professionally ruined. In addition to cancer, she had repeated bouts of “nervous exhaustion”—undoubtedly exacerbated by constantly fighting cancer plus her own fragility in order to continue working. Her drive, however, is reflected in that on several occasions she was up and traveling merely days after one of the many operations she underwent.

It was typical of her reserve that she lived in only modest accommodation—her apartment being only two rooms in a suburb of Paris. Yet she died owning multiple properties.

The last years

The auspicious successes and good fortune of her youth did not follow her through to middle age. Although the center of everyone's attention in her youth, this changed. Despite the unswerving loyalty and love of her family, Dupré—the man she loved as her mentor and second “father”—turned against her (as did many in the wake of this), and the wider organ world began to look at new and emerging younger artists, rather overlooking her in the process. Understandably, for someone as sensitive as she undoubtedly was, this must have been immensely difficult to endure.

In the mid 1960s, she began to look back on her life and reflect, sometimes quite plaintively, and began to speak to those she trusted of her exhaustion and serious inner fatigue. Some who met her in these years spoke of her displaying quite visible inward sadness, despite the smiling and charming exterior. In addition to the enormous drain her illness must have had on her, her soul seems to have become disillusioned not with music itself, but with it as a profession and with

all it had demanded of her. Despite her luck, she felt trying to establish her career had been a constant battle, many having viewed her either with suspicion or envy (often both). The dreams of her youth were shattered and soured, the sadness of her broken alliance with Dupré had distressed her immeasurably. Instead of looking back on a happy childhood, she began to look back with resentment on a childhood of solitary study, on a life of great personal disappointment, of disillusioned sadness at betrayed trusts. As a performer, the outstanding fame of her youth had waned.

One wonders how Dupré must have felt when she died, something he is never known to have divulged. Once as dear to him as his if she was his own daughter, to whom he had promised so much (and against whom he had turned against violently), she died—as did his own daughter, Marguerite—from cancer far too young. One wonders what he felt, and notes how pointless all those wasted years of non-communication surely were.

The legacy

The legend of Jeanne Demessieux has been of far greater importance than many have considered, or been willing to admit. Maybe some even felt such discussion would have distracted from their own achievements? To many, the star of this brilliant artist has always been something quite untouchable, and many organists (this writer among them) have practiced themselves into a frenzy in the hope of attaining just a little of her level of brilliance. Many openly freely admit how much they have been inspired by her image, and nearly every outstanding female organist since has, inevitably, at some stage been compared to her. Some people were, of course, less generous (as is their right) or simply didn't appreciate her style, and undoubtedly there were also those who may even have been well served by the waning of her star and her passing because it gave them more space to grow. Yet she still remains one of the most talked of organists of all, a name virtually every organist knows.

Today there is renewed interest in her both as performer and composer and younger generations are discovering a legend anew. Her music is being discovered and performed more than ever before. Her influence is a great deal more than just the eternal talk of “the silver shoes.”

In all his studies, D'Arcy Trinkwon has been fascinated by the person behind the musician. An early interest in the Dupré tradition inevitably led to Jeanne Demessieux, and his particular interest in her began when he first heard her recordings in the early 1980s. Over the years he has explored, researched and studied in depth all he could of her, fascinated and inspired by her legend. Inspired by her Salle Pleyel programs, in 1994 he presented eight concerts in as many weeks: “The King of Instruments” was a celebration of the great masterpieces and culminated in a complete performance of her famous Six Etudes—then the first organist to do so in recent time. He has since become particularly associated with them and her other works as a result of his numerous performances of them. He is vice-president of Les Amis de Jeanne Demessieux.

D'Arcy welcomes any correspondence on the subject of Jeanne Demessieux and, time permitting, hopes to write a serious and comprehensive biography of her.
<www.darcytrinkwon.com>

Further reading

Jeanne Demessieux, “*Un Vie de Luttés et de Gloire*” by Christiane Trieu-Colleneay, Les Presses Universelles 1977

Jeanne Demessieux: *Témoignages de ses Elèves et Amis*, published by Les Amis de Jeanne Demessieux, 1901

“Six Etudes, Op. 5, of Jeanne Demessieux,” by Marjorie Ness, THE DIAPASON, August 1987, pp. 9–11.

“The American Recital Tours of Jeanne Demessieux,” by Laura Ellis, THE DIAPASON, October 1995, pp. 14–18.

“The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux” by Lynn Cavanagh, THE DIAPASON, July 2005, pp. 18–21.

The recordings of Jeanne Demessieux now reissued by Festivo contain excellent writing by one of her devoted friends, Pierre Labric.

Websites:

Les Amis de Jeanne Demessieux: <http://cat.uregina.ca/demessieux/>

WINTHROP UNIVERSITY

Rock Hill, South Carolina

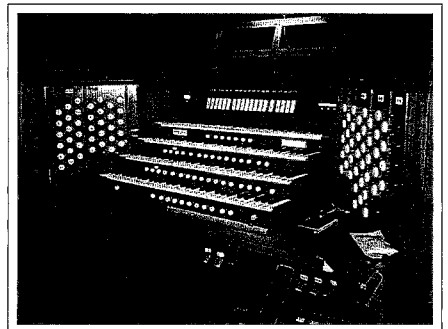
The work of the
Æolian-Skinner Organ
Company under the

leadership of G. Donald Harrison (1889-1956) has garnered much interest in the past decade, though the number of instruments remaining in unaltered condition from his tenure is lamentably few. Winthrop University's Opus 1257 was an all-new instrument when completed in 1955 and has seen only two minor changes since then, showing a respectful awareness of this instrument's value.

The D. B. Johnson Memorial Organ is located in the resonant Byrnes Auditorium and displays all of the hallmarks of

Harrison's style, including a relatively mild Great division without reeds; several mixtures with each providing a different texture; a powerful Swell division with French-inspired reeds; and a general emphasis on tonal clarity over density.

We are honoured to have been selected by Winthrop University to carry out a mechanical restoration of this exceptional instrument. At the completion of our work in the fall of 2008, every aspect of Æolian-Skinner's Opus 1257 will have been examined, documented and conservatively restored without tonal changes. Throughout this project, it is our pleasure to work in close consultation with the instrument's curator and Professor of Music Emeritus at Winthrop, Dr. David Lowry.



ORGUES LÉTOURNEAU LIMITÉE

United States
1220 L Street NW
Suite 100 - No. 200
Washington, DC
20005-4018
Tel: (800) 625-PIPE
Fax: (202) 737-1818
LetoUSA@aol.com



Canada
16355 avenue Savoie
St-Hyacinthe, Québec
J2T 3N1
Tel: (450) 774-2698
Fax: (450) 774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

Cover feature

**Martin Ott Pipe Organ Company, Inc., St. Louis, Missouri
Trinity Evangelical Lutheran Church, Spring, Texas
Opus 68, b. 1991**

From the builder

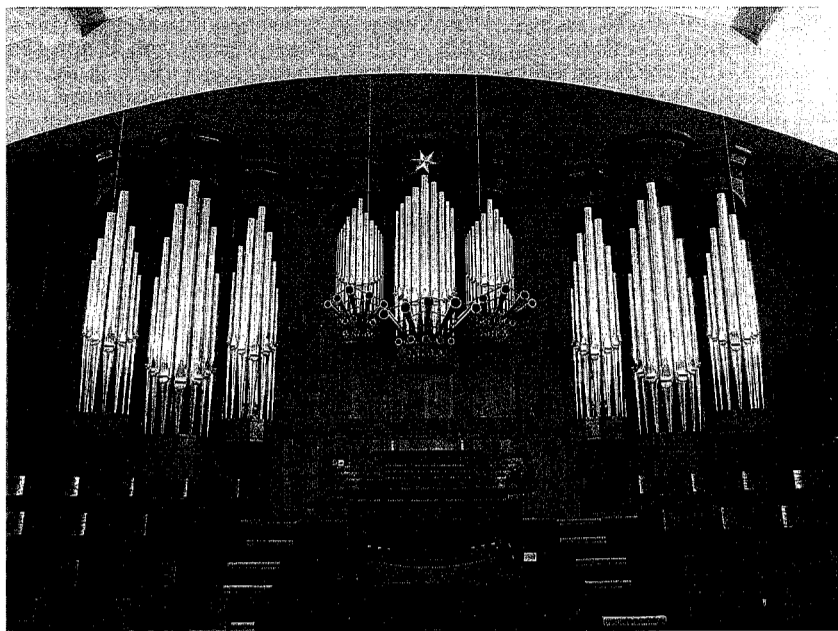
Trinity Lutheran is a large Missouri Synod Lutheran Church located in Spring, Texas, north of Houston. The area was settled by Germans who brought with them their Lutheran faith and customs. The church, founded in 1874, is still located on its original property. As the church has grown, sanctuaries have been removed and new ones have been built. In 1991, our Opus 68 began as the hope of Melvin Schiwart, the music director at the time. Mr. Schiwart had been to Germany. He wanted a good quality German organ for Trinity Church, and his search led him to our firm. A mechanical action organ with a detached console was designed. Although the organ has German influences, it is an eclectic instrument in style and adapts well to its American environment. In 1994, the 49-rank, 39-stop organ was installed in the previous sanctuary's balcony.

The church membership grew through the 1990s, and the organ continued to be an important part of worship. As plans were made for a new sanctuary, the congregation decided to relocate the organ into the new church. Moving the organ into the new space enabled the church to keep ties with their past. The organ and the church bell were the only items moved from the old church to the new one. The cost for moving the organ was a small fraction of what a new instrument would cost.

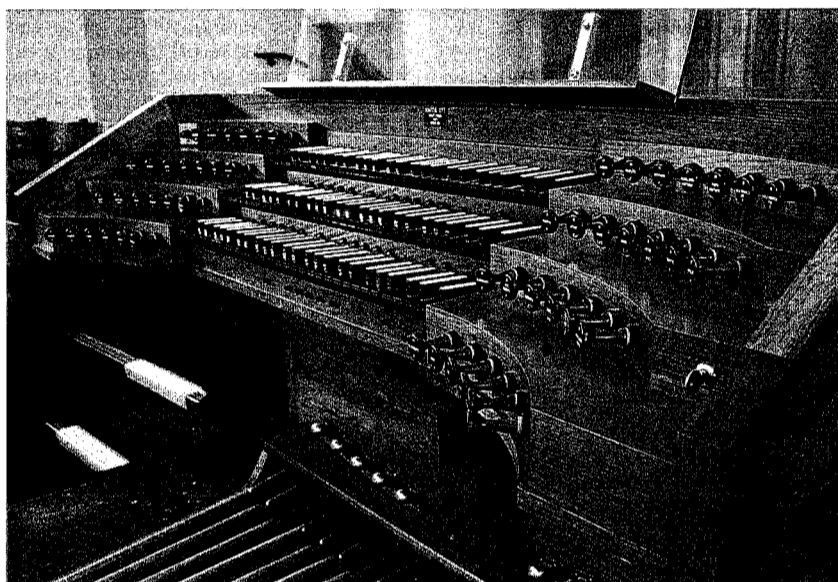
From the very beginning, our firm was invited to participate in the design of the new worship space, specifically the layout of the balcony. We worked with architect John Gabriel, of Gabriel Architects, Inc., and acoustician Scott Riedel, of Scott R. Riedel & Associates, Ltd. The new sanctuary has 44,000 square feet and seats 1,325 parishioners in the nave. Of special concern was how the existing organ could be best incorporated in the new building both visually and acoustically. The music is performed from the "west balcony" opposite the chancel with the altar, pulpit, baptismal font and lectern. Mr. Gabriel designed the large new balcony to accommodate the organ, the choirs, and the orchestral musicians. He was enthusiastic about the organ project and understood the physical and logistic needs. The overall design of the organ remained unchanged. Crown molding was added to give the instrument a stronger visual presence in the new room. We also have added a 32' Bombarde, a 32' Untersatz, and a Zimbelstern with a rotating star. As the instrument was reassembled, we thoroughly cleaned every part. The reed pipes were disassembled and completely cleaned before reassembly.

Trinity Lutheran was very enthusiastic about the project. During the weeks we spent reconstructing the organ and voicing, many parishioners would visit to see the progress. Among these visitors was singer-songwriter Lyle Lovett, born near Trinity Church, who asked us many questions about organ building. Mr. Lovett attended Texas A&M University where he studied journalism and German. He also spent time in Germany for his studies. Through his conversations with me, Mr. Lovett learned that the Ravinia Festival in Chicago owned an Ott portable organ; and at the July 12, 2008 concert at this festival, Mr. Lovett used the organ for several pieces in front of a full capacity audience.

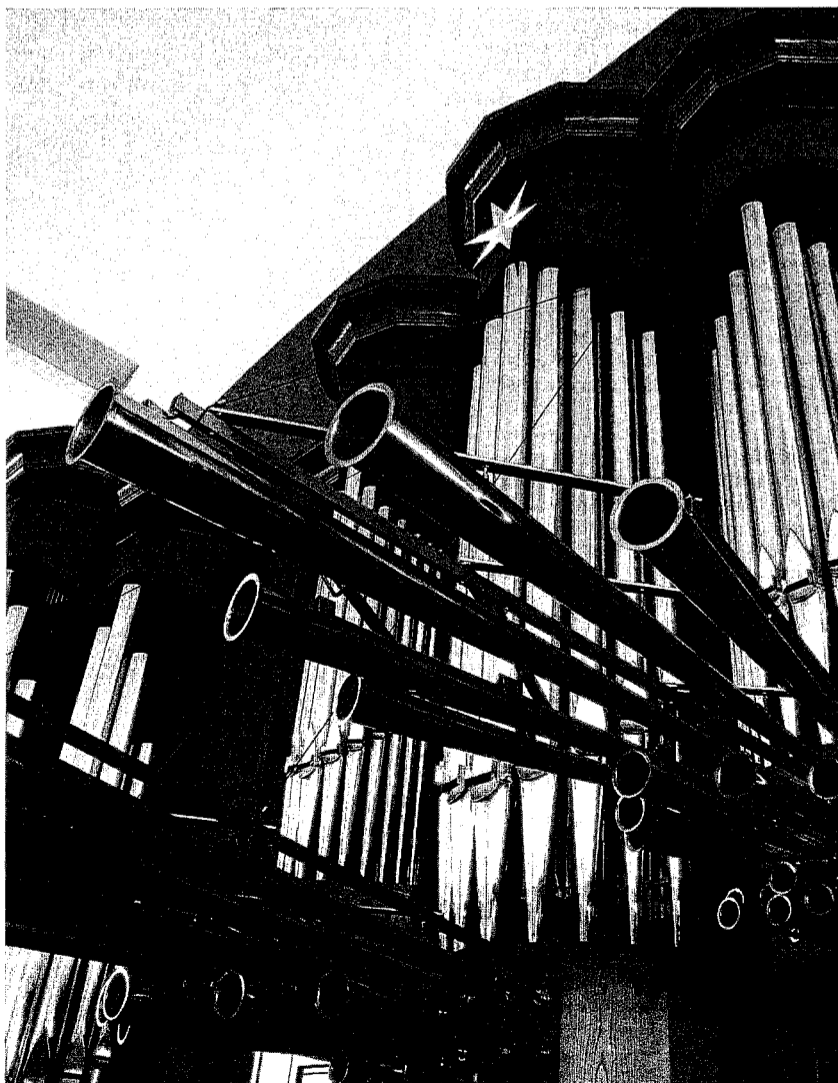
The revoiced and visually altered instrument at Trinity Lutheran Church certainly brings vigor in sight and sound to this new sanctuary. We have many people to thank for their assistance in the project: Senior Pastor Richard Nock, Dr. William Brusick, Mr. Melvin Schiwart, and all of the Trinity Lutheran parishioners who were supportive and



Ott Opus 68, Trinity Evangelical Lutheran Church, Spring, Texas (photo by Matt Holman)



Console (photo by Matt Holman)



Horizontale Trompete (photo by Matt Holman)

helpful. I would like to thank all who worked on Opus 68.

1994: John Albright, Albert Brass, James Fantasia, Jeffery Fantasia, Richard Murphy, Earl Naylor, Martin Ott, Thorsten Ott, Mary Welborn. On-site help: new choir risers designed by Jack Rimes, built by Gerhardt Piphio and Melvin Schiwart; riser banisters by Rick Davis; pipe shades in organ towers painted by Duane Schiwart.

2008: James Cullen, Bill Dunaway, Marya Fancey, Larry Leed, Aleksandr Leshchenko, Eileen McGuinn, Earl Naylor, Martin Ott, Inna Sholka. On-site help: Paul Jernigan, Shawn Sanders.

—Martin Ott

Martin Ott Pipe Organ Company

From the acoustical consultant

Trinity Lutheran approached Riedel for consultation in architectural acoustics and sound system design services in August 2001. Our goal for acoustic design was to develop a space that supports and enhances the Lutheran liturgy. Important considerations include reverberation period, HVAC noise control, noise control between spaces and from the outdoors, sound projection from the music area, support for musical ensemble and congregation hymn singing, and speech intelligibility.

The completed Trinity Lutheran sanctuary has a reverberation time, during unoccupied conditions, of 3.5 seconds. This generous reverberance provides excellent sound distribution and enhancement of organ and traditional choral tone. It also benefits Lutheran liturgical practices, encourages congregational sung and spoken participation, and gives a strong sense of listener envelopment.

Excellent speech intelligibility is achieved through innovative sound system technologies and careful design practices. Digitally steerable line array speakers provide very clear sound in this reverberant environment with minimal visual intrusion. A digital signal processor automates the system and replaces older multiple component technologies.

While the organ and traditional choir are an integral part of the congregation's worship life, the growing use of contemporary instruments in Trinity Lutheran's music ministry will necessitate a lower reverberation period at times. Treatment options have been presented to facilitate a more contemporary music service, and may be implemented by the client. These treatments include adding modest sound absorbing wall surfaces in select areas of the room.

A flutter echo reflection pattern is audible in the center aisle, resulting from the smooth, curved "barrel vault" ceiling profile favored by the architect. This curve focuses sound energy toward the center aisle of the room, such that the flutter effects are much less noticeable in the congregation seating areas. The overall room shape is cruciform, with organ and choir located at the end of the long axis of the space, in a rear gallery; this facilitates a full and even distribution of musical sound throughout the environment.

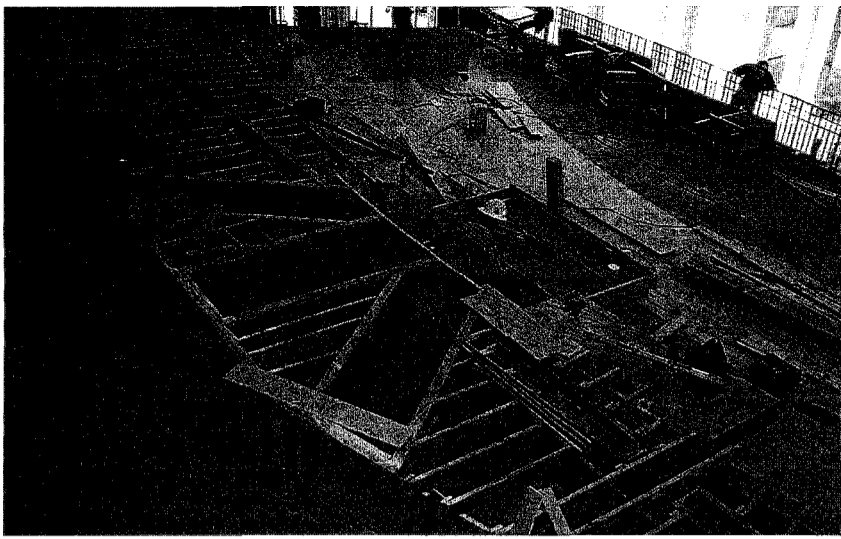
We are honored to be part of the Trinity Lutheran Church design team, and we are proud to have assisted in creating an environment that enhances the Ott organ, all in the service of the church.

—Scott Riedel

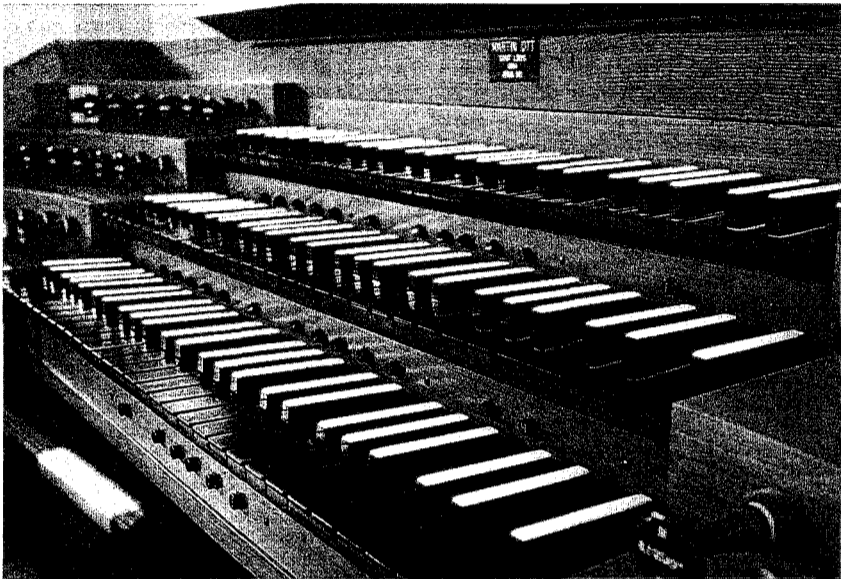
Scott R. Riedel & Associates, Ltd.

From the minister of music

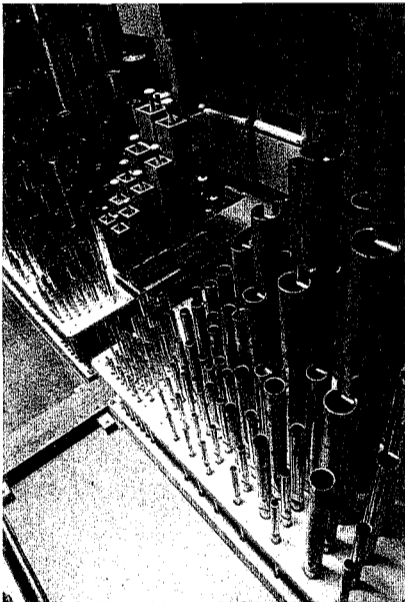
In May 2007, I was blessed to receive a call from Trinity Lutheran Church in Spring, Texas. One month later, after serving as minister of music for fifteen years at Grace Lutheran in St. Petersburg, Florida, I accepted the call to Trinity. Like Grace, Trinity is a benchmark church in the community that puts a high value on the role of music in quality worship. Throughout the northwest Houston area, Trinity is known for its particular strength in traditional, liturgical worship. To this end, an instrument was sought that would be capable of leading



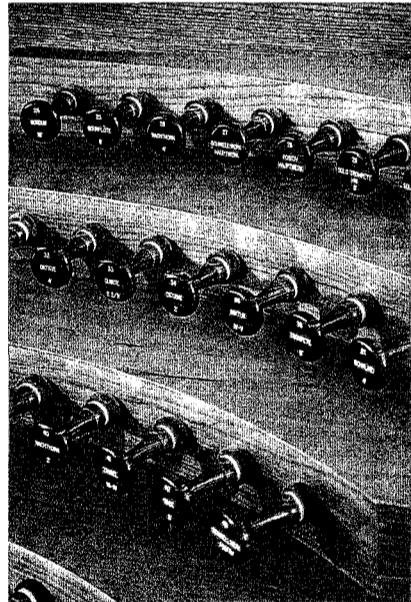
Construction of choir risers with channels for the tracker actions (photo by Martin Ott)



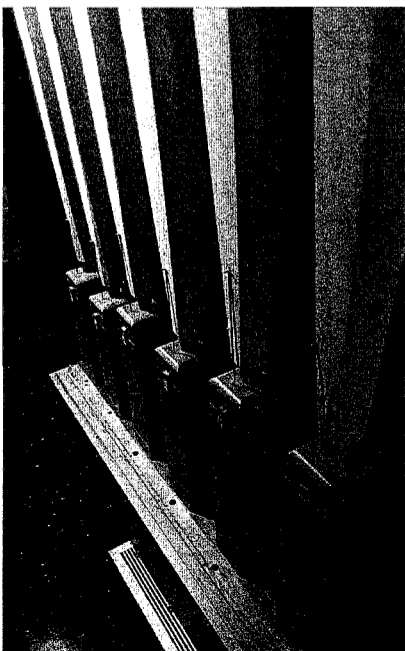
Keyboards (phot by Matt Holman)



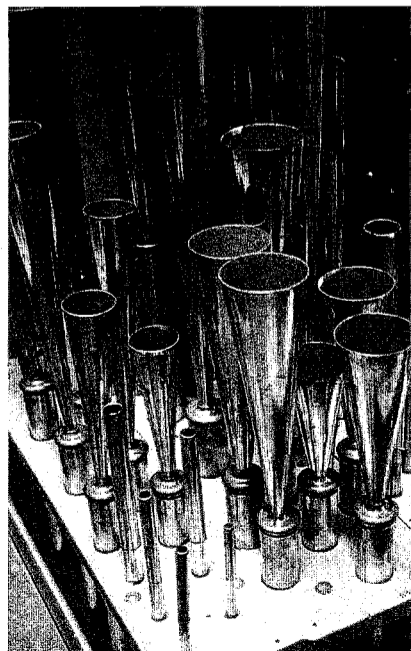
Flue pipes (photo by Matt Holman)



Drawknobs (photo by Matt Holman)



32' Bombarde (photo by Matt Holman)



Reed pipes (photo by Matt Holman)

and enhancing this style of worship. All roads inevitably led to Martin Ott.

I am blessed to be the recipient of the hopes, the dreams and the fortitude of a congregation and former minister of music who put such high value on quality music and the instrument that will lead it for generations. Although I had studied on a Holtkamp tracker organ, I had never had the privilege of playing a Martin Ott instrument until my pre-call interview in March 2007. The organ, located in the former sanctuary, looked and sounded spectacular; and yet, it was unfinished. The missing extensions of the two 32' stops and the absence of any crown molding on the casework were testament to the inevitable expansion that still lay ahead. For myself, one who has been trained in and enjoys improvising on hymns and hymn tunes, the variety of colors and the wide dynamic range made this organ a especially thrilling instrument to play. As a composer, it is also fair to say that having an organ like this is like having a world-class orchestra at your disposal.

While the organ's weekly mainstay is the leading of over a thousand worshippers in great works of hymnody, our music ministry also calls upon the organ to gently accompany a soloist, add equal support to a majestic brass choir, and blend into and uphold the mighty forces of a full orchestra and chorus. All of these our organ does effortlessly. In this way, I am confident that the Ott Opus 68 pipe organ can provide the style of high quality music that Trinity has come to expect and appreciate over its many years of great musical leadership.

But the blessings don't end here. While it is a rare opportunity for an organist to meet the creators of their instrument, it is indeed even rarer to have the opportunity to work close at hand with them. Because of the relocation of the organ, I have had the distinct privilege of establishing a close-knit relationship with Martin Ott and his highly skilled team. Over the four months of planning and physically moving the organ, I began to see the care and craftsmanship and the sheer love that Martin has for his instruments and for the churches that will be led by them. During even the most stressful moments of the project, his focus and faith in the outcome never wavered. This instilled great comfort in all of us, knowing that the end result would be beyond everyone's imagination.

As minister of music at Trinity Lutheran Church, I can speak for all when I say that we are indeed fortunate to have Martin Ott's Opus 68, which has the potential to bring the highest level of both sacred and secular music to its listeners—leading worship, lifting song, inspiring creativity, enhancing the Word, and energizing the soul.

—William R. Brusick, D.Mus.
Minister of Music

Trinity Evangelical Lutheran Church,
Spring, Texas

From the pastor

The dream for a fine pipe organ at Trinity Lutheran Church began in the mid 1980s with our former (now retired) minister of music, Melvin Schiwart. His vision was that we would have a mechanical key action instrument ideally suited to lead robust congregational singing. In response to Mr. Schiwart's leadership and vision, the congregation decided to

establish a special organ fund to bring the project into reality.

Mr. Schiwart interviewed a number of leading organ builders in the United States and in Europe. In the early 1990s the congregation selected Martin Ott of St. Louis, Missouri, to design and build Trinity's pipe organ.

Martin Ott's Opus 68 was installed in our former sanctuary in 1994. In June 2008 it was moved into Trinity's new 1425-seat sanctuary. The organ was expanded with additional stops and enhanced with beautiful casework.

The sanctuary has a classic basilica design and is constructed with internal surfaces that provide a rich reverberation. These features optimize the blessing that is the organ. Martin Luther commented that music often inspired him to preach. I must say that a rousing presentation by a capable organist of *Ein feste Burg, At the Lamb's High Feast We Sing* or *Crown Him with Many Crowns* has definitely inspired my preaching on more than one occasion!

The wonderful marriage of our organ and our new building has yielded many blessings. Our current minister of music, Dr. William (Bill) Brusick, and our pastors enjoy our worship planning sessions. It is fun and energizing to find creative ways to maximize the impact of this superb instrument.

Leading worship in the Name of the Trinity is a high and holy calling. Our magnificent organ is integral to our worship and enhances our worship immensely. It is a great treasure and we are keenly aware that we must exercise faithful stewardship of it to the glory of Jesus Christ.

—Rev. Dr. Richard C. Noack
Senior Pastor
Trinity Evangelical Lutheran Church,
Spring, Texas

Cover photo: Matt Holman

Trinity Evangelical Lutheran Church,
Spring, Texas
39 stops, 49 ranks, 4 extensions

HAUPTWERK (Manual II)

16' Bordum	56 pipes oak
8' Prinzipal	56 pipes 75% tin
8' Rohrflöte (1-12 Bdn)	44 pipes 40% tin
4' Oktave	56 pipes 75% tin
4' Nachthorn	56 pipes 40% tin
2 1/2' Quinte	56 pipes 50% tin
2' Oktave	56 pipes 75% tin
Mixtur IV-V	255 pipes 75% tin
8' Trompete	56 pipes 50% tin
8' Horizontale Trompete	56 pipes 80% tin
4' Schalmel	56 pipes 75% tin
Zimbelstern	5 Schulmerich bells

SCHWELLWERK (Manual III)

8' Viola	56 pipes 50% tin
8' Viola Celeste tc	44 pipes 50% tin
8' Holzgedackt	56 pipes oak
4' Prinzipal	56 pipes 50% tin
4' Gemslöte	56 pipes 40% tin
Sesquialter II mc	64 pipes 40% tin
2' Oktave	56 pipes 50% tin
Scharf III-IV	214 pipes 75% tin
16' Dulzian	56 pipes spruce
8' Trompete	56 pipes 75% tin
Tremulant	

POSITIV (Manual I)

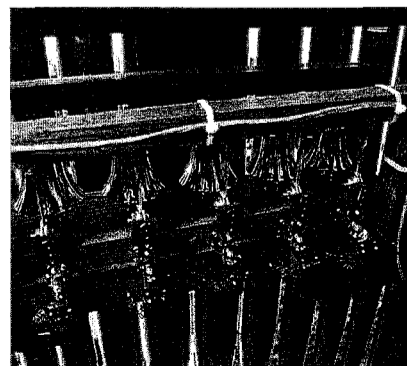
8' Holzprinzipal	56 pipes oak
8' Bleigedackt	56 pipes 25% tin
4' Rohrflöte	56 pipes 40% tin
2 1/2' Nasat	56 pipes 50% tin
2' Nachthorn	56 pipes 40% tin
1 3/4' Terz	56 pipes 75% tin
1 1/2' Quinte	56 pipes 75% tin
Zimbel III-IV	180 pipes 75% tin
8' Krummhorn	56 pipes 50% tin
8' Horizontale Trompete (from HW)	
Tremulant	

PEDAL

32' Untersatz (ext Subbass)	12 pipes spruce
16' Prinzipal	30 pipes 75% tin
16' Subbass	30 pipes oak
8' Oktavbass (ext Prinz 16')	18 pipes 75% tin
8' Pommer (ext Subbass)	12 pipes oak
4' Choralbass	30 pipes 50% tin
Mixtur IV	120 pipes 75% tin
32' Bombarde (ext 16')	12 pipes spruce
16' Posaune	30 pipes spruce
8' Trompete (from Hauptwerk)	
4' Schalmel (from Hauptwerk)	

Couplers

Schwellwerk/Hauptwerk
Positiv/Hauptwerk
Schwellwerk/Pedal
Hauptwerk/Pedal
Positiv/Pedal



Zimbelstern (five Schulmerich bells)
(photo by Matt Holman)

New Organs



**R. T. Swanson, Inc.,
Grand Ledge, Michigan
Salem Lutheran Church,
Owosso, Michigan**

Salem Lutheran Church was established in 1862, and its current edifice was built in 1893. The church's first pipe organ was built by the Reuter Organ Company of Lawrence, Kansas in 1922 as Opus 70. This two-manual, 11-rank instrument was installed in a chamber located to the left of the chancel and above the sacristy. In 1964, William Kaltrider of Owosso, Michigan, relocated the organ to the rear gallery and added a new console and seven new ranks.

Deteriorating leather and other problems caused the church to request a proposal from our company. We agreed to build an essentially new organ of 21 ranks, reusing three ranks of the 1922 pipework and all seven ranks of the 1964 pipework. All of the old pipework was reconditioned and revoiced in order to blend with the new. While the 1964 console was recycled, it was refitted with new manual keyboards with rosewood naturals and maple sharps and new drawknobs. A new solid-state combination action and relay system were provided, which feature full MIDI capability. Action is electro-mechanical.

The new casework was designed to be in architectural harmony with the 1893 structure and is cantilevered into the room in order to provide better projection for the Great division. The new Swell enclosure helps focus and project the Swell division's tone. Wind pressures are 3" for the Great and 4½" for the Swell.

—Richard Swanson

GREAT
16' Rohrflöte (ext 8')
8' Principal
8' Rohrflöte
8' Gemshorn
4' Octave
4' Hohlflöte
2½' Twelfth
2' Fifteenth
1½' Mixture III
8' Trompete
Chimes
MIDI on Great
Great to Great 16, UO, 4
Swell to Great 16, 8, 4

SWELL
8' Holzgedeckt
8' Viole de Gambe
8' Voix Celeste TC
4' Principal
4' Spitzflöte
2½' Nazard TC
2' Octave (ext 4' Principal)
2' Spitzflöte (ext 4' Spitzflöte)
1½' Larigot (ext 2½')
1½' Tierce TC
Tremulant
8' Hautbois
MIDI on Swell
Swell to Swell 16, UO, 4

PEDAL
32' Resultant
16' Subbass
16' Rohrbass (Gt)
8' Octave
8' Bassflöte (ext 16' Subbass)
8' Gemshorn (Gt)
4' Superoctave (ext 8' Octave)
4' Flöte (ext 16' Subbass)
2' Twentysecond (ext 8' Octave)
16' Posaune (ext Gt 8' Trompete)
8' Trompete (Gt)
4' Hautbois (Sw)
MIDI on Pedal
Great to Pedal 8, 4
Swell to Pedal 8, 4

**Bedient Pipe Organ Company,
Roca, Nebraska
Residence of Elaine Mann,
Chippewa Falls, Wisconsin**

In August, Gene Bedient installed and voiced Bedient Opus 82 at the home of Elaine Mann, Chippewa Falls, Wisconsin. Ms. Mann is organist at Grace Lutheran Church, Eau Claire, Wisconsin. She has written following the installation: "I just want you to know how happy I am with the organ. It is a dream come true."

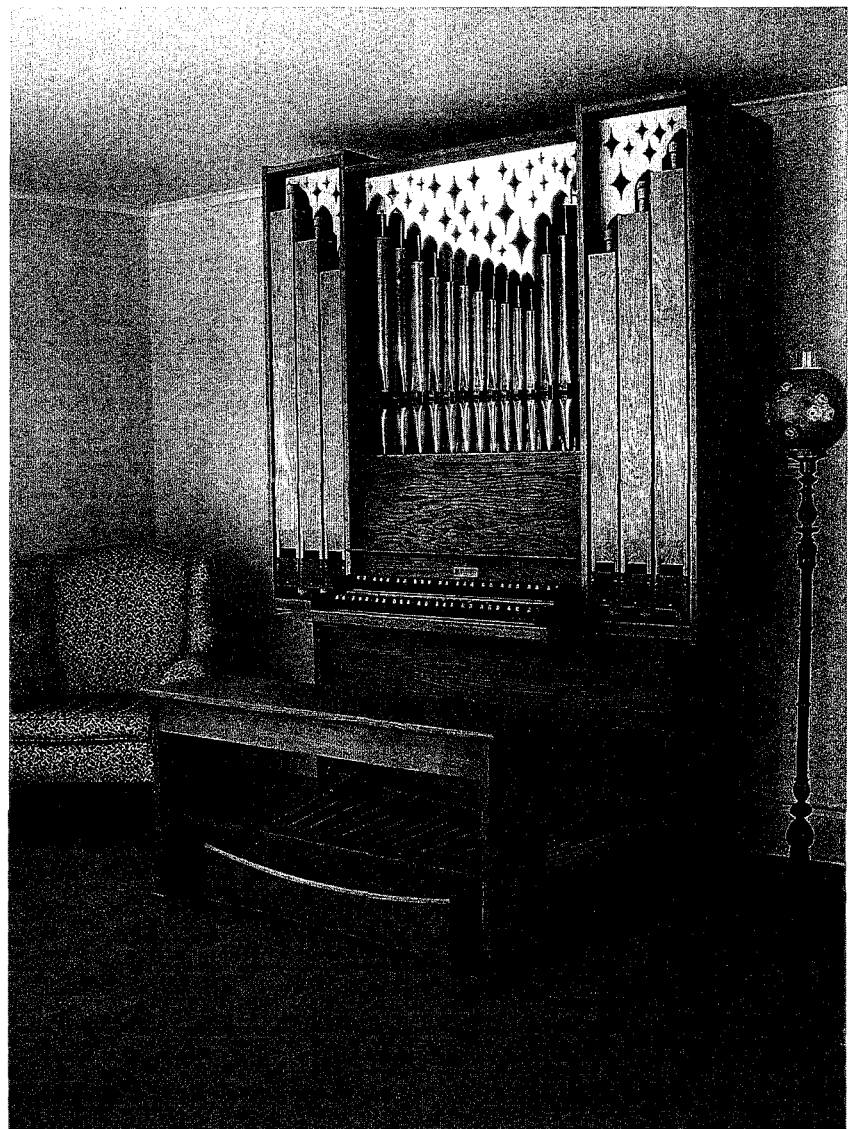
The intent was to design and build a small, enclosed organ with sensitive but not fragile suspended action, an ideal instrument for practicing. It features

keyboards with natural playing surfaces of blackwood and accidentals of hard maple. The 30-note concave-radiating pedalboard has oak and maple playing surfaces. Wind is supplied from a small wedge bellows that is located in the top of the organ case.

MANUAL I
8' Rohrlute (58 pipes)

MANUAL II
8' Gedackt 8 (46 pipes; 1-12 common with Rohrlute)

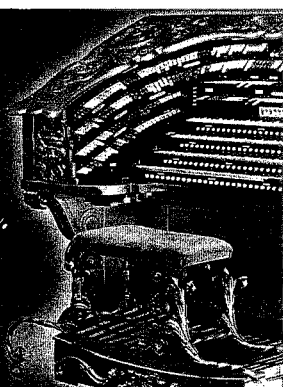
PEDAL
Manual II/Pedal



Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org

Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838



Calendar

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

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

UNITED STATES East of the Mississippi

15 NOVEMBER

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, CT 8 pm
John Scott, Messiaen, *Méditations sur le mystère de la Sainte Trinité*; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Paul Jacobs, masterclass; Haddonfield United Methodist, Haddonfield, NJ 10:30 am
Cj Sambach; St. Joseph's RC Church, Macon, GA 7:30 pm
Cameron Carpenter, with Carmel Symphony; St. Luke's United Methodist, Carmel, IN 7:30 pm
David Schrader, masterclass; Music Institute of Chicago, Evanston, IL 9:30 am

16 NOVEMBER

Choral concert; First Church of Christ, Wethersfield, CT 4 pm
Guy Bovet; Church of St. Ignatius Loyola, New York, NY 4 pm
Timothy Olsen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Paul Jacobs; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Peter Richard Conte; Old St. Joseph's, Philadelphia, PA 4 pm
 Singing Boys of Pennsylvania; St. John Lutheran, Richlandtown, PA 4 pm
Kevin Clemens; Church of St. John the Evangelist, Severna Park, MD 7 pm
Christopher Young; Chapel, Duke University, Durham, NC 5 pm
 Marion Civic Chorale, with orchestra; First United Methodist, Ocala, FL 3 pm
Tom Trenney; Moorings Presbyterian, Naples, FL 4 pm
Cj Sambach; St. Joseph's RC Church, Macon, GA 10:45 am INformance
Paul Tegels; University of Notre Dame, South Bend, IN 2:30 pm, 5 pm
Ken Cowan; First Congregational, Traverse City, MI 4 pm
 Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
 Jaroslav Vajda hymn festival; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Nathan Laube; Independent Presbyterian, Birmingham, AL 4 pm
Randall Manges; Winnetka Congregational, Winnetka, IL 4 pm
Sophie Cauchefeur-Choplin; St. Luke's Church, Evanston, IL 5 pm
Mary Gifford; Our Lady of Sorrows Basilica, Chicago, IL 3 pm
Todd Wilson; Pilgrim Congregational, Duluth, MN 2 pm

17 NOVEMBER

Joe Utterback; Village Presbyterian, Prairie Village, KS 7:30 pm

18 NOVEMBER

Paul Jacobs & Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 7 pm
Tom Trenney; St. Simon's Presbyterian, St. Simon's Island, GA 7:30 pm

19 NOVEMBER

Kimberly Hess; St. Luke Catholic Church, McLean, VA 4 pm

20 NOVEMBER

The Dessoff Choirs; St. James' Church, Madison Ave., New York, NY 8 pm
John Scott; The Episcopal Academy, Newton Square, PA 7:30 pm

21 NOVEMBER

Edward Broms; St. Paul's Cathedral, Boston, MA 7 pm
Andrew Sheranian; Emmanuel Church, Chestertown, MD 7:30 pm
Craig Cramer; Christ United Methodist, Greensboro, NC 7:30 pm
Tom Trenney; Highland Presbyterian, Fayetteville, SC 7 pm
Peter Richard Conte; Christ Presbyterian, Canton, OH 8 pm

S. Wayne Foster, with Toledo Symphony; Toledo Museum of Art, Toledo, OH 8 pm
Boyd Jones; Winter Park Presbyterian, Winter Park, FL 7:30 pm

22 NOVEMBER

Mark Steinbach, works of Messiaen; Sayles Hall, Brown University, Providence, RI 8 pm
Mary Jane Newman, with Musica Antiqua; Presbyterian Church of Mount Kisco, Mount Kisco, NY 8 pm
John Scott, Messiaen, *Livre du Saint Sacrement*; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Thomas Murray; Christ & St. Stephen's Episcopal, New York, NY 4 pm, 7:30 pm
Craig Cramer, masterclass; Christ United Methodist, Greensboro, NC 10 am
Bradley Hunter Welch; St. Andrew's-Covenant Presbyterian, Wilmington, NC 7:30 pm
S. Wayne Foster, with Toledo Symphony; Toledo Museum of Art, Toledo, OH 8 pm
Huw Lewis, with Holland Symphony; Hope College, Holland, MI 7:30 pm
E. Ray Peebles, with Shreveport Symphony; Riverview Theatre, Shreveport, LA 7:30 pm

23 NOVEMBER

Gillian Weir; Woolsey Hall, Yale University, New Haven, CT 8 pm
 Choral concert; Cathedral of the Incarnation, Garden City, NY 4 pm
Thomas Murray, worship service accompaniment; Christ & St. Stephen's Episcopal, New York, NY 11 am
 Choral concert, with orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Douglas Beck; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Schelat; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Marilyn Keiser; Calvary Episcopal, Pittsburgh, PA 4 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5 pm
Jonathan Moyer, works of Messiaen; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Janette Fishell & Colin Andrews; First Presbyterian, Gainesville, FL 4 pm
Laura Ellis; Christ Church, Bradenton, FL 4 pm
 Choral concert, with orchestra; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Lynne Davis; Independent Presbyterian, Birmingham, AL 4 pm
Jonathan Ryan; St. John Cantius Church, Chicago, IL 2 pm
Richard Hoskins & Roger Stanley, Messiaen works; St. Chrysostom's, Chicago, IL 7 pm
Joe Utterback; New England Church, UCC, Aurora, IL 10 am, 11:15 am
 Kammerchor, with Alleluia Ringers; Concordia University, Mequon, WI 3:30 pm

24 NOVEMBER

Marilyn Keiser, masterclass; Sixth Presbyterian, Pittsburgh, PA 8 pm
David Lamb; Loretto Motherhouse Chapel, Loretto, KY 7 pm
Mario Duella; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER

Edward Broms; King's Chapel, Boston, MA 12:15 pm
Carol McNally; Park Congregational, Grand Rapids, MI 12:15 pm

26 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

30 NOVEMBER

Advent Lessons & Carols; Church of the Advent, Boston, MA 4:30 pm
Heinrich Christensen, with tenor and baritone, Pinkham, *Songs for Voice & Organ*; King's Chapel, Boston, MA 5 pm
Harry Huff; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Women's Schola; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
 Advent Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati OH 3 pm
 Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

1 DECEMBER

Cameron Carpenter; Middle Collegiate Church, New York, NY 7 pm

2 DECEMBER

Handbell concert; King's Chapel, Boston, MA 12:15 pm
 Holiday concert; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm
 Lessons & Carols; Lutheran School of Theology, Chicago, IL 7 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
 Park Ridge, IL
 Pickle Piano & Church Organs
 Bloomingdale, IL

WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

Peter J. Basch

261 7th St. Hoboken, NJ 07030
 Cordibus@aol.com 201-653-5176

Director of Music & Organist Holy Redeemer Parish
 6502 Jackson St West New York, NJ 07093

Curator, J.W. Steere & Son Organ
 The Baptist Temple, Brooklyn, NY

Keith Bigger



J.W. Steere
 1825-1900

Phone 718/528-9443
 E-mail k_bigger@yahoo.com

Dean W. Billmeyer

University of Minnesota
 Minneapolis 55455 • dwb@umn.edu

THOMAS BROWN

UNIVERSITY
 PRESBYTERIAN CHURCH
 CHAPEL HILL, NORTH CAROLINA

DAVID CHALMERS

CONCERT ORGANIST
 GLOBE DEI CANTORES
 ORLEANS, MA

DELBERT DISSELHORST

Professor Emeritus
 University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
 First Presbyterian Church
 Mt. Pleasant, Michigan 48858
 SOLO Shelly-Egler
 RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
 NAPLES, FLORIDA

Organist / Pianist

Michael Gailit

www.gailit.at
 office@gailit.at
 Konservatorium Wien University
 University of Music, Vienna

CHRISTOPHER GARVEN

Organist & Music Director
 Church of the Good Samaritan
 Paoli, Pennsylvania

John M. Gearhart III

B.A., M.Mus.
 St. John the Divine (Episcopal)
 2450 River Oaks Blvd.
 Houston, TX 77019

ROBERT GLASGOW

PROFESSOR EMERITUS
 The University of Michigan
 Ann Arbor

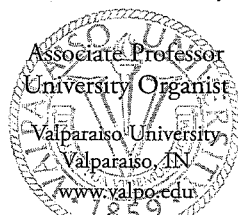
JAMES HAMMANN DMA-AAGO

University of New Orleans
 Chapel of the Holy Comforter

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact:
 Jerome Butera <jbutera@sgcmail.com> 847/391-1045

LORRAINE BRUGH, Ph.D.



Associate Professor
 University Organist
 Valparaiso University
 Valparaiso, IN
 www.valpo.edu
 219-464-5084
 Lorraine.Brugh@valpo.edu

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact:

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

WILL HEADLEE

1650 James Street
Syracuse, NY 13203-2816
(315) 471-8451

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.

St. John's Univeristy
Collegeville, MN 56321

DAVID K. LAMB, D.MUS.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733

Christopher Marks

University of Nebraska-Lincoln
csmarks.organ@gmail.com
(315) 278-1410



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

MARILYN MASON CHAIRMAN, DEPARTMENT OF ORGAN UNIVERSITY OF MICHIGAN ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

Mary Mozelle
Concert Organist

"The Sights and
Sounds of
the Pipe Organ"

703.898.9609
www.PipeOrganPro.com

Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

RICHARD LITTERST

First Church of Christ, Scientist
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER

PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

William H. Murray

Mus.M., F.A.G.O.

Fort Smith, Arkansas

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings

Arthur LaMirande

LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com



3 DECEMBER

Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Laura Ellis; Morrison United Methodist, Leesburg, FL 12 noon

4 DECEMBER

Richard Benedum; Christ Church, Bradenton, FL 12:15 pm

5 DECEMBER

Edward Broms; Trinity Church, Boston, MA 12:15 pm
Christopher Harrell, with vocalists; Immanuel Lutheran Church of the Upper Keys, Key Largo, FL 8 pm
Lessons & Carols; Holy Trinity Lutheran, Akron, OH 7:30 pm
Handel, *Messiah*; Rockefeller Chapel, University of Chicago, IL 8 pm
Christmas concert; Concordia University, Mequon, WI 7:30 pm

6 DECEMBER

Christmas concert; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
Bach, *Christmas Oratorio*, part I; Battell Chapel, Yale University, New Haven, CT 8 pm
Advent Lessons & Carols; Christ & St. Stephen's Episcopal, New York, NY 5 pm
The American Boychoir; Trinity Episcopal, Asbury Park, NJ 7 pm
David Higgs; Peristyle Theater, Toledo, OH 8 pm
Handel, *Messiah*; St. Clement Church, Chicago, IL 7:30 pm
Lessons & Carols; Lawrence University Memorial Chapel, Appleton, WI 2 pm, 7:30 pm
Christmas concert; Concordia University, Mequon, WI 7:30 pm

7 DECEMBER

Christmas concert; Methuen Memorial Music Hall, Methuen, MA 3 pm
Advent Procession; All Saints Church, Worcester, MA 5 pm
Bach, *Christmas Oratorio*, part II; Battell Chapel, Yale University, New Haven, CT 4 pm
Christmas concert; First Church of Christ, Wethersfield, CT 4 pm
Handel, *Messiah* (Part I); Church of St. Vincent Ferrer, New York, NY 3 pm
George Sargeant; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Guildsingers; Church of the Holy Trinity, New York, NY 8 pm
The American Boychoir; First Presbyterian, Matawan, NJ 4 pm
Advent Lessons & Carols; St. Peter's Church, Morristown, NJ 4:30 pm
Handel, *Messiah*; Christ Church, New Brunswick, NJ 6 pm
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Singing Boys of Pennsylvania; Trinity Lutheran, Bangor, PA 4 pm
Canticle Singers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach Society of Dayton; Kettering Seventh-day Adventist Church, Dayton, OH 7:30 pm
Advent Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Handel, *Messiah*; Hanover College, Hanover, IN 2 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Handel, *Messiah*; St. Clement Church, Chicago, IL 3:30 pm
Advent Vespers; Rockefeller Chapel, University of Chicago, IL 5 pm

8 DECEMBER

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

9 DECEMBER

Pioneer Singers; King's Chapel, Boston, MA 12:15 pm
Edward Broms; St. Paul's Cathedral, Boston, MA 7 pm
St. Peter's Girls' Choir; Morristown Public Library, Morristown, NJ 5 pm
The American Boychoir; The Papermill Playhouse, Millburn, NJ 7 pm
Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm

10 DECEMBER

Paul Jacobs; Woolsey Hall, Yale University, New Haven, CT 8 pm
The American Boychoir; First Presbyterian, Bordentown City, NJ 7 pm

11 DECEMBER

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Christmas festival concert; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm
Steven Strite; Christ Church, Bradenton, FL 12:15 pm

12 DECEMBER

The American Boychoir; St. Alban's Episcopal, Oakland, NJ 7:30 pm
VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

13 DECEMBER

The American Boychoir; Presbyterian Church, Absecon, NJ 7 pm

Harmonium Choral Society; St. Peter's Church, Morristown, NJ 8 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm

14 DECEMBER

Messiah Sing-In; Battell Chapel, Yale University, New Haven, CT 2 pm
Community Messiah Sing; St. Joseph Roman Catholic Church, Bristol, CT 3 pm
CONCORA; Center Church, Hartford, CT 4 pm (snow date: 12/19 at 7:30 pm)
Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm
Lessons & Carols; Church of St. Vincent Ferrer, New York, NY 3 pm
The American Boychoir; Church of the Epiphany, New York, NY 4 pm
Christmas concert; Church of St. Ignatius Loyola, New York, NY 4 pm
Michael Heighway; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Harmonium Choral Society; St. Peter's Church, Morristown, NJ 3 pm
Vox Fideles Choir; Christ Church, New Brunswick, NJ 6 pm
Michael Unger; Addisville Reformed Church, Richboro, PA 3 pm
Christmas concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Lessons & Carols; First Presbyterian, Pittsburgh, PA 4 pm
Messiah Sing; St. Luke Catholic Church, McLean, VA 4 pm
Vocal Arts Ensemble of Cincinnati; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Candlelight concert; Park Congregational, Grand Rapids, MI 4 pm
Holiday brass concert; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7:30 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 pm, 4:30 pm
Bach, *Christmas Oratorio*; First United Methodist, Columbus, IN 9 am
Handel, *Messiah* selections; St. Meinrad Archabbey, St. Meinrad, IN 3 pm
Handel, *Messiah* selections; Trinity United Methodist, New Albany, IN 7:30 pm
Christmas choral concert; Independent Presbyterian, Birmingham, AL 4 pm
Handel, *Messiah*; First Presbyterian, Arlington Heights, IL 4 pm
Advent Lessons & Carols; Cathedral of St. John the Evangelist, Milwaukee, WI 5:15 pm

17 DECEMBER

Scott Lamlein; Mechanics Hall, Worcester, MA 12 noon
Carol Sing; Madison Avenue Presbyterian, New York, NY 7 pm
Scott Hyslop; Old Salem Visitor Center, Winston-Salem, NC 12 noon
David Lamb; St. John the Evangelist Catholic Church, Indianapolis, IN 11:30 am
Milwaukee High School of the Arts Chorale; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

18 DECEMBER

Zach Klobnak; Christ Church, Bradenton, FL 12:15 pm

19 DECEMBER

The American Boychoir and Trinity Choristers, Britten, A *Ceremony of Carols*; St. Paul's Chapel, New York, NY 4:30 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Todd Wilson, with orchestra and chorus; First Presbyterian, Birmingham, MI 7:30 pm
Southern Harmony; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

20 DECEMBER

The American Boychoir; Princeton University Chapel, Princeton, NJ 7:30 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Naomi Rowley & Frank Rippl, with White Heron Chorale; Lawrence University Memorial Chapel, Appleton, WI 7:30 pm

21 DECEMBER

Lessons & Carols; First Baptist, Worcester, MA 5 pm
Lessons & Carols; First Congregational, Bristol, CT 3 pm
Lessons & Carols; South Church, New Britain, CT 4 pm
Peter DuBois; Memorial Art Gallery, Eastman School of Music, Rochester, NY 5:30 pm
Lessons & Carols; Church of the Holy Trinity, New York, NY 4 pm
Christmas concert; Church of St. Ignatius Loyola, New York, NY 4 pm
The American Boychoir; Alexander Hall, Princeton University, Princeton, NJ 4 pm
Lessons & Carols; Christ Church, New Brunswick, NJ 6 pm
Singing Boys of Pennsylvania; St. John Lutheran, Sumneytown, PA 7 pm
Advent Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 6 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm

Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Bach, Cantata 10; St. Luke Church, Chicago, IL 4 pm

22 DECEMBER
Chelsea Chen; Christ Church, New Haven, CT 8 pm

23 DECEMBER
Ray Cornils, with brass, handbells, and choir; Merrill Auditorium, Portland, ME 7:30 pm
Heinrich Christensen, with soprano and tenor; King's Chapel, Boston, MA 12:15 pm

24 DECEMBER
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9, 11 pm
Lessons & Carols; First United Methodist, Columbus, IN 11 pm
Messiah, Part I; Cathedral of St. John the Evangelist, Milwaukee, WI 11:15 pm

25 DECEMBER
Scott Dettra & Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm

28 DECEMBER
Paul Jacobs; Asbury United Methodist, Uniontown, PA 7 pm

31 DECEMBER
Christmas Lessons & Carols; Church of the Advent, Boston, MA 5 pm
Leon Couch III; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Craig Cramer; Central Reformed Church, Grand Rapids, MI 9 pm

UNITED STATES
West of the Mississippi

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

16 NOVEMBER
Aaron David Miller; Bethlehem Lutheran, Minneapolis, MN 4 pm
S. Wayne Foster; Ridgelea Presbyterian, Fort Worth, TX 4:30 pm
Paulsson & Canning (Anders Paulsson, soprano saxophone and Andrew Canning, organ); First Presbyterian, Tyler, TX 4 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm
Daniel Sullivan; American Evangelical Lutheran, Prescott, AZ 2:30 pm
Thomas Foster, organ and harpsichord, with soprano and cello; Grace Lutheran, Tacoma, WA 3 pm
Scott Dettra; Grace Cathedral, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

17 NOVEMBER
Carole Terry; University Park United Methodist, Dallas, TX 7:30 pm
Janette Fishell; Benaroya Concert Hall, Seattle, WA 7:30 pm

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

21 NOVEMBER
Thomas Joyce, works of Messiaen; St. James Cathedral, Seattle, WA 7:30 pm

22 NOVEMBER
James Welch; Carmel Mission Basilica, Carmel, CA 7 pm

23 NOVEMBER
Brian Swager, works of Messiaen; Fourth Church of Christ, Scientist, San Francisco, CA 2 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Chelsea Chen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

24 NOVEMBER
Clint Kraus, works of Messiaen; St. James Cathedral, Seattle, WA 7:30 pm

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

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

30 NOVEMBER
Bede Parry; All Saints' Episcopal, Las Vegas, NV 5:30 pm, following Choral Evensong
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Brian Swager; Legion of Honor, San Francisco, CA 4 pm
S. Wayne Foster; Trinity Lutheran, Manhattan Beach, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

5 DECEMBER
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:05 pm
Advent Lessons & Carols; All Saints', Beverly Hills, CA 7:30 pm

7 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Vesper Service; Union Sunday School, Clermont, IA 2 pm
Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm
Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm
Joseph Adam, works of Messiaen; St. James Cathedral, Seattle, WA 7:30 pm
David Brock; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

8 DECEMBER
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

LEON NELSON
University Organist
North Park University
Chicago, Illinois

DOUGLAS REED
UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

ROBERT L. SIMPSON
Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback
COMMISSIONS & CONCERTS
732 . 747 . 5227


DAVID WAGNER
DMA
Madonna University
Livonia, Michigan
dwagner@madonna.edu

KARL WATSON
SAINT LUKE'S
METUCHEN

Davis Wortman
ST. JAMES' CHURCH
NEW YORK

CHARLES DODSLEY WALKER, FAGO
ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650
FOUNDER/CONDUCTOR
CANTERBURY CHORAL SOCIETY
2 EAST 90TH STREET
NEW YORK, NY 10128
(212) 222-9458

SYLVIE POIRIER
PHILIP CROZIER
ORGAN DUO
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752
philipcrozier@sympatico.ca

DAVID SPICER
First Church of Christ
Wethersfield, Connecticut

House Organist
The Bushnell Memorial
Hartford

DOUGLAS O'NEILL
Cathedral of the Madeleine
Salt Lake City, Utah
doneill@madeleinechoirsschool.org
801/323-9850

STEPHEN G. SCHAEFFER
Recitals - Consultations
Cathedral Church of the Advent
Birmingham, Alabama
www.AdventBirmingham.org

Stephen Tappe
Organist and Director of Music
Saint John's Cathedral
Denver, Colorado
www.sjcathedral.org

Marcia Van Oyen
First United Methodist Church,
Plymouth, Michigan
mvanoyen.com

KEVIN WALTERS
M.A., F.A.G.O.
Rye, New York

Cherie Wescott
Concerts • Masterclasses • Coaching
405/942-3958
e-mail: mimiscott1517@yahoo.com

RONALD WYATT
Trinity Church
Galveston

CELEBRATING 25 YEARS
Pipedreams®
A radio program for the king of instruments

AMERICAN PUBLIC MEDIA™

NOVEMBER 2008


#0844 - From the Ocean Grove...soloist Gordon Turk is featured in a centenary celebration of the Robert Hope-Jones pipe organ in the world-famous auditorium of this picturesque New Jersey summer shore-side retreat.

#0845 - Concert Organs Abroad...Michel Chapuis, David Goode and Balint Karosi let us sample three intriguing recent installations in concert halls in Japan, Finland and Hungary.

#0846 - Some Apple Pie...a few slices from the 'new organ', 'new music', and 'live performance' scenes in Manhattan.

#0847 - Toccata!...hot to the touch, and hotter to hear, these works cover the keyboard with memorable sonic effects.

From American Public Media, *Pipedreams®* is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.

 APOBA is a proud supporter of *Pipedreams®*
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Cathedral Church of St. John
Albuquerque, New Mexico
www.stjohnsabq.org
505-247-1581


Iain Quinn
Director of Cathedral
Music & Organist


Maxine Thevenot
Associate Organist-
Choir Director

Carol Williams
San Diego Civic Organist
Website: www.melcot.com
E-mail: carol@melcot.com

Brian Swager, with tenor and storyteller; Fourth Church of Christ, Scientist, San Francisco, CA 7:30 pm

12 DECEMBER
Bradley Hunter Welch; Missouri United Methodist, Columbia, MO 7 pm

13 DECEMBER
VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm
Judith & Gerre Hancock; Bates Recital Hall, University of Texas, Austin, TX 7 pm

14 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Bach Society; Christ the King Lutheran, Houston, TX 6 pm
Vytenis Vasyliunas; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

17 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

19 DECEMBER
Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm
Christmas Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

20 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 DECEMBER
Bradley Hunter Welch; First United Methodist, Texarkana, AR 4 pm
Advent Lessons & Carols; All Saints' Episcopal, Las Vegas, NV 10:30 am
Christmas Lessons & Carols; All Saints', Beverly Hills, CA 5 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 DECEMBER
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

16 NOVEMBER
Beate Kruppke; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

17 NOVEMBER
D'Arcy Trinkwon; All Souls, Langham Place, London, UK 7:30 pm

18 NOVEMBER
Stephen Tharp; St. Martin, Dudelange, Luxembourg 8 pm
Jonathan Oldengarm; St. Paul's Cathedral, London, ON, Canada 12:15 pm

19 NOVEMBER
Jan Ernst; Kreuzkirche, Dresden, Germany 8 pm

21 NOVEMBER
Pierre-Laurent Haesler; Saint-François, Lausanne, Switzerland 8 pm
Maxine Thevenot; Metropolitan United Church, Toronto, ON, Canada 7:30 pm
Jonathan Oldengarm; Hebron Christian Reformed Church, Whitby, ON, Canada 7:30 pm

22 NOVEMBER
D'Arcy Trinkwon; Cuckfield Church, Cuckfield, UK 7:30 pm

23 NOVEMBER
Claude Pahud; Eglise, Auvemier, Switzerland 5 pm

26 NOVEMBER
Christoph Krummacker; Kathedrale, Dresden, Germany 8 pm

27 NOVEMBER
Thomas Trotter; St. Paul's Cathedral, London, UK 7 pm

29 NOVEMBER
Stephen Tharp; Würzburger Dom, Würzburg, Germany 4 pm

30 NOVEMBER
Theophil Heinke; Stadtkirche, Waltershausen, Germany 7:30 pm

3 DECEMBER
Holger Gehring, with Baroque orchestra; Kreuzkirche, Dresden, Germany 8 pm

6 DECEMBER
Tim Wakerell; All Saints Parish Church, High Wycombe, UK 12 noon

7 DECEMBER
Huw Williams; St. Paul's Cathedral, London, UK 6 pm

14 DECEMBER
Katrin Bibiella, with chorus; St. Katharinen, Oppenheim, Germany 6 pm

24 DECEMBER
Jonas Sandmeier; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 10 pm

28 DECEMBER
Ruben Sturm, with trumpet; St. Josef, Neulenburg, Germany 5 pm

31 DECEMBER
Hans-Ola Ericsson; St. Katharinen, Oppenheim, Germany 10 pm

Organ Recitals

CHARLES BARLAND, Sinsinawa Mound, Sinsinawa, WI, June 18: *Prelude and Fugue in F*, Lübeck; *O Mensch, beweine dein Sünde* gross, BWV 622, *Pièce d'Orgue*, BWV 572, Bach; Allegro (*Sonata No. 3*), C. P. E. Bach; *Fugue on the Name B-A-C-H*, op. 60, no. 1, Schumann; *Two Hymn Meditations*, Jones; *Aria on a Chaconne*, Martinson; *Theme and Variations on Jesus Loves Me*, Kerr; *Postlude in D*, Willan.

CONNIE BORUTA, Houghton County Historical Society Heritage Center, Lake Linden, MI, June 19: *Now Thank We All Our God*, Karg-Elert, arr. Smith; *God of glory*, Richolson; *Sonatina (God's time is the best)*, Bach, arr. Wells; *Alleluia! (Ye sons and daughters, let us sing!)*, Price; *Andante grazioso (Sonata in A)*, Mozart, arr. Landon; *Once to every man and nation*, Smith; He shall feed his flock (*Messiah*), Handel, arr. Zettervall; *Paeon*, Nolter; *Come Sunday*, Ellington; *God's love made visible*, Brubeck; *Yes, God is real*, Kenneth; *Honeysuckle Rose*, Razaf/Waller; *Basin Street Blues*, Williams; *Satin Doll*, Ellington/Mercer/Strayhorn; *Ain't misbehavin'*, Razaf/Waller; *His eye is on the sparrow*, Wade in the water; *I want Jesus to walk with me*, *Just a closer walk with Thee*, Utterback; *Just a closer walk with Thee*, Wilhelmi.

CHRISTOPH BULL, CHELSEA CHEN, and **MAXINE THEVENOT**, with performance painter Norton Wisdom, videographer Benton-C Bainbridge, dancer Nehara Kalev, and I-Chin Feimblatt, vocalist, University of California, Los Angeles, CA, June 8: *Apparition de l'Eglise Eternelle*, Messiaen; *Prelude and Fugue in B*, Dupré; *Après un rêve*,

Chanson d'amour, Fauré; *Repentir*, Gounod; *Litanies*, Alain; *Taiwanese Suite*, Chen; *Dieu Parmi Nous*, Messiaen; *Cortège et Litanie*, Dupré; *Continuum*, Quinn; *Totentanz (Homage to Petr Eben, 1929-2007)*, Stacey; *Récit de Thérèse en Taille*, de Grigny; *Toccata Schlafes Bruder*, Schneider; *Messiaen deconstructed* (improvisation).

PHILIP CROZIER, Église Saints-Anges, Lachine, QC, Canada, June 25: *Sonate No. 6*, op. 65, Mendelssohn; *Suite*, Bédard.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, July 1: *Toccata*, Monnikendam; *Wo Gott der Herr nicht bei uns hält*, BWV 1128, Bach; *Capriccio cha-cha-cha*, Planyavsky; *Meditation sobre los dos primeros Versículos del Génesis*, Ferreyra; *Wachet auf, ruft uns die Stimme*, op. 67, no. 41, Reger; *Wachet auf, ruft uns die Stimme*, op. 78, no. 18, Karg-Elert; *Wachet auf, ruft uns die Stimme (Overture from St. Paul)*, op. 36, Mendelssohn, arr. Michel.

STEPHEN HAMILTON, St. Martins-in-the-Field Episcopal Church, Severna Park, MD, June 1: *Choral Variations on Veni Creator*, Duruffé; *Benedictus*, Reger; *Vater unser im Himmelreich*, Böhm; *Sonata VI in d*, op. 65, Mendelssohn; *Passacaglia*, BWV 582, Bach; *Hymne d'action de Grâce 'Te Deum'* (*Trois Paraphrases Gregorienne*), Langlais; *Pastorale*, op. 20, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JAMES HAMMANN, Sinsinawa Mound, Sinsinawa, WI, June 25: *Final (Concerto in g)*, Handel; *Schmücke dich, o liebe Seele*, BWV 654, *Nun komm, der Heiden Heiland*, BWV 659, *Toccata and Fugue in d*, BWV 565, Bach; *Cantabile*, Franck; *Le banquet céleste*, Messiaen; *Suite Gothique*, op. 25, Boëllmann.

MONICA ALEXANDRA HARPER, St. Matthew's Lutheran Church, Charleston, SC, June 3: *Toccata*, op. 104, Jongen; *Passacaglia and Fugue*, BWV 582, Bach; *Concerto in F*, op. 4, no. 4, HWV 292, Handel; *Passacaglia quasi toccata on a theme of B-A-C-H*, Sokola; *Sonata in One Movement on Kalenda Maya*, Larsen; *Toccata (Suite)*, op. 5, Duruffé.

DONALD HUNT, with Nata Belkin, cello, St. James United Church, Montreal, QC, Canada, June 17: *Sonata for Cello and Organ*, RV 43, Vivaldi; *Suite No. 3 en Ut majeur pour violoncelle seul*, BWV 1009, *Nun freut euch, lieben Christen g'mein*, BWV 755, Bach; *Ave Maria*, op. 52, no. 6, Schubert.

DAVID C. JONIES, First (Scots) Presbyterian Church, Charleston, SC, June 5: *Grand Dialogue*, Marchand; *Fantaisie No. 1 in E-flat*, Saint-Saëns; *Fantasia super Komm, Heiliger Geist*, BWV 561, Bach; *Mozart Changes*, Gardonyi; *Sonate II*, Hindemith;

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST.
EL CAJON, CA 92020

NOACK
THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MA 01833
www.noackorgan.com
Member: Associated Pipe Organ Builders of America

RANDALL DYER & ASSOCIATES
PIPE ORGANS OF QUALITY AND DISTINCTION
BOX 489 JEFFERSON CITY, TENNESSEE 37760
865-475-9539 www.RDyerOrgans.com
MEMBER FIRM:
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

martin ott pipe organ company inc.
1353 Baur Boulevard
St. Louis, MO 63132-1903
314-589-0366 Phone
314-504-0366 Cell
314-589-3879 Fax
office@ottpipeorgan.com
www.ottpipeorgan.com
Martin Ott
Orgelbaumeister

FABRY
NEW INSTRUMENTS
MAINTENANCE
RESTORATIONS
974 AUTUMN DRIVE
ANTIOCH, ILLINOIS 60002
847-395-1919
FAX 847-395-1991
www.fabryinc.com

Parkey OrganBuilders
Distinguished Pipe Organs
3870 Peachtree Ind. Blvd. Voice 770-368-3216
Suite 150-285 Fax 770-368-3209
Duluth, Georgia 30096 www.parkeyorgans.com

Hupalo Repasky
Pipe Organ Craftsmen & Builders
3850
1785 Timothy Drive, Unit 4
San Leandro, CA 94577
Tel: 510 483 6905
www.hupalorepasky.com

PARSONS PIPE ORGAN BUILDERS
OF NIDAQUA, NEW YORK
4820 Bristol Valley Road, 14424-9309

MILNAR ORGAN COMPANY
ORGANBUILDING & RESTORATIONS
3165 Hill Road
Eagleville, TN 37060
(615) 274-6400
Dennis, Derek, Jeff, Todd and
Greg Milnar and Associates
www.milnarorgan.com E-mail: DennisMilnar@milnarorgans.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL
hear the difference.

A. David Moore, Inc.
TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914

Advertise in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

Statement of Ownership, Management, and Circulation
1. Publication Title: *The Diapason*
2. Issue Date: 10/1/06
3. Issue Frequency: Monthly
4. Annual Subscription Price: \$35.00
5. Annual Circulation: 4,980
6. Total Number of Copies: 4,980
7. Total Number of Copies (Net of 6): 4,980
8. Total Number of Copies (Net of 6) (Percentage of Total): 100.0%

Statement of Ownership, Management, and Circulation
1. Publication Title: *The Diapason*
2. Issue Date: September 2006
3. Issue Frequency: Monthly
4. Annual Subscription Price: \$35.00
5. Annual Circulation: 4,980
6. Total Number of Copies: 4,980
7. Total Number of Copies (Net of 6): 4,980
8. Total Number of Copies (Net of 6) (Percentage of Total): 100.0%

CORNEL ZIMMER ORGAN BUILDERS
FOURTH GENERATION BUILDER...
A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY AND INTEGRITY.
731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 1-866-749-7223
FAX: 704-483-6780
WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

Intermezzo, Cantabile, Finale (*Symphony No. 6 in g*, op. 42), Widor.

DAVID M. LOWRY, with Mark Dulin, trumpet, Kahal Kadosh Beth Elohim Synagogue, Charleston, SC, June 2: *Concerto in B-flat*, op. 4, no. 2, Handel; *Ricercar*, Bove; *Toccata on Leoni*, Bingham; *Nocturne Soliloquy, for Trumpet and Organ*, Lewis; *Sonata III*, Hindemith; *Adagio*, Walter; *Three Marches for Trumpet and Organ*, Telemann.

ROBERT MUNNS, with Sally Johnson, soprano, and Alexander Meikle-Briggs, violin, St. Elizabeth of Portugal Catholic Church, The Vineyard, Richmond, VA, June 28: *Toccata, Aria (Usbekistan Suite)*, Mushel; *Die ihr der unermesslichen Weltalls*, K. 619, Mozart; *Allegro (Sonata in g, RV 28)*, Vivaldi; *Allein Gott in der Höh sei Ehr*, BWV 662, *Jesus Christus unser Heiland*, BWV 665, Bach; *La Salutation Angélique, Improvisation on the Plainsong Te Deum*, Tournemire; *Reflection*, Fletcher; *Little canonic variations on 'Lumetto'*, Leighton; *Hymn Prelude on Bryn Calfaria*, Vaughan Williams; *O Sacrum Convivium*, Messiaen; *Paeon*, Howells.

WILLIAM NESS, College of the Holy Cross, Worcester, MA, April 6: *Praeludium in C*, Böhm; *Pange lingua*, de Grigny; *Partita on Von Gott will ich nicht lassen*, Leyding; *Te Deum*, Tournemire; *Von Gott will ich nicht lassen*, BWV 658, Bach; *Variations sur le thème du Pange lingua*, Leclerc; *Toccata, Adagio and Fugue in C*, BWV 564, Bach.

BRUCE NESWICK, Washington National Cathedral, Washington, DC, June 22: *Fanfare for T. S. Eliot*, Dirksen; *Siciliano for a High Ceremony*, Howells; *Prelude and Fugue in e*, BWV 548, Bach; *Prelude on Urbs Beata*, Dirksen; *Diptyque*, Messiaen; *Variations on Ora Labora*, Hancock; *Fanfares to the Tongues of Fire*, King; improvisation on a submitted theme.

FRANCINE NGUYEN-SAVARIA, St. James United Church, Montreal, QC, Canada, June 3: *Prelude and Fugue in f*, BWV 534, Bach; *Toccata avanti il Ricercar*, Ricercar con obbligo di cantare la quinta parte senza toccarla (*Messa della Madonna*), Frescobaldi; *Épilogue pour pédaler seul (Hommage à Frescobaldi)*, op. 70, Langlais; *Prélude en sol mineur*, Pierné; *Préambule*, op. 31, no. 1, Arabesque, op. 31, no. 15 (*24 pièces en style libre*), Cathédrales (*Quatrième suite des Pièces de fantaisie*, op. 55, no. 3), Vierne.

DEREK NICKELS, First Congregational Church, Michigan City, IN, June 18: *Coronation March (Le Prophète)*, Meyerbeer, arr. Hesford; *Andante con Variazioni*, op. 17, Paine; *Sketch in D-flat*, op. 58, no. 4, *Canon in b*, op. 56, no. 5, Schumann; *Andante con moto* founded on an old Irish church melody (*Six Short Preludes and Postludes, Set 1*, op. 101), Stanford; *Chorale Prelude on the Old 104th (Seven Chorale Preludes, Set One*, op. 186), Parry; *Andante and Variations, Fugue in e*, Mendelssohn.

MASSIMO NOSETTI, Wayzata Community Church, Wayzata, MN, March 9: *Postlude in d*, op. 105, no. 6, Stanford; *Fantaisie sur deux mélodies anglaises*, op. 43, Guilman; *The Soul of the Lake (Seven Pastels from the Lake of Constance)*, op. 96, Karg-Elert; *Improvisation sur Victimae Paschali*, Tournemire, transcr. Duruflé; *Scherzo*, op. 37, no. 4, C. Bossi; *Leggenda*, Manari; *Toccata-Studio*, Esposito.

Central Synagogue, New York, NY, March 11: *Postlude in d*, op. 105, no. 6, Stanford; *Cantilène (Symphony No. 3)*, op. 28, Vierne; *The Soul of the Lake (Seven Pastels from the Lake of Constance)*, op. 96, Karg-Elert; *Final (Symphony No. 6)*, op. 59, Vierne.

JONATHAN OLDENGARM, St. James United Church, Montreal, QC, Canada, June 10: *Onder een linde groen*, Sweelinck; *Toccata F-Dur*, BuxWV 156, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 662, 664, Bach; *Joie et*

clarté des corps glorieux (*Les corps glorieux*), Messiaen; *Choral no. 1 mi majeur*, Franck.

KAREL PAUKERT, with John Orlock, narrator, St. Paul's Episcopal Church, Cleveland Heights, OH, June 8: *The Labyrinth of the World and the Paradise of the Heart*, Eben.

JAY PETERSON, The Presbyterian Homes, Evanston, IL, June 16: *Toccata in F*, BuxWV 156, Buxtehude; *Invocation*, op. 18, no. 3, Guilman; *Seven Biblical Scenes*, Ruoff; *Our Father Who Art in Heaven*, Böhm; *Allegretto, Allegro maestoso e vivace (Sonata No. 4 in B-flat)*, op. 65, Mendelssohn.

DAVID C. PICKERING, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, June 15: *Trois Pièces*, Franck; *Four Noble Gases*, Gawthrop; *Allegro vivace (Cinquième Symphonie en fa mineur)*, Widor.

ANDREW SCANLON, Christ, Prince of Peace Church, Ford City, PA, June 29: *L'Ascensione*, Perera; *Master Tallis's Testament*, Howells; *Fantasia and Fugue in c*, BWV 537, Bach; *Prière, Paraphrase sur le Salve Regina, Mors et Resurrectio*, Langlais; *Pastoral Dance on "Simple Gifts"*, Clarke; *All Glory Be to God on High*, Buck; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Final (Symphonie I)*, Vierne.

CAROLYN SHUSTER FOURNIER, with Janua Caeli and Chœur grégorien de Paris, Brigitte Lazarevic, director, and Chœur de voix de femmes, Sylvain Dieudonné, director, Eglise de la Sainte-Trinité, Paris, France, June 12: *Litanies*, Alain; chant: *La Litanie des Saints, In paradisum; In paradisum*, Daniel-Lesur; *Regards sur la Genèse*, Castérède; *Ubi caritas, J. Charpentier; A-Dieu, Lévinas*; chant: *Offertoire: Ascendit Deus (Messe de l'Ascension)*; *Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen.

MARK BRAMPTON SMITH, Sinsinawa Mound, Sinsinawa, WI, June 11: *Sinfonia from Cantata 29*, Bach, arr. Whitford; *Lord Jesus Christ, Be Present Now*, BWV 655, Bach; *Sonata in C*, K. 255, Scarlatti; *Voluntary in g*, Handel; *O God, Thou Faithful God*, BWV 767, Bach; *Three Liturgical Pieces for Organ*, Lefébure-Wely; *Veni Creator Spiritus*, Peeters; *Bryn Calfaria*, Albrecht; *Rhosymedre*, Vaughan Williams; *Cwm Rhondda*, Smith.

SISTER M. ARNOLD STAUDT, OSF, Sinsinawa Mound, Sinsinawa, WI, June 4: *Poco vivace, Allegretto, Allegro moderato (Short Preludes and Intermezzi)*, op. 9, Schroeder; *Prelude and Fugue in e*, BWV 533, Bach; *Voluntary V*, Stanley; *Choral Variations on Veni Creator*, Duruflé; *Silence May Be Kept, The Peace May Be Exchanged (Rubrics)*, Locklair; *Two Voluntaries on Melodies from the English Tradition*, Jordan; *Tu es Petra (Byzantine Sketches)*, Mulet.

STEPHEN THARP, St. Olaf Church, Minneapolis, MN, June 23: *Final (Symphonie No. 10)*, op. 73, Widor; *Ave Maria (Répons pour le Temps de Rosarie)*, Demessieux; *Messe de la Pentecôte*, Messiaen.

MAXINE THEVENOT, St. John's Cathedral, Denver, CO, April 25: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Five Liturgical Inventions*, Togni; *Hommage à Messiaen*, Robinson; *Les eaux de la grâce, Joie et Clarté (Les Corps Glorieux)*, Messiaen; *Continuum (Notre Dame)*, Quinn; *Carillon-Sortie*, Mulet; *Alleluyas*, Preston; *At the Ballet (Five Dances)*, Hampton; *Antienne, Danse (Suite Mariales)*, Hakim; *Serenade*, Bourgeois; *Patterns*, Andrix; *Adagio, Final (Symphonie III)*, Vierne.

NOAH WYNNE-MORTON, Winnetka Congregational Church, Winnetka, IL, July 16: *Allegro Vivace (Symphonie V)*, Widor; *Toccata in d*, Buxtehude; *Ruhig bewegt (Sonata I)*, Hindemith; *Prelude and Fugue in e*, BWV 548, Bach; *Final (Hommage à Igor Stravinsky)*, Hakim.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
 823 Massachusetts Ave. Indianapolis, IN 46204

Advertise in THE DIAPASON
 For information on rates and digital specifications contact Jerome Butera
 847/391-1045, <jbutera@sgcmail.com>

BERGHAUS ORGAN CO.
 2151 Madison Street, Bellwood, IL 60104
 phone 708-544-4052 • fax 708-544-4058
 email: dmccleary@berghausorgan.com berghausorgan.com

NICHOLS & SIMPSON, INC.
 ORGANBUILDERS
 P. O. BOX 7375
 LITTLE ROCK, AR 72217
 501-661-0197
 C. JOSEPH NICHOLS WAYNE E. SIMPSON, III

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

TAYLOR & BOODY
 ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3583
 Stunton, VA 24301 Fax: 540-886-3584
 e-mail: organs@taylorandboody.com
 website: www.taylorandboody.com

LEVSEN
 ORGAN COMPANY
 ISO • OHS • AIO • AGO
 Website: http://www.LevsenOrg.com/
 email: LevsenOrg@AOL.com
 P.O. BOX 542 • BUFFALO, IOWA 52728 • 800-397-1242

J.F. NORDLIE COMPANY
 PIPE ORGAN BUILDERS
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843
 email:jfnordlie.com http://www.jfnordlie.com

Visit The Diapason website:
www.TheDiapason.com

WAHL ORGANBUILDERS
 320 N. DURKEE ST. - APPLETON, WI 54911
 WAHL@ATHENET.NET - 920.749.9633
 WWW.WAHLORGANBUILDERS.COM

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.95
Regular Classified minimum	19.00
Display Classified, per word	1.25
Display Classified minimum	25.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 15.00
 (\$25 if not ordering print ad)

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 847/391-1044 • jrobinson@sgcmail.com

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

Category _____ Regular Boldface
 Place on website

Ad Copy _____

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

PAYMENT MUST ACCOMPANY ORDER

Classified Advertising

Classified Advertising Rates
will be found on page 41.

POSITIONS AVAILABLE

Director of Music Ministries—Dynamic Presbyterian Church (PC-USA) with average Sunday attendance of 700 looking for full-time Director of Music Ministries—Organist for broad range of music programs in new sanctuary with new 55-rank Buzard organ and concert Steinway. The candidate shall be a committed Christian who can impart that spirituality to all aspects of the job; oversee and coordinate all church music ministries including traditional and contemporary worship with multiple choirs and ensembles; demonstrate a high degree of administrative, managerial and interpersonal skills; have strong written, verbal and computer skills; represent the church in a professional community of 125,000. Minimum of a master's in music degree with choirmaster emphasis/conducting or equivalent work experience required. Competitive salary and standard benefits package. Qualified interested candidates send detailed cover letter, résumé, and official transcripts to: Second Presbyterian Church c/o Bob Gallagher, DMM Search Committee Chair, 313 N. East Street, Bloomington, IL 61761. Further information at address above or at musicsearch@secondpres.info.

Service Manager Position. Berghaus Pipe Organ Builders, Inc. is looking for a highly skilled pipe organ technician to manage our expanding service department based in the Chicago area. The successful applicant will have management experience or demonstrate the ability to manage and develop service personnel and projects. This is a demanding yet rewarding position that requires an absolute commitment to quality and the ability to communicate effectively with our clients. Berghaus offers a competitive compensation and benefits package. Please submit your résumé to Jean O'Brien at jobrien@berghausorgan.com or fax to 708/544-4058.

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

POSITIONS AVAILABLE

Full-time Director of Music (Choirmaster or Organist-Choirmaster). Successful candidate will have a master's degree and extensive experience in the Episcopal tradition. Mail or e-mail vita and letter of application describing your experience in music ministry and administration to the Music Search Committee, Christ Church Cathedral, 318 East 4th Street, Cincinnati, OH 45202; 513/621-1817; musicsearch@cccath.org.

PUBLICATIONS/ RECORDINGS

Let's get programmatic! Ralph Kinder's pair of highly programmatic pieces from 1913 are evocative yet not difficult: "In Moonlight" and "In Springtime." michaelmusicsservice.com; 704/567-1066.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

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

PUBLICATIONS/ RECORDINGS

Wayne Leupold Editions—Check out our new releases at our website: www.wayneleupold.com. New works by Beethoven, Böellmann, Borodin, Cooman, Decker, Dinda, Faulkner, Faustini, Frescobaldi, Hampton, Janzer, Karg-Elert, Laurin, Lovelace, Robertson, Sadoh, Sanders, and Smith. Request our free new catalog online.

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

Pro Organo Organ and Choral CDs—Check out our new CDs at www.zarex.com. Also see free organ video on YouTube at www.youtube.com/MidnightPipes.

PUBLICATIONS/ RECORDINGS

Think you know the harpsichord? Touch and performance practice through historical examples. *Harpsichord Technique: A Guide to Expressivity, 2nd Ed.* by Nancy Metzger. www.rcip.com/musicadulce.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Böellmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PIANOFORTE FOR SALE


Brown and Allen/Boston square grand piano-forte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

REED ORGANS FOR SALE

Estey 2-manual reed organ, ca. 1915. White oak case; AGO pedalboard; electric blower. Completely restored 2006. Contact: high@together.net.


PIPE ORGANS FOR SALE

1980 two-manual Wicks—Four-rank "Forward Four." Enclosed portion has glass swell shades. \$10,000. Call 816/738-1162.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK NEW YORK ORGANBUILDERS

170 Park Row, Suite 20A
New York, NY 10038

212.608.5651
www.glucknewyork.com



Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact editor Jerome Butera, 847/391-1045
jbutera@sgcmail.com


Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: jbutera@sgcmail.com

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215




JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8165




Muller
Pipe Organ Company
P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER, INTERNATIONAL SOCIETY OF ORGANBUILDERS, ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



THE Reuter ORGAN COMPANY
1220 Timberedge Road
Lawrence, Kansas 66049
(785) 843-2622
www.reuterorgan.com



Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

THE DIAPASON 3030 W. Salt Creek Lane Suite 201 Arlington Heights, IL 60005

ph 847/391-1045
fax 847/390-0408
e-mail jbutera@sgcmail.com
web www.TheDiapason.com

Classified Advertising

Classified Advertising Rates
will be found on page 41.

PIPE ORGANS FOR SALE

1940s vintage 8-rank Wangerin pipe organ for sale. Organ is currently playing in a private residence in the Detroit metro area. Asking \$5,000 OBO. Buyer to remove. Please call before 10 pm EST. 248/356-0896; mcclungave@comcast.net.

A college in Nashville closed its music program in 1988 and is offering a two-manual and pedal Zimmer and Sons practice organ. Excellent condition with new long cable installed. Cost reduced to \$10,000. Contact Milnar Organ Co. 615/274-6400 or www.milnarorgan.com for details.

1976 Schantz—19 ranks, 2 manuals and pedal. Pristine condition; playable. Asking \$185,000 + cost of removal. For details contact Pastor Judy Anderson at jmajaa@aol.com.

1960s Walcker (German) 14-rank tracker organ. Open toe voicing on 2" wind pressure. Reverse console built into case. Footprint is 6' wide by 11'6" deep (including console and pedal stops), 9'10" tall. All encased with 4' Principal façade. Manual I—8' Gedackt, 4' Octave, II Sesquialtera, II-III Mixture. Manual II—8' Gemshorn, 4' Rohrflöte, 2' Principal, 1-1/3' Quinte. Pedal—16' Bourdon, 8' Flute, 4' Choralbass. Playing and in use regularly. Asking \$24,500. For recordings and pictures contact djgeslin@gmail.com.

1999 Morel & Associates organ. Two manual and pedal, 17 stops, 20 ranks. Originally built for a chamber installation, organ has a handsome colonial-style case front. Excellent condition. Brochure and demonstration CD available. Call 303/355-3852, or e-mail morel8645@msn.com.

MISCELLANEOUS FOR SALE

1920s Gottfried French Horn, very good restorable condition. \$1,500 OBO; 1929/1930 Skinner Harp/Celesta unit, very good restorable condition \$1,500 OBO. FOB Eagleville, Tenn. 615/274-6400 or www.milnarorgan.com.

MISCELLANEOUS FOR SALE

Atlantic City Pipe Organ Co.—Johnson pipes; 16" Pedal Bourdon, \$400; III Cornet, \$500; 4' Traverse Flute, \$400. Miscellaneous: two 4' metal open flutes. 609/641-9422; http://mywebpages.comcast.net/acorgan.

Schulmerich Chimatron with keyboard, \$500. Consoles, pipes, magnets and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnblidr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

ANNOUNCEMENTS

Tours of the World's Largest Pipe Organ in Atlantic City's Boardwalk Hall are now available by reservation. The two-hour docent tours include the ballroom Kimball organ and the 33,000+ pipe Midmer-Losh organ, with its 7-manual console and 5-manual portable console. See the 64' pedal stop, the immense 32' Diapasons, and areas of the organs not open to the casual visitor. Cost is \$20, which goes directly to support the restoration of these instruments; children under 12 are admitted free. For reservations: acchostour@gmail.com. For information: www.acchos.org.

Stan Hywet Hall & Gardens' fundraising campaign to restore its 1915 Aeolian Organ—the first pipe organ ever installed in a private home in Ohio—still needs your help. An additional \$200,000 must be raised, so that the Schantz Organ Company in Orrville, Ohio, can begin to restore the organ during winter months when Stan Hywet is closed to the public. The 65,000 square foot Stan Hywet Hall, former estate of Goodyear Tire & Rubber Company founder F.A. Seiberling and his wife, Gertrude, remains this country's finest example of Tudor Revival architecture. To make a donation or for information, call Susan Van Vorst, 330/315-3216, or visit www.stanhywet.org and click on "support."

SERVICES/ SUPPLIES

Austin actions recovered. Over 40 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@sbcglobal.net.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnblidr@comcat.com.

Top Quality Releathering. Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 781/893-7624 Voice/Fax, www.spencerorgan.com.

SERVICES/ SUPPLIES

The Whistle Shop repairs and rebuilds pipe organs. Southwestern U.S. Also, maintenance and tonal work. Finest materials, expert workmanship. K.E.M. Pipe Organ Builders, Austin, TX. 800/792-8180.

Austin actions: Come to the source. Fast delivery. Guaranteed. 860/522-8293; www.austin-organs.com.

If your company was not listed in THE DIAPASON 2008 Resource Directory, be sure to be part of the 2009 issue! Visit our website, www.TheDiapason.com, and from the left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044, e-mail: jrobinson@sgcmail.com.

Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months. Contact jrobinson@sgcmail.com; 847/391-1044.

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

ALL REPLIES TO BOX NUMBERS that appear without an address should be sent to:
THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005

THE DIAPASON's classified ads are now available on THE DIAPASON website—including photographs and convenient e-mail links directly to the sellers! Visit www.TheDiapason.com and in the left-hand column, look for SPOTLIGHTS, then click on *Classified Advertisements*. Follow the links to the classifieds that interest you, and click the e-mail button to contact the sellers. What could be easier?

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

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN
ORGAN COMPANY, INC
*New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems*
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4309

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

J. H. & C.S. Odell
PIPE ORGAN BUILDERS
East Hampton, Connecticut • 860-365-0552 • odellorgans.com
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

New!
Classified advertising on
THE DIAPASON website:
www.TheDiapason.com

GUZOWSKI & STEPPE
ORGANBUILDERS INC
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT. LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. MCMANIS
In Memoriam
March 17, 1913–December 3, 2004

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGANBUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

Michael Proscia
Organbuilder, Inc.
Box 547 Bowdon, GA. 30108
770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

THE DIAPASON
3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL

ENCLOSED IS
 \$70.00—3 YEARS
 \$55.00—2 YEARS
 \$35.00—1 YEAR

FOREIGN SUBSCRIPTIONS
 \$85.00—3 YEARS
 \$65.00—2 YEARS
 \$45.00—1 YEAR

Please allow four weeks for delivery of first issue on new subscriptions.

Jacques Stinkens
Organpipes - since 1914
Flues - Reeds
Bedrijvenpark "Seyst"
Woudenbergseweg 19 14 Tel. +31 343 491 122. info@stinkens.nl
NL - 3707 HW Zeist Fax +31 343 493 400. www.stinkens.nl

W. Zimmer & Sons, inc.
pipe organ builders
429 Marvin Road Fort Mill, SC 29707
Phone/Fax: 803-547-2073
wzimmerandsons.com
benzimmer@alltel.net

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578

Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Michael Unger
AGO National
Competition Winner
Available 2008-2010



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Saint Thomas
Church, NYC
John Scott, Director
March 16-23, 2009
Spring 2010

The Choir of New College
Oxford, UK
Edward Higginbottom, Director
Spring 2010

The Choir of St. John's College
Cambridge, UK
Andrew Nethsingha, Director
Spring 2011

European artists available
2008-2009 and 2009-2010



Olivier Latry*



Joan Lippincott



Alan Morrison



Thomas Murray



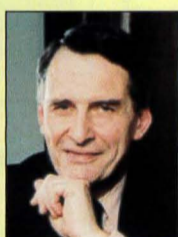
James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



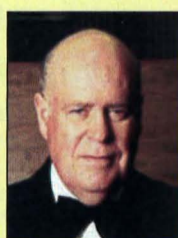
Ann Elise Smoot



Donald Sutherland



Thomas Trotter*



John Weaver



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:

www.concertorganists.com