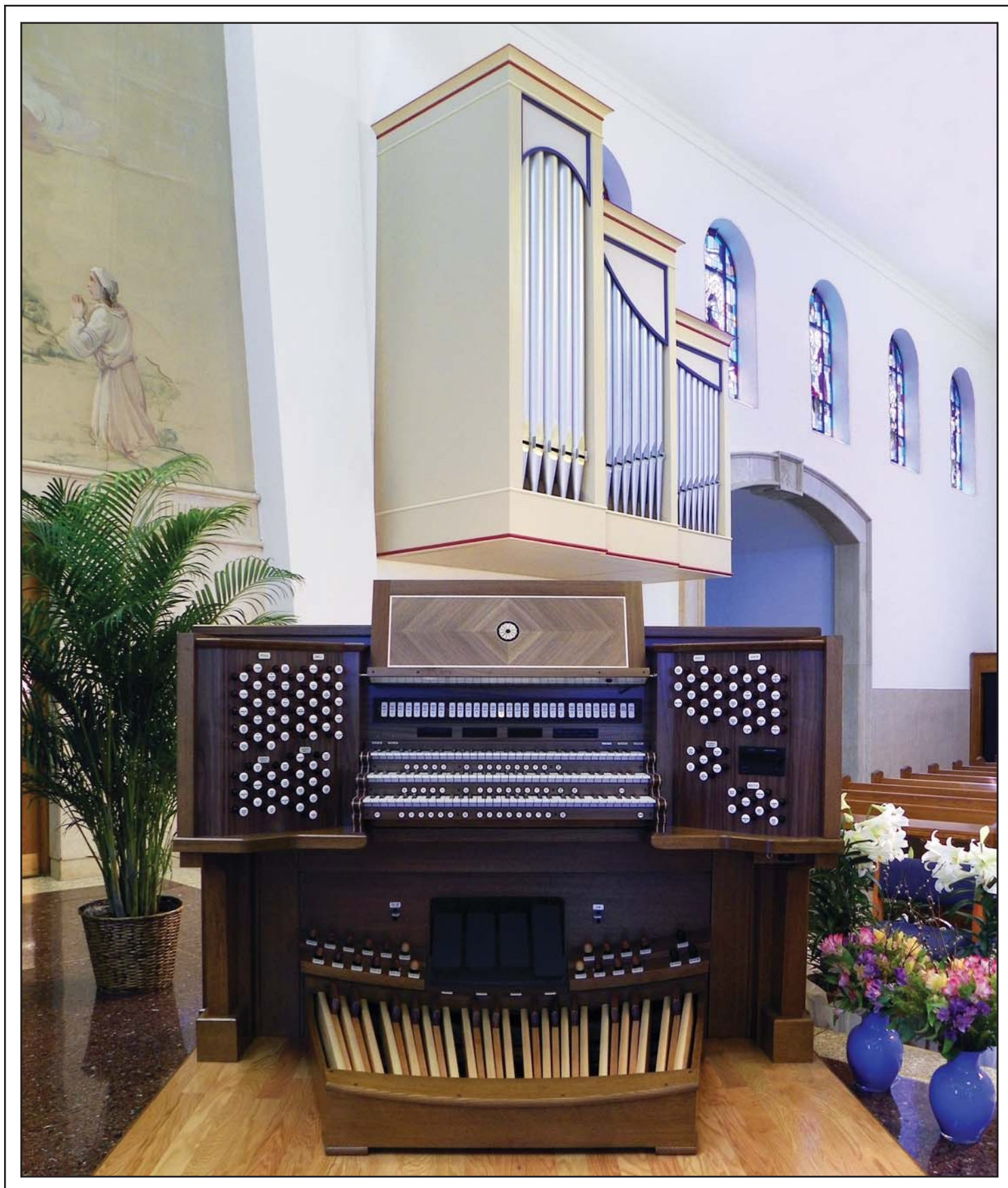


THE DIAPASON

APRIL 2018



St. Patrick Catholic Church
Huntington, New York
Cover feature on pages 26–27

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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

- Remembering Yuko Hayashi (1929–2018)
by Leonardo Ciampa 18
- A conversation with Morgan and Mary
Simmons
by Steven Egler 21

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Appointments 6
- Nunc Dimittis 10
- Harpsichord Notes by Larry Palmer 10
- In the wind . . . by John Bishop 14
- On Teaching by Gavin Black 16

REVIEWS

- Choral Music 12
- New Organ Music 12
- New Recordings 13
- New Handbell Music 13

SUMMER CONFERENCES

28

CALENDAR

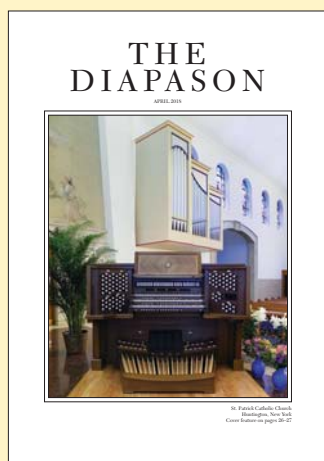
29

RECITAL PROGRAMS

33

CLASSIFIED ADVERTISING

34



COVER

Glück Pipe Organs, New York, New York;
Saint Patrick Catholic Church,
Huntington, New York 26

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Editor's Notebook

As I write this message, not quite halfway through Lent, I realize that you will likely be reading this shortly after Easter. For those of us who are church musicians, I hope that you find your schedules to be less hectic in the months ahead. This morning, I drove my lawn mower to the next town to have its spring tune-up. Many of us look forward to getting out of the house and office as spring approaches.

In April, make the commitment to have your own personal tune-up, now that we have passed winter's months. Take the time to read (especially this month's issue), attend a concert, recital, or participate in a church service elsewhere than where you serve (glance through our calendar of events for a myriad of opportunities). Seek opportunities to interact with other church musicians in a way that is relaxing and energizing. Plan to attend a summer conference, institute, convention, or workshop. Our annual listing of these events is to be found in this issue.

If your church, college, or civic organization is having a summer series of concerts that would be of interest to our readers, be sure to send us notice for our calendar and Here & There sections. Here in the Chicago area, there are several weekly summer series of organ recitals that are within a day's drive that offer incredible culture and personality.

In this issue

We are pleased to present a remembrance and tribute to the late Yuko Hayashi by Leonardo Ciampa. Hayashi was a musician and educator who exuded a quiet, yet firm influence on countless organ students for over a generation. I remember meeting her at Old West Church approximately 15 years ago, a gracious woman who lived the music she

Here & There

Events

The Evangelical Lutheran Church of the Holy Trinity, New York, New York, concludes its annual Bach Vespers series, its fiftieth anniversary: April 1, Bach, *Easter Oratorio*; 4/8, Bach, Cantata 4; 4/25, Bach, *Mass in B Minor*. For information: www.bachvespersnyc.org.



Washington National Cathedral

Washington National Cathedral, Washington, D.C., continues Sunday afternoon organ recitals: April 1, Easter Day organ recital; 4/8, James Kealey; 4/15, Axel Flierl; 4/22, Jamila Javadova-Spitzberg; 4/29, Joseph Ripka; May 6, Aaron Goen; 5/13, Jeremy Filsell; 5/27, Mark Thewes and Chad Pittman; June 3, Chuck Seipp and Randall Sheets, trumpet and organ; 6/10, Robert Knupp; 6/17, Michal Markuszewski; 6/24, Tyler Boehmer; July 4, Independence Day Concert. For information: <http://cathedral.org/music/organ/>.



Peachtree Road United Methodist Church, Atlanta, Georgia, Mander organ

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music events: April 5, Three Choirs Festival; 4/22, Coro Vocati; June 3, Pilgrimage to England Preview Concert, with the Chancel Choir. For further information: www.prumc.org.



Fisk Opus 98, First Presbyterian Church, Evansville, Indiana

First Presbyterian Church, Evansville, Indiana, continues its season of musical events. The First Friday Recital Series, featuring C. B. Fisk, Inc., Opus 98, begins at 7:00 p.m.: April 6, Leah Martin; May 4, Collin Miller; June 1, Katie Burk; July 6, Yumiko Tatsuda. Also offered: April 29, *Messiah*, Parts Two and Three, with the Choir School. For further information: <http://firstpresevansville.com>.

St. John's Episcopal Church, Savannah, Georgia, continues 2018 musical events: April 7, Parker Ramsey, organ; 4/28, Taylor Festival Choir; May 20, John Sabine, organ, followed by Evensong. For information: www.stjohnssavannah.com.



Duke Chapel, Duke University, Durham, North Carolina, Aeolian organ

Duke University Chapel, Durham, North Carolina, continues special musical events: April 22, David Briggs. Choral and instrumental programs include: April 8, J. Samuel Hammond, carillon; 4/8, John Ferguson, hymn festival; May 6, Ascension Evensong with Messiaen, *L'Ascension*. For information: <https://chapel.duke.edu>.

► page 4

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► page 3

Musica Sacra San Antonio, San Antonio, Texas, Owen Duggan, music director, concludes its eighth concert series: April 8, Encounters, Music of John Taverner and John Tavener, with the Viols of Austin Baroque, Little Flower Basilica. For information: musicasacrasa@gmail.com.

Westminster United Church, Winnipeg, Manitoba, Canada, concludes its series of organ recitals, April 8, Rachel Mahon. For information: <http://westminsterchurch.org>.



Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky

Campbellsville University, Campbellsville, Kentucky, concludes its 10th annual noon concert series in Ransdell Chapel: April 10, Wesley Roberts. For further information: www.campbellsville.edu.

St. Paul's Episcopal Church, Greenville, North Carolina, concludes its music series: April 11, Canterbury Cathedral Choir of Men and Boys. For information: www.stpaulsepiscopal.com.

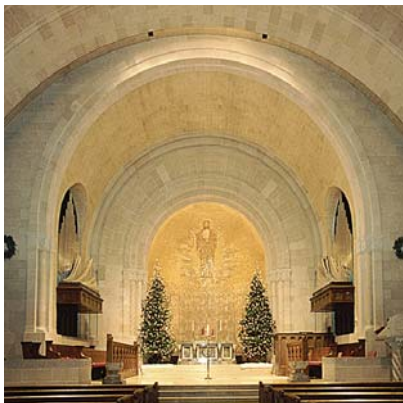
Blue Heron, Scott Metcalf, artistic director, concludes its season at First Church, Congregational, Cambridge, Massachusetts: April 14, The Iberian Songbook: Spanish songs and dances, 1450–1600. For information: www.blueheron.org.

Spivey Hall, Clayton State University, Morrow, Georgia, concludes events for its annual series featuring the Albert



Spivey Hall, Clayton State University, Morrow, Georgia, Ruffatti organ

Schweitzer Memorial Organ, built by Fratelli Ruffatti: April 14, Alcee Chriss. For information: www.spiveyhall.org.



Shadyside Presbyterian Church

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, concludes its Music in a Great Space Concert Series, Sundays at 3:00 p.m.: April 15, Katelyn Emerson, organist.

Music for Midsummer Nights takes place Wednesdays at 7:00 p.m.: June 6, How Can I Keep from Singing?: An Evening of American Music, with Pittsburgh Camerata; 6/13, Happy Birthday, Irving Berlin, with mezzo-soprano Suzanne DuPlantis, baritone Randall Scarlatta, and pianist Harold Evans; 6/20, pianist James W. Iman; 6/27, organist Justin Wallace. For information: www.shadysidepres.org.

Holy Trinity Lutheran Church, Lynchburg, Virginia, continues its

► page 6



Elisa Bickers



Justin Hartz



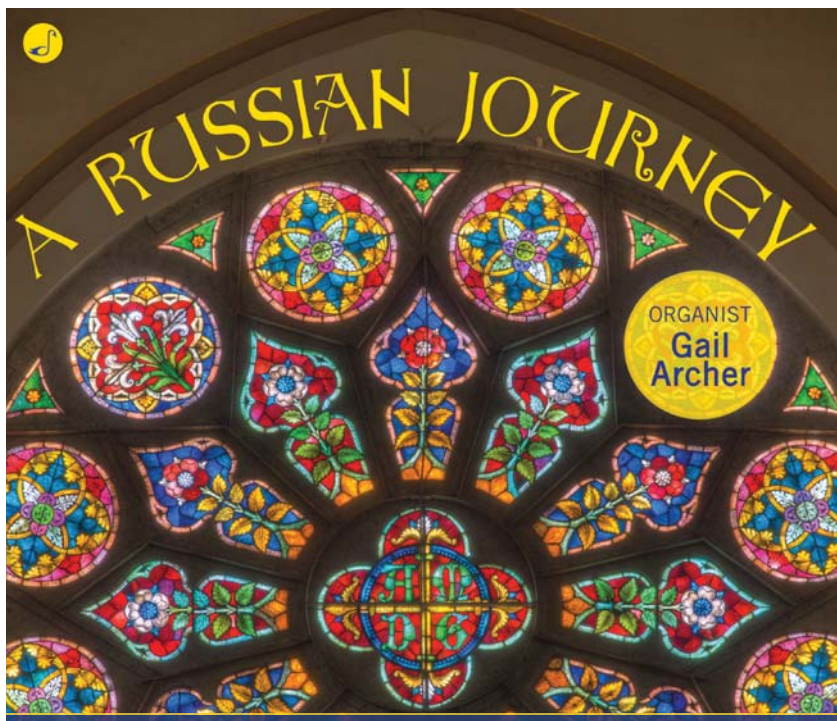
Jason Wright

Concert Artist Cooperative, beginning its 31st season, announces the addition of three new members to its roster: **Elisa Bickers**, **Justin Hartz**, and **Jason Wright**. Bickers serves as principal organist of Village Presbyterian Church, Prairie Village, Kansas, and is active as an organist and harpsichordist. Hartz, a freelance historical keyboard artist, is one of the staff organists at Longwood Gardens, Kennett Square, Pennsylvania, playing for thousands of visitors each year. Wright is a choral conductor, organist, and music educator, based in Hilton Head, South Carolina, where he serves as organist/choirmaster of All Saints Episcopal Church. The non-traditional artist representation was founded in 1988 by Beth Zucchini and is now directed by Monty Bennett. For information: www.concertartistcooperative.com.



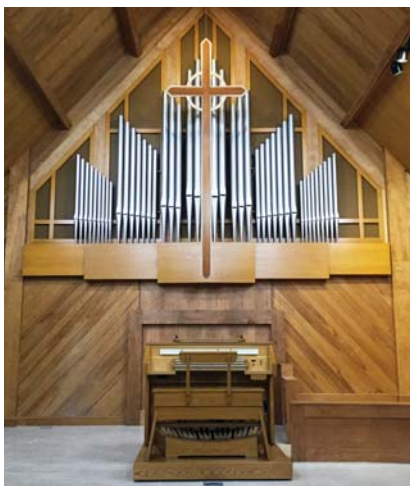
Lou Anna and Randall Dyer, center, owners of Randall Dyer & Assoc., Inc., are pictured with extended family in front of Opus 100.

Randall Dyer & Associates, Inc., Opus 100 was dedicated January 21 in First United Methodist Church, Lebanon, Tennessee. **Andrew Risinger**, organist of West End United Methodist Church, Nashville, played the program, joined by the church's choir under the direction of **Windell Little**, director of music. For information: www.rdyerorgans.com.

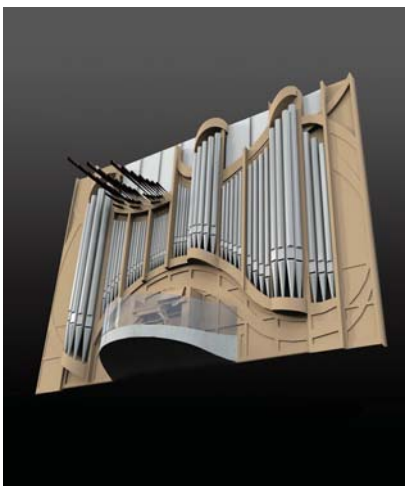


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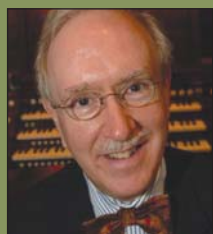


Forest Lake Presbyterian Church, Columbia, South Carolina (photo credit: Sébastien Kardos)



Rendering for Saemoonan Presbyterian Church, Seoul, South Korea

Casavant Frères, Limitée, Saint-Hyacinthe, Québec, Canada, completed a new organ for **Forest Lake Presbyterian Church**, Columbia, South Carolina, in time for Christmas 2017. The instrument features two manuals, 27 ranks. For the blessing of the new **Cathedral of the Sacred Heart of Jesus** in Knoxville, Tennessee, on March 3, Casavant completed the first phase of installation of its three-manual, 67-rank organ, to include the Great, Choir, and Pedal divisions. Also in 2018, Casavant will complete a four-manual, 79-rank organ for the 2,700-seat sanctuary of **Saemoonan Presbyterian Church**, Seoul, South Korea. For information: www.casavantfreres.com.



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Recording Artist



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Elisa Bickers
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Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



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Professor of Organ
University of Alabama



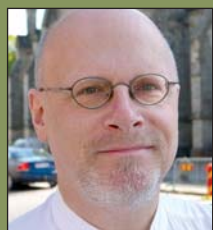
Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Justin Hartz
Pipe/Reed Organist
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Appointments



Steven Grahl (photo credit: David Lowndes)

Steven Grahl is appointed organist for Christ Church Cathedral, Oxford, UK, effective September 2018. He succeeds Stephen Darlington, who has been organist of Christ Church for 32 years. Grahl will also have duties with the Faculty of Music for the university and the college.

Grahl has served as music director for Peterborough Cathedral since 2014, is a Junior Fellow of the Royal Birmingham Conservatoire, conductor of Schola Cantorum, Oxford, and president of the Incorporated Association of Organists. In addition, he is conductor of the Peterborough Choral Society and the Stamford Chamber Orchestra. Previous positions include assistant organist of New College, Oxford, and organist and director of music for St. Marylebone Parish Church, London.

His work at Peterborough Cathedral has focused on developing the choir of 50 boy and girl choristers, working with choral and organ scholars, and making recordings. He has presented solo organ recitals in venues such as King's College, Cambridge, and the London Oratory, and was a finalist at both the St Alban's and Dudelange (Luxembourg) international organ competitions. For information: www.chchchoir.org.



Ahreum Han

Ahreum Han is appointed director of music and organist at First Presbyterian Church, Fort Worth, Texas. Han will oversee the broad music program, working closely with music associates Becca Sawyer and Laura Collins. First Presbyterian Church has five singing choirs, two handbell choirs, and two instrumental ensembles for adults, youth, and children. Han will play the 1995 Dan Garland organ of five manuals, 133 ranks between chancel and gallery divisions. She will reestablish the church's Penn Street Arts concert series.

Prior coming to Fort Worth, she served on the organ faculty at Iowa State University, Ames, Iowa, and was college organist at Cornell College, Mount Vernon, Iowa. She has served as principal organist and artist-in-residence at First Presbyterian Church, Davenport, Iowa; principal organist at First Presbyterian Church, West Chester, Pennsylvania; organist at Marquand Chapel of Yale Divinity School; organist for the Berkeley Divinity School of Yale University, New Haven, Connecticut; and organist for St. Andrew's Episcopal Church, Stamford, Connecticut. Recently, she released a new CD on the Raven label, *Orpheus in the Underworld*, featuring the 1980/1998 Casavant organ in First Presbyterian Church, Davenport, Iowa. Upcoming recitals include the Kimmel Center in Philadelphia and the Riverside Church in New York City. For information: www.ahreumhan.com.



Davide Mariano (photo credit: Hiroharu Takoda)

Davide Mariano is appointed young artist in residence at the Cathedral-Basilica of St. Louis, King of France, New Orleans, Louisiana. A native of Italy, Mariano is active as a recitalist in Europe, the United States, and Canada, having performed in venues in Paris, Vienna, Madrid, Barcelona, Munich, Tokyo, Kyoto, Osaka, and Los Angeles. He has appeared at festivals in Rome, Amsterdam, Helsinki, Copenhagen, and Toulouse. As an organist, harpsichordist, and pianist, he collaborates with diverse groups, including the Orchester Wiener Akademie, Tokyo Symphony Orchestra, Musica Angelica Los Angeles Baroque Orchestra, Israel Chamber Orchestra, and

Sapporo Symphony Orchestra. A prizewinner in six international competitions, he graduated with honors from conservatories in Paris and Vienna.

Mariano has been organist in residence for one year at the Sapporo Concert Hall "Kitara," Japan. During his tenure in New Orleans, he will give recitals, a masterclass for the New Orleans Chapter of the American Guild of Organists, and appear with the Louisiana Philharmonic Orchestra.

► page 4

series of concerts, Sundays at 4:00 p.m.: April 15, Ahreum Han; May 13, Concerted: Baroque Strings and Organ. For further information: www.holytrinitylynchburg.org.

The Lafayette Master Chorale of Lafayette, Indiana, continues its 53rd season: April 15, A Peaceable Kingdom, featuring the work of Randall Thompson, St. Boniface Catholic Church; April 21, Peace on Earth . . . and Lots of Little Crickets, with children's voices, Immanuel United Church of Christ. For information: <http://lafayettemasterchorale.org>.



Klais organ, Overture Hall, Madison, Wisconsin

Madison Symphony Orchestra, Madison, Wisconsin, concludes its season of solo organ recitals in Overture Hall: April 17, Isabelle Demers; May 11, Gregory Zelek. For information: www.madisonsymphony.org.

The Cathedral Church of the Advent, Birmingham, Alabama, concludes its music series events: April 13, Joel Bacon; 4/19, Highland Consort; 4/29, Choral Evensong.

The cathedral's Mid-Day Music Series, Fridays at 12:30 p.m., concludes April 27, with Samford University A Cappella Choir. The cathedral organ was built in 1988 by M. P. Möller and consists of four manuals and 6,056 pipes. For information: www.adventbirmingham.org.



St. Ignatius Loyola Catholic Church, New York, New York, Mander organ

Sacred Music in a Sacred Space continues its season of concerts at St. Ignatius Loyola Catholic Church, New York, New York, which celebrates the 25th anniversary of the church's N. P. Mander organ of four manuals, 68 stops. The organ was featured in the November 2017 issue. Organ recitals conclude with a performance by David Higgs, April 15.

Additional programs with organ include: May 23, Poulenc, *Concerto for Organ, Strings, and Timpani*, with Renée Anne Louprette. Guest choral group Chanticleer performs April 26. For information: www.smssconcerts.org.



St. Chrysostom's Church, Fisk organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, continues its musical events: April 22, Choral Evensong; 4/24, Jory Vinikour, harpsichord, and Anna Reinhold, mezzo-soprano; May 20, David Schrader performs Mendelssohn's six organ sonatas. For information: www.saintc.org.



St. Luke's Episcopal Church, Evanston, Illinois, Skinner organ

Opus 327 NFP, a not-for-profit organization founded by St. Luke's Episcopal Church, Evanston, Illinois, for the preservation of the church's 1922 Skinner organ, concludes this year's concert series: April 22, 3:30 p.m., Messiaen *Dip-tique* and *Quartet for the End of Time*. For information: www.opus327.org.

Quire Cleveland continues its tenth season: April 27–29, Let the Heavens Rejoice: Celebratory Psalms for Voices and Instruments, Cleveland and Akron; May 12, The Land of Harmony: American Choral Gems, Holland Theatre, Bellefontaine. For information: www.quirecleveland.org.

Trinity Lutheran Church, Worcester, Massachusetts, concludes its season, Reformation: Past, Present, Future: April 29, Bay State Winds. For information: <http://trinityworc.org>.

The North Shore Chapter of the American Guild of Organists will celebrate its 60th anniversary, Sunday, April 29, 4:00 p.m., at First Presbyterian Church, Evanston, Illinois. The event will include a recital by chapter deans and a banquet. For information: spitzflote@comcast.net.

People

David Jonies presents recitals: April 10, Cathedral of the Immaculate Conception, Albany, New York; 4/13, Illinois College, Jacksonville, Illinois; June 20, Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; July 21, St. Martin's Church, Deggendorf, Germany; 7/29, St. Nikola Church, Passau, Germany; August 29, Queen of the Rosary Chapel, Sinsinawa, Wisconsin.

► page 8



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I offer a huge "thank you" and congratulations to all involved in the many efforts and events over the years that led to this amazing story.

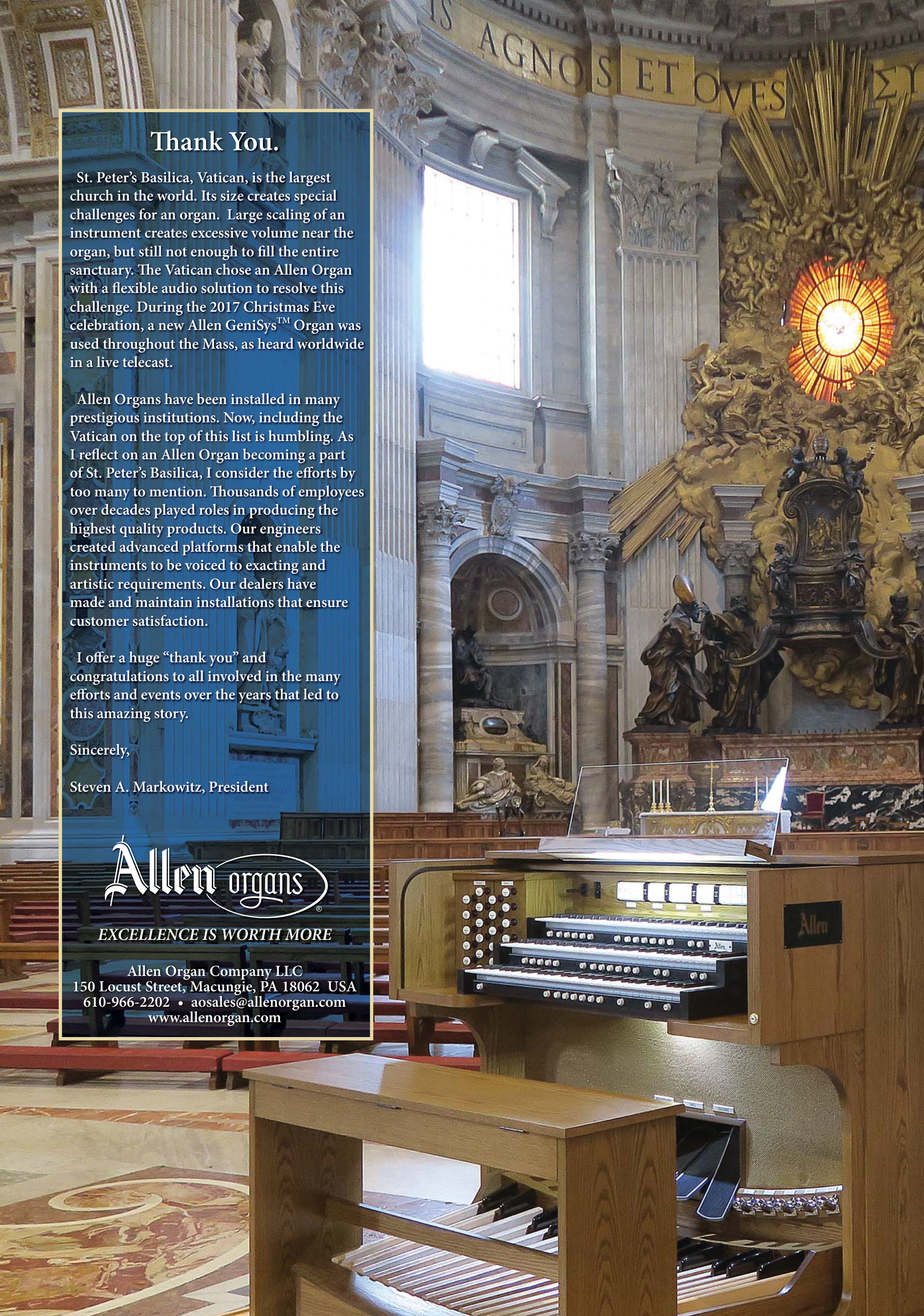
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Steven A. Markowitz, President



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► page 6



Frank G. Rippl plays an improvisation on *SINE NOMINE* as his postlude on January 7 at All Saints Episcopal Church, Appleton, Wisconsin

Frank G. Rippl retired January 7 as organist and choirmaster of All Saints Episcopal Church, Appleton, Wisconsin, after 46½ years of service. The parish celebrated with a festal choral Eucharist, reception, and establishment of a choral scholarship for Lawrence University students to sing in the church's choir. All Saints Church is located adjacent to the university campus.

Rippl earned the Bachelor of Music Education and Organ degree from Lawrence University Conservatory of Music where he studied organ with Miriam Clapp Duncan. He received a Master of Music degree in Orff-Schulwerk from the University of Denver. Rippl also studied at the Royal School of Church Music in England. In 1979 he co-founded the Appleton Boychoir. Rippl taught elementary vocal music in the Appleton Area School District for 33 years. In 1996 he founded the Lunchtime Organ Recital Series held each summer in the Appleton area attracting organists from all over the country. Upon retirement from school teaching, he returned to Lawrence to have additional organ study with Wolfgang Rihsam.

At his final service at All Saints, the parish choir sang five anthems. There

were also several surprises: former student, Paul Weber accompanied the choir (having traveled from New Orleans to be in attendance), the Appleton Boychoir made a surprise appearance, along with a children's choir from the parish formed especially for the occasion. Friends and relatives came from all over the country to be present for the occasion. Two All Saints former rectors were in attendance, as well.



Nicholas Schmelter

Nicholas Schmelter plays recitals: April 27, First Presbyterian, Caro, Michigan; May 6, Christ the King Catholic Church, Saginaw, Michigan; June 20, Yorkminster Park Baptist Church, Toronto, Ontario, Canada.

July 6, First United Methodist Church, Alpena, Michigan (with Tyler Kivel, piano); 7/25, Cathedral of St. John the Evangelist, Milwaukee, Wisconsin (with Tyler Kivel, piano); August 19, Trinity Episcopal Church, Bay City, Michigan; September 4, St. Paul's Cathedral, London, Ontario, Canada.

October 28, St. Paul's Episcopal Church, Flint, Michigan (with Tyler Kivel, piano); November 27, St. Paul's Cathedral, London, Ontario (with Tyler Kivel, piano).

January 20, 2019, St. Paul's Episcopal Church, Flint (with Townes Miller, flute); March 31, St. Paul's Episcopal Church, Flint. For information: www.schmeltermusic.com.



TourBus 13 DVD

Carol Williams announces the release of the latest TourBus DVD, "TourBus goes to the Peragallo Pipe Organ Company." The DVD provides the history of the company, an inside view of the great organ in St. Patrick's Cathedral, New York City, as well as musical performances and interviews. For information: www.melcot.com.

Choral groups



Group of Durham Cathedral Choristers

Durham Cathedral, UK, has announced it will admit girls and boys as day choristers for the first time since 1906, enabling students to live at home while being a member of the cathedral choir. For more than a century, all choristers have been boarding students. **Daniel Cook** is organist and master of the choristers for Durham Cathedral. For information: www.durhamcathedral.co.uk.

Childhood education



Andrew Forrest of Orgues Létourneau and **Elizabeth Shannon**, executive director of the RCCO, stand in front of an OrgelkidsCAN prototype model

The Royal Canadian College of Organists (RCCO) is working with **Orgues Létourneau**, Saint-Hyacinthe, Québec, Canada, to deliver a unique educational program that will introduce the next generation of children to the pipe organ. Dubbed **OrgelkidsCAN**, the program gives children an opportunity to learn about, build, and play a miniature pipe organ. OrgelkidsCAN is the Canadian extension of the international Orgelkids program founded in 2009 by Dutch organist Lydia Vroegindeweij and will be the largest of its kind in the world.

The new initiative leverages the craftsmanship and innovation of Orgues Létourneau to produce the OrgelkidsCAN kits that will be paired with a curriculum guide offered by the RCCO as an enrichment activity that blends arts into the STEM (Science, Technology, Engineering, and Math) component of education. As students assemble the organ, they apply physics, mechanics, and sound theory while discovering the beauty and music of the pipe organ in a fun and meaningful way.

The OrgelkidsCAN instruments will introduce school children to the pipe organ in an accessible, hands-on manner. Beginning in September 2018, the OrgelkidsCAN program will be available to Canadian schools and community groups across the country for a nominal fee. For information: www.rcco.ca and www.letourneauorgans.com.

Continuing education

The American Guild of Organists announces its Pipe Organ Encounters (POE) for summer 2018: June 17–22, Phoenix, Arizona, and Rockford, Illinois (POE+, for adults); June 24–29, Minneapolis and St. Paul, Minnesota; July 8–13, Philadelphia, Pennsylvania; July 16–21, Los Angeles, California; July 22–27, Deland, Florida. For information: www.agohq.org/education/poe/.

Church Music Association of America announces its 28th Annual Sacred Music Colloquium, June 25–30, at Loyola University, Chicago, Illinois. Highlights include training in Gregorian chant, lectures and breakout sessions, and choral experience in any of four choirs. In addition, four courses of study will be offered simultaneously, June 18–22, at the Mary Pappert Music School, Duquesne University, Pittsburg, Pennsylvania. Areas of study include a chant intensive, Clear Creek Monastery's *Laus in Ecclesia*, and two courses in the Ward Method. For information: www.musicasacra.com.

The McClosky Institute of Voice announces its summer seminars, July 9–12, in Manchester, New Hampshire, and July 18–21, in Greenville, South Carolina. Each seminar includes 20 hours of instruction,

► page 10

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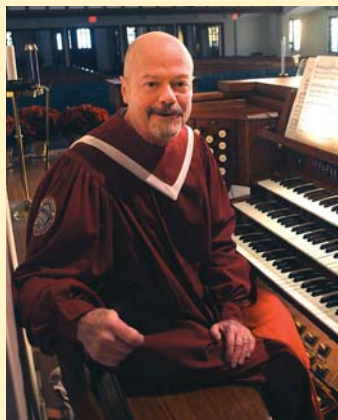
Gregory M. Lesko, organist
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Curtis John Oliver (photo credit: Brad Stauffer)

Curtis “Curt” John Oliver, 74, died January 29 in Minneapolis, Minnesota. Born September 6, 1943, in St. Paul, Minnesota, he began piano studies at an early age. By age 16 he became organist at Christ Lutheran Church, North St. Paul, Minnesota. In 1966, Oliver earned the Bachelor of Arts degree in music theory and composition from the University of Minnesota, where he studied organ with Lloyd Endter and Daniel Chorzempa and music theory and composition with Dominick Argento and Paul Fetler. During his time at the university, he served as organist for the Missouri Synod Lutheran student center and later at University Baptist Church. He continued at the university as a graduate student but was recruited by KUOM, the University of

Minnesota’s Public Radio Station, where he was the music director from 1970 to 1993.

In 1971 Oliver was named organist at Macalester Plymouth United Church, St. Paul, Minnesota. He remained there for 42 years, eventually being named director of music and composer in residence, overseeing various choirs. After he left KUOM, he had more time to compose music. Over the years he wrote many introits, anthems, and cantatas, several of them subsequently published.

In 1981 Oliver earned the AAGO (Associate of the American Guild of Organists) certificate from the A. G. O. He was also a Life Member of the Hymn Society in the United States and Canada. While at Macalester Plymouth, he studied improvisation with Paul Manz and attended Westminster Choir College, Princeton, New Jersey, where he studied with Alice Parker, Joan Lippincott, James Litton, and Eric Routley.

Oliver initiated Macalester Plymouth Church’s annual hymn contest, calling for new hymn texts on current issues of social justice that could be sung to familiar hymn tunes. A timely topic is announced each year, and the contest has continued since 1996. From 1996 until 2011, he directed the Prospect Park Community Choir.

Curt Oliver and Gail Hanson, his life partner of 44 years, were married at Macalester Plymouth United Church on November 23, 2013. Oliver composed the music for the service, including several choral anthems.

A memorial service for Curtis John Oliver will be held May 6 at Hennepin Avenue United Methodist Church, Minneapolis, Minnesota. This service will include some of his choral and service music compositions. ■

► page 8

including topics such as the McClosky Technique, life cycle of the voice, anatomy/physiology, the speaking voice, vocal disorders, practicing repertoire, and tips on postural alignment and breath management. For information: www.mcclosky.org.

The Fellowship of American Baptist Musicians announces its 2018 Conference for Church Musicians, July 15–20, in Green Lake, Wisconsin. Conference presenters include David Cherwien (organ), Mary McDonald (piano), Tim Sawyer (choral), Molly Marshall (worship), Jason Krug (handbells), Daniel Gutierrez (youth and children), and Sergey Bogza (orchestra). For information: 812/376-3321, www.fabm.com.

The 43rd Annual Mississippi Conference on Church Music and

Liturgy will be held July 24–29 at the Duncan M. Gray Center in Canton. Presenters include Jason Abel, Colin Lynch, and Reverend Rita T. Powell. For information: www.mississippiconference.org.

Competitions

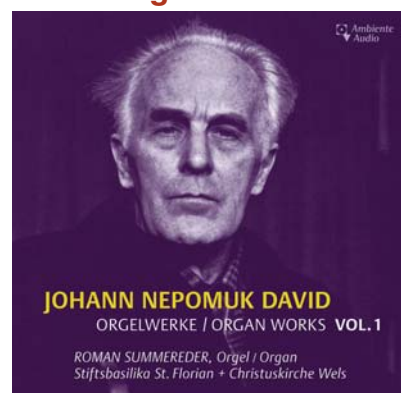
The fifth **International Buxtehude Organ Competition** will take place September 21–29 in Lübeck, Germany, hosted by the Musikhochschule Lübeck. The competition is open to organists born in or after 1986 and will involve three rounds with participants performing on historic organs of Lübeck and Hamburg. First prize is €8,000; second prize is €5,000; third prize is €3,000. The jury consists of Jon Laukvik (chair, Norway), Michel Bouvard (France), Pieter van Dijk (Holland), Ja-Kyung Oh (South Korea), Arvid Gast, Franz Danksagmüller,

Matthias Neumann, Gerhard Löffler, Andreas Fischer, and Wolfgang Zerer (all of Germany). Deadline for registration is May 1. For information: www.mh-luebeck.de.

Publishers

Michael’s Music Service announces sheet music restorations: *Marche Fantastique*, by Richard Ellsasser, is an imaginative, colorful, and humorous piece particularly useful as a recital encore; *Spring Song*, by William Faulkes, is a light and lyrical work; *Swing Low, Sweet Chariot*, by Carl Diton, is a composition by a little-known African-American pianist, organist, and composer; *Moto Perpetuo*, by Niccolò Paganini, transcribed by Enrico Bossi, is an arrangement of a piece for violin and piano. For information: www.michaelsmusicservice.com.

Recordings



Johann Nepomuk David recording

Ambiente and **Breitkopf & Härtel** announce a new recording, *Johann Nepomuk David Organ Works, Volume 1* (€14.99). The disc features **Roman Summereder** performing works of David, published by Breitkopf & Härtel, on the Bruckner organ of the Stiftsbasilika St. Florian and on the David organ of the Evangelischen Christuskirche in Wels, Austria. For information: www.ambiente-audio.de and www.breitkopf.com.

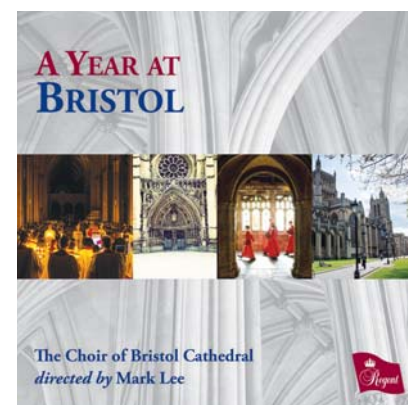


Pipe Organs of North Carolina: Volume 1, The German Muse

Raven announces new CDs in a series, *Pipe Organs of North Carolina*, featuring organist **Timothy Olsen**. *Volume 1, The German Muse* (OAR-977), presents works by Buxtehude, Bach, Pachelbel, Distler, Zipoli, Böhm, Hindemith, and Walcha on the 1965 Flentrop organ, revised by the builder in 2013, at Salem College, Winston-Salem.

Volume 2, The American and French Muses (OAR-145), features the Fisk organ of the University of North Carolina School for the Arts in Winston-Salem. This disc includes recent works by composers Margaret Sandresky, Aaron Travers, and Ted Oliver, as well as works by de Grigny and Franck.

Trumpeter and flugelhornist Judith Saxton joins Olsen on several selections. Each disc is available for \$15.98, postpaid worldwide. For information: www.ravencd.com.

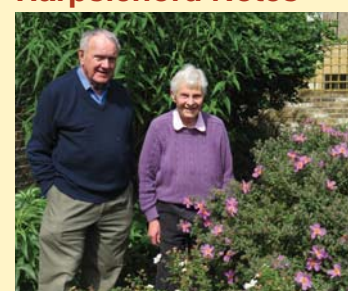


A Year at Bristol

Regent Records announces new recordings: *A Year at Bristol* (REGCD514) features the choir of Bristol Cathedral, UK, directed by Mark Lee, with choral works from the 17th century to the present from England, Austria, Spain, and France, including the first recording of *O clap your hands* by Bristol’s David Bednall. Other composers represented include Byrd, Tallis, Bruckner, Widor, and Vaughan Williams.

Our Lady, Queen of Peace (REGCD510), features music for the Feast of the Assumption of the Blessed Virgin Mary, performed by the Tewkesbury Abbey Schola Cantorum and the Dean Close School Chamber Choir, directed by Simon Bell, with organist Carleton Etherington. The disc includes major musical selections for Eucharist and Evensong for this feast day. Works by Dupré, Poulenc, Biebl, Flor Peeters, C. V. Stanford, and Grayston Ives are included. Available from: www.ohscatalog.org. ■

Harpichord Notes



Jane Clark with Dr. Charles Mize in her Barnes garden during a May 2017 visit (Photo credit: Susan Mize)

“I’d rather be in Barnes,” the slogan on a favorite coffee mug, refers to the Thames-side London borough that has been home to British musical greats Gustav Holst, Herbert Howells, and Stephen Dodgson. April 17 is the 90th birthday of Dodgson’s widow, the noted harpsichordist and François Couperin authority extraordinaire **Jane Clark**. The many American colleagues who have benefitted so much from Mrs. Dodgson’s intrepid research and convincing teaching during harpsichord workshops in Taos, Santa Fe, and, most memorably, one based in the Dodgsons’ London home, send birthday greetings and heartfelt wishes for our friend and mentor’s continued vigor and happiness.

—Larry Palmer

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Choral Music

A Stanford Anthology: 18 Anthems and Motets, edited by Jeremy Dibble. Oxford University Press (ISBN 9780193866409), SATB and organ, \$24.25. Available from: www.oup.com.

The choral music of Charles Villiers Stanford is well known to many of us; our choral repertoire is enriched by his many anthems. A 2004 collection containing 18 anthems and motets is highly recommended for its well-chosen overview of Stanford's music. This collection contains early and late works that can, and should, be sung by choirs of all abilities. Edited by Jeremy Dibble, the leading Stanford scholar and professor at Durham University, the volume is elegantly produced in octavo size. Professor Dibble prefaces the anthology with an illuminating biography and includes helpful notes on each work.

Charles Villiers Stanford (1852–1924), born in Dublin into a musically sophisticated family, was organ scholar at Queen's College, Cambridge, pursued studies in Leipzig and Berlin, and was appointed organist of Trinity College in 1874. He created a marvelous choral program there, writing many anthems and services for the choir until his resignation in 1892. After his appointments as professor of composition at the Royal College of Music and professor of music at Cambridge University he trained many of the twentieth century's greatest British composers. His influence was considerable. In 1900 he resumed composing, adding many marvelous works to his catalogue. Happily, his choral, symphonic, chamber works, as well as an opera, are enjoying a revival, many of which are also being recorded for the

first time. We must thank The Stanford Society (www.thestanfordsociety.org) for its commendable work bringing his lesser-known music to the public.

Stanford's music is compelling, his hallmarks being gracious lyrical melodies, rhythmic vitality, an understanding of line and compelling development, a vivid sense of orchestration, and marvelous drama. He brought a finely crafted symphonic style to British choral music influenced by his studies in Germany. He was a master at building a simple phrase into a grand statement, elegant melodic lines pouring forth. His music sits easily in the voice, the vocal lines always a pleasure to sing, and the organ accompaniments are supportive and interesting, creating marvelous effects of text painting. From the simplest anthems to his most complex and developed, his choral music gives glorious and varied choices for worship.

This superb collection contains works spanning his entire career including well-known motets, part songs, Bible songs, and several works that are less well known to us. Presenting simple settings as well as motets requiring very assured choristers, the anthology offers a range of music that will be useful to choirs of all skills.

In memoria aeterna: double choir a cappella, an early work (1876) in the nineteenth-century Germanic style of Mendelssohn, Brahms, and Bruckner.

I heard a voice from heaven: soprano solo and SATB a cappella, originally a funeral motet, revised and, in its published version (1910), was sung at C. Hubert H. Parry's funeral at St. Paul's Cathedral, as well as at Stanford's funeral in Westminster Abbey.

The Lord is my Shepherd: SATB with organ (1886), described by Herbert Howells (who studied with him) as "one of the supremely lovely anthems of all our history."

Arise, shine: SATB and organ, for Christmas, perhaps the least known of the collection, shows Stanford at his harmonic and dramatic best.

Three Latin Motets, op. 38 (c. 1887–1888), his most well-known and beloved works written for Trinity's choir, were described by him as "Latin introits" and often sung at Trinity in the chapel and as grace before dinner.

Iustorum animae: SATB a cappella, appropriate for All Saints, this work alternates moments of serenity with great drama.

Coelus ascendit hodie: double choir a cappella is an exhilarating sing, for Ascension.

Beati quorum via: SSATBB a cappella, is one of the most gracious anthems written for the Anglican Church. Using imitative motives, contrasts of high and low voices, and subtle text painting, it has been described as a "symphonic movement in miniature for choir."

Six Hymns (1909): SATB, very fine anthems written in his supremely gracious style. The settings are based on well-known hymntunes, the organ accompaniments being particularly good. Each was written to pair with a corresponding solo from his *Six Bible Songs*. The vocal parts are often in unison, with two- and four-part harmony used skillfully. Phrases are separated by lyrical organ interludes.

Let us, with a glad some mind: to the tune MONKLAND is a majestic setting of John Milton's paraphrase of Psalm 136.

Purest and highest: with a text by Robert Bridges, an arrangement of SONG 22 by Orlando Gibbons, is one of the longer settings of the six, a beautiful anthem with marvelous harmonies and textures.

In thee is gladness: IN DIR IST FREUDE contains great contrasts of drama in just four pages.

Pray that Jerusalem might have peace: on a tune from Playford's Psalms (1671), alternating a cappella writing with organ interludes.

Praise to the Lord, the Almighty: LOBE DEN HERRN, essentially in two- and four-part writing, is a straightforward, festive setting of the hymntune.

Oh! For a closer walk: a serene and gracious work showing his great skill in writing elegant vocal lines over a rich organ accompaniment.

When Mary thro' the garden went: SATB (1910). Based on a poem by Mary E. Coleridge, it is a charming part-song which works well as an a cappella anthem for Easter.

Eternal Father: SSATBB a cappella (1913) is the second of his *Three (English) Motets*. The text is Robert Bridge's paraphrase of the Lord's Prayer and Psalm 23. An extended setting, it is similar to *Beati quorum via* in its use of contrasts between treble and low voices,

imitative writing, and gorgeous harmonies. The anthem also contrasts dramatic writing with his brilliant use of the simplest means to achieve sheer beauty.

Veni, Creator: SATB soloists, SATB, and organ (1922), written for a friend's daughter's wedding to the Earl of Scarborough, alternates organ, soloists, and choir in a joyous setting.

How beauteous are their feet: SATB and organ (1923). This setting of Isaac Watts's text is one of his loveliest anthems to sing, an outpouring of gracious melody.

Be merciful unto me: SATB and organ (1928, published posthumously), provides great contrasts of somber music ending in triumphant glory.

—Richard Hoskins
St. Chrysostom Episcopal Church
Chicago, Illinois

New Organ Music

Oxford Hymn Settings for Organists, Volume 6: Autumn Festivals, Rebecca Groom te Velde and David Blackwell, ed. Oxford University Press, 2016, 144 pages, ISBN 9780193400689, \$35.95. Available from: www.oup.com.

The subtitle of this collection, "37 original pieces on hymns for World Communion, Reformation/The Church, Harvest, All Saints, All Souls, Remembrance, Christ the King, and Thanksgiving," hints at the variety of its contents: twenty composers from England and the United States, including the editors, contributed settings of hymn tunes for "all parts of a service: preludes, processions, communion pieces, and postludes; some are also suitable for recital use" (Introduction). Most selections are three pages long, can be played on a two-manual instrument, and are well within the reach of intermediate-level organists.

Groom te Velde and Blackwell comment that even though "... in many cases the raw material [hymn tunes] may be quite modest—perhaps repetitive or limited in range or rhythmic values—often composers have crafted something telling and inventive that offers something new and useful." After playing through the contents of this book, I fully endorse this statement. Every piece is solidly crafted using a variety of techniques, including French toccata-style with cantus firmus in the pedal, trios, song form, fanfare/march, and Baroque motivic-ritornello patterns. A sampling of titles reveals the variety: "He is King (Epilogue)" by Robert J. Powell is a jubilant march based on the African American spiritual of that name; "King's Lynn (Prelude)" by Craig Phillips weaves a plaintive, atmospheric spell; Charles Callahan's setting of "Grand Isle (Prelude)," better known as "I Sing a Song of the Saints of God," is sweet and straightforward as befits a children's hymn. An especially welcome setting, also for the Feast of All Saints, is Paul Leddington Wright's "Sine Nomine (Postlude)."

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IN COLLABORATION WITH THE EASTMAN ROCHESTER ORGAN INITIATIVE FESTIVAL IN OCTOBER

THE 2018 CONVENTION of the Organ Historical Society will celebrate the rich array of instruments in Rochester, New York. Home to an expansive collection of organs representing diverse musical styles and performance practices, Rochester is a hub for organ performance and education. Convention attendees will experience an eighteenth-century Italian Baroque organ housed in the beautiful Memorial Art Gallery, a tour of the George Eastman Museum—home of the world's largest residence organ—and everything in between. Visit the website below for the latest updates!

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Each composer has provided helpful registration suggestions for his or her settings, and the hymn tune for each piece is listed at the bottom of the first page. A companion website includes an index of hymn tunes for all six volumes and some other supplementary material. The layout and editorial notes in the introduction are superb. The only feature that could be improved is the binding—a spiral-bound book would be so much easier to use in a volume of this size. Trying to flatten out pages with frequent turns is frustrating. But this inconvenience should not be an obstacle to adding this volume to any church organist's collection. Highly recommended.

—Sarah Mahler Kraaz
Ripon, Wisconsin

New Recordings

Sounds of Francis Jackson: Organ works of Dr. Francis Jackson played by Simon Nieminski in St. Mary's Cathedral, Edinburgh. Lammas Records, LAMM 127D. Available from www.amazon.com.

March in C (opus 109); *Prelude and Fugue in C*, "The Brook" (opus 43a); *Sonata No. 3* (opus 50); *Prelude on an American Folk Hymn* (1973); *Festival Toccata* (opus 37); *Improvisation on a Chant*; *Partita on a Somerset Carol* (opus 45, number 3); *Toccata, Chorale, and Fugue* (opus 16).

Throughout his life, Francis Jackson has been associated with York Minster in England. It is there that he was a chorister under Edward Bairstow between 1929 and 1933 and also was an organ, piano, and composition student of Bairstow, later succeeding him as organist and master of the choristers in 1946. While studying with Bairstow, Jackson earned the Bachelor of Music degree from Durham University and the Fellowship diploma from the Royal College of Organists along with the coveted Limpus Prize for the highest marks in organ playing. In 1957 he attained the Doctor of Music degree from Durham University. He was awarded honorary fellowships by Westminster Choir College of Rider University and the Royal School of Church Music. In the 1978 New Year's Honors list, he was awarded the Order of the British Empire by Queen Elizabeth II. In 1982, Jackson retired from York Minster and was awarded the Fellowship of the Royal Northern College of Music, an honorary doctorate from York University, and the Order of St. William of York from the Archbishop of York.

Each of the pieces performed by Simon Nieminski on this recording was composed for a particular event, person, or publication. All of the pieces show

Jackson's disciplined, organized style of composition and his mastery of contrapuntal techniques such as fugue and the use of established musical forms such as sonata form.

March in C was composed for Nieminski's wedding at St. Mary's Cathedral in 1999. For this relatively short work, the opening jaunty, yet angular theme is developed and leads to a quieter central trio section based on Jackson's *Missa Matris Dei* using a quieter registration with the melodic material being played on 8' foundation stops. This is followed by a return of the opening thematic material concluding with the opening theme being played on a solo tuba stop.

Prelude and Fugue in C ("The Brook") was composed in 1972 to celebrate the restoration of the organ of St. Neots's parish church of St. Mary the Virgin in Cambridgeshire. The first performance was given by Francis Jackson; but, after a 24-year period of dormancy, it was revised by the composer. Both the prelude and the fugue are based on an opening four-note figure (CDCF) that serves to bind together the two. The prelude has a water-like babble to it, hence the name "the brook;" ironically, brook translates into German as Bach, the greatest of all fugue writers.

Sonata No. 3 was written to celebrate the famous four-manual Schulze organ dating from 1897 in St. Bartholomew's Church, Armley, West Yorkshire, near the city of Leeds. The first performance of the work was given by the composer in 1979. The three-movement sonata begins with a rather plaintive, contemplative, and pastoral *Allegro placido* movement using an oboe stop to announce its theme. This is followed by an energetic *Vivace* movement in rondo form based on material borrowed from the sonata's first movement.

Prelude on an American Folk Hymn is based on the tune LONESOME VALLEY and was written for an anthology of preludes to supplement *More Hymns and Spiritual Songs*, a supplement to *The Hymnal 1940* of the Episcopal Church. The tune is heard twice in the tenor voice and once in the top voice.

Festival Toccata is dedicated to the memory of Brian Runnett, organist of

Norwich Cathedral, who, at the young age of 35, was tragically killed in an automobile accident in 1970. The piece was written for performance at the West Riding Cathedrals Choir Festival. This work is a festive outburst of toccata figurations and ends with a flourish of arpeggio-styled figures in both manual and pedal parts.

Improvisation on a Chant was an improvised "in voluntary" played as the choir entered York Minster for Evensong on the 24th day of the month. The chant on which it is based is in the key of E and was composed by John Goss. Jackson later reconstructed the improvisation from a tape recording made on the occasion of the aforesaid Evensong. It is tranquil in character and certainly works well as travelling music.

Partita on a Somerset Carol (opus 45, number 3) is a set of nine contrasting variations written for a six-stop, one-manual organ with one pedal reed stop. Rather subtle references are made to Haydn's *Flötenuhrstücke*, an energetic pedal passage makes a sly nod to Bach, followed by a glance at the "Overture" to Handel's *Messiah*, and finally a nod is given to Dupré's *Variations sur un Noël*. Having the resources of St. Mary's Cathedral organ at his disposal Nieminski is able to perform these variations with great aplomb using the full spectrum of the organ's tonal color palette, especially in the final variation.

Toccata, Chorale, and Fugue (opus 16) was written in 1955 and is dedicated to the English-born Canadian composer, organist, and teacher, Healey Willan. This composition displays definite French influences as can be seen in the French overture dotted rhythms and Franck's pattern of setting a middle movement between the prelude and fugue, a technique used by Willan himself in his *Introduction, Passacaglia, and Fugue*.

Throughout the recording Simon Nieminski's playing is superb, showing a thorough understanding of each piece. His performance captures with assuredness the character of each composition on this outstanding recording. At all times he has command of the large four-manual and pedal Father Willis organ dating from 1879, with further work

done in 1931, 1959, 1979, and 1995 by Harrison & Harrison of Durham, and uses its immense resources with great artistry. At the time of this 2002 recording, Nieminski was organist and master of the choristers at St. Mary's Episcopal Cathedral, Edinburgh; however, since then he has served as organist at St. Mary's Metropolitan (Catholic) Cathedral in that same city.

The year 2017 was the 100th birthday of Francis Jackson. (See "A Celebration of Francis Jackson's 100th Birthday: A Living Centenary at York Minster October 4, 2017," by Lorraine Brugh, December 2017, p. 20.) This recording is a stellar tribute to Jackson in this his centenary.

—Myron B. Patterson
Salt Lake City, Utah

New Handbell Music

Come, Thou Almighty King, arranged for 2 or 3 octaves of handbells with optional percussion and 2 or 3 octaves of handchimes by Dan R. Edwards. Choristers Guild, CGB1026, Level 2+ (M), \$5.50.

Here is a straightforward, festive arrangement of the familiar hymn tune ITALIAN HYMN, with optional percussion parts (included). The addition of handchimes and the added rhythm will greatly enhance the overall effect of this inspiring and engaging piece. The percussion instruments are simply finger cymbals or triangle, tambourine, and hand drum. There is also an edition for 3, 4, 5, or 6 octaves of handbells, CGB1027, making both editions compatible for massed ringing.

All Praise to Thee, Volume 2, arranged for 12 handbells or handchimes by Jason W. Krug. Choristers Guild, CGB1018, Levels 2 & 3 (E+ – M+), \$54.95 (reproducible).

Following on the heels of Volume 1, this collection includes 18 new 12-bell arrangements in a multitude of styles for use throughout the entire church year. Each title uses only 12 bells between F5 and C7 and is suitable for 3 to 6 ringers. Another bargain all under one cover. Also available, Volume 1, CGB920, \$49.95.

—Leon Nelson
Vernon Hills, Illinois

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In the wind...

What's it going to cost?

When you're shopping for a car, it's reasonable to start by setting a budget. Whether you say \$10,000, \$30,000, or \$75,000, you can expect to find a vehicle within a given price range. Of course, it's up to you whether or not you stick to your budget, but we all have experience with the exercise, and there's plenty of solid information available. Printed advertisements broadcast prices in huge type, and you can fill in forms online with details about a given car to receive a generated price.

When you set out to buy a piano, you can start with a simple search, and get a quick idea of price ranges. I just spent a minute or two surfing the internet to learn that a new Steinway "B" (that's the seven-foot model) sells for over \$80,000, and that you should expect to pay about 75% the price of a new instrument to purchase a reconditioned used piano. If you start with that in mind and do some serious shopping, you may well get lucky and find a beautiful instrument for less, but at least you have a realistic price range in mind before you start.

There is simply no such information or formulas available for the acquisition of a pipe organ, whether you are considering a new or vintage instrument. In a usual week at the Organ Clearing House, I receive at least two, and as many as ten first-time inquiries from people considering the purchase of an organ. These messages often include a stated budget, usually \$100,000, sometimes \$200,000, and they typically specify that it should be a three-manual organ. Each time, I wonder how that number was generated. Was it the largest amount they could imagine spending? Did they really think that an organ could be purchased for such an amount?

It's as if you were shopping for that car, but you promised yourself that this time, you're going to get your dream car. You test-drive a Mercedes, a Maserati, and a Bentley, and oh boy, that Bentley is just the thing. You offer the salesman \$20,000. He rolls his eyes and charges you for the gas. It's a \$250,000 car.

§

There's a popular myth out there that people think that organ companies can be compared by their "price per stop." The most common source for public information about the price of an organ is the publicity surrounding the dedication of a monumental new organ. You read in the newspaper that Symphony Hall spent \$6,500,000 on a new organ with 100 stops. Wow. That's \$65,000 per stop. We only need a ten-stop organ. We could never raise \$650,000.

The problem with this math is that the big concert hall organ has special features

that make it so expensive. The most obvious is the 32' façade. How much do you think those pipes cost? If they're polished tin, the most expensive common material, maybe the bottom octave of the 32' Principal costs \$200,000? \$250,000? More? And if the organbuilder pays that to purchase the pipes, what does it cost to ship them? A rank of 32-footers is most of a semi-trailer load. What does it cost to build the structure and racks that hold them up? This week, the Organ Clearing House crew is helping a colleague company install the 32' Open Wood Diapason for a new organ. It takes ten people to carry low CCCC, and once you have it in the church, you have to get it standing upright. Years ago, after finishing the installation of a full-length 32' Wood Diapason in the high-altitude chamber of a huge cathedral, my colleague Amory said, "Twelve pipes, twelve men, six days." It's things like that that pump up the "price per stop." In that six-million-dollar organ, the 32' Principal costs \$400,000, and the 1½' Tierce costs \$700.

Here's another way to look at the "price per stop" myth. Imagine a two-manual organ with twenty stops—Swell, Great, and Pedal, 8' Principal on the Great, three reeds, and the Pedal 16' stops are a Bourdon and a half-length Bassoon. The biggest pipes in the organ are low CC of the Principal, and low CCC of the Bourdon, and the organ case is 18 feet tall. Add one stop, a 16' Principal. Suddenly, the case is twice as large, the wind system has greater capacity, and the organ's internal structure has to support an extra ton-and-a-half of pipe metal. The addition of that single stop increased the cost of the organ by \$125,000, which is now divided over the "price per stop."

Or take that 21-stop organ with the added 16' Principal, but instead of housing it in an organ case, you install it in a chamber. In that comparison, the savings from not building a case likely exceeded the cost of the 16' Principal.

Ballpark figures

On June 10, 1946, a construction manager named Joseph Boucher from Albany, New York, was sitting in seat 21, row 33 of the bleachers in Boston's Fenway Park, 502 feet from home plate. Ted Williams hit a home run that bounced off Boucher's head and wound up 12 rows further away. Boucher's oft-repeated comment was, "How far away does a guy have to sit to be safe in this place." That still stands as the longest home run hit at Fenway, and Boucher's is a solitary red seat in a sea of blue. That's a ballpark figure I can feel comfortable with. I have other stories saved up that I use sometimes as sassy answers when someone asks for a "ballpark figure" for the cost of moving an organ.



A little extra in the budget (photo credit: John Bishop)

If you're thinking about acquiring a vintage organ, you'll learn that the purchase prices for most instruments are \$40,000 or less. Organs are often offered "free to a good home," especially when the present owner is planning a renovation or demolition project, and the organ has transformed from being a beloved asset to a huge obstacle. But the purchase price is just the beginning.

If it's an organ of average size, it would take a crew of four or five experts a week to dismantle it. Including the cost of building crates and packaging materials, dismantling might cost \$20,000. If it's an out-of-town job for the crew, add transportation, lodging, and meals, and it'll cost more like \$30,000. If it's a big organ, in a high balcony, in a building with lots of stairs, and you can't drive a truck close to the door, the cost increases accordingly. With the Organ Clearing House, we might joke that there's a surcharge for spiral staircases, but you might imagine that such a condition would likely add to the cost of a project.

Once you've purchased and dismantled the organ, it's likely to need renovation, re-leathering, and perhaps reconstruction to make it fit in the new location. Several years ago, we had a transaction in which a "free" organ was renovated and relocated for over \$800,000. The most economical time to re-leather an organ is when it's dismantled for relocation. Your organbuilder can place windchests on sawhorses in his shop and perform the complex work standing comfortably with good lighting, rather than slithering around on a filthy floor in the bottom of an organ.

The cost of renovating an organ is a factor of its size and complexity. For example, we might figure a basic price-per-note for re-leathering, but the keyboard primary of a Skinner pitman chest with its double primaries costs more than twice as much to re-leather as does a chest with single primary valves. A slider chest is relatively easy to recondition, unless the windchest table is cracked and split, and the renovation becomes costly reconstruction.

It was my privilege to serve as clerk of the works for the Centennial Renovation of the 100-stop Austin organ in Merrill Auditorium of City Hall in Portland, Maine. (It's known as the Kotzschmar Organ, dedicated to the memory of the prominent nineteenth-century Portland musician, Hermann Kotzschmar.) That project included the usual replacement of leathered pneumatic actions, but once the organ was dismantled and the windchests were disassembled, many significant cracks were discovered that had affected the speed of the actions for generations. Another aspect of the condition of that organ that affected the cost of the renovation was the fact that many of the solder seams in larger zinc bass pipes were broken. The effect was that low-range pipe



32' Diapason at York Minster, decorated to look like stone columns. Not a \$15,000 organ stop (photo credit: John Bishop)

speech was generally poor throughout the organ, and it was costly to "re-solder" all of those joints, a process that's not needed in many organ renovations.

It's generally true that if an organ that's relatively new and in good condition is offered for sale, the asking price will be higher knowing that the renovation cost would be low or minimal. But sometimes newer organs are offered for low prices because they urgently need to be moved.

Let's consider some of the choices and variables that affect the price of an organ:

Reeds

With the exception of lavish and huge bass stops, like that 32-footer I mentioned above, reeds are the most expensive stops in the organ. They're the most expensive to build, to voice, to maintain—and when they get old, to recondition. When you're relocating an organ, the quality of work engaged for reconditioning reeds will affect the cost of the project and is important to ensuring the success of the instrument. You would choose between simply cleaning the pipes and making them speak again by tuning and fiddling with them or sending them to a specialist who would charge a hefty fee to repair any damage, replace and voice the tongues, mill new wedges, and deliver reeds that sound and stay in tune like new.

Keyboards

An organbuilder can purchase new keyboards from a supplier for around \$1,000 each to over \$10,000. The differences are determined by the sophistication of balance, weighting, tracker-touch, bushings, and of course, the choice of playing surfaces. Plastic covered keys are cheaper than tropical woods, bone, or ivory, which is now officially no-touch according to the United States Department of the Interior (remember President Obama and Cecil the Lion). Some organbuilders make their own keyboards and don't offer choices, but especially in renovations, such choices can make a difference.

Climate

If an older organ has been exposed to extremes of dryness, moisture, or sunlight, it's likely that the cost of renovation will be higher because of the need to contain mold, splits, and weakened glue joints.

Casework

A fancy decorated organ case with moldings, carvings, and gold leaf is an expensive item by itself. As with keyboards, some builders have a "house style" that is built into the price of every organ they build. If you don't want moldings, towers, and pipe shades, you can ask someone else to build the organ. Especially with electro-pneumatic organs, chamber installations are often an option, and are considerably less expensive than



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Make it even more beautiful (photo credit: John Bishop)

building ornate casework. However, I believe that it's desirable for a pipe organ to have a significant architectural presence in its room, whether it's a free-standing case or a well-proportioned façade across the arched opening of a chamber.

Console

Drawknob consoles are typically more expensive than those with stoptabs or tilting tablets. Sumptuous and dramatic curved jambs speak to our imagination through the heritage of the great Cavaille-Coll organs, especially the unique and iconic console at Saint-Sulpice in Paris. Those dramatic monumental consoles were the successors of the seventeenth- and eighteenth-century stop panels, as found on the Müller organ at Haarlem or the Schnitger at Zwolle, both in the Netherlands. The default settings of most woodworking machinery are "straight" and "square," and by extension, curves require more work and greater expense.

Many modern consoles and most renovation projects include the installation of solid-state controls and switching. There is a range of different prices in the choice of which supplier to use, and the cost of individual components, such as electric drawknob motors, vary widely.

What's the point?

Some of the items I've listed represent significant differences in the cost of an organ, while some are little more than nit-picking. Saving \$30 a pop by using cheap drawknob motors isn't going to affect the price of the organ all that much. And what's your philosophy? Is cheap the most important factor? When you're commissioning, building, purchasing, or relocating a pipe organ, you're creating monumental liturgical art. I know as well as anyone that every church or institution that's considering the acquisition of an organ has some practical and real limit to the extent of the budget. I've never seen any of the paperwork between Michelangelo and Pope Julius II, who commissioned the painting of the Sistine Chapel, but it's hard to imagine that the Pope complained that the scheme included too many saints and should be diminished.

You may reply that putting a 20-stop organ in a local church is hardly on the scale of the Sistine Chapel, but I like to make the point that the heart of planning a pipe organ should be its artistic content, not its price. If you as a local organist dream of playing on a big three-manual organ, and you imagine it sounding like the real thing, and functioning reliably, you can no more press a job for \$100,000 or \$200,000 than you can drive away in the Bentley for \$20,000.

Let's think about that three-manual organ. Money is tight, so we think we can manage 25 stops, which means that while you've gained some flexibility with the

third keyboard, that extra division might only have five or six stops, not enough to develop a chorus and provide a variety of 8' tone or a choice of reeds. Sit down with your organbuilder and work out a stoplist for 25 stops on two manuals, and you'll probably find that to be a larger organ because without the third manual you don't need to duplicate basic stops at fundamental pitches. Manual divisions with

eight or ten stops are more fully developed than those of five or eight, and let's face it, there's very little music that simply cannot be played on a two-manual organ. Further, when we're thinking about relatively modest organs in which an extra keyboard means an extra windchest, reservoir, and keyboard action, by choosing two manuals instead of three, you may be reducing the cost of the mechanics and structure of the organ enough to cover the cost of a few extra stops.

Let the building do the talking.

Because a pipe organ is a monumental presence in a building and its tonal structure should be planned to maximize the building's acoustics, the consideration of the building is central to the planning of the instrument. It's easy to overpower a room with an organ that's too large. Likewise, it's easy to set the stage for disappointment by planning a meager, minimal instrument.

Maybe you have in your mind and heart the concept of your ideal organ. Maybe that's an organ you played while a student or a visiting recitalist. Or maybe it's one you've seen in photos and heard



on recordings. But unless you have the rare gift of being able to picture a hypothetical organ in a given room, there's a good chance that you're barking up the wrong tree.

While I state that the building defines what the organ should be, five different organbuilders will propose at least five different organs. Think about what the room calls for, think about the needs of the congregation and the music it loves, and conceive what the organ should be. Then we'll figure out how to pay for it. ■

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On Teaching

What is Performance? Part 2

I continue here the speculative, general, question-based, and perhaps somewhat philosophical discussion of performance. Next month I shall write about some practical aspects of this subject that tie into teaching in concrete ways, like helping students to grapple with nervousness, or to understand some of the ways in which performance as opposed to just learning and playing pieces can help with student development while enhancing the enjoyment and satisfaction that they get out of music. I will also continue the discussion, begun here, about performance as ritual and performance in the context of ritual.

Why do you perform?

Last autumn I attended a family party at which I saw a long-time friend of mine and my family's. I hadn't seen her in person in about 20 years, and therefore we were hurriedly catching up. Furthermore, since over those years we had moved into different phases of life—her from youth to middle age, me from early to late middle age—we canvassed some of the rather big questions. At one point she asked me, "So why do you perform? What do you want to happen when you are up there performing?" And my spontaneous answer (no time to make notes and an outline or to sleep on it) was, "I want to create the possibility that having been there will be important to at least some of the people in the audience."

That is not necessarily the spontaneous answer that I would give at another time. I say this not to suggest that I disavow it, or that I don't think that it is a "good" answer, whatever that means. It's just that there are probably many answers to that question that are valid at any given moment. This one took me by surprise when it popped into my head.

I believe that what I said that day is interesting for a number of reasons. First of all, it presents a nice mix of the self-important and the modest. It is immodest of me to suggest that what I do could be "important." It also reminds us that when we offer ourselves to audience members as being worth their time and sometimes their money, we are making a claim that there is something good about what we are going to do. We should be upfront with ourselves about that and deal in whatever ways we think are best with the possible psychological implications of this for ourselves, hoping to be able to have a healthy self-esteem, leavened by questioning and working to get better, rather than vanity or hubris.

We all know about the existence of unappealingly self-important performers. Perhaps some if not most of the people who come across to us that way

seem very different to those who know them well. Maybe they would seem very different to us if we could see inside their heads. Famous performers are by definition both the people whose public personas we know the best, and people whom we don't really, actually know. Perhaps some of them have let self-importance get the better of them. The awareness that I am staking a claim on listeners' lives serves to remind me that I have an obligation to be serious about doing my absolute best—to try as hard as I can to make that claim on people's time a legitimate rather than a vain one.

However, my answer to my old friend was relatively modest, in that I didn't say that I could make an entire room of listeners always have a guaranteed great experience. Maybe I should aspire to that, but I don't really think so. To do so expressly seems to me like a denial of one of the most constant and true things about art, whether performing art or any other kind: namely that each person brings different needs, desires, tastes, expectations, etc., to any artistic encounter.

I am afraid that if I try to guarantee that I can reach every audience member, I will lose my focus on doing what I can do best, and on doing it as well as I can. Either I will be afraid to do what I really want and feel interpretively, for fear that it will run counter to what some part of the audience likes, expects, or wants, or that I will try to be sensationalistic in the way that I play. Either of these would open up a real risk of not reaching anyone. This is not to mention the possibility of utterly boring some listeners, annoying them, or leaving some people convinced that I am a bad performer, a bad musician, or even (since we sometimes make this leap) a bad person. Worrying about such things would make it impossible for me to perform in a way that expressed my own choices and feelings about the music that I was playing.

There are many things that I didn't say in that answer that I could have said. For example, that I hoped to present as accurate a version as possible of the composers' intentions; or that I hoped to give the audience pleasure—different from an "important" experience; or that I hoped to recreate the feeling of the time at which the music had been written; or that I wanted to elucidate the counterpoint or otherwise help listeners to understand the music from a compositional or structural point of view; or that I wanted to show the instrument(s) off to best advantage. All of these, and an infinite number of others, are wonderful possibilities. Each of the ones that I have listed here are things that I do think about and take into account. For me, they are perhaps secondary or instrumental. Any of them might help me

HYMN NO. 481: I Sing a Song of the Saints of God
SCRIPTURE: Selections from Ephesians, Chapters 3 & 4
SERMON: "SAINT WHO?" Mansfield M. Kaseman
OFFERTORY: Toccata in D minor J. S. BACH
Gavin Black, guest organist
Doxology (Hymn No. 515)
Prayer of Dedication

HYMN NO. 306: For All the Saints
BENEDICTION
POSTLUDE: Fugue in D minor J. S. BACH
Gavin Black, guest organist
(Persons are encouraged to remain seated for the Postlude and to join in the Recessional to the Bradley Room.)
RECESSIONAL: Led by Balloon Holders, to the Bradley Room.

Worship program, February 17, 1974

to achieve the goal that I mentioned to my friend. For someone else, one of them or something entirely different might be a primary goal.

I didn't say that I wanted to garner the admiration of the listeners, or to be seen as a great virtuoso, or to get a good review. Omitting things like this is always under suspicion: perhaps I really feel them, but would be embarrassed to admit it.

The desire in performance

Years ago, a very fine performer once said to me that when he went out onto the concert stage the one desire that he had consciously in his mind was to avoid utter, abject humiliation. I was very young and inexperienced then, and my reaction to this was simply to be stunned: too much so, unfortunately, to ask him to explain further. My assumption now about what he meant then is something like this: that he knew that the combination of instrument, repertoire, preparation, worked-out interpretive choices, and so on, was such that if he could avoid just plain falling apart, the results would be very good. There was no middle ground. Part of what I took from this was that performing is hard. Not even the best performers can afford to take anything for granted.

How would you answer the question that my friend asked me? Would you consider it a good thing to ask your students? What sort of answers would you expect? What sort, if any, would you want? Are there possible answers that would raise a red flag?

All of the above is most directly about "pure" or abstract performance: that is, playing music for people who are there to listen to that music and who are in fact actually listening to it. Answers to any questions about what we are trying to achieve might be different for performance linked to an occasion or to a specific describable purpose. Accompaniment is such a situation. Settings in which the music itself is part of an overarching sequence, such as a church service, graduation ceremony, or sports event are also in this category. In these cases answers like "to help the soloist to feel comfortable" or "to enhance rather than undermine what the soloist is trying to do" or "to intensify the effect on the listeners (members of a congregation) of the words that they are singing and hearing" or "to make the graduates happy" come to mind. (Or "to help the Mets win.")

Performance and ritual

What is the relationship between performance and ritual? Is every performance a ritual? Does thinking of performance as ritual help or hurt, or sometimes help and sometimes hurt, or perhaps some of both at the same time? I realize, thinking about the question and answer described above, that for me personally, musical performance is likely to be more powerful, and to have a greater chance of seeming important to more of the people in the room, if it has an element of what I experience as ritual. We are in a territory where people use words differently, so the possibility exists of words creating misunderstanding. My understanding of ritual is some sort of overall shape to the event as it moves through time. To put it another way, a feeling that, because of the way that the individual details of what is being done relate to each other as they move through time, the whole is indeed more powerful and meaningful than the sum of the parts. This is not something that needs to have been prescribed in advance by someone other than the participants, although it can.

When I am performing in the form that is the most individual to me and over which I have the most control, a solo recital or concert of my own, and most especially one that I am presenting myself, I care a lot about the shape of the beginning and the end. It seems to me that the way that the transition from "normal" life into a performance is shaped can have a real effect on the listeners' perceptions of the whole event. At the same time, that segue can have an effect on the performer's focus. That may influence the feel and perhaps the performing results of only the beginning of the event, or it may carry over through the whole performance.

Several years ago I decided to take notice of something that I had known about at the back of my mind for a long time: that I don't like to be sequestered or hidden immediately prior to a concert. If I sit in a green room while the clock ticks towards the appointed time and audience members come in, I just get tense, nervous, distracted by thoughts that are not about the music. I can get into a state where I can't quite feel or believe that I am someone who can play or whose playing deserves to be heard. I have now started to allow myself to arrange the pre-concert time

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Gavin Black

the way that I like. I hang around the space, among or near the audience, or, on a nice day, outside the front door of the venue: a place that feels relaxed and friendly to me. I am certain that this has resulted in at least the beginnings of my concerts being more effective. It may affect the whole of a concert. I don't remotely think that this approach is the best for everyone, though I am sure that it would be for some. I believe that every performer should pay attention to this dimension of the act of performing and determine what feels and works best.

If I want to be out and about right before a concert, that implies that I am asking the audience to accept an opening ritual that is different from the traditional "lights dim and the performer walks in from the side, to applause." I am comfortable with that. I like the feeling that the music arises from normal life and normal interaction, and my experience is that listeners also do. However, this is one of the reasons that I only expect to

be able to shape the opening exactly the way I want to when I oversee the whole presentation. If at a particular concert venue there are expectations about the shape of the opening that are different from what I am describing and that are important to the audience, that is worthy of respect. The opening gestures can affect the listeners' experience of the event, and the closing gestures can affect their memories of it.

There is one detail about the opening gesture/ritual of a concert or other performance that arises out of modern life, and it is tricky to handle—a mobile phone announcement. As an audience member, I react negatively to that warning, especially since it is the last thing that we hear before the beginning of a performance. But I am aware that there is a good reason to have it. If a cell phone goes off, that is very disruptive and damages the overall shape of the experience. Therefore, it is hard to decide not to do it. But I think that we tend to underestimate the effect

By Gavin Black

on listeners' appreciation of a performance when the beginning ritual is not about the music and is negatively tinged. (I do not have any cell phone warning at my own concerts, when it is just up to me. I have a feeling that as people get more and more used to engaging with their cell phones, remembering to turn them off will become such a matter of routine that no one in fact needs to be reminded.)

Composer, performer, and instrument

I have a thought about performance that I find interesting. There is a usual template that we apply to the whole process of musical consumption. The composer is the primary creator of the music. The performer is the "interpreter," and thus the secondary creator: significantly less responsible for the reality of the music's existence than the composer, but still with an important role to play. Instrument makers, when they are relevant, occupy third place. Their job is to create the tools that will best serve what the performer is trying to do, which serves the composer in turn. The instruments should always be borne in mind as part of the background to performance. I find it interesting to turn the whole thing around, by constructing an alternative template. Music exists in sound. Instrument makers create the means of producing sound, thereby creating musical possibilities. Performers make themselves adept at getting the best out of those instruments, thereby bringing the work of the instrument makers to life. Composers simply make suggestions as to various ways to get the best out of the instruments.

I don't expect any one to agree with this interpretation since it relegates the composer to a less important role. However,



this way of looking at it seems to me to be an interesting corrective or means of achieving balance in thinking about what we are doing as performers.

Finally, a quick word about the illustration on the facing page. A few days ago, I was astonished to find a copy of the bulletin for the first church service I ever played. I wrote about that two months ago, and at that time never expected to see the program again. (It turned up in a box of items saved by my father.) I have included an excerpt here. I notice something that I didn't remember: that the piece I played was divided into two sections, placed at two different spots within the service. This is a good example, if we accept that it was effective, of a ritual shape outside of the music itself changing the ways in which the music can work. ■

More to come . . .

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Remembering Yuko Hayashi (1929–2018)

By Leonardo Ciampa

When you see a bud growing out of the ground, you're not sure what it is yet, so you water it and feed it, and you wait to see what it grows into. But you don't want to step on it. And if the bud is very small, all the more important not to step on it.

—Yuko Hayashi

Yuko Hayashi is gone.

I feel unworthy of eulogizing her. I do not presume to rank among her greatest students—a very long list that includes James David Christie, Carolyn Shuster Fournier, Mamiko Iwasaki, Peter Sykes, Christa Rakich, Gregory Crowell, Mark Dwyer, Kevin Birch, Kyler Brown, Barbara Bruns, Ray Cornils, Nancy Granert, Hatsumi Miura, Tomoko Akatsu Miyamoto, Dana Robinson, Naomi Shiga, Paul Tegels, and others too numerous to name.

I cannot describe, or comprehend, the fortune of being her student between the ages of 15 and 18—at the time, her only high school student. She was in her late 50s—still at the height of her powers, still performing internationally and recording. She brought a constant parade of heavy-hitters to Old West Church in Boston for recitals and masterclasses. During those three years alone (1986–1989), there were José Manuel Azkue, Guy Bovet, Fenner Douglass, Susan Ferré, Roberta Gary, Mireille Lagacé, Joan Lippincott, Karel Paukert, Umberto Pineschi, Peter Planyavsky, Michael Radulescu, Montserrat Torrent, Harald Vogel, and the list goes on. Yuko was something of an impresario. In the 70s, when Harald Vogel was completely unknown in America, she brought him to Old West to play his very first concert here—for \$100, which she paid out of her own pocket! Guy Boet, same story—his first concert in America, for \$100. In 1972, at the International Christian University (ICU) in Tokyo, Yuko organized the very first organ academy ever held in Japan, bringing both Anton Heiller and Marie-Claire Alain. In 1985, Yuko, Umberto Pineschi, and Masakata Kanazawa started the Academy of Italian Organ Music in Shirakawa. A list of her accomplishments would be long, indeed.

At the time, I knew virtually nothing about Yuko's life or career. Meeting her was truly random. It was September of 1985 (Bach's 300th birthday year). I was skimming the concert listings in *The Boston Globe*, and I happened to see that there was going to be an all-Bach organ and harpsichord concert at Old West Church, given by Peter Williams. I had never heard a “real pipe organ,” and I had never set foot in a Protestant church before. I had no idea who Peter Williams

was, and I had no particular interest in the organ or harpsichord. I was a 14-year-old piano student in the New England Conservatory prep school. The craziest part of all? I had not the faintest idea that the New England Conservatory organ department held their lessons, classes, and concerts at Old West, or that the church's organist happened to be department chair. Attending the concert was nothing more than a whim.

I was immediately grabbed, both by the sound of the Fisk's ravishing plenum, and by Williams's exquisite selections, all from Bach's youth. I still remember every piece on the program, which opened with *Wie schön leuchtet der Morgenstern*, BWV 739. After the concert, a short but elegant Japanese woman introduced herself to me and shook my hand. I had no idea she had any affiliation with NEC. I'm not sure I even understood that she was the church's organist.

Who could have predicted that, one year later, September 1986, I would quit the piano and become an organ student of Yuko, taking lessons on that same instrument? But even that was random. In the NEC prep school catalogue, under “Organ,” Yuko's was the name listed. That's the one and only reason I contacted her.

Early years in Japan (1929–1953)

Yuko Hayashi was born in 1929 in Hiratsuka, a coastal town 24 miles from Yokohama. She was born on November 2. (She used to joke about having been born on All Souls' Day, having missed All Saints' Day by only one day!) Many of Yuko's students would come to notice her unusual perceptiveness. A couple of us thought it bordered on ESP. She had the ability to reach for things even when she couldn't see them. Case in point: why did a woman who was born in 1929, in a country that was only one percent Christian, decide that she wanted to become an organist, when she didn't even know what an organ was?

Yuko's father was a Japanese Anglican priest. He was the pastor of St. Andrew's Church in Yokohama. At age five, Yuko started playing the reed organ at St. Andrew's. (Soon enough, she became sufficiently proficient to play an entire Anglican service.) In sixth grade, her music teacher suggested she learn the piano. “Hanon: hated it. Czerny: a little better. Burgmüller: not as bad. But then, Bach Inventions! I became hooked on this music. I practiced all hours; I didn't want to quit.”¹ She reasoned, “If Bach wrote pieces for the organ, then the organ must be a wonderful instrument.”² She knew that she wanted to play the organ,



Yuko Hayashi teaching at the Fisk organ of Old West Church during the Boston Organ Academy, January 14, 2009 (photo credit: Leonardo Ciampa)

even before she had ever seen one! The only instruments she knew were the reed organ at church and a Hammond. In 2007 I asked her, “When you were young, how did you know you wanted to play the organ if you didn't even know what an organ was?” She replied, “I knew when I met J. S. Bach.”³ In a 2009 email she wrote, “If I was not exposed to the two-part Inventions by Bach just by chance in my youth, I am positively sure that I [would] not [have been] drawn into music for so many decades since. Certainly, I would not have chosen organ as my main instrument.”⁴

Finally at age 15 she saw a pipe organ for the first time, in Tokyo. It was important to practice on a pipe organ, for she was preparing to audition for the Tokyo Ueno Conservatory (now named Tokyo University of the Arts). Imagine this 15-year-old girl, in 1944, with bombs falling around her, traveling two and a half hours to Tokyo to practice for two hours on this organ, then making the two and a half hour return trip home. (I recall that, in the 1980s, she told me that this organ was an Estey.⁵ However, other students remember her saying it was a Casavant.⁶)

She passed the audition and enrolled in the conservatory. Eight students had to share “a Yamaha and an electric-action pipe organ with a hideous sound. We each practiced for 50 minutes and then let the motor rest for ten minutes in between because it was old and cranky.”⁷

Study in America (1953–1960)

In the early 1950s, Yuko's father urged her to visit America. She accepted a scholarship to attend Cottey College in Nevada, Missouri. The port of entry was faraway Seattle. The sea voyage from Yokohama to Seattle took 12 days. She arrived in Seattle on July 23, 1953. Tuition, room, and board were covered, but she had only thirty dollars in her pocket (which was all she was allowed). She stretched the thirty dollars as far as she could, though at least she had an Amtrak pass that enabled her to travel by train anywhere in the country.

My father arranged a train trip for me around half of the country, visiting some of his friends. When I arrived in Seattle on July 23 [1953], his friend's daughter, who was the secretary of St. Mark's Cathedral, came to pick me up. Within two hours of setting foot on American soil, I played the organ at St. Mark's. I think it was a Kilgen.⁸ I met Peter Hallock, and he gave me some of his compositions. From Seattle I went to San Francisco and stayed with my father's friend there. I heard Richard Purvis play a recital in a museum, and I remember I kept looking around for the pipes, which were not visible. That was my second American organ experience. Next I stayed in Los Angeles for a few days. I didn't see any organs there, but what I remember most was my first American picnic, a culturally foreign experience for me. Then I went to Salt Lake City, found the Mormon Tabernacle



As a student in Japan, approximately 18 years old (photo courtesy: Barbara Bruns)

organ and went to two concerts in one day. Alexander Schreiner was there. Can you imagine? Next I visited my father's friends in Minneapolis, and then the remainder of the summer stayed in a guesthouse at the University of Chicago. Finally, I arrived at Cottey College, and do you know what I found there? A Baldwin organ!⁹

After a year she was no longer able to stay at the school; however, she received a scholarship to go to any other school of her choice in America. Where would she go? She knew nothing about Oberlin or Eastman. Ultimately, her decision was influenced by having grown up by the sea.

At that school in Missouri, every Friday you know what we had to eat? Fish. That fish must have been dead for ten days by the time we had it. The fish was so fresh in Japan. So I knew I wanted to live near the sea. New York was too big. Washington, D.C., was too political. But Boston . . .¹⁰

And so in 1954 she entered the New England Conservatory and studied organ with the legendary George Faxon.

I spoke almost no English, and he didn't say very much. So our lessons were filled with music but had long silences! One week he asked me to bring in the Vivaldi/Bach A-minor concerto. And I memorized it. I'd never memorized anything before. He didn't say much. But you know what he did? He wrote on a piece of paper “Sowerby Pageant” and told me to go to Carl Fischer [Music Company] to pick up the music. When I got to the store and showed the man the piece of paper, he said, “Oh, you're playing this?” I said, “Yes.” I had no idea what it was. Then when I opened the music! Incredibly difficult. At my next lesson Faxon wrote in the pedalings, very quickly, from beginning to end. What a technique he had. And you knew where he got it? Fernando Germani. Once Faxon took me to Brown University to see his teacher, Germani, play the Sowerby. I got to sit very close to him, so I could see Germani playing. And there he was, five-foot-three, his feet flying all over the pedalboard.¹¹

On February 6, 1956, Yuko played her bachelor's recital in Jordan Hall, her



At the Casavant organ installed in 1972 at First Church in Boston, photo taken in 1973 (photo courtesy: Robert Jan August)

first recital ever. In only three weeks Yuko memorized the daunting program, which included Vivaldi/Bach A-minor concerto (first movement), D'Aquin *Noël X*, Schumann Canon (probably B minor, op. 56, no. 5), Bach *Toccata, Adagio, and Fugue*, Liszt "Ad Nos" (second half), Sowerby *Pageant*, Titcomb *Regina Caeli*, Dupré *Second Symphony* (Intermezzo), and Messiaen *L'Ascension* (third movement).

In 1956, Faxon told Yuko, "This is still a secret, so you can't tell anybody. But I'm leaving NEC and going to teach at B.U. [Boston University]" Yuko was disappointed at the news. "I wanted to follow him to B.U. I didn't know anybody else. But he said, 'No, don't follow me. You studied with me two years—that's enough. Stay at NEC.' And then he said, 'You must make Boston your home.'"12

Yuko was disheartened and considered returning to Japan. But Chester ("Chet") Williams, beloved dean of NEC, would have none of it. Faxon's imminent departure was still a secret. But Chet had another secret for Yuko: "There is another man coming, someone with great ideas." That man was Donald Willing. On Chet's advice, Yuko stayed at NEC.

Willing had been to Europe and was galvanized by the new tracker instruments being built. He immediately arranged for NEC to purchase new practice organs by Metzler and Rieger. The 1957 Metzler was voiced by Oscar Metzler himself.

As soon as I touched the instrument, I had an immediate reaction: "This is it! This is a living organism!" My teacher did not persuade me to have this reaction—I had it on my own, from touching the instrument myself. That was 1957. The next year, 1958, I got my M. M. from the conservatory. And that same year, the Flentrop was put in at Busch-Reisinger [now Adolphus Busch Hall]. That was Biggs's instrument. He let all the students play it. We had to practice at night, when the museum was closed. And we were poor; we couldn't afford to pay a security guard. So Peggy [Mrs. Biggs] would act as the guard. The Biggs's were so generous to organ students.¹³

Not all the organ students were taken by these new instruments. "They would say, 'Are you going backwards?'"14 Yuko was undeterred. She played her Artist Diploma recital on the Flentrop in 1960.

Leonhardt and Heiller (1960–1966)

In 1960, Yuko joined the faculty of the organ department of New England Conservatory. At this point she had not yet heard of Gustav Leonhardt.

I first heard of Leonhardt from John Fesperman. Before John went to the Smithsonian, he taught at the Conservatory. The organ faculty was Donald Willing, John Fesperman, and I, who had just been hired. I don't know why, but John had been to Holland already, and he said, "Leonhardt is coming; you should go study with him." So I did. I used to go to Waltham



With Charles B. Fisk at the Fisk shop during construction of the House of Hope organ, 1978 (photo courtesy: Barbara Bruns)

[Massachusetts] to practice cembalo at the Harvard Shop, and once a week I went to New York to study with Leonhardt. He was young, late 20s. A whole summer [1960] I studied with him.¹⁵

Yuko so enjoyed her study with Leonhardt that she considered switching to harpsichord. Indirectly it was Leonhardt who dissuaded her.

Finally [Leonhardt] said, "You really should study organ with Anton Heiller." And I thought, "Who is that?" So I bought records of Heiller. You know, the old LP records. [...] [I]t was grand playing. Already I noticed something.¹⁶

1962 marked Heiller's first visit to America and his first ever trip on an airplane! He gave two all-Bach performances on the Flentrop at Harvard University. Yuko attended the first performance and was so impressed that she attended the second one as well.

And you know the most wonderful thing he played? O Mensch . . . with the melody on the Principal . . . The whole program swept me away. And I immediately said, "This is the man I want to study with." But I was shy, so I didn't go to him right away. [...] He used to come to America every three years. He had come in '62, so in '65 he came back, and he returned again in '68, '71, etc. So in '65 he was teaching at Washington University in St. Louis. I went down there, and for the first time, I met him. [The course was] six-and-a-half weeks. Every morning, he gave four hours of classes. Bach, David, Reger, and Hindemith—on a Möller! Then, in the afternoon, private lessons on a 10-stop Walcker organ in a private studio.¹⁷

Heiller urged Yuko to enroll in the summer academy in Haarlem the following year (1961). This marked her very first visit to Europe. She went on to study with Heiller sporadically, following him wherever he happened to be playing. (She was the only Heiller student who didn't study with him in Vienna.)

Maybe [Heiller] taught differently with other people, but with me, most of what I learned was from his playing, not from his words. [H]e played a lot [during lessons]. But I would move and he would sit on the bench. He didn't just play over my shoulder. With him, nothing was halfway. [...] Funny thing: when he was just standing there, without doing anything, I played better. He felt the music inside him, and it came out. It was a weird thing. [...] I performed his organ concerto. Of course he wanted to hear it at a lesson. But I wasn't ready. He only told me about it three weeks before. But again, he was standing right there. And it's funny, I was able to play it. You see, he was so perfect, he made me feel I could play. [...] You know, I was so little—I'm still little. (laughter) And he was much bigger than me. But he said to me, "Don't be afraid of the piece."¹⁸

In 1969, Yuko became chair of the organ department of NEC. She remained until 2001, a total of 41 years on the faculty, 30 of which as chair.

Old West Church (1974)

Charles Fisk built one of his most beautiful instruments, Opus 55, for Old West Church in Boston.²¹ It went on to become the main teaching instrument for the New England Conservatory organ department for decades. The organ was dedicated on Easter Sunday 1971 by Max Miller and Marian Ruhl Metson.

In 1973, Old West was conducting a search for a new organist. The organ committee consisted of the Rev. Dr. Richard Eslinger (pastor of Old West), Charles Fisk, Max Miller, and Jeanne Crowgey.²² Sneakily, but fortuitously, Eslinger and Fisk invited Yuko to attend a committee meeting in December 1973. After this meeting, they took Yuko across the street for a beer or two at a Chinese restaurant and lounge. Yuko enjoyed telling this story.

Charlie said, "Yuko, have you ever thought of becoming the organist for Old West Church?" These were absolutely unexpected words, and my answer was simply, "No." Charlie kept a smile on his face and went on to tell me how convinced he was for me to be the organist of his organ at Old West, and that it was the right thing for me to do.

I was overwhelmed by his totally positive thoughts, and by the end of the conversation that evening I was convinced that Charlie was right and said "Yes" to him without knowing what the future would hold. [...] In February of 1974 I began to play for worship services (as a non-salaried organist), organized organ recitals for the season as well as the weekly lunchtime concerts that, after a decade, evolved into the Summer Evening Concerts.

As I look back [...] I say to myself, "How on the earth did Charlie know that I would be the appropriate one?" [...] Charlie then knew that if I were caught by [the] beautiful sonorities that I could not leave them, would enjoy them, would maintain the instrument, and would let it be heard and played by all. [...]

First European tours (1968)

Yuko's first concert in Europe was at the 1968 International Organ Festival in Haarlem. From there she went on to play many concerts on historic instruments in Austria, Belgium, Denmark, Germany, Holland, Italy, Spain, and Switzerland. "The wife of Hiroshi Tsuji, the Japanese organbuilder, arranged my first concert tour in Europe. [...] I soon discovered that I loved going to places where I didn't know the people or the organs. I like to explore things I don't know."¹⁹ Here again we see Yuko's fearlessness in reaching for things she could not see. As Nancy Granert reminisced,

One time, Yuko and I were talking about traveling alone through Europe. I was saying that I always had a map in my purse, and that I really didn't like being lost. She replied that she loved being lost and to find new places. She, after all, always knew where she was, right?²⁰

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In memoriam

As I listened to organ students of the New England Conservatory day by day, year after year, and, of course, through my own practice, I became convinced that the 1971 Charles Fisk organ at Old West is a living organism and not just an organ with extraordinary beauty. This organ responds to the high demands of an artist as if a lively dialogue between two humans is being exchanged. I even dare say that the spirit of Charlie, an artist/organbuilder, is present when the organ is played by any organist who wishes to engage in conversation.²³

Yuko remained organist of Old West for 36 years. I was so fortunate to hear so many of her recitals there during the 1980s. I remember matchless performances of Bach's *Passacaglia*, Franck's *Grand Pièce*, and the Italian Baroque repertoire for which she had an incredible knack. (In fact, I never in my life heard a non-Italian play this music as well as she.²⁴) As late as 2008 (her last recital was in 2010), she gave a performance of Bach's *Pièce d'Orgue* that to me remains the benchmark for all others. Few organists can play the middle *gravement* section without it sounding too long and too heavy. In Yuko's hands, I was astonished by the articulation of each entrance of each of the five voices. I say without exaggeration that it sounded like a quintet of breathing musicians. I was so gripped by it that, when she got to the final section, I couldn't believe how short the *gravement* had seemed.

As a teacher

Yuko made good use of her ESP. As a teacher, not only did she adapt to each individual student, but she adapted to each individual lesson with each student. Each lesson with her was a brand new experience—based solely on what she was sensing in the room at that moment. Besides her perceptiveness, she had something else: a regard for the value of each student. I can never forget something she told me many years later: "When you see a bud growing out of the ground, you're not sure what it is yet, so you water it and feed it, and you wait to see what it grows into. But you don't want to step on it."²⁵ Her next sentence was even more unforgettable: "And if the bud is very small, all the more important not to step on it." It would be hard to find a famous teacher with that level of regard for even the least talented among of her students.

Yuko's ear was astonishing. She could have used that ear to be a critic or an adjudicator towards her students. Instead, she worked tirelessly to get them to use their own ear, to make their own decisions and judgments. In her gentle, quiet way (her voice never rose above a *mezzo piano*), she was relentless in making her students listen to the sound coming from the organ, in particular to be aware of the air going through the pipes. Most of all, she wanted her students to learn directly from the composer.

I will never forget playing Bach's *Allein Gott*, BWV 664. The moment I stopped listening to one of the three voices, within milliseconds she started singing it. Then I would get back on track. Then, the millisecond that I stopped listening to another part, she would sing that one. That was how perceptive she was—which was both comforting and frightening! Another astonishing moment in our lessons that is worth mentioning is the one and only time I played Frescobaldi for her. In modern parlance, you could say that I was "schooled." I was playing the *Kyrie della Domenica* from *Fiori Musicali*, which is in four voices. I played it and could tell from her facial expression that she was not pleased. She said one sentence:

"You know, this music was originally written on four staves." I played it again. This time, her face was even more displeased, and she said nothing at all. She sat down on the bench next to me and said, "OK, you play the alto and the bass, and I'll play the soprano and the tenor." I was floored. Her two voices *breathed*. They *sang*. She got up from the bench, without saying a word. Her point was made, and powerfully.

Later years

Yuko and I exchanged many emails in 2009. Many of them concerned administrative details of the Old West Organ Society (of which I was then a board member). However, more often the emails were simply about music.

I remember when I first heard Mozart, in a castle outside Vienna, in [the] early 1970s. It was a big shock to me. While they were performing Mozart's chamber music, I started to have the image about the leaves of the tree which show the front of the leaf and the back of the leaf, back and forth. Their colors are very different from each other, yet [the] only differences are front or back of the same leaf. It influenced the dynamic control as well in their performance at the castle.²⁶

During this era she always wrote to me as a friend and colleague, never as a "student." Only once did she give something resembling "advice:"

I believe, there are only two emotions that stand out, "Love" and "Fear." You have plenty of both, which in [an] actual sense make [a] great artist. Your potentiality is enormous! Don't waste it, please! After all, it is the gift from God.²⁷

She was pleased, then, when not long after that email I became artistic director of organ concerts at Massachusetts Institute of Technology (home of two historic Holtkamps from 1955). In October, Yuko called me to congratulate me. She reminisced about Walter Holtkamp, Sr., whom she met in Cleveland.

He was a strong character, and rather difficult to get along with. Yet, we liked each other. Walter took me for dinner, and to his organ in the Episcopal Church in Cleveland, and I played the organ for him. He liked my playing because I played exactly as I believed.

That led to reminiscing about Melville Smith, who dedicated the larger Holtkamp in Kresge Auditorium. She even knew about Saarinen, the architect who designed both Kresge and the MIT Chapel. One thing led to another. She ended up telling me practically her whole life story. We spoke for four (!) hours. She did almost all of the talking. There wasn't a single dull moment. Every sentence was imbued with energy. She talked about growing up in Japan during the war, doing forced labor even as a teenager. She talked about her earliest musical experiences and about more recent organbuilding trends in Japan. She spoke at length about Marc Garnier, who built the monumental organ at the Tokyo Metropolitan Art Center. She told story after story about Guy Bovet, Harald Vogel, Peter Williams, and Karel Paukert (in whose presence she set foot in Old West Church for the very first time). She told me about the time she was in France with Michel Chapuis, and she was playing a three-voice work, and Chapuis reached over and improvised a fourth voice over what she was playing. She spoke of Heiller (which she did in most every conversation I ever had with her). She even spoke of events and feelings in her personal life. It is safe to say that it was one of the most extraordinary phone conversations that I have ever had,



With Jon Gillock and the author at St. Mary's Church, Charlestown, Massachusetts, during the Boston Organ Academy, January 14, 2009 (photo courtesy: Leonardo Ciampa)

with anyone. The next time I saw her, in 2010, she showed signs of memory loss. Clearly this was Yuko's instinct at work, once again: she knew that in that phone conversation in 2009, she needed to tell me her life's story.

At the 2014 AGO national convention in Boston, there was a workshop entitled "The Organ as Teacher: The Legacy of Performance Pedagogy at Old West Church," moderated by Margaret Angelini, with Barbara Bruns, Susan Ferré, and Anne Labounsky. Indirectly it was an event honoring Yuko. (Had it been entitled "An Event in Honor of Yuko Hayashi," she would have strongly objected.) It was hard for Yuko's friends to see her in this state of diminished powers—at times aware of what was going on, at other times not so much. But then came a moment, after the workshop, when Yuko was standing, chatting with Ferré and Labounsky. All of a sudden she looked at them, pointed to me, and told them, "He's a wonderful musician." For me, that was the equivalent of a *New York Times* review. I have sought no other musical validation since that moment.

Last summer Yuko's health declined. In September I learned that her condition was so grave that her family in Japan were contacted. Her 88th birthday was to be on November 2, followed eight days later by a celebratory concert at Old West, featuring some of her greatest former students. None of us thought she was going to live until the concert—we expected it to be a memorial service. Each day I checked my iPhone compulsively, not wanting to miss the terrible news. But the news didn't come. Now it was November 10, the night of the gala concert. Apparently she was still with us—I had not heard otherwise. I arrived at Old West on that bitter cold night. I walked out of the cold into the warm church, and I heard people saying that Yuko was there! At Old West! I didn't fully believe it. I looked around, and then I saw it: the back of a wheelchair. I raced over, and there she was. Her eyes were as alert as I had ever seen them. This isn't possible! How did they even get her there, on that bitter cold evening? But Barbara Bruns made it happen. Yuko took my hand in hers and kept rubbing it, looking me straight in the eye the whole time. Not a word was said.

The entire evening Yuko had that same alertness in her eyes, start to finish. Being at Old West, among her students and friends, hearing Charles Fisk's beloved Opus 55—the energy from all of it must have thrilled her.

A few months passed. For Epiphany weekend, January 6 and 7, 2018, as a prelude at all of my Masses, I played Bach's *Wie schön leuchtet der Morgenstern*, BWV 739—the very first piece at

Peter Williams's life-changing recital at Old West so many years ago, the night I met Yuko Hayashi. Eerily, but not surprisingly, only three and a half hours after my last Mass, Yuko Hayashi left this world. ■

Leonardo Ciampa is *Maestro di Cappella Onorario* of the *Basilica di Sant'Ubaldo* in Gubbio, Italy, and organist of *St. John the Evangelist Church* in Cambridge, Massachusetts.

Notes

1. Phone conversation with the author, July 25, 2007.
2. Ibid.
3. Ibid.
4. Email to the author, October 19, 2009.
5. 1918 Estey (Opus 1598) at Rikkyo (St. Paul's) University, Tokyo. Replaced by Beckerath in 1984.
6. 1927 Casavant (Opus 1208) at Holy Trinity Church, Tokyo. Church and organ were destroyed by a firebomb in 1945.
7. Diane Luchese, "A conversation with Yuko Hayashi," *The American Organist*, September 2010, p. 57.
8. It was a ca. 1902 Kimball (not Kilgen), with tubular-pneumatic action.
9. Luchese, op. cit., p. 57f.
10. Phone conversation with the author, July 25, 2007.
11. Ibid.
12. Ibid.
13. Ibid.
14. Ibid.
15. From an unpublished interview between Yuko and the author, which took place in Boston on February 17, 2004.
16. Ibid.
17. Ibid.
18. Ibid.
19. Luchese, op. cit., p. 60.
20. Conversation with Nancy Granert, January 11, 2018.
21. Seven years previous, and 500 meters down the road, Fisk had installed his Opus 44 at King's Chapel, the first modern American three-manual tracker organ built in the second half of the twentieth century. The organ was a gift of Amelia Peabody. Thanks to the friendship between the pastors of Old West (Dr. Wilbur C. Ziegler) and King's Chapel (Dr. Joseph Barth), Amelia Peabody gave a grant to Old West for their new organ. The choice of Fisk was endorsed by the organists of both King's Chapel (Daniel Pinkham) and Old West (James Busby), as well as E. Power Biggs.
22. Jeanne Crowgey was a member of Old West from 1972 to 1980. She was also an organist, who served unofficially as an interim before the selection of Yuko Hayashi. Crowgey went on to be Yuko's invaluable assistant during the first six years of the Old West Organ Society. Crowgey did a large amount of the administrative work for the international series, the summer series, and the weekly noontime concert series. She was one of the last friends to visit Yuko before her passing.
23. From a reminiscence written by Yuko in 2004 and posted on the C. B. Fisk website (edited by L. C.).
24. Once in the 1960s she played a recital at the Piaristenkirche in Vienna, which included a piece by Frescobaldi. Heiller was in attendance and raved about how she played the Frescobaldi, a composer she had never studied with him (phone conversation with the author, year unknown).
25. Phone conversation with the author, year unknown.
26. Email to the author, June 10, 2009.
27. Email to the author, September 2, 2009.

A conversation with Morgan and Mary Simmons

By Steven Egler

This interview with Morgan and Mary Simmons of Evanston, Illinois, long-time musicians (1968–1996) at Fourth Presbyterian Church, Chicago, reveals their strong relationship as evidenced in their 65-year marriage (1953–present). We met on July 29, 2017, at their home in Evanston, where they have lived for 50 years.

They discussed their rare collaboration in several positions throughout the years, and they shared wonderful anecdotes about their time as students at the Union Theological Seminary School of Sacred Music, various church positions, and music making in general. The Simmons shared the importance of their respective families and the influence that their families had on them and their careers as individuals and as musicians. Morgan and Mary also revealed insights into working with two high-profile pastors—the third and fourth respectively—of Fourth Presbyterian Church: Dr. Elam Davies (1968–1984) and Dr. John Buchanan (1985–2012).

Thanks to Ken Wuepper of Saginaw, Michigan, for audio technology support, and to Morgan and Mary Simmons for their careful editing assistance.

Steven Egler: Morgan, let's begin with you telling us about your childhood and formative years.

Morgan Simmons: I was born in Andalusia, Alabama, April 6, 1929. Although I only had one sibling, my extended family was huge with 50 first cousins. Both of my parents came from large families, and my paternal grandmother was the oldest of 16, 14 of whom I knew.

Since both my grandmothers lived across the street from each other, and I lived only a block away, I got a lot of attention growing up.

Were you the oldest?

Morgan: No, my sister was three years older, and for both of us family was exceedingly important.

Recall for us your earliest musical experiences.

Morgan: I sang in the children's choir of the First Methodist Church of Andalusia, and I started piano lessons when I was in the fourth grade with a very old-fashioned lady, Josie Lyons, who taught piano in the ladies' parlor of the Methodist Church. She was a real taskmaster. If we were late to lessons we did not have a lesson, but we were still charged. She was also the organist and choir director of the church and wore very interesting attire for Sunday worship—a white satin surplice with a purple full-length

skirt and matching scull cap for winter months; a white lace surplice with black skirt and matching cap for the summer.

I also took up clarinet but never perfected it; then at age 15, I began organ study. This opened an exciting new chapter in my life.

Mary, please tell us about your early years.

Mary Simmons: I was born February 22, 1930, in Centralia, Illinois. When I was six, we moved to Carbondale, Illinois, and I had a wonderful childhood with my sister who was five years older than I and my brother who was three years older.

Unlike Morgan, I did not come from a large family. My mother was one of six children, and my father was an only child. This was the family that I mostly knew.

When we moved to Carbondale, I became a piano student of Helen Mathis, later Vogler, who was head of the piano department at Southern Illinois University. I studied with her until I graduated from high school, and it was good that she took such great interest in me.

When I was in the eighth grade, my mother thought that I was getting bored with the piano and suggested that I would like to study organ.

I studied organ at the Presbyterian Church in Carbondale with Eloise Thalman, who was a very good organist and took me under her wing. I loved it from the first day that I started, and during the summer, I got up early and rode my bicycle to the church to practice because I loved it so much.

After having had a few lessons that same summer, Mrs. Thalman came to my home and said she would be taking her husband to the Mayo Clinic and asked me to play for church. What a shock that was! From that point on, I was hooked.

Morgan: Mary didn't say that she has perfect pitch, which was discovered before she was six years old. Her native abilities are far greater than mine: I'm not a gifted, natural musician and have always had to work for everything I've done, so that has figured in our musical experiences through the years.

It has occurred to me that one of the big factors that has enhanced my life is related to World War II. My father was in the military, and when I was a junior in high school we moved from Andalusia to Fort Bragg, near Fayetteville, North Carolina, which was the beginning of a totally new experience for me.

Shortly after arriving at the army base, I had the good fortune of studying organ with a chaplain's assistant, Lee Sistare, who was a graduate of Union Theological Seminary's School of Sacred Music where he had been a student of Clarence



Mary and Morgan Simmons on the occasion of Morgan's 80th birthday

Dickinson. He introduced me to Dr. D.'s *Technique and Art of Organ Playing* and plied me with stories of church music in the "Big Apple."

During my stay at Fort Bragg, I sang in the Chapel Choir. The chapel was only two doors from our quarters and had a small, two-manual Hilgreen-Lane organ where I was able to practice.

Following my two years in Fayetteville, I returned to Andalusia for my senior year in high school and had lessons with another Union graduate, Henry Whipple, who lived in Montgomery. I took the bus every other Saturday to Montgomery for lessons with Mr. Whipple, who had been a student of Palmer Christian and Clarence Dickinson. On those same Saturdays, I had piano lessons with the distinguished pianist Lily Byron Gill. She had studied with Moszkowski in Paris and was a teacher of the old school, who taught Czerny and Hanon, so I was exceedingly fortunate.

How did you learn about DePauw University?

Morgan: A young chaplain, who was from Indiana and knew about my interest in organ and church music, recommended that I consider DePauw University in Greencastle, Indiana. I had never heard of the school, yet I was determined to go to Union once I had

completed my bachelor's degree. I was granted a Methodist scholarship and thus attended DePauw for my undergraduate study.

I appeared in Greencastle green as a gourd, having taken the train from Alabama. Alas, I arrived without my wallet! It had worked its way out my hip pocket and went to Chicago on the Monon railroad. Believe it or not, it was returned to me a couple of days later with all the money still in it, so it was another of those serendipitous experiences that has graced my whole life.

My first-year organ teacher was Bernice Mazingo, a graduate of DePauw, and who had studied with Parvin Titus and Palmer Christian. The organ professor at DePauw, Dr. Van Denman Thompson, was very particular about taking first-year students, but at the beginning of my second year, I began my study with him. He was unlike any musician I had ever known.

A larger-than-life individual, he graduated from New England Conservatory in one year, took postgraduate work at Harvard, and was teaching college in Arkansas at age 19. He came to DePauw when he was 20 and taught for 47 years.

His wife, Eula Mae, blind from age three, was a very accomplished musician in her own right. Together they had seven children, the youngest of whom

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Mary and Morgan Simmons with their three children Robert, Kathryn, and David on the occasion of Morgan's 80th birthday

they named Lynnwood in honor of the person known by many as America's greatest organist, Lynnwood Farnam.

He was also teaching and performing Messiaen and other contemporary composers long before many other organists of the day.

The organ used for teaching was in Gobin Memorial Methodist Church, a four-manual vintage Kimball instrument with fabulous strings, and before I arrived, the Aeolian-Skinner Company had added an unenclosed positive. In 1943, a two-manual "Baroque" organ was installed in the balcony, so we had the best of both worlds.

In terms of teaching, he was unique. During an opening conversation at the console, he would sit facing the stop jams and comment on my playing; then he would leave me alone while walking up and down the aisles of the church, return and say, "I think you'd be better to put your third finger on the B-flat."

He had an incredible ear. A fellow student said he called up to him during one lesson, "The vacuum cleaner is sounding a flat F sharp. You'll have to play a little louder." Besides being a wonderful teacher, he was a fabulous performer and improviser.

Marcel Dupré came to the campus to play in 1948, and I listened in the back of the church while Dr. Thompson demonstrated the organ for Dupré by improvising a lengthy theme and variations. Upon its conclusion, Dupré stood up and shouted, "Prima, prima!"

I had wonderful experiences at DePauw and made life-long friends with such people as Charles Heaton and Maureen and Art Carkeek. It was here that I was introduced to the A.G.O. There was a student chapter, and I got my feet wet during my senior year when I served as dean.

Mary, please tell us about your college experience and study.

Mary: When I graduated from high school, I was determined to continue organ study but also piano. I went to the University of Illinois because that was a tradition in my family. My grandfather, my father, my mother, my mother's brothers and sister, and their spouses, as well as my sister and brother and their spouses, were all graduates, so it was a given that I would join the "club."

I started out as a double major in piano and organ, but after two years I decided to drop the piano to a minor and really concentrate on organ. My teacher was Paul Pettinga, a fine pedagogue and a graduate of the Oberlin Conservatory.

When I graduated, I wasn't quite sure what I wanted to do; however, my brother, who was a ministerial student at Union Theological Seminary in New York, told me about the School of Sacred Music there.

I interviewed with Hugh Porter, was accepted, and attended from 1951–1953. That was the beginning of a wonderful relationship with Hugh Porter and his wife Ethel, which was enhanced by experiences and the varied opportunities that the city had to offer.

Was two years the typical amount of time that it took to complete the Master of Sacred Music degree, and did it include fieldwork as well?

Mary: Yes.

What was Union Seminary like when you arrived in 1951?

Morgan: Mary and I both arrived at Union the same year—the fall of 1951—and were, of course, overawed by the city. It was the "golden age," both for the seminary and for the city of New York in terms of church music. Reinhold Niebuhr and Paul Tillich were both at their prime as professors at Union.

Hugh Porter was director of the School of Sacred Music, having succeeded Clarence and Helen Dickinson, who were still around and still teaching. They came on Wednesday, which was known as D-Day.

Mrs. Dickinson was quite a character and was the first woman to have received a PhD from Heidelberg University. She was said to be able to talk the horns off of a Billy goat and that she had talked her way into a required course that had been previously closed to female students. She wrote her doctoral dissertation, in German, on Italian art of the Renaissance.

The Dickinsons taught a course about the history of sacred music, and Dr. D. taught a course on oratorio solo accompaniment.

Both Mary and I studied with Hugh Porter whose style of teaching was quite a contrast to what I was accustomed. He was very much on-the-bench and over your shoulder while humming and tapping rhythms and penciling, and it took some time to get used to his more hands-on approach.

Would you liken him to anyone more recent, such as Russell Saunders's style of teaching?

Morgan: Perhaps. He had studied with Lynnwood Farnam, a perfectionist of the first order. I have no first-hand

knowledge of Russell's style, but I had the good fortune to study one summer with Arthur Poister following my doctoral degree. With him the music was paramount—the technique secondary!

I also studied with Marilyn Mason who emphasized technique: careful fingering and pedaling. With Dr. Thompson you learned by osmosis!

In New York, one could experience an oratorio every Sunday. At that time, Dickinson was at the Brick Church, Frederick H. Candlyn was at St. Thomas, Harold Friedell was at St. Bartholomew's, Norman Coke-Jephcott was at the Cathedral of St. John the Divine, Robert Baker was at First Presbyterian Church in Brooklyn, and Vernon DeTar was at Ascension. DeTar was very smart: he presented his oratorios on Monday evenings, thus avoiding competition.

Those were exceedingly memorable occasions; I remember DeTar conducting Honegger's *King David* with the Witch of Endor being portrayed by Madeleine Marshall, who was the diction teacher at Union and a wonderful person. We became close friends, and she subsequently came to Evanston to do a program for our A.G.O. chapter. It was a heady time to be in New York. No question!

Mary, what can you say about your time at Union?

Mary: My experience was a little different from Morgan's. He more was interested in the theological studies than I was, although I loved being there and making friends. We had chapel five mornings a week and, like many of us who had jobs related to the seminary, I was in charge of the choir robes. I was constantly cleaning the robes, removing candle wax, and replacing collars.

I especially remember having a course from Harold Friedell on writing descants. I loved doing that and composed some pretty good ones as a result. I also studied composition with Norman Lockwood for a very short time.

During my second year, I served a small church in the Bronx with an integrated congregation. In spite of the fact there were so few children in the area, they wanted me to start a children's choir, so we scheduled the rehearsals for after school. It was an extra trip for me, because I had to take two separate subway lines and a bus to get to the church.

I did, however, manage to get a small choir to perform some decent anthems. It was a learning experience for me, and I especially enjoyed the children.

When Morgan and I were married, one of the fathers brought some of the children to our wedding. It was such a thrill to have them there.

Morgan, please tell us about your fieldwork experience at Union.

Morgan: For two years, I was fortunate to serve a Lutheran church in New Rochelle, which had had a Union person before me. We were able to perform *Messiah* with outside soloists ("and I accompanied," whispered Mary).

For the first time I had the joy and privilege of working with children's choirs. Years later after going to Fourth Church, I realized how much I missed this phase of music ministry.

It was a tradition that the Porters invited the entire student body to their cottage in Connecticut for a retreat at the end of each academic year. That's when Mary and I became serious with one another. The following October, we became engaged and made plans to be married in James Chapel at the



Mary Simmons in her bridal dress, May 1953

seminary. Because our parents and many friends would be attending our commencement, we set Sunday, May 17, 1953, as our wedding date. Dr. Lewis J. Sherrill, author of a powerful book, *The Struggle of the Soul*, and my spiritual advisor, performed the ceremony. Like the Porters, he and Mrs. Sherrill became like family to us.

Hugh played for our wedding, and our reception was held on the 15th floor of Riverside Church. We left the city for our honeymoon in pouring rain, drove up the Hudson to a rustic cottage, and returned Tuesday for commencement to receive our Master's degrees. You can imagine the flurry of activity surrounding all of these events!

Following graduation in the summer of 1953, Mary and I were named as musicians for the first Montreat Conference in North Carolina. We accepted this invitation with the provision that, if I were drafted, I would not be able to fulfill my obligation to the conference. Sure enough, I was drafted and had to return to Alabama to report for duty, leaving Mary alone to complete the term. Upon my return to Alabama, my father was diagnosed with a serious illness for which I got a month's deferment.

I was in the infantry and trained at Fort Jackson, South Carolina, in the crack platoon of the division. The only way that I got through the ordeal was to rely on my sense of humor and say to myself, "If only so-and-so could see me now, crawling with a rifle on my belly under live ammunition!" We were known as the top unit with an A number-one record for performance.

What do you mean by "crack"?

Morgan: "Crack" refers to the discipline that was used in an attempt to "break" (or "crack") you, but I got through it.

As fate would have it, Frederick Kent, who had been in the class ahead of me at DePauw, worked in the Third Army Chaplain's Office at Fort Jackson. He asked me where I would like to be stationed after basic training, and I said Fort Benning. This was the closest base to my home in Alabama and where my sister and brother-in-law were stationed. Being another serendipitous experience and following those eight weeks of hell, I ended up with a plum job at Fort Benning. I was able to practice, took a speed-reading course, and enrolled in a French course, knowing that I was going to need it for my doctorate.

Mary, where were you at this time?

Mary: I was with Morgan's parents in Andalusia. Upon Morgan's return home after basic training, his father brought out a bottle of champagne for celebration.



Morgan Simmons at the console of the 1971 Aeolian-Skinner organ at Fourth Presbyterian Church in the 1980s

Describe your time in Columbus, Georgia, and your activities there?

Mary: After this, we moved to Columbus, adjacent to Fort Benning, where I got a job on the post and did some organ subbing in the area.

Morgan: During that time, we got involved in the church music life of Columbus and were instrumental in founding the Columbus Chapter of A.G.O., for which I served as its first sub-dean.

Since I was stationed there for 18 months, we also determined that, if Mary got pregnant by a certain time, we'd be able to take advantage of the Army hospital. It worked and our son, David, was born on May 5, 1955. We call it a historic birthday: 5555!

I was released from the Army that June and then attended summer school in New York to begin work on my doctorate at Union.

Please tell our readers about your year (1955–1956) in England where you attended the Royal School of Church Music.

Morgan: Prior to separation from the Army, I applied for a Fulbright Scholarship, and the following September, Mary and I and our four-month-old son sailed for England where I began study at the Royal School of Church Music at Croydon. At that time and for many years, the Royal School was housed in Addington Palace, which once served as the summer palace of the Archbishop of Canterbury. Mary, David, and I had gracious accommodations on the second floor of the magnificent edifice.

Cyril V. Taylor, a very fine biblical and musical scholar, was the warden of the School. He had been with the BBC Radio Ministry, and at the RSCM, he taught courses on psalmody and hymnody. This is where I became interested in the subject of my doctoral dissertation: Latin Hymnody: Its Resurgence in English Usage. Subsequently, I researched the translation of Latin hymns into English and did a fair amount of research at the British Museum in London.

I had a few organ lessons with Sir William Harris who, at that time, was organist to the Queen at Windsor. I took the *Langlais Suite Brève* to one lesson, and after hearing one page, he shut the book and said, "I will not listen to such music."

Then I had the audacity to think I could study with Herbert Howells at the Royal College of Music. During our initial session and in no uncertain terms, he informed me that I wasn't ready for him!

He sent me to William Lovelock, professor at Trinity College in London. Like Van Denman Thomspon, he was also a mind-blowing musician. He could write out a melody, harmonize it by writing the alto

line, then the tenor, and then the bass, just one voice at a time. So I had almost a year's study of basic harmony with Lovelock, which complemented my undergraduate and graduate school experiences.

Gerald Knight, director of the Royal School, was a gracious host to Allen Sever (another Fulbright Scholar) and me and took us on trips to Ely, York, and other cathedral cities.

I also had the amazing opportunity of hearing Lessons and Carols at Salisbury and King's College, Cambridge.

We were introduced to Prince Philip during a reception for all Fulbright scholars at the English-Speaking Union. Another time, Sir William McKie, organist at Westminster Abbey, entertained Mary and me for tea. These encounters were among the highlights of our time in England.

After being in England for a year, you returned to Union where you pursued your Doctor of Sacred Music degree.

Morgan: Yes, but unfortunately, we had to shorten our time in England because of my father's illness, so we returned four weeks earlier than had been scheduled.

My father died in July 1956, and we returned to Union that September where I began my doctoral study.

I also assumed the position of minister of music at the Bound Brook Presbyterian Church in Bound Brook, New Jersey, succeeding our friend, Charles Heaton, who had just completed his doctorate at Union. It turned out to be a wonderful experience since the church had a long history of fine church music going back to the days of Ifor Jones, esteemed conductor of the Bach Choir Festival in Bethlehem, Pennsylvania.

Of mention on the current website of Bound Brook Presbyterian Church is: "Many of our former directors of music have become of note in their field. Ifor Jones who was here in the 1930s became the third director of the Bach Bethlehem Choir and has edited many Bach cantatas and anthems. Morgan Simmons was here in the 1950s and went to and retired from Fourth Presbyterian Church in Chicago. Other noted names are Charles Heaton and Clifford Case, former U. S. Senator."

Morgan: Thanks for doing your homework! I had not known of Senator Case's relation to the church, which is the third oldest church in the state of New Jersey, founded in 1688, and has missed only one service in its history. That was when a battle was being fought during the Revolutionary War on the church grounds.

We had a blizzard one year while we were there, but we held church with 17 in the choir and 50 in the congregation. I was never so proud of a choir!

Ifor Jones and E. Power Biggs had been contemporaries at the Royal Academy of Music in London, and both came to the United States in 1930. Although Jones was an organist, Biggs excelled in organ and Jones in choral work.

The Bound Brook Church offered abundant opportunities to put into practice what I had already learned and was continuing to learn.

We had a large children's choir program of six choirs and enjoyed annual subscriptions to children's concerts in New York City for six Saturdays each year. They heard orchestral music, took boat trips, and learned about city life—a testament to the generous support of the congregation.

There was a good choir library, also. During our first year, we did the Bach



Morgan Simmons and a needlepoint chair he stitched post retirement

Magnificat, about which the chairman of the music committee was initially very uncertain, but she was delighted that we could actually "pull off" something like that!

Was Mary with you in that position?

Morgan: Oh, yes. Mary was always there accompanying.

So Mary, were you playing all of those oratorio accompaniments before they became published scores for organ?

Mary: Yes. I always loved accompanying, even in high school.

Morgan: Our second and third children were born while we were in New Jersey—one between children's choir rehearsals on a Saturday morning, and the other between church services on a Sunday morning.

How convenient!

Mary: We had a good apartment that came with the job, good train service into New York, and made lifelong friends.

Morgan: At Union, I was studying during the summer with Marilyn Mason



Needlepoint tapestry, "The Burning Bush" (2014), honoring the musicians of Fourth Church, which hangs in the new addition to Fourth Church in 2012

(as mentioned above) who was also working on a doctorate. Plus, I studied with John Huston, organist at First Presbyterian Church.

Also mentioned earlier, my doctoral dissertation centered on Latin hymnody. It included the study of plainsong hymns being introduced to the Church of England during the middle and latter part of the nineteenth century.

The dissertation was accepted by Oxford University Press in New York but was rejected by the London office, so it was never published. Mary did all the typing of the 300-page document, and I penned in more than a 100 musical examples in four copies, no less.

Did you include footnotes?

Morgan: Oh yes!

Mary: And I was pregnant at the time!

Morgan: In addition to the dissertation requirement, I had to write annotated program notes for six organ concerts and six choral programs.

Now, tell us about your move to Evanston and your job at First United Methodist Church.

Morgan: After six years at the church in New Jersey, I received a joint appointment here in Evanston at First Methodist Church, which became First

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The back garden at the Simmons home in Evanston, the scene of annual garden parties for many years. Attached to the garage are two stained glass panels that once graced the Blair Chapel of Fourth Presbyterian Church.

United Methodist Church, and Garrett Seminary, which became Garrett-Evangelical Theological Seminary. That appointment began in January 1963, and I succeeded Austin Lovelace in both of those positions. Once again, we had the opportunity to do excellent repertory at First Methodist.

Before Alice Millar Chapel was built in 1962, the church was closely associated with Northwestern. It was the site of many of the university choral concerts as well other musical events.

Shortly after we arrived, the church was the venue for an all Randall Thompson concert with Randall Thompson himself in attendance. On many occasions, we collaborated with the choral forces at Northwestern.

Mary was technically not on the staff, but she did all of the organ accompanying for the church. We made many close friends, both at the church and at Northwestern.

Mary, how did you deal with the orchestral reductions to piano that were then the only available keyboard scores for these large choral works. Did you think that this was a difficult task at all?

Mary: I did consult the orchestral scores, and I could pull out things that were important. Most of the time, however, I used the accompaniments in the vocal score in order to figure out what should be highlighted.

Morgan: One of Mary's specialties was the Brahms *Requiem*, which we performed both in Evanston and later at Fourth Church. In addition to the organ, we added timpani and harp.

With other scores, such as the Mozart *Requiem*, we used orchestra, although the first time we did the Mozart at Fourth Church, we used just the organ.

Speaking just a bit ahead of ourselves, what was the condition of the organ when you first went to Fourth Church?

Morgan: It was the original 1914 E. M. Skinner organ that had undergone some additions and changes in the late 1940s, but there had been no mechanical changes. There were no general pistons, yet it had three master pistons that controlled divisional pistons number four, five, and six but not the couplers. We also used one of those master pistons as the general cancel since there was none, and it was important for silence. Needed sound could be provided by the crescendo pedal!

That first year, Mary played the Mozart *Requiem* without general

pistons, and it was quite something. Also, the organ had 230 dead notes when we went there!

Why did you move from First United Methodist, Evanston, to Fourth Presbyterian Church, Chicago?

Morgan: Essentially, I was not reappointed to my position at the church in Evanston, not on musical grounds but rather ministerial difficulties. There was much turmoil going on in the church at the time, and I was going to be without a job.

One Sunday in June 1968, a distinguished gentleman appeared after the postlude and introduced himself as chairman of the music committee of Fourth Presbyterian Church. I knew that Fourth Church was looking for an organist, but I also knew that it was the sort of place where one did not apply. He said that they were looking for a new organ and wanted to know what my opinion was. He gave to me the names of three companies that they were considering, complimented me on the service, and left.

That afternoon I received a call from Elam Davies, pastor of Fourth Church, who said that Mr. McLeod and his wife had attended First Methodist Church that morning and liked what they heard. He then invited me to have lunch with him the next day and told me that they were looking for a new organist. We met for an interview, after which he offered me the job. He said that he had plenipotentiary power and was able to do this if I was interested. I told him that the offer was very enticing, but that I had an appointment with a pastor from another church and was not yet in a position to make a commitment.

The next evening I met with Louis Evans, Jr., pastor of the Presbyterian Church in La Jolla, California, who did not have plenipotentiary power and who was not in a position to offer me the job.

The next morning, Elam called me and inquired where this church was. I told him, and he soon got back to me after having looked up the statistics and said, "It looks like a good church, but there's only *one* Fourth Church!" I told him that I thought he had majored in persuasion in seminary, and the rest is history. I never had a contract, never had a secretary.

What about the administration of the music program at Fourth Presbyterian?

Morgan: I did all of that myself as well as all of the church publications for

a time. I did all of my own typing, along with Mary's assistance in proofreading.

Right at the beginning of my tenure, the organ was front-and-center: they were definitely going to replace the instrument.

Mary: I'd like to intersperse here that it was Elam who suggested that I should be on the payroll. Thus, I became a regular member of the paid staff as associate organist.

Morgan: Unlike any other pastoral relationship that I had prior to this, there was a bond with Elam right from the beginning. We worked together from 1968 to 1984.

At one point, there were a couple of disgruntled choir members who tried to get me fired. Elam said that, even if there were no choir remaining in the loft, I would still be organist and choirmaster. That's how strong his support was for me. Even after his retirement to Bethlehem, Pennsylvania, we remained close friends.

One of my biggest responsibilities was developing the choir. Dr. Davies gave me the authority to hire and fire as necessary, but it took me four to five years to create the choral sound that I carried in my head.

The choir was all paid, and as a result, one always exchanges one set of problems for another. Having never worked with a paid singer before, let alone an all-paid choir, I was presented with a whole bevy of challenges and potential for tension in the ranks as well as dealing with prima donnas.

Please talk about the installation of the Aeolian-Skinner in 1971.

Morgan: Elam Davies did not have a good experience with the organ in his previous church in Pennsylvania. As a result, he was determined that the organ was going to be an Aeolian-Skinner, and we engaged Robert Baker as the consultant. We also worked closely with then president of the Aeolian-Skinner Company, Donald Gillette.

The organ was finally installed in the fall of 1971 and was essentially crammed into a very tight and remote space. It replaced the E. M. Skinner instrument of fifty-nine ranks with one of 125 ranks, which made for even tighter quarters.

The big problem was that Aeolian-Skinner was essentially bankrupt at the time, and they cut all kinds of corners on the mechanics of the console, including the combination action, which was very unsatisfactory and which eventually had to be completely replaced. Robert Baker played the dedicatory recital, and we had an organ recital series during the rest of our tenure.

Considering that you were there as the organ was being planned, what input did you have regarding the stoplist?

Morgan: I insisted that we had to have a Harmonic Flute on the Great, yet I had to fight for it since in those days 8' stops were not in vogue! I also insisted that we retain the French Horn. We also saved as much of the original E. M. Skinner pipework as possible.

The very first Kleine Erzähler was included in the 1914 organ, and there is a letter in the archives from E. M. Skinner in which he says the following:

I have invented a new stop through my study over this case. I wanted to [include] a Flute Celeste of which I'm very fond; [however] it takes a considerable room and I set about finding a way to take less room. I wanted to make the stop softer than usual, so I had some pipes made to a small scale from the model of my Erzähler. The result is a most beautiful combination—I think the most beautiful soft effect I have ever heard. The sheer beauty of this stop gives me a very great asset and adds another to my list of original stops. I call it Kleine

Erzähler which means 'Little Storytellers.' The stop is so talkative I have always said it named itself.

It has been retained in the new instrument by Quimby Pipe Organs, along with the Harmonic Flute (1971 Aeolian-Skinner, Opus 1516) and the French Horn (1914 Ernest M. Skinner Company, Opus 210).

Considering that Rev. John Buchanan was such a prominent figure in the Presbyterian Church U.S.A., describe your day-to-day working relationship with him?

Morgan: John and I had a very good relationship, but it acquired a new dimension because it was my first time to work with a senior pastor who was younger than I.

Initially, I intuited that John felt I was still "wedded" to my relationship with Elam. It took some time to convince him that this was definitely not the case and that he had my total respect, admiration, and affection. He was very supportive of the music ministry, bringing to the equation his own accomplishment as a trumpeter and love for brass music that eventually led to the establishment of a fine ensemble that continues to enhance worship.

Elam was very much a hands-on pastor; for instance, he'd tell the young assistant pastors when they needed to polish their shoes. I missed that with John because there were times when I thought staff needed to be called to account.

Elam also had a mind like a steel trap, came to staff meeting with no notes, took no notes, and yet quoted verbatim what was said and who had said it. He kept a calendar in his head, and you knew that he was on top of everything that went on in the church. If he trusted you, you had his total support, yet his was a different style of administration as well as a different style of preaching which was very dramatic and frequently went off topic. By contrast John's sermons were perfectly crafted, informed by insatiable reading, and on point—qualities that led to his international prominence.

Upon your retirement from Fourth Church in 1996, the following quote from the *Chicago Tribune* speaks volumes.

Quote of John Buchanan, *Chicago Tribune*, March 27, 1996, "Organist Retires On a High Note."

Pastor John Buchanan, while praising his [Morgan's] 'impeccable musicianship,' also noted one job drawback for Simmons. Over 27 years, Simmons had sat quietly, between musical offerings, through '2,688 sermons and 1,700 weddings,' a patience required in few other art forms.

Among your many activities, you've enjoyed success as a composer. What can you say about your composing?

Morgan: Most of my compositions can be described as "occasional" pieces. For instance, the impetus for *Cityscape* was the 1992 annual Festival of the Arts at Fourth Church, "Faces of the City." It is based on a three-note descending scale (C-B-A) which comprises the opening notes of the popular song, "Chicago, Chicago, that toddlin' town." Coincidentally, these same pitches are the beginning of OLD HUNDREDDTH (sung every Sunday at church) and are incorporated in the concluding movement of the work, "The Magnificent Mile," an allusion to the location of Fourth Church.

Reflections for Oboe and Organ was written for Ray Still, renowned former oboist of the Chicago Symphony

Orchestra, and premiered by the two of us in a recital at Fourth Church in 1976.

Because I am not gifted with a keen ear like Mary, composing is an arduous task, most of which is done at the keyboard. I may get a musical idea, but I don't commit it to paper without checking it out at the piano. The sounds of the Fourth Church organ and the acoustics of the building also influenced the coloration of many of my compositions.

Prelude on a Melody of Sowerby features the Kleine Erzähler and Celeste, which Sowerby would have heard and played. The piece builds to full organ after a blast from the Festival Trumpet, which dates from the 1971 Aeolian-Skinner.

On the occasion of the Fourth Church Morning Choir tour to Britain in 1990, I composed settings of the Canticles and responses for Evensong, which the choir sang at Bath Abbey, a service at which my mentor Cyril Taylor and his wife were in attendance. The highlight of that tour was the singing of his magnificent hymn tune ABBOTS LEIGH in his presence and in that awesome building.

Your hobbies include gardening and needlepoint. Please tell us how you became interested in these wonderful, non-musical activities. (The photos included here of your garden and needlepoint are testaments to your skills and artistry.)

Morgan: I began doing needlepoint at the age of 18 under the guidance of one of my aunts. The gardening goes back to age four when I was given a dedicated space in our yard for my own plantings. Addiction to the plant world has only grown through the years.

The needlepoint includes over 30 pieces for Fourth Church—mainly the chancel cushions, a cross with attendant panels and replicas of stained glass—plus the large 4' x 4' tapestry of The Burning Bush which hangs in the new building at Fourth Church and which was created in honor of the musicians who have served the church.

Why needlepoint?

Morgan: It is therapy: I don't sit still well. I guess that it has had something to do with my itchy fingers!

In a statement that you sent to me before the interview, you said the following:

I was always sensitive to the fact that I had BIG shoes to fill. In Isaac Newton's words, "If I have seen further than others, it was only by standing upon the shoulders of giants." I wouldn't dare to presume that I've seen further than others, but I am acutely aware that I have a BIG debt to those who have gone before me."

Because you are a giant in our field, what do you have to say to those of us who are standing on your shoulders?

Morgan: I've spoken about the fact that I don't have outstanding, native musical ability. Whatever success I've had has been a combination of managerial and musical abilities. Additionally, I believe that I have a good balance of IQ (Intelligence Quotient) and EQ (Emotional Quotient).

My IQ is not "off the charts," but I think that my emotional quotient and my personality play a large part in my ability to relate to people. This is particularly important in working with choirs.

The voice is difficult to teach because you cannot see it, so you have to use your imagination to convey ideas. I would make comparisons between fabrics and sound—beige chiffon or "tweedy" and other such comparisons—to which

people could relate. I often quoted the maxim expounded by William Self: "No one is a soloist; everyone is a soloist," superb advice for creating a unified quality of sound. This is difficult for me to talk about, and, if anything, it might be perceived to be conceited.

I don't think that you are being conceited. Rather you are being honest and, as you feel comfortable, revealing of your skill in working with choirs.

Morgan: Through the years, I've gone through much self-searching and self-evaluation, and I've tried to conquer (not necessarily "the demons") but various issues. I've experienced Dalcroze Eurythmics, yoga, acupuncture, and Alexander Technique.

My sister used to say that the definition of an A-type personality is one who smacks one's face against the automatic door because you get there before it opens for you. Needless to say, she and I were both A-types and could recognize the trait in each other.

Are you saying that this is something you've had to conquer over the years?

Morgan: Yes, it's been both a bane and a blessing—a compulsion to measure up to the goals and responsibilities that I've set for myself. There is a big dose of "driveness" in my makeup that comes from my inner drive and my family background.

Do you have something else to share about experiencing the world at an early age?

Morgan: As a child, I had the good fortune of being exposed to the outside world. My mother was an incredibly independent woman and well ahead of her time. In 1940, she organized an 8,500-mile driving trip from Alabama to Portland, Oregon, and back. There were seven of us—my mother, sister, and I, an aunt, and a friend of my mother, and her two daughters—piled into a 1938 Buick!

We stayed with friends and relatives along the way as well as in motor tourist camps (as they were called then), and this was long before the interstate highway system! We saw the Grand Canyon, the World's Fair Exposition in San Francisco, with Johnny Weissmuller and Esther Williams. Additionally, we visited the Mormon Tabernacle, Carlsbad Caverns, and Yellowstone Park. This was just the start of the world opening up to me.

In the summer of 1949, I joined my family in Germany where my father was stationed. That was the first year of the Salzburg Festival, which we attended, and we also visited Bayreuth where I had the opportunity to play Wagner's piano.

During our time at Fourth Church, we took the choir on three European tours: Salzburg and Vienna, England, and Italy.

How did the Fourth Presbyterian Church Anthem Series (Hope Publishing Co.) come to be?

Morgan: This was a result of our friendship with George Shorney, who was at that time president of Hope Publishing Co. He became a member of Fourth Church—and I don't want this to sound immodest—because of the music.

There are 16 anthems in that series: 11 were composed during our years and five were added after our retirement.

Who initiated the Morgan and Mary Simmons A.G.O. Scholarship for Young Organists?

Morgan: John Buchanan's older daughter Diane married Rick Andrew,



Needlepoint cushions and wedding kneeler in the chancel of Fourth Presbyterian Church dating from 1995

whose parents, Edith and Edward Andrew, initiated the scholarship with the A.G.O. upon our retirement from Fourth Church in 1996. It is presented annually for students attending a P.O.E. (Pipe Organ Encounter).

I'd like to add that I think the P.O.E. program is one of the best things that has ever happened to the Guild.

You also developed an arts series and organ recital series during your tenure at Fourth Church.

Morgan: Before Elam Davies retired, I proposed an arts festival, which he strongly supported by designating funds for its inception. Robert Shaw, Maya Angelou, Dave Brubeck, Gwendolyn Brooks, and other luminaries were featured on this series, which continued until our retirement.

Might you comment about the future of our profession?

Morgan: The drop in A.G.O. membership is alarming, yet better and better organists and instruments are appearing on the scene.

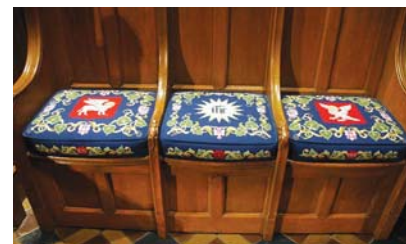
What do you think is the reason for the decline in A.G.O. membership?

Morgan: I think that it's a reflection of society: people are generally not "joiners" anymore.

Might it have something to do with the organ's role in current-day worship?

Morgan: Case in point: some years back I attended a study program at St. Olaf College, and while there I attended a Lutheran church in Northfield. Sitting silent in that church was a fine, tracker instrument while the service was led by piano and guitar. This was disturbing. I'm sorry to say that this is not an uncommon occurrence!

Another common thread among those whom I have interviewed is that they have all said the same thing: they became interested in the organ due to their early exposure to



Three of nine cushions in the upper chancel of Fourth Church honoring past and current clergy. Left of the IHS symbol is for Elam Davies and to the right is for John Buchanan.

the organ in church. Unfortunately, young people are not being attracted to the organ and its music like in the "old days." This has adversely affected the number of those who are entering the profession.

Morgan: As an early teen, I thought that I was going to enter the ministry, but I eventually realized that my speaking voice was not of the right caliber to occupy the pulpit.

Do you have any words of wisdom to pass along to our readers as well as to the next generation of organists and church musicians?

Morgan: I wish that I had some words of wisdom, but I can honestly say that some of these young players are just fabulous. I believe that the future of the profession is in good hands if they can persevere with grace and commitment in the challenging times in which we live.

Thank you, Morgan and Mary. You are the great musicians of the Magnificent Mile!

Steven Egler is Professor of Music Emeritus at Central Michigan University, Mt. Pleasant, where he taught organ for 41 years. He is also director of music and organist emeritus at First Presbyterian Church, Mt. Pleasant, where he served for 35 years (1976–2011). He is currently dean of the Saginaw Valley Chapter of the American Guild of Organists.



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Glück Pipe Organs,
New York, New York
Saint Patrick Catholic Church,
Huntington, New York

Roosevelt Organ No. 408

In 2003, I purchased Frank Roosevelt's three-manual, thirty-six rank Organ No. 408 before the wrecking ball struck Brooklyn's Schermerhorn Street Evangelical Lutheran Church. The Roosevelt organ, contracted for in 1888, begun in 1889, and completed the following year, enjoyed renown while Franz Liszt's student, Hugo Troetschel, presented 250 bi-weekly recitals during his 52-year tenure as organist. As the Roosevelt organ was being dismantled, a project was initiated for it to be reconstituted in its historic configuration for Princeton University under the aegis of the late David Messineo, university organist. Dr. Messineo's vision was to install it within the 1916 Aeolian organ case in Proctor Hall, which had been designed by Ralph Adams Cram as the elegant graduate dining hall of the campus. The Aeolian was supplanted by a Gress-Miles organ in 1968, but we felt that bringing the Roosevelt there, with a replica of its original console and limited combination system, would give students an accurate idea of what an untouched Roosevelt sounded like, and more importantly, how it would have to be played without modern solid-state equipment. Upon Dr. Messineo's death in June 2004, the project abruptly was ended, so I reserved the material within our company's selection of heritage pipework until such time as a suitable home could be found for it.

A decade after saving the Roosevelt from the landfill, it became obvious that it would take a very special type of church, synagogue, homeowner, or school to take the leap of faith to historically reconstruct a heritage cultural property that they could not hear or see. I was left with little choice but to market the Roosevelt as the core of a new instrument, but did not wish to disperse it rank-by-rank, the fate of so many antique instruments. With the understanding that its genes had to carry on in a different way, I knew it was unlikely that all of it could be used, and some contemporary tonal elements might be included to make it viable for modern musical ministry. The goal was to keep its spirit alive.

The opportunity presents itself

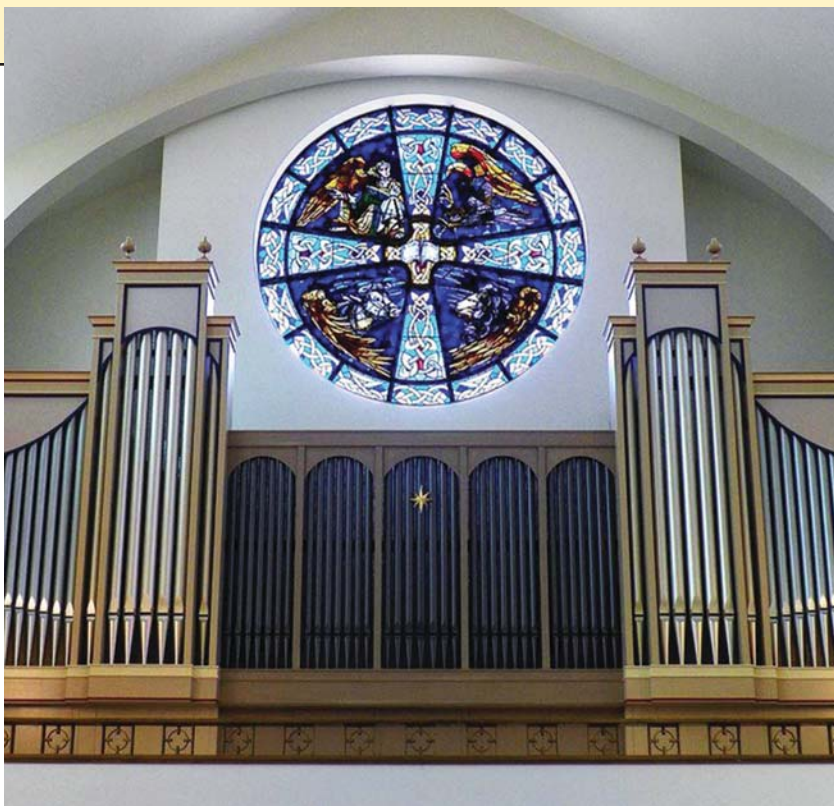
Saint Patrick Catholic Church is a vast, lofty, reverberant building constructed in 1962 and equipped with M. P. Möller's Opus 9751 from the start. That gallery organ was the unfortunate product of the joint influence of the firm's "special tonal consultant," Ernest White, and their tonal

director, John Hose. Too small for the room and voiced barely to energize the pipes, it was from its inception frustratingly inadequate for liturgical use. Sparse allocation of the organ's twenty-one ranks among three manuals and pedal forced the elimination of essential voices in what likely should have been a well-appointed two-manual instrument. Subsequent alterations to the stoplist accomplished nothing, and the organ was still suffering mechanically after technical work was executed. Upon careful examination, I determined that insurmountable scaling irregularities precluded it from forming an effective core for a new instrument, and that the parish would accrue no benefit from retaining any of its mechanical infrastructure.

I entered into a situation for which ideas already had been presented, so as an architect, organist, and organbuilder, I had to make my case with clarity as the last man "at bat," and had to risk proposing something so different that it would either be rejected or embraced. I proposed that the Roosevelt organ be incorporated into two new organs at either end of the building, controlled by twin mobile consoles that emphasized the elegant richness of natural materials so that the organs would not be seen as utilities. A single aggressive organ blasting from one end of the very long room would be less effective than two more elegantly voiced instruments dividing the task. With no substantive literature written for an "antiphonal" division, I chose a modified continental model. The labor is divided between the two organs, but the use of assisted rather than mechanical action would make them playable separately, together, or simultaneously by musicians at either end of the building.

Countless volunteer consultants offered their strong opinions about tonal design, builders, and the merits of pipeless sounds, with a nebulous consensus that the Möller organ should be rebuilt, supplemented by an "antiphonal" division, real or artificial. The prevailing notion that circuits and speaker cabinets could fill the artistic gaps with a shrug of the shoulders was proclaimed the path of least resistance. Swimming with vigor against that tide, I proposed two complete all-pipe organs of contrasting character, albeit constitutive elements of a grander whole.

There is always room for a pipe organ, even if there is not the willingness. Each house of prayer holds only so many people and will accommodate the appropriate number of pipes to accompany their voices. Despite the absence of sanctuary chambers and the cries of "no room for pipes," I proposed the centuries-old practice of suspending the



The case of the gallery organ. The Apostles window, which had been obstructed partially by the previous organ, is now incorporated as a design feature.

chancel cases from the sheer walls of the building, and designed the large gallery case to embrace the rose window. The organs' cases complement the architecture without distracting from liturgical proceedings, and the chancel cases are located high enough to remain in tune with the gallery organ.

I am grateful to have worked with and for composer, conductor, organist, and tenor Matthew Koraus, FAGO, director of music, whose enormous talent, vision, commitment, and patience helped bring two new organs to the parish.

The new instruments

Roosevelt's standard wind pressure of 3½ inches determined the wind pressure used for the Saint Patrick instruments. The Roosevelt pipes, once cleaned and winded, would dictate to me the tonal direction of the organ's new stops. Roosevelt's work after the first few years deliberately followed a template from which the firm rarely deviated, so even the presumption of "what would the company produce today?" was treading on thin ice. The historical material was a point of departure in a new venture.

Visually, my mission was to design three organ cases that acknowledged the modernity of the church building but would bear my stamp as an architectural classicist. Following half a century of blank white walls, the size and depth of the cases, particularly those that flank the sanctuary, presented "the shock of the new" to some parishioners. With choirs,



The parish's previous Möller organ. Its narrow pipe scales, characteristic of the builder and period, are made evident by the utilitarian, open array of pipes.

orchestras, and congregation surrounded and coordinated by sound, the new arrangement has been fully embraced. With a sumptuous mobile console at each end of the building, the liturgical and musical flexibility, and the ability for two musicians to play simultaneously, have fostered a new understanding of the organist's duties in the parish.

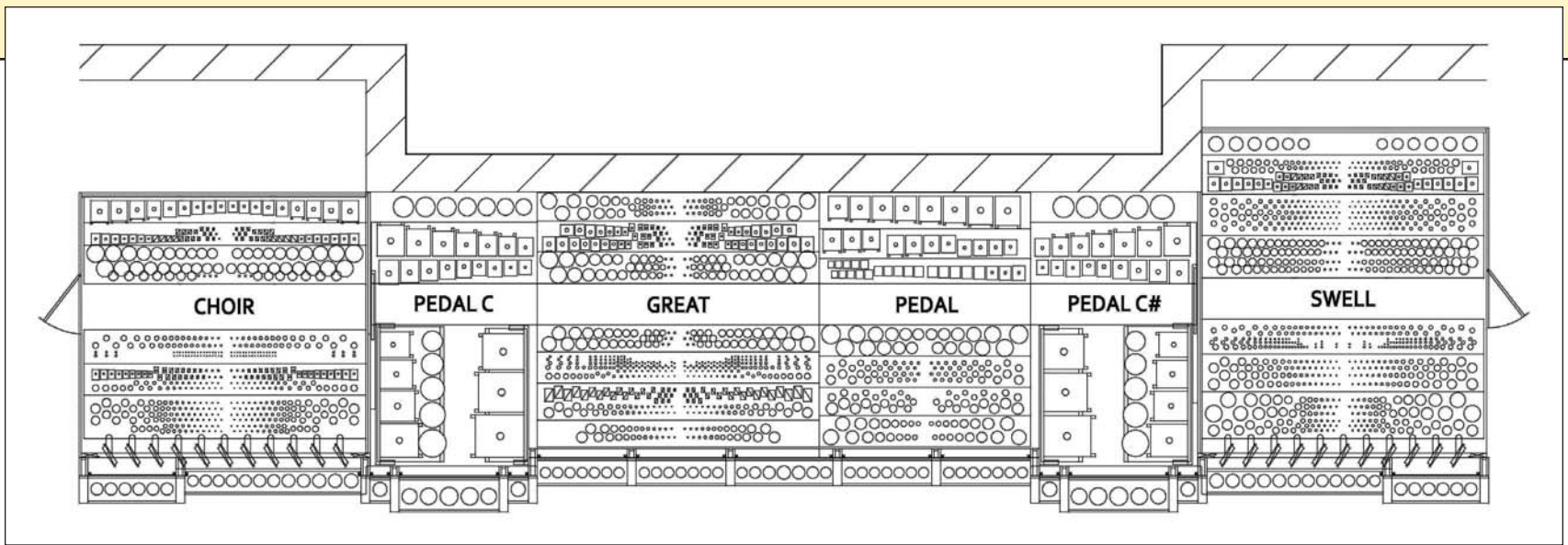
The Gallery Great is anchored by a 16' Violone, which was rebuilt from the Möller Pedal 16' Principal. This gives the reader a good idea of just how under-scaled the Möller instrument was. The Roman-mouthed Roosevelt Great



Detail of Chancel console

Glück Pipe Organs

GALLERY GREAT – Manual II					
16'	Violone	61 m	1 3/4'	Tierce	61 m
8'	Open Diapason	61 m	III–IV	Plein Jeu	212 m
8'	Violoncello (ext 16')	12 m	16'	Bassoon (ext 8' Hautboy)	12 m
8'	Concert Flute [a]		8'	Trumpet	61 m
8'	Doppelflöte	61 w R	8'	Hautboy	61 m R
4'	Principal	61 m	8'	Vox Humana	61 m R
4'	Flauto Traverso (harm.)	61 w&m		Tremulant	
2'	Fifteenth	61 m	GALLERY CHOIR – Manual I		
IV	Chorus Mixture	244 m	8'	Violoncello (Great)	
8'	Trumpet	61 m R	8'	Dulciana	61 m R
	Zimbelstern		8'	Unda Maris (TC)	49 m
8'	Herald Trumpet (Choir)		8'	Gedeckt	61 w R
GALLERY SWELL – Manual III			4'	Gemshorn (cylindrical)	61 m R
8'	Diapason	61 m R	4'	Flûte d'Amour	61 w R
8'	Cor de Nuit	61 w R	2'	Blockflöte	61 m
8'	Salicional	61 m R	II	Carillon	122 m
8'	Voix Céleste	61 m R	8'	Corno di Bassetto	61 m
4'	Principal	61 m R		Tremulant	
4'	Flûte Harmonique	61 m R	16'	Herald Trumpet (TC, fr 8')	
2 3/4'	Nazard	61 m	8'	Herald Trumpet	61 m
2'	Octavin (tapered, harm.)	61 m R	8'	Tromba [b]	17 m R



Plan of the gallery organ, designed on a single level for tuning stability. The tuner can walk the full length of the organ through communicating doors and reach every pipe with ease.



Frank Roosevelt Organ No. 408 in the closed Brooklyn's Schermerhorn Street Evangelical Lutheran Church. Its damaged roof open to the sky, years of pigeon droppings prevented the salvaging of the wind chests and key desk, and the magnificent case had to be abandoned.

16' Double Open Diapason—gilded, stenciled, and sand painted—had to be abandoned with the magnificent case in Brooklyn, and sadly went down with the building. Soaring harmonic flutes stand alongside Roosevelt's signature double-mouthed flute, as well as his wonderful 8' Trumpet with tin-rich resonators and *schiffchen* shallots.

The Great Chorus Mixture is composed slightly lower than most and voiced with some restraint. The original Roosevelt tierce mixture could not be retained as a second mixture for budgetary reasons, and with only one mixture in the division, I opted for a new quint mixture for clarity. The Roosevelt Great tierce mixture has found a new home; it is being included in our firm's reconstruction of Roosevelt Organ No. 4 of 1873, his earliest surviving effort, at The

College of Mount Saint Vincent, overlooking the Hudson River. The Great Mixture had been stolen from that organ in 1969, and the Brooklyn stop will sing again among its siblings.

The Swell harbors the largest concentration of original tone with nine Roosevelt ranks. The warm 8' Diapason, often absent from the American Swell, supplants the ubiquitous addition to the 16' Bourdon. The new *Plein Jeu* lends clarity to the Pedal when coupled, with no break from its 15-19-22 composition until C#33. With space and budget for only one Cornet combination, it was placed in the Swell, where it is under expression, can be folded into the reeds, and can enter into dialogue with either the *Corno di Bassetto* or Clarinet. The Swell reeds are rich and warm for anthem work, a balance made possible by the more brilliant manual reeds elsewhere in the organ.

The Choir division is cast with a nod toward traditional structure, without taking it too far into the neo-Classical realm. The new muted undulant is completely uncharacteristic of Roosevelt's work; both brothers preferred a second Choir 8' string of contrasting character, and the *Unda Maris* appeared in a mere one percent of their 538-instrument output. Tenor C of the *Dulciana* is marked #400 408 ECHO Choir DULCE G. MACK JULY 1889; this rank was originally built as the 4' Dulcet for Roosevelt's 1892 four-manual, 109-rank *magnum opus* No. 400 for the Chicago Auditorium Theatre, the pipes for which were in production at the same time. The division's flute choir and subtle Carillon are joined by a notably bold 8' *Corno di Bassetto*. Two commanding Trumpets, one enclosed and one not, play from the Choir manual but are not necessarily of the Choir. The new Herald Trumpet, voiced on six inches wind pressure, is in the expression

enclosure, and the 8' Tromba is the former Swell 8' Cornopean. At six-inch scale with harmonic spotted metal resonators, it was incorporated into the Saint Patrick Pedal as an 8' and 4' unit, with the top 17 pipes retained for its use as a powerful manual Trumpet for processions and fanfares and to cap the full organ without standing apart.

The Gallery Pedal is a stack of independent flue ranks, with Roosevelt's seismic 16' Open Wood Bass sitting beneath purely tuned 10 3/4', 6 3/4', and 4 3/4' pitches in the bass to reinforce the 32' line. The magnificently brassy, rolling 16' Trombone, with its wooden shallots and blocks and sleeved zinc resonators, is so powerful that it triggered burglar alarms and summoned police during the tonal finishing phase of the project.

The partially unified organ flanking the sanctuary supports and encourages congregational singing by helping to maintain coordination, tempo, and pitch. The front organ is of a lighter and gentler character than the main organ because of its use in more intimate services and its proximity to the parishioners and clergy, yet it is still large enough to use for the performance of a sizable segment of the concert literature.

The sparkling Great and Positiv inhabit the Gospel case and the mellower Swell, with its Skinner-style Flügel Horn, is in the Epistle case. Roosevelt's splendid Clarinet takes up residence in the Positiv, and the three 16' Pedal stops (string, flute, and warm reed) keep the bottom from dropping out. The instrument enjoys its own personality, with the resources to enhance liturgy and to acquit a respectable body of the literature. The two cases are widely spaced. There is directional distinction and balances must be heard in the room, yet the acoustic brings them together in the nave.

The combined organs easily lead large choral forces, support full congregational singing, and contain gentle, accompanimental voices at both ends of the building to provide subtle, evocative, and meditative effects for life cycle events and introspective portions of the Mass. Over the centuries, organbuilders and composers have established particular conventions regarding which stops and combinations of stops must "live" in particular divisions, and if these rules are set aside, many works cannot be played as intended. I have tried to honor those requirements in the design of this dual instrument.

Pipe organ building is an interdisciplinary craft, and every instrument, traditionally the vision of the tonal director, is a group effort. In addition to our significant suppliers (OSI, A. R. Schopp's Sons, and Peterson Electro-Musical Products), these instruments were made possible by the capable staff of Gluck Pipe Organs: Albert Jensen-Moulton, general manager; and technicians Joseph di Salle, Dominic Inferrera, Dan Perina, the late Peter Jensen-Moulton, and Robert Rast.

—Sebastian Matthäus Gluck

Builder's website:
www.gluckpipeorgans.com

Church websites:
stpatrickchurchhunt.org
stpatrickhuntingtonmusic.weebly.com

Photo credits: Sebastian Matthäus Gluck and Albert Jensen-Moulton

Cover photo: The chancel console, one of a pair of identical twins, and the Chancel Swell casework, one of a pendant pair. The façade of this case displays the Chancel Pedal 8' Principal, with the opposite case accommodating the Chancel Great 8' Open Diapason.

Saint Patrick Catholic Church, Huntington, New York

GALLERY PEDAL

32'	Double Diapason [c]	12	w
16'	Open Wood Bass	32	w R
16'	Violone (Great)		
16'	Subbass	32	w R
16'	Lieblich Gedeckt	12	w R
	(ext Choir 8' Gedeckt)		
8'	Principal	32	m
8'	Violoncello (Great)		
8'	Bass Flute (ext 16')	12	w R
8'	Gedeckt (Choir)		
4'	Fifteenth	32	m R
4'	Gedeckt (Choir)		
2'	Bauernflöte	32	m
32'	Harmonics [d]	38	m
16'	Trombone (maple shallots)		
		32	m R
16'	Bassoon (Swell)		
8'	Trumpet	32	m R
8'	Bassoon (Swell)		
4'	Clarion (ext 8')	12	m R

CHANCEL GREAT— Manual II

8'	Open Diapason	61	m
8'	Spitzflöte	61	m
4'	Principal	61	m
2'	Fifteenth (ext 8' Open)	24	m
IV	Mixture	244	m

CHANCEL POSITIV — Manual I

8'	Rohrgedeckt	61	w&m
4'	Offenflöte (ext Gt 8' Spitz)	12	m
2'	Nachthorn (ext 8' Rohr)	24	m
1 1/2'	Quintflöte	49	m
	(top octave repeats)		
1'	Zimbelpfeife (8' Rohr)		
8'	Clarinet	61	m R
	Tremulant		

CHANCEL SWELL — Manual III

8'	Viola	61	m
8'	Viola Céleste (TC)	49	m
8'	Holzgedeckt	61	w
4'	Fugara (ext 8' Viola)	12	m

4'	Koppelflöte	52	m
	(C1–G#9 Gedeckt)		
2'	Piccolo (ext 8' Holzged)	24	m
8'	Flügel Horn	61	m
	Tremulant		

CHANCEL PEDAL

16'	Contrabasso (ext Sw Viola)	12	m
16'	Sub Bass (ext Pos Rohr)	12	w
8'	Principal	32	m
8'	Spitzflöte (Great)		
8'	Viola (Sw)		
8'	Rohrbordun (Positiv)		
4'	Choral Bass (ext 8' Princ)	12	m
4'	Offenflöte (Positiv)		
16'	Waldhorn (ext Flügel Hn)	12	m
8'	Flügel Horn (Swell)		
4'	Clarinet (Positiv)		

- [a] C1–B12 common with Doppelflöte, C13–C61 from Flauto Traverso
- [b] Unenclosed; extension of Pedal 8' Tromba
- [c] Independent 10 3/4' stoppered pipes play with 16' Open Wood for C1–B12; breaks to 32' Open Wood at C13
- [d] 10 3/4' wood + 6 3/4' metal + 4 3/4' metal (with internal chimneys); composition changes as it ascends the scale, with mutations dropping out
- m = metal
- w = wood
- R = Roosevelt

Chancel Organ: Opus 16 (16 ranks, 1,058 pipes)
Gallery Organ: Opus 17 (46 ranks, 2,564 pipes)
Dedicated September 14, 2014
Gallery: Blackinton slider chests; chancel: electric valve chests with reeds in electro-pneumatic pouch chests.

Summer Institutes, Workshops, & Conferences

University of Florida Sacred Music Workshop

May 6–8, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Laura Ellis.

Contact: <https://arts.ufl.edu/in-the-loop/events/uf-sacred-music-workshop/>.

RSCM Spring Course for Young People

May 29–31, Whitby, UK.

Intensive training for young singers; Claire Innes-Hopkins.

Contact: www.rscm.com/event/spring-course-for-young-people-2018-whitby-2/.

Indiana University Sacred Music Intensive

June 4–8, Bloomington, IN.

Continuing education enrichment for church musicians, organists, choir directors, and vocalists; Janette Fishell, Walter Huff.

Contact: <http://music.indiana.edu/precollege/adult/sacred-music/index.shtml>.

Guild of Carillonners in North America Annual Congress 2018

June 4–8, Springfield, IL.

Contact: www.gena.org.

Berkshire Choral Festival

June 10–17, Baltimore, MD; June 17–24, Saratoga Springs, NY; July 1–8, Fullerton, CA; July 29–August 5, Newcastle/Durham, UK.

Rehearsals, classes, lectures, concerts; Betsy Burleigh, Joe Miller, Rob Istad, Brian Kay, others.

Contact: berkshirechoral.org.

Association of Anglican Musicians 2018 Conference

June 11–14, San Antonio, TX.

Workshops and discussions, liturgies, choral and organ concerts; Rt. Rev. J. Neil Alexander, Norbert Meyn, Scott Dettra.

Contact: conference.anglicanmusicians.org.

Mo-Ranch/PAM Worship and Music Conference

June 17–22, Hunt, TX.

Lectures, workshops, concerts; Adam Tice,

Jenny McDevitt, Eric Wall, others.

Contact: 502/569–5288;

www.presbysmusic.org.

Montreat Conferences on Worship and Music

June 17–22, June 24–29, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; John Schwandt, Michael Burkhardt, Tim Sharp, others.

Contact: Presbyterian Association of Musicians, www.pam.pcusa.org.

Baroque Performance Institute

June 17–30, Oberlin Conservatory of Music, Oberlin, OH.

"A Celebration of Couperin and Charpentier," coaching, masterclasses, concerts; Oberlin Baroque Ensemble.

www.oberlin.edu/summer-programs/bpi.

Westminster Choir College Choral Conducting Intensive

June 18–22, Princeton, NJ.

Intensive study sessions, Alexander technique, musical analysis; James Jordan and Meade Andrews.

Contact: www.rider.edu/summerarts

Summer Chant Intensive

June 18–22, Duquesne University, Pittsburgh, PA.

The Justine Ward Method for teaching children, Chant Intensive for Singers, Chant Intensive for Directors; Scott Turkington, Wilko Browsers.

Contact: musicasacra.com.

The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) Music and Worship Arts Week

June 24–29, Lake Junaluska, NC.

Handbells, organ, and choral workshops, recitals; Mark Mummert, Alice Walker, Mark Miller, others.

Contact: www.umfellowship.org.

Oberlin Summer Organ Academy

June 24–30, Oberlin Conservatory of Music, Oberlin, OH.

Faculty includes James David Christie and Jonathan William Moyer.

Contact: <https://new.oberlin.edu/office/summer-programs/index/organists/>.

RSCM–America Gulf Coast Course

June 24–July 1, Houston, TX.

Course for girls 10–18 (choristers and two organ scholars), individual and group instruction; Jonathan Vaughn, Anna Teagarden.

Contact: www.rscmgulfcoast.org.

Church Music Association of America Sacred Music Colloquium

June 25–30, Chicago, IL.

Church Music Association of America: instruction in chant and Catholic sacred music tradition, participation in chant choirs, lectures, performances; Ann Labounsky, Jonathan Ryan, Horst Buchholz, others.

Contact: <http://musicasacra.com>.

Interlochen Adult Choir Camp

June 25–30, Interlochen, MI.

Vocal warm-ups, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.

Contact: college.interlochen.org/adultchoir.

American Theatre Organ Society Annual Convention

June 29–July 3, Pasadena, CA.

Clark Wilson, Mark Herman, Jelani Eddington, others.

Contact: www.atos2018.org.

Westminster Choir College High School Organ Institute

July 1–14, Princeton, NJ.

Lessons, organ crawls, masterclasses in organ and choral training; Matthew Lewis, Eric Plutz.

Contact: www.rider.edu/summerarts.

Royal Canadian College of Organists Annual Convention 2018

July 2–5, Calgary AB, Canada.

Workshops, recitals, exhibits, hymn festival.

Contact: www.calgaryorganfestival.ca.

American Guild of Organists National Convention

July 2–6, Kansas City, MO.

Recitals, concerts, lectures, workshops, worship. Katelyn Emerson, Christopher Houlihan, Kimberly Marshall, many others.

Contact: www.agohq.org.

Westminster Choir College Choral Institute at Oxford

July 3–12, Oxford, UK.

Choral conducting lessons, masterclasses, and experiences; Bob Chilcott, Stephen Darlington, Edward Higginbottom, etc.

Contact: www.rider.edu/summerarts.

Westminster Choir College Foundations in Ringing

July 9–13, Princeton, NJ.

How to build or revitalize a handbell program; Kathleen Ebling Shaw.

Contact: www.rider.edu/summerarts.

National Association of Pastoral Musicians Annual Convention 2018

July 9–13, Baltimore, MD.

Handbell festival, exhibits, choral, organ, and music direction clinics, recitals.

Contact: www.npm.org.

Choral Conducting Symposium

July 9–13, University of Michigan, Ann Arbor.

Masterclasses, score study, rehearsal techniques, reading sessions; René Clausen, Eugene Rogers, Julie Skadsem.

Contact: www.music.umich.edu/special_programs/adult/choral.conducting.htm.

Sewanee Church Music Conference

July 9–15, Monteagle, TN.

Study, worship, organ and choral music; Stephen Buzard, Robert Simpson.

Contact: www.sewaneeconf.com.

Oundle for Organists Summer School

July 9–15, Oundle, Northamptonshire, UK.

Course for young organists including vital keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Margaret Phillips, Henry Fairs, others.

Contact: oundlefororganists.org.uk.

Haarlem Organ Improvisation Competition and Summer Academy

July 14–28, Haarlem, the Netherlands.

Masterclasses, lecture recitals, and excursions to organs in Haarlem, Leiden, Alkmaar, and Groningen; Olivier Latry, Vincent Thévenaz, Lorenzo Ghielmi, Ben van Oosten, etc.

Contact: <https://www.organfestival.nl>.

Hymn Society Annual Conference

July 15–19, St. Louis, MO.

Lectures, hymn festival, masterclass; Nathaniel Gumbs, Robert Harris, Paul Vasile, others.

Contact: www.thehymnsociety.org.

Association of Disciple Musicians 2018 National Annual Conference

July 15–20, Oklahoma City, OK.

Workshops on organ, choral, and handbell music.

Contact: <http://www.adm-doc.org>.

Indiana University Jacobs Organ Academy

July 15–21, Bloomington, IN.

For the pre-college and collegiate organist or keyboardist, the program includes daily lessons, classes, practice, and access to campus instruments, including organs, harpsichords, and two carillons; Janette Fishell, Christopher Young, and others.

Contact: <http://music.indiana.edu/precollege/summer/jacobs-organ-academy/index.shtml>.

Fellowship of American Baptist Musicians 2018 Conference

July 15–21, Green Lake, WI.

Workshops, ensembles, and concerts. David Cherwien, Molly Marshall, Mary McDonald.

Contact: www.fabm.com.

Cours d'Interprétation et Improvisation de Romainmôtier

July 15–22, Romainmôtier, Switzerland.

Classes on Jehan Alain, improvisation, J. S. Bach, and German Romanticism. Tobias Willi, Emmanuel Le Divellec, Ludger Lohmann, Eric Lebrun, and others.

Contact: www.jehanalain.ch.

Choral Artistry

July 16–20, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; Robert Swensen, Monica Dale, others.

Contact: <http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/>.

Nashotah House Church Music Workshop

July 16–20, Nashotah, WI.

Workshops exploring the Anglican choral tradition, including hymn and service playing, as well as chant; Lee Erickson, Christopher Berry, Tedd King, etc.

Contact: <https://churchmusiciansworkshop.org>

Massachusetts Boys Choir Course

July 16–22, Groton, MA.

RSCM course, at the Groton School, Walden Moore, others.

Contact: www.mbccusa.com.

Baylor Alleluia Conference

July 17–20, Waco, TX.

Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Jack Mitchener, Michael Burkhardt, Elaine Hagenberg, others.

Contact: www.baylor.edu/alleluia.

London Organ Improvisation Course

July 17–20, London, UK.

Improvisation lessons and workshops on historic and modern instruments. Daniel Moulton, Duncan Middleton, and Gerard Brooks.

Contact: <https://loic.org.uk>

Handbell Musicians of America National Seminar 2018

July 17–21, Grand Rapids, MI.

Classes, performances, exhibits, handbell notation conference; Kalamazoo Ringers, Detroit Handbell Ensemble, others.

Contact: www.handbellmusicians.org.

Eastman Summer Academy for High School Organists

July 23–27, Rochester, NY.

National Association of Pastoral Musicians

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Faculty includes David Higgs, Nathan Laube, William Porter.

Contact: <http://summer.esm.rochester.edu/course/summer-academy-for-high-school-organists/>.

Longwood Gardens Summer Organ Academy

July 23–28, Longwood Gardens, Kennett Square, PA.

Instruction, masterclasses, and performances featuring organ transcriptions. Peter Richard Conte, Alan Morrison, Ken Cowan, and John Schwandt.

Contact: longwoodgardens.org/organ-academy.

Mississippi Conference on Church Music and Liturgy 2018 Music Conference

July 24–29, Canton, MS.

Workshops, reading sessions; Jason Abel, Colin Lynch, Rev. Rita T. Powell.

Contact: www.mississippiconference.org.

St. Andrews Bach Choral Course

July 24–29, St. Andrews, UK.

Choral rehearsals, masterclasses, lectures, and performances; Sam Evans, Andrew Parrott, etc.

Contact: www.st-andrews.ac.uk/music.

Incorporated Association of Organists Annual Festival

July 29–August 2, Peterborough, UK.

Lectures, masterclasses, recitals; Steven Grahl, Richard Pinel, Fergus Black, others.

Contact: congress@iao.org.uk.

Organ Historical Society Convention

July 29–August 3, Rochester, NY.

Ken Cowan, Annie Laver, Nathan Laube, David Higgs, Alan Morrison, many others.

Contact: www.organsociety.org/2018.

RSCM Residentiary Choir for Adults

July 30–August 5, Portsmouth, UK.

Sing choral services for a week under the direction of Silas Wollston, including vocal coaching.

Contact: <https://www.rscm.com/learn-with-us/residentiary-choir/>.

BYU Organ Workshop

August 7–10, Brigham Young University, Provo, UT.

Organ skill-building for all levels; Don Cook, Wayne Leupold, Rebecca Parkinson, others.

Contact: <https://organ.ce.byu.edu>.

Musica Antica a Magnano

August 9–17, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, musicology; Bernard Brauchli, Georges Kiss, Eva Kiss, Luca Taccardi, Alberto Galazzo.

Contact: www.musicaanticamagnano.com.

Norfolk Festival Chamber Choir and Choral Conducting Workshop

August 12–19, Norfolk, CT.

Rehearsals, masterclasses, and seminars for advanced singers and conductors. Simon Carrington.

Contact: <http://norfolk.yale.edu>.

Smarano Academy 2018

August 19–31, Smarano, Italy.

Fantasia and its historical development; Joel Speerstra, Montserrat Torrent, Edoardo Bellotti, others.

Contact: www.smaranoacademy.com/organ.

RSCM Summer Course for Young People

August 20–26, Bath, UK.

Course for singers age 4–24; choral training, musical leadership skills, services.

Contact: www.rscm.com/courses/summer-course-for-young-people/.

Sacred Music Symposium

September 12–14, Tabernacle Presbyterian Church, Indianapolis, IN.

Workshops for organists, choral directors, and handbell conductors. James Biery, Dan Anderson, Dan Forrest, Ruth Dwyer.

Contact: tabpres.org/sacredmusic.

45th Annual Convention of the American Institute of Organbuilders

September 30–October 3, Canton, OH.

Contact: www.pipeorgan.org.

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 APRIL

Josiah Hamill; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

David Higgs; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

Andrea Trovato; St. Patrick's Cathedral, New York, NY 3:15 pm

Harold Stover; Cathedral of St. John the Divine, New York, NY 5 pm

Bach, *Mass in B Minor*; Holy Trinity Lutheran, New York, NY 5 pm

Margaret Harper; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gail Archer; United Church of Canandaigua, Canandaigua, NY 3 pm

Joshua Stafford; Christ Episcopal, Philadelphia, PA 4 pm

Katelyn Emerson; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Axel Flierl; Washington National Cathedral, Washington, DC 5:15 pm

Ahreum Han; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Jason Roberts; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm choral Evensong

Jeannine Jordan, with media artist; Fairlawn Lutheran, Akron, OH 7 pm

Renée Anne Louprette; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Jeremy David Tarrant; Basilica of St. Adalbert, Grand Rapids, MI 3 pm

Easter Lessons & Carols; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Lafayette Master Chorale; St. Boniface Catholic Church, Lafayette, IN 4 pm

Bálint Karosi; Zion Lutheran, Wausau, WI 3 pm

Grant Nill; Loyola University, Chicago, IL 3 pm

16 APRIL

Hamilton Civic Choir; St. Patrick's Cathedral, New York, NY 4 pm

Bálint Karosi, masterclass; Lawrence University, Appleton, WI 10 am

17 APRIL

Marilyn Keiser; St. Mark's Episcopal, Louisville, KY 7:30 pm

Isabelle Demers; Overture Center for the Arts, Madison, WI 7:30 pm

18 APRIL

James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm

Mark Dwyer; Mechanics Hall, Worcester, MA 12 noon

Wesley Roberts; Trinity Episcopal, Covington, KY 12 noon

19 APRIL

South Mecklenburg High School Choirs; St. Patrick's Cathedral, New York, NY 4 pm

Highland Consort; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

Spring choral concert; Cathedral Church of St. Paul, Detroit, MI 7 pm

20 APRIL

Katelyn Emerson; Calvary Episcopal, Stonington, CT 7 pm

Villanova University Pastoral Musicians; St. Patrick's Cathedral, New York, NY 4 pm

Robert McCormick; St. Peter's Episcopal, Morristown, NJ 7:30 pm

David Briggs; St. James's Episcopal, Richmond, VA 7:30 pm

Rodney Ward; Holy Trinity Lutheran, Kingsport, TN 7 pm

Richard Newman; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

Craig Cramer; St. Paul Lutheran, Columbus, IN 7:30 pm

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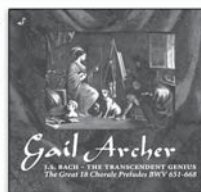
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Calendar

21 APRIL

TENET; Metropolitan Museum of Art, New York, NY 7 pm
Alan Morrison; Longwood Gardens, Kennett Square, PA 8 pm
Lafayette Master Chorale; Immanuel UCC, Lafayette, IN 4 pm

22 APRIL

Canticum Novum Singers; St. Luke's Episcopal, Katonah, NY 3 pm
Pauline & Jérôme Chabert; St. Patrick's Cathedral, New York, NY 3:15 pm
Steven Patchel; Cathedral of St. John the Divine, New York, NY 5 pm
Christian Gautschi; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jamila Javadova-Spitzberg; Washington National Cathedral, Washington, DC 5:15 pm
Jonathan Ryan; Grace Episcopal, The Plains, VA 5 pm
David Briggs; Duke University Chapel, Durham, NC 5 pm
Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3 pm
Stefan Kagi; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Raúl Prieto Ramírez; Christ Church Cathedral, Nashville, TN 4 pm
Nathan Laube; Collegedale Church, Collegedale, TN 7:30 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
• **Carol Williams**; First Congregational, Saginaw, MI 4 pm
Christine Kraemer, with instruments, works of Messaien; St. Luke's Episcopal, Evanston, IL 3:30 pm
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm
Gail Archer; St. Mark's Episcopal, Glen Ellyn, IL 4 pm

23 APRIL

Yale Repertory Chorus; Marquand Chapel, Yale University, New Haven, CT 5 pm
Nathan Laube, masterclass; Collegedale Church, Collegedale, TN 9 am
Jackson Borges; Presbyterian Homes, Evanston, IL 1:30 pm

24 APRIL

Students of Vassar College; Central Synagogue, New York, NY 12:30 pm
Isabelle Demers; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Jory Vinokour, harpsichord, with mezzo-soprano; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

25 APRIL

St. Ignatius High School Chorus; Trinity Lutheran, Cleveland, OH 12:15 pm

26 APRIL

Raymond Nagem; Cathedral of St. John the Divine, New York, NY 7:30 pm
Katelyn Emerson; Siesta Key Chapel, Sarasota, FL 7 pm

27 APRIL

Yale Schola Cantorum, Bach, *St. John Passion*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Renée Anne Louprette; Trinity Church, Wall Street, New York, NY 1 pm
Moon Area High School Honors Choir; St. Patrick's Cathedral, New York, NY 1:30 pm
The Salvatores; St. Patrick's Cathedral, New York, NY 4:30 pm
Barnard-Columbia Chorus & Choir of University of Bolzano, Italy, Verdi, *Messa da Requiem*; Church of the Ascension, New York, NY 8 pm
Isabelle Demers; Zion Lutheran, Baltimore, MD 7:30 pm
Quire Cleveland; St. Noel Catholic Church, Willoughby Hills, OH 7:30 pm
Katherine Meloan; First Centenary United Methodist, Chattanooga, TN 7:30 pm
Samford University A Cappella Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 APRIL

Bach, *Mass in B Minor*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Dessooff Choirs; Church of St. Paul & St. Andrew, New York, NY 4 pm
Canticum Novum Singers; St. Ignatius of Antioch Episcopal, New York, NY 8 pm
Taylor Festival Choir; St. John's Episcopal, Savannah, GA 7 pm

Quire Cleveland; Lakewood Congregational Church, Lakewood, OH 8 pm

Katherine Meloan, masterclass; First Centenary United Methodist, Chattanooga, TN 10 am

Bella Voce; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 7:30 pm

29 APRIL

Jeannine Jordan, with media artist; Nelson Hall, Cheshire, CT 3 pm
CONCORA, Mozart, *Requiem*; St. James's Episcopal, West Hartford, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Yuejian Chen; Cathedral of St. John the Divine, New York, NY 3 pm
Daniel Hyde; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gail Archer; Palmyra Church of the Brethren, Palmyra, PA 3 pm
Bruce Neswick, hymn festival; Christ Church Christiana Hundred, Wilmington, DE 5 pm
Joseph Ripka; Washington National Cathedral, Washington, DC 5:15 pm
David Henning; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Ken Cowan; St. Paul's Lutheran, Savannah, GA 4 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Quire Cleveland; Plymouth Church, Shaker Heights, OH 4 pm
• Hymn festival; Messiah Lutheran, Bay City, MI 4 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
• North Shore Chapter AGO Deans; First Presbyterian, Evanston, IL 4 pm
Bella Voce; St. Luke's Episcopal, Evanston, IL 7:30 pm
Handel, *Messiah*, Parts II & III; First Presbyterian, Evansville, IN 4 pm

30 APRIL

Matthew Buller; First Unitarian, Worcester, MA 7 pm

3 MAY

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm
Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm
James Kibbie, with orchestra; Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, OH 7 pm

4 MAY

Gabriel Benton; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Henk de Vries; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 7:30 pm
Christopher Young; Providence United Methodist, Charlotte, NC 7:30 pm
Collin Miller; First Presbyterian, Evansville, IN 7 pm

5 MAY

Polyhymnia; Church of St. Ignatius of Antioch, New York, NY 8 pm
Alan Morrison; Christ Church Episcopal, Philadelphia, PA 7 pm
Tom Trenney, choral workshops; First Congregational UCC, Hendersonville, NC 10:00 & 11:00 am

6 MAY

Ezequiel Menendez; St. John's Episcopal, West Hartford, CT 12:30 pm
Katherine Meloan; St. Patrick Catholic Church, Huntington, NY 3 pm
Vincent Dubois; First United Methodist, Schenectady, NY 3 pm
Katelyn Emerson; Saint Thomas Church Fifth Avenue, New York, NY 5:15 pm
Aaron Goen; Washington National Cathedral, Washington, DC 5:15 pm
Tom Trenney; First Congregational UCC, Hendersonville, NC, worship service 10:30 am, recital & silent film 3 pm
Ascension Evensong, Messiaen, *L'Ascension*; Duke University Chapel, Durham, NC 3:30 pm
Georgia Boy Choir; Cathedral of St. Philip, Atlanta, GA 3:15 pm concert; 4 pm Choral Evensong
Kathrine Handford; Advent Lutheran, Melbourne, FL 3 pm

Calendar

Bradley Hunter Welch; Presbyterian Church, Coshocton, OH 3 pm
Bach, Easter & Ascension Oratorios; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Nicholas Schmelter; Christ the Good Shepherd Catholic Church, Saginaw, MI 6 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

7 MAY
Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

10 MAY
Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Shin-Ae Chun, harpsichord; First Baptist, Ann Arbor, MI 12:15 pm

11 MAY
TENET; Flushing Town Hall Gallery, Queens, NY 7 pm
Marilyn Keiser; Trinity Episcopal, Asheville, NC 7 pm
• **Clark Wilson,** silent film; Brennan Loft, London, OH 6 pm
Jeannine Jordan, with media artist; First Presbyterian, Saginaw, MI 7 pm

12 MAY
TENET; Flushing Town Hall Gallery, Queens, NY 7 pm
Jean Herman Henssler, lecture-recital; Main Street Baptist, Binghamton, NY 10:00 am
Jakob Hamilton; Christ Church, Bradenton, FL 4 pm
Quire Cleveland; Holland Theatre, Bellefontaine, OH 7:30 pm

13 MAY
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ, & Maria Teresa Sierra, piano); First Presbyterian, Virginia Beach, VA 4 pm
Organ and Baroque strings concert; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Caroline Robinson; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Quire Cleveland; First Lutheran, Lorain, OH 3 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

15 MAY
Ken Cowan; St. Mary of the Immaculate Conception Catholic Church, Fredericksburg, VA 7:30 pm

16 MAY
Christopher Houlihan; Stowe Community Church, Stowe, VT 12 noon
Tigran Buniatyan; Trinity Lutheran, Cleveland, OH 12:15 pm

18 MAY
Anthony Newman, Stephen Hamilton, Daniel Beckwith, Cleveland Kersh; Holy Trinity Episcopal, New York, NY 7:30 pm

19 MAY
Peter Richard Conte, organ, & **Andrew Ennis** (flugelhorn & organ); Pine Street Presbyterian, Harrisburg, PA 7 pm
Katherine Handford; St. Norbert Abbey, De Pere, WI 2 pm

20 MAY
Jean Herman Henssler; United Presbyterian, Binghamton, NY 4 pm
Simon Thomas Jacobs; Grace United Methodist, Hagerstown, MD 4 pm
Wes Lockfaw, with brass; Christ Church, Easton, MD 4 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
John Sabine; St. John's Episcopal, Savannah, GA 5:05 pm recital; 5:30 pm Evensong
Camerata del Ré, Bach arias; St. Paul's Episcopal, Delray Beach, FL 3 pm
Tom Trenney, hymn festival; Christ Presbyterian, Canton, OH 6 pm
Douglas Cleveland, with brass; Schermerhorn Symphony Center, Nashville, TN 3 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Christine Kraemer; Loyola University, Chicago, IL 3 pm
David Schraeder, sonatas of Mendelssohn; St. Chrysostom's Episcopal, Chicago, IL 3 pm

21 MAY
Paul Vander Weele; Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY
Gregory Zelek; Methuen Memorial Music Hall, Methuen, MA 8 pm
Clarion, works of Haydn; Park Avenue Christian, New York, NY 7:30 pm
Renée Louprette, Poulenc, *Organ Concerto*; St. Ignatius Loyola Catholic Church, New York, NY 8 pm

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

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Calendar

27 MAY

Mark Thewes & Chad Pittman; Washington National Cathedral, Washington, DC 5:15 pm

Anthony Newman; Court Street United Methodist, Lynchburg, VA 3 pm

30 MAY

John Walker; Methuen Memorial Music Hall, Methuen, MA 8 pm

Stephen Schnurr; St. Thomas Episcopal, Menasha, WI 12:15 pm

UNITED STATES

West of the Mississippi

15 APRIL

Lynne Davis; St. Philip's Episcopal, Beeville, TX 3 pm

Christopher Keady; Grace Episcopal Cathedral, San Francisco, CA 4 pm

Alexander Ffinch; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 APRIL

Katelyn Emerson; Cathedral of St. Mary of the Assumption, San Francisco, CA 7 pm

Carole Terry; Stanford University, Stanford, CA 7:30 pm

20 APRIL

De Angelis Vocal Ensemble; Christ Cathedral, Garden Grove, CA 7:30 pm

22 APRIL

Ken Cowan; Meyerson Symphony Center, Dallas, TX 2:30 pm

The Chenault Duo; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

Wyatt Smith, with flute; St. Mark's Cathedral, Seattle, WA 2 pm

Douglas Cleveland; Chapel Hill Presbyterian, Gig Harbor, WA 3:30 pm

Bruce Neswick; Trinity Lutheran, Lynnwood, WA 7 pm

Cherry Rhodes & Ladd Thomas; Claremont United Church of Christ, Claremont, CA 4 pm

Choir concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 APRIL

Katelyn Emerson; Cathedral of St. John, Albuquerque, NM 3 pm

Anthony & Beard Duo (Ryan Anthony, trumpet, & Gary Beard, organ); Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm

4 MAY

Jeremy David Tarrant; First Presbyterian, Kirkwood, MO 7:30 pm

Annette Richards & David Yearsley, works of Bach; St. Mark's Cathedral, Seattle, WA 7:30 pm

6 MAY

Benjamin Bachmann; Grace Episcopal Cathedral, San Francisco, CA 4 pm

11 MAY

Christopher Young; Trinity Episcopal Cathedral, Portland, OR 7 pm

12 MAY

Bruce Neswick, hymn festival; First Presbyterian, Spokane, WA 5 pm

13 MAY

Gail Archer; Our Lady of Fatima Catholic Church, Lafayette, LA 2:30 pm

15 MAY

Martin Jean; Highland Park Presbyterian, Dallas, TX 7:30 pm

18 MAY

Jeannine Jordan, with media artist; University Christian Church, Fort Worth, TX 7 pm

19 MAY

Jackson Borges; St. Mark's Episcopal, Glendale, CA 7 pm

20 MAY

Hector Olivera; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

24 MAY

Randall Sheets, with trumpet; First Presbyterian, Red Wing, MN 7 pm

27 MAY

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

INTERNATIONAL

15 APRIL

Daniel Roth; St. Joseph's Oratory, Montréal, PQ, Canada 3 pm

Edward Norman, with French horn; Ryerson United Church, Vancouver, BC, Canada 3 pm

16 APRIL

Greg Morris; Temple Church, London, UK 1:15 pm

18 APRIL

Christoph Schöner; Frauenkirche, Dresden, Germany 8 pm

21 APRIL

Jonathan Scott; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

Geerten Liefing, with soprano; St. Albans Cathedral, St. Albans, UK 5:30 pm

Leicester Philharmonic Choir, Handel, *Samson*; De Montfort Hall, Leicester, UK 7:30 pm

Tallis Scholars; Chen Centre for the Performing Arts, Vancouver, BC, Canada 7:30 pm

22 APRIL

Kit Armstrong; Berliner Philharmoniker, Berlin, Germany 11 am

25 APRIL

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

27 APRIL

Denis Bédard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

29 APRIL

Greg Morris; Westminster Abbey, London, UK 5:45 pm

30 APRIL

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

2 MAY

Thomas Sauer; Kathedrale, Dresden, Germany 8 pm

4 MAY

Andrew Lumsden; Cathedral, Portsmouth, UK 8 pm

Stephanie Burgoyne; Grace Anglican Church, Brantford, ON, Canada 12:15 pm

6 MAY

Greg Morris; St. Paul's Cathedral, London, UK 4:45 pm

7 MAY

Jason Lowe; Christ Church, Skipton, UK 11 am

9 MAY

Olivier Latry; Kulturpalast, Dresden, Germany 8 pm

Greg Morris; Temple Church, London, UK 1:15 pm

Chelsea Chen, with Orchestre Symphonique de Montréal, Saint-Saëns, *Symphonie III*; Maison Symphonique de Montréal, Montréal, PQ, Canada 8 pm

10 MAY

Chelsea Chen, with Orchestre Symphonique de Montréal, Saint-Saëns, *Symphonie III*; Maison Symphonique de Montréal, Montréal, PQ, Canada 10:30 am, 8 pm

11 MAY

Nathan Laube; Berliner Philharmoniker, Berlin, Germany 11 am

12 MAY

Scott Brothers Duo; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

14 MAY

Karen Beaumont; Southwark Cathedral, London, UK 1:10 pm

16 MAY

Silvius von Kessel; Frauenkirche, Dresden, Germany 8 pm

19 MAY

Colin Walsh; St. Albans Cathedral, St. Albans, UK 5:30 pm

23 MAY

Michael Schönheit; Kreuzkirche, Dresden, Germany 8 pm

28 MAY

Nigel Ogden; Christ Church, Skipton, UK 11 am

30 MAY

Bine Katrin Bryndorf; Kathedrale, Dresden, Germany 8 pm

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PHILIP CROZIER, Stadtpfarrkirche, Mödling, Austria, August 3: *Air, Gavotte*, Wesley; *Trio Sonata in c*, BWV 526, Bach; *Andantino*, op. 51, no. 2, *Toccata*, op. 53, no. 6, Vienne; *Epigrams*, Kodály; *Praeludium in e*, BuxWV 143, Buxtehude; *Partite diverse sopra De Lofzang van Maria*, Post; Tierce en Taille en D (*Livre d'Orgue de Montréal*), anonymous; *Hommage*, Bédard; *A Mighty Fortress Is Our God*, op. 69, no. 10, Peeters.

Église Saint-Georges, Cacouna, Québec, Canada, August 6: *A Trumpet Tune*, Hollins; *Air, Gavotte*, Wesley; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Andantino*, op. 51, no. 2, Vienne; *Trio super Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; Conradus, Ferdinand; *Portio Ferdinand Ulterius (Tablature of Jan z Lublina)*, Humoresque, Yon; 1, 2, 6 (*Epigrams*), Kodály; Tierce en Taille en D (*Livre d'Orgue de Montréal*), anonymous; *Variations: Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Hommage, Festive Toccata*, Bédard.

ISABELLE DEMERS, Fairmount Presbyterian Church, Cleveland Heights, OH, September 24: *Allegro Vivace (Symphony V in f)*, op. 42, no. 1, Widor; *Jesus Christus unser Heiland*, BWV 688, *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *Harry Potter Symphonic Suite*, Williams; *Fantasy on the chorale Ein feste Burg ist unser Gott*, op. 27, Reger; *Impromptu on the Lutheran Chorale*, op. 69, Alkan; *Symphony No. 5 in d (Reformation)*, op. 107, Mendelssohn.

JOHN FENSTERMAKER, Bower Chapel at Moorings Park, Naples FL, September 13: *The Prince of Denmark's March*, Clarke; *Jesu, Joy of Man's Desiring*, Bach; *Fughetta on Ein feste Burg*, Praetorius; *Variations on Old Folks at Home*, Buck; *Offertory for Easter Day, O Filii et Filiae*, Dandrieu; demonstration of thunder effects, nightingale, and zimbelstern; *Irish Air from Country Derry*, Lemare.

MARC FITZE, St. Thomas Church Fifth Avenue, New York, NY, September 24: *Tiento de batalla de quinto tono punto bajo*, Cabanilles; *O Mensch, beweine dein Sünde groß*, BWV 622, *Prelude and Fugue in C*, BWV 547, Bach; *Verso de primer tono*, Cabanilles; *Prelude and Fugue in c-sharp* (transposed to d), BWV 549, Bach; *Tiento de falsas de 1° tono*, Cabanilles; *Ich ruf zu dir, Herr Jesu Christ*,

BWV 639, Bach; *Tiento lleno de 2° tono*, Cabanilles; *Fugue in g*, BWV 578, Bach.

JILLIAN GARDNER, Fourth Presbyterian Church, Chicago, IL, September 8: *Prelude in E-flat*, BWV 552i, Bach; *Invention I*, *Invention VIII*, *Invention X (School of Trio Playing)*, Bach, transcr. Reger; *Master Tallis's Testament*, Howells; *Mars (The Planets)*, Holst, transcr. Sykes/Gardner; *Romance (Symphonie IV)*, op. 32, Vienne; *Étude Héroïque*, Laurin.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, September 15: *Ballo del granduca, Malle Sijmen*, Sweelinck; *Fugue in C*, BuxWV 174, Buxtehude; *Petite fugue sur le Chromhorne*, Dialogue sur les Trompettes, Dialogue en trio du Cornet et de la Tierce (*Messe des Paroisses*), Plein chant du premier Kyrie, Tierce en Taille, Dialogue sur les grand jeux (*Messe pour les Couvents*), Couperin; *Trio Sonata in E-flat*, BWV 525, Bach; *Rondeau (Abdelazer)*, Purcell; *Carillon-Sortie*, Mulet.

CHRISTOPHER HOULIHAN, St. Mark's Anglican Church, Arlington, TX, September 15: *Toccata*, Sowerby; *Alleluia sereins (L'Ascension)*, Messiaen; *Passacaglia and Fugue in c*, BWV 582, Bach; *Carillon de Westminster (24 Pièces de Fantaisie)*, Troisième suite, op. 54, no. 6, Scherzo (*Symphony II*, op. 20), *Romance (Symphony IV)*, op. 32, *Toccata (24 Pièces de Fantaisie)*, Deuxième suite, op. 53, no. 6, Vienne.

PAUL JACOBS, Shanghai Oriental Art Center, Shanghai, People's Republic of China, September 17: *Toccata and Fugue in d*, BWV 565, *Trio Sonata in E-flat*, BWV 525, *Prelude and Fugue in d*, BWV 539, *Trio Sonata in C*, BWV 529, *Prelude and Fugue in E-flat*, BWV 552, Bach.

SIMON THOMAS JACOBS, Stetson University, DeLand, FL, September 19: *Praeludium in e*, Lübeck; *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Sonata in f*, C. P. E. Bach; *Hymn, Veni Redemptor (I)*, Tallis; *Master Tallis's Testament*, Howells; *Organ Sonata*, Moore; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Fantasia and Toccata in d*, Stanford.

PETER KING, Westminster Cathedral, London, UK, September 27: *Concert Fantasia in f-sharp*, op. 36, Klicka; *Prière*, op. 20, Franck; *Triptico del buen Pastor*, Guridi; *Prelude and Fugue in e*, Mendelssohn, transcr. Best; *Sonata on the 94th Psalm*, Reubke.

CHRISTOPHE MANTOUX, Basilica of the Sacred Heart, South Bend, IN, September 12: *Praeambulum Primi toni a 5 in d*, Weckmann; *Christ lag in Todesbanden*, Tunder; *In dulci jubilo*, BWV 608, Herr Gott, nun schleuss den Himmel auf, BWV 617, Herr Jesu Christ, dich zu uns wend, BWV 709, Allein Gott in der Höh' sei Ehr', BWV 676, Fuga super Meine Seele erhebet den Herrn, BWV 733, Bach; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

STEFAN PALM, Valparaiso University, Valparaiso, IN, September 22: *Fantasia and Fugue in g*, BWV 542, Bach; *Andante in F*, K. 616, Mozart; *Pastorale (Sonata I)*, op. 42, Guilmant; *Fugue in G*, BWV 577, Bach.

RAÚL PRIETO RAMÍREZ, Christ United Methodist Church, Plano, TX, September 24: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Mephisto Waltz No. 1*, Liszt; *Tiento de batalla de 8° tono por délasolré*, Heredia; *Stars and Stripes Forever*, Sousa; *Récits de cromorne et de cornet, séparé en dialogue*, Clérambault; *Prelude to Die Meistersinger von Nürnberg*, Wagner; *Dizzy Fingers*, Confrey; *Finale (Sonata I in d)*, op. 42, Guilmant.

NICHOLAS SCHMELTER, Central Michigan University, Mount Pleasant, Michigan, September 19: *Heraldings*, Hebble; *Requiescat in Pace*, Sowerby; *Pièce d'orgue*, BWV 572, *Sinfonia (Cantata 29, BWV 29)*, *Prelude (Suite No. 1, BWV 1007)*, Bach; *Méditation (Trois Improvisations)*, Vienne; *Toccata*, Mushel; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leigher; *Pageant*, Sowerby.

PATRICK SCOTT, Cathedral of St. Philip, Atlanta, GA, September 24: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Outer Hebrides: A fantasia on Three Traditional Celtic Melodies*, Halley; *Meditation on Draw Us in the Spirit's Tether*, Hancock; *Tu es Petra et portae inferi non praevalerunt (Esquisses byzantines)*, Mulet; *Prelude based on Ab-*

bot's Leigh, Scherzo based on Land of Rest, Sicilienne based on Swing Low, Sweet Chariot, Fugue and Finale based on Laudate Dominum (*Improvisation Symphony*), Scott.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, September 22: *A Trumpet Minuet*, Hollins; *Concerto in F*, Handel; *Air*, Hancock; *Toccata and Fugue in F*, Buxtehude; *Prelude and Trumpetings*, Roberts; *Variations on America*, Ives.

RICHARD SPOTTS, Loyola University, Chicago, IL, September 17: *Alléluia no. 1, XXIX. Dominica IV post Pentecosten*, op. 57, no. 29, *Variations, VI. Sanctissimi Nominis Jesu*, op. 55, no. 6, *Alléluia no. 2, XXX. Dominica V post Pentecosten*, op. 57, no. 30, *Postlude Alléluatique*, L. Dominica XXII post Pentecosten, op. 57, no. 50, *Postlude et Fugue Modale Libre, X. Dominica III post Epiphania*, op. 55, no. 10, *Choral No. IV, XXXIX. Dominica XIII post Pentecosten*, op. 57, no. 39, *Fantaisie sur le Te Deum et Guirlandes Alléluatiques*, LI. Dominica XXIII post Pentecosten, op. 57, no. 51 (*L'Orgue Mystique*), Tournemire.

MARK STEINBACH, First Baptist Church, Burlington, VT, September 15: *Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen; *Nun komm', der Heiden Heiland*, BuxWV 211, Buxtehude; *Nun komm', der Heiden Heiland*, Heiller; *Herr Jesu Christ, dich zu uns wend'*, BWV 709, *Prelude and Fugue in e*, BWV 548, *Pièce d'orgue*, BWV 572, Bach; *Giga in G*, KV 574, *Adagio in C*, KV 356, Mozart; *Missing Absence*, Lu; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Carillon de Westminster (Pièces de fantaisie)*, op. 54, no. 6, Vienne.

JAMES WELCH, First Presbyterian Church, Monterey, CA, September 9: *Toccata*, Weaver; *Bist du bei mir*, Allegro (*Sonata in E-flat*), Bach; *Funeral March of a Marionette*, Gounod; *A Song of Sunshine*, Hollins; *Jerusalem*, Parry; *Fountain Reverie*, Fletcher; *The Lost Chord*, Sullivan; *Jazz Legato*, Anderson; *Adagio molto espressivo e cantabile*, Nanney; *Impromptu*, Vienne; *The Little Red Lark*, *Grandfather's Wooden Leg*, Clokey; *Spiritual*, Purvis; *Will o' the Wisp*, Nevin; *Prelude on St. Christopher*, Wood; *Postlude on Old Hundredth*, Bock.

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The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**
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POSITIONS AVAILABLE

Morel and Associates, Organ Builders of Denver, Colorado, is seeking an experienced pipe organ technician to join our company to assume the position of Service Manager. Please mail or email résumé to: Rick Morel, 4221 Steele St., Denver, CO 80216; email: morel8645@msn.com.

Organist/accompanist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning service and weekly choir rehearsal. If interested please send résumé and cover letter to the Director of Music at mikenelson71@comcast.net.

Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

PUBLICATIONS / RECORDINGS

Mother's Day Music? Check out: "A Woman of Valor"—Seven pieces on Proverbs 31. See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: slporganist@gmail.com.

Johann Sebastian Bach's S. 562, Fugue (fragment) in C-minor, prepared with a completion is featured in an occasional—and unusual—complimentary issue from Fruhauf Music Publications. The letter-sized booklet PDF file includes notes and seven pages of music. The file download will be featured throughout 2018, available from FMPs' home page Bulletin Board, to be found at: www.frumuspub.net.

Organa Europae calendars featuring famous pipe organs of Europe; years 1969 to 1977. \$10.00 each. 219/662-0677, rzahora@att.net.

Anton Vodorinski was born in 1875, won the Trinity College of Music Scholarship twice, was appointed organist of St John's Church, Wimbledon, where he remained for five years. Sound familiar? Well . . . Ketèlbey was an organist! Under the Vodorinski pseudonym, these three pieces were published in 1911, four years before publication of his "In A Monastery Garden." michaelsmusicsservice.com; 704/567-1066.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

PUBLICATIONS / RECORDINGS

Consoliere Classic Series for Organ: Complete Set of Six Books. An outstanding collection compiled from World Library Publication's extensive organ library. A must for any church organist. 003067, \$54.00, 800/566-6150, Wlpmusic.com.

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hardbound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

Grant Peace, We Pray, a new choral work by David Herman, is available as a free download. Luther's text, with its 16th-century melody, is set for SAB choir and organ and was written to commemorate the 2017 Reformation anniversary. Available from the composer at herman@udel.edu.


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

PUBLICATIONS / RECORDINGS

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

Yun Kim plays the 57-rank Dobson organ at First Presbyterian Church, Battle Creek, Michigan, on a new CD from Raven. The organ incorporates remaining ranks of the much rebuilt 1928 E. M. Skinner op. 720, other old and new stops, and new mechanism. Yun Kim is organist of Christ Episcopal Church, Dayton, Ohio, and a winner of regional and national AGO competitions. Unusual works include *Summerland* by William Grant Still (arr. Nies-Berger); Prokofiev: *Toccata*, op. 11 (trans. Jean Guillou); four movements of English composer Iain Farrington's *Fiesta!*; Australian Robert Ampt's *Concert Etude on an Australian Folk Tune Pub with No Beer*; and familiar works by Bach (*Toccata in C*, BWV 566a), Vienne (*Les Cloches de Hinckley* and *Clair de Lune*), and Brahms (*Herzlich tut mich erfreuen*). Raven OAR-142 \$15.98 post-paid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organsociety.org.



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