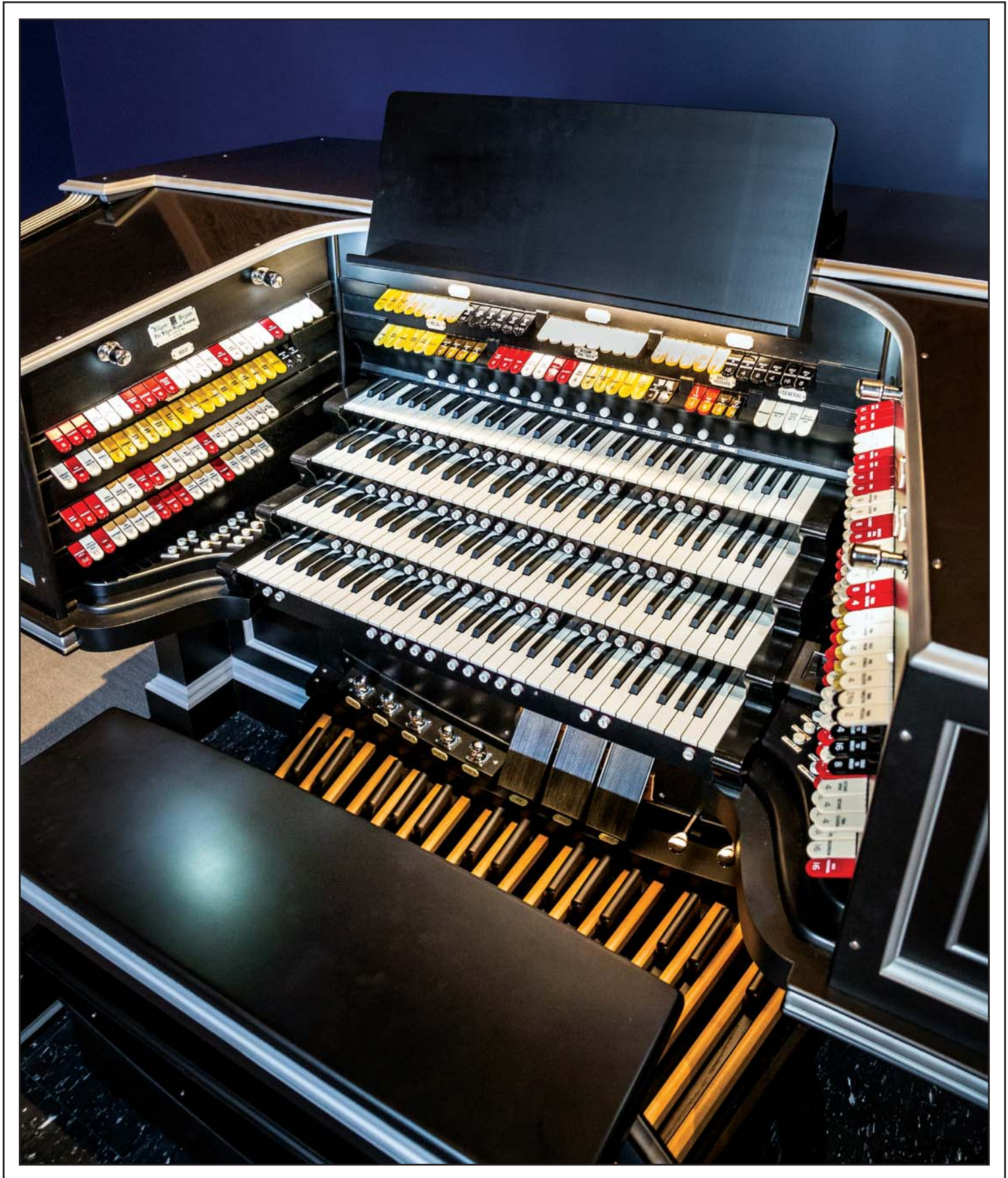


THE DIAPASON

AUGUST 2017



Oklahoma History Center
Oklahoma City, Oklahoma
Cover feature on pages 26–28

Our 20 under 30 Artists



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"...crisp, clean, and enticingly communicative...
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Class of 2015

"Houlihan's skillful interpretation...adds an
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virtuosity."
(Organists' Review, England)



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delight and musical intensity."
(The Diapason)

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Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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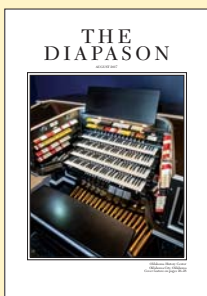
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On Teaching

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Jay Zoller
Leon Nelson

Editor's Notebook

Choral music reviews

This month, we are pleased to resume providing reviews of choral music in our Reviews department. Many of you will recall James McCray, who provided this service for us for approximately four decades until early this year. We have assembled five professionals from the academic and church music worlds, representing the Catholic, Episcopal, Lutheran, and Presbyterian denominations, who will be sharing their wealth of knowledge about music for choirs. Karen Schneider Kirmer is a staff member at Notre Dame University, South Bend, Indiana, where she is assistant director of the Notre Dame Folk Choir and director of the Notre Dame Handbell Choir. Richard Hoskins is director of music and organist for St. Chrysostom's Episcopal Church, Chicago, Illinois. Derek Nickels is organist and choirmaster at the Church of the Holy Comforter, Episcopal, Kenilworth, Illinois. Anne Krentz Organ is director of music ministries for St. Luke's Lutheran Church, Park Ridge, Illinois, and our first contributor in this issue, writing about two-part choral selections. And Leon (Lee) Nelson, well known to our readers for providing handbell music reviews for many years, will also provide choral reviews; he is director of traditional music for Southminster Presbyterian Church, Arlington Heights, Illinois. We are delighted to have these professionals share their perspectives and specialties with you as we all plan our church choir music through the year.

Website login procedure updated

As announced in our July issue, we are pleased to update our login procedure at our website (www.thediapason.com). Previously, we all needed our subscriber number to access the website. Now, you are able to login in once with the subscriber number and establish your own password. We trust you will find this process much smoother and more inviting. Be sure to check out what is offered for you at our website: news items, PDFs of past issues, calendar of events, and much more.

Here & There

Events

The New York Choral Society announces its 2017 NYChoral Summer Sings with music director David Hayes and associate conductor Michael Ciavaglia. These events consist of open readings of choral masterworks for those in attendance, Wednesdays at 7:00 p.m. at the Church of the Holy Trinity, New York, New York: August 2, Carl Orff, *Carmina Burana*; 8/9, Joseph Haydn, *Creation* (highlights); 8/16, Felix Mendelssohn, *Elijah* (highlights); 8/23, Wolfgang Amadeus Mozart, *Requiem*. For information: www.nychoral.org.



Wayzata Community Church, Wayzata, Minnesota, Hendrickson organ (photo credit: Charles Hendrickson)

Wayzata Community Church, Wayzata, Minnesota, continues its summer organ recital series: August 2, Christopher Ganza; 8/9, Carolyn Diamond; 8/16, Kraig Windschitl. For information: www.wayzatacommunitychurch.org.

Catalina United Methodist Church, Tucson, Arizona, concludes its 2017 Summer Siesta Concert Series: August 5, James Gerber, Vierne, *Symphonie I*. For information: www.catalinamethodist.org.

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

Stephen Schnurr
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In this issue

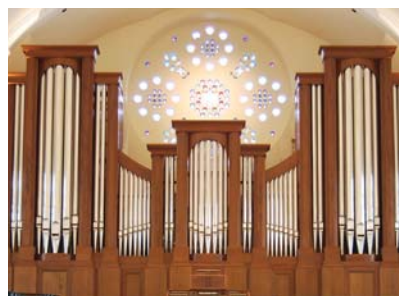
Our cover feature this month spotlights a 1936 Kilgen organ given a new life in the Oklahoma History Center in Oklahoma City. This fascinating project was spearheaded by the American Organ Institute at the University of Oklahoma. The organ has survived more than 80 years in several locations, providing artistic enjoyment to countless people, and the new home for the organ assures this will continue for generations to come.

We continue Michael McNeil's in-depth look at the historic and monumental 1863 E. & G. G. Hook Opus 322, formerly located in the now-closed Church of the Immaculate Conception, Boston, Massachusetts. For the first part of this series, see our July issue, pp. 17–19. Jonathan Moyer of the Oberlin Conservatory of Music has provided us with a narrative of a fascinating study trip undertaken by the Oberlin organ department last January, visiting some of the most important organs of the Netherlands and Germany.

Among our regular contributors, John Bishop, in "In the Wind . . .," brings us up to date on the installation of the new organ in St. Thomas Church Fifth Avenue, New York City. Larry Palmer, in "Harpsichord News," provides a sort of Christmas list of items your favorite harpsichordist (meaning you) may wish to consider, from music scores to CDs to a book. Gavin Black, in "On Teaching," takes a break from his discussion of helping students develop good fingering practices to lead us through a list of short topics that include experiences from occasions when it was necessary to sight-read and improvise.

There's always much to be gleaned from the pages of THE DIAPASON, and we invite you to enjoy. ■

The Charlotte Chapter of the American Guild of Organists continues its 2017 summer recital series, Sundays at 7:00 p.m.: August 6, Alden Wright, Sardis Presbyterian Church; 8/13, Stephen Gourley, Myers Park Baptist Church; 8/20, Lester Ackerman, St. Mark's Lutheran Church. For information: www.charlotteago.org.



Madonna della Strada Chapel, Chicago, Illinois, Goulding & Wood organ

Loyola University's Madonna della Strada Chapel, Chicago, Illinois, concludes its 2017 Summer Celebrity Series organ recitals: August 20, David Hurd. For information: www.luc.edu/campusministry/sacramental_life/organ/.



Old West Church, Boston, Massachusetts, Fisk organ (photo credit: Len Levasseur)

The Old West Organ Society continues its summer series of recitals at Old West Church, Boston, Massachusetts, Tuesdays at 8:00 p.m.: August 1, Khristian Erich Bauer-Rowe; 8/8, Thomas Sheehan; 8/15, Gigi Mitchell-Velasco; 8/22, Laura Gullett; 8/29, Clara Gerdes. For information: www.oldwestorgansociety.org.

St. Matthew's By-the-Bridge Episcopal Church, Iowa Falls, Iowa, concludes its 2017 summer organ recital series: August 20, James Hammann with Cheryl Growden Piana, clarinet. For further information: jimhammann@aol.com.

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Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Bryan Dunnewald)

The University of Michigan's 57th Annual Organ Conference, "The Music of Louis Vierne," will take place September 30–October 3 in Ann Arbor. The conference is presented in partnership with the Cathedral Church of St. Paul in Detroit. Performances, lectures, and workshops will focus on the music of Vierne and his time, including performances of all six of his organ symphonies. The conference will also include the final round of the university's organ improvisation competition. Performers and presenters include Martin Jean, Vincent Dubois, Sarah Simko, Kola Owolabi, James Kibbie, Jason Alden, Nicole Keller, Lawrence Archbold, Michael Barone, Jeremy David Tarrant, and the choirs of the Cathedral Church of St. Paul and the Cathedral of the Most Blessed Sacrament, Detroit. For information: http://www.music.umich.edu/performances_events/organconference/.

The Seventh Annual East Texas Pipe Organ Festival will be held November 5–9, 2017. This festival honors the life and career of Roy Perry (1906–78), and features the area's Aeolian-Skinner pipe organs he designed and tonally finished. Thirteen full-length recitals will be offered by recitalists Jason Alden, David Baskeyfield, Casey Cantwell, Jonathan Dimmock, Mark Dwyer, Thomas Gaynor, Paul Halley, Frederick Hohman, Jan Kraybill, Alan Morrison, Raúl Prieto Ramírez, Michael Shake, and Clark Wilson. Organ historian Bynum Petty will present lectures on the organ firms of M. P. Möller and Henry Pilcher's Sons, and a newly commissioned work by composer Charles Callahan, written for organ duet in memory



Roy Perry

of organbuilder Nora Williams, will receive its world premier performance during the festival at First Presbyterian Church, Kilgore, Texas, in a concert by David Baskeyfield and Thomas Gaynor. Early registration is available through September 15. For information: easttexaspipeorganfestival@yahoo.com; www.easttexaspipeorganfestival.com/.

People



Ray Cornils

Ray Cornils will retire as minister of music for First Parish Church (United Church of Christ), Brunswick, Maine, August 31, and as municipal organist for the city of Portland, Maine, on December 31. During his tenure of more than 30 years at First Church, Cornils built a program of five vocal choirs and two handbell choirs. The vocal choirs accomplished international

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Arthur Poister Competition participants, back row, left to right: Tyler Boehmer, Nathaniel Gumbs, Alcee Chriss, Josiah Hamill; front row, left to right: William Neil, Yunjung Lee, Janet Yieh, Judy Congdon, and Frederick Hohman.

The 2017 Arthur Poister Scholarship Competition in Organ Playing took place April 1 at St. Paul's Episcopal Church, Syracuse, New York. First Prize was awarded to Yunjung Lee of South Korea, a performance diploma student at Southern Methodist University. Lee will play a winner's recital in the autumn in Setnor Auditorium at Syracuse University. Second Prize was awarded to Alcee Chriss, III, a Doctor of Musical Arts degree candidate at McGill University and a member of THE DIAPASON's 20 Under 30 Class of 2016. His "Rising Star" recital will be scheduled in the Malmgren Concert Series at Hendricks Chapel, Syracuse University, in the spring of 2018. The four additional contestants who performed in the finals were: Tyler Boehmer, a Master of Music degree candidate at the University of Kansas; Nathaniel Gumbs, a Doctor of Musical Arts degree candidate at the Eastman School of Music and a member of THE DIAPASON's 20 Under 30 Class of 2017; Josiah Hamill, a Master of Music degree candidate at Yale University; and Janet Yieh, also a Master of Music degree candidate at Yale University and a member of THE DIAPASON's 20 Under 30 Class of 2017. The judges for the final round were Judy Congdon, Frederick Hohman, and William Neil.



Young Organist Cooperative group class: Kevin Birch, Demetrius Phofolos, Thomas Latham, Benjamin Pajunen, Connor Reed, and Sophie Blair



Young Organist Cooperative masterclass: Philip Pampreen, Marshall Joos, Noah Jacobs, Gillian Croteau, Emmeline Sevey, Colette Sevey, Adam Peithmann, and Adeline Parker

On March 25, the Young Organist Collaborative of Portsmouth, New Hampshire, sponsored a group class for first-year organ students and a masterclass for continuing organ students who participate in the Collaborative. The classes were conducted at Christ Episcopal Church, Exeter, New Hampshire. Kevin Birch, a member of the faculty of the University of Maine and music director of St. John's Catholic Church in Bangor, Maine, taught the group class. Adam Piethmann, minister of music at First Congregational Church (United Church of Christ), Manchester, New Hampshire, taught the masterclass. The Young Organist Collaborative, now in its 15th year, raises money to invest in the next generation of organists. To date, more than 100 young people from Maine, New Hampshire, and Massachusetts have taken pipe organ lessons with the financial help of the organization.

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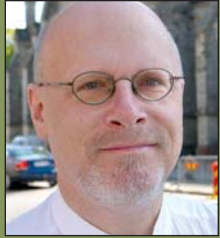
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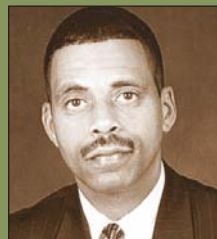
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Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Madison, Wisconsin



David F. Oliver
Organist
Morehouse College



Brenda Portman
Organist/Presenter/Composer
Cincinnati, Ohio



Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK



Tom Winpenny
Organist/Choral Conductor
St Albans Cathedral, UK



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Keith Benjamin, trumpet
University of Missouri-Kansas City
Melody Steed, organ, Bethany College



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Here & There

► page 4

In his 27-year tenure as the tenth municipal organist of Portland, he worked with the Friends of the Kotschmar Organ for the renovation of the city's 1912 Austin Organ Company Opus 323, a five-manual, 104-rank instrument. In addition to his concerts at Merrill Auditorium, Cornils developed a comprehensive educational program to promote the organ through in-classroom programs that explore the life and works of composers as well as the science of pipe organ sound production.



Vance Harper Jones, Jeannine Jordan, and Pat Rowlett, director of music, First Presbyterian Church, New Bern, North Carolina (photo credit: Chris McMurray)

Vance Harper Jones was honored by First Presbyterian Church, New Bern, North Carolina, for 40 years of service as organist of the church on May 11. The choirs of the church hosted a dinner followed by a recital by Jeannine Jordan on the church's C. B. Fisk, Inc., Opus 89, installed in 1986.

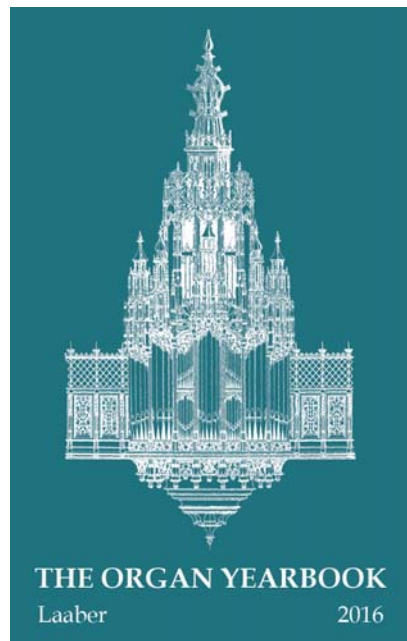
Publishers

A-R Editions announces a new publication, *Recueil de morceaux d'orgue*, edited by Harvey H. Miller (N 071, \$240). *Recueil de morceaux d'orgue à l'usage spécial des élèves de l'Institution impériale des jeunes aveugles de Paris* (1863), held in the collection of the Museum of the American Printing House for the Blind in Louisville, Kentucky, contains 54 organ compositions in Braille music notation written by four blind organist-composers who taught at the Institution des Jeunes Aveugles in Paris: Gabriel Gauthier (1808–53), Marius Gueit (1808–ca. 1865), Julien Héry (1820–98), and Victor Paul (1835–1902). Gauthier and Gueit had been fellow students, friends, and colleagues of Louis Braille (1809–52) at the school around the time Braille was first developing his six-dot writing system.

Recueil is divided into four parts: *Les harmonies religieuses*, a collection of descriptively titled pieces by Gauthier that had appeared previously in ink print around 1853; *Dix-huit offertoires de divers auteurs*, featuring pieces by Gauthier

and Gueit; *Douze morceaux de fonds de divers auteurs*, including pieces by Gauthier and Héry; and *Treize morceaux de fonds et offertoires avec pédale ad libitum*, featuring pieces by Gauthier, Héry, and Paul for use in the liturgy. All pieces in the first three parts, as well as three in part four, may be played on manuals only, thus suitable for harmonium and organ. The remaining ten works in part four call for the use of pedal. For information: www.areditions.com.

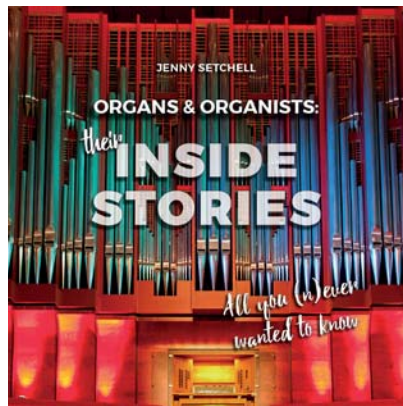
Augsburg Music announces new publications of choral music: "The Truth Will Make You Free," by Anne Krentz Organ; "A Mighty Fortress Is Our God," by Aaron David Miller (available in full and choral scores); "Harvest Gold," by Susan and David Cherwien; and a collection of anthems, *St. Olaf Choirbook for Women*. For information: www.augsburgfortress.org.



The Organ Yearbook

Laaber-Verlag announces publication of *The Organ Yearbook: A Journal for the Players & Historians of Keyboard Instruments*, Volume XLV (2016). The *Yearbook* had been under the guidance of the late Peter Williams, who conceived the plans for this volume shortly before his death. Paul Peeters of Göteborg, Sweden, has been selected as successor to Williams, and this volume was completed under the direction of Peeters. The book contains ten essays by authors such as Peeters, James Wallmann, Pieter Dirksen, Peter Planavsky, Christian Lutz, and others, as well as reviews of books, music, and other materials related to the organ. For information: www.laaber-verlag.wslv.de.

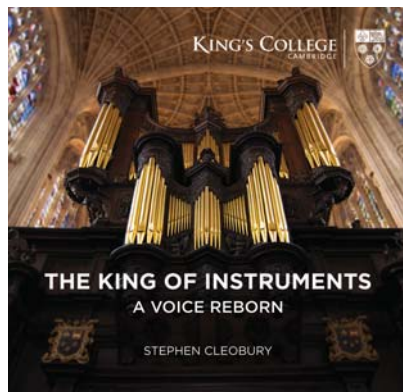
Michael's Music Service announces new sheet music restorations: *Arrangements for the Organ*, by James Pearce, is a collection of well-known works by Handel, Schumann, and Mendelssohn; *Rapsodia Italiana*, by Pietro Yon, is from the collection, *Twelve Divertimenti*, and is subtitled "Italian Patriotic Hymns and Piedmontese Dances;" *Agnus Dei*, by Georges Bizet, from *L'Arlesienne*, transcribed by Gatty Sellars; and *Nobody Knows the Troubles I've Seen*, by Clarence Kohlmann, arranged from the well-known spiritual. For information: michaelsmusicsservice.com.



Organs & Organists: Their Inside Stories

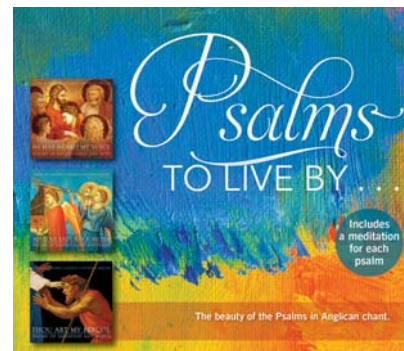
Musikverlag Dr. J. Butz announces publication of a new book by Jenny Setchell, *Organs & Organists: Their Inside Stories, All you (n)ever wanted to know*. The 416-page book features cartoons by Al Nisbet and more than 450 photographs. The ups and downs of international concert organist Martin Setchell are detailed, while 62 other musicians worldwide confess their most embarrassing, infuriating, humiliating, hilarious, or uplifting situations with anecdotes. The book is in English, with a foreword by Christopher Herrick, and is available from Dr. J. Butz Musikverlag (ISBN 987-3-928412-21-6, Catalog No. BuB 21) or the Organ Historical Society. For information: www.butz-verlag.de.

Recordings



The King of Instruments: A Voice Reborn

Naxos announces release of a new recording by Stephen Cleobury, *The King of Instruments: A Voice Reborn*. The disc features the Harrison & Harrison organ of King's College Chapel, Cambridge, UK, which was removed from the chapel and renovated in 2016, the most ambitious project for this organ since the 1960s. The recording includes works by Johann Sebastian Bach, Felix Mendelssohn, Simon Preston, Harvey Grace, César Franck, and George Baker. For information: www.naxos.com.



Psalms to Live By

Paraclete Recordings announces a new CD release, *Psalms to Live By* (0041, \$32.99). This anthology collection of three discs by Glorie Dei Cantores features Anglican psalmody recorded at the Church of the Transfiguration, Orleans, Massachusetts. For information: www.paracletepress.com.



Kola Owolabi at Ebersmunster

Raven announces release of a new CD by Kola Owolabi, *Jacques Boyvin: Four Suites from the Second Livre d'Orgue* (OAR-997). Owolabi plays the suites on the first, third, fifth, and eighth tones, each comprising six to eight pieces, on the 1732 Andreas Silbermann organ in the Abbey Church of St. Maurice, Ebersmunster, France. Kola Owolabi is associate professor of organ at the University of Michigan, Ann Arbor. For information: www.ravencd.com.

Organ Builders



St. Vitus Cathedral, Prague, Czech Republic

Gerhard Grenzing of Barcelona, Spain, has been chosen after an international competition to build a new organ for St. Vitus Cathedral, Prague, Czech Republic. The new instrument costing \$3 million will feature 97 stops of a specification of French inspiration and is scheduled to be playable in October 2019. Grenzing has built more than 135 organs and reconstructed more than 90 historical instruments. Projects include organs for the cathedrals of Madrid, Barcelona, and Brussels. For information: www.grenzing.com.

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Nunc Dimittis



William Thomas Farrell, III

William Thomas Farrell, III, died April 27. He was born May 20, 1934, in San Antonio, Texas. He attended San Antonio College, studying organ performance with Donald Willing.

Farrell's interest in the organ would change from performing to building, voicing, and maintenance of instruments, and he was accepted as an apprentice to Aeolian-Skinner Organ Company's tonal finisher, Roy Perry, who was based in Kilgore, Texas. He also became affiliated with Jimmy and Nora Williams, the regional installers for Aeolian-Skinner. Farrell assisted in the installation of the firm's pipe organs in San Antonio's Central Christian Church and the Madison Square Presbyterian Church, as well as Southwestern University, Georgetown, Texas, before relocating to New York City in 1960. There, he was curator of

instruments at St. Patrick's Cathedral, St. Paul's Chapel, Columbia University, and Philharmonic Hall (now David Geffen Hall), Lincoln Center for the Performing Arts, among others. Farrell would install the pipe organ in the residence of Virgil Fox as well as assisting with many of Fox's later recordings.

Returning to San Antonio in the early 1970s, Farrell maintained many instruments in Texas, including the Aeolian-Skinner organ at the University of Texas, now relocated to a church in Amarillo, and he tonally finished the first large analog organs built by Rodgers Instruments of Hillsboro, Oregon. In addition, he rebuilt instruments in New Orleans, Louisiana, and Tulsa, Oklahoma, also providing tonal finishing and new installations in the United States for Fratelli Ruffatti of Padua, Italy.

Tom Farrell was predeceased just a few weeks before his death by his partner of 57 years, Louis A. Goedecke, himself a master craftsman in woodworking. Together, they had formed the Farrell Organ Company of San Antonio.

James R. Metzler of Sylvania, Ohio, internationally known organist and choral conductor, died suddenly May 19. He was born June 20, 1947, in Worcester, Massachusetts. He began his musical career as a boy chorister in the Choir of Men and Boys at All Saints' Episcopal Church in Worcester. While a member of the choir, he began lessons on the church's Aeolian-Skinner organ.

Metzler earned a Bachelor of Music degree from Westminster Choir College, Princeton, New Jersey, and a Master of Music degree from the Hartt School of Music at the University of Hartford, Connecticut. He also pursued doctoral studies in organ and musicology at the University of Michigan, Ann Arbor. His organ teachers included Henry Hokans, Robert Carwithen, Alec Wyton (improvisation), John Holtz, Marilyn Mason, and Martin Neary at Winchester Cathedral in



James R. Metzler

England. Additional studies were taken at the Royal School of Church Music, Addington Palace, Croydon, England.

James Metzler served as organist/choirmaster/director of music at Trinity Episcopal Church, Toledo, Ohio, from 1972 to 1996; Trinity Episcopal Cathedral, Little Rock, Arkansas, from 1996 to 2006, where he was appointed Canon of Music; and churches in Grand Rapids, Michigan, from 2006 until 2016.

Metzler received the Choir Master certificate from the American Guild of Organists, earning the highest score in the country, and he was awarded the S. Lewis Elmer Award for the highest score of all diploma candidates. He held a Fellowship diploma from the Cambridge (England) Society of Musicians (FCSM); a Fellowship diploma from the Guild (England) of Musicians and Singers (FGMS); a Fellowship diploma from the Honourable Company of Organists (FHCO), Toronto; and an Honorary Fellowship diploma from the National College of Music and Arts (HonFNCM), London, for services to music. In addition, he was a member of the American Guild of Organists, the Organ Historical Society, and the Royal School of Church Music.

Metzler presented organ recitals in the United States and abroad, including three in Westminster Abbey, London, two in St. Paul's Cathedral, London, as well as in Notre Dame Cathedral, Paris, which he considered to be the highlight of his performing career, Norwich Cathedral (UK), King's College Chapel (Cambridge University, UK), Westminster Cathedral, London, Worcester Cathedral (UK), Ely Cathedral (UK), St. Thomas Church Fifth Avenue, New York City, Washington National Cathedral, and, most recently, at the Church of the Madeleine, Paris, in April 2017. Recordings of his organ and choral performances are available at www.YouTube.com/TheCathedralOrganist.

As an educator, he taught on the music department faculties at Mitchell College, New London, Connecticut; the University of Toledo, Ohio; and at Grand Valley State University, Allendale, Michigan. As a choral conductor, Metzler directed over 25 choral residencies to England, leading the music for more than 100 services in Westminster Abbey, St. Paul's Cathedral, York Minster Cathedral, Canterbury Cathedral, Durham Cathedral, Salisbury Cathedral, Norwich Cathedral, Guildford Cathedral, Southwark Cathedral, Chester Cathedral, Liverpool Cathedral, St. Martin-in-the-Fields (Trafalgar Square), Ely Cathedral, Christ Church (Oxford), and St. George's Chapel (Windsor). In August 1995, he was privileged to direct the music for the British VJ Day 50th Anniversary Commemoration Service in York Minster Cathedral.

A funeral Mass was held at Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, on May 24, 2017. ■

► page 6



1886 Hutchings organ, First Korean Church, Cambridge, Massachusetts

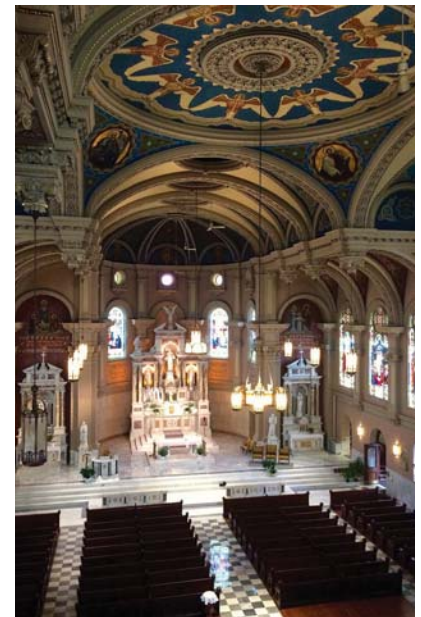
The Organ Clearing House recently completed restoration of the mechanical action and coupler chassis for the 1886 George Hutchings organ in First Korean Church (formerly Pilgrim Congregational Church), Cambridge, Massachusetts. The organ has 24 stops on two manuals, including three reed ranks (Trumpet, Cornopean, and Oboe), as well as a 16' Double Open Diapason in the Pedal. For information: www.organclearinghouse.net.



Létourneau Opus 132, Christ Episcopal Church, Tuscaloosa, Alabama

Orgues Létourneau of Saint-Hyacinthe, Québec, Canada, has signed a contract for the construction of an all-new 35-rank pipe organ for **Christ Episcopal Church**, Tuscaloosa, Alabama. A sister instrument to their Opus 129 instrument at First Presbyterian Church in the same city, Létourneau's Opus 132 will play an important role accompanying the liturgy at Christ Church with a 17-rank Swell division and a colorful Solo-Choir division, both under expression. A compact three-manual console will be provided while the organ will be placed in a chamber at the side of the chancel; a second, smaller tone opening from the chamber will open to the nave directly. Following renovations of the church sanctuary, the installation of Létourneau's Opus 132 and its casework will begin in January of 2018; completion is anticipated prior to Easter. For information: <http://letourneauorgans.com>.

Schantz Organ Company announces the start of a project for St. Bernard Catholic Church, Akron, Ohio. Removal of this III/39, originally built by Schantz in 1905 for the then new church building occurred the first week of June. In its original configuration, the organ had mechanical key action and tubular-pneumatic stop action and offset chests. Schantz returned to the church in 1916 and 1926, when the organ was converted to all tubular-pneumatic action. In the 1950s, a local builder provided all new electro-pneumatic action and a supply-house console with relay.



1905 Schantz, St. Bernard Catholic Church

The present work includes the complete rebuilding of the 1950s windchest mechanisms, slight layout modifications, a new console and relay, a thorough rebuilding of the 1905 pipework (including the facade), a new Swell Mixture, and a new Great/Pedal 16'8' Trumpet.

The organ is located high in the second gallery of this historic ecclesiastical edifice. The accompanying photograph is looking down the nave from the organ gallery. For information: www.schantzorgan.com.

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Appointments



David Briggs (photo credit: Michael Hudson)

David Briggs has been appointed artist-in-residence at the Cathedral of St. John the Divine, New York, New York, effective October 1. Briggs's duties will include recitals, participating in liturgies and special programs, offering a series of masterclasses, and composing for the cathedral. Briggs premiered his transcriptions of Mahler's Second and Eighth Symphonies at St. John the Divine in 2013 and 2016. At the age of 17, Briggs earned his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981–84 he was organ scholar at King's College, Cambridge University, during which time he studied organ with Jean Langlais in Paris, France. The first British winner of the Tournemire Prize at the St. Albans International Improvisation Competition, he also won first prize in the International Improvisation Competition at Paisley. Briggs has held positions at Hereford, Truro, and Gloucester cathedrals. He has been artist-in-residence at St. James Cathedral, Toronto, Canada, since 2012, and will continue as consultant for the forthcoming organ restoration and play several concerts each year. Briggs is a composer of works ranging from full-scale oratorios to works for solo instruments. He has recorded two DVDs and 35 CDs, many of which include his own compositions and transcriptions. For information: www.david-briggs.org.



Jonathan Gregoire

Jonathan Gregoire has been appointed organ scholar for St. Paul's Parish, K Street, Washington, D.C., for the academic year 2017–2018. He leaves a position as organist and associate director of music at St. Andrew United Methodist Church, Plano, Texas. He is a graduate of the Interlochen Arts Academy, St. John's University, and the University of Kansas. He earned a doctorate degree from Arizona State University, Tempe, Arizona. Most recently, Gregoire was awarded the Artist's Diploma from Southern Methodist University, Dallas, Texas. He joins an active music program with music director Jeffrey Smith where his primary tasks are to accompany the choirs and play solo literature. The St. Paul's organ scholar also assists in training the choristers in their schedule of rehearsals and services.



Nathaniel Gumbs

Nathaniel Gumbs has been appointed director of chapel music for Yale University, New Haven, Connecticut. He will work with students, faculty, and guests to coordinate music for three worshipping communities: the University

Church, in Marquand Chapel, and at Berkeley Divinity School. A member of THE DIAPASON's 20 Under 30 Class of 2017, Gumbs is a Doctor of Musical Arts candidate at the Eastman School of Music, Rochester, New York. He completed undergraduate studies at Shenandoah Conservatory and earned the Master of Music degree from the Yale Institute of Sacred Music. Most recently, he has served as director of music and arts for Friendship Missionary Baptist Church, Charlotte, North Carolina. (For further information, see the May 2017 issue, p. 21.)



Vaughn Mauren

Vaughn Mauren has been appointed artistic director of the Albert Schweitzer Organ Festival Hartford, Hartford, Connecticut. He succeeds the late David Spicer who founded the competition and festival and served for 19 years as its first artistic director. Mauren is organist and choirmaster at St. James's Episcopal Church, West Hartford, Connecticut. He is a graduate of Trinity College, Hartford, and holds a graduate degree from Yale University. Among several new members elected to the festival's board of directors are Diane Meredith Belcher and Christopher Houlihan. For information: www.asofhartford.org.



Jacob Reed

Jacob Reed has been appointed organ scholar for Grace Church, New York, New York, effective September 2017, where he will assist Patrick Allen, organist and master of choristers, with all aspects of the music program. He is a Master of Music student at the Yale Institute of Sacred Music, New Haven, Connecticut, where he studies organ with Martin Jean. Raised in Chapel Hill, North Carolina, where he began his organ studies with Van Quinn at the Chapel of the Cross, he recently became the first student to receive a simultaneous Bachelor of Arts/Master of Arts in musicology from Yale University (double-major in mathematics), studying organ with Thomas Murray and harpsichord with Arthur Haas.

Over the past several years, he has performed across the United States, Europe, and Canada. In addition to his solo, ensemble, and church service playing as an organist, he has also performed frequently as a soloist, accompanist, and chamber musician on piano, harpsichord, and viola da gamba. Since becoming a student at Yale, he has been a member of the Yale Temperament Viol Consort, instrumentalist and vocalist for the Yale Collegium Musicum, and first harpsichordist for the Yale Baroque Opera Project.

Jonathan Rudy has been appointed director of musical arts and administration, a newly created position at St. John Cantius Catholic Church, Chicago, Illinois, a parish of 2,500 families well known for its music and liturgy. Rudy is a candidate for the Doctor of Music degree in organ and sacred music at the Jacobs School of Music, Indiana University, Bloomington, where he received his Master of Music degree. He earned his Bachelor of Music degree from Valparaiso University. Rudy received first prize and audience prize in the National Young Artist Competition in



Jonathan Rudy

Organ Performance at the 2014 national convention of the American Guild of Organists. He has recorded two CDs (one at St. John Cantius Church) on the Biretta Books (Sony Classical) and Pro Organo labels. Rudy is a member of THE DIAPASON's 20 Under 30 Class of 2016. He leaves a position as music director at First Cumberland Presbyterian Church, Cookeville, Tennessee. For information: www.jonathanrudy.com.



Jonathan Ryan (photo credit: Joanne Bouknight)

Jonathan Ryan has been appointed director of music and organist for St. Michael and All Angels Episcopal Church, Dallas, Texas. He leaves a position as associate director of music for Christ Episcopal Church, Greenwich, Connecticut. His work at Christ Church has included helping to guide the music program's nine choirs and directing the church's Royal School of Church Music (RSCM) program for children and youth choristers. The chorister program is considered the largest Episcopal parish choir program for children and youth in the United States. Ryan will develop an RSCM program at St. Michael and All Angels Church.

Ryan earned his Bachelor of Music degree from the Cleveland Institute of Music, Cleveland, Ohio, and his Master of Music degree from the Eastman School of Music, Rochester, New York. He has been awarded six first prize awards in national and international organ competitions, including the 2009 Jordan II International Organ Competition. He has performed throughout the United States and Europe, including performances for conventions of the American Guild of Organists and the Organ Historical Society. He has recorded two CDs: *A Cathedral's Voice* (on the Raven label) and *Influences* (on the Acis label). Jonathan Ryan is represented by Karen McFarlane Artists, Inc. For information: www.jonathan-ryan.com.



Greg Zelek

Greg Zelek has been appointed principal organist for Madison Symphony Orchestra, Madison, Wisconsin, and curator of the Overture Hall concert organ, built by Orgelbau Klais. He succeeds Samuel Hutchison. The organ program of Overture Hall includes two annual recital series, a hymn- and caroling series, educational programs, and the Friends of the Overture Concert Organ, a 500-member organization that supports the program. Zelek earned his Bachelor of Music and Master of Music degrees from The Juilliard School of New York, New York, and is presently completing work for the Artist Diploma there. He is currently music director and organist for the Episcopal Church of St. Matthew and St. Timothy in New York City. He is a member of THE DIAPASON's 20 Under 30 Class of 2016. Zelek commences his duties with a recital August 26. For information: www.gregzelek.com.

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Choral Music

This month, we begin a series of choral music reviews by our team of church and academic musicians assembled for this purpose. This installment has been prepared by Anne Krentz Organ, who serves as the director of music ministries at St. Luke's Lutheran Church, Park Ridge, Illinois.

Nine Anthems for Two-part Mixed Choir

Two-part mixed choral music is useful in many scenarios: for choirs with limited numbers; middle school or high school choirs; ensembles that meet sporadically throughout the year; ad hoc choirs for weddings or funerals. Directors of fully voiced SATB choirs are wise to include an occasional two-part mixed anthem in their repertoire as well. These pieces generally require less rehearsal, freeing up additional time for more difficult repertoire, and, when well written, are quite satisfying for both the singer and the listener. Following is a list of nine such anthems for use throughout the church year.

Advent

The King Shall Come, Robert Hobby. Two-part mixed voices, flute, and organ, with optional triangle, tambourine, and narration. MorningStar Music Publishers, MSM-50-0053, \$2.25.

Based on the early American tune CONSOLATION, Hobby's arrangement works beautifully as a processional, using up to four narrators reading scripture texts with Advent themes. Quiet organ chords undergird the narration, leading into the first verse, which is sung by the men of the choir. Men and women alternate between melody and countermelody throughout. Prior to the final stanza there is an optional extended interlude for flute and organ that brings in a snippet of VENI EMMANUEL. The choral coda provides a stirring conclusion to the piece.

Christmas/Epiphany

Arise and Shine!, John R. Paradowski. Unison/two-part choir with keyboard and optional handbells (3 octaves). Choristers Guild, CGA1039, \$1.95.

Paradowski's joyful anthem includes a reproducible page for congregational use. The text is based on Isaiah 9:2, 6, with a refrain: "Arise and shine! Your light has come to all who dwell in darkness. Arise and shine, for in our midst the light of Christ is with us." This selection is easy to put together after the Christmas holiday, for use in early January. The handbell part adds to the celebratory nature of the piece.

Lent

Just As I Am, Evelyn R. Larter. Two-part mixed voices, piano, and flute. Augsburg Fortress, 978-1-5064-0869-9, \$1.80.

Larter has created a new melody for this well-known hymn text, setting it in the key of E minor. A verse of the Welsh hymn "I Hear Thy Welcome Voice" is inserted after the third stanza, with a move to the parallel major. The piece returns to E minor for the final stanza, although the coda, including both flute and choir, ends with a Picardy third.

Easter

My Shepherd Will Supply My Need, David Ashley White. Two-part voices (any combination), C instrument, and handbells (or keyboard). St. James Music Press, annual subscription \$139 covers unlimited access to

the entire catalog for download and printing: www.sjmp.com.

Psalm 23 is the appointed psalm for the Fourth Sunday of Easter, "Good Shepherd Sunday." White's lovely arrangement of this Psalm paraphrase uses a setting of the tune RESIGNATION. While not difficult, the piece is texturally interesting. The final stanza is sung in canon. The piece could be sung by a choir or as a duet for a funeral or memorial service.

Pentecost

Gracious Spirit Dwell with Me, K. Lee Scott. Two-part mixed voices and organ. Augsburg Fortress, 978-6-0001-7568-9, \$1.30. Available as a digital download.

Scott uses the Gregorian chant tune ADORO TE DEVOTE in this simple yet powerful anthem invoking the Holy Spirit. This is a great piece for teaching how to shape and sustain a vocal line. Both voice parts primarily sing the melody, either in unison or in alternation. The women have a quiet "ah" descant above the men's melody on the third stanza, and part of the final stanza is sung in canon. While not noted in the score, the addition of several handbells, randomly rung, adds a nice touch at the beginning and the end of the piece.

General

Creating God, Your Fingers Trace, Ralph Johnson. Two-part mixed voices and piano. Kjos Music Company, Ed. 6366, \$1.95.

Johnson's anthem uses Jeffrey Rowthorn's expansive text, four stanzas devoted to "Creating God," "Sustaining God," "Redeeming God," and "Indwelling God." The music is based on William Walker's *Southern Harmony* tune PROSPECT. The accompaniment is well written pianistically, adding a layer of complexity to the simpler choral parts.

The Call, John Leavitt. Two-part equal or mixed voices and piano. GIA Publications, Inc., G-9197, \$2.00.

George Herbert's poem is given a fresh setting in this anthem by Leavitt. Mixed meter, flowing vocal lines, and an impressionistic piano accompaniment all result in a beautiful arrangement, suitable for general use and also for weddings.

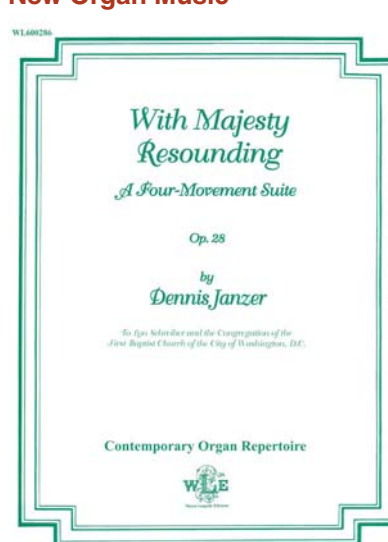
Come, Thou Fount of Every Blessing, Hal H. Hopson. Two-part equal or mixed voices and keyboard. Harold Flammer Music, a division of Shawnee Press, Inc., EA-5021, \$2.50.

The hymn tune NETTLETON is set in a lively manner, with the melody traded back and forth between voices. Each voice part has a separate counter-melody that provides rhythmic and melodic interest. A good piece for any choir to have in its back pocket!

Al Shlosha D'varim, Allan E. Naplan. Two-part treble voices and piano. Boosey & Hawkes, distributed by Hal Leonard Corporation, #HL 48004534, \$2.10.

Although the piece is designated for treble voices, it works beautifully with a mixed choir. The piece is sung in Hebrew. The translation of the text from the *Pirkei Avot* (Jewish morality laws) is, "The world is sustained by three things, by truth, by justice, and by peace." Naplan has created two melodies that serve as partner songs. A key change provides upward momentum along with an increased intensity. The work ends quietly with repetition of the word "hashalom."

New Organ Music



With Majesty Resounding

With Majesty Resounding—A Four Movement Suite, op. 28, Dennis Janzer. Contemporary Organ Repertoire, Wayne Leupold Editions, WL600286, \$17.00. Available from www.wayneleupold.com.

With Majesty Resounding was commissioned by Lon Schreiber for the dedication of the new Austin organ at First Baptist Church, Washington, D.C. The four movements are: I. Majestic Trumpet—Behold the Majesty of the Lord; II. Pastorale—Let the Peace of Christ Rule in Your Hearts; III. Scherzetto and Chorale—With the Voice of Joy and Praise; IV. Toccata—Shout for Joy. The movements are lengthy, ranging from five pages to twelve, and complex enough that I would rate them medium to difficult.

The first and last movements are loud and feature solo trumpets. From Janzer's registrational suggestions, it appears that this music would be much easier to play on an organ that has a manual dedicated to solo trumpets at different pitches, although he says that it can also be played on two manuals. The first movement is in the style of a trumpet tune and would easily work as one. The final movement is a toccata that builds in intensity by growing in complexity, adding such directions as "With growing excitement" and "Add bright registers," and finally by calling for louder stops: three pages from the end, the "Solo Trumpet en Chamade," then on the last page Solo Trumpets 16', 8', and 4' and for the last two measures "Tutta la forza *fff*." Movement two is a gentle Adagio in 6/8 that as it flows along gives the organist plenty of time to show off some of the sweeter sounds of the instrument. The third movement in 12/8 is marked "Playfully." It bounces along at a rapid pace, the melody often echoing itself, moving through quite a number of different keys, before returning to the original key. It particularly needs three manuals for performance.

Dennis Janzer says in his notes that the movements may be played independently, but that "since the toccata includes themes from each of the preceding movements, it is more climactic if the entire Suite is performed in a concert setting." However, with its obvious religious overtones, it would serve well in church settings too.

If your instrument has sufficient resources, I recommend this music.

Toccata VIII för orgel, Thomas Åberg. NOTERIA AB Norbergs Musikförlag Noteria Förlag Klockrike Nr. 1987.

Swedish organist/composer Thomas Åberg has written quite a number of toccatas. A loud B-flat minor chord with added A-flat and E-flat opens the piece with a clash on a secondary manual. Immediately thereafter, on the Great manual enters a repetitious eighth-note melody, which repeats itself, but also is reiterated in the pedal, a thunderous echo that reinforces the driving rhythm of the opening. This is interrupted in measure 15 by a new section—fast (in 16ths) repeating chords very low on the keyboard. These two contrasting ideas alternate throughout the entire toccata in one guise or other. Exact repetitions occur regularly, but subtle transformations also take place, which make the player, or the listener, pay close attention to hear the differences. The change of a natural to a flat and back again makes quite a difference in the musical feeling.

I had an interesting experience while playing this piece through. I was playing it very softly because of a meeting going on in a nearby room and, unknown to me, a visiting clergyman came and sat for a while in the back of the sanctuary. After a period of meditation, he came up to me and introduced himself saying what perfect music it was for his meditations.

The thunder was gone. In its place, despite the sometimes chromatic chords, was a calm; the subtle repetitions were like a mantra for him. Much of Åberg's music is this way. It captivates, enralls, and elevates, the best of the sacred. I cannot recommend his music more highly. He is one of our very best composers for the organ, be it for church or concert, and I would hope that every organist could play at least one of his pieces. It would leave you hungry for more!

—Jay Zoller
Newcastle, Maine

New Handbell Music

Joy and Delight, arranged for 2 or 3 octaves of handbells with optional A3, by Brenda Austin. Choristers Guild, GCB983, \$4.50, Level 1+ (E).

This frolicking arrangement clearly lives up to the title. The original composition uses several percussive techniques to keep the piece moving and spirited. The melodic material is creative and provides a joyful, upbeat feeling from beginning to end. There is also a separate arrangement for 3, 4, or 5 octaves of bells, GCB984. The two editions are compatible for massed ringing.

El Shaddai, arranged for 3–5 octaves of handbells, by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2667, \$5.25, Level 2+ (M).

This popular Christian contemporary song by Michael Card and John Thompson has held its own through the years, and is still beloved today. Beginning as a soft whisper, the legato ringing and echo technique provide contrast before returning to the rhythmic energy of mallets and a bold, dramatic ending.

—Leon Nelson
Vernon Hills, Illinois

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Christmas in August

For a Texan yearning to make a summer escape from the hot, humid city to the coolly refreshing mountains of New Mexico, generally an August reference to Christmas would signify the request for both red *and* green chile sauces as accompaniments to those very special New Mexican blue corn enchiladas! However, for a musically employed person, the same word well might serve as a reminder that it is high time to finalize those repertory choices for the fall and winter programs for which one is responsible.

Additions to our list of such musical possibilities may be found in a recent publication from Concordia Publishing House: volume two of *Christmas Ayres and Dances: Sixteen Easy to Moderate Carols for Organ, Chamber Organ, Harpsichord, or Piano*, by J. William Greene. (Greene is a name already familiar to readers of this column: for information about his first volume of similar seasonal keyboard arrangements, see *THE DIAPASON*, June 2015.)

Probably the most popular of the newly published works will be “Antioch Carillon” (Joy to the World) and “Bell Fugue” (Jingle Bells), the two pieces that serve as bookends for the 43-page volume. Concerning the “Bell Fugue,” I contacted the composer to ascertain whether or not there might be two naturals missing from the score? He responded that indeed he *did* wish to have naturals before the Fs on the fourth beats of measures 25 (bass) and 33 (treble). So, dear readers, write these corrections into your own scores after you purchase them, and play what the composer prefers rather than the pungent cross-relationships indicated in the print.

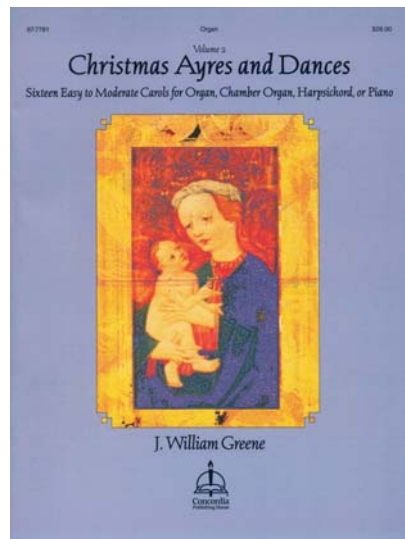
Most extensive of the new pieces is the eight-movement *Huron Suite* (“Twas in the Moon of Wintertime”) known today as *Huron Carol*, a personal favorite song from my childhood days. As one begins to study this work I would suggest starting with the fourth movement, “Sarabande,” in which the melody is most clearly outlined in the top voice. Having this haunting tune in mind will serve the player well when confronting the unfamiliar appearance of the first four pages comprising the suite’s “Prelude.” Totally notated in whole notes without any metric indications (except for some slurs that aid in defining the harmonic groupings), this notation emulates 17th-century French lute (and sometimes harpsichord) notational practices—in a sense, presenting the player with a written-out improvisation on the melody and its implied harmonic structure.

Through the gracious generosity of our reader Thomas D. Orr, I had received a pre-publication copy of Dr. Greene’s *Partita*. It was particularly pleasing therefore to find that the composer had accepted (along with my accolades) the suggestion that an octave lowering of the right-hand notation in the score’s emotional highlight, its final segment, the “Tombeau de Jean de Brébeuf,” would allow the somber sounds to capitalize on the more resonant mid/lower range of the harpsichord, thus expressing sonically the elegiac intent of this “Tombstone” piece, a genre found in several 17th-century prototypes by composers Louis (or, perhaps, his brother Charles) Couperin and Johann Jakob Froberger.

This downward octave transposition also serves as an introduction for a general point to consider when performing these pieces: since they are designated



Two chiles, red and green



Christmas Ayres and Dances, Volume 2

for such a varied set of keyboard instruments it is quite possible, in some measures, to thin the texture when playing on a harpsichord (while observing the composer’s notations exactly as written if performing on piano or organ). Extended chains of parallel triads do not usually work well on our instrument since its sustaining “pedal” resides in our fingers. Thus, when a harpsichordist’s finger releases a key, the damper immediately drops down onto the string (unlike the piano’s ability to prolong the resonance that continues because the dampening felt remains suspended above the string as long as the damper pedal remains depressed).

The composer himself suggests some sonic adapting for the notation found in his spare and lovely setting of the chant *CONDITOR ALME SIDERUM* (Creator of the Stars of Night) in which the entire two-page piece is constructed above a sustained E-flat pedal point—perfectly suited to an organ, but requiring fairly frequent re-striking of the bass note when played on other, non-winded keyboard instruments.

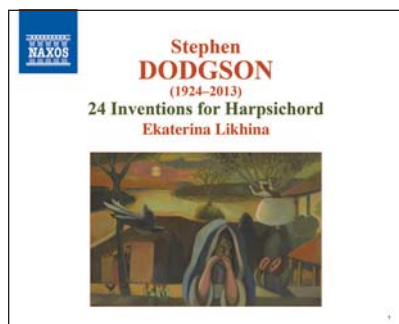
The remaining tunes to be encountered in this new publication comprise *ES KOMMT EIN SCHIFF GELADEN* (A Ship There Comes A-Laden—Passacaglia); *COME NOW, O PRINCE OF PEACE* (Ososô Ayre and Sarabande); *PERSONENT HODIE* (On This Day Earth Shall Ring), a rollicking Tambourin and Bourrée dedicated to the aforementioned reader Tom Orr. Although this listing does not total an exact 16 separate works, as the title indicates, if one counts the individual titles as printed, there are actually 17 individual movements. Should this added numerical disparity be disturbing in any way, perhaps one might simply count the Double of this final Bourrée as a requirement for a properly ornamented performance of the piece, thereby arriving at the eponymous given number. This solution almost certainly should provide a truly Merry Christmas to one and all, both literalists *and* free thinkers (even in August)!

For the gift list (including self)

The late British composer Stephen Dodgson (1924–2013) was particularly



Stephen Dodgson and Jane Clark (courtesy of Jane Clark)

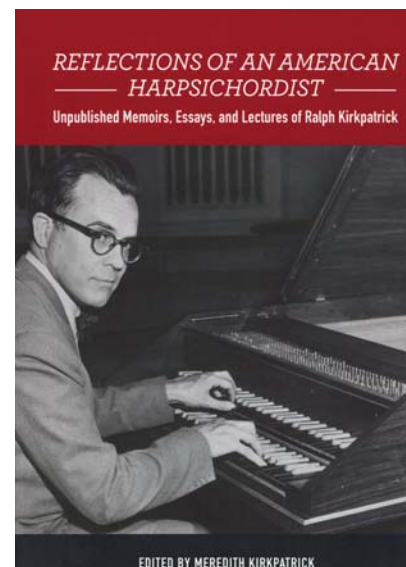


Stephen Dodgson: 24 Inventions for Harpsichord

celebrated for his idiomatic writing utilizing plucked instruments, especially guitar and harpsichord (and, in one unique example, *Duo alla fantasia for Harp and Harpsichord*, composed in 1981 for harpist David Williams and me). That Stephen should write idiomatically for *our* keyboard instrument is scarcely surprising since his wife is the harpsichordist Jane Clark.

It is a particular pleasure to recommend the first complete recording of the first four books of Stephen Dodgson’s *Inventions for Harpsichord*, each set comprising six individual pieces, for a total of 24. A fifth book, also comprising six Inventions, is not included in this release, just issued by Naxos (9.70262) as the debut disc of the young Russian harpsichordist Ekaterina Likhina. Recording sessions took place in September 2016 at the Musikhochschule in Würzburg, Germany, where Ms. Likhina has been studying with Professor Glen Wilson (who served as producer for the project).

Playing throughout the 1:11:37 duration is first rate as each set of six displays its various moods. None of these individual movements exceeds four minutes, 58 seconds, with the majority of them timed between two and three minutes. The harpsichord, a resonant French double built in 2000 by Detmar Hungerberg of Hückeswagen, Germany, is based on a 1706 instrument by Donzelague of Lyon, France. (This information is not included in the material accompanying the disc; it had been submitted but there was insufficient space to include it, one of the few drawbacks of the compact disc format. I am grateful to Jane Clark and Glen Wilson for providing this addendum.) Both of these gracious colleagues also contributed the disc’s illuminating program notes brimming with unique information: Jane Clark shares her special perspective on the development of her husband’s affinity for the instrument, while Glen Wilson shares his rationale for the recording’s pitch level (A=415) and temperament (based



Reflections of an American Harpsichordist: Unpublished Memoirs, Essays, and Lectures of Ralph Kirkpatrick

on Neidhardt 1724), a well-tempered tuning that “reflects Dodgson’s instinctive sense of C major as the center of a natural tonal universe.”

You might wish to order multiple copies of this disc for distribution to friends who “already have everything.”

Reflections of an American Harpsichordist: Unpublished Memoirs, Essays, and Lectures of Ralph Kirkpatrick

In a second book devoted to archival material written by her uncle, the iconic harpsichordist’s niece Meredith Kirkpatrick extends the scope of Ralph Kirkpatrick’s autobiographical materials included in her 2014 publication *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar*, giving readers the first printings of her uncle’s own texts covering the period from the young artist’s teaching and performing at the Salzburg Mozarteum (beginning in 1933) and continuing with fascinating information about his affiliation to Colonial Williamsburg and his pioneering development of the musical offerings in that reconstructed historical venue. This new book gives us, in his own words, vivid vignettes of Uncle Ralph’s concert career in Europe, Africa, and the United States, his definitive and path-breaking scholarly work as he wrote *the* biography of Domenico Scarlatti, as well as organizing the catalogue of that composer’s extensive sonata output, which resulted in the “Kirkpatrick numbers”—those identifiers that are still in use.

These piquant autobiographical writings, now held in the Yale University

Archives, further document Kirkpatrick's outstanding Yale teaching career that began in 1940 (the same year composer Paul Hindemith joined the distinguished faculty) and continued until Kirkpatrick's death in 1984 (although the written materials extend only through the year 1977).

Meredith Kirkpatrick's "Part Two: Reflections" presents the reader with soul-baring Kirkpatrick essays: "On Performing," "On Recording," "On Chamber Music," and "On Harpsichords and Their Transport." Part Three offers essays by RK: "Elliott Carter's *Double Concerto* (ca. 1973)," an honest evaluation of this most difficult of contemporary major works for harpsichord (and its partner, the piano); "On Editing Bach's *Goldberg Variations*," "RK and Music at JE [John Edwards College at Yale]," "The Equipment and Education of a Musician

(1971)," "Bach and Mozart for Violin and Harpsichord (ca. 1944)" [particularly illuminating because of RK's long-time duo-partnership experiences with the violinist Alexander Schneider], and "The Early Piano" [as transcribed from a BBC Radio Broadcast of 1973].

Part Four presents texts of lectures given at Yale (1969-71): "Bach and Keyboard Instruments," "In Search of Scarlatti's Harpsichord," "Style in Performance," "The Performer's Pilgrimage to the Sources," and last, but not least, "Private Virtue and Public Vice in the Performance of 'Early Music'."

A generous selection of nine private photographs from the editor's collection shows images I had not encountered previously, while four additional pictures credited to the Yale Music Library Collection, while not new, contribute

effectively to a chronological visual portrait of Kirkpatrick, from early youth to elder status.

Appendices include a list of personal names in the text with biographical references, publications by and about Ralph Kirkpatrick, and a complete Kirkpatrick discography. Additionally, there is a comprehensive general index for the volume.

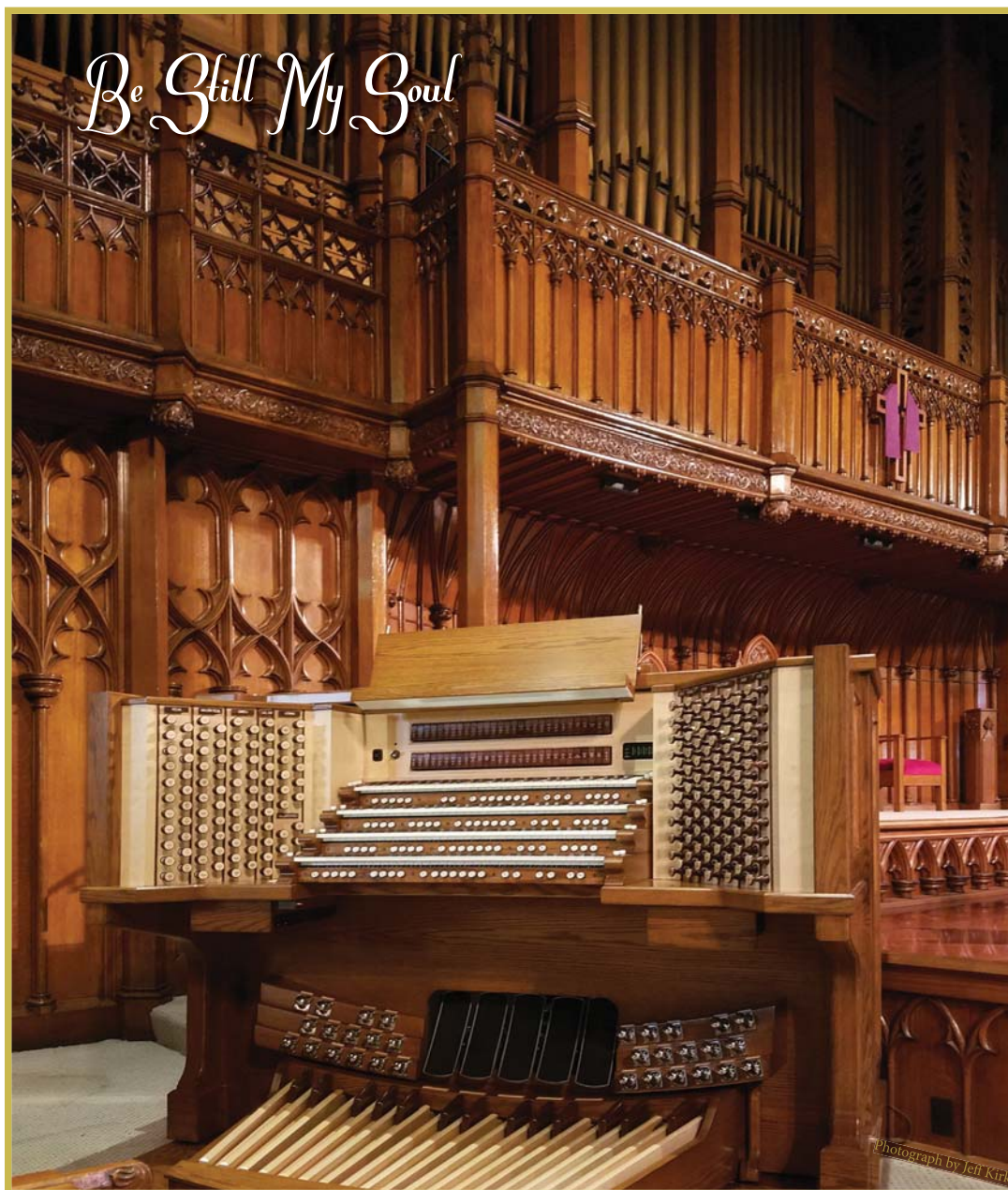
Published in 2017 by the University of Rochester Press as part of its *Eastman Studies in Music* series, this 211-page hardbound book, in tandem with Meredith Kirkpatrick's earlier publication, presents another pathway to understanding the stellar contributions of the most influential American harpsichordist of the mid-20th century after Wanda Landowska. Brava, Meredith Kirkpatrick, for your painstaking archival researching and editing. Here is a book to treasure, and

another one to share with fellow lovers of the harpsichord and its history.

One more stocking stuffer

Do not overlook Mark Schweizer's novella *The Christmas Cantata*, a gentle and heartwarming St. Germaine Christmas Entertainment, published by SJMPbooks in 2011. If you have not read this one, or, heaven forbid, not yet encountered the inordinately delightful world of Mark's *Liturgical Mysteries*, you are missing 12 of the funniest and most enjoyable comedic offerings since *Monty Python* or *Fawlty Towers*! ■

Merry Christmas in August, and to all: comments are always welcomed. Please address them to Larry Palmer, lpalmer@smu.edu or via mail: 10125 Cromwell Drive, Dallas, Texas 75229.



The newly acquired Allen digital & pipe combination organ in Third Presbyterian Church, Pittsburgh, PA, began by Divine Intervention with a devastating lightning strike, the third strike in 15 years, to the pipe relay on their 1966 Möller organ.

The church contacted their local Allen Representative to rent an interim Allen organ until the pipe relay could be repaired. The beauty of the organ's sound was noticed right away. Parishioners asked if the pipe organ had been repaired! Response to the Allen was so positive that it altered the course of the organ project.

Intrigued to learn more about Allen's abilities to serve the church's needs, Third Presbyterian visited the Allen factory. The experience compelled them to select a custom Four-Manual Allen digital and pipe combination organ. Designed to operate the church's 78 ranks of Möller pipework and augment it with an additional 100 digital ranks, the instrument provides virtually unlimited tonal colors and capabilities. It is awesome to see, and to hear!

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In the wind...

Installation

My son Michael works for an architectural fabrication company in Boston that manufactures design elements for buildings, such as corporate logos with programmed LED displays, sophisticated signage, and art installations. They've made signs for Logan Airport in Boston, the Whitney Museum of American Art, and the Public Theater in New York. Recently, Mike built a clock tower that also displays arrival and departure information for installation in the international terminal of Logan Airport. It is in the form of an airplane wing, mounted vertically, and was the gift of Swissair. It is made of aluminum with lots of curved edges and a fancy paint job.

Mike's work is similar to building organs in that a product is built in a workshop and taken on the road for installation. It also means that father and son get to be tool geeks together.¹ As I have done scores of times in my career, Mike goes on the road with a crew, staying in hotels, eating meals on a per diem budget in restaurants, and dealing with the logistics of getting things done while out of town.

Wendy and I live on East 9th Street in New York City, between Broadway and University Place. It's in the heart of the campus of New York University, a bustling and colorful place. The other day, HVAC equipment was being delivered to a building up the street. There were signs placed at the beginning of the block (it's a one-way street) a week ahead of time, saying the street would be closed Saturday and Sunday. Early Saturday morning, a crane arrived, the street was closed, and workers spent two days hoisting the machines to the roof of the five-story building. We live on the tenth floor, so I could look down and see the commotion. I was interested that of the twelve workers on the roof, only two were wearing hard hats.

§

Installing a pipe organ is a logistical tour de force. There's often a lot of work to do on the building to prepare for the organ, creating a blower room, running wind lines, reinforcing floors, painting walls, and installing lighting. It's fun to make a festival out of the delivery of the organ. Parishioners come to church on Sunday wearing work clothes, the truck



Solo wind system

arrives as the service ends, and organ-builders and parishioners work together to carry the organ parts into the church. Follow that with a pizza supper, and you've got a party and a fun introduction for a new organ in town.

Some churches have wide driveways and parking lots that allow a big truck to back right up to the door, even sometimes putting the truck's ramp right into the narthex. But one church where we installed an organ had a steep and winding driveway, and it was impossible to bring the semi-trailer to the door. We had to transfer the organ into a smaller truck and make several trips up the hill. It was a big organ, it was January, it was Wisconsin, and it was snowing.

In smaller churches, we have the run of the place, taking over the kitchen for making lunches and working without interruption or inconvenience, just making sure that the sanctuary is clear for worship on Sunday. Remote locations can be difficult. We installed a residence organ in far northern Idaho, where it was a two-hour round trip to a hardware store, it took UPS extra days to make deliveries, and the Moose Knuckle Lodge was the only restaurant. Their kitchen had no ovens or fryers, just a griddle and a microwave oven, and we exhausted their menu pretty quickly.

A large, complex, and highly anticipated organ installation is under way now at St. Thomas Church in New York City. Dobson Pipe Organ Builders, Ltd., worked for years with the late John Scott, organist and director of music at



Ryan Mueller installing Pedal bass chests

St. Thomas, an active organ committee, and consultant Jonathan Ambrosino planning this immense and sophisticated organ. You can read a description and specifications of the organ at http://dobsonorgan.com/html/instruments/op93_newyork.html.

The organ will have 102 stops and will feature an elaborately carved and decorated case on the south wall of the chancel, opposite the magnificent north case designed by Bertram Goodhue for the church's 1913 Ernest M. Skinner Company organ.

Preparing a stately stone building for the installation of a 64,000-pound pipe organ is a herculean task. The Great and Positiv divisions will be installed in the new case, cantilevered over the choir stalls. In order to keep all that weight from bearing on the church's stone walls, a huge steel structure has been installed. There are a few spots in the organ where it's obvious that the structural engineers and the organbuilders had to work together closely to get all that material to fit.

I visited St. Thomas Church the other day where Lynn Dobson and John Panning gave me a tour of the partially assembled organ. All of the windchests were in place, along with wind regulators, ladders, walkboards, and lots of sturdy racks for supporting large pipes. Another truckload of parts and pipes was scheduled to arrive the next day.

St. Thomas Church is on the corner of Fifth Avenue and East 53rd Street,



Choir division

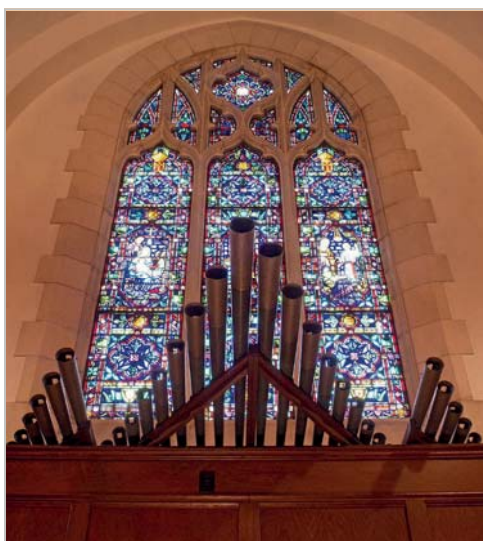
one of the busiest neighborhoods in the city. It is halfway between St. Patrick's Cathedral and Trump Tower, next door to the hyper-popular Museum of Modern Art, and right in the heart of the legendary high-end shopping district. The sidewalks are always packed with tourists, shoppers, and street vendors, and the Dobson workers have to unload four, maybe five semi-trailers parked at the sidewalk.

When you're delivering to a church in a big city, there's never a loading dock, and you can never put the ramp of a truck on the top step at the church door. You go to City Hall to purchase a parking permit that allows you to put cones on the street, but you still have to watch like a hawk that no one tries to sneak in and park. Five years ago, the Organ Clearing House delivered a three-manual organ to the Church of the Resurrection on East 74th Street and Park Avenue, a much quieter neighborhood than St. Thomas, but we still had to stand with heavy loads on our shoulders while Park Avenue people walked their ten-thousand-dollar dogs along the sidewalks.

And in that church, like most of the places we work, there's not much going on in the nave during the week, so you can put furniture pads on the pews and stack the whole organ on them early in the week, knowing that most of the big stuff will be up in the chamber before the weekend. St. Thomas Church is open to tourists, and there's a busy schedule of weekday services. They've built a temporary wall closing off a side aisle of the nave to create storage space for organ parts and a workroom for the organbuilders. But there's not enough space to accommodate all the organ's components, so the Dobson people have the incredible task of sorting and organizing the myriad parts and pieces so the succession of truck deliveries contain what is needed soonest. Leave one windchest leg at the shop by mistake, and the job could come to a halt.

The truck arrives the night before the scheduled delivery to take advantage of lighter traffic in the wee hours, and an army of workers spends the day carrying components and packages across the sidewalk and up the stairs into the church. The first time I was on such a crew for the installation of the Flentrop organ at Trinity Cathedral in Cleveland, Ohio, in 1977, an overseas shipping container was delivered to the sidewalk on Euclid Avenue, and the team spent the entire day carrying the organ up the 20 stone steps to the nave. The organ had come from Rotterdam, across the Atlantic Ocean and up the St. Lawrence Seaway to the Port of Cleveland on a ship named *Calliope*.

There follows a ballet of hoisting and rigging. Floor frames, which position the legs of the organ's structure and ground-level components, are assembled and leveled. The structure is installed and prepared to bear the weight of the



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Lynn Dobson and John Panning

windchests, which are then hoisted into place. Workers on the chancel floor are busy teeing up the next few pieces while those in the chambers are turning screws, fastening pieces into their permanent homes. It's a little like a game of Tetris, with oddly shaped pieces drifting along a pipeline.

At St. Thomas Church, massive towers of scaffolding have been installed on both sides of the chancel. They are partially obscured by safety netting so it is difficult to see the chamber interiors from the floor. But once upstairs, it's quite a spectacle. As many times as I've stood or worked in a partially assembled organ, especially a huge one like this, I still marvel at the process. Where else but in a large organ chamber do you see such a display of human handiwork? The 600-year heritage of organbuilding culminates anew with each installation. All the different functions of a large organ are intermingled into one fantastic whole.

§

St. Thomas Church is a landmark for the world of church music. Since 1913 when the present building was opened, along with its new Skinner organ (Opus 205), the organists have been T. Tertius Noble (of free-accompaniment fame), T. Frederick H. Candlyn, William Self, Gerre Hancock, and John Scott. Daniel Hyde is the newly appointed successor to John Scott, whose tenure was sadly cut short by his sudden death.²

According to its website, the St. Thomas Choir School is "the only church-related boarding choir school in the United States, and one of only three of its kind remaining in the world." The choir has an intense schedule. A recent article about the choir in the *New York Times* stated that the boys are singing more than 20 hours each week. A look at the church's calendar makes it clear that the organbuilders have a lot to work around.

The new Dobson organ will be a workhorse, played dozens of hours each week, and heard by tens, even hundreds of thousands of people each year. It will be played by some of the finest organists

in the world. It was a thrill to stand inside the partially assembled organ, thinking of all the wonderful music yet to come. I'm grateful to Lynn and John for welcoming me, and I sure look forward to hearing the organ. You can see many photos of the construction and installation of this organ on Lynn Dobson's and Dobson Pipe Organ Builders' Facebook pages. It's worth a ramble!

In recent memory, there has been a string of exciting organ installations in New York, including the Cathedral of St. John the Divine, St. James's Episcopal Church, Christ and St. Stephen's, Fordham University, Grace Church, Church of the Ascension, Church of the Resurrection, and Marble Collegiate Church. The organ at St. Thomas Church will surely be a thrilling addition to the fleet.

§

Social media is a techno-sociological phenomenon that has taken the world by storm. I have an active community on Facebook, which is mostly limited to professionals in the pipe organ world. While sometimes it seems the whole thing is actually a revolution by cats trying to take over the world, for the most part, I find it stimulating and edifying, and a wonderful way to keep in touch with my profession. It is mid-June as I write this column, and in recent weeks I have seen countless posts of church musicians and school music teachers wrapping up their program years.

Students are saying goodbye to their important mentors, young organists are leaving academia to go out into the world, and choir directors are celebrating the bittersweet emotion of saying goodbye and looking forward to a few months with a lighter schedule. Lots of you out there are posting photos taken during year-end choir parties—festive gatherings of close-knit communities celebrating the time they've spent together. In many churches, the choir is the busiest volunteer group. While most committees meet monthly, the choir is together in the building twice a week, at least.

A few years ago, the music publisher J. W. Pepper released a video interview with John Rutter, one of their most celebrated composers. I wrote extensively about that video in the July 2015 issue of *THE DIAPASON*, and you can see the video online at <https://www.youtube.com/watch?v=Pm1FYZ-U>. I'm reminded of this as I view the year-end posts. John Rutter says:

Choral music is not one of life's frills. It's something that goes to the very heart of our humanity, our sense of community, and our souls. You express, when you sing, your soul in song. And when you get together with a group of other singers, it becomes more than the sum of the parts. All of those people are pouring out their hearts and souls in perfect harmony, which is kind of an emblem for what we need in the world, when so much of the world is at odds with itself. That's just to express in symbolic terms what it's like when human beings are in harmony. That's a lesson for our times, and for all time. . . .

Musical excellence is, of course, at the heart of it, but even if a choir is not the greatest in the world, it has a social value, a communal value. . . . A church or a school without a choir is like a body without a soul.



While I'm not an active sports fan, I have been one for much of my life: my father and I had an unbroken streak of 25 consecutive opening-day games at Fenway Park in Boston, and I understand the value of teamwork in athletics. But for the life of me, I can't understand why a public school system would cut a music budget in favor of sports. And this has nothing to do with the increasing awareness of the dangerous long-term effects of the more violent sports.

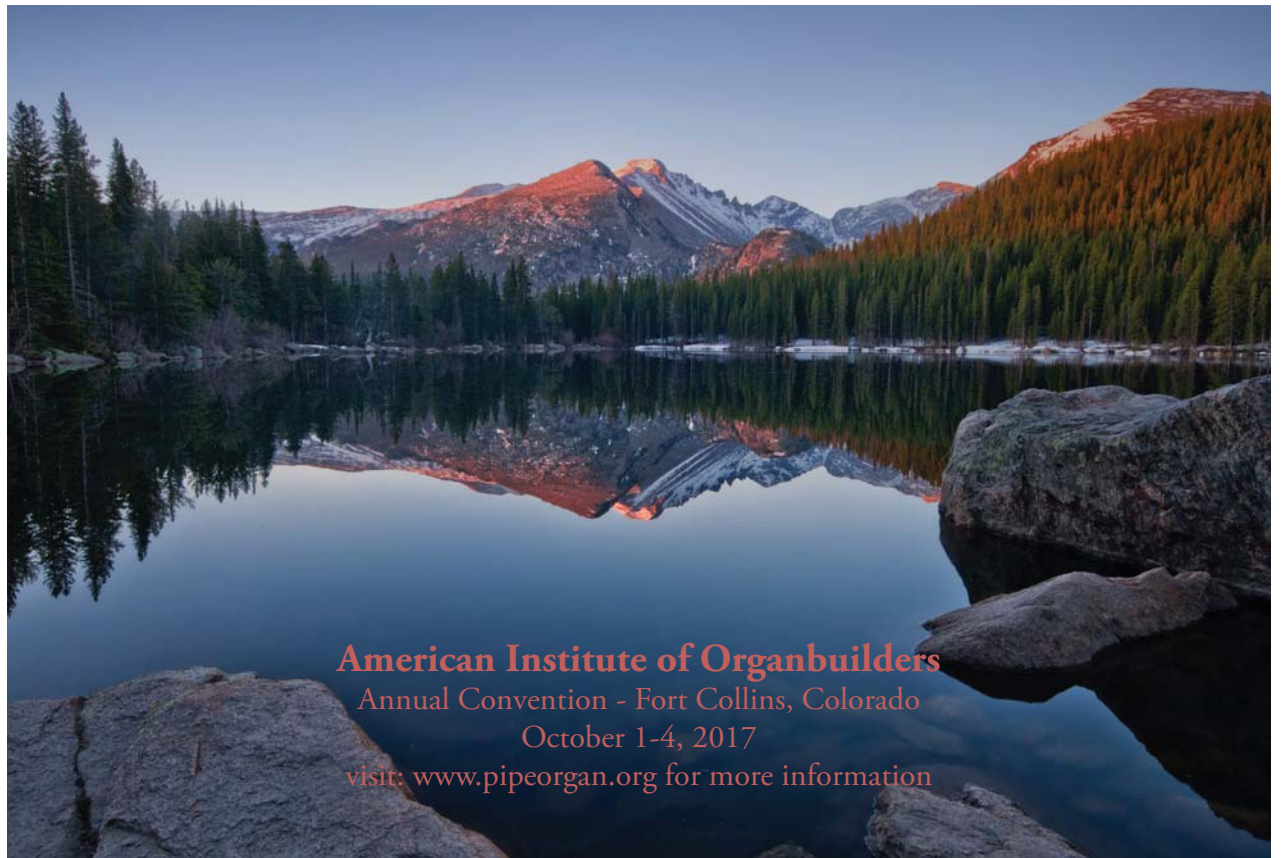
At its root, choral singing is a basic human activity. We must breathe to live, and when we exhale across our vocal chords, we gain the power of speech. If we sustain our speech, sustain our vowel sounds, we're singing. Voilà! When we're singing together, we're exchanging our very breath.

Many of you are a month away from bringing the choir back together for a new year. It's not one of life's frills, and it should never be a chore. "It's something that goes to the very heart of our humanity, our sense of community, and our souls." ■

Notes

1. Recently, we were gathering at hotel in western Massachusetts for a family wedding. Mike arrived at the same time as Wendy and me, and walked over to my car to greet us. My car is a Chevrolet Suburban, which has a long, deep interior, so I've made a tool with a hook that helps me pull stuff toward the back where I can reach it. As I fished for a suitcase, Mike laughed and said, "That's what separates us from the animals." I think he was comparing me to a chimpanzee using a stick to get ants out of the ground!

2. I wrote about John Scott following his death in the October 2015 issue of *THE DIAPASON*.



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On Teaching

August interlude

I have decided to take a partial break from my sequence of columns about helping students to develop fingerings and instead write about a few miscellaneous matters that have been on my mind. These are all small but interesting things that are hard to fit into columns that are about something well defined. So this month's column is a grab bag or smorgasbord. I am influenced to construct this sort of column right now by the following confluence: it happens that I am writing this during a real heat wave (early summer mid-90s temperatures, with lots of sun and little wind), and this column will be distributed in August, when, around where I live, this sort of weather would be more typical. So it feels like time for a bit of summer relaxation and catching up.

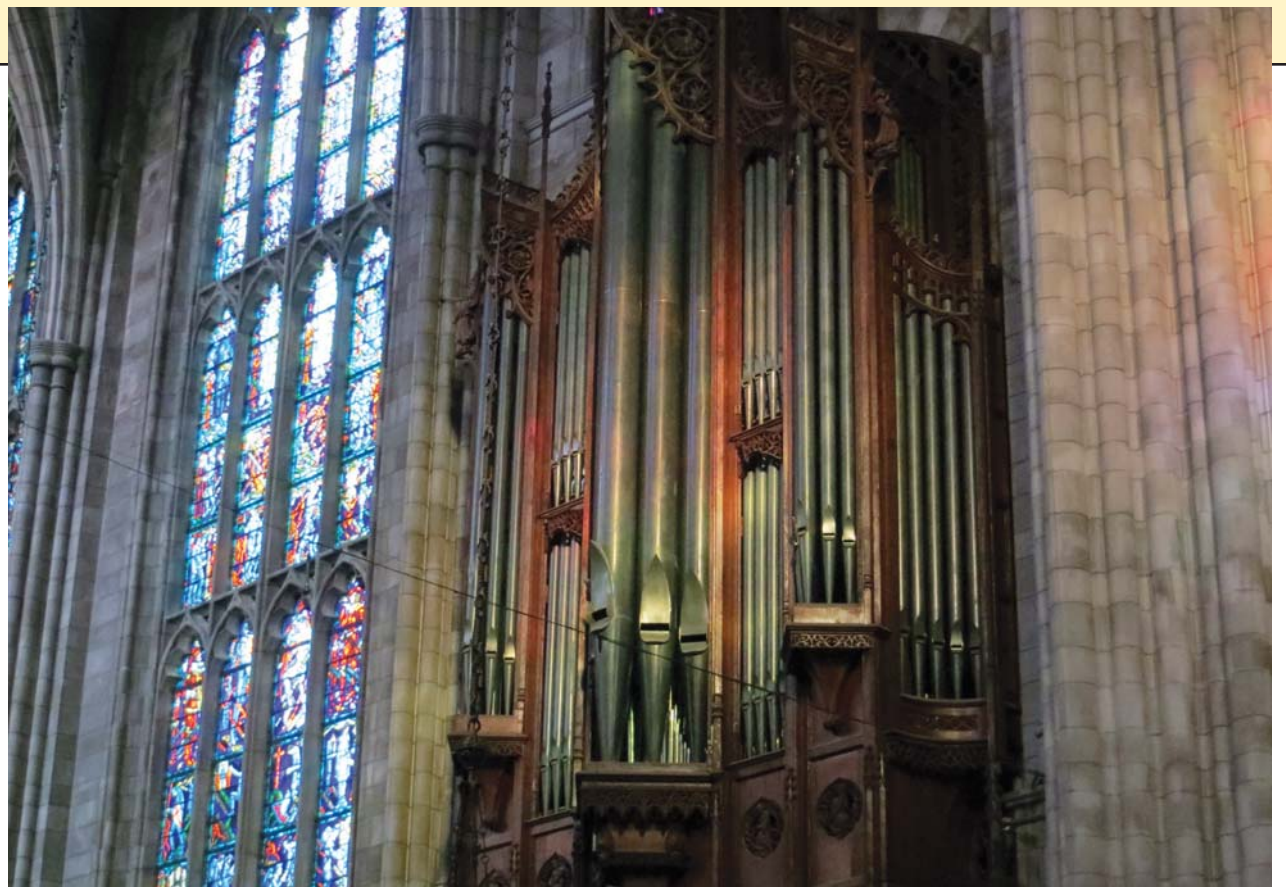
A couple of things that I am writing about this month tie in with the business of teaching fingering. That may not be too surprising, since, as I wrote a few months ago, there is no such thing as keyboard playing without fingering. I will note these connections, but not go into them at great length, and then pick up those threads as well in the coming months.

As I looked over my notes about some of these points and thought about a few more things that have passed through my mind recently, I noticed that some of what I want to discuss is even more personal than usual: my playing, my own reactions to things, some of what I think has gone well in my work, and some of what has gone not so well. I believe most of us find it challenging to say openly: "Yes, I did this well. This was a success." or "That didn't work out. I am not (yet?) good at that." Grappling with framing certain things in one of those ways is a reminder that everything that we do performing and teaching is a result and a reflection of our makeup and experiences. It is extraordinarily important that we remember that this is true of our students as well.

Forced into sight-reading . . .

I recently played a harpsichord recital for which I forgot to bring some of my music. (Is this going to be a trend? Do I have to do something about it? Not sure yet.) In particular, I simply didn't have any way of obtaining a copy of a Froberger toccata that I had programmed. This is a piece that I have played in recital a dozen times or more over the last couple of years, more on harpsichord than on organ. It is also a piece that I know extremely well. I could probably write out at least chunks of it, and write in what I know to be my fingerings for those bits.

But that doesn't mean I could play the piece from memory. (This is my first experience of bumping up against this particular practical disadvantage to my preferred approach of not performing from memory.) I noticed that in a Froberger volume that I had with me, from which I was going to play a suite, there was another toccata in the same key as



Princeton University Chapel organ façade (photo credit: Eric Plutz)

my missing one. That meant that I could play it instead of the programmed one without making the printed program inaccurate or misleading.

The only problem was that I had never learned this piece. I have probably read through it at some point in the past, since I have specialized in Froberger for decades and have read through all or close to all of his music. But if so, I didn't remember that, and it would have been years ago. But I read through the piece once during my tuning and warming-up session and decided I could go ahead and play it in the concert. I did so, and it went fine: basically accurate, a wrong note or two, but not necessarily more than I or another performer might make in any piece; rhythms certainly accurate; tempos in the faster bits perhaps slower than I would want them following a normal amount of preparation, but not by much. It was a successful performance, though I hope that it was not as effective as it would have been if I had worked on it. If it was, then that casts some doubt upon my whole normal learning and preparation strategy!

So, what did I get out of this? I am certainly not recounting this to suggest that I am a particularly great sight-reader. Really I am not. I figure that by the standards of professional keyboard performers, I am probably about a "B-plus" sight-reader, and if not exactly that, then more likely "B" than "A-minus." And I suspect that the several other toccatas in the volume would have been a stretch for me to sight-read in performance. They looked more intricate. It was a lucky coincidence for me that the one in the correct key was the simplest-looking one. But it is also important not to remain trapped in a sense of what we cannot do

or what we are not good at. When I was in college, it would have been utterly out of the question for me to perform this piece without having practiced it for weeks. Could I have performed it after one read-through fifteen years ago? Five? I am not sure. But I was correct to intuit that I could do so now.

We should also never remain trapped in a sense of what our students cannot do. What they (and we) can and cannot do should be changing all the time. While I was actually performing this piece, the feeling of playing it was more comfortable and serene than what I often experience while performing a piece that I know well, that I have prepared obsessively, that I feel ready to perform or record, that I consider part of my identity as a player. Why? How is this even possible? There has to be something to learn there about concentration, expectation, and anxiety. I do not yet know exactly what that is. It must start from the awareness that I had to pay close attention all of the time, every fraction of a second, like driving on a slippery road. But what about that would be good to import into the act of playing a well-prepared piece? Would there be a down side to doing so? Less spontaneity? My thinking about this is new and evolving, especially since this was the most recent concert that I have played as I sit here writing.

This also reminds me that there is such a thing as sight-reading fingering, or even a sight-reading approach to fingering. Fingering will be a different sort of phenomenon depending on whether you do or don't know what is coming up next. To some extent this has to tie in with patterns and templates for how to play what sort of passage. How does this, or doesn't this, have the potential to inform work on carefully planned fingerings?

. . . and improvisation.

I am not much of an improviser. Long ago I was intimidated by improvisation and never even considered studying it systematically. That may or may not be a loss or a problem for me—after all, nobody does everything. However, I can play rather meandering chord progressions that often sound perfectly pleasing and that serve to enable me to explore the sounds of instruments without needing to put music in front of me. This very limited improvisation, or

noodling around, is really derived from my continuo-playing experience. I am in effect generating bass lines, more or less at random, and then realizing them as continuo parts. I recently noticed that when I do this with a pedal line as the bass line, I find it almost impossible to involve my left hand. The influence of the feel of ordinary continuo playing is so strong that I can't get any intuition going as to how to add chords and notes other than in the right hand. I find this interesting, just as a kind of archeological dig into my modest history of improvisation. But it also makes me think that I should try to make myself sit on my right hand when playing this sort of thing and force my left hand to get involved. Furthermore, I should urge any student doing this sort of thing to emphasize the left hand, or at least to be sure to give it equal weight.

Learning a magnum opus

I have played Bach's *French Overture*, BWV 831, in three recitals over the last several months. This is a piece that I have loved for many years. I initially tried playing it when I first had regular access to a harpsichord on which to practice, about 40 years ago. It was beyond challenging for me at that point, so it pleases me that I can work on it, learn it, and perform it now. In order to do so, I have had to get past a little bit of the trap mentioned above: getting stuck in a sense of what I cannot do. But what has been most interesting to me about actually playing this piece in concert is that it is long, about 40 minutes, and quite intricate, dense, and varied. Since I have played many concerts that are a lot longer than that, even those that have halves longer than that sometimes, it never occurred to me that stamina might be an issue. However, in each of the three performances, my playing of the last movement, a sprightly and excited piece with the non-traditional title of "Echo," has been influenced (really I should say undermined) by stamina issues. I believe that what happens is that as I get through the end of the previous movement, the Gigue, I feel my energy and/or concentration lessen, and, in trying to boost it back up, I start the Echo too fast. It is then hectic, helter-skelter, and more prone to note inaccuracy than I would like. Although I identified this concern after the first time I played the

The Sound of Pipe Organs

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.



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piece in recital, I was not able to prevent it from happening each of the next two times as well, though it has been progressively less severe.

I have learned from this that the little opportunities to regroup in a concert that are afforded by breaks between pieces are significant and useful. Also, regardless of how well learned the various sections and movements of a program are, and no matter how tempting (and genuinely important) it is to focus on practicing hard passages, it is a good idea not to neglect playing through the whole thing. (Not that I have neglected that completely in preparing for these concerts, but I think that I underestimated how much of it I should do.) This reminds me to review my approach to any similar issues with my students.

The familiar and the unfamiliar

A few months ago I played a short lunchtime recital at the Princeton University Chapel. This is an extraordinary venue, for music or for anything else, and home to a justly famous and wonderful organ. But for me it is something more: a place where I spent thousands of hours playing the organ during the years when I was an undergraduate at the university. In the years since then, I have mostly pursued performance on mechanical-action organs and on harpsichord and clavichord, and the large Skinner/Aeolian-Skinner/Mander organ is not the most familiar sort of beast to me nowadays. On the other hand, this particular organ, rebuilt though it has been, and most especially this setting, evoke as much feeling of familiarity and as much deep nostalgia as any place or any instrument could. I was playing, in part, music of Moondog that day. Moondog is my second specialty along with music of the Baroque. I first encountered all of his pieces that I played this recent day during or shortly before my time as a student at Princeton, and I played them all frequently in the chapel back then. This was a powerful reminder to me that individual experience is what most informs our feelings about music, as about everything else, and that no two people—teachers, students, listeners, players—ever bring the same set of experiences to the way that they take in music.

I was also reminded that everything about technique, as well as about interpretation, is in part about the instrument. (That is, the instrument as a separate entity alongside the music, the interpretive stance of the player, the player's habits and preferences, and so on.) Of course I know this, and have written about it. But this was a vivid real-life experience of it, with interesting twists because of the unusual blend of familiar and unfamiliar.

Hearing wrong notes

I recently heard about a (not particularly recent) study that showed quite systematically that most listeners don't consciously hear or notice most wrong notes. The study involved asking several talented graduate student pianists to record several piano pieces. These were pieces that they had not studied before, and that they were given a fairly short time to learn. This was to try to secure enough wrong notes to make the study meaningful. The listeners were undergraduate pianists, some of whom were and some of whom weren't familiar with the pieces. The gist of the result was that the listeners reported only a very small fraction of the wrong notes. (Here is the link to the article about this study to which someone directed my attention: <http://www.bulletproofmusician.com/how-many-of-our-mistakes-do-audiences-and-other-musicians-actually-hear/>.)

This study tended to confirm my feeling that we as players exaggerate the importance of wrong notes. Of course there are questions. Does what this study found about piano apply equally well to organ, to harpsichord, or to instruments outside of our specific concern here, or to singing? Should we actually embrace for ourselves or for our students, caring less about accuracy than we might feel required to do? Is that a slippery slope? Preparation and practicing, and planning fingering, are in part about striving for accuracy. In fact it is easy to fall into thinking that that is all that they are about. Is there a way to juggle successfully both motivating ourselves and our students to try with all our might to prepare for extraordinary accuracy and wearing the need for that accuracy very lightly? Does a clear-cut study like this add to our intuitive sense? All of that planning, to the extent that it is not just about reliable accuracy, is about gaining enough control to do what we want to do expressively. Can we separate out those two goals and emphasize one more than the other? Are there differences in fingering choices that might arise out of this distinction? Or different ways of approaching the whole

matter of fingering choices? How can we best help students sort this out?

The next generation

A short while ago I was visited in my harpsichord studio by a few students of a fine local piano teacher. These students were second- and third-graders. After they had played around a bit on several instruments, one of them commented to me that she liked the antique Italian harpsichord the best. That made sense to me, as a lot of people have that reaction. She then said, in explanation, "it has an intelligent sound." I was really taken with that way of putting it or that way of hearing the sound. I had never encountered that particular image before. It resonated with one of my ways of experiencing instrument sound, especially that of organs and harpsichords.

I want to have the subjective experience, if I listen closely and without distraction, that the sonority seems to me to come directly from, or in a sense to be, a sentient being. Although this young girl had no prior experience with harpsichords, it reminded me of the description by the very experienced Keith Hill

of clavichord sound, which I quoted in last April's column. It includes the statement that "clavichords should have the sound of thought."

Next month I will buckle down, so to speak, and get back to work on our extended look at fingering. ■

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1863 E. & G. G. Hook Opus 322 Church of the Immaculate Conception Boston, Massachusetts Part 2

By Michael McNeil

Editor's note: Part I of this article was published in the July issue of THE DIAPASON, pages 17–19.

Mouth heights

Mouth height, or “cutup,” as it is more commonly called by voicers, is the primary means of adjusting the timbre of a pipe. Low cutups will create a brighter tone with many harmonics, while high cutups will produce smoother tone with fewer harmonic overtones. For interested readers, see *The Sound of Pipe Organs*, pp. 68–80. In older organs, it is not uncommon to find flute pipe mouths cut twelve half tones higher than principal chorus pipes.

In the Normal Scale of mouth heights, a higher cutup value on the vertical scale will result in smoother tone. Cutups may be adjusted higher for one or both of two reasons: 1) the voicer wants a smoother timbre, or 2) the voicer wants more power at the same timbre. More power means more wind, and this means a larger toe and/or flueway to admit more wind at the mouth. More wind at the mouth will always produce a brighter tone, so the voicer can make a pipe louder and preserve its original timbre by opening the toe and raising the cutup until the timbre is restored.

Now we can understand the graphs. In **Figure 6** we see that the Hook principal chorus has high cutups and that they do not significantly vary from bass to treble. Hook pushes pipes to higher power with

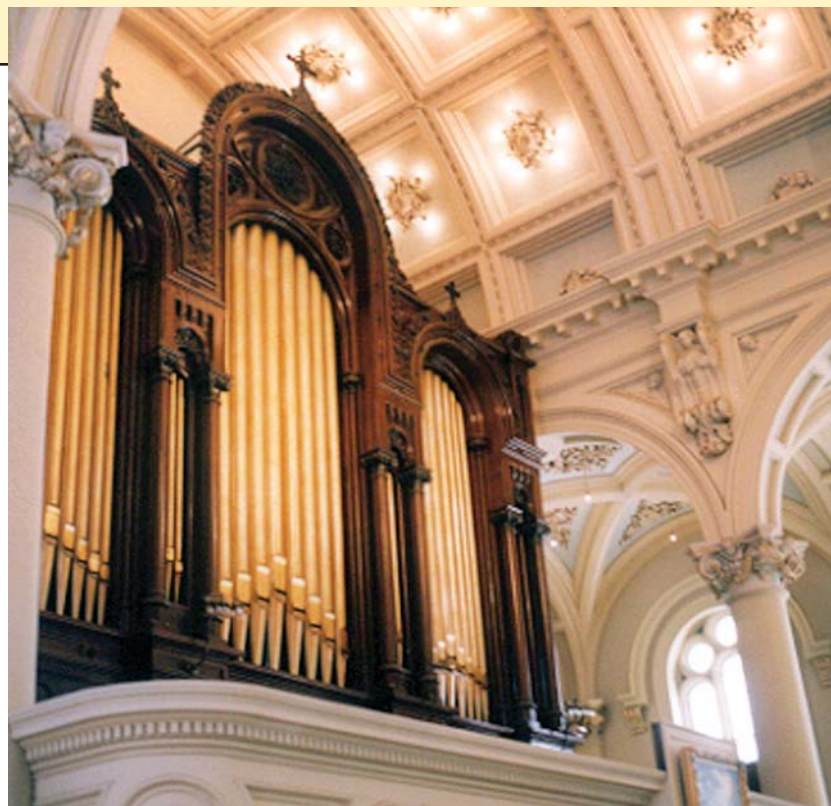
much more open toes (**Figure 8**), and the voicer raises the cutups to avoid a strident timbre at the increased power. The timbres are relatively constant from bass to treble. Note the lower mouth heights of the William A. Johnson Cymbal VII, which makes its timbre brighter than the Hook voicing (also note that the Cymbal's toes are winded as robustly as the Hook pipes in **Figure 8**).

In contrast, the Isnard chorus in **Figure 7** shows much lower cutups in the bass and mid-range, and much higher cutups in the highest treble. We will see in the data for toe diameters in **Figure 9** that Isnard is restraining his pipes for less power and voicing for an ascending treble.

Pipe toe “C” values

Pipe toe diameters can be normalized to the diameter of the pipe, the width of the mouth, and a normalized depth of the flueway. For interested readers, the derivation of this normalization is explained in detail in *The Sound of Pipe Organs*, pp. 43–47. Higher “C” values mean the toe is larger and flows more wind relative to its mouth width and flueway depth. This is a primary voicing tool for regulating power.

The contrast in the toe diameters of these two organs is striking in many ways. The Hook toes in **Figure 8** are much wider overall than the Isnard toes in **Figure 9**, demonstrating the primary source of the power of the Hook. This power would normally



The façade of the 1863 E. & G. G. Hook Opus 322 in the former Church of the Immaculate Conception, Boston, Massachusetts (photo credit: Peg Newman, by permission of the Jesuit Urban Center)

encourage chuff in the pipe speech, but this is suppressed in the Hook by the use of very deep and regular nicking of the languids of the pipes. Ninety percent of the Isnard pipes are free of nicks, and when nicks are found, there are typically only two or three very fine, shallow nicks on a languid. Contrast this with the treatment of the 16' Open Diapason of the Hook: 22 fine nicks at c11, 20 nicks at c13, 29 nicks at c25, 24 medium nicks at c37, and 19 medium nicks at c49, all of the pipes having their nicks cut very deeply into the languid. There is no discernible “chuff” to the speech, but this is desirable for the interpretation of Romantic music. Interested readers can refer to *The Sound of Pipe Organs*, pp. 94–96, for a graphic illustration of the effects of such nicking on speech transients.

Figure 8 demonstrates another key element of the Romantic tradition—large toes supplying more wind and power to the bass and mid-range. In contrast, the toe constants of the Isnard are much smaller, more constant across the compass, more constant for all stops of the chorus, and exhibit a subtle rise to support an ascending treble.

Flueway depths

Like the pipe toe, the flueway depth also controls the flow of wind and strongly correlates to the power of the pipe. Interested readers can refer to *The Sound of Pipe Organs*, pp. 50–63 and 77–82.

In **Figure 10** we see another essential characteristic of Romantic voicing—a very deep flueway. Much of the Romantic voicing tradition grew out of the French Classical voicing style, which maintained deep flueways and controlled the power of a pipe by restricting its toe, much as we see in **Figure 9**. The restorer of the Isnard organ, Yves Cabourdin, noted that the flueways of the Isnard organ seen in **Figure 11** are “closed up” relative to normal French Classic practice, yet the flueways of the Isnard are very deep relative to the common North German practice of regulating power by closing down the flueways while maintaining open toes. For interested readers, some examples of historical practice in flueway depths may be found in *The Sound of Pipe Organs*, pp. 50–51.

The extremely deep flueways of the Hook organ are consistent with Romantic voicing in general, along with more

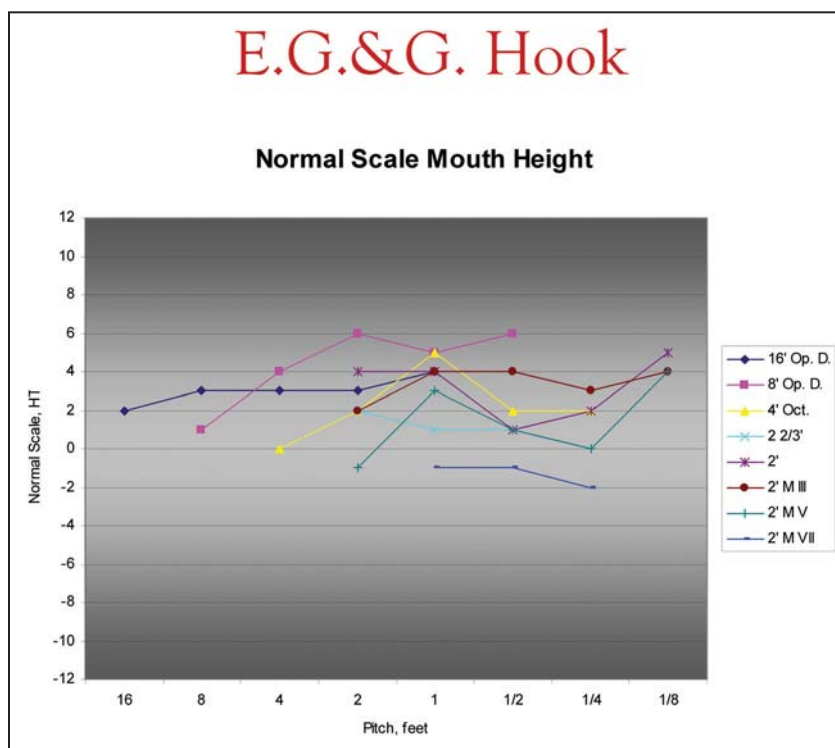


Figure 6

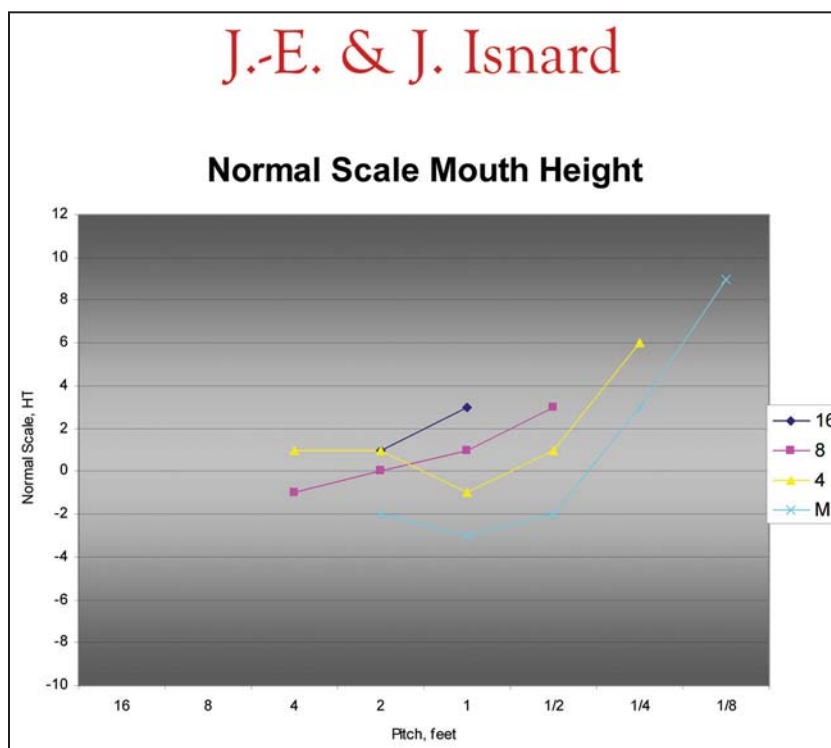


Figure 7

E.G.&G. Hook

Toe C Values

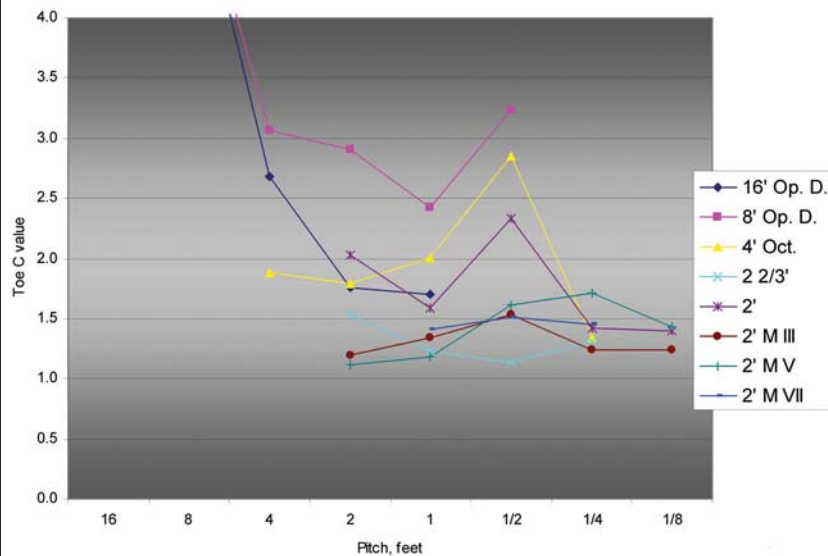


Figure 8

generous toe diameters and the nicking required to suppress chuffing in the pipe speech at the greatly increased power levels of this style.

The flueways of the Hook organ appeared in general to be very well preserved and were very consistent. The anomalous lower value of the flueway in Figure 10 for the Hook 16' Open Diapason at c25 (4' pitch) may have been the result of handling damage to that pipe or modifications when the pitch was changed. The robust flueway depth of the Hook 16' low C pipe is literally off the chart at 4.8 mm.

Ratios of toe and flueway areas

The flow of wind and power balances are controlled by the voicer at the toe and flueway of a pipe. The ratio of the area of the toe to the area of the flueway is important. If the area of the toe is less than the area of the flueway, which is a ratio less than 1:1, it will cause a significant drop in the pressure at the mouth, and what is more important, the speech will be noticeably slower. When the area of the toe and flueway are equal, the ratio is exactly 1:1, and this is the lower limit for pipes with faster speech. Interested readers can refer to *The Sound of Pipe Organs*, pp. 56–63 and 114–116 for a discussion of this very important musical characteristic and its effect on the cohesion of a chorus.

(A well-knit chorus may contain slower pipes or faster pipes, but never both.)

The Hook ratios in Figure 12 never descend below a ratio of 1:1 and typically ascend to extremely high values in the treble. It is this technique with which Hook obtains an ascending treble.

The Isnard ratios in Figure 13 reside at a value of 1:1 for the bass and mid-range and ascend to much higher values at the highest pitches. Like the Hooks, the Isnards achieved an ascending treble with this technique, but unlike the Hooks, the Isnards crafted the bass and mid-range ratios to values of almost exactly 1:1. The Isnard pipe speech has a lovely “bloom,” which is a direct result of these very carefully crafted ratios; the term “bloom” refers to a slower buildup of power in the initial speech of a pipe. The Hook organ also exhibits a distinct bloom, but this bloom has no speech transients, and it derives from the low resonant frequency of the wind system when it is working hard to supply wind.

The wind system

The design of the wind system plays a large role in the dynamics of the wind and the musicality of the organ. Dry acoustics favor faster wind systems, which support faster tempos; live acoustics fill dramatic pauses with a halo of reverberation and encourage slower tempos. Wind systems

J.-E. & J. Isnard

Toe C Values

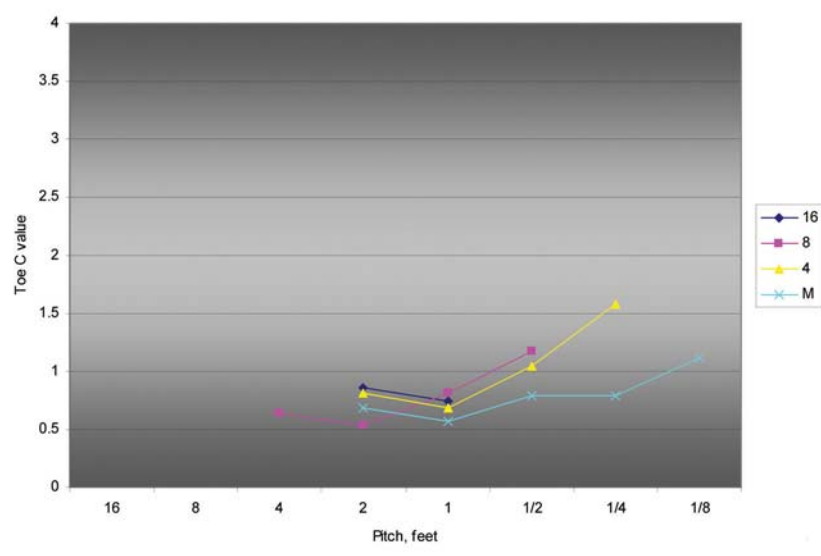


Figure 9

can be designed to enhance the grand cadences of historic literature written for live acoustics, and such wind systems will have a slower response. For interested readers, this response can be described as the resonant frequency of the wind system, and it is fully described in *The Sound of Pipe Organs*, pp. 99–113, using the Isnard organ as a worked example.

Documentation of the wind system is probably the most overlooked feature in descriptions of pipe organs. The Hook's wind system was measured in some detail, but not completely due to the constraints of time.

The wind of the Hook organ has no perceptible shake. The tutti does not noticeably sag in pitch. The speech onset of the full Hook plenum is characterized by a dramatic surge, the result of weighted bellows and large system capacitances. The current wind system shows some modification of the 1863 design, largely as a result of the 1902 addition of the Solo Division.

The static wind pressure of the Great was measured to be 75 mm water column at c'(25) of the 4' Clarion, the last stop on the back of the chest. The static wind pressure at a''(58) of the 16' Open Diapason was measured to be 76 mm; drawing all of the stops reduced that pressure to 67 mm.

All divisions in the organ are fed with ducts that have cross sections many times what is necessary to wind the tutti. These

ducts are also very long, with the result that they are calculated to have Helmholtz resonances in the very low range of about 4 Hz; this frequency is not audible when the organ is played, suggesting that the damping of the wind system is considerable (some concussion bellows are present). The main ducts have about 0.56 m³ of volume.

The two bellows that together feed the Great and Choir (and originally also the Swell), are massive with 8.4 m³ of volume, having two inward folds and one outward fold. The resonant frequency of the two bellows, two pallet boxes of the Great division, and wind ducts as a function of their mass and volume is calculated to be 1.23 Hz. Such a low resonant frequency is the primary source of the grand surge in the tutti of this instrument. It is a musical wind with grand drama, exhibiting none of the nervousness of organs with sprung bellows. Both the mass and volume of this wind system compare favorably with the Isnard organ. And although the Hook organ features double-rise bellows and the Isnard features wedge bellows, they have very similar and low resonant frequencies at 1.23 Hz and 1.20 Hz, respectively. Figure 14 is a table showing the measurements of the wind system and its calculated resonance.

Another important characteristic of a wind system is its wind flow and damping.

E.G.&G. Hook

Flueway Depth

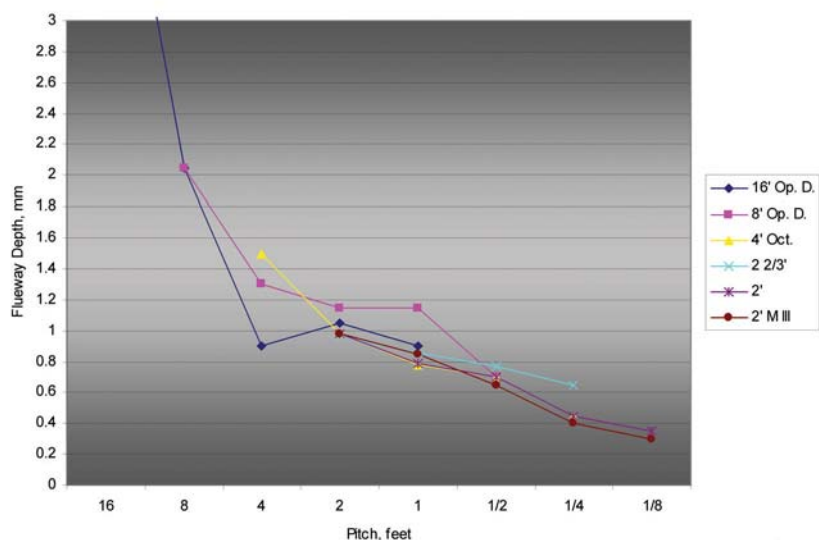


Figure 10

J.-E. & J. Isnard

Flueway Depth

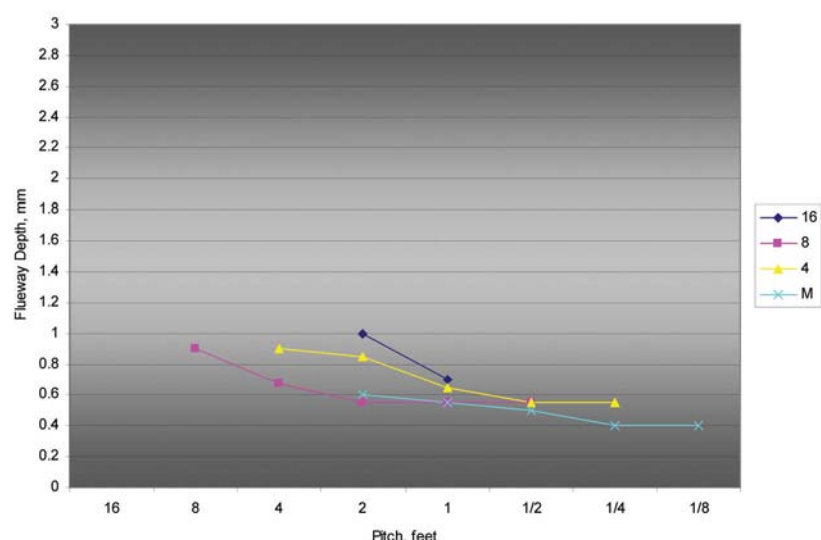


Figure 11

Pipe organ documentation

E.G.&G. Hook

Ratio of Toe Area to Flueway Area

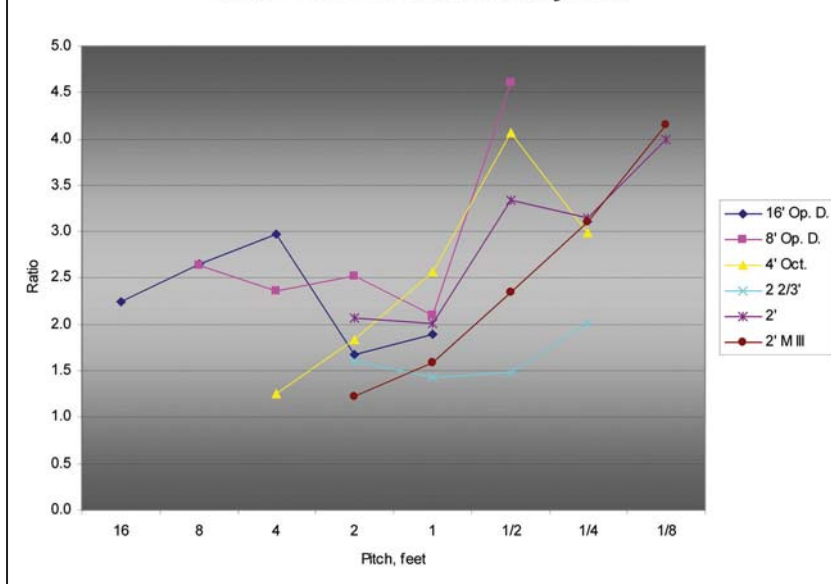


Figure 12

J.-E. & J. Isnard

Ratio of Toe Area to Flueway Area

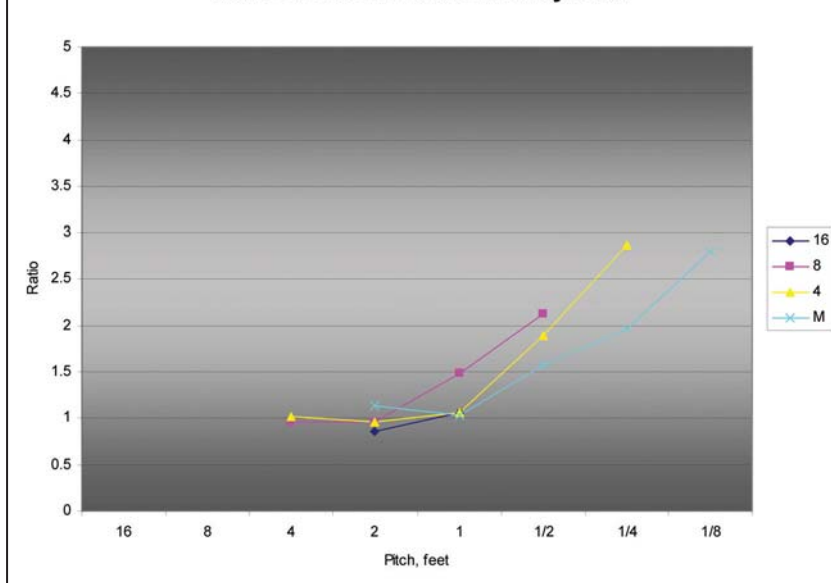


Figure 13

The total demand on a wind system is equal to the areas of all of the toes of all of the pipes that can be played at the same time on full organ. We then look to see if the key channels can flow sufficient wind to those toes, if the pallets can flow sufficient wind to the key channels, and if the wind ducts can flow sufficient wind to all of the pallets. This analysis was performed on the Isnard organ (see *The Sound of Pipe Organs*, pp. 120–127), with the interesting result that the Isnard wind trunk just barely flows adequate wind for the coupled principal choruses of the Grand Orgue and Positif, but it is wholly inadequate for any form of tutti. This sort of restriction is not uncommon in older organs, and it performs the function of adding significant resistance to the wind flow, which in turn dampens Helmholtz resonances in the cavities of the wind system, e.g., wind shake from the wind trunks and pallet boxes. We do not have enough data for all of the stops of the Hook to perform this analysis, but the very large cross-section of the wind trunk suggests that it has much more winding than the Isnard, and that would be consistent with a Romantic organ and the requirement that it support a full tutti. The table in **Figure 15** shows the data for wind flow in the windchests of the Great division.

The Great division

There are two windchests for the Great division, split diatonically C and C# with the bass notes at the outer ends and a walkboard in the middle. **Figure 16** shows the pipes on the C side windchest from the 8' Open Diapason Forte at the left (front of the chest) to the treble end of the III Mixture at the right. The order of stops is:

- 8' Open Diapason Forte
- 8' Clarabella
- 16' Open Diapason
- 8' Viola da Gamba
- 8' Open Diapason Mezzo
- 4' Octave
- 4' Flute Harmonique
- 3' Twelfth
- 2' Fifteenth
- III Mixture
- V Mixture
- VII Cymbal (Johnson, 1870)
- 16' Trumpet
- 8' Trumpet
- 4' Clarion

Figure 17 shows the treble end of the mixtures on the C side. The toeboard on the left contains both the III Mixture and V Mixture. From left to right, we see the

Dynamic Response of the Hook Wind System					
		blue=input		red=output	
Volume:	length, in.	height, in.	depth, in.	quantity	volume, m ³
	101.30	12.00	92.20	2	3.673
	101.30	15.50	92.20	2	4.745
	487.00	8.50	8.35	1	0.566
	0.00	0.00	0.00	0	0.000
	0.00	0.00	0.00	0	0.000
	71.00	5.00	24.00	2	0.279
	0.00	0.00	0.00	0	0.000
	0.00	0.00	0.00	0	0.000
	total volume, m³				9.264
Mass:	[std. pressure=14.7psi, 33 feet, or 396 inches, water-column]				
	pressure, water-column, mm, in	76	2.992	top plate L, in	101.30
	plate area (1 bellows), m ² , in ²	6.026	9339.86	top plate W, in	92.20
	psi, lbs/in ²		0.111	f₀=60*Area/(2*pi*SQRT(L*C))	
	total mass, kg, lbs	943	2075	60=spring rate of air, ISO Information No.12, 1974.	
Resonant Frequency:	0.71 Hz	if wedge bellows design			
	1.23 Hz	if full-rise bellows design			

Figure 14

Great Windchest Windflow Measurements: Channel Height, 124 mm				
	Channel Width, mm		Pallet Opening Length, in./mm.	
C1	30	25.4	14	355.6
c13	25.4		16	406.4
c25	18		12	304.8
c37	15		12	304.8
c49	12.5		12	304.8
	Channel Area, mm ²		Pallet Area, mm ²	
C1	6869.6		19700	
c13	3149.6		10323	
c25	2232		5486	
c37	1860		4572	
c49	1550		3810	
There are two bass pallets for 8 notes C-G.				

Figure 15



Figure 16



Figure 17

III Mixture, V Mixture, and on the right toe board, the later addition of the VII Cymbal (red arrow).

Most of the treble pipes are cone tuned and exhibit almost no damage. This is a tribute to the tuning skills of the Lahaise family. Few organs of this age have survived with such intact mixture pipes. The pre-restoration photos of the Isnard organ at St. Maximin show the more typical fate of such pipes.

All of the tin-lead pipes in this organ are constructed of spotted metal, with the notable exception of the Cymbal (added by Johnson in 1870), which is planed metal. This accounts for the obvious difference in the construction of the rack-board for this stop. The VII Cymbal (red arrows) includes a third-sounding rank, and in the style of Johnson it is silvery (lower cutups) and restrained in power (very narrow pipe diameters and mouth scales). Although no records exist, there must have been a fascinating story behind the inclusion of a competitor's mixture in this organ.

Figure 18 shows the back of the C side Great chest. The order of reed stops, from left to right, is: 16' Trumpet, 8' Trumpet, and 4' Clarion. Note that the 4' Clarion is cut dead length in all pipes

except the newer, slotted low C pipe added at the time of repitching the organ. Trebles of the 16' and 8' ranks are also cut dead length without slots. The intent here is obvious: don't tune these reeds on the scrolls, tune them on the wire.

General observations

16' Open Diapason

All of the pipes of the 16' Open Diapason from the mid-range downward into the deep bass exhibit very bright harmonic content. The reason for this becomes apparent with a close examination of the middle D pipe. When the organ was repitched from A=450 to A=435 Hz, a new low C pipe was made for many of the stops and the original pipes were moved up one half step. The tuning distance between 435 Hz and 450 Hz is less than a half step, with the result that the pipes were now much too flat. The scrolls were then rolled down to bring the pipes into tune at 435 Hz. We can see from **Figure 19** that to achieve correct tuning on the middle D pipe, the tin-lead scroll was completely removed and the zinc resonator was crudely cut and broken to make the slot deeper.

This was apparently not sufficient to bring this pipe into tune. **Figure**



Figure 18

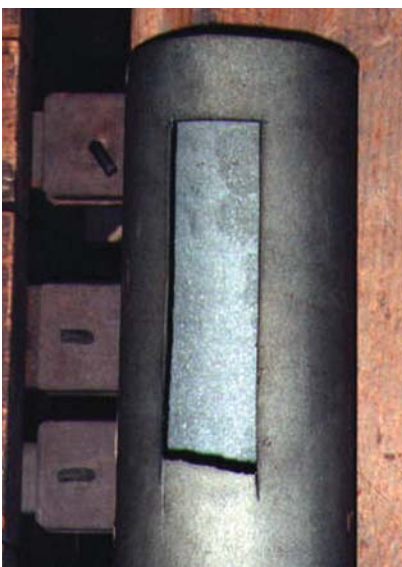


Figure 19



Figure 20

20 shows that the toe of this pipe was crudely opened and flared outward without the benefit of a normal toe reamer or toe chamfering tool. This is very informative because it explains the much brighter timbre of this pipe relative to its treble or other foundations. The opening of the toe increased the pitch and brought the pipe into tune, but at the expense of more power and a much brighter timbre relative to the original voicing. Even with this increased power it would have been possible to have preserved the original timbre by slightly raising the cutup. Inspection of the upper lips indicates that this was not done; the upper lips of all pipes are slightly skived to about one half of the metal thickness, and this was still intact on all pipes. Note that the crudely damaged toe shows bright metal; there was no bright metal on the upper lips, indicating original cutups but modified toes. This voicing damage is typical throughout the bass of this stop.

Figure 21 shows the back of the low D façade pipe. Note that the tin-lead scroll is completely missing, the zinc is rolled back at the bottom of the slot, and the tin-lead adjacent to the top of the slot is



Figure 21

bent outwards on both sides. The author verified that the wind to the toe was likely altered as well; the wooden slides in the toeboard that regulate wind flow were completely open. The façade pipes were all speaking on maximum wind. Figure 22 illustrates the condition of the scrolls in the back of the façade for 16' c, 16' G#, 8' C, 8' D, 8' E, and 8' F#, going from left to right in the figure.

8' Open Diapason Forte

The cutups appear original, the toes were crudely opened, and this stop indeed sounds too loud and too bright relative to any other 8' stop. In fact, this stop obliterates the sense of chorus when using it in the traditional French *fonds*. One would normally expect the 8' Forte to be slightly more powerful, but less bright, than the 8' Open Diapason Mezzo; they would then combine as a fine chorus. In fact, this stop is much more powerful than the Open Diapason Mezzo and also brighter. This rank shows the same tuning modification seen in Figure 19, and the toes of this rank were opened in the same crude manner seen in Figure 20.

While there is some evidence of selective toe adjustment in other stops, no other ranks show such crude treatment and excessive opening of the toes. They have normal chamfers and round bores. Lending further evidence to the hypothesis that this was damage inflicted at the time of repitching the organ, it was seen that the same crude method of opening the toes was applied to all of the new low C pipes in all of the ranks.

We are fortunate in at least one respect. The workmanship during the repitching was very crude, and this allows us to better understand the order of events and the anomalous tonal balances.

III Mixture

The mixture pipes were all moved up one half step when the organ was repitched, widening the scales by a half step and moving the breaks up by the same amount. The new pipes added at low C were crudely matched in diameters, mouth widths, and toes. The width scales of the fifths are about two

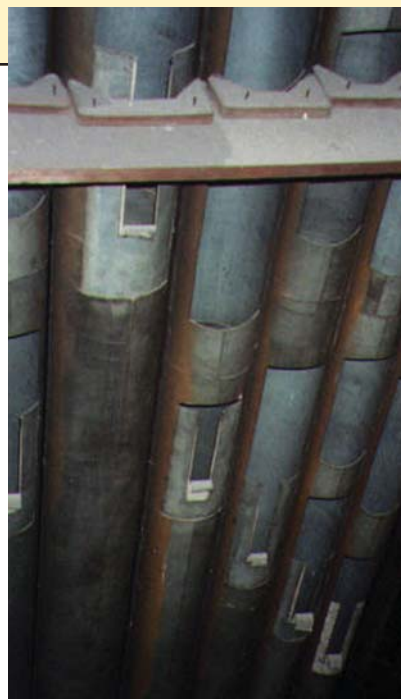


Figure 22

half tones narrower than the 4' Octave, similar to the scaling of the Twelfth. The octaves are as wide as the foundations. The current breaks are:

C1			2'	1 1/2'	1'	1'
c#26	4'	2 3/4'	2'			

V Mixture

Although not measured, the flueways were visually consistent with other Hook stops. This mixture is scaled about 3 to 5 half tones narrower than the foundations. The current breaks are:

C1			2'	1 1/2'	1'	3/4'	1/2'
c#14			2 3/4'	2'	1 1/2'	1'	3/4'
c#26	4'	2 3/4'	2'	1 1/2'	1'		
c#38	8'	4'	2 3/4'	2'	1 1/2'		
c#50	8'	5 1/2'	4'	2 3/4'	2'		

VII Cymbal (Johnson, 1870)⁴

Although not measured, the flueways were visually consistent with the other Hook pipework. This mixture, designed and built by William A. Johnson and installed in 1870, is 6 to 7 half tones narrower than the foundations. It has similar robust winding in its toes and flueways to the Hook work, but it is cut up relatively lower than the Hook mixtures, giving the Johnson mixture a more silvery timbre. It is a magnificent sound and provides a scintillating crown to the principal chorus of the Hook. Unlike the spotted metal of the Hook pipework, these Johnson pipes are all made of planed metal, probably containing Johnson's typical alloy of 33% tin.⁵ This stop includes a third-sounding rank; its current breaks are:

C1					1 3/4'	1'	3/4'	1/2'	1/4'
c#14					2'	1 1/2'	1'	3/4'	1/2'
g20					2 3/4'	2'	1 1/2'	1'	3/4'
c#26	4'	2 3/4'	2'	1 1/2'	1'	3/4'			
g32	5 1/2'	4'	2 3/4'	2'	1 1/2'	1'			
d#40	8'	5 1/2'	4'	2 3/4'	2'	1 1/2'			
c#50	16'	8'	5 1/2'	4'	3 3/4'	2 3/4'	2'		

Notes and Credits

All photographs, tables, graphs, and data are by the author except as noted.

4. Huntington, Scot L., Barbara Owen, Stephen L. Pinel, Martin R. Walsh, *Johnson Organs 1844–1898*, OHS Press, Richmond, Virginia, pp. 17–18.

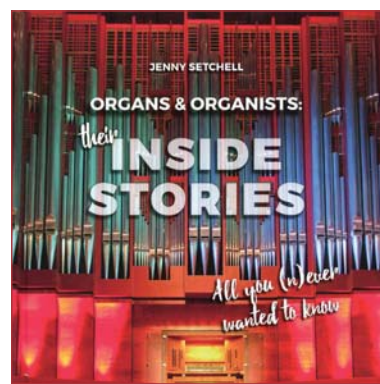
5. Elsworth, John Van Varick. *The Johnson Organs*, The Boston Organ Club Chapter of the Organ Historical Society, Harrisville, New Hampshire, 1984, p. 45.

To be continued.

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with 27 patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

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Experiencing the Story

Oberlin's 2017 Winter Term Trip to the Netherlands and Germany

By Jonathan Moyer

Frozen fingers, schnitzel and potatoes, too much bread, four-cheese pasta, train platforms in the cold, Blitzeis . . . but then that remarkable sound! This past January eleven students and four faculty and staff from the Oberlin Conservatory of Music lugged their organ shoes and music across the cold terrain of the Netherlands and Germany to experience the glory of nearly five centuries of organ building.

All the discomforts of northern Europe in winter faded away when our fingers touched those historic keyboards and the sounds of the ages filled hallowed halls with the music that first inspired us to become organists. We followed in the footsteps of Sweelinck, Scheidemann, Reincken, Buxtehude, Lübeck, Pachelbel, Bach, Liszt, Reger, and many more.

Over 13 days, we visited 28 churches and 34 organs, ranging from one of the oldest and most beautiful instruments in all of Europe in Oosthuizen's Grotekerk (Anonymous, early 16th century) to the newly rebuilt organ of the Nikolaikirche in Leipzig, the console of which was designed by Porsche.

Many of our students were traveling to Europe for their first time. For them, the trip was not only an introduction to new cultures, but also a journey home to the places where our musical tradition was born.



Stopknobs from the 1693 Arp Schnitger organ in the Pelstergasthuiskerk, Groningen

A trip like this is a critical element in the education of an organist. It brings one into contact with the original source of our music. It is from the instrument itself, including its cultural and historical context, that we inform our minds with something deeply profound.

One of the great advantages of a whirlwind tour such as this is the ability to compare a wide range of organs across

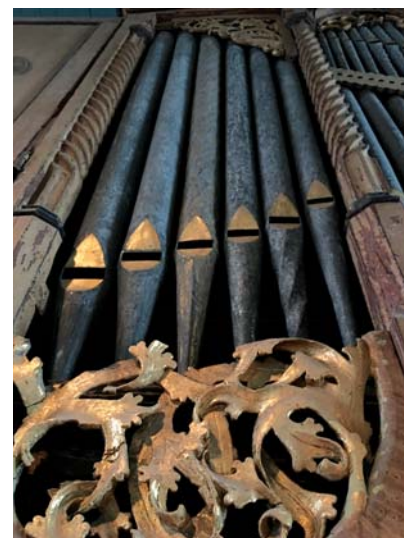


Group photo in front of Haarlem's magnificent 1738 Christian Müller organ in the Bavokerk

time periods and geographies. The vocal allure of northern leaden principals befits the Italian characteristics of much seventeenth-century music. Just 250 miles to the south the contrast could not have been more evident. The Thuringian predilection for pipes predominantly of tin and "gritty" voicing reflects an emphasis on congregational singing, enunciating the strength and rhythm of German consonants. Every organ we played told its own story, brought to life as we walked the streets, opened the gates of the church, and climbed the stairs. It is impossible to share them all, but here are just a few.

An often overlooked treasure in Groningen is the marvelous Schnitger organ of 1693 in the Pelstergasthuiskerk, originally a guesthouse chapel to the nearby hospital. In the seventeenth century the church became sanctuary to a French Protestant reformed congregation (Walloon or Waalse). Its two-manual organ with hook-down pedalboard was designed for one main purpose: to accompany the singing of psalms. Each stop of this organ sings with clarity and unique color, enabling a multitude of ensemble and consort combinations. The Rugwerk 4' Fluit dating from 1627 can seduce one for hours on end.

The new organ of Hamburg's Katharinenkirche is the product of an important narrative that brings the world of Scheidemann and Reincken together with that of Johann Sebastian Bach. Its vast colors and ensembles are the vestiges of the Schnitger age, yet the Bach-Kellner temperament acknowledges the presence of Bach when he took his Hamburg audition in 1720. This organ demonstrates that Flentrop is still achieving some of the finest construction of organs in the world today.



Facade and keyboard of the organ in Grotekerk, Oosthuizen (Anonymous, 16th century)

Another Bach story was revealed during the restoration of the famous Hildebrandt organ in Naumburg's St. Wenzelskirche. It was discovered that the stops from the old console still bore their original labels—the same labels that Johann Sebastian Bach and Gottfried Silbermann read when they examined the organ in 1746.

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The 1730 Trost organ towers above the pulpit in Walterhausen. The words on the pulpit read "Seelig sind die Gottes Wort hören," or "Blessed is the hearing of God's Word."



Leipzig viewed from Lindenau, Johann Alexander Thiele (1685–1752)



Our final gathering of the trip with other organ students from the Hochschule für Musik in Weimar.



Matthew Buller at the console of Hamburg's Katharinenkirche, Flentrop, 2013



James David Christie and Jonathan Moyer at the console of the 1889 Sauer organ in Leipzig's Thomaskirche (photo credit: Matthew Buller)

Other stops told similar stories. The great Ladegast organ in the Merseburg Cathedral (now fully restored) reveals the enigmatic 16' Aeoline stop that conjured the imagination of Liszt and Reubke. Today, its dark yet clarion tone ushers us into the mystery of the Romantic age.

The desire to crescendo the vast resources of the organ received its ultimate realization in the smooth Walze (Rollschweller) in Wilhelm Sauer's 1889 masterpiece in Leipzig's Thomaskirche, bringing Max Reger's extreme dynamic ranges into context.

Perhaps our most memorable Thuringian adventure was a snowy day in Waltershausen. Our gracious host was delayed because of the snow, but we were able to make our way into the church as parishioners were taking down the large Christmas tree that had finally finished its season. To our delight the local caretaker of the

famous Trost organ was on hand to help with the removal of the tree and took us on an extensive tour of the organ. Even with the reeds suffering from the frigid temperatures, the robust sound of the organ sailed over the central pulpit like a great sermon. It demonstrates how the organ in the Lutheran tradition became a complement to the spoken word, orating from its own gallery pulpit. Lunch in a nearby establishment consisted of more schnitzel, bread, and beer, insulating us from the cold and snow. This was music and food from the heart of the earth.

One of the few free afternoons we had on the trip afforded me a few hours in the Leipzig Museum of Art, where a simple landscape painting of the city caught my attention. It was painted by Johann Alexander Thiele (1685–1752) whose lifespan was almost exactly



The original 1746 label that designates the Pedal 32' Posaune of the Hildebrandt organ in Naumburg's Wenzelskirche



The 16' Aeoline of Merseburg Cathedral, Ladegast, 1855

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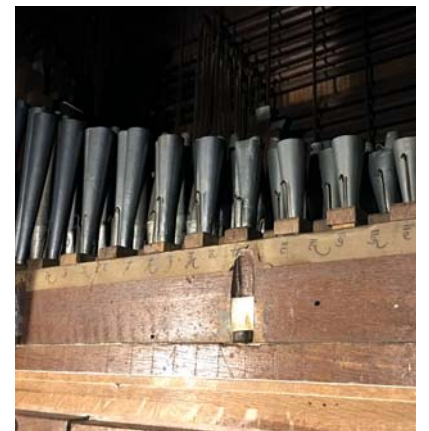
Group photo in front of Aakerk organ (photo credit: Henk de Vries)



The console of the 1722 Silbermann organ in Rötha's Marienkirche.



One of the gigantic reed boots in the 1730 Trost organ in Waltershausen.



View of the Brustwerk with original lettering in the 1675 Arp Schnitger organ in Stade, Ss. Cosmae and Damiani.



15 pedals and ventils that operate the 1871 Ladegast organ in Scherwin.



A psalm board in the Bavokerk, Haarlem

that of J. S. Bach. In the center of the painting the Thomaskirche towers above the many houses that define the skyline. The work may very well have been painted while Bach was living in Leipzig. The cantor's house and Thomasschule are visible, and the smoke rising from the surrounding chimneys is almost scented. The paint on the canvas is like a veil that separates us from a time that we so desperately long to visit. We are so close yet so distant.

As organists we have a privilege that few people on earth get to experience. We come closer to history than any painting can ever portray. We touch the keys, pedals, bench, and stops. We engage the wind from the bellows into pipes as the notes on the page guide us to shape sounds into figurations and figurations into phrases. Suddenly the composer's voice is brought to life.

This is why we journey to the land of these miraculous instruments. They fill our souls with the world that our beloved composers knew. They form memories and experiences that will guide the musical choices we make for the rest of our lives. ■

All photos by Jonathan Moyer, except where indicated.

Jonathan Moyer, DMA, is an assistant professor of organ at Oberlin College and organist and director of music at the Church of the Covenant in Cleveland, Ohio; www.jonathanumoyer.com.

Participants:

Faculty: James David Christie, Jonathan Moyer
 Staff: David Kazimir, Bradley McClain
 Students: Albert Bellefeuille, Mathew Bickett, David Boeckh, Matthew Buller, Tigran Buniatyan, Cory Burris, Celina Kobetsch, Natalie Mealey, Lorraine Mihaliak, Mitchell Miller, Henry Webb

Our Trip at a Glance

Amsterdam, The Netherlands

Waalse Kerk
 Organ: Christian Müller, 1734
 Oude Kerk
 Transept Organ: Jürgen Ahrend, 1965/2001
 The Vater-Müller organ was under restoration
 Italian Organ: Nicola Puccini, 2011

Haarlem

Bavo Kerk
 Organ: Christian Müller, 1738

Oosthuizen

Grotekerk
 Organ: Anonymous, early 16th century

Amsterdam

St. Nicholas Basilica
 Organ: Wilhelm Sauer, 1889

Groningen

Aa-Kerk
 Organ: Arp Schnitger, 1702
 Pelstergashuizkerk
 Organ: Arp Schnitger, 1693
 Martinikerk
 Main Organ: Arp Schnitger, 1691
 Choir Organ: Ph. le Piccard, 1744

Lübeck, Germany

Marienkirche
 Visit to church only
 Jacobikirche
 Small Organ: Fr. Stellwagen, 1636
 Main Organ: Schuke/Flentrop, 2013
 Positiv Organ: Richborn, 1673
 Lübeck Dom
 Italian Organ: Biaggio di Rosa, 1777

Hamburg

Michaeliskirche
 Main Organ: Steinmeyer, 1962
 (Façade, Hildebrandt)
 Concert Organ: Marcussen, 1914
 The C.P.E. Bach Organ:
 Hartwig und Späth, 2010
 Central Console by
 Johannes Klais, 2010
 Jacobikirche
 Organ: Arp Schnitger, 1689
 Jürgen Ahrend, 1989
 Katharinenkirche
 Organ: Flentrop, 2013

Stade

Ss. Cosmae and Damiani
 Organ: Arp Schnitger, 1675

Schwerin

Schwerin Dom
 Organ: Friederich Ladegast, 1871

Rötha

St. Georg
 Organ: Gottfried Silbermann, 1721
 Marienkirche
 Organ: Gottfried Silbermann, 1722

Leipzig

St. Nikolaikirche
 Organ: Eule/Porsche, 2003
 St. Thomaskirche
 Reger Organ: Wilhelm Sauer, 1889
 Bach Organ: Gerald Woehl, 2000

Naumburg

St. Wenzelskirche
 Organ: Zacharias Hildebrandt, 1746

Merseburg

Cathedral
 Organ: Friederich Ladegast, 1855

Erfurt

Marien Dom
 Organ: Alexander Schuke, 1992
 St. Severikirche
 Organ: Johannes Klais, 1930
 (Case by Wender, 1714)
 Cruciskirche
 Organ: Franciscus Volckland, 1737

Arnstadt

St. Boniface (Bachkirche)
 Organ: Johann Fr. Wender, 1703
 Organ: Steinmeyer, 1913

Waltershausen

Stadtkirche
 Organ: Tobias Trost, 1730

Weimar

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Marceau Pipe Organ Builders, Seattle, Washington, Opus 35 University Lutheran Church, Seattle, Washington

Marceau Pipe Organ Builders has completed their Opus 35, a three-manual and pedal organ of 25 stops, 27 ranks, and 1,714 pipes for University Lutheran Church of Seattle, Washington. The first instrument for this edifice was built by the Reuter Pipe Organ Company in 1954, Opus 1097. It consisted of two manuals, 18 stops, 19 ranks, and 1,358 pipes. An Echo division was later installed by Balcom & Vaughan Organ Builders in 1957, Opus 637. This consisted of two manuals, six stops, six ranks, and 392 pipes. Two consoles were added; the Chancel unit was able to control both locations, and a separate console was placed in the rear balcony to play only the Echo division. This arrangement worked well for a number of years before mechanical and tuning issues began to affect the reliability of the organs.

In 2013, a conversation was begun that would address the status of the existing consoles, the unplayable Echo division, and the obsolete electrical system. After exploring a number of options, University Lutheran awarded Marceau Pipe Organs a contract to build a new three-manual, terraced drawknob console and create an Antiphonal division that would be located on the floor of the balcony, as well as some modest tonal additions to enable this division to function in a variety of musical styles and to stay in tune with the Chancel organ, regardless of the season. In addition to the above details, there was a desire to transform the sounds of both organs from dull and colorless to a brighter, more energetic sound. This was achieved by introducing new pipes for the Great, Swell, and Antiphonal principal choruses along with major re-regulation of the existing reed stops. In addition, the Antiphonal received an 8' Festival Trumpet and an 8' Krummhorn; the existing 8' Vox Humana was not retained in this division since the Chancel Swell already contained a stop of this character.

The new console was constructed of solid white oak with the coupler rail and stop tiers of bubinga. The simple elegance of the white oak complements the red-brown appearance of the bubinga. The keyboards feature polished bone naturals and ebony sharps. These console treatments have been an integral element of all Marceau consoles for the past 15 years.

A reading of the stoplist suggests a much more colorful and energetic tonal design. The Great principal chorus is

completely new to the organ and includes a much-needed 1 3/4' Seventeenth. The Swell 8' Principal was a last-minute addition, replacing the original rank, which was slotted with a narrow, string-like sound. The Antiphonal is the only division with a façade; these 12 pipes are from the 8' Principal. The Pedal 16' Principal was extended by 17 notes to become 8' Principal II on the Great. The luxury of having four 8' Principals is most effective in a less than supportive acoustic.

The number of flute stops is on the lean side due to space and mechanical limitations. The intent was to finish each stop with a multitude of functions, creating a more versatile result. While it is not an ideal design to derive multiple stops of various pitches from one rank, the various derived mutations (Swell and Antiphonal) work quite well as tonal contrasts to the independent Great mutations.

There are two sets of strings that work remarkably well and complement each other tonally. Having a set of strings in the Antiphonal again creates a unique location of sound that has a most satisfying result!

The reeds all received extensive revoicing in the shop and regulation on site. Both Swell reeds were opened up to gain color and dynamic capabilities. For greater versatility, the Trumpet is set at 16', 8', and 4' pitches in the Swell, 8' pitch in the Great, and 16', 8', and 4' pitches in the Pedal. A 32' electronic extension was added as the final dynamic element for the Pedal chorus. The Antiphonal 8' Krummhorn is bright, and its location still works well with the Chancel organ. The Antiphonal 8' Festival Trumpet brings a solo reed sound to the organ. Its sound is bright and very present without overwhelming the full ensemble.

The organ was dedicated on October 8, 2016, with a vespers service followed by an organ recital performed by William Bryant.

This was a challenging project in so many ways. Working with an existing pipe organ brings many surprises along the way that could not have been anticipated. We acknowledge the following for their efforts in the many details of this work: Carl Dodrill (Pipe Organ Foundation), Jim Stettner and Michael Way (Puget Sound Pipe Organs), William Bryant, organist of University Lutheran Church, and the staff of Marceau Pipe Organ Builders. These skilled craftsmen took on the many and sometimes difficult challenges of this project with energy and commitment!

—René A. Marceau
President/Tonal Director
—Sean Haley
Operations Manager



Console, Marceau Opus 35, University Lutheran Church, Seattle, Washington



Antiphonal façade

Marceau Pipe Organ Builders, Opus 35

University Lutheran Church, Seattle, Washington

<p>GREAT Manual II (Unenclosed)</p> <p>16' Principal (Pedal) 8' Principal I 61 pipes 8' Principal II (Pedal) 8' Concert Flute 61 pipes 8' Rohr Flute (Swell) 8' Gemshorn 61 pipes 4' Octave 61 pipes 4' Nachthorn 61 pipes 2 3/4' Quinte 61 pipes 2' Super Octave 61 pipes 1 3/4' Seventeenth 61 pipes 1 1/4' Mixture III 183 pipes 8' Trumpet (Swell) 8' Festival Trumpet (Antiphonal) Tremulant</p> <p>SWELL Manual III (Enclosed)</p> <p>16' Rohr Bourdon (ext 8') 12 pipes 8' Principal 61 pipes 8' Rohrflute 61 pipes 8' Viola 61 pipes 8' Viola Celeste (TC) 49 pipes</p>	<p>4' Spitz Octave 61 pipes 4' Rohrflute (ext) 12 pipes 2 3/4' Nazard (from 4' / 2' Rohrflute) 2' Rohrflute (ext) 12 pipes 1 3/4' Tierce (from 4' / 2' Rohrflute) 16' Posaune (ext Trumpet) 12 pipes 8' Trumpet 61 pipes 8' Oboe 61 pipes 8' Vox Humana 61 pipes 4' Clarion (from Trumpet) 8' Festival Trumpet (Antiphonal) Tremulant</p> <p>ANTIPHONAL Man. I (Enclosed)</p> <p>16' Gedecktbas (ext) 12 pipes 8' Principal 61 pipes 8' Gedeckt 61 pipes 8' Salicional 61 pipes 8' Voix Celeste (TC) 49 pipes 4' Octave 61 pipes 4' Flute (ext) 12 pipes 4' Salicet (ext) 12 pipes 2 3/4' Nazard 61 pipes</p>	<p>2' Fifteenth (ext 4' Octave) 12 pipes 2' Flute (from 4' Flute) 1 3/4' Tierce (from Nazard) 1 3/4' Mixture III (from Octave & Nazard) 8' Krummhorn 61 pipes 8' Festival Trumpet 61 pipes Tremulant Chimes (25 tubes)</p> <p>PEDAL</p> <p>32' Untersatz (Antiphonal Gedecktbas) 16' Principal 32 pipes 16' Rohr Bourdon (Swell) 16' Gedecktbas (Antiphonal) 8' Octave (ext) 12 pipes 8' Principal (Antiphonal) 8' Rohrflute (Swell) 8' Gedeckt (Antiphonal) 4' Choralbas (ext 8' Octave) 12 pipes 4' Flute (Swell) 32' Posaune (digital ext) 16' Posaune (Swell) 8' Trumpet (Swell)</p>	<p>8' Krummhorn (Antiphonal) 8' Festival Trumpet (Antiphonal) 4' Clarion (Swell) Zimbelstern</p> <p>Couplers</p> <p>Great to Pedal 8 Swell to Pedal 8 Antiphonal to Pedal 8 Swell to Great 16 Swell to Great 8 Antiphonal to Great 8 Swell to Swell 16 Swell Unison Off Antiphonal to Antiphonal 16 Antiphonal Unison Off Swell to Antiphonal 8</p> <p>Manual Transfer – Great & Antiphonal</p>
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**American Organ Institute,
University of Oklahoma,
Norman, Oklahoma
Oklahoma History Center,
Oklahoma City, Oklahoma**

A part of Oklahoma history, the Kilgen theatre organ originally installed in the studios of WKY Radio in Oklahoma City came to life again on April 24, 2017, under the fingers of John Schwandt. It was almost 81 years to the day since the instrument was officially debuted by Jesse Crawford, the “Poet of the Organ.” In reality, when Crawford played that concert April 13, 1936, to mark the move to the ritzy new studios owned by E. K. Gaylord on top of the Skirvin Tower in downtown OKC, the organ had already been played for months. And in fact, it had already gained four ranks and a vibraharp, ordered from Kilgen as soon as the instrument was installed.

Similarly, the conclusion of the rebuilding of the instrument in 2017 was not the first time it had been taken apart and reassembled; it was the fifth. When WKY Radio, the third oldest (first transmitting in 1922 as 5XT) and the strongest radio station west of the Mississippi, took a backseat to WKY Television, which began broadcasts in 1949, the organ fell silent. The studios were moved to a new location away from downtown OKC in March of 1951, and that meant there was no place for the Kilgen organ that had for 15 years accompanied the daily lives of Oklahomans with the musical stylings of Ken Wright, the brilliant organist who would remain linked with this instrument until his death in 1978.

Gaylord sold the Kilgen (Opus 5281) to the City of Oklahoma City for \$1,000, and the delightfully named local organ technician Roy Gimple installed it in the cavernous Art Deco expanse of the Municipal Auditorium. Sixteen years later, in 1967, the auditorium was renovated, renamed the Civic Center, and reoriented to seat 3,200 (half its original capacity) with the organ retained and installed in chambers on either side of the proscenium. There it played



The WKY organ is part of a current exhibit highlighting the history of commerce within the State of Oklahoma. (Photo credit: James Richardson)



Ken Wright, WKY Radio's house organist, with the new Kilgen. The carved wood Art Deco screens cover the Main and Solo chambers of the organ. (Photo courtesy Oklahoma Historical Society)



Jesse Crawford plays the inaugural concert of the WKY Kilgen to an in-studio and broadcast audience on April 13, 1936. (Photo courtesy of the AOI Archive and Library)

until 1976, when Paul Haggard, once employed by the Kilgen firm in St. Louis and now relocated to Oklahoma City, led a renovation of the instrument that culminated in a concert by Hector Olivera

on September 11, 1977. Haggard knew the organ well, as he had been on the installation team back in 1935, and there he sat, next to Ken Wright, as they heard Olivera play a concert that included the

music of the new movie *Star Wars* on the organ Ken called “my baby.”

And so the organ played on, at least on occasion, until 1998, when the Civic Center was again closed and gutted for a new interior. The design didn't include a place for an organ, and it fell to a group of local businessmen led by Greg Robertson to voice concern about its fate and to put on one last private concert for the mayor and the city council, by way of convincing them of the organ's value. Robertson called on local organ celebrity Wally Brown, known particularly as the

Kilgen Opus 5281 (1935)

Chamber analysis

MAIN		
16'	Tuba	85 pipes
16'	Open Diapason + °	85 pipes
16'	Concert Flute	97 pipes
8'	French Horn +	61 pipes
8'	Clarinet +	61 pipes
8'	Viol d'Orchestre	85 pipes
8'	Viol Celeste	73 pipes
4'	Vibraharp +	49 bars
4'	Marimba	49 bars
4'	Chrysoglott	37 bars
SOLO		
16'	Tibia	97 pipes
16'	Solo Violin	85 pipes
8'	Posthorn	61 pipes
8'	Trumpet	73 pipes
8'	Violin Diapason †	85 pipes
8'	Kinura ++	61 pipes
8'	Orchestral Oboe +	61 pipes
8'	Vox Humana	73 pipes
4'	Chimes	20 tubes
2'	Glockenspiel	37 bars
2'	Xylophone	37 bars
2'	Sleigh Bells †	25 notes

+ Added by Kilgen in 1936
 ++ Added while at WKY. Gottfried pipes, date and source unknown.
 ° 1-12 Wurlitzer Diaphone. Added while at Civic Center. Date and source unknown.
 † Added 2017
 ‡ Originally specified, this rank disappeared at an unknown time. It was restored, using vintage pipes.

GENERAL
 Vibraharp Motor
 Marimba Re-it
 Xylo/Glock Re-it

Great Sostenuto OFF	Master Expression	Record/Playback
COMBINATION PISTONS		
General - 30		
Pedal (toe) - 6		
Accompaniment - 10		
Great - 10		
Solo - 10		
Bombarde - 10		
BALANCED PEDALS		
Main Expression		
Solo Expression		
Crescendo		
MISCELLANEOUS PISTONS		
Harp Dampers On		
Crescendo A		
Crescendo B		
Percussion Unenclosed		
32' Harmonics Off		
KNEE PANEL SPOONS		
Cymbal Roll/Crash (double touch)		
Drum Roll/Strike (double touch)		
Tutti		
GREAT		
16'	Post Horn (TC)	
16'	Trumpet (TC)	
16'	Tuba	
16'	Diaphone	
16'	Violin Diapason (TC)	
16'	Tibia Clausa	
16'	French Horn (TC)	
16'	Clarinet (TC)	
16'	Kinura (TC)	
16'	Orchestral Oboe (TC)	
16'	Solo Violin	
16'	Viol d'Orchestre (TC)	
16'	Viol Celeste (TC)	

16'	Bourdon
16'	Vox Humana (TC)
8'	Post Horn
8'	Trumpet
8'	Tuba
8'	Open Diapason
8'	Violin Diapason
8'	Tibia Clausa
8'	French Horn
8'	Clarinet
8'	Kinura
8'	Orchestral Oboe
8'	Solo Violin
8'	Viol d'Orchestre
8'	Viol Celeste
8'	Concert Flute
8'	Vox Humana
5 1/2'	Tibia Fifth
4'	Octave Trumpet
4'	Octave Open
4'	Octave
4'	Tibia Clausa
4'	Solo Violin
4'	Viol d'Orchestre
4'	Viol Celeste
4'	Flute
3 1/2'	Tibia Tenth
2 3/4'	Tibia Twelfth
2 1/2'	Twelfth (Viol d'Orchestre)
2'	Tibia Piccolo
2'	Fifteenth (Violin Diapason)
2'	Piccolo (Concert Flute)
1 1/2'	Tierce (Concert Flute)
1'	Fife (Concert Flute)
8'	Marimba
4'	Marimba
4'	Xylophone
2'	Xylophone
2'	Glockenspiel
4'	Chrysoglott
Great to Great 16	
Great Unison Off	
Great to Great 4	

Solo to Great 16	
Solo to Great 8	
Great Pizzicato	
16'	Post Horn (TC)
8'	Post Horn
Solo to Great 16	
Solo to Great 8	
BOMBARDE	
16'	Post Horn (TC)
16'	Trumpet (TC)
16'	Tuba
16'	Diaphone
16'	Tibia Clausa
16'	Vox Humana (TC)
8'	Post Horn
8'	Trumpet
8'	Tuba
8'	Open Diapason
8'	Tibia Clausa
8'	Clarinet
8'	Orchestral Oboe
8'	Solo Violin
8'	Viol d'Orchestre
8'	Viol Celeste
8'	Vox Humana
4'	Tuba Clarion
4'	Octave Open
4'	Tibia Clausa
4'	Solo Violin
4'	Viol d'Orchestre
4'	Viol Celeste
2 1/2'	Tibia Twelfth
2'	Tibia Piccolo
8'	Marimba
2'	Xylophone
2'	Glockenspiel
4'	Vibraharp
4'	Chrysoglott
Bombarde to Bombarde 16	
Bombarde to Bombarde 4	
Great to Bombarde 8	



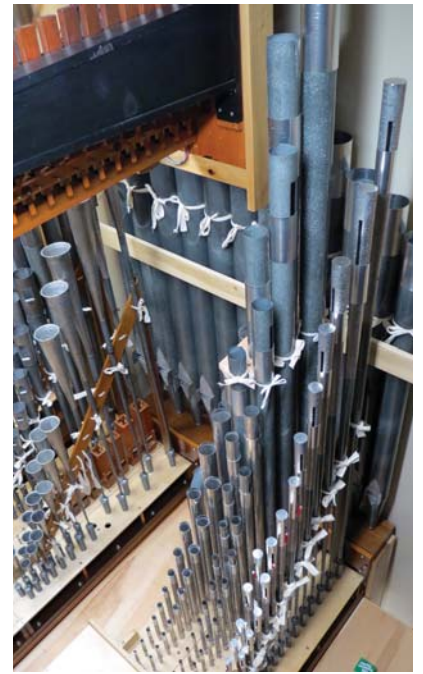
Ken Wright, seated at Kilgen Opus 5281, the organ he would forever call "my baby." (Photo courtesy Oklahoma Historical Society)



The Main and Solo chambers of the Kilgen can be seen at left, and the control room is visible behind glass. (Photo courtesy Oklahoma Historical Society)



The massive Kilgen console in position for the inaugural concert at the Oklahoma History Center (Photo courtesy Oklahoma Historical Society)



A view inside the Solo chamber of Kilgen Opus 5281. Ranks from right to left: **Orchestral Oboe, Solo String, Violin Diapason, Post Horn, Tibia Clausa, and Trumpet.** (Photo courtesy AOI)

organist who accompanied the passionate preacher Oral Roberts in his crusades around the world, in which Brown punctuated the preacher's electrifying utterances with "preaching chords," and brought in the souls, and the sheaves, to the interminable strains of "Just As I Am." Wally must have done something special, as the stony hearts of the local bureaucrats were softened and they agreed to spare the Kilgen from the wrecking ball and place it in storage, though its fate was unknown.

Before much time had passed, Robertson and Bob Blackburn, who was then

the deputy director of the Oklahoma Historical Society, came together in mutual agreement that the organ needed a home. In fact, the Oklahoma Historical Society had already broken ground on a new museum building that would stand in the shadow of the Capitol. "Dr. Bob" understood the unique role that Opus 5281 had played in the state's collective consciousness, and a change order was issued to provide a room in the new building's basement for the blower and two chambers flanking the rotunda of the new Great Hall, with its hard surfaces and view of the Capitol building.

Robertson had appealed to Garman Kimmell for support. Kimmell was an engineer and inventor whose products revolutionized the oil and gas industry around the world, but he didn't stop there. He was the medical physicist for the first open heart surgery team in Oklahoma City, designing and building one of the first heart-lung machines in the

world. Later, he produced the vena cava filter, designed to catch blood clots as they entered the heart from the extremities, before they could cause great harm or death. His simple, yet intricate, basket design, copied from his successful design of a filter to deal with accumulation of sludge in an oil well, has been implanted in hundreds of thousands of patients.

Kimmell also was passionate about music and enjoyed the mechanics and physics of the pipe organ, so he was intrigued by the planned installation of the Kilgen and agreed to fund it. A local organ enthusiast was hired to run the project, which unfortunately ran aground just before the organ was supposed to be powered up. The team dissolved and the organ sat, partially installed and silent. In 2006, the Oklahoma Historical Society invited multiple organ professionals to make an assessment of the situation. Everyone agreed that any plan to breathe life into Opus 5281 would require going back to the beginning.

One of those professionals was John Schwandt, newly hired as the organ professor at the University of Oklahoma, where he had also founded the American Organ Institute (AOI). Schwandt's vision was for a program that encompassed the pipe organ as a whole, including its unique expression in the American theatre organ, and in the study and practice of organbuilding and maintenance. Having already procured the space for an organ shop and outfitted it appropriately, Schwandt felt that a project to return a theatre organ to Oklahoma City was a natural fit for his institute. But the money had to come from somewhere.

At approximately the same time, Dusty Miller, a son-in-law of Garman Kimmell who had a particular love for the theatre organ, was contemplating a move back to Oklahoma with his wife, Barbara, having retired from his own

Oklahoma History Center, Oklahoma City, Oklahoma

Great to Bombarde 4
Solo to Bombarde 16
Solo to Bombarde 8

ACCOMPANIMENT

8' Post Horn
8' Trumpet
8' Tuba
8' Open Diapason
8' Violin Diapason
8' Tibia Clausa
8' French Horn
8' Clarinet
8' Solo Violin
8' Viol d'Orchestre
8' Viol Celeste
8' Concert Flute
8' Vox Humana
4' Octave Open
4' Octave
4' Tibia Clausa
4' Solo Violin
4' Viol d'Orchestre
4' Viol Celeste
4' Concert Flute
4' Vox Humana
2½' Flute Twelfth (Concert Flute)
2' Piccolo (Concert Flute)
8' Marimba
4' Marimba
8' Vibraharp
4' Vibraharp
4' Chrysoglott
Snare Drum Roll
Snare Drum Tap
Tom Tom
Tambourine
Castanets
Wood Block
Choke Cymbal
Tap Cymbal
Birds

Sleigh Bells
Cow Bell
Accompaniment to Accompaniment 4
Solo to Accompaniment 8

Accompaniment Second Touch

8' Post Horn
8' Trumpet
8' Tuba
8' Open Diapason
8' Tibia Clausa
8' French Horn
8' Clarinet
4' Tibia Clausa
8' Marimba
1' Glockenspiel
4' Chimes
Triangle
Traps to Second Touch
Great to Accompaniment 4
Solo to Accompaniment 8

SOLO

8' Post Horn
8' Trumpet
8' Tuba
8' Open Diapason
8' Violin Diapason
8' Tibia Clausa
8' French Horn
8' Clarinet
8' Kinura
8' Orchestral Oboe
8' Solo Violin
8' Viol d'Orchestre
8' Viol Celeste
8' Concert Flute
8' Vox Humana
4' Tibia Clausa
4' Solo Violin
4' Viol d'Orchestre
4' Viol Celeste

4' Vox Humana
2½' Tibia Twelfth
2' Tibia Piccolo
1½' Tibia Tierce
1½' Tibia Larigot
8' Marimba
2' Xylophone
2' Glockenspiel
8' Vibraharp
4' Vibraharp
4' Chrysoglott
4' Sleigh Bells
8' Chimes
Solo to Solo 16
Solo Unison Off
Solo to Solo 4
Solo to Solo 6½
Solo to Solo 5½
Solo to Solo 4½

PEDAL

32' Harmonics (resultant)
32' Contra Bourdon (resultant)
16' Tuba
16' Diaphone
16' Tibia Clausa
16' Violone
16' Bourdon
8' Post Horn
8' Trumpet
8' Tuba
8' Open Diapason
8' Violin Diapason
8' Tibia Clausa
8' Clarinet
8' Solo Violin
8' Viol d'Orchestre
8' Viol Celeste
8' Concert Flute
4' Chimes
Bass Drum
Tympani

Crash Cymbal
Tap Cymbal
Triangle
Accompaniment to Pedal 8
Great to Pedal 8
Great to Pedal 4
Solo to Pedal 8

Tremulants

Main
French Horn/Clarinet
Solo
Tibia Clausa
Vox Humana
Tuba
Trumpet
Post Horn

Untuned Percussion Pistons

Acme Siren
Auto Horn
Bass Drum
Bird
Block
Boat Whistle
Crash Cymbal
Door Bell
Fire Gong
Fire Siren
Police Whistle
Roll Cymbal
Sleigh Bells
Slide Whistle
Splash Cymbal
Snare Drum
Telephone
Thunder
Train Whistle
Triangle
Wind
Wind Chime



Members of the AOI family gather around the console on the occasion of the inauguration of the rebuilt Kilgen organ. It was the culmination of three years of work. (Photo courtesy Oklahoma Historical Society)

career as an engineer in Pennsylvania. Learning of the situation with the WKY organ, Miller offered to help find a solution to the albatross in the chambers. Given time and planning, he gathered the financial commitment from his now-deceased father-in-law's company and charitable foundation, as well as the Gaylord family, and resolved to make the Kilgen play again. Having consulted with a number of people, Miller began discussions with the principals of the AOI, just a few miles south at the University of Oklahoma, and asked for a plan. Being that the AOI and the History Center were both part of major state institutions, the move seemed natural, and furthermore would leverage the AOI's internal resolve and external accountability to insure that the project would not fail.

On the part of the AOI, this was an endeavor that would follow several other smaller but successful projects in the state of Oklahoma. The AOI does not operate outside the borders of the state and is governed by a non-compete clause, and thus is set about encouraging the pipe organ culture within Oklahoma, which has long suffered disappointing instruments often cobbled together by locals, and has precious few capable organ technicians. There is a particular shortage of theatre organs.

Given the instrument and the beautiful new History Center, the AOI gladly took on the challenge of a complete rebuild of the Kilgen. It was determined by all parties that this was not to be a restoration that would attempt to replicate the instrument at any given time in its history. This was rendered a *fait accompli* by the simple fact that the historical fabric of the "original" instrument was very tattered. The original relay was destroyed by a fire in the relay room in the 1980s, and the console had always been electric. The wind system, which had been designed to supply 10 ranks, was never equal to the task of powering 15 ranks on pressures of 10 and 15 inches of water column, and had thus been chopped up. The chests were an unfortunate mess. The pipes had seen some real damage, but were largely intact and thus, tonally, the Kilgen organ could be resurrected.

Extensive planning in coordination with Clark Wilson, now visiting instructor of organ at University of Oklahoma, and other leading theatre organists as well as several noted organbuilders and professionals, had produced a revised specification that fully utilized

the available tonal resources. It was clearly stated that the agreed intent was to produce an organ that reflected the now-scarce Kilgen sound, but was not hamstrung by the console specifications as it was built or altered in its checkered history. This would be a clean and exciting instrument that was ready to engage both today's young theatre organists and the general public, many of whom may never have encountered a pipe organ at all—much less one of this breed.

The most obvious obstacle was in how to lay out the instrument, given the necessity of working within the provided dimensions. John Riester and Dan Slinger worked together to design a wooden super-structure that capitalized on the height of the chambers to allow three levels to comfortably accommodate the wind system, the pipes and chests, and the tuned and untuned percussions and effects. Each aspect of the instrument was treated in consultation with appropriate professionals, one of whom was Alan Nagel, whose father was the last shop foreman for Kilgen and subsequently purchased the company, retaining designs and files.

While all aspects of an organ's design are crucial, voicing and tonal finishing are agreed to be essential to the success of an instrument. Almost all of the pipes from the instrument were cleaned and repaired in-house. John Schwandt and Adam Pajan (a member of THE DIAPASON's 20 Under 30 Class of 2016) then worked rank by rank, in cooperation with professionals such as Clark Wilson and Peter Batchelder, to restore the tonal characteristics of the organ.

There were hurdles along the project's path, but none of them were defeating, given the breadth of experience drawn on to inform decisions as well as the enthusiasm and support of all involved. Finally, the WKY Kilgen is played again for audiences of Oklahomans—including Ken Wright's daughter, Margot, who was present at the inaugural performance, and Carolyn Rexroat Warner, who appeared on WKY Radio as a young hostess and as an ensemble member during the best years of radio programming, just prior to the explosion of television. Both agreed with others who knew the instrument in its original home: Kilgen Opus 5281 had never sounded better.

As part of the shared mission of the Oklahoma Historical Society and the American Organ Institute, a new interactive exhibit was designed and built by the AOI for installation at the museum.



A visitor interacts with the educational exhibit designed and built at the AOI and located just inside the museum's entrance. (Photo credit: James Richardson)

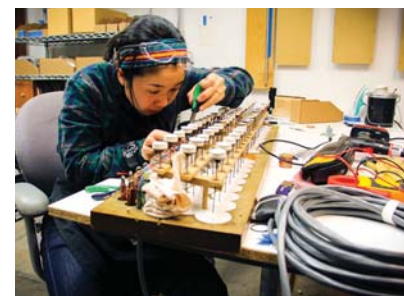
It contains a blower, reservoir, cross-section of a Kilgen chest with playable pipes, a small toy counter (perhaps to the chagrin of the museum personnel in proximity), a group of differing pipes, and playable 16' and 8' pipes. This has become the most popular exhibit in the museum, to the happy satisfaction of both parties.

The professionals and the students of the American Organ Institute are grateful to the Oklahoma Historical Society and the Kimmell and Gaylord families for making this project possible. We look forward to working with and on this instrument as it is used regularly in a variety of settings. Likewise, thanks are due to the many who stepped in to save the instrument at various points in its life, and to the professionals involved in this project. Most are listed below, but not exhaustively.

For those of us who are both natives of Oklahoma and lovers of the pipe organ, this instrument stands as a link to our past. It accompanied programs that were followed avidly and in times of great national distress. It was heard by our families and came into our homes. And once again, it can be heard accompanying our state song. Here in Oklahoma "we know we belong to the land, and the land we belong to is grand!"

—Jeremy D. Wance
Associate Director
American Organ Institute

Professional assistance provided by:
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AOI graduate Mayu Hashigaya Allen checks magnet integrity and wires a bottom board from Opus 5281. (Photo courtesy AOI)

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Oklahoma Historical Society and Oklahoma History Center website: www.okhistory.org.

American Organ Institute website: www.ou.edu/aoi.html.

Cover photo by James Richardson.

2017 Summer Carillon Concert Calendar

By Brian Swager

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
 August 6, Sue Bergren
 August 20, Julianne Vanden Wyngaard

Centralia, Illinois

Centralia Carillon
 Saturdays at 4 pm
 August 5, Tiffany Ng
 August 26, Jeremy Chesman
 September 2, Roy Kroezen with handbell choir
 September 9, Roy Kroezen with Little Egypt Brass

Chicago, Illinois

University of Chicago, Rockefeller Chapel
 Sundays at 5 pm
 August 6, Lynnli Wang
 August 13, Roy Kroezen
 August 20, Linda Dzuris

Cohasset, Massachusetts

St. Stephen's Episcopal Church
 Sundays at 6 pm
 August 6, Margaret Pan
 August 13, John Whiteside

Culver, Indiana

Culver Academies
 Saturdays at 4 pm
 September 2, John Gouwens
 September 30, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
 Wednesdays at 12:30 pm
 August 2, Tatiana Lukyanova

Denver, Colorado

University of Denver, Williams Carillon
 Sundays at 7 pm
 August 6, Carolyn Bolden
 August 20, Carol Jickling Lens

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
 August 2, Ray McLellan

Erie, Pennsylvania

Penn State University, Behrend Campus, Smith Chapel
 Thursdays at 7 pm
 August 3, Linda Dzuris

Frederick, Maryland

Baker Park
 First and third Fridays at 12:30 pm
 John Widmann, City Carillonneur

Gainesville, Florida

University of Florida, Century Tower
 Sundays at 3 pm
 August 20, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
 August 7, Lynnli Wang
 August 14, Roy Kroezen

August 21, Linda Dzuris
 August 28, Brandon Blazo
 September 4, Sue Bergren

Grand Rapids, Michigan

Grand Valley State University
 Wednesdays at noon
 August 5, Julianne Vanden Wyngaard

Mariemont, Ohio

Mary M. Emery Memorial Carillon
 Sundays at 7 pm
 August 6, Richard M. Watson
 August 13, Richard M. Watson
 August 20, Richard M. Watson
 August 27, Richard M. Watson
 September 3, Richard M. Watson
 September 4, Richard M. Watson

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
 August 4, Margaret Pan
 August 11, Linda Dzuris
 August 18, George Matthew, Jr. (3 pm)

Minneapolis, Minnesota

Central Lutheran Church
 Sundays at 11:30 am
 August 6, Kipp Cortez

Naperville, Illinois

Naperville Millennium Carillon
 Tuesdays at 7 pm
 August 1, Parker Ludwig
 August 8, Lynnli Wang
 August 15, Roy Kroezen
 August 22, Linda Dzuris

Norwood, Massachusetts

Norwood Memorial Municipal Building
 Mondays at 7 pm
 August 7, Margaret Pan
 August 14, John Whiteside

Ottawa, Ontario

Peace Tower Carillon
 July & August, weekdays at 11 am
 Andrea McCrady, Carillonneur

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
 August 6, Lisa Lonie
 August 13, Lisa Lonie & Janet Tebbel
 August 20, Tatiana Lukyanova
 August 27, Andy Zhang
 September 3, Joey Cotruvo

St. Paul, Minnesota

House of Hope Presbyterian Church
 Sundays at 4 pm
 August 6, Kipp Cortez
 August 13, Dave Johnson

Valley Forge, Pennsylvania

Washington Memorial Chapel
 Wednesdays at 7:30 pm
 August 2, Lynnli Wang
 August 9, John Widmann
 August 16, Doug Gefvert with Irish Thunder Pipes & Drums
 August 23, Tatiana Lukyanova
 August 30, Doug Gefvert

Bert Adams, FAGO

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 Park Ridge, IL
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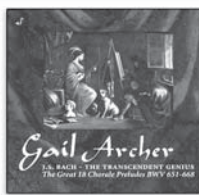
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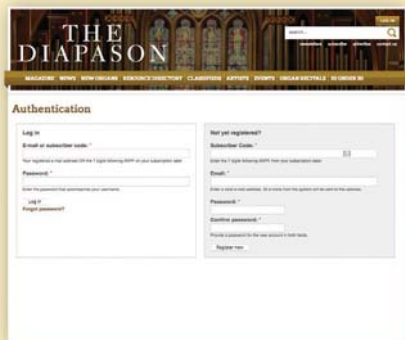
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Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST

Alan Saggerson; First Parish UCC, Brunswick, ME 12:15 pm
Nathan Avakian; Merrill Auditorium, Portland, ME 7:30 pm

Katelyn Emerson; St. Kieran Community Center for the Arts, Berlin, NH 7 pm
Gigi Mitchell-Velasco; Old West Church, Boston, MA 8 pm

16 AUGUST

Katie Minion; Methuen Memorial Music Hall, Methuen, MA 8 pm

Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Grace Covenant Presbyterian, Richmond, VA 7 pm

Stephen Buzard; Christ Church, Michigan City, IN 12:15 pm

Tedd King; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Matthew Buller; First English Lutheran, Appleton, WI 12:15 pm

Karen Black; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

Tom Hamilton; Blessed Sacrament Catholic Church, Hibbing, MN 12 noon

17 AUGUST

George Bozeman; St. John's Catholic Church, Bangor, ME 7:30 pm

Samuel Buse; Lawrence University, Appleton, WI 12:15 pm

20 AUGUST

Florian Wilkes; St. Patrick's Cathedral, New York, NY 3:15 pm

Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm

Lester Ackerman; St. Mark's Lutheran, Charlotte, NC 7 pm

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

David Hurd; Loyola University, Chicago, IL 3 pm

22 AUGUST

Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm

Emerson Fang & Laura Gullett; Old West Church, Boston, MA 8 pm

23 AUGUST

Andrew Sheranian; Methuen Memorial Music Hall, Methuen, MA 8 pm

Vashni Seitzer; St. Joseph Catholic Church, Appleton, WI 12:15 pm

Stephen Steely; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

24 AUGUST

Kevin Birch; St. John's Catholic Church, Bangor, ME 7:30 pm

27 AUGUST

Matteo Venturini; St. Patrick's Cathedral, New York, NY 3:15 pm

29 AUGUST

Clara Gerdes; Old West Church, Boston, MA 8 pm

30 AUGUST

Kevin Neel; Methuen Memorial Music Hall, Methuen, MA 8 pm

Christopher Stroh; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm

Peter Szeibel; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

31 AUGUST

Margaret Harper; St. John's Catholic Church, Bangor, ME 7:30 pm

1 SEPTEMBER

Adam Brakel; Cathedral-Basilica of St. Augustine, St. Augustine, FL 6 pm

2 SEPTEMBER

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

8 SEPTEMBER

Todd Wilson; Pilgrim Lutheran, Carmel, IN 7:30 pm

9 SEPTEMBER

Ken Cowan; Grace Episcopal, Gainesville, GA 7 pm

10 SEPTEMBER

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

Craig Cramer; Basilica of the Sacred Heart, University of Notre Dame, South Bend, IN 8 pm

Karen Beaumont; St. John Cantius Catholic Church, Chicago, IL 2:30 pm

12 SEPTEMBER

Nevalyn Moore; Campbellsville University, Campbellsville, KY 12:20 pm

Robert Bates; DeBartolo Performing Arts Center, University of Notre Dame, South Bend, IN 3:15 pm, 4:45 pm

Christophe Mantoux; Basilica of the Sacred Heart, University of Notre Dame, South Bend, IN 8 pm

David Jonies; Church of the Gesu, Milwaukee, WI 7:30 pm

15 SEPTEMBER

Frederick MacArthur; Methuen Memorial Music Hall, Methuen, MA 8 pm

Ken Cowan; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm

16 SEPTEMBER

Nathan Laube; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

17 SEPTEMBER

Chelsea Chen; St. George Catholic Church, Erie, PA 3 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Rich Spotts; Loyola University, Chicago, IL 3 pm

19 SEPTEMBER

Simon Thomas Jacobs; Stetson University, Deland, FL 7:30 pm

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

22 SEPTEMBER

Weston Jennings; Christ Church, Easton, MD 7 pm

Craig Cramer; Southern Illinois University, Carbondale, IL 7:30 pm

23 SEPTEMBER

Christophe Mantoux; St. Luke's Lutheran, Ithaca, NY 10 am masterclass, 5 pm recital

24 SEPTEMBER

Katelyn Emerson; Christ Congregational (UCC), Brockton, MA 3 pm

The Chenault Duo; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Wayne Wold, hymn festival; St. Martin's Lutheran, Annapolis, MD 4 pm

Jonathan Ryan, Bach, *Clavierübung III*; St. Joseph Cathedral, Columbus, OH 3 pm

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

VocalEssence; American Swedish Institute, Minneapolis, MN 4 pm & 7 pm

25 SEPTEMBER

Stephen Buzard; Presbyterian Homes, Evanston, IL 1:30 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 7 pm

29 SEPTEMBER

The Chenault Duo; St. Paul's School, Concord, NH 7:30 pm

Peter DuBois; Third Presbyterian, Rochester, NY 7:30 pm

30 SEPTEMBER

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

Edward Eicker & Andrea Bartolomeo; St. Paul of the Cross Catholic Church, Park Ridge, IL 7:30 pm

Calendar

UNITED STATES West of the Mississippi

16 AUGUST
Kraig Windschittl; Wayzata Community Church, Wayzata, MN 12 noon
James Welch; Brigham Young University, Provo, UT 7 pm

20 AUGUST
James Hammann, with clarinet; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
+Elisa Bickers; Village Presbyterian, Prairie Village, KS 3 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 AUGUST
Jacob Benda; Trinity Lutheran, Rochester, MN 12:15 pm

23 AUGUST
David Jonies; Basilica of St. Mary, Minneapolis, MN 7 pm
+Elisa Bickers; Village Presbyterian, Prairie Village, KS 7 pm

27 AUGUST
Jonathan Ryan; Cathedral of the Holy Trinity, New Ulm, MN 1 pm
Jason Jia; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 AUGUST
Benjamin Kolodziej; Trinity Lutheran, Rochester, MN 12:15 pm

9 SEPTEMBER
James Welch; First Presbyterian, Monterey, CA 6 pm

10 SEPTEMBER
Weston Jennings; First Presbyterian, Tyler, TX 4 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

15 SEPTEMBER
Christopher Houlihan; St. Mark's Anglican, Arlington, TX 7:30 pm

16 SEPTEMBER
Christophe Mantoux; St. James Cathedral, Seattle, WA 8 pm
James Welch; Bethania Lutheran, Solvang, CA 1 pm

17 SEPTEMBER
Ugo Sforza; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 SEPTEMBER
Christophe Mantoux; First Lutheran, Yuba City, CA 7:30 pm

22 SEPTEMBER
Stephen Buzard; University of Nevada, Las Vegas, NV 7:30 pm
James Welch; Santa Barbara Stake Center, Santa Barbara, CA 7:30 pm

24 SEPTEMBER
Douglas Cleveland; Village Presbyterian, Prairie Village, KS 3 pm
Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 AUGUST
Monteverdi, *Marienvesper*; Klosterkirche, Fürstentfeld, Germany 5 pm
Markéta Schley Reindlová & Ulrich Theißen; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Nathan Laube; St. Bavokerk, Haarlem, Netherlands 8:15 pm

16 AUGUST
Johann Vexo; Cathedral, Dresden, Germany 8 pm

17 AUGUST
Christian Schmitt; St. Justinus Höchst, Frankfurt am Main, Germany 5 pm
Ulfert Smidt; Dom St. Petri, Bremen, Germany 7 pm
Kerstin Wolf & Joost de Nooier; St. Bavokerk, Haarlem, Netherlands 4 pm
Giorgio Revelli; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

18 AUGUST
Christoph Schoener; Berliner Dom, Berlin, Germany 8 pm
Liudmila Matsyura; Münster, Konstanz, Germany 8 pm
Stephan von Bothmer; Münster, Herford, Germany 9 pm
Emma Gibbins; St. Stephen Walbrook, London, UK 12:30 pm

19 AUGUST
James David Christie; Cruciskirche, Erfurt, Germany 7:30 pm
Tobias Willi; Kathedrale-Basiliiek Sint Bavo, Haarlem, Netherlands 3 pm

20 AUGUST
Winfried Böinig; Klosterkirche, Fürstentfeld, Germany 12:10 pm
Martin Bambauer; St. Paulus Kirche, Herford, Germany 6 pm
Françoise Dornier; Cathedral, Chartres, France 4:15 pm
Peter King; Methodist Central Hall, London, UK 3 pm
Alexander Hamilton; Westminster Abbey, London, UK 5:45 pm

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Calendar

22 AUGUST

Nathan Laube; St. Bavokerk, Haarlem, Netherlands 8:15 pm
Michel Bouvard; Cathédrale Notre-Dame, Strasbourg, France 8:30 pm

23 AUGUST

Kerry Beaumont; Kreuzkirche, Dresden, Germany 8 pm
Guillaume Nussbaum; Temple Neuf, Strasbourg, France 11:30 am
Loïc Mallié; Temple Neuf, Strasbourg, France 9 pm

24 AUGUST

Christoph Kuhlmann; Dom St. Petri, Bremen, Germany 7 pm
Jos van der Koy; St. Bavokerk, Haarlem, Netherlands 4 pm
Jérôme Mondésert; Église Sainte-Aurélié, Strasbourg, France 11:30 am
François Espinasse; Église du Bouclier, Strasbourg, France 6 pm
Lauma Akmene; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

25 AUGUST

Krzysztof Urbaniak; St. Nicolai Kirche, Cuxhaven-Altenbruch, Germany 5 pm
Andreas Sieling; Berliner Dom, Berlin, Germany 8 pm
Jérôme Mondésert; St. Jacobi Kirche, Cuxhaven-Lüdingworth, Germany 8 pm
Christian Schmitt; Münster, Konstanz, Germany 8 pm
Simon Prunet-Foch; Église Saint-Pierre-Le-Jeune (Protestant), Strasbourg, France 10:30 am
Benjamin Alard; Notre Dame de l'Assomption, Arques-la-Bataille, France, 11 am
Margot Dubois; Église Saint-Pierre-Le-Jeune (Catholic), Strasbourg, France 11:45 am
Jan Willem Jansen; Église Sainte-Aurélié, Strasbourg, France 6 pm

26 AUGUST

Pieter van Dijk; Ss. Peter und Paul Kirche, Cappel, Germany 7 pm
Haig Vosgueritchian; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Jérôme Mondésert; Église du Bouclier, Strasbourg, France 10:15 am
Daniel Leininger; Église Saint-Thomas, Strasbourg, France 11:30 am

27 AUGUST

Andreas Jetter; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Christian Schmitt; St. Justinus Kirche, Frankfurt, Germany 5 pm
Stephen Tharp; Liebfrauenkirche, Hamm, Germany 5 pm
Andrew Canning; St. Johannes Baptist Kirche, Herford, Germany 6 pm
David Higgs; Der Aa-Kirche, Groningen, Netherlands 8 pm
Ludger Lohman, with choir and orchestra; Église Saint-Thomas, Strasbourg, France 4 pm
Véronique Leguen; Cathedral, Chartres, France 4:15 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm
Martin Brossard; Basilica Notre-Dame, Trois-Rivières, QC, Canada 2 pm

28 AUGUST

Francis Jacob; Ss. Cyprian und Cornelius Kirche, Ganderkesee, Germany 7 pm
Benjamin Alard; Tivoli Vredenburg, Utrecht, Netherlands 1 pm
Richard Hills; Cathedral, Hereford, UK 11:30 am

29 AUGUST

Jos van der Koy & Anton Pauw, with panflute; St. Bavokerk, Haarlem, Netherlands 8:15 pm
Stephanie Burgoyne; St. Paul's Anglican, Stratford, ON, Canada 12:15 pm

30 AUGUST

Willibald Guggenmoos; Frauenkirche, Dresden, Germany 8 pm

Benjamin Alard; Tivoli Vredenburg, Utrecht, Netherlands 1 pm
Franz Hauk; Westminster Cathedral, London, UK 7:30 pm

31 AUGUST

Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm
Jos van der Koy; St. Bavokerk, Haarlem, Netherlands 4 pm
Jonathan Oldengarm, with clarinet; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

1 SEPTEMBER

Tobias Willi; Münster, Konstanz, Germany 8 pm
Nikolas Fehr & Ioana Maria Precup; Münster, Herford, Germany 9 pm

2 SEPTEMBER

Vincent Dubois; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

3 SEPTEMBER

Mario Duella, with violin; Chiesa dei SS. Giulio e Amatore, Cressa, Italy 9 pm
Christoph Hauser; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Michael Harris; St. Maria Stift Berg, Herford, Germany 6 pm
Anton Pauw; St. Bavokerk, Haarlem, Netherlands 7 pm
Jean-Baptiste Robin, with trumpet; Basilique Saint-Remi de Reims, Saison, France 6 pm

5 SEPTEMBER

Christiane Michel-Ostertun; Petri-Kirche, Herford, Germany 10 am
Wouter Koelewijn; St. Bavokerk, Haarlem, Netherlands 8:15 pm

6 SEPTEMBER

Neil Wright; Cathedral, Dresden, Germany 8 pm

8 SEPTEMBER

Massimo Andrea Verzilli; Chiesa di S. Maria, Valduggia, Italy 9 pm
+Holger Gehring, Johannes Trümpler, Samuel Kummer, & Olivier Latry; Kulturpalast, Dresden, Germany 6 pm

9 SEPTEMBER

Andrea Schiavio, with soprano; Chiesa di S. Antonio, Borgosesia, Italy 9 pm
Tobias Willi; Marktkirche, Hannover, Germany 6 pm
Ton van Eck; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

10 SEPTEMBER

Andrea Schiavio, with soprano; Sant' Eurosia, Pralungo, Italy 9 pm

12 SEPTEMBER

Jos van der Koy; St. Bavokerk, Haarlem, Netherlands 8:15 pm

14 SEPTEMBER

Stephen Holmes; St. Nicholas, Newbury, UK 1:10 pm

16 SEPTEMBER

Manuel Tomadin; Chiesa di San Pietro, Gattinara, Italy 9 pm
Gonny van der Maten, with choir; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Anna Karpenko & Bert den Hertog; Elandstraatkerk, den Haag, Netherlands 3 pm
Scott Brothers Duo; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon

17 SEPTEMBER

Manuel Tomadin; San Giorgio, Lozzolo, Italy 9 pm
Markus Schwenkreis & Jean-Claude Zehnder; Dom, Arlesheim, Switzerland 7:30 pm
Francis Chapelet; Basilique Saint-Remi de Reims, Saison, France 6 pm

18 SEPTEMBER

Manuel Tomadin; Parrocchia di Bornate, Serravalle, Italy 9 pm

19 SEPTEMBER

Wouter van Belle; St. Bavokerk, Haarlem, Netherlands 8:15 pm

21 SEPTEMBER

Eric Hallein; Abteikirche, Köln, Germany 8 pm

22 SEPTEMBER

Nick Sutcliffe, with Christ College Boys Choir; St. Justinus Kirche, Frankfurt, Germany 5 pm

23 SEPTEMBER

Ben Saunders, with soprano; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Benjamin Alard, organ and harpsichord, with ensemble; Église Saint-Grégoire, Ribeaupville, France 8 pm
Adrian Gunning, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

26 SEPTEMBER

Jos van der Koy; St. Bavokerk, Haarlem, Netherlands 8:15 pm

27 SEPTEMBER

Peter King; Westminster Cathedral, London, UK 7:30 pm

30 SEPTEMBER

Ton van Eck, with choir; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

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JAMES BARRETT, Cathedral Basilica of the Immaculate Conception, Denver, CO, January 22: How fair and how pleasant art Thou (*Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré; *Magnificat primi toni*, BuxWV 203, Buxtehude; My soul doth magnify the Lord (*Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré; Antioch, Wondrous Love, Middlebury, Pisgah (*American Folk Hymns*), Wood; I am black but comely, O Ye Daughters of Jerusalem (*Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré; *Solemn Melody*, Davies; *Introduktion und Passacaglia in d*, Reger; *Andantino in D-flat*, Lemare; *Finale—Gloria (Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré.

DIANE MEREDITH BELCHER, Old West Church, Boston, MA, March 21: *Fantasia and Fugue g*, BWV 542, *Nun komm, der Heiden Heiland*, BWV 661, *Sonata in E-flat*, BWV 525, *Fugue in E-flat*, BWV 552ii, *Christ unser Herr zum Jordan kam*, BWV 684, *Prelude and Fugue in c*, BWV 546, *Allein Gott in der Höh sei Ehr*, BWV 662, *Prelude and Fugue in a*, BWV 543, Bach.

MATTHEW BULLER, Oberlin Conservatory, Oberlin, OH, March 29: *Nun lob, mein Seel, den Herren*, Praetorius; *Fantasia in c*, van den Kerckhoven; *Regina Caeli*, Cornet; *Ich ru' zu dir, Herr Jesu Christ*, Sweelinck; *Praeludium in G*, Bruhns; *Aria Eberliniana variata*, J. C. Bach; *Sonata in g*, Wq 70/6, C. P. E. Bach; *Prelude and Fugue in e*, BWV 548, Bach.

STEPHANIE BURGOYNE, St. Paul Cathedral, London, ON, Canada, March 28: *Sonata II in a-flat*, opus 65, Rheinberger; *Pater Noster*, qui es in caelis, Sancificetur nomen tuum, Adveniat regnum tuum (*Pater noster*), Bédard; *Grand Choeur*, Dubois.

ERIC DOMBROWSKI, Cathedral of St. Philip, Atlanta, GA, March 26: *Prelude and Fugue in a*, BWV 543, Bach; *Adagio in E*, Bridge; *Elfes (12 Pièces)*, op. 7, no. 11), Bonnet; *Fantasia and Fugue*, op. 118, Parry.

JOHN FENSTERMAKER, Christ Church, Bradenton, FL, March 9: *Offerte sur Vive le Roi!*, Raison; *Partita on Christus der ist mein*

Leben, Pachelbel; *Meditaciones Religiosas*, LeFebure-Wély; *Irish Air from County Derry*, Lemare; *Final (Symphony I*, op. 14), Vierne.

JEREMY FILSELL, Washington National Cathedral, Washington, D.C., March 26: *Pièce terminale pour la messe de la fête de l'Annonciation*, Boulnois; *Prélude (Trois Pièces)*, Boulanger; *Trois Pièces sur des thèmes de la fête du Saint-Sacrement*, Boulnois; *Improvisation (Trois Pièces)*, Boulanger; *Variations sur le Veni Creator*, Boulnois.

JAMES GUYER, Church of Bethesda-by-the-Sea, Palm Beach, FL, March 5: *Prélude (Trois Pièces)*, op. 29, no. 1), Pierné; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Passacaglia in d*, BuxWV 161, Buxtehude; *Psalms Prelude, Set 1, No. 3*, Howells.

WESTON JENNINGS, Cathedral of St. Philip, Atlanta, GA, April 23: *Variations de Concert*, op. 1, Bonnet; *Adagio in E*, Bridge; *Prelude and Fugue in e*, BWV 548, Bach.

BOYD JONES, Westminster Presbyterian Church, Knoxville, TN, March 31: *Toccata in e*, P. 462, Pachelbel; *Praeludium in C*, Kellner; *Sonata IV in e*, BWV 528, *O Mensch, beweine dein' Sünde gross*, BWV 622, Bach; *Sonata in D*, K. 287, *Sonata in D*, K. 288, Scarlatti; *Andante in D*, *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Sonata III*, Hindemith; *Elegy*, Still; *Improvisation*, op. 150, no. 7, Saint-Saëns.

DEXTER KENNEDY, American Lutheran Church of Sun City, Sun City, AZ, March 19: *Fantasia and Fugue in c*, Wq 119/7, C.P.E. Bach; *Partita Ach wie nichtig, ach wie flüchtig*, Böhm; *Dies sind die heiligen zehn Gebot'*, BWV 678, *Prelude and Fugue in C*, BWV 547, Bach; *Sonata No. 2 in e*, op. 19, Ritter; *Choralvorspiel und Fuge über O Traurigkeit, o Herzeleid*, Smyth; *Scherzo (Douze Pièces)*, Litaize; *Cantilène (Suite Brève)*, Langlais; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.

CHRISTINE KRAEMER, St. Luke's Episcopal Church, Evanston, IL, March 22: *Apparition de l'Eglise Eternelle*, Messiaen; *Arabesque*, Vierne; *Out of the depths have I cried unto Thee*, Langlais; *Adagio (Symphony V*, op. 42, no. 1), Widor; *Litanies*, Alain.

ANNE LAVER, Brown University, Providence, RI, March 12: *Carillon de Westminster (24 Pièces de fantaisie*, op. 54, no. 6), Vierne; *Andante in F*, K. 616, Mozart; *Lux Aeterna*, Kokkonen; *Annum per Annum*, Pärt; *St. Bride, Assisted by Angels*, Bingham; *Miroir*, Wammes; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

ELIZABETH LENTI, Fourth Presbyterian Church, Chicago, IL, March 10: *Con moto maestoso (Sonata III in A*, op. 65, no. 3), Mendelssohn; *Romance (Symphonie IV*, op. 32), Vierne; *Jerusalem, My Happy Home*, So Fades the Lovely Blooming Flower, I Love Thee, My Lord (*Sacred Sounds for Organ*), Shearing; *Deuxième fantaisie*, Alain; *Lullaby*, Hampton; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

PETER MILLER, Westminster Presbyterian Church, Decatur, IL, March 5: *In Dulci Jubilo (Orgel Tabulaturbuch)*, Sicher; *Echo in G*, Scronx; *Salve Regina*, Cornet; *Canzona francese*, de Macque; *Fantasia super Ut, Re, Mi, Fa, Sol, La*, Sweelinck; *Praeambulum in F*, WV 39, *Canzona in F*, WV 44, *Magnificat V. Toni*, WV 78, Scheidemann; *Canzona in G*, *Komm, heiliger Geist, Herre Gott*, Tunder; *Allein Gott in der Hoh, sei Ehr*, Hasse; *Praeludium in E*, BuxWV 141, Buxtehude.

RAYMOND NAGEM, Cathedral of St. Philip, Atlanta, GA, March 19: *Prelude and Fugue in A*, BWV 536, Bach; *Naiades (24 Pièces de fantaisie*, op. 55, no. 4), Vierne; *Air with Variations*, Sowerby; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

PATRICK PARKER, First Evangelical Lutheran Church, Houston, TX, March 12: *Praeludium and Fuga in c*, BWV 546, *Herr Jesu Christ, dich zu uns wend*, BWV 709, *Canzona in d*, BWV 588, *Liebster Jesu, wir sind hier*, BWV 731, *Sei gegrüßet, Jesu gütig*, BWV 768, *Erbarm dich mein, O Herre Gott*, BWV 721, *Fantasia in C*, BWV 570, *Herzlich tut mich verlangen*, BWV 727, *Passacaglia in c*, BWV 582, Bach.

MELISSA PLAMANN, with Matthew Denman, guitar, St. Francis of Assisi Catholic Church, Oklahoma City, OK, March 26: *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Le Banquet Céleste*, Messiaen; *Chorale Prelude and*

Fugue on O Traurigkeit, o Herzeleid, WoO 7, Brahms; *God Is Our Righteousness*, DeBlasio.

ANDREW SCHAEFER, University of Oklahoma, Norman, OK, March 31: *Prelude and Fugue in e*, BWV 548, Bach; *Pièce Héroïque*, Franck; *Partita on Wachet auf, ruft uns die Stimme*, op. 8, no. 2, Distler; *Sonata I in d*, op. 42, Guilmannt.

NICHOLAS SCHMELTER, The Bertha E. R. Strosacker Memorial Presbyterian Church, Midland, MI, March 3: *Introduction, Passacaglia, and Fugue*, Wright; *Prelude (Cello Suite No. 1*, BWV 1007), Bach; *Voluntary II*, Alcock Jr.; *Pageant*, Sowerby.

DANIEL SEGNER, Presbyterian Homes, Evanston, IL, March 20: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Andante Sostenuto (Suite Gothique)*, Widor; *Menuetto-Improptu (Miniature Suite for Organ)*, Ireland; *The Peace may be exchanged (Rubrics)*, Locklair; *NETTLETON*, Burkhardt.

ANDREW SENN, St. Luke's Episcopal Church, Evanston, IL, March 15: *Intrada No. 2 (Three Pieces for Organ)*, *Siciliano for a High Ceremony*, *Psalms Prelude, Set 2, No. 3*, Howells.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, January 27: *Prelude to the Te Deum*, Charpentier; *Prelude, Fugue, and Variation*, op. 18, Franck; *Symphony VI in g*, op. 42, no. 2, Widor.

ERIK WM. SUTER, Overture Hall, Madison, WI, March 7: *Improvisation on Victimae Paschali*, Tourmemire, arr. Duruflé; *Two Sketches*, Dupré; *Prelude and Fugue on the Name of ALAIN*, op. 7, Duruflé; *Fantasy in f*, K. 608, Mozart; *Passacaglia in c*, BWV 582, Bach; *Amazing Grace (Gospel Preludes, Book 2)*, Bolcom; *Moto ostinato, Finale (Music for Sunday)*, Eben.

CHARLES TOMPKINS, Washington National Cathedral, Washington, D.C., March 5: *Veni Creator Spiritus*, Rütli; *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in c*, BWV 546, Bach; *Méditation (Suite Médievale)*, Langlais; *Sonata Eroica*, op. 94, Jongen.

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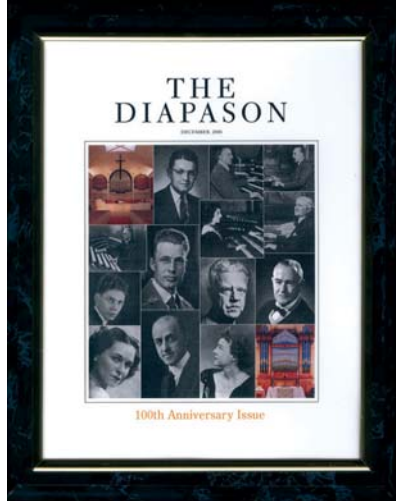
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's 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. 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; holymaui.org.

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The Holtkamp Organ Company, Cleveland, Ohio, is looking to hire an experienced organ builder for long-term employment. Travel required. Competitive salary and benefits for qualified candidates. Send résumé and salary requirements to chris@holtkamporgan.com.

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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; e-mail: slporganist@gmail.com.

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 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.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications is currently offering a complimentary online download of Johann Sebastian Bach's *Chromatic Fantasia and Fugue*, S. 903, transcribed for organ with pedal; the PDF letter-sized booklet includes informative notes and sources, along with 17 pages of music. Also of note is the online publication of one of four variations on *Ein Feste Burg* (from the publisher), drawn from *A Baroque Partita for Organ*. The Bach score marks a 300-year anniversary, and the Martin Luther hymn tune setting celebrates a 500-year anniversary. Please visit www.frumuspub.net and scroll down to the Bulletin Board for access to both files.

Toccata Giovane, by Bruce Prince-Joseph, is a piece with youthful energy and you will enjoy playing it! If you knew Bruce from his entertaining records or from his church playing, you will appreciate Lucas Fletcher's Honors Paper on the Toccata and Bruce's life as well as other links I offer that give you more information on the life of this beloved organist. michaelsmusicsservice.com; 704/567-1066.

The Organ Historical Society has released *Historic Organs of the Capital District, New York*, a 4-CD set featuring 21 organs and 21 organists. Organs include Davis & Ferris, Giles Beach, Odell, Hook, Hook & Hastings, Backus, Johnson & Son, Farrand & Votey, Geo. Jardine & Son, Skinner, Wurlitzer Casavant, and Aeolian-Skinner. Performers include Robert Barney, Diane Belcher, Antonius Bittmann, Randy Bourne, Michael Diorio, Thomas Dressler, Jelani Eddington, Alfred Fedak, Donald Fellows, Sebastian Glück, Peter Krasinski, Joan Lippincott, Christopher Marks, Grant Moss, Thomas Murray, Derek Nickels, Eugene Roan, Dana Robinson, Stephen Schnurr, Timothy Smith, and Paul Tegels. Booklet includes comprehensive notes. Item# OHS-06; non-member price: \$34.95; member price: \$31.95. www.ohscatalog.org.

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.

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

Virgil Fox Remembered. Peter Richard Conte plays a live concert on the Wanamaker Organ, now on Raven CD OAR-976. Probably the best recording of the organ for sound, technically, and stunning musically. \$16.98 postpaid. Raven, Box 25111, Richmond, VA 23261, 804/355-6386, RavenCD.com.

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."



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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.

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