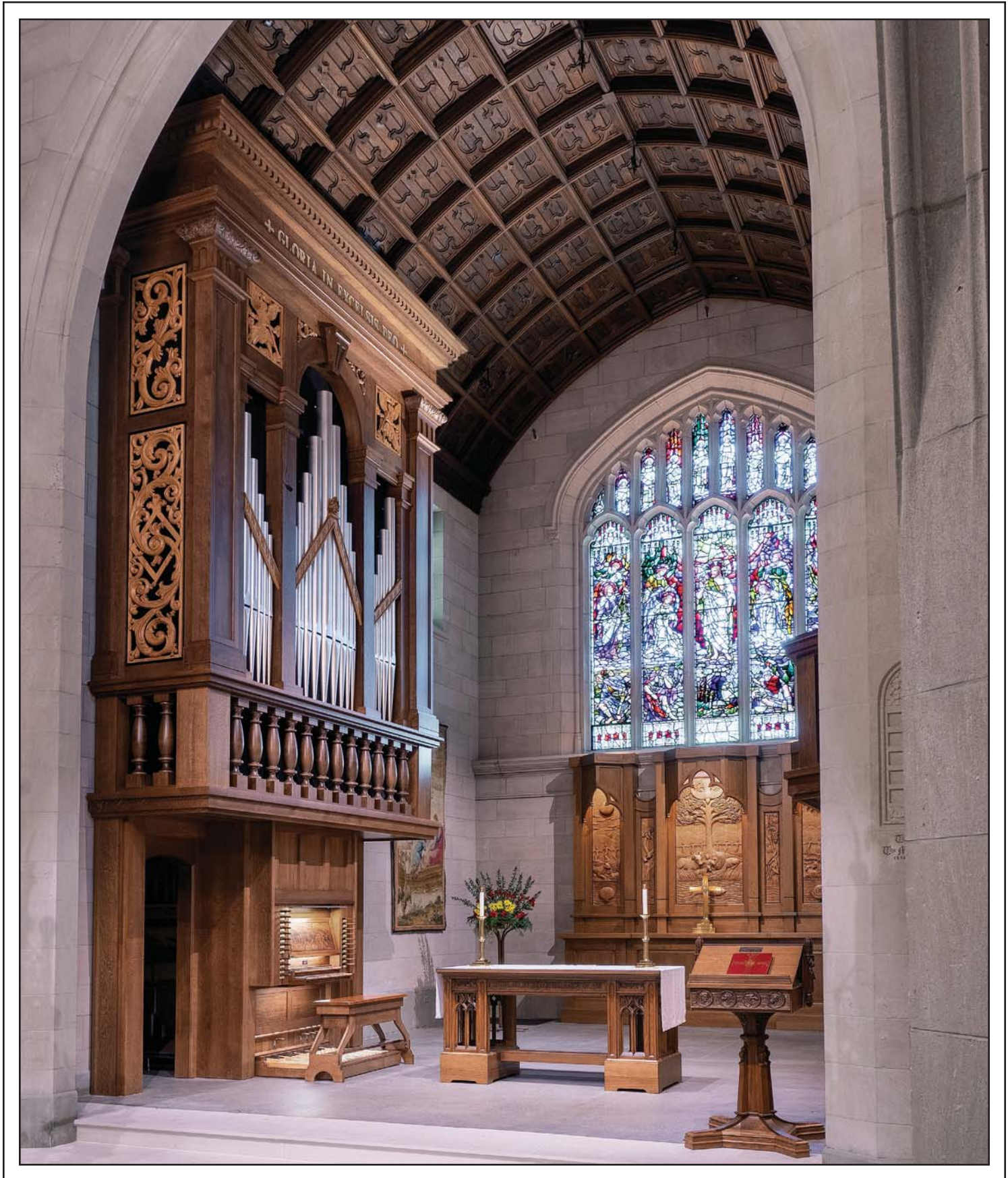


THE DIAPASON

AUGUST 2018



Centennial Chapel at Christ Church Cathedral
Cincinnati, Ohio
Cover feature on pages 22–24

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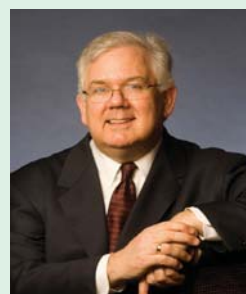
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the Harpsichord, Carillon, and Church Music

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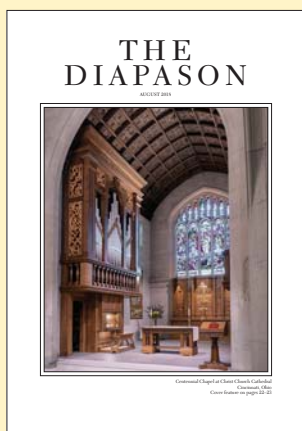
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GAVIN BLACK
On Teaching

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John L. Speller
Joyce Johnson Robinson
Jay Zoller
Leon Nelson

Editor's Notebook

2018–2019 Recitals, concerts, choral Evensongs, etc.

As we approach the end of the summer, many of our readers are planning special music events for church and college/university for 2018–2019. Please send me your items such as organ/harpsichord/carillon recitals and choral events of sacred music (concerts, Evensongs, Lessons & Carols, cantatas, etc.) for our consideration for the Here & There and Calendar sections of the upcoming season. Not only are your events important to our community of musicians, but your attendance and participation at nearby programs at churches and universities is extremely important to ensure that these continue in future years!

With a new academic and choir year . . .

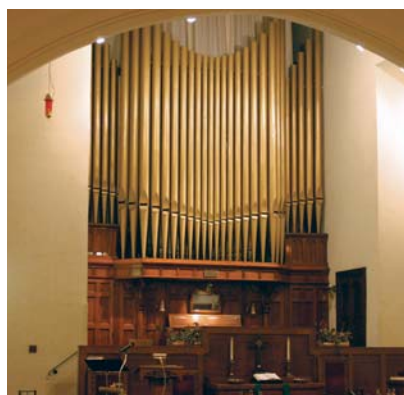
As we approach the beginning of a new year for choirs and schools, remember that a subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school. Our student subscription remains an incredible bargain at \$20/year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$35. To take out a new subscription or renew one for you or for a friend or student, visit www.the-diapason.com and click on Subscribe, or contact our subscription department at 847/481-6234 or ksmaga@sgcmail.com. If a friend would like a complimentary sample copy, please notify me of their mailing information at sschnurr@sgcmail.com.

In this issue

With this issue, we begin a multi-installment feature on the 1864 William A. Johnson Opus 161 in the Piru Community United Methodist Church, Piru, California, as thoroughly documented by Michael McNeil. Many readers will recall McNeil's series of articles on E. & G. G. Hook Opus 322, formerly in the Church of the Immaculate Conception, Boston,

Here & There

Events



Christ Church, Michigan City, Indiana,
Roosevelt organ

The Roosevelt Organ Summer Recital Series concludes recitals for summer 2018, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: August 1, Jeremy Kiobassa; 8/8, Kent Jager; 8/15, Lee Meyer; 8/22, Derek Nickels. Roosevelt Opus 506 is an instrument of three manuals, 28 ranks. For information: annlouise39@yahoo.com.



First English Lutheran Church, Appleton, Wisconsin, Wahl organ

The Lunchtime Organ Recital Series of Appleton, Neenah, Menasha,

and Kaukauna, Wisconsin, organized by Frank Rippl, concludes its 2018 series, Wednesdays at 12:15, in Appleton, unless otherwise noted: August 1, 6:30 p.m., Matthew Buller, Zion Lutheran Church; 8/8, Jared Stellmacher, First English Lutheran Church; 8/9, David Bohn, St. Joseph Catholic Church; 8/15, Mario Buchanan, with Alexandra Piepenbrink, English horn, First United Methodist Church; 8/22, Vashni Seitzer, Faith Lutheran Church; 8/23, Thursday, Mitchell Miller, First Presbyterian Church, Neenah; 8/29, Ralph and Marilyn Freeman, St. Paul Lutheran Church, Neenah. For information: www.lunchtimeorganrecital.org.



Casavant organ, Sinsinawa Mound, Sinsinawa, Wisconsin

Sinsinawa Mound, Sinsinawa, Wisconsin, concludes its summer organ concert series, featuring the Casavant organ, designed by Lawrence Phelps, in the Queen of the Rosary Chapel, Wednesdays at 7:00 p.m.: August 1, David Troiano; 8/8, Joan DeVee Dixon and Alice Fiedlerova; 8/15, Marijim Thoene; 8/22, Marie Rubis Bauer; 8/29, David Jonies. For information: www.sinsinawa.org.

Twin Cities Early Music Festival, St. Paul, Minnesota, announces its programming for 2018: August 1, Jacques

Ogg, harpsichord, and Jaap ter Linden, gamba; 8/2, Marc Levine, violin, Tami Morse, harpsichord, and Tulio Rondón; 8/4, Twin Cities Early Music Collective; 8/5, Baroque Instrumental Program Final Concert; 8/8, Jaap ter Linden, bass viol and baroque cello, Julie Elhard, bass viol and basse de violone, Tulio Rondón, bass viol and baroque cello, Sara Thompson, violone, and Tami Morse, harpsichord; 8/9, Donald Livingston, harpsichord, Cléa Galhano, recorder, and Tulio Rondón, cello; 8/10, Mirandola Ensemble; 8/11, Sungyun Cho, Donald Livingston, and Jacques Ogg, keyboards. For information: www.tcearlymusic.org.



Northfield United Methodist Church, Northfield, Minnesota, Kney organ

The 2018 Northfield Noontime Organ Recital series concludes its
► page 4



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

Massachusetts, which we published in July, August, and September 2017. Also, Anton Warde reviews for us a recent festschrift in honor of Daniel Roth.

In "Harpsichord Notes," Larry Palmer reviews a compact disc of the sonatas for violin and harpsichord by Bach, as performed by Rachel Barton Pine and Jory Vinikour. Palmer reports on the death of Gordon Murry, professor of harpsichord at the Vienna Academy of Music and the Performing Arts. And he shares with us recent correspondence from our readers regarding the harpsichord.

John Bishop, in "In the Wind . . .," muses on the marvels of organ consoles of the present and a century ago. Gavin Black is still on hiatus from "On Teaching," but we expect him to return with our September issue.

Our Cover Feature is the new C. B. Fisk, Inc., Opus 148, in Centennial Chapel at Christ Church Cathedral, Cincinnati, Ohio. This fascinating instrument is built on Italian models, making it a unique instrument for the metropolitan area, as well as the Midwest region.

Future cover features

Are you an organbuilder would like to feature a recent new, rebuilt, or restored instrument for our readers? Are you a teacher in a college/university organ program who would like to see your institution placed in the forefront of our readers' minds? Please contact Jerome Butera about reserving a cover feature for your use: 608/634-6253 or jbutera@sgcmail.com. ■

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The Choir of Grace Church, New York, New York

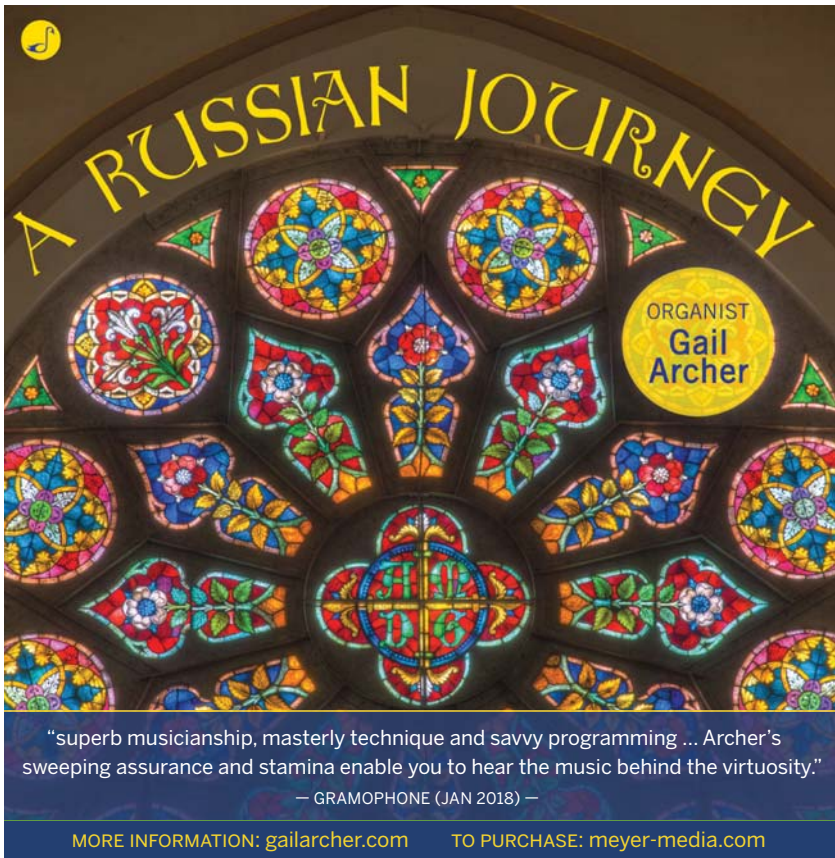
The Choir of Grace Church, New York, New York, toured Spain June 16–24, singing at San Lorenzo de El Escorial, Mezquita-Iglesia de El Salvador, Toledo, La Santa Iglesia Catedral, Consagrada a la Virgen María en su Asunción a los cielos, Toledo, Iglesia de San Manuel y San Benito, Madrid, Basilica del Pilar, Zaragoza, Santa Maria de Montserrat Abbey, Catedral de la Santa Creu i Santa Eulàlia, Barcelona, and Basilica i Temple Expiatori de la Sagrada Família, Barcelona.

The musical offerings of the tour comprised full concerts, shorter choral meditations, and singing during Mass. Twenty-six treble choristers from the Choir of Men and Boys and the Girls' Choir joined together with the ATB singers that support both treble groups for the tour. Selections by Beethoven, Burleigh, Byrd, Duruflé, Mozart, Palestrina, Barry Rose, Stainer, Stanford, Tallis, and others were presented. Patrick Allen is organist and master of choristers. For information: www.gracechurchnyc.org.



Katelyn Emerson, seated, with Randall Dyer, left, Robert Whitaker, director of music, and Gabrielle Manion, organist, right

Katelyn Emerson performed a recital on the concert series at the Cathedral of Christ the King, Lexington, Kentucky, June 15. The program included works by Bach, Sweelinck, Rheinberger, Mozart, Duruflé, Boëly, Langlais, and Howells. The cathedral organ was built in 2012 by Randall Dyer & Associates, Inc., and comprises three manuals and 43 ranks of pipes.



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twelfth year of programs, Wednesdays at 12:15 p.m.: August 1, Stephen May, First Congregational United Church of Christ; 8/8, Joanne Rodland, St. John's Lutheran Church; 8/15, Janean Hall and Larry Archbold, Skinner Chapel, Carleton College. For information: rkcollman@msn.com.



St. Matthew's by-the-Bridge Episcopal Church, Iowa Falls, Iowa

St. Matthew's By-the-Bridge Episcopal Church, Iowa Falls, Iowa, continues its series of organ recitals, Sundays at 4:00 p.m.: August 5, Brandon Spence; October 14, Letizia Romiti. For information: jimhammann@aol.com.

The Spreckels Organ Society, Balboa Park, San Diego, California, continues its 31st annual International Summer Organ Festival through September 3. Concerts are presented on Monday evenings. Highlights include: August 6, Rising Stars night, with Paul and Riley Xu; 8/20, Steven Ball, preceded by a fundraiser in the Japanese Friendship Garden; 8/27, Raúl Prieto Ramírez, organ, and his wife Teresa Sierra, piano. For information: www.spreckelsorgan.com.



Madonna della Strada Chapel, Goulding & Wood organ

Madonna della Strada Chapel, Loyola University, Chicago, Illinois, concludes its 2018 Summer Celebrity Series. All concerts are presented on the third Sunday of the month at 3:00 p.m., are free to the public, and feature the chapel's three-manual Goulding & Wood organ, Opus 47: August 19, Svyati Duo (organ and cello). For information: www.luc.edu/organ.

Holy Communion Episcopal Church, Lake Geneva, Wisconsin, will present a recital August 21 on its 1883 Hook & Hastings Opus 1144, to benefit the church's organ restoration fund. The featured recitalist will be Bruce Bengtson, recently retired from Luther Memorial Church, Madison, Wisconsin. For further information: <http://holycommunionlakegeneva.com>.

The International Late Medieval and Renaissance Course will present a symposium, "Poetry Meets Music: The Medieval Sequence," August 27–September 2, in San Marino. The course will examine the origins of the Sequence, from early to late medieval periods, in monophonic and polyphonic works. Faculty will be Cristina Alís Raurich

and Lorena Garcia. The conference will include performance opportunities. For information: www.sanmarinoartist.com.

VocalEssence announces its 2018–2019 season, the group's 50th: August 31, *The Wizard of Oz* Movie Sing-Along; October 7, 50th Anniversary Concert; 10/28, Music for a Grand Cathedral, including Vaughan Williams's *Mass in G Minor*; November 8, Identity, including a performance by VocalEssence's youth choir, VocalEssence Singers of This Age; December 1, 7–9, Welcome Christmas, including two new carols by winners of the 21st annual Welcome Christmas Carol Contest; 12/8, Star of Wonder—Reimagined!.

January 19, 2019, Together We Sing Festival; February 2, *Frozen* Movie Sing-Along; 2/24, VocalEssence WITNESS: Yet They Persist, honoring African and African-American women; March 21–24, Bernstein's *Candide*; 3/30, Tales and Tunes; April 27, The Times They Are A-Changin'; May 21, VocalEssence Cantaré Community Concert. Philip Brunelle is founder and artistic director of the organization. For information: www.vocalescence.org.



St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces organ recitals featuring the cathedral's Beckerath organ: September 9, 4:00 p.m., Don Fellows; 9/28, 7:30 p.m., Nicole Keller; October 19, 7:30 p.m., Virginus Barkauskas, with Robertas Beinaris, oboe; November 16, 7:30 p.m., Kimberly Marshall. For information: <http://stpaulpgh.org>.

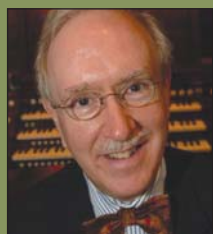
People



Michael Barone

Michael Barone, host and senior executive producer of *Pipedreams*, will mark his 50th anniversary of employment

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Colin Andrews
Organist/Lecturer
Recording Artist



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Elisa Bickers
Organist/Harpsichordist
Prairie Village, Kansas



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Austin, Texas



Joan DeVee Dixon
Organist/Pianist
Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
University of Alabama



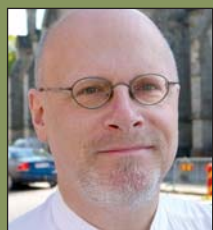
Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Justin Hartz
Pipe/Reed Organist
Philadelphia, PA



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



James D. Hicks
Organist
Califon, NJ



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer
San Francisco, CA



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Organist/Lecturer
Dallas/Fort Worth, TX



Wynford S. Lyddane
Pianist/Instructor
Washington, D.C.



Colin Lynch
Organist/Conductor
Boston, Massachusetts



Philip Manwell
Organist
University of Nevada, Reno



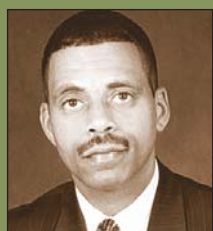
Katherine Meloan
Organist/Faculty
Manhattan School of Music



Scott Montgomery
Organist/Presenter
Fayetteville, Arkansas



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



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



Jason A. Wright
Conductor/Clinician
Hilton Head, South Carolina



Beth Zucchini
Organist/Harpsichordist/Pianist
Sebastopol, California



Clarion Duo
Keith Benjamin, trumpet
University of Missouri-Kansas City
Melody Steed, Elementary Music
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at Minnesota Public Radio on August 20. *Pipedreams* itself is approaching its 35th anniversary as a national broadcast program dedicated to the pipe organ, the only one of its kind in the United States. A public celebration of Barone's work will take place September 23, 3:00 p.m., at Wooddale Church, Eden Prairie, Minnesota.

In addition to *Pipedreams*, Barone's tenure at MPR has included roles as music director and announcer, as well as producer and host for programs such as *The New Releases*, the national and local broadcasts of the Saint Paul Chamber Orchestra and, more recently, the annual live Christmas broadcast of *A Festival of Nine Lessons and Carols* from King's College, Cambridge, England. For information: www.minnesotapublicradio.org.



Clay Christiansen

Clay Christiansen retired April 30 at age 69 after nearly 36 years of full-time employment as Mormon Tabernacle Organist for the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah, making his final appearance on the Tabernacle Choir's weekly Sunday morning broadcast *Music & The Spoken Word* Easter Sunday in the Conference Center on Temple Square, following which he played for his 72nd and final General Conference of the LDS Church. He continues to accept performance engagements and to play occasional noon recitals at the Tabernacle.

Christiansen's solo career has been marked by appearances throughout the United States, Canada, and England. He

has been invited to perform in Vienna, Austria, in October, and on April 28, 2019, will present a program for the Octave of Easter Celebrity Recital at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. Appearances with the Tabernacle Choir have also taken him to Europe and Israel.

Christiansen's solo organ CD *Organ of the Mormon Tabernacle* was released on the Klavier label. Solo organ performances may also be heard on *Now Let Us Rejoice: Organ Hymns for the Sabbath*, released on the Mormon Tabernacle Choir label, *St. Ambrose Catholic Church Première Recital*, *The King of Instruments* documentary DVD, and solo/duo performances on *The Organ at the Mission Inn* (River-side, California).

His organ and vocal compositions are published by MorningStar Music Publishers, Harold Flammer, Jackman Music, and SDG Press. MorningStar organ listings currently include four volumes of hymn preludes, a volume of alternate hymn harmonizations, and three sets of transcriptions.

On April 19 Christiansen was honored for his 27 years of service to the LDS Church's Musical Instruments Selection Committee on which he took a leading role in designing the digital instruments approved for use in the Church's meetinghouses worldwide and served as consultant for design and renovation of scores of pipe organs throughout the Church. He was feted by the Tabernacle Choir at a luncheon and receptions on April 26 and 27.

A unique highlight of his Temple Square career included working closely with colleagues John Longhurst and Richard Elliott on the 1997–2002 selection and design of the 130-rank Schoenstein pipe organ for the 21,000-seat Conference Center auditorium.

Christiansen's undergraduate work was with J. J. Keeler at Brigham Young University. He then became Alexander Schreiner's last master's degree candidate at the University of Utah where he eventually also received a Ph.D. in composition under Vladimir Ussachevsky, Ramiro Cortes, and Bruce Reich. He coached privately over a two-year period with Robert Noehren.

Appointments



Warren Edward McCall

Warren Edward McCall is appointed chief executive officer of the Organ Historical Society, Villanova, Pennsylvania, succeeding James Weaver, who is retiring after holding the position since 2010. McCall is a graduate of the University of Toronto, Toronto, Ontario, Canada, with majors in music and computer studies. He earned a master of music degree from Westminster Choir College, Princeton, New Jersey, and has taught there.

McCall is artistic director of Cantus Novus, Yardley, Pennsylvania, and organist and choir director for St. Paul's Episcopal Church, Doylestown, Pennsylvania. From 2010–2012, McCall was executive director of St. Michael's Choir School, Toronto, where he served as the chief administrative officer with responsibility for managing the daily operations of the school. For information: www.organhistoricalsociety.org.

Prior to his 1982 call to the Tabernacle, he served for ten years as organist/choirmaster at the Cathedral Church of St. Mark in Salt Lake City where for four years he was featured in a half-hour weekly broadcast of solo organ music from the Cathedral's Holtkamp organ.

In addition to performing, composing, and some private teaching, Christiansen now plans to devote more time to his vegetable garden and to his wife of 50 years, Diane, and their 60 grandchildren and two great-grandchildren.



Frederick Hohman at Indiana University of Pennsylvania

Frederick Hohman visited Indiana University of Pennsylvania, Indiana, Pennsylvania, on June 25 to test, register, and revise his new solo organ composition on the organ at Cogswell Hall of Music. In November 2017, Hohman was named the 2019 recipient of the American Guild of Organists' Pogorzelski-Yankee Competition for New Organ Music. The fourth award recipient in this annual competition from a field of over 50 applicants, Hohman's award consists of a \$10,000 commission for a new solo organ work of between 10 and 12 minutes' duration. The work is to be written in a manner that will complement the tonal resources of the organ, a two-manual instrument with mechanical action, built by Raymond J. Brunner and Co. and installed in 2014. The finished score is scheduled for delivery in September 2018, with the work to be premiered in March 2019.

A new composition for bassoon and organ by Aaron David Miller was premiered May 18 at the University of Nevada, Las Vegas. *Suite Nederlandish* was commissioned by Paul S. Hesselink in celebration of the 50th anniversary of the founding of the Southern Nevada Chapter of the American Guild of Organists. Performing were Janis McKay, bassoon, of the UNLV School of Music faculty, and Hesselink, organ, adjunct faculty member at the university. The three-movement suite consists of settings of the Dutch hymn tunes KREMSER, IN BABILONE, and VREUCHTEN.



Janis McKay and Paul S. Hesselink (photo credit: Dorothy Young Riess)

Among the goals of the commissioner was the creation of a composition reflecting his Dutch heritage and an addition to the relatively small repertoire of works for bassoon and organ, useful in concert and in church. To hear the work and to view and purchase the score: www.aarondavidmiller.com.



Amanda Mole

Amanda Mole plays recitals: July 11, Methuen Memorial Music Hall, Methuen, Massachusetts; 7/30, Incarnate Word Lutheran Church, Rochester, New York; August 28, Portageville Chapel, Portageville, New York; September 2, Grace Episcopal Cathedral, San Francisco, California; December 2, Cathedral of St. Mary of the Assumption, San Francisco, California; January 1, 2019, Christ the King Lutheran Church, Houston, Texas; March 8, National City Christian Church, 3/31, Cathedral of St. Philip, Atlanta, Georgia; May 5, Advent Lutheran Church, Melbourne, Florida; 5/12, St. James Episcopal Church, Los Angeles, California; November 10, St. Mark's Episcopal Church, Berkeley,

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California. Amanda Mole is represented by Karen McFarlane Artists, Inc. For information: www.concertorganists.com.

Denice Rippentrop announces the debut of her new website. At the website, visitors can listen to her sacred choral music and make purchases. Among the featured works is a new piece, "From Sin Set Free," with text by Amy Carmichael. For information: www.denicerippentrop.com.



Rev. Robert Paré, pastor, Linda Clark, director of music, and Nicholas Schmelter at Our Lady of Perpetual Help Parish, Caseville, Michigan

Nicholas Schmelter played a recital June 10 rededicating the 1966 Hilgreen, Lane & Co. organ rebuilt and relocated to Our Lady of Perpetual Help Parish (St. Roch Catholic Church), Caseville, Michigan, by the **Fowler Organ Company**. The recital included selections by Bach, Ellsasser, Hebble, Krebs, Lemaigre, Mushel, and Vierne. Schmelter is director of

worship and congregational life for First Presbyterian Church, Caro, Michigan. For information: www.schmeltermusic.com.



Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle announces his 2018–2019 season, with events in New York City, unless otherwise noted: August 5, organ recital, Grace United Methodist Church, Spencer, Iowa; September 8, organ recital, Smithfield Church, Armenia, New York; 9/14–15, Musica Sacra and New York Philharmonic, Lincoln Center; 9/21, Musica Sacra and Detroit Symphony Orchestra, University of Michigan, Ann Arbor, Michigan; October 23, Musica Sacra, Cathedral of St. John the Divine.

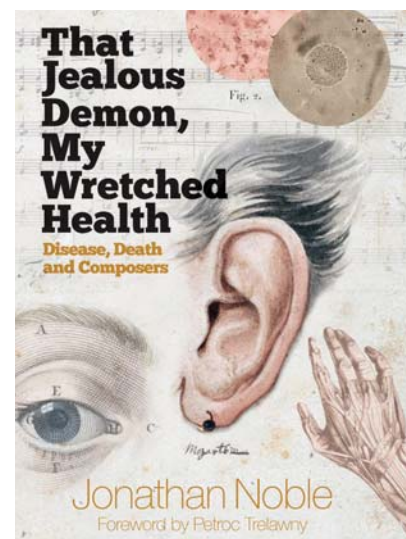
November 6, Rose of the Compass and Cathedral choir, Cathedral of St. John the Divine; 11/11, Oratorio Society of New York, Carnegie Hall; December 8, Christmas concert, Cathedral of St. John the Divine; 12/17, Handel, *Messiah*, Oratorio Society of New York, Carnegie Hall; 12/19, Handel, *Messiah*, Musica Sacra, Carnegie Hall; 12/31, New Year's Eve Concert for Peace, Cathedral of St. John the Divine.

February 25, 2019, Oratorio Society of New York, Carnegie Hall; 2/27, Manhattan School of Music Symphonic Women's Chorus, Manhattan School of Music; March 5, Musica Sacra, Cathedral of St. John the Divine; April 8, Cathedral choir and orchestra, Cathedral of St. John the Divine; May 4, Crane School Orchestra and Chorus, SUNY Potsdam, New York; 5/9, Verdi, *Requiem*, Oratorio Society of New York, Carnegie Hall. For information: www.kenttritle.com.

Publishers

Bärenreiter announces new choral publications: *St. Paul*, op. 36 (BA9071-91, €8.95), by Felix Mendelssohn Bartholdy, edited by John Michael Cooper; *Messe de Requiem*, op. 48 (BA9461-91, €4.95), by Gabriel Fauré, edited by Christina M. Stahl and Michael Stegemann; *Petite Messe solennelle* (BA10501-91, €7.95), by Gioachino Rossini, edited by Patricia B. Brauner and Philip Gossett; and *Missa in Augustiis* ("Nelson Mass"), Hob.XXII:11 (BA4660-02, €49.95), by Franz Joseph Haydn, edited by Günter Thomas. For information: www.baerenreiter.com.

Boydell & Brewer announces publication of a new book, *That Jealous Demon, My Wretched Health: Disease, Death and Composers*, by Jonathan Noble (ISBN: 9781783272587, \$34.95). Noble, a Fellow of the Royal College of Surgeons, charts the disturbed physical and mental health of 70 composers, attempting to define the cause of death based on the legal paradigm of a balance of probabilities. The author reviews where the composer was when the final illness or death overtook him and considers how many of them would have fared



That Jealous Demon, My Wretched Health

with modern treatment. The book relates the nature of composition to composers' suffering, showcasing much triumph in adversity and rehabilitates reputations. Composers examined include Handel, Mozart, Satie, and Britten. For information: www.boydellandbrewer.com.

Dr. J. Butz Verlag announces new organ publications: *Orgelwerke*, by Joseph Schmid (1868–1945), edited by Gerhard Weinberger (BU 2864, €15), features 12 late-Romantic organ pieces by this organist of the cathedral of Munich, Germany; *Vingt Préludes-Exercices, Oeuvres pour orgue ou harmonium VI*, by René Vierne (1878–1918), edited by Nanon Bertrand (PM 62.16, €22), works for study, also useful as character pieces; *An Easy Organ Album*, by Robert

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Nunc Dimittis



Donald A. Grooms

Donald A. Grooms, 78, died May 7, following complications caused by a stroke. Born in Paris, Texas, he was an honor graduate of Paris High School. During his high school and college years, he served as organist for several churches. He studied organ under Helen Hewitt at North Texas State University. In 1965, he graduated from the University of Texas Southwestern Medical School, and in 1971, he was elected a Fellow to the American Academy of Pediatrics.



Fr. Columba Kelly, OSB

Dr. Grooms served as a Major in the Army, attached to the 25th Evacuation Hospital, Da Nang, Vietnam, after which he relocated to New York City where he was associated with the international division of Pfizer Pharmaceuticals for 20 years. Following his retirement from Pfizer, Dr. Grooms became a partner in Petty-Madden Organ Builders, a position he held well into his seventies.

Fr. Columba Kelly, OSB, 87, a monk and priest of St. Meinrad Archabbey, St. Meinrad, Indiana, died on June 9 at the monastery. He was a jubilarian both of profession and priesthood. Born in Williamsburg, Iowa, on October 30, 1930, he was given the name John Joseph at his baptism. He attended St. Ambrose College, Davenport, Iowa, for several years before transferring to St. Meinrad College. Invested as a novice monk on July 30, 1952, he professed simple vows on July 31, 1953, and his solemn vows on August 6, 1956. Fr. Columba completed his theological studies in Rome and was ordained to the priesthood on July 5, 1958. The following year, he received a licentiate in sacred theology from the Pontifical Athenaeum Sant' Anselmo. He then pursued graduate studies, earning his doctorate in church music at Rome's Musica Sacra in 1963. He studied semiological interpretation of chant under Dom Eugène Cardine, OSB, monk of the Abbey of Saint-Pierre in Solesmes.

When Fr. Columba returned to Saint Meinrad in 1964, he was named choir-master of the monastic community and began to teach in both the College and the School of Theology. His lasting contribution was to introduce chant in English into the celebrations of the Divine Office and the Eucharist. The monastery's collection of his chant compositions numbers nearly 2,000.

In addition to his many years teaching at Saint Meinrad, he taught courses on liturgical music for 12 summers at St. Joseph's College, Rensselaer, Indiana. Other summer teaching assignments included University of Wisconsin, Madison, and California State University-Los Angeles. Through his many workshops to parishes and religious communities, and through the collections of his antiphons published by GIA and Oregon Catholic Press, his work is known by many cantors, choirs, and parish communities throughout the United States.

Fr. Columba was a charter member of the Benedictine Musicians of the Americas, a member of the American Musicological Society, the American Guild of Organists, the National Catholic Music Educators Association, the Church Music Association of America, and the Composers' Forum for Catholic Worship. He was also a standing member of the Chant Division of the National Pastoral Musicians Association. In 2015, he was named the second recipient of the *Spiritus Liturgiae* Award, given by the Liturgical Institute in Mundelein, Illinois.

In addition to his music scores, Fr. Columba contributed to the literature on chant and sacred music. These include his 2003 book, *Gregorian Chant Intonations and the Role of Rhetoric*; "The Organ," an article in a book sponsored by the National Liturgical Conference and the Church Music Association; and, in 2006, his translation of and notes to the first volume of Agustoni and Göschl's *An Introduction to the Interpretation of Gregorian Chant*. Fr. Columba also contributed entries on the Kyrie, Gloria, Agnus Dei, Benedicamus Domino, and Ite Missa Est for the *New Catholic Encyclopedia*.

The funeral Mass for Fr. Columba Kelly was celebrated June 13. Burial followed in the Archabbey Cemetery.



Henry Willis, IV

Henry Willis, IV, the last living family member of the Henry Willis & Sons organbuilding dynasty, died at a hospital near his home in India on June 23, at the age of 91. Willis was born January 19, 1927, to Henry Willis, III and Clara Constance (Sinclair) Willis at Streatham Hill, London. Educated at Gladstone Preparatory School, London, Westminster School, London, and Giggleswick School, North Yorkshire, he left school in 1944 to join the Royal Army during World War II. He was promoted to Lance Corporal in 1945 and commissioned to the Queen's Royal Regiment in 1946, where he was placed in charge of a Japanese prisoner of war camp and the repatriation of British prisoners.

Willis joined the family organbuilding firm in 1948 as a laborer (at the insistence of his father) and then trained as a pipemaker and voicer under George Deeks. He was sent to manage the Liverpool Branch in 1954, principally to oversee the restoration of the great 1855 Willis concert organ in St. George's Hall, which had been severely damaged by wartime bombing, theft, and general mishandling. He returned to London to manage the Head Office in 1965 due to his father's worsening health. Following Henry Willis, III's death on February 27, 1966, he began the search for property to construct a purpose-built organ factory in Petersfield, where he opened a shop in 1968 on land that had been the site of old dairy buildings.

Willis was invited to attend, and became one of the founding members of, the American Institute of Organbuilders at its first annual convention in 1974, thereby beginning a relationship with his American organbuilding colleagues. A frequent attendee and lecturer at subsequent conventions, his last appearance was in Washington, D.C., in 1993, where he lectured on and demonstrated organ pipemaking and voicing. His acerbic wit and entertaining style covered quite a bit of useful information to those who "listened between the lines" during those lectures and demonstrations. His wife, Barbara, was a charming lady who did her best to keep Willis as well-behaved as possible, especially during times set aside for evening socializing!

In 1997 Willis stood down as Managing Director of Henry Willis and Sons. New management and new ownership relocated the firm to the Liverpool Branch in 2001 where the firm now survives him. He was a Freeman of the City of London and served as Master of The Worshipful Company of Musicians, of which he was the longest holder of the Livery.

Henry and Barbara Willis moved to India in 2008 where his mother's family had been coffee planters in the 19th and 20th centuries. They purchased land and built a house there, in which he and Barbara have lived up to the present. He died peacefully at home in the Nilgris District of Tamil Nadu.

—John-Paul Buzard

THE DIAPASON'S 20 Under 30 awards return in 2019!

Nominations are open December 1, 2018, through February 1, 2019.

Awardees will be announced in the May 2019 issue.

Consider now a young musician you might nominate!

20
UNDER
30

Watch for more information in next month's Editor's Notebook.

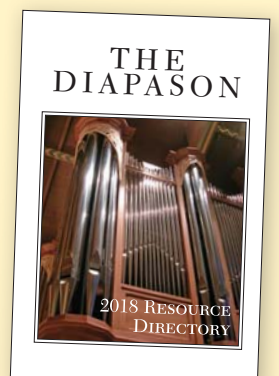
The 2019 Resource Directory will arrive with your January 2019 issue.

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Jones (b. 1945), eight new pieces by this English composer (BU 2874, €13); *Concerto in d for strings and organ*, by Bach/Vivaldi, transcribed by Marcel Dupré, edited by Tobias A. Frank (BU 2878, string parts €20, organ €8). For information: www.butz-verlag.de.

Recordings



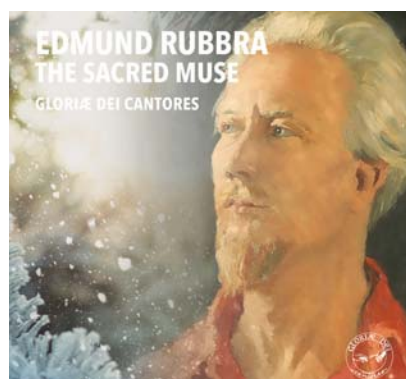
Illuminations: Dances and Poems

Convivium Records announces a new recording: *Illuminations: Dances and Poems* (CR039), featuring performances by the Illumina Duo, organist **Richard Moore** and trumpeter **Ellie Lovegrove**. Included are works by Dan Locklair, Paul Burke, Torbjörn Hultmark, and Solfa Carlile. For information: <https://conviviumrecords.co.uk/>.



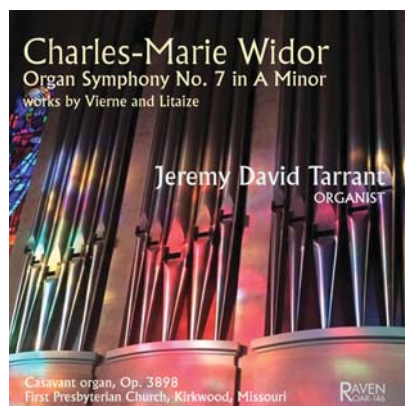
Rachmaninoff Piano Concertos 1 & 2

Friends of the Wannamaker Organ announce release of a new CD by **Raven**, *Rachmaninoff Concertos 1 & 2* (\$16.98), with **Peter Richard Conte**, organ, and **Jeremy Filsell**, piano. The Wannamaker organ of 28,750 pipes is featured. The CD includes a 16-page booklet that includes a full specification. For information: www.wannamakerorgan.com or www.raven.cd.com.



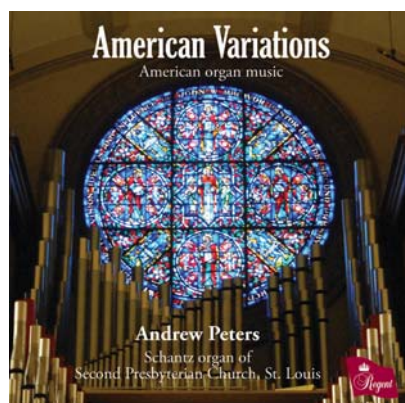
Edmund Rubbra: the Sacred Muse

Paraclete Recordings announces a new CD, *Edmund Rubbra: the Sacred Muse* (\$16.95). The recording features the Glorie Dei Cantores performing the choral works of Edmund Rubbra (1901–1986). Included are his *Tenebrae*, op. 72, *Missa in Honorem Sancti Dominici*, *Salutation*, *Magnificat*, and *Nunc Dimittis*, op. 65, and *Festival Gloria*, op. 94. For information: www.paracleterecordings.com.



Charles-Marie Widor: Organ Symphony No. 7 in A Minor & works by Vierne and Litaize

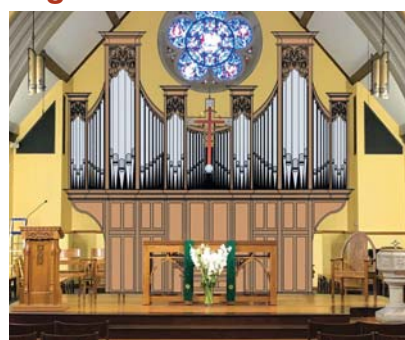
Raven announces a new recording: *Charles-Marie Widor: Organ Symphony No. 7 in A Minor & works by Vierne and Litaize* (OAR-146, \$15.98, postpaid worldwide). The disc features **Jeremy David Tarrant** performing on 2013 Casavant Opus 3898 of 76 ranks in First Presbyterian Church, Kirkwood, Missouri. For information: www.raven.cd.com.



American Variations: American Organ Music

Regent Records announces a new recording: *American Variations: American Organ Music*, features **Andrew Peters** performing on the Schantz organ of Second Presbyterian Church, St. Louis, Missouri. Composers include Dudley Buck, Adolphus Hailstork, Clarence Mader, Katherine Kennicott Davis, Barbara Harbach, and Emma Lou Diemer. For information: www.regent-records.co.uk.

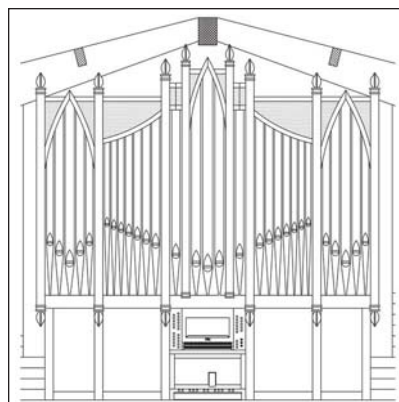
Organbuilders



Pasi Opus 28 for St. George's Episcopal Church, Arlington, Virginia

Pasi Organ Builders, of Roy, Washington, announces a new commission for the company's Opus 28 for **St. George's Episcopal Church**, Arlington, Virginia. The new organ will feature 33 stops on two manuals and pedal, with complete principal and flute choruses in each manual division. It will feature mechanical suspended key action, electric stop action, a foot-pumped winding system with three bellows in addition to the blower-fed bellows, well-tempered tuning, and a slightly concave pedalboard.

The church acoustics have been improved through a recent renovation of the sanctuary. Installation is planned for 2020. For information: www.pasiorgans.com/instruments/opus28.html.



St. John Lutheran Church, Wheaton, Illinois, Rathke Opus 5

M. P. Rathke, Inc., of Spiceland, Indiana, has completed a new organ for **St. John Lutheran Church**, Wheaton, Illinois. A two-manual and pedal instrument of 34 stops and 46 ranks, Opus 5 is housed in a freestanding case of red oak with pipe shades and keydesk of black walnut. The Great hammered lead chorus is founded on a 16' Prestant which appears in the façade down to low GG#, with the bottom 8 notes standing inside the case at balcony floor level. The Swell features an assortment of vintage Romantic pipework retained from a 1911 Weickhardt organ originally installed in Bethel Lutheran Church, Chicago. The Pedal is based on a 16' Open Wood and augmented by a full-length 16' Trombone with poplar resonators of large scale. **Stephen Tharp** will present the

dedicatory recital on September 21, 7 p.m. For information: <http://www.rathkepipeorgans.com>.

Carillon news



Peace Tower, Ottawa

The **2018 Percival Price Symposium** will be held October 13–14 at the Peace Tower Carillon, Ottawa, Canada. The theme of this year's symposium is Renaissance Carillon: looking forward to the Peace Tower Carillon's future. The guest artist will be **Wylie Crawford**, past president of the World Carillon Federation, carillonneur at the Chicago Botanic Garden, senior university carillonneur at the University of Chicago, and past carillonneur of the Millennium Carillon in Naperville, Illinois. The annual conference honors the legacy of the first Dominion Carillonneur, Percival Price (1901–1985). For information: www.ourcommons.ca/About/HistoryArtsArchitecture/carillon/percival_price_symposium-e.htm. ■

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Death and taxis in Vienna

A particular obituary that escaped my timely notice reported the death of the recently retired harpsichord professor Gordon Murray, Isolde Ahlgrimm's successor as harpsichord teacher at the Vienna Academy of Music and the Performing Arts. Early on the morning of March 12, 2017, as he and Alice Rutherford, his 89-year old British visitor were exiting their taxi at the Intercontinental Hotel, a second taxi crashed into them, causing the deaths of both Murray and his guest.

Gordon Murray, born on Prince Edward Island in 1948, became the organist for his minister father's church (Kensington United) at ten years of age. His Canadian education culminated at McGill University in Montreal, and a subsequent Canadian Council grant funded Murray's European musical studies in Paris (Marie-Claire Alain) and Vienna (Nikolaus Harnoncourt). His professional academic career began with a teaching appointment in Graz, Austria, in 1982 and continued in Vienna from 1985 until his retirement in September 2016.

J. S. Bach: (Six) Sonatas for Violin and Harpsichord (BWV 1014–1019) Rachel Barton Pine, violin, and Jory Vinikour, harpsichord

There is much to enjoy on the two compact discs of this recent release from Cedille Records (CDR 90000 177). Two fine musicians play equally fine instruments: an unaltered 1770 violin by Nicola Gagliano and a 2012 harpsichord by Tony Chinnery, based on one built by Pascal Taskin in 1769. Ravishing cantabile and adagio movements, perfect ensemble, and, for the most part, a fine sense for these wonderful Bach creations cited by his son C. P. E. as "among the finest my father composed," quoted as an introduction to Vinikour's erudite, well-written notes on the music.

My one reservation deals with some extremely fast tempi for Allegro movements—a trend I have noticed more and more in recent performances. The word Allegro in its Italian meaning indicates cheerfulness, joy, or merriment. Musicians know it as an indication for a lively, quick tempo. I have developed increasing doubts as the liveliness has increased steadily in recent times (or so it seems).

In the *A-Major Sonata* (number 2) the opening Dolce is followed by an Allegro movement, a moderate Andante, and the concluding Presto. Surprisingly the Allegro was as fleet as the Presto—causing one to think of

the most recent Triple Crown horse race winner, that speedy animal named Justify—thus giving one an opportunity to dub these two very fast movements "Justify-ed Bach." Seriously, I think that too many present-day musicians fail to remember that Baroque folk travelled in oxcarts and horse-drawn carriages, not bullet trains or supersonic airplanes. And I do note that I prefer a less-hectic pace as I have grown older (in the latter years of my full-time teaching it became routine for my comment to be "I think I'd take that a little more slowly").

For an aural comparison I turned to another complete recording of the Six Sonatas played by Emlyn Ngai, violin, and Peter Watchorn, harpsichord (Musica Omnia, 3 CDs, mo0112). These two splendid musicians played the *A-Major Sonata* in 14½ minutes compared to less than 13 minutes for Vinikour and Pine. In only one of the sonatas did the most recent duo take more time than previous artists: their transcendent *F-Minor Sonata* lasts about one minute longer—as befits that haunting key. And, to be fair, the accuracy of both artists is impeccable, whatever the velocity!

For one additional sonata, the E Major (number 3), the timings of three recent recordings were all slight variants of 15 minutes plus 1 to 46 seconds. Fortuitously, I found Landowska's 1944 recording of this same sonata (with violinist Yehudi Menuhin) in my CD collection. Truly magisterial, the great lady stretched her timing to 20 minutes (RCA Victor, reissued on Biddulph LHW 031).

Communications from Readers

From Edward Clark (Hartford, Connecticut), Re: June 2018 Harpsichord Notes:

... I, too, did not know the Dandrieu harpsichord pieces but have enjoyed playing many of the composer's organ works. You mentioned not being able to find any other recent editions of the harpsichord works. I went online, and at imslp.org discovered not only excellent facsimiles of all three volumes, but also very fine modern typeset editions of all three volumes which were edited and set by Steve Wiberg (Due West Editions, 2007–2009) based on facsimiles of the first printings. These fine editions are available for free download as PDF files or as Sibelius 4 files: http://imslp.org/wiki/Category:Dandrieu962C_Jean-Fran96C396A7ois.

(P.S: The misprint you mentioned in La Champêtre is notated correctly in this edition.)

www.pekc.org

Princeton Early Keyboard Center Gavin Black, Director

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.



J. S. Bach: The Sonatas for Violin & Harpsichord

From David Kelzenberg (Iowa City, Iowa): the newly elected President of the Historical Keyboard Society of North America (HKSNA):

... Did you forget that the first sounds of the harpsichord on Sylvia Marlowe's iconic children's recording *Said the Piano to the Harpsichord* is Dandrieu's *La Gémissante*?

LP: Yes, I did forget that. So, I had played at least one harpsichord work by Dandrieu years before writing the June column, since I programmed a live version of *Said the Piano* ... for our Limited Editions house concert series—a brilliant performance narrated by Richard Kingston, with Arlington, Texas, colleague Linton Powell at the (electronic) piano, and ye olde harpsichord editor at his beloved Kingston Franco-Flemish harpsichord.

Thanks for reviving that very happy memory, President David. In your honor I have resurrected this one-page Dandrieu gem (the title translates as "Groaners or Moaners" which aptly applies to presidential duties, as I can substantiate from a four-year term in that exalted office for the Southeastern HKS). I have added it to the playlist for a July 1 private concert, my annual event for a local Dallas doctor. Celebrating the tenth year of these July programs, I decided to include some pieces appropriate for a medical professional: Kuhnau's *Fourth Biblical Sonata* (Hezekiah's Illness and Recovery), François Couperin's *La Convalescente* (Ordre 26), and Armand-Louis Couperin's *La Chéron* (a musician friend, certain to be neurotic) and *L'Affligée* (certainly may be "afflicted" but the piece is A-L C's finest solo harpsichord composition).

From Frances Y. Austin (Columbia, South Carolina):

... I just read the February Harpsichord Notes and noticed the miniature harpsichord. Wouldn't a "mini" recording be possible? In my dollhouse I have a replica of the old "pump organ." Its



Larry Palmer with his miniature harpsichord (photo credit: Clyde Putman)

wind-up sound is like a tiny music box playing *Für Elise*. Certainly not authentic ... My husband is an engineer who is aware of the process by which companies provide recordings in toys (quarter size) and also the ability to record a message in a greeting card. What we'd like to know is where one could get the parts? ... Might someone know how to make an authentic recording that would go inside the replica (or alongside)? ...

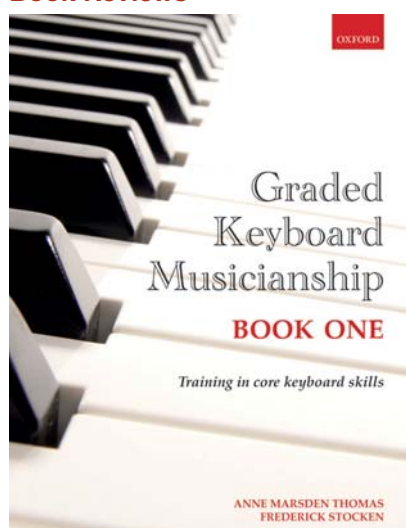
LP: Of course, in my column I was referring (tongue in cheek) to the wished-for possibility of playing such a tiny instrument in concerts, especially given the advantage of its feather-weight movability. Should any readers have suggestions for Mrs. Austin, please send them to me, and I will forward them to her.

Comments and questions are welcome. Address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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Book Reviews



Graded Keyboard Musicianship: Training in core keyboard skills, Book One and Book Two, by Anne Marsden Thomas and Frederick Stocken. Oxford University Press, Book 1, ISBN 978-0-19-341193-7, \$25.00; Book 2, ISBN 978-0-19-341194-4, \$25.00. Available from: www.oup.com.

This collection focuses on five areas for building core keyboard skills: figured bass, score reading, harmonization, transposition, and improvisation. While geared to organists, this method is also easily accessible to pianists who desire to learn or improve these skills. Book one includes levels one through five and book two includes levels six through eight. After reviewing all eight levels (each level is broken into five lessons), this reviewer suggests a disciplined approach of starting with the first level, even if rudimentary, so that the user becomes acquainted with the writing style, terminology, and method for developing these skills. The appendix is particularly helpful for reminding one of the larger picture by seeing what concepts and topics are covered in each level, and provides a conversion table for British terms into American values and ideas for further ways to use the books.

One could use these books alone utilizing the utmost care and discipline and following the detailed instruction provided by the authors. It would be recommended though to find a colleague, instructor, or buddy to work on these exercises with so that accountability and discipline could be encouraged. Each level's lesson is accompanied with supplementary text explaining each of the five sections of the work to be completed. This reviewer learned a differing Roman numeral system for analysis, but after reading through the entire two books, one can understand the method the authors use and can see the usefulness of their system.

For those using this method in an instructor and student scenario, it is suggested to take care to prepare the lesson ahead of the student so that the instructor can anticipate questions or challenges in the material. This would be a welcome addition to those who are studying organ privately and desire public performance opportunities like church playing or for those interested in taking professional exams like those offered by the American Guild of Organists. The opportunity for the beginning student to develop skills in figured bass reading, score reading, and harmony is immense. Add to that the ability to develop transposition and improvisation skills and in no time, you will see the ability of both your students and yourself soar.

—Steven Betancourt
Chicago, Illinois

New Recordings

The Russell Connection: Music from Branston and Eaton, David Butterworth, organist. Fugue State Records, 2-CD set, FSRCD 0012. Available from: www.fuguestaterecords.com.

Voluntary in B-flat, S. Wesley; Pavanna: The Earle of Salisbury (*Parthenia*), Byrd; *Fancy*, Tomkins; *Voluntary in D*, Adams; *The Lord of Salisbury His Pavann*, Byrd; *Voluntary in A Minor*, op. 6, no. 2, Stanley; *Voluntary on The Old 100th.*, attrib. Purcell; *Concerto No. 3 in A Minor*, M. Camidge; *Introduction and Fugue in E-flat*, Nares; *Lo Ballo dell'Intorcia*, Valente; *Canzona franzese*, van Dalem; *Élévation in G*, Benoit; excerpts from *Twelve Images*, de Klerk; *Gaudeamus: Verset pour la fête de l'Assomption*, Jongen; *Partita*, ACH WIE NICHTIG, ACH WIE FLÜCHTIG, Böhm; *Chorale Prelude on EIN FESTE BURG IST UNSER GOTT*, Buxtehude; *Fugue in A Minor*, BWV 958, J. S. Bach; *Voluntary No. 2 in G*, S. Wesley.

The Vale of Belvoir in the County of Leicester, England, is famous for Belvoir Castle and Stilton cheese. It also has a number of churches with interesting organs, two of which are recorded on this two-CD set. The parish church of Branston-by-Belvoir is dedicated to the eighth-century local saint St. Guthlac and has an organ built in 1794 by Hugh Russell of London. The Russells were an outstanding family of organists and organbuilders who worked in the eighteenth and nineteenth centuries. One of Hugh Russell's sons, William Russell, was a well-known composer of choral and organ music, while another, Timothy, was perhaps the finest organbuilder of his day who carried on the eighteenth-century English organbuilding tradition right down to the middle of the nineteenth century. The featured 1794 Hugh Russell organ was originally built for St. Clement's Church, Manchester, but on closure of that church it was moved to Warford Hall near Manchester and provided with a new Victorian case. The owner gave it to St. Guthlac's, Branston, in 1880. Martin Renshaw, an English organbuilder who lives in France, reconstructed the organ between 1985 and 1997, returning it as far as possible to its original 1794 state. It has a G-compass Great Organ, a 35-note short-compass "nag's head" Swell, and a pull-down G-compass Pedal. The new case was based on the 1809 Russell case at St. John-the-Baptist, Kinsale, Eire, and the reeds are from the redundant 1824 Timothy Russell organ at Holy Trinity, Newington Butts, London. The organ has fifth-comma meantone tuning at A = 424 Hz.

The second organ on the recording is at the parish church of St. Denys, Eaton, Leicestershire. This instrument was originally built by Timothy Russell for Lady St. Mary [sic] parish church in Wareham, Dorset, in 1829. As built it had two manuals and pedals, but upon enlargement of the church it became redundant and was moved to the Unitarian Church in Wareham and reduced to one manual. It is thought that this work may have been carried out by a certain John Cranston, who had been in partnership with a John Russell, perhaps some other member of Hugh Russell's family, as Russell & Cranston of Poole, Dorset. Cranston later worked on his own in Ringwood, Hampshire, where he declared bankruptcy in 1841. Upon closure of the Unitarian Church the organ was moved in 1977 to St. Nicholas, Lockington, Leicestershire, and thence in 1979 to St. Denys, Eaton. Like the Branston organ, Martin Renshaw restored the instrument, which now has a G-compass manual, five stops,

and is tuned to Thomas Young temperament at A = 415 Hz. The performer on these compact discs, David Butterworth, besides being well known as a recitalist, was the organist and choirmaster of St. Mary's Church, Nottingham, England, between 1967 and 1984. There he was responsible for obtaining the 1973 Marcussen organ, one of the outstanding instruments of the second half of the twentieth century, as well as the smaller 1974 Marcussen at the nearby St. Mary's, Clifton.

Butterworth's program is an eclectic one, consisting partly of music that might have been performed on the instruments when they were first built, and partly of music from very different periods and traditions. The characteristic sound of the eighteenth-century English organ is immediately apparent in these recordings. Richness and sweetness of timbre, particularly in the diapasons, is achieved by low cut-ups and small toe-holes combined with barely adequate winding. The result is that the pipes are almost overblowing yet under-winded, producing a delicate sound as expressive as the bowing of a cello. The effect is like being transported back into the England of a couple centuries ago.

The recordings begin and end with Samuel Wesley, the only member of the Wesley family who was a Catholic. Samuel Wesley, son of hymn writer Charles Wesley and father of musician Samuel Sebastian Wesley, represents an interesting transition in English organ music. On the one hand he was steeped in the eighteenth-century tradition, but on the other hand he was not afraid to adopt freer forms. He was also one of the earliest English musicians to champion the works of J. S. Bach. Wesley is represented on these recordings by two voluntaries, the first, at the beginning of CD1, gives us an excellent chance to hear the richness of the diapasons of the Branston organ, while the second, at the end of CD2, is a brilliant prelude and fugue that show off the silvery splendors of the instrument's chorus work. The first Wesley voluntary is followed by three pieces from sixteenth- and seventeenth-century England. Two of these, by Tallis and Byrd, are keyboard arrangements of a popular dance tune of the day, *Lord Salisbury's Pavanne*, and which explore some of the softer voices of the organ. The Tomkins voluntary is in fugal form and in utilizing the chorus work, which contains a tierce mixture, sounds all the clearer for the 1/5-comma temperament. The thirds and fifths also sound nearer the way the composers intended. Added to this, Butterworth is clearly well versed in the interpretation of sixteenth- and seventeenth-century ornaments, which differ in subtle ways from the continental ornamentation of the day.

The next track is John Stanley's op. 6, no. 2, a two-movement voluntary comprising an adagio diapason movement (here played on the diapasons and principal) followed by an allegro for cornet. On this organ the tierce mixture is a divided sesquialtera/cornet. Since the cornet has to be a compromise solo/chorus stop on this organ, it is rather narrower in scale than it would be if it were a solo stop alone, as on larger organs. Once again Butterworth is clearly aware of the way that English ornamentation was

interpreted in the eighteenth century, which was somewhat different from the interpretation of ornaments on the continent, where the galant style was popular.

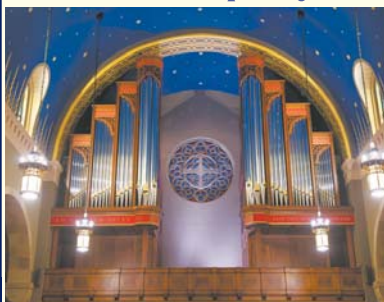
The *Voluntary in A Major on the 100th. Psalm* is about the closest thing to a chorale prelude composed in late seventeenth-century England. It is usually ascribed to Henry Purcell, though it is possible that it was written by his teacher Dr. John Blow. The tune, of course, is the metrical tune "Old Hundredth," from *Pseaumes Octante Trois de David* (1551), the second edition of the Genevan Psalter, and is often attributed to the French composer Louis Bourgeois. The voluntary treats the accompanying parts in a somewhat fugal form, with the melody soloed out on the trumpet; the work falls into two more or less distinct parts. Though the early nineteenth-century reed is far more refined than those of Purcell's day, the flue voicing and temperament produce a fairly authentic sound.

Butterworth performs the last three tracks of CD1 on the 1829 Timothy Russell organ at St. Denys, Eaton. These tracks complete the selection of English organ music on these recordings apart from the Wesley voluntary at the end of CD2 that has already been mentioned. The first work on the Eaton organ is *Voluntary in D Major* by Thomas Adams and comprises an introduction and fugue. Adams, now almost entirely forgotten, was the leading English organist at the beginning of the nineteenth century. His compositions are very much in the old style of the eighteenth century and date from the same period of the organ. The Young temperament is the kind of 1/6-comma tuning that would also have been in use around the time the organ was built.

Successive members of the Camidge family were organists of York Minster from the middle of the eighteenth to the middle of the nineteenth century. Matthew Camidge published six four-movement concerti for the organ, which were deliberately written in a style evocative of the music of Handel and Corelli. Only two of the movements of the third concerto are included here, the introduction and fugue. Again this is music that is contemporary with the Eaton organ and ideally suited to it. The final track on CD1 is a voluntary by James Nares, *Introduction and Fugue in E-flat Major*. Nares, who was organist of York Minster immediately before the Camidge dynasty, takes us back to the beginning of the eighteenth century. The voluntary is written in a style somewhat similar to that of Maurice Greene, whom Nares succeeded as Master of the King's Musick. Once

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again Butterworth's interpretation of the ornamentation is impeccable.

With the opening of the second compact disc we return to the Branston organ and are figuratively transported to continental Europe for music by two sixteenth-century composers who worked in Naples. The first of these is the blind Neapolitan organist Antonio Valente, who in 1576 published several of sets of variations for keyboard on popular dances under the title *Intavolatura de cimbalo. Lo Ballo dell' Intorcias* is a set of seven keyboard variations in G minor on a popular galliard of the day. This is a very lively piece, full of cheerful exuberance, as befits an essentially secular piece. Butterworth plays it on full organ, and though this produces a fine effect, it is hardly typical of the sound of a sixteenth-century Italian instrument, which would have sounded much more fluty and delicate. The second track, *Canzona francese*, by Pieter van Dalem, a Flemish composer working in sixteenth-century Naples, is a more gentle composition, and comes off rather better on the Branston organ. Again the 1/5-comma temperament is a great help.

After this we move forward four centuries to twentieth-century France to hear the *Élévation in G*, by Dom Paul Benoit, OSB, organist of the Abbey of Clairvaux. This is No. 30 from *Fifty Elevations for Organ on Modal Themes* (1948). Here the richness of the soft diapasons and flutes of the Branston organ together with sensitive phrasing combine to make for a memorable performance of this piece. It is a pity that only one of the Elevations is included. Moving then to Holland, we hear numbers 4, 3, and 5 of the *Twelve Images* (1969) by Albert de Klerk, organist for sixty years of the Josephkerk in Haarlem. These are entitled respectively *Vivo*, *Impetuoso*, and *Gaio*. These sound extremely strange, almost surrealistic, in 1/5-comma temperament, and one wonders what the composer, used to his nineteenth-century Adema organ at the Josephkerk, would have thought of them. Of the three, the last one, *Gaio*, seems the most suited to the Russell organ. Another twentieth-century work featured on the compact disc is *Gaudeamus: Verset pour la fête de l'Assomption* by the Belgian composer Joseph Jongen. Apart from the last chord, where the harmony sounds extremely odd, this piece comes off surprisingly well in 1/5-comma meantone temperament.

For the next three tracks we return to some earlier music from North Germany where the temperament is once more the kind of thing that might have been expected for the period. The first of these pieces is Georg Böhm's *Partita*, *ACH WIE NICHTIG*, *ACH WIE FLÜCHTIG*, the longest work on the two-CD set. This work gives perhaps the best opportunity of any of the featured repertoire to show off the varied voices of the instrument, many of which sound extremely pretty in the piece. Once again Butterworth's phrasing and ornamentation are impeccable.

The Böhm partita is followed by Dieterich Buxtehude's well-known *Chorale Prelude on EIN FESTE BURG IST UNSER GOTT*, where the rather narrow-scaled cornet is used effectively as substitute for a German sesquialtera in the playing of the ornamented chorale melody. J. S. Bach's *Fugue in A Minor*, BWV 958, is really a piece intended for the clavichord rather than the organ, but nevertheless transfers quite well to the Russell organ.

Talking of Russell organs, I think it is a pity that on a pair of compact discs devoted to instruments by the Russell family there is no music by William Russell, one of the leading English composers of the day, son of Hugh Russell and brother of Timothy. I also have some doubts about the suitability of some of the repertoire, particularly the de Klerk pieces, for an organ in 1/5-comma meantone, though it has to be admitted that one's perception of temperament is largely a question of what one's ears are used to. Nevertheless in spite of these misgivings I feel that these compact discs encompass some very fine playing on a pair of extremely beautiful organs, and I recommend them to readers of THE DIAPASON.

—John L. Speller
Port Huron, Michigan

New Organ Music

Ten Carols for the Christmas Season, John F. Kriebel. GIA Publications, G-9388, \$25.00; www.giamusic.com.

John F. Kriebel is the composer of *Variations on Stabat Mater* (also GIA, G-7096, \$16.00), a 15-movement variation set paralleling the Stations of the Cross, and the downloadable *Hymn Fantasy on Be Thou My Vision* (available at musicnotes.com, MN0018553, \$5.50).

This collection comprises arrangements of ten of the (mostly) kinder, gentler, quieter Christmas hymn tunes: *CHRISTE, REDEMPTOR OMNIUM*; *COVENTRY CAROL*; *CRANHAM*; *DIVINUM MYSTERIUM*; *EISENACH*; *IN DULCI JUBILO*; *IRBY*; *KINGS OF ORIENT*; *STILLE NACHT*; *ST. LOUIS*. All would make for lovely preludes (or as offertory or communion pieces) during the Christmas season—and beyond. I would even suggest that some of the settings whose tunes might not be known to your congregation—which is to say, tunes that are not in every hymnal (such as *EISENACH* or *CHRISTE, REDEMPTOR OMNIUM*)—could be used year-round, since their Christmas association would not be readily apparent.

These settings are most accessible, posing no problems for organists with less-developed technique (pedal or otherwise). Easy to medium in difficulty, and not “flashy” in nature, they utilize fine compositional “ingredients” simply presented for the listener to savor. Although these pieces do not require advanced technique, they do need musical sensitivity to be at their most successful.

The settings range in duration from about a minute and a half (*Prelude on St. Louis*) to about seven minutes (the six variations on *IRBY*), with most clocking in around three minutes. Half of them are multi-movement (three are explicitly titled “Variations”). All are for two-manual-and-pedal instruments; registration suggestions are provided (many

are based on flute plus strings combinations). The writing is quite fine, using mostly homophonic textures (with inner voice movement), which is ideal for these tunes. Gentle and sweet, they would be at home in any service or even a seasonal concert setting. Recommended.

—Joyce Johnson Robinson
Niles, Illinois

Balboa Bolero, a duet for two organists, one organ, by Joe Utterback. Jazzmuze 2015-400, \$20. Available from: www.jazzmuze.com.

This remarkable piece was commissioned by Carol Williams and the Spreckels Organ Society, Balboa Park, San Diego, California, for the opening night concert of the centennial International Summer Organ Festival, June 22, 2015. The two organists performing for the occasion were Jared Jacobsen and Robert Plimpton.

As I have noted previously, Joe Utterback is a master at composing in a jazz inspired style. My organ duet experience has been limited to music written for two organs. I have not had much experience sharing the bench with another performer. For this piece I felt that it was essential to give it a try. It would be wise to try this music on a modern, spacious bench rather than one of those narrow nineteenth-century benches. What concerned my duet partner and myself the most was not being able to sit in the center where we normally play; feet and hands seemed to get lost easily.

Once these logistics have been taken care of and hands and feet know where they are supposed to be, this music becomes delightful. The bolero rhythm is taken up first by the *primo* part followed a page later by the *secondo* part. Several pages in and just before the rhythm is picked up in both parts together, there is an indication in the *primo* part to play on another manual. Without this our “Tango” (pronounced “tangle”) would have been a complete disaster! Fortunately, the tempo is moderate, even stately, and the difficulty of the music is not severe. The bolero rhythms remain constant in both parts, which helped us keep the two parts together.

With a wide bench and some pistons for ease in changing stops, this music really comes alive. Utterback recommends use of an English Tuba near the end to bring out the soaring melody. It would be helpful to have the Tuba on a third manual, but even with two manuals, the melody sings high enough over the *primo*'s left hand that it will be heard.

I do tend to recommend Joe Utterback's organ works, and this piece is no exception. It is well written, rhythmically alive and vibrant, and will charm the audience.

Three Festive Trumpet Tunes for Organ and Optional Trumpet, Jerry Westenkuhler. MorningStar Music Publishers, MSM-10-685, \$17.00; www.morningstarmusic.com.

This volume is a great addition to the trumpet tune repertoire. Each of the compositions is scored to be playable either with the trumpet tune on the organ or played by a separate trumpet player. If you are fortunate enough to have a trumpet player that you can call on, there are reproducible parts for

trumpets in B-flat and C included. In that case the organist would simply leave out the line that the trumpeter is playing. Easily done, and it becomes much more versatile!

The three pieces are *Trumpet Tune on AMSTERDAM*, *Trumpet Tune in D Major*, and *Trumpet Tune on WESTMINSTER ABBEY*. The hymn tunes are easily recognized as they are tossed around between the instruments. All three tunes are of a joyous nature. The D-major piece is in a triple meter and practically dances along. It would be appropriate at Easter or some other joyous occasion. The music is not difficult and is easy to learn.

I am going to find an occasion when I can use them in the near future, and I hope you will too!

22 Hymn Preludes for Organ. Northwestern Publishing House, Milwaukee, Wisconsin, \$24.00; www.nph.net.

When I first browsed through this volume, I was unsure what to make of it. Most of the pieces are very short, and I initially thought they were a collection of introductions meant to be played before the singing of the hymn. This was corroborated by the fact that some settings also included harmonizations meant to be played as the hymn was sung. However, only three settings included harmonizations out of 31 settings, and, as I progressed through the music, there were longer compositions as well—up to four minutes in length, which I believe to be a little long for a hymn introduction.

There are no notes included in the volume as to musical purpose, so I did some experimenting of my own in a morning service. I added an unwritten repeat to “Lord, When Your Glory I Shall See,” thus expanding the four-minute length to about seven for a prelude to the service. It has a slow marching quality with repeated chords in the left hand, an interesting melody in the right, and was a nice meditative beginning to the communion service that followed. I used the tune *HOLY MANNA* (“Christ, the Word of God Incarnate”) for the serving of the bread and *WERE YOU THERE* for the serving of the wine. Each of those is short enough to be performed in that way and of an appropriate meditative quality.

All of the settings are on the easy side and harmonically conservative enough to be good material for beginning organ students. Although I was familiar with many of the tunes, there were many that I did not know. The composers represented include Ronald Besemer, Paul Kanzenbach, Matthew Manthe, Carl Nolte, Cheryl Nolte, Lynn Petersen, Karen Phipps, John Reim, Kathy Smith, Jim Vyhanek, and Jacob Weber.

In addition to the three listed above, the tunes are: *As Surely As I Live*, *God Said*; *Christ the Lord Is Risen Today*; *Alleluia, Come, Let Us Join Our Cheerful Songs*; *Down From the Mount of Glory*; *For Years on Years of Matchless Grace*; *Good News of God Above*; *Hail, O Once-Despised Jesus*; *Hail, O Source of Every Blessing*; *I Gave my Life for Thee*; *Let Children Hear the Mighty Deeds*; *Lord, Dismiss Us With Your Blessing*; *Lord, Keep Us Steadfast in Your Word*; *Lord, Open Now My Heart to Hear*; *Now Rest Beneath Night's*

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Shadow; Now Thank We All Our God; O Dearest Jesus; O God of Love, O King of Peace; O Savior, Rend the Heavens Wide; Preach You the Word; Speak, O Lord; The Law of God is Good and Wise; The Star Proclaims the King is Here; There Is a Blessed Home; This Is My Will; This Is the Day the Lord Has Made; Thy Strong Word; What Is This Bread?; With Broken Heart and Contrite Sigh.

I recommend this volume for those organists who have a need for short pieces to fit into the liturgy—introductions, interludes, filler music—and for student repertoire. The pages are clear and easy to read and the repeats in many of the pieces allow for longer music when needed.

—Jay Zoller
Newcastle, Maine

New Handbell Music

Bound for the Promised Land, arranged for 3–7 octaves of handbells with optional 3 octaves of handchimes, by Derek K. Hakes. Agape (a division of Hope Publishing Company), Code No. 2806, \$4.95, Level 3- (D-).

The setting of this piece incorporates a variety of techniques, as well as several tempo changes. This arrangement of the hymntunes PROMISED LAND and HAPPY LAND brings riveting rhythmic sections that will be a challenge for the player and enjoyed by the listener.

Praise, My Soul, the King of Heaven, arranged for 3–5 octaves of handbells, by Hart Morris. Concordia Publishing House, #97-7767, \$4.25, Level 2+ (M).

Beginning with a festive opening fanfare, each of the three stanzas takes on its own dynamic and style. The final stanza is solid and triumphant, leaving the listener, as well as the players, joyful and musically satisfied.

Oceans (Where Feet May Fall), arranged for 3–5 octaves of handbells, by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2783, \$5.50, Level 3- (M+).

This meditative contemporary praise song by Matt Crocker, Joel Houston, and Salomon Leightelm is based on the Matthew 14 text where Jesus walks on water and beckons Peter to join him. The melodic line is catchy and rhythmic and filled with energy. The piece will surely be popular with your congregation.

Bells and Keys . . . More or Less, volume 2, arranged for 1½ or 2 octaves of handbells with or without keyboard, by Sandra Eithun. Choristers Guild, CGB982, \$59.95, reproducible, Levels 2 and 2+ (E- to M-).

Similar to the format of volume 1, this collection again offers a wide range of performance options for a flexible number of ringers with the option to use a keyboard to add fullness, if desired. The reproducible arrangement can be used with or without bass clef ringers and can be performed with twelve bells in the treble, or with the addition of the bass clef for a full two-octave sound. The hymn titles are perfect for year-round ringing in any concert or worship service.

—Leon Nelson
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Mazel tov to muscle tone

We have a close friend in Maine who has always taken pride in his self-sufficiency. He built his own house, and in the twenty-five years he and his wife have lived there, he has done all the maintenance and improvements himself. As it is a rural house, there is extra work involved, like plowing a half-mile driveway, clearing brush and trees, and mowing a large lawn. They are just across the river from us, so like us, they have waterfront chores like taking docks and moorings in and out of the water. He is a tough and stubborn guy in his early seventies, and last winter he had a stroke.

I visited him in the rehab center where he spent several very difficult months learning to walk with new limitations, straightening out his speech, and adjusting to his new circumstance in general. His right arm and hand are now pretty much useless, and he was lamenting the loss of his “chain saw arm.” He could not imagine how he was going to be able to get the snowplow off his pickup truck, and the dormers on their roof needed shingle repairs. During that visit, it was simply not crossing his mind that he would likely not be able to do those things again.

Wendy and I had dinner at their house last week and were brought up to date on all those issues. He hired someone to repair the shingles, a friend took the plow off his truck, and he decided they would not put the docks in the water this year. In fact, he put his boat on the market. And though his wife is energetic and sprightly, they are considering selling their house and moving into a condominium, or even, dare they admit, an assisted living facility. With all those changes imposed on their lives, my pal is grateful that his speech is fine, and that with some difficulty he is able to walk, but he is astonished at the uselessness of his arm. “It hangs off my shoulder; I know it’s there. It hurts and itches sometimes, but I can’t make it move.”

Since that dinner, I have been reflecting on the miracle that is the human body, and the incredible things people can learn to do. All of us who are born with bodies that are normal and complete start with roughly the same equipment. Some people have little dexterity. The private nickname we have for one friend is “Oops.” But then there is the fellow who can throw a ball ninety feet and reliably hit a target about one-foot square, and there is the woman who can jump, twirl, and somersault on a beam that is ten centimeters (3.9 inches) wide.

The world of music is full of incredible examples. The human hand is the same apparatus that handles the “neck end” of a violin or guitar, the keys of an oboe or piano, or the strings of the harp. Have you ever shaken hands with a harpist? What may seem to be the simplest instrument is perhaps the most miraculous—the human voice. Stop and think what an incredible feat it is to simply match a pitch with your voice. How do we know exactly the tension of the countless muscles involved that will

create that A-flat out of thin air? A choir starting a piece, *a cappella*, with each member confident of the pitch, volume, and timbre, is a dramatic example of human muscle control.

No musician can play two identical performances of the same piece. We study, train, and practice, trying to make accurate plans for where our fingers will go, where we want to emphasize something, where we want to bring something forward. We write fingerings into our scores, intending to use the same sequence of fingers on each sequence of notes in the hope that we can eliminate confusion. But something always comes up in performance that was not part of the plan. Maybe we got distracted. Or maybe something wonderful happened that never did before. It’s a thrill when you surprise yourself in performance with a special lilt, a delicious *ritardando*, or a thrilling and dramatic crescendo.

It’s a control issue.

Let’s take that muscle thing a little further. My friend’s stroke did not spoil the muscles in his right arm; it interrupted the electrical gear that operates them. The human nervous system is the amazing wiring harness that transmits our thoughts into muscular impulses. Our bodies include several hundred “visceral” muscles, those that perform involuntarily, running such equipment as our hearts, eyelids, and diaphragms. There are something like 320 symmetrical pairs of skeletal muscles, those that we exercise control over. When I googled that, I was surprised to learn that there seems to be disagreement over the actual number, apparently because some muscles can be considered as part of more complex structures and not counted separately.

I am something of a mechanical geek, which has allowed me to notice that controls of a backhoe, the most common piece of excavation equipment, are roughly equivalent to the nerves that operate our arms and hands. Each lever has opposite motions—left and right, up and down, flex and open—and the operator uses levers in combinations to make fluid compound motions. The boom extends, the bucket opens, the machine swivels all at once.

Watch a virtuoso musician playing a brilliant passage and think of all nerves firing to make those hundreds of muscles do exactly the right thing, at the right time, with the right amount of force. That’s some data stream.

Many musical instruments, including winds and strings, require the musician to participate in the production of tone, and the volume of every musical instrument is controlled by the muscular impulses of the musician. That is, every instrument but one. An organ pipe is perhaps the simplest of musical instruments, and certainly the least versatile. Any organ pipe can produce just one pitch at one volume level and one timbre. Period. Big deal. It is for that reason that many orchestral conductors consider the pipe organ to be expressionless. Conversely, I claim that a



Casavant Opus 700 with Lynnwood Farnam’s console, restored by Rieger and installed in the Gulanguyu Organ Museum, Xiamen, China (photo credit: Rieger Orgelbau)

pipe organ, especially a large organ with electric stop action, is the most expressive of musical instruments. The catch is that the musician operates it remotely. The mechanics of the instrument serve as an artificial nervous system, allowing the musician to control the instrument. While I know I am opening a path for cruel jokes (he plays that organ like a Mack Truck!), there is a real analogy with that excavator operator causing a twenty-ton machine to move with fluid, human-like motion.

The musician’s workstation

I am thinking about organ consoles these days because I am working on one in my personal shop at our house in Maine. It is a three-manual job of modest size, about fifty years old, and I am refitting it with a new nervous system, that fantastic array of solid-state controls concealed in a series of small black boxes that have brought such sophisticated levels of control to the modern organist. Those black boxes were provided by a supplier who incorporated the original specifications of the organ, plus a slew of features that I wanted to add. There is a small LED screen at the heart of the control panel, the controls that control the controls.

The keyboards have been recovered and polished to provide a lovely visible sheen, but more importantly, a smooth surface to meet the musician’s fingers. There are no sharp edges or snags that could divert attention, or worse, cause injury. (I once covered a keyboard with blood from a deep slit in my finger caused by the jagged edge of a broken ivory, admittedly buried in my score enough that I did not look down until the piece was over.) The best keyboards are works of art whose beauty helps to inspire the musician.

All the stopknobs and pistons need to feel alike. A squeaky knob or a piston that clicks will distract the player and interrupt the flow. While it is impossible for everything to be perfect, the goal of the organbuilder is to make the machine disappear, or at least to minimize the machine’s ability to intrude on the sacred space between the musician’s heart and the sound of the pipes. I am requiring the musicians to take care of the arms, hands, and fingers part of the system.

Besides the switches and buttons that actually control the functions of the organ, the surrounding cabinet needs to be an inspiring workstation. The wood should be beautiful, the finishes smooth, the geometry perfect. All of these factors add to the console’s status as an extension of the musician’s body.

Cleanliness is ...

There is a terrific hardware store in Damariscotta, Maine, the town that adjoins our village of Newcastle, and I go there at least every few days. It has a large parking lot with head-in spaces in front of the store, and a row of spaces you can enter from behind, leaving your car facing across an open lane at the store. There is typically a row of tradesman’s pickup trucks and vans lined up there, and I always notice which trucks are kept neat inside, and which have their dashboards piled high with soda cans, coffee cups, receipts, sandwich wrappers, tools, and hardware samples. I have used those observations to inform who I hire to help with our house. If a painter’s truck is covered with slobbers of paint and filled with empty coffee cups, I don’t want him in my house.

Traveling around maintaining organs provides the same experience. Some organ consoles are always clean and free of clutter, and some are nasty depositories that could have come straight from the dashboard of a plumber’s pickup truck with the same coffee cups, candy and food wrappers, nail clippers (ick), and hairbrushes. One organist I worked for had long thick gray hair and the console looked like the couch in a house with ten cats. Her hair tangled up in the pedal contacts causing dead notes. We called it the “Hairball Church.”

Often, those dirty consoles are out in the open in the front of the church for everyone to see. It’s hard to imagine why a musician would choose to present such a front for the worshippers. And it’s hard to imagine how a sloven could produce beautiful music from such a sty. I understand the value of having pencils, note pads, “stick-ems,” and even paper clips handy (though paper clips falling into keyboards have necessitated many an emergency call!), but you should take your trash with you when you leave. The one that really gets me is the half-sucked lozenge sitting on the open wrapper. You didn’t finish that lozenge? Really? A few paragraphs ago, I referred to an organ console as an extension of the musician’s body, perhaps a little idealistic if the console is a mess.

§

A modern solid-state organ console is loaded with creative functions that allow the musician ever higher levels of control over the instrument. Multiple levels of memory and piston sequencers are two concepts that were really not possible before the introduction of solid-state

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Skinner console for Grace Church, New York City, Opus 707 (photo credit: John Bishop)

equipment. Like the old codger who starts a conversation with a grandchild with the words, "When I was your age . . .," I like to share that it was a big deal when my high school purchased four four-function calculators (add, subtract, multiply, divide). But it was only a few years later, when as an apprentice, I participated in installing one of the earliest solid-state combination machines. A lot of smoke came out.

As incredible as these machines can seem, organ consoles built a century ago featured sophisticated functions requested by the pioneers of symphonic organ playing. Lynnwood Farnam was organist at Emmanuel Church in Boston when Casavant's Opus 700 was installed there in 1917. That console featured such controls as:

- Piston "throwing off" all manual 16' stops, also Quint 5½' and Tierce 3½'
- Piston "throwing off" all subcouplers
- Swell octave couplers to cut off Swell 2' stops
- Other manual 16' and 2' stops not to be cut off by octave or sub couplers.

What was he thinking? That was barely the time when you could expect a new organ to include an electric blower. (After sitting in storage for more than ten years, that organ has recently been renovated by Rieger and installed in a concert hall on an island in China.)

Mr. Farnam was involved in the design of another console that I have written about before, that of the new Skinner Opus 707 built in 1928 for Grace Church, New York City. Farnam's dear friend George Mitchell was organist there, and together they dreamed up a behemoth console that could seemingly do anything. The console controlled a double organ, Chancel and Gallery, with a total of 167 stops and 133 ranks. There was a separate crescendo for each organ. Above the Gallery Crescendo pedal there were two toe studs, marked "Regular" and "Orchestral." The Chancel Crescendo pedal could be programmed from the console, using a wire-and-plug system located in a drawer under the bottom keyboard. A programmable crescendo in 1928! Besides the two crescendo pedals, there were five expression pedals, with a sliding control switch that allowed the organist to assign any expressive division to any pedal.

It is amazing to think of that level of electrical control in a contraption built in 1928. It was the product of some of the world's most creative musical minds expanding the expressive possibilities of the most complex and least personal of all musical instruments. It is as if a puppeteer added 320 symmetrical pairs of strings to the marionette,

mimicking the repertoire of human skeletal muscles.

Because of that heritage of creativity, combined with the added dimensions

made possible with solid-state controls, the supposed least expressive of musical instruments eclipses the expressive capabilities of the symphony orchestra. It can be softer than the softest, louder than the loudest, and with a few flicks of fingers, create dramatic crescendos between extremes.

When Wendy and I lived in Boston, we had series tickets for the Boston Symphony Orchestra, with seats near the curve just above the stage. During the first performance using the newly renovated organ, with Simon Preston playing the obligatory *Organ Symphony* by Saint-Saëns, we marveled at the facial expressions and communication between orchestra members as the super low notes came from the organ during the slow movement. No orchestral instrument can go as low as the organ, and it is partly because of the limitless supply of air that the organ can blow whistles that big.

Are you surprised when I suggest that the organ is the least personal of musical instruments? I don't feel that way when I play, rather I feel at one with the instrument, excited by the range



of things I can make it do, excited by the way its sound rings in a huge room, excited by the way my musical impulses can make a whole room ring. It feels very personal to me, but as an organbuilder, I cannot separate all that from the fact that the organ is a machine operated by remote control. Like a pantograph that magnifies the size of a drawing using proportional levers, so the machine that is the organ magnifies the vision of the musician. But please, take your trash with you.

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The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church Piru, California, Part 1

A virtually complete documentation
and tonal analysis derived from the data, drawings,
and photographs from the restoration of 1976
by Michael McNeil and David Sedlak

By Michael McNeil

Preface

Good documentation of organs with enough pipe measurements to permit an analysis of both scaling and voicing is extremely rare. Pipe diameters, mouth widths, and mouth heights (cutups) may be sometimes found, but toe diameters and especially flueway depths are rare. Rarer still are wind system data, allowing a full analysis of wind flow and wind dynamics, parameters that have an enormous impact on the sound of an organ. The reader will find all of this in the following essay on William A. Johnson's Opus 161.

Good documentation is important for several reasons. We can make useful comparisons with other organs to learn how a specific sound is achieved. And perhaps most importantly, we can document the organ for posterity; while organs are consumed in wars and fires, they are most often replaced or modified with the changing tastes of time. They never survive restorations without changes. Comprehensive documentation may also serve to deter future interventions that intend to "modernize" an organ. Lastly, future restorations of important organs will be more historically accurate if they are based on good documentation.

The mid-nineteenth-century scaling and voicing of William A. Johnson is very similar to the late-eighteenth-century work of the English organbuilder Samuel Green, as evidenced by the data from Johnson's Opus 16 and Opus 161. Stephen Bicknell provides us with detailed descriptions of Green's work.¹ Johnson's scaling is utterly unlike the work of E. & G. G. Hook, whose 1843 Opus 50 for the Methodist Church of Westfield, Massachusetts, set Johnson on a career in organbuilding when he helped the Hooks with its installation.² In this essay we will explore Johnson's Opus 161 in detail and contrast it with the Opus 322 of the Hooks, both of which were constructed within a year of each other.³ While the Hooks used a Germanic constant scale in their pipe construction, Johnson significantly reduced the scale of his upperwork stops, much in the manner of Samuel Green and classical French builders.

The question arises as to whether Johnson came to his design theory by way of a process of convergent evolution (i.e., independently), or whether he was exposed to the organ Samuel Green shipped to the Battle Square Church in Boston in 1792, and which "was played virtually unaltered for a century," according to Barbara Owen.⁴ The author suggested to Owen that the Green organ may have had a strong influence on Johnson, but she thought it unlikely that

Johnson would have made the long trip from Westfield, far to the west of Boston.

Travel would indeed have been much more difficult in 1843 when Johnson was exposed to the Hook organ at Westfield. But of some significance was the extension of the Western Railroad from Boston to Westfield in 1843. This new railroad may have been the means by which the Hook organ was shipped to Westfield. Elsworth (see endnote 2) clearly makes the case that Johnson was intoxicated by organbuilding with his exposure to the Hook organ. It is easy to imagine that he would have made a pilgrimage to Boston, at the time a mecca of American organbuilding, perhaps invited by the Hooks to accompany them after finishing their installation in Westfield.⁵

The author was engaged in 1976 by Mrs. Gene Davis, the organist of the Piru Community United Methodist Church, to evaluate the organ at that church. The identity of the organ was in question as no nameplate was in evidence on the console, the organ was barely playable, and its sound was greatly muted by the crude placement of panels in front of the Great division to make it expressive by forcing its sound through the shades of the Swell division above it. An inspection showed that nearly all of the pipework was intact, and a contract was signed to restore the organ to playable condition. The organ was cleaned, the pipes repaired, the few missing pipes replaced, and much of the action repaired by Michael McNeil and David Sedlak.

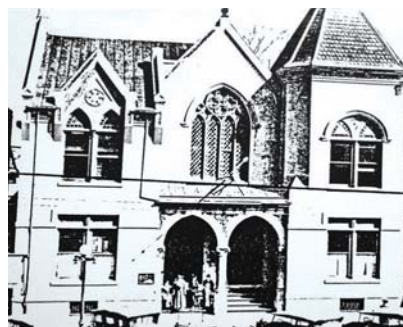
The church office files produced an undated, typed document that stated:

The pipe organ in the Methodist Church of Piru was built by William Johnson, of Westfield, Mass., in the early 1860s, making it probably the oldest operating pipe organ in California. It was a second-hand organ when transported by sailing ship 17,000 miles around Cape Horn before 1900, and installed in a Roman Catholic Church in San Francisco. After the earthquake and fire of 1906, the organ was moved to another church and probably at this time parts damaged in the quake were replaced. After many more years of service it was retired and put into storage until, in 1935, Mr. Hugh Warring was persuaded to purchase it for the Piru church. It was purchased for the storage cost of \$280.

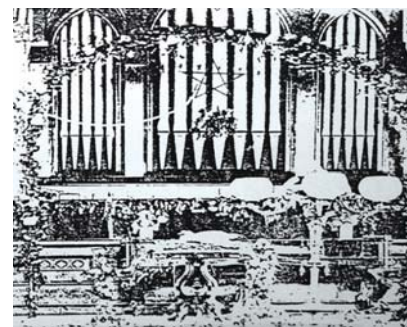
Evidence of a different and more likely provenance was discovered during the removal of pipework and the cleaning of the organ. Three labels were found glued to the bottom of the reservoir (perhaps as patches for leaks). Two labels read: "Geo. Putnam 'Janitor' Stockton California July 1 '99." A third label read: "From the Periodical Department, Presbyterian Board of Publication, and Sabbath = Schoolwork, Witherspoon Bldg, 1319 Walnut St., Phila. PA." At a much later time



Mrs. Gene Davis at the keydesk of Johnson Opus 161, Piru Community United Methodist Church, Piru, California



Eastside Presbyterian Church, Stockton, California, exterior



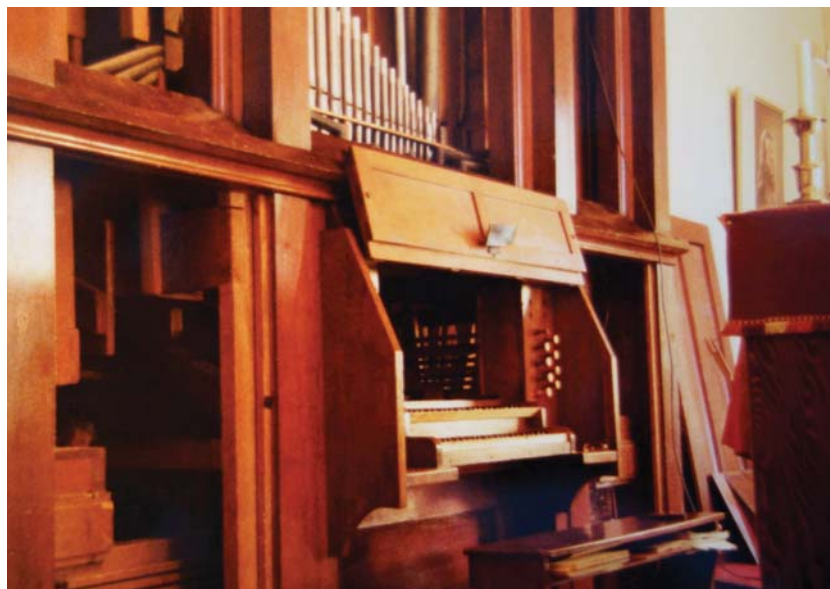
Eastside Presbyterian Church, interior

Reverend Thomas Carroll, SJ, noticed that the clues of Stockton, California, and the Presbyterian church correlated to an entry in the opus list of Johnson organs, compiled in Elsworth's 1984 book, *The Johnson Organs*. Opus 161 was shipped in 1864 to the "Presbyterian Church, Stockton, Cal. The church is Eastside Presbyterian." The organ was listed as having two manuals and 22 stops.⁶ At

this time such features as couplers and tremulants were counted as "stops," and this roughly fit the description of the Piru organ. The façade of the Piru organ is also consistent with the architecture of organs built by Johnson in the 1864 time frame. Elsworth's illustrations include a console layout of Opus 200 (1866) virtually identical to the Piru organ layout; Opus 134 (1862) exhibits the impost, stiles, and Gothic ornamentation of the



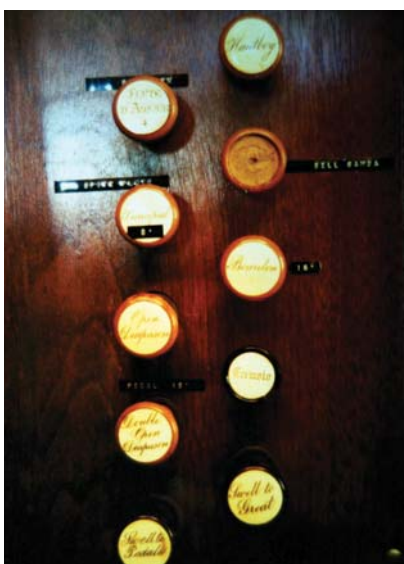
Right stop jamb, before restoration



Johnson Opus 161 in disassembly



Great chest sliders



Left stopjamb prior to restoration



Right stopjamb prior to restoration

Piru organ; Opus 183 (1865) has similar pipe flats and also the console layout of the Piru organ.⁷ Many other details verified the Johnson pedigree, among them the inscription “H. T. Levi” on the reed pipes. Barbara Owen pointed out that Levi was Johnson’s reed voicer during the time of manufacture of Opus 161.⁸ The pieces of evidence fell together when Jim Lewis discovered a newspaper photo of Opus 161 in the Eastside Presbyterian Church of Stockton that matched the façade of the Piru organ. The most likely scenario is that Johnson shipped Opus 161 directly to that church. The Gothic architecture of the Johnson façade also reflects the architecture of the Eastside Presbyterian Church façade. A handwritten note on the Piru church document stated: “Pipe organ and art glass memorial windows dedication June 2, 1935 per Fillmore Herald May 31, 1935, a gift of Hugh Warring.”

It is possible that the organ went from the Presbyterian church into storage, and was later moved to its present location in the 1934–1935 time frame. Even so, we can say with nearly absolute certainty that this organ is William A. Johnson’s Opus 161.

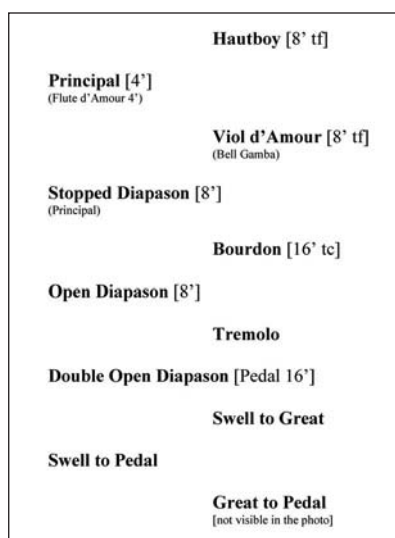
Tonal design overview

It is obvious from even a casual glance at Elsworth’s study of Johnson organs that the Johnson tonal style was based on a classical principal chorus that included mixtures in all but the more modest instruments. But the voicing style is gentle and refined, and bears great similarity to the late-eighteenth-century English work of Samuel Green, whose meantone organ at Armitage in Staffordshire is an excellent surviving example.⁹ Tuned in meantone, Johnson Opus 161 would

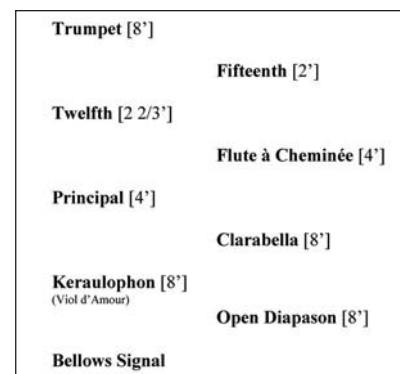
easily pass muster as the work of Green. The tonal contrast between Green and Hook is stark, and the Hook data serve as an excellent counterpoint to the data from the Johnson organ. Green was the organbuilder favored by the organizers of the Handel Commemoration Festival of 1784, who went so far as to have one of Green’s organs temporarily installed in Westminster Abbey for that occasion. King George III paid Samuel Green to build an organ for Saint George’s Chapel at Windsor.

Stephen Bicknell’s *The History of the English Organ* relates important details of Samuel Green’s work that we find in Johnson’s Opus 161. “. . . Green’s voicing broke new ground Delicacy was achieved partly by reducing the size of the pipe foot and by increasing the amount of nicking. The loss of grandeur in the chorus was made up for by increasing the scales of the extreme basses.”¹⁰ And “Where Snetzler provided a chorus of startling boldness and with all the open metal ranks of equal power, Green introduced refinement and delicacy and modified the power of the off-unison ranks to secure a new kind of blend.”¹¹ The Hooks, like Snetzler, used a constant scale where all of the pipes in the principal chorus at a given pitch had about the same scale and power.

The most basic data set for describing power balances and voicing must include, at a minimum, pipe diameters, widths of mouths, heights of mouths (“cutup”), diameters of foot toe holes, and depths of mouth flueways. The data in this essay are presented in normalized scales for inside pipe diameters, mouth



Left stopjamb diagram



Right stopjamb diagram

at 440 Hz. The original pitch of the Hook organ was 450 Hz; new low C pipes were added when the pitch was changed to 435 Hz, and the original pipework was moved up a half-tone, widening its scales by a half-tone. The original pitch of the Johnson organ was approximately 450 Hz; the pipes were lengthened to achieve a lower pitch.¹⁴ The Hook and Johnson organs are both tuned in equal temperament. The wind pressure, water column, of the Hook is 76 mm (3 inches); the Johnson organ was measured at 76 mm static and 70 mm under full flow on the Great division. The pressure was reduced during the restoration to 63 mm static. This allowed the pitch of the pipes to drop, making the adjustment to 440 Hz with fewer changes to the pipe lengths; most of the pipes that were originally cut to length had been crudely pinched at the top to lower their pitch. With the reduction in pressure the ears of the 4' Flute à Cheminée, with its soldered tops, achieved a more normal position.

The Piru room acoustic was reasonably efficient, and while the Johnson voicing is very restrained, it was adequate to fill this room on the reduced pressure. The Piru church seats 109, has plastered

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WIND FLOW					Sw.					Pd.				
TOE DIAMETERS, mm					C					C				
8' Open Diapason	18	12	8.0	5.0	3.0	16'	10	8.0	5.0	4.0	16'	28		
8' Keraulophon			5.0	3.0	1.8	12	10	5.5	4.5	3.0				
8' Clarabella	11.0	8.5	6.0	4.0	2.2	8'St	10	8.0	5.0	4.0	2.5			
4' Principal	8.5	6.0	4.0	2.2	1.8	8'V		6.0	3.0	2.0	2.0			
4' Flute à Cheminée		4.0	4.0	2.0	1.2	4'Pr	10.0	7.0	4.0	2.5	2.0			
2 2/3' Twelfth	5.0	3.5	2.0	1.3	1.2	8'H		8.0	7.5	7.0	6.5			
2' Fifteenth	5.5	2.8	1.9	1.2	1.0									
8' Trumpet	8.0	7.5	7.5	7.0	6.5									
WIND CHEST														
Pallet Opening Length	240	240	185	185	185	240	240	185	185	185				
Pallet Pull, est.	6.7	6.7	6.7	6.7	6.7	6.7	6.7	6.7	6.7	6.7				
Channel Height	88	88	88	88	88	88	88	88	88	88				
Channel Width	18	18	15	12.5	7.5	18	15	12.5	12.5	10				
TOE AREAS, mm														
8' Open Diapason	254.5	113.1	50.3	19.6	7.1	16'	0.0	78.5	50.3	19.6	12.6	16'	616	
8' Keraulophon	0.0	19.6	7.1	2.5	1.1	8'Op	113.1	78.5	23.8	15.9	7.1			
8' Clarabella	95.0	56.7	28.3	12.6	3.8	8'St	78.5	50.3	19.6	12.6	4.9			
4' Principal	113.5	56.5	25.1	7.6	5.1	8'V	0.0	28.3	7.1	3.1	3.1			
4' Flute à Cheminée	0.0	25.1	25.1	6.3	2.3	4'Pr	78.5	38.5	12.6	4.9	3.1			
2 2/3' Twelfth	39.3	19.2	6.3	2.7	2.3	8'H	0.0	50.3	44.2	38.5	33.2			
2' Fifteenth	47.5	12.3	5.7	2.3	1.6									
8' Trumpet	100.5	88.4	88.4	77.0	66.4									
TOE AREAS SUM, mm^2														
	650	391	236	131	90		270	324	157	95	64			
No. Pallets in the Plenum	2	2	3	2	1		2	2	3	2	1		1	
TOE AREAS SUM, mm^2														
	1301	782	709	261	90		540	649	472	189	64			
CHANNEL AREA, mm^2														
	1584	1584	1320	1100	660		1584	1320	1100	1100	880			
AREA RATIO, channels/toes	2.44	4.05	5.59	8.43	7.37		5.86	4.07	6.99	11.62	13.75			
PALLET AREA, mm^2														
	1608	1608	1240	1240	1240		1608	1608	1240	1240	1240			
AREA RATIO, pallets/channels	1.0	1.0	0.9	1.1	1.9		1.0	1.2	1.1	1.1	1.4			
TOE AREA, Man. PLENUM														
	5057													
AREA, Man. TRUNKS														
	38872													
AREA RATIO, trunks/plenum	7.7													
Trunk width depth wall area														
Great	243	123	23	22000										
Swell	172	131	20	16872										

Figure 1: Johnson Opus 161 wind flow model

walls, wood and carpet flooring, and a peaked ceiling about 30 feet high; the reverberation, empty, as heard with normal ears, is well under one second (this is not the measurement used by architects that erroneously reports much longer reverberation). Elsworth relates that “the wind pressure which Johnson used during this period was generally between 2½ and 2¾ inches [63.5 and 70 mm], and, in rare examples, nearly 3 inches [76 mm].”¹⁵ The photograph of the original Eastside Presbyterian Church for which the Johnson was designed implies a larger acoustical space than that of the Piru church.

The compass of the Johnson organ is 56 notes in the manuals, C to g^{'''}, and 27 notes in the pedal, C to d['].

Stoplist

The Johnson console was found in poor condition, missing the builder's nameplate and many of its stop knob faces. Correct stop names were derived from the markings on the pipes and the missing faces were replaced. The original stoplist is reconstructed as follows (Johnson did not use pitch designations):

- GREAT**
8' Open Diapason
8' Keraulophon
8' Clarabella
4' Principal
4' Flute à Cheminée (TC)
2 2/3' Twelfth
2' Fifteenth
8' Trumpet

- SWELL**
16' Bourdon (TC)
8' Open Diapason
8' Stopped Diapason
8' Viol d'Amour (TF)
4' Principal
8' Hautboy (TF)
Tremolo
- PEDAL**
16' Double Open Diapason

Couplers

- Great to Pedal
Swell to Pedal
Swell to Great
Blower signal

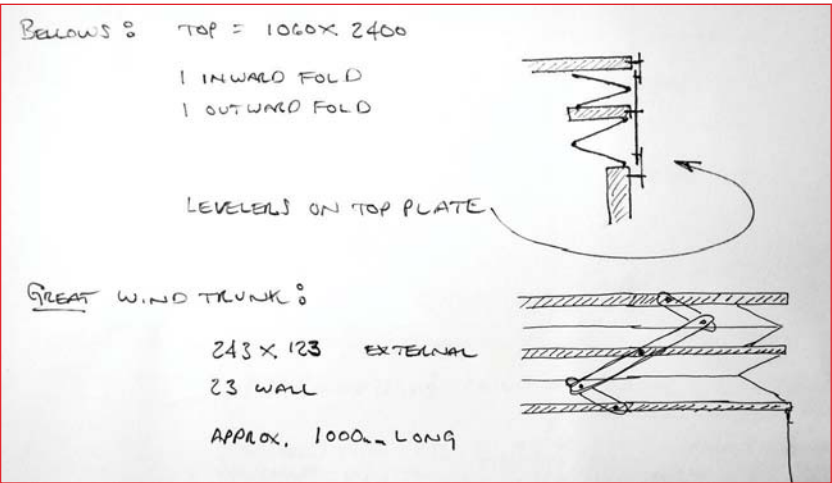
The above list adds up to 20 controls. The Johnson company opus list describes Opus 161 as having 22 “stops.” This may have reflected the original intention to supply the organ with stops having split basses, which are commonly found in Johnson specifications. The sliders for the Keraulophon and the Trumpet were found with separate bass sections from C to B, professionally screwed together with the sections from tenor C to d^{'''}. The two additional bass stops would account for a total of 22 “stops.” There are no extra holes in the stop jambs to indicate the deleted split bass stop actions. The extant stopjambes are apparently a later modification from the time of the installation at Piru or before. Elsworth noted that all Johnson organs of this period were constructed with square stop shanks.¹⁶ The current shanks are round where they pass through the

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WIND DYNAMICS						
161020	updated	Dynamic Response of the 1864 Johnson Wind System				
				blue=input	red=output	
Volume:			length, in	height, in	depth, in	quantity
						volume, m^3
	Bellows box	est height	94.5	10.0	41.7	1
	Bellows top plate	est height	94.5	8.0	41.7	1
	Great trunk		39.4	8.66	3.94	1
	Swell trunk		90.6	5.87	4.25	1
	Pedal trunk	all est	30.0	3.00	3.00	1
	Great pallet box		70.80	4.41	13.78	1
	Swell pallet box	all est	70.80	4.41	13.78	1
	Pedal pallet box	all est	12.00	4.41	13.78	1
	total volume, m^3					1.380
Mass:	[std. pressure=14.7psi, 33 feet, or 396 inches, water-column]					
	pressure, water-column, mm, in	63	2 480		top plate L, in	94.50
	plate area (1 bellows), m^2, in^2	2.542	3940.65		top plate W, in	41.70
		psi, lbs/in^2	0.092	f0=60°Area/(2pi*SQRT(L°C))		
	total mass, kg, lbs	165	363	60°spring rate of air, ISO Information No.12, 1974.		
Resonant Frequency:	0.89	Hz	if wedge bellows design			
	1.61	Hz	if full-rise bellows design			

161020	updated	Dynamic Response of the 1864 Johnson Wind System				
				blue=input	red=output	
Volume:			length, in	height, in	depth, in	quantity
						volume, m^3
	Bellows box	est height	94.5	10.0	41.7	1
	Bellows top plate	est height	94.5	8.0	41.7	1
	Great trunk		39.4	8.66	3.94	1
	Swell trunk		90.6	5.87	4.25	1
	Pedal trunk	all est	30.0	3.00	3.00	1
	Great pallet box		70.80	4.41	13.78	1
	Swell pallet box	all est	70.80	4.41	13.78	1
	Pedal pallet box	all est	12.00	4.41	13.78	1
	total volume, m^3					1.380
Mass:	[std. pressure=14.7psi, 33 feet, or 396 inches, water-column]					
	pressure, water-column, mm, in	76	2 992		top plate L, in	94.50
	plate area (1 bellows), m^2, in^2	2.542	3940 65		top plate W, in	41.70
		psi, lbs/in^2		0 111	f0=60*Area/(2pi*SQRT(L*C))	
	total mass, kg, lbs	199	438	60°spring rate of air, ISO Information No.12, 1974.		
Resonant Frequency:	0.81	Hz	if wedge bellows design			
	1.47	Hz	if full-rise bellows design			

Figure 2 (above), wind system dynamic response; and Figure 3 (below), modeled resonant frequency at original wind pressure



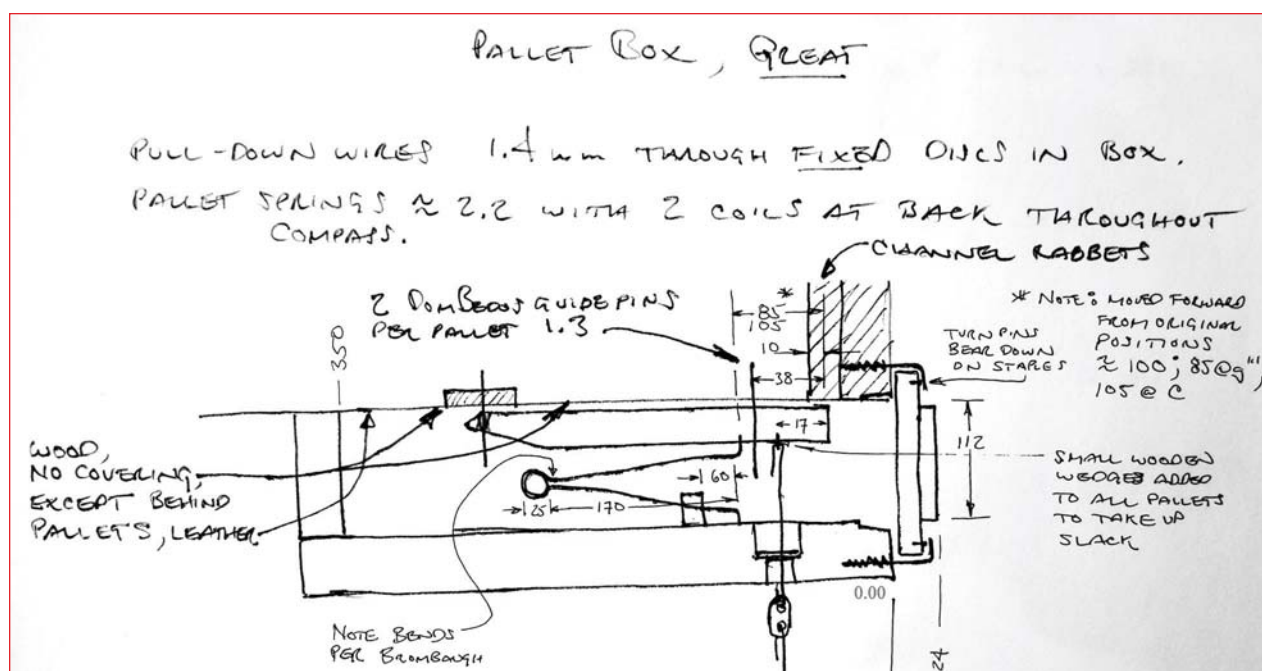
Notebook sketch 1

stopjambes and are square where they connect to the stop action. Several stop knobs were switched during the 1935 installation at Piru; e. g., the Viole d'Amour in the pre-restoration photo of the right jamb belongs in the position noted on the left jamb with the black plastic label “Bell Gamba,” which indeed is how this stop was constructed. The Swell Stopped Diapason was operated by a knob labeled “Principal” [sic]. The illustrations of the left stopjamb and right stopjamb diagrams provide the correct nomenclature as restored in the correct positions, with the incorrect 1935 nomenclature in parentheses () and the correct pitches in brackets [].

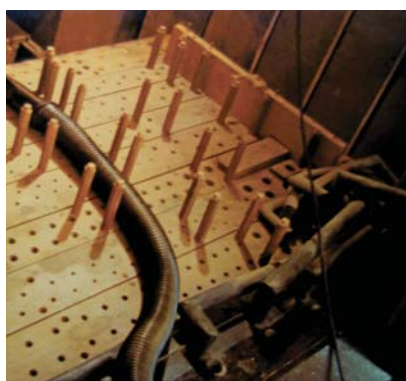
The wind system

The wind system can be modeled from two viewpoints: the restriction of flow from the wind trunks, pallets, channels,

and pipe toes; and the dynamics of the wind. Wind dynamics are fully explained in *The Sound of Pipe Organs* and are a very important aspect of an organ's ability to sustain a fast tempo with stability or conversely to enhance the grand cadences of historic literature. The data set on the Johnson allows us to model all of these characteristics. Figure 1 shows the Johnson wind flow model. In Figure 1 we see a table of the pipe toe diameters and their calculated areas; values in red font are calculations or interpolations from the data (e.g., wood pipe toes are difficult to measure when they have wooden wedges to restrict flow). These areas are measured for a single note in each octave of the compass. A model for the total required wind flow of the full plenum of the organ assumes a maximum of ten pallets (a ten-fingered chord), as described in the



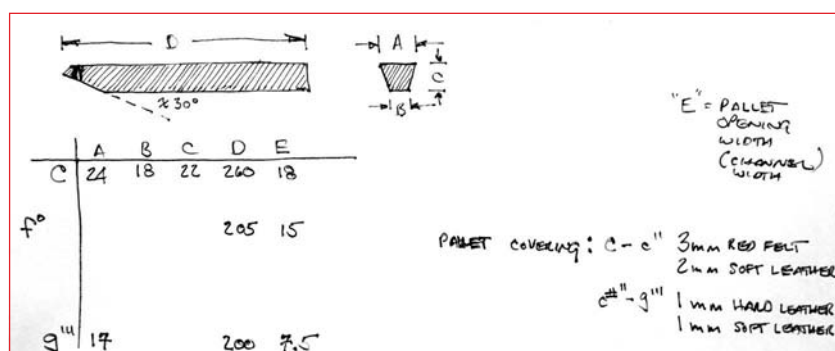
Notebook sketch 2



Great windchest



Toeboard



Notebook sketch 3

table, and the flow is multiplied by the number of the pallets played for each octave in the compass. The sum of the toe areas of all ten manual pallets in the tutti is 5,057 mm². The total area of the manual wind trunks is 38,872 mm², and we see that the wind trunks afford 7.7 times more wind than the tutti requires, so much in fact that the trunks do not at all function as an effective resistance in the system.

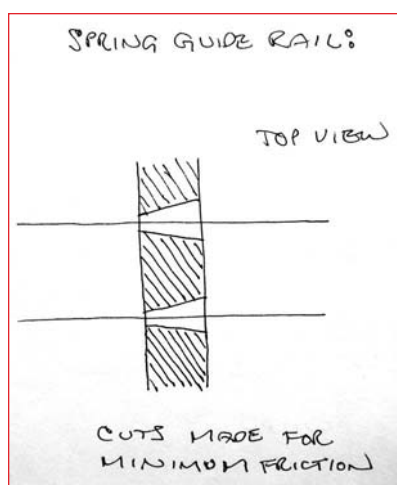
Interestingly, the Isnard organ at St. Maximin, France, used the main wind trunk as a strong resistor to dampen Helmholtz resonances in the wind system, and that organ has ratios of wind trunk area to a plenum toe area of only 1.07 for the coupled principal chorus of the Grand-Orgue and Positif, but with no reeds, flutes, or mutations. Helmholtz resonances are the source of what is normally called wind shake, and we would expect some mild wind shake with the Johnson's large wind ducts and low damping resistance. The author's notes from 1976 state: "Very little sustained shake . . . a considerable fluctuation in pitch when playing moderately fast legato scales, which stabilizes very rapidly . . . this imparts a shimmer . . ."

In **Figure 1** we also see dimensions of the key channels, pallet openings, and the pallet pull length (estimated from

the ratios in the action). These allow us to calculate the relative wind flow of the channels and pallets. We find that there are robust margins in wind flow from the channels to the pipe toes (244% at low C to 737% at high C on the Great). This accounts for the small drop in static pressure at 76 mm to a full flow pressure of 70 mm with all stops drawn. Pallet openings are less robust and flow about 100% of the channel area for the first three octaves and 190% in the high treble.

The underlying dynamics of a wind system are the result of the mass of its bellows plate and the volume of air in the system. These factors produce a natural resonance that can enhance the grand cadences of literature with a long surge in the wind, or it can produce a nervous shake if it is too fast. A grand surge in the wind is characterized by a resonant frequency of less than 2 Hz (cycles per second), and it is most often produced by a weighted bellows. A nervous shake results from a sprung bellows. We correct the latter condition with small concussion bellows in modern organs, but the Johnson organ does not have such devices; instead, it features only a large, weighted, double-rise bellows.

We can model the dynamic response of an organ by using its wind pressure, the area of the bellows plates, and the



Notebook sketch 4

combined internal volume of its bellows, wind trunks, and pallet boxes. The model in **Figure 2** shows the dynamic response of the current Johnson wind system at a relaxed 1.61 Hz. This low resonant frequency drops further to 1.47 Hz when the pressure is raised to its original value of 76 mm. The author's notes from 1976 state: "Light 'give' on full organ; relatively fast buildup to full flow." That "light give" is the result of the low resonant frequency of the system. The resonant frequency of the Hook organ was modeled at 1.23 Hz, a value lower than the Johnson, and the Hook chorus does indeed exhibit a slower and grander surge on full organ. **Figure 3** shows the modeled resonant frequency at the original pressure of 76 mm for the Johnson organ. The equation for modeling the resonant frequency of a wind



Great pallet box



Pallet springs

system along with a worked example on the 1774 Isnard organ at St. Maximin may be found in *The Sound of Pipe Organs*, pages 99–113.

The wind system in pictures

See the accompanying pictures: Notebook sketch 1, Great windchest, Toeboard, Notebook sketch 2, Notebook sketch 3, Notebook sketch 4, Great pallet box, Pallet springs, Notebook sketch 5.

The layout in pictures

“Green’s organs stand on an independent building frame with the case erected around it, rather than being supported by the structure of the case itself.”¹⁷ Bicknell’s description of a Samuel Green organ applies equally well to this Johnson organ. The casework is built entirely of black walnut, a wood mentioned by Elsworth in reference to Johnson cases. The organ is situated within the front wall of the church. The original black walnut side panels (typical of early Johnson organs) were found crudely cut up and nailed behind the façade in an effort to make the whole organ expressive through the Swell shades. This had the effect of making the Great division sound like a diminutive Echo division. The typical layout of a Johnson organ is well described by Elsworth: “The framework was arranged to carry the chests of the Great organ and the supporting framework for the Swell, which was usually above the Great organ and slightly to the rear.”¹⁸ Such layouts, shown in **Figure 4**, are common in nineteenth-century American organbuilding. The walkway behind the Great allowed access to the pipes and pallets placed at the rear of that chest, and the rollerboard to the Swell division was normally placed

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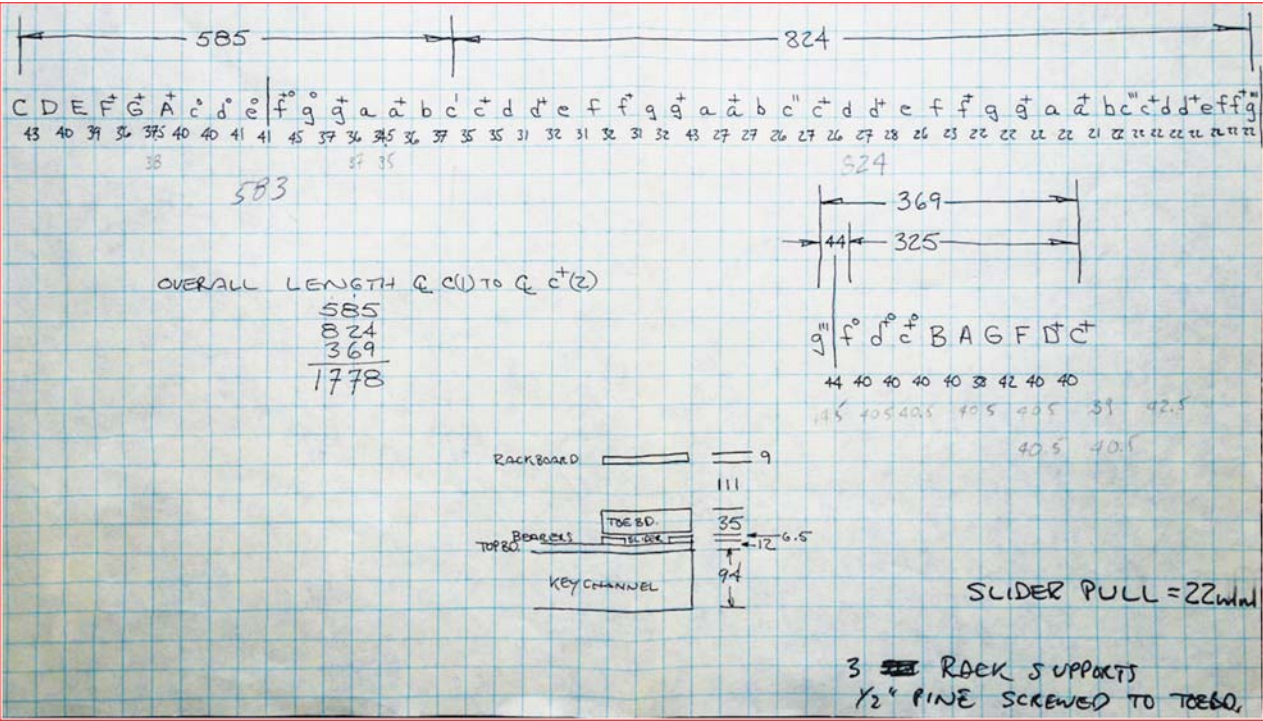


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Notebook sketch 5

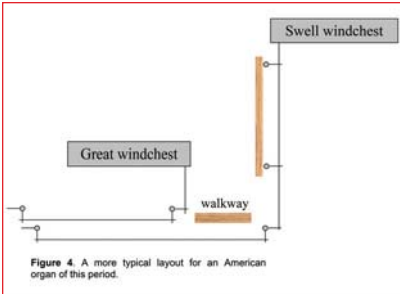


Figure 4



Figure 5

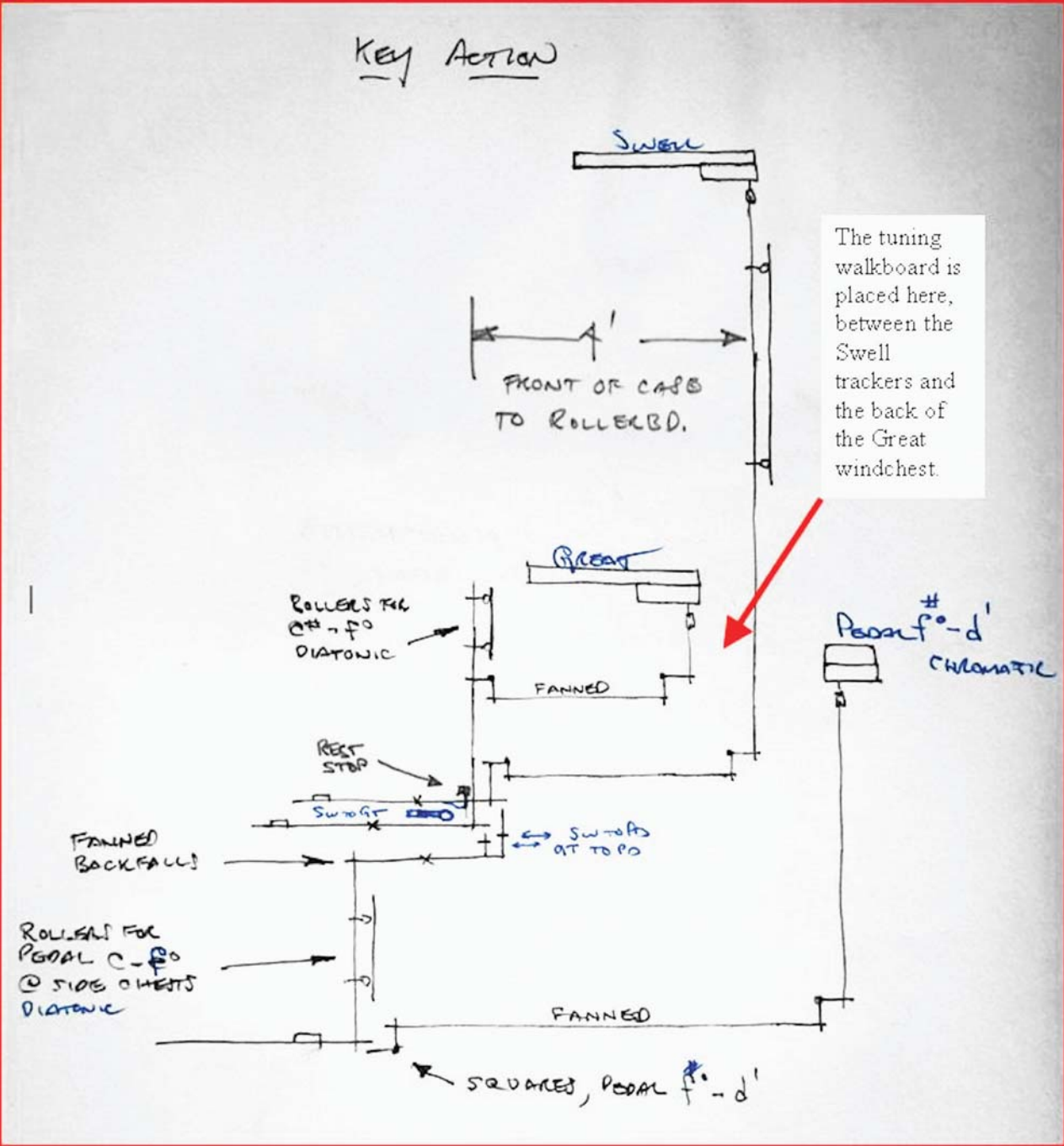


Figure 6

just behind this walkway, allowing access to the Swell pallets that were placed at the front of the Swell windchest. Opus 161 was installed in an opening in the Piru church that was far too shallow to allow the depth of a rearward placement of the Swell division.

As a result, there is evidence that the Swell windchest may have been

reversed, placing its pallets to the back of the windchest, and the chest brought forward over the Great division. Note the lack of clearance between the 4' Principal pipe and the bottom of the Swell chest in Figure 5. The internal framework shows signs of crude saw cuts; the order of the notes on the Swell chest is the same as the Great, but it is

reversed; the Swell rollerboard appears to have been likewise reversed and now faces toward the walkway where the action and rollers are exposed to damage.

To say that the Piru layout was cramped would be an understatement; no one weighing over 150 pounds would gain access to the pipes for tuning or to the action for adjustment without

damaging the pipework or the key action. The author weighed less (at the time) and was barely able to navigate inside the organ. The current layout is shown in Figure 6.

It is also possible that the current layout reflects the original layout by Johnson, but that the Swell was simply lowered to fit the height of the Piru church and brought forward to fit the limited depth available, reducing the depth of the walkway.

Notes and credits

All photos, drawings, tables, and illustrations are courtesy of the author's collection if not otherwise noted. Most of the color photos were unfortunately taken by the author with an inferior camera in low resolution. David Sedlak used a high quality camera, lenses, and film to produce the high-resolution color photos of the church and its architectural details; these are all attributed to Sedlak.

1. Stephen Bicknell, *The History of the English Organ*, Cambridge University Press, 1996, Cambridge, pp. 185–187, 190–191, 207.
2. John Van Varick Elsworth, *The Johnson Organs*, The Boston Organ Club, 1984, Harrisville, p. 18.
3. A detailed study of the E. & G. G. Hook Opus 322 may be found in *THE DIAPASON*, July, August, and September issues, 2017.
4. Barbara Owen, *The Organ in New England*, The Sunbury Press, 1979, Raleigh, pp. 18–19.
5. see: en.wikipedia.org/wiki/Boston_and_Albany_Railroad.
6. *The Johnson Organs*, p. 100.
7. *Ibid*, pp. 23, 50, 57, respectively.
8. *The Organ in New England*, p. 275.
9. *5 Organ Concertos*, 1984, Archiv D 150066, Simon Preston, Trevor Pinnock, The English Concert.
10. *The History of the English Organ*, p. 185.
11. *Ibid*, p. 207.
12. McNeil, Michael. *Johnson_161_170807*, an Excel file containing all of the raw data and the models used to analyze the Johnson Opus 161, 2017, available by emailing the author at mmcneil@k2cable.net.
13. McNeil, Michael. *The Sound of Pipe Organs*, CCA, Mead, 2012, 191 pp., Amazon.com.
14. *The Organ in New England*, p. 75.
15. *The Johnson Organs*, p. 25.
16. *Ibid*, p. 23.
17. *The History of the English Organ*, p. 187.
18. *The Johnson Organs*, p. 23.

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.

Licht im Dunkel— Lumière dans les ténèbres

Festschrift for Daniel Roth

By Anton Warde

***Licht im Dunkel—Lumière dans les ténèbres* [Light in darkness]: Festschrift Daniel Roth zum 75. Geburtstag, Birger Petersen, editor. Bonn: Dr. J. Butz Musikverlag, 2017, 432 pages, hardbound, in German with abstracts in English and French, numerous musical examples, stop lists, and a bonus CD. ISBN 978-3-928412-23-0. €34, available from <http://butz-verlag.de>.**

We may first think of Daniel Roth as one of today's elite French organists. And that he most certainly is. But given his bi-cultural heritage as a son of Alsace, as well as his numerous professional links to German institutions, we should not be surprised that the festschrift published to honor him on the occasion of his seventy-fifth birthday comes from Germany.

For most of his adult life, Roth's activity has been centered in Paris. After completing formal studies at the Paris Conservatory in the early 1960s, principally under Maurice Duruflé and Rolande Falcinelli, he served as Falcinelli's substitute at the Basilica of Sacré-Cœur for ten years before succeeding her as titular organist in 1973. From 1974 to 1976, Roth took a hiatus from his duties there in order to assume the post of artist-in-residence at the National Shrine of the Immaculate Conception and professor for organ at the Catholic University of America in Washington, D.C. Upon his return to France, he remained at Sacré-Cœur until his appointment as *organiste titulaire* at Saint-Sulpice in 1985. He has now presided over the grand Cavaillé-Coll organ at Saint-Sulpice for more than three decades, burnishing its fame as one of the great "destination instruments" of the world.

Along the way, Roth commuted to extended teaching positions in the French cities of Marseille and Strasbourg, as well as at conservatories in Saarbrücken (1988–1995) and Frankfurt am Main (1995–2007). Other German cities have provided the venue for the debut of each section of Roth's triptych for large orchestra, *Licht im Dunkel* (2005–2009), the first of which was performed in Ludwigshafen by the Staatsphilharmonie Rheinland-Pfalz under the baton of his elder son, François-Xavier Roth, an accomplished conductor based in Germany. More recently, Daniel Roth composed his *Missa Beuronensis* to serve as the centerpiece for a multi-day master course sponsored by ORGANpromotion at the Benedictine Abbey of Beuron on the Danube in September 2016. (A fine recording of this performance, with Roth at the organ, accompanies the book.) The indefatigable Michael Grüber of ORGANpromotion, located in Horb am

Neckar, provided the impulse for composition of the Beuron Mass, as well as for the Roth festschrift itself.

In his foreword, editor Birger Petersen (professor of musical theory at the Johannes Gutenberg University in Mainz) notes that "it became clear early on that the book would end up forming concentric circles around the themes of St. Sulpice, Aristide Cavaillé-Coll, Albert Schweitzer, and the French organ tradition." Within those fertile spheres we find not only ample attention to Daniel Roth, of course (in brief hommages written by George Baker, Daniel Maurer, Pascal Reber, Gregor Simon, and Jean-Paul Sorg, as well as Michael Grüber), but informative articles on the organ landscape of Alsace (Pierre Chevreau's "Mulhouse, Albert Schweitzer und die elsässische Orgel von 1803 bis 1981"); on the two Cavaillé-Coll instruments of which Roth became the guardian and master (Yannick Merlin's "Daniel Roth und die Orgeln von Sacré-Cœur und Saint-Sulpice" along with a short essay by Kurt Lueders on the problematic nature of the term *flûte harmonique*); on the composers César Frank (Christiane Strucken-Paland's analysis and contextualization of Frank's neglected early works for organ), Charles-Marie Widor (Fabian Kolb's scholarly article on Widor's push for the organ's greater role in compositions for large orchestra), and Maurice Duruflé (Jörg Abbing on the influence of Vierne and Touremire on their student Duruflé, followed by Birger Petersen's analysis of Duruflé's influence, in turn, on polymodality in the compositions of his student Daniel Roth); and on the organist Marie Claire Alain, in Vincent Warnier's study of the long friendship between Roth and Alain, his most influential post-conservatory mentor.

Albert Schweitzer, Roth's revered Alsatian compatriot, six decades his senior, makes an appearance in nearly every essay, most notably in Gilles Cantagrel's "In Saint-Sulpice mit Widor und Schweitzer," concerning the unlikely teacher-student friendship between the two and in particular their reciprocal influence in appreciating the music of Bach; and in Wolfram Adolph's thoughtful essay on Schweitzer's concept of channeling spiritual unity with the cosmos in the meditative style of his Bach playing.

Like Schweitzer before him, Daniel Roth found his ears beguiled at an early age by the sonorities of the 1732 Andreas Silbermann organ at bucolic Ebersmünster in Alsace. In the words of Schweitzer: "I carry [the Silbermann sound] in my ear always; it leads me." In the volume's opening essay entitled "In the Style of a Panegyrique," Peter

Reifenberg cites Roth's visit to Ebersmünster with his father at the age of twenty as decisive in motivating him—already a prize-winning Paris Conservatory student—to commit fully to the career of a professional organist. And Vincent Warnier suggests that it was at a joint appearance in Ebersmünster that Roth's and Alain's paths first crossed in the early 1960s. The young Roth, previously steeped in the music of Franck and other composers of his era, credits Alain, half a generation older than he, with introducing him properly to early music, teaching him the value of composers' original scores, and equipping him with his fundamental approach to any piece of music: namely to analyze it closely from every angle in order to understand best what the composer would have wanted to hear in its performance.

Regardless of the organ he may be playing, Roth aims to deliver an interpretation that comes as close as possible to honoring its composer's intent. In his own words as cited by Peter Reifenberg (in my translation), "[I want to place myself] completely in the service of the composer, constantly searching the composer's universe to determine what . . . will sound correct and authentic [on the instrument at hand]" (p. 220).

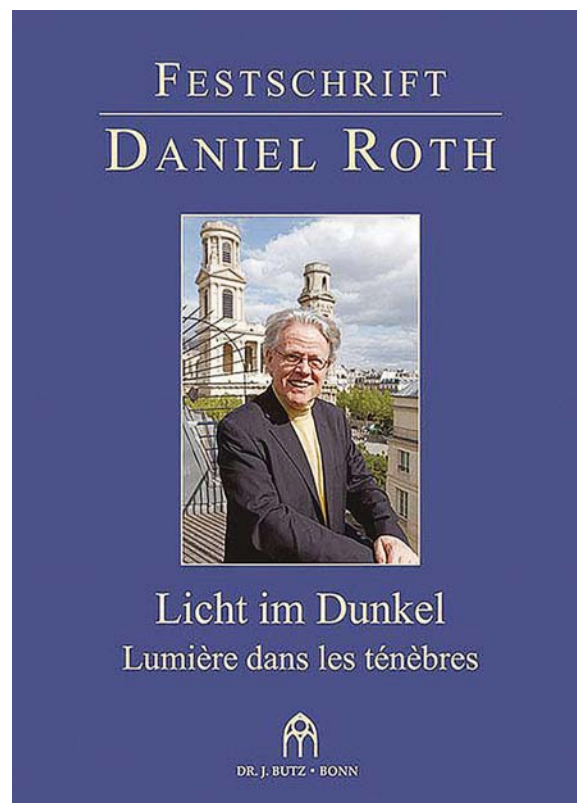
Indeed, it may be Roth's wide-ranging insights on musical performance that many readers will find most fascinating. Examples appear throughout the volume, but chiefly in the three conversational sections that compose more than one third of the book: a 2017 interview conducted by Professor Jörg Abbing (pp. 213–225), Roth's own lively 140-page discourse on agogic, rubato, accent, attack, registration, and much more, illustrated with many musical examples and references to specific organs (pp. 265–409), and finally in an engaging conversation with Pierre-François Dub-Attenti, one of Roth's assistants at Saint-Sulpice (pp. 409–419). He is the young registrant we see seated at Roth's left in most of the Saint Sulpice performances that are searchable on YouTube and viewable, as well, at <http://www.stsulpice.com/>. (It is Dub-Attenti we must thank for producing and posting those remarkable videos.)

In his own very readable German, Roth succinctly analyzes, for example, the differing routes of development taken by French organs and German

organs, both classical and romantic; and he argues persuasively that the Cavaillé-Coll organ at Saint-Sulpice is not only the perfect organ for the music of Franck but also—as Schweitzer had maintained—for performance of Bach. The key for Bach, Roth explains, is to register a *Plein Jeu* and add a few discrete reed voices such as Basson or the small, bright *Trompette* from the *Positif*. As heard in Roth's 2012 recording of Bach, re-released in 2017 and available for purchase at Amazon (or to stream in high quality as a complete album by searching within YouTube for "Daniel Roth Plays Bach"), the result is remarkably successful: we get the characteristic Cavaillé-Coll carpet of sound, rich in fundamentals, yet one that seems to match in voice-clarifying overtones the thrilling *plenum* of the large Gottfried Silbermann organ at Freiberg in Saxony. It helps, of course, that Cavaillé-Coll incorporated many classically French solo stops from the preceding 1780 Clicquot organ in his otherwise symphonic instrument for Saint Sulpice.

Too often, *festschriften* collect essays that barely relate to the accomplishments of the luminary being honored, or pieces that vary so widely in their focus that there would otherwise be little rationale for publishing (or re-publishing) them in the same volume. But this Festschrift comes as a most welcome treasury of interlocking themes. It will be of interest not only to students of the organ at any level of proficiency but to organ builders and enthusiasts who, incidentally, need not be advanced readers of German. Most of the language is straightforward and clear. The book should reasonably find a home in any library that serves an organ program, as it surely will in the personal libraries of many of the countless friends and admirers of Daniel Roth, who deserves to enjoy many more years of superb music making. ■

Anton Warde (Cape Elizabeth, Maine) is an emeritus professor of German (Union College, Schenectady, New York) and a past associate of David E. Wallace Pipe Builders, Gotham, Maine. Since contributing his four-part series, "E. Power Biggs in Mozart Country" (June–September 2006), he has served THE DIAPASON as an occasional reviewer of books in the German language.



Licht im Dunkel—Lumière dans les ténèbres

C. B. Fisk, Inc., Gloucester, Massachusetts, Opus 148
Centennial Chapel at Christ Church Cathedral, Cincinnati, Ohio

From the Builder

There are precious few places anywhere in the world that offer the splendor of San Petronio, Bologna. From the instant one walks through the West End *Porta Magna*—adorned with bas-relief sculptures by Jacopo della Quercia—this is overwhelmingly evident. After traversing 132 meters of marble paving under a 45-meter-high vault, arriving finally at the East End of the basilica one observes on the chancel south side the magnificent and venerable *organo Epistola*. With its original 24' façade pipes still standing, it was completed by Lorenzo da Prato in 1475. Opposite, facing this instrument from the north chancel, stands the much younger yet still impressive *organo Evangelii*, built by Baldassarre Malamini in 1596. Together, these two organs speak to the excellence and grandeur that defined San Petronio's sacred instrumental and choral music in the sixteenth and seventeenth centuries. That these two organs still exist in playable condition is remarkable, some would say miraculous.

Equally astounding as a small-scale, related instance is the 1588 organ by Costanzo Antegnati found at the Chiesa di San Nicola in the remote village of Almenno San Salvatore, tucked into the foothills of the Alps north of Bergamo. There, perched up high in a side gallery of an exquisite stone chapel that dates from 1488, stands an impossibly beautiful instrument that was built by perhaps the most talented member of the Antegnati dynasty of organ builders. This organ, restored by Marco Fratti in the early 1990s, is in perfect playing condition and opens a wonder-filled window to the long ago past for the sympathetic visitor.

As one would expect, all three of these organs have but one manual, all feature a *ripieno* whose individual ranks are drawn independently of one another, and all are wound on what we organbuilders today think of as extremely low pressures—from a high of 52 mm water column (da Prato) to a low of 45 mm (Malamini, Antegnati). To play on them and to hear their voices is an experience like no other. Numinous, reposeful, transparent, ageless yet full of youthful exuberance are all apt descriptors of their sounds. The da Prato and the Antegnati especially respond to the acoustics of their respective spaces in marvelous fashion, enveloping anyone present in a gently penetrating, breathtaking embrace of pure organ tone.



Centennial Chapel, Christ Church Cathedral, Cincinnati, Ohio, C. B. Fisk, Inc., Opus 148



Calligraphed boxwood stop labels

It is precisely these elusive qualities that we sought to bring to the chapel organ at Christ Church Cathedral, Cincinnati. Stephan Casurella, canon precentor and director of music, wrote to me in March 2014 inquiring whether C. B. Fisk would be interested in submitting a proposal for an organ in the about to be renovated Centennial Chapel. While visiting Casurella and his associate Shiloh Roby a few weeks later, I discovered the chapel to be a very fine lofty neo-Gothic structure seating one hundred people and with an attractively warm, clear acoustic. Casurella introduced me to Harold Byers, chairman



Case carvings by Morgan Faulds Pike

of the cathedral's music committee and a violinist in the Cincinnati Symphony Orchestra, who offered to perform on his Amati violin. While listening to Byers play, accompanied by Casurella on a portable, the idea of an Italian-based instrument took root. Acoustical consultant Dana Kirkegaard, also present, and I agreed that this concept had merit—the

space, with its limited floor dimensions and intimate acoustical properties, was in fact impelling us in this direction. Michael Unger, professor of organ at the Cincinnati College-Conservatory of Music, enthusiastically supported the Italian-based concept, opining that such an instrument would offer students opportunities heretofore unavailable in

C. B. Fisk, Inc., Opus 148

Centennial Chapel, Christ Church Cathedral, Cincinnati, Ohio

Manual I

- Principale (façade)
- Ottava °
- Quintadecima °
- Decima nona °
- Vigesima seconda °
- Vigesima sesta °
- Cornetto III (a⁰-d³)
- Flauto in Ottava
- Flauto in XII
- Voce Umana (c⁰)

Manual II

- Principale
- Viola da Gamba
- Flauto Traverso †
- Flutta Camino
- Violino
- Flauto in Sella
- Frazolé
- Tromba

Pedal

- Violoni Bassi
- Bassi Stoppi
- Principale (Man. I)
- Ottava (Man. I)

° Stops that are brought on by depressing the Ripieno pedal
† CC-BB from Flutta Camino

Couplers and accessories

- Manual II to Manual I
- Manual I to Pedal
- Manual II to Pedal
- Tremolo

Mechanical key action
Mechanical stop action—Italian lever system
Casework: a single cabinet of wood, designed to harmonize with and adorn the chapel architecture.

Hand carved decoration.
Front pipes of polished hammered tin.
Two manuals and pedal, 56/30
Wind system: In addition to an electric blower, a manually operated system of 3 single-rise cuneiform bellows, based on historic examples, is included. Also included is a mechanically controlled automatic bellows lifting system.

22 stops, 20 independent voices
22 ranks, 1,078 total pipes

Cathedral website:
<https://cincinnatiathedral.com>
Builder website: www.cbfsk.com

All photos courtesy C. B. Fisk, Inc.





The keydesk of Opus 148

the United States. Another vital aspect of a new chapel organ came to light at this time—that it must have the ability to be used uninhibitedly in collaboration with other instruments and musicians.

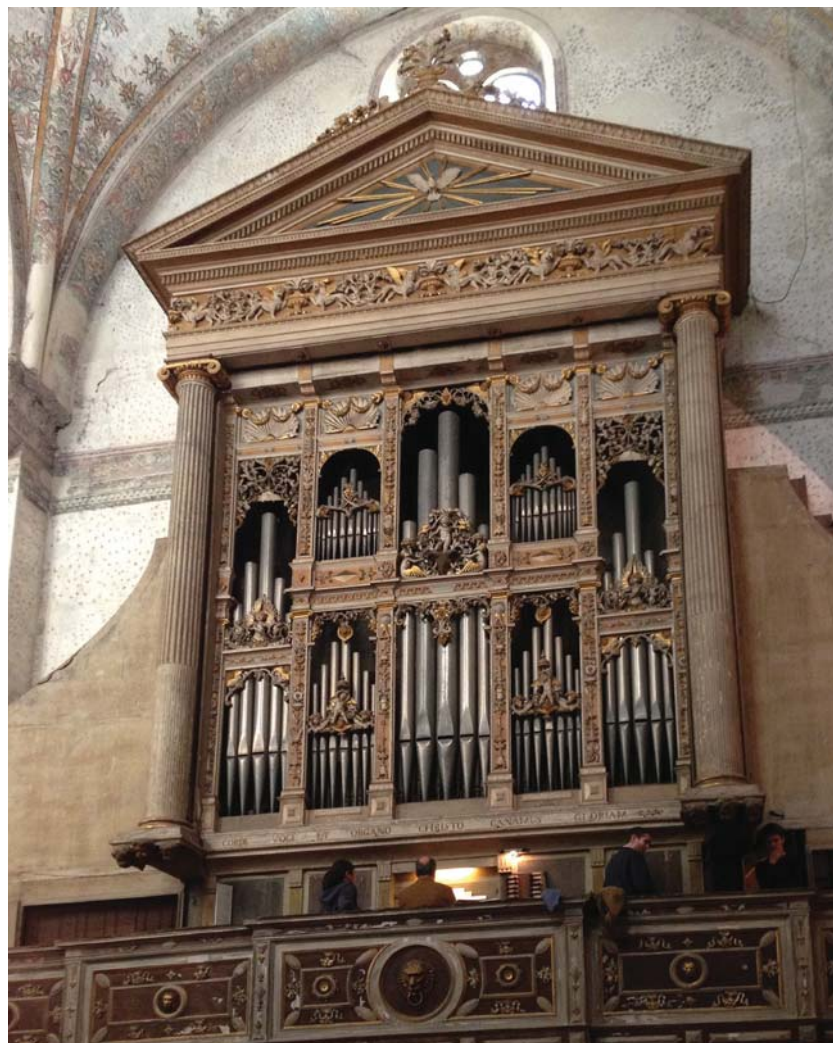
Visits to relevant Fisk organs in New England followed in early June. These included our Opus 107 (1993) in the Dover Church, Dover, Massachusetts, a small two-manual in a classic colonial meeting house; Opus 72 (1981) in Houghton Chapel, Wellesley College, where Charles Fisk had built his first human-powered wind system; and Opus 84 (1985) in Abbey Chapel at Mount Holyoke College, South Hadley, Massachusetts, where, at the urging of then organ professor Margaret Irwin-Brandon, Fisk experimented with the late sixteenth-century Italian style in several stops of the Great division. There the wind pressure, chosen with some trepidation by Charles Fisk, was 45 mm, and many of the pipe scalings were after those found in Gratiadio Antegnati's 1581 instrument at the Chiesa di San Giuseppe in Brescia.

Following our submittal of a proposal for a two-manual organ of twenty stops, Italian-based and including a human-powered wind system, C. B. Fisk was chosen in August 2014 to build the Centennial Chapel organ. It became our Opus 148. Soon after, acoustical studies of the chapel space, involving Mr. Kirkegaard, were undertaken. And what turned out to be a crucial research trip to northern Italy took place in November of the same year, with Fisk voicers accompanied by Messrs. Casurella and Byers. Our guide for the tour was Francesco Cera, pre-eminent Italian organist, harpsichordist, conductor, and scholar. Francesco arranged visits to various instruments by the Antegnati and Serassi clans, an important organ by Giuseppe Bonatti, and other less frequently encountered builders including Meiarini, Bossi, and Tonoli. We heard and played organs in Milano, Almenno San Salvatore, Bergamo, Ugnano, Brescia, Rezzato, Desenzano, Mantova, Casatico, and Bologna.

A handful of the organs we studied had substantial impact on the final specifications for Opus 148. The Antegnati in the afore-mentioned Almenno San Salvatore seemed so fitting acoustically to its

space and so effortlessly in balance with Byers's Amati violin that we, in the end, modeled our Manual I, including pipe scales and alloys, after it. The Antegnati at San Giuseppe in Brescia, which had been so central to the Mount Holyoke instrument, also proved influential to our project. Its unforgettable *ripieno*, all high tin, sounded as a blaze of light in the Chiesa's barrel-vaulted nave. This organ stands in its own gallery on the north side of the chancel, facing a musicians' gallery opposite. Opus 148 is placed in a similar location in the Centennial Chapel and, inspired by our observations in Brescia and other locales, looks across the chancel at a newly constructed gallery for collaborating musicians. At the Basilica of Santa Barbara in Mantova we played another organ by Gratiadio Antegnati, this one dating from 1565. It was restored by Giorgio Carli between 1995 and 2006, and to it Carli had added a computer-controlled system of automatically inflating bellows. (Visit <https://www.carliorgani.it/alzantantici-wedge-bellows-inflating.asp>). This made an impression, and Opus 148 is, as a consequence, empowered with a similar self-inflating wind system; ours, by contrast, is mechanically controlled—to our knowledge a first in the organbuilding world. It is also possible, instead, to make use of the integral calcant pedals and wind the organ via human power rather than the electric blower.

The 1713 organ by Giuseppe Bonatti at Santuario Santa Maria in Rezzato we found fascinating for a number of reasons. Bonatti was the most important builder of the *Schola Gardesana*, or Garda Lake School, and he played a significant role in the development of the northern Italian organ in the time period between the Antegnati and Serassi lines. His Rezzato instrument caught our attention due to its strong, intense, almost German sound, partially due, no doubt, to the full semi-circular, barrel-vaulted ceiling, but also due to the style of voicing, which seemed to have had its origins north of the Alps. It was the modified meantone temperament, however, that really piqued our curiosity and which we liked to the point of attempting to decipher. Giorgio Carli, who restored the organ in 2001, graciously sent me detailed temperament information, and this is the temperament we have chosen for the Centennial Chapel organ.



1536 Antegnati organ, enlarged in 1826 by Serassi



The builder's nameplate

The Serassi instruments we visited in Bergamo and Brescia provided inspiration for several of the voices on Manual II of Opus 148. The organ in the Duomo Vecchio, Brescia, was originally built in 1536 by yet another Antegnati—Giovanni Giacomo. In 1826, while preserving the original pipework and retaining the single manual and 45 mm wind pressure, Giuseppe Serassi enlarged the organ to include voices that were more in keeping with the times. It was both informative and encouraging to hear how the two styles of pipe construction and voicing, separated by 300 years, knit together so persuasively. This was an important consideration for us, as our Manual II was conceived to add appropriate eighteenth- and nineteenth-century tone colors to a purely sixteenth-century Manual I. These sounds will enable Opus 148 to more fully accompany the Episcopal liturgy and will to a great extent enlarge its potential for repertoire. For a similar reason we decided not to include in the Pedal a wooden *Contrabassi* 16'—a seemingly ubiquitous stop in the late sixteenth-/early seventeenth-century north Italian organs. In its stead we opted for two mild 16' voices of diverse timbres, both of wood—a *Violini Bassi* and a *Bassi Stoppi*.

Back at the Fisk workshop, visual designer Charles Nazarian and project manager Andrew Gingery, with input from acoustical consultant Dana Kirkegaard, worked in tandem to accomplish case and mechanical designs, including



Windchest of 1588 Antegnati in Almenno San Salvatore, the model for Opus 148 manual I

interior layouts. Meanwhile, my former colleague Nami Hamada and I, together with Stephan Casurella, Harold Byers, and Michael Unger, brainstormed the final version of the stoplist and, gradually, the tonal design. The case is built of quarter-sawn white oak darkened to match the chancel furnishings, while Morgan Faulds Pike's carvings, also of oak, are oil-finished to provide a contrasting appearance. The façade pipes, taken from the Manual I Principale and appearing from 8' CC, are constructed of 95% pure tin, hammered. It was decided early on to implement the Italian horizontal hook-down stop lever system, and, late in the construction phase, to adopt all Italian stop names. The elegant boxwood stop labels were hand-calligraphed at the Fisk workshop where, as usual, were made



Harold Byers and Stephan Casurella at Santa Barbara, Mantova, playing music of Corelli

the music rack, veneered with a handsome quarter-matched black walnut burl, and the keyboards, here clad in boxwood naturals and rosewood sharps.

Opus 148 was installed in the Centennial Chapel in April 2018, and finish voicing will take place throughout the summer and fall months. The instrument will be dedicated October 17–19, with festivities to include a solo recital by Francesco Cera, performances by student musicians from the Cincinnati College-Conservatory of Music, and a masterclass given by Mr. Cera.

—David C. Pike, Executive Vice-President & Tonal Director
C. B. Fisk, Inc.

From the Director of Music

In 2013 Christ Church Cathedral embarked upon several initiatives to mark its bicentennial and to set the course for a third century of ministry. One of the initiatives included renovation of Centennial Chapel, a beautiful neo-Gothic structure used for Daily Office liturgies, weekday Eucharists, small weddings and funerals, weekly noontime concerts, and other performances. The renovation project was to involve infrastructure updates and cleaning that would be sufficiently invasive to require removal of the existing organ, a 1967 installation crammed into two small overhead chambers in the arches on either side of the chancel.

Removal of the existing instrument raised a stewardship question. Given the organ's failing electronics, deteriorating leathers, and inaccessibility for regular tuning, would rebuilding and reinstalling the organ be wise—especially since its shrill tonal character was in such sharp contrast to the chapel's lovely intimacy? Under the leadership of chairperson Harold Byers, the cathedral's music committee accelerated its study of the matter, concluding that reinstallation of the existing organ would be poor stewardship.

The committee then began exploring the possibility of a new organ for Centennial Chapel. We invited three of today's finest builders to visit the cathedral and submit proposals. In our request for

proposals, we gave minimal parameters so as not to limit the builders' creativity, indicating only that we sought a mechanical-action instrument that would respond to the warmth and intimacy of the chapel, play the Episcopal liturgy well, and be a superb asset to the greater Cincinnati area for performances of repertoire suitable to its size and specification.

Any of the three builders we approached would have created a beautiful instrument of the highest quality. We were, however, quite taken with the proposal submitted by David Pike of C. B. Fisk, Inc. It was clear that David had understood Centennial Chapel's significance to the cathedral's worship life and to performers and audiences in the community. It was also clear that Fisk would not be building a typical small organ such as those found in countless chapels across the United States, worthy though some of them may be. The Fisk proposal, rather, envisioned a tonal design seldom heard in this country: foundations that offer a "warm, gentle, vocal embrace," with choruses and a range of color stops to support the Episcopal liturgy and a varied recital repertoire in a similarly intimate fashion. While not a period piece, the proposed instrument would respond to the chapel's architectural and acoustical environment using very low wind pressure and other tenets of late sixteenth-century Italian organbuilding.

We were delighted when in 2014 the cathedral's Vestry accepted the music committee recommendation to commission a new organ from C. B. Fisk. Working with the Fisk shop through each stage of the process—research, design, building, installation, and voicing—has been deeply rewarding. The artistry and professionalism of each member of the team is inspiring. Opus 148 is an achievement beyond what I had imagined possible, a work of art whose beauty will inspire worshipers, performers, audiences, and students throughout the region and beyond for generations to come.

—Stephan Casurella
Canon Precentor & Director of Music

Carillon Calendar

By Brian Swager

Ames, Iowa

Iowa State University, Tuesdays at 7 pm
August 28, Ellen Dickinson

Bloomfield Hills, Michigan

Kirk in the Hills Presbyterian Church
Sundays at 10 am & noon
August 12, open tower
August 19, carillon students
August 26, open tower
September 2, Dennis Curry

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
August 5, Bob van der Linde
August 12, Steven Karp
August 19, Joey Brink

Culver, Indiana

Culver Academies, Saturdays at 4 pm
September 1, October 6, John Gouwens

Danbury, Connecticut

St. James's Episcopal Church
Wednesdays at 12:30 pm
August 1, Joanne Archibald
August 8, Tatiana Lukyanova
August 15, George Matthew, Jr.

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
August 5, Hunter Chase
August 19, Margaret Pan

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
August 26, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
August 6, Bob van der Linde
August 13, Steven Karp
August 20, Wylie Crawford
August 27, Joey Brink
September 3, Jim Fackenthal

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 2 pm
August 5, Doug Gefvert
August 19, Thomas Gurin
September 9, Lisa Lonie & Janet Tebbel
September 23, Margaret Pan

Mariemont, Ohio

Mary M. Emery Memorial Carillon, Sundays at 7 pm
August 19, 26, September 2, Richard M. Watson
September 3, Richard M. Watson (2 pm)

Middlebury, Vermont

Mead Memorial Chapel, Middlebury College, Fridays at 6 pm
August 3, Elena Sadina
August 10, Amy Heebner
August 17, George Matthew, Jr. (3 pm)

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 7, Bob van der Linde
August 14, Steven Karp
August 21, Sue Bergren & Tim Sleep

Northfield, Vermont

Adams Tower, Norwich University
Saturdays at 1 pm
August 4, Nikita Gratchev

Ottawa, Ontario

Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, carillonneur
August 14, Laura Ellis

Rochester, Michigan

Oakland University, Elliott Tower
Fridays at 6 pm
August 3, Andy Zhang

St. Paul, Minnesota

House of Hope Presbyterian Church
Sundays at 4 pm
August 5, Dave Johnson

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
August 1, Hylke Banning
August 8, Doug Gefvert with Irish Thunder Pipes & Drums
August 15, Cast in Bronze
August 22, Thomas Gurin
August 29, Robin Austin

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3 pm
August 12, 19, 26, Rosemary Laing

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

Christopher Houlihan, lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

Wesley Hall; Mechanics Hall, Worcester, MA 12 noon

Alexander Pattavina; Methuen Memorial Music Hall, Methuen, MA 8 pm

Adam Pajan; Auditorium, Ocean Grove, NJ 7:30 pm

Michael Hey, with violin; Grace Covenant Presbyterian, Richmond, VA 7 pm

Lee Meyer; Christ Church, Michigan City, IN 12:15 pm

Mario Buchanan, with English horn; First United Methodist, Appleton, WI 12:15 pm

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

Marijim Thoene; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 AUGUST

Christopher Houlihan, lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

17 AUGUST

Christopher Houlihan, lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

18 AUGUST

Christopher Houlihan, lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

19 AUGUST

Christopher Houlihan, lecture-recital, music of Bach; First Congregational, Camden, ME 11 am

Benjamin Cornelius Bates; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

Nicholas Schmelter; Trinity Episcopal, Bay City, MI 4 pm

Svyati Duo, organ and cello; Loyola University, Chicago, IL 3 pm

21 AUGUST

Walt Strony; Merrill Auditorium, Portland, ME 7:30 pm

Bruce Bengtson; Holy Communion Episcopal, Lake Geneva, WI 6 pm

22 AUGUST

Dong-Ill Shen; Methuen Memorial Music Hall, Methuen, MA 8 pm

Peter Gonciarz; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

Derek Nickels; Christ Church, Michigan City, IN 12:15 pm

Vashni Seitzer; Faith Lutheran, Appleton, WI 12:15 pm

Marie Rubis Bauer; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 AUGUST

Mitchell Miller; First Presbyterian, Neenah, WI 12:15 pm

24 AUGUST

Gloria Dei Cantores, Pärt, *Passio*; Church of the Transfiguration, Orleans, MA 7:30 pm

25 AUGUST

Gloria Dei Cantores, Pärt, *Passio*; Church of the Transfiguration, Orleans, MA 7:30 pm

28 AUGUST

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

Calendar

Clara Gerdes; Old West Church, Boston, MA 7 pm
Amanda Mole; Portageville Chapel, Portageville, NY 7 pm

29 AUGUST
Colin Lynch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Carol Garrett; Christ Church, Michigan City, IN 12:15 pm
Ralph & Marilyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 SEPTEMBER
Mark Steinback; Brown University, Providence, RI 11:59 pm

8 SEPTEMBER
Kent Tritle; Smithfield Church, Armenia, NY 3:30 pm
Alan Morrison; Grace Episcopal, Gainesville, GA 7:30 pm

9 SEPTEMBER
Don Fellows; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm
Ken Cowan; St. John United Methodist, Augusta, GA 3 pm

16 SEPTEMBER
Christopher Houlihan; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

18 SEPTEMBER
Scott Dettra; Union University, Jackson, TN 7:30 pm

21 SEPTEMBER
+ **Stephen Tharp**; St. John Lutheran, Wheaton, IL 7 pm

22 SEPTEMBER
Alan Morrison, educational event; Spivey Hall, Morrow GA 3 pm

23 SEPTEMBER
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Katelyn Emerson; St. Peter's Episcopal, Salisbury, MD 4 pm
David Higgs; Christ Episcopal, Warren, OH 4 pm

28 SEPTEMBER
TENET; Church of St. Joseph in Greenwich Village, New York, NY 7 pm
Nicole Keller; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm
Jean-Baptiste Robin; Providence United Methodist, Charlotte, NC 7:30 pm
Craig Cramer; Stetson University, DeLand, FL 7:30 pm

30 SEPTEMBER
Raúl Prieto Ramírez; First United Methodist, Schenectady, NY 4 pm
The Chenault Duo; River Road Baptist, Richmond, VA 2:30 pm
John Schwandt; St. Peter Catholic Church, Canton, OH 3 pm
Monica Czausz; First Congregational, Columbus, OH 4 pm
Ken Cowan; Basilica of St. John the Baptist, Canton, OH 4:15 pm
Hey-Liberis Duo (Michael Hey, organ, & Christiana Liberis, violin); Cathedral of the Blessed Sacrament, Detroit, MI 4 pm

UNITED STATES West of the Mississippi

15 AUGUST
Janean Hall & Larry Archbold; Carleton College, Northfield, MN 12:15 pm

17 AUGUST
Christopher Holman; Christ Episcopal, Tacoma, WA 12:10 pm

18 AUGUST
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

19 AUGUST
Chase Olson; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 AUGUST
Steven Ball; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

25 AUGUST
Joseph Adam, with The Esoterics; St. James Catholic Cathedral, Seattle, WA 8 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

26 AUGUST
Norman Paskowsky; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 AUGUST
Raúl Prieto Ramírez, with piano; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

2 SEPTEMBER
Amanda Mole; Grace Episcopal Cathedral, San Francisco, CA 3:45 pm

8 SEPTEMBER
Martin Ellis; Kenyon Hall, Seattle, WA 1:30 pm

9 SEPTEMBER
Monica Czausz; St. Andrew's Episcopal, Amarillo, TX 7:30 pm
Isabelle Demers; Cathedral Church of St. John, Albuquerque, NM 3 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Jeannine Jordan, with media artist; St. John's Lutheran, Orange, CA 7 pm

10 SEPTEMBER
Monica Czausz, educational event; St. Andrew's Episcopal, Amarillo, TX 10 am

11 SEPTEMBER
Alcee Chriss; First Christian, Stillwater, OK 7:30 pm

16 SEPTEMBER
+ **Ken Cowan**; A&M United Methodist, College Station, TX 6 pm
Isabelle Demers; Christ Episcopal, Eureka, CA 2 pm
Nathan Laube; St. John's Lutheran, Sacramento, CA 3 pm

21 SEPTEMBER
Andrew Koch; Christ Episcopal, Tacoma, WA 12:10 pm

23 SEPTEMBER
Thomas Heywood; Meyerson Symphony Center, Dallas TX 2:30 pm
Letizia Romiti; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 SEPTEMBER
+ **Martin Jean**; Christ Lutheran, Minneapolis, MN 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 AUGUST
Marie Sophie Goltz; Stiftskirche, Tübingen, Germany 12:15 pm
Stanislav Šurin; Jesuitenkirche St. Michael, München, Germany 4 pm
Andreas Brassat, with mezzo-soprano; Klosterkirche, Fürstenfeldbruck, Germany 5 pm
Markéta Schley-Reindlová, with soprano; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Samuel Kummer; St. Mikaelis Kirche, Hamburg, Germany 7 pm
Anna Vavilkina, silent film; Friedenskirche, Potsdam, Germany 7:30 pm
Keiko Inoue; Frauenkirche, Dresden, Germany 8 pm
Ulrich Reinhardt, with soprano; St. Josef, Kollnau, Germany 8 pm
Terence Atkins; Chingford Parish Church, Chingford, London, UK 1:10 pm

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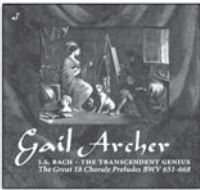
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Calendar

16 AUGUST

Christian Skobowsky, with cello; Dom St. Petri, Bremen, Germany 7 pm
Willibald Guggenmos; Dom, Altenberg, Germany 8 pm
Michel Robert, organ & piano; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm
Helen Tucker; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

17 AUGUST

Martin Schmeding; Stiftskirche, Stuttgart, Germany 7 pm
Franz Josef Stoiber; Dom, Frankfurt, Germany 8 pm
Jean-Baptiste Robin; Münster, Konstanz, Germany 8 pm

18 AUGUST

Rudolf Peter, works of Bach; Augustinerkirche, Landau/Pfalz, Germany 6 pm
Gunter Kennel; Stiftskirche, Tübingen, Germany 8 pm
Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Nathalie Effenberger; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm
Thomas Ospital; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

19 AUGUST

Nathan Laube; Jesuitenkirche, Vienna, Austria 6:20 pm
Fabian Wöhrle; Weltkulturerbe Kloster, Maulbronn, Germany 11 am
Rolf Müller, with euphonium; Dom, Altenberg, Germany 11:45 am
Angela Metzger; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Frank Hoffman, with trumpet; St. Justinus, Frankfurt, Germany 5 pm
Arvid Gast, with soprano & trumpet; Friedenskirche, Potsdam, Germany 5 pm
Enrico Zanollo; Neuapostolische Kirche, Herford, Germany 6 pm
Roland Uhl; Pfarrkirche St. Gertrudis, Krefeld-Bockum, Germany 6 pm
Linda Sítková; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Herman Jordaan; Methodist Central Hall, Westminster, London, UK 3 pm
Mélanie Barney; St. Paul's Cathedral, London, UK 4:45 pm
Ioan Bastarache; Basilica Notre-Dame, Trois-Rivières, QC, Canada 2 pm

21 AUGUST

Barbara Wagner & Bernd Wintermann; Erlöserkirche, München-Schwabing, Germany 9 pm
Roman Summereder; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm
Michael Overbury; St. George's, Hannover Square, London, UK 1:10 pm

22 AUGUST

Siegfried Gmeiner; Stiftskirche, Tübingen, Germany 12:15 pm
Giampaolo di Rosa; St. Mikaelis Kirche, Hamburg, Germany 7 pm
Steffen Walther; Erlöserkirche, Potsdam, Germany 7:30 pm
Wayne Marshall; Kathedrale, Dresden, Germany 8 pm
Constance Taillard, with violin; Église Saint-Paul, Strasbourg, France 12:10 pm
Benjamin Alard; Église Sainte-Aurélien Strasbourg, France 6:30 pm
Martin Moudry; Saint-Pierre-le-Vieux, Strasbourg, France 8:30 pm
Rory Thorndyke; Chingford Parish Church, Chingford, London, UK 1:10 pm

23 AUGUST

Iris Rieg; Dom St. Petri, Bremen, Germany 7 pm
Andreas Meisner; Dom, Altenberg, Germany 8 pm
Jean-Luc Ho, with soprano; Église Sainte-Madeleine, Strasbourg, France 12:30 pm
Véronique Le Guen & Anne Vataux; Église Saint-Thomas, Strasbourg, France 8:30 pm
Tom Sheehan; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

24 AUGUST

Kay Johannsen; Stiftskirche, Stuttgart, Germany 7 pm
Kensuke Ohira; Münster, Konstanz, Germany 8 pm
Junko Ito; Église Saint-Pierre-Le-Vieux catholique, Strasbourg, France 12:30 pm
Lorenzo Ghielmi; Église du Bouclier, Strasbourg, France 6:30 pm
Monica Melcova; Église Saint-Paul, Strasbourg, France 8:30 pm

25 AUGUST

Michael Schönheit; Dom, Merseburg, Germany 5 pm
Johannes Quack; St. Wolfgang, Reutlingen, Germany 8 pm
Jens Wollenschläge, with Landesjugendchor NRW; Stiftskirche, Tübingen, Germany 8 pm
Ivo Smets; Basilika, Tongeren, Belgium 4 pm
Antonio Garcia, with panflute; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm
Serge Schoonbroodt, with dance; Salle de l'Aubette, Strasbourg, France 4 pm
Pascal Vigneron, Bach, *Goldberg Variations*; Chapelle Saint-Etienne, Strasbourg, France 6 pm
Vincent Warnier; Église Saint-Guillaume, Strasbourg, France 8:30 pm

26 AUGUST

Ulrich Walther; Jesuitenkirche, Vienna, Austria 6:20 pm
Wolfgang Seifen; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Hartmut Haupt; Kilian-Kirche, Bedheim, Germany 5 pm
Giulio Mercati; St. Johannes Baptist Kirche, Herford, Germany 6 pm
Heinz-Peter Kortmann, with trumpet; Maria-Waldrast, Krefeld-Forstwald, Germany 6 pm
Ansgar Schlei, with Vokalsolisten Fulda; Willibrordi-Dom, Wesel, Germany 6 pm
Peter Wagner; Liebfrauenkirche, Hamm, Germany 6:30 pm
Richard Townend; Abbatiale d'Ebersmunster, Ebersmunster, France 5 pm
Thierry Escaich; Église Saint-Paul, Strasbourg, France 8:30 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm
Denis Bonenfant; Basilica Notre-Dame, Trois-Rivières, QC, Canada 2 pm

27 AUGUST

Matthias Grünert; St. Thomae, Soest, Germany 7:30 pm
Robert Marsh; Christ Church, Skipton, UK 11 am

28 AUGUST

Xavier Deprez, with Ensemble Oxalys; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm
Philip Crozier; Church of St. Simon and St. Jude, Tignish, Prince Edward Island, Canada 7 pm

29 AUGUST

Horst Allgaier; Stiftskirche, Tübingen, Germany 12:15 pm
Andreas Liebig; St. Mikaelis Kirche, Hamburg, Germany 7 pm
Rudolf Lutz; Friedenskirche, Potsdam, Germany 7:30 pm
Hayo Boerema; Kreuzkirche, Dresden, Germany 8 pm
Harald Vogel; St. Pankratius Kirche, Hamburg-Neuenfelde, Germany 8 pm
Michael Emerson; Chingford Parish Church, Chingford, London, UK 1:10 pm
Martin Baker; Westminster Cathedral, London, UK 7:30 pm
Philip Crozier; St. Dunstan's Basilica, Charlottetown, Prince Edward Island, Canada 1 pm

30 AUGUST

Martin Strohacker; Dom St. Petri, Bremen, Germany 7 pm
Michael Utz, with orchestra; Abteikirche, Brauweiler/Köln, Germany 7:30 pm
Gerhard Löffler; Ss. Peter & Paul Kirche, Cappel, Germany 8 pm

Calendar

Ines Maidre; Dom, Altenberg, Germany 8 pm
Jonathan Oldengarm; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

31 AUGUST

Jörg-Andreas Böttcher, with violin; Cosmas & Damian Kirche, Bockhorn, Germany 7 pm
Giampaolo di Rosa; Münster, Konstanz, Germany 8 pm

1 SEPTEMBER

Carsten Igelbrink; Dom, Limburg, Germany 4 pm
Edoardo Bellotti; St. Nicolai Kirche, Cuxhaven-Altenbruch, Germany 5 pm
Jan Ernst; Dom, Merseburg, Germany 5 pm
 Haydn, *Creation*; Dom, Altenberg, Germany 6 pm
Edoardo Bellotti; St. Jacobi Kirche, Cuxhaven-Lüdingworth, Germany 7 pm
Jan Doležel; Evangelische Kirche, Reutlingen, Germany 8 pm
Konstantin Reymaier; Stiftskirche, Tübingen, Germany 8 pm
Dana Hemelaer; Basilika, Tongeren, Belgium 4 pm
Elie Jolliet; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm
Graham Barber; St. Alphage, Edgware, UK 7:30 pm

2 SEPTEMBER

Hampus Lindwall; Jesuitenkirche, Vienna, Austria 6:20 pm
Christophe Knabe; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Andreas Meisner, with blockflute; Dom, Altenberg, Germany 4:30 pm
Johannes Skudlik; St. Marien Kirche, Herford, Germany 6 pm
Michal Markuscewski; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm
Iveta Apkalna; Weltkulturerbe Kloster, Maulbronn, Germany 6 pm
Konstantin Reymaier; Aureliuskirche, Calw-Hirsau, Germany 7 pm
Marcin Szelest, with orchestra; Ss. Cyprian- & Corneliuskirche, Ganderkesee, Germany 8 pm
Benjamin Alard, harpsichord & clavi-chord; Abtei, Marienstatt, Germany 5 pm
Tobias Lindner; Peterskirche, Basel, Switzerland 5 pm
Ashley Grote; Farnborough Abbey, Farnborough, UK 3 pm

4 SEPTEMBER

Cedric Trappmann, children's concert; St. Marien Kirche, Herford, Germany 10 am

Nicholas Schmelter; St. Paul's Cathedral, London, ON, Canada 12 noon

5 SEPTEMBER

Manuel Gera; St. Mikaelis Kirche, Hamburg, Germany 7 pm
Michael Schönheit; Kulturpalast, Dresden, Germany 8 pm

6 SEPTEMBER

Wolfgang Baumgratz; Dom, Altenberg, Germany 8 pm

7 SEPTEMBER

Pavel Kohout; Abtei, Marienstatt, Germany 7:30 pm

8 SEPTEMBER

Giulia Biagetti; St. Martin, Leutkirch, Germany 11:15 am
Hans Leitner; Stiftskirche, Tübingen, Germany 8 pm
Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Dominique Bréda, with oboe; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

9 SEPTEMBER

Giampaolo Di Rosa; Jesuitenkirche, Vienna, Austria 6:20 pm
Christoph Hauser; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Gunter Kennel; Erlöserkirche, München-Schwabing, Germany 4 pm
Andreas Meisner; Dom, Altenberg, Germany 4:30 pm
Gudrun Forstner; Abtei, Marienstatt, Germany 5 pm
Janette Fishell; Münster, Obermarchtal, Germany 5 pm
Frank Hoffman, with Bolongaro Sextett; St. Justinus, Frankfurt, Germany 6 pm
Heinz-Peter Kortmann, with Crescendochor Krefeld; St. Josef, Krefeld-Stadtmitte, Germany 6 pm
Stefan Kagl, with brass; Münster, Herford, Germany 6 pm

12 SEPTEMBER

Xavier Deprez; Kathedrale, Dresden, Germany 8 pm

15 SEPTEMBER

Ansgar Schlei, children's concert; Willibrordi-Dom, Wesel, Germany 5 pm
Hans-Bernhard Ruß; Augustinerkirche, Würzburg, Germany 7:30 pm
Hayo Boerema; Dominikanerkirche St. Andreas, Köln, Germany 8 pm
Torsten Wille; Evangelische Kirche, Reutlingen, Germany 8 pm

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Calendar

Guy-Baptiste Jaccottet, silent film, *Buster Keaton*; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm
Richard Pilliner; St. John the Evangelist East Dulwich, London, UK 11 am
Matthew Martin; Buckfast Abbey, Devon, UK 7:30 pm

16 SEPTEMBER

Gerlinde Bachinger; Jesuitenkirche, Vienna, Austria 6:20 pm
Christian Domke, with saxophone; Dom, Altenberg, Germany 11:45 am
Gregor Simon; Münster, Obermarchtal, Germany 5 pm
Wladimir Matesic; Cathedral, Pistoia, Italy 5 pm

19 SEPTEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Eva Wohlfarth, with clarinet; St. Margarethen, Waldkirch, Germany 8 pm
Stephen Farr; Westminster Cathedral, London, UK 7:30 pm

20 SEPTEMBER

Otto Maria Krämer; Abteikirche, Brauweiler/Köln, Germany 8 pm
Carl Jackson; St. John the Evangelist Upper Norwood, London, UK 7:30 pm

22 SEPTEMBER

Willi Kronenberg, with oboe; Kilian-Kirche, Bedheim, Germany 5 pm
Johannes Krutmann; Liebfrauenkirche, Hamm, Germany 7 pm
Philippe Lefebvre; Kiliansdom, Würzburg, Germany 7 pm
Harald Gokus & Ralf Borghoff; Liebfrauenkirche, Hamm, Germany 8 pm
Liselotte Kunkel; Liebfrauenkirche, Hamm, Germany 9 pm
Elisa Freixo; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

23 SEPTEMBER

Jean-Christophe Geiser; Jesuitenkirche, Vienna, Austria 6:20 pm
Hans Eberhard Ruff; Dom, Altenberg, Germany 11:45 am
Jean-Pierre Leguay; Münster, Obermarchtal, Germany 5 pm

Ruben Sturm; St. Moritz, Rottenburg, Germany 5 pm
Serenella Secchiero; Cathedral, Pistoia, Italy 5 pm
Sophie-Véronique Cauchefer-Choplin; St-Sulpice, Paris, France 4 pm

24 SEPTEMBER

Ekaterina Kofanova, with blockflute & cello; Peterskirche, Basel, Switzerland 7:30 pm

26 SEPTEMBER

Wolfgang Kläsener; Wallfahrtsbasilika, Werl, Germany 7:30 pm
Barbara Dennerlein; Willibrordi-Dom, Wesel, Germany 7:30 pm
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

28 SEPTEMBER

Barry Jordan; Dom, Magdeburg, Germany 7:30 pm
Matteo Messori; S. Ignazio, Pistoia, Italy 6:30 pm
Bálint Karosi; Izumi Hall, Osaka, Japan 7 pm

29 SEPTEMBER

Ansgar Wallenhorst; Kiliansdom, Würzburg, Germany 7 pm
Alex Fleirl; Dominikanerkirche St. Andreas, Köln, Germany 8 pm

30 SEPTEMBER

Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm
Michael Seibel; St. Stephanus, Hamm-Hessen, Germany 3:30 pm
Johannes Krutmann; St. Agnes, Hamm, Germany 4:30 pm
Darius Bakowski; Dom, Altenberg, Germany 4:30 pm
Manuel Braun; St. Justinus, Frankfurt, Germany 5 pm
Heiko Ittig; Pauluskirche, Hamm, Germany 5:30 pm
Heinz-Peter Kortmann, with flute; Liebfrauenkirche, Hamm, Germany 6:30 pm
Ulrich Pakusch, with trombone quartet; Wallfahrtsbasilika, Werl, Germany 7:30 pm

Recital Programs

MALCOLM ARCHER, St. Luke's Episcopal Church, Evanston, IL, April 2: *Passacaglia and Fugue in c*, BWV 582, Bach; *Adagio in E*, Bridge; *Choral No. 3 in a*, Franck; *Prelude on Now the Green Blade Riseth*, Cantilene, Archer; *Carillon Sortie*, Mulet.

JACKSON BORGES, Presbyterian Homes, Evanston, IL, April 23: *Praeludium in a*, BuxWV 153, Buxtehude; *Andante Cantabile for Cello & Organ*, Andrée, transcr. Borges; *Entrée, Canzona, et Sortie*, op. 62, Dupré; *Nightsong*, Elmore; *Festival Toccata*, Fletcher.

PAOLO BOUGEAT, Brown University, March 18: *Ciaccona in B-flat*, Johann Bernhard Bach; *Liebster Jesu, wir sind hier*, BWV 731, Fuge über dem Magnificat, BWV 733, Bach; *Va pensiero (Nabucco)*, Verdi, transcr. Bougeat; *Chorale No. 3 in a*, Franck; *Praeludium*, Kellner; *Fugue sur les jeux d'anchem*, Bougeat.

ADAM BRAKEL, First Presbyterian Church, Naples, FL, March 4: Coronation March (*Le Prophète*), Meyerbeer; *Ciaccona in e*, BuxWV 160, Buxtehude; *Variations on Shenandoah*, Hyman, transcr. Brakel; *Toccata in D*, Lanquett; *Sonata Eroica*, op. 94, Jongen; *Partita diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

ADAM CHLEBEK & RICHARD HOSKINS, St. Chrysostom's Episcopal Church, Chicago, IL, March 2: *Fanfare*, Cook; *Cortège et Litainie*, Dupré; *Toccata and Fugue in F*, Buxtehude; *Prélude, Fugue, et Variation*, Franck; *Toccata*, Mushel; *Magnificat primi toni*, Buxtehude; *Vater unser im Himmelreich*, Bach; Les Enfants de Dieu, Les Anges, Desseins Éternels, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

PHILIP CROZIER, with Frédéric Demers, trumpet, Église Saints-Anges, Lachine, QC, Canada, March 25: *Suite in D*, HWV 341, Handel; *Scherzo in g*, op. 49, no. 2, Bossi; *Okna, Eben*; *Toccata (Deuxième Symphonie)*, op. 26, Dupré; *Sonate pour trompette et orgue*, Bédard.

ISABELLE DEMERS, The Neighborhood Church, Palos Verdes Estates, CA, February 25: *Variations de Concert*, op. 1, Bonnet; *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Sonata in c*, BWV 526, Bach; Rosace (*Byzantine Sketches*), Mulet; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Symphonic Etude for solo pedal*, op. 72, Laurin.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, February 9: *Toccata in e*, Pachelbel; *Suite No. 1*, Clérambault; *Gaillarde de mano izquierda*, Durón; *Sonata III in*

A, op. 65, no. 3, Mendelssohn; *Berceuse (24 Pièces en style libre)*, Vierne; *Deux Danses à Agni Yavishta*, Litanies (*Trois Pièces*), Alain.

RICHARD GRAY, St. George's Episcopal Church, Nashville, TN, March 4: *Fanfare*, Phillips; *Psalm Prelude, Set 1, No. 2*, Howells; *Psalm Prelude*, Phillips; *Fantasia and Fugue in g*, BWV 542, Bach.

ANDREA HANDLEY, Presbyterian Homes, Evanston, IL, February 26: *Fanfare*, Lemmens; *Toccata and Fugue in d*, BWV 565, Bach; *Andante in F*, K. 616, Mozart; *Variations on Joyful, Joyful, We Adore Thee*, Crisafulli; *Variations on Jesus, Lover of My Soul*, Goode; *Be Thou My Vision*, Lovelace; *Berceuse (24 Pièces en style libre)*, Carillon de Westminster (*24 Pièces de fantaisie*), Vierne.

CHRISTOPHER HOULIHAN, St. Stephen's Episcopal Church, Milburn, NJ, February 18: *Toccata*, Sowerby; *Italian Concerto*, BWV 971, Bach, arr. Houlihan; *Romance (Symphonie IV)*, op. 32, Vierne; *Sketch in f*, *Sketch in D-flat (Four Sketches for Pedal Piano)*, op. 58, Schumann; *Passacaglia and Fugue in c*, BWV 582, Bach.

DAVID HURD, St. Paul's Chapel of Trinity Church Wall Street, New York, NY, March 9: *Praeludium in G*, Nun komm der Heiden Heiland, Bruhns; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Fantasia on Wondrous Love*, Hurd; *Allein Gott in der Höh sei ehr*, BWV 663, *Allabreve in D*, BWV 589, Bach.

SIMON THOMAS JACOBS, First Presbyterian Church, Naples, FL, March 18: *Magnificat en a Mi la 3# (8° Ton)*, Corrette; *Sonata in e*, BWV 528, *Prelude and Fugue in b*, BWV 544, Bach; *Hymn: Veni Redemptor (I)*, Tallis; *Master Tallis's Testament*, Howells; *Fantasia and Toccata in d*, Stanford; *Imperial March*, op. 32, Elgar, transcr. Martin.

MARTIN JEAN, Second Presbyterian Church, Indianapolis, IN, March 23: *Symphonie Romane*, op. 73, Widor; *Symphonie V*, op. 47, Vierne.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, April 18: *Overture (William Tell)*, Rossini, transcr. Kennerley; *Chorale No. 2 in b*, Franck; *Overture (Die Meistersinger von Nürnberg)*, Wagner, transcr. Lemare, Kennerley; *Concert Overture No. 2 in c*, Hollins; *The Dancing Pipes*, Dove; *Andantino in D-flat*, Lemare; *Overture (Candide)*, Bernstein, transcr. Kennerley.

ALAN LEWIS, Cathedral of St. Philip, Atlanta, GA, February 4: *Prelude and Fugue*

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Recital Programs

in G, BWV 541, *Vater unser im Himmelreich*, BWV 682, Bach; Cantabile, Pièce héroïque (*Trois Pièces*), Franck.

RENÉE ANNE LOUPRETTE, Covenant Presbyterian Church, Charlotte, NC, February 9: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Récit du Chant de l'Hymne Précédent (Pange lingua)*, de Grigny; *Intermezzo*, Moto perpetuo, *Fugue triangulaire (Douzes Courtes Pièces pour orgue)*, op. 43, vol. 1), Laurin; *Myto*, Wammes; *Deuxième Fantaisie*, Alain; *Suite*, op. 5, Duruflé.

RENÉE ANNE LOUPRETTE with with Ivan Goff, Uilleann pipes, Church of St. Ignatius Loyola, New York, NY, February 18: *Kyrie*, Gott heiliger Geist, BWV 671, *Vater unser im Himmelreich*, BWV 682 (*Clavierübung III*), Bach; *Pange lingua (Livre d'Orgue)*, de Grigny; *Myto*, Wammes; airs and dances from Ireland and Scandinavia; Improvisation (*Trois Pièces pour Orgue ou Harmonium*), Boulanger; *Suite*, op. 5, Duruflé.

CHRISTOPHER LYNCH, Cathedral of St. Philip, Atlanta, GA, February 25: *Symphonie-Passion*, op. 23, Dupré.

SARAH MACDONALD, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, March 4: *Aus tiefer Not schrei' ich zu dir*, BWV 686, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JEREMY MCELROY & CLINTON MILLER, Cathedral of St. Philip, Atlanta, GA, March 11: *Duet for Organ in C*, Wesley; *Dance Suite for Organ Duet*, Kloppers.

CHRISTA MILLER, Loyola University, Chicago, IL, February 18: *The Embrace of Fire*, Hakim; *Sacratissimi Cordis Jesu (L'Orgue Mystique*, No. 28), Tournemire; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Soleil du Soir (Cinq Soleils)*, Langlais; *Moto Ostinato (Sunday Music)*, Eben; *Antienne (Mariales)*, *Te Deum*, Hakim.

JONATHAN OBLANDER, Loyola University, Chicago, IL, March 18: *Carillon*, op. 27, no. 4, Dupré; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Variations on Amazing Grace (Gospel Preludes, Book II)*, Bolcom;

Reverie for Organ, Oquin; *Variations on a theme of Herbert Howells*, op. 87, Bourgeois.

MARK PACOE, Cathedral of St. Philip, Atlanta, GA, March 4: *Celebration (Crystal Cathedral Organ Collection)*, Hebble; *Saluto Angelico (Cathedral Windows)*, op. 106, no. 5), Karg-Elert; *Miroir*, Wammes; *Chant de Mai*, op. 53, no. 1, Jongen; *Chaconne (Symphonies d'Alcione)*, Marais; *Hamburger Totentanz (Trois Préludes Hambourgeois)*, Bovet.

SONGYI PARK & ROBERT JACOBY, First Presbyterian Church, Topeka, KS, February 4: *Offerte en fugue et dialogue*, Nivers; *Prelude and Fugue in G*, BWV 541, Bach; *Offertoire sur les Grands Jeux*, de Grigny; *Variations on Weinen, Klagen, Sorgen, Zagen*, Liszt; *Grand dialogue a trios Choeurs-Offerte*, Corrette; *Choral No. 3 in a*, Franck.

ROBERT POOVEY, Cathedral of St. Philip, Atlanta, GA, February 11: *Hymne d'Actions de grâces*, Te Deum (*Trois Paraphrases Grégoriennes*), op. 5, Langlais; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Scherzo (Symphonie II*, op. 20), Vierne; *Choral No. 1 in E*, Franck.

HAROLD PYSHER, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, February 4: *Trumpet Tune in C*, Miller; *Psalm-Prelude (Set 1, Number 1)*, Howells; *Three Familiar Sunday School Tunes*, Ore/Wood; *Prelude and Fugue on B-A-C-H*, Liszt.

RAÚL PRIETO RAMÍREZ, Westminster United Church, Winnipeg, MB, Canada, February 18: *Toccata, Adagio, and Fugue in C*, BWV 564, *Liebstes Jesu, wir sind hier*, BWV 731, Bach; *Clair de Lune (Suite Bergamasque)*, Debussy, transcr. Ramírez; *Finale (Sonata I in d*, op. 42), Guilmant; *Suite*, op. 5, Duruflé; *Prelude to Die Meistersinger von Nürnberg*, Wagner, transcr. Ramírez.

NAOMI ROWLEY, Aurora University, Aurora, IL, March 20: *Praeludium in D*, BuxWV 139, Buxtehude; *Andante with Variations*, Mendelssohn; *Allegro (Concerto in a*, BWV 593), Bach; *Swing Low, Sweet Chariot*, Simpson; *El Flautista Alegre*, Noble; *The Emperor's Fanfare*, Soler; *Festive Gloria*, Miller; *Variations on Amazing Grace*, Bédard; *The Peace May Be Exchanged (Rubrics)*, Lock-

lair; *Cantilène*, op. 29, no. 2, Pierné; *Sortie in E-flat*, Lefébure-Wély.

WOLFGANG RÜBSAM, Valparaiso University, Valparaiso, IN, March 21: *Prelude and Fugue in E-flat*, BWV 552, *Kyrie*, Gott Vater in *Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie*, Gott heiliger Geist, BWV 671, *Pastorella in F*, BWV 590, *Passacaglia and Fugue in c*, BWV 582, Bach.

DAVID SCHRADER, Presbyterian Homes, Evanston, IL, March 19: *Toccata in d*, BuxWV 155, Buxtehude; *Pange lingua*, Tietelouze; *Intermezzo*, Alain; *Sonata VI in D*, op. 65, no. 6, Mendelssohn-Bartholdy.

BENJAMIN SHEEN, Calvary Episcopal Church, Pittsburgh, PA, March 9: *March for "A History of the English-Speaking Peoples,"* Walton, transcr. Wimpenny; *Sicilienne (Suite*, op. 5), Duruflé; *Passacaglia in c*, BWV 582, Bach; *The Dancing Pipes*, Dove; *Toccata alla Rumba*, Planavsky; *Non allegro (Symphonic Dances*, op. 5), Rachmaninoff, transcr. Sheen; *Valse mignonne*, op. 142, no. 2, Karg-Elert; *Festive Overture*, op. 96, Shostakovich, transcr. Sheen.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, February 23: *Te Deum (Hymne d'Actions de grâces)*, Langlais; *Praeludium, Fuge, und Ciacona*, BuxWV 137, Buxtehude; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Praeludium und Fuge in G*, op. 37, no. 2, Mendelssohn; *Allegretto (Skizzen für den Pedalfügel*, op. 58, no. 4), Schumann; *Benedictus*, op. 59, no. 9, Reger; *Carillon de Westminster (24 Pièces de fantaisie*, op. 54, no. 6), Vierne.

HERNDON SPILLMAN, University of Iowa, Iowa City, IA, March 10: *Prélude (Suite*, op. 5), Duruflé; *Benedictus*, Chromorne en Taille (*Messe pour les paroisses*), Couperin; *Prelude and Fugue in c*, BWV 546, Bach; *Choral No. 3 in a*, Franck; *In Paradisum*, Daniel-Lesur; *Intermezzo (Sonata XVII*, op. 181), Rheinberger.

JOSHUA STAFFORD, University of Buffalo, Buffalo, NY, March 2: *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Rondo Capriccio*, op. 64, Lemare; *Carnival Overture*, Dvorák; *Pantasy and Fugue on Ad nos, ad salutarem undam*, S. 259, Liszt.

JOSHUA STAFFORD, Holy Trinity Episcopal Church, Gainesville, FL, March 18: *Overture to Le Nozze di Figaro*, K. 492, Mozart, transcr. Scott; *Harmonies du soir*, op. 27, no. 1, Karg-Elert; *Praeludium und Fuge über B-A-C-H*, Liszt; *Romance (Symphonie IV*, op. 32), Vierne; *Final*, op. 21, Franck; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Two Preludes*, Shearing; *Carnival Overture*, op. 92, Dvorák, transcr. Lemare.

MARK STEINBACH, Brown University, Providence, RI, March 11: *Prelude and Fugue in e*, BWV 548, *Herr Jesu Christ, dich zu uns wend'*, BWV 709, Bach; *Sonata I*, Hindemith; *Étude No. 1 for Organ (Harmonies)*, Ligeti; *Praeludium in C*, BuxWV 137, Buxtehude.

REBECCA GROOM TE VELDE, University of St. Thomas, Houston, TX, March 3: *Introduction and Passacaglia in d*, Reger; *Partita on Werde munter, mein Gemüte*, Pachelbel; *Jesu, Joy of Man's Desiring*, Bach, arr. Biggs; *Passacaglia in c*, BWV 582, Bach; *Dicinum mysterium*, L. H. Groom; *Conditor alme siderum*, te Velde; *Apparition de l'église éternelle*, Messiaen; *Aria on a Chaconne*, Martinson; *Passacaglia (Symphony in G)*, Sowerby.

DAVID TROIANO, Zion Lutheran Church, Ann Arbor, MI, February 25: *Ein feste Burg*, Whitfield; *Prelude and Fugue in e*, Bach; *Vater unser in Himmelreich*, Krieger; *Vater unser in Himmelreich*, Mendelssohn; *Vater unser in Himmelreich*, Bach; *Gelobt seist du, Jesu Christ*, Böhm; *Fugue in g*, Bach; *Komm, heiliger Geist*, op. 100, no. 3, Peeters; *Christ lag in Todesbanden*, Manz; *Sei gegrüßet, Jesu gütig*, Bach.

THOMAS TROTTER, Bloomsbury Central Baptist Church, London, UK, March 17: *Prelude and Fugue in e*, BWV 548, Bach; *Ride in a High-Speed Train*, Wammes; *Sonata*, Elgar; *Rondo Capriccioso*, Lemare; *Overture Rienzi*, Wagner, transcr. Lemare.

GRANT WAREHAM, Fourth Presbyterian Church, Chicago, IL, March 23: *Pageant*, Sowerby; *Chorale No. 2 in b*, Franck; *The Fires of Silence (Hypérion ou la rétorique du feu)*, Guillon; *Variations sur un vieux Noël*, op. 20, Dupré.

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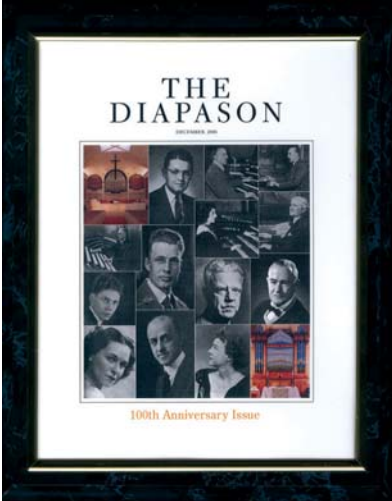
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Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 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.

New from Fruhauf Music Publications: Johann Sebastian Bach's *Fanatasia and Fugue* (fragment) in C-minor, S. 562, is featured in two paired complimentary online publications. Presented in letter-sized PDF booklets that include notes, music scores and appendices, the fantasia's notation has been clarified in a performance edition, and the fugue fragment includes a speculative realization. Visit www.frumuspub.net and scroll down to the Bulletin Board to access both files for download.

Kola Owolabi of the University of Michigan plays on a new Raven CD, *Four Suites from the Second Livre d'Orgue* by Jacques Boyvin, on the 1732 Andreas Silbermann organ in Ebersmunster at Saint-Maurice Abbey Church. Raven OAR-997 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

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PUBLICATIONS / RECORDINGS

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.

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."

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.

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.

PUBLICATIONS / RECORDINGS

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

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

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