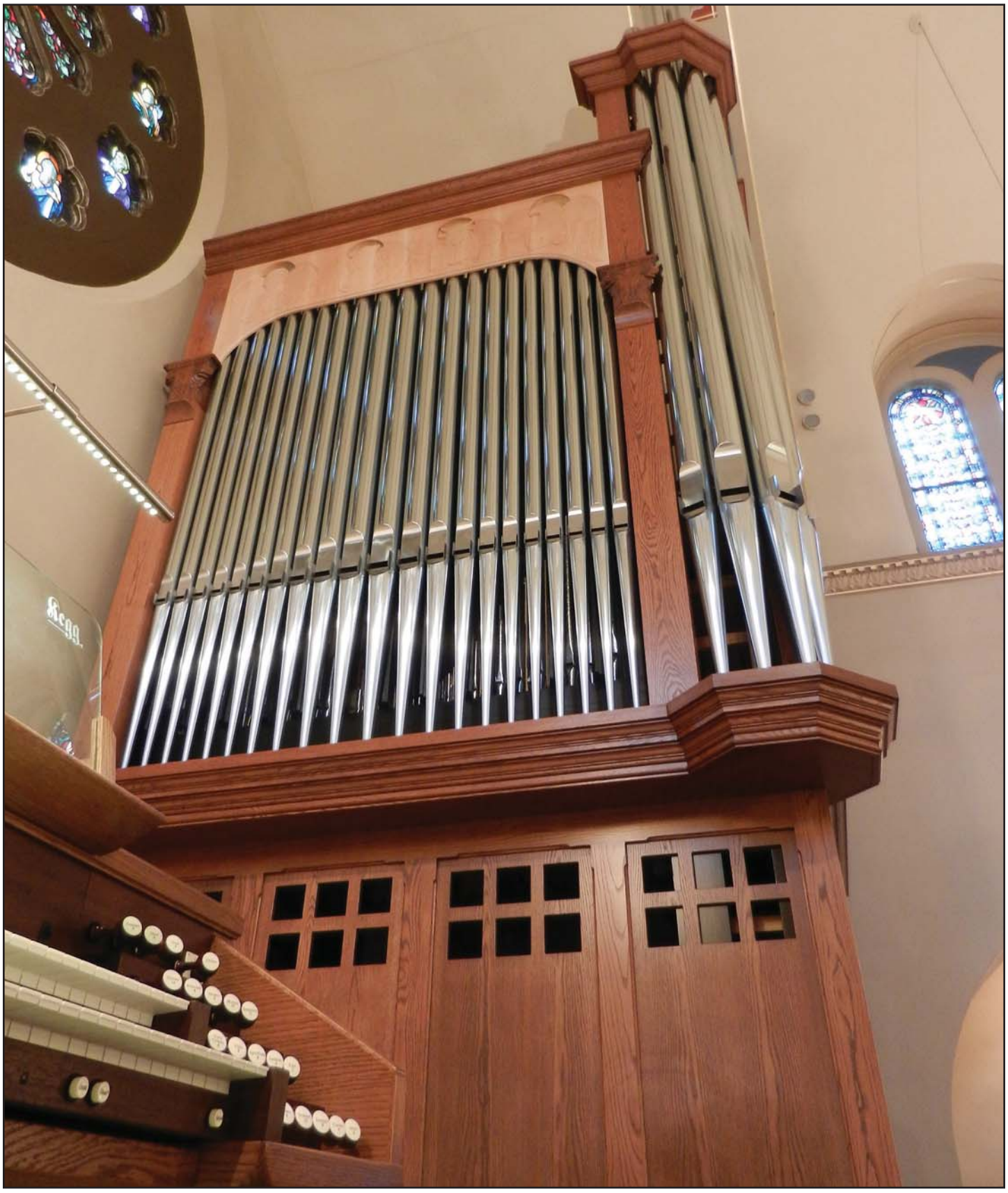
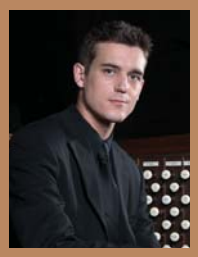
THE DIAPASON

DECEMBER 2012



Sacred Heart Church
New Philadelphia, Ohio
Cover feature on pages 26–27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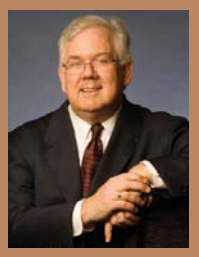
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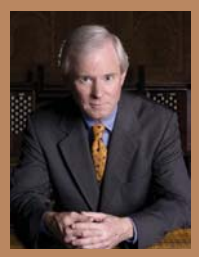
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THE DIAPASON

Scranton Gillette Communications

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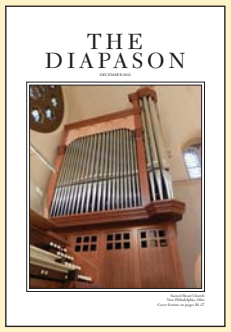

COVER
Kegg Pipe Organ Builders, Hartville, Ohio; Sacred Heart Church, New Philadelphia, Ohio 26

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Editor's Notebook

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In this issue

Among the offerings in this issue of THE DIAPASON, Mark Merrill continues his series on Iberian organ music with a discussion of the tiento; Stephen Taylor reports on the 2012 Haarlem International Organ Festival; and Scott Riedel offers part 10 in his ongoing series (dating back to May 1983) on "Acoustics in the Worship Space." The cover feature is Kegg Pipe Organ Builders' new installation at Sacred Heart Church in New Philadelphia, Ohio.

John Bishop devotes his column "In the wind . . ." to "Feeding your passion," with a discussion of church music, pipe organs, food, bird watching, and idealism. Gavin Black offers part three of his organ method, finishing up the Introduction with a description of console layout, stop controls, and the pitches of organ stops. Brian Swager offers an installment of "Carillon News." This is in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will offer articles on Bach's BWV 565, organs in Poland, reports on AGO and OHS conventions, the Schweitzer Festival, and the University of Michigan organ conference, Copenhagen's Orgelsamling, and much more.

New look

Thanks for the many phone calls and e-mail messages about the redesign of THE DIAPASON. It is gratifying to hear from our readers who value THE DIAPASON as much as I do. I welcome responses to the new look, including constructive criticism. Let me know what works well and what does not. We continue to evaluate and refine our new layout and design.

Digital edition

We continue to explore the option of a digital edition of THE DIAPASON. An e-mail piece was sent out, with a link to a sample digital edition. You can view this sample, the October 2012 issue, at THE DIAPASON website: scroll down to the small box on the left-hand side of the home page. Subscribers would have the option of choosing the print edition, digital edition, or both. Let me know if this would interest you. There will also be a special reduced student rate for the digital edition. ■

Letters to the Editor

THE DIAPASON new look

I don't like the new DIAPASON Design—I LOVE it! Great job!

I haven't had time to read up on the electronic version, but will probably subscribe soon.

Robert Sullivan
Canton, Ohio

THE DIAPASON looks fantastic! The color photos are amazing! What a tremendous upgrade you have accomplished at the magazine.

James R. Metzler, M.Mus.,
(Hon) F.N.C.M., Ch.M.
Grand Rapids, Michigan

Many congratulations on the new all-color format, which is attractive, logically designed, and easy to comprehend. With it you have achieved a new milestone in more than a century of THE DIAPASON. The coated paper stock is elegant and the content is well organized. All of the mechanical changes needed to make the new format reflect new technology, much of which was not available in the recent past, and devoted staff work, which has always been a hallmark of the publication from 1909 to the present.

Arthur Lawrence
New York, New York
Editor and publisher, THE DIAPASON
1976–1982

Your new format of the magazine is spectacular! I just got mine in the mail yesterday. You should be very proud.

David Lowry, DMA, HonRSCM
Columbia, South Carolina

New Organs

Regarding the "New Organs" section of THE DIAPASON, does anyone ever notice that some organ builders' article writers feel compelled to slam, criticize, and tear down the previous installed instrument or its technician? Rather than limiting themselves to writing about how wonderful their new instrument is, they start their articles by tearing down the competition with harmful comments.

Considering a lot of the replaced instruments end up being sold to another client, do the builders tell them they are purchasing a crummy organ?

Every organ builder has their opinion of what a good organ should be, sound like, and how it should be built. This is only their opinion and who designated them as experts?

I am quite sure that other organ builders go into churches with recently installed organs and state they would have never built it that way! I wonder how the writers feel about that.

Phil Spressart
Lake Villa, Illinois

Here & There

Events

Madison Avenue Presbyterian Church, New York City, continues its 2012–13 music series: December 2, Andrew Henderson; 12/9, My Lord Chamberlain's Consort; 12/16, 8th annual carol sing; January 27, Duo Marchand; February 10, pianist Nadejda Vlaeva; 2/24, Juillard415 with violinist Monica Huggett. For information: 212/288-8920; www.mapc.com/music/sams.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its 2012–13 concert series: December 2, Children's Choir of Lancaster and the Lancaster Liederkranz Chorus; February 10, Thomas Sheehan; March 17, Nathan Laube, April 14, Hymns of Faith; 4/28, the Heritage Choral of Lancaster.

Holy Trinity also presents its Friday noon organ recitals: February 15, Terry Heisey; 2/22, Paul Reese; March 1, Ross Ellison; 3/8, Roger Kurtz; 3/15, Peter Brown and Timothy Mentzer; 3/22, Douglas Wimer. For information: 717/397-2734; www.trinitylancaster.org.

Holy Name Cathedral, Chicago, Illinois, announces its Advent recitals on Sundays in December at 3:30 pm, followed by Vespers at 4 pm: December 2, Rhonda Sider Edgington; 12/9, Stephen Schnurr; 12/16, David Jonies; 12/23, John W.W. Sherer. For information: www.holynamecathedral.org.

St. John's Cathedral, Denver, Colorado, continues its music series: December 2, Advent Lessons & Carols; 12/7, Kantorei; 12/8 and 12/9, Handel, *Messiah*; 12/14, St. Martin's Chamber Choir; 12/15 and 12/16, Christmas Lessons & Carols; January 8, Confluence Saxophone Quartet; 1/11, Garrett/Sterne Duo; 1/18, Colorado Bach Ensemble. For information: 303/577-7717; sjcathedral.org.

The Church of St. Luke in the Fields, New York City, continues its concert series: December 6, A Royal Christmas in Tudor England; January 31, David Shuler (works by Kuhnau, Bruhns, and Buxtehude); March 14, Telemann, *St. Luke Passion*; April 25, music by Allegri, Palestrina, Josquin, and Anerio. For information: 212/414-9419; www.stlukeinthefields.org.

The Music of First Church Boston continues its Early Music Thursdays, a series of recitals on period instruments at 12:15–12:45 pm: December 6, Gavin Black, harpsichord; 12/13; Mary Oleskiewicz, traverso, and Andrus Madsen, harpsichord; 12/20, Frederic Green, harpsichord; January 3, Ian Watson, harpsichord; 1/10, Music's Quill; 1/17, Héloïse Degrugillier, recorder, and friends; 1/24, Asako Takeuchi, baroque violin, Héloïse Degrugillier, recorder, and Paul Cienniwa, harpsichord; 1/31, Paul Cienniwa, harpsichord; February 2, Héloïse Degrugillier, recorder, and friends. For information: 617/267-6730; www.firstchurchbostonmusic.org.

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St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its concert series: December 8 and 9, Christmas concert; February 7, Britten, *Noye's Fludde*; March 12, Concordia University-Nebraska Symphonic Band; 3/17, Alma College Choir; May 9, Choral Vespers. For information: 989/652-6141; www.stlorenz.org.

The William Ferris Chorale, Chicago, Illinois, presents its 2012–13 season: December 8 and 9, Christmas Triptychs; February 23 and 24, Music of Grayston Ives; April 27 and 28, The Chorale at the Opera. For information: 773/508-2940; www.williamferrischorale.org.

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

Emmanuel Church, Chestertown, Maryland, continues its music series: December 9, Lessons & Carols; January 5, Twelfth Night Evensong; 1/18, the Changed Voice Choir of the Maryland State Boychoir; February 15, Gail Archer; March 15, Neil Harmon; April 21, Brian Harlow; May 9, Ascension Evensong; 5/17, Ken Cowan. For information: 410/778-3477; www.emmanuelchesterparish.com.

Christ Church Cathedral, Houston, Texas, continues its music series: December 9, Advent Lessons & Carols; 12/11, Baltimore Consort. For information: 713/222-2593; www.christchurchcathedral.org.

Musica Sacra San Antonio presents its third season of Solemn Evensongs at Our Lady of the Atonement Catholic Church in San Antonio, Texas: December 9, February 17, April 7, and May 19. Robert Finster is musical director. For information: www.MusicaSacraSA.org.

The Chicago Chamber Choir presents its 17th season: Bach, *Magnificat*: Christmas in Germany, December 13, St. Matthias Church, Chicago; 12/15, St. Paul's United Church of Christ, Chicago; 12/16, Our Lady of the Brook, Northbrook;

Burst Out Singing!, April 7, Unity Lutheran Church, Chicago; 4/13, St. Mark's Episcopal Church, Evanston. The choir is led by artistic director Timm Adams, who has led the organization since 2000. For information: 312/409-6890; www.ChicagoChamberChoir.org.

The University of Texas at Austin continues its recital series: December 14, 7:30 pm, Jessen Auditorium, Judith Hancock and Scott Davis, dedication of the Aeolian-Skinner organ; February 3, 4 pm, Bates Recital Hall, James David Christie. For information: www.music.utexas.edu.

St. Louis Cathedral, St. Louis, Missouri, continues its 20th anniversary season of concerts: December 15 and 16, Christmas concert; February 2, Luther College Nordic Choir; 2/28, Chanticleer; March 10, gala 20th anniversary concert; 3/15, Tafelmusik Baroque Orchestra; April 6, Regensburg Cathedral Choir; May 18, St. Louis Archdiocesan Choir and Orchestra. For information: www.cathedralconcerts.org.

The Church of Saint Vincent Ferrer, New York City, continues its music series: December 16, Ceremony of Lessons and Carols; March 10, St. Vincent Ferrer Chorale and Soloists, music by Tallis, Bach, and Mendelssohn. Mark Bani is director of music and organist. For information: 212/744-2080 x114.

Musica Sacra, New York City, continues its 2012–13 season: December 20 and 23, Handel, *Messiah*, Carnegie Hall; May 15, The Soul Rejoices, Magnificats of Monteverdi and Pärt, with selections of Mendelssohn and Tavener, the Church of St. Paul the Apostle. For information: www.musicasacra.org.

Quire Cleveland continues its fifth season: "Carols for Quire from the Old & New Worlds" December 21, 22, and 23 at Trinity Cathedral; on May 25, Quire Cleveland brings guest conductor Jameson Marvin for a program called "Pure Palestrina: Mass & Motets." For information: quirecleveland.com.

Washington National Cathedral continues its recital series on Sundays at 5:15 pm: December 25, Jeremy Filsell; 12/30, John Alexander; January 6, Jangoo Chapkhana; 1/13, Brink Bush; 1/20, Benjamin Straley; 1/27, Christine Clewell; February 3, Gail Archer. For information: 202/537-5757; www.nationalcathedral.org.

The Church Music Association of America presents its Winter Chant Intensive January 7–11 at St. Joseph Catholic Church in Macon, Georgia,

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Matt Andrews

St. Andrew's Hymn Competition announces the winning entry, submitted by Matt Andrews. This was chosen from more than 60 hymn tunes submitted from around the world; the judging committee consisted of Jackie Gilpin, Mary Kay Horner, Joel Nelson, Scott Robertson, and Robert Schroeder. This completes the marriage of the tune (named EMILY) with the text by Adrian Low.

Matt Andrews serves as associate pastor at the First Baptist Church of Glendale, California. A Samford University graduate, he holds a Master of Divinity degree from George W. Truett Theological Seminary at Baylor University in Waco, Texas. He previously served as minister of music and youth at First Baptist Church of Rosebud, Texas, as well as the worship and chapel ministry associate in the Baylor University Spiritual Life Department.

The hymn made its debut on St. Andrew's Sunday, November 25, as St. Andrew's Episcopal Church, Kansas City, Missouri, began to celebrate its centennial year.

St. Etienne du Mont (l–r): John Wright, James Mellichamp, Louise Bass, Chris Sudderth, Taylor Sexton, Nikolai Peek, Vincent Warnier

As part of the **Piedmont College Maymester** study-travel program, organ students of James F. Mellichamp spent May 6–14 in Paris, France. The Paris Organ Odyssey followed a spring semester seminar class in which students learned about French organ building, organ composers, and churches of Paris. Accompanied by Dr. Mellichamp and Louise Bass, organ artist-in-residence at the college, students were given opportunities to see and play instruments at St. Etienne du Mont, St. Gervais, St. Louis en l'Ile, St. Eustache, St. Sulpice, and the Paris Conservatoire. A special morning was spent in the home of Mme. Marie-Louise Langlais, who talked about her husband's music and shared many personal mementos.

San Diego Pipe Organ Encounter

The San Diego Pipe Organ Encounter took place July 22–28. Participants included Alex Allsing, Nicholas Allsing, Sam Buse, Tiffany-Anne Calabro, Brendan Conner, Rachel Danielson, Chris Davenport, Heidi Fleischbein, Keil Fleischbein, Ethan Haman, Laura Harker, Matthew Hartwig, Siriana Holst, Rebecca Holzer, Jared Jetter, Jess Juanich, Kimmy Kelly, Christopher Lindsay, Elizabeth Moody, Vance Noel, Ehren Schindelar, Kant Tran, Amanda Ullrick, Suzy Webster, and Ethan Williams.

The DC AGO Foundation

invites musicians and scholars to apply for a grant for the 2013 season.

The mission of the Foundation is to support the organ profession. Funding support for competitions, scholarships, educational initiatives, organ-related research and publication, new organ compositions, and the advancement of professional concerns will be considered.

For more information about the DC AGO Foundation and grant applications, visit www.dcagofoundation.org

Applications are due by March 1, 2013, electronically or by mail to:

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University of Kansas

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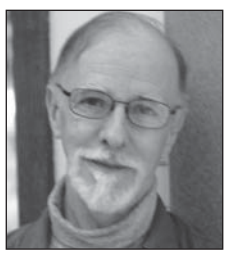

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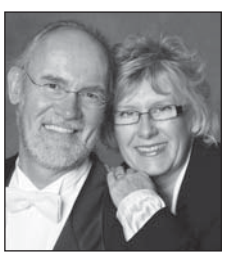

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January 7–11, 2013. Participants will learn or review how to read and fully navigate all aspects of traditional Gregorian notation (square notes). The course will also address correct Latin pronunciation, the eight Church modes, Psalm tones and their applications, questions concerning the rhythm of plainsong, and more.

The course will be offered in two sections: chant for men, taught by David J. Hughes; and chant for women, with instructor Arlene Oost-Zinner. Classes will begin on Monday afternoon, January 7, and conclude with an 11 AM chanted Mass in the Ordinary Form on Friday, January 11.

Arlene Oost-Zinner is the director of the St. Cecilia Schola at St. Michael's Catholic Church in Auburn, Alabama, composer of the *Parish Book of Psalms* (CMAA, 2012), editor of *Words with Wings* (CMAA, 2012), and currently serves as director of programs for the Church Music Association of America.

David J. Hughes is organist and choirmaster at St. Mary Church in Norwalk, Connecticut, where he directs a professional choir for a weekly Solemn Mass in the Extraordinary Form of the Roman Rite (Missal of 1962), a volunteer choir for the Latin Mass according to the Roman Missal of 2002, and several children's choirs. He is director of music for the annual Roman Forum Summer Symposium at Lake Garda in the north of Italy. For information: http://musica sacra.com/winter-chant-intensive-2013/.

Augsburg Fortress presents the National Conference for Sacred Music January 9–11 at Naples United Church of Christ, Naples, Florida. The schedule includes choral technique classes, reading sessions, worship services, instrumental workshops, and ideas on social media. Presenters include Ann Howard Jones, Aaron David Miller, and others. For information: augsburgfortress.org/ncsm.

The University of Alabama presents its 2013 Church Music Conference January 25–26. The schedule includes the final round of the UA organ scholarship competition, a festival concert, conference sessions, and a choral and organ concert. For information: 205/348-1477; music.ua.edu/departments/organ/church-music-conference/church-music-conference-pre-registration/.

Appointments

Marilyn Perkins Biery

Marilyn Perkins Biery has been appointed minister of music at Metropolitan United Methodist Church in Detroit, Michigan, where she directs the choirs and the choral scholar program, administers the concert activity, oversees the musical life of the church, and plays the Merton S. Rice Memorial Organ, a 1970 Möller installation with five manuals and 121 ranks. An active composer, hymn writer, and ASCAPlus award winner, Biery's music and texts are published by Augsburg Fortress, GIA, MorningStar Music, OCP, and Concordia; her first collection of hymnody, in collaboration with James Biery, is entitled *Seek a Place of Breathless Beauty*, and was published by MorningStar in 2011. She recently finished commissions from the Cathedral Church of St. Paul in Detroit and St. Michael's Lutheran Church in Roseville, Minnesota, also in collaboration with James Biery, who wrote the music to her texts. Biery is a graduate of Northwestern University with Bachelor and Master of Music degrees in organ performance; she received the D.M.A. in organ performance from the University of Minnesota.

Isabelle Demers

Isabelle Demers has been appointed assistant professor of organ at Baylor University, a position she assumed in August of this year. She holds the BM in piano and organ from Le Conservatoire de Musique de Montréal, as well as MM and DMA degrees from the Juilliard School, where she studied with Paul Jacobs.

Dr. Demers' recent engagements include the cathedrals of Cologne and Regensburg in Germany, St. Paul's Cathedral in London, as well as universities and concert halls in the U.S., among them Davies Hall (San Francisco), Disney Hall (Los Angeles), the Kimmel Center (Philadelphia), Yale University, and the Eastman School of Music. She has also been a featured performer at national conventions of the American Guild of Organists and the Royal Canadian College of Organists, and has a special fondness for transcriptions and for the music of German composers, among them J. S. Bach and Max Reger. Demers is represented by Phillip Truckenbrod Concert Artists.

Timothy Foley, Scott Riedel, Christopher Penkala, David Beyer, Dave Hosbach, and Craig Schaefer

Scott R. Riedel & Associates, Ltd., Acoustic and Organ Consultants, based in Milwaukee, Wisconsin, announces additions and changes to their staff of acoustical engineers and architectural associates. The new lead acoustical engineer and head of acoustical testing services is **Craig R. Schaefer**. His specialties include acoustical testing and analysis, acoustical modeling, acoustical and architectural design, noise control engineering, technical writing, and a variety of CAD and 3D modeling software-aided design processes. Schaefer holds a bachelor's degree in architecture from the University of Wisconsin-Milwaukee, as well as a master's degree in architectural acoustics from Rensselaer Polytechnic University (RPI) in Troy, New York. His pioneering research developments at RPI made it possible for the first time in architectural acoustics work to visualize sound propagations in enclosures in low-frequency ranges by way of animations based on scanned data from his custom-designed coupled-spaces scale model. His work has been presented at the 159th meeting of the Acoustical Society of America, Baltimore, 2010, and the International Symposium on Room Acoustics, Melbourne, Australia, 2010.

Prior to joining the Riedel organization, Schaefer has worked for full-service architecture, engineering, and interior design firms. His musical experience includes membership in both church and professional choirs, the Milwaukee Symphony Chorus, and in various chapters of the Barbershop Harmony Society.

IT Specialist and Architectural Assistant **Timothy Foley** continues with the Riedel organization part-time, along with new architectural associate, **Christopher Penkala**. Penkala is a 2009 graduate from the University of Wisconsin, Milwaukee, and is currently enrolled as a graduate student in the School of Architecture. He leads CAD drawing production, color renderings, and the management of drawing and information processing and storage. He has experience using many different computer drafting and modeling programs including AutoCAD, Revit, 3D Studio Max, and Microstation.

The Riedel organization offers a full spectrum of acoustical engineering, design, and testing services for worship spaces, as well as for auditoriums, theaters, and commercial, industrial, and residential settings. The firm also provides consultation on the design, selection, and installation of new, restored, and re-purposed organs, and pipe organ tuning and service in the Midwest. Sound and video system design is offered in conjunction with partner firm DSH AudioVisions, also based in Milwaukee, Wisconsin. More information about Riedel and DSH can be found on their websites, www.riedelassociates.com and www.dshaudiovisions.com. ■

The Association of Lutheran Church Musicians (ALCM) announces the **2013 Raabe Prize for Excellence in Sacred Composition**. The prize is established to recognize a recent musical work that promotes and extends the practice of church music as it is informed and shaped by Lutheran theological insight and worship practices. The composition so recognized will have been written during the five-year period prior to the year in which the prize is awarded.

The monetary portion of the prize will be equally shared by the recipient and a musical or ecclesiastical organization

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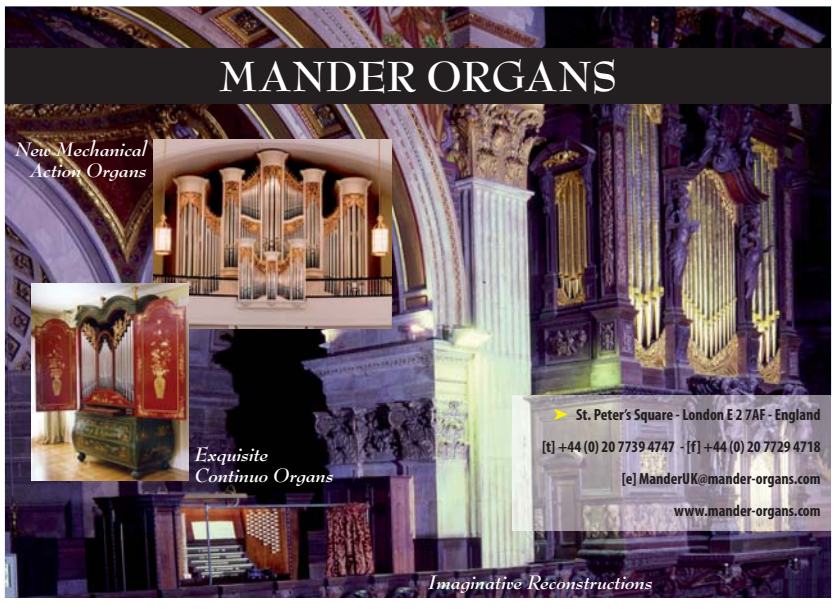

▲Philip Crozier

▲Lynne Davis

▲Jonathan Dimmock

▲David Jonies

▲James Kibbie

▲Leon Nelson

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chosen by the recipient. This prize will be presented publicly to the recipient at the biennial convention of the Association of Lutheran Church Musicians. The deadline for submissions is February 1, 2013. Submissions should be sent to: ALCM – Raabe Prize, 810 Freeman St., Valparaiso, IN 46383.

The 7th World Choir Games took place in Cincinnati, Ohio, July 4–14, attracting 15,000 participants, including 362 choirs, adjudicators, choir representatives, and delegations from various countries. The games provided eleven days of singing in competitions and concerts, and met with interest among Cincinnati residents and media representatives from print, radio and TV. Choirs traveled from China, Brazil, Venezuela, Colombia, South Africa, Namibia, Nigeria, Australia, New Zealand, Indonesia, India, and other countries.

The medal tally of the choir games is led by the United States, with 76 medals (23 gold, 46 silver, 7 bronze), followed by China and Hong Kong/SAR with 53 (30 gold, 18 silver, 5 bronze), Indonesia with 17 (8 gold, 9 silver), Russia (3 gold, 7 silver, 1 bronze), and South Africa (10 gold, 1 silver). Germany won 2 silver medals and 1 bronze. A total of 106 gold, 139 silver, and 19 bronze medals were awarded by the international jury.

Riga, Latvia will be the host city for the 8th World Choir Games, July 9–19, 2014. For information: www.interkultur.com.

The Young Organist Collaborative hosted a benefit concert October 14 at St. John's Episcopal Church in Portsmouth, New Hampshire. Proceeds benefited the collaborative's scholarship fund. Performers included Abbey Siegfried, Bruce Adami, Beverly Caldon, Barbara Flocco, Kevin Lindsay, and David Wold. All performers are currently faculty members for the Young Organist Collaborative and mentor aspiring organists.

The Young Organist Collaborative supports the musical education of children ages 10–16 by providing scholarship money for organ lessons. Since its inception in 2001, the Collaborative has subsidized the training of 80 organ students. Four program graduates are currently majoring in organ performance. In addition to organ instruction, scholarship recipients are eligible to participate in enrichment activities that expose them to pipe organs around the region. For information: www.stjohnsnh.org/music/.

The South German Organ Academy took place August 5–8 in the Upper Swabia region, drawing 20 participants from France, England, Russia, the Netherlands, Switzerland, Italy, and Germany. Sessions were led by Jürgen Essl from the College of Music Stuttgart and Gerhard Gnann from the College of Music Mainz. Both lecturers performed in the church of Zeil Castle, where the oldest extant original organ (circa 1600) in South Germany is located.

Teaching was done on the Gabler organ in Ochsenhausen and on the two Holzhey organs in Rot an der Rot and Weißenau. There were also visits to historic organs in Weingarten and Wolfegg. Included in the course was the first international Joseph Gabler Organ Competition, in which six young organists took part. For information: www.organpromotion.org.

The Leipzig Organ Masterclass took place August 14–18 at St. Thomas Church. Led by Ullrich Böhme, the classes were devoted to organ works of Bach and Mendelssohn, and utilized the church's 1889 Sauer organ and its "Bach Organ" built in 2000 by Gerald Woehl. The schedule included lessons at St. Thomas and visits to the Hildebrandt organ in the Naumburg Church of St. Wenzel, the Silbermann organ in Rötha, and the Ladegast organ in St. Maria Magdalena Church in Naumburg. Recitals were played by Ullrich Böhme and David Franke in Leipzig and Naumburg. For information: www.organpromotion.org.

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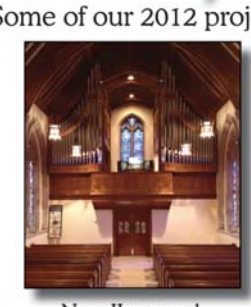
New II-manual, 32-rank organ installed at Covenant Presbyterian Church in Charlotte, N.C.

Rendering of new III-manual, 29-rank organ to be installed at Advent Lutheran Church in Melbourne, Fla.

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People

▲On September 28, **Philip Crozier** gave the world premiere of *Offertorium—Chorale Partita on 'Picardy'*, by Paul Halley, at St. James United Church, Montreal, during the *Orgue et Couleurs* festival. The score bears the inscription: "Commissioned for Philip Crozier to celebrate his twenty-fifth year as Music Director of St. James United Church, Montréal, and the restoration of Casavant opus 1608, 2011–2012."

In addition, two choral works by Paul Halley—an introit, *We are not alone,* and an anthem, *The Grandeur of God*—both commissioned on behalf of St. James, and respectively in memory of Rev. Anne Hall and the restoration of the organ at St. James, were premiered by the Choir of St. James United Church in concert on November 11.

▲**Lynne Davis** has returned to the roster of Phillip Truckenbrod Concert Artists after a several-year hiatus. A native of Michigan, she graduated with honors in organ performance from the University of Michigan. She moved to France to study with Marie-Claire Alain, among others. For over thirty years, Lynne Davis made France her home, marrying Chartres International Organ Competition founder, Pierre Firmin-Didot. The couple played a major role in the French organ music scene, initiating among other things the 1992 exhibition and recording of "Les Orgues de Paris."

Davis's career was launched by taking first prize at the St. Albans International Organ Competition in England. She has been a featured performer at two AGO national conventions, a member of international organ competition juries, and given concerts, masterclasses, and lectures about French organ literature and its history.

Davis holds the "Certificat d'Aptitude de Professeur d'Orgue" given by the Republic of France and has served as organ professor at the Conservatory of Music in Clamart near Paris and from 1997 to 2006 at the French National Regional Conservatory in Caen in Normandy. In 2006, she was appointed associate professor of organ, holding the Ann & Dennis Ross Endowed Faculty of Distinction chair at the Wichita State University School of Music in Kansas. Her recordings include *Musique pour Cathédrales*, recorded at Chartres Cathedral, which won the French "5 Diapasons" award; *Lynne Davis en Concert* on the Cavaillé-Coll organ at the Church of St. Etienne in Caen in Normandy; and *Lynne Davis at the Marcussen organ in Wiedemann Hall* at Wichita State University.

In 2011, Lynne Davis received the Excellence in Creativity Award from Wichita State University. Following the success of the American Alain Festival she organized at Wichita to celebrate the 100th anniversary of the birth of Jehan Alain, she was awarded as a French citizen the distinction of *Chevalier de l'Ordre des Arts et des Lettres* from the French Ministry of Culture and Communication in 2012.

▲**Jonathan Dimmock** (www.JonathanDimmock.com) has recently returned from a European tour, performing in the Netherlands, Sweden, Germany, and Denmark. Earlier in the summer he was conference teacher and recitalist at the Montreat Worship and Music Conference, and then did a concert tour in New England, performing concerts in Massachusetts and Maine, where he co-founded the Blue Hill Bach Festival. Dimmock has recently been appointed choir director and accompanist at Congregation Sherith Israel in San Francisco, the home of the 1904 Murray Harris organ. He also has recently been reappointed as organist and choir director at St. Ignatius (Jesuit) Church, San Francisco, and serves as organist for the San Francisco Symphony, with which he has earned a Grammy Award. Dimmock has recorded more than 35 discs.

▲**David Jonies** played recitals last summer at the cathedrals in Trier, Germany; Helena, Montana; Milwaukee, Wisconsin; at Queen of the Rosary Chapel in Sinsinawa, Wisconsin, and at the centennial celebration for St. Joseph Parish in Homewood, Illinois. Jonies is associate director of music at Holy Name Cathedral in Chicago.

▲**James Kibbie** continues his annual holiday tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording is Joseph Clokey's *Pastorale*, available in MP3 and streaming audio formats at www.umich.edu/~jkibbie.

▲**Leon Nelson** retired from North Park University, Chicago, in May, after serving 26 years as adjunct professor of music and university organist. He was the first named university organist when Anderson Chapel was built in 1994, and the 57-rank Balcom and Vaughan pipe organ was installed. He was instrumental in the design of the organ, which continues to be used for teaching, as well as for chapel services and convocations. During his time at North Park he also served as organ instructor, student advisor, taught music history, and directed the Women's Chorale. A special luncheon was held on campus honoring five retiring faculty members, with special presentations to each.

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Nunc Dimittis

James Earl Bratcher died on August 14. He was 77. In 1974 he formed the New Mexico Symphony Chorus and served as assistant conductor of the New Mexico Symphony Orchestra. Bratcher earned degrees in voice, organ, and education from the University of New Mexico; after completing his master's degree, he moved to New York City, where he enrolled in the Union Theological Seminary. He performed with the original Robert Shaw Chorale and as a soloist in concerts with Joan Sutherland and Marilyn Horne, among others.

Bratcher taught at Bethel College in Tennessee and Columbus College in Georgia, then returned to Albuquerque in 1970 and directed choirs and taught English at Eldorado High School. In the late 1980s, he joined a Lutheran Benedictine monastery in Michigan; when the order became cloistered, he moved to Orlando, Florida, as a Franciscan monk. There he established a home for AIDS patients and homeless men; he returned to Albuquerque in 1995.

Bratcher was one of the originators of Opera Southwest, which began in 1972 as Albuquerque Opera Theatre, serving as its artistic/music director from 1979–1987 and in the mid-1990s. A member of the University of New Mexico John Donald Robb Musical Trust board of directors since 2003, Bratcher arranged and edited John Donald Robb compositions and traditional Hispanic music, most recently editing Robb's *Requiem* for its April 2012 debut by the Bach Society of St. Louis. He was completing manuscripts for the second edition of Robb's *Hispanic Folk Songs of New Mexico* at his death. He also staged Robb's folk opera *Little Jo* at the National Hispanic Cultural Center in 2005, and designed the program for a February 2012 Robb Concert. In 2004, Bratcher received the Albuquerque Arts Alliance Bravo Award for Excellence in Music.

Garland P. Bruce died July 9 in Bluefield, West Virginia. He was 82. A Bluefield native, in his youth he played in small churches as a substitute pianist and organist; he studied organ with Elizabeth French. For more than 30 years he was organist-choirmaster at Westminster Presbyterian Church in Bluefield, where he built the music program; the annual Christmas candlelight service was the area's largest musical event. Bruce appeared on the March of Dimes telethon on WVVA, and played at venues throughout the area. Garland P. Bruce is survived by his wife of 45 years, Mary Josephine, four stepchildren, six grandchildren, and four great-grandchildren.

Delores Bruch Cannon, of Lee's Summit, Missouri, died October 22. Born September 22, 1934, in Independence, Missouri, she earned an associate's degree from Graceland College in 1954 and a B.S.Ed. in 1956 from Central Missouri States. She taught high school English and music for two years at the Laboratory School in Odessa, Missouri, and subsequently music in elementary schools in Independence, Missouri.

She received an M.M. from the University of Missouri at Kansas City in 1969 and a D.M.A. from the University of Kansas in 1979. Her college teaching career began at Emporia State University in 1975, followed by three years as an assistant instructor at the University of Kansas. In 1978 she was appointed assistant professor and artist in residence at Park College. She joined the organ department in the School of Music at the University of Iowa in 1979 and was appointed professor of music in 1987; she was head of the organ department from 1989–92, and associate dean of the College of Liberal Arts in 1992–93. She retired from the University of Iowa in 1999.

Her interest in historic instruments led to fellowships and research grants in Germany, the Netherlands, Italy, and Mexico. She performed in the United States, Mexico, Canada, and Europe. She held leadership positions at local, regional and national levels in the American Guild of Organists. As a founding member of the Association of Lutheran Church Musicians, Cannon served on its national board of directors and was a contributing editor for the journal *CrossAccents*. As a member of the Organ Historical Society, she was a founding member of the Eastern Iowa chapter. Cannon was married to Ron Bruch and later to Donald Cannon, who survives her, along with sons Cris Alan Bruch and Gregory Scott Bruch; a sister, a brother, stepdaughters, and stepsons, along with numerous other family members.

Henri Delorme, organist of the Clicquot organ of Souvigny, France, died on August 18, just before his 69th birthday. As a young man, while studying French, Latin, and Greek to become a teacher, Henri Delorme studied organ with Joseph Hetsch and Michel Chapuis, piano with Hélène Boschi, and musicology with Marc Honegger. After he had passed the *agrégation* (the highest competitive exam for teachers in France), he spent most of his teaching career at the Lycée Banville in Moulins (Allier), where he was appreciated for his diverse cultural background, his good humor, and love for the humanities, which he endeavored to impart to and share with his pupils.

Henri Delorme

Upon the untimely death of organist and organ scholar Henri Legros, Delorme became the incumbent organist (*titulaire*) of the François-Henri Clicquot organ (1783) of Souvigny, from 1971 until his death. He wrote articles for Marc Honegger's music dictionary (*Dictionnaire de la Musique*) and also published the exhibition catalogue and the papers of the symposium he had organized for the 1983 bi-centenary of the Souvigny organ. The publication also included an inventory of the organs of the Allier region. During his career, he wrote several articles on the organ for various journals.

Henri Delorme conducted many organ classes for various age groups, from primary school pupils to university students and professional musicians. He was a guest teacher for the Souvigny week of Summer Institute for French Organ Studies (SIFOS), founded by Gene Bedient and Jesse Eschbach. Delorme was an indefatigable advocate of his instrument and gave organ recitals in France, Spain, Italy, Switzerland, Canada, and the USA.

The founder of the *Association Saint-Marc,* which now runs the music festival of Souvigny, he was the chairman of the *Fédération Francophone des Amis de l'Orgue* (FFAO) from 1992 to 2002. He was also the official organ adviser for historical organs in the Auvergne region and in Brittany from 1996 to 1998.

Learned, curious, good-humored, Henri Delorme was an endearing man and very special organist, with a great gift for improvising in the French classical style. He knew, understood, and played the Clicquot organ in Souvigny better than anyone else and contributed greatly to its reputation. His death will be a great loss to the organ world.

—Pierre Dubois

Pierre Dubois is Professor of English at the University of Tours, France. He has been deputy organist at Souvigny since 1984 and is artistic director of the Souvigny music festival (Journées Musicales d'Automne de Souvigny).

In the mid-1970s, when I first began hearing about historic French organs, the name of a town that surfaced regularly was Souvigny. Little did I know that a few years later, I would not only visit the church but have the opportunity over many subsequent trips to study in detail the treasure of St-Pierre et Paul: the 1783 organ of François-Henri Clicquot. Equally important, I would become an acquaintance and subsequently a good friend with the Souvigny organist, Henri Delorme.

Jesse Eschbach and I hatched the concept of the Summer Institute for French Organ Studies in 1985 and we took our first small group to Souvigny/St-Dizier the summer of 1986. Henri Delorme was first and foremost a gentleman in the best sense of the word. He was always generous with his time, his knowledge, his musicianship, his scholarship, and his willingness to help visitors understand and appreciate French culture and an important part of that: the French organ. In 1994 I organized a small Bedient organ recital tour for him in America.

To quote my colleague, Jesse Eschbach, "Henri was a big voice in France and we will feel his loss acutely."

—Gene Bedient

Morley J. Lush, age 93, died July 11 in Concord, Massachusetts. Born in Cambridge, he earned bachelor's and master's degrees from Harvard. He was the chief engineer and president of Rawson Lush Instrument Co., a maker of scientific instruments in Acton, Massachusetts. Lush served as organist and choir director for the Church of the Good Shepherd, Acton, was a bell ringer at Christ Church, Cambridge, and producer of the radio show *The King of Instruments* on WCRB for 50 years. He was an active member of the Acton Historical Society and the Boston AGO chapter. Morley J. Lush is survived by his wife of 63 years, Mary Nutter Lush, a daughter, a son, three grandsons, and a brother. ■

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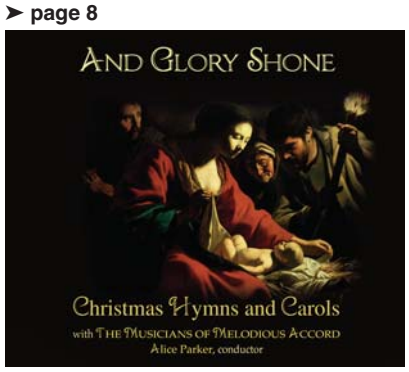


And Glory Shone

Alice Parker and The Musicians of Melodious Accord have released a recording of Parker's compositions and arrangements of Christmas music, *And Glory Shone,* including *In the Bleak Midwinter, The Friendly Beasts*, and *My Dancing Day*, along with new settings of *While Shepherds Watched, Sweet Coming*, and *The Little Cradle*.

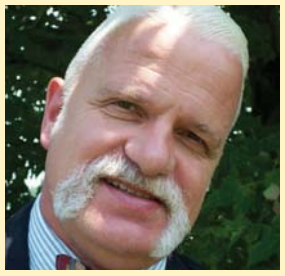
Alice Parker began composing at age eight and wrote her first orchestral score while still in high school. She studied composition and conducting at Smith College and the Juilliard School, where she began her long association with Robert Shaw. As Shaw began to organize the Robert Shaw Chorale, he enlisted the young Parker to do research and create choral arrangements for the new ensemble. The many Parker/Shaw settings of American folksongs, hymns, and spirituals from that period formed an enduring repertoire for choruses worldwide.

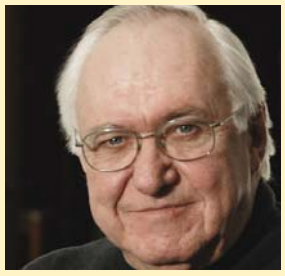
The Musicians of Melodious Accord, a sixteen-voice professional chorus, have recorded over a dozen CDs. The Alice Parker Recording Project, begun in 2000, outlined an ambitious program of making more of her works available, most recently on *Saints Bound for Heaven* (2010, a 25th anniversary collection of Alice Parker favorites). For information: www.melodiousaccord.org.

▲**Wolfgang Rübsam and Delbert Disselhorst** have completed recording four CDs of the complete organ works of Helmut Walcha on the John Brombaugh organ at the First Presbyterian Church of Springfield, Illinois for Naxos records. Volume 1 is released, volume 2 will follow in December, and volumes 3 and 4 will be released in 2013. For information: Naxos.com.

▲St. Mark's Episcopal Church in Glen Ellyn, Illinois, conducted a celebration during the weekend of September 30th in observance of the twenty-fifth anniversary of **Charles Snider**, organist and choirmaster. On Saturday evening a concert featured a variety of soloists, instrumentalists, and organist Bruce Neswick. In addition, the Madrigal Singers of Glenbard East High School, where Snider has been the choral associate and accompanist for twenty-five years, performed his new setting of *Adam Lay Ybounden,* which is scheduled to be published by GIA Publications, Inc. Neswick offered an improvisation on Charles's name, and wrote a new hymn tune named SNIDER for the text "Dost thou in a manger lie?" Snider's choir has commissioned the writing of a new icon, *The Synaxis of the Holy Angels*, which will be finished next year.

▲**Jeremy David Tarrant** was a featured artist for Michigan's Pine Mountain Music Festival in July, playing three recitals on organs in the copper country of Michigan's Upper Peninsula. In Calumet, Tarrant performed on a restored Barckhoff organ of 1899, housed in the Keweenaw Heritage Center. The


▲Wolfgang Rübsam


▲Delbert Disselhorst

▲Charles Snider

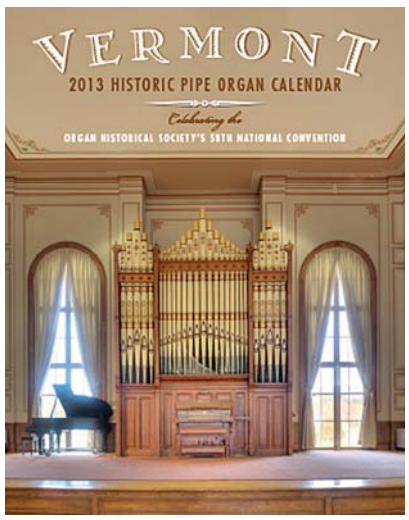
▲Jeremy David Tarrant

remaining concerts were performed in Bethany Lutheran Church, Ishpeming, and First Lutheran Church, Iron Mountain. Jeremy David Tarrant is organist and choirmaster of Detroit's Episcopal Cathedral Church of St. Paul.

Publishers

Michael's Music Service announces new organ sheet music releases. *Scherzo-Mosaic* (*Dragonflies*), by Harry Rowe Shelley (1858–1947), composer of "The King of Love My Shepherd Is," is a fast concert piece that musically portrays (in *tempo Prestissimo*) dragonflies. *Offertory in G Major*, by W. Southwick, features arpeggios and scales and will appeal to those who like Batiste. W. T. Best's transcription of Frédéric Chopin's *Polonaise* ("Military"), op. 40, no. 1, is a balance of the pianistic and organistic. Best was one of the earliest transcribers and his efforts served as a model for Edwin H. Lemare.

Christmas in Sicily, by Pietro Yon (1886–1943), is from 1912 while Yon was serving at St. Francis Xavier in New York City. Michael's Music Service's website also features recordings and videos, and a contest for a CD of orchestral music by Joseph W. Clokey. For information: http://michaelsmusicservice.com.



OHS 2013 Vermont calendar

The Organ Historical Society announces the release of their *Historic Pipe Organs of Vermont 2013 Wall Calendar*. The calendar includes Len Levasseur's photographs of 13 organs that will be featured in the OHS 58th national convention in Vermont from June 24 to 29. Organbuilders represented include Hutchings, Hook, Wilhelm, Estey, Fisk, Simmons, Erben, Smith, Jardine, and Desmarais. Stephen Pinel provides information on the history of organbuilding in Vermont. For information: www.organsociety.org.

Recordings

Fugue State Films announces the release of their DVD/CD boxed set, celebrating the life and work of Aristide Cavaillé-Coll. The set includes three DVDs, two CDs, and an 80-page booklet—almost eight hours of filmed material plus almost three hours of CD recordings. The booklet contains photos and detailed specifications of the organs, plus bios of the performers and full information about the contents of the CDs and DVDs.

The two CDs contain performances on 16 Cavaillé-Coll organs. The organs are listed in chronological order and the CDs feature compositions from the same period as the organs or music closely associated with the organ.

The first DVD contains three 50-minute films that make up the documentary mini-series, *The Genius of Cavaillé-Coll*. Gerard Brooks presents, and interview subjects include Kurt Lueders, Ronald Ebrecht, Carolyn Shuster Fournier, Pierre Pincemaille, Thomas Monnet, Olivier Latry, and Eric Lebrun. The second DVD goes into detail about the individual organs, with detailed demonstrations and at least one performance in each location. The third DVD showcases contemporary improvisations and compositions, featuring Daniel Roth, Olivier Latry, Pierre Pincemaille, Jean-Pierre Griveau, and Michel Bouvard.

All material (films, booklet, etc.) is presented in three languages: English, French, and German. For information: www.fuguestatefilms.co.uk.

Organ Builders

Parkey OrganBuilders of Duluth, Georgia, in conjunction with Lawless and Associates of Greencastle, Pennsylvania, has completed the removal of Aeolian-Skinner Opus 1472. The organ will serve as the core for Parkey OrganBuilders Opus 14 for Providence United Methodist Church, Charlotte, North Carolina. Installation is scheduled for summer 2013. Dr. Adam Ward is director of music for Providence United Methodist Church. For information: www.parkeyorgans.com.

▲**Schoenstein & Co.** has built a new four-manual console for Aeolian-Skinner Opus 1399 of 1962 at the Cathedral of St. Philip in Atlanta, Georgia. The cathedral's comprehensive music program, headed by organist/choirmaster Dale Adelmann and his associate David Fishburn, includes an extensive series of regular recitals as well as other programs involving visiting artists. The console

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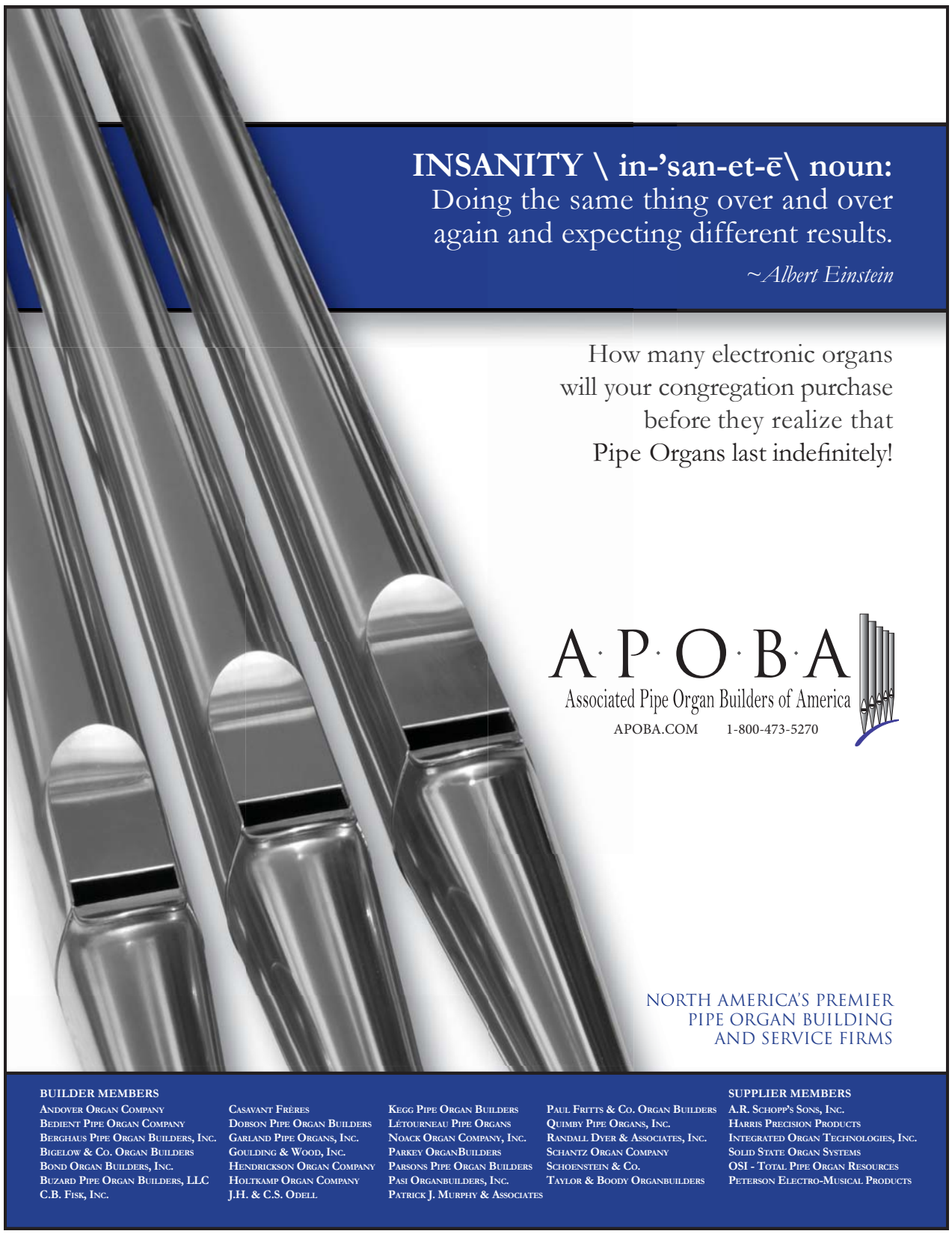

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Schoenstein console, Cathedral of St. Philip, Atlanta, Georgia

includes the most advanced playing aids and a layout of stops and controls that promotes efficiency and ease of performance. Console mobility is another important factor. Also, provision has been made to accommodate the addition of a large Antiphonal organ in the west gallery at some point.

Since it was impossible to fit all of these requirements into the existing console, which required full renovation, it was decided to start fresh. The new console has ivory key coverings, 181 drawknobs, and a Peterson ICS control system with 256 memories, piston sequencer with 12 conveniently placed controls, Great/Choir transfer, and record/playback. The console case, with internal casters, is of quarter-sawn white oak and karelian birch. Paneling and moldings were custom designed to complement the chancel furnishings. For information: 707/747-5858; www.schoenstein.com.

Carillon News

by Brian Swager

The Carillon Academy of Lier, Belgium, offered a carillon summer course in July for beginning and intermediate levels as well as a masterclass for advanced students. The course was taught by Koen Van Assche and Geert D'hollander, with instruction on making carillon arrangements by Anna Maria Reverté. Lodging was in the abbey of Averbode.

Dick Gegner was honored Monday at Memorial Day ceremonies in the Village of Mariemont by being named Mariemont Citizen of the Year, by the Mayor and Council. Gegner has been the carillonneur of the Mary M. Emery Memorial Carillon in Mariemont, an eastern suburb of Cincinnati, Ohio, for 45 years.

Mobile carillons in the news

Dutch carillonneur **Boudewijn Zwart** took his mobile carillon to Ireland for a series of recitals in Cork City and St. Colman's Cathedral in Cobh. The photos show the carillon being hoisted into the Blackpool Library in Cork for a series of children's concerts, and Adrian Gebruers lending a helping hand for a budding carillonneur's first rendition of "Twinkle Twinkle Little Star." This attracted considerable media attention, including headline billing on Irish television's peak-time news bulletins.

Cast in Bronze creator **Frank DellaPenna** commissioned the first mobile carillon ever to be constructed in the United States. The 35 bells on the carillon consist of 25 Petit & Fritsen bells and 10 Eijsbouts bells. Both bell foundries are in the Netherlands. Ewald A. Stellrecht, proprietor of ESE Machines in Coatesville, Pennsylvania, designed and build a keyboard, frame, and carillon action. Michael Shaffer of Bandara, Texas, constructed the wooden music rack. David Mars, owner of Texas Trans Am Service and Restoration in Fort Worth, Texas, custom-built the carillon trailer. The bourdon, inscribed to Anne and Frank DellaPenna, weighs 640 pounds. The batons (keys) are made from Lucite, which is more weather and rodent resistant than traditional wood. For the audience to visualize the carillon's similarity with other keyboard instruments, the batons are purposefully colored black and white. The new carillon was inaugurated at Longwood Gardens, Kennett Square, Pennsylvania. DellaPenna created *Cast in Bronze*, a musical act employing his four-ton mobile carillon, over 20 years ago to bring the haunting beauty of the carillon to more listeners by demonstrating its versatility with other instruments. More info at castinbronze.com.

New publication

Publishing company **Davidsfonds** published a book by **Luc Rombouts**: *Zingend brons. 500 jaar beiaardmuziek in de Lage Landen en de Nieuwe Wereld* ("Singing Bronze. 500 Years of Carillon Music in the Low Countries and the New World"). The book gives a complete overview of the past and present of the carillon, starting with the first jingling bells in the Middle East, and ending with the present status of the carillon and the threats to and potential of the instrument in the future. It is written not only for carillon enthusiasts and specialists, but also to arouse interest for the carillon with the greater public. It contains no lists or inventories of carillons, but tells a story of development, flourishing and decline, of aspirations, successes, and disappointments.

Three chapters are devoted to the carillon art in North America: 1) "Memorial Bells," about the English bell foundries and the creation of carillons in the Anglo-Saxon world between the two World Wars; 2) "Dutch production vs. Carillon Americana," about the successes of the Dutch bell foundries after WW II and the struggle against electronic "carillons" in the USA and Europe; and 3) "American Beauty," about the advent of the American carillon movement and the creation of a new carillon repertoire beginning in the 1950s.

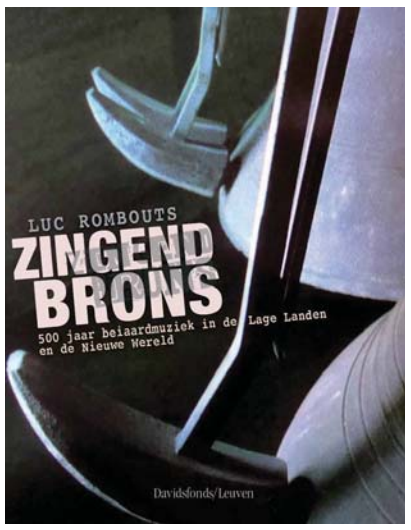
Zingend brons is written in Dutch. It contains 460 pages and 230 full-color pictures. ■

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

Adrian Gebruers introducing the keyboard at children's concert

Carillon being hoisted into library

Frank DellaPenna at the keyboard of his mobile carillon



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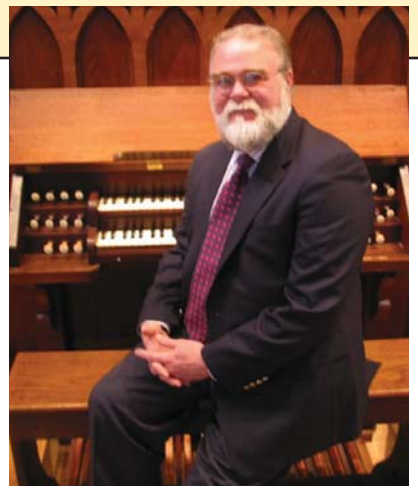
By John Bishop



Feeding your passion

What do you want to be when you grow up?

I caught the pipe organ bug when I was a kid growing up in Winchester, Massachusetts. My father was rector of the Episcopal church, and the organist was a harpsichord builder. I sang in the choir, took piano lessons, took organ lessons, had summer jobs in organ shops, accompanied all the ensembles at the high school and countless rehearsals for musicals, went to college to major in organ performance, and never looked back. When my kids were teenagers and well aware of how my career track had started, they commented freely on how difficult it was for them to face adulthood without having such a clear track in mind.

Working in the organ world as a player and builder for decades, I've known many people with similar experiences. After all, the young musician who is most likely to be accepted as a performance major in a recognized school of music is a person for whom regular and serious practice at their chosen instrument was a priority from an early age.

When I was in high school, I was the most accomplished organist in town under the age of twenty, and I was mighty pleased with myself. In my first week as an entering freshman at Oberlin, I remember being impressed—flabbergasted—at how wonderfully some of my classmates played. Winchester was a pretty small pond. I wasn't such a big fish at Oberlin.

Passionate feeding

James Andrew Beard was a cook. He was born in 1903 in Portland, Oregon, and he said that his earliest memory was watching Triscuits™ and shredded wheat biscuits being made at the Lewis and Clark Centennial Exposition in Portland in 1905. Two years old?

Having studied music and theater, Beard moved to New York City in 1937 (the same year that George Gershwin and Charles-Marie Widor died), hoping to forge a career in the wildly active Broadway scene. While he failed to find a niche on stage, he was a smash hit on the Broadway cocktail party circuit, to the extent that he founded a catering company called "Hors d'Oeuvre, Inc.," specializing in producing elaborate cocktail parties. He followed this with a cookbook called *Hors d'Oeuvres and Canapés*. In 1946, he was the first to host a television cooking show, *I Love to Eat* on NBC.

James Beard wrote more than twenty cookbooks, he founded several cooking schools across the country, and was an important advocate for the careers of many influential chefs, including Julia Child and Jacques Pépin. He was the original modern American "foodie."

He was a mountain of a man, a man of insatiable appetites, of unflagging energy, and focused passion. When he died in 1985, his estate became a foundation, based in his Greenwich Village townhouse. Today, the James Beard Foundation has provided over two million dollars in scholarships for promising chefs, and the James Beard House hosts countless dinners each year, promoting the work of chefs chosen from around the world.

Medium-rare at 140

You're giving a dinner party. You've worked hard to gather a list of great guests, organize a menu, shop for the food. You've made "the house fair as you are able, trimmed the hearth, and set the table." The guests arrive, you mix drinks, set out hors d'oeuvres, and the conversation picks up quickly. You go to the kitchen and realize you're in a pickle—the broccoli is overcooked, you forgot to make salad dressing, and in spite of the care you've taken with the temperature-time continuum, the meat is simply not done. (Never happened to me, but I've heard it from others . . .)

We went to a dinner at the James Beard House last Friday. Wendy's assistant, literary agent Lauren McLeod, is married to Chef Danny Bua of *The Painted Burro* in Somerville, Massachusetts. His creative approach to Mexican cuisine attracted the attention of the scouts, and he was invited to present a dinner—a very big deal for a young chef.

Danny and his team prepped the food in their own restaurant kitchen on Thursday. Before sunrise on Friday their truck was on the road, and they spent the day toiling in the unfamiliar cramped kitchen of the James Beard House. The menu was sophisticated and complex. There were five hors d'oeuvres, including Crispy Native Oyster Tacos with Cabbage-Jalapeño Slaw, Baja Mayonnaise, Cilantro, and Lime; and five entrées, including Avocado Leaf-Roasted Short Ribs with Spiced Red Kuri Squash, Masa Dumplings, Heirloom Kale con Plátanos, Cotija Cheese, and Red-Wine Cola Mole. Altogether there were fifteen different dishes (each with at least five major ingredients), sixty guests, and everything was served warm, plated beautifully, each table was served as one, and the houseful of New York *foodies* were full of praise.

It was the culinary equivalent of getting off a train, walking cold into an unfamiliar hall, and playing the entire *Clavier Übung* (all parts) on an instrument you've never seen before, from memory. Danny is passionate about his art, and it's a mighty amount of work.

A memorable effort

Last Monday night, colleague and friend David Enlow played a recital at his home Church of the Resurrection on the 1915 Casavant organ we installed there, completed in 2011. Our daughter Meg came to the recital with Wendy and me, which meant a lot because while she's familiar with my work as she sees it in the workshop, it's fair to say that serious organ music is really not her thing. It was really nice to have that support from a family member, and David made it worth her while. At home later in the evening, Meg talked about how impressed she was with David's focus and command over what he was doing, and knowing perfectly well that there is nothing easy about what he was doing,

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she was impressed by the apparent ease of it. His fingers and feet just flickered around the console as if there was nothing to it.

David's program included the entertaining, the academic, the sophisticated, and the sublime. He spared us the ridiculous—you can go somewhere else for that. His command of the repertory, the instrument, and his own person—his technique—was obvious at every moment.

It's for the birds

Kenn Kaufmann is a client of Wendy's literary agency, and he and his wife Kim are close friends of ours. With the support of his parents, Kenn dropped out of school at sixteen and spent a year hitchhiking around the United States in a quest for a birder's *Big Year*—an effort to see the largest number of bird species in a year. Birding is a big business, and there have been several recent movies that give a glimpse into what it means to devote one's life to such an effort.

Kenn can look at an apparently empty sky and pick out all the birds. He knows their calls, their habits, what they like to eat, what they're afraid of. He knows what trees they prefer and why, and he knows their migratory routes, schedules, and destinations. He has written several field guides, developing a new technique for the computer-manipulation of photographs to create the "ideal" example of each bird.

Like so many of our musician friends, Kenn's genius is communication. All of that knowledge and intuition would be lost if he couldn't write or speak about it in such a compelling way. We've been with him when he leads big groups on bird walks and gives slide-show-lectures, and there's never anyone in attendance unmoved by all the information, but even more, by the rich personality that has learned how it all fits into the big scheme.

Measured success

Charles Brenton Fisk (1925–1983) studied nuclear physics at Stanford and Harvard, worked with Robert Oppenheimer on the Manhattan Project at Los Alamos, worked at Brookhaven National Laboratories, and then committed to a career as an organbuilder. He clearly would have made more money working in the high levels of nuclear physics, but the pipe organ was his real love. Those who worked with him and still operate the company that bears his name remember him as a caring and thoughtful mentor who taught by asking questions, encouraging his students and co-workers to think well for themselves. Charlie was passionate about the pipe organ, and his contributions to the modern American organ can hardly be measured.

Charlie was one of the first modern American organbuilders to travel to Europe to study the "Old Master" organs, collecting meticulous measurements, and studying the relationships of the organs to the music of their day. I expect that his scientific background was integral to those studies—he must have had a great power of attention.

There are two Fisk organs in Winchester, Massachusetts, and at the time I didn't know how fortunate I was to have such access to fine instruments. Ironically, my first real relationships with electro-pneumatic instruments happened in the practice rooms at Oberlin!

§

Every one of these people knew his career path early in life. I suppose we all know people who were forced into a career that was not their first choice: "I'm a lawyer, all your uncles are lawyers, your grandfather was a lawyer, and you're going to be a lawyer." Felix Mendelssohn's father Abraham was a banker, and expected his son to follow in his footsteps. It was when he realized the depth of his son's dedication that Abraham Mendelssohn made peace with Felix's career choice. I don't know if Felix would have had much to offer the world of banking, but we surely would have been the poorer without the music he left us. The thought leaves me without words.

In the concert hall, there's nothing like hearing a performance by a master musician who in middle age is still working toward the unattainable perfection he envisioned as a six-year-old. In a restaurant, there's nothing like tasting a dish created by someone whose earliest memory is based on a fascination with food. In an examination room, there's nothing like being treated by a doctor whose early dreams were to care deeply for the health of patients. And if you're meant to be a lawyer, for goodness' sake, be a great lawyer. We know a brilliant young woman who finished law school with a large debt, held a lucrative job long enough to pay back the debts, then dove into the world of law in developing nations.

Lovely idealism, isn't it?

But what happens when the money runs out? Most organbuilders would love the luxury of unlimited time to get things right, but the organ is built according to an agreed price, and as they say in the real world, "Time is money." Remember Charlie Fisk's definition of a reed? "An organ stop that still needs three days of work."

The tuner might like to have another eight or ten hours to get things "just so," but the church is supposed to pay for that at an agreed hourly rate, and organ tuning is a line-item on the annual operating budget. To propose an increase in the tuning budget, the organist makes a recommendation to the Music Committee, which meets bi-monthly and makes recommendations to the Finance Committee, the Finance Committee makes recommendations to the Parish Council, and the Parish Council makes recommendations to the congregation at the Annual Meeting. (I know an old lady who swallowed a fly.)

It's mid-October now. The vote will happen on June 15. And during the Annual Meeting, someone's going to ask, "If it costs $150 to tune a piano, why do we have to spend $2,500 tuning the organ?"

The organist might like to have another five hours to practice anthem accompaniments and postlude for the coming Sunday, but there's a staff meeting, octavo scores to be filed, a bride to meet with, and then the sexton is vacuuming the nave. If I had a nickel for every organist whose dream was fulfilled by being offered a full-time position in a prominent church with a terrific organ, only to find that there was never time for practicing, I'd have a lot of nickels.

Ernest Skinner often added stops to his organs not specified in the contracts because he felt the building called for them. Claude Monet and Vincent Van Gogh were impoverished through much of their lives, and often couldn't afford paint to put on canvas.

Throughout history, passionate, inspired people have had to find alternative means of support. That's why I'm so impressed by those I know and witness who bring their performance, their production, their offering to society apparently unfettered by the logistical requirements of modern life, like the concert organist who balances practicing and travel with the demands of the liturgical year or a university teaching schedule.

J. S. Bach had a busy professional life, was subject to the civic bureaucracy that employed him, and we know he spent at least enough time with his children to give them music lessons. A family that size must have taken up some of the old man's time and attention. But he left a body of work that has inspired many generations of great musicians.

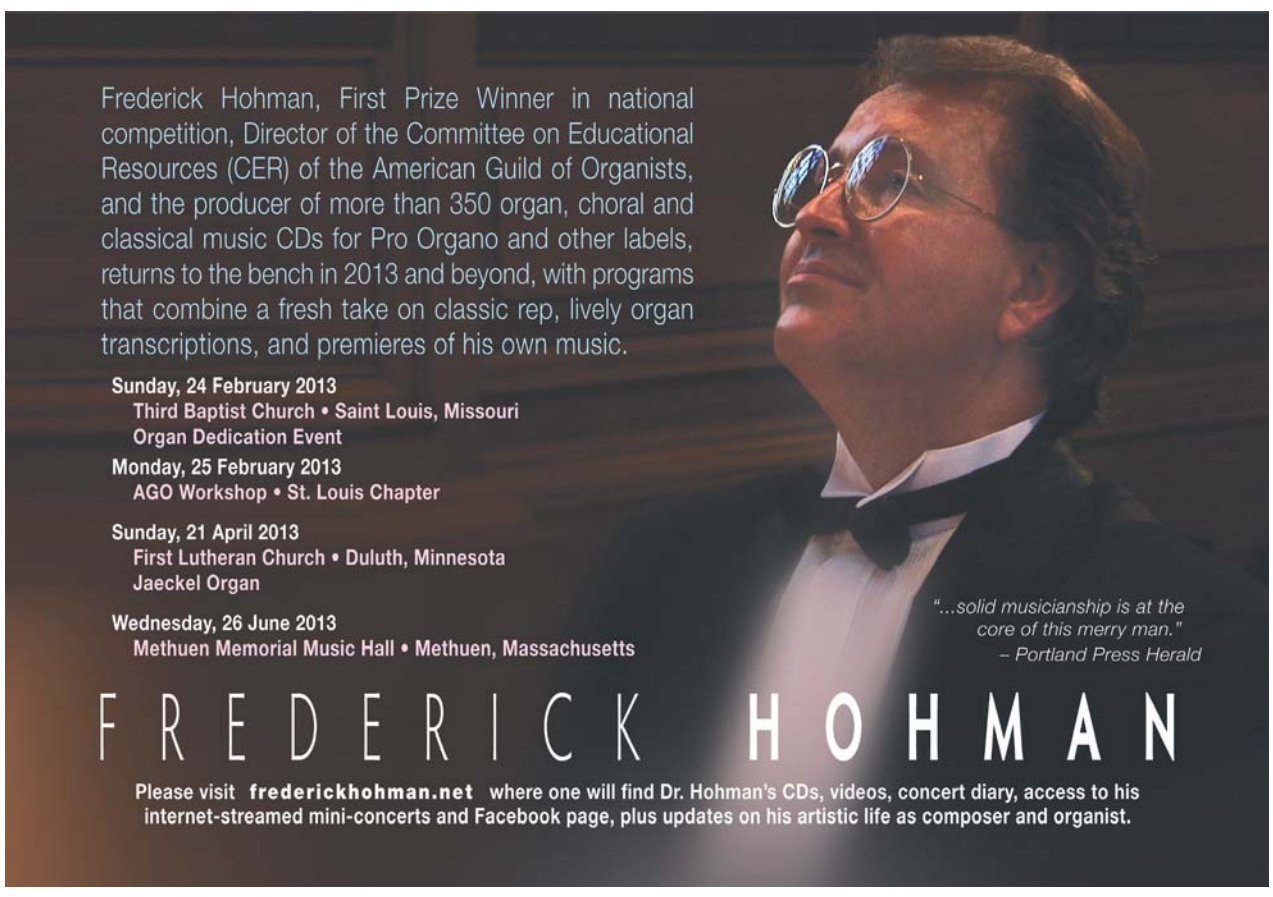
Mozart also left a tremendous catalogue of some of the most beautiful music ever written, but he died a pauper. Were he living today, he'd be playing the accordion in the subways of New York. Wouldn't that be a treat!

Feeding a national passion

Subscribers to THE DIAPASON must be well attuned to the importance of the arts in modern society. As I write, we are in the midst of the great crescendo of political chaos, watching two otherwise dignified men duke it out in the public forum. We're hearing a lot about the balance of public priorities, and how the federal budget might be skewed in support of different points of view.

One thing we have not heard in stump speeches, televised debates, or from the talking heads super-analyzing everything that's said, is a candidate standing up for the arts. I cannot see how a nation can fail to support the arts and humanities and consider itself a leader on the international stage. Is military might or the balance of trade more important than the cultural heart of a great people? We are the country of Aaron Copland and George Gershwin, of Louis Armstrong and Leonard Bernstein, of Herman Melville, Arthur Miller, Ernest Hemingway, Orson Welles, and Virgil Fox, but I've read figures that compare the United States' annual support of the arts with the hourly cost of warfare.

It's been a long time since I've heard an elected official talk passionately about the artistic culture—the passion—of our country. I think they're missing something. ■



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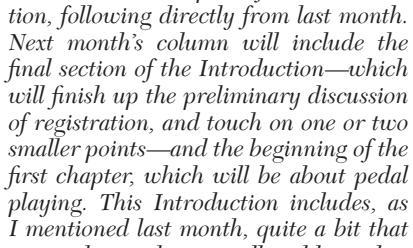
By Gavin Black

Organ Method III

This is the next part of the Introduction, following directly from last month. Next month's column will include the final section of the Introduction—which will finish up the preliminary discussion of registration, and touch on one or two smaller points—and the beginning of the first chapter, which will be about pedal playing. This Introduction includes, as I mentioned last month, quite a bit that is very basic, that is really addressed to someone who has never sat down at an organ before. I want to include this for several reasons: first of all, that some such people may want to use the book; that some of them may not have access to an experienced teacher (though of course working with a teacher is a very good idea whenever possible); and that a beginner's perspective can be interesting as a refresher even for non-beginners. I would especially appreciate feedback about this aspect of what I have written here. I would also like to begin to solicit the following from readers: terms that should be included in a Glossary. If you have a term that you think is important but not obvious—I don't need to be reminded to include "Great" or "Swell" or "Crescendo Pedal," etc.—then please send it along, with—if you wish—your definition.

What do you the student need to know as you sit down at the keyboards of an organ for the first time?

First, you should know in general terms what to expect to find in front of you once you are seated at the organ bench. There will be keyboards: probably at least two *manual keyboards* (routinely abbreviated as "manuals") and one *pedal keyboard* ("pedals"). There are a very few organs out there with only one manual, and of course some without pedals. A manual keyboard usually has the same general setup and configuration as a piano or an electronic keyboard: the same arrangement of seven "white" keys and five "black" (really "raised") keys to the octave, the same letter names for the notes:



Remember, though, very little about the organ is "always": you may someday encounter an organ on the keyboards of which some of the notes are actually in a *different* order from this. (This is rare: more about it later in this volume.) You will probably indeed encounter organs on which the "white" keys are of some dark or natural wood color, and the "black" keys are of a different wood color or perhaps are white. These colors and materials make no difference to the functioning of the instrument. (But if as a beginner, you find yourself at an organ that seems to have the notes of its keyboard(s) in a non-standard order, then consult the last chapter of this book, or the proprietor of that organ!)

The manual keyboards of most organs have a compass of four-and-a-half or five octaves. It is almost always the case that the lowest note of the manuals is a C, and that it is specifically C two octaves below middle C—the note two ledger lines below the bass clef: this is also, for example, the lowest note of the cello. The highest note is usually one of three notes: the C five octaves above that lowest note, or either the G or the F below where that five-octave C would have been. Middle C is, therefore, a bit to the left of the actual middle of the keyboard. It is normal—not universal, though close to it—for the multiple manual keyboards of any given organ to have the same compass as one another.

The most common numbers of manual keyboards on organs around the world are two and three: any survey would probably show that 90% of the organs out there are either 2-manual or 3-manual. However, 4-manual organs are far from unheard of, and even more than that can be found. The purpose of multiple manuals is to provide different sounds, and more flexible ways of using different sounds than could be achieved with just one keyboard: much more about this below.

The pedal keyboard is—appropriately enough—down at your feet, or essentially on the floor. Like the manuals, the pedalboard uses the regular keyboard configuration: it is important to be aware that this is so, even though it looks so very different. The keys of a pedal keyboard are of course bigger than the keys of a manual keyboard, or of a piano, say, or a harpsichord. Each key will be played, when it is played, by a *foot*. Manual keys are played not by the hand as such, of course, but by individual fingers. (Manual keys meant to be played by the whole hand are found in carillons, where they are about as big as organ pedal keys, and look similar.) The pattern of "white" and "black" keys is the normal one, though fairly often the keys are all of a natural wood color. (Raised keys may be black; no pedal keys are normally white.) The lowest note of a pedal keyboard is again usually a C: the same C as the lowest note of a manual keyboard—two octaves below middle C. The highest note is usually either the F or the G above middle C. This give a compass of about two and a half octaves, corresponding to the lower two and a half octaves of the manual compass.

Thus if you saw these notes

you would play, on a manual keyboard:

1) the lowest key
2) the next C up, which is the eighth white key and the thirteenth key overall
3) the next C up after that, the fifteenth white key, the 25th key overall: roughly the middle of the keyboard
4) the F above that (18th, 30th), still near the middle of the keyboard
5) the C above that (22nd, 37th)

and on a pedal keyboard:

1) also the lowest key
2) also the next C up (8th, 13th), but near the middle of the keyboard
3) also the next C up (15th, 25th), but rather near the top of the keyboard
4) also the F above that (18th, 30th), but very near the top of the keyboard—perhaps the top note (on a few pedal keyboards this note is not there: it is above the compass of the pedals)
5) this note is well above the compass of any pedal keyboard.

Note that "middle C" is more or less in the middle of a manual keyboard, but near the top of a pedal keyboard. The C that is found in the middle of a pedal keyboard is "C below middle C," often called tenor C. Also note that E or F above middle C on the manuals is probably directly above E or F *below* middle C on the pedals.

All of this quickly becomes intuitive or second nature, but it is important to be clear about it from the beginning.

Beyond the keyboards, what else will you see when you first approach the organ?

Surrounding the keyboards are various switches, knobs, tabs, buttons, lights, perhaps LCD-type displays, toe studs, pedals other than the pedal *keys*, and more. Organs vary from one another quite a lot in the configuration of all of these accessories. Some organs have many more of them than others. Most of the pedals, knobs, and so on have to do, one way or another, with *changing sounds*, and, therefore, they can be of critical importance in allowing the organ to reach its full expressive potential. For the beginner at the organ, some of them are more important to understand and to use right off the bat than others.

Somewhere on or near the keyboards is a switch to turn the organ on. Almost every organ needs electricity, either to pump wind, in the case of pipe organs, or to generate the sound directly, in the case of the various types of electronic organ. Prior to the late nineteenth century, all organs needed wind, and all pumping of wind was done by people: to play the organ—even just to practice, however briefly—required the help of someone plying the bellows. The switch that enables us now to play the organ alone can take any one of several forms—a button, something that looks like a light

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switch, a toggle switch of a different shape, a timer knob, a key in a lock. It can be located anywhere: right by the keyboards, on a nearby wall, in another room. The first time that you arrive at a new organ, the proprietor of that organ will probably show you the switch. If not, look around: if you're lucky it will be labeled. If not, there might be some trial and error involved.

Other than the on/off switch, the most important set of "extras"—accessories—that you need to understand before embarking on the journey of learning to play the organ is the *stop controls*—that is, the knobs, switches, or whatever it might be that turn the stops of the organ on and off, and that allow you to choose from among the many different sounds of the instrument.

Thus we come to the subject of *organ registration* or the art of choosing sounds for organ pieces—or for any playing that you do at the instrument: repertoire, hymns, accompaniment, improvisation, and so on. I discuss registration at some length from historical and aesthetic perspectives in the later chapter on registration. Here I will go over the beginnings of what is a very big subject: enough to allow the beginner to start feeling comfortable using organ sound, and therefore to be able to start practicing and learning.

An organ has *stops*. A stop is a sound. Traditionally—that is, in pipe organs—a stop is a set of pipes, usually one per key of a given keyboard, that make a certain kind of sound. (Electronic organs make the sounds in different ways, and the sounds can be rather different, but the concept is the same.) The pipes of a given stop differ from one another in pitch, as they go up the compass of their keyboard, and resemble one another in sonority. Different stops cover the same notes as one another but differ, a little bit or a lot, in sonority. No note will sound on an organ keyboard—no key will produce a sound—unless there is at least one stop turned on when the key is pressed.

Stops are normally assigned to particular keyboards. So, if there are two manuals and one pedal keyboard on a given organ, each of those three keyboards will have its own set of stops, from as few as one to as many as, rarely, dozens. For a keyboard to have between about eight and sixteen stops is common. (A keyboard and its associated stops are normally referred to as a "division.") There are often, but not always, limited ways of sharing stops between keyboards. Most of the accessories mentioned above, found around the actual keyboards of an organ, are the switches that turn stops on and off. These can be knobs, which are pulled out to turn stops on, giving rise to the expression "pulling out all the stops." They can also be tabs, rectangles or rounded rectangles, which are flipped up or down, or tablets meant to be rocked back and forth. The stop controls for each keyboard are usually grouped together. If the organ at which you find yourself is well labeled, then it will probably be clear which group of stop knobs or tabs controls the stops for which keyboard. If it is not clear, then it can be found out very readily by trial and error.

Organ stops can be used singly or in combination. In general, just as each stop has its own distinct sound, so any possible combination of two or more stops has its own sound. If a given keyboard has just two stops, then that keyboard has three possible sounds: stop A, stop B, and those two stops together. If a keyboard has eight stops—still a fairly small division—then it has a total of 255 different possible sounds. A large division with, say, eighteen stops has over a quarter of a million possible combinations of stops, and thus that many different sounds. Of course many of these sounds are similar to one another. Also, these numbers—which get even bigger when we talk about combinations of sound across the whole organ—are for *technically possible* combinations. Only a fraction of those possibilities are normally judged to be musically attractive and useful. This, of course, is subjective, and open to disagreement and change.

Each organ stop is defined by two attributes: its pitch level and its sonority. The pitch level is easy to define or describe: a stop is either at unison pitch or at some other clearly defined non-unison pitch, say, an octave above unison, or two octaves above unison, or an octave below unison, or an octave and a fifth above unison. The purpose of stops that are not at unison pitch is *not* to transpose music, nor to alter the apparent pitch level of the music that is being heard. All of the non-unison stops are used in combination with unison stops. They blend in and change not the pitch level, but rather the sonority. It can be a bit of a leap of faith at first to believe that this works or makes sense, but it does. Stop knobs (or tabs, etc.) are labeled with numbers that tell us clearly what the pitch level of each stop is. These numbers are expressed as *feet*; however, it is important to know that they are not about length: they are simply a convention for describing pitch level. The meanings of the numbers are as follows:

8′ - at unison pitch (that is, each note has the same pitch that you would expect a piano to have, except for minor tuning differences)

4′ - one octave higher than unison

2′ - two octaves higher than unison

1′ - three octaves higher than unison

16′ - one octave lower than unison

32′ - two octaves lower than unison

5⅓′ - a fifth higher than unison (a C key, for example, plays the G above it)

2⅔′ - an octave and a fifth higher than unison (a C key plays the G a twelfth above it)

1⅗′ - two octaves and a third above unison (a C key plays E a seventeenth above it).

It is very important for the student to know these numbers (there are a few others that are used rarely, but can be figured out). If a stop knob has a Roman numeral—say V or III or IV—then that stop is a conglomeration of many very high-pitched pipes.

Stop controls also have words on them—the likes of "diapason" or "gedeckt" or "salicional" or "trumpet". These are terms that attempt to describe the sonority of the stop. There is a lot to say about what these terms mean and where they come from (again, see the chapter on registration), but the best way to look at it at the very beginning is this: the term attempts to describe the sound, but if I pull out the stop and play some notes I can *hear* the sound itself. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached at gavinblack@mail.com.

Misfortune turned to joy at St. Gabriel's Episcopal Church in Monterey Park, CA, which lost its new Rodgers organ as well as the altar and sacristy to fire in 2010. With the help of Robert Tall & Associates, organ consultant Tony Ha, and Church Keyboard Center of Pasadena, CA, the congregation once again is singing with a Rodgers organ - this time, an Allegiant 678 with a beautiful hand-crafted cabinet, double expression, toe pistons, 20 internal memory levels and 114 organ stops. The pipe portion of the installation was completed by Ryan Ballantyne.

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Reviews

Music for Voices and Organ

by James McCray

Choral music with percussion

> In ancient times, sound itself, the very basis of all music, was thought to be intimately related in some way to non-physical and sacred dimensions or planes of existence. Why was this? Because audible sound was considered to be an earthy reflection of a vibratory taking place beyond the physical world. This vibration was more fundamental and nearer to the heart of the meaning of things, than any audible sound.
>
> *The Secret Power of Music*
> David Tame

Although percussion may be less common within regular church anthems, its use will usually spark interest in the congregation. In recent years, small percussion instruments have become more frequently employed in church and concert performances, and the vibratory activity mentioned above more often an option to conductors.

The types of percussion instruments are extremely varied and may be classified in diverse ways. Two of the most common classifications are: 1. Instruments with or without definite pitch; 2. How the sound is produced (by shaking or striking). Using a small percussion instrument in church performances is relatively easy; however, in the case of some larger, more expensive instruments, their immediate accessibility may be limited. For example, only a few of the larger churches have their own set of timpani.

Smaller instruments such as a tambourine or finger cymbals are relatively inexpensive, easy to play, and can be used by members of the church choir not having formal percussion training. The addition of their sound in an anthem usually evokes theatrical empathy from the listeners in the congregation. Spontaneous toe tapping is not uncommon from the usual cabala of disinterested members of the congregation when there are solid, repeated rhythms punctuated with a steady tambourine.

The increased training in Orff instruments has contributed to the interest in using percussion with singers. This has resulted in more choral publications with optional percussion parts. The percussion part is usually indicated within the choral score, and in many instances that music also is included separately at the end for easy performance.

A set of small percussion instruments is a valuable and useful acquisition for a church's music department. The cost of a few handheld instruments such as tambourines, claves, maracas, or bongos is a minimal expense, and those items will find frequent use in today's church choirs. They are appropriate for choirs of children, youth, or adults. Even when not officially called for in published musical arrangements, creative musical directors will find use for them in many standard settings such as spirituals or anthems such as Psalm 150, which asks us to "Praise him with timbrel and dance; Praise him with loud clashing cymbals."

For those very musically active churches it is highly recommended that an investment be made in the purchase of a set of timpani; even if only two were bought there would be extensive opportunities for their use. Anthems with brass quartets and percussion are common, and adding timpani to an annual performance of Handel's stirring *Hallelujah Chorus* will certainly bring smiles to those exciting Easter services!

So, spice up your weekly anthems with the occasional addition of percussion. The result this simple repertoire change

will bring will be worth any cost involved. In most churches, the effort involved in a fund-raising drive to purchase a set of used timpani may even result in a single gift from an enthusiastic musical supporter in the congregation. For those who already have access to some percussion instruments, this month's reviews will be of special interest.

***Ring Out, Wild Bells*, David Conte. TTBB, TB soli, piano four-hand, optional percussion and timpani, E. C. Schirmer, No. 7734, $3.40 (D-).**

This sophisticated and exciting work for men is beyond the scope of most church choirs, but for those men's choirs across America here is a concert work that will challenge and thrill. The choral score does not contain the percussion music, so a full score will be needed. The choral music is not especially difficult, often in two parts, and only is about two-thirds of the total; the soloists and two pianists have more difficult music and complete the remainder of the scoring. This will be the highlight and central focus of any concert for men's chorus.

***Praise, My Soul, the King of Heaven*, Timothy H. Waugh. SATB and piano with optional handbells, handchimes, timpani, and organ, MorningStar Music Publications, MSM-50-3450, $1.85 (M-).**

The famous Henry Lyte (1795–1847) text is set to newly composed music. The choral parts are syllabic and in a hymn style. There are various performance options, each with its own edition. Since the choral score does not contain the various additional instruments, a full score (MSM-50-3450A) will be needed. The outer two verses use the same basic music, with the middle verse having a more flowing character.

***Come, Celebrate God's Gift of Music*, Mark Peterson. Unison with piano, optional flute, finger cymbals, and claves, Choristers Guild, CGA1199, $1.95 (M).**

Designed for children's chorus, this happy setting has all the music in the choral score, with separate parts for the flute and percussion also at the end. After the repeated opening section, the music slides into fragmented phrases of "Praise God from whom all blessings flow," then repeats the opening again before an extended coda. Delightful music for young voices.

***A Mighty Fortress*, arr. Nancy Raabe. SATB, organ, assembly, trumpet and optional tambourine, Augsburg Fortress, 978-1-4514-4, $1.95 (M).**

The trumpet and tambourine parts are not in the choral score but may be retrieved as a download at the Augsburg Fortress website. The congregation's part is on the back cover for bulletin duplication. There are four verses, with one for unaccompanied choir. The organ part, on three staves, is not difficult. This arrangement is appropriate for most church choirs.

***I Will Clap My Hands*, Joseph Martin. Unison/two-part, piano, with optional percussion and handbells, The Lorenz Corporation, 10/3768L, $1.95 (M-).**

In this joyous setting of a James Stevens text, all percussion and handbell parts are included in the score as well as separately on the back cover. The vocal parts are not difficult and tend to be tuneful. It is the instrumental music that gives the character to the music. The music is rhythmic and has some handclapping for the choir. Although probably intended for young voices, this delightful anthem also would be great fun for adult women in the church choir. Only three handbells are used.

***Come and Sing a Song unto the Lord*, Dan Edwards. Two-part with piano and optional B-flat clarinet and tambourine, Choristers Guild, CGA 1272, $2.10 (M).**

There is a folk-tune quality in this fast-paced rhythmic work. The piano often has a "boom-chick" accompaniment that helps increase the rhythmic drive. The tambourine and clarinet parts are in the choral score and separately at the end; they are busy and play throughout the entire setting. This very delightful arrangement will be popular with the singers and the congregation.

***Hazermous Un Merenda (Let's Make a Meal!)*, arr. Elliot Levine. Two-part (SS) unaccompanied with drum, Transcontinental Music Publications, 993452, $2.50 (E).**

The drum part is in the choral score and separately at the back; its repeating rhythms are used in every measure. Only a Hebrew text is given for this Sephardic song to a four-verse text by Isaac Levy. The choral parts are simple, often in unison, and probably best suited to young voices.

***Let All Mortal Flesh Keep Silence*, Robert Hobby. SATB, brass quintet, timpani, handbells, and organ, with optional congregation and suspended/crash cymbals or orchestra, MorningStar Music Publishers, MSM-590-1950, $1.85 (M-).**

Several performance options are given in the preface. The familiar hymn melody is set to four verses, which are also on the back cover for congregational duplication. Two of the verses are unison, and the other two have a descant. Different scores are available for the various instrumental combinations. This very easy choral anthem will find lots of uses.

***In the Midst of New Dimensions*, arr. Jeremy Bankson. SATB, brass quintet, percussion, congregation, and organ, MorningStar Music Publishers, MSM-60-6500, $1.85 (M).**

There are five verses and a refrain to this hymn arrangement. The congregation joins the choir on two of them; their music may be downloaded for free through the MorningStar website. After a long instrumental introduction, the instrumental music becomes little more than duplicating the choral parts until between the fourth and fifth verses, when the introduction music returns. This is a pragmatic arrangement that will be useful for most church choirs.

***Amen Siakudumisa*, arr. Cameron LeBarr. SATB unaccompanied, with optional percussion, Choristers Guild, CGA 1285, $1.95 (M-).**

Although two Djembe drums are indicated, their music may be played on congas and or other types of high/low drums. Those rhythms are in two different four-bar phrases that are each to be played on differing parts of the text. The two-word title constitutes the entire text, which is translated as "Amen, We Praise Your Name, O God." The music is very repetitive, with simple rhythms in the choral statements. This would be very useful for a youth choir or adult choir.

New Recordings

***Jehan Alain: Complete Organ Works*. Jean-Baptiste Robin, organist. Brilliant Classics 94233 (3 CDs), www.brilliantclassics.com.**

This is a significant release. There have been other "complete" recordings of Alain's works, most notably by his youngest sister Marie-Claire Alain, but it turns out that there are degrees of completeness, and Robin includes three pieces not previously recorded, even on the authoritative Marie-Claire Alain records.

Robin, who holds the post of organist at the Royal Chapel of Versailles, studied with Marie-Claire for two years, with the works of her brother as particularly important subjects, so he has certainly absorbed her understanding of the pieces. (And any performer of Alain's music should read her recollections of Jehan, and the detailed analyses of each of the compositions that appeared in The Diapason in January–March 1970.) Nonetheless, their performances differ in several ways: she chose the "néo-classique" Valtrin-Callinet/Schwenkedel organ of the Basilica of St. Christophe in Belfort as a single organ that in her view could best provide the sonorities her brother had in mind. (She has also recorded some of the pieces on the actual Alain house organ, now safely preserved in Switzerland, but as she has pointed out, many of his suggested registrations came from his imagination rather than from any real-world organ.) Robin, on the other hand, recorded the works on three different organs: the major works (*Suite pour Orgue, Trois Danses, Litanies*) on the eclectic organ of St.

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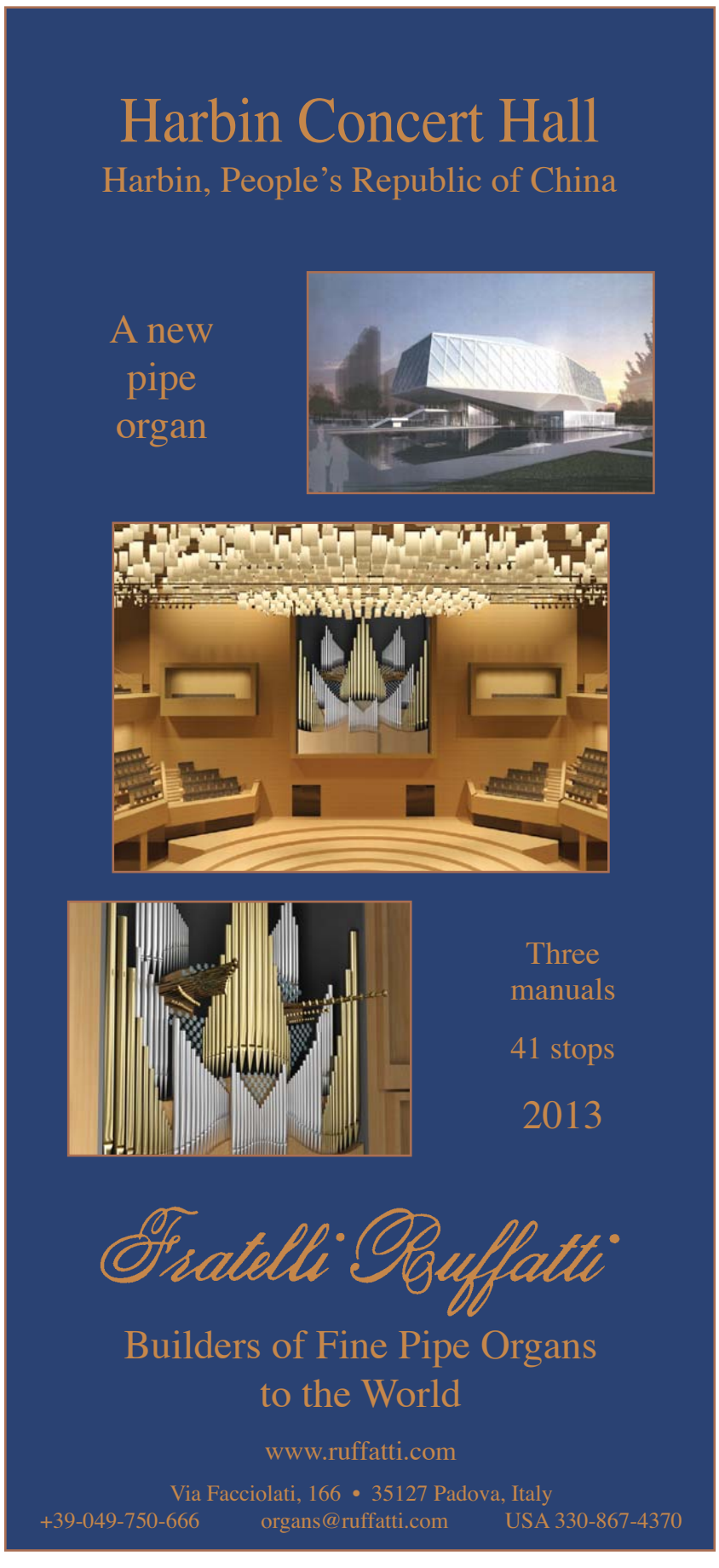

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Etienne du Mont in Paris, made famous by Maurice Duruflé's long tenure), the shorter works on either Paris's newest organ, the three-manual Aubertin of St. Louis en l'Ile, or its somewhat larger contemporary, the Boiseau/Villard organ of Ste. Radegonde in Poitiers. More significantly, while Robin is faithful to Alain's score, his readings show much more freedom, and to these ears make this sometimes-puzzling music more convincing than I have heard before.

In *Litanies*, for example, Robin takes a long pause before the two measures marked "*subito piu lento e intimo*" and then plays them more slowly and quietly than I have ever heard. It works. And he manages to play those desperate headlong descending triads just before the end at the proper breathless tempo while executing the called-for decrescendo, something I don't think I've ever heard done quite as well before. And I am quite certain I have never heard a performance of the *Trois Danses* to equal Robin's: by turns somber, poetic, dramatic and even frenzied, it makes this suite that so often sounds awkward come alive as a unique masterpiece.

Robin plays the shorter works, many of which are seldom played, with the same fidelity to the composer's intentions and the same attention to the music's subtleties. One might regret that in the *Postlude pour l'Office de Complies*, that most evocative piece that Marie-Claire Alain described as "a slow lullaby, but above all as a dream," it is unfortunate that Robin has to settle for a Bourdon rather than soft 8′ and 4′ string stops for the sustained chords, but the poetry remains. The previously unrecorded works are *Variations sur un Theme Donné de Rimsky-Korsakov*, *Fugue sur un Sujet de Henri Rabaud*, and *Canon en Mode Dorien*, none of them particularly revelatory.

An added feature is the only recording of Jehan Alain himself, playing the 11-rank organ of the Synagogue on the rue Notre-Dame de Nazareth, where he was organist. He plays his *Les Fêtes de l'Année Israélite* (also played by Robin in the modern recording) and, with choir and orchestra, *Synagogue Music*. The music is straightforward accompaniment to the service without anything that might be recognized as bearing Alain's individual stamp, and given the primitive sonics of the 1938 recording, its inclusion is mostly of historical interest.

Overall, however, I have nothing but praise for this collection. I have not heard any of the instruments live, so I can't swear to the accuracy of the recording, but each of the three instruments sounds completely convincing. And since Brilliant is a budget label, the 3-CD set sells for less than one might expect to pay for a single CD. If you enjoy the music of Jehan Alain, you should have this set.

—Michael Fox
Hillsboro, Oregon

***The Organ of St. Albans Cathedral*, Tom Winpenny, organist. JAV Recordings, JAV190, $25.00, www.pipeorgancds.com.**

There surely can be no more famous international organ competition than that launched by Peter Hurford in 1963 upon the newly installed three-manual Harrison & Harrison organ in St. Albans Cathedral: from the finest young competitors who go on to lifelong careers as concert musicians, to the glittering array of famous judges, seldom can so many famous names be associated with one instrument. Recently (2007–09) completely renovated by the original builders, this spectacular organ shines, both visually (with its new façade pipes) and musically (including the addition of a plethora of reed stops, and the redistribution of three solo stops onto a new fourth manual), and clearly demonstrates (along with the new Harrison in St. Edmundsbury Cathedral) the first-class tonal skill and craftsmanship of the Durham firm.

And could there be a better performer than Tom Winpenny to put this magnificent instrument through its paces? Having come through the time-honored English church music system—first as a boy chorister (York Minster), then music scholar (Eton), several organ scholarships later (Worcester Cathedral, St. George's Chapel, and finally King's College, Cambridge)—Winpenny was appointed, in 2006, as sub-organist at St. Paul's Cathedral, London. He moved up to the assistant master of the music position at St. Albans in 2008 and nothing but praise for his outstanding playing has been forthcoming ever since. (Those who follow my suggestion and purchase this CD will immediately see why that is so.)

The repertoire featured on this disc is an eclectic blend of old and new, and begins with one of three works premiered on this disc: Winpenny's own arrangement of William Walton's *March: An History of the English-Speaking Peoples*—it's a grand and glorious start to a great CD, and showcases much of the tonal spectrum of the instrument. The Patrick Gowers *Trio Sonata* is long (12:22) and, quite frankly, rather tedious (even for one who is not in any way opposed to contemporary organ music). Between these two works is placed J. S. Bach's *Prelude and Fugue in D* (BWV 532), which is played flawlessly and with tremendous articulation—the registration at the beginning does, however, feel a little heavy, but that aside it is an excellent performance.

Marcel Dupré's arrangement of Handel's first *Organ Concerto in G Minor* (op. 4) practically sings on the flues of this organ, ending with a glorious climax, and Winpenny appears throughout this work (as indeed throughout the entire disc) to be the consummate master of his instrument. For the *Feux follets* (from op. 53) of Louis Vierne, Winpenny extracts some convincing French sounds, but despite superb technical playing the piece does not seem entirely convincing on this very English organ.

The first of the two real highlights of this recording, for me, came in the *Introduction, Passacaglia and Fugue in E-flat Minor* (opus 149) of Healey Willan: the strings shimmer, the plenums thrill, and Winpenny milks Willan's dark, moody passages for all they're worth. I would absolutely buy this CD for this piece alone! After Peter Hurford's *Two Dialogues* (for which I have never really cared, although Winpenny makes them dance and sing here, bringing rather more appeal to them than they've ever had for me in the past) we then come to the final piece on the CD, and the second compelling reason I find to highly recommend this recording—the premiere of Simon Preston's *Toccata* (in d minus)—a far more interesting and exciting work that his *Alleluyas*, it combines an exciting rhythm and sense of movement with several interesting motifs, ending in a glorious climax following the reinstatement of the intentionally absent D. The work demonstrates the versatility of this great cathedral organ and Winpenny's superb technical skill (not to mention the stately Fanfare Trumpet during the slightly bizarre section of demonic quasi-fairground music!).

The disc is accompanied by a very comprehensive 24-page booklet, giving much information about the organ, performer, and repertoire. There are several beautiful photographs throughout, although the color photograph on the back page, of the organ surrounded by scaffolding, is a real waste of an opportunity to showcase the magnificent twin cases designed by John Oldrid Scott (1908); the only other downside of this CD is the card-fronted jewel case. However, you should not allow these two minor issues to detract from what is an absolutely first-class performance on a world-class instrument featuring some excellent repertoire, and which must surely be the most compelling purchase for your collection this year.

—James M. Reed
Bergen, Norway

New Organ Music

Johann Sebastian Bach, *Complete Organ Works. Vol. 4: Toccatas and Fugues, Individual Works* (ed. Jean-Claude Zehnder), 182 pp., €26.80. Edition Breitkopf 8804; www.breitkopf.com.

Vol. 4 of Breitkopf's new edition of Bach's organ works contains the toccatas and fugues and a handful of individual free organ works, edited by Jean-Claude Zehnder. Surely one of the world's foremost scholar-performers of Bach's music, Zehnder has, perhaps more than anybody in the field, been able to combine his outstanding musicianship with broad scholarly knowledge. This edition, too, is clearly the work of a scholar who at the same time *feels* the music under his fingers. In addition, Zehnder's yearlong teaching experience at the Schola Cantorum Basiliensis is obvious from many remarks in the Introduction and Commentary.

Although editorial consistency in following one source for the main text in the edition keeps Zehnder from incorporating the hand divisions from the Fétis manuscript in the opening section of the C-major Toccata, he does give the passage with hand divisions in the Commentary; after all, even if the hand division does not go back to the composer, it gives valuable insight in eighteenth-century keyboard technique and performance practice. In discussing the ornaments (so abundantly present in some of the sources of the works in this volume) Zehnder remarks wisely that "richly embellished versions should . . . only be played after one has acquired a certain skill in this practice, preferably with French keyboard music." Yet another example of Zehnder's "teaching" in this volume is the discussion of touch in the Introduction, with particular attention to the use of *legatissimo* in chords. Such performance-directed features are all too rare in critical editions of music.

I have enjoyed working with this volume more than with any of the new Breitkopf Bach volumes so far. The equally rich and concise Commentary (German only, but an English translation can be downloaded from the publisher's website) is a wonderful source of information (the possibility of two pedal mordents just before the end of the famous pedal solo in the C-major Toccata, for

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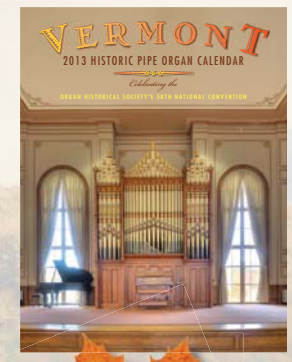

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example), but the main text itself is also good for many nice surprises. Take the grouping of the sixteenth-plus-two-thirty-seconds in the pedal solo: both in the New Bach Edition (NBA) and in the Bach-Gesellschaft edition (available as Dover reprint), these groups are slurred "in threes"; Zehnder puts the slur only over the two thirty-second notes. That reading sheds an interesting different light on the passage, also from a technical point of view. More audible perhaps are some interesting accidentals: the last note of m. 44 in the C-major Fugue is an F-natural, beautifully rubbing with the F-sharp in the alto. (The F-natural was there in the Bach-Gesellschaft edition; NBA printed an F-sharp here.) Also interesting is the brief pedal solo just before the end of the Fugue: the second note in m. 133 is an F-natural, not F-sharp (despite both Bach-Gesellschaft and NBA), and Zehnder convincingly points out that the passage echoes the right hand of the previous bar. (It seems to me that this has implications for both tempo and articulation.)

In addition to the "standard" versions, the volume contains additional versions for the *Passacaglia*, the *Pièce d'Orgue* (a.k.a. the *Fantasy in G major*), and the *Canzona*. The early version of the *Pièce d'Orgue* is an eye-opener, with valuable hints for hand division and, of course, the very limited pedal. The densely ornamented version of the *Canzona* is not only of enormous interest just for that reason, but perhaps even more because of very extensive fingering in the source (with a fingering for nearly every note in the piece!).

A CD-ROM in the back of the book contains early versions and ornamented versions of various pieces. The version in F major of the *Capriccio in E Major* may come in handy for performance at organs with a tuning closer to mean-tone temperament. In addition, the *Little Harmonic Labyrinth*—surely not by Bach—and the *Prelude in G major*, BWV 568, a nice-enough piece but unlikely to be authentic, are found here.

Although the edition is generally a pleasure to play from, a few pages are excessively crowded, with as many as fifteen staves on a page (the overall average is twelve or fewer). The reason for this is sometimes hard to fathom: the *Lentement* section of the *Pièce d'Orgue* is printed on three staves in the "standard" version, but on two in the early version; yet the music is in essence the same. It is also a pity that, even with the many densely printed pages, page turns are often less than convenient.

—Dr. Jan-Piet Knijff, FAGO
Armidale, NSW, Australia

***In dulci iubilo: 10 Chorale Preludes for Advent and Christmas*, by Wolfgang Rübsam. Edition Schott ED 21189, €17.99; www.schott-music.com.**

In the July 2011 issue of THE DIAPASON, I reviewed Rübsam's *Fourteen Chorale Preludes: A Guide to Liturgical Improvisation*, a volume in which Rübsam gives helpful directions in using chorales to learn improvisation in diverse styles. Each chorale included is set in a different style, with helpful suggestions for the performer.

It seems to me that this volume, *In dulci iubilo*, is an outgrowth of that previous set. The settings are improvisatory in style, the polyphony creating new and sometimes unexpected harmonies. Prof. Rübsam remarks in the preface that "The German contrapuntal grammar has been merged with French colors of harmonic flair and some daring, enjoyable American twists. Modal expression meets with the power of cross relationships, sequential logical patterns, contrary motion, suspensions and the pedal point, resulting in church music which speaks to the heart and soul." This is the perfect description. The settings have surprises, are sometimes startling, occasionally clashing, but always unique and convincing.

Sometimes Rübsam's comments are very interesting, as well as unusual. I haven't quite figured out how in *Lo, How a Rose E'er Blooming* the directions for the right hand, which has the melody as well as a moving line in 6/8, and includes the admonition "no finger substitutions," affects the final sound. Several settings have more than one movement, such as *O come, O come, Emmanuel, Fling Wide the Door*, and *Praise be to Jesus Christ. Savior, tear open the heavens*, ends with a fierce-sounding toccata. Single-movement chorales include *Savior of the Nations, Come, O Lord, How Shall I Meet You, Beside thy cradle here I stand, From Heaven Above*, and *Good Christian Friends, Rejoice*.

I would be hard pressed to select a favorite setting, but *Good Christian Friends, Rejoice* would rank high for me, as it is faintly reminiscent of the third movement of Mendelssohn's fourth sonata, with the melody set against lightly running sixteenth notes. Of course, that is where the resemblance ends as well! *Praise be to Jesus Christ* is written in a classical French style—think Couperin Mass. *O come, O come Emanuel* opens with a double-pedal canon marked "non legato, toes only." By now you have the idea that there is variety in the collection—something for everyone, as it were.

The music is moderately difficult. It will take some work. But, as Rübsam points out, the pieces may also serve for improvisational practice as well. I have no problem recommending this collection highly.

—Jay Zoller
Newcastle, Maine

New Handbell Music

***Calypso on "He Leadeth Me,"* William R. Bradbury, arranged by Tammy Waldrop for 3–6 octaves of handbells with optional percussion. Agape (a division of Hope Publishing Company), Code No. 2609, $4.50; percussion parts, conductor's score, Code No. 2609P, $12.50, Level 3- (M).**

Adding a new twist to this beloved hymn, arranger Tammy Waldrop provides an authentic calypso flavor throughout that should have the audience tapping their toes. This piece should be accessible to most choirs and should provide an upbeat learning experience!

***Holy, Holy, Holy*, arranged by Sandra Eithun for 2 or 3 octaves of handbells or handchimes. Choristers Guild, CGB398, $4.50, Level 1 (E).**

With original material for the introduction and interludes, this arrangement of John Dyke's NICAEA is pretty straightforward, featuring effective harmonies and percussive effects.

***This Is My Father's World*, arranged by Anna Laura Page for 2 or 3 octaves of handbells and optional flute. Choristers Guild, CGB734, $4.50, Level 1+ (E).**

Written with an introduction followed by a verse and a half of the hymn tune, the arrangement is short but effective. If one has the resource of a flute player, the effectiveness of the piece would be doubly enhanced.

—Leon Nelson

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The Tiento: An Iberian Art Form

Mark J. Merrill

During my many years of playing and specializing in Iberian repertoire, the most frequently asked question was always: "What IS a tiento?" According to various textbooks, *tiento* (Portuguese: *tento*) is a musical genre originating in Spain in the mid-15th century. It is formally analogous to the *fantasia* (fantasy), found in England, Germany, and the Low Countries, and also the *ricercare*, first found in Italy. The word derives from the Spanish verb *tentar* (meaning either to touch, to tempt, or to attempt), and was originally applied to music for various instruments. By the end of the 16th century, the tiento was exclusively a keyboard form, especially organ music. It continued to be the predominant form in the Spanish organ tradition through the time of Cabanilles, and developed many variants. Additionally, many 20th-century composers have written works entitled "tiento."

So, "What is a tiento?" It is many things: it can be a fast- or slow-moving work; it can be a work with the cantus in the left or right hand; sometimes it is a structured form and sometimes it is very improvisatory in nature. So the real answer is: a tiento is many things!

As an undergraduate, I remember during our organ literature class each student was assigned a genre to present to the class. Having a double major in Spanish, of course I was given the Iberian portion to present. We were using two texts for this course: Corliss Arnold's *Organ Literature: A Comprehensive Survey* (The Scarecrow Press, Second Edition, 1984) and Marilou Kratzenstein's *Survey of Organ Literature and Editions* (Iowa State University Press, 1980). The two books had a total of 11–14 pages devoted to this repertoire as compared to English repertoire, which had nearly 40 pages! It was clear that Iberian repertoire was very under-represented.

During my investigation I quickly discovered that the term tiento was a very generic label applied by many composers of the period and that many of these works had no common variables. So the word "tiento" was a broad term.

Keeping that in mind, it was obvious that the full title of the tiento was important. There are many types of tientos and the full title gives the player every bit of information that is required to fully interpret, register, and realize the performance of the work in question—much like French Classical titles tell the organist what registration is required for the particular piece.

The title tells all!

Indeed, the title tells the performer nearly everything one needs to know in terms of tempo, registrations, and ornaments (or lack thereof). Let's learn a few basic terms first. *Tiple, mano derecha*: both terms refer to the fact that the melody is in the right hand. *Bajo, baixo*, and *mano izquierda* all refer to the melody being in the left hand. *Tientos de falsas* are generally always played on one manual. Some tientos are contrapuntal in nature and will be played on one manual; this must be determined by studying the texture of the selection: is there an obvious melody line, an obvious accompanying line, and so forth. One other notable point: the use of pedals is generally only at cadences or where a pedalpoint is sustained and at 16′ pitch on a Bourdon or other flute.

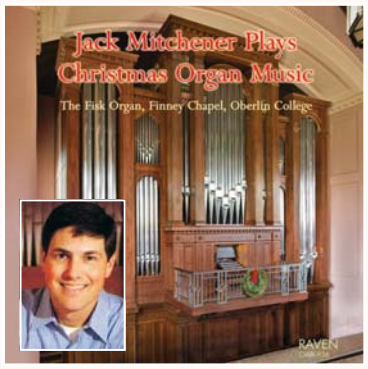
The title will often have a reference to the eight church modes. This ordering of the modes tells the performer many important factors as regards the registrations required for the particular work in question. (See performance guildelines chart.)

The 8 Gregorian modes

> The basis for interpretation of any tiento lies in two major observations: the mode in which it is written and the title of the work. In determining the mode or tone the performer must refer to the authentic church modes as defined by Cicero, who codified the modes and attributed their astrological meanings in musical terms such as tempo, dynamics, registrations and especially tonal effects or qualities. The title will further provide the given information as to specific or implied registrations.[1]

Each mode has particular implications regarding the use of registrations as well as moods. The early modes played a very important role and had a very strong connection to daily life. The classical education consisted of literature, poetry, science, astronomy/astrology, mathematics, and music. The

NEW! Jack Mitchener Plays Christmas Organ Music



Jack Mitchener

Jack Mitchener plays Christmas organ music on the 75-rank Fisk in French style at Finney Chapel, Oberlin.
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Paul Manz: Gabriel's Message **Yon:** Pastorale *Gesù Bambino*
Balbastre: *Où s'en vont ces gais bergers?*
Vaughan Williams: Fantasia on *Greensleeves*
Duruflé: Prélude sur l'Introït de l'Épiphanie
Gerald Near: *Freu dich Sehr* (Comfort, Ye My People)
Eric Thiman: Postlude on *Adeste fideles*
Daquin: Noël X (Grand Jeu et Duo); Noël Étranger
Brahms: *Es ist ein Ros' entsprungen* **Mulet:** Noël (Byzantine Sketches)
Bach: *In dulci jubilo*, BWV 729 **Adolphe Adam:** O Holy Night (arr. Noble)
Dupré: *In dulci jubilo* (from 79 Chorales, Op. 28)

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Jonathan Ryan plays the 3-manual organ built last year by Parkey OrganBuilders at the Cathedral of St. John Berchmans in Shreveport, Louisiana.
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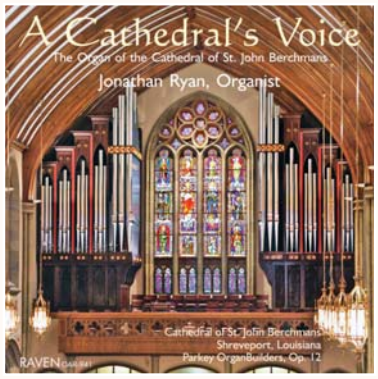
George Oldroyd: Three Liturgical Improvisations
Petr Eben: Studentenleider from *Faust*
Marcel Dupré: *Placare Christe servulis*, Op. 38, No. 1
Robert Schumann: Canonic Etudes, Op. 56: No. 4 in A-flat; No. 5 in b; No. 6 in B
Zachary Wadsworth: *Resignation* (composed 2012, premiere recording)
George Shearing: *Come Away to the Skies* **Al Travis:** *Amazing Grace*
Charles Tournemire: Fantasie sur le *Te Deum* et *Guirlandes Alleluiatiques*



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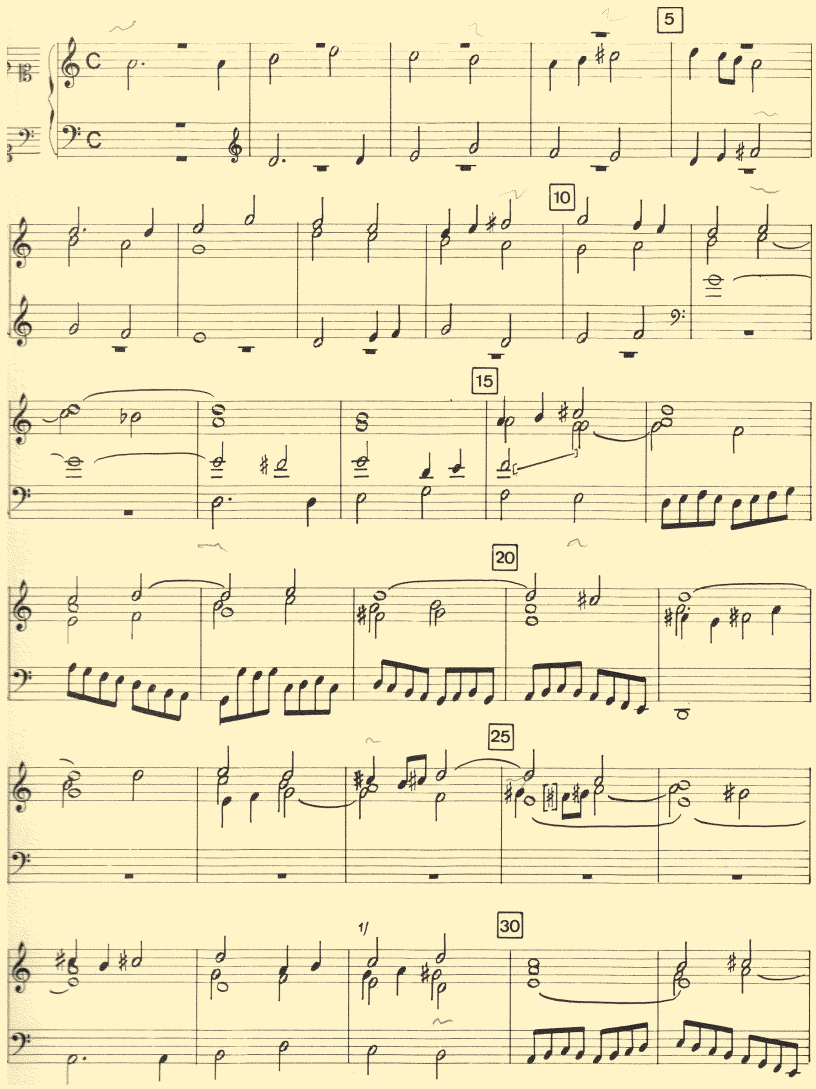

***Tiento de mano izquierda de 1° tono*, by Sebastián Aguilera de Heredia**

Performance guidelines

Type of Work	Left Hand Registration	Right Hand Registration	General Implications

The most common
types of tientos

List of representative works

Q

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From the organbuilder

I recently agreed with a colleague who said you can determine a pipe organ builder's priorities by the design of his smaller instruments. Large instruments are easier to design because you have all the sounds required. Nothing needs to be left out; the only decision is where to place everything. In smaller instruments, decisions must be made regarding how to best use the resources available, and these reveal just what is most important to the builder. While our firm has built many large pipe organs, we have made something of a name for ourselves with our smaller instruments, and it is in these instruments where you can discover our personal priorities for a parish pipe organ.

Some builders would say that any organ of 12 stops would be simply 12 stops. Since I was a young man discovering the pipe organ, I have always felt that the best use of funds, and the desire for an interesting specification, indicate that careful borrowing of stops between manuals and pedal was the better design choice for the smaller instrument than the academic approach. To do this requires some kind of unit windchest action. Many years ago I chose to work with the all-electric unit action to see if it could be built such that the undesirable pipe speech characteristics associated with this action could be corrected with careful execution. This action offers complete freedom of chest layout, and it can offer long, trouble-free life. After research and development and years of use, the Kegg all-electric action is now a highly evolved system, using oversized valves that feed copious wind to each pipe by way of an expansion chamber. The expansion chamber then conditions the wind to the pipe such that it has a gentle attack and release. With this action, borrows are economical while retaining integrity of pipe speech. Unity of speech is assured, regardless of the size of the instrument, or how many stops and couplers are in use.

Our new instrument for Sacred Heart Church in New Philadelphia, Ohio is an example of what I consider close to ideal for a parish church. At 12 stops and 15 ranks, it is not small. It is large enough to include a great deal of color and variety, while still being affordable, and it can physically fit into many spaces. The key to successful unit organ design is restraint, careful scaling, and of course finish voicing of the organ in its final location. Scaling of the pipes must be treated differently for a successful result on an extended set of pipes. It is a different treatment than you would give to the same pipes for a straight stop, and it eliminates the "unit" sound that older highly unified organs usually exhibit.

The stoplist of a successful unit organ must contain a core ensemble that is essentially straight. In the design of this organ, the Great contains a chorus of 16-8-4-IV with no borrowing. There are two flute ranks of different character. The wood Gedeckt is typical. The Spitzflute is delicate in the bass and increases in volume as you ascend the scale. This makes a softer 8′ that can still sit above the Gedeckt well when used at the 4′ pitch, and also provides a sparkling 2′. Note that the flutes are distributed differently on each manual. Unification is minimized within each manual and the sounds, both individually and in combination, are very different on each manual. This is another example of carefully "breaking the rules," while providing an interesting organ to play. The unification of the stops is musically invisible.

Kegg organs of this size are surprising because they give the player and the listener the impression that they are larger than they actually are. Several key design features contribute to this, including musical effects that are usually found only on larger instruments. Some of these design features are effective swell shades, a string celeste pair that are not too soft, more than one enclosed reed stop, at least one reed stop that continues to 16′ completely within the swell box, and if possible, a special sound that is not expected from a smaller instrument. In the case of the Sacred Heart organ, we have all of these things.

The organ is entirely enclosed, with the exception of the 8′ Great Principal and the 16′ Pedal Bourdon. The effective swell shades allow the strings to be more aggressive because you have control over them. The 8′ stops are of similar volume, allowing combinations to blend while retaining individual color. The Spitzflute's milky sound gives the impression of a very soft stop with the shades closed. Having a Trumpet and an Oboe on an organ of 12 stops is a happy discovery for the musician. One reed stop doesn't have to play all the reed parts. The Oboe can be gentle, while the Trumpet can shine. You are not limited to one "medium" stop trying to be all things for all music. Having the Trumpet extended to 16′ pitch and enclosed provides the exciting sound of fiery reeds behind closed shades that is frequently heard only on larger instruments. An additional special sound on this organ is the Sesquialtera II on the Great. The flexibility of our chest action permits using the lowest rank of the Mixture for the tenor-C 2⅔′ partial, thus only needing the additional 37 small pipes of the TC 1⅗′ to be independent for this stop, and these pipes can be bold. Thus we have a strong leading solo voice that takes little room in the organ, plus it is another sound that is not expected in an instrument of 12 stops.

Another significant and unusual sound in this organ is the 16′ Violone. This stop is an extension of the Viole and is slender in scale in the Cavaillé-Coll tradition. It is entirely enclosed within the swell box. The incisiveness of this stop blends well with the substantial Bourdon. It is a very present help when registering an intriguing Pedal line. It would be a welcome addition to any instrument, but particularly in one where only a single 16′ Bourdon is usually found.

While this instrument would be effective in an intimate room, Sacred Heart Church seats approximately 400 people, was built in the early 20th century, and enjoys a superb acoustic with an empty reverberation time in excess of three seconds. Placement is ideal, high in the rear gallery. The gallery is rather shallow and there is a fine rose window that commands respect. Conventional wisdom would place the organ case in the center, as was the previous instrument. Because the gallery is only 10 feet deep, even a reasonably shallow organ case would mean that the choristers would be divided on either side of the case and/or console and not be able to hear each other well. The solution was to place the organ case entirely on one side, rather than in the center. This clears sight lines

Eagle

Kegg Pipe Organ Builders

GREAT

16′	Violone	73 pipes
8′	Principal*	61 pipes
8′	Spitzflute	73 pipes
8′	Viole (ext)	
8′	Viole Celeste TC (Sw)	
4′	Octave	73 pipes
4′	Gedeckt (Sw)	
2′	Flute (ext Spitzflute)	
II	Sesquialtera TC and from Mixture	37 pipes
IV	Mixture	244 pipes
8′	Trumpet (Sw)	
8′	Oboe (Sw)	
	Chimes (Deagan, 21 notes)	
	Great 4	
	Swell to Great 16	
	Swell to Great 8	
	Swell to Great 4	

* Unenclosed

SWELL

8′	Gedeckt	73 pipes
8′	Viole (Great)	
8′	Viole Celeste TC	49 pipes
4′	Principal (Great 4′ Octave)	
4′	Spitzflute (Great 8′ Spitzflute)	
2⅔′	Nazard TC (ext 1⅗′)	
2′	Octave (Great 4′ Octave)	
1⅗′	Quinte	49 pipes
16′	Bassoon TC (ext Oboe)	
8′	Trumpet	73 pipes
8′	Oboe	61 pipes
4′	Clarion (ext Trumpet)	
	Tremulant	
	Swell to Swell 16	
	Swell Unison Off	
	Swell to Swell 4	

PEDAL

32′	Resultant (from Bourdon 16′)	
16′	Bourdon	44 pipes
16′	Violone (Great)	
8′	Principal (Great)	
8′	Bourdon (ext)	
8′	Viole (Great)	
8′	Gedeckt (Swell)	
4′	Octave (Great 8′ Principal)	
16′	Trumpet (ext, Swell)	12 pipes
8′	Trumpet (Swell)	
4′	Clarion (Swell)	
4′	Oboe (Swell)	
	Great to Pedal 8	
	Great to Pedal 4	
	Swell to Pedal 8	
	Swell to Pedal 4	

Façade and pipe shade panel

for the window and keeps musicians together, leaving all remaining space in one contiguous block. The choirs are already enjoying their new togetherness, with confidence and blend being immediately elevated. The free-standing case is away from each wall, leaving an insulating space. Every part of the instrument has a roof over it. These help greatly with tuning stability, projection, and blend.

The organ case has several features of note. On the long side is a pipe shade panel that has carved and gilded representations of the symbols of the four Apostles: Matthew, Mark, Luke, and John. They are, in order: a human form, a lion, a bull, and an eagle. These appear on the capitols of each column in the church, which served as the inspiration for these particular examples. The forward-facing façade will have a pipe shade that will be an illumination. It is being created now by Jed Gibbons of Chicago and will be installed in the coming weeks. The corner tower extends the visual height of the case. Wanting the organ to visually balance this tall room, I designed the 8′ Principal with long feet and forced length. The tallest pipe in this tower is almost 16′ in length. The forward façade is speaking, the side façade is mute. All pipes are polished, to reflect the filtered color from the fine windows. The constant change in light is delightful.

The console is our premium stepped-terrace drawknob design, with warm LED lighting for music rack and pedal. It is movable and includes a comprehensive combination system with unlimited piston memory, performance record/playback, and transposer. Manual keys are wood with bone and rosewood coverings. As with all our instruments, the bench is adjustable, and there is a large, center pencil drawer.

The Sacred Heart organ is an instrument that has a wide dynamic range, provides warmth, fire, and excitement for homophonic music, two contrasting choruses for polyphonic music, and balanced independence for trios. Its reeds provide color and fire. Its flutes and strings are full of warmth and sparkle. In an age when substitute instrument dealers would have you believe that you must have three manuals and 75 stops to play a hymn, it is gratifying to build, play, and listen to an instrument of only 12 stops that is so satisfying.

No pipe organ project can come to be without the support of clergy and the enthusiasm of musicians. Father Jeff Coning has been an unending fount of firm support for both his staff and this project. Music director Beth Fragasse has led the project with understated elegance, and always in a straight line toward the conclusion. To them and the congregation of Sacred Heart parish we shall be always grateful.

We invite you to come see this newest addition to the Kegg family and to explore further on our website our ideas for organs of all sizes.

—Charles Kegg

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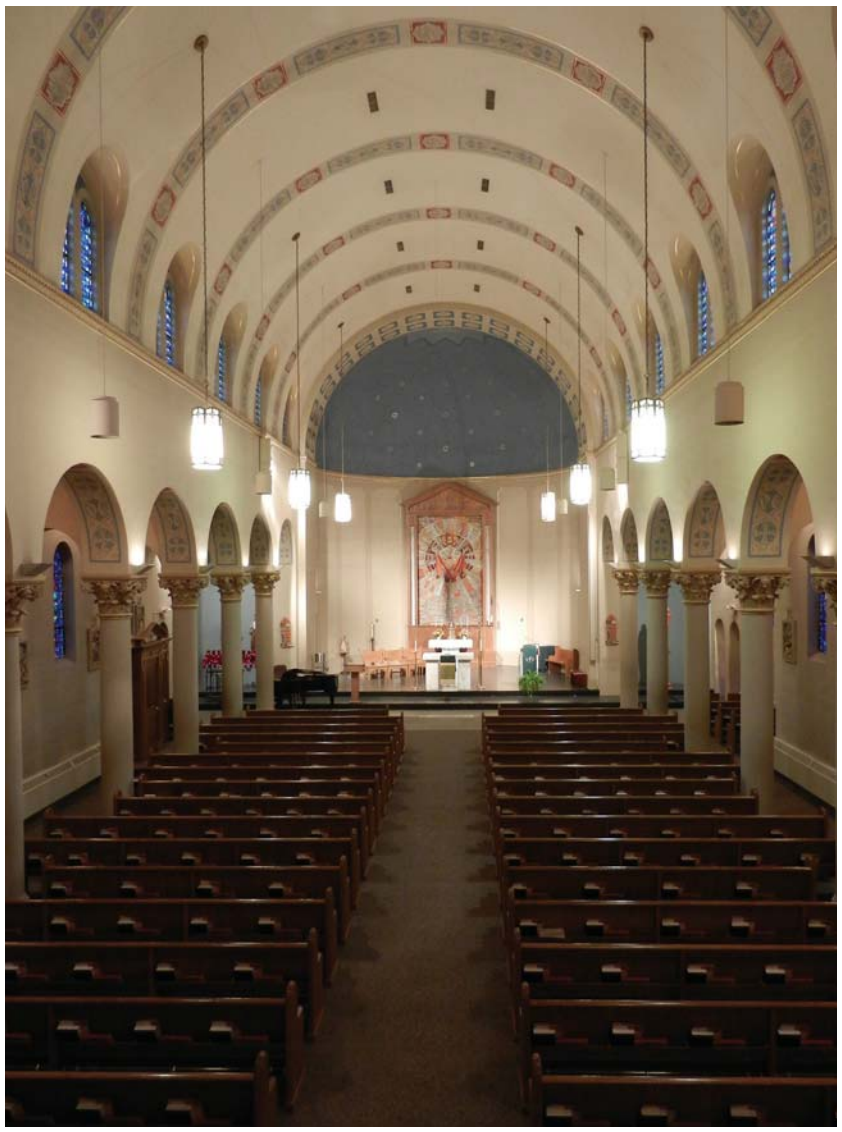
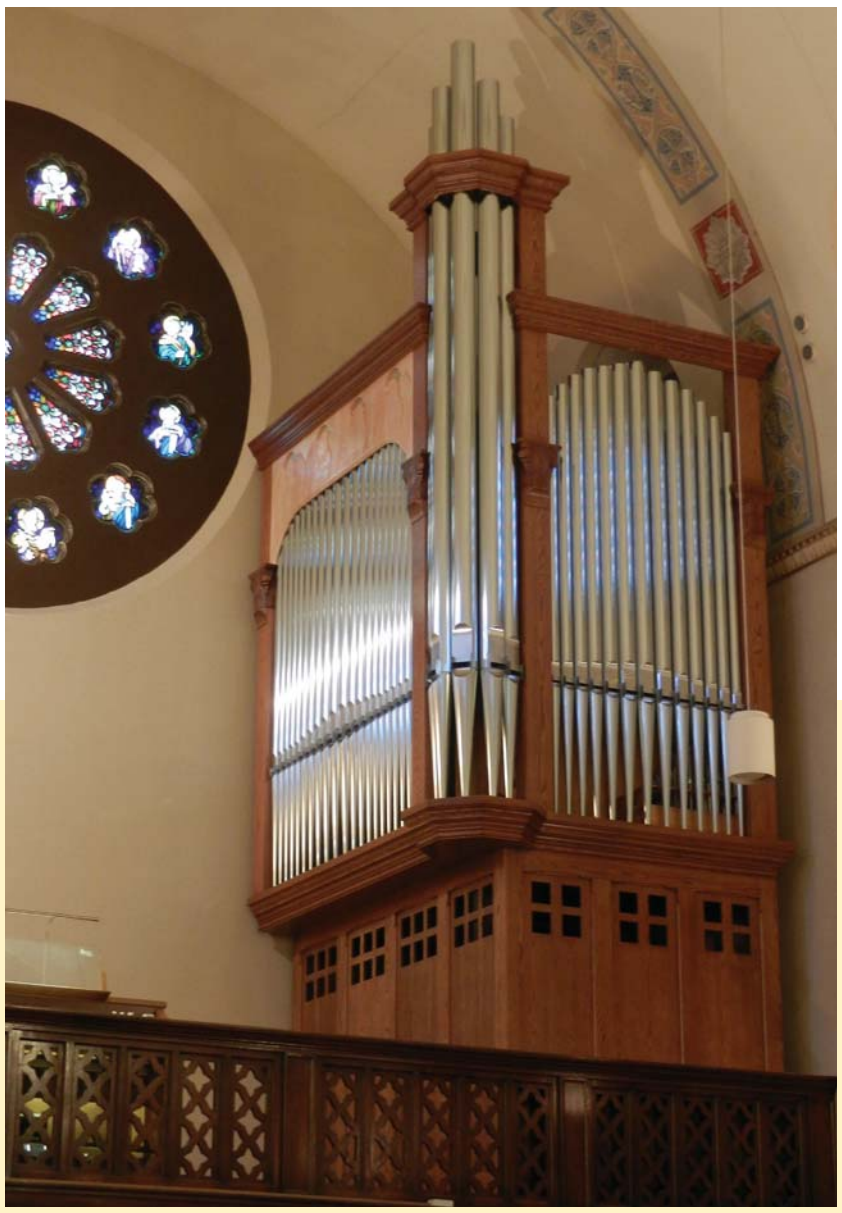


Nave



Organ installed in rear gallery

Sacred Heart Church, New Philadelphia, Ohio

Tonal Resources
15 ranks
12 stops
922 pipes

Adjustable Combinations
30 memories per user
Unlimited users
Great 1–5 thumb
Swell 1–5 thumb
Pedal 1–3 toe
General 1–8 thumb & toe
General Cancel thumb
Set thumb
Range thumb
Clear thumb
Undo thumb

Reversibles
Great to Pedal thumb & toe
Adjustable Full Organ thumb & toe

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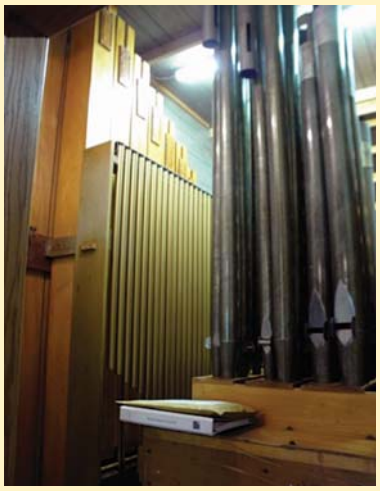
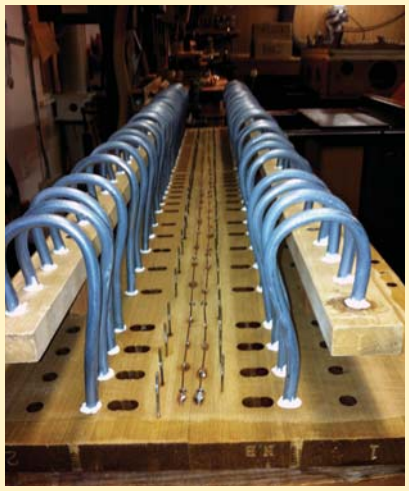
Crescendo pedal with numeric indicator
Concave and radiating pedal clavier
Adjustable bench
Transposer
Full Organ indicator light
Drawknob console, all-electric, detached. Pakkawood drawknobs. Console case, bench, and pedalboard of oak.
Manual naturals covered in bone, sharps of rosewood. Pedal sharps of rosewood, naturals of maple.

New Organs

Completed console

Lead tubing, before


Organ chamber


Lead tubing, after

Leek Pipe Organ Company, Oberlin, Ohio
St. Luke's Lutheran Church, North Baltimore, Ohio

The Leek Pipe Organ Company of Oberlin, Ohio has renovated the 1942 Schantz organ at St. Luke's Lutheran Church in North Baltimore, Ohio.

"All for the Glory of God" was Pastor Mineo's passionate call to his flock for the organ rededication service and the 115th anniversary celebration at St. Luke's Lutheran in North Baltimore, Ohio. The sounds of the organ and enthusiastic choir filled the church with celebration. As a member of the Northwestern Ohio Synod of the Evangelical Lutheran Church in America, St. Luke's serves a small but important area of North Baltimore, Ohio and surrounding cities. The city of North Baltimore is poised to grow into a key commercial center due to the recent addition of a CSX depot.

At the time that we performed an inspection on St. Luke's Schantz organ in early 2012, there were problems caused by deteriorated leather in the bellows and windchests, and an antiquated (the original) control system in the console. It was time to move forward with a thorough renovation of the instrument.

Clearing the chambers

The organ is housed in a single chamber behind the choir loft in the church's rear gallery. The church itself is an A-frame structure with a pitched timber ceiling, which provides ample acoustic for the small instrument, despite its buried location.

We began the project immediately in order to meet the time requirements of the church's leaders and musicians. The first step involved removing all the pipes, bellows, windchests, and electrical systems from the chamber. The components were then shipped back to our shop in Oberlin, Ohio. After the chamber was entirely cleared, we went to work cleaning years of dust and debris—a job that is not much fun, but does help to guarantee that ciphers won't occur once the chests are re-leathered. We also installed a new lighting system in the chamber, replacing an unhelpful single 60-watt bulb in the middle of a large room.

Finally, we removed the organ console from the floor of the rear gallery with a hydraulic lift. Our cabinetmaker, Jeff Green, had to produce a platform for the console while it was still in the gallery, so that it could be correctly positioned to move from the floor of the gallery to the fork of the lift. Once strapped down, we were able to turn a handle on the lift and slowly lower the console to the ground. The unit also doubled as a dolly, which allowed us to easily roll the console out the door and into the truck.

Once all the components were back at the shop, we got to work releathering bellows and rebuilding windchests. Meanwhile, Solid State Organ Systems was busy at work designing a new control system.

Bellows

Little has changed in (reliable) re-leathering since the beginning of organ building itself. We still use hyde glue and a traditional time-tested method of re-leathering at our shop. After the bellows is completely disassembled, we go about removing all the old leatherback, canvas, and glue. In order to ensure a good bond for the new canvas and leather, it is critical that every last spot of material is removed from the ribs, body, and lid of the bellows. Over the years we have developed a system to do this efficiently.

Once prepped, new canvas and leather is cut and applied. This is a two-person project: one person keeps the rag hot so that the glue stays activated for the other person, who ensures that the canvas and leather belts are properly placed. Once re-leathered, the bellows sit overnight to dry and be tested in the morning.

Windchests

The organ is highly unified, but takes advantage of an electro-pneumatic pouchboard and lead tube system. One of the more challenging aspects of the renovation was replacing lead tubing. Such was a hallmark of earlier 20th-century Schantz windchests. Prior to this, Schantz built tubular-pneumatic organs, with long runs of lead tubing from console to windchests. The photos show before and after their replacement.

The original chest magnets, made of Bakelite, were replaced with new Reisner magnets. New runs of copper common line and escutcheon pins were also installed to ensure reliable operation. Finally, pouchboards were removed, stripped, and releathered. Our resident wood shop expert, Jeff, has designed a jig that ensures extremely reliable tolerances for the new leather pouches. Because of this, we never once had a cipher due to expanding and contracting of the leather, neither in testing prior to installation nor anytime thereafter.

Pipework

While the windchests were being rebuilt, pipes were also being cleaned and repaired, and voicing was corrected when needed. The Stopped Diapason pipes were checked for overturned screws, cracks, and loose stoppers. Given the age of the instrument, the stoppers for this rank were complete releathered to ensure that tuning would remain stable following the installation. The pipes were, in general, in good shape so that not much repair was necessary.

Console and solid-state system

The two-manual console has a horseshoe-styled nameboard layout, which is typical of this vintage and builder. A brand-new solid-state control system was installed with compatible engraved stop keys. The rebuilt console is controlled by its own solid-state processor and has its own independent power supply. All console inputs are relayed to the pipes via a data cable linked to the organ chamber processor. This data cable contains only eight wires and replaces the bundles of hundreds of electrical conductors that were needed when the organ was built.

New chrome toe pistons were installed and a ten-level memory control included. The pedalboard was re-felted and all worn pedal keys were recapped with maple. New wiring was installed in the keyboards and the pedal contacts and the stop keys were wired out to a fused wiring harness. A new music light was integrated into the music rack to blend with the style of casework and new bench blocks were made for organists with long legs. After that, the console was tested in the shop prior to re-installation in the church rear gallery.

The console was returned to the church, hoisted back into the rear gallery with our convenient lift, and networked to a second solid-state system in the chamber. After wiring all of the windchests to the chamber planes, we completed an extensive testing and commissioning process to be sure that "all systems were go." After all the components were reinstalled in the church organ chambers, the organ was prepared for a test drive by the organist and official completion of the project.

The organ was rededicated with guest organist James Clouser during Sunday worship services on August 5, 2012. The service was filled with inspiring music and powerful preaching on community and the power of music. At the end of the homily, Pastor Mineo prayed an enthusiastic litany, which moved the congregation to respond, "All to the glory of God!" The pipe organ too was poised to add its sounds for the glory of God for many years to come.

—Natalie Leek, vice president
James Clouser, organist/consultant

Leek Pipe Organ Company
14477 State Route 58
Oberlin, Ohio 44074
440/775-4111
www.leekpipeorgans.com

Originally from Mumbai, India, Natalie Leek moved to the United States in 1991. She has a graduate degree in Business Management from Case Western Reserve University and over 20 years of experience in Human Resource Management and Marketing. Until 2008 she worked full-time as a senior assistant director of admissions at Oberlin College of Arts and Sciences. Since her marriage to James Leek in 2002, she has apprenticed with him for a year and also worked part-time in the company, in addition to her job at Oberlin College. She has worked hands-on with the pipe organs the firm services. As a 30-year yoga practitioner, she integrates the best of the east and the west in her work and life.

James Clouser attended Hiram College and the Cleveland Institute of Music, studying organ performance with Sandra Tittle and Todd Wilson, respectively. He is a member of the Cleveland AGO chapter and is currently serving a term on the chapter's executive committee. He holds the Guild's Colleague (CAGO) and Choir Master (ChM) certificates and won first prize in the 2003 AGO/Quimby Region V Competition for Young Organists. He has worked with the Leek Pipe Organ Company since 2007 in several different roles.

Leek Pipe Organ Company

St. Luke's Lutheran Church, North Baltimore, Ohio

GREAT
8′ Open Diapason*
8′ Stopped Diapason**
8′ Dulciana
4′ Octave*
4′ Flute*
Chimes**

SWELL
16′ Bourdon**
8′ Open Diapason*
8′ Stopped Diapason**
8′ Salicional
4′ Flute d'Amour**
2⅔′ Nazard**
2′ Flautina**

PEDAL
16′ Bourdon**
8′ Dolce Flute** (lower 12 notes are in an offset chest, and also act as the low octave of the Open Diapason 8′)

* = from the Diapason 8′
** = from the Flute 16′

Summary

8′	Salicional	73 pipes
8′, 4′	Open Diapason	85 pipes
16′–2′	Flute	97 pipes
8	Dulciana	61 pipes
	Chimes	21 tubes

11 pistons (5 per manual + 6 general)
Set and General Cancel
Tutti piston
2 reversible pistons needed
Expression shoes: Crescendo, Swell

Couplers
Great to Pedal 8, 4
Swell to Pedal 8
Swell 16-UO-4
Great 16-UO-4
Swell to Great 16-8-4

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 DECEMBER

Martin Jean; Marquand Chapel, Yale University, New Haven, CT 5 pm

Gail Archer, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Holiday concert; Glenview Community Church, Glenview, IL 7 pm

Chicago Chamber Choir; St. Paul's United Church of Christ, Chicago, IL 3 pm

Lakeside Singers; Wentz Concert Hall, Naperville, IL 8 pm

16 DECEMBER

Christmas Concert; St. Anthony of Padua Church, New Bedford, MA 3 pm

Scott Lamlein, with trumpet; First Congregational, Bristol, CT 11:30 am

David Baskeyfield; Reformed Church of the Tarrytowns, Tarrytown, NY 5 pm

Lessons & Carols; St. Vincent Ferrer Church, New York, NY 3 pm

8th Annual Carol Sing; Madison Avenue Presbyterian, New York, NY 3 pm

Candlelight Carol Festival; Riverside Church, New York, NY 3:30 pm, 6 pm

Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm

David Lamb; St. Mary the Virgin Church, New York, NY 4:40 pm

William Wisnom; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Candlelight Procession and Advent Lessons & Carols; St. Mary's Parish, Burlington, NJ 4 pm

Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm

Lessons & Carols for Advent; Christ Church, Bradenton, FL 11 am

Mark Jones, with choirs and orchestra; First Presbyterian, Pompano Beach, FL 4 pm

Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Lessons & Carols; Midway Presbyterian, Midway, KY 4:30 pm

Advent/Christmas cantata; St. Andrew Lutheran, Mundelein, IL 8:30 am

Chicago Chamber Choir; Our Lady of the Brook, Northbrook, IL 3 pm

Pergolesi, *Magnificat*; Edgebrook Community Church, Chicago, IL 10 am

Simone Gheller; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

David Jonies; Holy Name Cathedral, Chicago, IL 3:30 pm

17 DECEMBER

Bach, *Cantata 40, Lutheran Missa in F*; St. Paul's Chapel, Trinity Wall Street, New York, NY 1 pm

Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

Wilmington Handbell Ensemble; Longwood Gardens, Kennett Square, PA 7 pm, 8 pm

18 DECEMBER

Ray Cornils, with brass, chorus, and handbells; Cathedral of St. Luke, Portland, ME 7:30 pm

Valley Forge Chorale; Longwood Gardens, Kennett Square, PA 7 pm, 8 pm

Carol McNally, with harp; Park Congregational, Grand Rapids, MI 12:15 pm

19 DECEMBER

Haddonfield Memorial High School Madrigal Singers; Longwood Gardens, Kennett Square, PA 7 pm, 8 pm

Joseph O'Berry; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols; Indiana Landmarks Center, Indianapolis, IN 7 pm

Rudolf Zuiderveld, with cantor; First Presbyterian, Springfield, IL 12:15 pm

20 DECEMBER

Frederic Green, harpsichord; First Church, Boston, MA 12:15 pm

Britten, *Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm

Christmas concert; St. Patrick's Cathedral, New York, NY 7 pm

Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

Upper Darby High School Encore Singers; Longwood Gardens, Kennett Square, PA 7 pm, 8 pm

Julane Rodgers, harpsichord; Christ Church, Bradenton, FL 12:15 pm

21 DECEMBER

Rich Spotts; Trinity Church, Copley Square, Boston, MA 12:15 pm

Charles Miller; National City Christian Church, Washington, DC 12:15 pm

Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm

David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols; First United Methodist, Columbus, IN 7 pm

22 DECEMBER

Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm

Do-It-Yourself *Messiah*; Glenview Community Church, Glenview, IL 7:30 pm

23 DECEMBER

Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Quire Cleveland; Trinity Cathedral, Cleveland, OH 3 pm

Candlelight Service of Nine Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

John W. W. Sherer; Holy Name Cathedral, Chicago, IL 3:30 pm

Candlelight Service of Carols; First Presbyterian, Springfield, IL 10:30 am

24 DECEMBER

Lessons & Carols; Grace Church, New York, NY 8 pm

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Lessons & Carols; First United Methodist, Columbus, IN 11 pm

25 DECEMBER

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

26 DECEMBER

John Coble; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

28 DECEMBER

Iris Lan; Trinity Church, Copley Square, Boston, MA 12:15 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

30 DECEMBER

John Alexander; Washington National Cathedral, Washington, DC 5:15 pm

Karen Beaumont; St. Casimir's Roman Catholic Church, Milwaukee, WI 4 pm

Lessons & Carols; St. Simon's Episcopal, Arlington Heights, IL 8 am, 10 am

31 DECEMBER

Cathedral Choir and Orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm

Dionisio Lind, carillon; Riverside Church, New York, NY 10:30 pm

Christopher Johnson; Riverside Church, New York, NY 11 pm

William Trafka; St. Bartholomew's, New York, NY 11 pm

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Calendar

2 JANUARY
Karen Beaumont; St. John's on the Lake, Milwaukee, WI 4 pm

3 JANUARY
Ian Watson, harpsichord; First Church, Boston, MA 12:15 pm

4 JANUARY
Amanda Mole; Trinity Church, Copley Square, Boston, MA 12:15 pm
George Walton Comprehensive High School Choir; St. Patrick's Cathedral, New York, NY 4 pm
Paul Jacobs; St. Elizabeth Ann Seton Parish, Carnegie, PA 7 pm

5 JANUARY
Evensong; Emmanuel Church, Chestertown, MD 6 pm
Gail Archer; Calvary United Methodist, Lake Worth, FL 3 pm

6 JANUARY
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Jangoo Chapkhana; Washington National Cathedral, Washington, DC 5:15 pm
Epiphany Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Rebecca Visser; House of Hope Presbyterian, St. Paul, MN 4 pm

7 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm

8 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm
Tom Trenney, recital and silent film accompaniment; St. Simons Presbyterian, St. Simons Island, GA 7:30 pm
Peter Kurdziel; Park Congregational, Grand Rapids, MI 12:15 pm

9 JANUARY
Master Chorale of South Florida; Boca Raton Community Church, Boca Raton, FL 8 pm

10 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm
Aaron David Miller; Naples United Church of Christ, Naples, FL 8 pm

11 JANUARY
Colin Lynch; Trinity Church, Copley Square, Boston, MA 12:15 pm
Tom Trenney, silent film accompaniment; Trinity Episcopal, Vero Beach, FL 7:30 pm

12 JANUARY
Sarasota-Manatee Bach Festival; Church of the Redeemer, Sarasota, FL 7:30 pm
Master Chorale of South Florida; Boca Raton Community Church, Boca Raton, FL 2 pm
Westminster Choir; Overture Hall, Milwaukee, WI 7:30 pm

13 JANUARY
Tom Bell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Brink Bush; Washington National Cathedral, Washington, DC 5:15 pm
Paul Jacobs; John Knox Presbyterian, Greenville, SC 3 pm
Sarasota-Manatee Bach Festival; Christ Church, Bradenton, FL 4 pm
David Higgs, Barber, *Toccata Festiva*; Hill Auditorium, University of Michigan, Ann Arbor, MI 4 pm
Peter Richard Conte, with Detroit Symphony; University of Michigan, Ann Arbor, MI 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Bach works; St. Luke's Lutheran, Chicago, IL 4 pm

14 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm

15 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm
Ken Cowan, with **Lisa Shihoten**, violin; Bower Chapel, Moorings Park, Naples, FL 7:30 pm

16 JANUARY
Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm
Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

18 JANUARY
Pavel Kohout; Trinity Church, Copley Square, Boston, MA 12:15 pm
Maryland State Boychoir; Emmanuel Church, Chestertown, MD 7:30 pm
Todd Wilson; St. Mary of the Immaculate Conception Catholic Church, Fredericksburg, VA 8 pm
The Westminster Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

19 JANUARY
Isabelle Demers; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm
Bruce Neswick, music festival; Bryn Mawr Presbyterian, Bryn Mawr, PA 11 am
•**Dan Schwandt**, service playing workshop; Augustana Chapel, Lutheran School of Theology, Chicago, IL 10 am
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

20 JANUARY
Paul Cienniwa, harpsichord; Amherst Town Library, Amherst, NH 4 pm
John Richardson; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm
Frederick Teardo; Christ Church, Bradenton, FL 4 pm
Christopher Houlihan; Church of the Redeemer, Sarasota, FL 3:30 pm, 7:30 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Rick Erickson; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Katie Minion; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Keith McNabb, Leon Nelson, & Rich Spantikow; Southminster Presbyterian, Arlington Heights, IL 4 pm
Craig Cramer; Bethany Lutheran, Crystal Lake, IL 4 pm

21 JANUARY
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm

22 JANUARY
The Nordic Choir; St. Bartholomew's, New York, NY 7:30 pm
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm
Joel Gary; Park Congregational, Grand Rapids, MI 12:15 pm
Alan Morrison; St. Agnes Catholic Church, Louisville, KY 7:30 pm

24 JANUARY
Paul Cienniwa, harpsichord, with baroque violin and recorder; First Church, Boston, MA 12:15 pm

25 JANUARY
Heinrich Christensen; Trinity Church, Copley Square, Boston, MA 12:15 pm
David Higgs; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm
Bruce Neswick; St. Paul's Episcopal, Chattanooga, TN 7:30 pm
Faythe Freese, with dancers; Moody Music Building, University of Alabama, Tuscaloosa, AL 4 pm

26 JANUARY
Craig Cramer; Chapel of the Holy Spirit, Sacred Heart University, Fairfield, CT 7:30 pm
Nicole Marane, with narrator and percussion, Prokofiev: *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 10 am

27 JANUARY
Choir of First Church in Boston; First Church, Boston, MA 1:30 pm
King's Chapel Choir; King's Chapel, Boston, MA 5 pm
Super Bell XXI; First Church, Wethersfield, CT 4 pm

Gail Archer; Grace Church, Nyack, NY 4 pm
Harry van Wijk; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christine Clewell; Washington National Cathedral, Washington, DC 5:15 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
Scott Hanoian, with Sounding Light; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Stephen Schnurr; St. Mary of the Lake, Gary, IN 3 pm
Timothy Strand; Como Park Lutheran, St. Paul, MN 4 pm

28 JANUARY
John Scott; Mercersburg Academy, Mercersburg, PA 7:10 pm
Scott Montgomery; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JANUARY
Jared Johnson; Memorial Church, Harvard University, Cambridge, MA 7:30 pm
Kent Tritle; First United Methodist, Sarasota, FL 7 pm
Janet Hamilton; Our Lady of Perpetual Help Catholic Church, New Albany, IN 7 pm

30 JANUARY
Gail Archer; St. Paul's Chapel, Columbia University, New York, NY 7:30 pm

31 JANUARY
Paul Cienniwa, harpsichord; First Church, Boston, MA 12:15 pm
David Shuler; Church of St. Luke in the Fields, New York, NY 8 pm

UNITED STATES
West of the Mississippi

15 DECEMBER
Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm and 7:30 pm
New Mexico Philharmonic, Choirs of the Cathedral of St. John; Popejoy Hall, University of New Mexico, Santa Fe, NM 6 pm
Lessons & Carols; Trinity Lutheran, Lynnwood, WA 7:30 pm

16 DECEMBER
Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm and 7:30 pm
Polyphony: Voices of New Mexico; Las Placitas Presbyterian, Placitas, NM 3 pm
Handel, *Messiah*; Popejoy Hall, University of New Mexico Center for the Arts, Albuquerque, NM 3 pm
Lessons & Carols; St. Alphonsus Church, Ballard, WA 7 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

18 DECEMBER
Todd Wilson, with Pacific Symphony; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

19 DECEMBER
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

21 DECEMBER
Christmas Festival of Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

22 DECEMBER
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

23 DECEMBER
Mark Fideldy, with friends; Gethsemane Lutheran, Hopkins, MN 4 pm
Christmas Festival of Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm
Britten, *A Ceremony of Carols*; Cathedral of St. John, Albuquerque, NM 3:30 pm
Christmas Lessons & Carols; Cathedral of St. John, Albuquerque, NM 4 pm
Lessons & Carols; Benaroya Hall, Seattle, WA 7 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm

30 DECEMBER
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 DECEMBER
Ars Lyrica Houston; Zilka Hall, Hobby Center for the Performing Arts, Houston, TX 9 pm

2 JANUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

6 JANUARY
Scott Dettra; All Saints Episcopal, Phoenix, AZ 3 pm

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Calendar

Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Nathan Laube; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

9 JANUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

13 JANUARY
David Tryggestad; Sacred Heart Music Center, Duluth, MN 3 pm

16 JANUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm
Jan Kraybill; Kauffman Center, Kansas City, MO 7 pm

18 JANUARY
David Cherwien, hymn festival; Mount Olive Lutheran, Minneapolis, MN 12:45 pm
Joyce Jones; Christ Church Episcopal, as Vegas, NV 7:30 pm
Gail Archer; St. Mark's Episcopal, Palo Alto, CA 8 pm

19 JANUARY
Tom Trenney, Organ crawl and demonstration; Zion Lutheran, Houston, TX 12:15 pm
•**Gail Archer**, workshop; St. Mark's Episcopal, Palo Alto, CA 10 am

20 JANUARY
Tom Trenney, service of worship; Zion Lutheran, Houston, TX 11 am
Tom Trenney, hymn festival; Zion Lutheran, Houston, TX 4 pm
The Chenaults; Christ Church Cathedral, Houston, TX 5 pm
Mel Butler, with **Jillon Dupree**, harpsichord; St. Mark's Cathedral, Seattle, WA 2 pm
Gail Archer; St. Mary's Cathedral, San Francisco, CA 3:30 pm

22 JANUARY
Ken Cowan; Church of the Incarnation, Dallas, TX 7 pm

23 JANUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

25 JANUARY
Jeremy Filsell; Texas Christian University, Fort Worth, TX 7:30 pm
Herndon Spillman; Christopher Cohan Center, Cal Poly State University, San Luis Obispo, CA 8 pm

27 JANUARY
Thomas Murray; Highland Park Presbyterian, Dallas, TX 4 pm, 7 pm
Norma Aamodt-Nelson, with flute; Trinity Lutheran, Lynnwood, WA 7 pm
Chelsea Chen; Davies Symphony Hall, San Francisco, CA 3 pm
Ken Cowan; Memorial Chapel, University of Redlands, Redlands, CA 3 pm

30 JANUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

INTERNATIONAL

15 DECEMBER
Andrew Parmley; St. Stephen's Church, London, UK 12 noon

16 DECEMBER
Andrea Vannucchi; Monastero della Visitazione, Pistoia, Italy 5 pm
Ben Giddens; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney, with oboe; Westminster Abbey, London, UK 5:45 pm

18 DECEMBER
Robin Coxon; Marlborough Road Methodist, St. Albans, UK 12:30 pm
Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

23 DECEMBER
Kumiko Konishi; Monastero della Visitazione, Pistoia, Italy 5 pm
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm
Irina Rozalova; Westminster Cathedral, London, UK 4:45 pm

25 DECEMBER
Jean-Christopher Geiser; Cathedral, Lausanne, Switzerland 5 pm

30 DECEMBER
Anna Picchiarini; Monastero della Visitazione, Pistoia, Italy 5 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER
Jean-Christopher Geiser; Cathedral, Lausanne, Switzerland 10:45 pm

6 JANUARY
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Kurt Ison; Westminster Abbey, London, UK 5:45 pm

12 JANUARY
Olivier Latry; St. Albans Cathedral, St. Albans, UK 5:30 pm

13 JANUARY
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

20 JANUARY
Robert Quinney; Methodist Central Hall, Westminster, London, UK 3 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Ryan Leonard; Westminster Abbey, London, UK 5:45 pm

23 JANUARY
Peter Holder; Reading Town Hall, Reading, UK 1 pm

27 JANUARY
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm

Organ Recitals

CHARLES BARLAND, Sinsinawa Mound Center, Sinsinawa, WI, June 27: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Andante in F*, K. 616, Mozart; *Sonata No. 14 in C*, op. 165, Rheinberger.

BR. BENJAMIN BASILE, C.PP.S., First Congregational Church, Michigan City, IN, June 20: March of the Priests (*Athalie*, op. 74), Mendelssohn, arr. Bartlett; *Aria*, Manz; *Three Impromptus*, op. 78, Coleridge-Taylor; Clair de lune (*Suite bergamasque*), Debussy, arr. Richter; Rondeau (*Premier Suite de Symphonies*), Mouret, arr. Gardner; *Nun danket alle Gott [Marche Triomphale]*, op. 65, no. 59, Karg-Elert.

YOLLANDA BORNHOFF, Sinsinawa Mound Center, Sinsinawa, WI, June 20: Duo, Basse et Dessus Trompette, Dialogue sur les Grand Jeux (*Suite du Premier Ton*), Clerambault; *Preludium and Fugue in E-flat*, Bach; *Sonata in c*, Reubke.

PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 5: *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; *Praeludium in e*, Bruhns; Andante (*Trois Voluntaries*), Bédard; *A Gigge–Doctor Bull's my selfe*, Bull; *Canzona in C*, BuxWV 166, Buxtehude; *Fantaisie et fugue en si bémol*, Boëly; *Pastorale*, Fricker; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

MICHAEL J. ELSBERND, Sinsinawa Mound Center, Sinsinawa, WI, June 6: *Concerto No. 2 in B-flat*, Handel, transcr. Dupré; *Fugue in g*, BWV 578, Bach; *Prélude Modal*, Langlais; *Jig in a*, Harmon; *Four Reflections on Slane*, Elsbernd; Rhosymedre (*Three Preludes*), Vaughan Williams; Final (*Symphony No. 3*), Vierne.

MARSHA FOXGROVER, Presbyterian Homes, Evanston, IL, June 25: Intermezzo (*Symphonie VI*, op. 42), Widor; *Fantasia in f*, K. 608, Mozart; *Prelude on a Melody by Sowerby*, Simmons; Scherzo (*Symphonie II*, op. 20), Vierne; Meditation on 'Akatombo' (*Three Japanese Sketches for Organ*), Bovet; *Ballade en Mode Phrygien*, Alain; *Fugue in g*, op. 7, no. 3, Dupré.

FREDERICK FRAHM, First Presbyterian Church, Santa Fe, NM, June 15: *Dalby's Fancy*, Howells; *Three Voluntaries*, Frahm; Allegro Moderato (*Sonatine in A*, op. 74), Karg-Elert.

ROBERT GANT, St. Matthew's Lutheran Church, Charleston, SC, June 1: *Cortège et Litanie*, Dupré; *Das alte Jahr vergangen ist*,

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BWV 614, *Dies sind die heiligen zehen Gebot*, BWV 679, *Fugue in E-flat*, BWV 522,2, Bach; Es ist ein Ros' entsprungen (*Eleven Chorale Preludes*, op. 122), Brahms; *Canon in A-flat*, op. 56, no. 4, Schumann; *Amazing Grace! How Sweet the Sound*, Shearing, arr. Ridout; The Peace May Be Exchanged (*Rubrics*), *Ayre for the Dance*, Locklair; *Irish Tune from County Derry*, Grainger; *Introduction and Passacaglia in f*, op. 63, nos. 5 and 6, Reger.

PIERRE GRANDMAISON, St. James United Church, Montreal, QC, Canada, June 19: Sept Pièces en ut majeur et en ut mineur (*L'Organiste), Trois Pièces pour Grand Orgue*, Franck.

EMMANUEL HOCDÉ, Cathédrale de Chartres, Chartres, France, July 15: 1er mouvement (*Symphonie VI*), Widor; *Concerto en ré mineur*, BWV 593, Bach; 2e mouvement (*Symphonie III*), Fauchard; *Variations sur un thème de Clément Janequin*, Alain; Final (*Symphonie eucharistique IV*), Fauchard.

DAVID JONIES, Holy Name Cathedral, Chicago, IL, June 19: *Praeludium in E-Dur*, BuxWV 141, Buxtehude; *Sonate Nr. 2*, BWV 526, Bach; *Requiescat in Pace, Fantasy for Flute Stops, Toccata*, Sowerby; *Choralvorspiel über 'O Salutaris Hostia,'* Saint-Saëns; *Symphonie Nr. 6*, op. 42, Widor.

YUN KYONG KIM, St. Matthew's Lutheran Church, Charleston, SC, June 8: *Toccata*, Paponaud; *In Memoriam: Titanic*, op. 10, no. 1, Bonnet; Partite 1, 2, 3, 6, 7, 10, and 12 (*Sarabanda con Partite*), BWV 990, Bach; *Concert Etude on an Australian Folk Tune*, Ampt; Méditation (*Trois Improvisations pour grand orgue*), Vierne, transcr. Duruflé; *Live Wire*, Farrington.

MARSHALL MARTIN, St. James' Anglican Church, Orillia, ON, Canada, July 4: Alleluia (*Five Liturgical Inventions for Organ*), Togni; *Fantasia on 'Materna,'* Hughes/Merritt; *Toccata*, Letondal; *Ecce jam noctis*, Willan; *Crown Imperial*, Walton, arr. Murrill.

J. NIXON McMILLAN, Sinsinawa Mound Center, Sinsinawa, WI, June 13: Entrée, Offertoire, Elévation, Communion, Sortie (*Dix Pièces*), Dubois; *Trois Pièces*, Franck.

PETER K. MILLER, St. Werburgh's Church, Chester, United Kingdom, June 26: *Agincourt Hymn*, Dunstable; *Puer nobis nascitur*, Sweelinck; Canzona Seconda (*Il Secondo Libro di Toccate d'intavolatura di Cembalo e Organo*), Frescobaldi; *Es ist das Heil uns kommen her*, Scheidemann; *Sei gegrüsset, Jesu gütig*, BWV 768, Bach; Cantabile en Si Majeur (*Trois Pièces*), Franck; Rhosymedre (*Three Preludes Founded on Welsh Hymn Tunes*), Vaughan Williams; Sarabande (Land of Rest), Final (*Suite for Organ*), Near.

JONATHAN OLDENGARM, St. James United Church, Montreal, QC, Canada, July 24: *Cortège académique*, MacMillan; *Cavatina in A-flat*, Wheeldon; 2. Allegretto, 4. Andante, 7. Allegretto, 8. Adagio (*10 petits morceaux de différent caractères*), Pelletier; *Prelude and Fugue in c*, Willan; *Oboe Tune and Gavotte*, France; *Postlude (Scherzo)*, Lavallée-Smith.

ANDREW PETERS, St. John's Lutheran Church, Charleston, SC, June 6: Albarda (*Flores del Desierto: Tangos for Organ*), Decker; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Mourning Blues*, Sixten; *Variations on 'Est-ce Mars?'*, Sweelinck; *Partita on 'A Mighty Fortress'*, Clarke; *Prière*, op. 108, no. 2, Jongen; Vif et impétueux (*Deuxième symphonie*), Fleury.

JULIE PINSONNEAULT, St. James United Church, Montreal, QC, Canada, June 12: *6e Sonate en ré mineur*, op. 65, no. 6, Mendelssohn; *Le jardin suspendu*, JA 71, Alain; *An Wasserflüssen Babylon*, BWV 653, *Prélude en do majeur*, BWV 846, Bach; *Premier Choral en mi majeur*, Franck.

NAOMI ROWLEY, Holy Cross Catholic Church, Kaukauna, WI, June 27: *Variations on 'The Old Hundredth,'* Bédard; *Prelude and Fughetta in g*, Willan; *Three Gospel Preludes*, Near; Allegro (*Concerto in d*), Torelli, arr. Walther; *Cantilène*, op. 29, no. 2, Pierné; *Toccata et Grand Choeur sur 'Veni Creator,'* Bédard.

DAVID RUNNER & CARLENE EASTRIDGE, St. Matthew's Lutheran Church, Charleston, SC, June 7: *Variations on an Easter Theme*, Rutter; Max Cat Rag (*Organ Duets*, No. 3), Dinda; *An American Olio (or 'General Ruckus')*, Borroff; *Praise to the Lord, the Almighty*, Burkhardt; *Martyrs*, Leighton; *Prelude on 'Cradle Song,'* op. 29, no. 1, Thomas; *The Ride of the Valkyries*, Wagner, arr. Dickson and Lockwood.

ANDREW M. SCHAEFFER, St. Andrews Lutheran Church, Park Ridge, IL, June 24: *Fantasy on Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; Prelude and Fugue in B (*Three Preludes and Fugues*, op. 99), Saint-Saëns; *Fantasy on Halleluja! Gott zu loben bleibe meine Seelenfreud!*, op. 52, no. 3, Reger; Rhosymedre (*Three Preludes Founded on Welsh Hymn Tunes*), Vaughan Williams; *Five Dances for Organ*, Hampton.

DAMIN SPRITZER, First (Scots) Presbyterian Church, Charleston, SC, June 5: *Improvisation sur le Te Deum*, Tournemire, transcr. Duruflé; Sur le Rhin (*24 Pièces de fantaisie*, op. 54), Vierne; *Vater unser im Himmelreich*, Böhm; *Fantasia super: 'Valet will ich dir geben,'* BWV 735, Bach; *First Sonata in G*, op. 40, Becker.

MARK STEINBACH, Cathedral Church of St. Luke and St. Paul, Charleston, SC, June 4: Transports de joie (*L'Ascension*), Messiaen; *'Kleines' Preludium in e*, Bruhns; *Variations on 'Nun komm, der Heiden Heiland,' Passacaglia in C*, Heiller; *Dance Number 4*, Glass.

BRENNAN SZAFRON, with Rhea Jacobus and Sally Frick, flute, and Brenda Leonard, 'cello, Congregation Kahal Kadosh Beth Elohim, Charleston, SC, June 1: *Navarra*, op. 33, Sarasate; *Sonata No. 4 in B-flat*, Mendelssohn; *Trio Sonata in G*, BWV 1029, Bach; *In Mystery and Wonder*, Locklair; *Rigoletto Fantasie*, op. 38, F. & K. Doppler.

MARIJIM THOENE, Assumption of Our Lady Church, Bialystok, Poland, July 13: *Praeludium pro Organo pleno*, BWV 552,1 *Fuga a 5 con pedale*, BWV 522,2, Bach; *Romanza*, Twardowski; *Suite Médiévale*, Langlais; *Habakkuk*, op. 434, Hovhaness; Magnificat (*Fifteen Antiphons*, op. 18), Dupré.

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

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PUBLICATIONS / RECORDINGS

Dom Bedos de Celles: The Organ-Builder. Damaged, unbound, 2-volume sets of the beautifully printed English translation by Charles Ferguson are available in very limited quantity. Originally published 1776–1778 in four installments, it includes information on geometry, mechanics, and tools; detailed instructions for making all the parts of an organ; voicing, tuning, enlarging, and maintaining a finished instrument; models of stoplists and a specimen contract for having an organ built; how to test an organ; registration suggestions. The instructions for translating printed music into mechanical organ form give insights into mid-18th century French performance practices. With minor damage (minimal stains on some pages, a few creased pages) $250 per set. With moderate damage (more staining) $175 per set. With severe damage (major ugly staining, creases, perhaps a minor tear at a page edge) but still usable, especially the drawings and scaling sheets from volume 2 to be used in the workshop, $95. Shipping costs are extra. Please contact Bill Van Pelt 804/355-6386 or bill@ravencd.com to order the damaged volumes, which will be shipped by OHS. Undamaged and hardbound, the 2-volume set sells directly from OHS for $550 to OHS members and $650 to non-members (makes sense to join OHS for $60 or less and buy the book for $550) + $30 shipping in the U.S. (more outside U.S.) at 804/353-9226; www.ohscatalog.org.

Pipe Organs of the Keweenaw by 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

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Breitkopf & Härtel announces the publication of *Engel und Hirten* (*Angels and Shepherds*), *21 Choralvorspiele zu volkstümlichen Weihnachtsliedern für orgel*, by Klaus Uwe Ludwig (EB 8837, €12). Following on the heels of *Sonne und Glanz* (EB 8836), in which Ludwig presented chorale preludes for special occasions, here he presents 21 organ preludes on popular Christmas carols and hymns. In *Engel und Hirten*, Ludwig has made a broad selection of pieces that goes beyond the hymns of the Evangelical Hymnal (and its regional sections). The musical design is stylistically wide-ranging. About half of the preludes can be played without pedal and thus on other keyboard instruments. The pieces are suitable as hymn preludes in worship services, community celebrations, interludes for nativity plays, and can be linked together to form a Christmas carol suite. For information: www.breitkopf.com.

PUBLICATIONS / RECORDINGS

Pamela Decker is featured on a new recording, *Suite Dreams and Fantasies, Decker Plays Decker, Volume 3*, on the Loft label. Recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, the program includes *On This Day, Earth Shall Ring* (2009, five hymn-based works for Advent and Christmas), *El Tigre* (2007), *La Pantera* (2009), *Liturgical Suite* (2005, for right hand and pedal), *Ave maris stella* (2004), *Jesu, dulcis memoria* (2010), and *Golden Gates* (2010). For information: www.gothic-catalog.com.

Historic Organs of Seattle: A Young Yet Vibrant History, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured on 24 pipe organs built between 1871 and 2000. Includes 36-page booklet with photographs and stoplists. $34.95; OHS members: $31.95. For info or to order: http://OHSCatalog.com/hiorofse.html.

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording is Joseph Clokey's *Pastorale*, available in MP3 and streaming audio formats at www.umich.edu/~jkibbie.

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Allen MDS-65—3-manual drawknob, 54 stops, 6 channels, 600 watts audio, 6 speakers, MIDI; 1990s vintage, good condition: $29,500. Atlantic City Pipe Organ Co.; 609/432-7876.

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1910 Felgemaker pipe organ, Opus 1067. 11 ranks in excellent condition. Removed from St. Agnes R.C. Cathedral, Springfield, MO. Call for details. Price negotiable. 763/670-4771.

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1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32′ reed. Three-manual electro-pneumatic console. No casework or façades; instrument is in good condition but will need re-leathering. New price: Asking $35,000 “as is” or can be rebuilt. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

Martin Pasi pipe organ—Two manuals, 24 stops, suspended-tracker action. $350,000. Web: http://martin-pasi-pipe-organ-sale.com; phone: 425/471-0826.

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1949 Holtkamp Organ from St. Paul’s Lutheran Church, Cleveland, OH. Three manuals, 37 stops, 51 ranks. A true classic. Listed in Blanton. Restored, and installed, $450,000–500,000 depending on configuration and casework. See The Diapason E-news or www.holtkamporgan.com for details, or call 216/741-5180.

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Two-manual, 9-rank Reuter pipe organ, Opus 1052, a fully operational pipe organ, is for sale. For specifications and more details, visit www.Levsenpipeorgan.com.

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Augsburg Fortress presents National Conference for Sacred Music January 9–11 at Naples United Church of Christ, Naples, Florida. Choral technique classes, reading sessions, worship services, instrumental workshops, more, with Ann Howard Jones, Aaron David Miller, and others. For information: augsburgfortress.org/ncsm.

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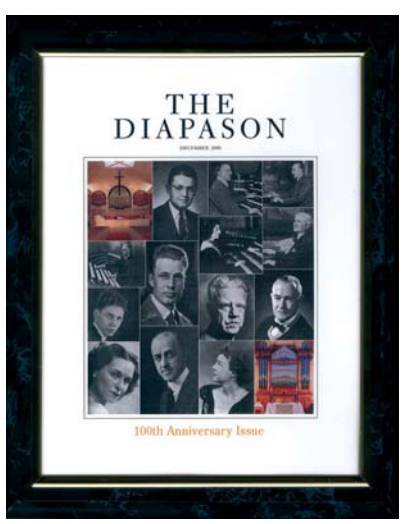

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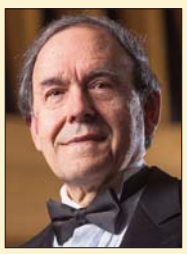
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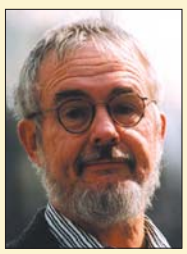
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