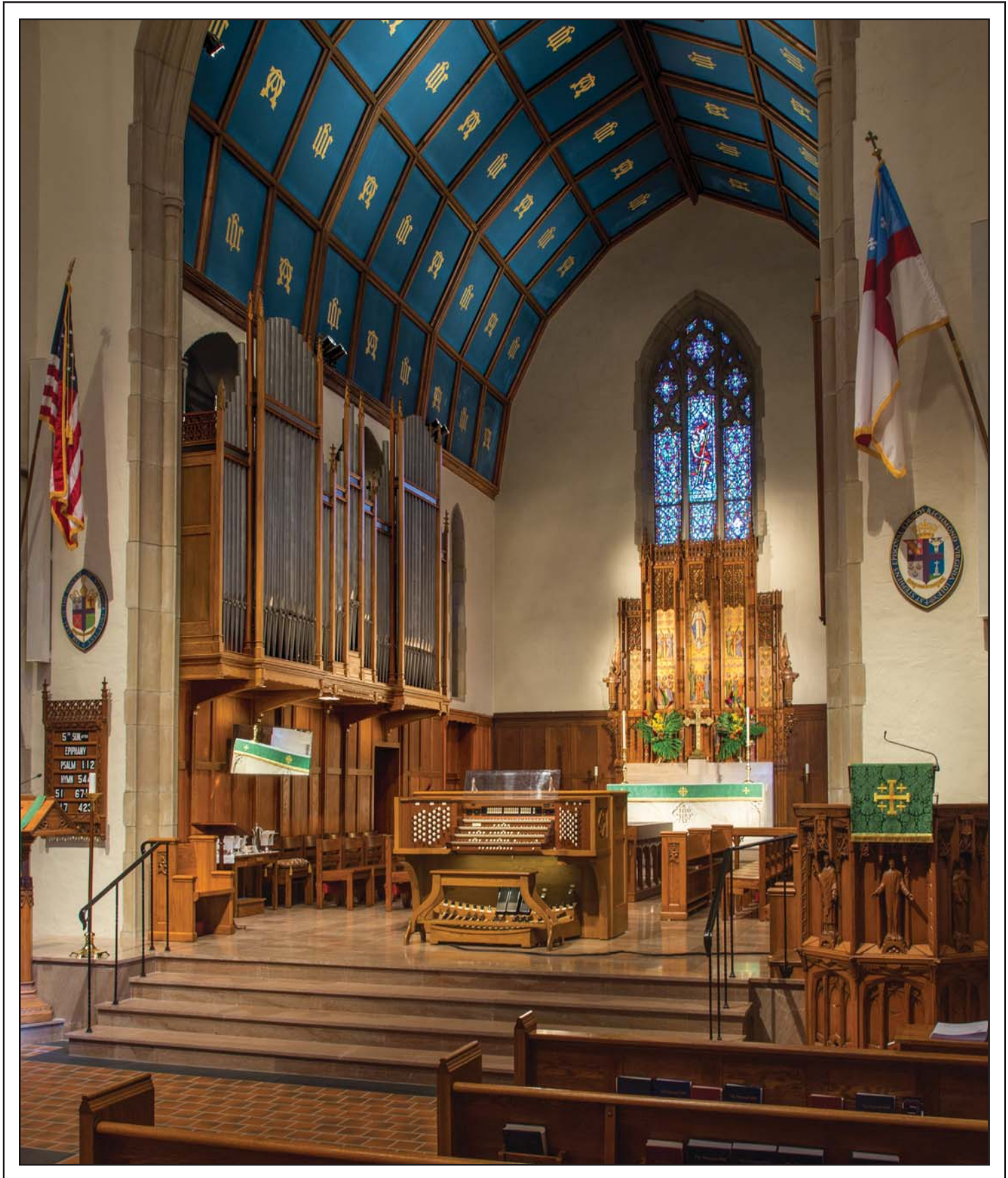


THE DIAPASON

DECEMBER 2017



St. Stephen's Episcopal Church
Richmond, Virginia
Cover feature on pages 26-27

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THE DIAPASON

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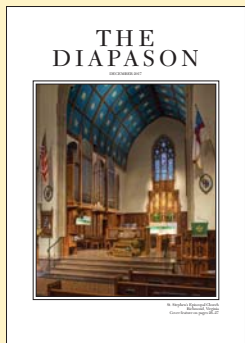
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On Teaching

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Editor's Notebook

As we say goodbye to 2017

The staff of THE DIAPASON hopes you had a pleasant Thanksgiving holiday. As we now move into the busy month of December, and as many of us plan and execute extra services, concerts, and the like, be sure to have a safe holiday season.

The gift-giving season

Remember that subscriptions to THE DIAPASON make the perfect Christmas gift for your organist, choir director, harpsichord, and carillon friends. The subscription rates for students are unbeatable! To give a gift subscription, please contact Donna Heuberger in our subscription department: 847/954-7986; dheuberger@sgcmail.com.

Speaking of subscriptions . . .

It has been two years since we have had to adjust our subscription rates, and, after careful consideration, we do need to make a modest adjustment. Beginning January 1, 2018, our one-year regular subscription will be adjusted by \$2.00 to \$42.00. Other subscription rates will be adjusted accordingly.

In order to give everyone the best of options, we will be offering a digital-only subscription, also beginning January 1. The digital-only subscription will be \$35.00 for one year.

20 Under 30

We remind you that our 20 Under 30 program, which has previously accepted nominations in December and January for young leaders in our world of the organ, harpsichord, carillon, and church music, will now be a biennial event.

Here & There

Events



Fisk Opus 98, First Presbyterian Church, Evansville, Indiana

First Presbyterian Church, Evansville, Indiana, continues its 2017–2018 season of musical events. The First Friday Recital Series, featuring C. B. Fisk, Inc., Opus 98, begins at 7:00 p.m.: December 1, Jinhee Kim; February 2, 2018, Stephen Smith; March 2, Brendan Conner; April 6, Leah Martin; May 4, Collin Miller; June 1, Katie Burk; July 6, Yumiko Tatsuda.

Choral events include: December 10, Handel, *Messiah*, Part One, with the Choir School of First Presbyterian Church; April 29, *Messiah*, Parts Two and Three, with the Choir School. For information: <http://firstpresevansville.com>.

Trinity Lutheran Church, Worcester, Massachusetts, continues its 2017–2018 season, Reformation: Past, Present, Future: December 3, Advent Lessons & Carols; February 25, 2018, Clara Gerdes in recital; March 24, Bach, *St. Mark Passion*; April 29, Bay State Winds. For information: <http://trinityworc.org>.

St. James Episcopal Cathedral, Chicago, Illinois, continues special choral services for 2017–2018: December 3, Procession with Advent Lessons & Carols; 12/20, Christmas Lessons & Carols; January 7, 2018, Epiphany Evensong; February 4, Candlemas Evensong; March 4, Evensong; 3/25, Evensong;



St. James Episcopal Cathedral, Chicago, Illinois

May 6, Evensong featuring music of Leo Sowerby, who served as organist and choirmaster of St. James, 1927–1962; June 3, Evensong. For information: www.saintjamescathedral.org.

Second Presbyterian Church, St. Louis, Missouri, announces its 2017–2018 concert season: December 3, Advent Vespers with Second Church Choir, Handbells, and organist Andrew Peters; January 7, silent film with organist Andrew Peters; February 11, Courtney Loveless jazz concert; March 4, W. Mark Akin, guitar; April 22, Earth Day concert with soloists and orchestra conducted by Andrew Peters. For information: www.secondchurch.net.

Musica Sacra San Antonio, San Antonio, Texas, Owen Duggan, music director, announces its 2017–2018 series, the organization's eighth: December 3, Vivaldi, *Gloria*, with L'EstroBarocco Orchestra and Our Lady of the Lake University Concert Choir, Covenant Presbyterian Church; February 18, 2018, Solemn Evensong for Lent, works by Purcell, Willan, and Vaughan Williams, Our Lady of the Atonement Catholic Church; April 8, Encounters, Music of John Taverner and John Taverner, with the Viols of Austin Baroque, Little Flower Basilica. For information: musicasacrasa@gmail.com.



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

Please look for more information in late 2018 for this exciting process.

In this issue

For this last issue of 2017, we are pleased to present a report from Lorraine Brugh on an event at York Minster to celebrate the 100th birthday of Francis Jackson. The honoree was present and in amazingly fine form. Gail Archer reports on this past summer's Musforum Conference: Prairie Voices, in Omaha, Nebraska. Linda Dzuris shares her report on the annual autumn conference at the University of Michigan, Ann Arbor, on the music of Louis Vierne.

Among our regular columns, in "On Teaching," Gavin Black concludes (for now) his discussion on helping students choose fingering. John Bishop, in "In the Wind," tackles various aspects of organ maintenance, including what constitutes good maintenance, when to call your organ technician—and when not to call. In "Harpsichord News," Larry Palmer introduces us to Robert Tiff, who has provided an eloquent remembrance of the late Zuzana Růžicková.

Our cover feature is the Aeolian-Skinner organ of St. Stephen's Episcopal Church, Richmond, Virginia. The instrument has recently experienced a restoration and refurbishment by Emery Brothers of Allentown, Pennsylvania. ■



St. Mary's Cathedral, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals and choral services, Sundays at 4:00 p.m.: December 3, Ann-Christin Bloch; 12/10, Advent Lessons & Carols, with St. Mary Cathedral Choir and St. Mark's Lutheran Church Choir; 12/17, Katherine Meloan; 12/31, Christoph Tietze, Widor, *Symphonie Gothique*; January 7, 2018, Epiphany Lessons & Carols, with the Cathedral Choir School and the Golden Gate Boys Choir and Bellringers; 1/14, David Troiano, organ, with Jeffrey Lewandowski, trumpet; 1/21, Xiyan Wang, piano. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

Opus 327 NFP, a not-for-profit organization founded by St. Luke's Episcopal Church, Evanston, Illinois, for the preservation of the church's 1922 Skinner Organ Company pipe organ, continues its 2017–2018 concert series: December 6, 12/13, and 12/20, 11:30 a.m., Advent organ recitals with Christine Kraemer; January 19, 2018, 7:30 p.m., Stephen Buzard; February 2, 7:30 p.m., Alexander Frey; 2/24, 7:00 p.m., Bach organ works and cantatas; March 14, 7:00 p.m., Stephen Tharp; February 21, 2/28, March 7, and 3/21, 11:30 a.m., Lenten organ recitals with Christine Kraemer; April 22, 3:30 p.m.,

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

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

Messiaen *Diptyque* and *Quartet for the End of Time*. For information: www.opus327.org.

The Church of St. Luke's in the Fields, New York, New York, continues its 2017–2018 concert season, Thursdays at 8:00 p.m.: December 7, A Bach Christmas; January 25, 2018, The Keys to Heaven: Music of Palestrina; March 8, The Birth of the Oratorio; May 3, The Glorious Mysteries: Music of Biber and Lassus. For information: www.stlukeinthefields.org.

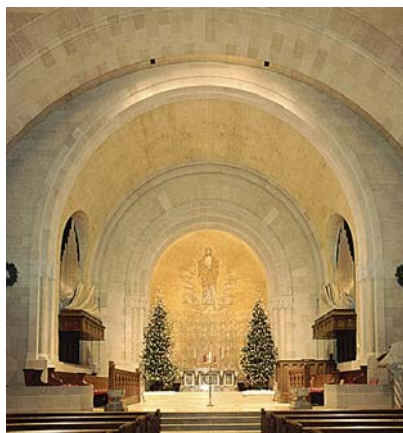
First Baptist Church, Ann Arbor, Michigan, continues its 2017–2018 Coffee Break Concert Series, its seventh season, Thursdays at 12:15 p.m.: December 7, Rita Wang, violin, and Shin-Ae Chun, organ; January 18, 2018, Cecilia Kang, clarinet, and Shin-Ae Chun, organ; February 15, Andrew Jennings, violin, and Gail Jennings, piano; March 15, HyoJin Moon and Dean Robinson, organ; May 10, Shin-Ae Chun, harpsichord. For information: www.fbca2.org.



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

Spivey Hall, Clayton State University, Morrow, Georgia, continues events for its 2017–2018 series featuring the Albert Schweitzer Memorial Organ, built by Fratelli Ruffatti: December 8, 9, and 10, Spivey Hall Children's Choir holiday program with Alan Morrison; January 20, 2018, Nathan Laube; February 24, Alan Morrison; April 14, Alcee Chriss. For information: www.spiveyhall.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its 2017–2018 Music in a Great Space Concert Series, Sundays at 3:00 p.m.: December 10, Bach, *Magnificat*, with Pittsburgh Camerata and Chatham Baroque; January 21, 2018, Simply



Shadyside Presbyterian Church

Strings, with the Pittsburgh Symphony Youth Orchestra Strings; February 11, Heaven to Earth: Earth to Heaven, with Pittsburgh Camerata and Pittsburgh Girls Choir; March 11, pianist Abigail Eagleson, flutist Anna Cooper, and oboist Natalie Beckenbaugh; April 15, Katelyn Emerson, organist.

Additional music events at the church include: December 3, Poulenc, *Gloria*. Candlelight Vespers featuring the Shadyside Strings, Chatham Baroque, and Pittsburgh Girls Choir are offered on Wednesdays at 7:00 p.m. in Advent (December 6, 12/13, 12/20) and Lent (February 14, 2/21, 2/28, March 7, 3/14, and 3/21).

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

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its 2017–2018 season of events: December 10, The Many Moods of Christmas, with choirs, soloists, and orchestra; 12/15–16, Georgia Boy Choir; 12/17, Carols by Candlelight; January 30, 2018, Jack Mitchener in an organ recital; February 22, Nicole Marane, with John Lemley, narrator, and John Lawless, percussion, Prokofiev, *Peter & the Wolf*; 2/17, Georgia Boy Choir Festival; 2/27, Ivan Bosnar and Jacob Taylor; March 18, Passion of the Christ: The Musical Stations of the Cross, Scott Atchison, Zachary Fritsch-Hemenway, and Schola; April 5, Three Choirs Festival; 4/22, Coro Vocati; June 3, Pilgrimage to England Preview Concert, with the Chancel Choir. For information: www.prumc.org.

The Cathedral Church of the Advent, Birmingham, Alabama, continues Choral Evensongs presented Sundays at 3:00 p.m.: December 10 (Christmas Lessons & Carols); January 28, 2018, April 29.

The cathedral's music series events for 2018: February 2, With the Sound of Trumpets, Ambassador Brass Quintet and Frederick Teardo, organ; April 13, Joel Bacon; 4/19, Highland Consort.

The cathedral's Mid-Day Music Series, Fridays at 12:30 p.m.: December 15, Cathedral Ringers Handbell Ensemble; January 26, Charles Kennedy; April 27, Samford University A Cappella Choir. For information: www.adventbirmingham.org.

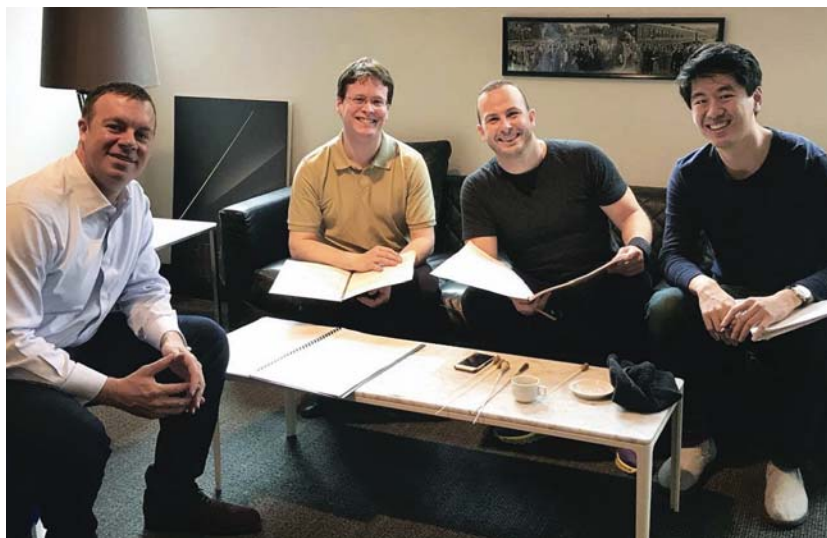
St. Margaret's Episcopal Church, Palm Desert, California, continues its 2017–2018 Desert Friends of Music events, featuring 1998 Quimby Pipe Organs, Inc., Opus 50 of four manuals,

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Canadian International Organ Competition candidates and jury (photo credit: John Zimmerman)

The final round of the **Canadian International Organ Competition** took place October 19 at the Basilica of Notre Dame, Montréal, Québec, Canada. **Alcee Chriss, III** (United States), a member of THE DIAPASON's 20 Under 30 Class of 2016, was awarded First Prize (\$25,000). Chriss was also awarded the Gérard-Coulombe Bach Prize (\$5,000) and the Spinelli Prize (\$5,000). **Oliver Brett** (United Kingdom) was awarded second prize (\$15,000) and the Royal Canadian College of Organists prize (\$5,000). Third prize (\$10,000) was awarded to **Nicholas Capozzoli** (United States), a member of THE DIAPASON's 20 Under 30 Class of 2015. The Richard-Bradshaw Audience Prize (\$5,000) was awarded to **Yuan Shen** (China). The jury for the competition was John Grew (Canada), David Briggs (UK), Bine Bryndorf (Denmark), Neil Cockburn (Canada), Lynn Davis (United States), Jean-Baptiste Robin (France), Silvius von Kessel (Germany), Réjean Poirier (Canada), and Carole Terry (United States). For information: www.ciocm.org.



Wayne Oquin (composer), Paul Jacobs (soloist), Yannick Nezet-Seguin (music director, Philadelphia Orchestra), and Kensho Watanabe (assistant conductor).

In October, **Paul Jacobs** was the soloist with the Philadelphia Orchestra conducted by **Yannick Nezet-Seguin** in the east coast premiere of **Wayne Oquin's Resilience** for organ and orchestra. The work was commissioned by the Pacific Symphony as part of their American Music Festival and received its world premiere on February 4, 2016, at the Segerstrom Center for the Arts, Costa Mesa, California. The work is a 13-minute call and response between organ and orchestra and is dedicated to organist Paul Jacobs and conductor Carl St. Clair.



Young Organists Cooperative concert participants: Margaret Harper, Bruce Adami, Edgar Kuklowsky, Marshall Joos, Tamara Rozek, Barbara Flocco, and student harpist Adeline Parker (photo credit: Crystal Joos)

The **Young Organists Cooperative** hosted a pipe organ concert October 14 at St. John's Episcopal Church, Portsmouth, New Hampshire. Performers included **Bruce Adami, Barbara Flocco, Margaret Harper, Edgar Kuklowsky, Tamara Rozek**, and the 2017 Penn Brown Scholarship Winner, **Marshall Joos**, in a program of music by Marchand, Callahan, Zachau, Vierne, and others on the church's Létourneau organ. Concert proceeds benefited the Next Generation Fund of the Young Organist Collaborative, which provides scholarship funds to organ students aged 10–16 in New Hampshire, southwestern Maine, and northeastern Massachusetts.



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Organist/Lecturer
Recording Artist



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



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Organist/Presenter
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Rhonda Sider Edgington
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Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
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James D. Hicks
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Michael Kaminski
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David K. Lamb
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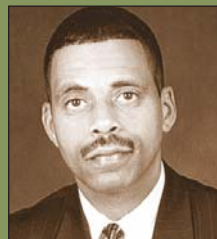
Scott Montgomery
Organist/Presenter
Fayetteville, Arkansas



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Madison, Wisconsin



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Ann Marie Rigler
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William Jewell College



Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK



Tom Winpenny
Organist/Choral Conductor
St Albans Cathedral, UK



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



Duo Majoya
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71 ranks; December 10, Lessons & Carols; 12/16, Choir of Clare College, Cambridge, UK; January 23, 2018, David Baskeyfield; February 16, John Wright; 2/23, Los Angeles Harptette; March 2, Philip Hoch; 3/9, Amy Rooney, piano; 3/16, John Bayless, piano; 3/23, Fred Swann. For information: www.stmargarets.org.

TENET continues its 2017–2018 series at locations in New York, New York, except where noted: December 15, Candlelight Carols at All Souls Unitarian Church; December 30, Monteverdi, *Selva morale e spirituale* at St. Joseph's Church; January 3, 2018, Michael Praetorius, *Vespers* at Holy Trinity Lutheran Church; March 2, Johann Heinrich Schmelzer, *Le Memorie Dolorose* at St. Luke in the Fields Church; March 24, TENEbrae: Pathway to Light with the Sebastians at St. Vincent Ferrer Church; April 21, Charpentier, *Les plaisirs de Versailles* with Metropolis Ensemble at the Metropolitan Museum of Art; May 11–12, The Sounds of Time: Songs of the Trouveres at Flushing Town Hall Gallery in Queens. For information: www.tenet.nyc.



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

Sacred Music in a Sacred Space continues its 2017–2018 season of concerts at St. Ignatius Loyola Catholic Church, New York, New York, which celebrates the 25th anniversary of the church's N. P. Mander organ of four manuals, 68 stops. Organ recitals include performances by: February 18, 2018, Renée Anne Louprette; April 15, David Higgs.

Additional programs with organ include: March 21, chorales, motets, and arias of Johann Sebastian Bach, with Andrew Henderson; May 23, Poulenc, *Concerto for Organ, Strings, and Timpani*, with Renée Anne Louprette.

Guest choral groups perform: December 1 and 3, Chanticleer; December 10 and 17, Love's Pure Light, with St. Ignatius Choir; January 21, The King's Singers; April 26, Chanticleer. A program of music for piano four hands will be presented November 13 with Pascal and Ami Rogé. For information: www.smsscncerts.org.

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

Duke University Chapel, Durham, North Carolina, continues special musical events for 2017–2018. Organ recitals: December 17, Christopher Jacobson; January 21, 2018, Joseph Fala and Jacob Montgomery; February 11, Dongho Lee and Andrew Pester; March 25, Robert Parkins; April 22, David Briggs.

Choral and instrumental programs: Bach Cantata Series: January 28, February 25; December 1–3, Handel, *Messiah*; December 7, Advent Lessons & Carols; December 24, Christmas Eve Lessons & Carols; January 7, Epiphany Lessons & Carols; February 4, Even-song Singers Winter Concert; March 4, Mendelssohn, *Elijah*; March 30, Tenbrae; April 8, J. Samuel Hammond, carillon; 4/8, John Ferguson, hymn festival; May 6, Ascension Evensong with Messiaen, *L'Ascension*. For information: <https://chapel.duke.edu>.

Musica Sacra of New York City continues its 2017–2018 season: December 21, Handel, *Messiah*, Carnegie Hall; March 6, 2018, Light of Light: Music of Lassus, Lauridsen, and Leonin, with Gregorian chant, Cathedral of St. John the Divine. For information: www.musicasacrany.com.

People



James Kibbie

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau mechanical action instrument, as an “audio holiday card.” This year's recording is Ernst Pepping's “Vom Himmel hoch,” available in MP3 format at www.umich.edu/~jkibbie.

Appointments



Vincent Carr

Vincent Carr has been appointed associate professor of music in organ for the Jacobs School of Music, Indiana University, Bloomington, Indiana. A native of Philadelphia, Pennsylvania, Carr has served as associate organist and choirmaster at the Cathedral of the Incarnation, Garden City, New York, and as adjunct professor at the John J. Cali School of Music at Montclair State University, Montclair, New Jersey. He has also served as associate organist at the Cathedral Basilica of the Sacred Heart, Newark, New Jersey. He earned a Bachelor of Music in organ performance and a



Jacob (Jake) Dowgewicz

Jacob (Jake) Dowgewicz is appointed factory design and sales director for Austin Organs, Inc., Hartford, Connecticut. Dowgewicz earned his bachelors degree in marketing and organ performance from Assumption College, Worcester, Massachusetts, where he was the college's organ scholar. He later served as interim organist at the Cathedral of St. Paul in Worcester. While at the cathedral, he also worked as a business account manager for Verizon Wireless.



Jens Korndörfer

Jens Korndörfer has been appointed instructor for organ at Georgia State University, Atlanta. In addition to his new position at GSU, Korndörfer is director of worship and the arts and organist at First Presbyterian Church, Atlanta, Georgia, where he oversees a vibrant music ministry, including the current renovation and enlargement of the Möller/Zimmer sanctuary organ (IV/105) by Orgelbau Klais and A. E. Schlueter.

Korndörfer holds degrees from McGill University in Montreal, Canada, Oberlin Conservatory of Music, Oberlin, Ohio, the Conservatoire National Supérieur de Musique in Paris, France, and the Hochschule für Kirchenmusik in Bayreuth in his native Germany; he has studied with James David Christie, Olivier Latry, Michel Bouvard, Hans-Ola Ericsson, and others.

Represented by Karen McFarlane Artists, he maintains a performance schedule on three continents. For information: www.jenskorndorfer.com.



Nathan Laube

Nathan Laube has been appointed international consultant in organ studies for Royal Birmingham Conservatoire, Birmingham, UK. He will continue as assistant professor of organ for Eastman School of Music, Rochester, New York. In his new role, he will visit the Royal Birmingham Conservatoire regularly to present recitals and provide coaching and masterclasses for students. The Conservatoire, which dates to 1859, is part of Birmingham City University. Henry Fairs is head of organ studies. For information: www.nathanlaube.com. ■



Christophe Mantoux

French organist **Christophe Mantoux** completed his fifth tour to the United States under Penny Lorenz Artist Management. His tour began at the University of Notre Dame/Westfield Center conference, “Reformations and the Organ,” in September, where he gave masterclasses and performed the final evening's recital on the new Fritts organ in the Basilica of the Sacred Heart in South Bend, Indiana. This was followed with recitals on the Rosales and Hutchings-Votey organs at St. James Catholic Cathedral in Seattle, Washington, and on the Yokota organ at First Lutheran Church in Yuba City, California. There was also a workshop for the Sacramento

Chapter American Guild of Organists at St. John's Lutheran Church, Sacramento. His final events were a masterclass and recital on the new Juget-Sinclair organ at St. Luke's Lutheran Church, Ithaca, New York, part of a daylong program jointly sponsored by the Westfield Center, Cornell University Department of Music, St. Luke's Lutheran Church, and the Ithaca Chapter of the AGO. For information: penny@organists.net or 425/745-1316.



James Mellichamp at National City Christian Church, Washington, D.C.

In July, **James Mellichamp** performed on a faculty recital for the American Guild of Organists Pipe Organ



Photography by Michael Melisky



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Encounter Technical at First United Methodist Church, Cumming, Georgia. In September, he presented a concert at St. Paul's Cathedral in London, England. And in October he appeared on the concert series at National City Christian Church in Washington, D.C.



Charles Ore performs his work at St. Peter's Basilica, Vatican City (photo credit: Masako Gaskin)

Charles W. Ore was commissioned by the French Organ Music Seminar to compose a piece for the 2017 seminar. Ore performed his piece, *Kyrie, Based on a Ninth Century Chant Embedded in Kyrie, Gott Vater*, on the organ of St. Peter's Basilica, Vatican City, in July 2017. Gabriel Marghieri, organist of Sacré-Coeur Basilica, Paris, France, and Vatican organist, Juan Paradell-Solé, assisted at the console.



Mark Steinbach

Mark Steinbach, university organist, curator of instruments, and senior lecturer in music, Brown University, Providence, Rhode Island, performed recitals this past summer on 18th-century organs in Saxony, Brandenburg, and Niedersachsen, Germany, including the 1753 Silbermann organ at the Cathedral in Dresden. He is pictured at the 1734 Treutmann organ in Goslar, Germany. For information: mark_steinbach@brown.edu.

Stephen Tharp's 2017–2018 performance schedule includes concerts in the United States in Atlanta, Chicago, New York City, Orlando, Tampa, Wilmington, Seattle, Sioux Center, Iowa, Waynesboro, Virginia, and a concert and masterclass for the Rochester (New York) Celebrity Organ Series. In Europe, performance venues include the Martinikerk, Groningen, Holland, the Celebrity Organ



Stephen Tharp (photo credit: Ran Keren)

Series at St. Paul's Cathedral, London, UK, Radio France Concert Hall, Paris, France, appearances in Spain, the Madeira (Portugal) Organ Festival, as well as concerts in Bordeaux, Den Haag, Porto, Essen, Freiburg, Hannover, Würzburg, and Salem (Lake Constance), and several duo organ and harpsichord programs with Lionel Rogg in Switzerland. He is also a member of the jury for the 2018 Chartres International Organ Competition. Stephen Tharp has been artist-in-residence at St. James's Church Madison Avenue (Episcopal) in New York City since 2014. For information: www.stephentharp.com.

Competitions

East Carolina University School of Music, Greenville, North Carolina, announces its 12th annual Young Artists Competition in Organ Performance, March 15–17, 2018. The competition is open to pre-college organ students in the United States. The competition will take place at St. Paul's Episcopal Church, Greenville, which houses C. B. Fisk, Inc., Opus 126. First prize is \$1,500; second prize, \$750; third prize, \$300; Bach prize, \$100; hymn playing prize, \$100. Deadline for application is February 14, 2018. For information: <http://www.ecu.edu/cs-cfac/music/organsacredmusic/youngartistscompetition.cfm>.



St. Casimir Church in Nowy Sacz, Poland

The First International Organ Duo Competition "Per Organo a Quattro Mani" will take place April 15–21, 2018, in Nowy Sacz, Poland. The competition will be held in the city's Lucjan Lipinski Hall and St. Casimir Church. First prize is 30,000 PLN; second prize 20,000 PLN; third prize 10,000 PLN. The jury is Ireneusz Wyrwa (Poland, chair), Gerhard Gnann (Germany), Slawomir Kaminski (Poland), Jaroslav Tuma (Czech Republic), Krzysztof Urbaniak (Poland), Ulrich Walther (Austria), and Malgorzata Trzaskalik-Wyrwa (Poland, secretary). For information: www.aquattromani.pl.



East Carolina University masterclass participants

East Carolina University, Greenville, North Carolina, hosted **Kola Owolabi** for an organ repertoire masterclass on October 16. The class was held on the 2005 C. B. Fisk, Inc., Opus 126 organ in St. Paul's Episcopal Church, which borders the university campus. For information: www.ecu.edu.

Conferences

The American Choral Directors Association Central and North Division Conference will take place February 14–17, 2018, in Chicago, Illinois. Featured choral groups performing include Chicago A Cappella, Bella Voce, Santa Fe Desert Chorale, and Shenzhen Golden Bell Youth Choir. Honor choirs of various age groups will be conducted by Francisco Nuñez, Judith Herrington, Ryan Beeken, Jefferson Johnson, and René Clausen. For information: www.acdcentral.org and www.ncacda.org.

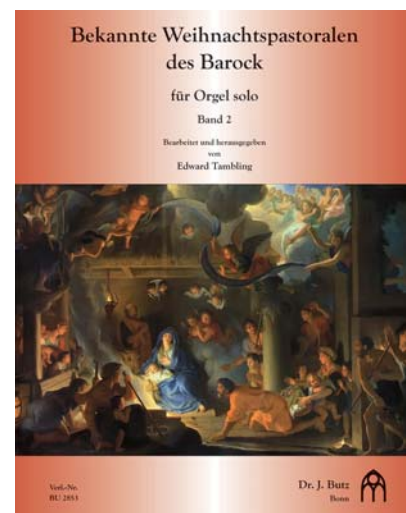
Grants

The Ruth and Clarence Mader Memorial Scholarship Fund announces the availability of grants to support research on topics related to organs, organists, and organ repertoire. Individual grants of up to \$1,000 will be awarded. Preference will be given to research that will lead to the publication of articles or books, though research projects involving the creation of recordings, digital resources, or other methods of knowledge dissemination will also be considered. The deadline for applications is March 1, 2018. For information: www.maderscholarshipfund.org/grants.

Publishers

Augsburg Music announces new publications for Advent and Christmas: *All Earth is Hopeful*, by James E. Bobb (SATB/4-part mixed, 9781506425641, \$1.95); *Christmas Night*, by Kim Andre Arnesen (SATB/4-part mixed, 9781506425702, \$2.25); *Midnight Stars Make Bright the Sky*, by Mark Sedio (SATB/4-part mixed, 9781506426020, \$1.80); and *Rejoice and Let Your Lights Appear*, by Ryan Kelly (SATB/4-part mixed, 9781506426181, \$1.95). For information: www.augsburgfortress.org.

Bekannte Weihnachtspastoralen des Barock, Vol. 2 (Popular Christmas Pastorales of the Baroque, Vol. 2) is the title of the new publication of the **Butz Music Publishing House** (Butz Musikverlag). Edward Tambling, son of the late Christopher Tambling, brings together well-known and popular orchestral Christmas works of the German and Italian baroque in organ transcriptions. These arrangements of compositions from Geminiani, Handel, Molter, Sammartini, Stamitz, and Stanley range from easy to medium difficulty level. The pieces can be played on a two-manual instrument and suit any Christmas occasion whether service, reflective music, or concerts. This recent publication is available via www.butz-verlag.de



Edward Tambling, Pastoralen

butz-verlag.de (order no. BU 2853) or the Organ Historical Society: www.organsociety.org.

Editions Walhall announces new publications: *Concerto per il Cembalo*, by Daniel Magnus Gronau, edited by Jolando Scarpa (EW1029, €14.50). While most of the works of this organist of Danzig were lost in World War II, this work survives and is now available in an Urtext edition. *Eight Famous Christmas Carols*, arranged by Dagmar Wilgo for recorder quartet (EW1035, €16.80). These late Romantic settings of carols are also useful for flute quartet. For information: www.edition-walhall.de.

Michael's Sheet Music Service announces sheet music restorations: *Pavane (pour une infante défunte)*, by Maurice Ravel, transcribed by Charles Cronham, an arrangement, not difficult to play, from 1950; *Festival Prelude on Ein' Feste Burg*, by William Faulkes, a work from 1913 dedicated to Edwin H. Lemare; *March Champêtre* and *The Calm of Night*, by Andrew J. Boex, an organist born in the Netherlands who immigrated to Cincinnati, Ohio, in the 1870s where he had an active church music career; and *Toccata in D*, by Ralph Kinder, one of this composer's more ambitious works. For information: www.michaelsmusicsservice.com.

Recordings

Loft Recordings announces release of a set of five CDs recorded by **Robert Bates**: *Correa in the New World: Complete Organ Works of Francisco Correa de Arauxo (1584–1654)*. The first recording of the complete works of this composer in the New World, the music is performed on historical

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Irene Greulich (photo credit: Naumburger Tageblatt/Torsten Biel)

Irene Greulich, kantor and organist of St. Wenzel's Church, Naumburg, Germany, from 1971 until her retirement in 2008, died in Naumburg on August 28, 2017. After the fall of the Wall and the reunification of Germany, she both promoted and oversaw the complete restoration of the Hildebrandt organ in that church, the organ that J. S. Bach may well have helped to design, examined upon

its completion, and on which he played the dedicatory recital. Without her enthusiastic and tireless engagement, the restoration of the Hildebrandt organ might never have come to fruition. Though her first love was the music of Olivier Messiaen, she reformed her technique and became a zealous promoter of Bach's organ compositions, as well as for the organ that is among the most important instruments for understanding the performance of that music. She graciously welcomed organists from countries throughout the world who were making pilgrimages to hear and play that organ. The family has requested that all donations in her honor be given to the Leipzig Bach Archive. For Americans, this may be accomplished by sending a check payable to "American Friends of the Leipzig Bach Archive" and mailed to AFLBA, 11A Mt. Auburn St., Cambridge, Massachusetts 02138, attention Mark Knoll. In the memo line, donors should write "Gift in memory of Irene Greulich." All gifts are fully tax deductible. ■

at World Library. The original album was released in December 1957 with a retail price of \$4.98 for an LP. A thousand copies were ordered.

After discovering this recording in their vault, WLP felt it was time to share the recording with the world again. Original tapes have been remastered. The reading of the Christmas Gospel by Bing Crosby has never been used in any of his other works. CD, 007403, \$10.00; vinyl LP, 007405, \$25.00. Order from wlpmusic.com or call 1-800/566-6150. Also available at Amazon.com

Organbuilders

Austin Organs, Inc., of Hartford, Connecticut, is completing installation of its new organ, Opus 2798 with 62 ranks, for St. John Vianney Catholic Church, Houston, Texas. The organ is placed on high wind pressure with large scales and will feature double expression across the entire instrument. Austin recently finished refurbishment of its Opus 2421 at Beth El Temple in West Hartford, Connecticut. The project consisted of a complete releathering, conversion to solid-state relay system, and tonal changes, which included a Second Diapason, Harmonic Flute, and digital ranks.

Austin has signed three additional refurbishment contracts. Opus 2378, for St. James's Episcopal Church, West Hartford, Connecticut, is a project including releathering, console reconfiguring, conversion to solid-state, and tonal additions. Trinity Episcopal Church, Asheville, North Carolina, which houses Austin Opus 2605 will also include releathering, console rebuilding, solid-state conversion, as well as both pipe and digital additions. Glenshaw Presbyterian Church, Glenshaw, Pennsylvania, is home to Austin Opus 1575, which was rebuilt in the 1960s. The 1960s project involved rescaling to a thinner Principal chorus and removal of the 16' Open Wood. The 2017-2018 rebuild will include significantly rescaling and revoicing the Principal chorus, releathering the entire instrument, console reconfiguration, conversion to a solid-state system, and the addition of a Tuba and 16' Open Wood pipe ranks. For information: www.austinorgans.com.

Island, California. In the mid-1990s, the organ was again moved to Pacific Lutheran Theological Seminary, Berkeley, California. For the organ's new home at St. Mary Star of the Sea, the façade will be reconfigured to frame the rear balcony's rose window. The work will be carried out by **Hupalo & Repasky** of San Leandro, California. For information: www.hupalorepasky.com.



Charles Ruggles

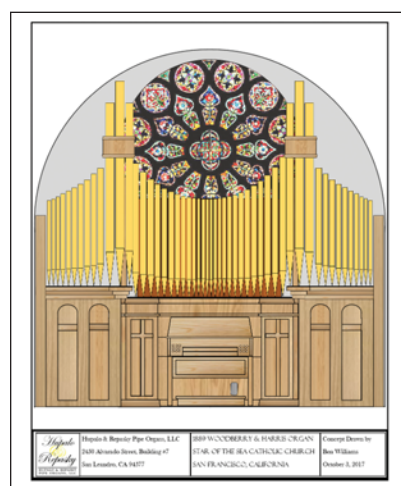
Charles Ruggles is the subject of a recent thesis on his career, written by Mark A. Herris as part of the requirements for Herris's Doctor of Music degree from Indiana University (<https://scholarworks.iu.edu/dspace/handle/2022/20810>). Ruggles recently celebrated 42 years of designing and building mechanical-action organs. Ruggles's work has been reviewed in numerous magazines and journals.

Ruggles studied organbuilding with John Brombaugh in Middletown, Ohio. In September 1975 he began building mechanical-action organs under his own name in his workshop in Cleveland Heights. In September 1981 he moved his workshop and residence to Olmsted Falls, Ohio, and in 1995 moved his residence and workshop to Conifer, Colorado. He is a member of the American Institute of Organbuilders and the International Society of Organbuilders. For information: www.rugglesorgans.com.



C. E. Morey organ, Our Lady's Chapel, St. Mary of Piscataway, Clinton, Maryland

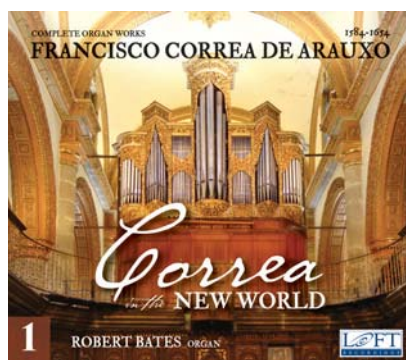
Wigton Pipe Organs, Dryden, Michigan, recently installed a nine-stop mechanical-action organ for St. Mary's of Piscataway Catholic Church, Clinton, Maryland. The organ, built by C. E. Morey of Utica, New York, is now in its third home. Installed in Our Lady's Chapel, the organ replaces a small one-manual instrument that had proven to be inadequate for liturgies. The organ, originally built in 1902, looks at home in the 1903 chapel. Rebuilding work included re-tabling the manual slider chests, renovating the mechanical key action, rebuilding the manual and pedal keyboards, refinishing the casework, and providing a blower in a sound-absorbing box. The case front and façade pipes were modified to fit the lower ceiling, and the pipes were redecorated and gilded by Oyster Pipe Works of Louisville, Ohio. More than 1,300 hours went into rebuilding and installing the instrument. For information: www.wigtonpipeorgans.com.



Hupalo & Repasky conceptual drawing for St. Mary Star of the Sea Catholic Church, San Francisco, California

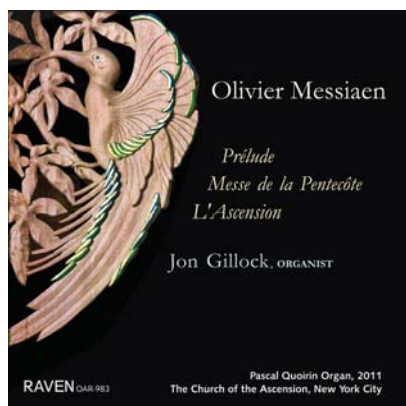
St. Mary Star of the Sea Catholic Church, San Francisco, California, will be the new home to an 1889 Woodberry & Harris organ, originally installed in First Universalist Church, Melrose, Massachusetts. When the Universalist church merged with another congregation in 1978, the two-manual, 12-rank, mechanical-action organ was restored by Manuel Rosales and installed in Avalon Community Church on Santa Catalina

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Correa in the New World

organs of the 18th and 20th centuries: Cathedral, Oaxaca, Mexico; Santa María de la Asunción, Tlacolula, Mexico; San Jerónimo, Tlacoahuaya, Mexico; Pacific Lutheran Theological Seminary, Berkeley, California; and Mission San José, Fremont California. For information: www.naxos.com.



Jon Gillock Messiaen recording

Raven announces a new CD, the third in a series featuring the organ works of Olivier Messiaen recorded by **Jon Gillock** (OAR-983). The new volume includes *L'Ascension*, *Messe de la Pentecôte*, and the posthumously published *Prélude*. Gillock presented

the first performance of *Prélude* in the United States in 1999 at the Riverside Church in New York, though the work, believed to have been composed ca. 1930, was not published until 2002. The recording was made at the Church of the Ascension in New York City, where the 111-rank organ was built in 2011 by Pascal Quoirin of Saint-Didier, France. Jon Gillock's entire cycle of Messiaen organ works will use this organ, as it was conceived to play the works of Messiaen specifically. Gillock is known internationally for his interpretations of Messiaen's music, having studied with him, becoming a preferred interpreter of his teacher's music. For information: www.ravencd.com.



The Bible Story of Christmas

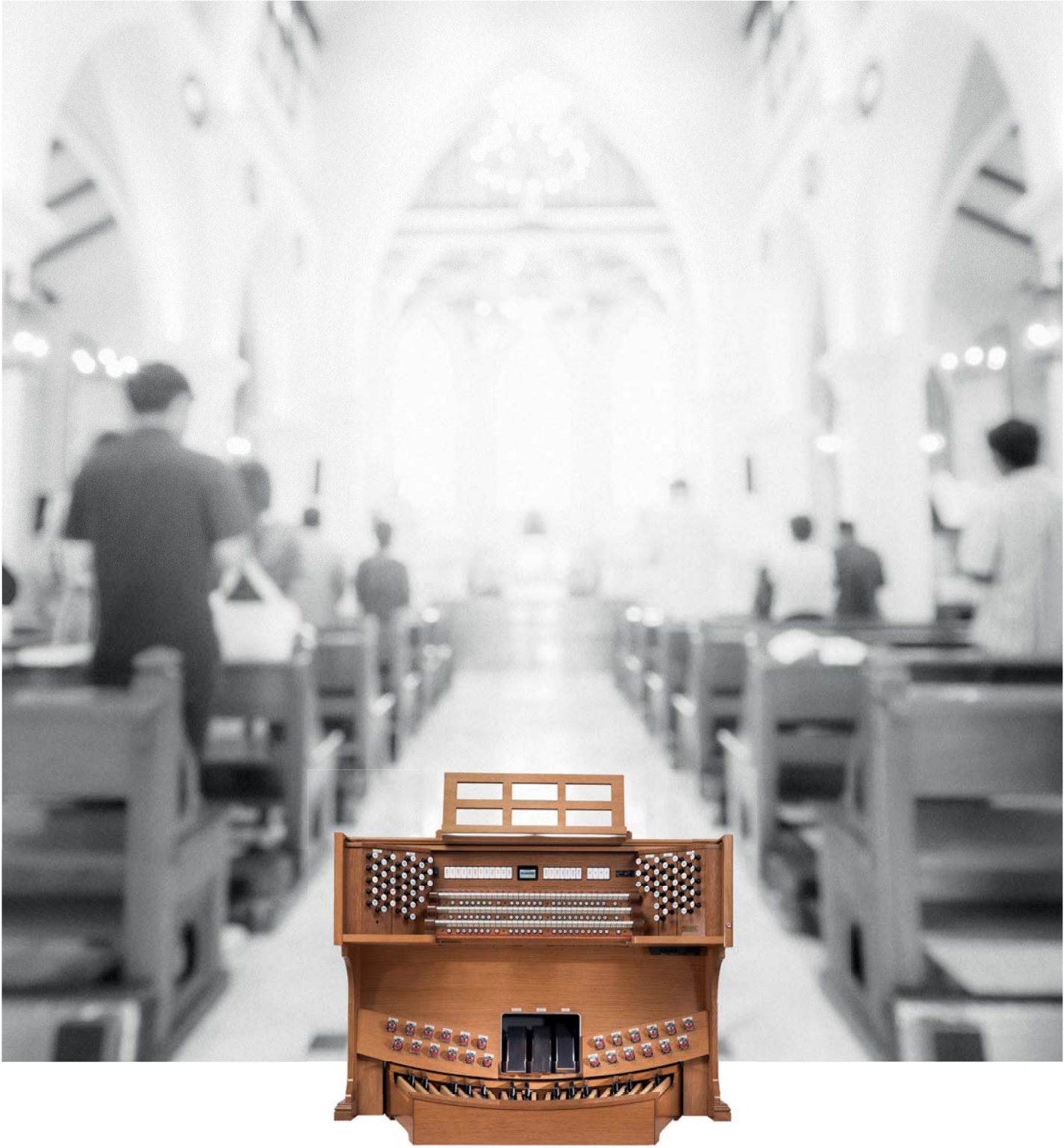
World Library Publications announces the rerelease of its 1957 recording, *The Bible Story of Christmas*, Narrated by Bing Crosby, with Traditional Carols in Gospel Sequence Sung by the Bonaventura Choir. **Bing Crosby** recorded his narration of the Gospel of Luke, 2:4-20, on August 6, 1956, at the request of Omer Westendorf, founder of World Library of Sacred Music, then in Cincinnati, Ohio. The music on the album was arranged by Han Van Koert, and organ background music was played by **Betty Zins Reiber**, a longtime editor

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Reviews

Choral Music

The season of Lent is a busy time for choirs, preparing music for Ash Wednesday and each of the five Sundays in Lent, while also getting ready for the services of Holy Week and Easter. Following are choral suggestions for the season, some in SATB voicings, and other, simpler pieces for two- or three-part choir. These selections will fit the readings of the Lectionary Year B.

Ash Wednesday

Create In Me, by **Terre Johnson**. SATB and piano, MorningStar Music Publishers, MSM-50-3078, \$1.85.

Psalm 51:1–17 is the appointed psalm for this most solemn day of the church year. Johnson has set verses 10–12 of the psalm here in a lovely, lyrical arrangement. The piano accompaniment flows with triplets underneath the choral writing, undergirding and supporting the sustained vocal lines.

Guardamé Señor (Bless and Keep Us, Lord), by **Mark Sedio**. SATB, keyboard, and optional two flutes, Lorenz (Sacred Music Press), AM793, \$2.05.

This piece is based on texts from the psalms, including Psalm 51. It is written in refrain/verse form, with the text for the refrain (SATB) in both Spanish and English, the verses (unison) solely in English. The addition of the instruments, scored as two flutes (but works equally as well with violins), adds a delightful variety of color.

First Sunday in Lent

Forty Days and Forty Nights, by **Harrison Oxley**. SATB and organ, Mayhew Brodt (Brodt Music Co., Inc.), KM008, \$2.00.

The gospel selection for this Sunday tells of Jesus in the wilderness for 40 days, tempted by Satan. Oxley's arrangement of this six-stanza hymn includes three stanzas that are melody alone; one transposed to a new key for harmonic interest; two stanzas of melody for alto, tenor, bass, with a soprano descant (two different descants); and one SATB stanza. Eminently doable, especially for a choir that may have lost its previous weeknight rehearsal due to Ash Wednesday.

A Lenten Walk (Jesus Walked This Lonesome Valley), by **Hal H. Hopson**. Two-part mixed choir, organ, optional timpani, and one handbell, Augsburg Fortress Publishers, ISBN #978-0-8006-5448-1, \$1.60.

This two-part anthem ties thematically to the gospel reading for the day and is easily learned. Along with the traditional American spiritual melody, there are two counter-melodies. A lovely, simple arrangement that sets the tone for the season.

Second Sunday in Lent

Take Up Your Cross, by **Anthony Giamanco**. Two-part mixed choir and keyboard, Augsburg Fortress Publishers, ISBN 978-0-8006-7896-8, \$1.60.

In this Sunday's gospel selection Jesus says, "If any want to become my followers, let them deny themselves and take up their cross and follow me." This anthem, using Charles W. Everest's hymn text, is primarily a two-part anthem, although Giamanco breaks into SAB writing in two climactic spots. The piece is based on the lilting Scottish folk melody CANDLER.

I Want Jesus to Walk with Me, by **Hal H. Hopson**. Two-part treble or mixed voices and piano, Choristers Guild, GGA701, \$1.95.

Appropriate for children's or youth choirs, Hopson's setting of this African-American spiritual could also be sung by a two-part mixed choir. Fitting for any of the Sundays in Lent.

Third Sunday in Lent

Kyrie, by **Audrey Snyder**. Three-part mixed choir with optional piano accompaniment, Alfred Music Publishers, AP.SV9512, \$1.10.

Part of Alfred's "Easy Choral Masterworks" series, this piece may be sung either a cappella or with piano accompaniment. The Greek text—Kyrie eleison, Christe eleison, Kyrie eleison—is commonly included in worship services during the penitential season of Lent.

Lamb of God, by **Twila Paris**, arranged by **Craig Courtney**. SATB, keyboard, and flute, Beckenhorst Press, BP1649, \$2.10.

Particularly appropriate during Holy Communion, Courtney's arrangement of Paris's words and melody begins softly in C major, moves to E major with increasing intensity, incorporates an a cappella section, and ends quietly with voices, piano, and flute.

Fourth Sunday in Lent

God So Loved the World, by **Kevin Hildebrand**. Two-part choir and organ, Concordia Publishing House, #98-4275, \$1.90.

This day's gospel reading includes the beloved passage from John 3:16, "For God so loved the world . . ." Hildebrand's setting, incorporating the hymn tune ST. CRISPIN, is scored for two-part choir. This could be children, youth, adults, or any combination thereof. Having the two parts sung from two different spatial locations would highlight the text and create additional interest.

Oh, Love, How Deep, by **Bradley Ellingboe**. Two-part mixed choir with soprano descant, organ, and percussion (finger cymbals, tambourine, and drum), Neil A. Kjos Music Company, Ed. 8831, \$1.70.

The sturdy fifteenth-century English tune DEO GRACIAS is given a lively treatment by Ellingboe in this setting of Thomas à Kempis's text. Percussion plays throughout. The first stanza is sung by women, the second by men, the third stanza is voices in unison with organ, and the fourth stanza breaks loose with soprano descant, harmony in the men's part, lively organ, and percussion for a spectacular ending.

Fifth Sunday in Lent

Never the Blade Shall Rise, by **Kathy Powell**. SAB choir, descant, guitar, keyboard, and C instrument, GIA Publications, Inc., G-3817, \$2.15.

On this fifth Sunday in Lent Jesus says, "Unless a grain of wheat falls into the earth and dies, it remains just a single grain; but if it dies, it bears much fruit." Powell sets this scripture text to music in an SAB setting with a quasi-Renaissance feel. The C instrument adds rhythmic and harmonic interest. The congregation may be invited to sing along on the refrain; music is included on the back cover for reprint purposes.

What Wondrous Love Is This, by **Evelyn R. Larter**. SATB, piano, and violin, Augsburg Fortress Publishers, ISBN #978-0-8006-2157-5, \$1.75.

This North American folk hymn from *Southern Harmony* begins simply and builds in intensity until the final, rousing stanza, ending with "and through eternity, I'll sing on!" The choral parts

are fresh with nuanced harmonies. The violin part is not optional, and is independent of the piano accompaniment. Good for any Sunday during the season of Lent.

—Anne Krentz Organ
St. Luke's Lutheran Church
Park Ridge, Illinois

New Organ Music

Sieben Orgelstücke im romantischen Stil, op. 59 (2014, €15); **Sieben Tänze**, op. 60 (2014, €16); **Zwölf Meditationen**, op. 67 (2015, €16), **Margaretha Christina de Jong**. Dr. J. Butz Musikverlag, Bonn, Germany. Available from: <http://butz-verlag.de>.

In these three collections de Jong secures her place among the elite list of organist/composers in the world today. A Rotterdam Conservatory graduate with diplomas in church music, organ pedagogy, and performance, in addition to several first place prizes at international organ competitions, de Jong composes in a manner that is remarkably accessible to audiences. With her considerable credentials one might expect tour de force, virtuosic passages that dazzle audiences with their technical demands. But instead, one will discover works that enchant performers and listeners alike. A guiding principle in these collections seems to be keeping the organ alive as a contemporary concert instrument in addition to its long-held role as a congregational leader. Unlike her previous four collections that are directly devoted to church hymns, these collections might be considered "cross over" collections, whereby op. 67 and several pieces in opp. 59 and 60 ("Festliche Hymn," "Berceuse," "Toccatina," "Cantilène mélancholique," and "Sicilienne") will create a spiritual awareness among its listeners. The remaining compositions of opp. 59 and 60 are based on de Jong's apparent fascination with dance forms.

In the *Zwölf Meditationen*, six pieces are composed for manuals only that will require two keyboards for tonal contrast; the remaining six are for two keyboards and pedal. This collections abounds in beautiful, elegant, lush melodies cast in a slow harmonic movement (usually two chords per measure regardless of the meter employed) that offer listeners pause and reflection on the deeper realities of life without citing scripture or dogmatic references. With a strong emphasis on melody, contrapuntal writing is rare, with the two exceptions in Meditations VI and X, which exhibit canonic writing. Phrasing is extremely regular, and there is a great deal of freedom given to the performer in terms of tempo, dynamics, and articulation as is stated in the preface. These pieces will be successful if the performer uses rubato well and plays with sensitivity. Two interesting features and effects observed include a fixed note (c^{'''}) to be held for extended passages in Meditation IV and, in Meditation XII, a style that organically unfolds as if it were a slow jazz improvisation. Musicians in liturgical and non-liturgical churches will find many moments to utilize this collection.

Sieben Orgelstücke im romantischen Stil offers organists new material for concerts and several moments (cited earlier) that can be used at church services. The preface states that although these are written as independent pieces, a cyclic performance is possible with the interval of a descending fifth prominently recognizable throughout. In some pieces, three manuals are needed. "Cantilène mélancholique" and "Berceuse" are dream-like pieces that build themselves around beautiful themes. In "Cantilène," de Jong uses a large-scale ABA form with the B section set in the only

imitative writing throughout the collections cited. The child-like melody of "Berceuse" is heard against subtle harmonic shifts that yield to a quasi-improvisatory feel in its last 21 measures. "Gavotte" is in a traditional binary form without the modulation at the double bar that occurs later in the second section. "Toccatina" also employs large-scale ABA forms that cleverly use meter to achieve its success.

In *Sieben Tänze*, de Jong chooses idioms rarely heard on concert programs—"Foxtrot," "Fandango," "Sicilienne," "Saltarello," "Valse Triste," and "Charleston." These pieces are composed in traditional dance forms and with regular phrase structures as would be expected of the genre. Each piece maintains traditional rhythms associated with the respective dances and creates a characteristic mood. "Fandango" and "Sicilienne" will require a bit more attention due to the imitation of a guitar in the former and the active left hand in the latter. As with all de Jong's collections, aspects of playing are given to the good taste of the performer. These are welcome collections to both church and theater organists and would make for interesting recitals pieces!

—David Troiano
St. Clair Shores, Michigan

New Handbell Music

The Best of AGAPE, for 3–5 octaves, Volume I. Agape (a division of Hope Publishing Company), Code No. 2795, \$14.95, Level 2+ (M-).

Here is a 60-page collection that includes ten of the arrangements previously published as separate titles. These well-liked compositions come from a variety of composers and arrangers and represent a wide range of works useful throughout the church year. Here is an opportunity to acquire nearly a dozen titles for the cost of just a few. Titles include "Breathe," "Great is Thy Faithfulness," "You Are Mine," "I Wonder as I Wander," "In Christ Alone," to name a few.

Reproducible Rings IV, arranged for 2–3 octaves of handbells, by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2794, \$49.95, reproducible, Level 2 (M-).

This collection of nine hymn settings can be quickly learned and ready to perform with limited preparation time by ringers without much previous experience. There is a broad range of hymn tunes and carols that should appeal to both ringers and the audience. Purchasing one book allows you to copy all the music for use by your bell group. Titles include "Be Still, My Soul," "While by the Sheep," "O for a Thousand Tongues to Sing," "When Morning Guilds the Skies," and more.

Through the Walk of Life, arranged for 3, 4, 5, 6, or 7 octaves of handbells, by Matthew Compton. Choristers Guild, CGB813, \$4.95, Level 4+ (D+).

If you're looking for a "barn burner" of a piece to challenge your ringers, this would certainly qualify. Beginning with an ostinato pattern in the treble, alternating between 4/4 and 7/8 rhythms, this melodic material builds and swells with energy through 12 pages of a driving force that ends in a scintillating 22-note chord. The music was inspired by the scripture based on I John 4:7, 11–12: "Beloved, let us love one another: for love is of God."

—Leon Nelson
Vernon Hills, Illinois

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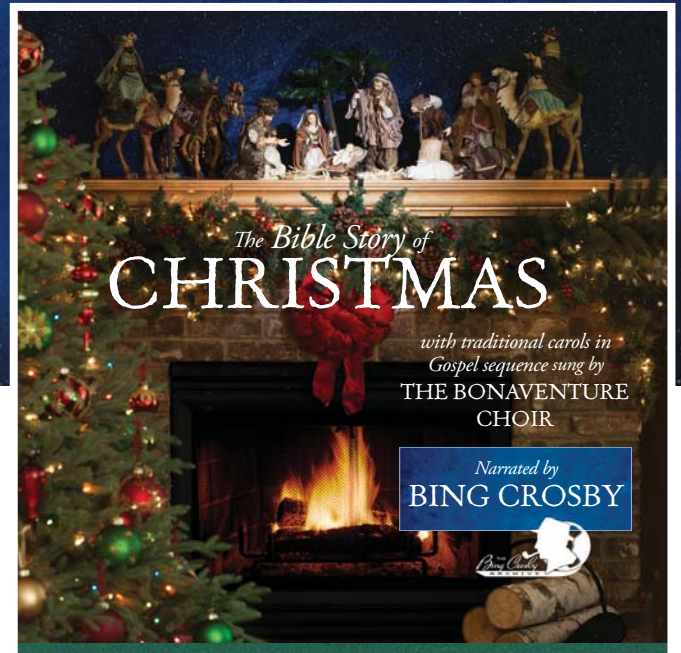
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From the Harpsichord Editor

It was East Texas Pipe Organ Festival director Lorenz Maycher who first alerted me to the news that Zuzana Růžicková had passed away. Shortly thereafter I read her extensive obituary in *The New York Times* (which, following their standard style, indicated the correct pronunciation of the name: (rouge-ITCH-ko-va). Immediately it was obvious that a tribute should be written for Harpsichord News. She was a familiar name to me, for I had attempted to arrange a meeting with her during my singular one and a half-day visit to Prague, as I hoped to glean her insights into one of my favorite twentieth-century harpsichord compositions, Bohuslav Martinů's *Sonate* (1959). Alas, Mme. Růžicková was not in Prague at that particular time, but she wrote a gracious letter apologizing for that absence, and she included her CD recording of the work, as well as several scores by her husband, Viktor Kalabis.

Rather than my quoting the writings of others, it occurred to me that a longtime friend and Dallas colleague, Robert Tifft, would be the best person to compose a unique and intimate tribute for this legendary figure, and even more so since he is comfortable with the plethora of diacritical marks required to render authentic spellings in the Czech language! His websites can be found at: www.jsebestyen.org/harpsichord.

All of us who treasure harpsichord history are indebted to Mr. Tifft for the fine essay and the private photographs that comprise our December Harpsichord News.

—L. P.

Remembering Zuzana Růžicková Personal Association

I was in high school when I first encountered Zuzana Růžicková through her Supraphon LPs. These recordings, impossible to find in the remote corner of Iowa where I grew up, were readily available from Qualiton Imports in New York. I first wrote her after hearing the harpsichord concerto by her husband Viktor Kalabis, a work of staggering intensity that made a profound impression on me. Růžicková replied and I soon discovered, much to my amazement, that she always answered. She was an inveterate correspondent, and it was a pleasure to receive her beautifully handwritten letters and postcards. In January 1994 she wrote to inform me of her concerts in Washington, D.C., and included a phone number. This initiated the first of many conversations. She was wonderful on the phone—always engaging, always laughing, and genuinely interested in what I had to say.



Zuzana Růžicková with harpsichordist János Sebestyén in Prague, 1979



Jury members Jacques Ogg, Giedré Lukšaitė-Mrązková, Jitka Navrátilová, Zuzana Růžicková, and Kenneth Gilbert at the Harpsichord Competition of the 1999 Prague Spring Festival (photo credit: János Sebestyén)

My first and only encounter with her in person took place in March 2010. I was in Budapest visiting our mutual friend János Sebestyén and planned a short train trip to Prague. Miklós Spányi accompanied me in hopes of examining her Ammer harpsichord, and my friend Ria Brézova joined us in Bratislava. We met Růžicková for lunch, then spent the afternoon at her home trying out the Ammer and sharing stories. That evening the four of us attended a concert by the Graffe Quartet at the Rudolfinum to hear music by her late husband. It was a memorable day, not just for me, but for Ria and Miklós as well, each of us vividly aware how fortunate we were to spend at least a few hours in the company of this extraordinary woman.

Her Life and Career

Zuzana Růžicková, the legendary Czech harpsichordist, died in Prague on September 27, 2017. She was a virtuoso on her instrument, a noted teacher and recording artist, and a survivor of Nazi atrocities. In recent years she was the recipient of numerous honors celebrating her life and accomplishments.

She was born January 14, 1927, in the city of Plzeň where her father owned a successful department store. Her piano teacher, Marie Provazníková, introduced her to the music of Bach and encouraged her to study harpsichord. Růžicková's abilities were apparent from an early age, and preparations were made for her to study with Wanda Landowska at Saint-Leu-la-Forêt near Paris. The possibility of study abroad became impossible as the Second World War advanced, and in January 1942, Růžicková and her family were interned at the Terezín ghetto (Theresienstadt).

Described by the Nazis as a "model community," Terezín was the only camp that allowed some artistic activities. Růžicková labored in the fields during the day but was able to continue her



Zuzana Růžicková with harpsichordist Luciano Sgrizzi in Bratislava, 1972 (photo credit: János Sebestyén)



Zuzana Růžicková with harpsichordist Luciano Sgrizzi in Budapest, 1969 (photo credit: János Sebestyén)

education. She studied harmony with Gideon Klein and attended concerts and lectures staged by other residents. She also befriended Fredy Hirsch, who was later credited with saving the lives of hundreds of Jewish children.

Růžicková's father died at Terezín, and in December 1943 she and her mother were transferred to Auschwitz-Birkenau. Here she once again came in contact with Hirsch, who told her to lie about her age so she could work alongside him as a teacher's assistant, protecting her from more dangerous work within the camp. She and the others transferred from Terezín were scheduled for the gas chamber but were miraculously spared, most likely because of a disruption in camp routine after the Allies invaded France on June 6, 1944. Růžicková and her mother were then sent to Germany as forced laborers, working on oil pipelines and at the shipyards near Hamburg. In February 1945 they were transferred to the Bergen-Belsen concentration camp, described by Růžicková as the "lowest part of hell." As the war neared its end, German guards abandoned the camp and English and Canadian soldiers liberated the surviving prisoners on April 15. In July, after months in a hospital where she assisted medics as a translator, Růžicková and her mother returned to Plzeň only to find their home occupied and possessions gone. She credited her survival through all this not to courage, but "a hundred lucky moments" and her mother's strength.

Despite conditions endured during the war, Růžicková's passion for music




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Zuzana Růžicková with harpsichordist Luciano Sgrizzi in Bratislava, 1972 (photo credit: János Sebestyén)



Zuzana Růžicková in Budapest, 1994 (photo credit: János Sebestyén)

remained undiminished. Her hands nearly ruined from physical labor, she was determined to regain her skills. In Plzeň she studied piano with Bohdan Gsöllhofer, and in 1947 was admitted to the Academy of Performing Arts in Prague where her professors included pianist František Rauch and harpsichordist Oldřich Kredba. She decided to specialize in the interpretation of early music and gave her first harpsichord recital in 1951.

It was while teaching piano to composition students at the academy, a position she obtained in 1950, that she met her future husband, composer Viktor Kalabis. They married in 1952.

In 1956 she won the ARD International Music Competition in Munich and accepted a scholarship from jury member Marguerite Roesgen-Champion to continue her harpsichord studies in Paris. Her success in Munich marked the beginning of an international career. She performed regularly throughout Europe, made repeated visits to Japan and the United States, and appeared at Bach Festivals in Leipzig, Stuttgart, Heidelberg, Ansbach, Frankfurt, Schaffhausen, Bath, and Oregon.

In 1962 she co-founded the Prague Chamber Soloists with conductor Václav Neumann, and 1963 saw the formation of a very successful duo with violinist Josef Suk, with whom she recorded the Bach sonatas on four different occasions. Other chamber music partners included János Starker, Pierre Fournier, and Jean-Pierre Rampal, and she worked with many noted conductors including Serge Baudo, Herbert Blomstedt, Neville Marriner, and Helmut Rilling. Her repertoire spanned works by the English virginalists through contemporary composers. She championed the harpsichord concerto by Bohuslav Martinů, performing it frequently and recording it for the first time in 1967. She premiered compositions by Emil Hlobil, Hans-Georg Görner, and Elizabeth Maconchy, and several composers dedicated works to her, the most important being those by her husband. He composed his first piano concerto as a wedding gift, and significant works for harpsichord followed: *Six Two-Voice Canonic Inventions* (1962), *Concerto for Harpsichord and Strings* (1975), *Aquarelles* (1979), and *Preludio, Aria e Toccata* (1992).

The music of Bach, however, remained central to her art. In 1964 she recorded a *Partita, English Suite*, and *French Suite* by Bach for the French label Erato, and this soon led to a contract to record all

his works for solo harpsichord. The sessions took place in Paris and Prague over a period of eight years, and an integral 21-LP edition appeared in 1975, winning the prestigious *Grand Prix de L'Académie Charles Cros*.

Růžicková's teaching career at the Academy of Performing Arts spanned 50 years, but her refusal to join the Communist party led to her being denied the title of professor until after the "Velvet Revolution" in 1989. She also established a harpsichord class at the Music Academy in Bratislava and gave master classes in Zürich for 23 years, with additional courses in London, Stuttgart, Budapest, Kraków, and Tokyo. Her students include Christopher Hogwood, Ketil Haugsand, Anikó Horváth, Borbála Dobozy, Giedrė Lukšaitė-Mrážková, Jaroslav Tůma, Václav Luks, and Monika Knoblochová, and during her last years she mentored Mahan Esfahani.

Růžicková approached the harpsichord as a modern instrument for the modern world. Her goal was never to recreate Bach's music exactly as he would have heard it, but to communicate its essence to a contemporary audience. In her own words, "I am a synthesist who remains within the style of a certain period yet does not eschew modern means." Růžicková's playing sounds like no one else, and her approach to interpretation is not easily classifiable. She operated within the mainstream of classical music, the result of her association with contemporary music and close friendships with the leading musicians of her day, and refused to confine herself to a particular niche.

Růžicková's diminutive stature belied her commanding presence on discs. She excelled in large-scale works, such as Bach's *French Overture* or sixth *English Suite*, and one often senses in her many concerto recordings that she, and not the conductor, is the guiding force behind the interpretation. Critics were sometimes unconvinced by her recordings, quibbling over tempos, registrations, or the type of harpsichord she played, and yet her integrity and the conviction with which she approached everything she committed to disc remained unquestioned.

In Prague she was limited to revival-style harpsichords from the East German firm Ammer for the first three decades of her career. This is the instrument she played at home, took on tour, and with which she is most closely identified. In the early 1980s she turned to an instrument by German builder Georg Zahl. In France she most often played instruments by Neupert

and Sperrhake, but there were experiments with historic harpsichords, and she played instruments by Hemsch for two LPs in her Bach edition. In 1975 she recorded Purcell's suites in Tokyo on a condor-quilled instrument by Michael Thomas. But it was not until the late 1980s that she had access to historical copies in Prague, and when she returned to the *Well-Tempered Clavier* in 1995, she played instruments copied after Ruckers and Harraß by František Vyhnanek and Jürgen Ammer.

The marriage of Viktor Kalabis and Zuzana Růžicková was one of exceptional devotion that lasted 54 years. It was through his encouragement that she returned to Germany as a concert

artist little more than a decade after the war, and later to speak publicly of her wartime experiences in order to fight the "Auschwitz Lie"—the denial that the Holocaust ever took place. After Kalabis's death in 2006, Růžicková devoted her last decade to preparing his manuscripts for publication by Schott Music and established a foundation to promote this music through concerts and recordings. This decade also saw numerous accolades for Růžicková herself, including the Czech Cultural Prize in 2012 and the Bohemian Heritage Fund Award the following year. Her 90th birthday was celebrated with interviews in the international press, the reissue of her complete Bach cycle in a 20-CD edition from Warner Classics, and the release of the film *Zuzana: Music is Life*, which screened at festivals throughout 2017 in Washington, D.C., Los Angeles, London, and Prague. Her legacy to future generations is secure through the film and her recordings, but her most enduring legacy to those fortunate to have known her is the gift of her friendship. Her graciousness and generosity, the sincere warmth of her personality, her unfailing sense of humor and delight in the ironic, and of course her incredible tenacity, were unforgettable. She was an inspiration and comfort to all and a remarkable human being.

Further information is available through the Viktor Kalabis & Zuzana Růžicková Foundation: www.kalabismusic.org.

—Robert Tiff

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

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THE OHS 2018 CALENDAR celebrates the 63rd Annual Convention of the OHS – Rochester, New York, July 29 to August 3, 2018 – showcasing one of the most diverse collections of American and European organs from the 18th to 21st centuries. This calendar is filled with gorgeous photographs by Len Lévasseur, ranging from the Baroque splendor of both the "Craighead-Saunders Organ" – a process-reconstruction of a 1776 A.G. Casparini organ – and an original 18th-century Italian Baroque organ to the subdued polychroming of two late 19th-century Hooks and an early 20th-century New York builder C.E. Morey. Flip ahead to find the massive carved case of the 2008 Fritts at Sacred Heart Cathedral, referencing Dutch Renaissance models; the extravagant conservatory of the George Eastman Museum and its signature 4-manual Aeolian console; and modernist designs of the Organ Reform Movement represented by Holtkamp and Schlicker. Compare those with the elegant, neo-historical cases from C.B. Fisk and Taylor & Boody, as well as the Apollonian restraint and grace of Hope-Jones Organ Co., Op. 2 at First Universalist Church. Nathan Laube's welcoming article provides a snapshot of the rich offerings – organological and otherwise – that you can expect to discover in Rochester and its surroundings. The Calendar highlights U.S. Holidays and the major dates of the Christian and Jewish year.

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Who you gonna call?

When I was an organ major at Oberlin in the mid-1970s, I had a part-time job working for Jan Leek, a first-generation Hollander who came to the United States to work for Walter Holtkamp and wound up as Oberlin's organ and harpsichord technician. Traveling around the Ohio and Pennsylvania countryside with Jan making organ service calls, I learned to tune and learned the strengths and weaknesses of action systems of many different organbuilders. I moved back to Boston in 1984 with my wife and two young sons to join the workshop of Angerstein & Associates, where along with larger projects including the construction of new organs, I made hundreds of service calls. That workshop closed in 1987 when Daniel Angerstein was appointed tonal director for M. P. Möller, and I entered a decade during which I cared for as many as 125 organs each year as the Bishop Organ Company.

I've always been an advocate for diligent organ maintenance, but ironically, I've noticed in my work with the Organ Clearing House that century-old instruments that have never been maintained are sometimes the most valuable. The pipes are straight and true, the original voicing is intact, and there's not a trace of duct tape anywhere. You remove a dense layer of grime (mostly carried out of the organ on your clothes) to reveal a pristine instrument. You might take that as an argument not to maintain an organ, but the truth is that I've found most of those organs in remote humble churches, where in many cases they haven't been played for decades.

The challenge for the conscientious organ technician is not to leave a mark. If your tuning techniques damage pipes, you're not doing it right. You should not leave scrape marks on the resonators with your tuning tools, and you shouldn't tear open the slots of reed pipes. Con-tuned pipes should stay cylindrical with their solder seams unviolated. Wiring harnesses should be neat and orderly, with no loopy add-ons. Floors and walkboards should be vacuumed and blower rooms should be kept clean.

There are legitimate excuses for fast-and-dirty repairs during service calls, especially if you're correcting a nasty problem just before an important musical event. But if you do that, you owe it to the client to make it nice when you return.¹ And, when you do make a fast-and-dirty repair, you should adjust your toolkit to accommodate the next one. Did you use a scrap from a Sunday bulletin to refit the stopper of a Gedeckt pipe? Put some leather in your toolbox when you get home.

Many of the churches where I've maintained organs are now closed. Many others have diminished their programs and aren't "doing music" anymore. Some tell me that they can't find an organist, which is often because they're not offering a proper salary, and some have "gone clappy." In this climate, I think it's increasingly important for organ technicians to be ready to help churches care properly and economically for their pipe organs.

Some churches charge their organists with curatorial responsibilities, purposely placing the care of the organ

in the musician's job description. Others do not, and it's often a struggle to get boards and committees to grasp the concept of responsible care of their organs. It's also important to note that while most churches once had full-time sextons or custodians, that position is often eliminated as budgets are cut. Lots of church buildings, especially larger ones, have sophisticated engineering plants that include HVAC, elevators, alarm systems, and sump pumps. The old-time church sexton knew to keep an eye on all that, and to be sure they were serviced and evaluated regularly. Hiring an outside vendor to clean the building does not replace the custodian. I think it makes sense for such a church to engage a mechanical engineer as consultant to visit the building a few times each year checking on machinery, and have volunteers clean the building.

A pipe organ is a machine like none other, a combination of liturgical art and industrial product. A layman might look inside an organ chamber and see a machine, but the musician sits on the bench facing a musical instrument. If you think that the governing bodies of your church don't fully appreciate the value of their organ, I offer a few thoughts you might use to raise awareness.

"Cleanliness is next to Godliness"

It's an old saw, but besides your personal hygiene, there's likely nowhere in your life where it rings truer than in your pipe organ. After fire, flood, and vandalism, dirt is the worst enemy of the pipe organ. An organ technician knows that a fleck of dust getting trapped on the armature of a chest magnet or the surface of a pallet is enough to cause a cipher. The leg of a spider will wreck the speech of a trumpet pipe, most likely one of the first five notes of the D-major scale, ready to spoil almost every wedding voluntary.

But where did that dirt come from? When building windchests, windlines, bellows, and wind regulators, the organbuilder tries hard to ensure that there's no sawdust left inside. I have an air compressor and powerful vacuum cleaner permanently mounted by my workbench so I hardly have to take a step to clean the interior of a project I'm finishing.

Assuming that the organbuilder delivered a clean organ, the first obvious place for an organ to pick up dirt is in the blower room. Many organ blowers are located in remote basement rooms, and in many cases, there's no one changing the light bulbs in basement corridors, and there's no one in the building who knows what that thing is. We routinely find blower rooms chock full of detritus—remnants of Christmas pageants, church fairs, flea markets, and youth group car washes. Organ blowers can have electric motors of five horsepower or more, and I often see 90 or 100-year-old motors that throw impressive displays of sparks when they start up. If the ventilation is obstructed, a fire hazard is created. That sign from the 1972 church fair isn't that important. Throw it away.

To illustrate the importance of cleanliness, I share our protocol for cleaning a blower room:

- Seal the blower intake with plastic and tape.



(photo credit: Richard Houghten)

- Close the circuit breaker that provides power to the blower so it can't be started accidentally.

- Vacuum, sweep, wash walls, ceiling, floor, blower housing, wind regulators, and ductwork.

- Leave the room undisturbed for 48 hours to allow dust to settle before opening and starting the blower.

Likewise, if a church fails to cover and protect their organ while the floor of the nave is sanded and refinished, they can expect serious trouble in the future.

Identification

As organist, you might be the only person in the church who can identify the areas occupied by the organ. Designate organ areas as "off limits," with access limited to the organ technician. Nothing good will happen if the organ chamber is used for storage of old hymnals or folding chairs. Nothing good will happen if teenagers find their way inside to create a secret hidey-hole.² Nothing good will happen if the altar guild puts a vase full of water on the organ console, and, by the way, nothing good will happen if you put your coffee cup there.

The organ's tuning will almost certainly be disrupted if someone goes into the chamber out of curiosity. Most things inside pipe organs that are not steps lack the "no step" marking, like the touchy areas on an aircraft wing have.

Insurance

Maybe that 1927 Skinner organ in your church (lucky you) cost \$9,500 to build. In the early 1970s, a new two-manual Fisk organ cost less than \$40,000. I'm frequently called as consultant when a church is making a claim for damage to their organ, working either for the church or the insurance company, and I've been in plenty of meetings where bad news about the difference between loss and coverage is announced. It's both possible and wise to have the replacement value of an organ assessed every

five or ten years, with that value named on the church's insurance policy.

If the organ at your church sustains \$250,000 of damage because of a roof leak, and the replacement value of the organ is not specifically listed on the church's insurance policy, a lot of discussion is likely to lead to a disappointment.

What makes good maintenance?

It's not realistic to make a sweeping statement about how much it should cost to maintain an organ. Some instruments require weekly, even daily attention, especially if they're large and complex, in deteriorating condition, and in use in sophisticated music programs. Some instruments require almost no maintenance. A newer organ of modest size with cone-tuning could go five years or more without needing attention.

I suggest that every organ should be visited by a professional organ technician at least once a year, even if no tuning is needed, even if every note plays perfectly, even if all the indicators and accessories are working. The lubrication of the blower should be checked, and the interior of the instrument should be inspected to guard against that one pipe in the Pedal Trombone that has started to keel over. If it's not caught before it falls, it will take the pedal flue pipes with it. A four-hour annual visit would prevent that.

It's usual for an organ to be serviced twice a year. While it's traditional for those service visits to be before Easter and Christmas, at least where I live in the temperate Northeast, Christmas and Easter can both be winter holidays, so it makes more sense to tune for cold weather and hot weather, or for heat on, heat off.


Most organs do not need to be thoroughly tuned during every visit. In fact, starting over with a new "A" and fresh temperament every time can be counterproductive, unless it's a very small organ. While the stability of tuning



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(photo credit: Richard Houghten)

varies from organ to organ, most instruments hold their basic tuning well. I generally start a tuning by checking the pitch stops in octaves from the console, writing down a few that need tuning, and check the organ stop-by-stop for inaccuracies. I list a couple dozen notes that need tuning and a half-dozen stops that don't need anything, and I list which reed notes (or stops) need to be tuned. In that way, I can build on the stability of tuning established over years, keeping the broad picture of tuning clear and concise.

Regular organ maintenance should include cleaning keyboards, vacuuming under pedalboards (the tuner keeps the pencils), checking blower lubrication, and noting larger things that will need attention in the future. Tuners, if you see cracks in a leather gusset on a wind regulator, make a note with your invoice that it will need to be re-leathered within several years. Your client doesn't want to hear bad news, but they don't want a sudden failure and emergency expense either.

When you should call

The better you know your organ, the easier to judge. I once received a panicky call from an organist saying the entire organ had gone haywire. He was abusive over the phone, and demanded that I come right away. I dropped everything and made the 90-minute drive to the church. Haughtily, he demonstrated the cause of his concern. It took me just a few seconds to isolate one pipe in the Pedal Clarion. If he had bothered to look, he could have played without the Clarion for weeks, but I couldn't tell him that, and I've carried the memory of that unpleasant encounter for more than 30 years.

You should call your tuner/technician when:

- You hear a big bang from inside the organ. (Once it was a raccoon tripping a Havahart trap!)
- You hear unusual wind noise. (In some organs, a big air leak like a

blown reservoir can lead to the blower overheating.)

- You hear unusual mechanical noise, grinding, thumping, squeaking, etc.
- You find paint chips in organ areas. (Is the ceiling falling in?)
- The organ blower has been left on accidentally for a long time. It's a long time for a blower to run between Sundays.
- And obviously, when something important doesn't work.

When you should not call

Sudden changes in climate often cause trouble with the operation of a pipe organ. Several days of heavy rain will raise the humidity inside a building so Swell shutters squeak and stick, keyboards get clammy and gummy, and the console rolltop gets stuck. If you can manage, simply let the organ be for several days. When conditions return to normal, chances are that things will start working again. Likewise, excessive dryness can cause trouble.

A couple years ago, I was rear-ended in heavy traffic on the Hutchinson River Parkway in Westchester County, just north of New York City. I drive a full-size SUV and have a heavy-duty trailer hitch so while the Mercedes that hit me left a rainbow of fluids on the road under its crumpled radiator, the only damage to my car was that the back-up camera stopped working. As I've driven many hundreds of thousands of miles without one, I didn't bother to get it fixed, and I'm still perfectly happy driving the car.

If there's a dead note in the middle octave of the Swell to Great coupler, call me and I'll fix it. It's important to the normal use of the organ. If there's a dead note in the top octave of the Swell to Choir 4' coupler, and it's spoiling a melody in a certain piece you're playing, choose a different registration, or choose a different piece. One good way to head your church toward giving up on the pipe organ is to spend a lot of money on

single repairs that don't matter much to the music. Remember that your church pays me the same for mileage and travel time whether I'm doing a full service call with dozens of little repairs, or making a special trip for a single issue. A cipher is a bigger issue than a dead note.

It's important to the long life of an organ not to "overtune." Believe it or not, many churches in northern climes do not have air-conditioning, and it's usual for temperatures to climb into the 90s inside the organ during the summer. If an organ was built, voiced, and tuned for A=440 at 70°, you'll ruin the reeds—really ruin them—if you try to tune them to the Principals at 90°. It doesn't make sense to wreck an organ's reeds for one wedding, no matter who is the bride.

One of the most difficult tuning assignments I've had was at Trinity Church, Copley Square in Boston, in the early 1990s when Brian Jones, Ross Wood, and the Trinity Choir were making their spectacular and ever popular recording *Candlelight Carols*. It was surreal to sit in the pews in the wee hours of the morning, wearing shorts and a tee-shirt, sweltering in mid-July heat, listening to David Willcocks's fanfare and descant for *O come, all ye faithful*. Everyone wanted the organ to be in perfect tune, but it was my job to be sure that the organ's spectacular antique Skinner reeds would live to see another real Christmas. More than 200,000 copies of that recording have been sold, so lots of you have a record of that tuning!

§

Remember what I said about those dead notes that are a nuisance but not critical to the use of the instrument? The most important part of the



organist's role in organ maintenance is keeping a list. Maintain a notebook on the console, and write down what you notice. You might hear a cipher in the middle of a hymn that goes away. If you can pay attention enough to identify anything about it (what division, what stop, what pitch), write it down. If you think of a question, write it down. Maybe you noticed a tuning problem during a hymn. Write down the hymn number and what piston you were using. I'll play the hymn and find the problem.

When I make repairs, I can check things off your list, write comments about the cause, make suggestions for future repairs or adjustments, and invite you for coffee the next time. The console notebook is the most important tool for maintaining an organ. ■

Notes

1. As I write, I'm thinking of the three clients where I owe follow-up. You know who you are.
2. I once found a little love nest inside an organ, complete with cushions, blankets, candles, and burnt matches. What could happen?

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Helping Students Choose Fingerings VII

I start this month's column by following up on my closing comment from last month, that I would write about how to recognize, in these particular circumstances, when a fingering issue is really a hand distribution issue. I have written at length about hand distribution (as the principal subject of three columns, July, August, and September 2014, and in passing elsewhere). Since fingering choices can't be made prior to hand distribution choices, it is a necessary part of the student's autonomous thinking about fingering that they think about hand distribution. I enumerated this among the guidelines with which I would send a student off to work out fingerings. At this current stage, when you as the teacher are watching and evaluating a student's fingering choices, you need to evaluate whether there is any awkwardness created by playing some notes in the hand that is less easily suited to reach them.

It occurs to me that this is usually closely bound up with the use of the inner part of the hand. When notes are positioned such that either hand might reasonably play them, then it is (usually? always?) the thumbs and second fingers of the two hands that are in competition for those notes. It is also true that awkward hand position often (though not always) results from choices about the use of the thumb. Also, the decision to use the thumb or second finger to play a particular note will often change what the rest of the hand has to do with the other notes—the notes that “officially” are in that hand, and have to remain so. Therefore, as you watch, listen, and check for matters of concern in a student's fingering choices, your alertness for hand position problems and your checking for hand distribution issues can largely converge.

Hand distribution

A hand distribution decision that is an actual issue or question can only arise when there are more than two simultaneous or overlapping notes. Otherwise either one note per hand makes sense, or it is trivially easy to play both notes together in one of the hands, when the outer notes are close enough that either hand can reach the inner notes. If those conditions are met, and there is anything awkward-looking occurring, as I sketched out last month (twisting of the hands, hunched shoulders, grimacing or other uncomfortable expressions, tight-looking tendons or muscles), then asking the student to review hand distribution choices is a good idea. This

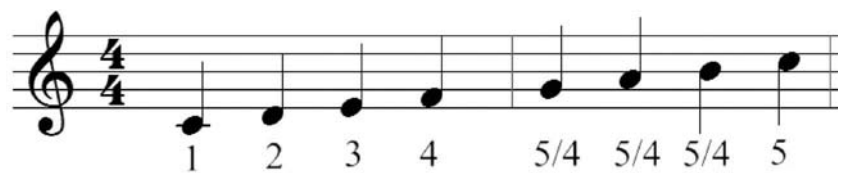
will not always be the answer and will not always solve the problem to switch notes into the other hand. But perhaps it will, and it is logically the first easy thing to check.

There are only two hand possibilities for any note, as well as limited fingering choices for notes that are within the reach of either hand. A significant proportion of what look like tricky fingering spots can be solved by correction. Again, it is a good idea to prepare students in advance to think about this, but equally important to keep an eye on it along the way.

Speaking of the thumbs, I am aware of the pitfalls of using thumbs on black notes, as you also know if you have read this column often. I mentioned that as something to send students off thinking about as they work on fingering. And clearly if you see a student using a thumb on a black note and it looks awkward, that is a spot that you and the student should scrutinize. However, the opposite problem can also occur. From time to time I see a student conscientiously avoiding playing a sharp or flat with the thumb when doing so would be best, maybe actually fine, maybe a bit awkward but the best available choice. Beyond just adjusting the fingering, this can be an opportunity to remind the student that guidelines are just guidelines, and that it is the maximum hand-comfort itself that counts. Guidelines are really guesses about what is likely comfortable most of the time.

Fingering forward and backward

One of the concepts with which I suggested sending a student off to work on fingering was that fingering should be accomplished forward and backward: that we shouldn't always start somewhere and finger ahead in the music from that point. Rather, *we should sometimes consider where we want the hand or a finger to be at a certain point and reason backwards from there.* This is especially important when there are crucial spots that are difficult to finger. We must give those spots what they need, and work outward in both directions to incorporate them into the overall flow of the fingering. One way to notice when a student has given in to the common tendency to start at the beginning and go forward with fingering is to notice when a fingering crashes (or even crashes and burns!). That is, when everything looks smooth, makes sense, sounds continuous and accurate as to rhythm, and then suddenly falls apart: the hand looks bent out of shape, hesitations or wrong notes occur, and so on. A subset of this is the appearance of sudden, not musically



Example 1



Example 2



Example 3

sensible substitutions. An instance of this is demonstrated in **Example 1**.

I would not expect a student to attempt literally this fingering, though someone, perhaps a real beginner, might. It would probably be an executed but not written-in fingering, since the very act of writing this shows that it is too elaborate. But it encapsulates the principle of starting somewhere, running out of fingers, and not having a good way to recover. If the passage went like that exhibited in **Example 2**, then the impetus to use the fingering in Example 1 would be more understandable. If the passage went like that in **Example 3**, then the fingering in Example 1 would be in the conversation as a possible solution. This assumes a desired legato. As always, with non-legato technique, fingering possibilities are expanded.

There is an interesting fork in the road with substitutions in general. They can be either a sensible solution to a tricky fingering moment, preserving the desired articulation and using the hand efficiently, or a desperate attempt to rescue a fingering disaster. We must know how to tell these apart, and in evaluating a fingering that a student has brought back to us we can use a discussion of this distinction to help the student become aware of the best ways to use substitution. If we see substitution, especially if it is executed but not written in, then we should invite the student to talk about the reasons behind it.

Example 4 demonstrates another sample of a fingering's crashing because of lack of planning. This is one that I have indeed seen frequently in real life. In this case, if a significant overall non-legato is what is desired, then there might be nothing particularly bad about this fingering. It might or not be comfortable or be best overall. But it is the kind of pattern that often or habitually arises not out of a purposeful decision about articulation, but rather from starting somewhere and not planning. If you observe a fingering like this and hear awkward irregularities in articulation, then it is something that should be questioned.

Substitutions are one way under some conditions of achieving legato. In general, as you watch your student's new fingering, bear in mind that there are many ways of making successive notes legato, and when they are intentional for the purpose they are important and good. But they are also at risk for not being the simplest way to execute the successive notes. If you see a student using a legato fingering, it looks awkward, and they are not

actually executing the legato (that is, having planned out a somewhat complicated fingering for which the only rationale would be to connect notes, and they are in fact optionally releasing fingers and not connecting the notes), then this is a time to query. Sometimes an impulse to use a legato fingering at all costs comes about because that fingering feels like holding on to the notes for dear life and creates a sense of note security. That sense is a false one if the fingering is awkward or if it causes the hand to be rooted in one place when it should be free to move to another.

One point to notice in watching student's fingerings is whether there are spots where a finger seems to be falling naturally over a note, but the student plays the note with a different finger. There can be many reasons for this to happen. One of those is that the student is in fact planning just as I have been writing above. In that case, the benefit of starting a discussion about that spot is that it can allow the teacher to ratify the student's sense that what is being done makes sense. However, it is also possible that the finger that seems to be falling naturally over the next note would have been the right one to use, and that the student hasn't seen this. This is often because it is just a less-favored finger than the one that the student is using—finger 4 being often less favored than 3, or 5 being usually less favored than anything else, for example. But it can be for essentially no reason. Sometimes if I say, “Finger 4 is almost touching that note. Why not play it with 4?” the answer may just be, “Oh, yeah. That looks good,” or even, “I don't know why I didn't think of that.” Not thinking of options is universal, and is part of the reason that we study and teach. Sometimes there is an impulse to look for the more complicated when the simpler would have been just as good and actually better because it is simpler. Moments when a finger that seems to be easily aiming at the next note is not used are sometimes instances of this. This kind of thing happens with everyone, not just students and certainly not just beginners.

Fingering patterns

I wrote earlier about note patterns and how and when they can or cannot be a scaffolding on which to build fingering patterns. This is a key thing to look for when a student brings a fingering back to you. There is the two-headed basic manifestation: is the student missing

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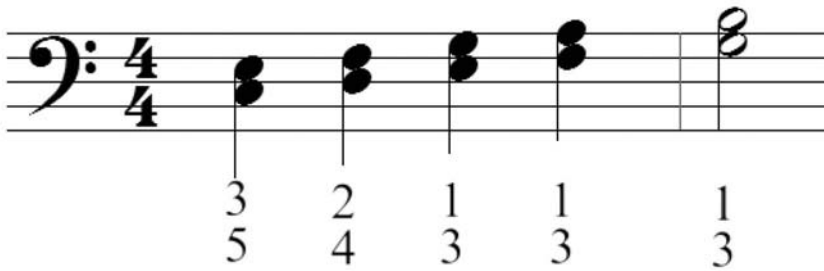

is trying. Ragged, hesitant, or otherwise unsuccessful playing is not one of the most reliable indicators of non-optimal fingering. But note that this is really about the percentages: sometimes bad fingering is what is going on in these situations. It is quite common for a student to say, "I can't get this bit right. There must be a better fingering I could use," when in fact it really is all about the practicing.

I am going to leave it there for the time being. In so doing I am aware that, as I suggested at the beginning of last month's column, I have by no means exhausted this subject. I have not, for example, talked very directly about how to make a more interventionist approach work. For me, the gist of that is to wear that approach lightly: to let students know that even though you are making the initial fingering choices, you want them to think those fingerings out and ask you questions about them. I may return to this specifically another time. I also could at this point write a whole column just about how my own approach to all of this has evolved during the time when

I have been writing these columns! I may indeed return to that at some point, partly for the content of it, partly because it is a bit of a case study in self-teaching.

Next month, I will be on to other things. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is gavinblackbaroque.com, and he can be reached by email at gavinblackbaroque@gmail.com.



Example 4

any opportunity to achieve simplicity by applying good, repeated patterned fingering where it would work, and is the student imposing a patterned fingering where it is actually made awkward by something specific in the notes? There are also a couple of special cases. Is the student using the same fingering when there is an exact repeat of a passage? This can be literally a repeat sign applying to some sort of section or, for that matter, successive verses of a hymn, assuming that they are played the same way as to such things as "soloing out," etc., or it can be a more limited return of the exact same notes. It can be in one hand or through the whole texture. It can be a full-fledged *da capo* as in the big E-minor Fugue of Bach among innumerable examples.

Is there ever a legitimate reason to use a different fingering for two instances of exactly the same notes within the same piece? I am not sure that I have ever decided to do so. Maybe so with hymn verses, even apart from the obvious reasons derived from desired changes in texture, since the player might want to project a significantly different feeling with various verses, and that might make fingering and interpretive decisions result differently. In principle, a desire to project a different feeling when the same notes come back within a repertoire piece is a real possibility. In fact, it should always be considered. After all, a passage is different when it is being heard as a repetition or a hearkening back to something heard earlier. I do not recall that I have ever wanted to manifest this through different fingering: perhaps I have thought of these differences as being more modest or subtle. If a student plays the same thing with different fingering when it occurs at different places in a piece, that is likely to be because of insufficient planning or mistaken execution. But pointing it out could still spark an interesting discussion of the matter!

Wrong notes and rhythms

What about wrong notes, wrong rhythms, out-and-out unsuccessful playing? The relationship between these sorts of problems and fingering planning is a complicated one. One point of good fingering is to make it as easy as possible to execute the notes. In fact that is what we have essentially been looking at as "good" fingering in these columns, since this discussion has by and large not been about fingering as an interpretive tool or as a tool of historical accuracy. However, it is always true that enough really well carried-out practicing can make almost any fingering work. So in a sense "good" fingering has as its purpose reducing the amount of practicing that will be necessary. And you could say that practicing has the purpose or effect of making it unnecessary to have planned good fingerings, although there is probably never a good reason to use it for that purpose. I have occasionally, just as an exercise, tried practicing a purposely awkward fingering, one that stops well

short of being "dangerous" in the sense in which I have discussed that earlier, and trying to get it to work well. This has had mixed results. It has been successful enough to convince me that if I had had any reason to stick to it I could probably make it work, but not successful enough to make me think that that would ever be a good idea.

If a passage that a student reports having fingered carefully and practiced well doesn't seem solid, it is reasonably likely that the fault lies with the practicing more than with the fingering planning, or that the passage is simply not ready to go at the tempo that the student

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A Celebration of Francis Jackson's 100th Birthday

A Living Centenary at York Minster
October 4, 2017

By Lorraine Brugh

We settled into our seats after waiting in a long line to get into the Quire at York Minster. Extra chairs lined the floor in front of the choir stalls, and an usher directed us to sit there. Candles were already lit in the stalls where the choir would be positioned, and Evensong was ready to begin. Absorbing the beauty of the edifice, I focused my sight across the Quire to others who had gathered for the service. In the back row sat a very elderly man, surrounded by seats with placards reading "Reserved for Family."

I knew that two days before, October 2, was the centenary of York Minster's organist emeritus, Francis Jackson. Michael Barone's *Pipedreams* show for October 2 featured Jackson's music and included a recent interview with Jackson. Jackson is alive and well, living in a village not far from York. It was a treat to worship at the Minster so close to his birthday. Looking at the service folder I was pleased to see that the Choral Evensong would be sung in celebration of the 100th birthday of Dr. Francis Jackson, CBE, and would be attended by members of the Royal College of Organists. Jackson had been the organization's president from 1972 until 1974.

Never had I imagined that I would be looking Francis Jackson in the eye, but there he was before me. A tiny man, only his head and shoulders were visible above the choir stalls. The choir sang the opening prayers in the aisle just outside the Quire, then we all stood as the choir processed in and took their places. They sang "O Lord, open thou our lips; And our mouth shall shew forth thy praise. O God, make speed to save us; O Lord, make haste to help us." It was a setting by Francis Jackson, simple, responsorial.

Dr. Jackson closed his eyes during much of the service, clearly drinking in the music. The choir sang a *Magnificat* and *Nunc Dimittis* by Edward Bairstow, Jackson's predecessor at the Minster as well as his first organ teacher. Robert Sharpe, the Minster's current director of music, led the choir with precision and grace. The Minster choir program prides itself in having both a girls choir and a boys choir for trebles. Their website notes that York Minster was one of first cathedrals in the UK to introduce girl choristers alongside the boys. The girls and boys share the singing of the eight sung services each week equally, joining forces for major events such as the great Christmas and Easter festivities. On this occasion, the girl choristers and adults were singing. Their sound was ethereal and ably supported by the men.

Dr. Jackson was drinking in more than the music, however. Next we all spoke the Apostles' Creed and Dr. Jackson made a sign of the cross on his chest as we came to its final lines, "the communion of

saints; the forgiveness of sins; the resurrection of the body; and the life everlasting." He was still finding expression for his faith in the same place where he was first a chorister 89 years earlier.

In Anglican Evensong the choral anthem is placed just before the final prayers at the end of the service. Expecting a joyful anthem written by Francis Jackson on this festive day, I was surprised by the choice, *Remember for Good*, with text compiled by Eric Milner-White and music by Francis Jackson. Jackson and Milner-White served the Minster together for 17 years, from Jackson's arrival in 1946 until Milner-White's death in 1963. The words are engraved in a prominent display at the Minster and commemorate those who served in the Royal Air Force in World War II:

Remember for good, O Father, those whose names we commemorate before thee: to whom we render honour and give thanks in thy holy house. They went through the air and space without fear, and the shining stars marked their shining deeds. They counted not their lives dear unto themselves but laid them down for their friends.

O Christ, O Lord of Lords, prince of the armies of heaven, write their names in thy book of immortality. And give to them that on earth were faithful unto death, thy crown of life in the paradise of God.

The music was dark, reflective, yet filled with hope and beauty. It was a deeply moving moment in the room and a fitting tribute that reached beyond the composer's composition. Jackson again drank it in with eyes closed.

We stood as the choir recessed, then sang the Aisle Prayers outside the Quire. We were seated to enjoy Jackson's *Diversion for Mixtures*, finally the joyous ending I believe we were all expecting.

The festivity continued with a reception in his honor. Many from the Royal College of Organists were present, as well as the dean of the cathedral, the Very Reverend Dr. Vivienne Faull. She regaled the crowd with stories of Dr. Jackson's active life as a gardener and a parish organist! He still serves a small parish near his home in East Acklam, which is also served by a retired bishop. She noted that the parish is well cared for!

Dr. Faull then invited Dr. Jackson to the podium. Without any assistance, either mechanical or human, he approached the platform. A slight gasp came from the group as he had trouble making the small stair, and the dean assisted him up. He then spoke, softly and humbly, about the wonderful life he has had, most of it circling around the Minster. He hadn't done anything special to be able to live this long, he said; it just happened. He told us that where



Robert Sharpe (director of music), Very Reverend Vivienne Faull (dean of York Minster), Canon Peter Moger (precentor), Philip Moore (organist emeritus) with Francis Jackson (photo credit: Judith Cunnold)



Christopher Too (organ student at Ampleforth College), Francis Jackson, and Philip Moore (photo credit: Judith Cunnold)

we were now standing, in the north transept, was his favorite place to hear the organ.

Many of the choristers had stayed through this part of the reception. In front of me were three girls who had sung that night. (Their job was to pass out potato chips at the reception.) At least one couldn't have been older than six. I wondered what they were thinking as we older ones marveled at this man and these words of humility and grace. Perhaps one of them will be the next organist at the Minster. That would certainly be a fitting legacy for Francis Jackson, his life and work.

Lorraine Brugh is currently resident director of Valparaiso University's Study Centre in Cambridge, England. She is professor of music and the Frederick J. Kruse Organ Fellow at Valparaiso University, Valparaiso, Indiana.

Francis Jackson was born October 2, 1917, in Malton, North Yorkshire, England. At age eleven, he became a chorister at York Minster, with Edward Bairstow as organist-choirmaster. He continued studies with Bairstow after he left the choir. He earned the Fellowship of the Royal College of Organists in 1937, having been honored with the Limpus prize. He graduated from Durham University with a Bachelor of Music degree.

In October 1940, Jackson joined the Army and was sent into action in North Africa, Egypt, and Italy. After World War II, he became assistant organist of York Minster, as Bairstow had become ill. Jackson functioned as acting organist in this period. In October 1946, after Bairstow's death, Jackson was appointed



Francis Jackson (photo credit: Judith Cunnold)

organist and master of the music for the Minster. He earned his Doctor of Music degree from Durham University in 1957.

In addition to his duties at the Minster, Jackson maintained an international recital career beyond his 95th birthday. He has made numerous recordings of solo organ works as well as choral music with the Minster choir. As a composer, he has over 150 published works to his credit, both sacred and secular repertoire, work that has continued beyond his retirement.

Having served as president of the Royal College of Organists (1972-1974) and having been made an Officer of the Most Excellent Order of the British Empire (1978), Jackson retired from York Minster in 1982. In 2007, he was made a Commander of the Order of the British Empire. Numerous other awards and honors have been bestowed on Jackson, as well. In 2013, he published his autobiography, *Music for a Long While*.

The University of Michigan 57th Annual Organ Conference: The Music of Louis Vierne

September 30–October 3, 2017

By Linda Dzuris

On the last day of September in this, the University of Michigan's bicentennial year, a conference on the music of Louis Vierne, presented by the university in partnership with the Cathedral Church of St. Paul in Detroit, was dedicated to concert organist and pedagogue, Robert Glasgow. It was a unique opportunity to hear all six of Vierne's organ symphonies, several of his character pieces and chamber music, plus works by Vierne's mentors and students.

September 30

The conference began on the evening of September 30 with the final round of the university's sixth annual Organ Improvisation Competition at First Presbyterian Church of Ann Arbor. Competitors were given two themes and required to improvise a three-movement symphonic suite on the church's three-manual, 42-rank Schoenstein organ.

First prize was awarded to **Matt Gender**, a Doctor of Musical Arts student at the University of Kansas, Lawrence, Kansas, where he has studied with James Higdon and Michael Bauer. Second prize and the audience prize were awarded to **Joe Balestreri**, director of music for the Archdiocese of Detroit and episcopal music director at the Cathedral of the Most Blessed Sacrament, Detroit, as well as a member of THE DIAPASON's 20 Under 30 Class of 2015. He holds bachelor's and master's degrees in organ performance from the University of Michigan, where he studied with James Kibbie. Third prize was awarded to **Sandor Kadar**, organist at First Presbyterian Church of West Chester, Pennsylvania. In addition to studying improvisation privately with Jeffrey Brillhart, he holds degrees in organ performance, sacred music, and conducting from the University of Music and Performing Arts in Graz, Austria.

The judges were **Ellen Rowe**, professor of jazz and contemporary improvisation, University of Michigan; **Edward Maki-Schramm**, director of music, Christ Church, Detroit, and conductor of the Community Chorus of Detroit; and **Pamela Ruiter-Feenstra**, hymn festival leader, workshop clinician, and author of music literacy books for children, Ann Arbor, Michigan. Sponsorship was provided by the American Center for Church Music, First Presbyterian Church of Ann Arbor, and the Ann Arbor Chapter of the American Guild of Organists.

October 1

"Music of Vierne for Choir, Voice, Brass, & Organ" was the title of the opening concert on Sunday, October 1, in the historic Norman Gothic stone



Burton Memorial Tower

edifice of the Cathedral of the Most Blessed Sacrament in Detroit. Utilizing both the church's original 1925 three-manual, 50-rank Casavant Frères organ and its 2003 two-manual, 29-rank Austin organ, the Detroit Archdiocesan Chorus and the Cathedral Singers (Cathedral Church of St. Paul) joined their voices under the direction of **Jeremy David Tarrant** to present Vierne's *Messe solennelle*, op. 16. Trumpets, trombones, and timpani combined with **Naki Sung Kripfgans** at the organ for the performance of *Marche triomphale du centenaire de Napoléon I*, op. 46, conducted by **Elliot Tackitt**. **Andrew Meagher** accompanied soprano **Kathy Meagher** in the performance of *Les Angélus*, op. 57. Vierne's *Tantum ergo*, op. 2, and *Carillon de Westminster*, op. 54, no. 6, were heard before the program moved to the music of other Notre Dame musicians: *Ubi caritas* by Maurice Duruflé and Olivier Latry's *Salve Regina* with Joe Balestreri at the organ.

Later that evening, concert attendees traveled down Woodward Avenue to the Cathedral Church of St. Paul for a gala organ recital by **Martin Jean**, a former student of Robert Glasgow, current professor at Yale University, and highly acclaimed American organist. Employing all the nuances available from the Opus 23 organ by D. F. Pilzecker & Company of Toledo, Ohio (with several rescaled/revoiced stops from the 1923 Austin and 1951 Casavant instruments), Dr. Jean gave eloquent performances of Widor's *Symphonie Romane*, op. 73, and Vierne's *Symphonie V in A Minor*, op. 47.

October 2

Monday commenced with a full morning of presentations at First Presbyterian



Tiffany Ng & Michelle Lam (kneeling), with Handbell Adventure, conducted by Wm. Jean Randall in front of the Millennium Carillon



Wm. Jean Randall conducting Handbell Adventure during Tiffany Ng's faculty carillon recital in front of the Millennium Carillon



Jeremy Chesman (left) with Rachael Park, Kevin Yang, and Michelle Lam following a carillon masterclass

Church of Ann Arbor that were thoughtfully constructed, earnestly delivered, and well received. Of particular interest to any who knew or heard Robert Glasgow perform was the announcement of plans for making available extant recordings of past performances, many currently on reel-to-reel tape.

Jeremy David Tarrant, former student of Professor Glasgow at the University of Michigan and later executor of his mentor and friend's estate, would like to release a two-CD set that would include recordings made from a 1995 Organ Historical Society Convention recital in Hill Auditorium, Ann Arbor, among other select events. Another goal is to

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Conference report



Improvisation Competition contestants and judges. From left to right: Joe Balistreri, Ed Maki-Schramm, Ellen Rowe, Pamela Ruiter-Feenstra, Sandor Kadar, and Matt Gender (photo credit: Sherri Brown)



Jeremy David Tarrant



Richard Narroway and Nicole Keller



Chef Christine Miller serving soup stock to attendees following cooking demonstration

have concerts available for download on a Robert Glasgow website.

Mr. Tarrant also presented a survey of Vierne's *Pièces de fantaisie*, which included live performance of several of the pieces. Jeremy David Tarrant serves as organist and choirmaster of the Cathedral of St. Paul, Detroit, adjunct professor of organ at Oakland University, and is an active concert organist. The University of Michigan Department of Organ especially recognized him for initiating the partnership between the cathedral and the university that brought this conference concept to realization.

Jason Alden of Alden Organ Services served on the faculty of Elmhurst

College, Elmhurst, Illinois, and Concordia University, Ann Arbor, Michigan. His performance and commentary had us take a closer look at Vierne's *24 pièces en style libre*, while later in the day he gave us a skillful rendering of the composer's *Symphonie IV in G Minor*, op. 32.

"Our Vierne" was a thought-provoking session led by **Lawrence Archbold**, professor of music emeritus, Carleton College, Northfield, Minnesota, that considered Louis Vierne and his output from the viewpoint of various sub-categories of old and new musicology. History and values for "Old Musicology" covered aspects of biography, score editing, musical form, genealogy, and style

analysis. "New Musicology" pushed us further as we considered how music is used and issues such as feminist critique, nationalism, personal stories, and liminal spaces. Good thesis topics.

After some midday free time, the 71 conference registrants and 20 students were invited to watch **Vincent Dubois**, the newest appointed titular organist at Notre-Dame Cathedral in Paris, France, teach a masterclass at Hill Auditorium on the Ann Arbor campus. *Clair de lune*, op. 53, no. 5; *Impromptu*, op. 54, no. 2; and *Lied*, op. 31, no. 17, were played by undergraduates **Julian Goods**, **Jennifer Shin**, and **Matthew Durham**, respectively. Much attention was paid to the musical shaping of phrases within all pieces, and each student responded well to the animated coaching given by Monsieur Dubois.

"Gems of the Flemish Romantic with an American Interlude" filled the air around Burton Memorial Tower as the sun began to set. The Charles Baird Carillon consists of 53 bells weighing about 43 tons and was played beautifully with tremolo galore by **Jeremy Chesman**, university carillonist and professor of music at Missouri State University, Springfield. A graduate of the University of Michigan, he was the first person to earn a Master of Music degree in carillon performance.

Of course, no university conference would be complete without a faculty recital, and we were not disappointed with the evening's musical offering on the Frieze Memorial Organ, a Skinner/Aeolian-Skinner instrument, since rebuilt, in Hill Auditorium. There are 120 ranks (12 from the 1893 organ built by Farrand & Votey Company of Detroit for the Columbian Exposition in Chicago) with four additional ranks available in the Echo division. **James Kibbie**, the chair of the organ department and university organist, performed Vierne's *Symphonie VI in B Minor*, op. 59, with a mastery of expressiveness and precision. Associate professor of organ **Kola Owolabi** paired the symphony with a dynamic performance of *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, by Maurice Duruflé and called to mind the connection between the two musicians in his program notes.

October 3

The first morning session on Tuesday was an eye- and ear-opener. **Michael Barone**, host of *Pipedreams* from American Public Media, presented an illustrated talk, "Louis Vierne: His Other Music," accompanied by recordings of much-overlooked compositions. Vierne gave us 17 opuses for organ, but there

are 45 opuses of other music. We listened to works including *Largo et Canzonetta* for oboe and piano written early in his career, a few of his numerous pieces for piano, excerpts from an orchestral symphony and a rhapsody for harp written a few years after his second organ symphony, a piano quintet from 1917 composed for the death of his youngest son, and Vierne's op. 61 from 1931, *La ballade du désespéré*, orchestrated by Maurice Duruflé. Mr. Barone certainly proved there is a trove of worthy music by Louis Vierne besides those works written for solo organ.

Sarah Simko, a master's student at the University of Michigan and a member of THE DIAPASON's 20 under 30 Class of 2017, performed *Symphonie III in F-sharp Minor*, op. 28, in a mid-morning recital at Hill Auditorium, holding the audience captivated from beginning to end. A long line of appreciative listeners waited to praise her, as it was an exhilarating performance.

Attendees and the greater Ann Arbor community experienced the unusual treat of seeing at ground level, rather than having to ascend a tower, how a carillon is played by means of a full 48-bell (26,000 lb.) carillon attached to a flatbed of a semi truck. **Tiffany Ng**, assistant professor and university carillonist at Michigan, secured a bicentennial celebration grant from the university to bring the Mobile Millennium Carillon in from the Chime Master Company of Lancaster, Ohio. Three of Dr. Ng's current carillon students performed pieces for a masterclass outside Rackham Auditorium. Jeremy Chesman, who performed a solo concert the previous evening, delivered helpful instruction while maneuvering between the small cabin housing the playing console and street level via a small ladder. **Kevin Yang**, **Rachael Park**, and **Michelle Lam** each quickly adjusted their playing to produce more sensitive delivery of musical passages.

Students continued in the spotlight as six studying with James Kibbie and Kola Owolabi took the stage back at Hill Auditorium. **Jennifer Shin**, **Joe Mutone**, **Dean Robinson**, **James Renfer**, **Sherri Brown**, and **Joseph Moss** each played a movement of *Symphonie I in D Minor*, op. 14, competently representing the strength of the organ department.

The afternoon sessions reconvened at First United Methodist Church of Ann Arbor where **Naki Sung Kripfgans** is organist. She is also a staff collaborative pianist for the University of Michigan string department and university choir. In her presentation on "Vierne's Harmonic

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Sarah Simko (photo credit: Sherri Brown)

Language,” Dr. Kripfgans posed questions about impressionism and how the label may or may not work in reference to the composer’s various works.

Then we had soup—literally. A local chef demonstrated how to make the base for a classic bouillabaisse or seafood stew from the port city of Marseilles during her presentation “A Taste of France with Christine Miller.” When it was ready, sampling for all commenced.

A sweeter treat awaited us in the sanctuary. More intimate than the other venues we had been in, the space was a good choice for pianist **Nicole Keller** from Baldwin Wallace University Conservatory of Music in Berea, Ohio, with the University of Michigan School of Music, Theatre, and Dance’s Ivalas Quartet members (violinists **Anita Dumar** and **Reuben Kebede**, violist **Caleb Georges**, and cellist **Pedro Sánchez**) and award-winning Australian cellist **Richard Narrowway**. Mr. Narrowway, who is pursuing a doctoral degree with Richard Aaron at the University of Michigan, played *Cello Sonata*, op. 27, written when Vierne was 40 and prior to his third organ symphony. The performance was followed by *String Quartet*, op. 12, written some 16 years earlier. Deeply committed to sharing string quartet repertoire both new and old, the Ivalas Quartet graciously answered questions posed by Michael Barone after their spirited performance. We learned that op. 12 is the first composition by Vierne the musicians have taken on, and that they were not familiar with any of his chamber pieces beforehand. The quartet agreed they did find it an interesting composition and they would indeed continue to hone the work to include on future programs.

The penultimate conference event was a faculty recital by Tiffany Ng. Again, the Mobile Millennium Carillon was featured as she played selections in tribute to Louis Vierne including an athletic piece that referenced the Westminster chime and an arrangement of Ravel’s impressionist-style *La vallée des cloches*. Dr. Ng is responsible for the commissioning of several pieces, three of which were heard Tuesday evening. An advocate of new music for carillon with a social significance, she programmed *Ashti* by Jung Sun Kang (b. 1983) first. The composer, a Korean immigrant, was moved by the story of an artist acquaintance, an Afghan refugee.

Handbells and mobile carillon combined during an alumni spotlight to allow Dr. Ng to relocate to Burton

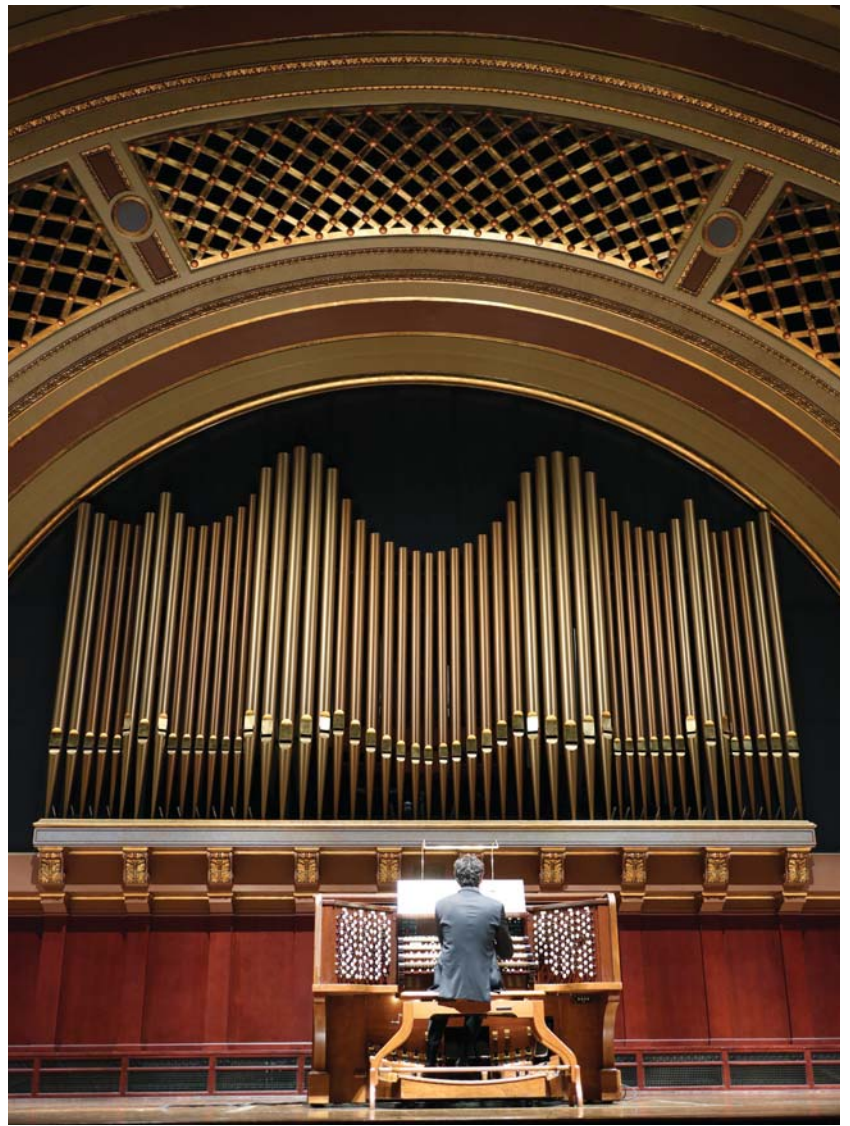


Jason Alden

Tower’s instrument. Student carillonist Michelle Lam was joined by **Handbell Adventure**, and was directed by **Wm. Jean Randall** for the performance of a recent composition by **Joseph D. Daniel**. Mr. Daniel is an organ department graduate, composer, and member of the Guild of Carillonneurs in North America. He was happy to be in attendance to hear his *Five Miniatures* (2106) for the first time while not having to direct or play.

At the Charles Baird Carillon, Dr. Ng gave us some special collaborative, electroacoustic music composed in 2017. The first of two commissions in this portion of the recital was *The Seer* by Laura Steenberge (b. 1981), who describes this scene: “High in her tower, [the Seer] weaves space and time together with the vibrations of the ringing bells.” And the second commission, *Euler’s Bell* by John Granzow (b. 1976), seamlessly merged live performance with pre-recorded sounds created to showcase the connection between bells and history in the following way as noted by the composer:

As history tells, bells are shattered in their belfries for easy transport to military furnaces. If the bell withstands the concussion, it may rebound and spin on its mouth’s edge with ratios of wobble to rotation redolent of Euler’s Disk, a physics toy used to investigate this type of oscillation. Euler’s Bell integrates the sound of such a bell wobbling on the hard ground, a sound that might forestall, just briefly (and yet longer than you might expect) the perennial recycling of metals and history.



Vincent Dubois at the console of Hill Auditorium during his recital

Dr. Granzow is an assistant professor in the University of Michigan Department of Performing Arts Technology. His resulting eerie sonance with Dr. Ng was stunning.

Recently appointed continuing guest artist at the University of Michigan, Vincent Dubois regaled us with a closing concert that completed our journey through the organ symphonies of Vierne as he expertly performed *Symphony II in E Minor*, op. 20, followed by Dupré’s *Symphonie-Passion*, op. 23. With a rousing, grand finale send-off in the form of

an improvisation on the name of Louis VIERNE, it was farewell until the next annual organ conference. ■

A native of Michigan, Linda Dzuris is professor of music and university carillonneur at Clemson University in Clemson, South Carolina. She is also organist at Immanuel Lutheran Church in Simpsonville, South Carolina.

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Prairie Voices: A Musforum Conference

June 8–9, 2017, Omaha, Nebraska

By Gail Archer

Musforum (www.musforum.org), a network for women organists, held its second conference, *Prairie Voices*, in Omaha, Nebraska, June 8 and 9, 2017. Omaha was the conference site because it is the only American city in which a woman serves as music director at both the Catholic and Episcopal cathedrals, **Marie Rubis Bauer** (at St. Cecilia Catholic Cathedral) and **Marty Wheeler Burnett** (at Trinity Episcopal Cathedral), respectively. Women organists, composers, and conductors from across the United States were the featured artists—from age 12, **Gianna Manhart**, the youngest student at the St. Cecilia Institute, Omaha, to age 88, the remarkable **Wilma Jensen**, who was our keynote speaker. The events took place at St. Cecilia Catholic Cathedral, Dundee Presbyterian Church, and First United Methodist Church in Omaha. The conference was made possible, in part, by a generous grant from Barnard College, Columbia University, New York.

Thursday, June 8

The events began on Thursday morning, June 8, with a program of early Dutch and German music combined with contemporary music by women composers played by **Rhonda Sider Edgington** from Holland, Michigan. Edgington is the organist and assistant music director at Hope Church and a staff accompanist at Hope College in Holland, Michigan. The Pasi organ at St. Cecilia Cathedral is really two organs, a mean-tone instrument and a well-tempered instrument on which it is possible to play a program in ancient and modern temperaments. The program opened with the variation set by Jan Pieterszoon Sweelinck, *Est-ce Mars*, followed by *Intabulation on Alleluja, laudem dicte Deo nostro* by

Heinrich Scheidemann and *Praeludium in G Minor*, BuxWV 150, by Dieterich Buxtehude. Edgington made these works come alive with her precise articulation and colorful registrations, which were heightened by the meantone tuning.

She then turned to living women composers for the remainder of the hour: Patricia Van Ness, Cecilia McDowall, Rachel Laurin, and Margaret Sandresky. The Laurin pieces, “Fugue on a Bird’s Song” and “Scherzetto,” were taken from the *Twelve Short Pieces*, op. 64 (2012). The light, vivacious gestures in both pieces reached to the highest range of the keyboard and delighted the audience with their humor and rhythmic verve. Sandresky’s “And David danced before the ark of the Lord,” from *Five Sacred Dances* (1998), drew a fiery and powerful performance from the recitalist.

Chamber music played by the women’s ensemble, **I, the Siren—Darci Gamerl**, oboe, and **Stacie Haneline**, piano—was featured in the late morning performance in the nave of St. Cecilia Cathedral. The musicians presented works by Bach, Mahler, Clara Schumann, Amy Beach, and Alyssa Morris. The splendid ensemble playing, sparkling dialogue, and nuanced phrasing were such a pleasure for the audience, as these Omaha-based musicians have collaborated for many years.

Our keynote address was provided by Wilma Jensen from Nashville, Tennessee. Jensen was the music director at St. George Episcopal Church in Nashville and taught organ at Oklahoma City University, Vanderbilt University, and Indiana University. Her lively and amusing address focused upon healthy keyboard technique. She emphasized, “Each finger swings freely from the knuckle to the key, while the thumb rotates to the key to play. The thumb does not lift to play. Separating the action of the thumb from that of the fingers is often one of the most difficult tasks for keyboardists.” She demonstrated at both the organ and the piano, as we were in a classroom at the St. Cecilia Institute adjacent to the



Lynne Davis, Wilma Jensen, Gianna Manhart, and Crista Miller after the choral concert at St. Cecilia Cathedral



Yumiko Tatsuta, Shayla Van Hal, and Sarah Johnson after their joint recital



Wilma Jensen presenting her keynote address



Mary Perkinson, violin, Elisa Bickers, organist, and Sarah Tannehill Anderson, soprano, performed at St. Cecilia Cathedral.

cathedral, which has a fine small pipe organ and a piano. The organ was built in 2000 by Darron Wissinger of New Hampshire and revoiced by Hal Gober in 2009 for its installation at St. Cecilia.

Jensen encouraged organists to practice wisely using a gradual method for tempo. “Once I know a passage thoroughly at a slow tempo, I take it a little faster, generally only two metronome numbers, so that the mind and hands hardly notice the change. At each playing I increase the speed by two metronome numbers until I reach a limit where I can still deliver the passage accurately but can’t exceed the speed. There I stop.” Jensen also drew attention to resources for ordinary touch of Baroque keyboard music and cited

texts by Quentin Faulkner, *J. S. Bach’s Keyboard Technique: A Historical Introduction*, and *Organ Technique Modern and Early* by George Ritchie and George Stauffer, as well as texts by Jon Laukvik, John Brock, and Sandra Soderlund.

Musforum provided luncheon each day and a wine and cheese gathering on Thursday afternoon. These social occasions are as important as the musical events, as they give everyone a chance to get to know each other and discuss our work in a relaxed and informal setting. One of the problems for women who are organists is that we are separated by great distances and do not have regular opportunity for the conversations that we enjoyed at the conference. The

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Gail Archer, Lynne Davis, and Crista Miller at the final recital at St. Cecilia Cathedral



Rhonda Sider Edgington after her recital at St. Cecilia Cathedral



Gianna Manhart before her performance at St. Cecilia Cathedral

conference schedule is deliberately arranged so that we all attend every event and we all have sufficient time to meet our colleagues.

Organist **Elisa Bickers** and the **Bach Aria Soloists** from Kansas City performed on Thursday afternoon in St. Cecilia Cathedral. Soprano **Sarah Tannehill Anderson** joined the violinists and organist in arias by Claudio Monteverdi, *Si dolce è'l tormento*, and G. F. Handel, *Da Tempeste il legno infrante* from the cantata *Giulio Cesare in Egitto*, HWV 17. Bickers performed the *Variations on John Dowland's 'The Prince of Denmark's Galliard'* by Samuel Scheidt and *Toccata in F Major*, BuxWV 156, by Dieterich Buxtehude. The varied program also included chorale preludes, *Herzlich tut mich verlangen* by Pamela Decker and *Wo Gott der Herr nicht bei uns halt* by Cecilia McDowall. The concert concluded with *Prayer* by Olufela Sowande and *Nun danket alle Gott* by Egil Hovland. The rich variety of the repertoire was the hallmark of the programming, and this factor drew many people from the general Omaha community to all of the performances.

The afternoon session concluded with a reading session: "Women Composers for Lent" presented by **Stacie Lightner**. Lightner serves as director of music at St. Martin's Lutheran Church in Annapolis, Maryland. During the workshop, we sang a number of the choral works listed in the extensive 12-page resource guide, which included both choral music and organ literature appropriate for the liturgical season of Lent, all composed by women.

The St. Cecilia Cathedral Choir under the direction of Marie Rubis Bauer presented an inspiring evening concert, which included choral music by Omaha composers J. Michael McCabe, Marty Wheeler Burnett, and Marie Rubis Bauer. Music arranged by Alice Parker, *Hark, I Hear the Harps Eternal* and *Be Thou My Vision*, as well as the *Messe pour deux voix egales*, op. 167, by Cécile Chaminade were featured in the program. Rubis Bauer played *Ave Maris Stella* by Girolamo Cavazzoni as the prelude and "Dialogue sur les grandes Jeux" from *Ave Maris Stella* by Nicolas De Grigny as the postlude. Certainly one of the most inspiring moments was provided by 12-year old Gianna Manhart playing *Galleries ancient* by Dennis Janzer. The beautiful music from the Latin Office, "O Caecilia felix! O felix Caecilia!" began the concert, and the audience sang *Magnificat on the Fifth Tone* by Kevin C. Vogt at the conclusion.

Friday, June 9

Our Friday morning session at Dundee Presbyterian Church began with a fine organ recital by **Chelsea Vaught**, music director and organist at First Presbyterian Church in Fort Wayne, Indiana, followed by a lecture/recital by **Catherine Rodland** on the choir and organ traditions at St. Olaf College, Northfield, Minnesota. The morning concluded with three young women organists currently enrolled in graduate study, playing a joint recital, with half hour segments for each performer: **Sarah Johnson** at Boston University, **Yumiko Tatsuta** at Indiana University, and **Shayla Van Hal** at the University of Kansas. The afternoon session began with a lively lecture on the more than 500 hymn texts written by

Rae E. Whitney, presented by **Marty Wheeler Burnett**, who researched these texts for her doctoral dissertation. We learned about Whitney's fascinating life story and sang a number of the hymn settings of her poetry together. There was also a professional quartet of singers who performed additional musical works set to Whitney poetry. Burnett emphasized the importance of including women's voices when planning music for worship.

The afternoon concluded with a duo organ performance by **Melody Steel** and **Ann Marie Rigler**. Steel played *Sanctuary* by Gwyneth Walker as a solo selection, and Rigler performed *Psalms 151* by Emma Lou Diemer as a soloist. The duo organist repertoire was powerful and very exciting: *Variations on Veni Creator Spiritus* by David Briggs, *Martyrs: Dialogues on a Scottish Psalm-tune*, op. 73, by Kenneth Leighton, and *Rhapsody for Organ Duo* by Naji Hakim.


The gala final recital took place on Friday evening at St. Cecilia Cathedral featuring **Lynne Davis**, **Crista Miller**, and myself, **Gail Archer**. A well-known specialist in French repertoire, Davis began with "Offertoire sur les Grand Jeux" from the *Mass of the Convents* by François Couperin, followed with *Choral II in Si mineur* by César Franck, and concluded with *Te Deum* by Jeanne Demessieux. My own program featured *Ceremonies Suite* by Jennifer Higdon, *Prelude and Fugue* by Alexander Shaversaschvili, and *Power Dance* by Joan Tower. Tower and I worked together on this piece on the organ at Vassar College for nearly a year, and it was a great pleasure to play the work at this event. Crista Miller concluded the concert with works by Fanny Mendelssohn, *Prelude in G Major*, Pamela Decker, "Ubi Caritas"

from *Retablos*, Brenda Portman, *Trio on St. Helena*, and Naji Hakim, "Rags" from *Esquisses Persanes*.

All women, no matter what age or point in their professional career, are welcome in the Musforum network. Women organists are cordially invited to join us by sending me an email: garcher@barnard.edu, and I will add your name to the free listserve. Women need to move forward in the field on the basis of merit: their education, skill, and accomplishment. The world will be enriched by our musical gifts, and we will lift up hearts and minds by the beauty and powerful inspiration of our song. ■

Gail Archer is an international concert organist, recording artist, choral conductor, and lecturer who draws attention to composer anniversaries or musical themes with her annual recital series. She was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer's birth in 2008; Time Out New York recognized the Messiaen cycle as "Best of 2008" of classical music and opera. Her recordings include her September 2017 CD, A Russian Journey and The Muse's Voice. Archer's 2017 European tour took her to Germany, Italy, Great Britain, Russia, Ukraine, and Poland. She is the founder of Musforum, an international network for women organists, college organist at Vassar College, and director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus. Archer serves as director of the artist and young organ artist recitals at historic Central Synagogue, New York, New York.

Photo credit: Abby Lee



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Founded in 1911, St. Stephen's Episcopal Church is not old by Virginia standards. Located in the Westhampton section of the city near the then recently relocated University of Richmond, the new Country Club of Virginia, and two diocesan schools, St. Christopher's for boys and St. Catherine's for girls, the church was begun by several families who wanted a more convenient location for their children to attend Sunday School. For this reason the church was known early on by the playful moniker St. Convenience, an appellation that in certain circles persists to this day.

The new church flourished as did the neighborhood. Just before the stock market crash and Great Depression, a new church in the Gothic Revival style was built at the end of Grove Avenue. In the archives of the church there exists an elaborate elevation drawing showing the proposed new church in the Georgian style, which is ubiquitous throughout Richmond. I have never learned who prevailed on the new church to adopt Gothic, but it was probably inspired by the new buildings of the University of Richmond, which were designed by Ralph Adams Cram. The vestry approached Cram about designing their new church. By this time Cram, whose wife was from Virginia, had completed the original buildings of the University of Richmond in its new Westhampton campus, as well as several other projects in Richmond and other locations in Virginia. But Cram replied he was too busy to accept the commission, and he recommended Frank Watson of Philadelphia. Watson designed the church with a seating capacity of about 400. A new organ built by Hook & Hastings was installed in the new church.

In the years following World War II, the parish experienced exponential growth, to the point where the church was considerably enlarged to a design by Philip Hubert Frohman, the architect of Washington National Cathedral. Frohman's design increased the seating capacity to approximately 750 by extending the original north aisle to become a chapel, extending the nave two bays westward, and creating an imposing three-portal entrance. For this enlarged church the Aeolian-Skinner Organ Company built its Opus 1110, designed and tonally finished by G. Donald Harrison, and installed in 1951. Emerson Richards was a consultant to the church, and it was he who was responsible for building the shelf into the chancel to contain the Great and Pedal divisions outside the chamber arch. The previous organ was



St. Stephen's Episcopal Church, Richmond, Virginia

completely contained in the chamber and the façade of non-speaking pipes was flush with the chancel wall.

There was protracted correspondence between the church and Harrison about the new façade, which required a few non-speaking pipes to form a link between the two original portions of the old façades, so that it would appear as one continuous panel. Aeolian-Skinner typically did not do this type of work, as all casework was considered above and beyond the contract for a new organ. But representatives of the church were adamant, and Harrison relented and made the few required dummy pipes and woodwork to link the two. Also, by this time post-World War II inflation caused Aeolian-Skinner, who typically took three years to build an organ, to include escalator clauses into their contracts, which could increase the contract price to a ceiling amount should costs increase significantly during the period it took to build the organ. Many potential buyers of their organs balked at this, but those who truly wanted an Aeolian-Skinner organ accepted it. That Harrison reluctantly agreed to waive this clause in the case of St. Stephen's Church indicates to me that the businessmen representing the church were iron-fisted in their resolve that the church pay no more than it absolutely had to, and is also evidence that Harrison really wanted to build the organ!

During these negotiations the church ordered a Dun & Bradstreet report on



Console and façade

Aeolian-Skinner, and the results are sobering in retrospect and portend bad times to come. Even though Aeolian-Skinner was very busy at the time building some of its most famous organs, the various vicissitudes that eventually caused the demise of the company some two decades later were beginning to

evidence themselves. The provider of the report commented, "The firm in Hagerstown had a rating in Dun & Bradstreet of A-1 so we did not get a report on them. Between the two companies based on the rating in Dun & Bradstreet I would prefer buying it from the Hagerstown company other things being equal."

Aeolian-Skinner Opus 1110

St. Stephen's Episcopal Church, Richmond, Virginia

<p>GREAT</p> <p>16' Quintaton 61</p> <p>8' Principal 61</p> <p>8' Spitzflöte 61</p> <p>8' Bourdon 61</p> <p>4' Principal 61</p> <p>4' Rohrflöte 61</p> <p>2½' Twelfth 61</p> <p>2' Fifteenth 61</p> <p>IV Fourniture 244</p> <p>II-III Cymbale 157</p> <p>8' Trompette de Fête 61</p> <p>4' Clairon de Fête (ext 8') 12</p> <p>SWELL (enclosed)</p> <p>8' Geigen Principal 68</p> <p>8' Stopped Diapason 68</p> <p>8' Virole de Gambe 68</p> <p>8' Virole Celeste 68</p> <p>8' Flute Celeste II 124</p> <p>4' Principal 68</p>	<p>4' Flauto Traverso 68</p> <p>2' Octavin 61</p> <p>IV Plein Jeu 244</p> <p>16' Contre Hautbois (ext 8') 12</p> <p>8' Trompette 68</p> <p>8' Hautbois 68</p> <p>4' Clairon 68</p> <p>Tremulant</p> <p>CHOIR (enclosed)</p> <p>8' Viola 68</p> <p>8' Viola Celeste 68</p> <p>8' Singendgedeckt 68</p> <p>8' Erzähler 68</p> <p>8' Kleine Erzähler 68</p> <p>2½' Nazard 61</p> <p>2' Blockflöte 61</p> <p>1½' Tierce 61</p> <p>8' Clarinet 68</p> <p>Tremulant</p>	<p>POSITIV</p> <p>8' Holzgedeckt 61</p> <p>4' Prinzipal 61</p> <p>4' Spillflöte 61</p> <p>2' Lieblichprinzipal 61</p> <p>1½' Larigot 61</p> <p>1' Siffelöte 61</p> <p>III Scharf 183</p> <p>ANTIPHONAL</p> <p>8' Prinzipal 61</p> <p>4' Prästant 61</p> <p>2' Flachflöte 61</p> <p>IV-VI Mixture 289</p> <p>8' Trompette de Fête (Gt)</p> <p>4' Clairon de Fête (Gt)</p> <p>ANTIPHONAL PEDAL</p> <p>16' Sub Prinzipal (ext Ant 8') 12</p>	<p>PEDAL</p> <p>32' Resultant</p> <p>16' Principal Bass 32</p> <p>16' Bourdon 32</p> <p>16' Echo Lieblich (ext Sw 8' St Diap) 12</p> <p>16' Quintaton (Gt)</p> <p>8' Principal 32</p> <p>8' Flute (ext 16' Bourdon) 12</p> <p>4' Super Octave (ext 8' Prin) 12</p> <p>4' Spitzflöte 32</p> <p>IV Fourniture 128</p> <p>32' Contre Bombarde (ext 16') 12</p> <p>16' Bombarde 32</p> <p>16' Contre Hautbois (Sw)</p> <p>8' Trompette (ext 16') 12</p> <p>4' Clairon (ext 16') 12</p> <p>63 stops</p> <p>69 ranks</p> <p>3,999 pipes</p>
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The refurbished Aeolian-Skinner console

The organ was rather modest for the large new space. It consisted of three manuals and forty-one ranks. The sound, while beautiful and conforming to all the hallmarks of Harrison's American Classic organ, filled the church in a similarly modest way. In 1968 Aeolian-Skinner made significant additions to the organ: a new Positiv division on the Epistle side of the chancel, an Antiphonal Organ at the west end of the church surrounding a new stained glass window, several ranks in the main organ, including a 32' reed and a second mixture in the Great, and a new four-manual console. The original three-manual console was sold to Trinity Church in Rutland, Vermont, where it still exists today. These additions were designed by Joseph S. Whiteford, who was by this time retired from the company. But he was friends with the organist of the church, Granville Munson (my predecessor), and had been a classmate of his at St. Alban's School in Washington. So Whiteford left his retirement to work on the job, even donating a new stop in honor of his friendship. The only alteration to Harrison's original organ was the reworking of the Swell Flute Celeste, making it an 8' stop; it had previously been a 4' stop.

This was the organ that I inherited when I became organist of the church in 1985. At about this time the long-time tuner of the organ retired and there were a few deferred maintenance items that needed attention. There were also tuning irregularities inherent with the various spatial placements over a large area, and the unusual effects of the air conditioning system. Through mutual associations I learned of Stephen Emery, who was at that time installing an organ in nearby

Williamsburg for Petty-Madden Organ-builders, for whom he then worked. It was soon arranged for Steve to come by the church, and the short story is that he, and later his brothers and co-workers, have lovingly maintained the organ ever since. In short order Steve took care of the mechanical repairs that were needed, but most important, he quickly found the best way to keep the various divisions in absolute tune. There may be others as good, but there is no one who surpasses Steve as a tuner, as he just has the knack to understand difficult spatial arrangements and inherent temperature fluctuations. He also coached us in the proper use of the air conditioning system, especially the length of time necessary to maintain a precise temperature for tuning sessions, services, and concerts. The system, built in the 1960s, was the finest available at the time, and the church wisely maintained a near-constant temperature throughout the seasons, to the point where, summer or winter, the temperature in the organ fluctuated only slightly. The church also benefited greatly from the fact that Steve and his coworkers traveled regularly to their various jobs in the South. I cannot recall a significant concert, recital, or recording session when they weren't right there working alongside us all for a good outcome. They were truly part of our team in the music ministry of the church.

In my early years at the church we soon recognized the desirability of making some modest changes in the chancel area to reflect the wide range of uses required of the church in its various pageants, concerts, and the then-yearly organ recital series. The two diocesan schools also regularly held services and events in the church that would be



Removal of pipework

helped by a certain flexibility of space within the small chancel. All the while it was understood that the basic classic "feel" of the divided chancel not be compromised. The church invited Terry Byrd Eason to visit the church, and over a year of conversations and meetings with various stakeholders he developed a scheme which, although it took almost 30 years, is the basic plan that was implemented in 2016. This plan called for new marble flooring, flexible seating, extending the chancel floor slightly westward into the nave, and a movable organ console.

As the original organ approached its 50th anniversary it began to show the telltale signs of aging leather. The vestry, knowing the eventual need, opted to undertake a complete restoration of the organ before it became critical. This work consisted of taking the organ down one section at a time to replace the leather components and clean all the pipework. Some of the original stops were cone tuned, which resulted in some minor damage to the pipework, mainly in the upperwork and mixtures. These pipes were repaired and outfitted with new tuning slides. All pipework (except the lowest basses) was removed to Emery Brothers' shop for cleaning and repair as needed. This work was undertaken from 2002–2004. During this time, while various divisions were out, other portions of the organ were available to cover services, and at no time was the liturgical schedule compromised or did the church require a substitute organ to be brought in. The newly restored organ was celebrated in March 2004 in a weekend of recitals, services, lectures, and tours featuring Judith and Gerre Hancock, Charles Callahan, and Steve Emery, who gave tours of the organ at various times throughout the weekend and on Sunday between and after services. At this time Walker Technical Company provided a new solid-state combination action. The old pneumatic combination action was disconnected, but left in place.

The one item of organ restoration that was not undertaken during 2002–2004 was the console, which retained its pneumatic mechanism and wax-coated wiring from 1968. Some of the less-invasive parts of Terry Eason's design were quietly implemented in the ensuing years, including work to make the main altar freestanding. However, the work on the console was tied to the redesign of the chancel and was undertaken after I left the church in 2006. I was not involved in this work, which was folded into a massive, complete nine-million-dollar renovation to the entire church in 2014–2016. It included replacing the

entire floor of the church and chancel, making the entrances fully accessible, the redesign of the chancel, replacement of the HVAC systems, and outfitting the console with new controls and making it movable. During the 18-month renovation, it was necessary to remove the entire organ due to the invasive nature of the work and the amount of dust created, as the entire interior of the church space was a major construction site. Services were held in the Parish Hall and Palmer Hall Chapel during this time.

Along with a full church I heard the spectacular results for myself at a concert and Evensong for the American Guild of Organists Regional Convention in June 2017 sung by the Choir of the Church of the Epiphany, Washington, D.C., directed by Jeremy Filsell, with Erik Wm. Suter, organist. Visually and tonally, the project is a thing of great beauty and was inspiring to experience.

—Neal Campbell
Trinity Church, Vero Beach, Florida

Aeolian-Skinner Opus 1110 is truly a beautiful instrument, especially in its recently improved acoustic environment. In short this is a pipe organ most everyone will find easy to love. It has been our pleasure to maintain this instrument for over 30 years. The project we undertook in the early 2000s included total mechanical renovation of the organ, releathering windchests and reservoirs, tremolos, shade engines, and pipework cleaning and restoration. In 2014 we removed exposed pipework, covered winchests, covered enclosed divisions, and removed the console in preparation for a major construction project in the church.

This also presented the perfect opportunity for a thorough console rebuild. The whole organ was rewired to a new Solid State Organ Systems Multisystem, and the console fitted out with multi-level memory, piston sequencer, and SSOS's newly unveiled Organist Palette. We also added internal casters to the console and pedalboard to make the console movable.

We are deeply grateful to the people of St. Stephen's for their ongoing commitment to Aeolian-Skinner Opus 1110 and for the opportunity to partner with them in preserving and presenting this fine instrument.

—Adam Dieffenbach
Owner, Emery Brothers

Photo credit: William T. Van Pelt

Builder's website:
www.emerybrothers.com
Church website: www.ststephensva.org

New Organs

First Presbyterian Church, Monterey, California Schoenstein & Co. Pipe Organ Builders, Benicia, California

The work of Murray M. Harris, the legendary Los Angeles organ builder whose firm built what is now the nucleus of Philadelphia's Wanamaker organ, is much admired, especially here in the West where a few of his brilliant creations survive untouched. Organist, organ technician, and historian Thomas L. DeLay, serving as the consultant for First Presbyterian Church of Monterey, California, contacted us about a new organ. DeLay told me that he had invited the committee to a church where he played a 1910 Murray M. Harris organ. This was an educational session just to show the committee the parts of an instrument and how they worked; it was not to talk about tone. In fact, he was a bit concerned that they might be put off by an "old-fashioned" instrument. Much to his surprise and delight, when he demonstrated the instrument, the committee was absolutely captivated and said, "That's the kind of sound we want!"

Tom asked if we could make something with a bit of the Murray M. Harris character. We could, but wouldn't it be better to have the real thing or something close to it? One of our long-term clients had an organ in storage with us that was about 90% from Murray M. Harris Opus 91 of 1912. We also had in stock several stops from Opus 83 of 1911. I suggested that we make a brand-new reproduction Murray M. Harris organ with mostly original pipes. The two churches got together and made an arrangement favorable to both, and we set out on one of our most interesting projects.

Every part of this two-manual, 26-voice, 28-rank organ is new and based on the Schoenstein System except the original pipework. Our windchests happened to be appropriate for Murray M. Harris pipes, having a similar expansion chamber that elongates the wind path between valve and pipe toe. The entire organ is under expression speaking down the long axis of the church with Great and Pedal in one chamber and Swell in the other. The church went to great lengths improving the organ chambers with effective insulation and temperature control. The previous organ had suffered badly from swings in temperature. (Yes, it happens in Monterey!)

The console is a reproduction of the Murray M. Harris style of the period. An original console was thoroughly measured and photographed. Every detail of the cabinetry is an exact match as are drawknobs and other accessories. To give the instrument added flexibility, the console is equipped with modern playing aids of the Peterson ICS system and has



Console in the Murray M. Harris style



Nameplate

a third manual that draws mainly solo stops from the Great and Swell divisions.

All of the original pipework was carefully cleaned and prepared in our voicing rooms. Fortunately, the pipework had been well preserved over the years and not altered. The stoplist is very much of the period with 69% of its stops at 8' pitch or below, but they are brimming with color and character. Typical of Harris organs, the upperwork adds a completely satisfying and perfectly balanced glow to the sound. The Dolce Cornet is new but based strictly on Murray M. Harris models of Salicional scale. It has found multiple uses. Of special interest is the Harris tradition of celestes that work with either medium or soft unisons. In this organ they are found on both Swell and Great. The tonal result is a versatile church organ fully suitable to modern demands.

Many modern instruments have been made on 18th- and 19th-century models, but this reproduction in the early 20th-century style may find a new audience for just plain beautiful tone. The instrument was presented in a recital on May 6, 2017, featuring five performers associated over the years with the church: Tiffany Truett Bedner, Aaron Nee, Kitty Du Vernois, organ consultant Thomas DeLay, and current organist Margaret Bellisomi. A formal dedication recital was given by James Welch on September 9 featuring works by Bach, Gounod, Hollins, Parry, Vierne, Clokey, Purvis, and Nevin, among others. The organ project manager for the church is Walt Prowell, the music director is John Koza, and the pastor is Reverend Mark Peake.

—Jack Bethards
President and Tonal Director
Schoenstein & Co.

Photo credit: Louis Patterson



Chancel, First Presbyterian Church, Monterey, California

Schoenstein & Co. Pipe Organ Builders

First Presbyterian Church, Monterey, California

Three manuals and pedal, incorporating pipes from 1911 and 1912 Murray M. Harris organs: 26 voices, 28 ranks, electric-pneumatic action.

GREAT (II – Expressive)

8' First Open Diapason*	61 pipes
8' Second Open Diapason	61 pipes
8' Melodia*	61 pipes
8' Unda-Maris (TC)*	49 pipes
8' Dulciana*	61 pipes
4' Octave	61 pipes
4' Flute d'Amour*	61 pipes
2½' Octave Quint	61 pipes
2' Super Octave	61 pipes
16' Trombone	12 pipes
8' Tuba	61 pipes
8' Clarinet	61 pipes
Tremulant	
Great 16	
Great Unison Off	
Great 4	

SWELL (III – Expressive)

16' Bourdon*	61 pipes
8' Violin Diapason*	61 pipes
8' Stopped Diapason*	61 pipes
8' Salicional*	61 pipes
8' Vox Celeste (TC)*	49 pipes
8' Aeoline*	61 pipes
4' Fugara	61 pipes
4' Harmonic Flute*	61 pipes
2' Piccolo	61 pipes
Dolce Cornet III	171 pipes
8' Trumpet	61 pipes
8' Oboe*	61 pipes
8' Vox Humana†	61 pipes
Tremulant	
Swell 16	
Swell Unison Off	
Swell 4	
†with separate Tremulant	

SOLO (I)

<i>Great Stops</i>	
8' First Open Diapason	
8' Second Open Diapason	
8' Unda-Maris II	
8' Tuba	
4' Flute d'Amour	
8' Clarinet	
<i>Swell Stops</i>	
8' Violin Diapason	
8' Stopped Diapason	

8' Harmonic Flute (4' Harm. Flute; Aeoline & St. Diap. bass)
8' Vox Celeste II
8' Trumpet
8' Oboe
8' Vox Humana (with Tremulant)
Chimes†
Solo 16
Solo Unison Off
Solo 4
†From existing organ

PEDAL

32' Resultant (Open Diapason/Bourdon)
16' Open Diapason (wood)* 32 pipes
16' Bourdon (former Tibia)* 32 pipes
16' Lieblich Gedeckt (Swell)
8' Open Diapason (Great 2nd Open)
8' Violin Diapason (Swell)
8' Lieblich Gedeckt (Swell)
4' Octave (Great First Open)
16' Trombone (Great)
8' Trumpet (Swell)
4' Oboe (Swell)
*Murray M. Harris pipes

COUPLERS

Great to Pedal
Great to Pedal 4
Swell to Pedal
Swell to Pedal 4
Solo to Pedal
Solo to Pedal 4
Swell to Great 16
Swell to Great
Swell to Great 4
Solo to Great
Great to Solo
Great to Solo 4
Swell to Solo
Swell to Solo 4

MECHANICALS

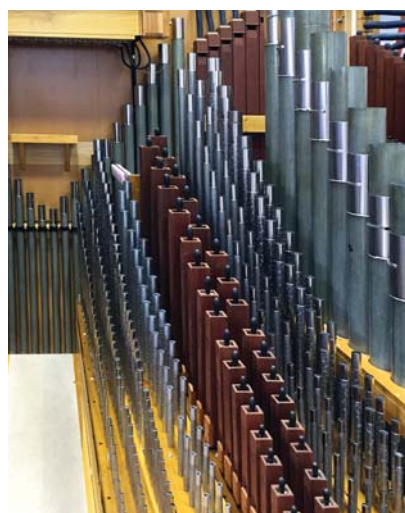
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- 100 Memory levels
- Programmable piston range for each memory level
- 40 Pistons and toe studs.
- 7 Reversibles including Full Organ.
- Record/Playback

Crescendo pedal
Adjustable bench



Great: note pipes of California Redwood.



Swell: Dolce Cornet in first three rows

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

The Thirteen; Christ Church, New Haven, CT 7:30 pm
Handel, *Messiah*; Lincoln Center, New York, NY 11 am
The Salvatones; St. Patrick's Cathedral, New York, NY 4 pm
TENET; All Souls Unitarian, New York, NY 7 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Cathedral Handbell Ringers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Quire Cleveland; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm
Bella Voce; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 7:30 pm

16 DECEMBER

Canticum Novum Singers; St. Ignatius of Antioch Episcopal, New York, NY 2 pm
Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Quire Cleveland; St. Christopher Catholic Church, Rocky River, OH 7:30 pm
Lessons & Carols; St. John Cantius Catholic Church, Chicago, IL 7 pm
Agape Ringers; Elmhurst Christian Reformed Church, Elmhurst, IL 4 pm
Bella Voce; St. Procopius Abbey, Lisle, IL 7:30 pm

17 DECEMBER

Early Music New York; Cathedral of St. John the Divine, New York, NY 2 pm
Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Carol sing; Madison Avenue Presbyterian, New York, NY 3 pm
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Christmas Lessons & Carols; Emmanuel Episcopal, Cumberland, MD 5 pm
Christopher Jacobson; Duke University Chapel, Durham, NC 5 pm
Christmas Lessons & Carols; Grace Church Cathedral, Charleston, SC 7 pm
Christmas Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm
Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Advent Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 3 pm
Lessons & Carols; First Congregational UCC, Columbus, OH 3:30 pm
Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm
Lessons & Carols; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Lessons & Carols; Calvary Episcopal, Louisville, KY 4 pm
Lafayette Master Chorale, Lessons & Carols; First Baptist, Lafayette, IN 4 pm & 7:30 pm
Lessons & Carols; First United Methodist, Carbondale, IL 8:15 & 10:45 am
Joseph Burgio; Madonna della Strada Chapel, Chicago, IL 3 pm
Caroling with the Carillon; St. Chrysostom's Episcopal, Chicago, IL 3 pm
Advent Vespers; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm
Bella Voce; St. Luke's Episcopal, Evanston, IL 7:30 pm

Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

18 DECEMBER

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

19 DECEMBER

Ray Cornils; Merrill Auditorium, Portland, ME 7 pm
Syosset High School Chamber Singers; St. Patrick's Cathedral, New York, NY 4 pm

20 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Lessons & Carols; Messiah Lutheran, Germantown, MD 7:30 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am
Christmas Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

21 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm
Peter Madpak; Christ Church, Bradenton, FL 12:15 pm

22 DECEMBER

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

23 DECEMBER

Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

24 DECEMBER

Christmas Lessons & Carols; Duke University Chapel, Durham, NC 11 pm

25 DECEMBER

Early Music New York; Cathedral of St. John the Divine, New York, NY 2 pm & 5 pm

30 DECEMBER

TENET; St. Joseph's Church, New York, NY 7:30 pm

31 DECEMBER

Nathan Lively; St. Patrick's Cathedral, New York, NY 3:15 pm
Clarion; Cathedral of the Holy Trinity, New York, NY 5 pm
Cathedral Choir and Orchestra; Cathedral of St. John the Divine, New York, NY 7 pm

1 JANUARY

Clarion; Cathedral of the Holy Trinity, New York, NY 5 pm

3 JANUARY

TENET; Holy Trinity Lutheran, New York, NY 7:30 pm

5 JANUARY

Epiphany Evensong; Emmanuel Episcopal, Chestertown, MD 6 pm
Epiphany Procession; Christ Church, Grosse Pointe Farms, MI 7 pm
Simon Johnson; Rockefeller Memorial Chapel, Chicago, IL 8 pm

7 JANUARY

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm
J. William Greene; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Epiphany Lessons & Carols; Duke University Chapel, Durham, NC 4 pm
Chase Loomer; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Epiphany Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

9 JANUARY

Sergio Orabona; Central Synagogue, New York, NY 12:30 pm

12 JANUARY

Katelyn Emerson; St. James Episcopal, Fairhope, AL 7 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
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Calendar

14 JANUARY

Boyd Jones; United Church on the Green, New Haven, CT 7:30 pm
Simon Johnson; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Jung Yeon Kim; Franciscan Monastery, Washington, DC 4 pm
Alvin Blount; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Richard Benedum, Cynthia Roberts-Greene, & Ann Stephenson-Moe; Christ Church, Bradenton, FL 4 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Karen Beaumont; Salem Lutheran, Milwaukee, WI 2 pm
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

15 JANUARY

Jeremy Filsell; St. James Episcopal, Montclair, NJ 10 am

16 JANUARY

David Briggs; Cathedral of St. John the Divine, New York, NY 7:30 pm

17 JANUARY

Mark Frazier; St. Luke Catholic Church, McLean, VA 12 noon

18 JANUARY

Shin-Ae Chun, with clarinet; First Baptist, Ann Arbor, MI 12:15 pm

19 JANUARY

Stephen Buzard; St. Luke's Episcopal, Evanston, IL 7:30 pm

20 JANUARY

Nathan Laube; Spivey Hall, Clayton State University, Morrow, GA 3 pm

21 JANUARY

Martin Jean; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
The King's Singers; St. Ignatius Loyola Catholic Church, New York, NY 4 pm
Monte Maxwell; Christ Church, Easton, MD 4 pm
Joey Fala & Jacob Montgomery; Duke University Chapel, Durham, NC 5:15 pm
Gail Archer; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Adam Brakel; Cathedral of St. John, Jacksonville, FL 4 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Thom Gouwens; Loyola University, Chicago, IL 3 pm

22 JANUARY

Timothy Spelbring; Presbyterian Homes, Evanston, IL 1:30 pm

23 JANUARY

Students of Curtis Institute of Music; Central Synagogue, New York, NY 12:30 pm

25 JANUARY

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm

26 JANUARY

Stephen Tharp; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 JANUARY

Yale Schola Cantorum; Christ Episcopal, New Haven, CT 7:30 pm
Todd Wilson; St. Bartholomew's Episcopal, Atlanta, GA 7:30 pm

28 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Edward Landin; Longwood Gardens, Kennett Square, PA 3 pm
Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm
Karen Black; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

The Chenault Duo; First Presbyterian, Gainesville, FL 4 pm
David Higgs; Vanderbilt Presbyterian, Naples, FL 4 pm
Kola Owolabi; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Louisville Three Choirs Festival; Calvary Episcopal, Louisville, KY 3:30 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
• Hymn festival; Western Springs Christian Reformed Church, Western Springs, IL 4 pm

30 JANUARY

Jack Mitchener; Peachtree Road United Methodist, Atlanta, GA 7 pm
Wesley Roberts; Campbellsville University, Campbellsville, KY 8 pm

UNITED STATES West of the Mississippi

15 DECEMBER

Christmas concert; Highland Park Presbyterian, Dallas, TX 7 pm
Katherine Meloan; Trinity Episcopal, Reno, NV 12 noon
Handel, *Messiah*; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm
Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm

16 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
Carol sing-along; Grace Episcopal Cathedral, San Francisco, CA 11 am
Choir of Clare College, Cambridge, UK; St. Margaret's Episcopal, Palm Desert, CA 7 pm
Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm

17 DECEMBER

Lessons & Carols; Holy Rosary Catholic Church, Seattle, WA 7 pm
Katherine Meloan; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Christmas Concert; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm

18 DECEMBER

Brass and organ Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm

19 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

20 DECEMBER

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

21 DECEMBER

Lessons & Carols; St. Alphonsus Catholic Church, Seattle, WA 7:30 pm

22 DECEMBER

Christmas concert; Peace Lutheran, St. Louis, MO 7:30 pm
Northwest Boychoir, Lessons & Carols; Benaroya Hall, Seattle, WA 7:30 pm
Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm

24 DECEMBER

Christmas Lessons & Carols; Grace Episcopal Cathedral, San Francisco, CA 4 pm

31 DECEMBER

Christoph Tietze, Widor, *Symphonie Gothique*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

6 JANUARY

James Welch; The Tabernacle, Salt Lake City, UT 12 noon

7 JANUARY

Andrew Peters, silent film; Second Presbyterian, St. Louis, MO 4 pm


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Calendar

Epiphany Lessons & Carols; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 JANUARY

Jacob Benda; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

11 JANUARY

Mark Tylutki; St. Barnabas Lutheran, Plymouth, MN 12:30 pm
Choir of Westminster Choir College; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

12 JANUARY

Ken Cowan, with **Lisa Shihoten**, violin; Christ Church, Little Rock, AR 8 pm

13 JANUARY

Parker Hinnenkamp & Tom Hamilton; Sacred Heart Music Center, Duluth, MN 2 pm

14 JANUARY

Rev. Garrett Ahlers; Holy Trinity Cathedral, New Ulm, MN 3 pm
Martin Baker; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Troiano, with trumpet; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

15 JANUARY

Nathan Laube; Benaroya Hall, Seattle, WA 7:35 pm

16 JANUARY

Sharon Kleckner; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

19 JANUARY

Michael Kleinschmidt; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

20 JANUARY

Jeremy David Tarrant, masterclass; Calvary and First Presbyterian, Springfield, MO 10 am

21 JANUARY

Jeremy David Tarrant; Calvary and First Presbyterian, Springfield, MO 2:30 pm
David Higgs; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm
Isabelle Demers; First Congregational, Los Angeles, CA 3 pm
Katelyn Emerson; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

23 JANUARY

Dean Billmeyer; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

David Baskeyfield; St. Margaret's Episcopal, Palm Desert, CA 7 pm

24 JANUARY

James Welch; Utah State University, Logan, UT 7:30 pm

26 JANUARY

David Baskeyfield; Texas Christian University, Fort Worth, TX 7 pm
Gail Archer; Aspen Community Church, Aspen, CO 4 pm
Katelyn Emerson; Catalina United Methodist, Tucson, AZ 7 pm

27 JANUARY

Haydn, *Te Deum*, Poulenc, *Organ Concerto & Gloria*; First Presbyterian, Dallas, TX 7:30 pm

28 JANUARY

Daryl Robinson; Highland Park United Methodist, Dallas, TX 6 pm
Jonathan Ryan; Grace Episcopal Cathedral, San Francisco, CA 4 pm

30 JANUARY

Hans Uwe Hielscher; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

INTERNATIONAL

15 DECEMBER

Biederitzer Kantorei; Cathedral, Magdeburg, Germany 7:30 pm
Britten, *Ceremony of Carols*; Westminster Abbey, London, UK 5:45 pm

16 DECEMBER

Britten, *Ceremony of Carols*; Cathedral, Lincoln, UK 2 pm, 4 pm, 7 pm, & 9 pm

17 DECEMBER

Jubilee concert; Abbey Church, Berne, Netherlands 4 pm
Lessons & Carols; St. German's Cathedral, Isle of Man, UK 3 pm
Britten, *Ceremony of Carols*; Westminster Abbey, London, UK 5:45 pm
Simon Johnson, Messaien, *La Nativité*; St. Paul's Cathedral, London, UK 6 pm
Lessons & Carols; St. Margaret's Church, London, UK 6 pm
Lessons & Carols; Cathedral, Lichfield, UK 6 pm

18 DECEMBER

Telemannchor; Cathedral, Magdeburg, Germany 4 pm

19 DECEMBER

Richard Brasier; St. George's, Hannover Square, London, UK 1:10 pm

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Calendar

Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

20 DECEMBER

Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

21 DECEMBER

Britten, *Ceremony of Carols*; St. Paul's Cathedral, London, UK 5 pm
Lessons & Carols; St. Albans Cathedral, St. Albans, UK 7:30 pm
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

22 DECEMBER

Magdeburger Knabenchores; Cathedral, Magdeburg, Germany 7:30 pm
Britten, *Ceremony of Carols*; Cathedral, Winchester, UK 1 pm
Lessons & Carols; York Minster, York, UK 7 pm
Lessons & Carols; St. Albans Cathedral, St. Albans, UK 7:30 pm
Lessons & Carols; Manchester Cathedral, Manchester, UK 7:30 pm
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

23 DECEMBER

Jaap Kroonenburg; Nieuwe Kerk, Maassluis, Netherlands 8 pm
Lessons & Carols; Westminster Abbey, London, UK 4 pm
Lessons & Carols; Cathedral, Bristol, UK 6 pm
Lessons & Carols; Cathedral, Chester, UK 6:30 pm
Lessons & Carols; Bath Abbey, Bath, UK 7 pm
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm
Lessons & Carols; Christ Church Cathedral, Oxford, UK 7:30 pm

24 DECEMBER

Lessons & Carols; King's College, Cambridge, UK 3 pm

Lessons & Carols; Cathedral, Chester, UK 3 pm

Lessons & Carols; Cathedral, Bristol, UK 3:30 pm

Lessons & Carols; Westminster Abbey, London, UK 4 pm

Lessons & Carols; York Minster, York, UK 4 pm

Lessons & Carols; Cathedral, Lichfield, UK 6 pm

25 DECEMBER

Choral Evensong; Westminster Abbey, London, UK 3 pm

26 DECEMBER

Christoph Hauser; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Daniel Bishop; Liverpool Cathedral, Liverpool, UK 11:15 am

31 DECEMBER

Hans-André Stamm; Abteikirche, Köln, Germany 10 pm
Christoph Hauser, with trumpet; Klosterkirche, Fürstenfeld, Germany 10 pm
Matthias Mück, with trumpet; Cathedral, Magdeburg, Germany 10 pm

1 JANUARY

Christoph Hauser, with trumpet; Klosterkirche, Fürstenfeld, Germany 4 pm

2 JANUARY

Alexander Pott; Grosvenor Chapel, London, UK 1:10 pm

7 JANUARY

Nicholas Freestone; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

14 JANUARY

David Woodcock; St. Paul's Cathedral, London, UK 4:45 pm

Edmund Aldhouse; Westminster Abbey, London, UK 5:45 pm

16 JANUARY

Michael Overend; Grosvenor Chapel, London, UK 1:10 pm

17 JANUARY

Stephen Tharp; Maison de la Radio, Paris, France 8 pm

20 JANUARY

Choir of Sidney Sussex College, Cambridge; St. Albans Cathedral, St. Albans, UK 5:30 pm

21 JANUARY

Martin Ellis; Methodist Central Hall, London, UK 3 pm
Gabriele Marinoni; St. Paul's Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

26 JANUARY

Adrian Lucas; Cathedral, Portsmouth, UK 8 pm
Denis Bédard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

27 JANUARY

Martin Baker; Bloomsbury Central Baptist, London, UK 6 pm

28 JANUARY

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

LESSONS & CAROLS

16 DECEMBER

St. John Cantius Catholic Church, Chicago, IL 7 pm
St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

17 DECEMBER

St. John's Episcopal, Hagerstown, MD 10:15 am
Emmanuel Episcopal, Cumberland, MD 5 pm
Grace Church Cathedral, Charleston, SC 7 pm
Cathedral of St. Philip, Atlanta, GA 4 pm
St. Paul's Episcopal, Delray Beach, FL 3 pm
Calvary Episcopal, Louisville, KY 4 pm
Cathedral Church of St. Paul, Detroit, MI 4 pm
Christ Church, Grosse Pointe Farms, MI 4:30 pm

First Congregational UCC, Columbus, OH 3:30 pm

First Baptist, Lafayette, IN 4 pm & 7:30 pm

First United Methodist, Carbondale, IL 8:15 & 10:45 am

St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

Holy Rosary Catholic Church, Seattle, WA 7 pm

St. German's Cathedral, Isle of Man, UK 3 pm

St. Margaret's Church, London, UK 6 pm
Lichfield Cathedral, Lichfield, UK 6 pm

19 DECEMBER

St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

20 DECEMBER

Messiah Lutheran, Germantown, MD 7:30 pm
St. James Episcopal Cathedral, Chicago, IL 6:30 pm
St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

21 DECEMBER

St. Alphonsus Catholic Church, Seattle, WA 7:30 pm
St. Albans Cathedral, St. Albans, UK 7:30 pm

22 DECEMBER

St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Northwest Boychoir; Benaroya Hall, Seattle, WA 7:30 pm
York Minster, York, UK 7 pm
St. Albans Cathedral, St. Albans, UK 7:30 pm
Manchester Cathedral, Manchester, UK 7:30 pm

23 DECEMBER

Westminster Abbey, London, UK 4 pm
Bristol Cathedral, Bristol, UK 6 pm
Chester Cathedral, Chester, UK 6:30 pm
Bath Abbey, Bath, UK 7 pm
Christ Church Cathedral, Oxford, UK 7:30 pm

24 DECEMBER

Duke University Chapel, Durham, NC 11 pm
Grace Episcopal Cathedral, San Francisco, CA 4 pm
King's College, Cambridge, UK 3 pm
Chester Cathedral, Chester, UK 3 pm
Bristol Cathedral, Bristol, UK 3:30 pm
York Minster, York, UK 4 pm
Westminster Abbey, London, UK 4 pm
Lichfield Cathedral, Lichfield, UK 6 pm


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RASHAAN ALLWOOD, St. James United Church, Montréal, QC, Canada, July 4: *L'Ascension*, Messiaen; *Trois Dances*, JA 120A, Alain.

FEDERICO ANDREONI, Church of St. John the Evangelist, Montréal, QC, Canada, July 3: *Praeludium in d*, BuxWV 140, Buxtehude; *Corrente italiana*, Cabanilles; *Ciaccona (Selva di varie compositioni)*, Storace; *Fugue in G*, BWV 577, *O Mensch, beweine dein Sünde Groß*, BWV 622, *Passacaglia in c*, BWV 582, Bach.

STÉPHANE BÉCHY, Cathedral, Lausanne, Switzerland, July 14: *Concerto in D*, Balbastre; *Cromorne en taille, Duo, Voix humaine, Choeur en rondo*, Lascoux; *Récit de hautbois, Rondo*, G.-F. Couperin; *Récit de flûte*, Beauvarlet-Charpentier; *Ariette lente, Trio, Marche des Marseillais et l'air Ça-ira*, Balbastre.

R. MONTY BENNETT, Park Road Baptist Church, Charlotte, NC, July 30: *Paeon*, Chuckerbutty; *Fantasia and Fugue in g*, BWV 542, Bach; *Scherzo*, op. 37, no. 4, Bossi; *Academic Festival Overture*, op. 80, Brahms, transcr. Gay; *Toccata*, Weaver; *Alleluys*, Preston; *Evening Song*, Hurd; *Reverie (Suite Sebastienne)*, Kerr; *Joshua Fit de Battle ob Jericho*, Sowande; *Melody in Mauve*, Purvis; *First Sonata*, Price.

MATT GERHARD, Christ Church, Michigan City, IN, June 21: *Toccata Brillante*, Bock; *Marche (Recueil de Six Morceaux)*, op. 38, Lefébure-Wély; *Prelude in Classic Style*, Young; *Toccata and Fugue in d*, BWV 565, Bach; *Fountain Reverie*, Fletcher; *A New Name in Glory*, arr. Bish; *Standin' in the Need of Prayer*, arr. Utterback; *Toccata Jubilate*, Bock; *Yankee Doodle with Variations*, Hewitt, ed. Gerhard; *Festival Toccata*, Fletcher.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, June 9: *Sonata on the First Tone*, Lidon; *Canzonetta*, op. 78, no. 2, Mathias; *Kyrie, Gott heiliger Geist*, BWV 671, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Stèle pour un enfant défunt (Triptyque)*, op. 58, no. 3, Vierne; *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

RICHARD HOSKINS, Presbyterian Homes, Evanston, IL, June 26: *Plein Jeu: Premier couplet du Gloria*, Cromhorne sur la Taille, *Fugue sur la Trompette*, *Récit de Chromhorne*, *Elevation: Tierce en Taille*, *Offertoire sur les Grands Jeux (Messe pour les Couvents)*, Couperin; *Psalms-Prelude No. 2*, Howells; *Pièce d'Orgue*, BWV 572, Bach; *Benedictus*, op. 59, no. 9, Reger; *Final*, op. 21, Franck.

CHRISTOPHER HOULIHAN, Jacoby Symphony Hall, Jacksonville, FL, June 14: *Fantasia and Fugue in g*, BWV 542, Bach; *Ludus*, Lash; *Andantino (String Quartet)*, Debussy, transcr. Guilman; *Transports de joie (L'Ascension)*, Messiaen; *Suite*, op. 5, Duruflé.

CHRISTOPHER KEADY, Washington National Cathedral, Washington, DC, June 11: *Prelude and Fugue in G*, BWV 541, Bach; *Sonata in E-flat*, Bairstow; *Arioso*, Sowerby; *Fête*, op. 51, Langlais.

SAMUEL KUMMER, Cathedral, Lausanne, Switzerland, June 16: *Suite Française improvisée sur le choral Vater unser im Himmelreich*: *Plain chant*, *Fugue*, *Duo*, *Recit de Tierce en Taille*, *Basse de Trompette*, *Trio*, *Dialogue sur la Trompette et le Cromorne*, *Fugue à 5*, *Dialogue sur les Grands Jeux*; *Wir glauben all an einen Gott*, BWV 681, *Vater unser im Himmelreich*, BWV 682, Bach; *Improvisation: Fantaisie sur le choral Ein feste Burg ist unser Gott; Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

NATHAN LAUBE, Meyerson Symphony Center, Dallas, TX, June 14: *Sonata Eroica*, op. 94, Jongen; *Première Evocation*, Baker; *Première Fantaisie*, *Deuxième Fantaisie*, Alan; *Deuxième Evocation*, Baker; *Fantasia and Fugue in g*, BWV 542, Bach; *Sonata in c*, Reubke.

MARK LAUBACH, St. Bridget Catholic Church, Richmond, VA, June 28: *Prelude and Fugue in D*, BWV 532, Bach; *Wondrous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; *Gospel Prelude on What a Friend We Have in Jesus*, Bolcom; *A Refined Reflection*, Paulus; *Academic Festival Overture*, op. 80, Brahms, transcr. Lemare.

RENÉE ANNE LOUPRETTE with CRYSTAL JONKMAN, St. Michael's Epis-

copal Church, Richmond, VA, June 28: *Kyrie, Gott heiliger Geist*, BWV 671, *Vater unser in Himmelreich*, BWV 682, Bach; *Intermezzo*, *Moto perpetuo*, *Fugue triangulaire (Douzes courtes pièces pour orgue)*, op. 43, vol. 1, Laurin; *Mytò*, Wammes; *Crucifixus (Mass in b)*, BWV 232, Bach, transcr. Bouvard; *Variationen über Weinen, Klagen, Sorgen, Zagen*, Liszt.

JOSEF MILTSCHITZKY, Cathedral, Lausanne, Switzerland, June 23: *Praeludium in g*, BuxWV 148, Buxtehude; *Wir glauben all an einen Gott*, Scheidt; *Herr Jesu Christ, dich zu uns wend*, Böhm; *Jesus Christus, unser Heiland*, BWV 665a, *Fantasia sopra Christ lag in Todesbanden*, BWV 695, Bach; *Jesu, meine Freude*, Raphael; *Ein feste Burg ist unser Gott*, op. 67, no. 5, Reger; *Wariacje koncertowe*, op. 3, Freyer.

ROSALIND MOHNSEN, Methuen Memorial Music Hall, Methuen, MA, June 28: *Concert Etude No. 4 in d*, Whiting; *Prelude No. 2 in b*, Paine; *Roulade (Six Pieces)*, op. 9, Bingham; *Toccata-Sunshine (Longwood Sketches)*, Swinnen; *Final*, op. 21, Franck; *Pastorale*, Roger-Ducasse; *Feux follets (Pièces de Fantaisie)*, op. 51, Vierne; *Toccata (Deuxième Symphonie)*, op. 26, Dupré.

CHRISTA RAKICH, First Lutheran Church, Boston, MA, June 15: *Fantasia cromatica*, SwWV 258, *Ballo del Granduca*, SwWV 319, Sweelinck; *Fantasia super Io son ferito lasso*, Scheidt; *Magnificat VIII Toni*, Scheidemann; *Magnificat primi toni*, Schildt; *Fantasia on Komm, heiliger Geist, Herre Gott*, Tunder; *Praeludium in g*, BuxWV 149, Buxtehude; *Passacaglia in c*, BWV 582, Bach.

STEPHEN SCHNURR, Holy Cross Catholic Church, Kaukauna, WI, June 28: *Prelude and Fugue in C*, BWV 547, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Variations de Concert*, op. 1, Bonnet.

DAVID SCHRADER, St. Paul of the Cross Catholic Church, Park Ridge, IL, June 11: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Alleluias sereins d'une âme qui désire le ciel*, *Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen; *Prelude, Fugue, and*

Variation, op. 18, Franck; *Finale (Symphonie I in d)*, op. 14, Vierne.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, June 30: *Trumpet Tune*, Johnson; *Carillon*, Sowerby; *Suite for Organ*, DeLamarter; *Summer Fanfare*, Hakanpää; *Fanfare*, Miller; *Spiegel im Spiegel*, Pärt; *Prelude on Land of Rest*, Sowerby; *Festival Toccata*, Fletcher.

DANIEL STIPE, St. James's Episcopal Church, Richmond, VA, June 26: *Pièce héroïque*, Franck; *Ubi caritas et amor*, Bennett; *Concerto Grosso No. 1*, Bloch, transcr. Stipe; *Prelude and Toccata on Kingsfold*, Bennett; *Scherzo*, op. 2, Duruflé; *Plymouth Suite*, Whitlock.

STEPHEN THARP, Conference Center, Salt Lake City, UT, June 14: *Overture (Music for the Royal Fireworks)*, Handel, transcr. Tharp; *Pavane*, op. 50, Fauré, transcr. Bird; *Overture (St. Paul)*, Mendelssohn, transcr. Best; *Intermezzo in A*, op. 118, no. 2, Brahms, transcr. Tharp; *Funérailles (Harmonties Poétiques et Religieuses)*, Liszt, transcr. Demessieux; *Wotan's Farewell*, *Magic Fire Music (Die Walküre)*, Wagner, transcr. Lemare; *La Valse*, Ravel, transcr. Fagiani.

MARIJIM THOENE, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 11: *Fugue in E-flat*, BWV 552ii, Bach; *Suite Médiévale*, Langlais; *The Dance of the Shulamite (Four Biblical Dances)*, Eben; *Outer Hebrides*, Halley.

COLIN WALSH, Westminster Cathedral, London, UK, June 21: *Introduction and Passacaglia*, Alcock; *Fantaisie in D-flat*, Saint-Saëns; *Toccata and Fugue in d*, BWV 538, Bach; *Choral No. 2 in b*, Franck; *Petite rapsodie improvisée*, Tournemire, transcr. Duruflé; *Choral*, op. 37, no. 4, Jongen; *Symphonie III in f-sharp*, op. 28, Vierne.

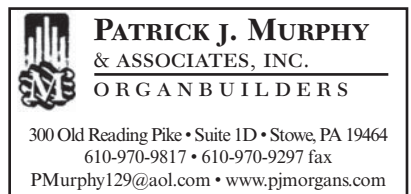
DANIEL ZARETSKY, Cathedral, Lausanne, Switzerland, June 30: *Fantasia super Komm heiliger Geist, Herre Gott*, BWV 651, *Schmücke dich, o liebe Seele*, BWV 654, *Wir glauben all an einen Gott*, BWV 680, Bach; *Nun danket alle Gott*, Liszt; *Choral et Postludium*, Below; *Toccata*, Mushel; *Passacaglia*, Kuschnarew; *Variations sur l'Ancien Hymne National Russe*, Köhler.



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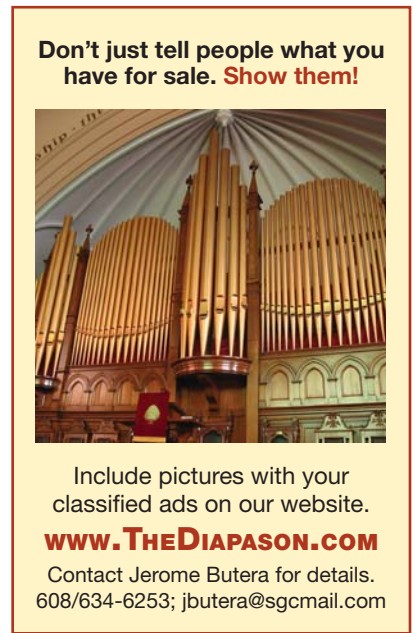
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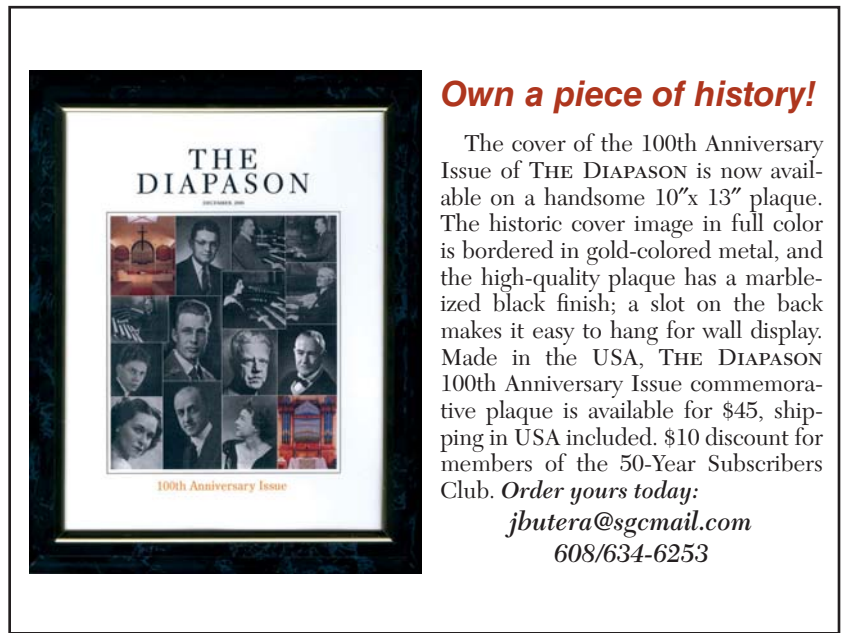
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POSITIONS AVAILABLE

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

PUBLICATIONS / RECORDINGS

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

Bells of Bethlehem. A Spanish carol in a modern setting. Luscious harmonies, multiple changes of registration, and a grand finale. www.guinaldopublications.com.

In 2017 I have responded to requests for more spiritual arrangements. "Deep River," by C. A. J. Parmentier, is his published improvisation of this beloved spiritual and it's a good choice. It is simple enough that everyone will recognize the melody but contains enough chromatic harmony to show his theatrical musical roots. Recording by Steve Schlesing. michaelmusicsservice.com; 704/567-1066.

PUBLICATIONS / RECORDINGS

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

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

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

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

PUBLICATIONS / RECORDINGS

Music for the Christmas season from Fruhauf Music Publications: a complimentary reissue of a 4-page chorale prelude for organ on *Rosa Mystica* (Lo, How a Rose). Please visit www.frumuspub.net to access the PDF booklet file, posted on FMP's home page bulletin board.

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

The OHS 2018 Calendar celebrates the 63rd Annual Convention of the OHS—Rochester, New York, July 29 to August 3, 2018—showcasing a diverse collection of American and European organs from the 18th to 21st centuries. Photographs by Len Levasseur include the "Craighead-Saunders Organ," an original 18th-century Italian Baroque organ, two late 19th-century Hooks, an early 20th-century New York builder C.E. Morey, the 2008 Fritts at Sacred Heart Cathedral, modernist designs by Holtkamp and Schlicker, neo-historical cases from C. B. Fisk and Taylor & Boody, and the Hope-Jones Opus 2 at First Universalist Church. Nathan Laube's article describes the convention offerings. Member price: \$14.99; non-member price: \$19.99. For information: organhistoricalsociety.org.

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

PUBLICATIONS / RECORDINGS

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

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

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Kohl Organ Company, Rochester, New York, 1933. 16 ranks and chimes. Rebuilt and enlarged by Joseph Fitzer. Meidinger blowers, electro-pneumatic and direct electric chests, Peterson key, stop, and 8-level combination action (8 generals). \$30,000. Buyer to remove. Mary Gifford, 708/267-6485.

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George Hutchings, rebuilt by Philip Beaudry. 2 manuals, 29 stops, tracker action, detached console, good condition, Boston, MA. No sale price, new owner is responsible for removal and relocation. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

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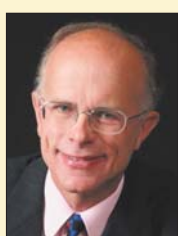
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