

# THE DIAPASON

DECEMBER 2018



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Villanova, Pennsylvania  
Cover feature on pages 26–28



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# THE DIAPASON

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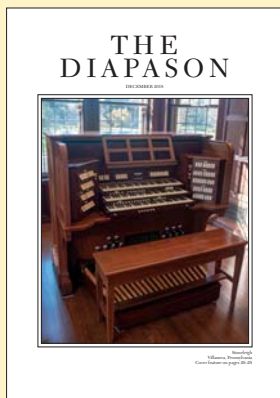
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**Leon Nelson**

## Editor's Notebook

### 'Tis the season

This issue will likely arrive in your mailbox (or email box) shortly after Thanksgiving. The staff of THE DIAPASON hopes you had a pleasant and restful holiday.

As we now move into the busy season where many of us are dealing with special events for Advent and Christmas, we wish you again the best of this special time. We remind you in this gift-giving season that a subscription to THE DIAPASON makes the perfect gift for friends and students. Through the end of 2018, new subscriptions and gift subscriptions qualify for free CDs from Raven. For information and to purchase a subscription, visit [www.thediapason.com/subscribe](http://www.thediapason.com/subscribe).

There will be slight adjustments to the subscription rates on January 1. A one-year print subscription will be \$43, two years \$77, three years \$106. Our digital issue and student subscriptions will remain the same price, \$35 and \$20, respectively. Our mailing surcharges to other countries will remain the same in 2019.

### In this issue

Lorraine Brugh presents us a delightful interview with John Rutter, known globally for his fine compositions. Michael Barone provides us with a glimpse of the newly restored Aeolian-Skinner Opus 892 in Northrop Auditorium, University

Stephen Schnurr  
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of Minnesota, Minneapolis, a multi-year project recently completed by Foley-Baker.

In "Harpsichord Notes," Larry Palmer suggests items for a Christmas gift list. Gavin Black continues his discussion of counterpoint in "On Teaching." John Bishop, in "In the Wind . . .," remembers the late Steven E. Lawson of New York City, who, among other talents and projects, contributed immensely to the documentation of the pipe organ throughout the United States, making this information freely available for all on the internet.

Our Cover Feature highlights Aeolian-Skinner Opus 878, recently restored and relocated by Emery Brothers of Allentown, Pennsylvania, to Stoneleigh, Villanova, Pennsylvania, the new home of the Organ Historical Society. Another residence organ is featured in Organ Projects, an instrument by Fabry, Inc., in a Rockford, Illinois, residence. ■

## Special Bulletin

Nominations are open from December 1 through February 1 for our "20 under 30" Class of 2019. Submit nominations at [www.thediapason.com](http://www.thediapason.com) (click on "20 under 30"), by email (to [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)), or through postal mail (The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee's name, email, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee's accomplishments and why

he or she should be considered. Please include your own name, title, and company/school/church if applicable, and your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominees cannot have reached their 30th birthday before January 31, 2019. Persons nominated in past years but not selected may be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2019 will take place in February; the winners will be announced in the May 2019 issue of THE DIAPASON.

# 20 UNDER 30

## Here & There

### Correction

In "Michel Chapuis (1930–2017): A great organist, pioneer, and professor," by Carolyn Shuster Fournier (October 2018), three names are misspelled: on page 23: Gaston Kern (instead of Alfred Kern), on p. 24: Alain Langrée (instead of Langré), and on p. 25, note 63: Odile Bailleux (instead of Bayeux).

### Events



#### Methuen Memorial Music Hall

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues organ events: December 1 & 2, A Merry Music Hall Christmas programs. For information: [www.mmmh.org](http://www.mmmh.org).

**Holy Trinity Lutheran Church**, New York, New York, announces its 2018–2019 cantata series, Sundays at 5:00 p.m.: December 2, Buxtehude, *Wachet auf*; 12/9, Zelenka, *Magnificat in D*; 12/16, Britten, *A Ceremony of Carols*;

January 6, Bach, Cantata 65; February 10, Bach, Cantata 82; 2/17, Buxtehude, *Gott hilf mir*, BuxWV 34; 2/24, G. C. Bach, *Siehe, wie fein und lieblich ist's*; March 5, Bach, Cantata 96; 3/10, Carissimi, *Jeptha*; 3/17, Charpentier, *Miserere*; 3/24, White, *Lamentations of Jeremiah*; 3/31, Buxtehude, *Fürwahr, er trug unsere Krankheit*, BuxWV 31; April 7, Bach, Cantata 150; 4/14, Bach, Cantata 182; 4/21, Bach, Cantata 15. For information: [www.holytrinitynyc.org](http://www.holytrinitynyc.org).

**Grace Church**, New York, New York, Patrick Allen, organist and choirmaster, continues its 2018–2019 season of special music events, Sundays at 4:00 p.m., unless otherwise noted: December 2, Advent Lessons & Carols; 12/5, 12:15 p.m., Community Carol Sing; 12/9, Britten, *A Ceremony of Carols*; 12/24, 8:00 p.m., Christmas Lessons & Carols.

January 6, Menotti, *Amahl and the Night Visitors*; February 10, concert of music for treble voices; March 3, Honegger, *King David*; April 14, Bach,



#### Grace Church, New York, New York, Taylor & Boody organ

*Jesu, meine Freude*; 4/16, 7:00 p.m., *Leçons de Ténèbres pour le Mercredi Saint*; 4/19, 7:00 p.m., Maunder, *Olivet to Calvary*; 4/26, spring choir concert. For further information: [www.gracechurchnyc.org](http://www.gracechurchnyc.org).

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**Madison Avenue Presbyterian Church, New York, New York** (photo credit: Lee Ryder)

**Madison Avenue Presbyterian Church**, New York, New York, continues its Saint Andrew Music Society events for 2018–2019: December 2, Christmas on Madison Avenue; 12/16, 14th annual carol sing;

February 10, duoSeraphim, with Sarah Hawkey, soprano, and Niccolo Seligmann, viola da gamba; 2/24, Tchaikovsky and His Contemporaries, with the Russian Chamber Chorus of New York; March 3, Peter Vinograd and friends; 3/10, Neave Piano Trio; 3/24, Tami Petty, soprano, with Michael Scheetz, piano; 3/29, students of the organ department of Manhattan School of Music; April 7, Vaughan Williams, *Sancta Civitas*, Britten, *The World of the Spirit*, with the Saint Andrew Chorale & Orchestra; 4/28, Margaret Mills, piano; May 5, New York City Children's Chorus. For information: [www.mapc.com/music/sams](http://www.mapc.com/music/sams).



**Christ Episcopal Church, Easton, Maryland**

**Christ Episcopal Church**, Easton, Maryland, continues its 2018–2019 season of musical events: December 2, The Capital Ringers; January 18, Christopher Jacobson; February 3, Netanel Draiblate, violin; March 10, The District Eight (Renaissance polyphony); April 7, Ensemble Galilei; May 19, Peter DuBois. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).



**Cathedral Church of St. Paul, Detroit, Michigan, Pilzecker organ** (photo credit: Christian Hooker)

**The Cathedral Church of St. Paul**, Detroit, Michigan, continues music events: December 2, Advent Procession; 12/22, Lessons & Carols. For information: [www.detroitcathedral.org](http://www.detroitcathedral.org).

**Second Presbyterian Church**, St. Louis, Missouri, continues its 2018–2019 Coutts Music Series, Sundays at 4:00 p.m.: December 2, Advent Vespers with the Second Church Chorale and Orchestra, directed by Andrew Peters; January 20, Music for horn, alphorn, and organ with horn players Tricia and Thomas Jostlein and organist Andrew Peters; February 17, Brian Owens Jazz concert; March 10, Greenville University Choir; April 28, young artists of the Bach Society of St. Louis. For information: [www.secondchurch.net](http://www.secondchurch.net).

**Advent Lutheran Church**, Melbourne, Florida, announces its 2018 Advent recital series, Wednesdays at noon: December 5, Neal Campbell; 12/12, Anita Julianna, oboe, Beth Green, soprano, Rebecca Simons, violin; 12/19, Betty Jo Couch. In addition, the church offers concerts Sundays at 3:00 p.m.: February 3, From Bach to Gospel, with Mark Miller; May 5, Amanda Mole. For information: [www.adventbrevard.org](http://www.adventbrevard.org).



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

**Opus 327 NFP**, the not-for-profit foundation founded by St. Luke's Episcopal Church, Evanston, Illinois, for the benefit of the church's 1922 Skinner Organ Company instrument, announces its 2018–2019 series: December 5, 12, and 19, Advent recitals by Christine Kraemer; January 13, Karel Paukert; February 10, Brian Schoettler; March 13, 20, 27, and April 3, 10, Lenten recitals by Christine Kraemer; March 16, Bach cantatas and organ works; May 11, St. Luke's Choir concert with organ prelude by Christine Kraemer. For information: [www.opus327.org](http://www.opus327.org).

**The Church of St. Luke in the Fields**, New York, New York, continues its 2018–2019 season, with performances by the choir of the church on Thursdays, 8:00 p.m.: December 6, a Baroque Christmas in Rome, with the ensemble Baroque in the Fields; January 24, The Three B's of the North German Baroque, with soloists, Baroque in the Fields, and David Shuler, organist; February 28, The Splendor of the Spanish Renaissance; April 4, Haydn, *Stabat Mater*. For information: <https://stlukeinthefields.org>.

**First Presbyterian Church**, Caro, Michigan, continues its 2018–2019 Friends of Music Series: December 7, Nicholas Schmelter; 12/14, choir of Caro High School; January 11, Nicholas Schmelter with Townes Miller, flute; January 25 and February 8, Nicholas Schmelter; 2/15, Tyler Kivel, piano; March 1, Nicholas Schmelter; 3/10,



**The candidates after the semi-final round at Saint-Omer** (photo credit: Bernard Hédin)

**The Seventh Pierre de Manchicourt International Organ Competition** took place in the Pas-de-Calais region in northern France at the end of September. Given in memory of Michel Chapuis (1930–2017), it was organized by one of his former students, Bernard Hédin, who founded the competition. This year, candidates were allowed to freely choose their 25-minute programs on one, two, or three different organs: in the French Classical style (1988/2016 Garnier/Requier organ in Lens); in the polyphonic Northern German style (2001 Freytag/Tricoteaux in Béthune); and in the Romantic style (1855 Cavaillé-Coll in Saint-Omer).

The jury, Olivier Latry (France), president, comprised fourteen members. At Lens: Bernard Coudurier (France), president, Alain Alabau (France), Sylvain Heili (France), Olivier Houette (France), and Shin-Young Lee (Korea); at Béthune: Bernard Focroulle (Belgium, president), Léon Berben (Netherlands), Anne-Gaëlle Chanon (France), Bernard Coudurier, and Ami Hoyano (Japan); and in Saint-Omer: Louis Robilliard (France, president), François Bocquelet (France), Anne-Gaëlle Chanon, Jürgen Essl (Germany), Ami Hoyano, Olivier Latry, Shin-Young Lee, and Ghislain Leroy (France).

The following prizes were awarded: First Prize at Saint-Omer to **Mitchell Miller** (U.S.A., a double-degree student in organ performance and German studies at the Oberlin Conservatory of Music who was awarded a Fulbright research grant to study organ in Germany), and First Prize at Lens to **Quentin du Verdier** (France); Second Prize at Saint-Omer and at Béthune to **Liubov Nosova** (Russia), *ex aequo* at Béthune to **Peter van der Zwaag** (Netherlands) and at Lens to **Emmanuel Arakélian** (France). Olivier Latry concluded the competition by presenting a concert on September 30 at the Saint-Omer Cathedral.

—Carolyn Shuster Fournier



**Osmo Vanska, John Harbison, and Paul Jacobs** (photo credit: Tim Rummelhoff)

On October 12 and 13, **Paul Jacobs**, as soloist with the Minnesota Orchestra, gave the world premiere performances of Pulitzer Prize-winning composer **John Harbison's** work for organ and orchestra, *What Do We Make of Bach?*, a co-commission of the Minnesota Orchestra, Seattle Symphony, and the University of Minnesota. The concerts occurred at Northrop Memorial Auditorium at the University of Minnesota, with music director **Osmo Vänskä** conducting. (See also pp. 24–25.)

Sonatas, Celtic ensemble; April 5, Kevin Cole, piano; 4/26 and May 3, Nicholas Schmelter; 5/19, Nicholas Schmelter with Tyler Kivel, piano. For information: [www.carofirst.org](http://www.carofirst.org).

**St. John's Episcopal Church**, West Hartford, Connecticut, continues its 2018–2019 Music at the Red Door events: December 9, Candlelight Festival of Lessons and Carols; February 9, Handel, *Messiah*, with the American Baroque Orchestra and Chorus; March 9, Celtic Fire, with CitySingers of Hartford; 3/24, Duruflé, *Requiem*; April 27, Suzanne Bona, flute.

Choral Evensong is offered Sundays at 5:00 p.m.: January 27, February 24, and April 28. The New World Trio, ensemble in residence, presents concerts: January 13, March 31.

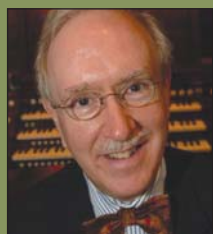


**St. John's Episcopal Church, West Hartford, Connecticut**

Pipes Alive! organ recitals are presented on Sundays at 12:30 p.m.: January 6, Diana Chou; February 3, Kyle Swann; March 3, Nathan Lively; April 7, Scott Lamlein; May 5, Jackson Merrill; June 2, Christa Rakich. For information: [www.reddoormusic.org](http://www.reddoormusic.org).

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**Laura Ellis**  
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**Faythe Freese**  
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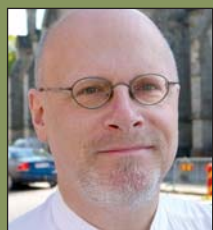
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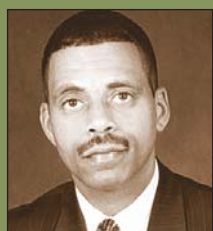
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**Musica Sacra**, San Antonio, Texas, announces its 2018–2019 season, the organization's ninth: December 9, Advent Lessons & Carols, Our Lady of the Lake University; March 24, Choral Evensong for Lent, Our Lady of the Atonement Catholic Church; April 14, Easter season concert, Temple Beth-El. For information: [www.musicasacrasa.org](http://www.musicasacrasa.org).

**St. Margaret's Episcopal Church**, Palm Desert, California, announces music events for 2018–2019: December 9, Frederick Swann, organ, followed by Lessons & Carols; 12/12, Southern California Brass Consortium; 12/24, Frederick Swann; January 15, Duo Musagète; February 12, Benjamin Straley; 2/17, Nicholas Schmelter; 2/20, The Queen's Six; March 26, Clare College Choir. For information: [www.stmargarets.org](http://www.stmargarets.org).

**GMChorale** of Middletown, Connecticut, continues its 2018–2019 concert season: May 5, Bruckner, *Mass in E Minor*. The Chorale joins the choir of First Congregational Church, Cheshire, for a Festival of Carols, December 15, and joins the music ensembles of Middletown High School, April 9.

The organization's Alchemy Chamber Ensemble has performances: March 3, June 1; 6/2, with the Chancel Choir of United Congregational Church, Tolland. For information: [www.gmchorale.org](http://www.gmchorale.org).



**St. Giles Episcopal Church, Northbrook, Illinois, Wolff organ**

**St. Giles Episcopal Church**, Northbrook, Illinois, announces special music events for 2018–2019: December 16, Advent Lessons & Carols; 12/24, Saint-Saëns, *Christmas Oratorio*; January 13, James Russell Brown, recital celebrating 25th anniversary of the church's Helmuth Wolff organ; March 3, Choral Evensong. For information: [www.saint-giles.org](http://www.saint-giles.org).

**Musica Sacra**, Kent Tritle, conductor, continues its 2018–2019 season in New York, New York: December 19, Handel, *Messiah*, Carnegie Hall; March 5, Byrd, Whitacre, Tavener, Paulus, and Gregorian Chant, Cathedral of St. John the Divine. For information: <http://musicasacraany.com>.

**TENET** continues its 2018–2019 season of events, in New York, New York, the organization's tenth year: December

19–20, Handel, *Messiah*, St. Vincent Ferrer Catholic Church; January 3, 6, Monteverdi, *Vespers of 1610*, Church of St. Jean Baptiste; 1/4, Behind Convent Walls, Fifth Avenue Presbyterian Church; 1/5, Spanish Music in the Golden Age, with Blue Heron and Dark Horse Consort, Fifth Avenue Presbyterian Church; February 7, Oh Death, Rock Me Asleep, House of the Redeemer; March 28–29, Bach, *St. Matthew Passion*, location to be announced. For further information: <https://tenet.nyc>.



**Grenzing organ, Radio France, Paris, France** (photo credit: Christophe Abramowitz)

**Radio France**, Paris, continues 2018–2019 organ events. Tours of the concert hall and organ occur January 28, February 7, May 9, and June 3. Programs featuring the Gerhard Grenzing organ: December 19, Christmas concert, Shin-Young Lee, organ;

January 30, Hommage à André Isoir, with François Espinasse and Michel Bouvard; February 27, Mussorgsky, *Pictures at an Exhibition*, with Vincent Genvrin; March 27, Yves Lafargue, organ, with Léa Desandre, mezzo-soprano, and Lise Berthaud, alto; April 10, Thomas Ospital, organ, with Jean-Claude Gengembre, percussion; May 15, Nathan Laube. For information: [www.maisondelaradio.fr](http://www.maisondelaradio.fr).

**The Church of St. Agnes**, St. Paul, Minnesota, offers Sunday 10:00 a.m. High Mass with music by the **Twin Cities Catholic Chorale**, directed by **Robert L. Peterson**. The Chorale performs a different Mass setting weekly, repertoire drawn from the 18th to 20th centuries, with accompaniment by orchestra and organ. The choir of approximately 65 volunteer singers performs Masses by composers such as Haydn, Mozart, Schubert, Beethoven, Dvořák, Gounod, Cherubini, Rheinberger, and Herzogenberg with professional instrumentalists, each Sunday to early June, except in Advent and Lent. For information and schedule of Mass settings: [www.catholicchorale.org](http://www.catholicchorale.org) or [www.churchofsaintagnes.org](http://www.churchofsaintagnes.org).

## Conferences

**The Setnor School of Music**, Syracuse University, Syracuse, New York, announces its Syracuse Legacies Organ Festival, March 29–31, featuring performances, lectures, and masterclasses celebrating the contributions of Arthur Poister, Calvin Hampton, and Walter Holtkamp, Sr. The conference is presented in partnership with the **Westfield**

## Appointments



**Steve McBride**

**Steve McBride** had been appointed sales and marketing manager for Solid State Organ Systems, Alexandria, Virginia. He will focus on sharing the company vision, listening to clients' needs, and strengthening customer relations. McBride holds a Bachelor of Music degree in music education from West Chester University, West Chester, Pennsylvania, and has worked in the church organ industry since 2002. He was founder of the Valley Forge Chorale, King of Prussia, Pennsylvania, director of music at St. Mary Anne's Episcopal Church, North East, Maryland, and has taught music in public schools for several years.

Solid State has installed control systems in the largest and smallest pipe organs around the world for over fifty years. MultiSystem II is the centerpiece of Solid State Organ Systems product line. A complete relay and switching system, MSII also provides the opportunity for their Capture for MultiSystem, Organist Palette, Record for MultiSystem, Tuning for MultiSystem, and the newly released Voicing for MultiSystem. The company has drawings, spares, upgrades, manuals, and backup for every system they have made. For information: 703/933-0024, [ussales@ssosystems.com](mailto:ussales@ssosystems.com).

**Center for Historical Keyboard Studies**. Presenters and recitalists include Kola Owolabi, Katharine Pardee, William Porter, and Cherry Rhodes. For information: [cc.syr.edu/organ](http://cc.syr.edu/organ).

## People



**Philip Crozier at St-Bavokerk, Haarlem, the Netherlands**

**Philip Crozier** of Montreal, Canada, performed nine recitals in Europe this past summer. The tour included performances in France (Saint-Augustin, Paris), Germany (St. Marien-Dom, Hamburg; St. Laurentius Kirche, Töning; Christuskirche, Husum; St. Laurentius Kirche, Langenhorn; St. Marien Kirche, Flensburg; St. Heinrich Kirche, Kiel), and the Netherlands (Brigidakerk, Geldrop; and St.-Bavokerk, Haarlem). Upon his return he played concerts in Notre-Dame Basilica, Montreal, and Prince Edward Island (Church of St. Simon and St. Jude, Tignish; St. Dunstan's Basilica, Charlottetown).

**Paulette Fry** was honored for her 40th anniversary of service as organist for the United Presbyterian Church, Cortland, New York, on September 25 during the morning worship service and a reception following. In the afternoon, Fry led an organ and brass concert featuring Ralph Dudgeon performing on trumpet, piccolo trumpet, and corno da caccia. In the final piece on the program, the ten-member Church Street Brass group joined Dudgeon and Fry in *Feel*



**Paulette Fry**

*the Spirit*, an arrangement by Fry of four African-American spirituals, performing from three separate balconies in the sanctuary. Fry also serves as church treasurer and chair of United Church's arts series, Sanctuary Seasonings.



**Pascal Copeaux and Stephen Hamilton**

**Stephen Hamilton** presented a recital October 11 at Eglise St. Vincent Merignac in Bordeaux, France, sponsored by the Bordeaux Conservatoire and the City of Merignac. The 34-stop instrument was built by Guillemin in 1994. The program included works by Albert and Jehan Alain, Bach, Clérambault, Ginastera, Lidon, and Walther. The recital series is organized by Pascal Copeaux, professor of organ at the conservatory.

► page 8

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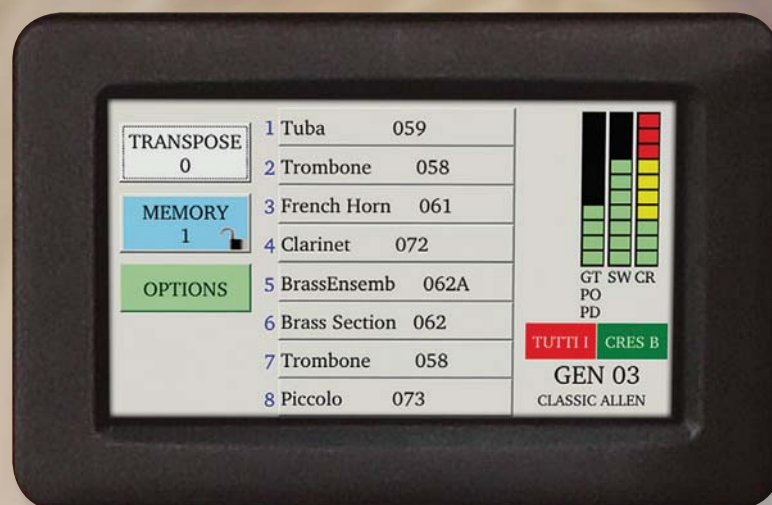
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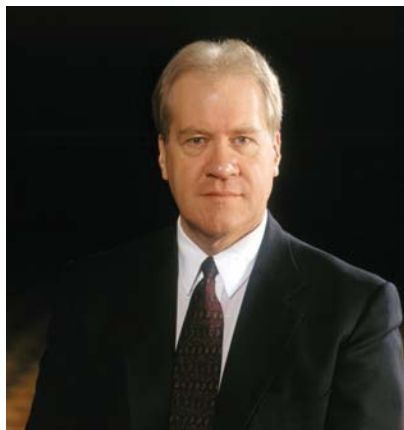






**James Kibbie**

**James Kibbie** continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an “audio holiday card.” This year’s recording, the 17th in the series, is Carson Cooman’s *Variations on a Basque Noël*, available in MP3 format with a complimentary copy of the score at [www.umich.edu/~jkibbie](http://www.umich.edu/~jkibbie).



**William Peterson** (photo credit: Elizabeth Champion)

**William Peterson** retired from the department of music at Pomona College, Claremont, California, at the end of the spring semester 2018 and was named Harry S. and Madge Rice Thatcher Emeritus Professor of Music and College Organist. He performed in two events in his final semester at the college on the Hill Memorial Organ by C. B. Fisk, Inc. (Op. 117, 2002) in Bridges Hall of Music. In February he presented a recital that included music by Bach, Guilman, Defossé, Ibert, Kohn, and Flaherty. Peterson was one of seven organists who participated in the 11th Annual Presidents’ Day Organ Festival sponsored by the Los Angeles Chapter of the American Guild of Organists in Claremont on February 19.

Peterson joined the faculty at Pomona College in 1979. He earned the M.A.

and Ph.D. degrees from the University of California, Berkeley, having earlier received the B.A. and B.M. degrees from Oberlin College and Conservatory. At Oberlin he studied organ with David Boe and harpsichord with Fenner Douglass. At Pomona College he taught organ and courses in music history, and he served as chair of the department of music.

As a performer, he has played recitals in recent years in many parts of the United States, including all-Bach programs featuring complete performances of *Clavierübung III*. As a scholar he has focused on French organ music of the nineteenth and early twentieth centuries. He was co-editor with Lawrence Archbold of *French Organ Music from the Revolution to Franck and Widor* (University of Rochester Press, 1995). Peterson is author of *Lemmings, His Ecole d’orgue, and Nineteenth-Century Organ Methods*. His article, “Storm Fantasies for the Nineteenth-Century Organ in France,” appeared in *Keyboard Perspectives* (2009). A translation of this article was published in 2010 in the Belgian periodical, *Orgelkunst*. With his brother, the political scientist James Peterson (Valdosta State University), he has given eight papers in recent years on Czech music and politics in the period 1848 to 1924; they also published an article in *Kosmas* (March 2018).

Research projects have been supported by a Fulbright grant (1985–1986, in Belgium), by the Mellon Foundation, and by the Pomona College Research Committee. A CD, *Recital at Bridges Hall, Pomona College*, was released by Loft Recordings in 2018. The recording project was made possible by a Sontag Fellowship, given by the dean of Pomona College.

**Arthur Saunier** performed the French premiere of **Godwin Sadoh’s** *Five African Marches for Solo Organ* at Saint Pothin, Lyon, France, on November 16. The recital program was entitled “Les Conteurs Aux Mille Langues/Myrelingues.”

**Nicholas Schmelter** completed an Upper Midwest organ recital tour of six performances in eight days in October. He performed at the Cathedral of Saint John the Evangelist, Milwaukee, Wisconsin; First Congregational Church, Oshkosh, Wisconsin; Sacred Heart Music Center, Duluth, Minnesota; Basilica of Saint Mary, Minneapolis, Minnesota; Church of St. Louis, King of France, St. Paul, Minnesota; and St. Clement’s Episcopal Church, St. Paul, Minnesota. For information: [www.schmeltermusic.com](http://www.schmeltermusic.com).

## Educational institutions

**Piedmont College**, Demorest, Georgia, announces that construction has begun on a new Conservatory of Music facility. Beck Design of Tulsa, Oklahoma, is working with Atlanta-based Juneau Construction to build more than 20,000 square feet of space for the music program. Plans for the \$9 million facility call for two new state-of-the-art classrooms, a 2,400-square-foot concert hall with adjustable acoustics, eight acoustically isolated teaching studios, and office space. A foyer will connect the conservatory to the college chapel, Piedmont’s main performance venue that will be completely



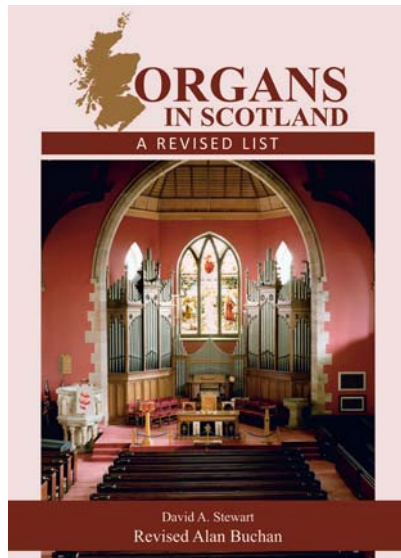
**Piedmont College president James F. Mellichamp; Jeri-Mae Astolfi, piano artist-in-residence; and Chris Syllaba, of Steinway Galleries, Atlanta, Georgia**

renovated with student practice rooms, music library, and technology lab. Anticipated completion of the project is fall 2019.

In addition, the college is the recipient of a gift by an anonymous donor to purchase 22 new Steinway pianos, joining the complement of existing Steinways. The gift was made by a friend who believes in the importance of establishing an all-Steinway school at the college.

## Publishers

**Augsburg Fortress** announces new organ publications: *Pastoral Psalms for Organ: Eleven Settings of Psalm 23*, by Franklin Ashdown (9781506448008, \$20); *Awake My Heart: Organ Suites*, by Wayne H. Wold (9781506447964, \$21); *Shine Like the Sun: Hymn Introductions*, by Karen L. Black (9781506448015, \$20); and *Summer Solstice: Settings for Organ*, by Roberta Rowland-Raybold (9781506448022, \$20). For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).



**Organs of Scotland: A Revised List**

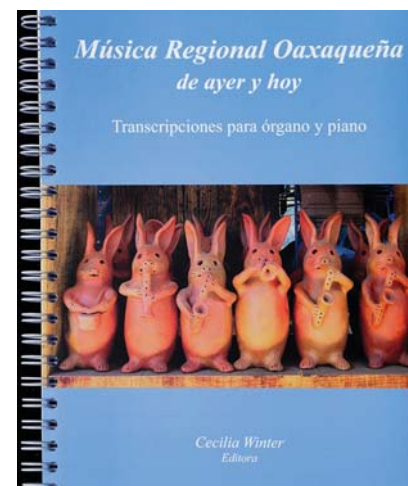
**The Edinburgh Society of Organists**, affiliated with the Scottish Federation of Organists, announces publication of a new book, *Organs in Scotland: A Revised List*, by David A. Stewart, revised by Alan Buchan. The paperback book provides a short history of organbuilding in Scotland and a list of organs extant and gone, in churches, universities, residences, etc. The book is available for £15, postpaid. For information: [publications@scotsorgan.org.uk](mailto:publications@scotsorgan.org.uk). (Read a review of this book on p. 16.)

**Edition Walhall** announces new Christmas music publications: *Europe for Beginners: 15 Great Christmas Songs* (EW1006, €14.80), arranged and edited

by Dagmar Wilgo and Nico Oberbanscheidt, with selections for one or two low instruments in C, piano or guitar, and voice ad lib.; *Nine Christmas Songs from Provence* (FEM309, €14.80), by Hermann-Josef Wilbert, contains works arranged for recorder quartet; and *Weihnachtsfreude* (FEA161, €9.80), by Johann Eccard, arranged for eight recorders by Christian Fischer. For information: [www.edition-walhall.de](http://www.edition-walhall.de).

**Michael’s Music Service** announces new sheet music restorations: *Advent*, by Pietro Yon, from the composer’s *First Religious Suite for Organ*, actually, his only suite of that title; *Aubade*, by Edwin H. Lemare, one of few organ works with this title; *Finale on a Noël*, by Harry Banks, based on NOËL NOUVELET; and “Pilgrims’ Chorus” from *Tannhäuser*, by Richard Wagner, a transcription by Clarence Eddy. For information: [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com).

**The Organ Historical Society** announces publication of its 2019 pipe organ calendar, including photographs of organs to be featured at the society’s 2019 convention in Dallas, Texas. Organs featured include the work of C. B. Fisk, Inc., Noack Organ Company, Bedient Pipe Organ Company, Redman Organ Company, and others. For information: [www.organhistoricalsociety.org](http://www.organhistoricalsociety.org).



**Música Regional Oaxaqueña de ayer y hoy**

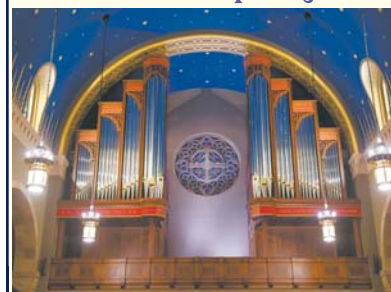
**Cicely Winter**, director of Instituto de Organos Históricos de Oaxaca, Mexico, announces publication of her book, *Música Regional Oaxaqueña de ayer y hoy*, containing transcriptions of music for organ and piano. The book includes 24 scores of songs and dances, mainly from the *Guelaguetza*, Oaxaca’s annual folk dance festival, as well as information about each piece, photographs by the publisher Claudio Sánchez of the dances or the corresponding regions, lyrics of the songs, and biographies of the composers. For information: [iohio@iohio.org.mx](mailto:iohio@iohio.org.mx).



**Romanza**

**Artis Wodehouse and Sheet Music Plus** announce a new publication, *Romanza for the Mason & Hamlin Liszt Reed Organ*, by Eugène Gigout (item number S0.399681, \$3.99). The item includes scans of the original 1890

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*Photo of Mr. Bing Crosby provided courtesy of Bing Crosby Enterprises.*

American icon Bing Crosby appears in one of his rare spoken-word performances! Bing Crosby narrates the Christmas story from the Gospel of Luke to the carols in story order sung by the St. Bonaventure Choir under the direction of Omer Westendorf. This recording was “lost” in our archive for 60 years. With the assistance of Bing Crosby Enterprises, it is now available as an official Bing Crosby Archive release. While Bing Crosby does not sing on this album, his spoken word performance is one for the ages.

Bing Crosby’s reading of the Christmas Gospel has not been released on any of his other albums and is exclusively on this release.

This album, originally published in 1957, is a re-release of one of the lost treasures of the World Library Publications archive and is an official Bing Crosby Archive release.

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## Nunc Dimittis



**Myrtle Groom**

**Myrtle Groom**, 86, died September 8 in Bellevue, Washington. She was organist and music director at First Congregational Church in Bellevue from 1978 until retiring in 1997. Previously, she held organist and choir director positions in Mississippi, Kansas, Bellevue, and Seattle.

Born Myrtle Jacobson on October 14, 1931, in Racine, Wisconsin, she began piano lessons at an early age. She played in church and at age thirteen won a contest sponsored by the Racine Symphony Orchestra, resulting in a concerto performance. As a junior at Wheaton College Conservatory of Music, Wheaton, Illinois, she was the guest soloist at a concert of the S. C. Johnson & Son, Inc. Band and Mixed Chorus in Racine, performing works of Brahms and Liszt. She received the Bachelor of Music degree

from Wheaton College, with a major in piano performance and a minor in voice. Further studies were at the American Conservatory of Music in Chicago.

Myrtle Jacobson met fellow music student Lester H. Groom at Wheaton College. They married in 1955 and lived in Chicago, Illinois; Decatur, Georgia; Blue Mountain, Mississippi; Baldwin City, Kansas; and from 1967 in Bellevue. She supported her husband's career in church music and university teaching, performing with him on occasion. After the birth of their first child, she took up organ study with her husband.

In addition to employment in churches, Groom taught piano and voice at Moody Bible Institute in Chicago and taught piano and organ privately. She played for many weddings and memorials and remained active in retirement as a substitute organist and recitalist.

Myrtle Groom is survived by children Rebecca (John) te Velde, Vera (Mike) Liles, and Lester W. Groom, and grandchildren Vera te Velde, Brent te Velde (Jennifer Clamon), and Mary Liles. Memorials may be sent to the American Guild of Organists, Seattle Chapter, or Wheaton College organ students' scholarships. A memorial service was held October 19 at Hope Presbyterian Church in Bellevue.

**Robert A. "Bob" Luther**, 75, of Coon Rapids, Minnesota, died September 21. He was born on September 22, 1942, in Sibley, Iowa, and earned a Bachelor of Music degree in organ performance and church music and a Master of Music degree in organ performance and music theory from Drake University, Des Moines. Luther also conducted study at the University of Michigan and the Eastman School of Music. His organ teachers included Marilyn Mason and Russell Saunders.

Luther served as principal organist from 1984 to 2004 at Zion Lutheran Church, Anoka, Minnesota, and continued as principal organist emeritus after his retirement. As a recitalist, he performed in the United States and in Europe, including



**Robert A. "Bob" Luther**

Austria, Italy, England, Germany, France, and Spain. Luther taught at Carleton College, the University of Evansville, Drake University, and Grand View College. He was a music theory teaching assistant at the University of Michigan.

Active with the Twin Cities Chapter of the American Guild of Organists, he was also a life member of Phi Mu Alpha Sinfonia and an honorary member of Pi Kappa Lambda. He is listed in *Outstanding Educators of America*, *Dictionary of International Biography*, *Who's Who in the Midwest*, and other bibliographic publications.

Robert A. Luther is survived by a brother, LaRoy (Lila) and sister-in-law, Gretchen, nieces, and nephews. A celebration of Luther's life occurred October 11 at Zion Lutheran Church, Anoka. Memorial gifts may be made to the church, 1601 4th Avenue, Anoka, Minnesota 55331.



**John Weissrock**

**John Weissrock** died September 9 in Milwaukee, Wisconsin. He was born and raised in Ohio, earning a master's degree in organ performance from the University of Cincinnati College-Conservatory of Music, where he studied with Wayne Fisher. He won the national organ playing competition at First Presbyterian Church, Fort Wayne, Indiana, at 21 years of age in 1960.

Shortly thereafter, he was selected to be organist and choirmaster for St. Paul's Episcopal Church, Milwaukee, where he remained for 12 years. He made recordings at St. Paul's of both organ and choral works with a group he founded called Outreach: Music of the Church.

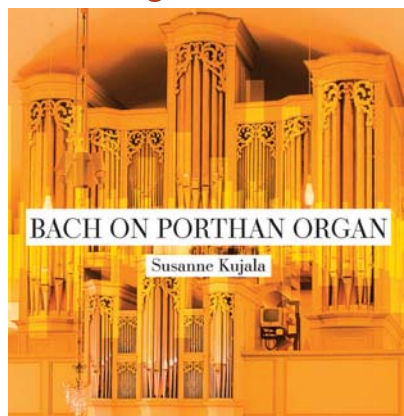
Following that, for two years, Weissrock was organist at the Cathedral of St. John the Evangelist, Milwaukee. His last position was organist and director of music for 32 years at the Church of the Gesu on the Marquette University campus in Milwaukee. There he collaborated with members of the St. Louis Jesuit musicians to effect organ/guitar accompaniments for a number of their compositions. He gave monthly recitals as a way of raising money for the church's organ fund, and he designed the rebuild project of the Gesu organ, originally built by W. W. Kimball, carried out by the Schantz Organ Company that ranks as one of the largest organs in the state. As a recitalist beyond the Milwaukee area, he performed at Notre Dame Cathedral in Paris and at St. Pierre Cathedral in Angoulême, France.

John Weissrock is survived by his sister, Rose Ellen Hehr, and her children. ■

## ► page 8

manuscript, the commercially published score from 1892, and a key to the stoplist specifications of the Liszt Organ, developed by Mason & Hamlin in the 1860s. For information: [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

## Recordings

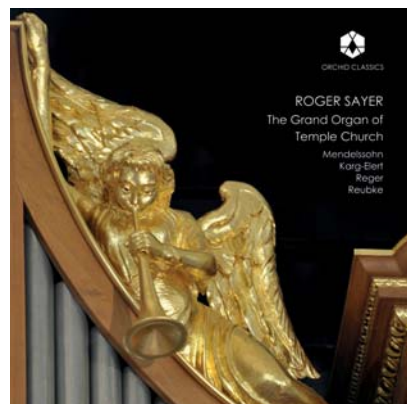


**Bach on Porthan Organ**

**Alba** announces a new CD, *Bach on Porthan Organ* (ABCD 424). **Susan Kujala** performs works of Bach on the Martti Porthan organ at St. Lawrence Church, Janakkala, Finland. The instrument is modeled on the Huß Schnitger organ of Ss. Cosmae et Damiani in Stade, Germany. This CD is the 25th

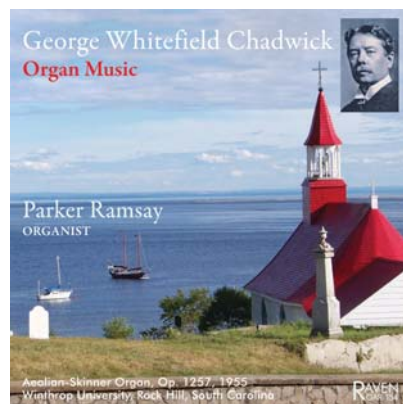
anniversary recording of the Porthan organ, built in 1993. For information: [www.alba.fi/en](http://www.alba.fi/en).

**Ars Organi** announces release of its first organ CD, *The Gates of Vienna: Baroque Organ Music from the Hapsburg Empire* (AOR001). The disc features **Robert James Stove** playing the organ of St. Patrick's Catholic Church, Mentone, Australia. Included are works by Johann Jakob Froberger, Georg Muffat, Gérard Scronx, Jan Zach, and other composers of the 17th and 18th centuries. For information: [www.arsorgani.com](http://www.arsorgani.com).



**The Grand Organ of Temple Church**

**Orchid Classics** announces a new CD, *The Grand Organ of Temple Church*. **Roger Sayer** performs on the Harrison & Harrison organ of the Temple Church, London, UK, where he is director of music. Works include Reubke *Sonata on the 94th Psalm*, Mendelssohn *Sonata I in F Minor*, Reger *Hallelujah! Gott zu loben*, and Karg-Elert *Symphonic Chorale "Jesu Meine Freude."* For information: [www.orchidclassics.com](http://www.orchidclassics.com).



**George Whitfield Chadwick: Organ Music**

**Raven** announces a new CD recording, *George Whitfield Chadwick: Organ Music* (OAR-154). The disc features **Parker Ramsey**, the first American to serve as organ scholar for King's College, Cambridge, UK, performing works of Chadwick (1854–1931) on the organ of Byrnes Auditorium, Winthrop University, Rock Hill, South Carolina. The D. B. Johnson Memorial Organ was built as Opus 1257 by Aeolian-Skinner in 1957 and was restored in 2009 by Orgues Létourneau without tonal alteration. (See THE DIAPASON, July 2009, pages 1, 24–25.) For information: [www.ravencd.com](http://www.ravencd.com).

## Organbuilders

**Denis Lacorre's** restoration (2015–2018) of the symphonic/neo-classic Cavaillé-Coll (1885)/Gloton-Debierre (1938) organ at **Notre-Dame Church** in Auteuil, Paris, France, was inaugurated September 21–23. The city of Paris owns the instrument and sponsored its



**The organ case at Notre-Dame Church in Auteuil, Paris, France** (photo credit: Frédéric Blanc)

restoration, under the guidance of Éric Brottier, engineer and technical advisor for the cultural minister.

On September 21, Frédéric Blanc, titular organist, performed the inaugural concert with narrator Brigitte Fossey and the choirs Sprezza and Sul Fiato, directed by Sébastien Fournier. The program opened with Widor's "Allegro" from the *Sixth Symphony*, included Louis Vierne's *Solemn Mass* for two organs, with Joriss Sauquet on the Gonzalez choir organ, and ended with an improvisation.

On September 22, ten organists performed short concerts: François-Henri Houbart, Vincent Crosnier, Julien Lucquiaud, Joriss Sauquet, Jean-Marc Leblanc, Eric Leroy, Michelle Guyard, Raphaël Tambyeff, Jean-Claude Guidarini, and Frédéric Blanc. The Most Reverend Antoine de Romanet, Bishop of the French Armed Forces, blessed this organ during the morning Mass on September 23.

—Carolyn Shuster Fournier ■



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## Christmas gifts: a few suggestions

Writing this column in mid-October means that I have not given much thought to Christmas shopping. Instead I have spent most working hours planning programs (and then practicing) for the second in our annual schedule of three house concerts, enjoyed the opening nights of Dallas Opera's fall season by attending Wagner's *Flying Dutchman* and Bizet's *Carmen*, and preparing for the first-ever wedding to take place in our spacious music room. (After all, with a pipe organ and seating for forty guests, why not?)

However, now as you read these December Harpsichord Notes, I hope they may contain some suggestions that could be of help for all who have yet to make gift selections. So, tally-ho and read on!

- Eagle-eyed subscribers to THE DIAPASON will have seen the notice of J. William Greene's new compact disc *Christmas Ayres and Dances* in the Here & There section (page 12) of our October magazine. The disc (Pro Organo CD 7281) comprises Greene's performances of his genial compositions played on a Gerrit Klop continuo organ and a single-manual harpsichord by Peter Fisk. The clever Baroque-style arrangements of familiar carols and secular songs of the season are sure to delight the ears of music-loving friends. Among my personal favorites is Greene's *Bell Fugue* (based on *Jingle Bells*), sure to be a hit. For colleagues who are fellow keyboardists, why not purchase not only the compact disc, but also the printed scores for these captivating arrangements? All three volumes are available from Concordia Publishing House. *Bell Fugue* is the final piece in Volume II.

- An earlier publication by Edwin McLean (born 1951) bears the title *A Baroque Christmas—Carols and Counterpoint for Keyboard (New Interpretations of traditional seasonal pieces for piano, organ, or harpsichord)*, issued in 2003 by Frank J. Hackinson (FJH Publishing Company), Fort Lauderdale, Florida. With works somewhat easier than Greene's compositions, McLean offers a single forty-page volume of charming and useful pieces equally suited for all the instruments mentioned in his introduction, including digital keyboards. Eleven tunes are set: NOËL NOUVELET, GOD REST YOU MERRY, GREENSLEEVES, COVENTRY CAROL, KINGS OF ORIENT, PAT-A-PAN, IN DULCI JUBILO, VENI EMMANUEL, TEMPUS ADEST FLORIDUM, STILLE NACHT, and ADESTE FIDELES. I have used most of these for church and concerts and continue to enjoy them very much.

- Now for something completely different: author Mark Schweizer has made a slight deviation from the fourteen murder mysteries that began with *The Alto Wore Tweed* and progressed through the various vocal ranges (*The Tenor Wore Tapshoes*, *The Diva Wore Diamonds*, *The Organist Wore Pumps*, etc.), a series of novels that has captivated so many of us. A fifteenth story, also set in St. Germaine (Schweizer's fictitious small town in North Carolina), is replete with the familiar cast of characters headed by Hayden König, police chief and organist/choirmaster extraordinaire of St. Barnabas Episcopal Church. But in the shorter novella titled simply *The Christmas Cantata* the author deviates slightly from the others in his series. It is available in the original paperback format (95 pages) or as a more recent hardback edition, both of which present exactly the same text, but

the second edition is in a slightly smaller book format that requires 128 pages—more elegant and better, perhaps, for stocking stuffing. 'Tis a gentle tale, still filled with hilarious episodes, musical references, and sly liturgical guffaws: available from St. James Music Press (SJMP Books). You may wish to include a special handkerchief in that stocking, for the denouement is beautifully touching and may bring tears to the eyes. Also, a warning: this author's mysteries are habit forming; I sincerely doubt that anyone can read just one! In a surprise email, received as I write this essay, Schweizer announced the fifteenth, and final, St. Germaine mystery: *The Choirmaster Wore Out*. Definitely a brand-new entry for acquiring and giving away!

- Thanks to my mother I began listening to operas at a tender age. Each Saturday afternoon in fall and winter, beginning when I was nine years old, my ears would be focused on our radio speaker as Mom and I listened to the New York Metropolitan Opera broadcasts in our small town of Corsica, Pennsylvania. I am grateful for this background as well as for my grade- and high-school experiences as a wind player, especially the ones after I began to play oboe. That, plus the choral directing experiences that were part and parcel of my graduate work and early professional engagements taught me a great deal about phrasing and making the music "breathe" in natural ways. I firmly believe that every keyboardist needs this type of training to become a better musician. Later these experiences engendered many a humorous moment in organ or harpsichord lessons when I would stop a student to suggest some necessary phrasing here or there, and often end with the comment, "I still can't believe that you pay all this tuition for me to remind you to *breathe and count!*"

As an aid to the development of vocally informed musicality I would suggest as a Christmas gift, both to "self" and "others"—and a most unusual one, at that: ARC, which is the title of the Decca Records debut CD performed by countertenor Anthony Roth Costanzo. This artist (who has been selected as "Vocalist of the Year" by Musical America) has put together a program that demonstrates his self-admitted 50% love of Baroque music and 50% devotion to contemporary works. On this magnificent disc Costanzo performs works by Philip Glass and George Frideric Handel. This modern mastersinger of both styles convinced me of the beauty to be found in each, and I have listened repeatedly, enraptured by his musicality. Costanzo made his Dallas Opera debut on October 30, 2015, in the world premiere of Jake Heggie and Terrence McNally's opera *Great Scott*. Since that magical evening I have been following Costanzo's brilliant career. His artistry, both as singer and actor, earns him my highest recommendation and admiration.

- Another Handelian who could bring tears to the eyes with her exquisite vocalism was the mezzo-soprano Lorraine Hunt Lieberson, who began a musical career as violinist, but soon was discovered to have one of the great female voices of the twentieth century. Sample her exquisite singing on the Avie CD 30, released in 2002—only four years before her untimely death at age 52. Lieberson is ably abetted by the Baroque specialist, conductor, and harpsichordist Harry Bicket, playing an Italianate single-manual harpsichord by Douglas Maple (after Zenti). This recording is another musical experience that just might be life changing.

- August 16, 2019, will be the sixtieth anniversary of Wanda Landowska's

death. The "mother of us all," this pioneering harpsichordist still resonates through her recordings and through the memoirs contributed by her devoted friends (and occasional detractors). I was incredibly fortunate to have known Mrs. Putnam Aldrich, known universally as "Momo," Landowska's first private secretary during the years they spent together at Wanda's "Temple of Music" in Saint-Leu-la-Forêt, France. I became acquainted with Momo through our mutual friend Richard Kurth, a fellow Ohioan who has spent most of his career teaching French and Spanish at the Kamehameha School in Honolulu. Richard, who drove Momo to the local Alliance Française meetings, actually accomplished our mutual introductions, and thus resulted my invitation for Momo to tell her account of those years for THE DIAPASON. For many subsequent winters I spent my Christmas holidays visiting Richard and Momo in Hawaii (a tough choice, but someone needed to do it), interviewing Mrs. Aldrich year after year and taking notes that eventually found their way into *Harpsichord in America: a Twentieth-Century Revival*.

It was during one of these remarkable meetings that I, quite brazenly, asked Momo who might inherit a caricature of Wanda that was prominently displayed in each of Momo's dwellings (she changed addresses several times during these years). That query remained unanswered until the last day of that year's Honolulu sojourn when Momo handed me a wrapped package, approximately eight and a half inches by six and a half inches. I knew without looking what was enclosed in that brown paper, and I said, "You must keep this! I know what it means to you." But Momo insisted, and, I confess, I did not argue with her for very long. The caricature, an unsigned watercolor, is widely considered to be the finest of all such drawings, especially in its perfect details.

When I arrived home in Dallas I immediately had some photographs made, and sent them to Momo so she would not be without that beautiful image. Eventually I loaned a professional high-decibel print of "my" Wanda portrait to Martin Elste for his 2009 Berlin Landowska Symposium and Exhibition, and it served as the signature work of that event. It also is published in Dr. Elste's magnificent book *Die Dame mit dem Cembalo* [The Lady with the Harpsichord] (Schott Music, 2010, Order Number ED 20853; ISBN 978-3-7957-0710-1). The full-color print of the caricature may be found on page 98. The book's text is entirely in German except for the four pages from the memoirs of American harpsichordist



Unsigned Wanda Landowska caricature  
(Larry Palmer collection, gift of Momo Aldrich)

Irma Rogell: "Walks with Wanda," on pages 146–150. Even if one is not fluent in German the comprehensive range of Elste's illustrations (many of which are photographs that he travelled far and wide to make) places this deluxe 240-page volume at the top of the list as the most comprehensive pictorial history of our beloved "Mamusia."

- I was tremendously moved by Martin Pearlman's generosity with his Armand-Louis Couperin Edition, made available for all of us to download and print, free of any copyright restrictions. In a recent email Martin included a shorter URL for accessing his gift: <http://tinyurl.com/ALCouperin>. I pass it on to our readers as per Martin's suggestion, and wish you, once again, a happy downloading experience.

It is with a small, Pearlman-inspired gesture that I offer my Christmas gift to our readers: free use of my Landowska caricature. Like Martin, I urge you to use it wherever and whenever you wish, copyright free. And, I would ask only that you use the credit "Larry Palmer collection, gift of Momo Aldrich."

- As my final Christmas suggestion: if you have a friend or acquaintance who does not subscribe to THE DIAPASON, why not present that lucky person with a year's subscription to this journal? It would benefit your friends and help to ensure that the magazine continues in its beautiful, full-color format for many years to come. What could be nicer? And twelve times a year you make your friend(s) happy—and perhaps more involved in your musical world. ■

Comments and questions are welcome. Address them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or 10125 Cromwell Drive, Dallas, Texas 75229.

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Imaginative Reconstructions



## Further thoughts on counterpoint II: a miscellany

I mentioned at the end of last month's column that I have been rethinking some of my ideas and practices about teaching rhythm and counting. This is the result of recent experiences teaching students contrapuntal voices. I have noticed—more than I previously observed—that moving from an understanding of the rhythm of individual voices to an understanding of the way the rhythms of those voices fits together is not always easy or natural for everyone. It is helpful to address it directly, and I developed some new ideas about how to do so.

As outlined in my April 2012 column, my approach to teaching rhythm and counting involves ignoring time signatures, bar lines, and the “one-and-two-and” structure that we often employ. Rhythm is about ratios, and my experience has suggested that grappling with ratios directly—understanding that a dotted quarter note lasts as long as three eighth notes, that a half note lasts twice as long as a quarter note, and so on—is the best way for a student to become comfortable with rhythm. This is true for a beginner learning to understand rhythmic notation for the first time and also for a more experienced student who is having trouble with a particular rhythm or needs a refresher course. This has the advantage of being simple and completely accurate. I have seen much more trouble arise when students worry about whether a particular note is “on the ‘and’ of two” than I have seen clarity arising out of this way of describing rhythm.

This is an over-simplified summary of an approach that differs from other approaches in emphasis, since the learning of note ratios is always fundamental. This is not the place for a complete restatement of what I wrote six years ago, or to explain why I believe that it is a good approach. You can find it in the above-mentioned issue of *THE DIAPASON*, which I have posted at <http://gavinblack-baroque.com/Diapason> column April 2012, pdf.

When a student needs to work out the rhythm of a passage, I suggest counting individual notes in relation to a suitable short note value. For example, if that short unit is the eighth note, then each eighth note is counted as “one,” each quarter note is counted “one-two,” each half note “one-two-three-four,” and so on. This does not involve *denying* that those beats also relate to positions in a measure, but it just deemphasizes that at first. In learning the rhythm of a single line or passage, the texture of which involves all of the notes, voices, chords, etc., being in the same rhythm as one another (say in the manner of many hymns), this approach is very successful.

Therefore, it is also successful when learning individual voices of what will be a contrapuntal texture, regardless of its eventual level of complexity. So the following two “voices” (the pitches are not important) could each be counted as indicated in **Examples 1 and 2**. As with any rhythmic counting, the numbers have to come at an even pace.

Each of these examples contains nineteen eighth notes, and the two of them fit together. But the sort of counting that I have suggested would be extraordinarily hard, if not impossible, to follow in **Example 3**.

The first-order solution is that the rhythm of each voice should be internalized before the voices are put together. This is a goal worth striving for in the practicing process. However it seems sensible to readmit traditional measure-based counting at this point.

I have purposely created an example that is not divided into measures. But it could be, like **Example 4**, which then allows for the regular (“one-and-two-and”) approach to counting.

I believe that it is a good idea for this sort of counting to be secondary. To the extent that working out the rhythm of each voice separately is something that must be approached consciously and deliberately, I think that my per-note way of counting is useful. In addition to being sensible and effective in itself, it can promote an awareness of the importance of the middle and ends of notes, whereas “one-and-two-and” counting, especially with counterpoint, can focus attention disproportionately on the beginnings of notes. As soon as the measure-based number for a note has been spoken or thought, the next step is to see what notes in other voices correspond to the next counting numbers. This can shift a player's overall focus toward a more homophonic feeling.

Thinking about applying the normal measure-based templates to counting multi-voiced pieces has made me more open to other ways of keeping track of the rhythm of pieces that are not derived from a strict awareness of the voice structure. For example, there is net or overall rhythm. Sometimes, while the rhythm of each voice in a contrapuntal passage is different from all the others, the surface rhythm is quite simple. That rhythm might be thought of as a new note every eighth note.

Here are a few examples of writing in which this concept might make things easier. **Example 5** is from Bach, *Art of the Fugue*, Contrapunctus 8. **Example 6** is from Mendelssohn, *Prelude and Fugue*, op. 37, no. 1 (fugue). **Example 7** is taken from Bach, *Well-Tempered Clavier*, Book II, Fugue #2.

In the last of these, the net rhythm is more complicated, but still simpler than each individual rhythm. It is interesting that the first three measures of each piece have the same overall surface rhythm, which in turn is the rhythm of the fugue subject. In the opening measure, the fugue subject is alone, in the second it is combined with a counter-subject that does not change the surface rhythm, and in the third measure only the surface rhythm alludes to or quotes that subject.

If the printing is neatly aligned, it is possible to derive all of the rhythm from the surface rhythm by how things line up. Sometimes it is useful to picture a cursor line going steadily from left to right and to identify whatever it touches as what is to be played at that moment. But this should all be secondary, understood to be forms of assistance, not a primary way of understanding rhythm.

### Some observations

Here are a few more observations about counterpoint, some of which may be a bit abstract:

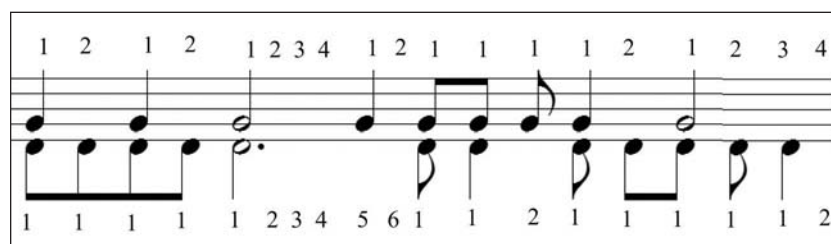
It is natural to think of counterpoint as being something that is easily differentiable from harmony. After all, there is counterpoint that exists outside the norms and expectations of tonality or functional harmony. But for most of the music that we play on the organ and other keyboard instruments, pieces that are rigorously contrapuntal are also completely embedded in harmony. This is something essential about the meaning of the counterpoint itself: that is, the way that the flow of contrapuntal voices/melodies comes across to us, and therefore the way that the directionality of the different voices interact with one another function, is determined crucially by where the voices are moving harmonically.



Example 1



Example 2



Example 3



Example 4

For this discussion, I have invented an exercise. Try playing a piece of contrapuntal music with all but one of the voices transposed, and not each transposed by the same amount. The simplest case would be something like **Example 8**, from the opening of the first Bach Two-Part Invention.

This is going to sound discordant, to put it mildly. But that reaction or judgment is not necessary. The point is that it sounds radically different from the “real” version, although, analytically, a good deal of the counterpoint itself remains unchanged. A little bit of this exercise, possibly even just the amount that I have written out here can be eye-opening for a student. (It is not bad as an odd sort of sight-reading exercise either, and it is much harder with more than two voices.)

A bit of exposure to this oddity can also make the ears more sensitive to the ebb and flow of harmony-based motion or pressure in contrapuntal works. Even though the interaction of voices is always shaped in some way by the separate voices' harmonic direction, the evident force of that phenomenon is stronger in some places, yet weaker in others. It is also more divergent in some places and more in sync in others. The places where the force of the harmonic direction of different voices is most in sync are cadences and moments that feel cadential.

Many years ago, probably when I was still in high school, an older friend of mine recounted something that a friend of hers had said. This friend once removed was an extremely erudite and thoughtful music listener, thinker about music, and keyboard player. The comment that was relayed to me was: “Helmut Walcha's problem is that he is too focused on the counterpoint.” I immediately felt that I was learning something—not so much about music or playing or performance, but about attitudes toward musical work. The first thought that occurred to me was that Helmut Walcha was not the one with the “problem!” The phrase “Helmut Walcha's problem is . . .” really meant, “The reason that I do not like Walcha's playing is . . .” That comment and my reaction to it at the time taught me that many people take their own reactions for objective truth, and that it made me uncomfortable. That in turn has shaped a great deal of my own approach to my development as a player and teacher.

What does that comment tell us about counterpoint? I have never thought that it was an apt description of anything I heard in Walcha's playing. That may be in part because I grew up listening to him, and, at that time, his approach was my own default. But it has made me sensitive to the question of what it would mean to pay too much attention to counterpoint and too little to other things.

My guess is that this commentator was probably referring to Walcha's relatively steady approach to rhythm, and also, just as importantly, to his focus on consistently phrasing subjects. (For what it is worth, he was also reacting to hearing recordings, not to any conversations with Walcha or to any direct knowledge of the roots of his approach.)

This leads to a host of questions:

Is it correct that relatively steady metronomic playing is associated with bringing out counterpoint clearly, whereas playing that is rhythmically free is associated with harmonically derived music, or with an approach to playing music that is more focused on harmony?

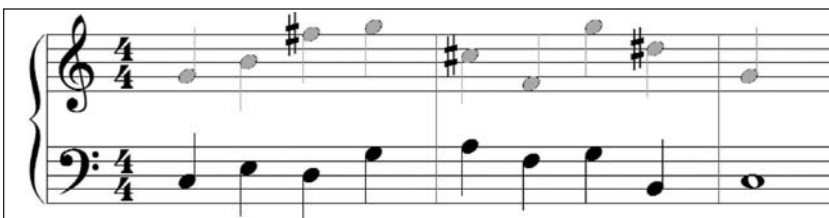
What about the business of “subject phrasing?” If a phrase, theme, or motif happens more than once in a piece, is it important to articulate and phrase it consistently? Does doing that enhance the extent to which the counterpoint seems like counterpoint?

Is it important, or is it good or bad, for the notes of different voices that are written ostensibly at the same time to happen at exactly the same time? Could there be something good or necessary about notes being somewhat staggered at times? The reason that I associate this question with the Walcha-related anecdote is that in his playing, notes do line up rhythmically to a great extent. Furthermore, the above-mentioned commenter believed that Walcha was too focused on counterpoint. But there are many players and theorists who believe that counterpoint is enhanced by staggering: it is difficult for the ears to follow separate lines if the notes of those lines coincide with one another exactly. Which of these is true? Does it depend in part on habits of listening? Is it really about clarity of counterpoint, or is it about some other aspect of style?



Example 5, Bach, *Art of the Fugue*, Contrapunctus 8Example 6, Mendelssohn, *Fugue*, from *Prelude and Fugue*, op. 37, no. 1Example 7, Bach, *Well-Tempered Clavier*, Book 2, *Fugue in C Minor*

Example 8



Example 9



How does this relate to thoughts about basic counting in counterpoint expressed above? I suppose that I feel most interested in the notion that any melody including a contrapuntal voice has some logic by which it might be stretched out or otherwise inflected rhythmically. Also, two voices that occur at the same time might have different logic. They might not line up all the time, but not because the phenomenon of their not lining up should be sought out, rather, because the internal logic of each has them manifesting slightly different timing. This may be why I am more interested in counting individual voices that are somewhat removed from each other and from the template of measures. But then all voices have to be together enough in the end so that the piece is coherent.

I present all of this as questions or ideas that are interesting to think about or, more to the point, to engage with in conjunction with students. None of it is hard and fast; none of it represents answers or conclusions.

One last topic: notes that we play have overtones. On the organ some

of those are the inherent overtones of the pipes, while some are the higher stops added for a particular purpose. Especially in the former category, there are often overtones that, while they blend in enough to make the sound coherent, can also be heard as faint separate notes. And the rather cool thing is this: different overtones are relatively audible on different notes. So in playing a theme you might hear the twelfth over the first note, the fifteenth over the second note, the twelfth again, then the seventeenth, and so on. In **Example 9**, in this melody, you might happen to hear the higher (gray) notes as very faint, audible accompaniment to the "official" theme.

This is a kind of shadow overtone counterpoint that is always present, at a greater or lesser degree of audibility, and is present separately in multiple contrapuntal voices when they combine. ■

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## In the wind...

O praise ye the Lord! All things that give sound;  
each jubilant chord re-echo around;  
loud organs, his glory forth tell in deep tone,  
and sweet harp, the story of what he hath done.

—William Henry Baker

So goes the third verse of hymn 432 in *The Hymnal 1982* of the Episcopal Church. It is set to a soaring tune by C. Hubert H. Parry that is supported with rich and compelling, even dramatic harmonies. The tessitura is high, which allows space for broad chords—it is a doozy of a hymn that is a blast to sing. And of course, anyone who has devoted a big part of life to playing, building, and working on pipe organs will be a sucker for this one. It does not take a rocket scientist to think of punching General 12 to start that third line, and do not forget to play the comma after “organs” for all it is worth. It was Claude Debussy who said, “Music is the silence between the notes.”

On Saturday morning, October 6, several hundred gathered at New York City’s Church of the Heavenly Rest, proudly placed on Fifth Avenue between the Cooper Hewitt Smithsonian Design Museum (the former home of Andrew Carnegie) and Frank Lloyd Wright’s iconic masterpiece, the Solomon R. Guggenheim Museum, for the memorial service of Steven Earl Lawson. Steve was the assisting organist at Heavenly Rest for twenty-one years, and a tireless active member of the New York City Chapter of the American Guild of Organists. You can read his obituary in the October 2018 issue of *THE DIAPASON*, but it bears repeating that he has made contributions of inestimable value to the organ world through his creation of the New York City Organ Project, which chronicles hundreds (thousands?) of pipe organs in New York City, including specifications, photographs, and histories accompanied by histories of the buildings and parishes. For example, take a look at <http://www.nycago.org/Organs/NYC/html/HeavenlyRest.html> and see what Steve had to say about the organs at his church.

In addition to the New York City Organ Project, Steve contributed mightily to the Organ Historical Society Pipe Organ Database, where you can type keywords into a simple form and find documentation of thousands of pipe organs nationwide. Hundreds of us who work daily with pipe organs routinely reap the benefits of Steve’s dedication.

§

Standing in that church last Saturday, surrounded by valued colleagues, I was moved to be reminded of the purpose of our work as organists and organbuilders. A tag-team procession of organists shared the bench, including Steve’s prolific and beloved octogenarian teacher, Wilma Jensen, each offering their talents in his memory. The large and talented choir, including many volunteers, gave freely of their autumn Saturday, singing a variety of beautifully chosen music including the sublime “Sanctus” from Gabriel Fauré’s *Requiem*. Fauré’s genius was evident in the shimmering ascending

lines sung by the sopranos and later by the organ—vivid pictures of the freeing of a human soul to rest and life eternal.

It is hard work to devote one’s self to artistic expression. As you walk through a grand museum, you see countless examples of physical labor. I am not sure I have read anything about Renaissance painters suffering from carpal tunnel syndrome, but consider this: Peter Paul Rubens lived sixty-three years between 1577 and 1640. According to the catalog compiled by Michael Jaffé in 1989, there are 1,403 works attributed to Rubens. Rubens finished his apprenticeship and entered an artists’ guild in 1598, so let’s assume his first documented paintings were completed around the time he was twenty years old. That means he produced an average of more than thirty paintings a year. And that was before the Utrecht chain of art-supply stores was founded. Rubens had to spend a lot of time “hunting and gathering” the materials and supplies needed to make his paints.

A gallon of today’s latex paint weighs a little over eight pounds, and I assume that Rubens’s paints were heavier than that. At those rates, I suppose he shoveled a couple tons of paint onto canvas over his career, a dab at a time. Based on my experience of painting rooms in our house, I know that there were thousands of days when Rubens went home with aching arms and wrists. I read that he died of “complications from gout.” I share the diagnosis of the “disease of kings” and can add that along with his aching carpal tunnel, Rubens suffered a lot of serious pain in his life.

And I have to ask, just how did he do it? How can it be that a 375-year-old painting shimmers with life? Can you buy a tube of “Rubens’s Sunset” or “Rubens’s Nacreous” at a Utrecht store? No? I guess that is the definition of genius.

§

Antonio Stradivari lived from 1644 until 1737. He built around 1,100 instruments including 960 violins, of which something like 500 are extant. As a young teenager, he apprenticed with Nicolai Amati and started making instruments under his own name around 1666. He was 93 years old when he died—let’s assume he stopped making violins at age ninety. That works out to about sixteen instruments per year across a sixty-nine year career, or an average of more than one each month. His work must have included traveling from Cremona, the city where he lived and worked, into the forested mountains to acquire materials. Along with his legendary professional career, he had an active personal life with ten children, three of whom worked in his shop.

Like Rubens’s paintings, Stradivari’s violins have stood the test of time, shimmering with life after 300 years. In recent days, we have heard the newest chapter in the dramatic story of a Stradivari violin. The “Ames” Strad was built in 1734, when Stradivari was ninety years old. It was owned by the virtuosos Roman Totenberg who taught at the Longy School of Music in Cambridge, Massachusetts. After a concert there in 1980, the instrument was stolen from Totenberg’s office by Phillips Johnson, an aspiring young violinist. Following Johnson’s death in 2015, his ex-wife and her present boyfriend were cleaning out closets and found the violin. She took it to an appraiser who gave the classic response, “I have good news, and I have bad news.”

The violin was returned to Totenberg’s daughters Amy, Jill, and Nina



Church of the Heavenly Rest, New York City, New York (photo credit: Steve Lawson)

by the FBI through the office of New York District Attorney, Peet Bharara. Nina Totenberg’s stories about her father’s violin have been broadcast and published by National Public Radio where her voice is well known as NPR’s legal affairs correspondent. Her most recent story was published on October 9. You can read it at <https://www.npr.org/2018/10/09/654490918/the-tale-of-the-stolen-totenberg-stradivarius-ends-with-a-new-legacy>.

In that story, Ms. Totenberg continues by telling of how she and her sisters have chosen to dispose of the instrument. She wrote that they “could sell it for oodles in Asia but would likely never hear it again.” They had placed the instrument in the hands of Rare Violins in New York City, where Ziv Arazi and Bruno Price were restoring it when “an angel” came forward, offering to buy it and place it on loan to deserving students. Eighteen-year-old Nathan Meltzer, a student of Itzhak Perlman and Li Lin at the Juilliard School, is the first to receive use of the instrument on a long-term loan. Nina Totenberg reports that he “already has enough of a career to pay the considerable insurance and maintenance costs.”

According to *The New York Times*, the “angel” paid between five and ten million dollars to purchase the instrument, which sounds like oodles to me but is a fraction of the record sixteen million paid for a Stradivari violin. An even more rare Strad viola was sold at auction in 2014 for \$45,000,000. The Totenbergs chose this path in honor of their father’s devotion to teaching, and in the interest that his beloved instrument would be heard on the world’s stages “long after we’re gone.”

Some people think pipe organs are expensive but consider this: violins weigh between 400 and 500 grams, or something close to one pound which



Console, Church of the Heavenly Rest, New York City, New York (photo credit: Steve Lawson)

means violins can cost as much as \$15 million a pound! In comparison, a three-manual pipe organ with sixty or seventy stops, a solid wood case, and steel frame weighs around 65,000 pounds and costs \$1.5 to \$2 million which is around \$30 per pound. That’s quite a bargain!

§

Last Saturday at the Church of the Heavenly Rest, sitting among a throng of colleague organbuilders, listening to the beautiful music and singing those rousing hymns, I was reflecting on the nature of organbuilding. I thought of the math and physics involved in the production and projection of acoustic tone. I thought of the myriad skills required, like woodworking, metalworking, engineering, logistics, rigging, and hoisting. A good organbuilder is well schooled in the history of the instrument including geographical influences, in the flow and volume of air, and the physics of musical tone.

There is a huge amount of pure heavy physical labor involved. That 65,000-pound organ I mentioned includes 65,000 pounds of parts that have to be built, painted, soldered, joined, and carried around the workshop countless times. That is 65,000 pounds of stuff that

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has to be sorted, wrapped, packaged, and loaded onto trucks, then taken out of the trucks and carried up the steps into the church. Sometimes when relocating a vintage organ, we take it apart, pack it and load it into trucks, unload it into storage, take it from storage to an organbuilder's workshop, and then move it from the workshop to its final destination. That means lifting, carrying, sorting, and stacking 65,000 pounds of gear three times. That is a lot of cardio training.

Building a twenty-five-foot-tall organ case involves deriving a cutting list from drawings and running thousands of feet of rough lumber through jointer, thickness planer, table saw, and cut-off saw. It means cutting joints, gluing up panels and frames, cutting and mitering moldings, making everything fit together, and hoisting it all into place. Making wood trackers for a big organ is another long shift at the table saw, ripping carefully planed boards into hundreds of two-millimeter strips. Casting the metal for organ pipes means lifting sixty-pound ingots of metal into a melting pot. Be careful not to splash.

In March of 1982, my former wife and I were expecting our first child. In the days leading up to the "due date," I was drilling holes in the rackboards of an organ. It was not a large organ, fewer than 1,000 pipes, but that was several days of work, changing the bit to a larger size every couple of holes. (Always start with the smallest holes, because if you make a mistake it is easier to make a hole bigger than to make it smaller!) I do not remember if I was making mistakes with drill sizes because I was preoccupied with the idea of becoming a father. Michael was born on a Thursday night, so I had to cancel choir rehearsal. We shipped that organ to Annandale, Virginia, that June, and Michael is now six foot, four inches and a magician with tools and sailboats.

If you are drilling 1,000 rackboard holes in a fifteen-stop organ, you are also drilling 1,000 holes in sliders and 1,000 holes in windchest tables. A big part of the art of organbuilding is knowing where to put the holes.

Many organ companies, including the Organ Clearing House, have heavy schedules of seasonal organ maintenance. We are in the north where the climate changes twice a year. While some organists like to have the organ tuned for Christmas and Easter, because organ tuning is affected by temperature, we like to think of the schedule as winter and summer. It is defined specifically by when the church's heating system comes into use. If we tune in mid-to-late November, the organ will be ready for the winter season, and around here, Easter is still typically a winter holiday. We tune again in May, and the organ is ready for summer weddings.

I go to about forty organs each season. We arrange the schedule to group neighboring churches. Some organs can be serviced in a couple hours, so we can do three in a day. Most are half-day tunings. This adds up to about three weeks of driving from one church to another, carrying toolboxes into organ lofts, and climbing ladders. Today we have snazzy battery-powered work lights with brilliant LEDs. They are light and compact and have hooks and magnets on them so you get them to stay just where you need the light. But "back in the day," we had "trouble lights," incandescent bulbs with metal cages around them powered by heavy yellow cords. It was a trick to keep the cord out of the mixture, and when you were making a difficult repair in a tiny space, there was nothing like the feeling of that hot light scorching the sweaty skin on the inside of the arm.

If that repair involved making a new solder joint, there was nothing quite like that drip of solder on your cheek. I drew laughter from a co-worker when I dubbed a certain move the "Skinner Jerk." That is when you kneel on a loose screw on a concrete floor, jump up, and hit your head on the torn slot of a bottom-board screw, and pull away leaving a tuft of hair caught in the compression spring. I can hear colleagues chuckling over this because I know we have all done it.

§

Why do we go to all that trouble? Why do we go to all that expense, \$30 per pound at 65,000 pounds? Why do we tax our bodies and our brains? That question was answered eloquently for me at Steve's memorial service. There is a mighty organ at Church of the Heavenly Rest, with plenty of power to support lusty singing, and ethereal affects for the most-tender moments. That organ is maintained by Jim Konzelman, a familiar figure in the New York metropolitan area. He was present for the service, and I know he had spent many hours the previous week preparing the organ

for Steve's service. So many of Steve's friends were there to play it. So many of Steve's friends were there to listen and to participate.

We do this work because the results move people. I was surely moved last Saturday. It was a special thrill to sing with other organ tuners. It occurred to me that hardly any choir can tune accidentals and leading tones as well as a choir of tuners, there was just something about it.

The memories of a lifetime of hard work have been in mind all week. I know I have shared the story of façade pipes in Cleveland in these pages before. It was the summer of 1977, between my junior and senior years at Oberlin, and my mentor Jan Leek and I joined a crew of Hollanders from Flentrop to install the marvelous three-manual organ at Trinity Cathedral in Cleveland, Ohio. Jan is a first generation Dutchman and was a great friend of the Flentrop firm. The mahogany case was erect, and we were installing the façade pipes. It is a sixteen-foot façade of polished tin, and the pipes are very heavy and require careful handling. I was wearing a harness that could have been used to carry



a flagpole in a parade. The toes of those huge pipes sat in the cradle, and as a team we climbed ladders and hoisted from above, guiding the precious and massive pipes into place.

When the day was over and Jan and I were walking down the nave to leave the church, we turned to look at the organ and saw those spangly new pipes reflecting a brilliant blue and red wash of afternoon light coming through the stained-glass windows. I burst into tears.

That's why we do this. ■

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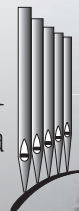
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## Choral Music

The following anthems offer a variety of textures—from unaccompanied four-part choirs to full congregation with organ accompaniment. These works also draw from a variety of texts, including a well-known traditional hymn, a traditional gospel tune, a psalm setting, the Lord's Prayer, a classic Eucharistic hymn, and two different settings of the *Preces* and Responses for an Anglican Evensong.

**All My Hope on God Is Founded, arranged by John Rutter. SATB, congregation, and organ, Oxford University Press, ISBN #978-0-19-341594-2, \$2.25 (E).**

English composer John Rutter (b. 1945) has provided an affective and useful alternate harmonization and descant for the fourth and fifth verses of Robert Bridges' "All My Hope on God is Founded," matched with Herbert Howells's tune MICHAEL. Found with five verses in *The Cambridge Singers Hymn Series* of Oxford University Press, the fourth verse is scored for women's voices with a new harmonization. The descant for the fifth and final verse complements the hymntune beautifully without altering too many of Howells's rich and unique harmonies. While high A in the descant might be high for some choirs, the effect is thrilling and makes a very welcome addition to this venerable hymn.

**How Can I Keep From Singing?, by Robert Lowry, arranged by Sarah Quartel. SSAA unaccompanied with some divisi, Oxford University Press, ISBN #978-0-19-352208-4, \$3.25 (M).**

The young Canadian composer Sarah Quartel (b. 1982) has taken a traditional gospel tune by Baptist minister and gospel hymn composer Robert Lowry (1826–1899) and has added a rhythmic ostinato vocal accompaniment ("How can I keep from singing") to create some very effective word painting below the soaring and legato melody ("My life flows on in endless song"). The vocal range from tenor F to high C provides plenty of range for this SSAA (with some divisi for the first soprano part) anthem. The simple harmonies throughout make this anthem very accessible and very powerful.

**Lift Up Your Heads, by Richard A. Williamson. SATB, piano or organ, Oxford University Press, ISBN #978-0-19-352262-6, \$2.90 (E).**

Richard A. Williamson (b. 1962) has taken portions of Psalm 24:7–10 and Psalm 118:26 for this jubilant anthem for SATB choir and piano accompaniment that doubles the choral parts. The simple harmonies are enhanced with periodic seventh and ninth chords and balanced by the use of frequent octaves, both in the choral part and accompaniment. Beginning in F major and modulating to G major and later A major, Williamson illuminates the text by playfully changing keys: minor for the question "Who is the King of glory?," and major for "The Lord strong and mighty."

**The Lord's Prayer, by Ashley Ball. SATB unaccompanied, Paraclete Press, PPM01801, \$1.70 (E).**

Irish-born Ashley Ball has created a very solid unaccompanied SATB motet on the Lord's Prayer in 33 measures. While clearly in C major, Ball accentuates the text with slow-moving harmonies that subtly change through chromatic alterations creating a very serene effect. This modern setting ("sins" instead of "trespasses") of the Lord's Prayer will be a very welcome addition to any choir's library.

**Ave verum corpus, by Bill Heigen. SATB unaccompanied, Paraclete Press, PPM01818, \$1.70 (M/D).**

Bill Heigen (b. 1980) has set this classic Eucharistic hymn attributed to Pope Innocent VI (d. 1342) for unaccompanied SATB choir with several striking text-painting modulations. Although there are no divisi sections, this anthem might be a bit challenging for a small ensemble with its long phrases, but the final result is very rewarding. Beginning quietly, Heigen makes great use of 4-3 suspensions before the work culminates in an unexpected modulation on the text "fluxit aqua et sanguine." This is a fresh alternative to the classic settings of this text by Byrd, Mozart, and Elgar.

**God Be in My Head, by June Nixon. Soprano solo and SATB unaccompanied, Paraclete Press, PPM01821, \$1.20 (E/M).**

The well-known and award-winning Australian organist/choirmaster June Nixon (b. 1942) has set the gentle Sarum Primer text of "God Be in My Head" for unaccompanied SATB choir (some divisi for soprano) and treble soloist. With many parallel moving triads, the work has some of the harmonic language of Ralph Vaughan Williams, but sumptuously decorated with a few sevenths and ninths.

**"Gladden" Preces and Responses, by Kevin Jones. SATB unaccompanied, Paraclete Press, PPM01819, \$2.90 (M).**

Kevin Jones (b. 1965) has composed a very succinct and effective setting of the *Preces* and Responses that honors the legacy of Washington Gladden (1836–1918), the prolific author and early leader of the Social Gospel movement, a movement in North American Protestantism that addressed issues such as social injustice and economic inequality. Gladden served for thirty-six years as one of the early pastors of First Congregational Church, United Church of Christ, in Columbus, Ohio, where Jones is currently director of music. An expert choral director and organist, Jones masterfully balances consonant and mildly dissonant harmonies in this very accessible setting for precentor and SATB choir with a few divisi portions for the bass.

**Preces and Responses, by Stephan Casurella. Precentor and SATB unaccompanied, Paraclete Press, PPM01802, \$1.70 (M).**

English organist, conductor, and composer Stephan Casurella (b. 1973) wrote this charming setting of the *Preces* and Responses for Roger Fischer and the Choir of Chester Cathedral as a young fourteen-year-old composer. Casurella's setting alternates between A minor and A major very effectively with a few divisi passages for the soprano.

—Derek E. Nickels  
Kenilworth, Illinois

## Book Reviews

**Organs in Scotland: A Revised List, by David A. Stewart, revised by Alan Buchan; foreword by David Stewart. The Edinburgh Society of Organists, affiliated with the Scottish Federation of Organists, Edinburgh, Scotland, UK, 2018. Paperback, 362 pages, 119 photographs, most in color. Price, £15, postpaid, from: publications@scotsorgan.org.uk.**

As a middle school student, I was fascinated with Antonia Fraser's biography, *Mary Queen of Scots*. From that time, I have wanted to travel through Scotland. (A fortieth anniversary edition of the book was published nearly a decade ago.) Two decades ago, I traveled for the second time to England. With a friend, I rented a car, and we spent two weeks visiting cathedral cities, staying in bed and breakfast locations. When we went to the North, I wanted to drive across the border into Scotland, just to say I had stepped foot in Scotland. I would have been satisfied with getting out of the car on the side of the road, just across the border. Unfortunately, at that time, there was a serious outbreak of foot-and-mouth disease among farm animals. The idea of getting out of the automobile and stepping on farm soil was seriously frowned upon by regional officials. Thus, I still desire to see Scotland.

That desire has rekindled even more now, having read this book. *Organs of Scotland: A Revised List* would be the perfect volume to take with a rental car

for a drive around the Scottish countryside, enjoying the topography and visiting churches and their organs.

The book opens with a twenty-one-page essay, "An Introduction to the Organ in Scotland," by Buchan. This brief history is fascinating, as it tells of various builders from outside Scotland who installed organs there, and informs the reader of organbuilding firms in Scotland. It is concise, yet very informative. The ravages of time have destroyed many of the historic organs of Scotland; however, as this volume notes, there are still many historic instruments that can be heard, played, and appreciated.

The list of organs follows, organized by city or village, then by location. The history of organs essay mentions that there are more than 1,000 extant organs in Scotland—this book notes many more as it traces the known instruments of any given venue, past and present. For each venue, an address is provided, along with a list of organs, dates of installation, builder, dates of significant alteration/rebuilding/restoration, size (manuals and ranks), and if an organ has been relocated. No organ specifications are provided. If an extant organ qualifies for the Scottish Federation of Organists A, B, or C List (based on the instrument's history and integrity), this is indicated.

The quality of photographs illustrating the book, most in color, is extremely well reproduced for a paperback book. American publishing projects would do well to note how good quality paper and production standards can make for a paperback book that, for its interior pages, has just as much appeal as a hardbound book. A list of photographs at the front of the book helps the reader find the illustrations. A list of "Sources Used in Researching the History of the Pipe Organs" and a bibliography direct the reader for more thorough documentation.

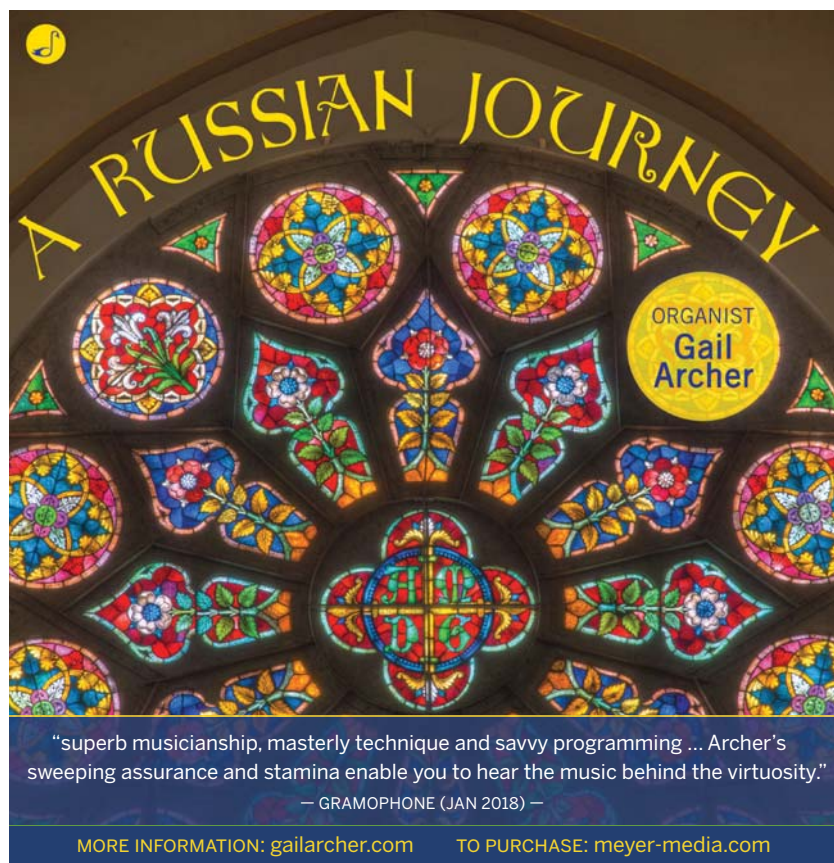
This is the perfect book for the traveler who passes a church, cathedral, or university, as we all have done, and asks, "I wonder what instrument is in there?" Obtain this book and buy your airplane ticket to Edinburgh or Glasgow. Rent that car, and be fascinated by the organs of Scotland!

—Stephen Schnurr  
Gary, Indiana

## New Organ Music

**Compositori Bolognese: Sonate e Pezzi per Organo, edited by Jolando Scarpa. Edition Walhall 1033, €22.50. Available from: www.edition-walhall.de.**

The manuscript CC.232 in the *Museo internazionale e biblioteca della musica*, Bologna, Italy, contains important organ works by seventeenth-century Italian composers, now edited by the indefatigable Jolando Scarpa, many of which are published here for the first time. The volume contains twenty-five pieces, seven of which are entitled *Suonata* or *Sonata*, three [*Per*] *l'Elevazione*, and the rest are untitled. Fourteen pieces are ascribed to Bartolomeo Monari (ca. 1633–1697), two to Giovanni Aldrovandini (1672–1707), and one *Elevazione* to Giovan Battista Bassani (1647–1716). The remaining pieces are without composer attribution. Keys used include nine works in G, five in A, three in D, three in F, two in C, and one each in A minor, G minor, and E minor. Key signatures for major keys are frequently one sharp less than in modern usage. Length varies between 30 to 96 measures, the latter being an extended *Pastorale* in 12/8, with most pieces closer to 30–40 measures.





Only two pieces require pedal, one being an untitled piece by Monari that is clearly a toccata, and closer in style to the pedal toccatas by Frescobaldi in his second book than to those by the contemporary Bernardo Pasquini. The other piece, a *Suonata del 5 Tuono*, is in two sections, consisting of a short introduction and a "Fuga." This is the only piece that includes a key designation in the title. Two of the sonatas by Monari in this collection were also included in the 1687 print *Sonate da Organo di Varii Autori*, compiled by Giulio Cesare Arredi (edited by Scarpa for Walhall, EW650), as was the only other piece known by Bassani.

The great majority of pieces are single movements in common time, exceptions being single movements in G minor in 3/4, in G major in 6/4, and in G major in 12/8, this piece being marked "Allegro—col Flauti" (i.e., at 4', 2½', and 2' pitch, plus Principali). Pieces in two sections include the *Sonata in A* by Monari on page 15, the second section being a fugue after a preludial introduction, and the anonymous piece in G on page 47. *Elevazione in E Minor* opens in common time and continues in 3/2, and the one in A minor is in 3/2 throughout. The only other pieces with registrations are the two by Monari included in the Arredi print, the first one marked "Con Flauti" and the other marked "Ripieno," and the *Elevazione in A Minor*, which is marked "Voce Humana." Tempo indications are absent from most pieces, apart from the 12/8 sonata mentioned above, the opening sonata is marked "Vivace," *Sonata in D* by Monari is marked "Allegro e spiritoso," and *Elevazione* by Aldrovandini is marked "Grave." The remaining pieces are clearly allegro in character.

Most of the pieces are either preludial/homophonic or fugal, with lively subjects in eighth and sixteenth notes, usually rather loosely worked. They are similar to the sonatas in MS DD53 also in Bologna, a selection from which has been edited by Scarpa for Doblinger as anonymous works for keyboard in DM1304, and, as would be expected, to the pieces by Italian composers in Arredi's print of 1687.

The edition contains a preface with information about the composers and the pieces, and includes specifications of two organs, although both are of a much earlier date than the music. Fifty-eight pages of music are presented in a fairly large font, which allows six systems to the page, although each contains only two to four measures in places. It is a great pity that page turning is required in every piece, even in those covering just two pages; this could have been avoided to a large extent if the music had started on the left-hand page. A few missing accidentals can be supplied by the player. In a few pieces the writing does not lie neatly under the hands, so care will be needed; there are a few sixteenth-note runs in thirds, but generally the pieces are not too difficult. Very few ornaments (*tr*) are indicated, but the knowledgeable player will be able to embellish stylishly. Using a flue chorus plus the non-8' flutes and playing with a well articulated sense of phrasing will bring these pieces to life for today's audiences and congregations. This volume contains much bright and tuneful music and is a very welcome addition in modern notation to the relatively scarce material from the contemporaries of Bernardo Pasquini.

—John Collins  
Sussex, England

### New Recordings

**Elgar Organ Works.** Benjamin Nicholas plays the Dobson Organ of Merton College, Oxford, UK. Delphian compact disc, DCD34162, [www.delphianrecords.co.uk](http://www.delphianrecords.co.uk).

*Sonata for Organ in G Major*, op. 28; "Nimrod" from *Enigma Variations*, op. 36; *Prelude to "The Kingdom"*, op. 51; *Gavotte*; *Vesper Voluntaries*, op. 14.

One of the oldest colleges, established in 1260, Merton College owes its foundation to Walter de Merton, chancellor to King Henry III. The chapel, dedicated to St. John the Baptist, was rebuilt in the fifteenth century, but owing to exiguous finances only the choir and transepts were ever built, and there was never any nave. Curiously enough this set a fashion, and nearly all college chapels in England have been built without naves ever since.

There were a number of organs in the chapel over the centuries, culminating in an instrument from 1924 that was an assemblage of pipework from many previous organs. This was replaced in 1972 by a new tracker organ to which a trumpet on electric action was subsequently added, but the instrument suffered from warpage and other problems and was never satisfactory. Dobson Pipe Organ Builders of Lake City, Iowa, built the latest organ, their Opus 91 of 2013, a three-manual and pedal mechanical-action instrument of forty-three speaking stops, the first Dobson organ in the United Kingdom. Its striking and colorful neo-Gothic casework fits well with the architecture of the chapel, and it benefits from the warm acoustics of the building.

The performer on this disc is Benjamin Nicholas, who as director of music and tutorial fellow of Merton College since 2008 was responsible for obtaining and

overseeing the installation of the organ. He is well known as a scholar for his research into contemporary choral music.

One of Elgar's closest friends was Hugh Blair, who was the organist of the Anglican cathedral in Elgar's home city of Worcester. Elgar heard that a party of American organists was coming to visit Worcester Cathedral in the summer of 1895 and wrote the *Sonata for Organ in G Major*, opus 28, to show off the cathedral's magnificent four-manual Hill organ. Unfortunately the manuscript arrived from Elgar at the last minute, and since Blair had insufficient time to practice it the recital was far from a complete success. The aftermath was even more tragic. It is something of an understatement to say that Hugh Blair had a problem with alcohol, and shortly afterward he was summarily dismissed when the dean came in and famously found him in a drunken stupor sitting on the keyboards and trying to play the organ bench. Furthermore, in 1894 the cathedral had signed with Robert Hope-Jones for a new orchestral organ totally devoid of upperwork, and the lovely Hill organ was thrown out. It is only very recently that Worcester Cathedral has once again obtained an organ worthy of the building.

The Dobson organ in Merton College, which is not too far removed from the Hill sound for which the Elgar sonata was intended, makes a perfect medium for this piece. Nicholas is spot on in every way in his performance of this work with his perfect phrasing and his excellent use of rubato. The organ also gives a very good showing of itself with its crystal clear choruses, its lovely strings, Vox Humana, Harmonic Flute, and Corno

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di Bassetto. The organ is unusual for England in having an enclosed Choir division, but the lovely effects Nicholas obtains in the second movement would be quite impossible without one. The final movement ends with considerable excitement in which the magnificent pedal reeds bring the work to a dramatic close. I think this performance may even have replaced Herbert Sumsion's 1965 record on the old Gloucester Cathedral organ as my all-time favorite recording of the Elgar sonata.

Next we hear William Harris's arrangement for organ of "Nimrod" from Elgar's *Variations on an Original Theme*, popularly known as the *Enigma Variations*. The solemn beauty of this work is enhanced by some very fine legato playing in which we hear the amazing range of timbres available on the Dobson organ as it builds up from strings to full organ and down again to a *pianissimo*.

The oratorio, *The Kingdom*, has long been my favorite Elgar work. This is not least because, unlike *The Dream of Gerontius*, where the rather fanciful libretto was written by Elgar's fellow Catholic, the Blessed John Henry Newman, Elgar wrote the libretto to *The Kingdom* himself. It is a remarkable creation from the pen of a Catholic layman, and shows a deep theological understanding that is at times daringly radical, as in his use of passages from the then recently rediscovered *Didache* or *Teaching of the Twelve Apostles* in his reenactment of an early church Mass. This libretto seems to have inspired Elgar to write some of his finest music. On the compact disc we hear Herbert Brewer's organ transcription of "Prelude" to *The Kingdom*. I had not heard this organ version before and do not know of any other recordings of it. The piece is ideally suited to the organ, and I think Brewer's transcription deserves to be heard more frequently. It is a work of several contrasting moods, and Nicholas's performance combines both majesty and excitement in the louder passages with beauty in the softer ones.

This is followed by Edwin H. Lemare's transcription of *Gavotte* (1885) originally written for piano and violin in a late eighteenth- or early nineteenth-century English style. Less serious than the other works on this compact disc, it provides a welcome interlude of playful charm.

The final portion of the compact disc is taken up with Elgar's *Vesper Voluntaries for Organ*, opus 14 (1890). These were part of a long-running series of *Vesper Voluntaries* published in London by Osborn & Tuckwood and written by numerous mostly nondescript composers. Elgar's contribution is found in

Volume 26, and for it Elgar was given the rather miserable fee of five guineas. The *Vesper Voluntaries* remained in total obscurity for nearly a century until a modern edition of them appeared in 1987, since when they have become quite popular, especially in such circles as the Organ Historical Society. The leaflet with the Merton College CD does not list the individual titles, but they are in fact "Introduction," "Andante," "Allegro," "Andantino," "Allegretto Piacevole," "Poco Lento," "Moderato," "Allegretto Sensoso," "Poco Allegro," and "Coda." Unlike Elgar's *Sonata in G Major* these works are quite accessible to the average organist. They are nevertheless very well crafted pieces typical of Elgar's compositional style. They contain some common motifs and fit well together as a suite rather than just a collection of individual pieces.

Judging by this compact disc Merton College now has both the best organ and one of the best organists in Oxford. The instrument is a credit to Dobson Pipe Organ Builders, and the compact disc is an excellent sampling of the works of Elgar very sensitively played. I thoroughly recommend it to readers of THE DIAPASON.

—John L. Speller  
Port Huron, Michigan

**Herbert Howells: The Complete Organ Works, Volume 1. Andrew Senn, organist. \$30, postpaid, available from [www.andrewsenn.com](http://www.andrewsenn.com).**

Almost anyone who has sung in a choir or even attended a church service has been exposed to the music of Herbert Howells. Although Howells has enjoyed considerable exposure as a composer of organ and choral music, his widespread popularity is based primarily on a fairly limited number of oft performed works from both genres. Of these compositions, those written for choir perhaps enjoy greater popularity and renown, with those for organ appearing most commonly as a prelude or postlude at a liturgical service and usually as a footnote to one of his larger-scale choral masterpieces.

Andrew Senn's ambitious project to record the complete works—he is the first single performer to do so—will hopefully go some way to promoting the fine organ music of a composer for whom the organ held an elevated position. In this, the first volume (a two CD set), Senn brings to light a number of lesser-known works alongside more familiar pieces in a triumph of musicality and virtuosity.

The first CD opens with *Sonata No. 2*, Howells's largest work for the organ, dedicated to the great English organist, George Thalben-Ball. Bruce Neswick, in his eloquent program notes that

accompany the recording, points out that this work was written at a period when Howells was discovering his own "voice" and in the same year as his *Requiem*. While unmistakably Howells, the outer movements show the composer at his most wild—a far cry from the mellifluous strains of his most popular choral works—and present the performer several challenges in terms of sheer quantity of notes, complex rhythms, and organ management. Senn takes them all in his stride with the organ at First Presbyterian Church, Philadelphia, Pennsylvania, which provides a superb vehicle for the variety of color, but also power, required to effectively communicate this music. (The sizeable four-manual instrument is located in the chancel and gallery of the nave. The chancel section was built by M. P. Möller in the 1950s and rebuilt in 2011–2012 by Emery Bros. The gallery organ was rebuilt by Reuter in 2001.) The exquisite middle movement culminates in an extraordinary "fade out" masterfully handled by Senn.

The *Six Pieces* contain some of Howells's better-known compositions for organ, but it is always a joy to hear these works performed so well and with such integrity. Howells leaves a great many decisions to the performer, particularly in the case of registration, and it is hard to disagree with any of Senn's choices. There is also incredible attention to detail in the adherence to Howells's very specific phrasing markings. One particularly nice touch is the observance of the crescendo indicated during the final chords of a number of works, often difficult to achieve effectively. When speed and dexterity are required, such as in the *Peaen*, the listener is not disappointed, while works that call for careful pacing to allow the harmonies to speak, such as the *Saraband in Modo Elegiaco*, are given just that—and a glorious crescendo on the final chord. *Rhapsody No. 4* concludes the first CD. A musical illustration of the second half of Psalm 33:3, "Sing unto the Lord a new song; play skillfully with a loud noise," this superb work does indeed display the performer's skill as well as the wonderful tuba stop (which makes several appearances throughout the disc) and deserves to be heard more widely in performance, both concert and liturgical.

The second disc provides a refreshing contrast to the first, opening with the familiar *Psalm Preludes*, Set 1, but then moving on to a number of smaller, more modest compositions. Of particular interest are the *Six Short Pieces* and *Two Slow Airs* compiled from detailed manuscripts in Howells's hand, but only recently edited and published by Robin Wells. The haunting *Chorale* is a particular highlight as is Senn's judicious use of the harp stop in the second of the *Two Slow Airs*—not a common feature on English organs, but I have no doubt it would have brought a smile to the composer's face.

It is refreshing to hear these more accessible and less ambitious

compositions alongside works of greater magnitude. Not only does it demonstrate Howells's versatility as a composer, but will hopefully inspire musicians of all interests and abilities to explore the music of this great man in more depth. In any case, they have a fine and worthy exponent in Andrew Senn, and I look forward to the continuation of the project.

—Simon Thomas Jacobs  
Seattle, Washington

## New Handbell Music

**On Jordan's Stormy Banks, arranged for 3–5 octaves of handbells, by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2833, \$4.95, Level 2+ (M).**

Two hymntunes are incorporated into this lovely setting of the title: PROMISED LAND and HANSON PLACE (Shall We Gather at the River?). The arrangement is given a gentle, flowing feeling at the beginning that then takes on a more deliberate and rhythmic buildup, which returns to a tranquil close, just like it began.

**Ringling True: Creating and Maintaining a Dynamic Handbell Ministry, by Phillip L. Roberts. GIA Publications, Inc., G-9490, \$10.95.**

This item was included in this column because I found it to be a new, innovative approach to handbells, from the origin and history of bells, to how to create and instill the pursuit of excellence in recruiting and retaining a viable handbell program. This eighty-page resource includes a forward by Stephanie Rhoades of Dallas, Texas, and gives a good summary of the contents. She calls this book a "Dear Abby" for handbell musicians.

The table of contents includes topics such as "Ringling Through the Ages;" "Handbells in the Worship Space;" "Techniques: Musical or Monstrous?;" "The Visual Art of Ringing;" "A Meditation on Minimizing Mess-ups;" "Miscues, Malfunctions, Mishaps, and Mayhem;" "Ringling the Psalms;" "Basic Training;" "Voices and Handbells;" "R & R: Recruiting and Retaining Handbell Musicians;" and more. These articles represent the culmination of over thirty-five years of struggles and triumphs the author has witnessed in his own music ministry. His hope is that you will discover a few things that will enable you to create and maintain your own dynamic handbell music ministry.

**A Festival Chime, arranged for 3–5 octaves of handbells, by Lee G. Barrow. MorningStar Music Publishers, MSM-30-707, Level 2 (M), \$4.50.**

Using the tune ST. DENIO by Gustav Holst, Lee Barrow has given this arrangement an energetic and festive feeling throughout using various handbell techniques and rich textural variety, bringing the piece to a grand climax.

—Leon Nelson  
Vernon Hills, Illinois

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# An interview with John Rutter

By Lorraine S. Brugh

*The interview took place January 31, 2018, in Girton, Cambridge, and preceded a luncheon Mr. Rutter attended, given by Lady Rachel Willcocks, the widow of Sir David Willcocks, at her home in Cambridge. Mr. Rutter also had a publishing deadline that day and had already been at work several hours when he arrived at 10:30 a.m. Mr. Rutter began the interview by explaining the luncheon he would later attend.*

**John Rutter:** This is one of the things that Rachel Willcocks does, bless her heart, since Sir David's death three years ago. She's really been born again, as she was his principal caretaker. Did you ever meet him?

**Lorraine Brugh:** No, I never did.

**JR:** Oh, what a shame! Many Americans did, as you know, as he loved his trips to America working at summer schools, colleges, universities, and churches. He made quite an impression over the years. It was inspiring that he was active in music until his ninetieth year.

He died peacefully in his sleep and was greatly celebrated by his college, by his many former students, protégés, and admirers. After that she started a new life. She would now be 91 or 92. She is an active member of her garden club, her book club, and is out there. Every so often she hosts luncheons for various of her old friends.

She brings together people who perhaps don't all know each other, but they all know her. My wife Joanne and I were invited but she can't do it. She's ringing a quarter peal. She's a bell ringer, a change ringer. They're counting on her; it's been booked for a while, but I will be meeting Rachel. We do that every few months.

**LB: There will be others who join you?**

**JR:** There will. But who they'll be I'll find out when I get there. It's usually about four or five others. It's nice that she's still having an active social life. Her daughter, Sarah, who lives in London, comes up to assist her. That's what's on the agenda for lunch. She is a dear lady, and, of course, I owe a huge debt to David Willcocks.

**LB: That's actually my first question. I know he gave you the opportunity to edit 100 Carols for Choirs together.**

**JR:** That came later, of course. Our first collaboration was on *Carols for Choirs* 2, the orange book, that volume 2 of the series that throughout the English-speaking world became pretty standard.

That all came about because I had decided I wanted to study music at Cambridge while I was still in high school. I applied, not to King's College, where

David was a renowned choir director and a member of the university music faculty. I thought at King's I might just get swallowed up, because it is a college with such a strong musical reputation.

What I did, which I never regretted, is I applied at Clare College, which is their next-door neighbor right along the banks of the Cam. Of course, that didn't prevent me from going to choral Evensong at King's College, which I did, and at St. John's.

Back in those days, the two choirs that counted were King's and St. John's, the two that have boy sopranos. That all changed later when the first men's colleges became mixed, but that's ahead in the story.

I really met and got to know David Willcocks in my second year as an undergraduate when he took what they used to rather quaintly call "Harmony and Counterpoint" class, all rather academic and old-fashioned in its way. I was one of a class of seven or eight that he took every week. At the end of one of these classes, he took me aside and said, "Mr. Rutter, I understand that you've been composing. I hear that you have written some Christmas carols." I thought "Oh my goodness, me, I'm in trouble."

He was known really as Mr. Christmas. He transformed our musical celebration of Christmas with the Festival of Nine Lessons and Carols as he ran it at King's College, with his own wonderful descants of some of the standard Christmas hymns, and his radiant arrangements of some of the traditional carols. He was very strongly associated with the celebration of Christmas in peoples' minds.

I think he might have been a bit annoyed that here was this young upstart who was also presuming to write and arrange Christmas carols himself. That was the exact opposite. What he actually wanted to do was to see what I was up to, and to give me encouragement, which was incredibly generous of him. What he said was, "Look, would you bring a selection of your compositions to my rooms at King's College at 9 o'clock on Monday morning, and I'd like to look through them?"

So, very nervously, with a sheaf of music under my arm, I went to his elegant rooms at the top of the Gibbs building in King's College, and without a word he looked through the pile, and at the end of it, said, "Would you be interested in these being published?" Now that's an offer you don't refuse when you are a young student.

**LB: So, there was more than *The Shepherd's Pipe Carol* in there?**

**JR:** Yes, there was. There was my very first Christmas carol, *The Nativity Carol*, and various arrangements of traditional carols of one sort and another. The next



John Rutter (copyright Collegium Records)

thing I knew he took the manuscripts down to Oxford University Press where he was for many years the editorial advisor for their choral music. Their sacred choral music was really chosen by David Willcocks. It was quite an honor that he was taking my work down to discuss it with the senior editor there.

That was the pattern of his Mondays. He spent the morning doing correspondence and administration at King's, then he would take the train down to London to spend the afternoon at the editorial offices of Oxford University Press. Then in the evening he would take his weekly rehearsal of the Bach Choir, which was his London choir, a large amateur chorus over 200 voices that was and is of great renown.

Amazingly, I received an offer of publication in the mail the next Wednesday,

which was pretty fast work really. Later they refused to believe it at Oxford University Press (OUP) because they say they never move that quickly. We have the dates to prove it, so they actually did.

More than that they said, "Would you be interested in an annual retainer?" which gave them first refusal of anything I might write. The sum was £25 per year, which, even then, would not fry many eggs. It was a gesture. From that day to this, OUP has been my main publisher. So it is thanks to David Willcocks that I made the massive leap from being an aspiring composer to a published composer. That mattered a lot more then than it does now.

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Lorraine Brugh and John Rutter (photo credit: Gary Brugh)

they had then. Music notation software allows one to put music on paper so it looks like a printed copy. That also wasn't possible then. We still worked like medieval monks with pen and ink. Of course, the whole revolution didn't come until really twenty-five years after that. So I was very fortunate to have a publisher working on my behalf. That's the story of how my work as a composer began, and how it started to spread worldwide through OUP.

David Willcocks, really having put my leg on the first rung of the ladder, then continued to encourage and support me through the rest of his life. This is mirrored in similar generosity to quite a lot of others who passed through his hands, or came to his notice in one way or another: performers, conductors, other composers, organists, singers. There were many who would say that one of the great influences, mentors, and supporters they had was David Willcocks. He was a great man.

**LB: Did he consciously see it as his role to nurture and generate new generations of students and other young musicians?**

**JR:** Yes, I'm sure that he did. He saw his role as a leader, an exemplar. King's College Cambridge was a role model for choirs around the world. They set standards, higher than had been general in the years before that, which everyone was expected to match if they could, or aspire to.

It wasn't so much for himself as it was what he wanted to do for his college, for its choir, and for musicians the world over. That's really what I mean by generosity: his gifts were always put to the service of others. You can't really say anything better of someone than that.

**LB: Your work does a lot of the same thing. (Next I showed him the December 2017 issue of THE DIAPASON. The issue contained the article on Francis Jackson's centenary.) Do you know the journal?**

**JR:** Yes, I do, although I think when I last saw it wasn't in such lovely full color. It was a little more austere-looking.

There's Francis Jackson! He continues to play at a small local church. His dean at York Minster, Viv Faull (the Very Reverend Vivienne Faull, current dean of York Minster), was at one time chaplain of Clare College, and so I remember her from those years. Jackson was very loyal to York Minster. Interestingly, he and David Willcocks were often mistaken for each other because they looked rather alike. Sometimes they were congratulated for the other's work.

**LB: I imagine they were pretty gracious about that.**

**JR:** I think they were.

(I mention my interview with Stephen Cleobury for THE DIAPASON, June 2018, pages 20–23.)

**JR:** Stephen's reign at King's has been even longer than David Willcocks's. David was the organist/director of music at King's for seventeen years, I believe. He took office late in 1957 when Boris Ord, his predecessor, became ill and needed help. He had something like a motor-neuron disease. It was a degenerative condition, and first his foot began to slip off the pedal notes. David, who had been organ scholar at King's, was summoned to assist. When it was clear Ord wasn't going to recover, Willcocks was given the title director of music and Ord had an emeritus role. David continued until 1974 when he went to the Royal College of Music. Philip Ledger followed for a period of seven years and did a fine job. Stephen Cleobury took over in 1982 and will retire in 2019.

We have had two long reigns with a shorter one in the middle. Now his retirement has been announced, and the advertisement has been placed for the job, which will generate hot competition. A lot of interest will attach to it, and many will apply, I imagine.<sup>1</sup>

**LB: What kind of direction do you believe King's will go, or would you like to see the direction be?**

**JR:** What has changed is that King's is no longer in the field by themselves. When David Willcocks took over in 1957 there were only two choirs that the world had heard of in the city of Cambridge. King's was one of them, St. John's was the other. They were twin peaks; I would never hold up one over the other. King's has possibly enjoyed the greater renown because it is traditionally broadcast from the BBC at Christmas time that has gone around the world.

St. John's does not sing during the immediate period around Christmas, so King's has slightly had the edge. What a new director now has to accept is that King's is not alone. There are other peaks in the Cambridge choral world. This is a city of choirs.

Once the men's colleges began to admit women, and, in the case of Girton, the women's college began to admit men, the choirs became mixed, made up of very gifted and eager undergraduates who wanted to sing at a high level, and have had the example of King's and St. John's to inspire them.

Of course, those mixed choirs are more in line with what is happening in the real world, as men and boys choirs are often



John Rutter at Cadogan Hall



John Rutter in December 2014

becoming difficult to recruit. Adult mixed choirs are becoming pretty standard. My own choir, Clare College, Trinity College Choir, Gonville and Caius, Christ College, Jesus College (they actually have two choirs, as they have both a boys and a girls choir), St. Catherine's, a lot of choirs are vying for excellence.

What has to continue to happen at Kings, as has already begun successfully, is to accommodate to the thought that they don't have the field to themselves, and they must remain distinctive. For the foreseeable future I think they will retain a boy's and men's choir. They do have a mixed choir that sings on Mondays. They need to maintain their tradition.

They have spread themselves quite widely in the scope of their activities, and that will have to continue. They now have their own record label and webcasts that bring their work day by day to a wide audience.

They give a lot more concerts, recitals, and do a lot more tours than they used to. Whoever runs it will have to have a clear sense of the identity of the choir and its tradition, while being able to successfully swim in a much more crowded pool. In some ways it's a harder job than it was back in the days of David Willcocks at King's and George Guest at St. John's, because it was kind of lonesome up there, and now it isn't.

When they look back and write the history of what's happening in choral music in Britain, it will be seen that there was something of a golden age at Oxford and Cambridge, and other universities, where many have seen the value of the fine choir tradition and want to copy it. So Royal Holloway College, London University, and King's College, London, all now have fine choirs.

One thing about a choir is that it's useful for drawing attention to the college, because the students tapping away at their laptops doing their degree work isn't very newsworthy. On the other hand, a choir that gives a recital and wows the audience spreads the awareness of the college, helps with recruitment. There's no question of that. That's something that's been understood for a long time in the United States, where, for example, the St. Olaf Choir has always had a big annual tour. This is something we're rapidly getting used to here in the UK.

Cambridge has always been an international university, and now it has to compete on a global stage with others. There are Asian students who are so committed and dedicated and they have a choice. They could go to a university in this country or they could go to an American university or Australian one, or wherever they feel there is a center of excellence in their chosen field. Choirs will continue to have an important role in waving the flag for their colleges and universities. That

will continue to be an important part of what King's College does.

**LB: Some colleges struggle to get enough resources in the budget to be able to tour.**

**JR:** In the end you may find that you attract more funding than you spend. It's necessary to spend money in order to recoup the costs. The great thing about a choir is that it is transportable. You can't send the Clare College cricket team on a United States tour. What would they do when they get there? Whom would they play?

That's something the new director of King's College will have to be aware of. You always have to fight your corner in a college that isn't just about music. There are people who are highly expert in many fields of academic endeavor and question music's place in the academy.

We have to persuade others over and over again that music is important, and why liturgical music that forms part of the music in the chapel is important. This is not so hard to explain to atheists, but it is to people from a different religious tradition. What's the point of all this elaborate worship in a university setting?

I heard a senior tutor say, "We're a degree factory." The response to that is to ask why we should be the same as every other university. If the college or university has a unique tradition, if the choir is built into the fabric and statutes of the institution that go back centuries, then we should be cherishing and nurturing that.

That's a point, oddly, that is better understood in the United States than here. I've talked to people who are attracting tourists to this country and some British planners have said, "We're not a museum. We're a vibrant country that's doing all sorts of new things, pushing back new frontiers in science and technology." An American in the meeting said, "What people want is your history." In a sense it is part of what we should be nurturing.

The atom was split here in Cambridge, new bits of the universe have been discovered. Yet, when we have something rather special and lovely that goes back for centuries, we shouldn't apologize for what went on, we should celebrate it.

**LB: For American choral music, the British choral music tradition is still of great interest and curiosity. Are there other mentors than David Willcocks who influenced you?**

**JR:** I have to go back further than my university days. I was fortunate to attend a boys school where music was a very important part of the curriculum. It was in north London, Highgate School, which had a Christian foundation, dating from 1565. It has a plain red brick chapel



up Highgate Hill. At the highest point in London, there it is.

That is where I spent my early years under the really inspirational guidance of Edward Chapman. He had been an organ scholar at Pembroke College, Cambridge, in the 1920s, and was a student of Charles Wood. If you've ever sung "Ding Dong Merrily on High," the chances are you've probably sung his harmonization. He was a choral and liturgical musician. He was director of music here at Gonville and Caius College. He was a conservative craftsman of great skill who was rather strict and stern with his students, of whom Edward Chapman was one.

I am the grandson of Charles Wood through music because a lot of his ideas and teachings were passed down to me through Chapman. Oddly, of course, Wood wrote and arranged Christmas carols and compiled collections of them, and I've done the same. I can't explain that connection really. The great thing was that I was encouraged to think that composition was normal, which for a teenage boy is quite unusual. In our school it was OK to write music. We were encouraged to write music for our school orchestra or other instrumental ensembles or the chapel choir occasionally.

One of my slightly older classmates was John Tavener, later Sir John Tavener. He was clearly destined for fame and fortune. We still miss him. He died in 2013, just short of his seventieth birthday, which was very sad.

**LB: Did he die rather suddenly? Didn't he compose until the end?**

**JR:** He had an unusual condition called Marfan syndrome, a congenital malfunction of the body's connective tissues. Marfan's people generally grow rather tall and can be double-jointed, which can help if you are a keyboard player, I suppose. Indeed John was a fine pianist and organist. It tends to go with a general malformation of the heart and requires heart surgery, which now has an established technique and outcome. At the time when John and his brother, who also had the disease, had the operation the surgery was pioneering. It did give them thirty years of life they wouldn't have had. Nevertheless, his health was always precarious.

I remember him mostly as a high school friend. We would show each other our newly written compositions, and I was recruited, among his other colleagues and friends, to take part in whatever was his latest compositional epic. I generally worked on a smaller scale than he did and was rather in awe of him.

There were other musicians there among my contemporaries. I remember in a very different field young David Cullen, who became Andrew Lloyd Webber's orchestrator and assistant, who worked in the shadows, but whose skill and musicianship were relied on by this renowned musical theater composer. He was at Highgate at the same time, as well as Howard Shelley, the pianist, who has had a fine international career.

There was a whole bunch of us who knew that music was important in our lives. I was not the most obvious among them, really, because I had no outstanding performing talent. I'm afraid your readers wouldn't enjoy my organ playing.

**LB: So I shouldn't ask about it?**

No, well, it ceased at age 18. I felt I owed it to myself to study an instrument to a reasonable standard, and I studied the organ up through the standard exams.

As I worked through the eight levels we have here in the UK, the music gets harder and the scales get faster

and more intricate. I managed to put myself through grade 8 on the organ and afterwards, when I got my certificate I thought, "Right, I'm giving up," because I knew my musical gift, if I had one, was for composing and conducting, not for playing. I can rehearse and accompany music, but I never want to play in public.

Yet, well, oddly, a page of orchestral score paper always felt like home territory to me. I always felt very comfortable with what amounts to the cookery of orchestral writing. The recipe is put together from different ingredients. You have to know what goes with what. If you put too much spice in it masks the flavor of something else.

When writing for orchestra, if one puts too much brass in, it will cover up what is going on in the woodwinds and strings, etc. That was something I learned from the great masters as, in the end, every musician does. I was encouraged to write for all sorts of resources back in high school.

We had an annual musical competition with an instrumental ensemble class. The more instruments you included, the more points you got. So if we had within our house, which was a sub-group of the school, a tuba player who could only play about four notes, you would put him in. So that gave me a taste of instrumental writing, where one had to adapt to the resources you have. None of that music survives, fortunately.

**LB: What an environment to live in!**

**JR:** Yes, it really was. Our headmaster always thought I should be an academic. He knew enough of the musical profession to know it was full of pitfalls, disappointments, setbacks, heartbreak, and he was not sure that I would have whatever it took to succeed. Nor was I sure, but I boldly applied to Cambridge, slightly under false pretenses, because I said I wanted to study modern languages, French and German. As soon as I came up for the interviews, I confessed to the senior tutor of Clare, "Well, look, I really want to do music." And he said, "All right."

So I was allowed to follow my true vocation. Nobody stopped me, and no one has stopped me ever since. I'm still doing today what I was doing as that little child in my parent's apartment when I first discovered the out-of-tune upright piano.

There's a story I've told many times, but it's true. At the age of five or six, as an only child, I spent a lot of time by myself, and I would doodle away in a world of my own, singing along in my little treble voice, and just making up music. In a way, that's what I'm still doing, all these years later, except, with a bit of luck I get paid for it. And I can write it down, which I couldn't do then. I only learned to read and write music once I got to school.

**LB: Do you think that being able to compose a tune is a gift?**

**JR:** I would always describe myself as 50% composer and 50% songwriter. Really they're not the same skill. I've always been drawn to melody among those twentieth-century composers where I found it. That often meant songwriters. I owe a huge debt to the classic American songwriters, which I would call the golden age of American musical theater, roughly stretching from Jerome Kern to Stephen Sondheim. The thing I learned from them, which I also learned from the song writing of Schubert, Schumann, and others, is that a tune is a great carrier for the sense of a text. It's like a vector for conveying the text, like shooting an arrow into the heart of the listener.

I would never renounce melody. Of course in twentieth-century concert



John Rutter (copyright Nick Rutter)

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John Rutter in December 2014

music and opera, one doesn't normally go out humming the tunes. The composers of that sort of music are developing music in other ways, discovering new sound worlds, new structures, new interrelationships between music and other worlds of the arts. A lot of contemporary music is inspired by dance, visual arts, poetry, etc. One doesn't go to it expecting the same thing as attending *West Side Story*. Although my training is 100% classical, I've been influenced by music theater and perhaps, to a smaller extent, pop music.

I have this problem that probably goes with age, but pop music stopped for me somewhere after the Beatles, which is a long time ago. "Here, There, and Everywhere" is a lovely song.

I'm not sure that any one pop musician today has any standing like they did. The world of pop music and media was not so fragmented as today. There were not so many radio and television stations, not as many record labels. If you did attain prominence, it is probably greater than anything you could attain now.

The Beatles were so multi-talented. They were very good: great melodists, inventive poets. Their music retains great freshness. I think that's where melody fits in to what I do. I've allowed myself to be influenced by the fields outside of classical music, but it's contained within the framework of my classical training, I think.

**LB: The Beatles created a new sound world as well. When we studied classical music in the 1970s we came home to our dorm and listened to the Beatles. We didn't see it as a problem or incongruity to put those musics next to each other.**

**JR:** I don't think it need be a problem. I must say I'm not too enamored with rock music in church. I think it's too one-dimensional. I think there is a subtlety about the great tradition of church music, and a depth that is more nourishing. I think so much rock music is loud, and all in 4/4, and thus there isn't the same potential for responding sensitively to what is probably the greatest body of texts we have. Anybody who is going to set words to music is sooner or later going to come upon religious texts. They have the great quality of vision and poetry. We have the great fortune in this country, and I'm fortunate to be a member of the last generation to experience the King James Bible and the Prayer Book of 1662 on a daily basis. These words are majestic English, written by Shakespeare's contemporaries, when they knew how to turn a good phrase.

It was ousted about the time I went to university, first the New English Bible, then other translations. We absolutely need the new translations, and I use them, but when I'm looking for words

to set, I find there is more resonance in the historic English of the King James Bible or the old Prayer Book. Somehow it seems to invite music in a way I don't find in contemporary religious writing. This is not to say that we shouldn't persevere with it. I remember the dean of St. Paul's (London) once said to me, "Yes, the contemporary translations of the Bible are not all that fantastic. The only way they'll get better, though, is if we keep persevering with them."

**LB: There are good reasons for changing and updating English language.**

**JR:** Oh, yes. With inclusiveness, and those things, which they weren't worrying about in the 1600s. At the same time, it's good to have a sense of historical imagination, so that when we hear William Byrd setting the words, "Prevent us, O Lord," we know that he didn't mean "stop us, O Lord," but "go before us, O Lord." If we just eradicate that from our religious language, we lose a sense of how flexible and ever-changing language can be.

Or again, "when man goeth forth to his labor," it refers to the German "Mensch." "Mann" in German means a human being, where man in English means a male. In English the same word, unfortunately, serves for both. We need to be aware that a little mental switch goes on and we say, "ah, this is Mensch, this refers to the whole human race." It would be a shame if we lost that completely, though I do see where it is important the people understand the words as they are meant today. However, young people also need to read old poetry and experience old literature. Otherwise they won't be enriched by this changing landscape of the English language, which has been such a wonderfully flexible instrument through the changes of many centuries, and continues to evolve.

**LB: I recently heard a Mass by Jonathan Dove sung at the Bath Abbey. Do you know it?**

**JR:** Yes, I do, and I know Jonathan Dove quite well, a fine composer. Their director of music Huw Williams has not been there very long. He had been at St. Paul's Cathedral, as one of the three organists there. He then moved to be the director of music at the Chapel Royal at St. James's Palace in London, and then moved within the last year to Bath Abbey, where they have a glorious acoustic—a stone fan-vaulted roof very much modeled on King's College. The sound floats around in a particularly beautiful way, I think.

**LB: I saw you had done a Singing Day the previous weekend at Bath Abbey. Can you say a bit about what those Singing Days are all about?**



John Rutter (copyright Collegium Records)

**JR:** That Singing Day was one of about twelve to twenty I do every year. Its purpose is to bring people together to enjoy singing for a day without the pressure of a concert or worship service at the end. I really got the idea from the reading sessions that I was asked to be a part of in the United States, often put on by publishers or universities, denominational summer retreats, where people are handed a pile of music at the door and they sing through it. Generally, the purpose is to acquaint those people with the publishers' music that they might want to use in their own situation. I couldn't help realizing that they were getting pleasure out of just being together, singing, and not having to worry about polishing the music to perfection.

So I wondered if that idea could be brought into Britain, where it's not necessarily all about promoting music as such, but just giving people a chance to sing together. It's aimed at anybody who wants to come. I accept these engagements if I am free, and if the hosts agree to my simple condition that all are welcome. I have ample opportunity to work with professionals. It's nice to embrace the whole domain of people who sing for fun. A lot of the people who come do belong to civic or church choirs. It might be a small choir, though, without a sufficient balance of parts. So to be part of a choir of 450, which was the maximum we could fit into Bath Abbey, was rather inspiring because it's different. I do get people who say they are too shy to audition for a choir. I like it if people bring along youngsters to be introduced, painlessly I hope, to all sorts of choral music. Of course there are those who sight read but are a bit rusty, and it improves their skills just like a muscle that needs exercise. So there are a number of functions.

I try to throw in tips for vocal technique. Particularly the men who come to these events may not have sung recently, or even at all since being a child. They come back to it not knowing how to use their voice properly. A few simple things will often put them back on the track, to be able to control their breath, and make a reasonable sound. So there is some teaching purpose, but really the idea is to spend time singing through a bunch of music. I choose about a 50/50 mix of classical or contemporary composers, perhaps not known to them, and my own works. If I didn't include some of my own work, people would think it's a bit strange. So, more than anything else, what I find striking about these events is how people feel they must tell me what pleasure it's given them at the end of the day. It's almost a physical thing, really, to just say, "I feel so good." Of course you might get something similar with a good yoga class or Pilates, but singing can have the same beneficial effect on us—body and soul.

**LB: And now, as we know more scientifically about brain theory, we can show that it's true.**

**JR:** Of course, exactly. Sometimes people have to discover, or rediscover that for themselves. These Singing Days form an enjoyable part of my life, and I hope that they spread a love of singing, or reinforce it among those that have dropped out of choral singing, or put new heart into those who struggle with their little church choir week by week, and need something to power them up a bit.

I have to say that my days of traveling abroad to various universities and churches have come to an end, voluntarily. I decided I had to prioritize my time. I like to be in other places, but I resent the time I spend traveling to and from them. I know it's quick and easy in comparison to the days before jet travel, but it's still quite tiring. I value increasingly the time I spend at home recording and composing.

**LB: I'd like to hear a bit about what you are thinking about for the future. I saw the recent piece *Visions* you wrote as a violin concerto with boys choir for the Yehudi Menuhin competition. It seemed like a new area for you.**

**JR:** Yes, I never thought I'd end up writing so much choral music, because I simply compose music. I think we delude ourselves if we imagine we are in control of our lives. I don't think I ever did, or do, have a grand master plan for my life in music. If I ever had it, it hasn't turned out the way I thought it would. So many of the paths we take are the result of chance meetings or events we hadn't predicted. If I hadn't met David Willcocks, and if he hadn't been interested in my work, I might never have shown my music to a publisher, and perhaps I might have thought I should teach at a university. If people out there in the world of choral music hadn't gotten hold of some of my early music and requested more of it, there wouldn't be as much as there is. More than three-quarters of my total output is choral. I don't fight that too hard, because, when all is said and done, I love choirs. I grew up singing in them. I feel some sense of coming home to my roots when I write choral music. I love poetry; I love words. Music allied to words is rather special to me.

Sometimes, though, it is nice to go beyond words. That is one of the reasons I thought it would be an interesting challenge to write a work that centers on virtuosic violin writing. It is a twenty-minute work for the winner of the Yehudi Menuhin competition in 2016 and was requested to have a part written for the boys choir of the Temple Church (London), where the concert would be held.

*Visions* is either the only violin concerto with a part for sopranos or it is the only work for soprano voices that has a violin part quite this elaborate. It's a hybrid piece, but one which sprang out of the circumstances. I receive many invitations to write things, but the reason I said yes to this one was that it was different and drew inspiration from the history of the Temple Church itself, which, as Dan Brown's readers will know, has links with the Crusades.

The Knights Templars came back with their plunder from the Holy Land, and given that they thought they had been rather naughty, they should spend it on something worthy. So they founded hospitals, churches, and schools. The round part of the Temple Church was built with money they probably supplied, and it's modeled on the Church of the Holy Sepulchre in Jerusalem. So it was the London base for one of the Crusades. It's a little hard to speak of this now in a time when the Crusades have become quite



politically incorrect. Nonetheless, there is something inspiring about seeing the tombs of the knights, especially when it's dark in the round part of the church. The rest of the church was bombed flat in World War II, but the round part was sturdy and withstood; the nave did not.

**LB: I've visited the Round Church in Cambridge, built in a similar way and time, and find the acoustics are splendid.**

**JR:** The Round Church is very similar. In Cambridge it is sadly no longer used as a church. It is sort of a visitor's center. Of course Cambridge is ludicrously over-churched, and always was. I don't think that all of those church buildings that crowd around here were ever full, even when everybody went to church. It was like a style accessory; we've got to have one. There's been quite a lot of imagination applied to find a role for them all in the twenty-first century.

**LB: The first time I walked into Michaelhouse, a coffee house in a church with choir stalls, an altar, and stained glass windows, I was quite startled. For an American, it felt strange to me.**

**JR:** Michaelhouse Centre is owned by Great St. Mary's, our university church, which has a thriving congregation. They've always had Michaelhouse there, and they scratched their heads a bit to decide what to do with it. I don't think it's been used for worship for many years now. It's not really needed for that purpose, as the university church is just a one-minute walk away. It's a little bit of a shock, I'm sure.

**LB: Do you have the amateur musician in mind when you compose?**

**JR:** If you write for an opera company or orchestra, you're writing for professionals. If you write for choirs, you are generally writing for amateurs or students. That's who make up the majority of the world's choirs. There are a small number of professional European and British choirs, sometimes associated with broadcasting, and certainly university and cathedral choirs that attain a professional level.

The term "professional singer" means something different in the UK than in the United States. Those singers called professional here earn their living solely by singing in professional choirs or vocal ensembles like Tenebrae, Ora, The Sixteen, to name a few. The same pool of singers will populate those groups. There are something like 200 professional small group singers in London. They accept invitations to be in a tour or recording for a group. There is a lot of fruitful interchange.

Many of those singers are from the Oxbridge (Oxford and Cambridge) chapel choirs, and they want to earn their living as singers but they don't necessarily want to be soloists. They are really on a level that is unrealistic for other choirs to match. The best of our collegiate choirs are on a similar level. They can perform music of similar challenge and complexity, not available to your average parish choir or local choral society. As a choral composer you have to know for whom you are writing. I've just been writing the liner notes for Trinity College Choir's CD of Owain Park's music, which is terrific—it creates a sound world opening up before your ears, but don't expect it to be replicated by your local church choir anytime soon.

I don't write primarily for the apex of the choral spectrum. Rather, I've been writing mostly for choirs somewhere in the middle. One has to be mindful of the liturgical context. The surprise to

me is that some pieces I've written like *All Things Bright and Beautiful* and *For the Beauty of the Earth*, the little ditties, which were crafted with the needs and tradition of the American choirs who commissioned them, have begun to filter back over here. I remember thinking, I will never hear *For the Beauty of the Earth* sung by an English cathedral choir. Just yesterday I looked at the YouTube video of it being sung by Winchester Cathedral choristers, and indeed the Queen Mother wanted it sung at her 100th birthday celebration service, which it was. I could have never predicted that. What's happened is that the Church of England has moved its own goalposts a bit, and there has been a loosening up and embracing of a more relaxed, informal kind of church music.

I've been generally aiming at a choir in a specific location. It's always a surprise when a piece gets performed somewhere quite different. I wrote my *Requiem* within the Anglican Catholic tradition, and it gets done a lot in Japan, where there really isn't a strong Christian tradition. One never knows where music will reach, and that's one of the amazing things about it. I always try to write for the performers who will be involved in the first performance. I feel a strong obligation to whoever is doing the piece first. I don't usually think long past that.

**LB: Isn't it interesting that when you write for a particular context, it often finds a new home in a quite unrelated place?**

**JR:** I almost never write for a general purpose, and I don't accept commissions anymore, as I want to use my time for my own projects at my own pace. Things like *Visions* could have never happened if I had been overwhelmed with commissions. This was what I thought was a brilliant idea that was presented to me, and I was glad I had the time to do it.

I still seem to be as busy as ever. The nice thing about being a composer is that no one forces you to retire. You carry on until there is no longer any demand for your services, and of course, composers sometimes carry on even when there is no demand. I hope that day won't come. It's nice to be wanted.

**LB: What do you still want to do and write?**

**JR:** Oh, everything I haven't ever done. I don't want to repeat myself. That's why I'm a bit shy of doing more choral pieces, particularly if they are attached to a particular celebration, a centenary or a conductor's anniversary. I've done all that. I look for the things I've never done before, and I must be realistic. John Williams isn't going to phone me and say, "I really don't want to write the next *Star Wars* score, will you do it for me?" That's not going to happen.

**LB: Would you like that kind of invitation?**

**JR:** Oh, yes, I'd love it. Nor is the Metropolitan Opera going to say, "How about a big new opera for 2020?" It's happened to my young composer friend, Nico Muhly. His new opera, *Marnie*, has been premiered in London. It has also been performed by the Met who actually commissioned it. That happens to someone of his generation, but not to somebody of my generation whose track record is in another field altogether.

Then again, if Cameron Mackintosh, the great theatrical man who backed many a musical, were to say "How about a big Broadway musical?" I wouldn't say no if I had the right idea and the right collaborator to do the book and lyrics. Those

are things I've never done before, so if they came my way, I would love them.

But, I should be very grateful for the opportunities that have come my way, the people I've met, the kind musicians I've worked with, the fine texts I've been privileged to set to music. It's been a rich and varied career so far. I'll be honest with you: I don't usually plan much beyond a week, because you never know what may happen that may change all your plans. It's always a challenge to keep up with the commitments that I have undertaken, which sometimes take longer than I'd planned, or those additional ones that come along that I can't anticipate.

I was amused last year when Helmut Kohl, the former German chancellor, died. He was very much the architect of the European Union, and my *Requiem* was to be used in part at his funeral service in the cathedral in Münster. There was an orchestra already booked when they discovered that his vast bulk and the coffin were so huge, and the pallbearers so many, they weren't going to be able to squeeze past the orchestra, which was off to one side of the chancel steps. They needed to cut the orchestra right down—twelve players had to go.

They asked if I could rescore the *Requiem* movement for the reduced forces that would be at their disposal. I think I got the email on Friday, and they needed the parts on Tuesday. So I dropped what I was doing. It was a flagship event, televised all around Europe, and I couldn't let them down. I hadn't anticipated that, nor had they.

**LB: Did you conduct it?**

**JR:** No, I watched it on television. They did get the coffin past, but only just.

**LB: You were holding your breath?**

**JR:** We all were. They were big strong pallbearers.

**LB: Do you have guidance or encouragement to American church musicians?**

**JR:** Well, you know, hang in there. I think it's always the first thing to notice that church music has the complication of not just writing for a concert hall where you're pretty much in charge. You're part of a team, which is not primarily about music, but is about worship. One must

be sensitive about that. I have been told that one of the most common problems by far is professional-personal relationships between clergy and musicians. It always needs patience and tact and understanding on both sides. When it is achieved, then something rather beautiful can happen.

The problems can be in both directions. Sometimes it's the musician who wants to introduce change, and it's the clergy or the congregation who resist. Sometimes it's the reverse, and it's the clergy or congregation who want music that's more pop oriented, and it's the musician who digs in his/her heels and says, "I don't want to do that." How do you meet in the middle? I don't know.

It can make things difficult. One must be a first-class musician and a first-class diplomat, and to be aware of the winds of change that blow, being able to distinguish between temporary fads that everyone will soon forget, and the changes now that are here for good. It's impossible really to be a successful prophet 100% of the time, but a sense of discrimination, in an altogether good sense, is probably useful. For example, if there is pressure to scratch singing the psalms in the way you are used to, and the new idea is to do them with three chords to a guitar, one must say, "Hold on one minute. This seems to be catching on and isn't going to last."

On the other hand, when there has been a general move to make church music more this or more that, then you must consider whether to go with it or risk being written off as someone who is irrelevant. You should always have as your guiding light the music that is in your heart of hearts. Always be true to that. ■

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.

#### Notes

1. On May 23, 2018, the Provost and Fellows of King's College, Cambridge, announced the appointment of Daniel Hyde as director of music at King's, to take office on October 1, 2019. Hyde currently serves as organist and director of music at St. Thomas Episcopal Church, Fifth Avenue, New York, New York.

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# Minnesota's Northrop organ lives again!

## Aeolian-Skinner Opus 892 restored by Foley-Baker

By Michael Barone

When the University of Minnesota installed a pipe organ in Northrop Auditorium, its 4,800-seat convocation hall, a wise choice was made; they got the best, an Aeolian-Skinner instrument (Opus 892) of four manuals, 6,982 pipes, and 108 ranks. Built in sections between 1932 and 1935, this was one of the largest instruments the company had built to that time, and it remains a remarkable document of a transitional period in the Aeolian-Skinner firm's evolution. The organ retains much of the Ernest M. Skinner aesthetic, but some scaling and voicing details show the new influence of G. Donald Harrison.

Charles Courboin played the organ in Mahler's *Resurrection Symphony* for Eugene Ormandy's landmark 1932 recording with the Minneapolis Symphony, and the instrument made later cameo appearances with the orchestra under the baton of Antal Dorati in Respighi's *Church Windows* and *Roman Festivals*, plus a few other selections.

By the 1970s, changes in fashion and lack of regular maintenance had left the organ unloved and in general disrepair. A comment onstage from Virgil Fox, presenting a Northrop concert with his electronic touring organ, spurred on a university music student, Gordon Schultz, to attempt some rehabilitative work. Schultz, who was apprenticed to the local M. P. Möller representative (and later took over that business), continued to minister to Opus 892 over the ensuing years, allowing the organ to be heard in regular and memorable, if not frequent, concerts during the next several decades. Some artists who performed at Northrop included Christoph Albrecht, Douglas Butler, Thomas Murray, Keith Chapman, and former University organist Edward Berryman.

When the university decided to give Northrop a major \$88.2-million overhaul,

Twin Cities organists and organ lovers banded together to ensure that the restoration of the organ was on the to-do list. In 2011, university funds paid for the careful removal and packing of the entire instrument by the Foley-Baker company, and F-B personnel also worked with the renovation architect and acoustician to ensure that the best possible situation would exist at such time as the pipe organ was reinstalled. Unfortunately, the overall project budget did not include any funds for the actual organ restoration, and when the renewed Northrop reopened in 2014 as a multi-use entertainment and academic venue, Opus 892 remained in storage.

Fortuitously, a specific \$2.5-million bequest from the estate of university alumnus **Dr. Roger E. Anderson** provided the major funding for the \$3.2-million reclamation project that took place over the past three years. All original chest components and pipes were shipped to the Foley-Baker workshop in Tolland, Connecticut, to be cleaned, repaired, releathered, refinished, and ultimately reinstalled. Though the original wooden console shell remains, all keyboards and controls are new, with stops configured in a manner identical to the originals. Installation in sections, according to the building's schedule, took nearly two years. The process was completed in the late spring of 2018, which allowed ample time for troubleshooting.

Formerly the organ sound wafted down from the overhead chamber through an ornate plaster grill in the auditorium ceiling. Depending on the stops used, the effect could be either a delicate wisp of tone or like thunder and lightning from above. Now, the effect is comparable to the restorations of the Sistine Chapel ceiling or Chartres Cathedral; the transformation is considerable. Suddenly details that previously



Console, Aeolian-Skinner Opus 892, Northrop Auditorium, University of Minnesota, Minneapolis, Minnesota (photo credit: Patrick O'Leary)



Left to right: William Chouinard, Helen Jensen, Melanie Ohnstad, Michael Barone, Dean Billmeyer, Laura Edman (absent: Jacob Benda)

had been only vague references now are heard with clarity and precision, allowing the delicacy or incisiveness of the sound to be fully appreciated, a very different experience. Anyone who remembers Northrop's organ from before will be surprised and delighted by the impression made now, because you surely can hear it from a much better perspective than was ever before possible. True, the organist still has the least satisfactory seat, but even that situation is much improved.

The official re-inauguration of Opus 892 took place over the weekend of October 12–13 with two evening concerts by the Minnesota Orchestra, who called the old Northrop Auditorium home between 1929 and 1974. **Osmo Vänskä** conducted the world-premiere of a new score by **John Harbison**, *What Do We Make of Bach?*, with **Paul Jacobs** as soloist, along with the seemingly obligatory *Organ Symphony* (Opus 78) by Saint-Saëns, for which the organ part was played by university professor **Dean Billmeyer**. Harbison's brainy and intriguing new piece provided ample display of instrument and soloist, with plentiful dialogue and a well-integrated organ part within the orchestral texture. It met with a very friendly response, but Jacob's solo encore, a dynamic and expressive interpretation of Bach's *A-Minor Fugue* (BWV 543ii), brought the crowd to its feet.

To further explore the newly available tonal riches of Opus 892, a program entitled "An Intimate Introduction to the Northrop Organ" was arranged for Saturday morning. Introduced by *Pipedreams* host **Michael Barone**, several members of the Twin Cities Chapter of the American Guild of Organists presented varied and colorful repertoire by John Cook, Harold Darke, Edvard Grieg, Clarence Mader, Robert Prizeman, Edward Elgar, Henri Daller, George Fairclough, Camille Saint-Saëns, and Leo Sowerby. Between 400 and 500 people came out to hear **Laura Edman**, **Jacob Benda**, **Helen Jensen**, **Bill Chouinard**, **Melanie Ohnstad**, and **Dean Billmeyer** put

the Aeolian-Skinner through its paces. A two-hour afternoon "open console" made it possible for curious and brave organ fanciers to test play Opus 892.

On December 4 at 7:30 p.m., **Nathan Laube** plays the first solo concert on the organ. The program includes works by Liszt, Wagner, and Reubke, along with the premiere of two Preludes and Fugues by Henry Martin, commissioned by *Pipedreams*. For information: [www.northrop.umn.edu/events/nathan-laube-concert](http://www.northrop.umn.edu/events/nathan-laube-concert).

Thanks and congratulations are due to **Robert Bruininks**, former University of Minnesota president who spearheaded the search for organ project funding, and to **Michael Foley**, **Philip Carpenter**, **Michael McKeever**, and **Milovan Popovic** of the Foley-Baker firm for attention to detail through the entire prolonged process. With their help, and that of many others, Opus 892 has successfully reinstated itself as one of three 108-rank instruments that share the title of second-largest-Minnesota-pipe organ. Welcome home! ■

### Aeolian-Skinner Opus 892 1932–1935

#### GREAT

- 16' Diapason
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Flute Harmonique
- 8' Gedeckt °
- 8' Viola °
- 8' Gemshorn
- 5 1/2' Quint
- 4' Octave
- 4' Second Octave
- 4' Flute °
- 3 1/2' Tenth
- 2 1/2' Twelfth
- 2' Fifteenth
- VII Plein Jeu °
- IV Harmonics
- 16' Contra Tromba °
- 8' Tromba °
- 4' Octave Tromba °
- Chimes (Solo)
- Harp (Ch)
- Celesta (Ch)

° Enclosed

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# An Intimate Introduction to the Northrop Organ, October 13

Fanfare John Cook (1918-1984)  
Laura Edman, organist

*Michael Barone chats with Dean Billmeyer  
and explores the organ's resources*

Fantasy in E, op. 39 Harold Darke (1888-1976)  
Dean Billmeyer, organist

Morgenstimmung, fr. Peer Gynt Edvard Grieg (1843-1907)  
Laura Edman, organist

Bell Serenade Clarence Mader (1919-1971)  
 Afternoon of a Toad Clarence Mader  
Jacob Benda, organist

Chanson de nuit Edward Elgar (1857-1934)  
 Song of Praise Robert Prizeman (b. 1952)  
Helen Jensen, organist

Eventide George Fairclough (1869-1948)  
 Electa ut sol, fr. Cinq Invocations Henri Daller (1849-1934)  
Bill Chouinard, organist

Fantasy in D-flat, op. 101 Camille Saint-Saëns (1835-1921)  
Melanie Ohnstad, organist

Comes Autumn Time Leo Sowerby (1895-1968)  
Dean Billmeyer, organist

## SWELL (enclosed)

16' Bourdon  
 16' Gemshorn  
 8' Geigen Diapason  
 8' Hohlflute  
 8' Rohrflute  
 8' Flauto Dolce  
 8' Flute Celeste  
 8' Salicional  
 8' Voix Celeste  
 8' Echo Gamba  
 8' Echo Celeste  
 4' Octave Geigen  
 4' Flute  
 4' Violina  
 2 1/2' Twelfth  
 2' Fifteenth  
 V Dolce Cornet  
 V Chorus Mixture  
 16' Posaune  
 8' French Trumpet  
 8' Cornopean  
 8' Oboe  
 8' Vox Humana  
 4' Clarion  
 Tremolo  
 Harp (Ch)  
 Celesta (Ch)

4' Octave Gamba  
 III Cornet de Viole  
 16' Corno di Bassetto  
 8' English Horn  
 8' French Horn  
 8' Tuba Mirabilis  
 4' Tuba Clarion  
 Tremolo  
 Harp (Ch)  
 Celesta (Ch)  
 Chimes

## PEDAL

32' Double Open Diapason  
 32' Sub Bourdon \*\*  
 16' Diapason  
 16' Metal Diapason  
 16' Diapason (Gt)  
 16' Contra Basse  
 16' Contra Gamba (Solo)  
 16' Contra Viole (Ch)  
 16' Bourdon  
 16' Gemshorn (Sw)  
 16' Echo Lieblich (Sw)  
 8' Octave  
 8' Cello  
 8' Viole (Ch)  
 8' Gedeckt  
 8' Still Gedeckt (Sw)  
 5 1/2' Twelfth  
 4' Super Octave  
 4' Flute  
 V Harmonics  
 32' Bombarde  
 32' Contra Fagotto (Ch)  
 16' Trombone  
 16' Posaune (Sw)  
 16' Fagotto (Ch)  
 8' Tromba  
 4' Clarion  
 Chimes (Solo)

## CHOIR (enclosed)

16' Contra Viole  
 8' Diapason  
 8' Concert Flute  
 8' Cor de Nuit  
 8' Dulcet II  
 8' Dulciana  
 8' Unda Maris  
 4' Flute  
 4' Gemshorn  
 2 1/2' Nazard  
 2' Piccolo  
 1 3/4' Tierce  
 1 1/2' Lariot  
 III Dulciana Mixture  
 16' Fagotto  
 8' Trumpet  
 8' Orchestral Oboe  
 8' Clarinet  
 Tremolo  
 Harp  
 Celesta

## SOLO (enclosed)

16' Contra Gamba  
 8' Flauto Mirabilis  
 8' Gamba  
 8' Gamba Celeste  
 8' Aetherial Celeste II  
 4' Orchestral Flute

\*\* Originally a resultant below GGGG; 7 new pipes added 2016 by Foley-Baker to complete the register.

## Couplers

Swell to Pedal  
 Great to Pedal  
 Choir to Pedal  
 Solo to Pedal  
 Swell to Pedal 4  
 Choir to Pedal 4  
 Solo to Pedal 4  
 Pedal to Great 8 \*\*\*  
 Swell to Great  
 Choir to Great  
 Solo to Great  
 Swell to Choir



A portion of the reconditioned Swell with flue pipes installed (photo credit: Patrick O'Leary)

Solo to Choir  
 Solo to Swell  
 Great to Solo  
 Swell 16  
 Swell 4  
 Swell to Great 16  
 Swell to Great 4  
 Swell to Choir 16  
 Swell to Choir 4  
 Choir 16  
 Choir 4  
 Choir to Great 16  
 Choir to Great 4  
 Solo 16  
 Solo 4  
 Solo to Great 16  
 Solo to Great 4

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 Pedal Divide \*\*\*  
 All Pistons Next \*\*\*  
 All Swells to Swell

\*\*\* Additions by Foley-Baker 2016

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Michael Barone has worked at Minnesota Public Radio since 1968, for the first twenty-five years as music director and subsequently as host-producer of several nationally distributed programs including The Saint Paul Chamber Orchestra, A Festival of Nine Lessons and Carols, and Pipedreams. He has received significant awards from the American Guild of Organists, Organ Historical Society, and ASCAP, and has been inducted into the Minnesota Music Hall of Fame. Learn more at [www.pipedreams.org](http://www.pipedreams.org).

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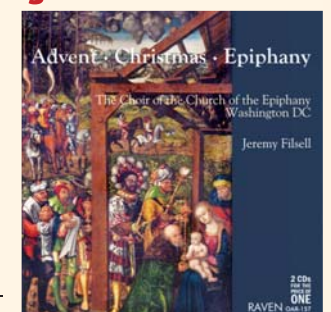
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Emery Brothers,  
Allentown, Pennsylvania  
Stoneleigh,  
Villanova, Pennsylvania

In the Fall of 2017, the Organ Historical Society moved into its new headquarters, Stoneleigh, in Villanova, Pennsylvania, the former home of the John and Chara Haas family. At the time, an Aeolian-Skinner residence organ became available and plans were made to install it in the former living room of Stoneleigh. The organ dates from a crucial period in American organbuilding when, following the Great Depression, organ business declined more than sixty percent, and it was imperative for two of the country's prestigious organ companies, Aeolian and Skinner, to join forces and form a new company, Aeolian-Skinner.

This instrument, which began as Aeolian Opus 1790 (the company's last residence organ), was assigned a Skinner opus number—878—and has an Aeolian-Skinner nameplate. It is not only a remarkable example of a residence organ but has survived in as perfect condition as when it left the factory three-quarters of a century ago. It is now in an ideal setting in which to introduce new generations to the organ as well as to hear the hundreds of recordings made by the world's great organists in the early twentieth century. The installation was accomplished by Emery Brothers of Allentown, Pennsylvania, under the supervision of Adam F. Dieffenbach, a descendent of four generations of Dieffenbach organbuilders, active in Berks County, Pennsylvania.

§

In October 1931, Aeolian sold its last residence organ. The “patron,” as the company referred to its clients, was Charles Walter Nichols (1875–1963), an American chemical engineer who, with his father, William H. Nichols, organized company mergers that eventually formed Allied Chemical & Dye Corporation, a precursor of Allied Signal. Charles Nichols, a vice president and general manager, acquired forty acres in West Orange, New Jersey, that he called Pleasantdale Farm, and built a twelve-bedroom Norman-style summer house there.

As his house was under construction, Nichols signed a contract on October 13, 1931, for a 32-rank Aeolian organ, Opus 1790. According to the cost sheet, the actual price was \$25,474, but Aeolian sold it for \$24,775—a \$700 discount—“to close the deal.” Frank Taft, Aeolian's art director and general manager who had been with the company since 1901, handled the negotiations. Taft held a seat on Aeolian's board of directors, would have known of the impending merger of his company with the Boston firm, and would have advised Charles Nichols that his organ would be installed by the new company.

Installation

Electricity accounted for many changes in traditional organbuilding, from pipe chests and action, to stop unification and borrowing, console design, and stop management. With electricity, the organ could be placed in multiple chambers in the front and sides of churches, moved to the opposite end of the building as an Antiphonal division, and put in a remote location as an Echo. Electricity benefited the installation of organs in private homes in the same way, allowing divisions to be placed at considerable distance from one another—the main organ in the basement, a second division over the entrance hall, the Chimes in a second-floor closet, and an Echo in the attic. The “tone chute” was devised so that the pipe chambers could be located at a distance and the tone channeled through the house, sometimes up a shaft, through a wall, across the ceiling, and down into a room.

With the private home came a new set of organ design requirements and challenges, and the Nichols organ embodied those features for which the Aeolian Company was preeminent in the residence organ field.<sup>1</sup>

- it can be adapted to any house, large or small;
- it is unobtrusive, often occupying space not otherwise of use;
- it is built especially for the place it is to occupy;
- it may easily be made an architectural feature, or on the other hand may be entirely concealed from view;
- it is refined in quality of tone and of superior workmanship.

The organ at Pleasantdale Farm was installed in the basement with no egress whatsoever into the room in which it was to be heard. There were two organ chambers separated by a two-story shaft, roughly eight-feet square. The 26-foot high tone shaft ran to the ceiling of the vestibule, and at its right side was a 5½-foot hole in the living room wall covered by an elaborately carved wooden grille work through which the sound of the organ entered the room. The Great and Solo chambers were in a basement room to the right of the tone chute, and the Swell in a room at the left. The sound of the organ then rose to the house above and filtered into the living room. Frank Taft was aware of the potential problem with hearing the organ when he telegraphed the Aeolian-Skinner office that “Great must be voiced louder than Swell due to its location.”<sup>2</sup>

The organ

The stoplist of this, and most other Aeolian organs, was written in the “simplified” nomenclature adopted in 1907 when the company began printing registration on its player rolls. To make the names of stops as straightforward as



The living room at Stoneleigh, Villanova, Pennsylvania



The basement organ chamber, prior to excavation

possible for the laymen who would be operating the player mechanism, identification was reduced to tone quality. The pitch was eliminated and replaced with an adjective: a 16' Bourdon became a Deep Flute; if it was loud, Deep Flute F; if soft, Deep Flute P. A 4' Flute was a High Flute, a 2' Fifteenth, an Acute Diapason. Assuming a violinist's vibrato would be more familiar than the church organist's Vox Celeste, Aeolian called its celeste rank a Vibrato String F or P.

Aeolian's first organ consoles had traditional drawknobs arranged in horizontal jambs at either side of the keyboards. In 1905, stop control was changed to what has become the company's most

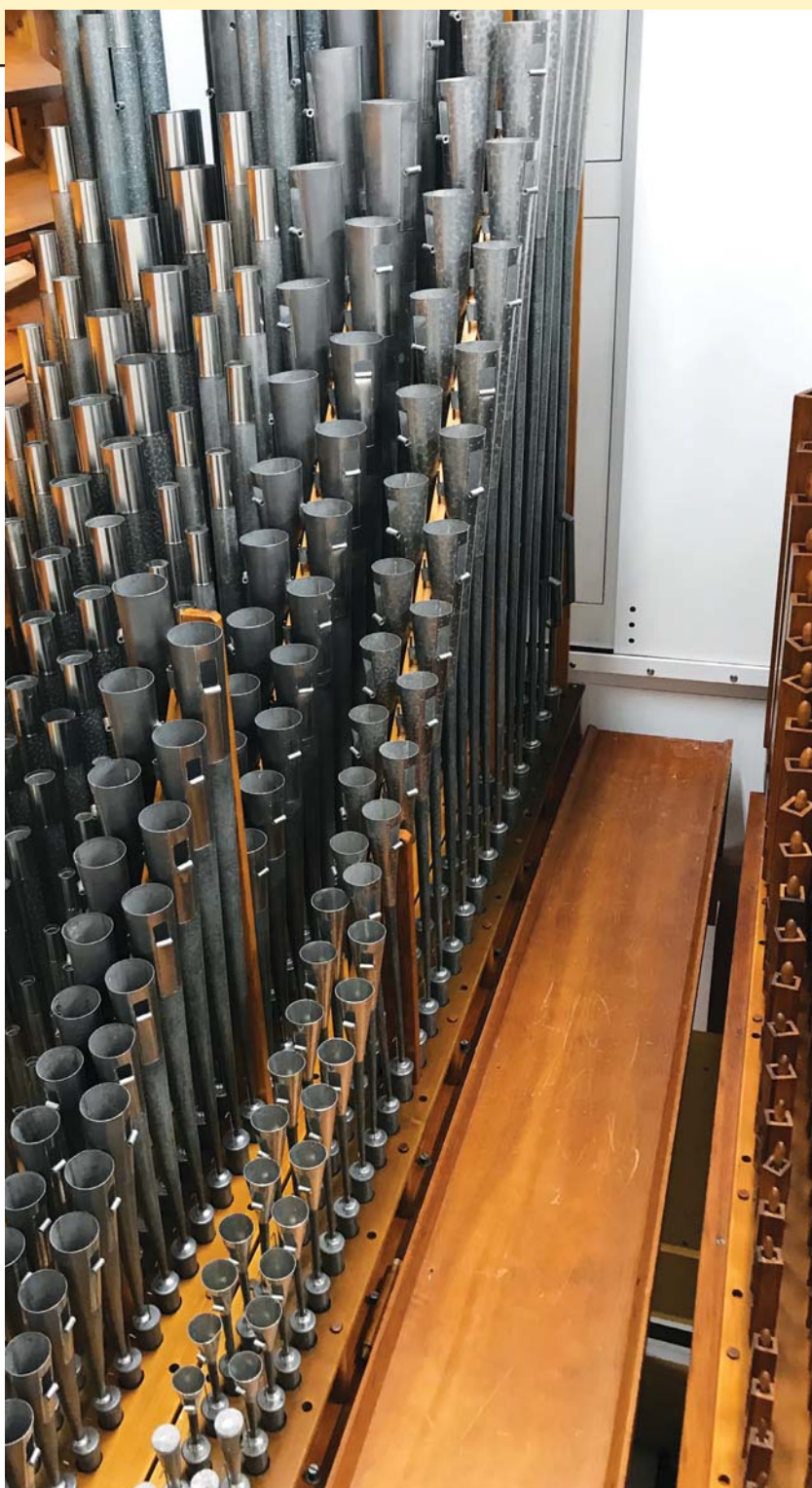
distinctive feature: horizontally arranged domino-shaped rocking tablets set in oblique vertical rows on either side of the keyboards. Aeolian changed their consoles in early 1924 to vertical tilting tablets set in vertical jambs at a 45-degree angle.<sup>3</sup>

Since the Nichols organ was equipped with an Aeolian Duo-Art player, the stoplist contained most of the ranks necessary for the playing of automatic rolls that reproduced the playing of live organists and controlled the registration and expression as well as all the notes. Thus, the Trumpet and Clarinet were on the Great, while the Swell had a second Trumpet (Corno), Oboe, and Vox

Aeolian-Skinner Opus 878/Emery Brothers (2017)

GREAT (II, enclosed)		SWELL (III, enclosed)		CHOIR (I, duplexed from Gt)		SOLO (floating, enclosed)	
8' First Diapason	73	16' Flute (ext 8')	12	8' Diapason (Second)		8' Flute F	73
8' Second Diapason	73	8' Diapason	73	8' Flute F		8' String F	73
8' Flute F	73	8' Spanish Flute	73	8' Flute P		8' String F Vibrato	73
8' Flute P	73	8' String F	73	8' String F		8' French Horn	73
8' String F	73	8' String F Vibrato	73	8' String P		8' Tuba	73
8' String P	73	8' String P	73	4' Flute		Solo to Choir	
4' Octave	73	8' String P Vibrato (TC)	61	2' Piccolo		Solo to Great	
4' Flute	73	4' Flute	73	8' Trumpet		Tremolo	
2' Piccolo	61	2' Flageolet (fr. 4')		8' Clarinet		ECHO (III, enclosed)	
8' Trumpet	73	Mixture V	305	Chimes		8' Diapason	73
8' Clarinet	73	8' Corno	73	8' Harp (TC)		8' String	73
Chimes		8' Oboe	73	4' Celesta		8' Flute	73
8' Harp (TC, 61 bars)		8' Vox Humana	73	Choir Unison Release		8' Vox Humana	73
4' Celesta (ext Harp)		Swell Unison Release		Choir 4		Tremolo	
Great Unison Release		Swell 4		Choir 16		Chimes (20 tubes)	
Great 4		Swell 16		Tremolo			
Great 16		Tremolo					
Tremolo							





Swell division pipework, including full-length Skinner Oboe

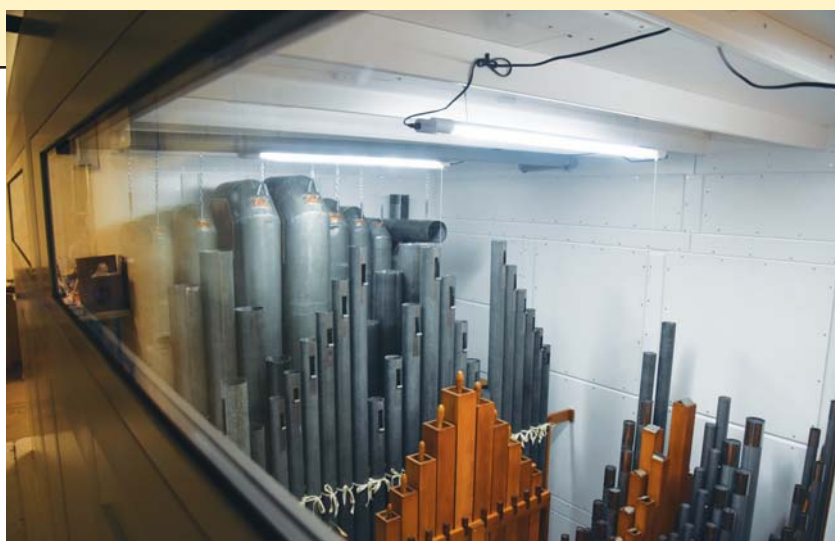
Humana. The rolls did not specify either a 2' or a mixture on the Swell (stops present on this organ), but they did call for a three-rank Echo division, and a 16' Bassoon in the Pedal (the Echo was added five years later, and a 32' Resultant was specified in place of a Bassoon).<sup>4</sup> A luxurious five-rank Solo division was also provided. Aeolian economized only with the 97-pipe unit flute on the Swell, the 8' extension of which, the Spanish Flute, was more frequently encountered as a Flute Español.<sup>5</sup> By July 1932, when the chests were laid out, the two soft Swell strings, Salicional and Vox Celeste, had

been changed to a Flauto Dolce and a tenor C Flute Celeste—the only celeste rank that does not extend full compass. This change is not reflected in the stop tablets, which still read Vibrato String P and String PP.

The five-rank Swell mixture is based on 4' pitch, and the pipes are string scale with narrow mouths. This differs from Aeolian's standard soft string mixture, originally called a Serafino, which was a Dolce Cornet with an 8' (that began at tenor C) and 4' added, and except for the Quintadena basses, were composed of Aeoline or Viol d'Orchestre pipes.<sup>6</sup> Its composition is:

C-A 8-15-19-22-24  
A#-c3 8-12-15-17-19  
c#3-c4 8-10-12-15-15

From the beginning, Charles Nichols's organ was something of a hybrid, apparently assembled from whatever was available as Aeolian-Skinner completed the unfinished installations of the two companies. The console and bench, "of Aeolian standard design," may have already been built. The chests are Skinner, but the reservoirs are Aeolian. The swell shades are Skinner, but their motors are Aeolian. The Harp and Chimes are both Aeolian. Most of the pipework is Skinner, but we know from shop notes that the 97-pipe Swell 16' unit flute was all Aeolian and that the



Great/Choir division pipework, seen through windows built into the organ enclosure



Steve Emery tuning in the Swell at Stoneleigh

first two octaves of the wooden Pedal 16' Bourdon were Aeolian and notes 25 to 44 were Skinner.<sup>7</sup> Not unusual, two ranks of pipes intended for other organs ended up in the Nichols instrument, in particular the Solo Gamba Celeste and Pedal 16' Violone, both of which came from Opus 1649, owned by George Douglas Clews of South Orange, New Jersey.<sup>8</sup> Surprisingly, the Clarinet is not the usual free reed, as specified in the contract, but a regular beating-reed rank, and the customary 1/4-length Aeolian Oboe is, instead, a full-length Skinner Oboe.

The organ was installed in the house at Pleasantdale Farm in late summer of 1932. It immediately became apparent that the Great division was too soft and "ineffective." In January 1933, G. Donald Harrison ordered the wind pressure raised one inch to seven inches, four ranks replaced, and the Great Trumpet and Clarinet revoiced on the new wind pressure and made "as loud as possible."<sup>9</sup> The First Diapason was made the Second, with a new Diapason from tenor C (scale 40, 3/8 mouth), and the 4' Octave was replaced with a new one (scale 56, 3/8 mouth). It was planned to change the stop wires of the Flute F and String F to make them the Flute and String P and replace them with a new Flute Harmonique and string rank, but these changes were never made.

After the 1932 volume increase, nothing further was done until five years later when, on July 7, 1937, probably at the suggestion of organist Archer Gibson who played frequently for the family, Nichols signed a contract for a four-rank Echo division: Diapason, Flute, String, and Vox Humana, plus a Tremolo. This was installed in a hall closet next to the tone chute. The three chests were stacked in order for the four ranks to fit in the cramped space, and the sound was conveyed through a two-foot by two-foot tone chute that extended some thirty feet inside the wall before exiting in the middle of the living room.

The organ received regular maintenance six times a year, every other month, until July 30, 1960, when Charles Nichols received a letter giving him thirty days' notice that Aeolian-Skinner's New York office was discontinuing service. "Mr. Martin Eisel of our New York staff has retired, and sufficiently-trained personnel simply is not available to handle this work."<sup>10</sup>

After Charles W. Nichols's death on April 26, 1963, Pleasantdale Farm became the property of Allied Signal, which used it as a corporate training retreat. In 1994, it was no longer required, and the company wanted to sell it to a developer. It being the last gentleman's farm in Essex County, the newly formed West Orange Historic Preservation Commission tried to have the property designated a historic landmark, but Allied Signal assembled enough "authorities" to testify to the estate's historic insignificance. At a town council hearing, Newark architect Harry B. Mahler described the house as "neo-historical eclectic with Norman overtones," that the architect was influenced by the owner's wishes, and that the main house lacked an overall harmony of design. "It's a mishmash or conglomeration of styles, forms, and materials which include Roman, Norman and Gothic, which are put together like pieces of a fruit salad and which the architect lost control of."<sup>11</sup> Failing landmark status, the property was sold to a restaurateur, who opened it as Pleasantdale Château and Conference Resort.

In the thirty-five years since Aeolian-Skinner discontinued maintenance service of the organ, the chambers had not been touched and everything remained in immaculate condition. Residence organs never had much success after the original owner died or the house was sold—if not demolished. Not only were residence organs not maintained after the house changed hands, but the console was often removed and

#### Stoneleigh, Villanova, Pennsylvania

##### PEDAL

32' Resultant	12
16' Diapason (ext Gt)	44
16' Flute F	
16' Flute P (Sw)	
16' Violone	32
8' Flute F (fr. 16')	
8' Flute P (Sw)	

Aeolian-Skinner Organ Co., Inc. Opus 878 (1931). 3 manuals, 49 stops, 37 ranks. Originally built for the C. W. Nichols residence in West Orange, New Jersey.





Echo chamber interior

destroyed, and the pipe chambers used as storage space, subject to water damage, and derelict. The only change at Pleasantdale was that console had been removed from the living room but stored in the basement.

Curt Mangel, the man responsible for the restoration of the great Wanamaker organ in Philadelphia, bought the Pleasantdale organ in 1995, removed it, and restored the console. He later sold it to Fred Cramer of Pittsburgh, who partially restored the organ. When Cramer decided to retire, he offered to sell it back to Mangel, at which point, negotiations were underway for the OHS to occupy Stoneleigh, and Fred Hass seized the opportunity to have Aeolian-Skinner Opus 878 installed in the family's former residence.

Stoneleigh

The premise of Stephen King's novel *Pet Sematary* is "they never come back the same" and this applies to Opus 878, but in a positive way. In its original placement, it is doubtful if twenty percent of the organ could be heard—and that at the remove of an entire floor level and a room—the tone had to make two right angles and rise 26 feet before exiting a hole in the wall. In the case of the Echo Organ, its sound was imagined traveling through a 30-foot pipe in the wall before being heard. The situation was in no way optimum for the transference of musical sound. Now, at Stoneleigh, Opus 878 is ideally situated in chambers directly under the room in which it is heard.

The installation was not without difficulties, however, and for the 8½-foot-high basement to accommodate the organ chamber it had to be excavated to a depth of 14½ feet. The underlying stone and granite had to be jackhammered and then the walls of the house reinforced. Each organ chamber was elegantly and spaciouly laid out so that personnel can move about comfortably and all pipes are within reach for tuning. Every piece of wood was refinished and shellacked, pipes are as shiny as when new. Since its acquisition, Emery Brothers, as well as other subcontractors, did considerable restoration work to several of the organ's components when the OHS acquired the organ. In the original installation, the metal Pedal 16' Diapason stood upright in the Swell chamber, but at Stoneleigh the bottom octave had to be mitered, which was done by A. R. Schopp's Sons and included reinforcing springs to reduce pressure on the joints. Schopp also mitered the wooden basses of the 16' Violone, which are now mounted horizontally.

A large library of Aeolian Duo-Art rolls was also acquired from Curt Mangel, and the Duo-Art player has been masterfully restored by Chris Kehoe. The Concertola, the remote roll changer,



The staircase at Stoneleigh, under which is the tonal egress for the Echo division

is currently being restored by Kegg Pipe Organ Builders of Hartville, Ohio.

The organ is heard in the 24-foot by 36-foot living room through 4-foot by 6-foot bronze grilles in the floor at either side of the fireplace, devised by Curt Mangel. The console sits in a bay window at the right of the fireplace. Mangel also arranged for the clever installation of the Echo organ under the grand staircase in the hallways adjacent to the living room, which speaks through a grille in the side of the stairs.

*Learn more about the installation of Aeolian-Skinner Opus 878 at [www.emerybrothers.com](http://www.emerybrothers.com).*

*The author wishes to thank those who assisted in the preparation of this article: Christopher Kehoe, project and site manager for the Stoneleigh organ installation; Curt Mangel, designer of the installation; and Bynum Petty, OHS archivist.*

*Rollin Smith is the Organ Historical Society's director of publications and editor of The Tracker. He was awarded the Nicholas Bessaraboff Prize by the American Musical Instrument Society for his book Pipe Organs of the Rich and Famous, published by the OHS Press in 2014. The second edition of his The Aeolian Pipe Organ and Its Music has just been published.*

Notes

1. Advertisement for the Aeolian-Pipe-Organ, *Architecture*, vol. 27, no. 1 (January 15, 1913): 22.
2. Telegram from Frank Taft to A. Perry Martin, July 14, 1932.
3. In late 1923, Aeolian had extended its pedal compass from 30 notes to what was, by then, the industry standard, 32 notes.
4. In the extant jack box, the 16' Violone and Diapason were wired to come on together whenever the Bassoon was called for in the Aeolian Duo-Art rolls. The Violone came on alone when the Pedal String was called for. Information supplied by Chris Kehoe.
5. Its first appearance of the Flute Español was in Opus 1598, for William K. Vanderbilt, Jr., at Eagle Rock, the contract of which was signed on January 15, 1926.
6. Thanks to OHS archivist Bynum Petty for the analysis and composition of the Swell mixture.
7. Shop notes for Opus 878, July 28, 1932.
8. Ibid. George Douglas Clews (1886–1940) was treasurer of the Atlantic and Pacific Tea Co. and grandson of George Huntington Hartford, founder of the grocery chain. "He could play virtually any musical instrument, but the organ in his home received his particular attention." "Kin of A. and P. Founder Dies," *Jersey Journal* (December 6, 1940): 10.
9. Order from G. Donald Harrison, assistant general manager, to A. Perry Martin, January 25, 1933.
10. Letter of July 30, 1963, from treasurer of Aeolian-Skinner to C. W. Nichols.
11. Carlotta Gulvas Swarden, "West Orange Journal: Town and Company at Odds Over an Estate," *New York Times* (November 20, 1994): 2.



Gregory Gyllsdorff residence, Rockford, Illinois



Console

Fabry Inc. Pipe Organ Builders, Antioch, Illinois Gregory Gyllsdorff residence, Rockford, Illinois

The 2½ rank all-exposed instrument was built in 1970 by M. P. Möller of Hagerstown, Maryland, as their Opus 10708 and installed at the DeKoven Episcopal Foundation of Racine, Wisconsin. When the Episcopal Foundation closed its doors, the instrument was sold. During

the next several years Fabry, Inc., added a swell box and five additional ranks, bringing this instrument to a total of 7½ ranks, a set of chimes, and a Zimbelstern handbell unit. Fabry, Inc., also converted the DC relay system to a Peterson diode matrix system and added a Peterson Single Board Duo-Set combination action.

In 2017, Fabry, Inc., re-engineered the instrument to fit into Gregory Gyllsdorff's music room, and to save space, installed the blower, wind supply reservoir, and the chamber's solid state relay on the front wall of the garage. This isolated the equipment and allowed for an air intake from the home for tempered air.

On August 28, 2017, Gyllsdorff entertained the Rockford Chapter of the American Guild of Organists at his home where a blessing was given for the home and the pipe organ.

Photo credit: David Fabry, Jr.

M. P. Möller/Fabry, Inc.

Gregory Gyllsdorff residence, Rockford, Illinois

GREAT		PEDAL	
8'	Principal (unenclosed, 61 pipes)	32'	Resultant (Gt 8' Rohrflute)
8'	Rohrflute (enclosed, 97 pipes)	16'	Bourdon (ext Gt 8' Rohrflute)
4'	Principal (enclosed, 73 pipes)	8'	Principal (Gt)
4'	Rohrflute (ext 8')	8'	Rohrflute (Gt)
2½'	Twelfth (ext, 4' Principal)	4'	Choral Bass (Gt 8' Principal)
2'	Rohrflute (ext 8')	32'	Contra Fagotto (wired fr 16')
8'	Schalmei (enclosed, 61 pipes)	16'	Fagotto (32 pipes)
4'	Schalmei (fr 8', top octave repeats)	8'	Schalmei (Gt)
	Chimes (21 tubes)	4'	Schalmei (Gt)
	Zimbelstern (5 handbell unit)		Great to Pedal 8
	Swell to Great		Swell to Pedal 8
	Pedal to Great		MIDI to Pedal
	MIDI to Great		
SWELL		Accessories	
8'	Principal (Gt)	12	General pistons (thumb and toe)
8'	Rohrflute (Gt)		General Cancel (thumb)
8'	Erzähler (unenclosed, 61 pipes)		Set (thumb)
8'	Erzähler Celeste (unenclosed, TC, 49 pipes)		Swell to Pedal reversible (thumb and toe)
4'	Principal (Gt 4')		Great to Pedal reversible (thumb and toe)
4'	Rohrflute (Gt)		Swell to Great reversible (thumb)
2½'	Nazard		Pedal to Great reversible (thumb)
2'	Principal (ext Gt 4')		32' Resultant reversible (toe)
1½'	Larigot (enclosed, TG, 42 pipes)		32' Fagotto reversible (toe)
8'	Schalmei (Gt)		Zimbelstern reversible (thumb and toe)
4'	Schalmei (Gt)		Tutti reversible (thumb and toe)
	Tremolo (entire organ)		Balanced Swell shoe
	MIDI to Swell		Balanced Crescendo shoe
			Indicator Lights: Power, Crescendo, Tutti
			Chime Volume Control



# 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  
Christmas brass & organ concert; Church of the Transfiguration, Orleans, MA 7:30 pm  
Festival of Carols; First Congregational, Cheshire, CT 5 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Christmas concert; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm  
Lessons & Carols; St. John Cantius Catholic Church, Chicago, IL 7 pm

16 DECEMBER  
**Diana Chou**; Center Church on the Green, New Haven, CT 5 pm  
Christmas concert; St. Ignatius Loyola, New York, NY 3 pm  
Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
Carol concert; Madison Avenue Presbyterian, New York, NY 4 pm  
Britten, *A Ceremony of Carols*; Holy Trinity Lutheran, New York, NY 5 pm  
**Anna Lapwood**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
Vox Amadeus, Handel, *Messiah*; St. Katharine of Siena Catholic Church, Wayne, PA 4 pm  
Lessons & Carols; Cathedral of Mary, Our Queen, Baltimore, MD 4 pm  
**Joseph Fala**; Duke University Chapel, Durham, NC 5:15 pm  
**Richard Spotts**; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm  
Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
Christmas concert; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
Lessons & Carols; Calvary Episcopal, Louisville, KY 4 pm  
Lessons & Carols; Christ Church Cathedral, Lexington, KY 7 pm  
**Matthew Haider**; Loyola University, Chicago, IL 3 pm  
Apollo Male Chorus; Luther Seminary, St. Paul, MN 3:30 pm

17 DECEMBER  
Sumrall High School Women's Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
Handel, *Messiah*, Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm  
Lessons & Carols; First Baptist, Cleveland, OH 4 pm

18 DECEMBER  
**James Kennerley**; Merrill Auditorium, Portland, ME 7:30 pm  
Britten, *A Ceremony of Carols*; Christ Church Cathedral, Cincinnati, OH 12:10 pm

19 DECEMBER  
Freeport High School Chorale; St. Patrick's Cathedral, New York, NY 1:45 pm  
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm  
TENET, Handel, *Messiah*; St. Vincent Ferrer Catholic Church, New York, NY 7:30 pm  
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Betty Jo Couch**; Advent Lutheran, Melbourne, FL 12 noon  
**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am  
Advent Lessons & Carols; St. Giles Episcopal, Northbrook, IL 4 pm

20 DECEMBER  
Christmas concert; St. Patrick's Cathedral, New York, NY 7 pm  
TENET, Handel, *Messiah*; St. Vincent Ferrer Catholic Church, New York, NY 7:30 pm  
**Richard Benedum**; Christ Episcopal, Bradenton, FL 12:15 pm  
Christmas Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

21 DECEMBER  
Quire Cleveland, Charpentier, *Midnight Mass*; Holy Trinity Lutheran, Akron, OH 7:30 pm  
Britten, *A Ceremony of Carols*; Christ Church Cathedral, Lexington, KY 12 noon  
**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

22 DECEMBER  
**Daniel Hyde**, Messiaen, *La Nativité du Seigneur*; St. Thomas Church Fifth Avenue, New York, NY 3 pm  
The King's Singers; Washington National Cathedral, Washington, DC 7:30 pm  
Lessons & Carols; Christ Church Cathedral, Cincinnati, OH 7 pm  
Quire Cleveland, Charpentier, *Midnight Mass*; Lakewood Congregational, Lakewood, OH 8 pm  
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm

23 DECEMBER  
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Christmas Lessons & Carols; Washington National Cathedral, Washington, DC 6 pm  
Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm  
Quire Cleveland, Charpentier, *Midnight Mass*; Our Lady of Peace Catholic Church, Cleveland, OH 4 pm  
Lessons & Carols; Christ Church Cathedral, Cincinnati, OH 4:30 pm  
Britten, *A Ceremony of Carols*; Fourth Presbyterian, Chicago, IL 9:30 & 11 am

24 DECEMBER  
Christmas Lessons & Carols; Grace Church, New York, NY 8 pm  
Christmas Lessons & Carols; Washington National Cathedral, Washington, DC 6 pm  
Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm  
Saint-Saëns, *Christmas Oratorio*; St. Giles Episcopal, Northbrook, IL 10:30 pm

25 DECEMBER  
**George Fergus**; Washington National Cathedral, Washington, DC 1:30 pm  
Mozart, *Coronation Mass*; Church of St. Agnes, St. Paul, MN 12 midnight & 10 am

30 DECEMBER  
Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 11:15 am  
Christmas Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 10 am  
**Nicholas Schmelter**; Christ the Good Shepherd Catholic Parish (St. Helen Campus), Saginaw, MI 4 pm  
Schubert, *Mass in G*; Church of St. Agnes, St. Paul, MN 10 am

31 DECEMBER  
Concert for Peace; Cathedral of St. John the Divine, New York, NY 7 pm  
**Paul Cienniwa**, harpsichord, Bach, *Goldberg Variations*; St. Paul's Episcopal, Delray Beach, FL 4 pm

1 JANUARY  
**Karen Beaumont**; Salem Lutheran, Milwaukee, WI 2 pm

3 JANUARY  
TENET; Church of St. Jean Baptiste, New York, NY 7 pm  
+ **Nathan Laube**; Holy Name of Jesus Catholic Cathedral, Raleigh, NC 7 pm  
**David Jonies**; St. Peter Catholic Cathedral, Marquette, MI 7 pm

4 JANUARY  
TENET; Fifth Avenue Presbyterian, New York, NY 7 pm  
**Karen Beaumont**, with cello; Grace Lutheran, Milwaukee, WI 5 pm

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for more information and to nominate.

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# 20 UNDER 30

## Calendar

### 5 JANUARY

TENET, Blue Heron, Dark Horse Consort; Fifth Avenue Presbyterian, New York, NY 7 pm  
Epiphany Evensong; Emmanuel Episcopal, Chester Parish, Chestertown, MD 6 pm

### 6 JANUARY

Diana Chou; St. John's Episcopal, West Hartford, CT 12:15 pm  
Menotti, *Amahl and the Night Visitors*; Grace Church, New York, NY 4 pm  
Bach, Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm  
James Wetzel; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
TENET; Church of St. Jean Baptiste, New York, NY 7 pm  
Edward Tipton; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm  
Epiphany Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm  
Mozart, *Piccolomini Mass*; Church of St. Agnes, St. Paul, MN 10 am

### 8 JANUARY

Mario Ciefferri; Central Synagogue, New York, NY 12:30 pm  
Paul Barte; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 11 JANUARY

Michael Unger; Cathedral Church of the Advent, Birmingham, AL 7:30 pm  
Nicholas Schmelter, with flute; First Presbyterian, Caro, MI 12 noon  
Aaron Tan; Ball State University, Muncie, IN 7:30 pm  
Peter Richard Conte & Andrew Ennis, duo organists; Rockefeller Chapel, University of Chicago, Chicago, IL 8 pm

### 12 JANUARY

Brian Kapp & David Tryggstad; Sacred Heart Music Center, Duluth, MN 2 pm  
Syvati Duo; Good Shepherd Catholic Church, Golden Valley, MN 6:15 pm

### 13 JANUARY

The Chenaults; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
Gail Archer; Reformed Church of Bronxville, Bronxville, NY 3 pm  
David Briggs; Cathedral of St. John the Divine, New York, NY 5 pm  
David Enlow; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Geoffrey Ward; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm  
Isabelle Demers; Lutheran Church of the Redeemer, Atlanta, GA 7 pm  
Katelyn Emerson; St. John's Episcopal Cathedral, Jacksonville, FL 4 pm  
Todd Wilson, silent films, *The Kid* and *Big Business*; Baldwin Wallace College, Berea, OH 7 pm  
Karel Paukert; St. Luke's Episcopal, Evanston, IL 3:30 pm  
James Russell Brown; St. Giles Episcopal, Northbrook, IL 4 pm  
Haydn, *Theresienmesse*; Church of St. Agnes, St. Paul, MN 10 am

### 14 JANUARY

Katelyn Emerson, children's programs; St. John's Episcopal Cathedral, Jacksonville, FL 10:30 am & 4:30 pm

### 15 JANUARY

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

### 17 JANUARY

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

### 18 JANUARY

Christopher Jacobson; Christ Episcopal, Easton, MD 7:30 pm  
Rhonda Edgington, with trumpet; Fourth Presbyterian, Chicago, IL 12:10 pm

### 19 JANUARY

Yale Schola Cantorum; Christ Church, New Haven, CT 7:30 pm  
Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 3 pm  
Paul French & Benjamin Rivera, workshop; Church of the Ascension, Chicago, IL 10 am

### 20 JANUARY

Renée Anne Louprette, with uilleann pipes; St. Ignatius Loyola, New York, NY 3 pm  
Monica Czausz; St. Vincent Ferrer Catholic Church, New York, NY 4:30 pm  
Robert McCormick; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
Kirk Michael Rich; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm  
Eric Plutz; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Three Choirs Festival; Christ Church Cathedral, Louisville, KY 3 pm  
Choral Evensong; Christ Church Cathedral, Lexington, KY 4 pm  
Nicholas Schmelter, with flute; St. Paul's Episcopal, Flint, MI 4 pm  
Craig Cramer; Goshen College, Goshen, IN 4 pm  
Corrado Cavalli; Loyola University, Chicago, IL 3 pm  
Gounod, *St. Cecilia Mass*; Church of St. Agnes, St. Paul, MN 10 am

### 22 JANUARY

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

### 23 JANUARY

Students from The Juilliard School; Central Synagogue, New York, NY 12:30 pm  
Alcee Chriss; Kravis Center for the Performing Arts, West Palm Beach, FL 7:30 pm

### 24 JANUARY

East West Trio; St. Patrick's Cathedral, New York, NY 7 pm  
Choir concert; Church of St. Luke in the Fields, New York, NY 8 pm

### 25 JANUARY

Tom Trenney; First Presbyterian, Gainesville, FL 7:30 pm  
The Chenaults; Calvary Episcopal, Memphis, TN 7:30 pm  
Birmingham Boys Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon  
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm  
David Jonies, with trumpet; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 27 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
Yale Camerata; Congregational Church, Naugatuck, CT 5 pm  
James Kennerley; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Alan Morrison; Ursinus College, Collegeville, PA 4 pm  
Jens Korndörfer; Duke University Chapel, Durham, NC 5:15 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
Gail Archer; Our Lady of Grace Catholic Church, St. Petersburg, FL 3 pm  
Ken Cowan, hymn festival; DeSantis Family Chapel, West Palm Beach, FL 4 pm  
Tom Trenney; First Presbyterian, Gainesville, FL 10:55 am worship service; 5 pm hymn festival  
Michael Emmerich; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 8 pm  
James Russell Brown; Northern Illinois University, DeKalb, IL 3 pm  
Haydn, *Die kleine Orgelmesse*; Church of St. Agnes, St. Paul, MN 10 am

### 28 JANUARY

Aaron Tan & Grant Wareham; Woolsey Hall, Yale University, New Haven, CT 5 pm  
Jill Hunt; Presbyterian Homes, Evanston, IL 1:30 pm

### 29 JANUARY

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

### 30 JANUARY

Patrick Kronner; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 12:15 pm



## Calendar

### UNITED STATES West of the Mississippi

#### 15 DECEMBER

Apollo Male Chorus; Lutheran Church of the Good Shepherd, Minneapolis, MN 7:30 pm

**Jordan Smith, Jason Alden, Katie Minion, & Graham Schultz**, with trumpets; Christ the Servant Lutheran, Allen, TX 7 pm

Northwest Boychoir, Lessons & Carols; Trinity Lutheran, Lynnwood, WA 7:30 pm  
Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 3 pm

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

#### 16 DECEMBER

Handel, *Messiah* Sing-along; St. Olaf Catholic Church, Minneapolis, MN 6:30 pm  
Lessons & Carols; Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

Lessons & Carols; St. Mary Basilica, Phoenix, AZ 5 pm

Northwest Boychoir, Lessons & Carols; Holy Rosary Catholic Church, West Seattle, WA 7:30 pm

Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 3 pm  
Christmas concert; St. Paul's Episcopal, Burlingame, CA 4 pm

Choral Evensong; Church of the Advent of Christ Our King, San Francisco, CA 4 pm  
Christmas concert; La Cañada Congregational, Flintridge, CA 4 pm

#### 17 DECEMBER

Brass and organ Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 4 pm

#### 18 DECEMBER

**Jonathan Dimmock**; Cathedral of Christ Our Light, Oakland, CA 7:30 pm

#### 19 DECEMBER

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

#### 20 DECEMBER

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

#### 21 DECEMBER

**Jacob Benda**; Nativity of Mary Catholic Church, Bloomington, MN 7 pm

Northwest Boychoir, Lessons & Carols; Holy Rosary Catholic Church, West Seattle, WA 7:30 pm

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

#### 22 DECEMBER

Northwest Boychoir, Lessons & Carols; Benaroya Hall, Seattle, WA 7:30 pm

Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 3 pm

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

#### 23 DECEMBER

**Mark Fideldy**; Gethsemane Lutheran, Hopkins, MN 4 pm

Northwest Boychoir, Lessons & Carols; First Presbyterian, Seattle, WA 7 pm

Christmas concert; Grace Episcopal Cathedral, San Francisco, CA 3 pm

**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

#### 24 DECEMBER

**Frederick Swann**; St. Margaret's Episcopal, Palm Desert, CA 10:30 pm

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

#### 29 DECEMBER

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

#### 30 DECEMBER

**Christoph Tietze**, with flute; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

#### 31 DECEMBER

New Year's choir and orchestra concert; St. James Catholic Cathedral, Seattle, WA 7:30 pm

**James Welch**; St. Mark's Episcopal, Palo Alto, CA 8 pm

#### 1 JANUARY

**Amanda Mole**; Christ the King Lutheran, Houston, TX 6 pm

#### 5 JANUARY

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

#### 6 JANUARY

**Nathan Laube**; Fresno State University, Fresno, CA 3 pm

Epiphany Lessons & Carols, Golden Gate Boyschoir & Bellringers and St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

#### 12 JANUARY

Durufle, *Requiem*; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

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## Calendar

**Alexander Frey**, masterclass; St. Edmund's Episcopal, Pasadena, CA 10 am

13 JANUARY

**Craig Cramer**; Episcopal Church of the Transfiguration, Dallas, TX 7 pm

**Joshua Stafford**; California Polytechnic University, San Luis Obispo, CA 3 pm

**Bruce Neswick**; Grace Episcopal Cathedral, San Francisco, CA 4 pm

**Kevin Duggan**; St. James's Episcopal, Los Angeles, CA 6 pm

14 JANUARY

**Joshua Stafford**; California Polytechnic University, San Luis Obispo, CA 3 pm (children's matinee)

**Alexander Frey**; Pasadena Presbyterian Church, Pasadena, CA 8 pm

18 JANUARY

**Wyatt Smith**; Christ Episcopal, Tacoma, WA 12:10 pm

19 JANUARY

**Alcee Chriss**; Texas Christian University, Fort Worth, TX 7 pm

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

20 JANUARY

**Andrew Peters**, with horn and alphon; Second Presbyterian, St. Louis, MO 4 pm

**Janette Fishell**; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm

**Agnieszka Kosmecka**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

25 JANUARY

**Paul Jacobs**; St. Mark's Episcopal Cathedral, Seattle, WA 8 pm

26 JANUARY

**Stephen Hamilton**, workshop; Westminster Presbyterian, Minneapolis, MN 9:30 am

**Stephen Hamilton**; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

27 JANUARY

**Monica Czausz**; Mount Olive Lutheran, Minneapolis, MN 4 pm

**Wyatt Smith**; University of Puget Sound, Tacoma, WA 2 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm

### INTERNATIONAL

15 DECEMBER

**Jürgen Wolf**; Kiliansdom, Würzburg, Germany 4 pm

**Ansgar Schlei**, with brass; Willibrordi-Dom, Wesel, Germany 6:30 pm

**Ralf Borghoff**; St. Laurentius, Erwitte, Germany 7:30 pm

**Umberto Pineschi**; Salesian Church, Pistoia, Italy 5 pm

16 DECEMBER

**Michael Butterfield**; Westminster Cathedral, London, UK 4:45 pm

**Simon Johnson**, Messiaen, *La Nativité*; St. Paul's Cathedral, London, UK 6 pm

19 DECEMBER

**Shin-Young Lee**; Radio France, Paris, France 8 pm

Christmas Lessons & Carols; Merton College, Oxford, UK 6 pm

20 DECEMBER

**Geert Bierling**; Pelgrimvaderskerk, Rotterdam, Netherlands 8:30 pm

21 DECEMBER

**Kaori Mune-Maier**; Erlöserkirche, München-Schwabing, Germany 6 pm

Lessons & Carols; St. Albans Cathedral, St. Albans, UK 7:30 pm

22 DECEMBER

**Teresa Schmid, Charlotte Berger, & Stefan Schmidt**; Kiliansdom, Würzburg, Germany 4 pm

**Ansgar Schlei**; Willibrordi-Dom, Wesel, Germany 6:30 pm

**Jaap Kroonenburg**; Groote Kerk, Maassluis, Netherlands 8 pm

Lessons & Carols; Cathedral, Durham, UK 7 pm

Lessons & Carols; Cathedral, Manchester, UK 7:30 pm

23 DECEMBER

**Ben Bloom**; Westminster Cathedral, London, UK 4:45 pm

Lessons & Carols; St. Albans Cathedral, St. Albans, UK 6:30 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, Llandaff, UK 3:30 pm

26 DECEMBER

**Barry Jordan**; Dom, Magdeburg, Germany 5 pm

30 DECEMBER

**Daniel Beckmann**, with brass & percussion; St. Nikolaus Kirche, Bergen-Enkheim, Germany 7 pm

31 DECEMBER

**Christoph Schoener**, with trumpet; St. Mikaelis Kirche, Hamburg, Germany 7 pm

**Michael Grill**, with orchestra; Erlöserkirche, München-Schwabing, Germany 9 pm

**Rudolf Peter**, with trumpet; Augustinerkirche, Landau/Pfalz, Germany 10 pm

**Gerhard Löffler**; St. Jakobikirche, Hamburg, Germany 10:30 pm

**Johannes Krutmann**, with choir; Liebfrauenkirche, Hamm, Germany 11:15 pm

1 JANUARY

New Year's concert; Abteikirche, Amorbach, Germany 4 pm

4 JANUARY

**Simon Earl**; Ss. Peter & Paul, Godalming, UK 1 pm

6 JANUARY

**Hayo Boerema**; Laurenskerk, Rotterdam, Netherlands 3 pm

**James Orford**; St. Paul's Cathedral, London, UK 4:45 pm

**Anthony Gritten**; Westminster Cathedral, London, UK 4:45 pm

**Alexander Hamilton**; Westminster Abbey, London, UK 5:45 pm

7 JANUARY

**Charles Harrison**; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

11 JANUARY

**Sam Giddy**; All Saints, Oakham, UK 7:30 pm

12 JANUARY

**Sam Giddy**; St. James, Bushey, UK 12 noon

13 JANUARY

**Natalia Letyuk**; St. Paul's Cathedral, London, UK 4:45 pm

**Jonathan Hope**; Westminster Cathedral, London, UK 4:45 pm

Epiphany Lessons & Carols; Merton College, Oxford, UK 5:45 pm

**Margaret Harper**; Christ's Chapel, Dulwich, UK 7:45 pm

14 JANUARY

**Sam Giddy**; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

17 JANUARY

**Nathan Laube**, Bach, *Clavierübung III*; Royal Festival Hall, London, UK 7:30 pm

19 JANUARY

**Gail Archer**; Organ Festival of Khanty-Mansijsk, Khanty-Mansijsk, Russia 8 pm

**Simon Williams**, masterclass; St. George's, Hanover Square, London, UK 2 pm

**Sam Giddy**; St. George's, Hanover Square, UK 5 pm

**Colin Walsh**; St. Alban's Cathedral, St. Alban's, UK 5:30 pm

20 JANUARY

**Gerard Brooks**; Methodist Central Hall, London, UK 3 pm

**Anthony Gritten**; St. Paul's Cathedral, London, UK 4:45 pm

**Richard Cook**; Westminster Cathedral, London, UK 4:45 pm

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

24 JANUARY

**Lucas Arvidsson**; St. Margaret Lothbury, London, UK 1:10 pm

26 JANUARY

**Eleni Keventsidou**; St. Paul's, Deptford, UK 1 pm

27 JANUARY

**Anthony Gritten**; Westminster Abbey, London, UK 5:45 pm

28 JANUARY

**William Saunders & Joel Cooper**; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

29 JANUARY

**Samuel Ali**; Grosvenor Chapel, London, UK 1:10 pm

30 JANUARY

**Michel Bouvard & François Espinasse**; Radio France, Paris, France 8 pm

31 JANUARY

**Isabelle Demers**; Maison Symphonique de Montréal, Montréal, QC, Canada 8 pm

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## Recital Programs

PHILIP CROZIER, Église Saint-Augustin, Paris, France, July 8: *Epigrams*, Kodály; *Fantasia and Fugue in G*, Parry; *Prière*, Morel; Scherzo, Toccata (*Dix Pièces*, nos. 8, 4), Gigout; *Postlude pour l'office de Complies*, JA 29, Alain; *Andantino* (op. 51, no. 2), *Impromptu* (op. 54, no. 2), Vierne; *Allein Gott in der Höh' sei Ehr'*, BWV 675, Bach; *Hommage*, Bédard; *Pièce héroïque*, Franck.

St. Marien-Dom, Hamburg, Germany, July 14: *Partite diverse sopra De Lofzang van Maria*, Post; *Sonata in C*, BWV 529, Bach; *Praeludium in d*, BuxWV 140, Buxtehude; *Epigrams*, Kodály; *Fantasia and Fugue in G*, Parry; *Hommage*, *Rhapsodie sur le nom de Lavoie*, Bédard.

VINCENT DUBOIS, St. Michael & All Angels Episcopal Church, Mission, KS, July 3: *O Antiphon Sequence*, McDowall; *Allegro (Symphonie VI in g)*, op. 42, Widor; *Clair de lune (24 Pièces de fantaisie)*, op. 53, no. 5, Vierne; *Prelude and Fugue on ALAIN*, Duruflé; *Allegro deciso (Évocation)*, Dupré; improvisation.

KATELYN EMERSON, Twelve Corners Presbyterian Church, Rochester, NY, July 30: *Praeludium in d*, BuxWV 140, Buxtehude; *Trio (Triptyque)*, Langlais; *Finale*, op. 78, Laurin; *Herzlich tut mich verlangen*, op. 122, no. 9, Brahms; *Chorale Prelude on Eventide*, Parry; *Paeon*, Howells.

CLARA GERDES, Methuen Memorial Music Hall, Methuen, MA, July 25: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Fantasia Chorale No. 1 in D-flat*, Whitlock; *Toccata (Pastorale and Toccata)*, Conte; *Sonata II*, Hindemith; *Carnival Overture*, op. 92, B. 169, Dvorák, transcr. Lemare.

DAVID HATT, Trinity Episcopal Cathedral, Reno, NV, July 26: *Chorale and Chaconne on Home*, Hatt; *Variations Symphoniques*, Franck, transcr. Abbing; *Variations and Fugue on a Theme of Mozart*, op. 132, Reger.

Trinity Episcopal Cathedral, Reno, NV, July 27: *A New Invention*, DePue; *Kleines Harmonisches Labyrinth*, BWV 591, Bach; *Bachanny Six Variations*, DePue; *Wo soll ich fliehen hin*, BWV 694, Bach; *The Disciple Variations*, DePue; *Pedal-Exercitium*, BWV 598, Bach.

JAMES HIGDON, University of Kansas, Lawrence, KS, July 3: *Choral-Improvisation sur le Victimae paschali*, Tournemire, transcr. Duruflé; *Récit de tierce en taille*, de Grigny; *Totem Poles*, Yi; *Litanies*, JA 119, *Deuxième Fantaisie*, JA 117, *Trois Danses*, JA 120, Alain.

DAVID HIGGS, Christ Episcopal Church, Rochester, NY, July 29: *Toccata in F*, BuxWV 156, Buxtehude; *Partita: O Gott, du frommer Gott*, BWV 767, Bach; *Annum per Annum*, Pärt; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

CHRISTOPHER HOULIHAN, Country Club Christian Church, Kansas City, MO, July 3: *4 Skizzen für den Pedalflügel*, op. 58, Schumann; *Master Tallis's Testament*, Howells; *Grande Pièce Symphonique*, op. 17, Franck.

WILMA JENSEN, with Stephen Seifert, dulcimer, Asbury First United Methodist Church, Rochester, NY, July 30: *Flourish and Chorale*, McCabe; *Méditation à Sainte Clotilde*, James; *Petite Rapsodie improvisée*, Tournemire; *Introduction, Chorale, and Fugue on a British Theme*, Briggs; *Blackberry Winter*, Ellisor.

NICOLE KELLER, Unity Temple on the Plaza, Kansas City, MO, July 6: *Fantasy: Torah Song*, Phillips; *Very Slowly (Sonatina)*, Sowerby; *Five Pieces for Organ*, Wallace; *So Fades the Lovely Blooming Flower*, Shearing; *Suite No. 1 for Organ*, Price.

OLIVIER LATRY, Cathedral, Hereford, UK, July 31: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Choral No. 2 in b*, Franck; *Clair de lune*, Debussy, transcr. Cellier; *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *Postlude pour l'office des Complies*, Alain; *Evocation II*, Escaich; improvisation on a submitted theme.

MALCOLM MATTHEWS, Leicester Evangelical Presbyterian Church, Leicester, NY, July 31: *Improvisation-Caprice, Cantabile (Quatre Pièces)*, op. 37, Jongen; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn;

AMANDA MOLE, Methuen Memorial Music Hall, Methuen, MA, July 11: *Overture (St. Paul)*, Mendelssohn, transcr. Best; *Orpheus*, Liszt, transcr. Gottschalg; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Myto*, Wammes; *Innig (Studien für den Pedalflügel: Sechs Stücke in kanonischer Form)*, op.

56), Schumann; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

Lutheran Church of the Incarnate Word, Rochester, NY, July 30: *Praeludium in C*, BuxWV 136, Buxtehude; *Deuxième Fantaisie*, Alain; *Ciaccona in f*, Pachelbel; *The Primitives*, At the Ballet, Everyone Dance (*Five Dances*), Hampton; *Introduction and Passacaglia (Sonata VIII in e)*, op. 132, Rheinberger.

HECTOR OLIVERA, Cathedral of the Immaculate Conception, Kansas City, MO, July 6: *Toccata on Es sungen drei Engel*, Michelsen; *Oblivion*; *Piazzolla*; *Prelude and Fugue in b*, BWV 544, Bach; *Clair de lune (24 Pièces de fantaisie)*, op. 53, no. 5, Vierne; *Giga*, op. 73, Bossi; *Allegro (Symphonie VI in g)*, op. 42, Widor.

JENNIFER PASCUAL, Grace and Holy Trinity Episcopal Cathedral, Kansas City, MO, July 6: *Processional March in A*, op. 41, no. 5, Guilman; *Batalla in the 5th Tone*, anonymous; *Sonata no. 1*, Cornelius-Bates; *Pavane por une infant défunte*, Ravel, transcr. Machella; *Rimembranza*, Yon; *Pezzi Brevi*, Fagiani; *Aalaiki'ssalaam*, Hakim.

ROBERT POOVEY, Episcopal Church of St. Luke and St. Simon Cyrene, Rochester, NY, July 30: *A Trumpet Minuet*, Hollins; *Aria con variazione*, Martini; *Andantino in D-flat*, Lemare; *Allegro vivace (Première Symphonie)*, op. 14, Vierne; *Sonata II in c*, op. 65, no. 2, Mendelssohn.

WILLIAM PORTER, Anabel Taylor Hall, Cornell University, Ithaca, NY, July 28: *Praeludium in e*, BuxWV 142, Buxtehude; *Partita: Freu dich sehr, o meine Seele*, Böhm; *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in C*, BWV 531, Bach.

DARYL ROBINSON, Church of the Ascension, Rochester, NY, July 29: *Comes Autumn Time*, Sowerby; *Scherzo*, Roberts; *Prelude and Fugue on Union Seminary*, Hancock; *Fantasia on a Theme of Gustav Holst*, Miller.

BENJAMIN SHEEN, St. Andrew's Episcopal Church, Kansas City, MO, July 5: *Fantasia and Fugue in G*, op. 188, Parry; *Solemn Prelude In Memoriam (For the Fallen)*, op. 80, Elgar, transcr. Grace; *Cartes Postales de*

*la Guerre*, Ferko; *Scherzetto (Sonata in c)*, Whitlock; *Andantino*, Doucement Espressif (*String Quartet*), op. 10, Debussy, transcr. Guilman; *Overture (The Hebrides)*, Mendelssohn, transcr. Graham Sheen.

DAMIN SPRITZER, Grand Avenue United Methodist Temple, Kansas City, MO, July 6: *Chorale*, Jongen; *Cortège Académique*, MacMillan; *Fantasy in E*, op. 39, Darke; *Miserere mei, Domine (Bach's Memento)*, Bach, transcr. Widor; *Elegiac Romance*, Ireland; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Elegy*, Willan; *Rhapsody in d*, Rowley.

MARK STEINBACH, Marienkirche, Rötha, Germany, July 15: *Suonata*, Piazzola; *Adagio in C*, KV 356, *Gigue in G*, KV 574, Mozart; *Trip to Pawtucket*, Shaw; *Offertorio per organo*, anonymous (18th C., Pistoia).

Georgenkirche, Rötha, Germany, July 15: *Praeludium in C*, BuxWV 137, Buxtehude; *Liebster Jesu, wir sind hier*, BWV 731, *Praeludium et Fuga in e*, BWV 548, Bach; *Dance No. 4*, Glass.

JACOB STREET, Old West Church, Boston, MA, July 10: *Prelude in e*, Bruhns; *Sonata in e*, BWV 528, *Prelude and Fugue in a*, BWV 543, Bach; *Organ Sonata*, op. 18, no. 2, Disler; *Allegro in d*, Mendelssohn.

MARIJIM THOENE, Basilica of St. Mary, Gdansk, Poland, July 20: *Ave Maris Stella (Faenza Codex)*, anonymous; *Elevation (Missa delli Apostoli)*, Frescobaldi; *Pastoral*, Zipoli; *Ave Maris Stella*, de Grigny; *Meditation*, Vierne; *Woman of the Apocalypse Crowned with Stars*, Temi; *Habakkuk*, Hovhannes.

Holy Trinity Cathedral, Drohiczyn, Poland, July 22: *Ave Maris Stella (Faenza Codex)*, anonymous; *Elevation (Missa delli Apostoli)*, Frescobaldi; *Pastoral*, Zipoli; *Ave Maris Stella*, de Grigny; *Meditation*, Vierne; *Habakkuk*, Hovhannes.

DAVID TROIANO, Cathedral Basilica, Bialystok, Poland, July 20: *Prelude and Fugue in e*, Bach; *Prelude on Kto sie w opiekie*, Zeleniski; *Praeludium in g*, Bruhns; *Kumbaya Variations*, Behnke; *Adoro te devote*, Alyward; *Toccata Pontifical*, Young; *Toccata and Fugue*, Sawa; *Two Palate Sketches from Utrillo*, Hebble; *Salve Regina*, Titcomb.

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