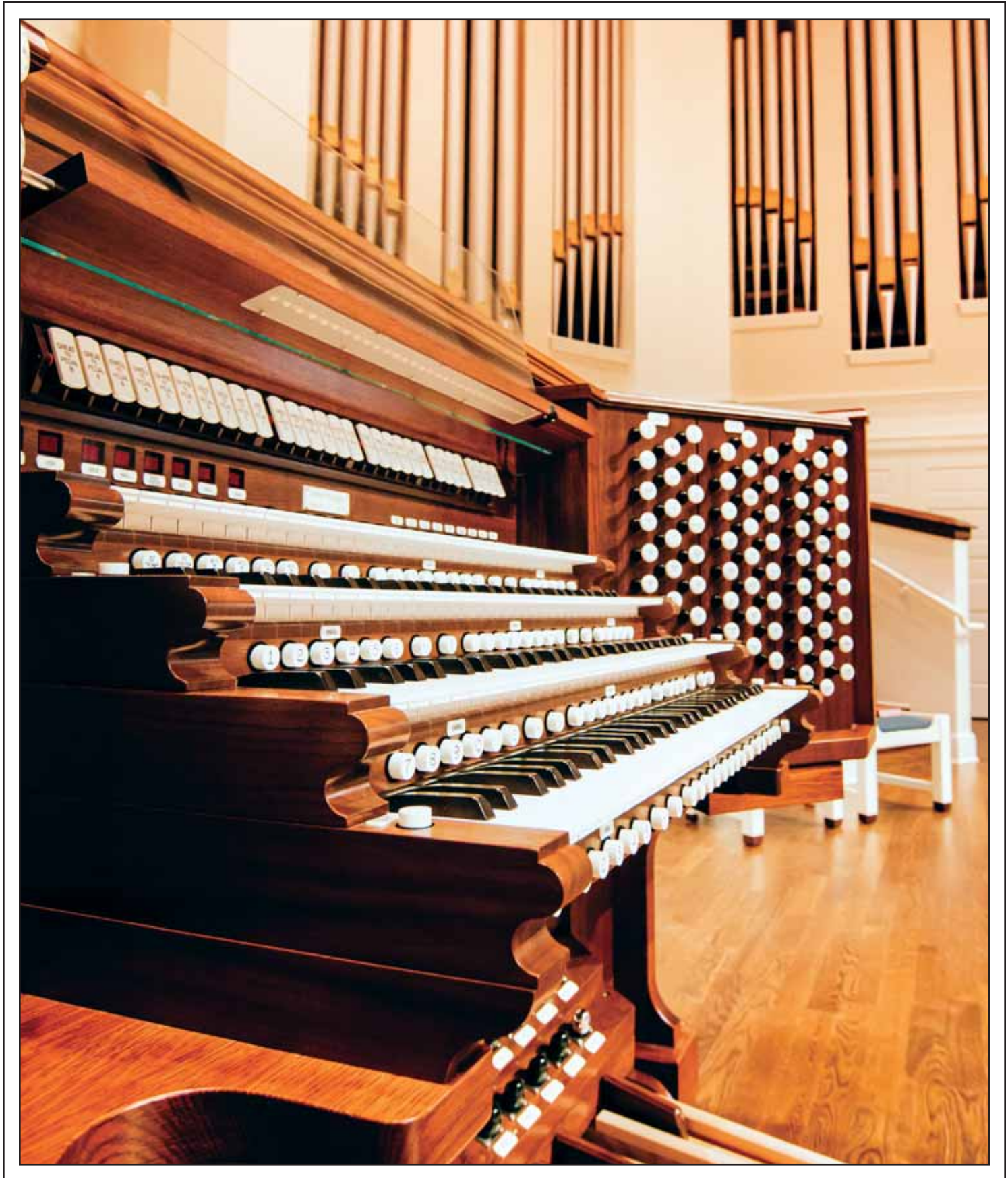


THE DIAPASON

DECEMBER 2019 — 110th Anniversary Issue



Dunwoody United Methodist Church
Dunwoody, Georgia
Cover feature on pages 22–24

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An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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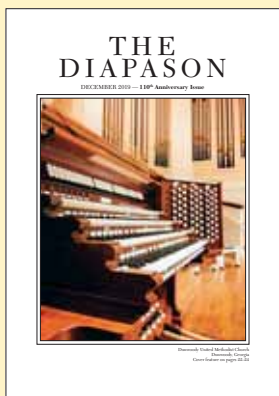
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On Teaching

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Editor's Notebook

A milestone, indeed!

In December 1909, Siegfried E. Gruenstein published in Chicago and distributed far afield the first issue of THE DIAPASON. The current issue, our 1,321st, marks 110 years of quality publishing of news of all matters related to the organ and church music worlds. Can you bring to mind another journal that has been doing this monthly for over a century?

We could not put this issue together without you—your subscription, your advertisement, your articles and news items, your support. The staff of THE DIAPASON is grateful for your part in making this possible, and we look forward to many more years of publishing.



The Gruenstein Award

Do not forget that we are now accepting nominations through January 31, 2020, for our first Gruenstein Award, honoring the work of a young scholar through a feature-length article in the May 2020 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2020. For further details, see the September 2019 issue, page 3, or visit www.thediapason.com.

That perfect gift for a friend

In this season of gift giving, I remind you that a gift subscription to THE DIAPASON makes the perfect remembrance for a friend who enjoys reading about the organ, harpsichord, carillon, and church music. Through December 31, any new or gift subscription qualifies for one, two, or three free CDs from Raven. This offer is even valid for our digital subscription (only \$35) and our student rate (an incredible deal at \$20). For details, visit www.thediapason.com/subscribe.

Here & There

Events



Advent Lutheran Church, Melbourne, Florida, Schlueter organ console

Advent Lutheran Church, Melbourne, Florida, announces its 2019–2020 concert series: December 8, “Savior of the Nations, Come,” hymn festival, with Michael Burkhardt; February 2, 2020, Jillian Gardner; May 17, Sam Backman.

An Advent organ recital series is offered, Wednesdays at noon: December 4, Silviya Mateva; 12/11, Betty Jo Couch; 12/18, Barbara Larson. For information: www.adventbrevard.org.

Competitions

East Carolina University, Greenville, North Carolina, announces its 2020 Young Artists Competition for Pre-College Organists, open to any pre-college organ student in the United States. The competition will take place March 21, 2020, in St. Paul's Episcopal Church, which houses C. B. Fisk Opus 126. First prize is \$1,500; second prize is \$750; third prize is \$300. A Bach prize and a hymn-playing prize offer \$100 each.



St. Paul's Episcopal Church, Greenville, North Carolina, C. B. Fisk Opus 126

Deadline for application is February 15, 2020. For information and application, email Andrew Scanlon: scanlona@ecu.edu.

The Friends' Association “Klingende Kirche” of the Catholic Parish, Saarlouis-Lisdorf, Germany, in association with the City of Saarlouis and the Diocese of Trier, announces the Ninth International Organ Composition Contest. Compositions for solo organ, solo instrument and organ, and solo voice and organ are eligible for entry. Compositions must not have been published or premiered, and should be 8 to 10 minutes in length and be specifically composed for the 1987 mechanical-action Mayer organ in the Catholic Parish Church of Saarlouis-Lisdorf.

The jury is chaired by Thomas Daniel Schlee of Vienna, Austria. The grand prize consists of €2,000, a master recording of the work, and a premiere performance during the 2020 Saarlouis Organ Festival. Second prize is €1,000, and third prize is

€500. Deadline for application is March 31, 2020. For information: www.klingende-kirche.de or www.saarlouiser-orgeltage.de.

Awards



Joan Lippincott (photo credit: Christian Steiner)

Joan Lippincott has been named the 2019 International Performer of the Year by the New York City Chapter of the American Guild of Organists. The International Performer of the Year Award was created in 1978 to recognize excellence in organ performance and to increase public awareness of the organ and its performers and is given biennially. For information: www.nycago.org.

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

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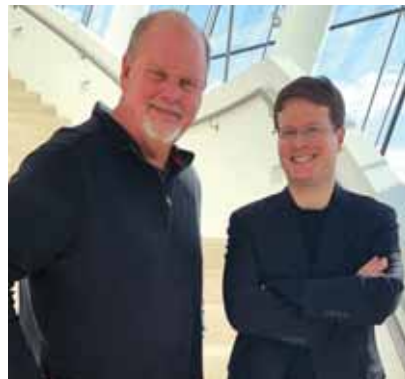


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Scholarships

The **Kotzschmar Memorial Trust**, Portland, Maine, is accepting applications for the Kotzschmar Memorial Trust Scholarship through January 15, 2020. The scholarship was established in 1911 to provide financial aid “in the musical education of such pupil or pupils, of marked musical ability.” According to the terms of the trust, preference is to be given to promising students of the organ. If no such promising student is found, the trust states that the award “may be used in aid of students of marked music ability in piano, violin, other musical instruments or voice culture.” Auditions, to be held March 14, 2020, are open to students age 10–18 (grades 4–12), and age 19–25, in the greater Portland area studying organ, piano, voice, and all orchestral instruments. For information: www.foko.org.

for the Organ Historical Society convention held in Dallas this past summer. Froehlich’s husband of 19 years died suddenly in the summer of 2018. He has recently remarried and will be moving to Huntsville, Alabama, for his retirement.



Michael Daugherty and Paul Jacobs in Kansas City

In October, **Paul Jacobs** was the soloist in three performances with the Kansas City Symphony of **Michael Daugherty’s** organ concerto, *Once Upon a Castle*, conducted by **Jason Seber** at the Kauffman Center. Jacobs recorded this work with the Nashville Symphony in 2015 and performs it again in February 2020 with The Philadelphia Orchestra. For information: www.pauljacobsorgan.com.

People



Thomas F. Froehlich

Thomas F. Froehlich has retired from his position as associate director of music and organist at First Presbyterian Church of Dallas, Texas, where he served for 42 years. Froehlich earned degrees from Lawrence and Northwestern Universities and spent three years doing post-graduate studies in Paris, France, with Marie-Claire Alain. At that time he served as organist and choirmaster at St. Michael’s Anglican Church in Paris.

The start of his tenure in Dallas was just after the installation of a new organ by Robert L. Sipe Co. Under his guidance the church acquired a Cavallé-Coll-inspired organ for its chapel, built by Jaecel Organs. He has served as a clinician at the Montreat Music and Worship conference and as a member of committees within the Dallas Chapter of the American Guild of Organists. Most recently, he was featured as a recitalist



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 18th in the series, is Joe Utterback’s *Song of the Magi*, available in MP3 format at www.umich.edu/~jkibbie.

Dan Locklair’s *Holy Seasons: Four Tone Poems for Organ* was premiered September 28 at Bruton Parish Church, Williamsburg, Virginia, by **Rebecca Davy**, music director and organist, as



Front row: **Joseph Russell**, **Elena Baqueriza**, and **Alexander Pattavina**; back row: **Vaughn Mauren**, artistic director, with competition judges **Thomas Murray**, **Diane Meredith Belcher**, and **John Rose**

The **Albert Schweitzer Organ Festival Hartford** announced winners of its **Young Professional Division** competition, held September 28 in Hartford, Connecticut. **Alexander Pattavina**, of New York, New York, is the winner. The first prize was \$15,000. The second prize of \$7,500 was awarded to **Joseph Russell** of Houston, Texas. The third prize of \$3,500 was presented to **Elena Baquerizo** of New York, New York. The hymn-playing award of \$2,500, given in memory of festival co-founder David Spicer, was presented to Joseph Russell.

Baquerizo and Pattavina study organ at The Juilliard School with Paul Jacobs, who was winner of the festival’s first Young Professional competition in 1998. Russell recently completed a degree in organ performance at the Shepherd School of Music at Rice University, having studied with Ken Cowan, and previously at the Curtis Institute of Music with Alan Morrison. Russell won the High School Division competition in 2012. This year marks the festival’s 23rd season, and the competition was held in Trinity College Chapel, Hartford. For information: www.asofhartford.org.



The choirs of **St. Paul’s-on-the-Green Episcopal Church**, Norwalk, Connecticut, and **St. John’s Episcopal Church**, West Hartford, Connecticut, at **Washington National Cathedral**

The RSCM-affiliated choirs of **St. Paul’s-on-the-Green Episcopal Church**, Norwalk, Connecticut, **Jake Street**, organist/choirmaster, and **St. John’s Episcopal Church**, West Hartford, Connecticut, **Scott Lamlein**, organist/choirmaster, combined for a residency at **Washington National Cathedral**, Washington, D.C., July 5–10. The treble choristers sang Sunday Eucharist alone, and the combined choir of 45 sang Evensong that day in addition to Monday and Tuesday. The group also sang a choral postlude on Saturday at the Basilica of the National Shrine of the Immaculate Conception, and Evensong Wednesday at the Cathedral of St. John the Divine, New York City.

Repertoire included works by John Abdenour, Bruckner, Dyson, Balfour Gardiner, Ola Gjeilo, Howells, Sarah MacDonald, Parry, Radcliffe, Sowerby, Sumsion, Tallis, Vaughan Williams, and Charles Wood. For information: <https://sjparish.net> and www.stpaulsnorwalk.org.



Rebecca Davy and **Dan Locklair** at the console of the **Dobson organ**, **Bruton Parish Church**, Williamsburg, Virginia (photo credit: Gregory Davy)

also performed. The 25-minute work, published by Subito Music, was commissioned for the occasion and was composed in late 2017 and early 2018. The movements are entitled “The Call of Advent,” “Christmas Lullaby & Pastorale,” “An Aria for Lent,” and “Easter Joy.” For information: www.locklair.com.

After twenty years, **Penny Lorenz** will retire from and close her artist management business at the end of 2019. Lorenz considers it an honor and privilege to have managed the careers of artists Robert Bates, Douglas Cleveland, Craig Cramer, Katherine Handford, Balint Karosi, Christophe Mantoux, Aaron David Miller, and Jack Mitchener. These organists will continue to perform, and they can still be contacted through Lorenz. Some of the performers will join other management agencies, which will be announced shortly. In order to assure

part of a concert entitled “New Music for a New Organ” in celebration of the church’s new Dobson Pipe Organ Builders, Ltd., pipe organ. For this program, JanEl Will, the church’s organist,

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Appointments



Jacob Benda

Jacob Benda is appointed director of sacred music and liturgy for Our Lady of Lourdes Catholic Church, Minneapolis, Minnesota, where his duties will include presiding over the Wicks pipe organ, directing the semi-professional parish choir, and developing a concert series. A parish with a rich history, the building is the oldest continuously used church building in Minneapolis and is part of the St. Anthony Falls Historic District. In addition to his church work and performance schedule, Benda is a published author, producer, and member of various boards. He earned his Doctor of Musical Arts degree from Louisiana State University in 2015 under the mentorship of

Herndon Spillman. He is represented by Seven Eight Artists. For information: www.seveneightartists.com.



Frederick Hohman

Frederick Hohman is appointed organist for Sunnyside Presbyterian Church, South Bend, Indiana. He succeeds Rachel Lorber, who has retired after serving as organist at Sunnyside Church for over twenty years. Hohman will accompany the church choirs, led by director of music Yvonda Kisor, and provide organ music leadership for the 9:30 a.m. Sunday service, which is streamed live at the church's website (www.sunnysidechurch.org). He will present a solo organ recital each fall and spring on the church's three-manual, 38-rank organ, rebuilt this year by Fabry, Inc. For information: www.frederickhohman.net.



André J. Thomas

André J. Thomas is appointed visiting professor of choral conducting for the Yale School of Music and Yale Institute of Sacred Music, New Haven, Connecticut, and interim conductor of the Yale Camerata in the 2020–2021 academic year.

Thomas is the retired Owen F. Sellers Professor of Music, director of choral activities, and professor of choral music education at Florida State University, Tallahassee. He has served as a choral adjudicator, clinician, and director throughout North America, Europe, Asia, New Zealand, Australia, and Africa. His domestic and international conducting credits include leading convention choirs for the National Association for Music Education, the American Choral Directors Association (ACDA), and the World Youth Choir;

and orchestras ranging from the Birmingham Symphony Orchestra (England) to China's People's Liberation Orchestra. He recently retired as artistic director of the Tallahassee Community Chorus.

Thomas has been recognized for his dedication to and accomplishments in the choral arts. In 2011, the African Diaspora Sacred Music and Musicians Program honored him as a Living Legend. In the same year, Chorus America presented him with its Distinguished Service Award. In 2017 the ACDA presented Thomas with its highest honor, The Robert Shaw Award, and the National Collegiate Choral Organization presented him with its Lifetime Achievement Award. In January 2019 he was inducted into the Florida Music Educator's Hall of Fame. He is a past president of the Florida ACDA and the past president of the Southern Division of ACDA, and the current vice president of National ACDA and the artistic chairman of the 2021 national convention.

Thomas will lead the Camerata in its four major concerts next season, and will join Jeffrey Douma and David Hill next year in instruction of graduate majors in choral conducting. Douma will serve as overall coordinator for the program and teach second-year students, and Thomas and Hill will each teach two of the first-year students. For information: ism.yale.edu. ■

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Penny Lorenz (photo credit: William T. Van Pelt)

a smooth transition, Lorenz can still be contacted at pennybsn@gmail.com or penlorenz@comcast.net.

James F. Mellichamp completed a year of performances crisscrossing the North American continent. On January 10, he performed at the Cathedral of Our Lady of the Angels (Dobson organ),



James F. Mellichamp in Montreal (photo credit: J. Mellichamp)

Los Angeles, California. On May 29, he performed as part of the Piccolo Spoleto Festival at the Cathedral of St. John the Baptist (Bedient organ), Charleston, South Carolina. And on October 13, he performed as part of the Autumn Festival Series at the Oratory of St. Joseph (Beckerath organ), Montreal, Canada.

Gloriae Dei Cantores and its director emeritus, **Elizabeth C. Patterson**, have been awarded the 2019 American Prize Ernst Bacon Memorial Award, recognizing Patterson's conducting and leadership, as well as the ensemble's



Elizabeth C. Patterson (photo credit: Steve Sherman)

performances and promotion of American music. The American Prize is the nation's most comprehensive series of contests in the classical arts.

In addition to promoting new American composers at home, Patterson led **Gloriae Dei Cantores** on numerous international tours. From New York to places such as San Francisco, London, Venice, Prague, Moscow, and Siberia, **Gloriae Dei Cantores** and Patterson brought not only American music to foreign countries, but also music native to the countries in which they were performing.

Elizabeth Patterson has overseen the development of a repertoire incorporating over 2,400 works including world premieres and commissions by American composers Samuel Adler, Dominick Argento, Gerald Near, and Mark O'Connor. Her work to promote international understanding and cultural integrity have won her critical acclaim in concert halls in Albania, Belgium, Bulgaria, Canada, Croatia, Czech Republic, England, France, Finland, Greece, Hungary, Italy, Netherlands, Poland, Romania, Russia, Scotland, Slovakia, Switzerland, and Wales. For information: <https://gdchoir.org>.

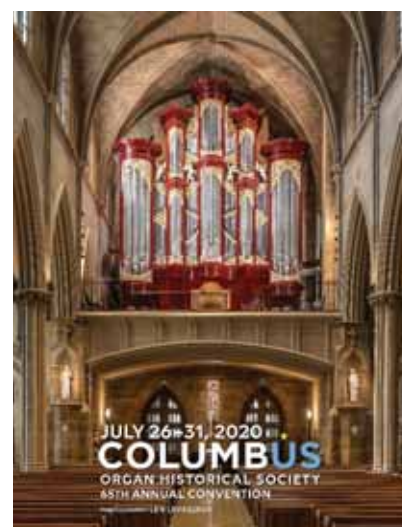
Carol Williams's *On The Bench* YouTube series has just recorded its 51st program. The most recent interview



Peter Richard Conte and Carol Williams at the Wanamaker Organ, Macy's Department Store, Philadelphia, Pennsylvania (photo credit: Kerry Bell)

was with **Peter Richard Conte** at the Wanamaker organ in Philadelphia, Pennsylvania. Williams has been named artistic director of Viscount Organs, North America. For information: www.melcot.com.

Publishers



OHS 2020 Calendar

The Organ Historical Society has released its 2020 calendar, celebrating the OHS 65th annual convention in Columbus, Ohio, July 26–31, 2020. The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and

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UNITING TRADITION AND INNOVATION

The Organ at St. Timothy Catholic Church LUTZ, FLORIDA

In 1996, The Cathedral of St. Jude the Apostle in the Diocese of St. Petersburg, Florida purchased a new Rodgers 4-manual digital organ to replace the Rodgers analog instrument bought in 1963.

The old Rodgers console was still working fine but lacked "all the bells and whistles" available on the new organs of the day. Rather than trading the organ, the Cathedral donated it to the newly formed St. Timothy Parish in Lutz.

As St. Timothy outgrew that first property, a newer, albeit pre-owned Rodgers was purchased in 2002 to be installed at the new location and the Rodgers 330 was donated once again to yet another church in central Florida. The first new organ in the history of their church was purchased at the end of 2016.

The new hybrid organ for St. Timothy was designed by Central Music of Clearwater, Florida and built by a renowned pipe organ builder and Rodgers Instruments.

First, a custom finished Rodgers Infinity Series 4-manual organ was installed. Later, 7-ranks of breathtaking pipe-work was added. The tonal specification includes a horizontal brass Trumpet en Chamade. The mahogany casework is accented by three dazzling "embossed" pipes. Each of the embossed pipes bears a name stamped into its languid. The foundation of the pipework is the Pedal Octave 8' and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy's.

The pipe in the center of the facade bears the name of Bishop Robert Lynch. Finally, the pipe closest to the organ's console bears the name of the late Msgr. Harold Bumpus who was a champion of the organ within the St. Petersburg Diocese for decades.

Critically important to the organ committee at St. Timothy's was a digital organ's ability to seamlessly blend with real wind-blown pipework for both the listening enjoyment of the congregation and the functions and features for the organist.



Carillon Profile

**Holy Name of Jesus Cathedral,
Raleigh, North Carolina**
Royal Eijsbouts, Astén, the Netherlands; installation by the Verdin Company, Cincinnati, Ohio



Newly installed bells in the upper tier (photo courtesy: Catholic Diocese of Raleigh)



Newly arrived bells, waiting for blessing and installation (photo courtesy: Catholic Diocese of Raleigh)



One of the largest bells of the carillon (photo courtesy: Catholic Diocese of Raleigh)



Newly arrived bells (photo courtesy: Catholic Diocese of Raleigh)



The traditional baton keyboard (photo courtesy: Catholic Diocese of Raleigh)



One of the largest bells of the carillon (photo courtesy: Catholic Diocese of Raleigh)

The 49-bell carillon of Holy Name of Jesus Cathedral was installed in 2017 as part of construction of the new cathedral. An additional bell in the tower came from the former Holy Name of Jesus Chapel, which was located where the current cathedral sits. The instrument was generously donated by Joseph and Debbie Gordon. The decision to donate the carillon came after Mrs. Gordon realized that the newly planned cathedral had no provision for real bells, only a digital facsimile. To the Gordons, bells represented the constant presence of God, and they were honored to impart this gift to the diocese. The carillon was installed prior to the dedication of the building, and the bells were blessed in a private ceremony by the Most Reverend Michael F. Burbidge, the previous bishop of Raleigh. This carillon is the only one in the city of Raleigh, and the third in the Research Triangle of Durham–Chapel Hill–Raleigh. Raleigh will soon welcome another carillon at North Carolina State University.

The bells were cast by Royal Eijsbouts, Astén, the Netherlands, while the Verdin Company, Cincinnati, Ohio, installed the instrument. The bells can be played in three ways: 1) through a traditional baton keyboard; 2) through a MIDI keyboard; or 3)

through programmed automation via computer. The bells ring daily via automated programming to mark the hour and also to play hymns at noon and 5:00 pm. The bells peal before and after the Saturday evening and Sunday morning Masses. ■

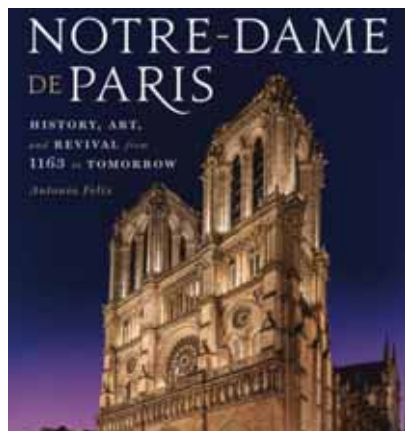
—*Kimberly Schafer, PhD*
Founder and Partner,

Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com

► page 6

Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. For information: organhistoricalsociety.org.

Sterling Publishing Co., Inc., announces a new book, *Notre-Dame de Paris: History, Art, and Revival from 1163 to Tomorrow* (9781454938316, \$24.95), by **Antonia Felix**, author of books about Michelle Obama and Ruth Bader Ginsburg, among other topics. The 208-page, hardbound book with dust jacket contains numerous illustrations, historic and contemporary, and traces the history of the cathedral from its founding through the April 15, 2019, fire that burned much of the interior. A brief history of the cathedral organs is included, with quotations from **Stephen Hamilton**, **Rollin Smith**,



Notre-Dame de Paris: History, Art, and Revival from 1163 to Tomorrow

and **Philippe Lefebvre**. For information: www.sterlingpublishing.com.



Organa Europae 2020

Oberlin Librairie has released the 53rd edition of *Organa Europae*, produced by photographer **Pierre Marcel** and author **Christian Lutz**. The 2020 calendar features organs from Belgium, Czech Republic, Denmark, France, Germany, Italy, Spain, and Switzerland. Price is \$31, postpaid. For further information: 03-88-32-45-83; librairie@oberlin.fr; www.oberlin.fr.

Paraclete Press announces new publications. For organ: *A Song of Hope* (1953M, \$5.00) and *Ceremonial March: In Terra Pax* (1954M, \$7.50), by Vernon Hoyle; “Andante,” from *Concerto for Violin and Organ* (1957M, \$7.50), op. 64, by Felix Mendelssohn, abridged and transcribed by Robert Thompson; and *The Organbook* (1950M, \$20.00), by Benjamin Cornelius-Bates.

Choral works: *Magnificat and Nunc Dimittis* (1962M, \$2.90), by Larry J. Long, for 2 treble voices; *How Beautiful Is Your House, O Lord* (1955M, \$2.20), by J. William Greene, for SATB and piano/organ; *Make Haste, O God* (1960M, \$1.70), by David Ashley White, for SATB; and *Behold a Simple Tender Babe* (1944M, \$3.10), by Martin Leadbetter, for SATB. For information: www.paracletesheetmusic.com.

Recordings



Johannes Ockeghem: Complete Songs, Volume 1

Blue Heron, Cambridge, Massachusetts, **Scott Metcalfe**, music director, announces the release of the first in a series of recordings dedicated to the music of Johannes Ockeghem and his contemporaries. *Johannes Ockeghem: Complete Songs, Volume 1* (BHCD 1010, \$19.99), is the first of two discs that will present all of the composer’s songs in a complete set; the second is planned for release in 2022. The disc is available for purchase at www.amazon.com.

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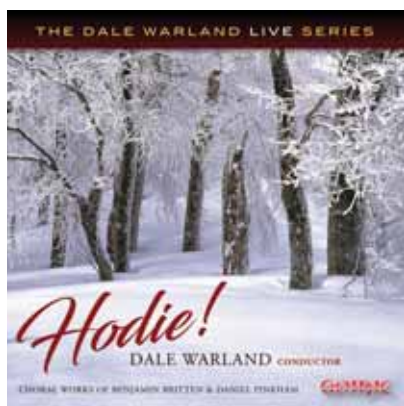


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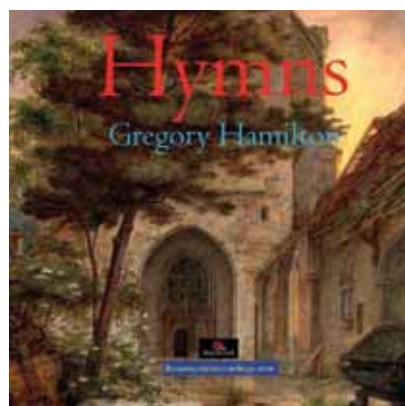


Hodie! The Choral Music of Benjamin Britten and Daniel Pinkham

Gothic announces a new CD: *Hodie! The Choral Music of Benjamin Britten and Daniel Pinkham* (G-49317, \$18.98, individual track downloads available), featuring the Dale Warland Singers, Dale Warland, conductor. Selections include Britten's *A Ceremony of Carols* and Pinkham's *Christmas Cantata (Sinfonia Sacra)*. For information: www.gothic-catalog.com.

The Indianapolis Symphonic Choir announces its second release on Naxos Records, *Festival of Carols*. The disc features a selection of holiday music performed by the choir, the Indianapolis Chamber Orchestra, and **Sylvia McNair**, soprano, recorded live at the choir's Festival of Carols performances in 2015 and 2016. For information: <https://naxos.lnk.to/FestivalOfCarols>.

RosaMystica Recordings announces a new CD: *Hymns: Works for Organ and Piano inspired after Hymns of our Western Tradition—Gregory Hamilton*,



Hymns: Works for Organ and Piano inspired after Hymns of our Western Tradition—Gregory Hamilton, Composer

Composer. Selections on the disc have been inspired by music from Gregorian chant to Gospel hymns to contemporary composers, from chorale prelude, free fantasia, Baroque textures, Romantic and Gospel styles to the fugue. Gregory Hamilton holds master's and doctoral degrees from the University of Michigan and serves on the faculty at Holy Trinity Seminary in Texas. For information: www.gregoryhamilton.org.

Organbuilders

The service department of **Buzard Pipe Organ Builders**, Champaign, Illinois, has relocated a 1974 Phelps mechanical-action organ for use as a practice instrument at the **University of Tampa**, Florida. Factory work included comprehensive action refurbishment and improvements, and the installation of a prepared-for 4' Flute. (See "Restoring a 1973 Phelps Practice Organ," by Viktoria Franken,



Ken Nafziger



Thomas H. Troeger

The **Hymn Society of the United States and Canada** bestowed its highest honor on two men for their work in church music and hymnology at its conference in Dallas, Texas, on July 17. Named as Fellows of the society are **Ken Nafziger** and **Thomas H. Troeger**.

Nafziger is professor emeritus of music at Eastern Mennonite University, Harrisonburg, Virginia. He is also artistic director and conductor of the Shenandoah Valley Bach Festival and Winchester Musica Viva. He was honored for his work as a conductor, educator, hymnal editor, and practitioner of church music.

Troeger is professor emeritus of Yale Divinity School and the Institute of Sacred Music at Yale University, New Haven, Connecticut, having previously taught at Colgate Rochester Divinity School, Rochester, New York, and Iliff School of Theology, Denver, Colorado. Troeger was honored for his work as a hymnwriter. For information: thehymnsociety.org.



Phelps practice organ for University of Tampa

May 2017, pp. 26–27.) Buzard has also restored and relocated a 1945 M. P.

Möller "Artiste" (Opus 7212) of three ranks to **St. Paul's Lutheran Church**, Brimfield, Illinois.

There have also been projects involving console renovations for the Wicks organ at **Fairbury Presbyterian Church**, Fairbury, Illinois; the Gratian organ at **Fairbury Methodist Church**; the Pilcher organ at **Grace United Methodist Church**, Rockford, Illinois; and the Wicks organ at **Peace Lutheran Church**, Thomasboro, Illinois. For information: <https://buzardorgans.com>. ■

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New Organ Music

Selected Works for Organ, volumes I and II, by Joan Cabanilles, edited by Gerhard Doderer and Miguel Bernal Ripoll. Bärenreiter, BA 11228/9, €34.95 each. Available from www.baerenreiter.com.

Joan (Juan) Baptista Cabanilles (1644–1712) was first organist of the cathedral of Valencia from 1666 until shortly before his death. His output for keyboard, copied by his pupils in numerous manuscripts, comprises some 169 *tientos* of various genres, many of considerable length and proportionate difficulty, several *tocatas*, dances, and smaller pieces, almost all of which are available in the nine volumes of the complete works, although there are inaccuracies in many of these. There are also almost 1,000 (yes, one thousand!) *versos*, some of quite a length, for use in the liturgy, of which only a small number have been made available in a modern edition. Selecting thirty-five representative pieces from this enormous output to be included in three volumes has been a task of Herculean proportions.

These two volumes present twenty-two *tientos* covering the different genres that this term embraces. The first volume contains ten pieces on seventy pages, all of which are headed *Tiento Llano*, i.e., with the same registration used for each hand; on the contemporary Iberian organ this would necessitate drawing both bass and treble knobs for each stop. This genre is much easier to perform on modern instruments globally and is also eminently suitable for performance on stringed keyboard instruments. These are arranged by order of the Tone in which they were composed, two on the first, one on the second based on *In exitu Israel*, two on the fourth, one on the fifth, two on the sixth, and one each on the seventh and eighth Tones.

There are examples of contrapuntally conceived pieces along with free pieces closer to toccatas (although written in four voices), as seen in the opening to the first piece. The two pieces on the sixth Tone are in triple time throughout, and only the *tientos* on the second Tone and the eighth Tone do not have a section in either triple time or 12/8. The second *tiento* on the fourth Tone opens with thick chordal writing before imitative four-part writing takes over. Length varies from a modest 115 to 187 measures. Pedals are required at the end of number 5 for the long held bass A.

The second volume contains twelve *tientos* of different genres on

seventy-eight pages, including three *falsas*, a *batalla*, a *contras*, and seven *tientos partidos*, i.e., where a solo voice or voices is given to one hand; given that most stops were available in both bass and treble, this made such pieces generally playable on one manual, provided that the writing for either the solo or the accompaniment did not stray beyond middle C, the usual point of division. However, since Cabanilles's instrument would have had two manuals, this would have facilitated those pieces in which either the solo or the accompaniment strayed outside this division. For the player without the luxury of divided or half stops, these pieces will always require a two-manual instrument for their execution.

The opening three pieces are *tientos de falsas*, pieces written to be played during Mass at the elevation of the host and containing dissonances in the manner of the Italian *durezza* and *ligature*; the first two are contrapuntal whereas the third is homophonic. The fourth *tiento* is entitled “de batalla de quinto tono punto bajo,” i.e., in B-flat. It is imitative, with passages recalling trumpet calls, the final section in triple time closing with dotted rhythms before a short flourish. The fifth *tiento*, *de contras de octavo Tono*, is one of a small number of pieces that have a prescribed pedal part, long held notes above which two-voice passages mainly in eighth notes with occasional passages in quarter notes or sixteenth notes are repeated in different tonalities. At 116 measures this is one of the shorter pieces.

The seven *tientos partidos* contain important information in their titles. The sixth *tiento* is entitled “partido de mano derecha de primer tono obre Ave Maris Stella” and carries the solo line in the right hand, based on the plainchant, over two voices in the left hand. After a slow opening the solo line soon dissolves into lengthy figuration as each phrase of the chant is developed. The seventh *tiento* is entitled “partido de mano derecha de primer tono en tercio a modo de Italia,” which tells us that the solo is in the right hand, in triple time throughout, and in Italian style. The eighth *tiento* has the simple title “partido de mano derecha de segundo tono,” telling us that the solo is in the right hand, and the next two *tientos* are marked “partido de mano izquierda de primer tono/segundo tono,” respectively, indicating that the solo voice is in the left hand.

The two *tientos* that close this volume offer a further genre, the eleventh piece being entitled “partido de dos tiple de cuarto tono,” indicating that four voices

are heard with the solo being in the two upper voices. The final *tiento* in this volume is headed “partido de dos bajos de primer tono,” indicating that the two lower voices carry the solos. These pieces are excellent examples of how the composer raised the genre of the *tiento partido* to new heights, unsurpassed by the few later composers who still wrote in these forms, and range from 140 to 244 measures. A few passages containing intervals beyond the stretch of a normal hand will need a considered resolution.

The introduction to each volume gives facts as far as these can be ascertained about the composer's life, instruments of the time, the works, and sources, with a valuable section on the genres of the pieces and the meanings of the Spanish titles. Unlike his illustrious predecessor Francisco Correa, Cabanilles left no treatise on playing and only very rarely is a trill indicated in the manuscripts; although there is a far greater incidence of written out ornaments: more can—and indeed, almost certainly should—be added. Many of the rumors that passed around after his death are discussed and evaluated.

A list of modern editions, including the even less well-known vocal music, and an extensive bibliography of pertinent articles (although the majority are in Spanish or Catalan) will give the player interested in reading more about this enigmatic, demanding, and ultimately most rewarding of composers plenty of material in which to immerse him/herself. The critical commentary in English provides substantial information about the sources and corrections made by the editors as well as including passages from the source where there may be other solutions available.

The printing is very clear, with four or five systems to the page, and a few facsimiles in each volume show the difficulties of transcribing the pieces into modern notation from the *partitura* format of the original. Editorial suggestions for accidentals are added in a smaller font above or below the staff, and original notation and beaming have been retained. Thought will need to be expended on the sometimes complex rhythms and ambiguities in the triple-time sections. The editors deserve rich commendation for their hard work in selecting and presenting these twenty-two *tientos*, a cornucopia of different compositional styles within each genre, some of which are of considerable technical difficulty, demanding many hours of careful study.

—John Collins
Sussex, England

convivium, 2. Judas Mercator pessimus, 3. Crucifixus, 4. When David heard; *Four Evening Anthems*—1. Bring us, O Lord God, 2. Lighten our darkness, 3. O Lorde, the maker of al thinge, 4. God be in my head; *Requiem in Blue*—1. Introit and Kyrie, 2. Offertory, 3. Sanctus, 4. Pie Jesu, 5. Agnus Dei, 6. Libera me, Domine, 7. In paradisum.

Ben Ponniah was born in Ipswich, England, in 1984, where he was a chorister at the Church of St. Mary-le-Tower. He was educated at Ipswich School, where he became proficient in the piano. He went on to Nottingham University, where he obtained bachelor's and master's degrees in economics, and then returned to Ipswich where he worked in various financial jobs, rejoined the choir of St. Mary-le-Tower, and began composing music. He now lives and works in Oxford.

He describes his music as being influenced by “Francis Poulenc, Olivier Messiaen, Alexander Scriabin, John Tavener, Arvo Pärt, and John Coltrane, amongst others.” John Coltrane appears in Ben Ponniah's penchant for jazz harmonies and rhythms. These choral works reminded me most of Poulenc's *Quatre motets pour un temps de pénitence* and *Quatre motets pour le temps de Noël*. All of the works featured on this recording are sung a *cappella*.

The Canadian-born musician Sarah MacDonald, who is Fellow and Director of Music at Selwyn College, Cambridge, should need little introduction. (Read an interview of MacDonald here: <https://www.thediapason.com/cambridge-chats-2-sarah-macdonald>.) Here she conducts the Chapel Choir of Selwyn whose singing is typical of the high standards of Oxford and Cambridge colleges these days. An added bonus is the warm acoustics of Selwyn College Chapel.

Three Marian/Christmas Anthems were composed in 2013 and 2014. The second was written shortly after John Tavener's death, is dedicated to his memory, and makes passing reference to Tavener's own setting of the same text. *Four Lenten Anthems* were composed over a number of years between 2007 and 2017. A couple of them were written in memory of close friends who had suffered untimely deaths. Ponniah says that “O Lorde, the maker of al thinge” was his “first serious composition” and was inspired by John Joubert's setting of the same text. Ponniah composed a work named *Requiem Mass* in 2007 in memory of his grandfather. The composer rewrote it substantially in 2015 and renamed it *Requiem in Blue* because of its extensive use of jazz harmonies.

Ponniah thanks Sarah MacDonald in the leaflet for being so progressive as to record works by young composers such as he. MacDonald is not alone in this, since the premiere performance of Ponniah's *Litany to the Holy Spirit* took place at Saint Thomas Church, Fifth Avenue, New York, New York, under the direction of Daniel Hyde, who will doubtless be performing more of Ponniah's music as he takes up his new post as director of music at King's College, Cambridge, UK. Stay tuned for Ben Ponniah becoming a household name! I thoroughly recommend this recording as an introduction to his work.

—John L. Speller
Port Huron, Michigan

New Recordings

Marvellous Light: Choral Works of Ben Ponniah. The Chapel Choir of Selwyn College, Cambridge, UK, directed by Sarah MacDonald. Regent Records compact disc, REGCD495. Available from www.regent-records.co.uk. Album and individual tracks also available for download in iTunes: <https://itunes.apple.com/us/album/marvellous-light-choral-works-of-ben-ponniah/1298701589>.

Three Marian/Christmas Anthems—1. Ave Maria, 2. A hymn to the mother of God, 3. O magnum mysterium; *Four Lenten Anthems*—1. O sacrum

THE DIAPASON is accepting submissions of article-length essays until January 31, 2020, for its inaugural Gruenstein Award, honoring Siegfried E. Gruenstein, founding editor of the journal, for publication in the May 2020 issue. The award recognizes the scholarly work of a young author who has not reached her or his 35th birthday as of January 31, 2020.



For complete details, visit www.thediapason.com or see the September 2019 issue, page 3.

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Giving thanks from A to Z, part 2: Moving to Dallas (1970)

During late spring of 1970 I was invited to present my Hugo Distler lecture and a masterclass on his organ music at the University of Michigan, Ann Arbor. In conversations with the school's late iconic organ professor Marilyn Mason she tried to dissuade me from accepting the offer from the Meadows School of the Arts of Southern Methodist University to join its faculty to continue the harpsichord studio begun there by James Tallis who had passed away after only one year at the Dallas school. She warned me that I would be quite unhappy working with the head of the organ department, Robert Anderson, especially since I had been so independent and successful in Norfolk. In reality she was attempting to keep the Dallas position available for her student Allen Shaffer (a talented and delightful person whom I had known when he was studying at Oberlin). However, having worked with several difficult colleagues previously I strode forth into the fray and accepted the Dallas position even though it meant a demotion from my Norfolk full professorship and a huge reduction in salary. As it turned out Allen did extremely well by filling my Norfolk position, where he had fine success and succeeded Grover Oberle as the musician for Christ & St. Luke's Episcopal Church—a plum position.

I did not have the difficult time with Robert Anderson that Mason had envisioned. We had a mutual respect for each other, and my forty-five years on the faculty of the Meadows School were mostly happy ones (and I did regain that full professorship and tenure, too). Among the early successes in Dallas were the interactions with the soon-to-be stellar harpsichord builder Richard Kingston. I introduced him to my beautiful two-manual harpsichord, commissioned from William Dowd in 1968 and delivered shortly after the dawn of 1969; it was Bill's penultimate instrument to have foot pedals for changing the stops. This harpsichord served as a major influence for Richard's instruments. He also benefited from several of the many harpsichord students that swarmed to SMU in those early years, several of whom took part-time jobs at Richard's Dallas shop. We all benefitted from the generous leadership of the music department head Eugene Bonelli, who was promoted to dean of the Meadows School and somewhat later became CEO of the Dallas Symphony, which also benefitted from his leadership, as did the Dallas organ community, for it was under his guidance that the Meyer-son Symphony Center acquired its C. B. Fisk, Inc., organ, Opus 100, and SMU its concert hall organ, Fisk Opus 101, as well as a Dowd double (complete with a Sheridan German soundboard painting) for the harpsichord studio! Guest artists of harpsichord renown included Isolde Ahlgrimm (who taught the harpsichord students during my first sabbatical leave in which I gathered much of the material for my second book, *Harpichord in America*—suffering terribly during many visits to Honolulu for multiple interviews with Momo Aldrich (Wanda Landowska's first private secretary)—a generous and gracious person who was most worthy of the book's dedication to her. Another important person who aided the book project was my longtime "older brother that I never had," Richard Kurth, whom I first met during my father's ministry in Neffs, Ohio, while we were both still in college. Richard's career as a language teacher has been spent primarily at the Kamehameha

School in Hawaii, and he was always a gracious and most helpful host during my working visits.

Not to be forgotten is the support that Dean Bonelli gave to the harpsichord curriculum through his support for the annual summer workshops that took place at Fort Burgwin, SMU's New Mexico campus retreat near Ranchos de Taos. Helpful guest faculty members from California included: Neal Roberts and Tony Brazier; from London, Jane Clark and Stephen Dodgson; and closer to home, Susan Ferré and her husband Charles Lang, plus many others. It was during one of these early retreats that I met Dr. Charles Mize, who, with his wife Susan, had a delightful and welcoming summer home in Santa Fe, where they often provided post- or pre-workshop hospitality and other forms of support, as well as generously supporting many other harpsichord-related endeavors. To this list I must add my late partner Clyde Putman, who delivered many harpsichords to New Mexico, tuned them repeatedly as they adapted to the higher altitude, and brought them safely back home to Dallas. Without him I could not have organized and survived these intense (but glorious) summer retreats.

Among the many highlights of these forty-five years was that I gave an SMU faculty recital each fall, usually on the first Monday after Labor Day (an SMU record, I believe)—most often presenting works for both harpsichord and organ. Even more memorable, however, were the Dallas visits by Gustav Leonhardt, with whom I had studied during two of the summer academies that took place in Haarlem, the Netherlands. During the second of these summer events I found lodging in nearby Amsterdam and made the daily trip to Haarlem and back by train. Since it was my second workshop with the *maestro* we were on quite friendly terms, and would often meet at the train station to travel together to the daily masterclasses.

Having already introduced the Dallas arts community to the marvelous playing of Isolde Ahlgrimm, it was my great pleasure while I was dean of the Dallas Chapter of the American Guild of Organists to engineer a harpsichord recital as part of the chapter's annual recital series. Leonhardt was the first, and he was my houseguest during several of his visits to "Big D." Among the many memories from these visits were the rather erotic actions of my female dog Hunda Maris, who welcomed the great artist by trying to hump his leg. A second memory of that first attempt at hospitality came in the form of the thank you note in which "Utti" (as he was known to his close friends) displayed the sharp wit for which he was well known; the missive read, "Thank you for Kirkman and Breakfast," referring to the fact that his bed was constructed above the 1797 Kirkman fortepiano that was stored in a wooden case below.

Leonhardt's visit to SMU occurred in the form of a recital and masterclass during the festivities when SMU bestowed on him his first honorary doctorate. As part of my twelve years on the SMU faculty senate I had the opportunity to suggest that GL was a most worthy recipient. The senators and university president agreed, so one of the proudest moments of my life was reading the citation that I had written for the bestowal of the honor at Commencement. And thus it was that Leonhardt henceforward always addressed his missives to his "Doktor-Vater," perhaps the first time in history that a student was father to the teacher?

Another exceptional artist who graced the AGO concert series was Don Angle, a graduate of Berklee College of Music in Boston and a valued coworker in the shop of William Dowd. In my opinion Don was master of the best harpsichord technique of any American player, and his dexterity, largely in his performances of jazz and very audience-friendly repertoire, was absolutely mesmerizing in its ease and beauty. It was another honor to house such a fine artist as a houseguest on Cromwell Drive. Both Angle and Leonhardt are no longer with us in person, but each has left an unforgettable legacy in their recordings and the ease with which they presented great music each time they were seated at the keyboards.

Graphic artists also have influenced my life, and especially important for my submissions to THE DIAPASON, were the caricatures created so expertly by Jane Johnson. Who could forget her illustrations for "A Letter from J. S. Bach," or her drawings of Mozart, Purcell, the Harpsichord Murder Mystery Reviews, and even her affectionate drawing "Fast Fingers," which accompanied several of my columns, as well as providing the graphic for my note pads? I miss her nearly every month when I attempt to find just the right illustration for my submission. She, too, has passed away, but is lovingly remembered, and sorely missed.

Another group of import must be "my" composers. Among the living I especially prize Gerald Near who composed both his impressive *Concerto for Harpsichord and Orchestra* and his equally lovely *Triptych for Harpsichord* for me. The *Concerto* filled a need for such a work to be featured at an AGO national gathering in the Twin Cities of Minneapolis and St. Paul. Gerald conducted the premiere in the Minneapolis Orchestra Hall, and the necessity was that it had to be for an instrument other than organ, since that hall did not have a "king of instruments." He also conducted that first performance heard by 1,600 auditors. I have never before or since felt so loved by an audience that applauded for such an extended ovation. Many of the listeners commented that it was the best of the new works at that AGO event. And, to my knowledge, it was not performed again until SMU's magnificent student orchestra under the direction of Maestro Paul Phillips (who was a freshman clarinet major at SMU when I arrived there) gave an even better performance of this major addition to the repertoire. Equally composed for a concert celebrating an art exhibition, the *Triptych* has been an audience favorite during many concerts. When I decided to move the aforementioned summer harpsichord workshops to venues other than the New Mexico home base, one of the places to be selected was in Alsace. The townspeople who attended the first of the concerts there requested a repetition of Near's work at the festive reception that concluded the summer event.

Equally important are works from Glenn Spring, Rudy Davenport, Neely Bruce, Vincent Persichetti, and others. I refer you to Frances Bedford's magnum opus *Harpichord and Clavichord Repertoire of the Twentieth Century* (page 597).

So, if I do not draw this article to a close it will be next year before we know it! So many influential persons to mention, such as Ivar Lunde (who edited and published *Letters from Salzburg* when Indiana University Press sent it back to me with the note, "We do not publish memoirs." Ivar came to the rescue with his Skyline Publications, Eau Claire, and even provided the beautiful photo of Salzburg (where he, too, had studied) for the front cover



Mabel Zehner (photo credit: Ashland University Archives, Ashland, Ohio)

and even, bless him, created the index, not one of my favorite tasks as I remember from the previous publications. Also, I should remember Alfred Rosenberger, whom I first met in Haarlem, who became the European "manager" who arranged many organ recital dates for me and who shared his love of Amsterdam and Dutch culture freely. Another departed figure is the fondly remembered best friend of early Dallas days, Sue Stidham, who joined forces with me to establish the Limited Editions series of house concerts that is now in its thirty-sixth year! And I should thank the magnificent organist André Marchal, blind from birth, who, during a visit to Oberlin, graciously gave me an organ lesson on early French music and who was able to criticize some of my fingerings simply by listening to the results, and who would correct those fingerings by gently placing his hands over mine. The list could go on and on.

However, I should like to end these words of gratitude with a return to my first organ teacher, Mabel Zehner. As her gift to me when I graduated from Crestline High School, she presented me with a copy of the first edition of *The Bach Reader* by Hans David and Arthur Mendel (W. W. Norton, 1945). I had not consulted it for many years until recently when I opened the tome to re-read what she had inscribed on the title page: "To Larry Palmer—one of the most gifted organists it has been my privilege to teach. God gave you a wonderful talent and may you use it for a lifetime of Success and Happiness." Signed: Mabel Zehner, May 17, 1956. While I do not think I deserve her highly complimentary remarks, it reminded me of her great kindness and the joy that I felt when I could please her at my lessons. She was truly an inspiring teacher, and I am grateful that I have lived long enough to share her memory with others. As teachers and human beings it behooves all of us to reflect and give thanks for those who have guided and aided us on our career paths and who have helped us to achieve what we are able to do.

§

The photograph of Mabel Zehner is provided courtesy of Ashland University Archives, Ashland, Ohio, and Archivist David Roepke (also an organist, whose mother studied with Miss Zehner). I wish also to give credit and thanks to my SMU colleague and friend Pam Pagels, Music and Arts Librarian at the Hamon Arts Library, for making the connection with Mr. Roepke. ■

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

On Teaching

The Art of the Fugue, part 7

I begin this column with an account of something that happened in a recent lesson, something surprisingly germane, by complete coincidence, to what I had already been planning to write about this month. I notice recently that between when I finish one column and when I am due to start writing the next, something often crosses my path, completely by chance, that is relevant to what is coming next in the column. Sometimes it provides an example, other times an interesting sidelight. Often it essentially ratifies and strengthens what I had been planning to write; yet sometimes it suggests a bit of a change.

Before I get to my story, it occurs to me that the fact that I encounter these coincidences as often as I do is itself a commentary on the philosophy and purpose of the column. My hypothesis is that *everything* is relevant to performing music and to teaching others about music and performance. I believe everything we encounter in life might be potentially fruitful for our music and our teaching.

This series of columns on *The Art of the Fugue* is meant to be an account of my working process. Part of that working process is to be aware of anything that might lead to an interesting thought about the piece or the performance. If we notice things and assume that they will be interesting and relevant, we cannot lose. If they are relevant, the gain from having noticed them is clear and describable; if they are not, the thought process sparked by noticing them is still rewarding.

The teacher-student experience

A week or so ago a harpsichord student of mine brought up *The Goldberg Variations*, partly as a step in thinking about whether to work on the piece, partly to ask a few questions. What is the overall structure of the piece? Did the composer write the movements in the order in which we see them? Does the order matter in performance? If so, why? Is it about individual transitions or something else? We talked about all of this a bit, mentioning “official” sources of structure and continuity. These start with the basic fact that each variation shares some version of the same underlying harmonic pattern and includes the phenomenon of every third variation’s being a canon. We talked about the formal layout of the canons, in which each one is a canon at a one-greater interval—Variation 3 a canon at the unison, Variation 6 at the second, Variation 9 at the third, and so on, up to Variation 27, which is a canon at the interval of a ninth. We discussed, but did not resolve the question of whether this formal layout is palpably meaningful to a listener, or is just meaningful as a formality.

Then we tried a live-action version of something similar to an experiment I described in a recent column, about electronic listening. I played a movement, or the last few lines of one, and my student turned some pages at random. I then started the movement on the new page, randomly chosen, after the one that I had just completed. We did not go through the whole piece in this fashion—not enough time, and other things to do. But we got a good sample of what it felt like to move from one variation to another when that transition is neither what the composer had in mind nor what we are used to.



Example 1



Example 2



Example 3

The result was that each transition sounded fine (“worked”, nothing jarring) but also sounded odd. The oddness came from the confounding of fixed expectations, fixed by years (or for me, decades) of listening. It is hard or impossible to sort out what each of those transitions would have sounded like to someone who had never heard the piece before. I strongly suspect that they would each have been just fine, but I cannot be sure of that. This was a reminder that structure comes in part from expectation. The kind of expectation that comes simply from having heard the work before can be very powerful. But I assume (or perhaps I hope) that expectations created intrinsically by the music are even more powerful.

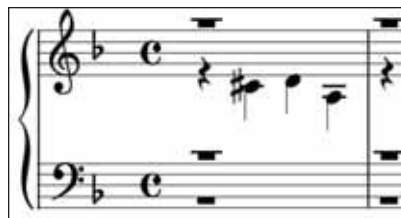
Sources of overall structure in The Art of the Fugue

It is my working hypothesis that in *The Art of the Fugue* there are two main sources of overall structure. The first is the nature of the theme itself and the way that it sets up other themes and musical gestures to be meaningful. The second is the recurrence of specific themes. I mentioned both of these in my 1985 program notes that were reprinted here in two recent columns. But I want to delve into both of them in more detail in this column and in next month’s. Of these two ideas, the recurrence of specific themes is, perhaps, the more clear-cut. It is not remotely unusual to include as a source of continuity and of structure. This includes all of the uses of the main theme and its variants: the top level of what we get by contrapuntal analysis. But there is also more below the surface.

My thoughts about the nature of the *Art of the Fugue* theme are perhaps more speculative. That theme starts on a note, goes up a perfect fifth, goes down a major third, then down a minor third, then down a semitone. After that it goes up by that same semitone, and up and down by step until it ends. Every musical theme, of course, has some pattern of intervals that I or anyone could describe in words.



Example 4



Example 5



Example 6

What is striking to me about this theme is how comprehensively, systematically, almost encyclopedically, it lays out all of the intervals that define tonal music. They occur in what could plausibly be considered their order of importance, there is essentially no redundancy: almost no interval is repeated until each interval has been heard (the exception is the semitone), and the inversions of intervals are assumed rather than stated.

My own experience as a listener has been that throughout the piece I hear any interval as a reference to this theme. This starts right away, as soon as there is anything to hear other than the theme itself. The scale notes that make up the counterpoint to the second entry of the theme at measure 5 fill in the opening interval of the theme itself (Example 1).

Does a listener hear it this way? Does a listener spontaneously think, “that is that same theme” or “that is a reference to that same theme?” I believe I do, and that I began to do so after repeated listening years ago, before I thought that I might have any idea why.

The chromatic countersubject in *Contrapunctus III* seems to arise out of that original semitone that is the interval from the fourth note to the fifth note of the opening theme. The leaping thirds that are one of the characteristic gestures of *Contrapunctus IV* seem to answer the thirds that make up measure 2 of the theme. *Contrapunctus V* plays around further with the idea of the third. First of all, when the theme comes in the second time, it is a third away from the note that accompanies it. (In *Contrapuncti I–IV*, this has always been the interval of a fifth.) Second, this movement contains a pervasive gesture that is the interval of a third filled in by step, and there are also a lot of parallel thirds!

The thirty-second-note flourish that pervades *Contrapunctus VI*, and that is a principal justification of the heading of this movement as being “in French Style,” sounds like a reference to the last four notes of the opening theme. The mordent-like figure that enters *Contrapunctus VII* in measure 3 is related to the semitone-based gesture in the opening theme going (in *Contrapunctus I*) from the end of measure 2 into measure 3. For me, the nature of the opening theme itself turns the whole piece into a tapestry of familiar, known, referential themes and gestures.

A complement to this is the gradual introduction of the octave into the picture. The opening subject, while displaying all of the discrete intervals of

its tonal language, almost pointedly fails to encompass an octave. However, the first thing that happens after the filled-in reference to the opening interval that I pointed out in Example 1 is a drop of an octave: the first octave in the piece. When the second voice to enter (the soprano voice) finishes its statement of the fugue subject, it immediately makes an octave leap: one not in any way required by the counterpoint or harmony (Example 2).

Then, later on, whereas each of the first seven *contrapuncti* begins with the interval of either a fifth or a fourth, *Contrapunctus VIII* begins with a step, a very striking change. While the compass of the theme of each of the first seven movements has been never more than a sixth, the compass of the opening subject of *Contrapunctus VII* is a tenth, but one that could also be seen as outlining an octave. (The first and last notes of the subject are an octave apart, and the note that creates the tenth is off the beat and somewhat ornamental.) Then *Contrapunctus IX* begins with the brand-new gesture of a leap of an octave. The compass of this subject is a ninth, and that of the next movement a tenth, so that we are in a region of expanded compass of themes.

All of this is enough to make me feel that it makes sense to say that the subject or fundamental building block of *The Art of the Fugue* is not “the AOTF fugue subject” but the very concept of the melodic interval. This in itself does not create structure in the sense of linear shape. But it establishes the conditions for the creation of that structure.

The repetition, recurrence, and referencing of identifiable individual themes is the foundation of counterpoint, and probably the major defined source of contrapuntal structure. At the level of “this theme is the inversion of that theme” or “this theme is the same as that theme, but with altered rhythm,” this is fundamental and definitional. And there is an abundance of that sort of correspondence in *The Art of the Fugue*. What interests me beyond that is the more fleeting or hidden thematic connections. There are quite a few of these in the piece. The phenomenon that I have tried to describe above (the tendency of this piece to permit any interval, even in an isolated occurrence, to seem meaningfully thematic) is a background against which it becomes clear, I think, that small, individual thematic connections are meaningful to a listener and almost certainly intentional on the part of the composer. Some of the ones that stand out to me are as follows:

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Example 7

This seems to be an isolated event in the bass line in measure 35 of *Contrapunctus IV*. The notes seem like a filler in a kind of quasi-cadence (Example 3).

All of the eighth-note motion in the movement prior to this has been by

step, as is almost all of it after. This is then picked up in *Contrapunctus X* (Example 4). The figure that enters in the tenor voice at the beginning of this example is passed back and forth among all of the voices and then culminates in an exact statement (at a different pitch level) of the theme from *Contrapunctus IV* cited above.

The beginning of the main theme of *Contrapunctus X* (Example 5) is referenced in passing in the bass voice near the end of *Contrapunctus XI* (Example 6) and again in the middle of the final movement (Example 7).

That latter one is an “answer” rather than a literal quoting of the motif. Are these parallels valid? It could certainly be argued that the fragments of themes that I am pointing to here are just routine cadential figures or other tropes that are

too non-specific to be meaningful. I do not hear them that way. Again, I think that the structure of *The Art of the Fugue* subject itself predisposes any motivic entity to be significant, and the ways in which some of these fleeting motifs are deployed seems too systematic to be non-intentional.

As I said above, I think that there is more to be gained by assuming that correspondences are real than by resisting hearing them that way. Next month I will bring forward several more examples—perhaps even more important to the actual overall structure of the work as a whole—and talk more expressly about that structure. ■

To be continued.

Gavin Black, director of the Princeton Early Keyboard Center, Princeton, New

Jersey, is preparing performances on Bach's *The Art of the Fugue* on both harpsichord and organ for the next two concert seasons. He can be reached by email at gavinblackbaroque@gmail.com.

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Breathtaking

My father was, among many other things, an ardent and slightly kooky baseball fan. He grew up in Cincinnati watching the Reds at Crosley Field and started a lifelong relationship with the Boston Red Sox when he was in seminary in Cambridge, Massachusetts. I was eleven years old in 1967, the year of the Impossible Dream, when the Red Sox won the American league pennant behind the bat and fielding of Carl Yastrzemski. I think it was that summer that Dad took me to Fenway Park for the first time.

I will never forget my glimpse of all that beautiful green grass as we entered the stands from the scrum in the tunnels beneath. After watching dozens of games on black-and-white television it was breathtaking, and as I write that word, I imagine that I can feel the gasp. It took my breath away. A couple days ago, I was listening to a story on NPR about Iranian women being allowed to watch a live soccer match for the first time in forty years. (Google “Iranian women soccer,” and you will find a slew of stories.) One woman interviewed brought a tear to my eye when she mentioned “all that green grass.” I knew just what she was feeling, except that I have always taken my access to major league sports for granted.

I had the same sort of feeling the first time I heard the Boston Symphony Orchestra live in Symphony Hall. I had never heard anything like those double basses. My breath was taken away again when I stepped into a gallery at the Museum of Modern Art in New York and saw Vincent van Gogh’s *Starry Night* in real time. It looks great on a coffee mug or a t-shirt, but that is not the same.

A couple weeks ago I spent a week in Germany visiting an organbuilder’s workshop to discuss a future project. An American colleague was also visiting to give first lessons in voicing organ pipes to a bright young apprentice. And while I was there, I visited three historic organs. Two were iconic eighteenth-century masterpieces, gleaming away in their natural habitat. The third was a beauty built in Boston in 1930 for a church in Passaic, New Jersey. What are you doing in Germany?

A glass of wine, Herr Gabler?

The Basilica of Saint Martin is perched on a hill in eponymous Weingarten, the principal town in a region known for growing grapes and producing wine. I had my first glimpse of its towers as I turned a corner passing Burger King. It is a town of about 24,000 people with a long and complicated history of changes of government and processions of Lord Mayors and Abbots. The exterior of the huge building is simple enough, and it is surrounded by the dormitory-like buildings of what was one of the largest monasteries in Germany.

I first saw photos of the organ built by Joseph Gabler when I was a kid, most likely after that first baseball game because my organ lessons started when I was twelve. Visually, it is at the top of the list of all-time greats, on a par with and wildly different from the Müller organ at Haarlem, you know, the red one with the lions. Enormous organ cases decorated with faux-marble swirl around six huge round windows, everything festooned with *putti*, moldings, carvings, and virile statues to Rococo extremes. I entered

the Basilica of Saint Martin from the west end, under the organ, so my first view of the place was down the three-hundred-foot nave, across a fantasyland of decoration. The arched ceiling, nearly a hundred feet up, is adorned with murals in which painted drapery crosses borders to become real drapery.

When I turned around to look at the organ for the first time, I had two quick impressions. In spite of the 32’ façade pipes, it is up so high that it does not look very big, and its magnificent gaudiness cannot possibly be captured in a photograph. There is so much going on visually that I could not take my eyes off it. It is when you climb the many stairs (I forgot to count) to the organ loft that you find out how big it is. You can hardly see the top of the organ. The biggest façade pipe is 32’ DDDD (the two largest are inside the cases). The loft must be fifty feet across, and you could imagine that there are three or four independent organs up there until you realize that the console is up six steps on a platform that allows tracker action to run every which way, and the floor boards between the base of the console platform and the two cases on the gallery rail have iron rings so they can be lifted to access the mechanics.

I visited Weingarten with the three colleagues from the workshop. Stephan Debeur, organist at the abbey, had only limited time coinciding with my visit, so he invited us to join him at the organ while he played for Mass on Friday evening. The steps to and from the organ console were especially squeaky, making me nervous about distracting the worship, but Stephan assured us that he regularly had visitors while playing, and because of the size of the place, it was not an issue. In the lapses between playing, he led us around, opening access doors so we could see interior pipes and action. He kept his ears on the action downstairs and darted back to the console at appropriate moments. I was amused as he played the role of cantor, braying without amplification down the length of the immense church while accompanying himself on that spectacular organ.

He made a point of demonstrating the Vox Humana, an iconic stop in an iconic organ, a stop of such beauty that a legend grew around it. Joseph Gabler experimented with countless combinations of metal and wood, striving to build the pipes that would perfectly imitate the human voice and failing frequently to his disappointment. The legend has him approaching Satan to exchange his soul for the perfect piece of metal, and that idyllic voice was born. Stephan played “Ich ruf’ zu dir” from J. S. Bach’s *Orgelbüchlein* (#40), alternating the solo voice up and down by octaves in subsequent lines. Gorgeous.

The organ has many singular features. Every façade pipe is a speaking pipe, even the teeny ones lofted above the high center window. Gabler had planned to have an entire division in that location but settled for running long tubes to conduct wind to those pipes from a windchest far below. There is a stop called *La Force* (The Power), which plays forty-nine pipes simultaneously on low C of the pedalboard. I was sorry not to hear it, as it is apparently not conducive for use in a simple evening Mass. I guess I will have to go back.



Gabler organ, Weingarten, Germany
(photo credit: John Bishop)



Gabler organ, Weingarten, Germany
(photo credit: John Bishop)

There is a voice in one of the Positiv cases with twenty pipes of solid ivory. Take a look at your lathe, remove the motor, and pump the thing with a foot lever, and try to make an ivory organ pipe without chipping it. And while you are at it, note that the massive drawknobs and their square shanks are also solid ivory. There is elaborate marquetry everywhere you look, on banisters, newels, and console panels. There is hardly a square inch that lacks added ornamentation.

Every time I hear an instrument built in another age, I am struck by the timelessness of the sound of a pipe organ. The organ at Weingarten predates American Guild of Organists console standards by more than 150 years, and it is an awkward sit at first whack. But Stephan ably demonstrated that a modern organist can easily play a modern Mass, changing stops like a conjurer, sending beautifully balanced voices across the immense space. Perched on that six-step platform, he has a spectacular view to the altar, surrounded by mammoth organ cases. It is thought to be the first pipe organ built with a detached console.

When Gabler completed the organ in 1750, the delighted monks presented him with a bonus—enough wine to fill the largest pipe. Assuming that 32’ DDDD has a diameter of twenty inches and dusting off my π , that is about 22,600 cubic inches, which is almost ninety-eight gallons. A standard pour for a glass of wine is five ounces. Herr Gabler could entertain a lot of friends with 2,500 five-ounce glasses.¹

Follow the Fox to Munich.

When I asked my friend Stephen Tharp which organs stand out in the neighborhood I was visiting, he all but blurted out Fürstenfeld. The organ in the Fürstenfeld Kloster in Fürstenfeldbruck was completed by Johann Georg Fux in 1736. The church, though smaller than that in Weingarten, is still immense, and sports the same degree of fantastic opulent decoration. There are side altars with spiraling columns in every bay, angels with sunbursts, carvings, and murals everywhere. Once again, the organ is placed so high in the church that it looks small at first. But though it has fewer than thirty stops, it has a 32’ façade. The tallest pipes are mounted on the impost that is well out of reach from the floor. I guess the organ is over forty-five feet tall.

With Stephen’s help, I met the organist Christoph Hauser after Mass on Sunday morning, so I attended Mass to hear the organ well from the floor. It was dazzling. Christoph’s playing was colorful, thoughtful, rhythmic, and inspirational. It was all improvised excepting the hymns and congregational responses, and that ancient organ filled the room



Fux organ, Fürsternfeldbruck, keydesk
(Fux is German for fox.) (photo credit: John Bishop)

with the liveliest tones, both delicate and charming, and full ablaze.

After Mass, I returned the hymnal to the rack and wandered about keeping my eyes on the rear of the room, assuming that Christoph would appear there. A few moments later, I noticed a dapper gent at the front of the room, looking exactly like an organist (you bet I was profiling). Turns out that the stairs start in a sacristy next to the chancel. And such stairs. Once again, I forgot to count, but this organ is in a second balcony, and there were plenty of them. We passed the antique mechanism of the tower clock, the size of a small car with counterweights as big as oil drums hanging from cables high above. The stairs changed from stone to wood, the stairwell grew narrower, and my tuner’s knees along with all their support was barely a match for the thirty-something spry organist I was chasing. We arrived into a gallery that spanned the length of the room, passing through narrow arches at each bay, until we reached the organ. The organ loft is about ten steps down from the gallery allowing a grand view of the side of the organ case, but it was not until I got down those stairs to stand on the same floor as the organ that I could appreciate its size. The 32’ façade pipes are topped by ornate crowns laden with *putti*, carvings, and more sunbursts, and are mounted on an impost that is well out of reach.

If Weingarten has the oldest detached console, does Fürstenfeld have the tallest two-manual organ?

Speaking of AGO standards, the Fux organ has “short and broken” bass octaves. Both keyboards and the pedalboard are missing the lowest C#, D#, F#, and G#. What looks like E is actually C. What looks like passing from F# to G is actually D to G. Christoph agreed that it took some adjustment, and now that he is used to it, he has to think twice when moving to more usual keyboards. After lots of digging, he determined that Bach’s *Dorian Toccata* is the only large piece by Bach with a big pedal part that he can play on the organ. I invite and encourage you to type “Hauser Fux Dorian Toccata”

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Gabler organ, Weingarten, the Vox Humana is visible behind open case doors on the right. (photo credit: John Bishop)



Fux organ, Fürstentfeldbruck, Germany (photo credit: John Bishop)

organ, writing a paragraph about each individual voice or chorus, describing the feel of different keyboards, the intricacies of design, the quirks, the chirps, and the foibles. In the mid-eighteenth century when the Weingarten and Fürstentfeldbruck organs were built, there was no other machine made by humans quite as complicated as a pipe organ. With more than seven-thousand pipes, the Weingarten organ is large by modern standards, and its console placement is visionary.

Returning to AGO standards, or what we are used to in organs, the twenty-nine-stop Fürstentfeld organ has only one reed, 16' Trompas² in the Pedal (prominently displayed in Christoph Hauser's recording of the *Dorian Toccata*). How can you play an organ with no manual reeds? Shut up and sing, that's how. And by the way, most of the mixtures include tierces, and full organ sure sounds as though there are manual reeds.

I shared my thrill and thrall on Facebook after each of these visits and received a comment about Weingarten that stood out. "I've always thought that organ was a little soft in the church. I'm sure Gabler did his best." Oof. Herr



(photo credit: Félix Müller)

Gabler's worst is far better than the best of most organbuilders, even after 2,500 glasses of wine.

Notes

1. You can see the specification of the Gabler organ at Weingarten here: [https://en.wikipedia.org/wiki/Organ_of_the_Basilica_of_St._Martin_\(Weingarten\)](https://en.wikipedia.org/wiki/Organ_of_the_Basilica_of_St._Martin_(Weingarten)).

2. Yes, it really is 16' Trompas. You can see the specifications of the Fux organ at Fürstentfeldbruck here: https://de.wikipedia.org/wiki/Orgeln_der_Klosterkirche_Fürstentfeld.

into your YouTube search bar. Hang on to your hats: it is a thrilling ride.

Mr. Skinner goes to Ingelheim.

In 2008, the Organ Clearing House sold Skinner Organ Company's Opus 823 (1930) to the Saalkirche in Ingelheim am Rhein, Germany. The church's organist Carsten Lenz had long intended to import a Skinner organ to Germany, and this exciting transaction happened after four years of conversations, lots of touring around the eastern United States, and a frightening heap of paperwork. The organ was shipped to Klais Orgelbau in Bonn where it was re-leathered, renovated, and reconfigured under the supervision and with the advice of Skinner experts Sean O'Donnell and Nelson Barden.

The church in Passaic, New Jersey, where the organ was originally installed, had been purchased by a new congregation, and the decorated façade pipes were to stay in place, so Klais produced a new case of contemporary design including new pipes to replace the original speaking façade pipes from 16' and 8' Diapasons. The organ was originally placed in deep chambers in a large room with plaster walls, carpeting, and lovely pew cushions. The new setting has the organ placed in a new shallow case in a high balcony on the center axis of a brick and stone room. The thoughtful installation included placing the large wood pedal pipes in front of the exposed Great division to control the egress of tone. Even with that precaution, it was still necessary to hang heavy sheets of felt in front of the Great to balance the tone in the lively acoustics.

I was delighted to see the shellac, ink lettering, distinctive racking styles, and beefy expression shutters we know so well from long experience with Skinner organs. I was delighted to hear the distinctive tones of Mr. Skinner's specialty voices so far from home. And I was delighted to hear Carsten describe how German audiences have responded to the unique sounds of the Skinner organ.

We have heard criticism about exporting American organs, expressing the feeling that they should stay at home. I have two thoughts to share. Skinner #823, like many of the instruments we have shipped overseas, was on the market for five years before the church in Ingelheim purchased it. Better to be sent overseas than never to be heard again. And for the last seventy years, American organists and organbuilders have been influenced by European traditions. Reciprocity is a good thing. Germany has a five-hundred-year history of building pipe organs, but no one in Germany has ever built a Skinner organ. There is nothing else like it. Seems we can teach them a thing or two,

especially, according to Carsten, when American organists come to play!

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Ernest M. Skinner in THE DIAPASON

By Joyce Johnson Robinson

More than a century and a half after his birth, Ernest Martin Skinner (born January 15, 1866; died November 27, 1960) is still acknowledged to be one of the most innovative of American organbuilders. Skinner created instruments that emphasized orchestral-imitative stops (such as the French Horn and English Horn), with consoles that were models of practical design. He created exquisite and colorful soft stops, including the Erzähler, the Orchestral Oboe, and the English Horn. His innovations also include the pitman windchest, and he perfected the electro-pneumatic motor for swell shutters.¹

Skinner began his career in 1886, working for George H. Ryder in Reading, Massachusetts, north of Boston. Skinner worked there for four years, and in 1890 after being fired by a new foreman, was subsequently hired by George S. Hutchings, for whom he worked for eleven years.

Skinner founded Ernest M. Skinner & Co.—the firm changed names several times before becoming known as the Skinner Organ Company in 1919—and his career lasted a good four decades, with 1910 to the early 1920s being its heyday. The Great Depression greatly reduced the market for Skinner's instruments. Furthermore, staff changes in the company resulted in Skinner losing control of his own firm, and through a merger, a new entity emerged, the Aeolian-Skinner Organ Company, in 1932. The factory that Skinner opened in 1936 (when he was 70!) with his son Richmond, when the company was known as Ernest M. Skinner & Son Organ Company, was destroyed by fire on June 17, 1943. Changes in musical tastes also eventually led to a diminished

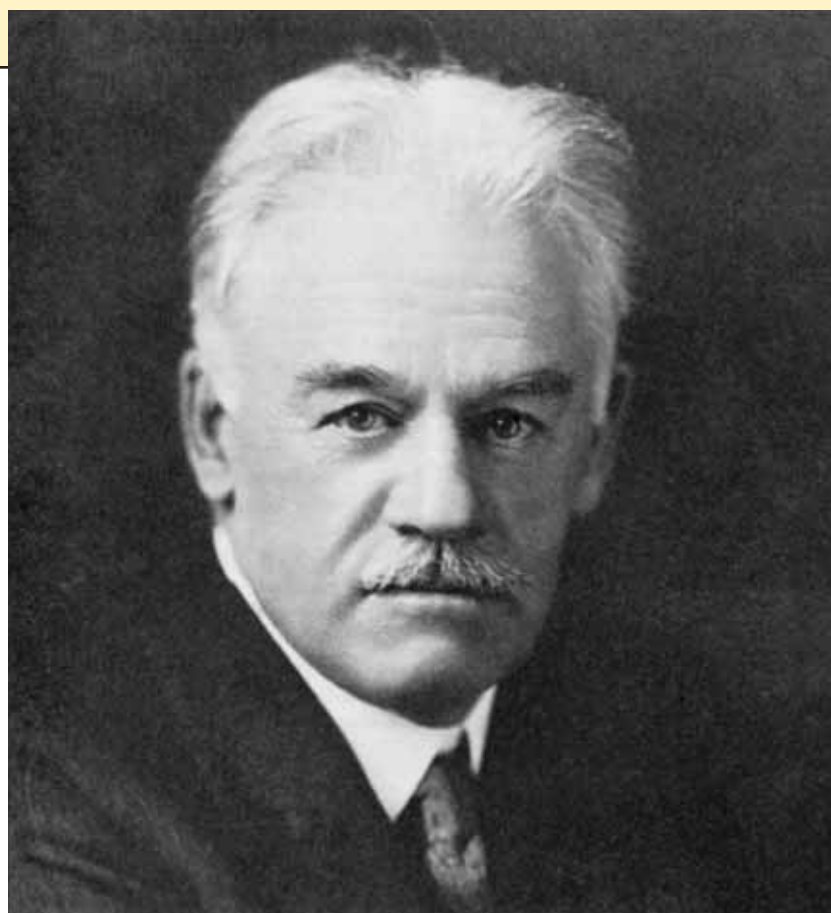
market for Skinner's instruments. By the time of Skinner's death in 1960, his style of organbuilding had gone out of fashion, with orchestral color and tone being de-emphasized in favor of clarity and brightness.

From 1911 to 1961, news of the life and work of Ernest M. Skinner was reported in THE DIAPASON. The announcements, advertisements, letters, and features that appeared in THE DIAPASON illuminated the great scope of Skinner's work and personality, along with the waxing and waning of his company and career, and the occasional glimpse into his personal life. Over the course of fifty years there were dozens of announcements and articles that documented the instruments in the Skinner opus list and traced the arrival of G. Donald Harrison in 1927, the 1932 merger with the pipe organ division of the Aeolian Company, Skinner's establishment of his own factory and company in 1936, and his joining the staff of the Schantz Organ Company of Orrville, Ohio, in 1947.

This article offers a brief summary of Skinner's life and history as revealed in the pages of THE DIAPASON. By no means will it present every reference that can be found in the journal; it is intended to give a flavor of the life, times, and work of this important organbuilder.

Skinner instruments

We first read of Skinner in January 1911, when THE DIAPASON reported on the near-completion of the new, "monster" Skinner organ at New York City's Cathedral of St. John the Divine. The next month, the journal published a letter from Skinner in which he complains about inaccurate reporting in a



Ernest M. Skinner (February 1936 issue, page 3)

letter discussing that organ; Skinner's letter also touches on the question, "what makes an organ modern?"

To the Editor of The Diapason. Dear Sir:—One of the reasons why I usually decline to give information to newspaper reporters is the fact that they are not satisfied to take the facts as submitted, but have to enlarge upon them and indulge in flights of imagination, which makes a farce of most accounts of church organs.

I note an article in the January number relating to the organ being installed in the Cathedral of St. John the Divine, in which it is stated: "The thirty-two foot pipe at the Cathedral of St. John the Divine gives the same tone because it has a sixty-four foot stop." I do not know where the reporter got this information, nor am I able to comprehend its meaning. There is certainly no stop in this instrument of sixty-four foot pitch, nor have I heard of a stopped sixty-four in any other. The reporter is pleased to call this tone a "gusty rumble." He vaults from this to the "shrill singing of a tea kettle just beginning to whisper to itself about boiling," which makes a paragraph rich in metaphor, and is about as rational as the average article of this description.

I note a letter from James E. Dale, in which he says the organ for the Cathedral of St. John the Divine will not be the largest and most modern ever built. I was particular to state in such information as I gave the reporter that the organ was not the largest ever built. I wish Mr. Dale would inform me upon what he bases his conclusion that the Sydney organ, built twenty-one years ago, is more modern than the organ going into the Cathedral of St. John the Divine.

What makes an organ modern? Is it the character of its resources or the number of stops? Also, allow me to say that the Sydney organ is not the largest in the world. The organ built by Murray M. Harris of California for the St. Louis Exposition, and being installed in Wannamaker's store in New York city [sic], has that distinction to the best of my knowledge and belief.

The organ in the Cathedral of St. John the Divine has three thirty-two foot pedal stops, an open, violone and reed, all of which are the full thirty-two feet in length at low C and are open pipes. The organ is guiltless of a sixty-four foot stop of any description.

Yours very truly,
ERNEST M. SKINNER

The June 1911 issue reported on Clarence Dickinson's opening recital at the cathedral.

Other 1911 announcements mentioned new Skinner instruments and contracts: Asylum Hill Congregational Church, Hartford, Connecticut; Sts. Peter and Paul's Cathedral (the National Cathedral), Washington, D.C.; and Church of the Holy Communion, New



Skinner playing the organ at the country home of Arthur Marks (at right) (October 1921 issue, page 1)

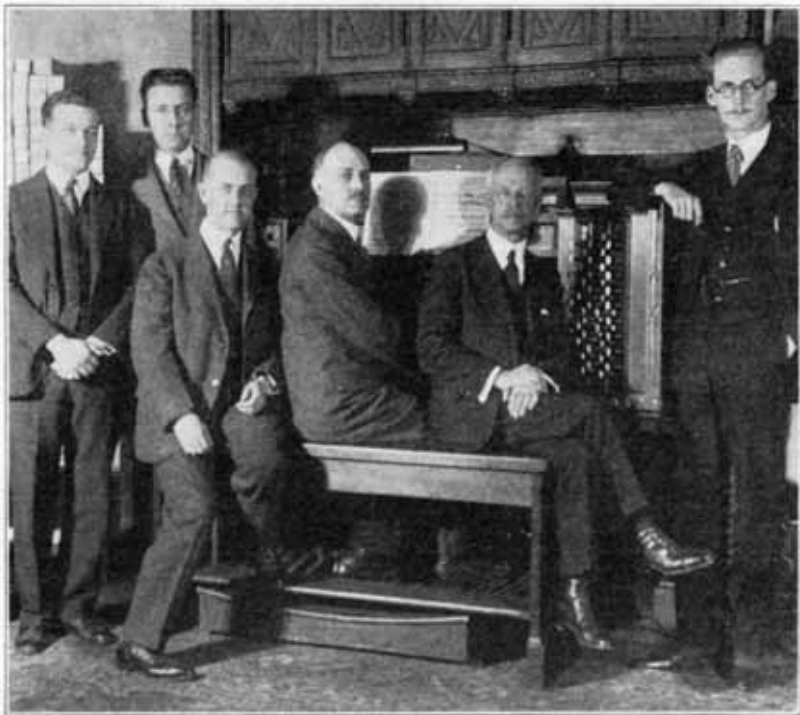
York City (April 1911); and the completion of a large four-manual organ in the Grand Avenue Methodist Church, Kansas City, Missouri (September 1911).

The October 1912 issue noted the contract and stoplist of a four-manual organ for Williams College, Williamstown, Massachusetts, along with the dedication of a three-manual instrument in the First Methodist Church of Muscatine, Iowa—played by Mrs. Wilhelm Middelschulte.²

In October 1917, it was noted that Gordon Balch Nevin (probably best known to us as the composer of *Will o' the Wisp*) had joined the company (having left his position as organist of Second Presbyterian Church of Cleveland), to arrange musical scores for the "Orchestrator"—a player organ using rolls ("which Mr. Skinner has invented and perfected after twenty years' work"). THE DIAPASON reported that:

The new instrument contains many of Mr. Skinner's inventions whereby the tones of the orchestral instruments are faithfully reproduced. In addition the instrument contains a full size concert grand piano, and it is possible to reproduce a concerto for piano with complete orchestral accompaniments.

The Ernest M. Skinner company is erecting a special laboratory building for this branch of the work, containing rooms for cutting work, a studio for the head of the department, and a fine concert hall—equipped with a large "Orchestrator."



Some of the organists who played the Skinner office organ for radio broadcasts (December 1925 issue, page 1)

Arthur Hudson Marks, Head of New Organ Company



Arthur Hudson Marks (January 1932 issue, page 1)

By the way, a player mechanism using perforated rolls was also to be part of the Skinner Organ Company's organ for the auditorium in St. Paul, Minnesota, mentioned in the April 1920 issue ("City raises fund of \$61,000"). This four-manual, 105-stop instrument (stoplist given in the article) would also include a concert grand piano that could be played from the organ keyboard, "as it is in the case of the Skinner organ in Carnegie Hall, Pittsburgh," along with a new feature, a 16' Heckelphone in the Solo division ("which will resemble an English horn, but six or seven times as powerful"), and a six-rank string division.

THE DIAPASON's office was located at that time in Chicago, Illinois; naturally, local instruments would certainly be noted. It was reported in March 1921 that St. Luke's Episcopal Church in nearby Evanston would have a great organ, designed by Herbert Hyde and Joseph Bonnet:

The Chicago district is to have another notable organ—one which probably will be the largest in any church of the city or suburbs. The Skinner Organ Company has been awarded the contract for a four-manual instrument for St. Luke's Episcopal Church of Evanston. It will have a total of 78 speaking stops. The instrument is to be completed early in 1922 and will be the crowning feature of the new edifice under construction. The present chapel organ is to be used as an echo division for the new organ. The specification is the work of Herbert E. Hyde, organist and choirmaster of St. Luke's, in consultation with Joseph Bonnet.

The front page of the October 1921 issue of THE DIAPASON was virtually dominated by Skinner. There was a notice of the dedication of St. Paul's new municipal organ, with recitals by H. Chandler Goldthwaite, the city organist, who declared the Skinner instrument to be "the best in the country, bar none," and that "visiting organists are going to discover that compositions may be played here that will be almost impossible" on other organs. The center of the page shows Skinner at the organ console, and Arthur Marks standing by the organ built for Marks's country place in Westchester County. And the right-hand column provided details on the two "wonder organs" for the Eastman School—one an Austin, and the other a 4-manual Skinner, every division of which was enclosed, including the entire pedal, which possessed a 32' Bombarde. This organ also featured a full Dulciana chorus (16', 8', 4', 2', and a Dulciana Cornet), and on the Great, a complete harmonic series, including a Septieme.

The Skinner Organ Company's New York office, located at 677 Fifth Avenue in New York City, also had an organ studio. The December 1925 issue of THE DIAPASON lists the 36 "noted men" who would play a series of "great artists" Friday evening recitals at the studio, to be broadcast on radio station WAHG. The list is worthy of a Who's Who: Lynnwood Farnam, T. Tertius Noble, Albert William Snow, Hugh Porter, Edwin Arthur Kraft, Palmer Christian, Charles Heinroth, Harold Gleason, W. A. Goldsworthy, Maurice Garabrant, Marshall Bidwell, Louis Potter, Gordon Balch Nevin, Guy C. Filkins, Rollo Maitland, John Priest, Chandler Goldthwaite, Alexander McCurdy, George Rogers Pratt, Alfred Greenfield, Arnold Dann, Walter Hartley, Warren D. Allen, Allan Bacon, Walter P. Zimmerman, Herbert E. Hyde, G. H. Federlein, William E. Zeuch, Henry F. Seibert, Edward Reclin, and Clarence Dickinson. A photo of six of the recitalists gathered around a Skinner console graces the top of the issue's front page.

The lead news article on page 1 of the April 1931 issue of THE DIAPASON was the signing of a contract by the First Congregational Church of Los Angeles for "a large four-manual Skinner organ." William H. Barnes, the consultant, and Stanley W. Williams, Skinner's Pacific coast representative, prepared the stoplist for the sixty-rank (plus Harp/Celesta and Chimes) instrument.

Announcement...

THE ERNEST M. SKINNER & SON COMPANY announce that Ernest M. Skinner is established at Methuen, Mass., where organ building, as exemplified by the instruments at the Cathedral of St. John the Divine, St. Thomas' and St. Bartholomew's Churches, New York City, and similar examples elsewhere, will be continued.

The traditional ensemble, enhanced by Mr. Skinner's orchestral and other tonal inventions, combining to make the classic American organ, will ensure the character of these instruments. Their beautiful tone and uncompromising fidelity to quality are acknowledged by American and foreign artists alike.

Address

SKINNER ORGAN HALL

234 Broadway, Methuen, Mass.

Skinner ad in THE DIAPASON, February 1936, page 9

The April 1931 issue also mentions the dedication recital of the four-manual, eighty-nine-stop Skinner organ at Severance Hall in Cleveland, played by Palmer Christian, noting that, "In spite of the fact that the event was held on Friday—a rehearsal night for church choirs—many organists and other church musicians were present. It is presumed that a number of choir rehearsals in town were curtailed to enable interested members to attend." The organ's console had three terminals for the cable—one so that it could be in the center of the stage, a second so that it could be at the side, and a third so that it could be in the sunken pit. "The tone is characterized by great beauty of individual solo registers. The ensemble is of the English type, with great prominence of chorus reeds and brilliant mixtures. These features were sufficiently outstanding to cause comment from the

musical critics, one calling it a present-day 'fashion' in organ design." (The stoplist was published in the February 1930 issue.)

The front page of the January 1932 issue featured a large portrait of Arthur Hudson Marks, "head of new organ company," which is to say the new Aeolian-Skinner Organ Company, Inc., the combining of Skinner with the pipe organ division of the Aeolian Company. Marks was president, with W. H. Alfring, Aeolian president, and Ernest Skinner as vice-presidents, along with George Catlin of Skinner and Frank Taft of Aeolian. It was noted that 85% of Skinner's business had been for churches, colleges, and institutions, and 15% for residences, while Aeolian's was almost the reverse—80% residential and 20% institutional.

One early deal that resulted for Aeolian-Skinner was the 1933 order for a

NEW! Maxine Thévenot, 1930 Casavant, Regina Cathedral



Prairie Sounds Maxine Thévenot plays the 57-rank Casavant built in 1930 at Holy Rosary Cathedral in Regina, Saskatchewan, Canada, in recently composed music and romantic and baroque works by French, Canadian, and British composers. The organ was renovated and updated by Casavant in 1993. **Raven OAR-162 \$15.98**

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Clara Schumann: Prelude & Fugue in d, op. 16/3	David L. McIntyre: Joyfully	Franck: Pièce Héroïque
César Franck: Prélude, Fugue et Var., op. 18	Guillain: Récit de tierce en taille	
Denis Bédard: Var. on <i>Sine Nomine</i>	Guillain: Basse de trompette	
Gilles Lederc: Récit de tierce en taille	Frank Bridge: Adagio in E	

NEW! Aude Heurtematte, Couperin Masses at St-Gervais



François Couperin: Mass for the Parishes, Mass for the Convents In this 2-CD set for the price of a single CD, Aude Heurtematte, titulaire of the historic organ at St-Gervais, Paris, and renowned for her playing of this music composed ca. 1690, plays these suites of 21 pieces, each, on the organ still containing most of the pipes played by the composer while he was organist of this church (as were six other Couperins before and after). The fabulous instrument was restored in 1975 and 2001 to its enlarged 1769 state. **2-CD set Raven OAR-153 \$15.98**

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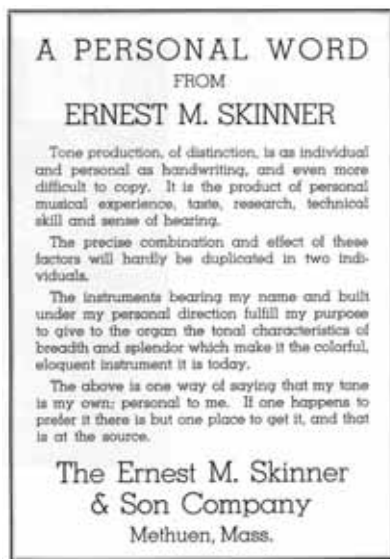
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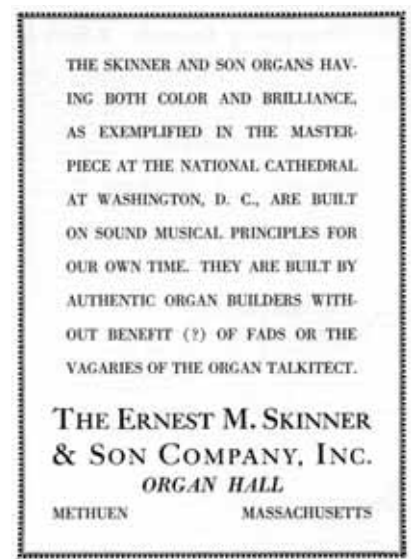
April 1936, page 7



July 1936, page 12



August 1938, page 11



April 1940, page 17

four-manual organ for the W. K. Kellogg Auditorium in Battle Creek, Michigan. The instrument and the auditorium were to be a gift to the Battle Creek public schools from Mr. Kellogg, “the breakfast food manufacturer whose products are known throughout the world.” The February 1933 issue’s front page gave the announcement and listed the specification, of sixty-five ranks plus Harp/Celesta and Chimes; an Echo organ was playable from the Solo manual. The specification included a 16’ Ophicleide (Great), 8’ Flugel Horn (Swell), 8’ Corni di Bassetto (Choir), and in the Solo division, 8’ Orchestral Oboe, French and English horns, and a heavy-pressure Tuba Mirabilis.

In February 1936 we read Skinner’s announcement that he established, with his son Richmond, his own organbuilding plant at Methuen, Massachusetts, under the name of Ernest M. Skinner & Son Company. The announcement is brief; Skinner “will engage in the designing and construction of instruments that are to embody his principles of tone and that are to be like the large organs in America on which his reputation is based.”

From this point on the number of new Aeolian-Skinner instruments far exceeded those of Skinner’s company. New organs were few and far between: First Church of Northampton, Massachusetts (three manuals, November

1936); First Baptist, Jackson, Mississippi (four manuals, 1940); St. John’s Lutheran, Allentown, Pennsylvania (April 1940); the reconstructed/enlarged organs at Brick Presbyterian (June 1940) and First Presbyterian, Englewood, New Jersey (three manuals, October 1946).

Skinner’s writings

Skinner’s own writings appeared throughout the years in THE DIAPASON, from letters to the editor to feature articles. In 1919 Skinner was elected president of the Organ Builder’s Association of America. The September 1919 issue noted: “Ernest M. Skinner of Boston was elected president of the association, as the successor to John T. Austin, the first president. W. E. Pilcher of Louisville was made vice president; Fanny R. Wurlitzer was re-elected treasurer and Adolph Wangerin was chosen again to be secretary.” At the organization’s first annual meeting, a motion for the association to declare itself in favor of the eight-hour day was voted down. In 1920, along with his report, Skinner gave an address on the importance of such an organization, noting how it could build respect and collegiality, in “a field that offers no one an easy road to success either artistically or financially.” The year 1920 looked rosy indeed. Note Skinner’s optimism (and mourn the passing of this era):

It looks to me as though from now on the organ builder were to become a decidedly necessary citizen. The organ is becoming immensely popular. The church no longer appears to have an exclusive ownership of the instrument. The auditorium, residence, motion picture theater and even the great municipal art museums are finding it worth while to give the king of instruments a place of honor in their activities. Let us make the most of our association for whatever it may do to insure the future for us.

At this meeting, the association drafted a uniform contract for purchase of new pipe organs, with a payment schedule set at 10% down, 55% at shipment, and the balance upon completion.

Also in 1920, in October, THE DIAPASON printed Skinner’s lecture, “The Organ in the Home,” delivered before the National Association of Organists in New York. It offers an entertaining look at Skinner through his whimsical writing:

When the handle is turned on to let on the water for the morning tub, what is more fitting than Handel’s water music played on the unda maris? A little later we are led to the breakfast table and hear sweet discourse on a stop voiced smooth and round, to picturize a grapefruit, or a bald head.

But the essay focused on player organs:

... The present popularity of the residence pipe organ was brought about by the application of the perforated roll mechanism It satisfies an inherent craving for self-expression common to every living music lover.

Skinner was addressing organists, and he was discussing the organist who would be employed to play an organ in a wealthy home, noting that sometimes the performer would not be listened to:

The client and one or two friends carried on an animated conversation and paid no more attention to the organist than they would have paid to a yellow pup—in fact, I think the pup might have had the best of it. An artist will in this case be hammered into a mere mercenary The client knows there is, apart from the sound heard, more class to an actual organist than to a machine, and the organist undoubtedly wears this halo, whatever it amounts to.

The organ in the home necessarily has a much smaller public than elsewhere, but it certainly presents, particularly with the perforated roll adjunct, wonderful opportunities for an intimate acquaintance with whatever kind of music one is interested in The future for the organist looks wonderful to me But you can do more than anybody else to better the conditions of public music. A given plane is raised from a higher one, never from below.

The early 1920s were prosperous for the Skinner company. The April 1921 issue of THE DIAPASON reports that the Skinner Organ Company would combine with the Steere Organ Company, to handle a large amount of new work. The

Steere plant would operate as a unit of the Skinner organ company:

The two factories have been consolidated, but the plant of the Steere Company at Westfield, Mass., will be operated and the entire staff of that concern will be retained. The addition of the Steere forces to the facilities of the Boston plant of the Skinner Company will make it possible to take care of the large amount of new work, orders for which have been received by the Skinner Company. The deal therefore does not actually remove any factor from the organ business, but serves to make for better results through a combination of interests.

The announcement includes Skinner’s letter to the editor, detailing the consolidation, noting that George Kingsbury, Steere’s president, and Harry Van Wart, superintendent (who had previously worked for Skinner), supported “high standards of excellence.” Skinner had written that:

There has been a tremendous demand for Skinner products during the past year, which can be satisfied only by an organization expert in organ building and familiar with the technique and rigid inspection requirements of the Skinner Company. The Steere plant will operate at capacity as a unit of the Skinner Organ Company making standard Skinner parts under our standard specifications and inspection.

Skinner commented on whiffle-tree swell shade action in THE DIAPASON Forum of the February 1922 issue. He explains his preference for it: “The whiffle-tree engine will move the shades about twice as fast as in the old mechanical action without slamming.” Skinner was responding to a previous letter that had criticized the whiffle-tree, and did not spare feelings in doing so: “Except for the fact that M. E. Hardy has overlooked everything of importance relating to the whiffle-tree swell shutter action, his article on the subject is very well expressed.”³

In a letter in May 1945, Skinner explained why organ pipes go sharp when temperature rises, what a temperament is, and what a “wolf” is. The first: As temperature rises, pipes contain less air than formerly, as some has left, due to expansion. Thus less air is excited by the same amount of force. The second: The wolf is the dissonance remaining in one interval of a perfectly tuned or untempered octave. Setting a temperament consists in tuning an octave so that the wolf is distributed equally throughout its twelve intervals.

Later that year, Skinner defined a “classical” organ: “Generally I have regarded it as the type represented by the French organs in Notre Dame and San [sic] Sulpice, and perhaps by the Roosevelt, Johnson and Hutchings organs in America” He felt that the “so-called romantic organ is the type



Photo courtesy of Eric Harrison



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MISS SKINNER AS HEROINE

Organ Builder's Daughter Saves Chum Through Rare Judgment.

The narrative of how a famed organ builder's child also won fame appears in the Boston Post Aug. 11 and concerns the daughter of Ernest M. Skinner and a heroic act on her part. We quote as follows:

"By a remarkable display of presence of mind in an extremely dangerous situation, Eugenia R. Skinner, 18 years old, of 7 Evansdale terrace, Dorchester, saved her chum, 17-year-old Ruth E. Parker of Dorchester, from drowning at Savin Hill Beach yesterday afternoon when the latter was overcome with cramps while swimming nearly a mile from shore. Hundreds of bathers witnessed the spectacular rescue and the daring maneuver made by the Skinner girl that resulted in saving both herself and chum.

"Both are excellent swimmers and they were almost side by side, nearly a mile from the shore in water of great depth, when Miss Skinner turned for the purpose of changing her stroke. She did not see Miss Parker and in surprise raised herself to locate her. She was horrified to find her chum struggling in the water a few feet in the rear. Miss Skinner promptly turned and swam to her chum's assistance. She found that Miss Parker was in a predicament, having been overtaken by cramps.

"Miss Skinner then exercised rare judgment. She instantly realized that to attempt to swim ashore with her classmate would mean almost certain death for both. She instructed Miss Parker to place her hand on her neck and keep her head above water. Then Miss Skinner with her burden resting safely on her, began to tread water while she screamed and held one hand in the air. While Miss Skinner was signalling, Miss Parker became unconscious.

"The signal was seen from the beach and three boats set out to the

aid of the girls. Meanwhile the lives of the two depended upon Miss Skinner's ability to continue treading water. The boats arrived and both girls were taken aboard and ashore. Miss Skinner in her dripping bathing suit accompanied her chum to the hospital."

The First Presbyterian church of Modesto, Cal., has ordered an organ of fourteen speaking stops of the Johnston Organ Company, Van Nuys, Cal.

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Write for circulars and terms.

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Lincoln, Nebraska.

Skinner's daughter rescues a friend from drowning (September 1914 issue, page 5)

developed here in the United States" and that its characteristics were "strings of warmth and prompt speech, the new orchestral voices, and unfortunately the Philomela, heavy claribel flutes and fat diapason." He concluded by saying that since Webster defines classical as "a work of the highest class, of acknowledged excellence," then the organs of Washington National Cathedral, Girard College, or Bruton Parish Church should be considered so.

In July 1949, Skinner complained about William H. Barnes's *Contemporary American Organ*. Barnes claimed, based on letters he had received, that Skinner was not the inventor of certain stops. Skinner's letter to the editor disputes this, demanding some proof: "Will Mr. Barnes please give in these columns a single instance where any one of these stops was placed by another organ builder, of a character authentic to an equal degree with those designed by the undersigned, and where they were placed, previous to the dates named?" The battle of letters continued, with Mr. Maclean of Toronto and Edwin D. Northrup joining in (September 1949). Skinner clarified that his contribution was the stop's tone, not merely a stop name.

Please tell Mr. Maclean of Toronto that I did not refer to engraving the name English horn or cor anglais on a stopknob. I have seen many such, but the authentic English horn tone was not heard when the stop was drawn. I have been in England, France, Belgium, Holland and Germany several times, but never once heard the tone of an orchestral English horn, regardless of the name. Also in my sixty-five years as an organ builder I have seen organs of all makes in every state in the Union, but never once heard an authentic English horn, except my own.

... I invited Willis to America and gave him my French horn, personally, likewise

men from Cavaille-Coll of Paris. I also gave many builders my pitman windchest and whiffletree swell engine; so now I suppose the logical thing to do is to try to do me out of their invention. I invented a contre bombarde and other stops. That doesn't prevent others from designing other forms of the same name, does it? ... Cancel "inventions" to please Mr. Maclean, substitute "developments." Moral: To avoid criticism, do nothing.

In 1951, when the organbuilder turned 85, the journal published "Ernest M. Skinner recalls the past" in the March issue. Later that year, Skinner's wife Mabel died, and the grieving Skinner stayed with his daughter Eugenia in Reading, Massachusetts. In this article, Skinner summarized his life, beginning with a description of his limited education—"high school for a while"—and his on-the-job training, beginning with George H. Ryder, for whom Skinner swept the shop and wound trackers. He taught himself tuning (both piano and organ). He worked at George S. Hutchings in Boston, moving up to foreman, and then struck out on his own.

Skinner cited his organs at City College in New York, the Cathedral of St. John the Divine, the Washington National Cathedral, Rockefeller Memorial Chapel, Girard College Chapel, and Grace Cathedral in San Francisco. He described operatic and symphonic inspiration for his French Horn (Strauss, *Salome*), Bassoon (*Zarathustra*), and Orchestral Oboe and English Horn (Wagner, *Parsifal*), noting that "every improvement I ever made in the organ was opposed by somebody." He concluded noting that Hutchings turned down a half-interest in Alexander Graham Bell's telephone—for \$50.

In July 1952, Skinner's "Principles of Tonal Design" was a feature article.



Skinner in his later years (January 1961, page 1)

Skinner began by explaining that the electrically driven fan made subsidiary wind pressures possible. He suggests five-inch pressure "satisfactory for general purposes, except on large organs." The article presented the characteristics of different stop pipes, where to locate their ranks in the organ, and tuning.

Skinner advertisements

The Skinner company was a regular advertiser in THE DIAPASON. Skinner's advertisements provide a view of the progress of Skinner's business, and also his philosophies. Those from the 1930s after his separation from the company that he founded decades earlier are particularly telling.

One of the earliest advertisements appeared in August 1917, simply stating that "It isn't what you Pay; it what you Get for what you pay. Buy by the tone, not by the ton." The advertiser is the Ernest M. Skinner Company, Church Organs, Boston, Massachusetts.

An advertisement in February 1936 announces that "Ernest M. Skinner is established at Methuen, Mass., where organ building, as exemplified by the instruments at the Cathedral of St. John the Divine, St. Thomas' and St. Bartholomew's churches, New York City, and similar examples elsewhere, will be continued. The traditional ensemble, enhanced by Mr. Skinner's orchestral and tonal inventions . . . will ensure the

character of these instruments. Their beautiful tone and uncompromising fidelity to quality are acknowledged by American and foreign artists alike." This advertisement emphasizes what Skinner would be forever remembered for: orchestral and tonal inventions in the ensemble, with beautiful sound quality in a well-made instrument.

An April 1936 advertisement with the title "A Personal Word from Ernest M. Skinner" emphasizes that "Tone production, of distinction, is as individual and personal as handwriting, and even more difficult to copy. It is the product of personal musical experience, taste, research, technical skill and sense of hearing" and that Skinner's company is the only one from which one can purchase instruments having "tonal characteristics of breadth and splendor."

In another 1936 advertisement, this from May, Skinner writes that an organbuilder must have a musical imagination, so that the tone he creates would have "an artistic character, of poetic implication. . ." and that "tonal charm is a fundamental requisite of every musical instrument." In July, Skinner's advertisement reaffirms that his work in Methuen, with his son Richmond, produces "beautiful orchestral voices, original and eloquent colors of the Erzähler type, the Trumpets, Diapasons and Mutations . . . all . . . in just proportion." Skinner explained in October the workings of his electro-pneumatic key action.

It consisted of a high resistance magnet, operating at a low voltage and controlling an armature of fixed movement. This armature commanded a pneumatic key action having a double motor—a primary and secondary—which operated at great speed, making it the most responsive and reliable of all organ mechanisms, which it remains to this day.

In December Skinner touted his ability to improve an existing instrument through "a few judicious touches:" "Skinner experience will find and eliminate the weak spots and for some of the present indifferent stops, the old organ may be improved to an unbelievable degree."

In his 1937 advertisements, Skinner took to including testimonials. An ad that appeared in April and July

superb musicianship, masterly technique and savvy programming ... Archer's sweeping assurance and stamina enable you to hear the music behind the virtuosity.

— GRAMOPHONE (JAN 2018) —

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Organbuilder history

quoted Louis Vierne, from a letter to an unidentified third party:

When you shall see Mr. Skinner tell him that I should be delighted if my opinion of his organs could be of any use to him. It is already ten years since my American tour, and . . . I still have, in my ears, the memory of those magnificent timbres and in my fingers that of the marvelous touch of the instruments of this very great builder. I have retained an unforgettable joy in them, and he can proclaim this publicly in reproducing this passage of my letter.

Vierne also was quoted remarking after hearing a Skinner organ, "If I had had an organ like that when I was a young man, it would have changed the whole character of my compositions."

In September of that year, *THE DIAPASON* published an advertisement that contained a letter from Virgil Fox to Skinner. The letter was dated July 21, and one wonders whether Skinner actively solicited the letter:

Dear Ernest, How proud you must feel about your organ we played Monday—the one just completed at Northampton! Your action will take any tempo, however fast, and any phrasing. And, you've built pipes that sing! The ensemble is clarity personified.

Though only a three-manual organ, the real 32-ft tone in the pedal makes it a distinguished one.

Your new 4-ft Swell Flute deserves to stand with your other contributions to the pipe organ. Don't ever doubt that the world is grateful to you for the beauty you have given thru your invention of the Flute Celeste, French Horn and those other well-known voices.

Congratulations on Northampton! Congratulations because you are even more interested in music than you are interested in organ.

Yours in all sincerity,
Virgil Fox

Letters in 1938 include an announcement that the temporary organ in the choir of Washington National Cathedral was for sale at "about half its cost." The instrument was of nineteen ranks and included a 32' Fagotto (optional). Other advertisements announced work booked, in progress, and on hand; others reprinted more letters, from satisfied customers or those who had just approved a contract. One charming advertisement from the August 1938 issue beckons travelers, in those pre-Disney World days, to consider Skinner's workplace as a vacation destination.

The completion of the organ in Washington National Cathedral was a landmark in Skinner's career, and he continually trumpeted it, calling it a "masterpiece" that "will stand as a supreme example of the art of organ building for the next century." He quotes Robert Barrow, organist and choirmaster of the cathedral, who calls the new organ "the greatest instrument as yet produced in this country, and one of the really great organs of the world . . . an organ designed by a musician, for musicians."

Another advertisement quotes the *Washington Herald's* article reporting on the dedication recital. Three thousand attendees "heard one of the greatest instruments in the world today in so far as its capacities, ordinary and unusual, could be demonstrated in a program of less than an hour's duration . . ."

In January 1939 Skinner's advertising quoted T. Tertius Noble, the organist of St. Thomas in New York City, who praises the "superb instrument" there and to the new Washington instrument, with its full and rich Diapasons, which "may be compared with the finest to be found in the great English cathedral organs," the reeds—"rich in tone, brilliant where needed, and full of character," and above all the voicing of the mixtures, "so full of sparkle and clarity, without the horrible harshness which seems to be so much the fashion today." In the following year Skinner printed testimonials from Clarence Dickinson regarding the organ in the Brick Presbyterian Church.

Other advertisements in 1930 and 1940 mentioned new instruments that were being built, and what Skinner could do for an old organ—that is, a slider chest tracker organ, a Johnson, Hutchings, or Hook & Hastings: electrification, curing sticking slides, guaranteeing steady wind and pitch integrity, a silent and instantaneous stop action, a silent high speed key and pedal action. And "by substituting a few stops we can give a substantial factor of modern tonal beauty. All the above under control of a modern Skinner console, at something less than half the cost of a new organ." (June 1939)

Some of Skinner's advertisements were pithy, such as May 1940: "Faith without works is dead. A like condition attends theory without ears." Or March 1940: "Stradivarius, Steinway, Skinner obviously

have something in common. In all three, beauty of tone is the first objective."

While some of the letters quoted in *THE DIAPASON* give one a sense that they were actively solicited, a letter from Thomas H. Webber, Jr., writing from Idlewild Presbyterian Church in Memphis (January 1941), has a personal and friendly tone:

I am very sorry the rush of the Christmas time has kept me from writing you before this in regards to the beautiful organ you recently finished in the First Baptist Church of Jackson Mississippi. It was a joy and privilege to play the dedicatory recital on this magnificent instrument . . .

[The writer goes on to praise the responsive action, diapason chorus, and especially the 32' Fagotto.]

I am delighted that there is another fine Ernest Skinner organ here in this section of the South. The Idlewild organ is a constant joy to me in every respect. . . . More than ever, I am convinced that people want beauty in tone as well as beauty in other things and you surely create that beauty in these fine organs.

It was very nice to see you and Richmond again. I think he did an excellent piece of work in the Jackson organ.

In March 1941 Skinner's advertisement was headlined "The Original Skinner Quality Still in Demand!" as though he felt the need to convince the reader of such. The advertisement listed "recent installations and work in process"—16 instruments, of which one was a rebuild, a second received a new console and electrification, and a third new pipes. All were on the Eastern seaboard, except for one in Mississippi and one in Ohio.

The entry of the United States into World War II at the end of 1941 did not immediately affect organbuilding, but it was inevitable that the industry would see changes. The July 1942 issue of *THE DIAPASON* reported on the order from the War Production Board, which required that the entire organbuilding industry be converted to defense work after July 31. This order forbade the manufacture of musical instruments containing more than ten percent by weight of "critical materials"—metals, cork, plastic, and rubber. The report explained that "the part assigned to the organ manufacturers is to produce blowers for link trainers used in ground training of pilots."

In July 1943, *THE DIAPASON* reported that the Skinner factory in Methuen, Massachusetts, was destroyed by fire on June 17.

The origin of the spectacular blaze has not been established. The three-story wooden structure was razed, only the frame front remaining. Serlo Hall, adjacent to the factory and nationally famous because it houses the great organ that originally stood in the Boston Music Hall, being later acquired by Ernest M. Skinner, was saved from the flames by a fire wall . . . The factory was operated by Mr. Skinner and his son until organ manufacture was suspended and the property was under the control of a bank.

Following this event, Skinner was largely absent from mention in the pages of *THE DIAPASON*.

About Skinner's life

Skinner was of sufficient importance that he and his family were worthy of note. The September 1914 issue quotes an article that appeared in the *Boston Post* in August, of how eighteen-year-old Eugenia R. Skinner saved her "chum" from drowning, "nearly a mile" (!) off shore at the beach. The journal also reported on Skinner's own health. A February 1915 announcement mentions that Skinner broke a rib in a collision of his automobile with a tree in Cambridge.

In March 1951, *THE DIAPASON* published a piece in which Skinner reminisced, by the editor's request; this was on the occasion of his 85th birthday. Skinner tells the story of his life, how as a twelve-year-old he attempted to build an organ of wooden pipes—they did not speak—and how he began working for George H. Ryder, sweeping the shop and winding trackers. He designed a machine that could wind the trackers better and faster than by hand. He next taught himself tuning and moved on to work with George S. Hutchings. Skinner eventually went out on his own. He mentions his landmark instruments, and cites operatic and symphonic works as the inspiration for his French Horn, Orchestral Oboe, and Contra Bassoon.

The May 1951 issue reported on page 1 of the death of Mrs. Ernest M. Skinner (nee Mabel Hastings) in her sleep on April 14. The Skinners had been married for 58 years. "Mrs. Skinner had not been ill and she enjoyed a chess game with her husband the evening before her death. She is survived by her husband, two daughters and a son."

In January 1956, *THE DIAPASON* reported that Skinner, "who still enjoys good health and takes a lively interest in musical matters," would turn 90 on January 15. It also reported his home address, presumably so greetings could be sent. (How times have changed!) It noted that Skinner was "a household word in the organ world," that Skinner "built many of the notable organs in this country," and that "he is credited with inventions which have become standard equipment on modern instruments." This notice was followed by a reprint of Skinner's autobiography, first presented five years earlier.

Skinner fell in the spring of 1957, as reported in the June 1957 issue, tripping over a small podium in a church aisle, resulting in a broken right shoulder. He spent ten days in the hospital and then was moved to a nursing home, "where he will be staying for at least the next month." On the front page of its January 1961 issue, *THE DIAPASON* reported the death of Ernest M. Skinner, "America's most widely known builder of pipe organs," age 94, on November 27, 1960, in Duxbury, Massachusetts. The headlines called him a "renowned organ builder" and the "most influential designer of American instruments in first half of the century." The journal reprinted Skinner's reminiscence article of ten years prior, noting that "Though most of his best known organs have been rebuilt and greatly changed in the last two decades, many of them retain some of the stops which he originated and perfected and which were most characteristic of the great Skinner organs of a generation ago." ■

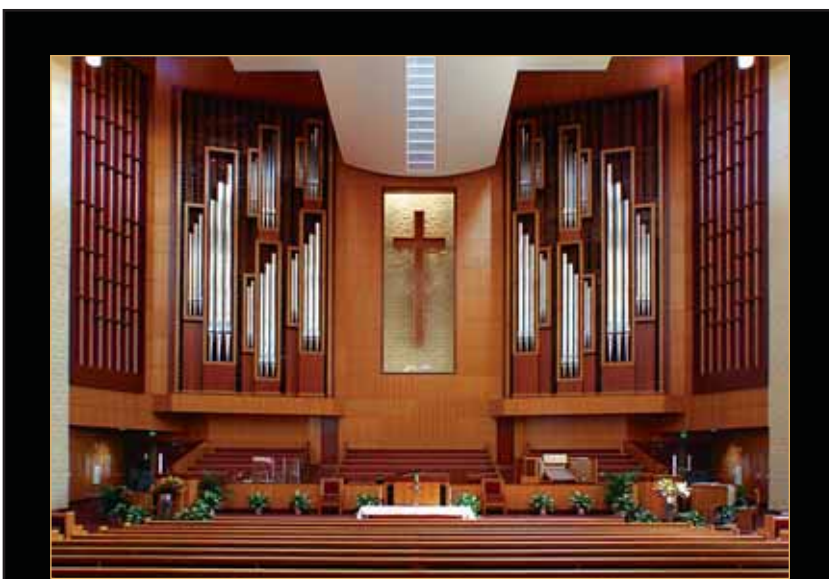
Joyce Johnson Robinson is a past editor of *THE DIAPASON*.

Notes

1. For a fine summary of Skinner's career, see Craig R. Whitney, *All the Stops* (New York: Public Affairs, 2003). For more on Skinner instruments, see Dorothy J. Holden, "The Tonal Evolution of the E. M. Skinner Organ," *THE DIAPASON*, July 1977, February 1978, June 1978, March 1979, January 1980.

2. Wilhelm Middelschulte married Annette Musser on June 29, 1896. Prior to their marriage she was a prominent organist, pianist, and teacher in Memphis, Tennessee. In Chicago, Illinois, where they resided, she served as organist at St. Paul's Universalist Church. See www.wilhelm-middelschulte.de/biographie.htm (accessed August 22, 2017).

3. For a brief definition of the whiffle-tree and a photograph, see John Bishop, "In the wind . . ." in *THE DIAPASON*, June 2008, page 14.



Fratelli Ruffatti

www.ruffatti.com

Partners for Sacred Places announces initiative to preserve historic organs in Philadelphia

By Jonathan Eifert

Embracing new, creative approaches, a groundbreaking initiative, “Playing and Preserving: Saving and Activating Philadelphia’s Historic Pipe Organs to Advance Music and Community,” aims to generate public support for the preservation and active use of the organ heritage of Philadelphia, Pennsylvania. The initiative, already underway, builds relationships among congregations, artists, music lovers, organbuilders, and the broader public. Partners for Sacred Places is spearheading the Playing and Preserving venture, supported through a collaborative effort with a team of interdisciplinary partners, including Astral Artists and the Curtis Institute of Music.

Philadelphia’s organs and the sacred places that contain them are some of the city’s greatest treasures—yet, with ever-changing religious landscapes, musical tastes, and technology over the last twenty to thirty years, these buildings and historic organs are at risk. One Philadelphia organist estimated that nearly half of the instruments featured during the Organ Historical Society’s 1996 national convention in Philadelphia are potentially partially destroyed, dormant, or unplayable.

“Our project will turn this problem into an advantage, by leveraging the organ and will amplify one of the most important but typically unappreciated characteristics of sacred places—their auditory and aural qualities—to provide a rich, multi-sensory context for individuals, families, and artists to experience historic places in a powerful way,” said Bob Jaeger, president of Partners for Sacred Places. “This experience will be supported by, among other strategies, place-based storytelling and interactive conversations around what *place* means to each of us and how it defines our sense of identity and community, as well as engaging history through art.” Playing and Preserving is actively identifying historic organs at risk, activating these instruments through technical assistance and support to the congregations who steward them, and working with project partners and artists in developing concerts that engage the community’s interest in historic preservation through the experience of music.

Assessing the vulnerability

Partners for Sacred Places is collaborating with organ performance students from the Curtis Institute of Music and conducting surveys of approximately fifty historic organs, including many that are at risk in historic sacred places outside of Philadelphia’s urban core. A large part of this process comes with the extensive data being collected on instrument construction, condition, and age.

Also, information is being collected about congregational health, collaborative readiness, openness to the arts, and

other key factors. The data—along with audio recordings of the pipe organs and photos of the site—will eventually be available to the public through collaboration with the Organ Historical Society. With this information, artists, performers, and curators can use the database to find venues and instruments that are resources for their practices. Already, the program and its Curtis student partners have visited over forty sites, which have been documented in photographs by a separate team of photographers.

Building capacity to Play and Preserve

Partners for Sacred Places is providing a training and capacity-building program for congregations to help them gain knowledge and skills to better care for their instruments, fundraise for maintenance and capital investments, and develop relationships with artists around mission and vision alignment. Through this program, each congregation is given a complete, professional assessment of their historic organ and technical assistance to promote repairs, conservation, and fundraising help for ongoing maintenance. Technical assistance is provided to help congregations make key, strategic repairs that have helped to make their instruments playable and even more useful for future performances and events.

The training draws on Partners for Sacred Places’ capacity-building programs, including “Making Homes for the Arts in Sacred Places,” which assists congregations in making the most of their properties as assets for ministry. The content is customized to focus on sound stewardship of these instruments, community-partnership building, and community-wide fundraising. In addition to training, this program provides grants to congregations to support the preservation and repair of their historic organs. Each church that receives a grant will match the award with funds they raise using new tools and resources gathered during training, which will help them reach out to a wide network for support.



St. Mary’s Episcopal Church, Hamilton Village, Philadelphia, Pennsylvania, Aeolian-Skinner Organ Company Opus 963 (photo credit: Joseph Elliott)

Pilot performances at St. Mary’s Church, Hamilton Village

Partners for Sacred Places, with Astral Artists, has organized a series of performances and events that highlight historic organs in ways that juxtapose and combine genres and styles of music to engage the local community in preservation and involve musicians of all ages. All concerts welcome families and community members and encourage them to embrace their curiosity about the organ and classical music. These events create a space that allows the organ to return to the center of music making—but with a modern twist. Musicians of all ages perform together with the organ, building community through art and personal connection.

Each performance integrates the story of the historic sacred place, the community content, and the instrument, encouraging audiences to move beyond passive participation toward personal engagement and to reflect on what they hear, see, feel, and how music and storytelling affect their perception of the place. The concerts are all preceded by child-friendly “Experience Stations” that cover topics like organ education, performance practices, rehearsal techniques, and cross-genre program planning.

Further, Astral Artists have begun mentoring students at Play On Philly during four short residency visits, building musical skills as well as vibrant relationships between young musicians and world-class musicians. The first concert featured Astral Artists and Play On Philly musicians, drawing a diverse crowd that enjoyed the hands-on approach to learning about historic organs. Artists involved included Project Fusion, a saxophone quartet; Michael Lawrence, director of music/organist/choirmaster at St. Mary’s Episcopal Church, Hamilton Village; and the Play on Philly Wind Ensemble. Another program featured Thomas Mesa, cello; Greg Zelek, organ; and the Play On Philly Cello Ensemble. On December 21, a concert is planned featuring Mesa and Zelek again, joined by Chrystal E. Williams, mezzo-soprano, and the Play On Philly Symphony Orchestra.

All of these concerts occur at St. Mary’s Episcopal Church, Hamilton Village, a historic congregation that completed the present Gothic Revival structure in 1873. Following a fire in 1936, several alterations were made to the edifice, including installation of the present organ, Aeolian-Skinner Organ Company Opus 963, finished in the fall of 1937. The church, still an independent congregation, is now surrounded by the University of Pennsylvania campus.

“The initiative will allow Partners for Sacred Places and its collaborators to advance their work by bringing the performing arts into preservation as a new way to offer sensory experiences that increase the appreciation of historic architecture and create a model for other regions to follow,” said Bob Jaeger.

The Playing and Preserving project is led by a committee including Jonathan M. Bowen, organist, St. Luke & the Epiphany Episcopal Church; Michelle Cann, pianist and educator, Keys to Connect; Frederick Haas; Roy Harker, executive director, First Baptist Church of Philadelphia; Dustin Hurt, director, Bowerbird; Dr. Martha Johnson, organist, choirmaster, educator; Alan Morrison, professor, Curtis Institute of Music; Patrick J. Murphy, organbuilder, Patrick J. Murphy & Associates; James Straw, AIA, preservation architect; Dan Visconti, artistic director, Astral Artists; and Karen Whitney, organist and choir director, Salem Baptist Church.

Major support for Playing and Preserving has been provided by The Pew Center for Arts & Heritage, with additional support from the Wyncote Foundation and The 25th Century Foundation. Learn more about this initiative and upcoming events: sacredplaces.org/playing-and-preserving.

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Cover feature

Quimby Pipe Organs, Warrensburg, Missouri Dunwoody United Methodist Church, Dunwoody, Georgia

Quimby Pipe Organs Opus 76, recently installed at Dunwoody United Methodist Church, comprises 100 ranks distributed over five manual divisions, playable from a four-manual and pedal console. The completion of this instrument represents the culmination of an idea and process that began in 2007. After many attempts to make an organ project “go,” either as a stand-alone project, or paired with other proposed major capital work on campus, it wasn’t until the need for a major renovation of the sanctuary occurred that a new organ, installed in a different location, became a necessity and, eventually, a reality.

This was a particularly challenging and yet ultimately rewarding sanctuary and chancel renovation project, the genesis of which was to adapt the space so that the church’s contemporary worship service could relocate from a social hall to meet in the sanctuary, where a traditional service and music program were making good use of the traditionally styled space and generous acoustics. The emergent projects goals were many, among which: 1) to relocate the choir and organ from the rear gallery to the chancel; 2) to somehow create organ chambers in a space where they didn’t exist and where there didn’t appear to be room for them; 3) to acoustically deaden and otherwise transform the room for the successful accommodation of the contemporary worship service; 4) but to do this without permanently changing the acoustics of the space for traditional worship.

The spacious sanctuary, which had been constructed new in the year 2000, had excellent acoustics, and even though the former organ, which had been relocated from a much smaller sanctuary, was undersized for the room, the acoustics of the space enabled the organ to remain in use for nearly twenty years following its temporary location. It was well constructed and a good example of its type; it simply didn’t go far enough in its scope to support the music program. As director of music Sonny Walden and organist Mary Ruth Solem will immediately tell you, it not only wasn’t loud enough, it also wasn’t soft enough, and there were too



Rev. C. G. (Sonny) Walden, minister of music (left), and Mary Ruth Laverty-Solem (right) with the new console

few opportunities for smoothly graded dynamic levels in between the two.

The renovation solution was costly, but effective. Space for organ chambers was created, encroaching on unused above-ceiling space outside the existing chancel, the footprint of the original chancel, and a mechanical mezzanine behind the chancel. A choir loft with built-in risers was constructed in front of the new organ chambers. For contemporary worship, retractable acoustical banners lower down from the attic, covering the choir loft, Chancel organ, Antiphonal organ, and all windows at the push of the button. The result is a space acoustically and visually suitable for amplified music, electronic projection, and colored LED lighting effects; it has had a net-zero impact on the intrinsic acoustical quality of the space.

From an early point in the dialogue, the church voiced an interest in exploring the possible use of high-quality vintage American pipework for incorporation into a new instrument. Given

our experience in working with vintage pipework for new organ projects that are not restoration-focused, we enthusiastically agreed, and began the search for an instrument that would fit the bill—something that would allow artistic latitude and freedom in the creation of a new, unified identity, but which would also contribute a unique tonal provenance and material advantage to the project.

What we eventually found, in fact, were two organs, which the church ultimately bought and placed into storage until the project could be realized. The first, Ernest M. Skinner Co. Opus 195 (four manuals, 66 ranks), dating from 1913, was originally installed in Grace Chapin Hall at Williams College, Williamstown, Massachusetts, where it was used until it was vandalized in 1959. As the story goes, which is now almost as apocryphal as it is difficult to document, an organ student, following his end of semester juries, entered the organ chamber, and destroyed nearly everything he could access. From that time until the

organ was removed in 2011, the organ was mothballed at Williams College and never played again. A careful cataloguing of the surviving pipes following the organ’s removal from the college revealed a surprising picture: perhaps a third of the organ’s ranks either missing or damaged beyond any cost effective repair; another third showing some damage but imminently repairable under skilled hands; and a final third, perhaps, completely untouched and as good as the day the organ was installed.

Surviving examples of pipes from the Great Diapason chorus, which was nearly entirely destroyed, exist from all pitch levels of that ensemble—from a 16’ Double Open Diapason through a three-rank chorus mixture—and provide an interesting insight into Skinner’s tonal work for a large organ in the early 1910s. These are scaled and voiced to be heroic while also harmonically developed and bright—not at all dull. The ensemble has much more in common with highly developed diapason chorus work at the

Quimby Pipe Organs, Inc., Opus 76

GREAT (Manual II, enclosed, 17 ranks, flues 6” w. p., reeds 10” w. p.)

16’ Violone (a & b)	73 pipes
16’ Bourdon (Ped)	
8’ Open Diapason (b)	61 pipes
8’ Harmonic Flute (a)	49 pipes
1–12 fr 8’ Stopped Diapason	
8’ Stopped Diapason	61 pipes
8’ Violoncello (ext 16’)	
5½’ Quint (MC) (b)	37 pipes
4’ Octave (b)	61 pipes
4’ Wald Flute (a)	61 pipes
2½’ Twelfth (b)	61 pipes
2’ Fifteenth (b)	61 pipes
1½’ Seventeenth (b)	61 pipes
1½’ Mixture IV (b)	244 pipes
16’ Double Trumpet (b)	61 pipes
8’ Trumpet (b)	61 pipes
4’ Clarion (b)	61 pipes
8’ Tuba (Solo)	
8’ Harmonic Trumpet (Ant)	
Chimes (d)	25 tubes
Tremolo	
Great to Great 16	
Great Unison Off	
Great to Great 4	

SWELL (Manual III, enclosed, 24 ranks, flues 6” w. p., reeds 10” w. p.)

16’ Spitz Flute (b)	73 pipes
8’ Open Diapason (b)	61 pipes
8’ Chimney Flute	61 pipes

8’ Spitz Flute (ext 16’)	
8’ Gamba (b)	61 pipes
8’ Voix Celeste (b)	61 pipes
8’ Flauto Dolce (b)	61 pipes
8’ Flute Celeste (TC) (b)	49 pipes
4’ Octave (b)	61 pipes
4’ Night Horn	61 pipes
4’ Salicet	61 pipes
2½’ Nazard	61 pipes
2’ Fifteenth	61 pipes
2’ Flautina	61 pipes
1½’ Tierce	61 pipes
2½’ Mixture IV–V	281 pipes
16’ Contra Trumpet	61 pipes
16’ Contra Oboe (a & b)	73 pipes
8’ Trumpet (a)	61 pipes
8’ Oboe (ext 16’)	
8’ Vox Humana (a)	61 pipes
4’ Clarion (a)	61 pipes
Tremolo	
Swell to Swell 16	
Swell Unison Off	
Swell to Swell 4	

CHOIR-POSITIVE (Manual I, enclosed, 20 ranks, 6” w. p.)

16’ Contra Dulciana (a & c)	73 pipes
8’ Geigen Diapason	61 pipes
8’ Claribel Flute (b)	61 pipes
8’ Gedeckt (c)	61 pipes
8’ Erzähler (b)	61 pipes
8’ Erzähler Celeste (GG) (b)	54 pipes
8’ Dulciana (ext 16’)	
8’ Unda Maris (TC) (c)	49 pipes

4’ Geigen Octave (b)	61 pipes
4’ Traverse Flute (b)	61 pipes
2½’ Nazard (b)	61 pipes
2’ Harmonic Piccolo (a)	61 pipes
1½’ Tierce (a)	61 pipes
1½’ Septieme (a)	61 pipes
1½’ Lariot	61 pipes
1’ Siff flute	61 pipes
1½’ Mixture III–IV	190 pipes
8’ Clarinet (b)	61 pipes
Tremolo	
8’ Tuba (Solo)	
8’ Harmonic Trumpet (Ant)	
8’ French Horn (Solo)	
8’ English Horn (Solo)	
Chimes (Great)	
Choir to Choir 16	
Choir Unison Off	
Choir to Choir 4	

SOLO (Manual IV, enclosed, 12 ranks, 6” w. p., Tuba 20” w. p.)

8’ Stentorphone	49 pipes
1–12 fr Pedal 16’ Diapason	
8’ Doppel Flute	49 pipes
1–12 fr Pedal 32’ Bourdon	
8’ Gross Gamba (a)	61 pipes
8’ Gross Gamba Celeste (a)	61 pipes
8’ Dulcet II (a)	122 pipes
4’ Orchestral Flute	61 pipes
4’ Violin	61 pipes
8’ French Horn (b)	61 pipes
8’ English Horn (c)	61 pipes
8’ Orchestral Oboe (c)	61 pipes

Tremolo	
16’ Ophicleide (ext 8’, 1–12 Ped Thone)	
8’ Tuba (a)	73 pipes
8’ Harmonic Trumpet (Ant)	
8’ Tromba (Ped)	
4’ Tuba Clarion (ext 8’)	
Solo to Solo 16	
Solo Unison Off	
Solo to Solo 4	

PEDAL (unenclosed, 10 ranks, flues 6” w. p., reeds 10” w. p.)

32’ Contra Bourdon (a)	73 pipes
16’ Open Metal Diapason	56 pipes
16’ Bourdon (ext 32’)	
16’ Violone (Great)	
16’ Spitz Flute (Swell)	
16’ Contra Dulciana (Ch-Pos)	
10½’ Gross Quint (ext 16’ Open Diap)	
8’ Octave (ext 16’)	
8’ Bourdon (ext 32’)	
8’ Violoncello (Great)	
8’ Spitz Flute (Swell)	
6½’ Gross Tierce (a)	44 pipes
5½’ Quint (ext 16’ Open Diap)	
4½’ Septieme (b)	32 pipes
4’ Super Octave (ext 16’)	
4’ Solo Flute (a)	32 pipes
3½’ Tierce (ext 6½’ Gross Tierce)	
2½’ Mixture IV	124 pipes
32’ Contra Trombone (b)	85 pipes
(enclosed with Great)	
16’ Trombone (ext 32’)	
16’ Double Trumpet (Great)	



New console with Antiphonal division and façade in the background



Detail showing Antiphonal façade pipes. 16' Bourdon basses, at either side, are custom veneered and finished to match the console exterior.



Detail showing console interior construction and finish

culmination of the nineteenth-century American building tradition—before organ ensembles devolved into a tonal center around the unison pitch, with little-to-no upperwork—than it does the Skinner sound we have come to know and appreciate from the 1920s. It stands in complete contrast to his work from later periods, and it is a shame that this chorus work was destroyed.

In addition to the usual very fine diapasons, flutes, strings, and reeds, Opus 195 is the first Skinner organ to have one of the now-famous Skinner French Horns, and also is where the Skinner Corno di Bassetto first made its appearance. A review of the tonal specification for the new organ demonstrates that this defunct organ, constructed by one of the foremost early twentieth-century American organbuilders, has made a significant contribution to the new organ at Dunwoody, including the very fine Pedal 32' Contra Bourdon, which produces some of the deepest tones in the instrument,

and the Solo 8' Tuba, which is the loudest stop in the organ.

The second organ procured for use in the new instrument was constructed in 1939 by Casavant Frères, Ltd. (three manuals, 42 ranks) for the now defunct Chapel of the Immaculate Conception Seminary in Darlington, New Jersey. Like most Casavant organs dating from the 1930s, this organ was constructed and voiced according to English Romantic ideals, brought to Casavant by tonal director Stephen Stoot, and included diapason chorus work of remarkably heavy construction, superbly constructed wood flutes, and English-style reeds. Our own assessment is that the flues were never voiced up to scale, and, as we found them, were rather lackluster and dull as individual voices. The reeds seem to have suffered an unfortunate fate following a haphazard revoicing prior to the closing of the seminary. After the seminary was closed in the early 1980s, the organ was repeatedly flooded due to

serious roof leaks over the organ cases. Nevertheless, in terms of substantial, beautifully constructed pipework, suitable for revoicing, Casavant Opus 1600 presented a wealth of material. Most of the water damage was sustained by the 32' Contra Posaune, which because of its miters, held the water in the miter knuckles, where, completely undetectable from the outside, the zinc corroded from the inside out. These pipes have been substantially reconstructed and revoiced and form the bass of the Pedal 32' Contra Trombone at Dunwoody.

It may seem strange to conceptualize the combination of pipework from two very different instruments, constructed nearly thirty years apart, and with widely divergent tonal ideals in mind, in an attempt to create any kind of instrument that has a cohesive tonal identity. And it's true that this is probably not a good idea, at least if it is approached with a restoration-conservation mindset, where the ranks from each respective organ are

to retain their original voices, balance, and relationship to one another. That approach is on its own extremely valid, and certainly equally satisfying, and should certainly have been undertaken if, say, this were a project where the Skinner pipework (were it all intact) and mechanics were to be restored as an entity and installed in an environment that demanded a 1913 organ sound. However, because of the vandalism the 1913 Skinner all but disappeared in the 1950s, and the 1939 Casavant, with beautifully and substantially constructed pipes, was, as we found it, unevenly and under voiced, possessing a disappointing ensemble. Neither organ, as we encountered them, was playable or usable, and neither organ stood much prospect of restoration and reuse elsewhere. More importantly, we were not tasked with a restoration project

Dunwoody United Methodist Church, Dunwoody, Georgia

16' Contra Trumpet (Swell)
16' Contra Oboe (Swell)
8' Tromba (ext 32')
8' Trumpet (Swell)
8' Oboe (Swell)
4' Tromba Clarion (ext 32')
4' Oboe (Swell)
8' Tuba (Solo)

ANTIPHONAL (Manual IV, unenclosed in rear gallery, 15 ranks, 6" w. p., Harmonic Trumpet 10" w. p.)

8' Open Diapason (a) 49 pipes
1–12 fr Ant. Pedal 8' Octave
8' Concert Flute (a) 49 pipes
1–12 fr 8' Bourdon
8' Bourdon (c) 61 pipes
8' Gamba 61 pipes
8' Voix Celeste (TC) 49 pipes
4' Octave (a) 61 pipes
4' Harmonic Flute (c) 61 pipes
2' Fifteenth (a) 61 pipes
2' Mixture III–V 244 pipes
8' Trumpet 73 pipes
8' Harmonic Trumpet (d) 61 pipes
Zimbelstern (d)
Antiphonal to Antiphonal 16
Antiphonal Unison Off
Antiphonal to Antiphonal 4

ANTIPHONAL PEDAL (unenclosed in gallery, 2 ranks, 6" w. p.)

16' Bourdon 44 pipes
8' Octave (c) 44 pipes
8' Bourdon (ext 16')
4' Super Octave (ext 8')
16' Posaune (ext Ant 8' Trumpet)
8' Trumpet (Ant)
8' Harmonic Trumpet (Ant)

ORIGIN KEY

(a) ranks from 1913 Ernest M. Skinner Company Opus 195, formerly in Grace Chapin Hall, Williams College, Williamstown, Massachusetts.
(b) ranks from 1939 Casavant Frères Opus 1600, formerly in Immaculate Conception Seminary Chapel, Darlington, New Jersey.
(c) vintage Skinner ranks from QPO inventory.
(d) ranks and tuned percussions from 1972 Schantz Opus 1125, formerly in Dunwoody United Methodist Church, Dunwoody, Georgia.
All other ranks are either new by Quimby Pipe Organs, Inc., or from QPO inventory.

CONSOLE ACCESSORIES INTER-MANUAL COUPLERS

Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Choir-Positive to Pedal 8', 4'
Solo to Pedal 8', 4'

Antiphonal on Pedal 8', 4'
Swell to Great 16', 8', 4'
Choir-Positive to Great 16', 8', 4'
Solo on Great
Antiphonal on Great
Swell to Choir-Positive 16', 8', 4'
Solo on Choir-Positive
Great to Choir-Positive 8'
Pedal to Choir-Positive 8'
Manual Transfer

COMBINATION ACTION

General pistons 1–20 (thumb) and 1–10 (toe)
Great divisional pistons 1–8
Swell divisional pistons 1–8
Choir-Positive divisional pistons 1–8
Solo divisional pistons 1–8
Antiphonal divisional pistons 1–5
Pedal divisional pistons 1–5 (thumb), 1–8 (toe)
General Cancel Piston
Set Piston
Memory Level Up and Down pistons
Previous and Next pistons (5 each, thumb) and toe studs (1 each)
Transposer Up and Down pistons
General Crescendo pedal 60 positions, three adjustable and one standard

REVERSIBLES

Great to Pedal piston & toe paddle
Swell to Pedal piston & toe paddle
Choir-Positive to Pedal piston & toe paddle
Solo to Pedal piston & toe paddle

Swell to Great piston
Choir-Positive to Great piston
Swell to Choir piston
Antiphonal on Great piston
Antiphonal on Swell piston
Antiphonal on Choir piston
Antiphonal on Solo piston
Antiphonal on Pedal toe paddle
Pedal on Divisionals piston
32' Contra Bourdon piston & toe paddle
32' Contra Trombone piston & toe paddle
Sforzando I and II pistons & toe studs
Manual Transfer—piston & indicator light
Crescendo on Solo Expression piston & indicator light

EXPRESSION & CRESCENDO

Great Expression Pedal
Swell Expression Pedal
Choir-Positive & Solo Expression Pedal
Solo Expression & Crescendo Pedal

SUMMARY

Great	17
Swell	24
Choir-Positive	20
Solo	12
Antiphonal	15
Antiphonal Pedal	2
Pedal	10
Total	100 ranks

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New four-manual console with dog-leg bench

by the church, but rather, to create something new using to advantage the accumulated material at hand.

Looking beyond this, however, it's helpful to place the 1913 Skinner and 1939 Casavant organs, while different, both as a part of an organbuilding continuum that continued uninterrupted in development and refinement from its fifteenth-century origins right up until the middle twentieth century. Organs from later in this continuum are markedly different from earlier instruments, but each builder in this centuries-long procession built upon what had been given by the previous generation, at least until this succession was interrupted by the Organ Reform Movement. For the first time in organbuilding history, the work of the immediate past was swept away, intentionally and deliberately, in an effort to recapture ideals—sometimes real, and sometimes supposed—that marked organbuilding in an earlier age.

While it's certainly true that the Organ Reform Movement has left a mostly-positive legacy (and some noteworthy landmarks of twentieth-century organbuilding) on the contemporary American organbuilding landscape—even though most contemporary organbuilders have moved beyond the strictures of its dictums—at QPO, we like to regard our own work as very much a return to the continuum and succession that existed prior to World War II. What would it be like, we ask ourselves, if organbuilding had continued uninterrupted, and the work of each new generation an expansion of what had gone before, rather than a violent reaction against it? We like to think that Opus 76 at Dunwoody United Methodist, along with a number of other recent projects, has given us a chance to explore this in detail.

As to the ensemble, Opus 76 has the hallmark of any QPO ensemble from the past twenty-five years or so: highly characteristic, individually beautiful colors or voices that are simultaneously extremely effective and flexible ensemble players. These individualist voices are each strong, characteristic examples of their class and type, and are the sort of voice you want to hear played alone—full of intrinsic beauty and interest. However, beautiful, characteristic voices alone are not enough, for we've all heard and played organs where the colors individually are beautiful, but combine intractably into loose ensembles, mixing like oil and water, where the ear can pick apart all the constituent parts. On the other hand, we've all heard and played organs where decent or even very good ensembles are given, but a review, one by one, of the individual voices reveals bland, uninteresting color and voicing. One of the measures of any great

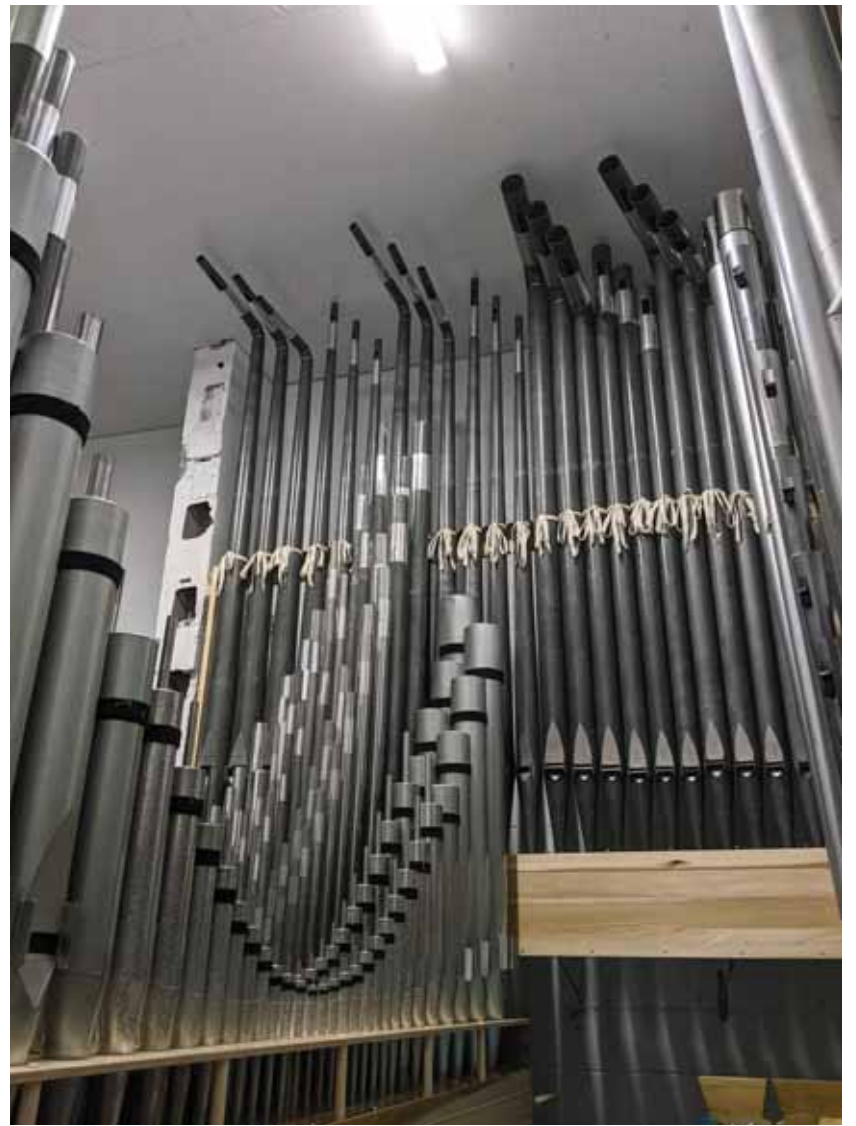
organ—whatever the period, style, or timbre—is that the individual voices pass this litmus test: to be highly characteristic, colorful, and intrinsically beautiful, and yet nevertheless combine with others to form a wide array of flexible and dynamic ensembles of all types.

In Opus 76, there are, in fact, individual voices that may be recognizable as early “Skinner,” pre-WWII “Casavant,” or even modern “Quimby,” but in each and every case, the emphasis in terms of voicing has not been to maintain the original voice, but to expand upon it, changing it as required so that a new identity is revealed: an organ that speaks with one voice, a cohesive ensemble, and a truly musical instrument.

A review of the accompanying tonal specification will reveal where Skinner or Casavant ranks were used in the new disposition, but the basic concept is as follows. The choruswork for Great, Swell, and Choir-Positive is all Casavant, which has been revoiced and in some cases rescaled to achieve the bold, colorful, heroic-yet-transparent, and clear organ ensemble we strive for. Skinner diapasons from the Swell of 195 were repurposed in the Antiphonal organ chorus. Throughout the organ, colorful flutes and strings were used from both organs. The Casavant Swell reed chorus has been revoiced and resides in the Great. The Skinner reed chorus, at least in part, after substantial reconstruction and revoicing, is in the Swell. The Casavant 32' Contra Posaune, 16' Trombone, and 8' Tromba have been combined to provide a reed that plays at 32', 16', 8', and 4' in the Pedal and at 8' in the Solo. One rank of the pipes from the church's former instrument, along with the Zimbelstern and Chimes, was reused in the new organ: a very fine 8' Trompette-en-Chamade, now installed vertically, in the Antiphonal organ, and called “8' Harmonic Trumpet.”

Because of its favorable placement and lack of enclosure, the Antiphonal diapason chorus functions more like a Grand Choeur, rather than a secondary, lesser Great. It is a spectacular effect, at once foundational, colorful, and heroic that must be experienced to be fully appreciated.

Most all of the mechanics and internal structure of the organ, including the windchests, façade pipes, console, and winding system, are completely new. Manual windchests for all straight manual ranks are electro-pneumatic slider windchests, constructed according to the Quimby-Blackinton design, with square drop pallets that allow for copious winding of heroically voiced pipes on a common channel. Also importantly, the chests are constructed without slider seals, which means that the organ won't



Interior of Swell division showing slider chest with flutes, mutations, and strings (left) and 8' zinc bases in the background (photo credit: Chirt Touch, QPO staff)

have to be de-piped and disassembled to replace the slider seals in a few decades, when they are bound to fail.

Our standard electro-pneumatic unit-action windchests have been used for most pedal ranks and manual unit ranks; the exception here exists in a few instances, where 1913 Skinner unit action windchests were restored for reuse with original ranks, such as the Solo 8' Tuba and the Pedal 32' Contra Bourdon and 4' Solo Flute.

The winding system includes a 10-H.P. vintage Spencer blower, which provides 6-inch wind pressure for most manual and pedal flues, and 10-inch wind pressure for all reeds and Solo flues. The Solo 8' Tuba is on 20-inch wind pressure, with its own step-up blower. New cone-valve reservoirs, according to our custom design, which is an adaptation of the Skinner reservoir, have been constructed for regulation of wind in the Chancel organ. The Antiphonal organ makes use of a blower and static wind system that was retained from the previous organ.

All manual divisions, except the Antiphonal, are individually enclosed by 2-inch-thick expression shutters and solid wood walls, which enable the heroically voiced ensembles to be brought down to a surprising diminuendo, and the soft voices to fade to nearly a whisper. A new four-manual and pedal console was constructed to a custom design and finished to match the renovated interior of the church, with solid oak exterior cabinetry and solid walnut interior.

During the first choral rehearsal with the new organ, director of music Sonny Walden told Mary Ruth Solem, “I know I've never said this before in this room, but the organ is too soft. Isn't it wonderful to be able to say that?!” And he burst out into joyful laughter. Later, as she has continued to rehearse and perform with

Opus 76, Mary Ruth said, “I am starting a long friendship with this instrument! It's beautiful, and I am immensely grateful . . . This is a rare gem.”

We hope that the assessment will over time continue to be as equally enthusiastic and kind, as Opus 76 finds its place in the heart of traditional worship at Dunwoody United Methodist Church, and also in the greater organ world beyond. For our own part, at QPO we have found that working with the vintage fabric, as represented by the many ranks of pipes, originally constructed and voiced by some of the most reputable of our organbuilding forebears, has taught us many lessons, and will continue to yield an impact on the development of our organs into the future.

Because the organ is substantially new mechanically, and because the sound of the new organ is completely unlike a 1910s Skinner or a 1930s Casavant, we have given this instrument an opus number in our body of work. To be sure, the completed instrument does, in certain instances, reveal its parentage, but the overall ensemble has as much in common with all-new organs constructed by Quimby Pipe Organs as it does either Casavant or Skinner. This is no mere restoration of an artifact or the assemblage of collected parts; rather, this organ has been conceptualized to be musically communicative, inspiring, and above all, to support the music ministry and worship cycles of Dunwoody United Methodist Church in the broadest, most flexible way possible; an instrument that offers options, rather than limitations. In this regard, Opus 76 is an original creation—a testimony of our own time; one that we hope will remain timeless relevant for generations to come.

—T. Daniel Hancock, A.I.A., *President*
Quimby Pipe Organs, Inc.

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

Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

The Salvatones; St. Malachy's Catholic Church, New York, NY 3 pm

Christmas concert; Madison Avenue Presbyterian, New York, NY 4 pm

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Britten, *A Ceremony of Carols*; Washington National Cathedral, Washington, DC 3:30 pm & 6:30 pm

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

Lessons & Carols; Furman University, Greenville, SC 3 pm & 5 pm

Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3 pm

Justin Bruggemann; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm

Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Lessons & Carols; First Baptist Church, Cleveland Heights, OH 4 pm

Christmas Lessons & Carols; First Congregational, Columbus, OH 4 pm

Agnieszka Kosmecka; Loyola University, Chicago, IL 3 pm

17 DECEMBER

Paul Richard Olsen; Grace Church Brooklyn Heights, Brooklyn, NY 12:15 pm

Handel and Haydn Society Chorus, Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

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

Handel and Haydn Society Chorus, Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

TENET, Bach, *Christmas Oratorio*; St. Vincent Ferrer Catholic Church, New York, NY 8 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Barbara Larson; Advent Lutheran, Melbourne, FL 12 noon

18 DECEMBER

Handel and Haydn Society Chorus, Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

TENET, Bach, *Christmas Oratorio*; St. Vincent Ferrer Catholic Church, New York, NY 8 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

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Barbara Larson; Advent Lutheran, Melbourne, FL 12 noon

Handel and Haydn Society Chorus, Handel, *Messiah*; Lincoln Center, New York, NY 2 pm

The Salvatones; St. Malachy's Catholic Church, New York, NY 7 pm

Jackson Borges; National City Christian Church, Washington DC 12:15 pm

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

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

21 DECEMBER

Blue Heron; First Church Congregational, Cambridge, MA 2:30 & 7:30 pm

Handel and Haydn Society Chorus, Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

Edward Nassor, carillon; Washington National Cathedral, Washington, DC 12:30 pm

Christmas concert; Washington National Cathedral, Washington, DC 2 pm & 7 pm

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

Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm

Tower Brass Christmas concert; Fourth Presbyterian, Chicago, IL 5 pm

22 DECEMBER

Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

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

Christmas concert; Washington National Cathedral, Washington, DC 5 pm

Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm

Lessons & Carols; Calvary Episcopal, Louisville, KY 4 pm

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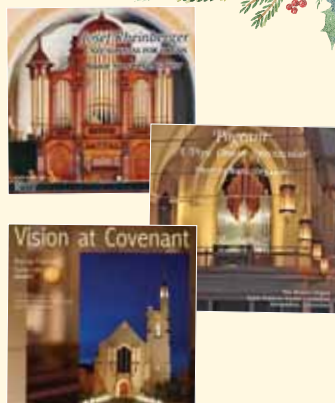
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Calendar

Epiphany Evensong; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 6 pm

Choral Evensong; Washington National Cathedral, Washington, DC 4 pm

David Simon; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm
Christmas Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 10 am

6 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

7 JANUARY

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

8 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

9 JANUARY

Thierry Escaich, with Boston Symphony, Saint-Saëns, *Symphonie III*, Poulenc, *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

Donald Meineke; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

Edward Parmentier, harpsichord; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

10 JANUARY

Thierry Escaich, with Boston Symphony, Saint-Saëns, *Symphonie III*, Poulenc, *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, Michigan 12:10 pm

11 JANUARY

Thierry Escaich, with Boston Symphony, Saint-Saëns, *Symphonie III*, Poulenc, *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

Edward Nassor, carillon; Washington National Cathedral, Washington, DC 12:30 pm

12 JANUARY

Jordan Prescott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Jennifer Pascual; Cathedral of St. Matthew the Apostle, Washington DC 3:30 pm

John Nothhaft; Franciscan Monastery of the Holy Land, Washington, DC 4 pm

Choral Evensong; Washington National Cathedral, Washington, DC 4 pm

Julie Vidrick, with Apollo Orchestra; Chevy Chase Presbyterian, Washington, DC 4 pm

Weston Jennings; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm

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

13 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 4 pm

14 JANUARY

Thierry Escaich, with Boston Symphony, Saint-Saëns, *Symphonie III*, Poulenc, *Organ Concerto*; Symphony Hall, Boston, MA 8 pm

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

15 JANUARY

Rachel Raphael; St. Luke Catholic Church, McLean VA 12 noon

16 JANUARY

David Briggs; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

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

17 JANUARY

Mark Dwyer; St. Paul's Episcopal, Greenville, NC 7:30 pm

Hymn festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

David Jonies; Fourth Presbyterian, Chicago, IL 12:10 pm

18 JANUARY

Isabelle Demers; Episcopal Church of the Redeemer, Bethesda, MD 7 pm

Edward Nassor, carillon; Washington National Cathedral, Washington, DC 12:30 pm

Monica Czauz; Spivey Hall, Morrow, GA 3 pm

19 JANUARY

Richard J. Clark; St. Patrick's Cathedral, New York, NY 3:15 pm

Jeremy Filsell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Robert McCormick, with brass; St. Mark's Episcopal, Philadelphia, PA 4 pm

Junior Mendelssohn Choir of Pittsburgh and Pittsburgh Youth Symphony; Shady-side Presbyterian, Pittsburgh, PA 3 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

Anthony Williams; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm

Johann Vexo; Vanderbilt Presbyterian, Naples, FL 4 pm

Dexter Kennedy; Christ Episcopal, Bradenton, FL 4 pm

Choral Evensong; First Congregational, Columbus, OH 4 pm

Sarah Simko; St. John Lutheran, Fraser, MI 4 pm

Kipp Cortez; Loyola University, Chicago, IL 3 pm

21 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

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

22 JANUARY

Chase Loomer; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

23 JANUARY

Renée Anne Louprette; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

24 JANUARY

Jeremy Filsell; St. James's Episcopal, West Hartford, CT 7:30 pm

Chenault Duo; St. Bridget Catholic Church, Richmond, VA 7 pm

Andrew Scanlon; First United Methodist, Wilson, NC 7 pm

Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Moorings Presbyterian, Naples, FL 7:30 pm

Three Choirs Festival; Cathedral of the Assumption, Louisville, KY 7:30 pm

Isabelle Demers; St. James Episcopal, Fairhope, AL 7:30 pm

25 JANUARY

Yale Schola Cantorum; St. Ignatius Loyola Catholic Church, New York, NY 2 pm

Edward Nassor, carillon; Washington National Cathedral, Washington, DC 12:30 pm

Eric Plutz; Duke University Chapel, Durham, NC 8 pm

26 JANUARY

Yale Schola Cantorum; Christ Episcopal, New Haven, CT 4 pm

Renée Anne Louprette; Taft School, Watertown, CT 4 pm

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Ryan Kennedy; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Richard Spotts; St. Patrick's Cathedral, New York, NY 3:15 pm

Avi Stein; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Karl Moyer; St. Anthony Catholic Church, Lancaster, PA 2:30 pm

Choral Evensong; Washington National Cathedral, Washington, DC 4 pm

Eric Plutz; Duke University Chapel, Durham, NC 5:15 pm

Sue Mitchell-Wallace; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm

Bradley Hunter Welch; Decatur Presbyterian, Decatur, GA 5 pm

Gail Archer; St. Paul's Episcopal, Flint, MI 4 pm

Kirk Michael Rich; St. John the Evangelist Episcopal, St. Paul, MN 4 pm

Calendar

27 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

28 JANUARY

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

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

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

29 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

30 JANUARY

Janet Yieh; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

31 JANUARY

Alcee Chriss; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm

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

UNITED STATES

West of the Mississippi

15 DECEMBER

Raymond Johnston, Messiaen, *La Nativité*; St. Mark Episcopal Cathedral, Minneapolis, MN 2:30 pm

Musica Sacra San Antonio, Advent Lessons & Carols; Our Lady of the Lake University, San Antonio, TX 3:30 pm

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

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

Vytenis Vasyliunas; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 DECEMBER

Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

19 DECEMBER

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

20 DECEMBER

Lessons & Carols; St. Mark Episcopal Cathedral, Minneapolis, MN 7:30 pm

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

Christmas concert; Grace Cathedral, San Francisco, CA 7 pm

21 DECEMBER

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

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

22 DECEMBER

Mark Fidelys; Gethsemane Lutheran, Hopkins, MN 4 pm

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

Joseph Adam, Messiaen, *La Nativité*; St. Mark Episcopal Cathedral, Seattle, WA 4:30 pm

Choral Evensong; Epiphany Episcopal, Seattle, WA 5 pm

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

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

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 DECEMBER

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

24 DECEMBER

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

29 DECEMBER

Raymond Hawkins; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 DECEMBER

Nathan Laube, with brass; First Plymouth Congregational, Lincoln, NE 7 pm

Charpetier, *Te Deum & Messe de Minuit pour Noël*; St. James Catholic Cathedral, Seattle, WA 11 pm

5 JANUARY

Jens Korndörfer; Davies Symphony Hall, San Francisco, CA 3 pm

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

11 JANUARY

Noah Horn, with choir; St. Olaf Catholic Church, Minneapolis, MN 7 pm

12 JANUARY

Catherine Rodland, Vierne, *Symphonie V*; St. Olaf College, Northfield, MN 4:30 pm

Zach Hemenway & Wyatt Smith; Epiphany Episcopal, Seattle, WA 6:15 pm

Thomas Fielding; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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Calendar

Margaret Kvamme; St. Mark's Episcopal, Berkeley, CA 4 pm
Joshua Stafford; St. James-in-the-City Episcopal Church, Los Angeles, CA 6 pm

17 JANUARY

Thierry Escaich; St. Andrew United Methodist, Plano, TX 7:30 pm
Aaron Tan; St. Mark Lutheran, Salem, OR 7:30 pm

19 JANUARY

Aaron Tan; Southern Oregon University, Ashland, OR 3 pm
Raúl Prieto Ramírez; Village Presbyterian, Rancho Santa Fe, CA 4:15 pm

21 JANUARY

Monica Czausz; St. Margaret's Episcopal, Palm Desert, CA 7 pm

24 JANUARY

Todd Wilson; Texas Christian University, Fort Worth, TX 7 pm
Clive Driskill-Smith; Redeemer Presbyterian, Austin, TX 7:30 pm
Alcee Chriss; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

25 JANUARY

Johann Vexo; St. James Catholic Cathedral, Seattle, WA 7:30 pm

26 JANUARY

Choral Evensong; Epiphany Episcopal, Seattle, WA 5 pm
Robert McCormick; Grace Cathedral, San Francisco, CA 4 pm

29 JANUARY

Wyatt Smith; St. Mark's Episcopal, Caspar, WY 12:15 pm
Simon Jacobs; Aspen Community United Methodist, Aspen, CO 6:30 pm

31 JANUARY

Wyatt Smith; First United Methodist, Caspar, WY 7 pm
Janette Fishell; St. John in the Wilderness Episcopal Cathedral, Denver, CO 7:30 pm

INTERNATIONAL

15 DECEMBER

Roman Hauser, with orchestra; Jesuitenkirche, Vienna, Austria 6:20 pm

Bach, *Christmas Oratorio*, Cantatas 1-3; Erlöserkirche, München, Germany 5 pm
 Advent choral concert; Willibrordi-Dom, Wesel, Germany 6 pm

Andrea-Ulrike Schneller & Hans-Rudolf Krüger; Ev. Auferstehungskirche, Ludwigsburg, Germany 6 pm

Andreas Liebig; Munster, Basel, Switzerland 6 pm
Neil Wright; Abbey, Farnborough, UK 3 pm
Simon Johnson, Messiaen, *La Nativité*; St. Paul's Cathedral, London, UK 6 pm

16 DECEMBER

Advent concert; Dom, Altenberg, Germany 8 pm

17 DECEMBER

Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm
David Bednall & Paul Walton, Messiaen, *La Nativité*; Cathedral, Bristol, UK 7 pm

18 DECEMBER

Advent concert; Dom, Altenberg, Germany 8 pm

20 DECEMBER

Matthias Muck, with Magdeburger Knabenchor; Kathedrale St. Sebastian, Magdeburg, Germany 4:30 pm
Michael Grill; Erlöserkirche, München, Germany 6 pm

21 DECEMBER

Bach, *Christmas Oratorio*, Cantatas 1-3; Dom, Altenberg, Germany 2 pm
Stefan Schmidt; Kiliansdom, Würzburg, Germany 4 pm
Ansgar Schlei, works of Bach; Willibrordi-Dom, Wesel, Germany 6:30 pm

22 DECEMBER

Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm
 Bach, *Christmas Oratorio*, Cantatas 4-6; Dom, Altenberg, Germany 2 pm
 Christmas concert; Jesuitenkirche St. Michael, München, Germany 4 pm
Michael Papadopoulos; Westminster Abbey, London, UK 5:45 pm
 Lessons & Carols; St. Margaret's Church, London, UK 6 pm

23 DECEMBER

Christoph Schoener; St. Michaelis, Hamburg, Germany 7:30 pm

Lessons & Carols; Westminster Abbey, London, UK 6 pm

24 DECEMBER

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

25 DECEMBER

Andreas Meisner; Dom, Altenberg, Germany 3:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm

26 DECEMBER

Rolf Müller, with violin; Dom, Altenberg, Germany 3:30 pm

27 DECEMBER

Ulrike Heubeck & Ulrich Theißen, with oboe and clarinet; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

29 DECEMBER

Rolf Müller, with trumpet & Capella Nova Altenberg; Dom, Altenberg, Germany 3:30 pm

31 DECEMBER

Dominik Axtmann, with recorder; Kath. Kirche St. Peter, Bruchsal, Germany 9 pm
Michael Grill, with trumpet; Erlöserkirche, München, Germany 9 pm
Manual Blessing, with brass; Mariakirche, Schramberg, Germany 9:30 pm
Michael Utz, with trumpet; Abteikirche, Brauweiler, Germany 10 pm
Rudolf Peter, with trombone; Augustinerkirche, Landau, Germany 10 pm
Matthias Muck; Kathedrale St. Sebastian, Magdeburg, Germany 10 pm
Frank Zimpel, with brass; Münster, Überlingen, Germany 10 pm
Markus Kramer & Matthias Pech; Abteikirche, Brauweiler, Germany 10 pm
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 10:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:30 pm
Johannes Krutmann, with choirs; Liebfrauenkirche, Hamm, Germany 11:15 pm

1 JANUARY

Andreas Meisner & Rolf Müller; Dom, Altenberg, Germany 3:30 pm
Markus Willinger, with brass; Abteikirche, Amorbach, Germany 4 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm

3 JANUARY

Ben Giddens; St. Michael & All Angels, Bedford Park, UK 12:30 pm

5 JANUARY

Peter Holder; Westminster Abbey, London, UK 5:45 pm

7 JANUARY

Michael Szostak; St. George's, Hanover Square, London, UK 1:10 pm
Paul Carr; St. Lawrence, Alton, UK 8 pm

11 JANUARY

Marion Bettsworth; St. Michael's, Highgate Village, UK 6 pm

12 JANUARY

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm
Irene Wolstenholme; Christ's Chapel, Dulwich, UK 7:45 pm

18 JANUARY

John Scott Whitely; Cathedral, St. Albans, UK 5:30 pm
 Fauré, *Requiem*; Royal Festival Hall, London, UK 7:30 pm
Gail Archer; Elma Arts Center, Tel Aviv, Israel 11:30 am

19 JANUARY

Gerald Brooks; Methodist Central Hall, London, UK 3 pm
David Bednall; Westminster Abbey, London, UK 5:45 pm

20 JANUARY

David Pether; Reading Town Hall, Reading, UK 1 pm

21 JANUARY

Katherine Meloan; St. George's Hanover Square, London, UK 1:10 pm
Johann Vexo; Maison Symphonique, Montréal, Québec, Canada 8 pm

22 JANUARY

Katherine Meloan; Temple Church, London, UK 1:15 pm

23 JANUARY

Christian Gautschi; St. Margaret Rothbury, London, UK 1:10 pm

25 JANUARY

Emma Gibbons; St. Paul's, Deptford, UK 1 pm

26 JANUARY

John Kitchen; All Saints, Margaret Street, London, UK 3:30 pm
Hans-Peter Retzmann; Westminster Abbey, London, UK 5:45 pm

28 JANUARY

Jeremy Lloyd; Grosvenor Chapel, London, UK 1:10 pm

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PATRICK ALLEN, Grote Kerk, Edam, Netherlands, July 14: *Voluntary in C*, Purcell; *Veni Creator (Livre d'orgue)*, de Griigny; Gloria, Tierce en taille (*Messe à l'usage ordinaire des paroisses*), Couperin; *Passacaglia in d*, BuxWV 161, Komm, *heiliger Geist, Herre Gott*, BuxWV 199, Buxtehude; Grand Dialogue en Ut majeur (*Troisième Livre d'orgue*), Marchand; *Élévation*, Tierce en taille (*Messe propre pour les Couvents de Religieux et Religieuses*), Couperin; *Pièce d'Orgue*, BWV 572, Bach.

L'Église Saint-Vincent, Carcassonne, France, July 20: *Voluntary in D*, op. 5, no. 5, Stanley; *Ciacona in e*, BuxWV 160, Buxtehude; Largo (*Xerxes*), Handel; *Fugue in g*, BWV 578, Bach; *Méditation, Prélude sur l'Introït de l'Épiphanie*, op. 13, Duruflé; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; Final (*Première Symphonie in d*, op. 14), Vierne.

MARIE RUBIS BAUER, Episcopal Church of the Ascension, Dallas, TX, July 16: *Praeambulum in d*, Scheidemann; *Partita diverse sopra O Gott, du frommer Gott*, BWV 767, Bach; *Hexachord Fantasie*, Sweelinck.

CHRISTOPHER BERRY, Cathedral Shrine of the Virgin of Guadalupe, Dallas, TX, July 16: *Le jardin suspendu*, JA 71, Alain; *Pastorale*, op. 19, *Offertoire en sol mineur*, Franck.

DARIA BURLAK, Stiftskirche, Stuttgart, Germany, July 26: *Sonata in d*, K. 64, *Sonata in d*, K. 9, *Sonata in d*, K. 417, *Sonata in d*, K. 141, Scarlatti; *Russische Ostern*, op. 36, Rimsky-Korsakov, transcr. Burlak; *Prélude sur L'Enfant noir*, op. 17, no. 1, Florentz; *Miniatures Persanes*, op. 52, Falcinelli.

DOUGLAS CLEVELAND, with Myles Boothroyd, saxophone, Episcopal Church of the Transfiguration, Dallas, TX, July 18: *Batalla Imperial*, Cabanilles; Tierce en taille (*Homage to François Couperin*), Dahl; *Praeludium in G*, Bruhns; *Partita on Sei gegrüßet Jesu gütig*, BWV 768, Bach; *Triptych Fantasy for Alto Saxophone and Organ*, Martinson; *Quartets Augmentées*, Tierces (*Six Concert Etudes*), Briggs.

SCOTT DETTRA, Church of the Incarnation, Episcopal, Dallas, TX, July 14: St. Patrick's Breastplate (*Sonata Celtica No. 4*, op. 153),

Stanford; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

THOMAS DRESCHER, Evangelische Kirche, Schwalheim, Germany, July 20: *Entrata (12 Meditationen)*, op. 167, Rheinberger; *Partita über Wer nur den lieben Gott läßt walten*, BWV 434, 690, 691, 642, Bach; *Ruhevoll*, In ruhiger Viertelbewegung, Sehr langsam, mit schmerzlicher Empfindung (*17 kleine Charakterstücke*), Karg-Elert; *Idylle (Three Pieces for Organ)*, op. 92, Bossi; *Alla Marcia (12 Meditationen)*, op. 167, Rheinberger; *Melodia (12 Orgelstücke)*, op. 59, Reger; *Schwer, schreitend, Alla Musette*, Gravitätisch, breit ausladend, Innig, schlicht, Ziemlich ruhig, Etwas bewegt, festlich (*17 kleine Charakterstücke*), Karg-Elert; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Finale (12 Meditationen)*, op. 167, Rheinberger.

STEFAN ENGELS, Caruth Auditorium, Southern Methodist University, Dallas, TX, July 17: *Hymn to the Stars (Seven Pastels from the Lake of Constance)*, op. 96, Karg-Elert; *Out of the Depths, Essays on a Chorale*, Martinson; *Prière grégorienne*, Baker; *Passacaglia on BACH*, Decker.

YOANN TARDIVEL ERCHOFF, Stiftskirche, Stuttgart, Germany, July 5: *Sonata V in d*, op. 65, no. 5, Mendelssohn; *St. Francis Preaching to the Birds*, Liszt, transcr. Saint-Saëns; *Fantasie No. 1 in E-flat, Allegretto (7 Improvisations)*, op. 150, no. 4, *Fantasie No. 2 in D-flat*, op. 101, *Allegro giocoso (7 Improvisations)*, op. 150, no. 7, Saint-Saëns.

SUSAN FERRÉ, St. Stephen United Methodist Church, Mesquite, TX, July 16: *Fantasie in c*, BWV 562, Bach; *Wir glauben all an einen Gott, Vater*, BWV 740, Bach/Krebs; *Prelude in B-flat on the Chorale by Bach "In dich hab' ich gehoffet, Herr."* Respighi; *Three Verses on Es kommt ein Schiff*, *Toccata on O Heiland, reiß die Himmel auf*, Ahrens; *Scherzo-Cats (American Suite)*, Langlais; *How Firm a Foundation (Hymn Interpretations)*, Dahl.

CAROLYN SHUSTER FOURNIER, Cathedral, Orléans, France, July 21: *Prelude and Fugue in a*, BWV 543, *Schmücke dich, o liebe Seele*, BWV 654, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Pièce d'orgue in g*, Chauvet; *Präludium und Fuge*

über den Namen BACH, S. 260, Liszt; *Fantasie No. 1 in E-flat*, Saint-Saëns; *Herzlich tut mich verlangen*, op. 122, Brahms; *Cloches*, Fournier; *Choral III in a*, FWV 40, Franck.

JILLIAN GARDNER, Gloria Dei Lutheran Church, Huntington Station, NY, June 2: *Prelude and Fugue in D*, BWV 532, Bach; *Cathédrales (Pièces de fantaisie)*, Quatrième Suite, op. 55, no. 3, Vierne; *Sonata in G*, BWV 530, Bach; *Variations de Concert*, op. 1, Bonnet; *Prélude (Suite)*, op. 5, Duruflé; *Variations on a Theme of Paganini*, Thalben-Ball; *Amazing Grace! How Sweet the Sound! There Is a Happy Land, Jerusalem, My Happy Home*, Shearing; *Final (Cinquième Sonata)*, Daveluy.

Sts. Peter & Paul Catholic Church, Milwaukee, WI, June 19: *Prelude and Fugue in E*, BWV 566, Bach; *Inventions 1, 8, 10 (School of Trio Playing)*, Bach, transcr. Reger; *Fugue in g*, Barnes; *Fountain Reverie*, Fletcher; *Pas de quatre, La Fée-Argent, Cendrillon et Fortuné, Loiseau Bleu et La princess Florine, Chaperon rouge et le loup, Apotheose (Sleeping Beauty)*, op. 66, Tchaikovsky, transcr. Gardner; *Passacaglia (Sonata VIII in e)*, op. 132, Rheinberger.

CHRISTA RAKICH, St. John's Episcopal Church, West Hartford, CT, June 2: *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, Bach; *Trio on Veni Creator*, Rakich; *Toccata on Veni Creator*, Demessieux; *Trois Pièces*, Boulanger; *Prelude and Passacaglia in f in festo Pentecostes*, Woodman.

St. Philip's Cathedral, Atlanta, GA, June 19: *Passacaglia and Fugue in c*, BWV 582, Bach; *Variations on Christe Sanctorum*, Dahl; *Trois Pièces*, Boulanger; *Three Autumn Sketches after a Watercolor by Maria Willscher*, Cooman; *Prélude, Choral varié, et Fugue sur Veni Redemptor Gentium*, de Jong.

MARINA SAGORSKI, Evangelische Markuskirche, Butzbach, Germany, June 9: *Praeambulum in E*, LübbWV 7, Lübeck; *Komm, heiliger Geist, Herre Gott*, Tunder; *Tiento de 1º tono de mano de recha*, Bruna; *Tiento de medio registro de dos triples de segundo tono*, de Arauxo; *Batalha de 6º tom*, de Araújo; *Suite*, Balbastre; *Komm, Gott Schöpfer, Heiliger Geist*, BWV 667, *Concerto in G*, BWV 592, Bach.

ANDREW SCHAEFFER, Soldiers and Sailors Memorial War Auditorium, Chatta-

nooga, TN, June 27: *A Joyous March*, Sowerby; *Andante (Sonata in E-flat)*, op. 65, Parker; *Procession of Nobles (Mlada)*, Rimsky-Korsakov, transcr. McCormick/Murray; *The Rhythmic Trumpet (Baroques)*, Bingham; *Rondo Capriccio, Home Sweet Home, When Johnny Comes Marching Home*, Lemare; *Variations on the Star-Spangled Banner*, Buck; silent film, *Cops*.

ANNE SCHNEIDER, Evangelische Kirche, Ober-Seemen, Germany, June 1: *Prelude in C*, BWV 566, Bach; *Allegro maestoso (Concerto in F)*, Rinck; *Concerto del Signor Vivaldi*, Walther; *Partita über Ach wie flüchtig, ach wie nichtig*, Böhm; *Sonata IV in a*, op. 98, Rheinberger.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 12: *Praeludium in C*, BuxWV 136, Buxtehude; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Prelude and Fugue in c*, BWV 546, Bach.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, June 28: *Choral (Quatre Pièces)*, op. 37, no. 4, Jongen; *Festive Flutes*, Titcomb; *Praeludium in E*, LübbWV 7, Lübeck; *Choral in a*, FWV 40, Franck; *Prelude on Veni Creator Spiritus*, Larsen; *Vocalise*, op. 34, no. 14, Rachmaninoff, transcr. Bird; *Toccata in G (12 Pièces pour orgue)*, Dubois.

MARIJIM THOENE, St. Francis of Assisi Catholic Church, Ann Arbor, MI, June 28: *Ave, Maris Stella (Faenza Codex)*, anonymous; *Prelude in e*, BWV 548i, Bach; *Andante con moto, Maestoso, Allegro con moto, Allegretto ma non troppo, Misterioso e Adagiissimo, Finale (Vêpres du commun des fêtes de la Sainte Vierge)*, op.18, Dupré; *Fantaisie Paraphrase, In Festo Corporis Christi (L'Orgue Mystique)*, Tournemire; *Woman of the Apocalypse Crowned with Stars*, Teml.

CARSTEN WIEBUSCH, Evangelische Kirche, Binfield, Germany, June 15: *Prelude and Fugue in b*, BWV 544, *Allein Gott in der Höh sei Ehr*, BWV 662, BWV 675, *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, *Prelude and Fugue in D*, BWV 850, Bach; *Andante with Variations in D*, Mendelssohn; *Mondnacht, Frühlingsnacht (Liederkreis)*, op. 39, Schumann; *Lied ohne Worte*, op. 19, no. 1, *Sonata VI in d*, op. 65, no. 6, Mendelssohn.

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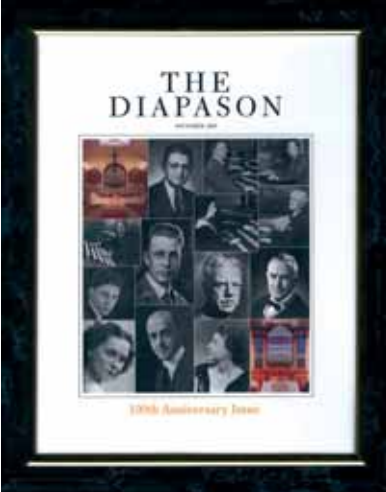
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The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com

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

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

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The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

PUBLICATIONS / RECORDINGS

Andante Cantabile by Tchaikovsky was arranged by Charles Morse, an AGO Founder. From 1879 comes the best arrangement of this gorgeous movement from Tchaikovsky's String Quartet, Opus 11. michaelsmusic.com 704/567-1066.

The Organ Historical Society has released its 2020 calendar, celebrating the OHS 65th annual Convention in Columbus, Ohio, July 26-31, 2020. The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and Paul Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. For information: organhistoricalsociety.org.

Raven has released the first CD recorded by a woman, also the first CD recorded by a non-British subject, on the 1892 Henry Willis organ at Hereford Cathedral in England: **Damin Spritzer** plays "Rhapsodies & Elegies" by early 20th-century English composers including Willan, Rowley, Ireland, Darke, Bullock, Grace, Elgar, and Norman Gilbert. Raven OAR-156, \$15.98; RavenCD.com 804/355-6386.

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Recent studio organ (2008), 2/6 + Mixture. Beautiful custom pipework, OSI chests, Peterson relay, additions available \$4,500 obo. André, CT: 860/664-0046; rbenelli@outlook.com.

Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$15,000 or best offer, buyer to remove, located Newcastle, Maine. 207/563-5679.

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Historic George Stevens 13-rank tracker organ. Minor fire damage, organ still playable when it was removed. In our warehouse since 2005. All components except lowest Open Diapason pipe. The organ will be gifted to anyone committing to the restoration of it. All sketches, measurements, and stolist available. Information: www.LevsenOrg.com. All inquiries: Levse-norg@aol.com.

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