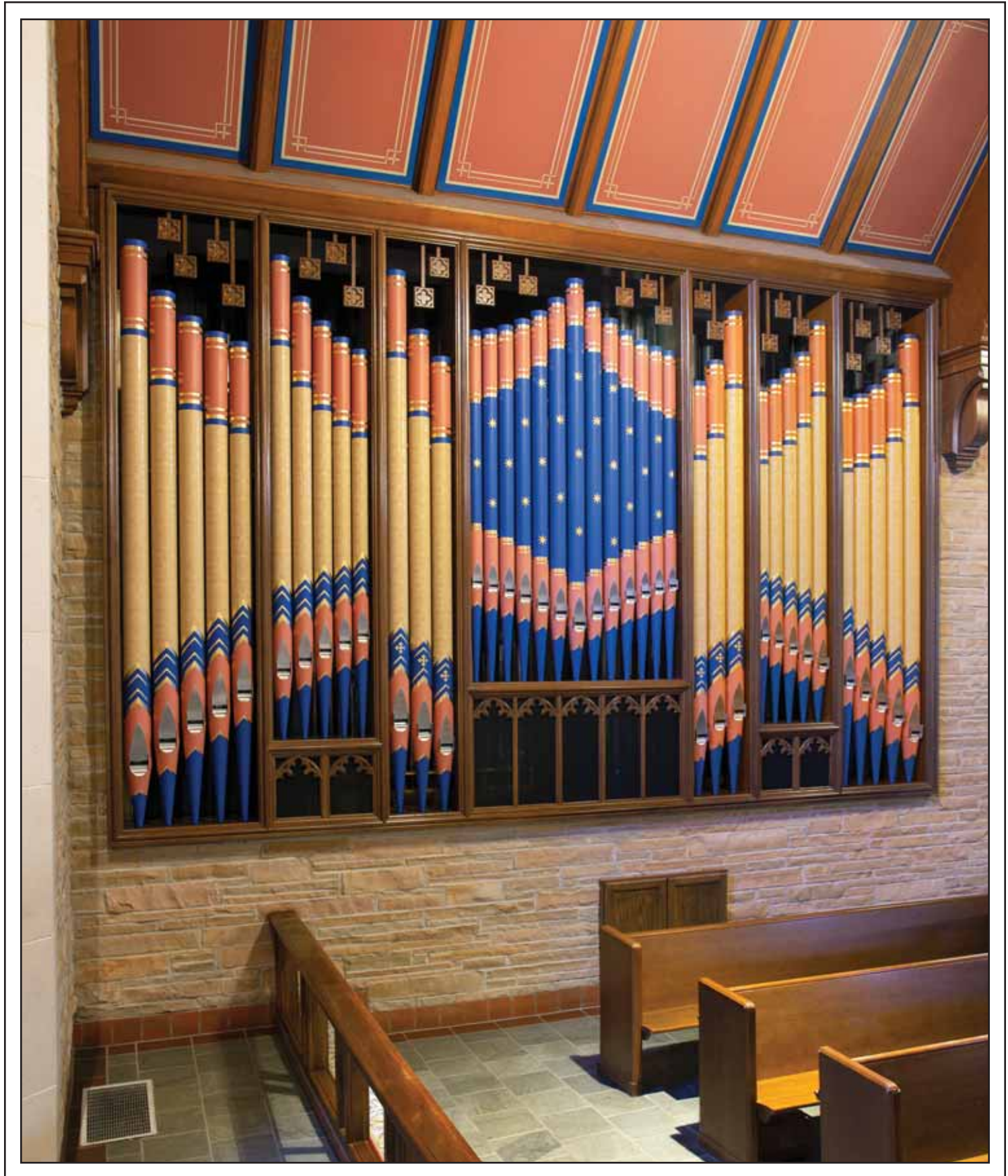


# THE DIAPASON

FEBRUARY 2019



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Tulsa, Oklahoma  
Cover feature on pages 26-27



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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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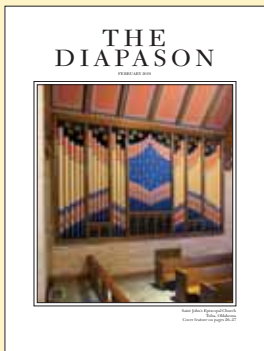
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Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **RICK SCHWER**  
rschwer@sgcmail.com  
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

Circulation/  
Subscriptions **ROSE GERITANO**  
rgeritano@sgcmail.com  
847/391-1030

Designer **KIMBERLY PELLIKAN**  
kpellikan@sgcmail.com  
847/391-1024

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Jay Zoller**  
**John L. Speller**  
**Leon Nelson**

## Editor's Notebook

### 2019 promises to be a good year

We have many exciting features to bring to you in this, our 110th year. We know that many of you enjoy interviews, and we will feature conversations with Olivier Latry, Paul Jacobs, and Thomas Murray. Scott Cantrell has an article on the new Dobson organ at St. Thomas Church Fifth Avenue, New York City. There will be several features on European organs, giving detailed information, stoplists, and photographs of instruments in England, Poland, and Ukraine. Joyce Robinson will examine the many contributions Ernest Skinner made to THE DIAPASON.

There are many other features, more than we have space to mention here. So be sure your friends who love the organ have subscriptions to receive these fascinating articles!

### 20 Under 30

We thank the many people who submitted nominations for our 20 Under 30 Class of 2019. Nominations closed on February 1. We will reveal our awardees in a video at our website in early March. Our May issue will feature our Class of 2019!

### Our website and vintage issues

I have previously mentioned that we have begun a project to digitize vintage issues of THE DIAPASON to make available at our website. Further details will be forthcoming. At this time, though, most issues from the 1970s and 1980s are available at [www.thediapason.com](http://www.thediapason.com). Click on "Magazine" near the top, at "year" type in a year (e.g., 1972), and then click "apply." You will then be able to view PDFs from the months available. The PDFs are searchable. Try it!

## Here & There

### Events



Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: February 3, Grace Renaud, organ, with Rafael Quinones, tenor; 2/10, Young People's Symphony Orchestra; 2/17, Hans Uwe Hielscher; 2/24, Mark Bruce. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

St. James's Episcopal Church, West Hartford, Connecticut, announces music events for 2019: February 10, Choral Evensong; 2/24, cellist Owen Young and pianist Alan Murchie; March 9, choral music of Mendelssohn, performed by the choir of St. James's Church with members of the Hartford Symphony Orchestra; April 2, Vienna Boys Choir. For information: [www.stjameswh.org](http://www.stjameswh.org).

Community Presbyterian Church, Clarendon Hills, Illinois, will present a recital by Kevin Chunko on February 24, 3:00 p.m. The program will include works by Buxtehude, Bach, Schumann, Handel, Reger, Vierne, Pepping,



Community Presbyterian Church, Clarendon Hills, Illinois, Martin Ott organ

Scheidemann, Reincken, and Eggert. For information: [www.chcpc.org](http://www.chcpc.org).

Historic Organ Study Tours (HOST) announces its 2019 summer tour to southern Germany (Bavaria and Baden-Württemberg), August 20–29. The tour begins in Munich and continues through Nuremberg, Augsburg, and Rothenberg ob der Tauber. Organs of the 17th century through the modern era are featured. Tour leader is Michael Grüber, tour directors are Bruce Stevens and William T. Van Pelt. For information: [bbstevens@erols.com](mailto:bbstevens@erols.com).

### People



Concert in West Chicago, Illinois, for organ, violin, and visual art

Marsha Foxgrover, organist, Timothy R. Botts, visual artist, and Grace Walker, violinist, collaborated in a



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### In this issue

Lorraine Brugh provides a report on the 2018 Three Choirs Festival, hosted by Hereford and its cathedral in England. Joy Schroeder writes on the 58th annual organ conference at the University of Michigan, which concentrated on the contributions of women to the world of the organ, sacred music, harpsichord, and carillon. John Collins profiles early organ composers who have anniversaries in 2019.

In Here & There, we are pleased to provide the first of what we expect to be many profiles of carillons across the United States. Kimberly Shafer focuses on St. Chrysostom's Episcopal Church, Chicago, Illinois.

In "Harpsichord Notes," Larry Palmer brings to our attention another essay by his good friend, Jane Clark. Ever wonder what it takes to pack an organ for shipment? John Bishop provides answers in "In the Wind . . ." In "On Teaching," Gavin Black muses on the various meanings of repetition.

Our cover feature spotlights the new Schoenstein & Co. organ in St. John's Episcopal Church, Tulsa, Oklahoma. In "Organ Projects," the Case Organ Company has finished the relocation and renovation of Aeolian-Skinner Opus 1204 for Holy Name Catholic Center, Madison, Wisconsin. ■

program November 15 to celebrate the tenth anniversary of the installation of Létourneau Organs Opus 109 in the West Worship Center of Wheaton Bible Church, West Chicago, Illinois. Organ solo works included pieces by Vierne and Bach. Collaborative works of organ and calligraphy featured works by Dan Locklair, Joe Utterback, and Adolphus Hailstork. The violin was featured in music by Bach.



Stephen Hamilton at First Church, Nashua, New Hampshire

Stephen Hamilton opened the "Pops for Pipes IX" series of the 333rd anniversary celebration of First Church in Nashua, New Hampshire, on November 18, with a program of music by Bach, Boëllmann, Dupré, Franck, and Widor on the church's Austin organ. Joseph Olefirowicz is director of music of the church.

William Lincoln was honored upon his retirement after 50 years of service as director of music and worship for St. Boniface Catholic Church, Louisville, Kentucky, at two morning Masses on Sunday, December 30. The choir and guest musicians presented works by Bach, Clausen, and Widor. Receptions followed each Mass. A special proclamation was issued for the occasion

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**William Lincoln at St. Boniface Catholic Church, Louisville, Kentucky**

by the mayor of the City of Louisville, Greg Fischer.

**Albinas Prizgintas** was featured in the world premiere screening of a movie, *The Heart Is an Organ*, at the 29th New Orleans Film Festival. The festival shows films from around the world and is an Academy qualifying event. *The Heart Is an Organ* focuses on Prizgintas's work with the Trinity Artist Series (featuring year-round weekly concerts and festivals) at Trinity Episcopal Church, New Orleans, where he served as organist and choir director for nearly three decades. Prizgintas also performs keyboard music in the movie.

Equally featured in the movie is **Manon Prizgintas**, concert publicist of the Trinity Artist Series. The movie centers on the dynamics of their relationship and their vision of the role of the arts in the life of the community. The film was shown at two locations: the Prytania Theater and the Contemporary Arts Center, both in New Orleans, October 23 and 25, respectively. The New Orleans Film Society's magazine description of the movie noted that it is "the story of a love triangle between a musical genius, an art lover, and the church organ that binds them to the community." For information: [www.albinas.org](http://www.albinas.org).

**Godwin Sadoh** has been awarded a grant by the **Association Ephemere Classique/Project Myrelingues** of France to compose a three-movement organ work in honor of French organist-composer, Jean Louis Florentz (1947–2004). The composition will be professionally recorded and premiered on compact disc in France in 2019, and the score will be published in the United States.

**Nicholas Schmelter** performed the premiere of *Anna's Carol*, by **Philip Rice**, with mezzo-soprano **Kathryn Wills Cole**, a singer with degrees from Central Michigan University and Northwestern



**Nicholas Schmelter, Philip Rice, and Kathryn Wills Cole**

University now residing in Chicago, on December 30 at First Presbyterian Church, Caro, Michigan. Rice, program director for the Mackinac Arts Council, is a prizewinning Michigan-based composer specializing in sacred music and song. For information: [www.philiprice.net](http://www.philiprice.net) and [www.schmeltermusic.com](http://www.schmeltermusic.com).

### Engaging the next generation

The **American Guild of Organists** announces its **Pipe Organ Encounters** (POE) for 2019. POE (for ages 13–18) includes: July 14–19, Seattle, Washington; July 15–20, Cape Cod, Massachusetts; July 28–August 3, St. Louis, Missouri; August 1–7, Helsinki, Finland. POE-Advanced is offered June 23–28, Houston, Texas. POE-Tech (ages 16–23) will occur July 21–27, River Forest and Oak Park, Illinois. For information: [www.agohq.org](http://www.agohq.org).

### Competitions

The **Cabra Bicentenary Composing Competition** announces its song-writing competition for new music for choir. The winning composition will be sung at a concert to be performed in December 2019 in the chapel of St. Dominic's College, Cabra, Ireland. Choral compositions, *a cappella* or accompanied, no longer than four minutes' length, written for female voices (S, SA, or SSA), are accepted through May 10. There are two categories, one for established composers, and one for new and emerging composers. Awards are €700 for established composers and €300 new and emerging composers. For information: <https://stdominics.ie/composing-competition/>.

### Publishers

**Augsburg Fortress** announces new keyboard publications for Lent: *Loving Spirit: Hymn Settings for Organ* (9781451420852, \$18.50), by David Maxwell, is a collection of settings of hymn-tunes for Lent, Easter, and general use, of moderate difficulty; *Grace and Peace*,

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**Thomas Murray with alumni of the Yale Institute of Sacred Music at a celebration in New Haven in November 2018** (photo credit: Anthony DeCarlo)



**Thomas Murray at the console of the Newberry Memorial Organ in Woolsey Hall** (photo credit: Robert A. Lisak)



**Jon Laukvik**

The **Yale Institute of Sacred Music** (ISM) announces the retirement of **Thomas Murray**, professor in the practice of organ and Yale University Organist, effective at the end of the 2018–2019 academic year. Since 1981 he has taught graduate organ students and select undergraduates. Murray's performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven Symphony Orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its tour of Finland in 1996. The New York City AGO Chapter named him International Performer of the Year in 1986. In 2003, he received a diploma *honoris causa* as a Fellow of the Royal College of Organists in England, and in 2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching. He is also the recipient of an honorary fellowship from the Royal Canadian College of Organists.

Martin Jean, director of the Yale Institute of Sacred Music, has announced a *festschrift* in Professor Murray's honor, to be edited by Patrick McCreless, professor of music theory at Yale. The volume, tentatively called *The Organist*, will explore ways that music has migrated from and to the organ and other musical forces. Inspired by Murray's life-long interest in the practice of transcribing music for the organ, this new volume will combine the work of scholars who will look at this process through the ages.

For the 2019–2020 year, **Jon Laukvik** has been appointed visiting professor of organ. Laukvik, who retired from the University of Music and Performing Arts in Stuttgart, Germany, in 2016, has contributed two volumes to *Historical Performance Practice in Organ Playing* and has edited a third; he has composed works for solo organ, organ with other instruments, as well as vocal and instrumental works; and has concertized throughout the world. At Yale, he will take up Thomas Murray's teaching duties for the year.



**Orgelkids event at St. Bede Episcopal Church, Forest Grove, Oregon**

**Jeannine Jordan**, minister of music and organist of St. Bede Episcopal Church, Forest Grove, Oregon, was the host for a daylong *Orgelkids* experience on November 20. The parish hall was filled with people of every age, discovering the intricacies of a tracker pipe organ—not by looking at one or attending a lecture or reading about a tracker pipe organ, but by building a miniature playable pipe organ. Three "builds" were held: one with 22 adults in attendance, the second for children (with more than 25), and the third for youth. Assisted by **David Jordan** and her organ students, **Xoe Chapman** and **Sarah Gheorghita**, the *Orgelkids* experience made the King of Instruments accessible for this multigenerational group. To view photos and a video of the *Orgelkids* experience: [www.promotiondownloads.info/st-bede-orgelkids.html](http://www.promotiondownloads.info/st-bede-orgelkids.html).

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## Here & There

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*Volume 8: Songs of Lament and Longing* (9781506413679, \$19), by Nancy M. Raabe, contains piano settings for Lent; and *Cross of Jesus* (9781451494105, \$19), by Robert Lind, also contains piano works for use in Lent. For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).

**Bärenreiter** announces new choral publications: *Stabat Mater in G Minor* (vocal score, BA 5656, €6.50), D. 175, by Franz Schubert, edited by Rudolf Faber, a scholarly-critical edition based on the “New Schubert Edition;” *Magnificat in C Major* (vocal score BA 5657-90, €10.95), D. 486, also by Schubert, and based on the “New Schubert Edition;” *Missa solemnis* (full score, BA 9038, €98), op. 123, by Ludwig van Beethoven, edited by Barry Cooper; and *Elijah* (choral score, BA 9070-91, €10.95), op. 70, by Felix Mendelssohn, edited by Douglass Seaton. For information: [www.baerenreiter.com](http://www.baerenreiter.com).

**Michael’s Music Service** announces new music restorations: *White Orchids*, by James F. Cooke, transcribed by Clarence Kohlmann, was originally published in 1941 as a piano piece; *Andante in D*, by Alfred Hollins, was believed by the composer to be his best work; *Evening Shadows*, by R. S. Stoughton, was the next-to-last work by this banker and composer; and *Prelude and Fugue in A Minor*, by Clarence Eddy, is an extraordinarily well-crafted piece from 1882.

*Meditation*, by Will C. Macfarlane, municipal organist for Portland, Maine, was premiered by Ralph Kinder at his 400th recital at Holy Trinity Church, Philadelphia; *Moonlight on the Lagoon*, by Rudolf Friml, transcribed by Edward Shippen Barnes; *Love Light*, by Clarence Kohlmann, makes use of various soft colors of the organ; *Marche Triomphale*, by René Becker, is subtitled “Ite, Missa est” and is thus appropriate for a postlude. For information: [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com).

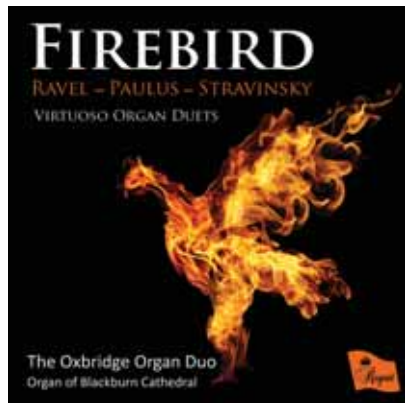
**Wayne Leupold Editions** is developing a supplemental series of pedal primer books (*Basic Pedals*) that will be coordinated with *Discover the Basics*, a beginning, first-year keyboard series for organ or most any keyboard instrument. The series can be used by children or adults to begin keyboard or organ study. The publisher seeks organ teachers willing to test teach these materials with students. For information: [wayne@wayneleupold.com](mailto:wayne@wayneleupold.com) or 336/996-8653.

### Recordings

**Regent Records** announces new CDs: *An Ely Christmas* (REGCD527) features



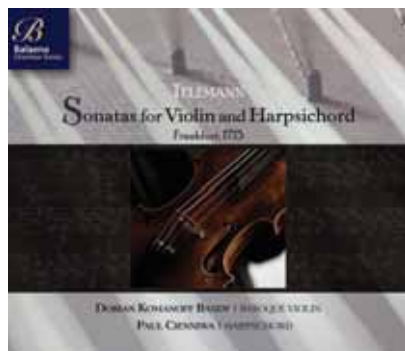
*An Ely Christmas*



*Firebird*

the Girl Choristers and Lay Clerks at Ely Cathedral, with **Sarah MacDonald**, conductor, and **Andrew Shilson**, organist. The selections feature new carols and new arrangements, including works by John Rutter and Philip Stopford.

*Firebird: Ravel–Paulus–Stravinsky* (REGCD500), features organ duets by the Oxbridge Organ Duo, **Benedict Lewis-Smith** and **Julian Collings**, at the organ of Blackburn Cathedral, UK. The featured works are Ravel’s *Boléro*, Paulus’s *Paeon*, and Stravinsky’s *The Firebird*. For information: [www.regentrecords.com](http://www.regentrecords.com).



*Telemann Sonatas for Violin and Harpsichord*

**Whaling City Sound** announces a new CD, *Telemann Sonatas for*

### Appointments



**Giles Brightwell**

**Giles Brightwell** is appointed associate music director for All Saints’ Episcopal Church, Atlanta, Georgia, where his responsibilities include accompanying the adult choir and children’s choirs, sharing conducting with the director of music for two weekly choral services. Brightwell holds three degrees (Bachelor of Arts, Master of Arts, and PhD) in musicology from the University of Durham, England, where his supervisor was Jeremy Dibble. He holds the Licentiate diploma (LTCL) in organ performance from Trinity College, London. He was organ scholar and a choral scholar at Durham Cathedral. His teachers include Stevie Farr, James Lancelot, John Wellingham, and William Whitehead.



**Kirk Michael Rich**

**Kirk Michael Rich** is appointed director of music for All Saints’ Episcopal Church, Atlanta, Georgia, where his responsibilities include directing the adult choir, sharing organ playing with the associate director of music for two weekly choral services, and overseeing a children’s and youth choir curriculum. He will administer the church concert series and develop a weekly lunchtime series.

Rich holds degrees in organ performance from Oberlin Conservatory of Music, Oberlin, Ohio, Indiana University Jacobs School of Music, Bloomington, Indiana, and recently completed the doctor of musical arts degree from the

University of Houston Moores School of Music, Houston, Texas. His organ teachers include Douglas Reed, James David Christie, Christopher Young, and Robert Bates. Additionally, Rich has studied privately in Europe with Francesco Cera and Ludger Lohmann. Choral conducting instructors include Betsy Cook Weber and Charles Hausmann. ■

*Violin and Harpsichord: Frankfurt, 1715* (\$14.99). The disc features **Dorian Komanoff**, violin, and **Paul Cienniwa**, harpsichord, performing seven sonatas by Georg Philipp Telemann (1681–1767). For information: [www.whalingcitysound.com](http://www.whalingcitysound.com).

### Organbuilders



**Casavant Opus 9, Monastère des Soeurs du Précieux-Sang, Saint-Hyacinthe, Québec, Canada**

In December, **Pierre-Paul Ruiz**, project director for **Casavant Frères, Limitée**, Saint-Hyacinthe, Québec, Canada, played the inaugural recital on the builder’s new organ at the **Strait Culture and Arts Center**, Fuzhou, China. This instrument, Opus 3920, is the firm’s third concert hall organ in China. The four-manual instrument features a mechanical-action console with a second electric-action console.



**Casavant Opus 3920, Strait Culture and Arts Center, Fuzhou, China**

Just prior to this event, Casavant reinstalled its Opus 9 in **Monastère des Soeurs du Précieux-Sang**, Saint-Hyacinthe. Built in 1885, this is the oldest extant Casavant organ, and it was restored by the builder. For information: [www.casavant.ca](http://www.casavant.ca).



**Longwood Gardens console**

**Solid State Organ Systems** installed a new Capture for MultiSystem II in January at Longwood Gardens, Kennett Square, Pennsylvania. The CFM-II controls 353 stop-tablets, 70 pistons, and a custom Expression Matrix of 72 luminous stops. The CFM-II works with Organist Palette, where organists can access their own private library of memory and customize features such as Pedal Divide and

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the Advanced Sequencer. The project was managed by Richard Houghten, Inc., and specifications were made in conjunction with principal organist Peter Richard Conte. Also added during this update were the Organist Palette and Tuning for MultiSystem. This update comes as a successor to the SSOS Video MIDI Player installed in 2008.

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



Michigan State University, where Létourneau Opus 134 will be installed before May 2020



The Louis Mitchell organ in Church of St-Roch-de-Richelieu

Michigan State University of East Lansing, Michigan, has signed an agreement with **Orgues Létourneau** of Saint-Hyacinthe, Québec, Canada for a new pipe organ. A two-manual design of 36 ranks, the specification reflects the

many roles the instrument will fill in the university's Alumni Chapel for teaching, practice, recitals, and choral accompaniment; the organ will also enhance the approximately 160 weddings that take place in the chapel annually. Project completion is expected before May 2020.

The Létourneau team began 2019 by dismantling an 1872 **Louis Mitchell** organ at the **Church of St-Roch-de-Richelieu** and transporting it to the builder's workshops for restoration. Among other details, replicas of the missing Gr-Orgue 8' Trompette and 4' Clairon stops will be made and reinstated in their original positions. For information: <http://letourneauorgans.com>.

**Michael Proscia, Organbuilder, Inc.**, Bowdon, Georgia, has entered an agreement with Christ Episcopal Church, Valdosta, Georgia, to provide a replacement console for its 42-rank Schantz instrument, built in 1972 for All Saints' Episcopal Church, Atlanta, Georgia. In 2004, the Schantz organ was sold to Christ Church. In November, Christ Church Vestry concluded that rather than rebuild the original, complicated action electro-pneumatic console, a new console would be built to accommodate Peterson solid-state components. It will be located in front of the organ, along with the choir, directly behind the altar and finished in Colonial style, matching church furnishings. For information: [www.prosciaorgans.com](http://www.prosciaorgans.com).

### Carillon News



Bok Tower, Lake Wales, Florida (courtesy Bok Tower Gardens)

The Guild of Carillonneurs in North America announces its 77th Congress, "Congress in Paradise,"

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Cherry Rhodes with students of Ewha Womans University, Seoul, Korea

Ewha Womans University, Seoul, Korea, sponsored its 2018 Pipe Organ Festival September 13–14, during which **Cherry Rhodes** presented a recital and a masterclass. She performed works of Bach, Messiaen, Lidon, and gave the Asian premiere of a new American organ work, *Chorale, Diferencias, and Glosas on "Puer Natus in Bethlehem"* by **Fr. Joseph Walter**, written for Rhodes. Thirty-two organ majors attended the masterclass. Cherry Rhodes is adjunct professor of music at the University of Southern California, Thornton School of Music in Los Angeles.



Andrew Segrest, Jordan DeRouen, Polina Golubkova, Alex Gilson, and Christina Harmon (photo credit: Masako Gaskin)

The French Organ Music Seminar (FOMS) Young Artists' Competition was held at Madison Avenue Presbyterian Church in New York, New York, on October 24. The finalists played "Final" from *Symphonie I* by Vierne and a short work by Daniel Roth. The competition was open to organists age 29 and under, and judged by Yannick Merlin and Béatrice Piertot.

First Place was awarded to **Alex Gilson**, associate director of music at First Presbyterian Church in Davenport, Iowa. He holds a Master of Music degree from Eastman School of Music. Second Prize was awarded to **Andrew Segrest**, who earned a Master of Music degree from University of North Texas. Third Place winner was **Jordan DeRouen**, who holds a master's degree in organ performance from Southern Methodist University. Honorable mention was given to **Polina Golubkova**, a graduate student at Stephen F. Austin State University.

The competition took place as a part of four-day event, FOMS in New York City, during which participants played instruments, attended organ concerts, and had masterclasses and lectures at several churches. The French organists Beatrice Piertot and Yannick Merlin were present as teachers and performers. Plans are underway for the 2019 French Organ Music Seminar in Europe. For information: [www.bfoms.com](http://www.bfoms.com).



Audrey Verde at First Lutheran Church and Marshall Joos at the Church of the Advent, Boston, Massachusetts



The Young Organist Collaborative (YOC), which provides scholarships to young organists, hosted a student field trip to notable Boston, Massachusetts, area pipe organs on November 3. The group, consisting of first-year and more experienced students, visited three varied instruments. Each student had an opportunity to play the three organs. The group first visited **First Lutheran Church** and its 2000 Richards, Fowkes & Co. two-manual, 38-rank instrument. The second stop was the **Church of the Advent** and its 1936/1964 Aeolian-Skinner Organ Co. instrument of three manuals, 77 ranks. The final stop was **Old West Church** and its 1971 C. B. Fisk organ of three-manuals, 46 ranks. For information: [www.stjohnsnh.org/young-organist-collaborative/](http://www.stjohnsnh.org/young-organist-collaborative/).

[www.pekc.org](http://www.pekc.org)

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





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## **JOHANNUS**

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### ► page 8

to be held at Bok Tower Gardens, Lake Wales, Florida, June 10–14. The 60-bell carillon was cast by Taylor Bell Foundry in 1928. The foundry carried out renovation and expansion projects in 1967, 1987, and 2000. For information: [www.gena.org](http://www.gena.org).

### Looking ahead

The April issue of THE DIAPASON will include a list of **summer conventions, conferences, institutes, workshops, and organ academies**. If your event was not included in the 2018 list, or to update your event listing, please send pertinent information including website to Stephen Schnurr: [sschnurr@sgmail.com](mailto:sschnurr@sgmail.com). Deadline is February 15.

The **May and June** issues will include announcements of **summer organ and carillon recital series**. THE DIAPASON's unique Summer Carillon Calendar is included in the June, July, and August issues. Announcements of recitals at your church or educational institution are welcomed. Please send event information by March 30 to Stephen Schnurr: [sschnurr@sgmail.com](mailto:sschnurr@sgmail.com).

The **August** issue will begin announcement of **organ, choral, and carillon events** for the 2018–2019 season. Please submit information, if possible, by June 30 to ensure announcement. All announcements should be sent by email to Stephen Schnurr: [sschnurr@sgmail.com](mailto:sschnurr@sgmail.com). ■

### Carillon Profile

**St. Chrysostom's Episcopal Church, Chicago, Illinois  
Gillett & Johnston, Croydon, England**



**St. Chrysostom's Church** (photo credit: Alex Ballee)



**A bell in the carillon** (photo credit: Christopher Chung)



**Carillon keyboard** (photo credit: Alex Ballee)

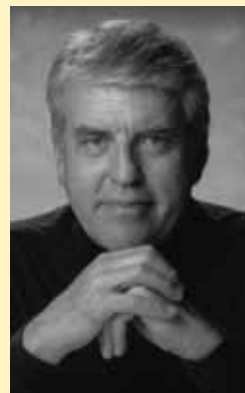
The carillon of St. Chrysostom's Episcopal Church, Chicago, Illinois, is the older of the two carillons in the city, and the second oldest in the Midwest. The carillon was donated by Richard T. Crane, Jr., in memory of his father, the industrial magnate whose company manufactured plumbing and heating fixtures. The company still thrives today by manufacturing a diversity of industrial products. The carillon is housed in the tower dedicated to the younger Crane's mother, Mary Prentice Crane.

The 43 bells were cast and installed in 1927 by Gillett & Johnston of Croydon, England. The 3½ octaves range from a bourdon of C3 (approximately 5,000 lbs.) to G6. The bells possess a rich, full tone, particularly in the lower octaves, true to their foundry's reputation. Gillett & Johnston were also known for their penchant for experimentation, and that is found here in the gentle concave design of the pedalboard and stretch tuning in the upper range of bells. The Crane Memorial Carillon still operates with the original roller-bar transmission system and the original keyboard.

The carillon is performed before and after the 11:00 a.m. service on Sundays, and at weddings, funerals, and in recital. Richard Hoskins is director of music, organist, and carillonneur; Kimberly Schafer and Jim Fackenthal are the resident carillonneurs.

—*Kimberly Schafer, PhD*  
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### Nunc Dimittis



**Stephen Gothold**

**Stephen Gothold, 77**, died December 5, 2018. After graduating from Whittier College, Whittier, California, Gothold went on to receive a Master of Arts degree in music from Occidental College, Los Angeles, and a Doctor of Musical Arts degree from the University of Southern California, Los Angeles. He also studied at the International Bach Academy in Stuttgart, Germany, with Helmuth Rilling. Other teachers include Richard Lert, Daniel Lewis, Robert Shaw, Frank Pooler, Rodney Eichenberger, and Charles Hirt.

He served as director of choral activities at Whittier College, Whittier, California, from 1977 to 2003. He also taught at the University of La Verne and at University of Southern California. From 1981 to 2018, he directed the City of Whittier's community masterworks ensemble, Chorale Bel Canto.

Gothold served as president of the Southern California Chapter of the American Choral Directors Association, as an officer in the Choral Conductors Guild, and was a host, adjudicator, and clinician for the Southern California Vocal Association for more than thirty years. He also served as musical director/conductor for more than 100 musical theatre productions in professional and university productions. He served as director of music ministries at First United Methodist Church, Pasadena, California, and Westwood United Methodist Church, Los Angeles. Gothold also composed and narrated for an edition of *Tajar Tales*, a children's book.

**William "Bill" Peter Zabel, 74**, of Fort Wayne, Indiana, died November 30, 2018. Zabel worked for the former Tokheim Corporation and was the founder of Z-Tronics, Inc., manufacturing solid-state electronic relays for pipe organs. He was a charter member of Beautiful Savior Evangelical Lutheran Church, Fort Wayne.

Zabel was an instrumental charter member of Fort Wayne's Embassy Theatre Foundation, organized to save the building from demolition. He was an honorary member of the American Theatre Organ Society, receiving the organization's Industry Achievement Award in 1994. He also received an Arts United Award in 2017 as an Outstanding Arts Advocate.

William Zabel is survived by his wife of 50 years, Barbara J. (Bendlin) Zabel. He is also survived by Steve and Melissa (Weirich) Zabel with Soren and Marek of Indianapolis, and Rebecca and Wes Rader with Cameron of Fort Wayne. A memorial service was held December 5 at Beautiful Savior Lutheran Church.



**Peter M. Partridge**

**Peter M. Partridge, 76**, died October 4, 2018. He grew up in Kingston, Ontario, Canada, and studied at the Royal Academy of Music, London, England, was the music master of Westminster School, and served as assistant to the organist at Westminster Abbey from 1961 to 1964. While there he played *Battle Hymn of the Republic* at a memorial service for John F. Kennedy that was broadcast worldwide by the BBC, and he played at the royal wedding of Princess Alexandra and Angus Ogilvy.

Partridge returned to Canada in 1964 to become director of music at Ridley College in St. Catharines, where he taught for five years. In February 1970 he accepted a position as a stockbroker with AE Ames, a predecessor company of RBC Dominion Securities, Inc., where he worked

for 48 years, serving as a vice-president and portfolio manager, and was looking forward to his 50th anniversary with the firm.

Partridge was director of music and organist from 1970 until 1997 at St. Paul St. United Church, Silver Spire, founded the first choir at Brock University called the Brockenspiels in the mid 1960s, was past president of the Ontario Choral Federation, past president of the St. Catharines Symphony, a board member of Community Concerts, current treasurer of the Canadian International Organ Competition, and past chairman of the Royal Canadian College of Organists. He hosted a radio show for ten years on CKTB, *Invitation to Good Music*. He served two terms as a Brock University Trustee (2004–2010) and was named a trustee emeritus in 2016. In 2013 Partridge played an integral role as the fundraising chairman of the new Performing Arts Centre in downtown St. Catharines. He and his wife made a gift of \$1 million, and the largest of the four performance venues displays the name "Partridge Hall." In 2017 he donated a practice organ to Westminster Abbey and subsequently was invited by Prince Charles to a dinner at Buckingham Palace to celebrate the Queen's Diamond Jubilee Galleries at Westminster Abbey.

A memorial service for Peter Partridge was held October 27 in Partridge Hall, FirstOntario Performing Arts Centre, St. Catharines. He is survived by his wife Janet (nee Burgoyne) Partridge, sons Peter W. (Poppy Gilliam) and John Partridge, one brother, one sister, and three grandchildren. ■

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The organ has five divisions. The expressive Swell is located in the left front chamber and the unexpressed Great/Pedal is in the right front chamber. The expressive Choir division is located in the balcony and the Positiv hangs on the balcony rail, directly behind the console.

The original pipe organ was installed in 1923 and had been in use for over 80 years. Unfortunately, there were extensive chest problems, with many ciphers and dead notes. The Choir division was installed as a practice instrument at the American Conservatory of Music in Chicago. The rebuild included new chests for the Swell and Great divisions, in addition to several new ranks of pipes in those divisions. The completed specification totals 30 ranks of pipes and includes most of the original 17 ranks.

The new Ruckpositiv Division was recently built by a well-known pipe organ builder from Italy.

The custom Rodgers console shell is built of American Oak and has an ebony-finished interior. It meets the standards of the American Guild of Organists with a 32-note pedal board and three 61-note manuals that feature genuine ebony sharps and velocity-sensitive keying for MIDI sounds. The console is connected to a sensor that monitors temperature to keep the digital stops in tune with the pipes at all times which works perfectly in this non-air-conditioned environment.

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### Jane Clark: “D’un goût nouveau:” the influence of Evaristo Gherardi’s *Théâtre italien* in François Couperin’s *Pièces de Clavecin*

In the Preface to his first book of harpichord pieces, Couperin praised the work of his “forbears” saying that their music still appealed to people of “refined taste” (*ceux qui l’ont exquis*). “As for my pieces,” he adds, “their new and diversified character has assured them a favorable reception with the people who matter (*le monde*).” He also said the pieces were ideas that had occurred to him and that many of them were portraits. Titon du Tillet, in *Le Parnasse François*, wrote that Couperin’s *Pièces de Clavecin* were “d’un goût nouveau,” in a new style. He said the same of the playwright Charles Dufresny, writing that the author understood music perfectly and that his lively portraits of almost all the different characteristics of mankind were “d’un goût nouveau.” Was the playwright perhaps an influence?

There is a play by Dufresny called *Les Mal-assortis*. The stage represents the Room of the Ill-matched Couples where Hymen, god of marriage ceremonies, sits among couples with their backs to one another. He is sitting under a dead tree on which perch birds of evil-omen: cuckoos, owls, and bats. Couperin’s piece, *L’Himen-amour* (Married Love) from the *16th Ordre*, mimics cuckoos (measures 18–22 and 41–43 in the bass), owls (measures 18–21 and 34–36), and bats (measures 30–32), and wedding bells are heard briefly in measure 5. Almost certainly Dufresny was one of Couperin’s inspirations. Like the play, the composer’s piece is a powerful and often sad satire of a universal human condition.

Marked *majestueusement*, the piece refers back to the previous piece in the *16th Ordre*, *Les Graces incomparables ou La Conti*, also marked *majestueusement*, a radiant portrait of the popular Prince de Conti, whose marriage was not a great success. We know it to be this Conti because Saint Simon, who was very fond of him, tells us he had a laugh like the braying of an ass (measures 9 and 15). He was also a great patron of the theater. Thus we have had an idea from the theater and a portrait. It seems that many of Couperin’s contemporaries did not understand this “new and diversified character:” “I am always astonished,” he said in the Preface to *Book III*,

after the pains I have taken to indicate the appropriate ornaments for my pieces, to hear people who have learnt them without heeding my instructions. Such negligence is unpardonable, the more so as it is no arbitrary matter to put in any ornament one wishes. I therefore declare that my pieces must be performed just as I have marked them, and that they will never make much of an impression on people of real discernment if all that I have indicated is not obeyed to the letter, without adding or taking away anything.

Perhaps one example may bring this home. The *allemande La Verneüil* is presumably a portrait of Achille Varlet, *seigneur de Verneüil*, a great tragic actor. His wife was a soubrette actress, the subject of the next piece in the *18th Ordre*, *La Verneüillète*. Couperin has marked *ports de voix* in the middle of many of the chords, but almost always this important ornament is simply played as part of a spread chord (measures 1, 5, 18, and 19). Surely this is “unpardonable negligence” and reduces this wonderful piece to just one more beautiful *allemande*. But if the “appropriate ornament” is played the great actor declaims his tragic speech. It is easy to see how one ornament can change the whole meaning of a piece.



Theatrical chinoiserie decoration from Larry Palmer’s Yves Beaupré French-style harpsichord (1991) based on the only surviving instrument by Vaudry (1681) (Photo credit: Andrew James Fullerton)

But who were “the people who matter,” “*le monde*?” We know Couperin played at the salon of Mme. de Lambert and that Louis III de Condé employed him to teach his children and engaged him to entertain his guests. A member of his father’s household was La Bruyère, whose literary *Caractères*, a copy of which Couperin possessed, were clearly an influence. Condé’s sister, and cousin of the Prince de Conti, la duchesse du Maine, was a friend of Mme. de Lambert. All these people were patrons of the great Harlequin, Evaristo Gherardi’s Italian comedians. Dufresny’s play, *Les Mal-assortis*, comes from the collection published by Gherardi, *Le Théâtre italien*. There are many specific references to these plays among Couperin’s harpsichord pieces. It is interesting that Charles Couperin, François’s father, taught the duchesse d’Orléans who was the dedicatee of this publication.

As time went on the plays became more and more subversive. They satirized Lully’s operas, thus satirizing the glory of the King who eventually banned the troupe. The reason for this is not clear, but contributing factors included obscenity and that they had overstepped the mark with comments about the unpopular Mme. de Maintenon. However, perhaps the real reason was the subversive undercurrent, with which the patrons would have sympathized. Mme. de Maintenon was a lady of reforming zeal, and she slowly turned the court into what one courtier called “a monastery in court dress.” The courtiers resented this. From 1688, for most of the rest of Louis XIV’s reign, France was at war and conditions at home became appalling for many people, so discontent and subversion rumbled on every side.

Another piece that takes its inspiration from the theatre is *L’Arlequine* from the *23rd Ordre*. It refers to a play by Regnard, *Le Divorce*, in which Gherardi made his debut, and is a harlequin chaconne. At the beginning Couperin is imitating a fairground organ, remembering that after the troupe was banned the actors took refuge in the fair theatres. The passage of discords towards the end (measures 25–31) is inspired by a scene from *Le Divorce* in which Harlequin is singing a duet with Mezzetin, the singing master. Harlequin’s efforts are a disaster and Mezzetin pleads, “Do please sing in tune.” Harlequin replies, “Oh, sing in tune yourself, do you think I don’t know that it’s necessary to mark a dissonance there, and that the octave comes in clashing with the unison, forming a B-sharp minor.” Like so much of Book IV, this piece has an element of nostalgia. The previous piece in the *23rd Ordre*,

*L’Audacieuse*, refers to Gherardi’s debut, known as *la tentative audacieuse*.

Sometimes a title seems obvious when it is not. *La Sophie* from the *26th Ordre* is not a pretty girl, but rather a play, *Mezzetin en Grand Sofi*, which revealed the true meaning, a whirling dervish. Couperin portrays the whirling throughout the piece. To dress *La Sophie* in pretty girls’ clothes makes a mockery of the music. It comes between the nostalgic *Gavotte* and the heart-rending portrait of Maria Teresa d’Orsi, *L’Epineuse*, the Spinetta of Gherardi’s troupe, in the *26th Ordre*. Couperin’s theatrical sense never allows him to put three gentle pieces in a row. The final piece, *La Pantomime*, is described by Gherardi. Scaramouche sits playing his guitar; Pasquariel comes up noiselessly behind him and beats time on his shoulder scaring him stiff:

It was in this pantomime of terror that he made his audience rock with laughter for a good quarter of an hour, without once opening his mouth to speak. He possessed this marvelous talent to such a remarkable degree, that he could, by the simplicity of pure nature alone, touch hearts more effectively than the most expert orators.

The tragicommedia aspect of the plays is strong in this particular piece.

Another reference to Gherardi’s *Théâtre* is *Le Gaillard-Boiteux* from the *18th Ordre*. It mocks a dancing master at Versailles, Jean Gaillard. In Regnard and Dufresny’s play *Les Chinois* we are told the actors are going to mock themselves at last: “There is not a profession that has escaped their satire; Attorneys, Doctors, Magistrates. They have not even respected Roman Emperors or dancing masters.” In the scene, from Boisfran’s *Arlequin misanthrope*, the dancing master has a wooden leg. Harlequin asks: “And what is your profession?” Colafon: “I was the dancing master at the opera house in Lyon, but as the opera has fallen . . .” Harlequin: “It fell on you I suppose, and there you are, completely crippled?” Marked *dans le gout Burlesque* this piece limps along cheerfully.

People have wondered at the sexy words of Couperin’s canons but a glance at Gherardi’s *Théâtre* reveals similar sexual references. Couperin’s *Les Culbutes Jacobines* from the *19th Ordre* is about somersaulting in bed. These are the somersaults of the Jacobin order of monks and nuns, whose fallen morals were the subject of many satirical poems. If all Couperin’s detailed markings, which include the slurs, commas, and aspirations, are obeyed the piece becomes a sexy romp. Those who attended the salons and appreciated the theatre were among those known as *Le Monde*. They were in a position to appreciate

Couperin’s “new and diversified character,” rather than those of “refined taste” who appreciated his forbears.

His references to the play *Les Chinois* in his final valedictory *27th Ordre* fit the stage directions so exactly it is likely they started as incidental music. The troupe had a large orchestra and these pieces feel like arrangements. The scene referred to satirizes Apollo and the Muses on Mount Parnassus, which implied the whole edifice of the court of Versailles. Pegasus (symbol of literature), portrayed as a winged ass, keeps interrupting the conversation, and when Apollo asks Thalia why the authors have not fed him she says, “The poor devils can scarcely feed themselves these days, you can’t get fat on chewing laurels,” a reference to the fact that the king had withdrawn his support for the troupe. The piece opens with the same figure used for the braying of the ass in *La Conti*. Later the stage directions instruct that an ensemble of comic instruments is heard. These appear in the second part of the piece.

*Les Vieux Seigneurs* followed by *Les Jeunes Seigneurs*, *Cy-devant les petit Maîtres* from the *24th Ordre* proves that Couperin was influenced by Dufresny. In *Les Vieux Seigneurs* Couperin satirizes obsequious courtiers. To quote Dufresny, from *Les Amusemens sérieux et comiques*, “The courtier thinks carefully before he speaks, the *petit maître* talks a lot and scarcely thinks at all . . .”

The courtiers flatter those they scorn, what dissimulation. The *petit Maîtres* are more sincere, they hide neither their friendship nor their scorn. The courtier’s speech is uniform, always polite, flattering, never direct. The speech of the *petit Maître* is high and low, a mixture of the sublime and the trivial. The first part is a mixture of “high and low” motifs and idle chatter while the second, still “high and low,” is beautiful. *Les Vieux Seigneurs*, if all Couperin’s markings are obeyed, is, once again, an apt portrait. *Les Jeunes Seigneurs* chatter away both high and low during the “trivial” first half, but the second part is “sublime.”

In the final piece of this *Ordre*, *L’Amphibie*, we are back where we started, showing Couperin’s sense of symmetry. Here we must be mindful of eighteenth-century meanings. *La Bruyère* used the term amphibious to describe the ambitious courtier. Similarly Alexander Pope was scathing in his portrait of Lord Hervey: “Amphibious thing! That acting either part, The trifling head, or the corrupted heart, Fop at the toilet, flatterer at the board, Now trips a lady, and now struts a Lord.” A speech from Boisfran’s *Les Bains de la Porte Saint Bernard* describes a *Lutin*



*Amphibie*, who ordains that: “The young men of fashion are by pleasures, by appearances, by gait, by patches, and by manners made less men than women.”

The ambiguity is reflected throughout *L'Amphibie*. Marked *noblement*, at the beginning, it is indeed noble, but gradually gives way to “Wit that can creep and pride that licks the dust,” to quote Pope again. We go through caution at the court, obsequious bows, pleading, seeming success, sudden disillusion, anger, resignation, till finally, nobility returns, but with a startling G-natural, which can perhaps imply scorn at the dissimulation needed for success. Recent research has shown that Couperin worked very little at Versailles apart from his organist's post for three months a year. He was probably a bad courtier himself. Clearly he felt great sympathy with the values expressed in Evaristo Gherardi's *Théâtre italien*.

Jane Clark is well known as a harpsichord recitalist in Europe and the United States. Her research into the music of François Couperin and Domenico Scarlatti has received international recognition. *The Mirror of Human Life: Reflections on F. Couperin's Pièces de Clavecin* (written in collaboration with Derek Canon) explores the background to these pieces and offers suggestions as to the meaning of many elusive titles. David Tunley, writing in *Music and Letters* (May 2012) suggested that “this book should be within arm's reach in every studio where Couperin's music is loved and practiced.” ■

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

### New Organ Music

**Hamburg Organbook**, by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101401, \$24.95.

The six pieces in this volume are based on themes and motives by the German composer Andreas Willscher (b. 1955). Willscher, a native of Hamburg, was appointed organist of Saint Francis Church in Hamburg and later at the church of Saint Joseph-Wandsbek in 2000. His organ works are very diverse, ranging from large-scale, post-tonal pieces to some that blend elements of the traditional repertoire with contemporary jazz and pop influences. In addition to his own composition and performing activities, Willscher has published a number of literary and scientific articles in journals and encyclopedias and has been very active in collecting and preserving lost and forgotten music from earlier eras. YouTube has an interesting selection of his organ music.

Using his own creative style, Cooman has taken themes from Willscher's compositions and used them as inspiration for music of his own. The first is a three-movement work, *Cortège, Intermezzo, and Litany on the Joseph-Hymnus*. The theme is used by Andreas Willscher in his extensive *Fantasie über den Joseph-Hymnus*. The “Cortège,” a ceremonial processional, begins with a brief introduction before the theme is heard in the pedal, much like a pascaglia. The melody is treated for a short time in counterpoint before the introduction returns. The movement concludes with a reiteration of the theme in six-part texture marked *fff*. “Intermezzo” is tranquil and moves “between the several harmonic poles of the theme.” “Litany” is brilliant

with the theme tossed back and forth between the hands, alternating with joyous measures in triplet time.

*Ostinato Postlude on a Motive of Andreas Willscher* is a two-part ostinato, much of it in contrary motion in the hands, set against two pedal points at the fifth. In two places a slow-moving melody appears in the soprano. The music calls for full organ, but there is a note that the piece may be played simply on quiet stops. It is marked “Molto presto, molto brillante.”

*Variations on a Theme of Andreas Willscher* starts by laying out the theme complete with little echoes and cleverly placed augmented seconds. Moving directly into the first variation, the left hand becomes a repeated two-chord ostinato under the theme. The next variation calls for Voix Celeste or 8' Flute with the theme in the left hand on the 8' Principal and Nazard. “Quasi musette” imitates sixteenth-century French bagpipes in the following variation. A two-measure figure using the Trumpet and 4' Principal demands attention as it hammers away throughout the variation. There are a few moments of respite in the next variation—lush strings with the theme mostly in the alto. Most of the stops are employed for the final variation that is imitative. The theme appears in all the parts except the pedal.

*Pastorale on a Hymn by Andreas Willscher* could be used as a meditative piece of music. A gently moving 16th-note staccato figure repeats itself over a slow moving premonition of the melody to come in 6/8 time. The hymntune, which calls for a solo stop, is also in 6/8 against a mixed rhythm in the left hand and pedal. Cooman then treats the tune in a more ornamented and contrapuntal manner. During this we have traveled

from the D minor of the beginning, through a number of keys complete with modal influences before returning to D minor for a repeat of the opening material. One more repeat of the hymn tune with a different solo stop concludes the piece except for a short reference to the opening material, one final time. This is comfortable, enjoyable music. It is not too difficult to play, if you watch out for a few hard spots.

A short, three-page piece follows: *Voluntary on a Motet by Andreas Willscher (Laudate omnes gentes)*. Four measures marked “Maestoso” open the piece. The music immediately switches to a 5/8 rhythm, fast and brassy. The 1–2–3–1–2 rhythm then continues to the end of the piece, during the course of which we travel, as in the previous piece, through a number of interesting keys, ending in D major. I find that the manual chords do not always want to fit under my fingers easily, and it is going to take some time to get it learned. This is the most difficult piece in the collection.

*Paraphrase on a Motive of Andreas Willscher* is the final piece in this series. The music alternates a grand, majestic section with a section featuring a soft Cornet solo against strings. The piece concludes with a brisk toccata, interrupted in the middle by the return of the opening Maestoso. The toccata is the most difficult portion of this piece, but slow practice makes it accessible.

There is much new and exciting music in this volume, so much so that I will have a difficult time programming all of it. In every respect, it is rewarding music to learn and play.

—Jay Zoller  
Newcastle, Maine  
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Photo by Athena Delene

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**New Recordings**

**To Be a Light: Evening Canticles for Upper Voices.** Ely Cathedral Girls' Choir; Sarah MacDonald, conductor; Alexander Berry, organist. Regent Records compact disc, REGCD477, available from [www.regentrecords.com](http://www.regentrecords.com).

*Berkshire Service*, Malcolm Archer; *Service in G*, Peter Aston; *Jesus Service*, David Briggs; *Service in D*, William Harris; *Service in D* (transposed to E-flat), Herbert Howells; *St. David's Service*, Simon Lole; *Service in A-flat*, Sarah Macdonald; *Service in C*, Wayne Marshall; *St. Alban's Service*, Cecilia McDowall; *Warwick Service*, Philip Moore; *Service in E*, Bernard Rose.

The American Boychoir School closed its doors in August 2017 owing to the difficulty of recruiting a sufficient number of boys interested in attending. Besides lack of interest some feel that in this age of sexual equality it is unfair to have boys singing in a choir without girls. Boys' choirs and men and boys' choirs have been declining on both sides of the Atlantic, though the decline has been more pronounced in North America. In England there are fewer boys' choirs than there used to be, but in some of the more important English cathedrals the choir school is still open, and they are now recruiting both boys and girls. Cathedral musicians have discovered that owing to subtle differences in timbre, some music is more effective with boys, some with girls, and some with both together.

Ely Cathedral is a good example of this. The choir school, known as The King's School, Ely, was founded over a

thousand years ago to provide boy choristers for the cathedral. King Edward the Confessor, whose death in 1066 led to the Norman Invasion of England by William the Conqueror, was educated there. The school began admitting girls in 1970, and the Ely Cathedral Girls' Choir was founded in 2006. The girl choristers are housed at the school in Saint Etheldreda's House, named after a seventh-century Abbess of Ely. Canadian-born Sarah MacDonald, who is also the music fellow and director of music at Selwyn College, Cambridge, has been the director of the Girls' Choir since 2006. She will be familiar to some as a frequent contributor to the "UK Report" in *The American Organist*. (Read an interview with MacDonald in *THE DIAPASON*, August 2004.) The organist on this recording, Alexander Berry, was responsible for accompanying the Girls' Choir until 2014 when he moved to teach at Magdalen College School in Oxford, a choir school where one of the featured composers, Malcolm Archer, also once taught. Berry returned to Ely to help make this recording in 2016.

In the 1662 *Book of Common Prayer* of the Church of England canticles based on biblical texts are sung after the Old and New Testament readings at Evening Prayer. These are known by the opening words of the text in Latin, with the *Magnificat* after the first lesson and the *Nunc Dimittis* after the second. The *Cantate Domino* may be substituted for the *Magnificat* and the *Deus Misereatur* for the *Nunc Dimittis*. All the evening services on this compact disc consist of settings of the *Magnificat* ("My soul doth magnify the Lord") and the *Nunc Dimittis* ("Lord, now lettest thou thy servant depart in peace"). I wondered why no settings of the other two canticles were included, but a little research suggested that there are not really any suitable ones for girls' voices available. (Composers take note!)

The first featured composer is Malcolm Archer (b. 1952) who was successively organist of Bristol Cathedral, Wells Cathedral, and St. Paul's Cathedral, London (where he succeeded John Scott), before taking up his present position as director of the Chapel Choir at Winchester College, a prestigious independent school. The recording features his *Berkshire Service*, so called because it was commissioned in 2008 for the girls of Downe House School near Newbury in Berkshire. It is written in a conservative style somewhat reminiscent of Stanford and contains soaring melodies that the Ely girls exploit to great advantage in the excellent acoustics of Ely Cathedral.

The Archer setting is followed by Peter Aston's *Service in G*, written for the choristers of Derby Cathedral in 2001. Peter Aston (1938–2013) was professor of music at the University of East Anglia in Norwich and a lay canon of Norwich Cathedral. He was so highly thought of that in 1975 Benjamin Britten chose him as director of the Aldeburgh Festival Singers, a position he held until 1988. His *Evening Service* has more of a contemporary feel to it than Archer's, with its syncopated rhythms and colorful harmonies, though it is still melodic enough to include soaring passages to show off the girls' voices.

Third on the list of composers is David Briggs (b. 1962), who was organist of Truro and then Gloucester Cathedral before giving up his church position to devote himself full time to a career as an international concert organist, in which capacity he is doubtless known to many readers of *THE DIAPASON*. He wrote the *Jesus College Service* for the choristers of

Jesus College, Cambridge, in 2008. This college has no choir school; instead there are both male and female undergraduates, together with nonresident boy and girl choristers recruited from local schools. This is the longest of the settings of the *Magnificat* and *Nunc Dimittis* on this recording, being about half as long again as most of the others. It also has a particularly fine organ part as might be expected of such an organist as David Briggs, and this comes off particularly well on the famous Harrison & Harrison organ at Ely Cathedral. The harmonies are rich and, as the leaflet notes, speak with something of a "French accent."

Although he lived too long ago to have experienced the modern English cathedral trend toward girls' choirs, for his day Sir William Harris (1883–1973) knew a lot about training young women to sing. Among other things, when he was organist of St. George's Chapel, Windsor, he was music tutor to Princess Elizabeth (now Queen Elizabeth II) and her sister, the late Princess Margaret Rose, both of whom had excellent soprano voices and sang in a madrigal choir organized by Harris in Windsor during World War II. One of my organ teachers, Geoffrey Thomson, a student of Harris at the Royal College of Music, was one of the basses. Harris wrote his *Service in D* in 1958 for the young women who made up the choir of Whiteland's College, Putney, a Normal School in South London. The college was founded in 1841 to train women teachers and according to the leaflet was the first institute of tertiary education in Britain to admit women. This is not quite true since though Whiteland's College may have been the first tertiary education institute founded specifically to train women, the Royal Academy of Music in London had been admitting women as well as men since it was founded in 1822. Charles Dickens's sister Fanny was one of its earliest female students. Harris's setting is fairly demanding on a girls' choir, having been written for adult women, but the Ely choristers nevertheless take it in their stride. Once more there is plenty of opportunity for soaring treble voices.

Herbert Howells (1892–1983) requires little introduction as one of Britain's leading choral composers of the twentieth century. His *Service in D* was composed for the Vicars Choral of Westminster Abbey in 1941. On this recording it is transposed an octave higher and then into E-flat in order to accommodate it to girls' voices. A curious feature of the setting is that the phrase "according to thy word" is omitted from the *Nunc Dimittis*—whether on purpose or by accident nobody knows. With its contrasting dynamic levels and alluring harmonies it is fairly typical of Howells's work, while in Sarah MacDonald's arrangement for girls' voices it proves to be an interesting alternative to the usual version for men's voices.

The next evening service is by Simon Lole (b. 1957), an eclectic composer whose interests include rock as well as classical music. Between 1985 and 1994 he was organist and choirmaster of the Collegiate Church of St. Mary in Warwick, one of the major churches in the West Midlands of England. He later became organist of Salisbury Cathedral, during which time in 1999 he wrote his *St. David's Service* for his old church in Warwick on the occasion of their girls' choir singing at St. David's Cathedral in Wales. The booklet describes the setting as mingling influences of nineteenth-century France with 1950s New York, but I do not think I agree. Rather, I would say it is a relatively simple and melodic setting in the tradition of Stanford and

Parry, although with a distinctly modern accent. Once again it capitalizes on the girls' soaring voices.

The following two tracks introduce us to Sarah MacDonald's own setting of the evening canticles, her *Service in A-flat*, composed in 2012 for two of her friends in Tennessee. The organ part was written with the Ely Cathedral organ in mind and makes very effective use of the Solo Orchestral Trumpet in the *Magnificat*. The composer intended the setting for the average choir, and it is relatively easy to sing. I particularly like the beginning, where the phrase, "My soul doth magnify," is repeated several times at increasing volume, giving the impression that the sound is approaching the hearer. This effect is repeated on the words, "He remembering." Altogether a charming setting in the best tradition of Anglican church music.

The English composer Wayne Marshall (b. 1961) is unusual in being influenced by a number of American composers such as Gershwin, Duke Ellington, and Leonard Bernstein, who are not particularly associated with church music. Marshall's *Magnificat and Nunc Dimittis in C Major* was commissioned by Christopher Robinson for the boy choristers of St. George's Chapel in Windsor Castle, though it translates well to the Ely girls. Though technically somewhat difficult, it has a richness of harmony and spirited freshness that render it an extremely attractive composition.

Marshall's setting is followed by one for girls' voices from the pen of the Cecilia McDowell (b. 1951), a London composer who was educated at Edinburgh University and Trinity College, London. She is probably best known for her choral work, *The Shipping Forecast*, which playfully combines Psalm 107:23–31, "They that go down to the sea in ships," with a BBC shipping forecast. (It probably needs to be explained that in Britain the BBC shipping forecast has achieved approximately the same cult status as the *Rocky Horror Picture Show* has in the United States.) McDowell's *St. Alban's Service* was composed for the girl choristers of St. Alban's Cathedral in 2004 and has since been widely performed including at such places as the National Cathedral in Washington, D.C. The booklet describes its mystical, almost medieval, atmosphere as consisting of "recurring dissonances of minor ninths, augmented and diminished thirds, and tritones . . . cajoled regularly back into the bleak consonance of an open fifth." The result is an extremely effective work, perhaps the best setting on the compact disc.

Philip Moore (b. 1943) was successively organist of Guildford Cathedral and York Minster. Like Simon Lole's earlier *St. David's Service*, Moore wrote his *Warwick Service* (2004) for the girls' choir of St. Mary's Warwick, this time on the occasion of the tenth anniversary of the choir's founding. The *Magnificat* and *Nunc Dimittis*, including in each case the *Gloria Patri*, are in very different moods, the former being joyful and triumphant in contrast to the latter, which is tranquil and contemplative.

The final service on the recording, the *Service in E* by Bernard Rose (1916–1996), was composed for the boy choristers of Magdalen College, Oxford, where Rose was for many years director of music. He composed it in 1957, at which time his organ scholar was Dudley Moore (1935–2002) whose subsequent brilliant career was as a comedy actor rather than as an organist. Here the *Magnificat*—with the exception of a climax at "He has put down the mighty from their seat"—has again something

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of a tranquil and contemplative mood, as does the *Nunc Dimittis*—with the exception of a climax at “To be a light to lighten the Gentiles, and to be the glory of his people Israel.” In this case, however, the *Nunc Dimittis* has the joyful *Gloria Patri* and the *Magnificat* the tranquil one. The service translates well from boys’ choir to girls’ choir.

Directors of music will find this compact disc useful for two reasons. For some it will show what the possibilities for a girls’ choir might be. For others it will give an idea of the different evening services that are available to girls’ choirs. Furthermore on this recording Sarah MacDonald and the Ely Cathedral Girls’ Choir provide an excellent example how musical a girls’ choir can be. In some ways, however, I think it is unfortunate that the compact disc is devoted exclusively to settings of the Evening Canticles—eleven different settings of each to be precise—and all of them from the same general period. It would have been nice if a selection of other choral music for girls’ voices, perhaps by the same composers, could have been included.

**Crossing Borders, Gijs Boelen plays the Müller Organ of the St. Bavokerk, Haarlem. STH Quality Classics compact disc CD1416212, available from [www.sthrecords.nl](http://www.sthrecords.nl).**

*Präludium und Fuge in C-Dur*, Böhm; *The Carman’s Whistle*, Byrd; *Tiento de primer tono de mano derecha y en medio a dos tiples*, Bruna; *Román népi táncok (Roemeense volksdansen)*, Bartók, arr. Boelen; *Just relax*, Boelen; *Carmen* (opera): *Prélude—Duo* (akte 2)—*Entracte* (aktes 3 en 4)—*Habenera—Chanson bohème*, Bizet, arr. Boelen; *Passaggio*, Einaudi, arr. Boelen; *Nightbook*, Einaudi, arr. Boelen; *Spectrum I*, Tüür.

It might at first seem a little odd to have a photograph of the Golden Gate Bridge on the front cover of a compact disc of the organ of the St. Bavokerk in Haarlem, but in a sense this is the key to understanding the purpose of the recording, for it is all about bridging boundaries, or as the title puts it, *Crossing Borders*. The composers are drawn from a number of different countries—Germany, England, Spain, Hungary, the Netherlands, France, Italy, and Estonia—but the recording is about more than just crossing international borders. It is also about bridging the boundaries between very different periods and styles of music.

The Müller organ of St. Bavokerk, Haarlem, the Netherlands, might seem an unlikely vehicle for doing this, but perhaps the most remarkable thing about this compact disc is how versatile it shows this famous instrument to be when it comes to playing music in many diverse styles. The featured organist, Gijs Boelen (b.1984), is a prominent Dutch pianist, organist, and composer, who studied at the Amsterdam Conservatory and elsewhere. It is his avowed purpose to make the organ and its repertoire more accessible to the general public.

The recording begins with one of the best-known works of Georg Böhm a leading North German organist of the generation before J. S. Bach. Like the works of Bach, the *Präludium und Fuge in C-Dur* is a two-part work comprising just a prelude and fugue, rather than being a multi-sectional work of the *Stylus fantasticus* type that was characteristic of Böhm’s contemporaries such as Buxtehude and Bruhns. The virtuosic pedal solo at the beginning of the prelude comes off particularly well on the Haarlem organ.

The second selection on the compact disc is a keyboard piece by William Byrd, based on the tune of a rather bawdy sixteenth-century English ballad entitled, *The Courteous Carman and the Amorous Maid: Or, The Carman’s Whistle*. The piece gives Boelen an opportunity to display the warmth of some of the softer principal stops of the Haarlem organ, at the same time as displaying considerable skill in the performance of early seventeenth-century English ornamentation. We move then to seventeenth-century Spain for Pablo Bruna’s *Tiento de primer tono de mano derecha y en medio a dos tiples*, a fantasia in dance-like rhythm that showcases some of the solo stops of the organ.

After this we move forward two centuries to hear the more Romantic side of the Müller organ in a transcription of the Hungarian composer Béla Bartók’s *Romanian Folk Dances*. It is something of a breath of fresh air to hear transcriptions on an instrument that has the clarity and brilliance of the St. Bavokerk organ. Next comes Gijs Boelen’s own composition, aptly titled *Just Relax*, which treats us to some very lush harmonies on the Haarlem organ’s famous 8’ Baarpip. Following this are the transcriptions of five movements from Bizet’s opera *Carmen*, which again show how surprisingly well such music comes off on the Haarlem organ.

The last three tracks on the CD are modern compositions. First we hear transcriptions by Gijs Boelen of two piano works by Ludovico Einaudi (b. 1955), an Italian composer who tries to combine elements of classical and light music. The first of these, *Passaggio*, is from a series of piano pieces in a collection called *Le Onde*, which was published in 2007. It is a gentle, modal, and deliberately repetitious work that comes off well on the organ. The second transcription of Einaudi’s music is *Nightbook*, a piano piece published in 2009. Again modal and deliberately repetitious, the opening is louder and more rhythmic than *Passaggio*. It is written in ternary form with a short, soft adagio central section, followed by a return to the louder and more rhythmic opening section, building up to a climax on full organ.

The last work on the compact disc is *Spectrum I* by the Estonian composer

Erkki-Sven Tüür (b. 1959). He has written several compositions named *Spectrum* for various instruments, including *Spectrum I* and *Spectrum III* for organ. *Spectrum I* is probably Tüür’s best-known work for organ. He composed it in 1989 a few weeks before the fall of the Soviet Union and dedicated it to his friend Andres Uibo. I have a recording of Uibo playing it on the organ of the St. Nikolaikirche in Tallinn, Estonia, so I thought I would listen to it and compare it with Boelen’s performance. The piece is diatonic and consists of three sections, a soft first section on the flutes, a louder central section, and a soft conclusion. Uibo plays the central section on the fluework whereas Boelen makes colorful use of some of the reeds as well. The main difference, however, is that Boelen makes very effective use of the marvelous acoustics of the St. Bavokerk by playing the room, producing an almost magical effect, especially in the first section.

This is a very unusual and interesting recording, and I thoroughly recommend it.

—John L. Speller  
Port Huron, Michigan

### New Handbell Music

**Danse Festiva, arranged for 3–5 octaves of handbells, by Paul A. McKlveen. Agape (a division of Hope Publishing Company), Code No. 2851, Level 3- (M+), \$4.95.**

This original composition is written with simple rhythms and very few bell changes, which allows the piece to be easily learned. A quick tempo, dynamic changes, and the frequent use of stopped sounds enlivens this music.

**O the Deep, Deep Love of Jesus, arranged for 3–6 octaves of bells with optional flute, by Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2850, Level 3 (M), \$5.25.**

The hymn tune, EBENEZER, by Thomas J. Williams, was arranged for piano by Larry Schackley and adapted for handbells by Arnold Sherman. The well-known Welsh tune is written in a lively Celtic style using a 3/4 pattern rather than the familiar 4/4 rhythm we all know, giving the piece a wonderful

“lilt” that is quite refreshing. The flute part will only enhance the beauty of this gem. A conductor’s score and flute part are available separately, Code No. 2850F, \$8.95.

**The John B. Sails, arranged for 5, 6, or 7 octaves of handbells, with optional 2 octaves of handchimes, by Rett Richards. GIA Publications, Inc., G-9200, Level 3 (D-), \$4.95.**

This popular title from “The American Songbag 1927” has been performed by the Beach Boys, the Kingston Trio, and others, and, in this setting, the arranger has provided an impressive arrangement for bells with great rhythm, hand claps by the ringers, and several other techniques. The musical and rhythmic momentum does not stop until the final chord and should bring the audience to its feet.

**Come, People, Join to Ring, Seven Reproducible Settings for Handbells, by Michael Burkhardt, for 3 octaves of handbells or handchimes. MorningStar Music Publishers, MSM-30-715, Level 2 (E+ – M-), \$25.00.**

This collection is part of Michael Burkhardt’s *Hearts, Hands and Voices* series and is especially intended for working with children in a church setting. A helpful teaching/lesson plan sheet is provided with each piece.

**We Gather Together, arranged for 2 or 3 octaves of handbells, by Anna Laura Page. Choristers Guild, CGB1083, Level 2 (E+), \$4.95.**

This simple, yet well-crafted and engaging arrangement of the familiar tune, KREMSEK, will be a great addition to your Thanksgiving repertoire. An edition for 3, 4, or 5 octaves is also available, CGB1084. The two editions are compatible for massed ringing.

—Leon Nelson  
Vernon Hills, Illinois

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Living in close proximity to that many people, we are constantly reminded of what a click-and-ship world we live in. Adjoining the building's lobby is a large package room lined with shelves ten feet high where the doormen sort hundreds of parcels. Since Amazon started same day delivery in the city, as many as a half-dozen delivery trucks stop each day.

Twice a week, mountains of trash and recyclables are piled on the sidewalks including thousands of collapsed cardboard boxes tied with twine. Along with the boxes, we routinely throw away bales of bubble wrap, tons of Styrofoam peanuts, and miles of strips of air-cushion bladders. It can be a wicked nuisance dealing with a big carton of peanuts. It is especially annoying when they get charged with static electricity and I cannot get them off me. And for goodness sake, keep them away from the dog.

I am thinking about packaging today because I am just finishing an organ project in my little workshop in Maine, starting to take things apart and getting them ready for shipment. Yesterday, I went to a storage locker I rent nearby and loaded several empty pipe trays into my car. The standard size we make at the Organ Clearing House is eight-feet by two-feet by eight-inches deep. They are larger than those made by some other companies, and when they are full, they are heavy, but we think they are just right. Low EE of most 8' stops fits in those eight-foot trays, so we also make some ten-footers to hold the biggest four pipes. We can get the biggest four of an 8' Principal into one of those, or the biggest four of two 8' strings.

My car is a Chevrolet Suburban, big enough to hold an eight-foot rowing dinghy with the doors closed. A guy at a local boatyard called it a Chevy "Subdivision."

When there is no boat inside, I can get four eight-foot trays in the car with the doors closed.

I took the pipes off the windchests and laid them out in order on a big work surface. I lined the bottom of each tray with a 1/4-inch thick Styrofoam sheet (we buy it in 250-foot rolls, perforated every foot, three rolls come in a "tube"). I opened a carton of clean 24-inch x 36-inch newsprint, and started wrapping pipes. With experience, you get a sense of how many pipes should be in a package. I use several sheets of newsprint at a time to weave between six-foot pipes so they cannot bump against each other. Going up the scale, getting to around tenor F of an 8' stop (a three-foot pipe), each pipe is wrapped individually. After middle C, two to a package, then three, then maybe as many as six or seven treble pipes. When I am putting several pipes in a package, I roll it each time so there is paper between each pipe, and I fold the ends over opposite sides to increase the padding. My favorite local butcher does the same thing with the marvelous sausages he makes. A piece of tape holds the package closed, and the bundles are lined up in the trays. If the pipes are not very heavy, I can put a couple layers in a tray separated with Styrofoam.

My personal shop is a three-car garage that adjoins our house, and this is a tiny organ. It started as an M. P. Möller Double Artiste, and we are adding a third three-rank division to make a total of nine unified ranks. The user interface is a large three-manual console, also by Möller but from a different organ, equipped with a fancy combination action. It is to be a practice organ for a school of music, providing students with a platform for working on the complex Romantic and symphonic registrations that are so popular these days. This will be a simple shipment, nowhere near a full truck. The only complication is that we will be driving it over the Rocky Mountains in mid-winter.

That load will include eleven trays, nine with pipes and two with odds and ends, bits and pieces (the stuff Alan Laufman called "chowder"), console, bench, three windchests, two "expressive" cases including shutters and shutter motors, three wind regulators with windlines, a blower, the biggest pipes



**Building pipe trays. "Tubes" containing three rolls of styrofoam are visible in back left.** (photo credit: John Bishop)



**Highway meditations** (photo credit: John Bishop)

of a nicely mitered 16' Bourdon (too big for trays), and the rest of the flotsam and jetsam it takes to make an organ. I am guessing the load will weigh around 6,000 pounds including the trays and packing materials. We will also be carrying a new residence organ built by a colleague firm, as its new owner lives in the same western city. We are always happy to throw another organ on the back of the truck if there is space.

§

When we estimate the cost for dismantling and packing an organ, we consider the number of person-days and crew expenses like travel, meals, and lodging. We decide whether we will need to rent scaffolding and set up hoisting equipment, and we figure how much we will need in the way of packing materials. An important variable is the tray count, which varies as much by the style of an organ as it does by number of ranks. If we are packing an organ with mechanical action built in the 1970s with low wind pressure and small scales, we can figure on two or three ranks per tray. (A usual four-rank mixture easily fits in a single tray. You just have to be sure you label the packages so you do not mix up the ranks.) If we are packing a heavy Romantic organ like something built by Skinner, it is more like two or three trays per rank. A big fat Skinner 8' French Horn can fill four trays!

Based on long experience, we run down the printed stoplist of an organ and note how many trays we will need for each stop, and I enter the totals for eight-foot and ten-foot trays into a spreadsheet that spits out the lumber list. A four-by-eight sheet of 7/16-inch OSB (Oriented Strand Board) makes two tray bottoms, and it takes two ten-foot pine 1 x 8s to make the sides and ends. When we dismantled an eighty-rank Aeolian residence organ on Long Island (imagine that!), we figured we would need 160 eight-foot trays and 40 ten-footers, and I sent this list to City Lumber in Long Island City, New York:

- 120 4' x 8' sheets OSB
- 320 10' 1" x 8"
- 80 12' 1" x 8"
- 120 8' 1" x 2" strapping (10 bundles) for battens on tray tops
- 1,680 feet 1/4" x 2'-wide Styrofoam (7 rolls)
- 50 pounds 1 1/2" coarse thread drywall screws

The bill was \$5,277.33, including delivery, and we gave the driver a \$50 tip.

When we have finished dismantling an organ, the packed trays go on the truck first. A standard semi-trailer is 100-inches wide inside so we can stack four piles wide. If we make stacks of ten trays each, we can cap the stacks with sheets of plywood and put 16-foot metal bass pipes up top. The big metal pipes are wrapped individually in Styrofoam for protection. Interior height of the trailer is 110 inches. Four trays wide and ten high, that is forty trays for each eight feet of trailer. The trailer is 53-feet long—240 trays is a truck full. That is

less than the tray count for the wonderful Skinner/Aeolian-Skinner organ at the Cathedral of Saint John the Divine in New York City.

When we are packing an organ that large, the trays are just the beginning. Think about the organ's biggest pipes, like that 32' Double Open Wood Diapason. The biggest pipe is more than 35-feet long, and about two-feet square. I guess that pipe weighs 1,500 pounds and by itself makes a big dent in an empty trailer. Three 32' ranks (Diapason, Bourdon, and reed) and the windchests of that huge organ fill truck number two. Reservoirs, shutters, expression motors, tremulants, windlines, ladders, and walkboards fill truck number three. And number four brings the console, frames, expression box panels, blowers, and 8,000 pounds of chowder.

§

Most of the trucks with box trailers that you see on the highway are carrying loads of goods that are all the same size, packed on pallets whose dimensions are calculated to exactly fill the trailer's interior space. Paper towels, potato chips, mattresses, and tableware are packed in boxes whose dimensions exactly correspond with the pallets. A truck backs up to a loading dock, and a forklift runs in and out carrying pallets, two or three at a time. The trailer is nothing but a metal and fiberglass box. There are no hooks, cleats, or straps to fasten the load. There is no need, because the load assembles to the same dimensions of the trailer, and it takes fifteen minutes to pack.

We engage special commodity trucks, which come with lots of special equipment. There are highway bars that span the interior by clicking into vertical tracks on the trailer walls and support plywood floors, so we can build a second story that safely carries smaller components. There are ramps and hydraulic tailgates because we almost never have the luxury of a loading dock, and a standard complement of twenty-dozen quilted furniture pads. We specify that we will need six or eight hours to load the truck as they typically charge extra when it is more than two hours. The trays go into the truck fast and neat, and the rest of the organ is like a ten-ton game of Tetris. Because no two parts of the organ are the same size, the pallet-and-forklift equation does not work at all. Each piece of the organ is wrapped with pads as it enters the truck. At the other end of the trip, it is a huge job just to fold all those heavy pads, and the drivers are always fussy about making neat piles.

§

Most of the organs we move fit into "Bobtail" trucks, the standard single-body box trucks we can rent from Ryder or Penske. A usual two-manual organ fits in a single truck. Forty years ago, when I was first in the organ business, there was little in the way of regulation controlling the type of trucking we do. Today, the Federal Motor Carrier Safety Administration makes us jump through regulatory hoops. If we are carrying an organ that we have

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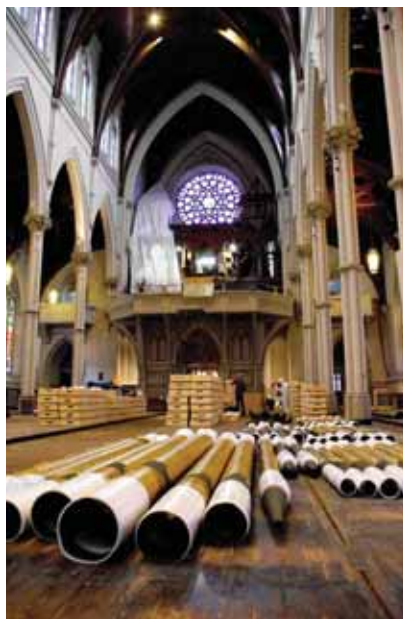




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**Holy Cross Cathedral, Boston (1875 E. & G. G. Hook & Hastings Opus 801), partial dismantling to protect the organ during building renovation. Project by Andover Organ Company and the Organ Clearing House. (photo credit: Matthew Bellocchio)**

owned and are selling to a client, there is no problem. But if we are carrying an organ that belongs to someone else, like a church or school, especially if we are crossing state lines, we have to be ready with our DOT and MC (Motor Carrier) numbers whenever we encounter a weigh station on the highway. That makes us an official trucking company, and I receive a lot of a gear-jamming junk mail that has nothing to do with organs.

In 2008, we were engaged to bring an organ to an important church in Antananarivo, the capital of Madagascar, and we would include a dozen pianos in the shipment for a couple churches and orphanages I had visited. I found a moving company in Maine that had a barn full of surplus pianos, rented a truck, loaded them up, and started down the Maine Turnpike. As required, I stopped in the weigh station where the state trooper asked me, "What are you carrying?" "Pianos," I answered. "Where are you taking them?" My sense of the ridiculous took control, and I answered, "Madagascar!" He directed me into a parking area where three troopers spent a half hour trying to find something wrong with my paperwork, with the truck, with its required emergency flares and reflectors, anything they could think of.

We have worked with many drivers over the years, mostly owner/operators who contract with central dispatchers. Richard Mowen was a special favorite, a wiry little man with a huge Peterbilt diesel engine after two million miles, and he traveled with a little dog in the cab.

Many commercial drivers only come and go from big warehouses with loading docks, while our work in churches around the country is anything but predictable. It may be a narrow cross street in Manhattan or a winding dirt road in a rural village. Richard could put that rig anywhere. It is much more difficult to back a semi-trailer when you have to go backwards to the right, because that is the blind side. It was fun watching him figure his angle, nudging the tailgate right where we wanted it.

Richard loved carrying pipe organs. He moved many organs for us, and we recommended him to a number of colleague companies. He considered organs to be a specialty, and he was a treasure. Sadly, he had a heart attack that took him off the road, but he is still around. We miss his great work and thank him for his terrific service to our industry. Richard left us with one of the best driving tips ever. "I can drive down that hill too slow as many times as I want. I can do it too fast only once." We will remember that next month when we are driving down the far side of the Rockies.

Then there is the guy who was dispatched to drive an organ from New Haven, Connecticut, to Reno, Nevada. With the truck loaded, we were chatting and joking on the sidewalk by the church when the driver mentioned that it was a good thing we were not shipping the organ to Canada, because he had been busted for transporting firearms illegally and was not allowed to drive there anymore. I called the dispatcher and requested a different driver.

That shipment had an unusual stipulation. We were required to remove the organ from the building in New York before a certain date, and the delivery could not happen until after a certain date, which meant that the organ would be in the truck several days longer than the actual travel time, and we had arranged to pay a daily standstill fee. Naively, I imagined that the truck would sit still in a parking lot. It did not take very much digging to learn that the driver had taken advantage of the situation and made a detour to visit family in the mountains of Tennessee. The trucking company admitted that there had been "an incident" on the road, and the insurance claim was paid.

§

Through all the shipments over the years, there was one that involved significant damage to the organ. We packed and loaded an organ in New York City and sent it off to Los Angeles. The shipment was to be received by a crew from the European company that built it, and they would install it in the church there. The truck arrived as scheduled, and when they opened the doors, they found a mess of broken woodwork and organ parts. There was a language barrier between the organbuilders and the insurance adjuster who viewed the damage. When they told the adjuster that they might have packed things differently, he interpreted that they were saying we had been negligent. Knowing that was not true, I got the adjuster to agree to reconsider if I went to Los Angeles to present a case.

It is fun to think of the romance of building a fine organ, with dedicated craftsmen working together in a comfortable shop, cutting and milling wood, working leather and metal, building the thousands of individual pieces that combine to create an organ. The next time you are playing or listening to an organ, especially a really big one, give a thought to the physical challenge of taking all those pieces and parts from one place to another. The shipping industry calls it logistics or material handling. I think it is a great glimpse into yet another reason that pipe organs are so special. What other musician can measure the size of the instrument by the truckload?

When a load is complete, paperwork signed, doors locked, and the driver climbs into his cab, we give a classic truckers' greeting, "Shiny side up!" ■

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## Repetition I

Recently I have been thinking about situations in which something in a piece of music happens more than once. This encompasses out-and-out repetition—which may be written out or may be indicated by repeat signs—true *da capo*, the structural element known in some circumstances as “recapitulation,” recurring sections in rondo forms, and any recurrence of a passage identically—even when it is not *da capo*. This also includes the ubiquitous practice of using recurring motifs—fugue subjects, other motifs treated contrapuntally, any sort of *leitmotiv*, the repeating bass line of a chaconne or passacaglia, and so on. I want to share some of these thoughts in this column and the next.

These columns will be filled with questions and speculation about a number of different aspects of repetition and how we come to expect it. I will also offer a few practical thoughts about what the concept of repetition and recurrence means for teaching, learning music, and performance. The value of this speculation for teaching lies mostly in the possibility that students may find it interesting, and perhaps it will lead them to further exploration. I also have thoughts about ways in which focusing on repetition and recurrence can help with the practicality of the learning process.

### How many times shall we repeat?

Let’s begin with a curious example of repetition. Namely, why did Bach write the first Prelude of the *Well-Tempered Clavier* like the passage in **Example 1** rather than like in **Example 2** or **Example 3**?

In Bach’s composition, the first half of each measure is repeated exactly to form the second half of that measure. (It is so fully exact that he could have used repeat signs.) This pattern persists until the ending, where it is altered to lead to a satisfying cadence. We are deeply accustomed to the piece that is created by this patterning; it is one of the most familiar in the repertoire. But a piece on either of the other two models would have been a perfectly valid musical entity as well. If he had written it one of those ways, we would be deeply used to that.

Or would we? Maybe the “real” version is somehow actually better. I have



Example 1, Bach, Prelude in C, *Well-Tempered Clavier*, Book I

played through the entire piece with both of these patterns, and it is my feeling that they work. Each one suggests something different about performance. The most striking of these differences is that the three-times-per-measure version feels to me like it should go a lot faster than the other two. It ends up reminding me of this passage from the longer *Praeludium in E Minor* of Bruhns, at measure 95 (see **Example 4**). If Bach had written version 3, we might speculate that it was influenced by this passage, which he may have known.

I tend to play the once-per-measure version slower and with more rhythmic freedom than either of the others. It is interesting that a mainstream analysis of the piece, which would be an analysis of harmony, since it is such a pure chord-based piece, would be essentially identical for each of these three very different pieces. I doubt that we can answer the question of why Bach wrote it one way rather than another, or indeed whether one way is better. It seems pretty clear that one repetition is very different both from no repetition and from two or more repetitions. Would writing the chord pattern four or five times in a row be as different from three as three is from two? At what point would it become ridiculous? If each chord pattern were repeated sixteen times, it would be a particular kind of extreme statement: outside the realm of Bachian music or most of what we ever encounter, but valid nonetheless.

So what about repeats as such? We accept it as normal that in many pieces of music, something—a definable passage that has a pretty clear beginning and an end, and not typically just a half-measure—will happen twice in a row. This is a defining trait of late Renaissance and Baroque dance forms: which usually consist of two sections, sometimes more, each repeated, like A-A-B-B. We accept



Example 2

that as routine, but, as with the Bach prelude, we would never expect each such section to be repeated more than once: A-A-A-A-etc.-B-B-B-B-etc. Same question, here applied to bigger increments of music: why not? I mean, why not in both directions? Why is twice in a row effective, and why would more than that not be? The same question applies to other places in common musical structures where repeats are routine, such as the first section (and sometimes other sections) of works in sonata-allegro form.

### Tension and release

The most interesting effect and purpose of a repeat does not arise from or during the repeat itself, but rather at the moment when the repeat does not happen that second time. That is, the repeat sets up a tension (about whether it is indeed going to happen yet again, and whether it will end), and the motion to the next section relieves that tension. This tension is a fiction that we allow ourselves to experience, or that the music allows us to experience. After all, we know that the repeated material will not go on forever. We know this for certain if we know the piece, and we know it essentially for certain even if we do not. But there is something in listening to music that allows our reaction—our appreciation—to feel surprise even when listening to something that we know intimately.

I strongly suspect that this dynamic is one of the explanations for the persistent tendency for all of us to feel that “taking the repeats” is a different matter for the first section of a piece in binary form than for the second section. When we come to the end of the second section, first time, the suspense-and-relief scenario has just happened once, and our appetite for it is perhaps satisfied. Also, we know that when the second section gives way, whether after a repeat or not, it will give way to the silence following a cadence, and then perhaps another movement or another piece. That is a less compelling change of direction. This may also tend to explain the almost universal practice of not taking repeats in *da capos* of the sort represented by the return of the Aria at the end of the *Goldberg Variations* of Bach.

This may also tend to explain why repeats of sections happen only once (AABB). If part of the point is to set up the moment at which the repeat gives way to something new, it is important for the repeat not to wear out the listener’s interest. Once makes the point, more than once risks irrelevance.

I once heard an experienced concert pianist, playing from memory, repeat the opening section of the first movement of Beethoven’s *Waldstein Sonata* twice (that is, play the section three times).

My impression was that he accidentally started the first ending after the second time through, and that led inevitably to replaying the whole section. I remember having the following reactions: first of all, that it was nice to hear the passage an extra time, just because it is wonderful music; but second to feel a little bit of panic that it would never end!

This experience makes me ponder, how does our enjoyment of a particular passage play a role in interpreting or perceiving repeats? Does this apply in particular to pieces that are short enough that repeats will not try anyone’s patience? In the Bach variation set on the chorale *O Gott du frommer Gott* the composer follows the structure of the chorale melody as far as repeats are concerned, repeating the first half of each variation, but not the second, at least in most variations. In Variation V and Variation VII he does indeed repeat the second half as well, violating the relationship between the chorale melody and the shape of the variation. Why? Well, I noticed practicing the piece that the opening measures of each of those second halves was especially charismatic, unusual in texture, and harmonically rich. These are moments that I would find myself practicing over and over again just because they are so cool to play and hear. I had to remind myself to practice other bits that needed practicing more. I noticed this before I stopped to think about those repeats. But I wonder whether Bach put in those extra, musicologically “wrong,” repeats just because he liked that bit of music! This is a kind of non-rigorous, taste-driven choice making that we do not associate with JSB. But perhaps we are wrong not to do so.

Do repeats generally have to do with symmetry or logic? I think that we often assume that they do or that they should. If the *allemande* of a given suite is A-A-B-B, then presumably the *courante* and the other movements will also be. Otherwise there would be an imbalance. When playing the above-mentioned Bach variations, I have been aware of a pull either to omit the extra repeats in the two variations that have them or to add repeats to all of the “B” sections. And this would be in apparent direct contravention of the wishes of the most august of composers. I once had a student who was working on the *Goldberg Variations*, and who proposed to omit almost all of the repeats, but to take one pair of repeats, namely in Variation VII. He had an interesting registration idea for that movement, which required four rather than two sections. I have to admit that this bothered me: no logic or symmetry, just going with an aesthetic choice. It is just an interesting light on what I (we?) sometimes want out of repeats.

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Example 3



Example 4, Bruhns, *Praeludium in E Minor*, measures 95–97

**To play the repeat or not, that is the question.**

This brings us to something pretty concrete and specific: “should I take the repeats?” Essentially we never find ourselves wanting to omit any part of a piece that is not a repeat. I have never had a student ask me about a through-composed piece, “should I or should I not play measures 9–16?” or anything like that. Even though we accept repeats, we clearly do not quite accept them. That is, we do not accord the notes indicated by repeat signs absolutely all of the status that we give to other notes. We give this higher status to passages that are a lot like, or exactly like, earlier passages, including actual *da capos*. Only when a few measures of material are repeated right away, and with such exactness that it can be notated by a repeat sign, do we consider it an issue whether to play those notes or not. In fact, we likely think that way only if the repeat is actually notated by a repeat sign. Once in a while a repeated passage, a literal, full repeat, is written out. In such a case I do not often hear a student, or anyone, suggesting cutting out the similar bits.

For an interesting side note, in his notes for his 1950s recording of Scarlatti sonatas for Columbia, Ralph Kirkpatrick said of his not taking the repeats in the pieces, almost all of them in binary form with repeats indicated, that if listeners wanted to hear them again, they could play them again on the record! This probably indicates as much about his skeptical attitude towards recording as it does anything about his approach to repeats.

As for myself, I recognize a strong tendency to want to take all repeats, in whatever way they are indicated by the composer. I think that this has to do in part with my having spent my life absorbing the ethos of “the composer is always right.” That ethos has grown pretty steadily over the last couple of centuries and has found one expression in certain aspects of the early music movement. And I believe there is a certain logic to that. If a composer put in repeats, why shouldn’t it just be routine to play them? I have this stubborn feeling that there really is not any reason to single those notes out for omission. I also recognize that this could be a different story for pieces that were written in a style that made repeats a matter of routine—early dance movements, say—than for pieces written with no assumptions about repeats—nineteenth-century sonatas, for example—as to which composers made choices about repeats on a custom basis.

I also notice that, of course, repeats make a piece longer. That may seem trivially obvious, but the magnitude of a piece in time is a valid part of its aesthetic. The difference in length between a Haydn or Mozart symphony and a Mahler or Bruckner symphony is of course not even close to the whole

difference. But it is not meaningless or insignificant either. If you take no repeats in one of the Bach French suites, it becomes a short piece. There is at least one recording of all six of those pieces, by Thurston Dart from 1961, that managed to fit the whole collection onto one LP. Independent of anything about the playing or the instrument (clavichord) or the recorded sound, that presentation of

the whole collection as being that short feels different from a recording twice as long that would have had to occupy at least two LPs. (I say at least because it was a rather long LP.)

Making a piece long by repeating each of its parts is not the same thing as making a piece long by composing a longer amount of new material. And one thread over the long arc of western classical music has been to look for ways to create bigger structures without literal repetition. But in making a choice about whether to take repeats or not, the effect on overall length is part of the equation.

In keeping with some of my thoughts above, I do suspect that when I hear a performance of a piece that features repeats as part of the structure, but are ignored, I usually feel disappointed by

the time the second section appears. If the suspense created by the repetition has not been allowed to build, then the resolution of that suspense through moving on to something new cannot have the power that it was meant to have. ■

**To be continued.**

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

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# 2018 Three Choirs Festival

Hereford Cathedral, UK

By Lorraine S. Brugh

This festival existed before America was even invented,” exclaimed Roy Massey, organist emeritus of Hereford Cathedral and nine times conductor-in-chief of the Three Choirs Festival. We were standing beside the statue of Edward Elgar, in a corner of the cathedral gardens. For each festival at Hereford, Ruth Massey places a wreath of flowers around Elgar’s neck, and then stops by every day to water it. The Three Choirs Festival is an annual summer event shared between the Gloucester, Hereford, and Worcester cathedrals. Much like an American Guild of Organists national convention, it is a combination of choral and orchestral concerts, cathedral services, solo and chamber music recitals, masterclasses, talks, theatre, exhibitions, and walks, rotating each summer between the three beautiful English cathedral cities. It is the oldest non-competitive classical music festival in the world, having celebrated its 300th anniversary in 2015.

At the heart of the modern festival are the large-scale evening concerts featuring the Three Choirs Festival Chorus and the Philharmonia Orchestra, which has been resident at the festival since 2012. The Philharmonia is directed by Andrew Davis, who is also currently the music director and principal conductor of the Lyric Opera of Chicago. The festival’s packed schedule of daytime events is augmented by a community program that varies slightly in style in each city. This year there were seventy-six events: a combination of recitals, concerts, worship, family events, theater, and late-night jazz.

The origins of the annual music meetings of the three choirs of Gloucester, Worcester, and Hereford were outlined in 1729 in a sermon preached by Thomas Bisse, Chancellor of Hereford Cathedral. His three-centuries-old words still serve to describe the festival today. It sprang from:

... a very small and accidental origin. It was ... a fortuitous and friendly proposal, between a few lovers of harmony and brethren of the correspondent choirs, to commence an anniversary visit, to be kept in turn; which voluntary instance of friendship and fraternity was quickly strengthened by social compact; and afterwards, being blessed and sanctioned by a charity collection, with the word of exhortation added to confirm the whole, it is arrived to the figure and estimation as ye see this day . . . . Though the members of that communion we have entered into, being voluntary, may go off as their wills vary or as their affairs require, yet, by the accession of others, the Society may subsist unto many years, yea, generations, tendering to the furtherance of God’s glory, in the exaltation of His holy worship, to the improvement of our choirs, the credit of our foundations; to the benefit

of our cities, the comfort of the fatherless; to the delight of mankind, of ourselves, and all that come nigh us. Upon these grounds it commenced, and upon these let our brotherly love continue.<sup>1</sup>

No one can attend all events, as there is some overlap of the schedule. There are varieties of interest, ranging from organbuilding to children’s crafts. All events are ticketed; some require purchase and others are free. One purchases tickets for the events one chooses over the eight-day period. While I attended only a small number of events, I found remarkably high professional quality throughout. Following is a listing of this year’s events I was able to attend.

## Monday, July 30, 2018: Elgar Society Lecture

The lecture room was filled to capacity with over a hundred people for this lecture by Roger Judd, “George Sinclair: A Man and His Dog.” Judd is the former assistant organist of St. George’s Chapel, Windsor. He investigated the friendship between Sir Edward Elgar and George Robertson Sinclair, Hereford Cathedral organist and music director during Elgar’s later years.

Mr. Judd began by imagining meeting George Sinclair and learning of his relation to Elgar and his history with the Three Choirs Festival. Born in 1863 in Croyden, Sinclair entered the Royal Academy of Music in Dublin at the age of eight. Sinclair spent six years at St. Michael’s College and Cathedral in Tenbury under the instruction of Arthur Frederick Ouseley. Ouseley was a composer, organist, musicologist, and priest and founded the cathedral school after visiting Leipzig and Dresden. He hoped the higher standards of those choirs would transfer to England. With John Stainer and Walter Parratt as well as George Sinclair as students there at the same time, the standards of church music were certainly raised.

At age sixteen Sinclair became assistant organist to Gloucester Cathedral, then became organist at the newly created Truro Cathedral at age eighteen. He was the mastermind in the design and acquisition of the 1887 Father Willis organ there. The organ at St. Michael’s in Tenbury had been rebuilt by Willis, so Sinclair was familiar with his work. Sinclair arranged all the musical celebrations of the dedication of the cathedral in 1887. He expected he would stay there his whole career.

However, just nine years after he arrived, he won the appointment as director of music at Hereford Cathedral in 1889. The appointment brought



Hereford Cathedral during Tenebrae performance (photo credit: Michael Whitefoot)



Roger Judd, Elgar Society lecture, *George Sinclair: A Man and His Dog* (photo credit: Michael Whitefoot)

together the roles of performer, choir-master, and orchestral conductor in one person. Curiously, no mention is made of involvement in the Three Choirs Festival in the position’s description.

Sinclair went about improving the quality of the music at Hereford, adding nine carols to the Christmas Eve services his first year. In 1891 he wrote to the cathedral chapter noting that the organ was below acceptable standards. With no financial assistance, he raised the entire amount of the renovation cost by playing a series of organ recitals. He commissioned Father Willis to carry out the restoration. The cathedral organ today is still very much the organ Willis had restored.

In 1887 Elgar made his first appearance as an audience member at the Three Choirs Festival. In 1889 Percy Hull became assistant to Sinclair. The

three met and selected Elgar’s newly composed *Te Deum* to premiere at the 1889 festival. This, along with the appointment of young organists at both Gloucester and Worcester cathedrals, led to a revival of the Three Choirs Festival. The festival’s music changed greatly with Sinclair, adding orchestral music of Wagner, Beethoven, Schubert, Tchaikovsky, and Brahms.

From then on, Elgar was a frequent visitor to the Sinclair home. Sinclair was single his whole life and lived at the edge of the cathedral garden with his canine companion, Dan. In 1904 Elgar moved to Hereford and wrote some of his largest works. Sinclair received more single dedications from Elgar than anyone, including *Pomp and Circumstance No. 4* and *Enigma Variations*. In 1904 Sinclair arranged a transcription of *Pomp and Circumstance* for organ.





Tenebrae performance, Hereford Cathedral (photo credit: Michael Whitefoot)



Olivier Latry takes a bow (photo credit: Michael Whitefoot)

Sinclair and Elgar became close friends, often cycling easily forty miles a day together. For Sinclair, work was

sheer joy, whether at the festival or at the cathedral. On February 7, 1917, he was in Birmingham for a choral rehearsal. At his hotel that evening he died of heart failure.

His last festival was in 1912, as the festival was suspended during World War I, returning in 1920. At his funeral, the bishop remarked, "How he loved this church, his work, and his sympathy for the choir boys."

#### Tenebrae

This eighteen-member professional London choir, directed by Nigel Short, a former King's Singer, performed a program that challenged the choir and listeners alike. Following the festival's World War I centenary theme, Short brought from the singers the widest array of sounds and emotions imaginable. From the relentless droning bass of John

Tavener's *Song for Athene* to the sound clusters of Judith Bingham's *A Walk with Ivor Gurney*, the choir showed great precision, vocal maturity, and overall endurance. The two-hour program closed with Arnold Schoenberg's *Friede auf Erden/Peace on Earth*, leaving the audience to ponder the challenge to "forge weapons that are harmless, flaming swords for righteousness." It is certainly as much a challenge today as when he wrote it in 1907. The remainder of the program included music of Elgar, Ivor Gurney, Howells, and Parry. The choir handled the music of each composer as if it were their specialty, to enthusiastic acclaim.

#### Choral Evensong

The three cathedral choirs join forces each year in leading worship for the festival. This Evensong was a commemoration for three abolitionists, Thomas Clarkson, William Wilberforce, and Ottobah Cugoana, who championed the cause until the Slave Trade Act of 1807 was enacted.

Adrian Partington, director of music at Gloucester Cathedral, directed the combined choir, and Peter Dyke, assistant director of music at Hereford Cathedral, was organist. The choir sang responses by Hubert Sumsion, a psalm chant by Charles Stanford, canticles by Alan Gray, and an anthem by William Harris. It was a thoroughly British Evensong!

#### Tuesday, July 31: Olivier Latry Celebrity Organ Recital

Olivier Latry's recital was formidable in every way. From opening with J. S. Bach's *Prelude and Fugue in E-flat* (the "St. Anne") to closing with an improvisation on a submitted theme, Latry exuded technique and artistry at every turn. His

clear, nearly flawless performance was aided by a light and versatile touch, clean articulation, and able rhythmic control. What mattered more to this listener was the expressive content he brought out of each piece, moving easily from one style to another. Clarity and rhythmic pulse organized Bach, while great rubato and overlapping legato enhanced Franck's *Choral in B Minor*.

Latry exploited the colors of the organ in a transcription of Debussy's *Clair de Lune*. The softest stops made the piece shimmer in the cathedral's morning light. Dupre's *Prelude and Fugue in G Minor* followed, filled with beautiful expression at breakneck speed. Latry rounded out the French repertoire with Alain's subtle *Postlude pour l'office des Complies* and Thierry Escaich's *Evocation II*. Latry then took the submitted theme and wound the program to a grand conclusion. After two bows and a cheering crowd, he returned to the organ to play a transcription of a Bach Brandenburg Concerto movement.

The only disaster of the morning came when Latry jumped up on to the orchestral stage for a final bow, missed a bit, and turned his ankle. One hoped for a speedy recovery as he was on deck that weekend at his home base at Notre Dame Cathedral in Paris. ■

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

#### Notes

1. Three Choirs Festival website: <https://3choirs.org/about-us/history-of-the-three-choirs-festival/long-history/>.

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## Trailblazers: Women's Impact on Organ, Carillon, Harpsichord, and Sacred Music

University of Michigan  
58th Annual Organ Conference,  
September 29–October 2

By Joy Schroeder

The fifty-eighth annual organ conference at the University of Michigan celebrated women's contributions as performers, composers, educators, and builders of the organ, harpsichord, and carillon. Distinguished guest artists and lecturers from North America and Europe joined University of Michigan faculty, students, and alumni in presenting an impressive range of events, beginning with the annual improvisation competition and concluding with the restaging of three choreographies by the American modern dance pioneer, Doris Humphrey, set to the music of Johann Sebastian Bach. The conference explored not only the music, performance practices, and pedagogy of women in the field, but also how their individual careers in a male-dominated profession have helped shape the current landscape.

### A prelude to the conference

**Jennifer Pascual**, director of music at St. Patrick's Cathedral in New York City, performed a recital at the First Presbyterian Church of Ypsilanti on September 23. The performance was presented by the Ypsilanti Pipe Organ Festival and the Ann Arbor Chapter of the American Guild of Organists. Her program included a mixture of well-known organ works by Bach, Guilmand, Duruflé, Yon, Ravel, and Cherubini (both arranged by Machella), lesser-known pieces by Hakim and Lidon, and music by women composers Clara Schumann, Jeanne Demessieux, Fanny Hensel-Mendelssohn, and Sr. Mary David Callahan, serving as an introduction to the conference the following weekend.

### Saturday, September 29

The First Presbyterian Church of Ann Arbor hosted the Seventh Annual Improvisation Competition, and three contestants had been selected to enter the final round. The contestants improvised on the hymntune, WONDROUS LOVE, and a selected chromatic theme. First

place and audience prizes were awarded to **David Simon**, currently a student at Yale University; second prize to **Alejandro D. Consolación, II**, from Manila; and third to **Christopher Ganza** from Minnesota. The judges were **James Biery**, **Ann Labounsky**, and **Anne Laver**. **Kola Owolabi** chaired the event with assistance from preliminary round judges **Joseph Gascho**, **Darlene Kuperus**, and **Stephanie Nofar-Kelly**. **Timothy Huth** of the American Center of Church Music provided historical anecdotes along with host representative **Richard Ingram**.

### Sunday, September 30

First Presbyterian Church hosted a hymn festival titled "Sing Justice! Proclaim Justice! Hymnody in Word and Song by Women Poets and Composers." **Scott Hyslop** served as the organist, while the **Reverend Kendra Mohn** gave several meditations on injustice, with support from the First Presbyterian Choir and interim director of music, **Richard Ingram**. The program featured works by Catherine McMichael (prelude), Jane Marshall (anthem), with hymn texts by Mary Louise Bringle, Carolyn Winfrey Gilette, Shirley Erena Murray, Jaroslav Vajda, and Rusty Edwards, arranged by Alice Parker and Hyslop.

That evening, the faculty recital featuring works by Pamela Decker, Rachel Laurin, and a world premiere of a work by Catherine McMichael was presented at Hill Auditorium with **Susan Clark Joul**, soprano; **Joan Holland**, harp; **James Kibbie** and **Kola Owolabi**, organ. McMichael's *The Apostle: A Symphony in Three Linked Movements* drew thematically from the biblical character of Paul of Tarsus—persecutor, poet, and apostle. The last piece by Rachel Laurin, *Fantasy and Fugue on the Genevan Psalm 47*, op. 62, was a duet performed by Kibbie and Owolabi. The work has contrasting registrations and themes utilizing four manuals and pedal of the organ.



Catherine McMichael, William Jean Randall, James Kibbie, and Kola Owolabi



Calvert Johnson



Christina Scott Edelen

### Monday, October 1

The day began with two lectures. **Michael Barone** discussed women organists past and present (including music presented during the conference) in "Ladies Be Good: One Guy's Overview of Women Organists and Composers." **Sylvia Wall** presented "Call Me Fran: Harpsichordist Frances Elaine Cole." An American harpsichordist, Frances Cole (1937–1983) was a musician from Cleveland, Ohio, who taught at Westminster Choir College, Princeton, New Jersey, and died in New York. She organized numerous harpsichord festivals, and her life was commemorated in the lecture by Wall and by Cole's niece, Mia Cole Washington. Following, Annie Laver discussed and performed "An Introduction to the Organ Works of Judith Bingham." Bingham has written about 300 works of which some twenty are for organ.

In the afternoon, conference attendees heard music in a program entitled "Élizabeth Jacquet de la Guerre: Claveciniste Extraordinaire," including the *Chamber Sonata in D Major*, the *Harpsichord Suite in A Minor* (played by Nico Canzano), and the dramatic cantata *Semélé*. The recitalists, **Nico Canzano**, **Ellen Sauer**, **Leah Pemick**, **Leo Singer**, **Antona Yost**, **Alyssa Campbell**, **Alex Baker**, and **Neil Robertson** are all students of Joseph Gascho.

Following the performance, a lecture, "Sylvia's Little Black Book: an Intimate View into the Pioneering Life of Harpsichordist Sylvia Marlowe," was presented by **Christina Scott Edelen**. Marlowe (1908–1981) was an American harpsichordist who commissioned many works from leading composers and performed Baroque repertoire. This recital included works by Virgil Thomson,

François Couperin, Vittorio Rieti, and Henri Sanguer. Italian virtuoso **Letizia Romiti** completed the afternoon's events with a recital, "Women, Italy, and the 'Queen of Instruments.'" The program featured works by Andrea Gabrieli, Merulo, Majone, Frescobaldi, Madame Ravissa de Turin, a manuscript from the Convent of Notre-Dame de Vitre, and Clara Schumann.

The evening began with a carillon recital at Burton Memorial Tower performed by **Margaret Pan** of Boston, Massachusetts. The pieces played were mainly by late twentieth-century women composers and included *Reflections from the Tower* (1990) by Emma Lou Diemer. The evening concluded with a recital at Hill Auditorium, "Music by Women Composers," presented by students of James Kibbie and Kola Owolabi, including **Jenna Moon**, **Kaelan Hansson**, **Joseph Mutone**, **Sarah Simko**, **Joseph Moss**, and **Julian Goods**, with featured works by Pamela Decker, Judith Bingham, Libby Larsen, and Florence Beatrice Price.

### Tuesday, October 2

The last day of the conference began with **Ana Elias** and **Sara Elias** presenting "An Evolution of Women's Role in the Carillon World and Its Implications for Arts Entrepreneurship." Starting with the historical evolution of women's role in the carillon, the current state of the profession in Portugal was discussed. Female entrepreneurship was encouraged, and the presenters' traveling carillon was exhibited. Following, "Florence Price: The First African-American Woman Composer Successful in Classical Music: Newly Found Organ Works" was presented in lecture and recital by

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**Calvert Johnson.** In particular, Johnson discussed Price's *Passacaglia and Fugue* of 1927.

Later that morning, the panel "The 'Solo' Keyboardist: When You're the Only \_\_\_ In Your Workplace—Professional Perspectives" was moderated by **Tiffany Ng**, university carillonneur, and featured panelists **Annie Laver** (Syracuse University), **Susan Tattershall** (ID Project at Colorado Legal Services), **Elena Tsai** (freelance harpsichordist and technician), **Colin Knapp** (Michigan Opera Theatre), and **Anne Huhman** (associate director of University of Michigan Sexual Assault Prevention and Awareness Center).

In the afternoon, students of James Kibbie and Kola Owolabi played music by women composers at the First Congregational Church. The recitalists were **James Renfer**, **Matthew Durham**, **Allison Barone**, **Samuel Ronning**, **Clayton Farmer**, and **Emily Solomon** performing the music of Pamela Decker, Ruth Zechlin, Erzsébet Szönyi, Brenda Portman, and Efrida Andrée.

"Living Legends . . . Lasting Legacies: Emma Lou Diemer, Marilyn Mason, and Alice Parker" was presented by Darlene Kuperus and **Marcia Van Oyen**, with music by Diemer, Parker, Larry Visser, and Joe Utterback, along with videos and remembrances of each "legend." The afternoon concluded with a presentation of "The Work of Dana Hull, Organ Builder & Restorer" by **Tom Curry** and **Elgin Clingaman**, followed by a reception in honor of Hull.

Tiffany Ng began the final evening with a carillon recital that utilized added electronics. The recital, "Women Who Rock the Bells," was divided into sections: "#METOO: The Movement to Support Survivors and End Sexual

Violence" (music of Pamela Reiter-Feenstra); "Breaking the Tower Ceiling: Black Composers" (music of Yvette Jackson and Jessie Montgomery—both Michigan premieres); "Frontiers of Space and Imagination" (music of Laura Steenberge, Margo Halsted, Agnieszka Stulginska), and "Not Your Quiet Model Minority" (music by Carolyn Chen).

The conference concluded with **University of Michigan Dancers**, the **University of Michigan Baroque Chamber Orchestra** (**Aaron Berofsky** and **Joseph Gascho**, directors), and James Kibbie on organ, recreating choreography staged by **Gail Corbin**, **Jillian Hopper**, and **Michela Esteban** of Doris Humphrey (1895–1958) to the music of Bach. Non-danced music of de la Guerre was also included in "An Evening of Doris Humphrey and J. S. Bach: Romantic Post-Modernism in Dance and Music." The final piece, *Passacaglia and Fugue in C Minor*, BWV 582, was played by Kibbie with stunning choreography by Humphrey from 1938. Jillian Hopper and **Christian Matijas-Mecca** are directors of the Dance Legacy Project.

The conference was one of trailblazers, presenting music chiefly by women, many of whom are unknown. Indeed, the conference itself was a trailblazer in its presentation of women composers, the breadth and varied scope of the offerings, and the immense educational benefits to all attendees. ■

*Joy Schroeder holds a Doctor of Musical Arts degree from University of Michigan in organ performance. She is currently a student, ABD, at the University of Oregon in music theory.*

Photo credits: Sherri Brown



University of Michigan students Joseph Mutone, Joseph Moss, Jenna Moon, Sarah Simko, Julian Goods, and Kaelan Hansson

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# Early Organ Composer Anniversaries in 2019

By John Collins

In 2019 there are several composers whose anniversaries can be commemorated, albeit some of the precise birth and death dates are not known for certain. Several names below need no introduction, but there are also quite a few lesser-known names listed here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition is readily available and in print—there may well also be editions by other publishers. Publishers' websites have been given where known. Details of a few composers whose preserved output consists of only one or two pieces have been omitted.

An increasing number of pieces, ranging from complete, original publications or manuscripts (which present the usual problems of multiple clefs as well as original printer's errors) to modern versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP/Petrucci Music Library (<http://imslp.org>); however, the accuracy of some modern typesetting is highly questionable, and all should be treated with caution before use.

**Aurelio Bonelli** (1569–ca.1620) was born in Bologna. He succeeded Adriano Banchieri as organist of Boscom and was listed as organist in Bologna in 1620. His collection *Il primo Libro di Ricercari, et canzoni a quattro voci con die Toccate e doi dialoghi a otto* was published in Venice in 1602. The *ricercars* have been edited by Candida Felice for Armelin, Padua, as *Fiori Musicali* (FM 002). This edition also includes the intabulated versions found in the Torino manuscripts. The *canzoni*, *toccate*, and *dialoghi* have been edited by Federico del Sordo, also for Armelin (AMM 299). Eight canzonas,

the final two of which are also set at a fifth and a fourth lower respectively, are for solo keyboard instrument. A toccata in eight parts is arranged for two keyboards, as is a *Dialoghi*. A further piece in eight parts is for two choirs.

**Jakob Hassler** (1569–1622), a brother of Hans Leo Hassler, was organist to the Fuggers in Augsburg, and later organist to the imperial court of Rudolf II in Prague. In addition to some madrigals and choral music, seven pieces for keyboard including three *ricercars*, a canzona, a fantasia, a fuga, and a toccata have survived in the Torino manuscripts. These have been edited by Hartmut Krones for Verlag Doblinger as DM570 in the Diletto Musicale series.

**Anthoni van Noordt** (ca. 1619–1675) lived in Amsterdam where he became organist of Nieuwezijdskapel in 1652 and of the Nieuwe Kerk in 1664. His *Tablatuur-Boeck van Psalmen en Fantasien* of 1659 contains ten psalm settings with from one to eight verses and six fugal fantasias. The notation shows the pedal part in German organ tablature. The complete book has been edited by Jan van Biezen for Vereniging voor Nederlandse Muziekgeschiedenis, Amsterdam as MMN11.

**André Raison** (ca. 1648–1719) became organist of the abbey of Sainte-Genevieve, Paris, in 1665. His *Livre d'Orgue* of 1688 contains five Masses in the first, second, third, sixth, and eighth Tones with five versets for Kyrie, nine for Gloria, three for Sanctus, one Elevation, two Agnus Dei versets, and a Deo Gratias, along with an *Offertoire* in the 5th Tone. Edited by Alexandre Guilmant and André Pirro in *Archives des Maîtres de l'Orgue des XVIe, XVIIe et XVIIIe siècles*, volume II for B. Schotts Söhne and by Norbert Dufourq for Éditions Musicales de la Schola Cantorum et de la Procure Générale de musique (SCOL105). It has also been edited by Nicolas Gorenstein in three volumes for



Louis Marchand

Editions Chanvrelin. A facsimile from Fuzeau is out of print but may be available from second hand sites.

The second *Livre d'orgue sur les Acclamations de la Paix tant désirée* (1714) commemorates the Treaty of Utrecht and contains preludes and fugues, an *offertoire*, *ouverture*, *allemande grave*, and some eighteen noëls. It has been edited by Jean Bonfils for Éditions Musicales de la Schola Cantorum et de la Procure Générale de musique (SCOLQ109). It has also been edited by Nicolas Gorenstein in one volume for Editions Chanvrelin. Further pieces are in the *Livre d'Orgue de Limoges*, which also contains pieces by G. Julien and G. Corrette; this has been edited by Jolando Scarpa for Musica Restituta, Music Reprints, and also by Nicolas Gorenstein in two volumes for Editions Chanvrelin. A facsimile is available from Fuzeau (Ref 2632).

**Giovanni Maria Casini** (1652–1719), organist of the cathedral in Florence and to Grand Duke Cosimo III in Tuscany, published a set of twelve *Pensieri per l'organo in Partitura* in two volumes in 1714. Most of these elaborately contrapuntal pieces are in two or three movements, these being variations in a different rhythm, frequently dance based, of the opening movement. The complete set has been edited in one volume by Milton Sutter for Ricordi (133218) and in two volumes by Jörg Jacobi for Edition Baroque, Bremen (eba 4013 and 4014).

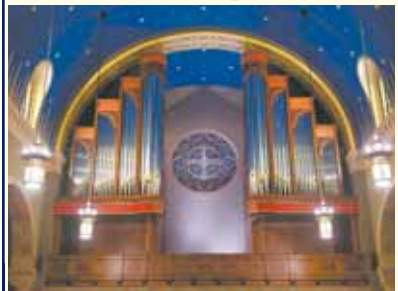
**Miguel López** (1669–1723), a Benedictine friar who studied theology, was also *maestro de capella* and organist in Marid, Valladolid, and Montserrat. He composed sacred and secular vocal music, orchestral music, and organ music, of which three *Llenos*, an *Exercici*

*d'ecos i contraecos*, a *Partit de mà dreta* (i.e., a piece for divided keyboard with the solo in right hand), three sets of *Versos* on the eight Tones, and a set of eight *Versos* on the first Tone have been edited by David Pujol in *Mestres de L'Escolania de Monserrat*, Vol. IV, which also contains sixteen *Pasos* for keyboard by Narciso Casanoves. A further six settings of *Sacris Solemnis* have been edited by Gregorio Estrada in pages 181–198 in volume VI of the same series, the great majority of the volume containing vocal settings of the Mass.

**Louis Marchand** (1669–1732) was organist of several churches in Paris and also to the French King. Twelve of his organ works were published posthumously, and some forty-two survive in manuscript, which have been edited by Alexandre Guilmant in *Archives des Maîtres de l'Orgue des XVIe, XVIIe, et XVIIIe siècles*, volumes III (the print) and V (manuscript pieces) for B. Schotts Söhne. Jean Bonfils has edited the organ works in three volumes for Alphonse Leduc (ALHE32989-91); volume 1 contains the twelve pieces, volumes 2 and 3 contain manuscript works. A facsimile of *Pièces choisies pour l'orgue 1740* has been published by Fuzeau (Ref 2665). Also available in facsimile from Fuzeau is *Pièces d'orgues manuscrites* (Ref 3172), which includes autograph manuscripts with the composer's corrections, now in the Municipal Library of Versailles.

**Marianus Königsperger** (1708–1769) was organist and choirmaster of Prüfening Abbey. He published a large amount of church music in Latin as well as chamber music and keyboard pieces. Modern editions of the latter include

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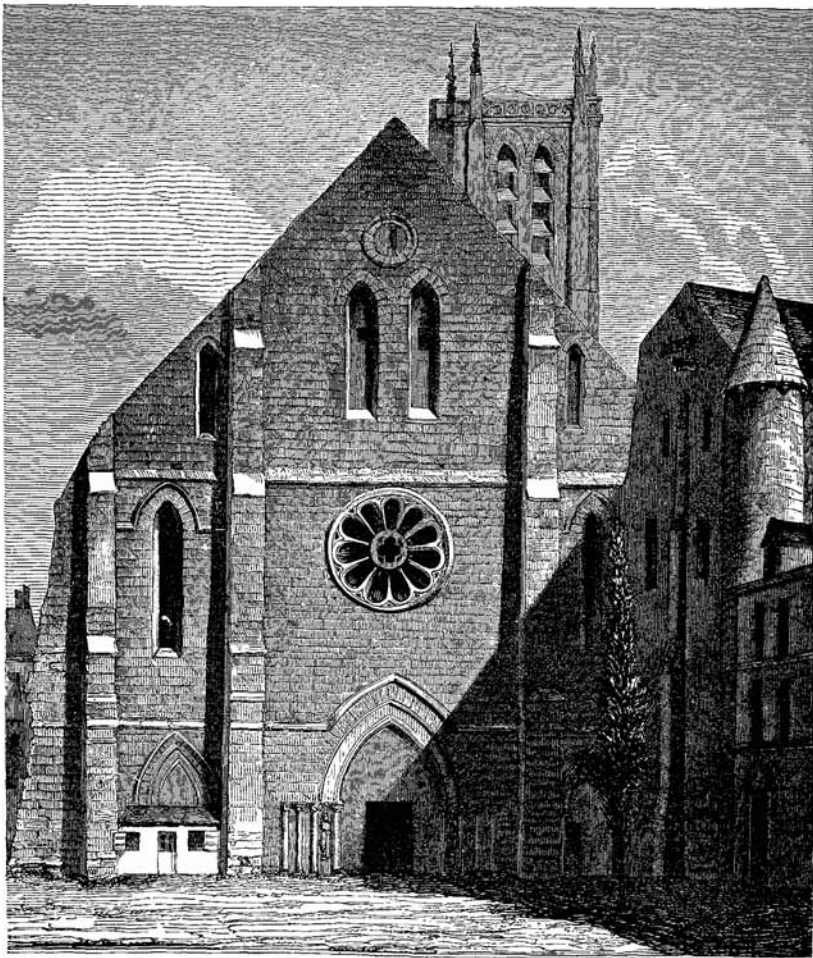


Fig. 32.—Front of the Ancient Church of the Abbey of Sainte-Geneviève, in Paris, founded by Clovis, and rebuilt from the Eleventh to Thirteenth Centuries.—State of the Building before its Destruction at the End of the Last Century.

**Church of the Abbey of Sainte Genevieve, Paris, France, where André Raison served as organist**

*Praeambulum cum fuga primi toni facili methodi elaboratum* (prelude and fugue on each of the eight Tones) originally published in three volumes between 1752 and 1756, edited by Laura Cerutti for Armelin (AMM151)—the fugue on the eighth Tone is missing—*Der wohl-unterwiesene Clavier-schüler . . . VIII Praeambula, XXIV Versette, und VIII Arien* (i.e., eight sets of preludes, 24 versets, and 8 arias on each of the eight Tones) of 1755 edited by Laura Cerutti for Armelin (AMM030). A *Praeambulum* in C minor and a *Fuga* in C major from *Fingerstreit oder Klavierübung* of 1760, together with three of the preludes and fugues and two arias, has been edited by Eberhard Kraus for Otto Heinrich Noetzel Verlag, Wilhelmshaven, in *Cantantibus Organis*, volume 5 (ref 3465). This volume also contains three preludes and fugues by Placidus Metsch along with three fugues and two sets of *Versetten* by Georg Pasterwitz.

**William Felton** (1715–1769) was vicar choral at the cathedral of Hereford and an amateur composer. He left thirty-two concerti for organ or harpsichord based on Handel's, in five sets of six, opp. 1, 2, 4, 5, and 7 (the latter set was reissued with eight concerti), and two sets of *Eight Lessons* for the harpsichord, opp. 3 and 6. The keyboard part for the six concerti in opus 1 has been edited by Greg Lewin and is self-published (OM131).

**William Walond** (1719–1768), assistant organist of Christ Church Cathedral, Oxford, left two sets of works. *Organ Voluntaries*, opus 1, is a set of six two-movement voluntaries (ca. 1752)—three are for Cornet, one is for Cornet and Flute, one is without registration indication, but clearly for Cornet or Flute, and the final one is a prelude and fugue—and has been edited by Greg Lewin and

self-published (OM102; a facsimile is available as OM102A). Also there is *Ten Voluntaries*, opus 2, printed in 1758, with a much wider range of pieces comprising three single-movement fugues, a single-movement piece alternating between Sesquialtera in the left hand and the Swell, and six two-movement pieces including one prelude and fugue, one *Voluntary for Cornet and Flute*, one for *Trumpet, its Echo and Flute*, one *Voluntary for the two Diapasons, Principal, and Fifteenth*, one for the full swell and Vox Humana or Bassoon, and one for Flute, edited by Greg Lewin (OM110).

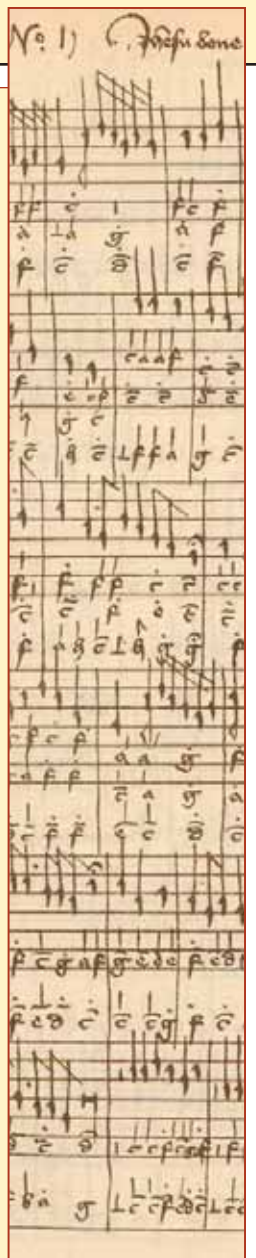
**Friedrich Christian Mohrheim** (1719–1780) attended the Thomasschule in Leipzig from 1733 to 1736 and acted as J. S. Bach's copyist, later becoming *Kapellmeister* in Danzig. He left seven trios for organ, three of which are on chorale melodies, and six chorale preludes. The complete pieces have been edited by Maciej Babnis for Organon in three volumes (ORG0007–9), and the trios have been edited by Maurizio Machella for Armelin (AMM 223).

**Joaquín de Ojinaga** (1719–1789), born in Bilbao, became organist of the Chapel Royal, Madrid, and then of the cathedral of Toledo. Eleven pieces comprising five *Fugas*, a *Paso*, an *Intento*, two sonatas, and two *minuetos* have been edited José López-Calo for Eusko Ikaskuntza Sociedad de Estudios Vascos as *Cuadernos de música* 2. It can be downloaded free of charge from [http://hedatuz.euskomedia.org/8679/1/obras\\_musicales.pdf](http://hedatuz.euskomedia.org/8679/1/obras_musicales.pdf).

**Nicolas Séjan** (1745–1819), an organist in Paris, left a set of six sonatas for harpsichord with violin accompaniment as his opus 1, and a *Recueil de pièces* (13) for the harpsichord as his opus 2, as well as a posthumously published print, *Trois*

**Publishers' websites**

- A-R Editions:** [www.areditions.com](http://www.areditions.com)
- Alphonse Leduc:** [www.alphonseleduc.com/en](http://www.alphonseleduc.com/en)
- American Institute of Musicology—CEKM series:** [www.corpusmusicae.com/cekm.htm](http://www.corpusmusicae.com/cekm.htm)
- Anne Fuzeau facsimiles:** [www.editions-classique.com](http://www.editions-classique.com)
- Armelin (and Zanibon):** [www.armelin.it](http://www.armelin.it)
- B-Note Musikverlag:** [www.bnote.de](http://www.bnote.de)
- Bärenreiter:** [www.baerenreiter.com](http://www.baerenreiter.com)
- Breitkopf & Hartel:** [www.breitkopf.com](http://www.breitkopf.com)
- Broude Bros:** [www.broude.us](http://www.broude.us)
- Butz Verlag:** [www.butz-verlag.de](http://www.butz-verlag.de)
- Carus Verlag:** [www.carus-verlag.com](http://www.carus-verlag.com)
- Consejo Superior de Investigaciones Científicas, Barcelona:** [www.csic.es](http://www.csic.es)
- Cornetto Verlag:** [www.cornetto-music.de](http://www.cornetto-music.de)
- Doblinger:** [www.doblinger-musikverlag.at](http://www.doblinger-musikverlag.at)
- Edition Baroque:** [www.edition-baroque.de](http://www.edition-baroque.de)
- Edition Walhall:** [www.edition-walhall.de](http://www.edition-walhall.de)
- Editions Chanvrelin:** [www.chanvrelin.free.fr](http://www.chanvrelin.free.fr)
- Edizione Carrara:** [www.edizionicarrara.it](http://www.edizionicarrara.it)
- Forni Editore:** [www.fornieditore.com](http://www.fornieditore.com)
- Greg Lewin:** [www.greglewin.co.uk](http://www.greglewin.co.uk)
- Il Levante Libreria:** [www.illevante-libreria.it](http://www.illevante-libreria.it)
- Musedita:** [www.musedita.it](http://www.musedita.it)
- Music Reprints:** [www.musicreprints.free.fr/](http://www.musicreprints.free.fr/)
- Norsk Musikforlag:** [www.musikkforlagene.no/](http://www.musikkforlagene.no/)
- Oiseau Lyre:** [www.vca-mcm.unimelb.edu.au/about/publications/lyrebird-press-australia](http://www.vca-mcm.unimelb.edu.au/about/publications/lyrebird-press-australia)
- Organon:** [www.organon.babnis.com](http://www.organon.babnis.com)
- Otto Heinrich Noetzel Verlag:** [www.heinrichshofen.de](http://www.heinrichshofen.de)
- Schott Music:** [www.schott-music.com](http://www.schott-music.com)
- Scola Cantorum:** [www.schola-editions.com](http://www.schola-editions.com)
- Sociedad Española de Musicología:** [www.sedem.es](http://www.sedem.es)
- Stainer & Bell:** [www.stainer.co.uk](http://www.stainer.co.uk)
- Union Musical Española:** [www.musicsalesclassical.com/companies/unionmusicalediciones](http://www.musicsalesclassical.com/companies/unionmusicalediciones)
- Ut Orpheus:** [www.utorpheus.com](http://www.utorpheus.com)
- Vereniging voor Nederlandse Muziek-geschiedenis:** [www.kvnl.nl](http://www.kvnl.nl)



*Fugues et plusieurs Noëls pour l'Orgue*, which has been edited by Nicolas Gorenstein for Editions Chanvrelin.

**Pierre Nicolas Verheyen** (ca. 1750–1819) was an organist in Gent. Seven pieces in a manuscript (two andantes, four one-movement sonatas, and a *Nouvelle Marche*) have been edited by Armando Carideo for Ut Orpheus (ES14).

**Carlo Gervasoni** (1762–1819), born in Milan, became *maestro di cappella* at Borotaro in 1789. His three-part treatise *La Scuola della Musica* of 1800 contains much useful information about organs and performance practice as well as some *Lezioni d'organo*, which have been edited by Maurizio Machella for Armelin (OIO 109).

**Giulio Maria Delfrate-Alvazzi** (1772–1819), organist in Varzo and

Cattagna, left a handful of pieces in manuscripts, of which three single-movement sonatas, an *Elevazione Bellissima*, a *Presto*, an *Andante*, and seven *versetti* have been edited by Luca Lovisolo as volume II of the *Flores Organi Cisalpini* series, Edizione Carrara (4158). ■

*John Collins has been playing and researching early keyboard music for over thirty-five years, with special research interests in the English, Italian, and Iberian repertoires. He has contributed many reviews and articles on repertoire and performance practice, including translations and commentaries on treatises in German, Spanish, and Portuguese, to European and American journals, including THE DIAPASON. After serving as organist at St. George's Church, Worthing, UK, for thirty-three years, in June 2017 he began service for Christ Church, Worthing.*

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## Cover feature

**Schoenstein & Co.,  
Benicia, California  
Saint John's Episcopal Church,  
Tulsa, Oklahoma**

### Selling the idea

A new pipe organ is, aside from the church building itself, often the most significant investment a congregation can make. When I knew I had the opportunity to see the commissioning of a new instrument for Saint John's Episcopal Church, it was important for me that this project be a transformational experience for the parishioners. I wanted them to have an understanding of how a pipe organ works and become experienced enough listeners so that they would "know the difference" in the sound. I also believed a pipe organ project, when done right, could unite a parish community in a powerful way.

In the summer of 2015, I offered several organ demonstrations in which parishioners came to the console and had a glance into the organ chamber. They saw me "pull out all the stops," open the swell shades, and I demonstrated different types of sound colors. In the ensuing months I would share with them some of the serious mechanical problems that made playing the 1966 M. P. Möller organ a constant challenge.

When the project took off, some lead donors and I first talked of rebuilding the existing organ. After fundraising was proving very successful, we believed a new instrument was the best use of funds. The Vestry ultimately approved a proposal from Schoenstein & Co. for a new instrument specifically designed to render music for a traditional Anglican service. Parish-wide enthusiasm culminated with a large crowd of more than 150 people on the day the new organ was delivered in July 2018. I will never forget people of all ages coming to help carry pipes and parts into the church. It was a very hot day, so the Schoenstein crew was relieved that with all the help, the truck was completely unloaded in just a few hours!

The new Schoenstein organ played for worship the first time on September 9, 2018, with a large congregation in attendance. It is no understatement to say that this instrument has completely changed the choral and congregational singing of the parish. Parishioners can clearly tell the difference, with descriptions of "pleasing sound," "warmth," and "clear bass." As for me, I am falling in love with many anthems all over again. The possibilities for choral repertoire seem limitless, as my colleague Adam Pajan demonstrates every time he plays an accompaniment.



Saint John's Episcopal Church, Tulsa, Oklahoma

Beautiful, rich 8' tone is essential for playing an Anglican service, and this new organ delivers. There are twelve separate 8' foundation stops in the manuals. While each one has a distinct quality, they blend to form a sound that invites everyone to sing. Gone are the days when the 4' Fugara, played down an octave, was the best "diapason!"

The new organ has much more solid bass that is powerful but never "tubby." The 16' Open Wood does much to support the congregation's singing, and the soft 16's, the Swell Bourdon and Choir Dulciana, still have clear fundamental tone. The upper work (2' stops and mixtures) is restrained and adds brilliance to full ensembles.

There is so much variety in every tonal family, but I believe the biggest success is in the reed voicing. In the Swell, the 16' Contra Fagotto has an 8' extension that is a darker contrast to the brighter 8' Cornopean. The Flügel Horn, sort of like a muted trumpet, makes a compelling addition to the 8' foundations. This stop has been put to good use in "Hills of the North," an anthem for women's voices by Herbert Howells. Howells specifically calls for "darker" sounds in some places.

It is easy to forget that this new Schoenstein organ has merely thirty-eight ranks. The inner swell box, when closed, gives a restrained and darker sound to the Mixture, Cornopean, and



Tubing conveying wind to display pipes



Careful planning in design and building an organ helps make the instrument accessible for maintenance in the generations to come



A view of the trebles of the Swell Cornopean

Contra Fagotto. It also means that a huge crescendo can be achieved by simply opening both sets of swell shades. A comparable effect on other instruments

## Schoenstein & Co.

Saint John's Episcopal Church, Tulsa, Oklahoma

### GREAT (Manual II)

16'	Double Diapason	61 pipes
8'	First Open Diapason	61 pipes
8'	Second Diapason (ext 16')	12 pipes
8'	Harmonic Flute	61 pipes
8'	Bourdon	61 pipes
4'	Principal	61 pipes
4'	Silver Flute	61 pipes
2½'	Twelfth (TC)	42 pipes
2'	Fifteenth	61 pipes
1½'	Seventeenth (TC)	42 pipes
1½'	Mixture III-IV	187 pipes
8'	Trumpet	61 pipes

### SWELL (Manual III, expressive)

16'	Lieblich Bourdon (ext 8')	12 pipes
8'	Horn Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Gamba †	61 pipes
8'	Gamba Celeste †	61 pipes
4'	Gemshorn	61 pipes
4'	Harmonic Flute	61 pipes
2'	Flageolet	61 pipes
2'	Mixture III-V †	236 pipes
16'	Contra Fagotto †	61 pipes

8'	Cornopean †	61 pipes
8'	Fagotto (ext 16') †	12 pipes
8'	Oboe Horn	61 pipes
	Tremulant	

† Stops under double expression

### CHOIR (Manual I, expressive)

16'	Double Dulciana (ext 8')	12 pipes
8'	Dulciana	61 pipes
8'	Unda-Maris (TC)	49 pipes
8'	Concert Flute	61 pipes
8'	Lieblich Gedeckt	49 pipes
	(Concert Flute Bass)	
4'	Concert Flute (ext 8')	12 pipes
4'	Lieblich Gedeckt (ext 8')	12 pipes
2½'	Nazard (fr Lieb Ged)	
16'	Ophicleide (ext 8')	12 pipes
8'	Tuba	61 pipes
8'	Flügel Horn	61 pipes
8'	Corno di Bassetto	61 pipes
	Tremulant	

### PEDAL

32'	Resultant	
16'	Open Wood	32 pipes
16'	Double Diapason (Gt)	
16'	Double Dulciana (Ch)	
16'	Lieblich Bourdon (Sw)	
8'	Principal	32 pipes
8'	Horn Diapason (Sw)	
8'	Dulciana (Ch)	
8'	Flute (Gt Harmonic)	
8'	Stopped Diapason (Sw)	
4'	Fifteenth (ext 8')	12 pipes
4'	Flute (Gt Harmonic)	
2'	Twentysecond (ext 8')	12 pipes
16'	Ophicleide (Ch)	
16'	Contra Fagotto (Sw)	
8'	Tuba (Ch)	
8'	Fagotto (Sw)	
4'	Corno di Bassetto (Ch)	

Normal couplers and accessories

Three manuals, 31 voices, 38 ranks  
Electric-pneumatic action

Great	771 pipes
Swell	870 pipes
Choir	451 pipes
Pedal	88 pipes
Total	2,180 pipes

### TONAL ANALYSIS

#### PITCH SUMMARY

16' and below	5	16%
8'	16	52%
4'	4	13%
Above 4'	6	19%
	31	100%

#### TONAL FAMILIES

Diapasons	14	45%
Open Flutes	5	16%
Stopped Flutes	3	10%
Strings	2	6%
Chorus Reeds	4	13%
Color Reeds	3	10%
	31	100%





### The console

would usually require adding a sequence of many other stops.

In the end, it is no surprise to me that parishioners love both the sound and façade of the new organ. A most welcome surprise was the way in which this project rallied us all together. May this new organ offer praise to God and lift the hearts of worshippers for many generations to come.

—Joseph Arndt, Music Director  
Saint John's Episcopal Church

### The organ's inner beauty

When most people think about an organ, the first thing that comes to mind is the console or the organ case with display pipes. This would certainly be true of our latest organ at Saint John's Episcopal Church in Tulsa, Oklahoma. With a handsome console and vibrantly stenciled display pipes, these visual portions certainly stand out. The casework and its display pipes offer an opportunity to utilize elements inspired by the room's architecture to create a memorable and cohesive design. If done well, this often results in the phrase, "it looks like it's always been there," a compliment the builder always appreciates.

Many also believe the visible display pipes encompass the entire sound-producing portion of the organ. There is no compelling reason for them to think that forty display pipes would not suffice to produce all the beautiful tones they hear each Sunday at worship. And since organ chambers are usually off limits (for good reason), any secrets held within are kept safely guarded. After all, the display pipes are meant to conceal what is behind.

But what happens inside the organ? Although not thought of as beautiful in the traditional sense, the interior of the pipe organ is attractive in many ways. The supporting framework or chassis, the expression shades, wind lines, regulators and electrical cables all create a different kind of beauty—that of organized engineering. The care that goes into this process, starting with the design on the drawing board and following through to the end of the installation, is attended to by skilled craftsmen and artists whose work may never be seen or appreciated except by the very few.

The chassis—made up of wooden legs, bearers, and other supporting structure—are all made from the highest quality materials and finished as if they were to be viewed by the public.

Tubing that conveys the wind to the display pipes is arranged not only along the most efficient path but is bundled neatly and secured, imitating exhaust tubes of a classic Duesenberg SJ. The cabling that transmits the desires of the organist to the appropriate pipes can be found meandering its way throughout the instrument in the neatest manner.

Why are all these things done with such care and pride, when no one except the organ technician will see them? The main reason is an organ that exhibits careful design and thoughtfulness for the placement of each component demonstrates the commitment and pride of the builder and wins the respect of organ technicians. An organ whose workings are accessible for easy service will be maintained well over the years because it is a joy to work on. The occasional issue that arises will be easy to resolve due to the wisely considered layout of the systems. Accessible components allow everything to be maintained at the highest level.

How does the congregation come to appreciate this unseen portion of the organ? One way is to start with the unloading of the organ on delivery day. The response will vary by church, but at Saint John's the one-hundred-fifty-some members who assisted in that task certainly have a good idea of what makes up the total pipe organ. Helping to carry in the thousands of organ pipes and parts, they gained a hands-on knowledge. Throughout the installation, members would stop by to observe the progress and ask questions. Any naysayers to the acquisition of a new organ are often converted to strong supporters during this interval.

Another way to involve the church members is through education sessions during the installation. Music Director Joseph Arndt offered these directly after worship during the installation period to demonstrate certain aspects of the organ before the case and display pipes were put in place. Easily observed at this point is the working of the inner and outer expression shades of the Swell. A visual demonstration of an aural effect is a tremendous teaching device. Interested members also posted short videos to Facebook and other social media. The reaction to such postings continues to generate interest.

The local news media is another venue that should not be overlooked. Two crews from local news channels visited



The façade pipe decoration was designed and executed by prominent San Francisco artist, David Boyssel. The fabric of the church includes especially lovely colors and decorative motifs. Mr. Boyssel visited the church to create exact color matches and design patterns from the church architecture and furnishings. He made full size samples for client approval and then applied gold leaf and paint to the pipes at the Schoenstein plant.

the church during the installation, first for unloading day and then later in the process when the first pipes started to play. A local viewer saw the installation on the news broadcast and came by the church for a personal visit. It turns out she was a friend of a Schoenstein family member she had been out of touch with for many years. Because we still have close ties with the Schoenstein family, we were able to assist her in reuniting with her friend.

While the external portions of the pipe organ are often a work of art, there is just as much, if not more, to see behind the façade. The expert skills of the artisans who built the instrument are on full display and remain a testament to those who bring their talent to the task. As with other endeavors built for the ages, future generations will appreciate the "inner beauty" of their pipe organ.

—Louis Patterson,  
Vice President and Plant Superintendent  
Schoenstein & Co.

### Collaboration

I had the privilege of meeting Joseph Arndt and becoming involved in the music ministry at Saint John's Episcopal Church once the contract for the new instrument had already been signed. While some details of the specification were still open for discussion, the overall concept for the organ was clear: it needed to be a servant to the liturgy and the music that adorns it.

In the following months, Joseph and I spent many hours in discussion about

which components really needed to be in place and which ones, while beneficial and meritorious in their own right, might acquiesce to those that could potentially better fulfill the vision. Our conversation continued to evolve following a visit to a recent Schoenstein organ, which helped inform what would become the final specification.

The Choir division saw the most dramatic transformation toward a division with diverse 8' color, intended primarily for accompanying and solo effects. Mutations moved to the Great, where they now play a role as members of the principal chorus. Double expression in the Swell division allows it to function like an additional manual. The amount of color and power that can be controlled to a dynamic level appropriate for choral accompaniment makes the Schoenstein an overwhelming success. Each voice is individually beautiful, making the collective all the more so. It is an honor to support Joseph as Artist in Residence and to have acted as a kind of advisor and friend in the planning process. Making music at Saint John's is more fulfilling than ever, and the future is bright indeed.

—Adam Pajan, Artist in Residence  
Saint John's Episcopal Church

Photo credit (including cover): Louis Patterson

Builder's website: [www.schoenstein.com](http://www.schoenstein.com)  
Church website: [www.sjtulsa.org](http://www.sjtulsa.org)



# Organ Projects

## Case Organ Company, Inc., Verona, Wisconsin Bishop O'Connor Chapel, Holy Name Catholic Center, Madison, Wisconsin

The Case Organ Company has completed restoration and relocation of Aeolian-Skinner Opus 1204. The organ was installed in Bishop O'Connor Chapel at Holy Name Heights, Madison, Wisconsin. The instrument was blessed at a choral dedication recital with Lessons and Carols sung by the Madison Diocesan Choir and organ solos performed by Glenn Schuster on December 19, 2017.

For this contract we originally purchased Opus 1244 from a Christian Science Church in Rockford, Wisconsin. This organ was a bit small for the new space so we intended to expand it with four ranks. Fortunately we found out about the availability of the slightly larger Opus 1204 only two weeks later. Opus 1244 was put into storage at our shop where it remains, available for a future contract, while work commenced on Opus 1204.

Opus 1204 was first installed in First Congregational Church, Kenosha, Wisconsin. Originally ordered in 1949, the Korean War intervened to delay production and delivery until 1953 due to both shortages in material and skilled pipe makers. The organ restoration has retained all original ranks and chests. The one addition has been to make the Pedal 16' Gedeckt playable on the Swell manual. Due to limitations in borrowing from the Swell manual chest, an additional 29 new notes and chest were required. The pipes were sourced by Tommy Anderson, an original Aeolian-Skinner Company pipe maker now retired.

All zinc pipework was stripped of its resin coating and refinished with traditional shellac. Scrolls were replaced on all flues where metal had failed from fatigue. All reeds were stripped, cleaned, and re-shellacked. New brass wedges were fitted throughout. Scrolls on all reeds were replaced.

The oak console was stripped and refinished to match the original dark walnut finish. Stop knobs and tilting tablets have been replaced with Harris components. The console and chamber relay has been upgraded to a SSOS solid-state system.



The console of the organ in Bishop O'Connor Chapel, Holy Name Catholic Center, Madison, Wisconsin



A view of part of the Swell division

The restoration was carried out in partnership with Spencer Organ Company of Boston. Great care has been taken to restore the organ in a historically sensitive manner with changes made only to correct problematic issues with Aeolian-Skinner

organs over the years. Tonal finishing was accomplished by Jonathan Ambrosino, Martin Near, and Bruce Case.

—Bruce Case

Photo credit: Richard Jones



A view of the console from an angle



Martin Near voicing in the Great division



Bruce Case stands in the newly restored Swell division

## Case Organ Company/Aeolian-Skinner Organ Co.

Bishop O'Connor Chapel, Holy Name Catholic Center, Madison, Wisconsin

### GREAT (expressive, 3 3/4" w.p.)

8'	Diapason	61 pipes
8'	Bourdon	61 pipes
8'	Flauto Dolce	61 pipes
8'	Flute Celeste (TC)	49 pipes
4'	Octave	61 pipes
	Grave Mixture II	122 pipes
	Chimes (21 tubes)	
	Tremolo	
	Great Unison Off	
	Great 4	
	Swell to Great 16	
	Swell to Great 8	
	Swell to Great 4	
	Antiphonal on Great	

### SWELL (expressive, 4" w.p.)

16'	Gedeckt (Chimney Flute)	29 pipes
8'	Chimney Flute	73 pipes
8'	Viole de Gambe	73 pipes
8'	Viole Celeste (TC)	61 pipes
4'	Gemshorn	73 pipes
	Mixture III	183 pipes
8'	Trompette	73 pipes
8'	Oboe	73 pipes
	Tremolo	
	Swell 16	
	Swell Unison Off	
	Swell 4	
	Antiphonal On Swell	

### PEDAL (4" w.p.)

16'	Bourdon	32 pipes
16'	Gedeckt (Sw 8')	12 pipes
8'	Octave	32 pipes
8'	Flute (ext Bourdon)	12 pipes
8'	Gedeckt (Swell)	
4'	Choral Bass	32 pipes
	Great to Pedal 8	
	Swell to Pedal 8	
	Swell to Pedal 4	
	Antiphonal on Pedal	

### ANTIPHONAL (expressive, prepared)

8'	Diapason	61 pipes
8'	Flute	61 pipes
8'	Dulciana	61 pipes
8'	Unda Maris (TC)	49 pipes
4'	Principal	61 pipes
4'	Flute	61 pipes
	Tremolo	
	Antiphonal 16	
	Antiphonal Unison Off	
	Antiphonal 4	

### ANTIPHONAL PEDAL (expressive, prepared)

16'	Bourdon	32 pipes
8'	Flute	32 pipes

### Accessories

10	General pistons
5	Great pistons
5	Swell pistons
5	Pedal pistons
	General Cancel (thumb)
	Great to Pedal reversible (thumb)
	Swell to Pedal reversible (thumb)
	Full Organ reversible (thumb)
	Setter (thumb)
	Next General piston (thumb)
	Previous General piston (thumb)
	Transposer Up or Down (8 semitones)
	Relay system by Solid State Organ Systems



# 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 FEBRUARY

**Paul Rhoads**; St. Paul's Episcopal, Wilmington, NC 7:30 pm

**Paul Jacobs**; Knowles Memorial Chapel, Winter Haven, FL 7:30 pm

**Thomas Gouwens**; Fourth Presbyterian, Chicago, IL 12:10 pm

**Bruce Neswick**, hymn playing masterclass; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 16 FEBRUARY

Yale Voxtet, cantatas of Bach; St. Thomas Episcopal, New Haven, CT 7:30 pm

**Katelyn Emerson**; St. Thomas Church, Fifth Avenue, New York, NY 3 pm

Bach, *Mass in B Minor*; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

### 17 FEBRUARY

**Matthew Daley**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Douglas Cleveland**; Vassar College, Poughkeepsie, NY 3 pm

**Jordan Prescott**; Cathedral of St. John the Divine, New York, NY 5 pm

Buxtehude, *Gott hilf mir*; Holy Trinity Lutheran, New York, NY 5 pm

**Parker Kitterman**; Longwood Gardens, Kennett Square, PA 3 pm

**Stephen Kalnoske**; Washington National Cathedral, Washington, DC 5:15 pm

**Peter Waggoner**; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm

**Alcee Chriss**; Christ Presbyterian, Canton, OH 4 pm

**Vincent Carr**; Christ Church Cathedral, Lexington, KY 3:30; Choral Evensong 4 pm

**Huw Lewis**; Southside Baptist, Birmingham, AL 4 pm

**Scott Dettra**; Wabash College, Crawfordsville, IN 3 pm

**Jeremy Kiolbassa**; Loyola University, Chicago, IL 3 pm

Mozart, *Spatzenmesse*; Church of St. Agnes, St. Paul, MN 10 am

**Jessica Park**; Como Park Lutheran, St. Paul, MN 4 pm

### 19 FEBRUARY

**Jim McFarland**; Campbellsville University, Campbellsville, KY 12:20 pm

**Chelsea Chen**; Overture Hall, Madison, WI 7:30 pm

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

### 21 FEBRUARY

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

### 22 FEBRUARY

**Katelyn Emerson**; Park Street Church, Boston, MA 7:30 pm

Monte Vista High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm

Eastman organ students; First Baptist Church, Rochester, NY 7 pm

**Brad Hughley**; Cathedral of the Assumption, Louisville, KY 7:30 pm

VOCES8; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

**Vincent Carr**; Auer Hall, Indiana University, Bloomington, IN 8 pm

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

• **Marie Rubis-Bauer**; Winnetka Congregational, Winnetka, IL 7:30 pm

### 23 FEBRUARY

Yale Schola Cantorum; Christ Church, New Haven, CT 7:30 pm

• **Marie Rubis-Bauer**, workshop; Winnetka Congregational, Winnetka, IL 10 am

### 24 FEBRUARY

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

Brahms, *Requiem*, Mendelssohn motets; St. Ignatius Loyola, New York, NY 3 pm

Russian Chamber Chorus of New York; Madison Avenue Presbyterian, New York, NY 3 pm

**Lynn Trapp**; Cathedral of St. John the Divine, New York, NY 5 pm

G. C. Bach, *Siehe, wie fein und lieblich ist's*; Holy Trinity Lutheran, New York, NY 5 pm

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

**Martin Baker**; Calvary Episcopal, Pittsburgh, PA 3 pm

**Nicholas Schmelter**; Our Lady of Mount Carmel Catholic Church, Altoona, PA 4 pm

**Christopher Jacobson**; Duke University Chapel, Durham, NC 5:15 pm

**Jillian Gardner**; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm

Mignarda Ensemble; Cathedral of St. John the Evangelist, Cleveland, OH 3 pm

**Gail Archer**; St. Paul's United Methodist, Louisville, KY 3 pm

Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm

**Kevin Chunko**; Community Presbyterian, Clarendon Hills, IL 3 pm

Haydn, *Marizellmesse*; Church of St. Agnes, St. Paul, MN 10 am

### 25 FEBRUARY

**Martin Baker**, lecture; First Presbyterian, Pittsburgh, PA 7:45 pm

**Organized Rhythm** (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); All Saints' Episcopal, Atlanta, GA 7:30 pm

**Marianne Kim**; Presbyterian Homes, Evanston, IL 1:30 pm

### 26 FEBRUARY

Students from University of Alabama; Central Synagogue, New York, NY 12:30 pm

**Oliver Brett & Malcolm Matthews**; Peachtree Road United Methodist, Atlanta, GA 7 pm

Cincinnati Conservatory organ students; Christ Church Cathedral, Cincinnati, OH 12:10 pm

### 28 FEBRUARY

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

### 1 MARCH

Rancocas Valley Regional High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm

+ **Mark Pacoe**; St. John's Lutheran, Sayville, NY 7:30 pm

**Joshua Stafford**; St. Paul's Episcopal, Wilmington, NC 7:30 pm

**Daryl Robinson**; Moorings Presbyterian, Naples, FL 7:30 pm

**Nicholas Schmelter**; First Presbyterian, Caro, MI 12 noon

**Jefimija Zlatanovic & Madeleine Varda**; First Presbyterian, Evansville, IN 7 pm

**Gail Archer**; St. Peter Catholic Cathedral, Jackson, MS 7:30 pm

### 2 MARCH

**Christian Lane**, masterclass; Evangelical Lutheran Church, Frederick, MD 10 am

### 3 MARCH

**Jonathan Dimmock**; Trinity Lutheran, Worcester, MA 4 pm

**Nathan Lively**; St. John's Episcopal, West Hartford, CT 12:15 pm

Alchemy Choral Ensemble; Bethany Lutheran, Cromwell, CT 4 pm

**Stephen Tharp**; St. Ignatius Loyola, New York, NY 3 pm

Honegger, *King David*; Grace Church, New York, NY 4 pm

Bach, Cantata 96; Holy Trinity Lutheran, New York, NY 5 pm

**Joy-Leilani Garbutt**; Cathedral of St. John the Divine, New York, NY 5 pm

**Michael Smith**; Longwood Gardens, Kennett Square, PA 3 pm

**Katelyn Emerson**; Indiana University of Pennsylvania, Indiana, PA 4 pm

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# 20 UNDER 30

## Calendar

**Christian Lane**; Evangelical Lutheran Church, Frederick, MD 3 pm  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
Choir concert; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Mozart, *Mass in C*; Christ Episcopal, Bradenton, FL 11 am  
**Michael Hey**; First Presbyterian, St. Petersburg, FL 4 pm  
**Stephen Hamilton**; Church of the Redeemer, Sarasota, FL 4 pm  
Choral Evensong; St. Paul's Episcopal, Delray Beach, FL 5 pm  
**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm  
Choral Evensong; St. Giles Episcopal, Northbrook, IL 4 pm  
Rheinberger, *Mass in C*; Church of St. Agnes, St. Paul, MN 10 am  
**Kathrine Handford**; Como Park Lutheran, St. Paul, MN 4 pm

### 5 MARCH

**James Wetzel**; St. Anne & the Holy Trinity, Brooklyn, NY 1:10 pm  
Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Pierre Zevort**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 6 MARCH

Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

### 7 MARCH

Horn Lake & Southaven High School Touring Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Cynthia Roberts-Greene**; Christ Episcopal, Bradenton, FL 12:15 pm

### 8 MARCH

**David Simon**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
Klein High School Chorale; St. Patrick's Cathedral, New York, NY 1:45 pm  
Plano West Senior High School Chorale; St. Patrick's Cathedral, New York, NY 4 pm  
**Stephen Hamilton**, Dupré, *Stations of the Cross*; St. Anne's Catholic Church, Bethlehem, PA 8 pm  
**Amanda Mole**; National City Christian, Washington, DC 12:15 pm  
**Thomas Gaynor**; St. Michael's Episcopal, Bon Air, VA 7:30 pm

### 9 MARCH

Choral music of Mendelssohn; St. James's Episcopal, West Hartford, CT 7 pm  
North Shore Choral Society; Unitarian Church of Evanston, Evanston, IL 4 pm  
**Dean Billmeyer**; Sacred Heart Music Center, Duluth, MN 2 pm

### 10 MARCH

**Mark Steinbach**; Brown University, Providence, RI 4 pm  
Carissimi, *Jeptha*; Holy Trinity Lutheran, New York, NY 5 pm  
**Grant Wareham**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Virginia Bolena**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Christophe Mantoux**; St. Luke's Lutheran, Ithaca, NY 3 pm  
District Eight; Christ Episcopal, Easton, MD 4 pm  
Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm  
**Jordan Prescott**; Washington National Cathedral, Washington, DC 5:15 pm  
**Gail Archer**; Christ Episcopal, Bradenton, FL 4 pm  
**Kola Owolabi**; First Presbyterian, Ypsilanti, MI 4 pm  
**Walt Strony**; Phipps Center, Hudson, WI 2 pm  
North Shore Choral Society; Basilica of Our Lady of Sorrows, Chicago, IL 3 pm

### 11 MARCH

Eastern Connecticut State University Chamber Singers; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Aaron Tan**; First Presbyterian, Battle Creek, MI 7 pm

### 12 MARCH

**Gottfried Trepke**; Central Synagogue, New York, NY 12:30 pm  
Seven Lakes High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Gregory Zelek**; St. Paul the Apostle, New York, NY 7:30 pm  
**Jens Korndörfer**, recital and lecture; First Presbyterian, Atlanta, GA 7:30 pm  
**Aaron David Miller**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 13 MARCH

Garner-Hayfield-Ventura High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 14 MARCH

**Michael Edward Stuart**; Christ Episcopal, Bradenton, FL 12:15 pm

### 15 MARCH

St. John Paul II High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Peter Krasinski**, silent film, *Ben Hur*; St. Paul's Episcopal, Greenville, NC 7:30 pm  
**Todd Wilson**, silent film, *Phantom of the Opera*; Forrest Burdette Memorial United Methodist, Hurricane, WV 7 pm

### 16 MARCH

**Jonathan Ryan**, masterclass; Covenant Presbyterian, Charlotte, NC 9 am  
**Alan Morrison**, with trumpet; Spivey Hall, Clayton State University, Morrow, GA, 3 pm  
Bach cantatas and organ works; St. Luke's Episcopal, Evanston, IL 7 pm

### 17 MARCH

**Rosalind Mohnsen**; St. Michael's Episcopal, Marblehead, MA 5 pm  
**Arvid Gast**; Brown University, Providence, RI 4 pm  
Charpentier, *Miserere*; Holy Trinity Lutheran, New York, NY 5 pm  
**Richard Gress**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Dana Marsh**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Jonathan Ryan**; Covenant Presbyterian, Charlotte, NC 3 pm  
**Martin Jean**; Trinity Episcopal Cathedral, Columbia, SC 5:15 pm  
**John Fenstermaker**; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
**Gail Archer**; Goshen College, Goshen, IN 4 pm  
**Sharon Peterson**; Loyola University, Chicago, IL 3 pm  
**Gedymin Grubba**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm  
**Aaron Tan**; University of St. Thomas, St. Paul, MN, 3 pm

### 20 MARCH

**James Kennerley**; Merrill Auditorium, Portland, ME 7:30 pm  
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 21 MARCH

**James Guyer**; Christ Episcopal, Bradenton, FL 12:15 pm

### 22 MARCH

San Clemente High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm  
Archbishop Jordan High School Choir; St. Patrick's Cathedral, New York, NY 4 pm  
**David Briggs**; Longwood Gardens, Kennett Square, PA 8 pm  
**Jason Moy**, harpsichord, with flute and cello; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 23 MARCH

Durufé, *Requiem*; St. John's Episcopal, West Hartford, CT 3 pm  
**Chelsea Chen**; St. Thomas Church Fifth Avenue, New York, NY 3 pm

### 24 MARCH

**Jeremy Filsell**; First Church UCC, Nashua, NH 4 pm  
**Diana Chou**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
White, *Lamentations of Jeremiah*; Holy Trinity Lutheran, New York, NY 5 pm  
**Shannon Murphy**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Edward Landin**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Jonathan Vaughn**; Washington National Cathedral, Washington, DC 5:15 pm  
**Nathan Laube**; Vanderbilt Presbyterian, Naples, FL 4 pm  
**Nicholas Schmelter**, with piano; Saginaw Valley State University, University Center, MI 4 pm



## Calendar

Bellarmine Schola Cantorum; Calvary Episcopal, Louisville, KY 3:30 pm  
**Vincent Dubois**; Christ Church Cathedral, Nashville, TN 4 pm  
**Isabelle Demers**; Bethel University, Arden Hills, MN 3 pm

### 25 MARCH

Herriman High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Jackson Borges**; Presbyterian Homes, Evanston, IL 1:30 pm

### 26 MARCH

Students from Lebanon Valley College; Central Synagogue, New York, NY 12:30 pm  
**Vincent Dubois**; St. Anne's Church, Washington, DC 7 pm  
**Jane Johnson**; Campbellsville University, Campbellsville, KY 12:20 pm  
**Colleen Ames**; Campbellsville University, Campbellsville, KY 8 pm  
**Dorothy Young Riess**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 27 MARCH

Pius X Catholic High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm  
 Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 28 MARCH

**James Johnston**, with cello; Christ Episcopal, Bradenton, FL 12:15 pm

### 29 MARCH

Academic Chamber Choir of Uppsala; Battell Chapel, Yale University, New Haven, CT 7:30 pm  
 Waukesha West High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm  
 Upper Arlington High School Symphonic Choir; St. Patrick's Cathedral, New York, NY 4 pm  
 Students of Manhattan School of Music; Madison Avenue Presbyterian, New York, NY 7:30 pm  
**Nicole Keller**; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm  
**Shawn Dawson & Emily Meixner**; Cathedral of the Assumption, Louisville, KY 7:30 pm  
**Vincent Dubois**; Trinity United Methodist, Huntsville, AL 7:30 pm  
**David Higgs**; Auer Hall, Indiana University, Bloomington, IN 8 pm  
**David Jonies**, with Milwaukee Symphony Orchestra, Brahms, *Requiem*; Marcus Center, Milwaukee, WI 8 pm

### 30 MARCH

**Jerrick Cavagnaro**; Trinity Church on the Green, New Haven, CT 2 pm

Choir of New College, Oxford, UK; Christ & Holy Trinity Episcopal, Westport, CT 5 pm  
 King's College Choir, Cambridge, UK; Washington National Cathedral, Washington, DC 5 pm

**David Higgs**, masterclass; Auer Hall, Indiana University, Bloomington, IN 10 am  
**David Jonies**, with Milwaukee Symphony Orchestra, Brahms, *Requiem*; Marcus Center, Milwaukee, WI 8 pm

### 31 MARCH

**Sean Redrow**; Trinity Lutheran, Worcester, MA 4 pm  
 Choir of New College, Oxford, UK; Christ & Holy Trinity Episcopal, Westport, CT 9:30 am worship service  
**Meg Cutting**; Dwight Chapel, Yale University, New Haven, CT 5 pm  
 Buxtehude, *Fürwahr, er trug unsere Krankheit*; Holy Trinity Lutheran, New York, NY 5 pm  
**Phoon Yu**; Cathedral of St. John the Divine, New York, NY 5 pm

**Erik Wm. Suter**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Ken Cowan**; Westminster Choir College, Princeton, NJ 7:30 pm  
**Nathan Laube**; Kimmel Center, Philadelphia, PA 2 pm  
**Daryl Robinson**; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm  
**David Christopher**; Longwood Gardens, Kennett Square, PA 3 pm  
 Chanticleer; Shadyside Presbyterian, Pittsburgh, PA 3 pm

**Chelsea Chen**, works for choir and organ by Poulenc, Duruflé, and Vierne; Trinity Lutheran, Camp Hill, PA 4 pm  
**Renée Anne Louprette**; Christ Church Christiana Hundred, Wilmington, DE 3 pm  
**Gail Archer**; St. Joseph Catholic Church, Macon, GA 3 pm  
**Amanda Mole**; Cathedral of St. Philip, Atlanta, GA 3:15 pm

**Jonathan Dimmock**; St. Joseph Catholic Cathedral, Columbus, OH 3 pm  
**Bálint Karosi**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Nicholas Schmelter**; St. Paul's Episcopal, Flint, MI 4 pm  
**Vincent Dubois**; First Baptist, Huntsville, AL 5 pm  
**Michael Hey**; Zion Lutheran, Appleton, WI 4 pm

### UNITED STATES West of the Mississippi

### 15 FEBRUARY

**Ryan Enright**; Christ Episcopal, Tacoma, WA 12:10 pm

### 17 FEBRUARY

**Craig Cramer**, with students; University of Iowa, Iowa City, IA 3:30 & 5 pm  
**James O'Donnell**; Meyerson Symphony Center, Dallas, TX 2:30 pm

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# Calendar

**Nicholas Schmelter**; St. Margaret's Episcopal, Palm Desert, CA 4 pm

**Hans Uwe Hielscher**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Adam Brakel**; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

20 FEBRUARY

The Queen's Six; St. Margaret's Episcopal, Palm Desert, CA 7 pm

21 FEBRUARY

**Jan Kraybill**, with choirs; Village Presbyterian Church, Overland Park, KS 7 pm

22 FEBRUARY

**David Jenkins**; Nativity of Mary Catholic Church, Bloomington, MN 7 pm

**Organized Rhythm** (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); All Saints Episcopal, Fort Worth TX 7:30 pm

**Douglas Cleveland**; Catalina United Methodist, Tucson, AZ 7 pm

23 FEBRUARY

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

**Justin Murphy-Mancini & Emma Whitten**; First Unitarian-Universalist, San Diego, CA 7 pm

24 FEBRUARY

**Stephen Hamilton**; St. Michael's Lutheran, Bloomington, MN 4 pm

**David Cherwien**, hymn festival; First Lutheran, Sioux Falls, SD 4 pm

**Jonathan Dimmock**; Claremont United Church of Christ, Claremont, CA 3 pm

**Mark Bruce**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Chelsea Chen**; Rancho Bernardo Community Presbyterian, San Diego, CA 4 pm

1 MARCH

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

3 MARCH

**Ken Cowan**; First Presbyterian, Fort Worth, TX 2 pm

**Carole Terry**; Pacific Lutheran University, Tacoma, WA 3 pm

8 MARCH

**Wyatt Smith**; University of Puget Sound, Tacoma, WA 12 noon

9 MARCH

**Katelyn Emerson**, masterclass; University of Utah, Salt Lake City, UT 10 am

10 MARCH

Lenten Procession; Mount Olive Lutheran, Minneapolis, MN 4 pm

**Kimberly Marshall**; Luther College, Decorah, IA 4 pm

Greenville University Choir; Second Presbyterian, St. Louis, MO 4 pm

**Katelyn Emerson**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**David Higgs**; St. James Episcopal, Los Angeles, CA 6 pm

13 MARCH

**Graeme Shields & Tyler Pimm**; First Presbyterian, Rochester, MN 12:15 pm

16 MARCH

**Gedymin Grubba**; Good Shepherd Catholic Church, Golden Valley, MN 6:15 pm

17 MARCH

Choir of St. Thomas Church Fifth Avenue; Church of the Incarnation, Dallas, TX 11 am worship service; 4 pm concert

**Stephen Hamilton**; First United Methodist, Richardson, TX 7 pm

**Katelyn Emerson**; First Presbyterian, Medford, OR 3 pm

**Duo MusArt Barcelona** (Raúl Prieto Ramírez, organ, & Maria Teresa Sierra, piano); First United Methodist, San Diego, CA 7 pm

18 MARCH

Choir of St. Thomas Church Fifth Avenue; First Presbyterian, Tyler, TX 7 pm

**Wayne Marshall**; Benaroya Hall, Seattle, WA 7:30 pm

19 MARCH

Choir of St. Thomas Church Fifth Avenue; St. Mark's Episcopal Cathedral, Shreveport, LA 7 pm

20 MARCH

**Bryan Williams**; First Presbyterian, Rochester, MN 12:15 pm

21 MARCH

Choir of St. Thomas Church Fifth Avenue; Christ Episcopal, Little Rock, AR 7 pm

**David Higgs**; Church of the Incarnation, Dallas, TX 7:30 pm

23 MARCH

**Ken Cowan**, with Lisa Shihoten, violin; South Main Baptist, Houston, TX, 5:30 pm

24 MARCH

Musica Sacra; Our Lady of the Atonement Catholic Church, San Antonio, Texas 4 pm

**David Higgs**; Christ the King Lutheran, Houston, TX 6 pm

**Adam J. Brakel**; Broadway Baptist, Fort Worth, TX 7 pm

26 MARCH

Clare College Choir; St. Margaret's Episcopal, Palm Desert, CA 7 pm

27 MARCH

**Ruth Benning**; First Presbyterian, Rochester, MN 12:15 pm

31 MARCH

**Olivier Latry**; First United Methodist, Shreveport, LA 4 pm

## INTERNATIONAL

16 FEBRUARY

**David Hill**; St. Alban's Cathedral, St. Alban's, UK 5:30 pm

17 FEBRUARY

**Andrew Furniss**; Methodist Central Hall, London, UK 3 pm

**Alexander Pott**; St. Paul's Cathedral, London, UK 4:45 pm

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

**Ken Cowan**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

20 FEBRUARY

**James O'Donnell**; Church of St. Andrew & St. Paul, Montreal, QC, Canada 7:30 pm

22 FEBRUARY

**David Davies**; Guildford United Reformed Church, Guildford, UK 7:30 pm

23 FEBRUARY

**Donald Mackenzie**; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon

**Marilyn Harper**; St. Paul's, Deptford, UK 1 pm

**Tom Winpenny**; Bloomsbury Central Baptist, London, UK 4 pm

24 FEBRUARY

**Martin Stacey**; Westminster Abbey, London, UK 5:45 pm

25 FEBRUARY

**Gordon Stewart**; Huddersfield Town Hall, Huddersfield, UK 1 pm

**Paul Dewhurst**; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

**Catherine Ennis**; Royal Festival Hall, London, UK 7:30 pm

26 FEBRUARY

**Richard Hobson**; Grosvenor Chapel, London, UK 1:10 pm

27 FEBRUARY

**Vincent Genvrin**, Mussorgsky, *Pictures at an Exhibition*; Radio France, Paris, France 8 pm

2 MARCH

**Isabelle Demers**; First-St. Andrew's United Church, London, ON 7:30 pm

12 MARCH

**Ben van Oosten**; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm

16 MARCH

**Edwin Higginbottom**; St. Saviour's, St. Alban's, UK 5:30 pm

17 MARCH

**Thomas Ospital**, with accordion; Philharmonic Hall, Berlin, Germany 11 am

22 MARCH

**Stephen Hamilton**; St. Mattheus Church, Munich, Germany 7 pm

23 MARCH

**Michael Rhodes**; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon

**Sue Heath-Downey**; St. Paul's, Deptford, UK 1 pm

24 MARCH

**Stephen Hamilton**; Christuskirchen, Kronach, Germany 7 pm

25 MARCH

**William McVicker**; Reading Town Hall, Reading, UK 1 pm

26 MARCH

**Michael Stephens-Jones**; Bloomsbury Central Baptist, London, UK 1 pm

**Gillian Weir**, masterclass; Bloomsbury Central Baptist, London, UK 2:30 pm

**Isabelle Demers**; Bloomsbury Central Baptist, London, UK 6 pm

27 MARCH

**Yves Lafargue**, with mezzo-soprano & alto; Radio France, Paris, France 8 pm

29 MARCH

**Simon Gledhill**; Bloomsbury Central Baptist, London, UK 4 pm

**Edward Norman**, with oboe; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

31 MARCH

**Stephen Hamilton**, Dupré, *Stations of the Cross*; St. Paul Within the Walls, Rome, Italy 8:30 pm

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DAVID BASKEYFIELD, St. Mary's Catholic Church, Auburn, NY, August 4: *Vorspiel und Fuge in c*, Bruckner; No. 3, Mit sanften Stimmen, No. 5, Lebhaft (*Sechs Fugen über den Namen BACH*), Schumann; No. 7, Andante, No. 10, Scherzando (*11 Grands Préludes pour Orgue ou Piano Pédalier*, op. 66), Alkan; Folk Tune (*Five Short Pieces*), Whitlock; *Sicilienne*, Weitz; *Toccata in C*, Schmidt.

EDOARDO BELLOTTI, Memorial Art Gallery, Rochester, NY, August 3: Capriccio Terzo sopra Chucho (*Primo Libro di Capricci*), Frescobaldi; *Toccata Settima (Toccate e Correnti)*, Rossi; *Toccata XIV in G*, Froberger; *Concerto La Notta*, op. 10, no. 2, Vivaldi, transcr. Bellotti; *Partite sopra Folia*, Scarlatti; *Sinfonia in Do maggiore*, Provesi.

PHILIP CROZIER, Church of St. Simon and St. Jude, Tignish, Prince Edward Island, Canada, August 28: *A Trumpet Minuet*, Hollins; *Air, Gavotte*, Wesley; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Variations: Cantilena Anglicana Fortuata*, SSWV 134, Scheidt; *Humoresque*, Yon; *Choral Dorien*, JA 67, Alain; *Scherzo (Dix Pièces, no. 8)*, Gigout; *Praeludium in d*, BuxWV 140, Buxtehude; *Tango en rondeau (Livre d'Orgue II)*, Jones; *Hommage, Festive Toccata*, Bédard.

St. Dunstan's Basilica, Charlottetown, Prince Edward Island, Canada, August 29: *Partite diverse sopra De Lofzang van Maria*, Post; *Epigrams*, Kodály; *Fantasia and Fuge in G*, Parry; *Andantino* (op. 51, no. 2), *Impromptu* (op. 54, no. 2), Vierne; Conradus, Ferdinandus, Proportio Ferdinandus Ulterius (*Tablature of Jan z Lublina*); *Allein Gott in der Höh' sei Ehr'*, BWV 675, Bach; *Hommage, Rhapsodie sur le nom de Lavoie*, Bédard.

HANS HIELSCHER, Fourth Presbyterian Church, Chicago, IL, October 19: *Suite for Organ*, Tambling; *Pastorale in A*, Jongen; *Toccata in d*, Nevin; *Scottish Rhapsody*, Hielscher.

FREDERICK HOHMAN, First Lutheran Church, Lyons, NY, August 2: *Toccata in F*, BWV 540i, Bach; *Concerto II in a* for two violins (*l'Estro armonico*, op. 3, no. 8), Vivaldi, transcr. Bach; *Le Romance de Monsieur Balbastre*, Balbastre; *Langsam (Six Fugues on BACH)*, op. 60, no. 1, Schumann; *Fuge in F*, BWV 540ii, Bach.

DAVID JONIES, Sinsinawa Mound, Sinsinawa, WI, August 29: *March on Theme by Handel*, op. 15, Guilman; *Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros' entsprungen*, Brahms; *Salve Regina*, op. 39, Piechler; *Prelude and Fuge in D*, BWV 532, Bach; *Pavane—Danse liturgique*, Proulx; *Mozart Changes*, Gardonyi; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

CHRISTIAN LANE, United Church, Canandaigua, NY, August 4: *Allegro maestoso (Sonata in G, op. 28)*, Elgar; *Elegy*, Brewer; *Sonata III in A, op. 65, no. 3*, Mendelssohn; *Introduktion und Passacaglia in d*, Reger; *Theme and Variations in D*, Mendelssohn; *Hamburger Totentanz*, Bovet; *Gloucester Estampie*, op. 862, Cooman.

NATHAN LAUBE, Sacred Heart Catholic Cathedral, Rochester, NY, August 2: *Toccata Septima (Apparatus Musico-Organisticus)*, Muffat; *Magnificat II Toni*, Weckmann; *Partita diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

THATCHER LYMAN, West Bloomfield Congregational Church, West Bloomfield, NY, August 4: *Prelude and Fuge in a*, WoO 9, Brahms; *Partita on Jesu, du bist allzu schöne*, Böhm; *Andante tranquillo*, On a theme of Orlando Gibbons, Lento (*Six Short Preludes and Postludes*, set 2, op. 105), Stanford.

COLIN LYNCH, St. Joseph's Catholic Church, Penfield, NY, August 1: *Boléro de concert*, op. 166, Lefébure-Wély; *Allegretto*, Folk Tune (*Five Short Pieces*), Whitlock; *The Rev'd Mustard His Installation Prelude*, Muhly; *Aria Variata*, J. C. Bach; *Prelude and Fuge in B*, op. 7, no. 1, Dupré.

Methuen Memorial Music Hall, Methuen, MA, August 29: *Allegro vivace (Symphonie V, op. 42, no. 1)*, Widor; *Lyric Rhapsody*, Wright; *Miroir*, Wammes; *Toccata and Fuge in G major and E minor*, Parry; *Suite*, op. 5, Duruflé.

COLIN MACKNIGHT, First Presbyterian Church, Lyons, NY, August 2: *Flourish for an Occasion*, Harris; *Fantasia in f*, K. 594, Mozart; *Fantasia and Fuge in G*, op. 188, Parry.

CHRISTOPHER MARKS, Christ Episcopal Church, Rochester, NY, August 1: *Allegro gioioso*, Dethier; *Rondo, Impromptu, Passacaglia, Fanfare, Fuge (Organbook III)*, Rorem; *Second Sonata*, op. 16, Dunham.

ALAN MORRISON, Third Presbyterian Church, Rochester, NY, August 1: *Pageant*, Sowerby; *Nuages (Nocturnes)*, Debussy, transcr. Loomis; *The Dancing Pipes*, Dove; *Pictures at an Exhibition*, Mussorgsky, transcr. Guillou/Morrison.

JONATHAN MOYER, Grace Episcopal Church, Lyons, NY, August 2: *Andante con moto*, op. 18, no. 5, Boëly; *Larghetto-Moderato (Voluntary IX, op. 6)*, Wesley; *Thema mit Variationen*, Mendelssohn; *Andantino-Etwas Schneller (Canonic Studies, op. 56, no. 3)*, Schumann; *Andante in B-flat (Bibliothèque de l'Organiste, Suite no. 8)*, Benoist; *Élévation (L'Office Catholique, op. 148, Suite no. 7)*, Lefébure-Wély; *Ostinato on Simple Gifts*, Moyer; *Variationen über das Volkslied Heil dir im Siegerkranz*, Ritter.

ALEXANDER PATAVINA, Methuen Memorial Music Hall, Methuen, MA, August 15: *Toccata in d, Fuge in D (Zwölf Stücke, op. 59)*, Reger; *Andante espressivo (Sonata in G, op. 28)*, Elgar; *Adagio (Symphonie III, op. 28)*, Vierne; *Prelude and Fuge in a*, BWV 543, Bach; *Sonata III in A, op. 65, no. 3*, Mendelssohn; *Les bergers, Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

DAVID PECKHAM, First Universalist Church, Rochester, NY, August 3: *Trumpet Tune in D*, Johnson; *Chant de Paix (Nine Pieces)*, Langlais; *Festival March*, Peake; *Fountain Reverie*, Fletcher; *Partita on Picardy*, Zabel; *Toccata*, op. 3, no. 4, Lindblad.

CAROLINE ROBINSON, with Benjamin Krug, cello, St. Mary's Catholic Church, Rochester, NY, August 3: *Introduction and Passacaglia in d*, Reger; *Herzlich tut mich erfreuen*, op. 122, no. 4, Brahms; *Prière*, op. 158, Saint-Saëns; *Humoresque for cello and organ*, Jongen; *Canzonetta*, op. 36, no. 1, Novlette, op. 68, no. 3, Parker; *Fanfare*, Cook.

NICHOLAS SCHMELTER, Trinity Episcopal Church, Bay City, MI, August 19: *Toccata*, Mushel; *Fantasia et Fuga in F*,

KrebsWV 420, Krebs; *Pièce d'Orgue*, BWV 572, Sinfonia (*Ich steh mit einem Fuss im Grabe*), Bach; *Requiescat in Pace*, Sowerby; *Offrande Musicale*, op. 18, no. 2, Maleingreau; *Introduction, Passacaglia, and Fuge*, Wright.

NICOLE SIMENTAL, St. John's Lutheran Church, Lyons, NY, August 2: *Toccata in d*, BuxWV 155, Buxtehude; *Variations on Est-ce Mars*, Sweelinck; *Vater unser im Himmelreich*, BWV 682, Bach; No. 5, Lebhaft, No. 2, Lebhaft (*Six Fugues on BACH*, op. 60), Schumann.

CHRISTIAAN TEEUWSEN, Old West Church, Boston, MA, August 14: *Prelude in C*, Lübeck; *Freu dich sehr, o meine Seele*, Böhm; *Prelude, Fuge, and Postlude in g*, *Passacaglia in d*, Fischer; *Ciacona in G*, Muffat; *Ciacona in e*, Buxtehude; *Wir Christen-leut*, BWV 1090, *O Lamm Gottes*, BWV 1095, *Liebster Jesu, wir sind hier*, BWV 731, *Pièce d'Orgue*, BWV 572, Bach.

MARIJIM THOENE, Sinsinawa Mound, Sinsinawa, WI, August 15: *Ace Maris Stella*, de Grigny; *Prelude in e*, BWV 548i, Bach; *Meditation*, Vierne; *Woman of the Apocalypse Crowned with Stars*, Teml; *Habakkuk*, Hovhannes.

DAVID TROIANO, Sinsinawa Mound, Sinsinawa, WI, August 1: *Requiem*, op. 182, no. 4, Stanford; *Rejoice*, Goemanne; *Prelude and Fuge in e*, BWV 533, Bach; *Veni Creator Spiritus Variations*, Ferko; *Fanfare, Reflection, Dance*, Fedak; *O Sacrum Convivium*, arr. Alyward; *I Danced in the Morning*, Diemer; *Carillon*, Young.

MICHAEL UNGER, First Presbyterian Church, Pittsford, NY, August 1: *Concerto del Sigr. Torelli in a*, transcr. Walther; *Herzlich tut mich verlangen*, Was Gott tut das ist wohlgetan, Kellner; *Praeludium et Fuga in C*, Krebs; *Andante with Variations in D*, Mendelssohn; *Fuge on BACH*, op. 60, no. 2, Schumann.

KEVIN VAUGHN, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 12: *Variations sur un Noël Angevin (Douze pièces)*, Litaize; *Herzlich lieb hab ich dich, O Herr* (2 settings), Krebs; *Fantasia in D-flat*, op. 101, Saint-Saëns; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Sonata VI in D*, op. 65, no. 6, Mendelssohn.

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The **Organ Historical Society** announces the publication of its 2019 Pipe Organ Calendar. The calendar features organs by Wolff, Schudi, Noack, Bedient, Sipe-Yarbrough, Fisk, Hook & Hastings, Redman, Kern, and others. Available from the OHS e-Shoppe: \$18 members (\$21 non-members), <https://organhistoricalsociety.org/product/ohs-2019-calendar/?v=7516fd43adaa>.

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

**Raven has released the CD, Tell of His Love, Raven OAR-144**, featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edmund Connolly, Assistant Organist, perform the *Magnificat and Nunc Dimittis* by Aaron David Miller; Andrew Carter's setting of "Consider the Lillies"; settings of *O sacrum convivium* and *Haec Dies* by McNeil Robinson; and other choral works by Philip Moore, Ola Gjeilo, Fauré, Samuel Wesley, Casals, Cabena, Lindley, DeLong, Dyson, Gibson, and Stephanie Martin. Thévenot plays *Variations on Ubi Caritas* by Denis Bédard and Robinson's *Chorale Prelude on Llanfair*. Edmund Connolly plays *Fanfare* by Kenneth Leighton. Raven OAR-144, RavenCD.com, \$15.98 postpaid.

## PUBLICATIONS / RECORDINGS

**Raven has released the first in a series of new recordings by Timothy Olsen, Organs of North Carolina.** Vol. 1, *The German Muse* (OAR-977), features the 1965 Flentrop at Salem College in works by Buxtehude, Distler, Böhm, J. S. Bach, Pachelbel, Zipoli, Hindemith, and Walcha. Vol. 2, *The American and French Muses* (OAR-145), features the 1977 Fisk op. 75 at the University of NC School of the Arts; works by Margaret Sandresky, Aaron Travers, Ted Oliver, Claude Gervaise, de Grigny, and Franck. \$15.98 each, postpaid worldwide from RavenCD.com.

**The new Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

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

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