

# THE DIAPASON

JANUARY 2018



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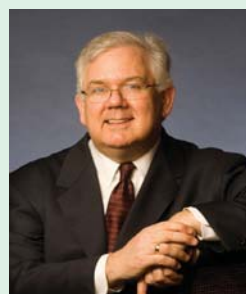
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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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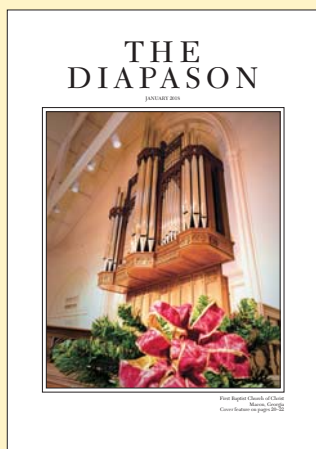
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On Teaching

## Editor's Notebook

### Transitions

Welcome to the new year of 2018, as we begin our 109th year of THE DIAPASON! The staff of this journal hopes that you had a productive and pleasant holiday season to end 2017.

This month, there are staff changes taking place at THE DIAPASON. Joyce Robinson, who has faithfully served us for seventeen years in various capacities including editor and publisher between 2014 and 2017, and most recently as consulting editor, is now retiring. We are grateful for her hard work, vision, and leadership, and I am personally grateful for her assistance in establishing my work as editor. We wish Joyce and her husband Kim many years of health and happiness in retirement.

We are pleased to announce that Andrew Schaeffer of Oklahoma City, Oklahoma, will join us as editor-at-large. Andrew is a candidate for the Doctor of Musical Arts degree in organ performance from the American Organ Institute at the University of Oklahoma, Norman, and is director of music for the First United Methodist Church of Edmond. Andrew is also a member of THE DIAPASON's inaugural 20 Under 30 class. We are pleased to have a leader from our next generation to share his endeavors and talents with us in the years to come.

### With the New Year comes a new way to read THE DIAPASON

With this month's issue, we are pleased to offer our digital edition, found at our website. (You can also access the full issue in PDF format, as you have been able to do in the past.) For those who wish to receive the journal digitally rather than in print, you may now subscribe for a year's issues at \$35, a considerable discount from our regular print subscription, which is now slightly adjusted to \$42.

## Here & There

### Events

**Christ Church**, Grosse Pointe Farms, Michigan, continues its 2017–2018 season of musical events: January 5, Epiphany Procession; February 2, Feast of the Presentation (Candlemas Procession); April 15, Easter Lessons & Carols. Choral Evensong, Sundays at 4:30 p.m.: January 7, 1/14, 1/21, 1/28, February 4, 2/11, 2/25, March 4, 3/11, 3/18, April 22, 4/29, May 13, 5/20.

Concerts include: March 25, Bach, *St. John Passion*; May 6, Bach, Easter and Ascension Oratorios; July 18, Farewell Concert for the choir's residency at Durham Cathedral, UK. For information: [www.christchurchgp.org](http://www.christchurchgp.org).

**St. John's Episcopal Church**, West Hartford, Connecticut, continues its 2017–2018 Music at the Red Door events: March 10, Fauré, *Requiem*, with the choirs of St. John's Church and St. Paul's on-the-Green Episcopal Church, Norwalk (repeated March 11 at St. Paul's); April 22, Fa-Re-La Duo, piano and cello; May 4, The Yale Whiffenpoofs.

Choral Evensong is offered on Sundays at 5:00 p.m. with the parish Adult Choir unless otherwise noted: January 28, February 25, March 25, and April 29 (Youth and Adult Choirs). St. John's Pipes Alive! organ recital series is presented Sundays at 12:30 p.m.: January 7, Scott Lamlein; February 4, James Barry; March 4, Jacob Street; May 6, Ezequiel Menendez; June 3, Susan Carroll. For information: [www.reddoormusic.org](http://www.reddoormusic.org).

**The Cathedral of St. Philip**, Atlanta, Georgia, continues Sunday concerts at 3:15 p.m. followed by Choral Evensong at 4:00 p.m.: January 7, Chase Loomer; 1/14, Alvin Blount; 1/21, Gail Archer; 1/28, Karen Black; February 4, Alan Lewis; 2/11, Robert Poovey; 2/18, Clayton State Collegium Vocale; 2/25,

Christopher Lynch; March 4, Mark Pacoe; 3/11, Jeremy McElroy and Clinton Miller; April 8, Bryan Dunnewald; 4/15, Jason Roberts; 4/22, Stefan Kagl; 4/29, David Henning; May 6, Georgia Boy Choir; 5/13, Caroline Robinson; 5/20, Bruce Neswick. For information: [www.stphilipscathedral.org](http://www.stphilipscathedral.org).

**Holy Trinity Lutheran Church**, Lynchburg, Virginia, continues its 2017–2018 series of concerts, Sundays at 4:00 p.m.: January 7, J. William Greene, *Christmas Ayres & Dances*; February 11, Rafael Scarfullery, classical guitar; April 15, Ahreum Han; May 13, Concerted: Baroque Strings and Organ. For further information: [www.holytrinitylynchburg.org](http://www.holytrinitylynchburg.org).

**Christ Church**, Easton, Maryland, continues its 2017–2018 season of events: January 21, Monte Maxwell; February 11, The American Boychoir; March 18, Trio Galilei; April 22, Suspicious Cheese Lords; May 20, Wes Lockfaw with the Christ Church Brass. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).

**St. Paul's Episcopal Church**, Delray Beach, Florida, continues its 2017–2018 season of musical events, Sundays at 3:00 p.m.: January 21, Klotz, Calloway, Strezeva Trio; February 18, Serafin Quartet with pianist Roberta Rust; March 18, Bach's *Art of the Fugue* with harpsichordists Michael Bahmann and Paul Cienniwa; April 15, Amernet String Quartet; May 20, Bach arias with Camerata del Ré; June 10, Palm Piano Trio. For information: [www.music.stpaulsdelray.org](http://www.music.stpaulsdelray.org).

**Early Music Vancouver**, Vancouver, British Columbia, Canada, continues its 2017–2018 Cathedral Series, with events taking place in Christ Church Cathedral:

January 12: Bach to the Future—The Legacy of *The Art of the Fugue*, with the Diderot Quartet; 1/13, Private to Public—the Journey of the String Quartet, with the Eybler Quartet; February 23, Metamorfosi, Ensemble Constantinople with Suzie LeBlanc, soprano; March 23, A Telemann Celebration, Ensemble Le Réveuse; April 28, Ovid: Myth and Music, Pacific Baroque Orchestra and Charles Daniels, tenor. For information: <http://earlymusic.bc.ca>.



**Christ Church, Bradenton, Florida, Létourneau organ**

**Christ Church**, Bradenton, Florida, continues its 2017–2018 Sacred Music in a Sacred Space series: February 11, Mozart, *Mass in F*; March 4, Ahreum Han; 3/18, Craig Cramer; May 12, Jakob Hamilton. Two concerts for the Sarasota-Manatee Bach Festival are hosted by Christ Church: January 14, Richard Benedum, Cynthia Roberts-Greene, and Ann Stephenson-Moe, organists; February 18, Adam DeSorgo, oboe, Carol Lieberman, baroque violin, Christopher Schnell, cello, and others.

A Lenten recital series is offered Thursdays at 12:15 p.m.: February 15, James Guyer; 2/22, Robert Edwards; March 1, James Culver; 3/8, Glen Olsen; 3/15, Nancy Siebecker; 3/22, James Walton. For information: [www.christchurchswfla.org](http://www.christchurchswfla.org).

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### In this issue

To begin the new year, we feature a report by Stephen Pinel on the 2017 Maine Historic Organ Institute, centered at St. John's Catholic Church in Bangor, which houses the state's largest nineteenth-century historic organ. Roy Redman shares with us an organ built in 1886 by Louis Debierre of Nantes, France, for a Catholic church in Avoyelles, Louisiana.

Among our transitions, "Harpsichord News" is now called "Harpsichord Notes" to better reflect the mission of this monthly column. For this month, Larry Palmer recalls Gustav Leonhardt and his association with Southern Methodist University, beginning in the 1980s. Palmer also provides a list of his article topics for 2017. John Bishop, in "In the Wind," expounds on how a building or space can influence the shape and effect of music, from a New England meetinghouse to a cavernous, cathedral-sized nave. In "On Teaching," Gavin Black discusses the necessity of good eye care in order to read music properly and efficiently, even when it means using corrective lenses. Our cover feature is the new organ by the A. E. Schlueter Pipe Organ Company of Lithonia, Georgia, for the First Baptist Church of Christ of Macon, Georgia. ■

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

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

The Cathedral Church of St. Paul, Detroit, Michigan, continues choral Evensong services for the 2017–2018 season, Sundays at 4:00 p.m.: January 14, February 11, 2/25, March 11, 3/25 (Pas- siontide Concert), May 10 (Evensong for Ascension). For information: [www.detroitcathedral.org](http://www.detroitcathedral.org).



**St. Chrysostom's Church, Fisk organ**

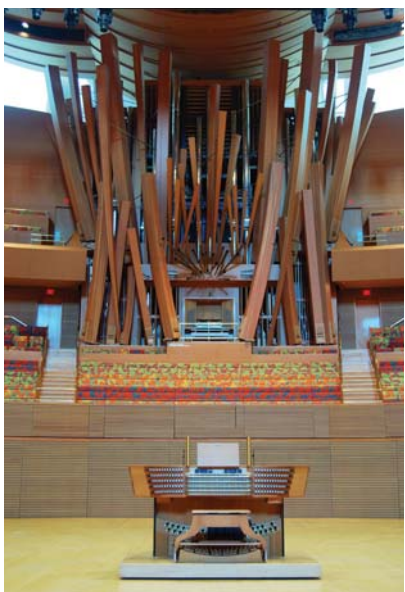
St. Chrysostom's Episcopal Church, Chicago, Illinois, continues its 2017–2018 season of musical events: January 14, 125th anniversary Evensong; February 9, Richard Hoskins with guest vocalists and instrumentalists; February 23, Café Zimmerman, with Jason Moy and friends; April 22, Choral Evensong; 4/24, Jory Vinikour, harpsichord, and Anna Reinhold, mezzo-soprano; May 20, David Schrader performs Mendelssohn's six organ sonatas. For information: [www.saintc.org](http://www.saintc.org).

St. John's Episcopal Church, Savan- nah, Georgia, announces 2018 musical events: January 20, Cole Burger, piano; February 4, Ashley Sosis, organ, fol- lowed by Evensong; 2/16, Sarah Stender, harpsichord; April 7, Parker Ramsey, organ; 4/28, Taylor Festival Choir; May 20, John Sabine, organ, followed by Evensong. For information: [www.stjohnssavannah.com](http://www.stjohnssavannah.com).



**Madonna della Strada Chapel, Goulding & Wood organ**

Loyola University, Chicago, Illinois, continues its 2017–2018 organ recital series, held on the third Sunday of each month at 3:00 p.m. in Madonna della Strada Chapel and featuring the three-manual Goulding & Wood organ: January 21, Thom Gouwens; February 18, Christa Miller; March 18, Jonathan Oblander; April 15, Grant Nill; May 20, Christine Kraemer. For information: [www.luc.edu/campusministry/sacramental\\_life/organ/](http://www.luc.edu/campusministry/sacramental_life/organ/).



**Walt Disney Concert Hall, Los Angeles, California**

Walt Disney Concert Hall, Los Angeles, California, continues its solo organ recitals for the 2017–2018 season, on Sundays at 7:30 p.m.: January 21, Katelyn Emerson; February 18, Peter Richard Conte; May 20, Hector Olivera. For further information: [www.laphil.com](http://www.laphil.com).

Presbyterian Homes, Evanston, Illinois, continues its monthly organ recitals for 2017–2018, Mondays at 1:30 p.m. in Elliott Chapel, featuring its 1994 Dobson Pipe Organ Builders, Ltd., Opus 64 of two manuals, 25 ranks, mechanical action: January 22, Timothy

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**Xavier Durasse Organ Competition competitors: Johannes Skoog, Giulio Tosti, Muriel Groz, and Hendrik Burkhard** (photo credit: Thomas Guillin)

Toulouse les Orgues Festival announces winners of its Xavier Darasse Organ Competition, the final round of which was October 7, 2017. First prize was awarded to two competitors, Giulio Tosti and Hendrik Burkhard. Second prize was awarded also to two competitors, Johannes Skoog and Muriel Groz. The audience prize was presented to Muriel Groz. This is the first time the competition has designated two winners and two second-place competitors. The jury consisted of Michel Bouvard, Benoît Mernier, Jan Willem Jansen, Lorenzo Ghielmi, Louis Robilliard, Juan de la Rubia, and Wolfgang Zerer. For information: [www.toulouse-les-orgues.org](http://www.toulouse-les-orgues.org).



**Rev. Richard Collman, Muriel Nelson, Leonard Masee, and John F. Nordlie with the Nordlie organ, First United Methodist Church, Appleton, Minnesota**

First United Methodist Church, Appleton, Minnesota, celebrated the fortieth anniversary of the church's Nordlie organ on November 12, 2017. Among those pres- ent for the celebration were Rev. Richard Collman, consultant and recitalist; Muriel Nelson and Leonard Masee, members of the organ committee forty years ago; and John F. Nordlie, organbuilder. The instrument was Nordlie's first to be completed. The one-manual and pedal mechanical-action instrument has seven stops, nine ranks. For information: <http://jfnordlie.com>.

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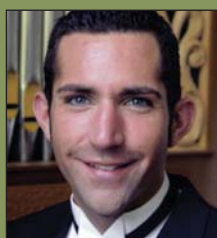
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William Jewell College



**Edward Taylor**  
Organist/Choral Conductor  
Carlisle Cathedral, UK



**Tom Winpenny**  
Organist/Choral Conductor  
St Albans Cathedral, UK



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University of Missouri-Kansas City  
Melody Steed, organ, Bethany College



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**Presbyterian Homes, Evanston, Illinois, Dobson organ**

Spelbring; February 26, Andrea Handley; March 19, David Schrader; April 23, Jackson Borges; May 21, Paul Vander Weele; June 25, Brian Schoettler. For information: [www.presbyterianhomes.org](http://www.presbyterianhomes.org).



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

**Madison Avenue Presbyterian Church**, New York, New York, continues its 2017–2018 concert season, Sundays at 3:00 p.m., except where noted: January 28, Meeting of Musical Minds, with the Steinberg Duo (violin and piano); February 11, Steven Vanhauwaert, pianist; March 4, Weather Reports, with the Amuse Singers; 3/18, Margaret Mills, pianist; 3/25, Bach, *St. Matthew Passion*, with the St. Andrew Chorale and Orchestra; Friday, April 13, 7:30 p.m., Manhattan School of Music organ department recital; 4/22, Nadejda Vlaeva, pianist; 4/29, Memories, Dreams, Reflections, with Trio Appassionata; May 6, New York, New York!, with the New York City Children's Chorus. For information: [www.mapc.com/music/sams](http://www.mapc.com/music/sams).

**Longwood Gardens**, Kennett Square, Pennsylvania, continues its 2017–2018 events featuring its 1930 Aeolian pipe organ of four manuals, 146 ranks, in the ballroom: January 28, Edward Landin; February 23, Peter



**Longwood Gardens Aeolian organ console** (photo credit: Duane Erdmann)

Richard Conte and Andrew Ennis, flugelhorn; March 4, Bryan Holten; 3/18, Neil Harmon; April 7, spring open console day; 4/21, Alan Morrison. For information: [www.longwoodgardens.org](http://www.longwoodgardens.org).



**Hyde Park Community United Methodist Church, Cincinnati, Ohio** (photo credit: Neal Hamlin and William T. Van Pelt)

**Hyde Park Community United Methodist Church**, Cincinnati, Ohio, continues organ recitals for 2017–2018, Sundays at 4:00 p.m.: January 28: Kola Owolabi; March 4, Brenda Portman; April 15, Renée Anne Louprette. For information: <http://hydeparkchurch.org>.



**Klais organ, Overture Hall, Madison, Wisconsin**

**Madison Symphony Orchestra**, Madison, Wisconsin, continues its 2017–2018 season of solo organ recitals in Overture Hall: February 20, David Briggs; April 17, Isabelle Demers; May 11, Greg Zelek. For information: [www.madisonsymphony.org](http://www.madisonsymphony.org).

**CONCORA** (Connecticut Choral Artists), Chris Shepard, artistic director,

## Appointments



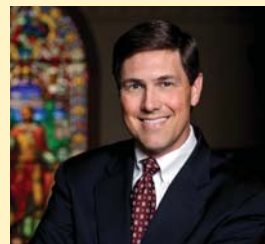
**Michael Capon**

the Royal Canadian College of Organists National Organ Playing Competition. For information: [sdm.queensu.ca](http://sdm.queensu.ca).



**Dent Davidson** (courtesy Episcopal Diocese of Chicago)

position and vocal jazz at Cornish College of the Arts, Seattle.



**Jack Mitchener**

He continues at Mercer as professor of organ, university organist, and director of the Townsend-McAfee Institute of Church Music.

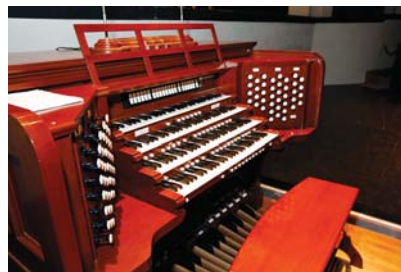
**Michael Capon** is appointed adjunct lecturer in organ for the Dan School of Drama and Music, Queen's University, Kingston, Ontario, Canada. The appointment follows a six-year hiatus after the retirement of David Cameron, allowing the school to offer organ instruction once again. Capon is music director for St. George's Anglican Cathedral, Kingston. He earned his master of music degree in organ performance from McGill University, Montréal, and holds the associate certificate from the Royal Canadian College of Organists. He won first prize in the John Robb Organ Competition, Québec, and second prize in

**Dent Davidson** is appointed missionary for music and liturgy for St. James's Episcopal Cathedral, Chicago, Illinois, effective January 1. Davidson will continue in his position as associated for liturgy and the arts for the Episcopal Diocese of Chicago and as music chaplain to the Episcopal Church House of Bishops. Davidson has previously held music positions at St. Paul and the Redeemer Episcopal Church, Chicago; St. Thomas Episcopal Church, Medina, Washington; and St. Mark's Episcopal Cathedral, Seattle, Washington. He earned a degree in music composition and vocal jazz at Cornish College of the Arts, Seattle.

**Jack Mitchener** is appointed artist-in-residence for Peachtree Road United Methodist Church, Atlanta, Georgia, where he will play recitals, perform in concerts, and assist in services as needed by Scott Atchison, director of music and organist, and Nicole Marane, associate director and associate organist. His debut recital at the church is January 30. Mitchener has also been appointed chair of the department of keyboard studies in the Townsend School of Music at Mercer University, Macon, Georgia.

announces its 2017–2018 season, its 44th year: February 11, Masses Ancient and Modern, Trinity College, Hartford; March 25, Bach, *St. Matthew Passion*, Immanuel Congregational Church, Hartford; April 29, Mozart, *Requiem*, St. John's Episcopal Church, West Hartford. For information: [www.concora.org](http://www.concora.org).

**Emmanuel Episcopal Church**, Chester Parish, Chestertown, Maryland, announces organ recitals: February 23, Dexter Kennedy; March 16, Maxine Thévenot; April 13, Parker Ramsey; May 4, Ken Cowan. For information: [www.emmanuelchesterparish.org](http://www.emmanuelchesterparish.org).



**Winthrop University, Rock Hill, South Carolina, Aeolian-Skinner organ console** (photo credit: Andy Burriss)

**Winthrop University**, Rock Hill, South Carolina, will hold its Third Annual International Organ Series recital on February 25, featuring Maxine Thévenot playing the university's 1955 Aeolian-Skinner Opus 1257, renovated by Orgues Létourneau in 2009. The series is supported by the Hazel and Murray Somerville Organ Performance Endowment and Friends of the D. B. Johnson Organ Performance Fund. Past years' performances featured James O'Donnell (2016) and Stefan Engels

(2017), accompanied by a lecture by Christoph Wolff. For information: [www.winthrop.edu](http://www.winthrop.edu).

## Competitions

**The Incorporated Association of Organists (IAO) and the Royal College of Organists (RCO)** announce a new organ competition. Under the joint artistic direction of Martin Baker and Steven Grahl, RCO and IAO presidents, respectively, the competition is open to organists between the ages of 18 and 26 on July 1, 2018. To be held during the 2018 IAO Music Festival in Peterborough, UK, July 29–August 2, the first prize is £1,000 along with recitals for prizewinners in Westminster Cathedral, Peterborough Cathedral, St. Chad's Cathedral, Birmingham, and the Royal College of Organists. Adjudicators are Martin Baker, Steven Grahl, and Edward Higginbottom. Deadline for application is February 28. For information: [www.rco.org.uk/events/organ-competition-2018](http://www.rco.org.uk/events/organ-competition-2018).

**The International Organ Competition Saint-Maurice, Valais, Switzerland**, announces its 2018 competition, August 22–24, in Lausanne and Saint-Maurice. The competition is open to organists born in or after 1983. Application deadline is April 30. First prize is CHF 10,000; second prize is CHF 6,000; third prize is CHF 4,000. The jury consists of Georges Athanasiadis (Switzerland), Daniel Beckmann (Germany), Alessio Corti (Italy), Arvid Gast (Germany), Vincent Genvrin (France), Alexander Mayer (Germany), and Benjamin Righetti (Switzerland). For information: [www.concoursorgue.ch](http://www.concoursorgue.ch).

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## People

**Gail Archer** announces her organ recitals and other musical events for 2018: January 21, St. Philip's Cathedral, Atlanta, Georgia; 1/28, Aspen Community Church, Aspen, Colorado; February 11, Cathedral of St. Mary of the Assumption, San Francisco, California; 2/18, Trinity Episcopal Church, Staunton, Virginia; 2/24, St. Procopius Abbey, Lisle, Illinois; March 4, St. Anthony of Padua Catholic Church, New Bedford, Rhode Island; 3/11, Anchorage Lutheran Church, Anchorage, Alaska; 3/18, International Organ Festival, Basilica of Santa Maria, Igualada, Spain; April 11, University of Alberta, Edmonton, Alberta, Canada; 4/13, Holy Rosary Cathedral, Regina, Saskatchewan, Canada; 4/15, United Church of Canandaigua, Canandaigua, New York; 4/22, St. Mark's Episcopal Church, Glen Ellyn, Illinois; 4/27, Barnard-Columbia Chorus with the Choir of the University of Bolzano, Italy, Verdi, *Messa da Requiem*, Church of the Ascension, New York, New York; 4/29, Palmyra Church of the Brethren, Palmyra, Pennsylvania; May 13, Our Lady of Fatima Catholic Church, Lafayette, Louisiana; 5/21–26, Barnard-Columbia Chorus exchange with the University of Bolzano, Italy; 5/27, Cathedral of the Immaculate Conception, Denver, Colorado. For information: [gailarcher.com](http://gailarcher.com).



**Jacques Boucher** at Notre Dame Cathedral, Paris, France

**Jacques Boucher** of Québec, Canada, presented a solo organ recital in Notre Dame Cathedral, Paris, France, October 21. The event concluded a short recital tour presented with **Anne Robert**, violinist, with programs in Vaucresson, at Marcel Dupré's former residence in Meudon, and at St-Augustin Church in Paris. The duo will tour France again in 2018 with recitals, including one for the Avignon Festival. Jacques Boucher is organist and music director at St-Jean-Baptiste Church, Montréal, and Anne Robert is professor at the Conservatoire de musique, Montréal. For information: [www.jacquesboucher.org](http://www.jacquesboucher.org).

**Thomas F. Froehlich**, associate director of music and organist at First Presbyterian Church, Dallas, Texas, was honored recently for his 40 years of service. Prior to his move to Dallas, Froehlich studied for three years in Paris, France, with Marie-Claire Alain. Preceding his time in Paris he earned degrees from Lawrence University, Appleton, Wisconsin, and Northwestern University, Evanston, Illinois.

**Simon Johnson**, organist and assistant director of music at St. Paul's Cathedral, London, UK, will be on tour in the United States early this month.



**Simon Johnson**

Performances include: January 3, 7:30 p.m., St. Peter's Cathedral, Marquette, Michigan; 1/5, 8:00 p.m., Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois; 1/7, 3:00 p.m., Grace Cathedral, Topeka, Kansas; 1/9, 7:00 p.m., St. James Episcopal Church, Alexandria, Louisiana; 1/12, 7:30 p.m., Cathedral Church of the Nativity, Bethlehem, Pennsylvania; 1/14, 3:00 p.m., Church of St. Ignatius Loyola, New York, New York.

Recently Johnson played solo recitals at the Royal Festival Hall, London, and at Eglise Saint-Antoine des Quinze-Vingts in Paris, France. He will accompany the St. Paul's Choir on its tours of the United States in April and of China in October. During summer 2018 he will play concerts in Norway, Sweden, and Germany. For North American tours Johnson is under the management of the William Wymond Agency LLC. For information: [billw@fpcjackson.org](mailto:billw@fpcjackson.org).



**Eleanor Muhawi and James Welch**

**Eleanor Muhawi** presented a recital sponsored by the San Jose Chapter of the American Guild of Organists November 10, 2017, following her award of the chapter's annual Frasier Organ Scholarship competition in May. The recital was given at St. Andrew's Episcopal Church in Saratoga, California. Muhawi is a sophomore at Valley Christian High School in San Jose, where she accompanies two choirs and sings in the chamber choir. The recital program included works of Pardini, Bach, Charpentier, Held, Mendelssohn, Langlais, Dale Wood, and Widor. Muhawi is a student of James Welch.



**Ken Yang, Erin McOmber, Steve Mann, and James Welch** with the hydraulophone

On October 31, 2017, **James Welch** performed his 25th annual Halloween concert at St. Mark's Episcopal Church, Palo Alto, California. The theme was "Bach from the Dead," and Welch performed preludes and fugues by Bach

in C minor, D minor, and A minor, as well as Gounod's *Funeral March of a Marionette* and *Toccata in F Minor* by W. Ralph Driffil. Soprano **Erin McOmber** offered songs by Gershwin ("Blah, Blah, Blah"), Bernstein ("Rabbit at Top Speed"), Tom Lehrer ("I Hold Your Hand in Mine"), Frank Loesser ("Adelaide's Lament"), and Lerner and Loewe ("Just You Wait"). Of particular note was a demonstration and performance on the hydraulophone by **Steve Mann**, who developed and named this instrument. The hydraulophone is a tonal acoustic instrument played by direct physical contact with water, the expressive sound being generated or affected hydraulically. It is the world's first underwater pipe organ. Mann, a professor of electrical and computer engineering at the University of Toronto and a visiting professor at Stanford University, is best known for his work on computational photography, particularly wearable computing and high dynamic range imaging.

Performing with him was his collaborator **Ken Yang**, a concert pianist and graduate of the Glenn Gould School of Music and faculty of law at the University of Toronto. They performed several classical pieces and folk tune arrangements. To view a performance of the hydraulophone, visit: <https://youtu.be/Op2YFWwjlAI>. For information on the hydraulophone, visit: [www.splashtones.com](http://www.splashtones.com).

## Organizations

**The Institute of Oaxacan Historic Organs** (IOHIO), Oaxaca, Mexico, has become a self-financing organization after many years of support from the Alfredo Harp Helú Oaxaca Foundation. IOHIO continues its ongoing work of promoting the important and historic organs of the Oaxaca, Mexico, region through concerts, teaching, conferences, organ maintenance and restoration projects, publication of Oaxacan folk music for organ or piano, publication of a catalogue of Oaxacan organs, and the organization's Organ and Early Music festivals. Donors may give to the organization via check or PayPal. For further information: [www.iohio.org.mx](http://www.iohio.org.mx).

## Publishers

**Breitkopf & Härtel** announces new publications: *The Last Judgment*, by Friedrich Schneider, for soloists, choir, and orchestra (full score, PB32025, €136; vocal score, EB32025, €27.95), edited by Nick Pfefferkorn, is an Urtext of the composer's second oratorio, premiered in Leipzig in 1820. *Missa Omnium Sanctorum in A Minor*, for soloists, choir, and orchestra (full score PB5578, €79.90; vocal score PB8052, €21.90), edited by Wolfgang Horn, is the composer's last Mass setting. For information: [www.breitkopf.com](http://www.breitkopf.com).

**Doblinger** announces new organ publications: *Thème, Variations, et Final*, op. 28, by Jean Langlais (02-511, €12.95), was composed in 1937 for organ, trumpet, trombones, and strings, and later modified for the composer's second organ concerto. *Partita 'Der Nacht ist vorgedrungen'*, by Peter Planavsky (02-484, €14.95), is a set of seven variations on a Christmas carol by Jochen Klepper from 1938. Hermann Pius Vergeiner's *Orgelwerke* are printed for the first time, edited by Bernhard Prammer. The two volumes of pieces by this student of Anton Bruckner (DM 1485 and DM 1498, each €14.95), composed between 1884 and 1888, include 50 pieces, mostly short preludes, fugues, and fantasias. For information: [www.doblinger-musikverlag.at](http://www.doblinger-musikverlag.at).

**The Hymn Society in the United States and Canada** announces release of *Singing Welcome: Hymns and Songs of Hospitality to Refugees and Immigrants*, a collection of 46 hymns and songs available for free download from the society's website. The collection was compiled through the work of David Bjorlin, Benjamin Brody, Hillary Seraph Donaldson, Delores Dufner, OSB, Paul A. Richardson, and Eric Sarwar. For information: [www.thehymnsociety.org](http://www.thehymnsociety.org).

**Melcot Music** announces publication of Carol Williams's transcription of Nikolai Rimsky-Korsakov's *Flight of the Bumblebee*. The score may be ordered at a cost of \$10 from [www.melcot.com](http://www.melcot.com).

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## Nunc Dimittis



Margaret Smith McAlister

**Margaret Smith McAlister** died September 11, 2017. Born November 20, 1923, she was a lifelong resident of Tampa, Florida. McAlister's early organ study began at the age of 13 with Nella Crandall, organist of First Christian Church, Tampa. At age 14, McAlister became organist at Highland Avenue Methodist Church. She earned her bachelor's degree in music education and a certificate in organ studies from Florida State College for Women (now Florida State University), where she studied with Margaret Whitney Dow and Ramona Beard. Her organ studies continued as a graduate student at The Juilliard School in New York City with Vernon de Tar.

In 1947, McAlister became organist at First Presbyterian Church, Tampa, where she served faithfully until her retirement in 2012. During her 65-year tenure at the church, she also served as music director at various times. She served two terms as dean of the Tampa Chapter of the American Guild of Organists and several terms as AGO district convener for Florida. Each year, the Tampa Chapter of the AGO provides a scholarship in McAlister's name to a local organ student.

McAlister was a member of Pi Kappa Lambda, national music honorary, and was a member of the music faculties at University of Tampa and Clearwater Christian College. She served as music department accompanist for 25 years at Hillsborough Community College, Ybor Campus, Tampa. McAlister served as state chairman and member of the national executive board of the Presbyterian Association of Musicians, and was a Certified Associate Church Musician in that organization. McAlister also served as a member of the worship subcommittee of the Presbytery of Tampa Bay.

Margaret Smith McAlister is survived by a sister, six children, seven grandchildren, and three great grandchildren. A funeral service was held September 23 at First Presbyterian Church, Tampa. The choir, which she had accompanied for 65 years, performed her favorite anthem, *My Eternal King*, by Jane Marshall, as well as two responses composed by McAlister.

**Hugh John McLean**, organist, choirmaster, and musicologist, died July 30, 2017, in Naples, Florida. He was born in Winnipeg, Manitoba, Canada, on January 5, 1930. McLean began organ study as a teenager with Hugh Bancroft in Vancouver. At age 15, he was appointed organist to St. Luke's Anglican Church, Winnipeg, and at 17, presented his first broadcast organ recital on CBC. Attending



Hugh John McLean

the Royal College of Music, England, on an organ scholarship in 1949, studying with Arthur Benjamin (piano), William Harris (organ), and W. S. Lloyd Webber (composition), McLean was the first Canadian to be named Mann Organ Scholar at King's College Chapel, Cambridge, under Boris Ord, 1951–1956. He made his London debut in 1955 at the Royal Festival Hall with Adrian Boult and the London Philharmonic Orchestra in the premiere of Malcolm Arnold's *Organ Concerto*, a command performance in the presence of Queen Elizabeth II. Returning to Vancouver, Hugh served as organist and choirmaster at Ryerson United Church (1957–1973). He founded and conducted the Vancouver Cantata Singers, the Hugh McLean Consort, and the CBC Vancouver Singers. He taught at the universities of Victoria (1967–1969) and British Columbia (1969–1973) before joining the faculty of music at the University of Western Ontario, London. While at Western (1973–1995) he served as dean (1973–1980) and taught organ, harpsichord, and music history. During his tenure as organist at St. John the Evangelist, London, he collaborated with organbuilder Gabriel Kney on the installation of an organ for the church, and again for the Roy Thompson Hall organ, Toronto, performing at the instrument's inaugural gala concert in 1985.

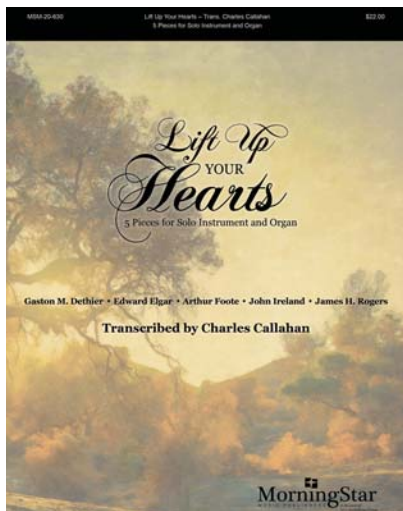
McLean retired from University of Western Ontario to assume the post of organist and choirmaster at All Saints' Episcopal Church, Winter Park, Florida (1995–2010). The parish Senior Choir undertook four summer sojourns as guest choir in residence in Anglican cathedrals of the UK and Ireland. In addition to broadcasts on the CBC, McLean also broadcast with the BBC, the Australian Broadcasting Corporation, Swiss Radio, and NHK Japan. The first Canadian organist to tour the USSR, he also performed in San Francisco, Los Angeles, Chicago, and two of Bach's churches (Mühlhausen and Leipzig's Thomaskirche). He gave many Canadian premieres including Hindemith's *Organ Concertos No. 1 and No. 2*, Vancouver (1970–1972) and appeared as organ soloist with the Toronto Symphony in 1979, 1982, and 1985. Specializing in 17th- and 18th-century musicology studies and awarded Canada Council grants to research at archives in Japan, Poland, and the former East Germany, he served on the editorial board of the new C. P. E. Bach edition and wrote 19 articles for the *New Grove Dictionary of Music and Musicians*.

Hugh John McLean is survived by his wife, Florence Anne, and their children, Ross Alan and Olivia Anne, his sons Robert Andreas, John Stuart, and Hugh Dundas (by his late wife, Gunlaug Julie Gaberg), nine grandchildren, two sisters, and several nieces and nephews.

### ► page 7

**Michael's Sheet Music Service** announces sheet music restorations: *Prelude on Divinum Mysterium*, by T. Frederick H. Candlyn, a very easily playable work on "Of the Father's Love Begotten," one of this composer's most popular pieces; *Thème Varié*, by Guy Ropartz, a piece for service playing or a light interlude in a recital; *Grand Choeur Militaire*, by Gottfried Federlein, a clever march published in 1912; and *Carillon*, by William Faulkes, a uniquely light and lyric work. For information: [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com).

**MorningStar Music Publishers** announces new publications: *Lift Up Your Hearts: Five Pieces for Solo Instrument and Organ* (20-630, \$22) includes works by Edward Elgar, James H. Rogers, Gaston Dethier, Arthur Foote, and John Ireland, transcribed for organ and



Lift Up Your Heads

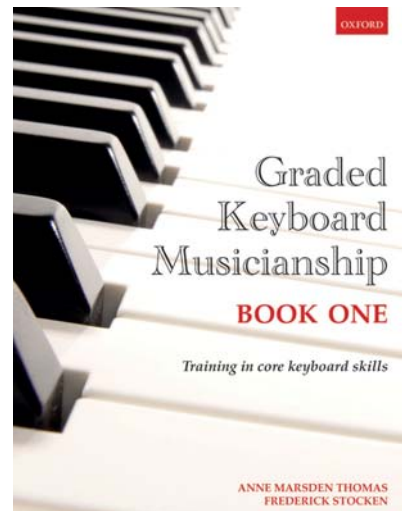
solo instrument by Charles Callahan. *Reflections: Nine Hymn Arrangements*

*Celebrating 150 Years of Organ Music in Salt Lake City* (10-217, \$22) features hymn settings by Clay Christiansen, Richard Elliott, Bonnie Goodliffe, Franklin Ashdown, and five others. For information: [www.morningstarmusic.com](http://www.morningstarmusic.com).

**The Organ Historical Society** has published its 2018 Pipe Organ Calendar, celebrating the organization's 63rd annual convention. The calendar features photography of Len Levasseur, focusing on the organs of the Rochester, New York, area. Organbuilders represented include Hook, C. E. Morey, Fritts, Aeolian, Holtkamp, Schlicker, C. B. Fisk, Inc., Taylor & Boody, Hope-Jones, and others. For information: <http://www.organhistoricalsociety.org>.

**Paraclete Press** announces new releases of anthems: *Ubi Caritas*, by Tim Knight, for Lent (SATB with organ); *I Am the Resurrection*, by Larry J. Long, for Easter (unison treble choir with organ); *Rejoice in the Lord*, by Alfred V. Fedak (SATB with organ); *Christ Is Arisen, Alleluia!*, by Jerome W. Malek, for Easter (SATB with piano); *Always Be Glad*, by Bruce Saylor (SATB with children's choir and organ); *Psalms 47*, by Martin Leadbetter, for Ascension (SATB with organ). For further information: [www.paracletesheetmusic.com](http://www.paracletesheetmusic.com).

**Oxford University Press** announces new music publications: *The Oxford Book of Lent and Easter Organ Music*



Graded Keyboard Musicianship

for *Manuals*, edited by Robert Gower (978-0-19-3517-64-6, \$18), is a collection of practical repertoire from the 18th to the 21st centuries for church organists, of easy difficulty. *Graded Keyboard Musicianship*, by Anne Marsden Thomas and Frederick Stocken (Book 1, 978-0-19-341193-7, \$25, and Book 2, 978-0-19-341194-4, \$25), provides graded and integrated exercises for developing core skills at the piano, with attention to figured bass, score reading, transposing, harmonization, and improvisation. Book 1 is for beginning to intermediate students; Book 2 is for intermediate to advanced. For information: [www.oup.com](http://www.oup.com).







Arthur Poister

Wayne Leupold Editions, Inc., announces the forthcoming publication of *Arthur Poister, Master Teacher and Poet of the Organ*, by David C. Pickering, expected June 15, 2018. The biography of over 500 pages covers the life and the performing and teaching careers of Poister (1898–1980). A chronology of his life includes details on his studies and his teaching at Redlands University, University of Minnesota, Oberlin Conservatory, and Syracuse University. Included are 13 appendices detailing students, master-classes, a discography, and recital venues. Leupold Editions is accepting subscriptions for the book through February 28, with various categories beginning at \$50. For information: 800/765-3196.

## Recordings

**Beautiful Star Publishing** announces the release of a new CD recording, *If—What Do I Know of Calvary Love?*, for soprano solo with piano, featuring soprano Vanessa Libbey accompanied by Alison Beck. The collection of 15 songs from Amy Carmichael's book "If" is composed by Denice Ripentrop. The CD runs about 60 minutes and sells for \$15.99. To listen to one of the songs, *If At The Moment*, visit [www.beautifulstar.com](http://www.beautifulstar.com). The recording took place at the Avatar Recording Studio, in New York City. The CD is available at [www.beautifulstar.com](http://www.beautifulstar.com).



Richard Purvis at Grace Cathedral (courtesy: Grace Cathedral archives)

The East Texas Pipe Organ Festival announces release of its compact disc, recreating the LP recording from

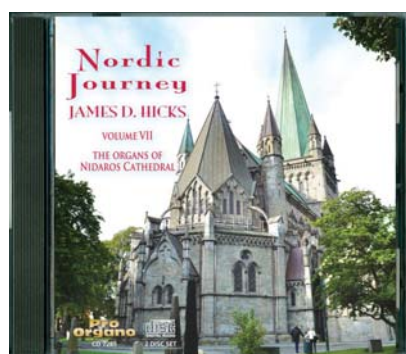
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the Aeolian-Skinner King of Instruments series, *Volume V—The Music of Richard Purvis*. Taken from the original Aeolian-Skinner master tapes, this historic recording features **Richard Purvis** playing his own music on the organ of Grace Cathedral, San Francisco, California. Works include *Partita on CHRIST IST ERSTANDEN*, *Pastorale on FOREST GREEN*, *Adoration*, *Divinum Mysterium*, *Capriccio on the Notes of the Cuckoo*, *Introit and Elevation*, and two additional tracks of previously unreleased material. The CD booklet includes Purvis's biography, description and stoplist of the organ, notes on the repertoire and registration, and vintage photos courtesy of the Grace Cathedral Archives. This is a monaural recording. For information: [www.easttexaspipeorganfestival.com](http://www.easttexaspipeorganfestival.com).



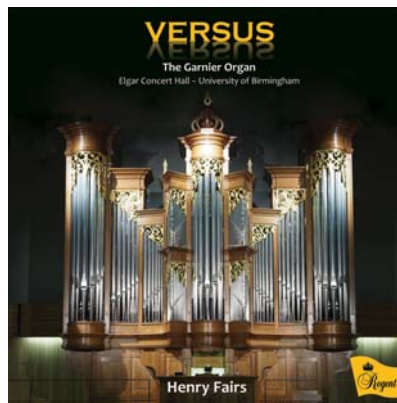
Battleground

**LAWO Classics** announces release of a new CD, *Battleground*, featuring the Omstridt Duo (**Anders Eidsten Dahl**, organ, and **Marius Hesby**, trombone), recorded in Bragernes Church, Drammen, Norway. The disc includes works for organ and trombone, especially works composed for the duo. Composers include: Stig Nordhagen, Arne Rodvelt Olsen, Lars-Thomas Holm, John Laukvik, and Petr Eben. For information: [www.lawo.no](http://www.lawo.no).



Nordic Journey, Volume VII

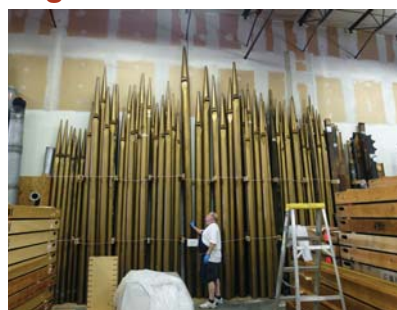
**Pro Organo** announces release of a new CD, *Nordic Journey, Volume VII* (CD 7285, \$24.98). The disc features the three organs of Nidaros Cathedral in Trondheim, Norway, played by **James Hicks**. Recorded in August 2017, the two-disc set is the first commercial recording to feature all three of the cathedral's instruments by Joachim Wagner (1740), G. F. Steinmeyer (1930), and Torkildsen (2015). The series recorded by Hicks features compositions by Nordic composers, and this release includes works by Arild Sandvold, Juhani Pohjanmies, and Fredrik Sixten. For information: [www.proorgano.com](http://www.proorgano.com).



Versus

**Regent Recordings** announces release of a new CD, *Versus* (REGCD516), the first recording of the 2014 Marc Garnier organ in Elgar Concert Hall, University of Birmingham, UK. The disc features **Henry Fairs** performing works of Bach, Bruhns, Schumann, Franz Danksagmüller, and Jon Laukvik. The mechanical action organ has three manual divisions (Hauptwerk, Kleinwerk, Schwellwerk) in the main case and in a mildly unequal temperament (A=440 Hz), as well as a "chair organ" in the gallery case, for which the organist must reverse position to play, in meantone tuning (A=415 Hz). For information: [www.regentrecords.com](http://www.regentrecords.com).

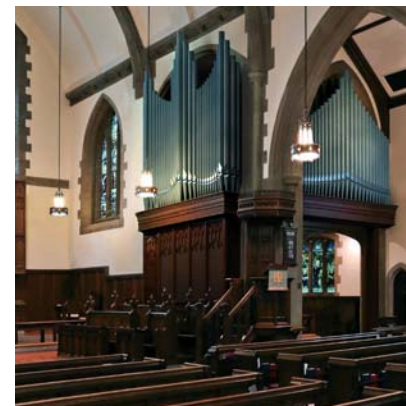
## Organbuilders



Richard Cote examines Holy Cross façade pipes in storage at Foley-Baker facility in Manchester, Connecticut.

**Holy Cross Catholic Church**, New York, New York, has moved forward with its long anticipated project to rebuild the church's Aeolian-Skinner Organ Co. Opus 908. One of the first sales contracts after the merger of the Aeolian and the Skinner companies, the organ reflects the tonal thinking of Ernest M. Skinner and G. Donald Harrison. The specification will be completed with a Swell 16' chorus reed, for which space was prepared but the rank never purchased. The firm selected for the work is **Foley-Baker, Inc.**, of Tolland, Connecticut, and Long Island, New York. Work started in July

of 2017. The completed organ will be installed and playing by Easter of 2019. For information: <http://foleybaker.com/>.



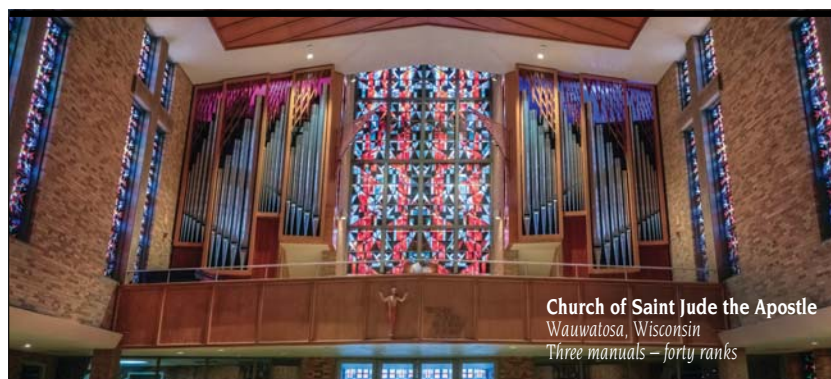
Schoenstein & Co. organ rendering, Church of the Redeemer, Chestnut Hill, Massachusetts

**Schoenstein & Co.** of Benicia, California, is constructing a three-manual, 31-rank organ for the Church of the Redeemer, Chestnut Hill, a suburb of Boston, Massachusetts. The organ is designed strictly for the Anglican service with emphasis on Diapason tone and English-style reeds, complete with an unenclosed Tuba. An unusual feature is the 32' Open Wood to low F located at the west end of the nave. The organ façade was designed to blend with the elegant architecture of renowned architect Henry Vaughan. Installation will be mid-year 2018. The rector of Church of the Redeemer is the Rev. Michael B. Dangelo; the director of music is Michael S. Murray. For information: [www.schoenstein.com](http://www.schoenstein.com).



St. Helen's Church, Wheathampsted, UK, Hill, Norman & Beard organ

**F. H. Browne & Sons, Ltd.**, of Kent, UK, used **Solid State Organ Systems** MultiSystem II in the overhaul and re-electricification of the Hill, Norman & Beard organ at St. Helen's Church, Wheathampsted, UK. Solid State was chosen because of the flexibility for future additions, service reliability, and quick customer service. For information: [www.sso.org.uk](http://www.sso.org.uk).



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## Harpsichord Notes

### A posthumous gift from Gustav Leonhardt

It is now six years since Gustav Leonhardt departed this mortal coil on January 16, 2012, but his idiomatic arrangements of J. S. Bach's solo violin and cello suites, partitas, and sonatas have recently been published by Bärenreiter-Verlag. This new volume presents an unexpected New Year's gift to those of us who had feared that the master harpsichordist's transcriptions of some of the composer's most beloved music might have been burned along with the bulk of his personal correspondence.

Issued in the familiar-looking blue Bach Edition as *Suites, Partitas, Sonatas Transcribed for Harpsichord* (BA 11820, €39.95) the idiomatic arrangements have been prepared for publication by Leonhardt's friend and student Sieba Henstra, who has contributed a comprehensive editorial commentary. Skip Sempé's eloquent preface quotes Bach contemporaries Jacob Adlung and Johann Friedrich Agricola, both of whom wrote about Bach's own keyboard performances of these works that were originally written for bowed string instruments. Sempé concludes by quoting Leonhardt's own words from the Dutchman's notes to a 1976 recording: "I think that Bach would have forgiven me for the fact that I have set myself to making arrangements of his works; whether or not he would have forgiven the way I have done it, remains, of course, a moot point."

The following 135 pages of music comprise the violin sonatas in D minor, transposed from the original G minor, BWV 1001; in G major, from C major, BWV 1005; three Partitas, in E minor, from the original B minor, BWV 1002; G minor, from D, BWV 1004; and A major, from E, BWV 1006. The cello suites in E-flat, BWV 1010, C minor, BWV 1011, and D major, BWV 1012, are transcribed without a change of key; and two individual movements, an Allemande in A minor, from Bach's *Partita for Flute*, BWV 1013, and "Sarabande in C Minor" from his *Suite for Lute*, BWV 997, are likewise both transcribed in their original keys.

It has been an unmitigated pleasure to play through these magnificent pieces and a special joy to have another musical connection to a great mentor and friend—the opportunity to play Leonhardt's harpsichord-friendly version of the extensive *D-Minor Ciaccona for Solo Violin* (which sounds magnificent in its higher G minor key) and to compare it with the thicker, more pianistic arrangement by John Challis (his 1941 manuscript found at the Library of Congress, still unpublished). I recommend this new volume to all harpsichordists who love Bach's music, and I wish for each player the unique joy of experiencing yet another addition to our ever-expanding keyboard repertoire.

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**Commencement Day, Southern Methodist University 1983: Larry Palmer, Eleanor Tufts, Gustav Leonhardt, Alessandra Comini** (Tufts and Comini were Distinguished Professors of Art History at SMU) (Larry Palmer collection)



**Dr. Leonhardt, 1983**

### G. L. dubs me his "Doctor-Father"

An excerpt from a letter received from Professor Leonhardt, dated Amsterdam, June 3, 2003:

Dear Larry,  
 . . . Fond memories bring me back to Dallas' SMU [Southern Methodist University]. Do you know that you started my series [of honorary degrees]? Followers were Amsterdam, Harvard, Metz and Padova . . .  
 With all best wishes,  
 Yours ever,  
 Utti L.

A lengthy backstory is involved, the culmination of many years of varied experiences with Leonhardt.

I first visited Haarlem, the Netherlands, during the summer of 1958 when fellow Oberlin organ major Max Yount and I drove through much of northern Europe following our junior year at the Salzburg Mozarteum. We spent several days in the charming Dutch town, attending events sponsored by its annual Summer Academy. Four years later, after completing doctoral study at the Eastman School in Rochester, New York, I was hired for my first academic position at St. Paul's College, Lawrenceville, Virginia, a small school where I taught for two years as a replacement music professor while the incumbent was pursuing his doctoral studies. Following that first year of teaching I returned to Europe during the summer break to attend the first of my two Haarlem summer academies. The year was 1964, and my purpose was to join the three-week class of intensive harpsichord studies with Professor Gustav Leonhardt.

Three years later I returned to Haarlem, full of ideas and solutions that had been developing since that first encounter with Leonhardt's teaching. By this time I was fully convinced that his examples of number symbolism and its hidden truths in many Bach works were indeed correct as well as fascinating. We had a very full repertoire assignment for that summer of 1967, and many of the participants in Leonhardt's classes were too reticent to volunteer as players. I was not afraid to play for him, so I was invited to do so quite frequently. And, since I was staying with a friend in Amsterdam this

SOUTHERN METHODIST UNIVERSITY  
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 presents  
 GUSTAV LEONHARDT, harpsichordist  
 Guest Artist Series, Sunday, May 22, 1983  
 Caruth Auditorium, 8:15 p.m.

*Program*

Toccata 7 (1627)	Giovanni Frescobaldi (1583-1643)
Capriccio sopra La Spaggiolenta (1624)	
Toccata 2 (1627)	
Capriccio sopra La, Sol, Fa, Mi, Re, Ut (1624)	
Suite in G minor	
Prelude	Henry Purcell (1659-1695)
Alman	
Corant	
Saraband	
Ground in D minor	
Pièces pour Clavecin	
Allemande	Jacques Duphly (1715-1789)
Courante (La Bosconi)	
Ménestrel	
La Millénia	
La Forquay	
La De Vaucanson	
<i>Intermission</i>	
Partia in G minor (after the Partia in D minor, for unaccompanied Violin)	Johann Sebastian Bach (1685-1750)
Allemande	
Corrente	
Sarabanda	
Giga	
Ciaccona	

Harpsichords by William Dowd (1981) and Thomas and Barbara Wolf (1977)

PROGRAM NOTES

In honor of the 400th anniversary of the birth of Frescobaldi two contrasting facets of his keyboard style are explored: the improvisatory freedom of his *Toccata* and the more scholarly, imitative compositional mastery of his *Capriccio*. Frescobaldi's writing marked the first truly idiomatic use of the solo harpsichord in Italy; these products of his richly imaginative mind continue to delight today's listeners, especially when the music is heard on an instrument of the Italian style: a single-manual harpsichord with two craps and pungent eight-foot registers.

Purcell's eight *Suites for Harpsichord* were published in 1696 by his widow after the composer's untimely death. These short pieces show quite clearly that Purcell excelled in keyboard writing, just as he did in vocal and instrumental works. The *Ground in D minor* is a slightly expanded version of the composer's "Grown the Altar," the seventh section of *God Save the Queen*, a "Birthday song for Queen Mary," April 30, 1695.

Of Duphly's *Clavecin* has written, "He has few truths to tell the world—except that France is a country unequalled in the field of decorative art." . . . Duphly understood exactly what bored Purcell high society wanted. He created music which was not too difficult for fingers or for ears. The gentle fingers of the young ladies, of whom he was a much sought-after teacher, found it comparatively easy to extract the most teaching tones from the harpsichords of Blanchet, Vanc, and Tabbat, since his pieces concealed within their notes the secret of sonority. Such a style of composition demands as much expert knowledge as writing difficult or bizarre works. The perfect always seems easy in the eyes of the non-initiated.

Duphly's own copy of his works has survived in the collection of Lord Fitzwilliam. From his written-in fingerings we note that Duphly was one of the few to register modern legatos, thumb-under technique. Other written directions aim at the flowing, flexible, soft and high style of playing, now identified as "French."

Gustav Leonhardt has transcribed for harpsichord the works originally composed by J. S. Bach for violin and cello solo. That such arrangements would have been common in the 18th century is apparent from a comment of Bach's pupil Agricola, who rejected of the solo violin works. "Their author himself played them frequently on the clavichord, and added as much harmony to them as he found necessary."

In his notes to a 1976 recording of these transcriptions, Leonhardt wrote: "I think that Bach would have forgiven me for the fact that I have set myself to making arrangements of his works, whether or not he would have forgiven the way in which I have done it remains, of course, a moot point. There is at least a strong incentive in putting oneself to the use with the question of how far it is possible for a 20th-century player to put himself back in thought and feeling into Bach's keyboard style. The deeper studies to make these arrangements, of course, lies in the unique beauty of these works which we hear . . . only too infrequently."

Larry Palmer

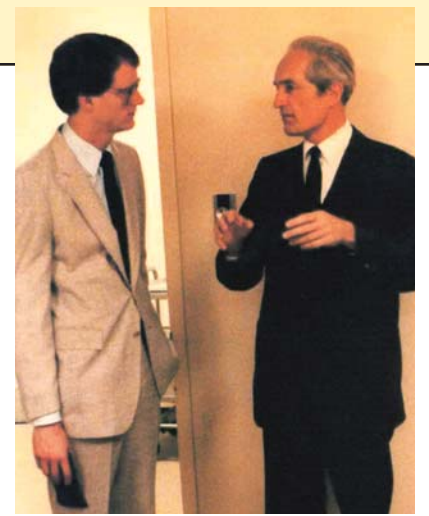
### Gustav Leonhardt recital program, May 22, 1983

time around, it happened that I usually arrived at the train station about the same time as my professor. We would have coffee together as we made the short trip to Haarlem, and I came to know Leonhardt as a delightful travel companion, as well as an inspiring teacher.

After my 1970 move to teach in Dallas there were quite a few opportunities to hear Leonhardt during his various concert trips to the United States. As a member of SMU's faculty senate for 12 years, eventually I was named chair of the Honorary Degrees Committee. Perusing a list of past recipients I noted that artists, musicians, and women seemed to be few and far between in the honors lists, so I proposed three names to the senate: Georgia O'Keeffe, Leonard Bernstein, and Gustav Leonhardt. My faculty colleagues were enthusiastic about all three of them.

The university president, however, not so much. There was a rule that each honors recipient had to appear in person to receive the degree. Georgia O'Keeffe let it be known that she did not need the honor, but would be happy to accept it if it were bestowed in a balloon over Albuquerque. I suggested that a video could be made of such an event, one that would surely arouse far-reaching interest throughout the entire United States. The president nearly had apoplexy, and that idea was scuttled at once. Leonard Bernstein was already scheduled to be in Dallas to conduct a benefit concert in SMU's McFarlin Auditorium on the next day following commencement. In this instance I suggested that his degree ceremony be postponed until that evening, when it would make sense to bestow Lennie's honor during the concert's intermission. Again, it was too radical an idea, and Bernstein's honorary degree also was denied.

Leonhardt already had concert commitments on the date of the ceremonies



**Southern Methodist University, 1983: Leonhardt with alumnus Dean Billmeyer** (Larry Palmer collection)

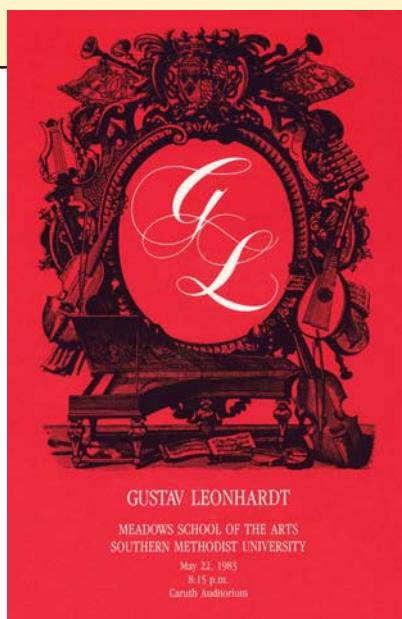
for 1982, but he communicated to SMU's administrators that he would be delighted to arrange his schedule to accept his first doctorate the following year. Thus it was that on May 21, 1983, I had the proud honor of reading Gustav Leonhardt's doctoral citation, ending with the time-honored statement, "In recognition of his consummate artistry and service to the world of music, Southern Methodist University is proud to confer upon Gustav Leonhardt the degree Doctor of Music, *honoris causa*."

Shortly thereafter he suggested that, from henceforth, it need not be "Dr. Leonhardt" or "Dr. Palmer," but, in friendship, the time had come for us to use first names, even the diminutive "Utti" that his close friends were invited to call him.

As part of Utti's commencement weekend in Dallas he gave a solo recital (which included his transcription of the *D-Minor Violin Partita*), conducted a harpsichord masterclass for our students, and served as the much-appreciated speaker for the evening ceremony during which each School of the Arts student walked across the stage to receive the diploma signifying a degree that had been granted that morning at the all-university ceremony. Utti had found a 17th-century English poem about a hard-drinking British university student, a word picture that soon had his audience convulsed in paroxysms of laughter. We had many post-ceremony requests for that text, but we never procured a copy of it. I still wonder if, perhaps, Utti, who had a very droll sense of humor, might not have composed the poem himself?

At any rate, I found it amusing, as did he, that a student should become the "Doctor-Father" for his teacher, the whole concept of which has to do with the thesis advisor for the philosophy doctorate in German academia. It has





Gustav Leonhardt recital flyer

occurred to me that, in writing this long-overdue memoir, my delight at the publication of Leonhardt's lovely Bach transcriptions may be the final award for such a brilliant "thesis" and should require the time-honored repetition of the words, "Welcome to the company of scholars." But of course, he had been in that company already for a very, very long time.

### 2017 Harpsichord News columns: a guide

January: According to Janus: columns published in 2016; the East Texas Pipe Organ Festival 2016: two vignettes; possible future topics.

February: The A-Team: Antoinette Vischer and her commissions of contemporary harpsichord music.

March: Lessons from (François)

Couperin: hints for harpsichord pedagogy using his *L'art de toucher le Clavecin*.

April: Where next? More pedagogical repertory suggestions.

May: An Italian Christmas; Paul Wolfe; Glen Wilson's Froberger CD.

June: Harpsichord maker Richard Kingston: a tribute for his 70th birthday.

July: Celebrating Scott Ross; a performance practice letter from Beverly Scheibert, *Early Keyboard Journal* #30; remembering Isolde Ahlgrimm.

August: Christmas in August: reviews of J. William Greene's *Christmas Ayres and Dances*, Book 2, a new CD of Stephen Dodgson's *Inventions for Harpsichord*, and Meredith Kirkpatrick's book, *Reflections of an American Harpsichordist*, essays by her uncle, Ralph Kirkpatrick.

September: Recital programming: sample program notes by LP from a

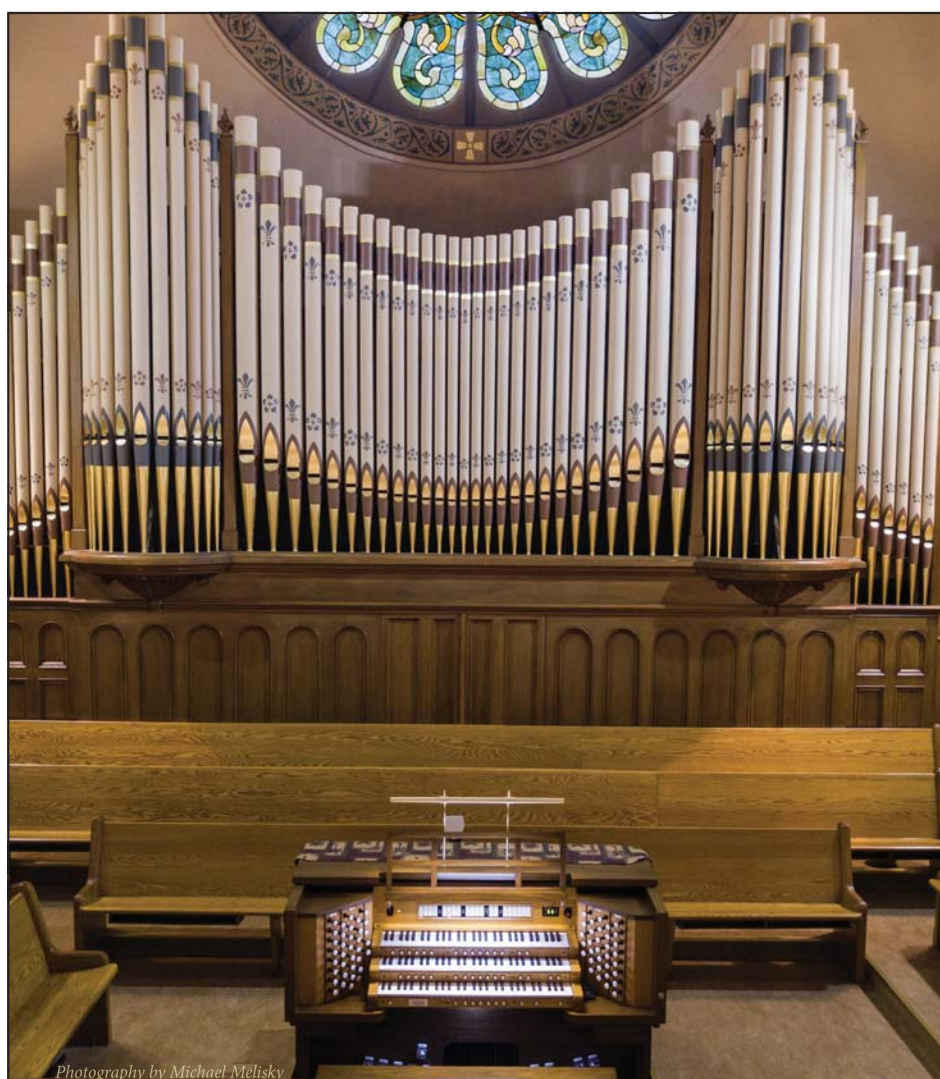
harpsichord recital at the East Texas Pipe Organ Festival, 2012.

October: From the Harpsichord Editor's mailbox: four new keyboard scores by Carson Cooman; John Turner's discovery of a lost cantata (with harpsichord) by British composer Alan Rawsthorne; and Mark Schweizer's 14th Liturgical Mystery.

November: From A to Z: Aliénor retrospective in May 2018 and SMU's Meadows Museum Zurbarán Exhibition celebrated musically at the 1762 Caetano Oldovini organ.

December: Remembering Zuzana Růžicková by Robert Tift. ■

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



Photography by Michael Melisky



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## In the wind...

### It's about time, it's about space . . .

Music is one of the most elegant ways we have to measure and control time. Time is about the generous breath an organist gives the congregation at the end of a line of a hymn and the beautifully paced pause between verses. Time is about never giving the listener or singer the sense that you're in a hurry, even in a piece that is fast and furious.

Inspiration is a magical word that refers to innovation and new ideas and also to the intake of breath. One of the special moments in musical time is the sound of inspiration as a choir breathes in unison at the start of a piece. The music starts a full beat before the first note. All these examples are also about space, the breath between lines or verses, and the control and spacing of tempo. Thoughtful consideration of time and space are among the most important elements in a moving musical performance.

When I was a pup, just out of school in the late 1970s, I was working for Jan Leek, organbuilder in Oberlin, Ohio. One of our projects was the renovation of a Wicks organ in the cavernous and ornate St. James Catholic Church in Lakewood, Ohio.<sup>1</sup> I don't recall the exact date, but remember that the organ was built in the 1930s, comprising a big three-manual instrument in the rear gallery, and a modest two-manual organ behind the altar, all played from two identical consoles. The 1970s was the early dawn of solid-state controls for pipe organs, so our project was replacing the original stop-action switches with new analogue switches.

The job involved weeks of repetitive wiring, much of which I did alone, sitting inside the organ during daily Masses and the recitation of devotional rites. I heard "Hail, Mary" repeated hundreds, even thousands of times, led by the same faithful woman, so I not only memorized the text, but can still hear the quirky inflections of her voice, which I associate with the memory of the beeswax-and-incense smell of the church's interior: ". . . and blessed is the fruit of thy womb, JEE-zus."

The building is huge, and the acoustics endless, and there was a majesty about that repetitive chanting. It was even musical because the different tones of inflection lingered in the reverberation, turning the spoken word into song. Listening to that for countless hours allowed me insight into the origin of music. The later intonation of text as chant made the words easier to understand, and the natural succession of fauxbourdon embellishing the single line was the first step toward the rich complexity of today's music.

A few weeks ago, Wendy and I attended a concert by Blue Heron, a polished vocal ensemble that specializes



Wendy and John in *Kingfisher*, Muscongus Bay, Maine (photo credit: Derrick Z. Jackson)



David Briggs (photo credit: Amir El Etr)

in Renaissance choral music. You can read about them, and hear clips from their recordings at [www.blueheron.org](http://www.blueheron.org). They are in the midst of a project titled "Ockeghem@600," in which they are performing the complete works of Johannes Ockeghem (1420–1497) over a span of about five years. The project includes performances of music by Ockeghem's predecessors and contemporaries, providing a significant overview to the development of this ancient music.

That music roughly fills the gap between the origin of chant and the advent of tonal harmony, more than a hundred years before the birth of Sweelinck (1562–1621). Ockeghem and his peers were striving to take music in new directions, wondering what sounded good as chordal progressions, as counterpoint, and simply, as harmony. There is a sense of experimentation about it that reflects the genius of innovation. The performance we heard was at First Church in Cambridge, Massachusetts, just off Harvard Square, where the brilliant Peter Sykes is director of music. The building is a grand Victorian pile, and while it doesn't have the endless acoustics of that stone interior in Lakewood, Ohio, it's big enough to have spacious sound.

As we listened to the timeless sounds, my mind wandered to the devoted Hail, Mary women of Lakewood, drawing connections between the "spoken singing" I heard there and the explosion of innovation at the hands of the Renaissance composers. There were many homophonic passages, but also exploration into imitation (the forerunner of fugues) and



The Cavallé-Coll organ in St. Sulpice, Paris, France

melismatic polyphony. And along with the tonal innovations, those composers were learning to manage time.

Harvard University professor of music Thomas Forrest Kelly is an advisor to Blue Heron, and the ensemble recorded a CD of plainchant and early polyphony to accompany Kelly's insightful book, *Capturing Music: The Story of Notation*,<sup>2</sup> in which he traces the invention and development of musical notation. In Chapter 3, "Guido the Monk and the Recording of Pitch," Kelly examines how Guido of Arezzo, Italy, developed notation to indicate musical pitch around the year 1030, and in Chapter 4, we meet Leoninus, an official of the as yet unfinished twelfth-century Cathedral of Notre Dame in Paris, France, who is credited with developing notation for the recording of rhythm in music.

I recommend this book to anyone whose life revolves around reading music. Professor Kelly unveils countless mysteries about musical notation, including the origin of the names of the solfège scale. It is a compelling read.

§

There were some wonderful organs in the wood-frame-and-plaster New England buildings of my teenage life, but they certainly didn't have much reverberation. I was around 25 years old when we did that work at St. James in Lakewood, Ohio, and it was one of the first places where I had freedom to play in such a huge acoustic. I was mesmerized by the sense of space. There was the obvious magic of releasing a chord and listening to the continuation of sound, but even more, I loved the way the building's space gave the music grandeur. I had an epiphany as I played Widor's ubiquitous *Toccata*. Suddenly, it wasn't about 32 sixteenth notes in a measure, but four grand half-note beats. The harmonic motion was like clouds rolling across the sky, and the spaciousness of the room turned the sixteenth notes into chords. The music went from frantic to majestic. So that's what Widor had in mind.

Take a minute with me on YouTube. Type "Widor plays his toccata" in the search field. Voilà! There's the 88-year-old master playing his famous piece on the organ at St. Sulpice in Paris. It takes him seven full minutes to play the piece. Scrolling down the right-hand side of the screen, there was a list of other recordings of the same piece. I saw one by Diane Bish with 5:47 as the timing. I gave it a try and found that Ms. Bish was speaking about the performance and the organ for

nearly a full minute, and she played the piece in less than 5/7 of Widor's time. There sure were a lot of performances to choose from. Most of them were around five-and-a-half minutes long, and only a few were over six minutes. No one but Widor himself made it last for seven. Have we learned anything today?

More than 800 years after Leoninus started writing down rhythms at the Cathedral of Notre Dame, on November 15, 2015, a special Mass was celebrated there in memory of the victims of the terrorist attacks in Paris two days earlier. Olivier Latry was on the bench, and as the priest consecrated the bread and wine, Latry set sail with *La Marseillaise* like only a genius cathedral organist can. The vast church was full, and emotions must have been running high. Latry established a powerful rhythm and gave the music a harmonic structure worthy of the towering room. His improvisation was about time and space in the extreme. It's just over four minutes long, but it seems eternal, perfectly paced, and exquisitely scaled for the occasion. If I had been in that church, I would have needed to be carried out. Sitting at my desk in Maine, I'm weeping as I write. Watch it with me: <https://www.youtube.com/watch?v=CbwJACUxXdo>.

The other day I had a meal with David Briggs, the virtuoso organist who is dining out these days on his capacious transcriptions of symphonies by Mahler and Elgar. How appropriate that he has been appointed artist in residence at the Cathedral of St. John the Divine in New York City. Church buildings don't get bigger, and pipe organs don't get grander. That iconic church is a perfect stage for solo music-making on such a grand scale.

Like Notre Dame, but for only about an eighth as long in time, St. John the Divine has been the site of immense pageantry and ceremony. Desmond Tutu and the Dalai Lama have preached there. Leonard Bernstein conducted the New York Philharmonic there. Philippe Petit walked across the nave on a tightrope there. John Lindsay, Alvin Ailey, and Duke Ellington were buried from there. Elephants have paraded down the center aisle for the blessing of the animals. To walk and breathe in any building of that scale is to experience the ages.

It is no wonder that David could be master of such a space. He was bred for it. As a boy chorister at Birmingham Cathedral, he watched the organist out of the corner of his eye, waiting for him to draw the Pedal Trombone. He was organ

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scholar at King's College, Cambridge, where the renowned choir sings in one of the world's largest college chapels, with one of the trickiest organ console placements in Christendom. From that hidden console, twenty-something David had the bench for some of the most visible services in history, as the *Festival of Lessons and Carols* is broadcast to hundreds of millions of listeners around the world. He has held positions at the cathedrals in Hereford, Truro, and Gloucester. He was born and bred to make music in huge spaces, a far cry from the frame buildings of my musical childhood.

David's performances and improvisations are informed by his innate understanding of space. While many musicians are baffled by long reverberation, he harvests it, molds it, and makes it serve the music. No building is too large for his concepts of interpretation. A great building joins the organ as vehicle for the flow of the music.

### Bigger than the great outdoors

Bagpipes, yodeling, and hog-calling are all forms of outdoor communication with a couple things in common. Bagpipes were commonly used on battlefields for military communication. Yodeling traces back to the sixteenth century, when it was a means of communication between Alpine villages and by animal herders for calling their flocks. Hog-calling is for, well, calling hogs. The other thing they have in common is that they are all air-driven. Wind-blown acoustic tone is as powerful as musical tone gets. No one ever put a Plexiglas screen in front of a violin section.

Around 1900, Robert Hope-Jones, the father of the Wurlitzer organ, invented the Diaphone, a powerful organ voice with unusually powerful fundamental tone. The sound of the Diaphone carried so efficiently that the United States Coast Guard adopted the technology for foghorns, used to warn ships of coastal dangers. The pipe organ combines bagpipes, yodeling, hog-calling, and foghorns as the one instrument capable of filling a vast space with sound at the hands of a single musician.

Igor Stravinsky famously said of the organ, "The monster never breathes." He was right. It doesn't have to. It's the responsibility of the organist to breathe. Playing that wonderful organ at Notre Dame, Latry has infinite air to use. That does not give him the mandate to play continuously, and he doesn't. The recording I described shows him at the console in an inset screen. The space he leaves between chords is visually obvious—his hands are off the keys as much as they're on. He uses every cubic foot of the huge space for his breathing. As Claude Debussy said, "Music is the silence between the notes." A Zen proverb enhances that: "Music is the silence between the notes, and the spaces between the bars cage the tiger."

Nowhere in music is the space between the notes more important than for the organist leading a hymn. You have an unfair advantage. According to Stravinsky, you can hold a huge chord until Monday afternoon without a break. According to Wikipedia (I know, I know), the lung capacity of an adult human male averages about six liters. There's a six-pack of liter bottles of seltzer in our pantry waiting to be introduced to whiskey, and it surprises me to think that my lungs would hold that much. It doesn't feel that way when I'm walking uphill. But it's a hiccup compared to the lungs of a pipe organ. With the privilege of leading a hymn comes the responsibility to allow singers to breathe.

As you read, I imagine that you're nodding sagely, thinking, "Oh yes, I always allow time to breathe." Because of the

amount of travel my work requires, I no longer lead hymns. I'm a follower. Frequently, as I gasp for breath, I wonder if my admittedly energetic hymn playing allowed those congregations time to breathe. I hope so.

I often write about my love for sailing. Friends seem surprised when I draw a parallel between a sailboat and a pipe organ, but for me, it's simple. Both machines involve controlling the wind. You can describe the art of organ building as making air go where you want it, and keeping it from going where you don't want it. When I'm at the helm, I harvest air, the same way David Briggs harvests space. I set the sail so it reaps maximum energy from the air. And to inform my organ playing, when I'm sailing, I use only a fraction of the air available. The huge volume of air above the surface of the ocean moves as a mass. Sometimes it's moving slowly, and sometimes it's flowing at great speed. I raise 400 square feet of canvas to capture thousands of cubic miles of moving air.<sup>3</sup>

Two weeks ago, we experienced a violent storm on mid-coast Maine. It blew over 60 miles per hour for 18 hours, and

it rained hard. We were fortunate to avoid damage to our house, but friends and neighbors were not so lucky. Thousands of trees fell, there was no power, phone, or internet service for nine days, and it took emergency workers four days to open the road to town. I love wind. It's my favorite part of weather. I love sitting on the deck with wind coming up the river. I love it when I'm sailing. But there's such a thing as too much. That storm was too much. People in Houston and Puerto Rico know what too much wind can be.

When you're playing a processional hymn, you're Aeolus, god and ruler of the winds. You're Zephyrus, god of the west wind. You have the wind at your fingertips. What a privilege, and what a responsibility. Use it wisely. Use it to create time and space. Use it to move a sailboat, not to knock down trees. Think of the spaces between the notes. Think of the clouds flowing across the sky. You're the weather maker. You're lucky.

*Note: 'It's about time, it's about space . . . ' are the opening words of the theme song of a 1966 television sitcom by the creators of 'Gilligan's Island.' 'Gilligan'*



*lasted three seasons while 'It's About Time' lasted only one, a clear indication of the degree of artistic content. It has been an annoying earworm today as I try to conjure images far more grand.* ■

### Notes

1. There's a slide show of photos of this church on the homepage of <https://www.stjameslakewood.com/>.
2. W. W. Norton & Company, 2015.
3. Ours is a 22-foot catboat with a single gaff-rigged sail.

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## Seeing the Music

This month I write about seeing the music: vision, glasses, light, editions, page turns—things that have to do with the practical act of conveying the notes of a piece to the player through the player's eyes. As the years have gone by, I have become more and more aware of the importance of all of this, and of the role in the learning process, and therefore also in the teaching process. Part of the reason for this growing awareness has been the evolution—that is, the worsening—of my own eyesight as time passes. This has been, as far as I know, very much within normal bounds, as part of the process of growing up and growing older. But I have seen my own relationship to the physical act of reading notes change, gradually for the most part, but quite a lot over the years. This has made me aware that I should have been much more observant much earlier on in my career of the ways in which aspects of the physical reading of the notes have from time to time influenced the learning process for students. I have started paying more attention to these matters over the last several years.

It occurred to me as I typed the title of this column that the phrase “seeing the music” could also mean something more abstract: that is, perceiving and understanding, as deeply as possible, the content and, in some sense, the meaning of the music. And that in turn reminds me that I hope and intend at some point to write about the whole realm of analysis as it relates to performance and to teaching. In so doing, or perhaps after so doing, I may have to venture out onto the somewhat thin ice of relating interpretive choices to analytical conclusions. That discussion could include the whole set of questions as to whether it is acceptable to make interpretive choices without analysis, or even against the current of analysis. And from there it could go on to the general problem of interpretation, objectivity, and subjectivity.

Why am I even mentioning all of this now when it is decidedly not what I am going to write about here? Because getting right the things discussed here can make it easier to grapple with more abstract, difficult, sometimes

controversial, and interesting questions such as these. It has this in common with good practicing and with everything else that allows notes to be learned well, and thereby opens up the doors to all the mysteries of performance. But the topics I am writing about this month also have these two features: they are so easy to get right that it is really a shame not to do so; and, nonetheless, most of us often ignore them or give them low priority. This is the source of utterly unnecessary and frustrating inefficiency in learning.

I recently included Buxtehude's *La Capricciosa* variations on a harpsichord recital program. I have played this work over the last 25 years or so and recorded it in the mid-1990s. It is a piece that I have at various times practiced a lot and that I know very well. Sometimes I use a computer-based music reader these days (more on that later), and I set up this music to be visible on that computer, one page of the score at a time. As I started going through the piece to revive it and, as necessary, rework it on the particular instrument and for the particular performance, I began to have a disconcerting feeling. It felt like music that I had never played before—maybe I should say that I had never even seen before.

There are a couple of short passages in this piece that are very hard, up to tempo, just as to getting the notes. Those passages I drilled years ago thoroughly, and they came back pretty well on an almost unconscious basis. However, most of the piece was frighteningly shaky. And I do mean frightening: I had visions of a humiliatingly bad performance. (To be honest, this was all taking place closer to the concert date than it should have been. But after all, it is a piece that I know really well.) I was hesitating a lot over fairly easy notes and was not able to make anything sound natural. Not surprisingly, the punch line is this: I reconfigured the score in such a way that instead of there being two or three variations per page, each variation was its own page. This made the music about twice as big and much easier to see. My first read-through of the piece with this newly set-up score was more or less note perfect and very comfortable. The performance held together very well.



The eyewear of a musician

In a column from a while ago (May 2010) I mentioned another event from some time in the 1990s. I heard a student at a masterclass ask the harpsichordist Colin Tilney what his preferred edition of *The Well-Tempered Clavier* was. I assumed that the questioner and the audience were expecting an answer that was about scholarship—accuracy of the printed text, suitably detailed critical notes, descriptions of sources, and so on. Tilney is, after all, a performer with a wealth of knowledge and a track record of scholarship of his own. However, he said that he had always liked the old Bach Gesellschaft edition because it is nice and big and therefore easy to read. He added something that I also liked a lot, namely, that ideally a player or student should consult all of the editions and sources and in effect create his or her own edition.

I have tried to buy a copy of the old BG *Well-Tempered Clavier*. It was published in 1866 and is long out of print, and I have yet to find one. It has been reprinted, but never, as far as I can tell, full size. When it is shrunk to be more or less a normal book, the text seems dark, cramped, and hard to read. The big old originals are indeed extremely easy to read, as much so as the Buxtehude on my computer.

In a similar vein, I like to play from the large format version of the Peters edition of the Bach organ works, also rather hard to find. The details have changed for me over the years and vary from person to person as well as over time. But the point is that if you can't see the music easily, you are wasting time and effort. Sometimes this is out of necessity, and like all things that are necessary but not ideal, we deal with it as best we can.

## Suggestions for seeing music clearly

Here are some things that I suggest to students to clear the decks of unnecessary and destructive impediments to seeing the music clearly and easily:

1) **Favor editions that are clear, large enough, easy to read.** This is the first step, and it is the point of the Tilney anecdote above. It is not always possible: sometimes the edition that is the most readable is honestly not all that readable, and there's nothing to do about that. But it is important to take this into account. It can seem mundane or not very interesting, but interesting or not, it is important. If there is a conflict between easy readability and other important characteristics of an edition, that can be a problem that does not have one good answer. If there is an edition that is clearer and more comfortable to read than others but has editorial changes (slurs, dynamics, etc.), I might, with regret, pass it up in favor of the next one down the readability list. If the additions were just fingerings and pedalings, as much as I do not like for these to be engraved in a score, I might accept that in order to achieve the easier reading. It can vary on a case-by-case basis, but the point is not to short-change the clarity of reading.

2) **Use enough light and the right kind of light.** This is something about which we sometimes have to compromise, but we should not simply fail to consider. I have failed to take enough account of this over the years, out of a combination of not wanting to be a nuisance—if a performing venue isn't well-lit and getting good light seems to give trouble—and a kind of vanity, not really about my vision, but about

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my adaptability and my status as someone who can get along and make do. Concerning the right kind of light: many people like little spotlights that are affixed to music desks. This can be fine, but sometimes these lights are bright enough to cause squinting or cast shadows. Make sure that the light is really doing what you want it to do. Also, ensure that there is no extraneous light source in your field of vision that is bright enough to be distracting or to make your pupils close. This is a more likely problem with harpsichord or piano than with organ.

3) **Glasses and eyesight: this is the big one.** Wearing glasses, getting one's eyes checked frequently, making choices about bi- or tri-focals or progressive lenses, contact lenses, and so on, is all complicated. It involves not just practical issues and their solutions, but matters of style and fashion, self-image, concern about age, the passage of time, and—back to the practical issue—expense. I like glasses. I find the technology cool. I always enjoy the moment of putting my glasses on and seeing whatever is in front of me become clear and crisp. I like having several pairs of glasses, and I am happy to juggle them as needed. This is all random and irrational and a matter of luck for me. Some people find glasses annoying or uncomfortable. I am lucky in that as my vision has changed over the years, it has done so quite slowly, and often in ways that enables me to re-assign rather than discard older glasses. For example, the glasses that I use nowadays to watch television are ones that used to be my real distance glasses, for use while driving or at a movie theater. They are not quite right for that now. It is often less costly when getting new glasses to get new frames rather than to place new lenses in existing frames. If you do it this way, you can keep the old glasses around and try them out from time to time for various purposes. Good music-reading glasses can emerge that way.

It is a very good idea to have dedicated, single-prescription, music reading glasses that are focused at about the distance of a music desk. This is usually about 22 inches. Traditionally reading glasses are designed to focus closer than that. Glasses that focus at that longer distance are often described as computer glasses. But anyone measuring your eyes for eyewear prescription can set the focus wherever you ask them to. It is a good idea to describe what you want quite specifically. Glasses that are not single-prescription can be a problem for playing music. They can require the player to hold their head (and therefore really the whole body) in an awkward position. They can make it easy to read part of the page but hard to read other parts. They can make it hard to see the keyboard(s) on any instrument or the stop knobs on an organ. It is best not to depend on looking at the keyboard. However, somewhat paradoxically, the ability to see the keyboard peripherally out of the corner of the eye can be orienting and can reduce the amount of out-and-out looking directly at the keyboard that is (or feels) necessary.

This can also be about lighting. I feel much more inner pressure to look at the pedals playing an organ where the illumination of the pedal area is poor rather than playing one where it is bright.

My impression is that the glasses-buying process is in flux. It may well be that there are internet-based options that are less expensive than what we are accustomed to. I don't know much about this

and cannot say anything specific about it. It is also the kind of process that is bound to change quickly. Some people have health insurance that will cover glasses. What I do know is that reading music without the right glasses—that is, without being able to see easily and perfectly—is extraordinarily inefficient. It is worth doing whatever is possible to avoid it. I have said to students that, in a pinch, the right glasses are more important than any given dozen lessons. And it is better to download old, free, public domain editions of repertoire and read them with the right glasses than it is to buy the newest editions, pretty much regardless of how much better those new editions are.

In the 1990s, I had a student for several years who had been a church organist for decades and who had studied with several teachers. This was out of insatiable curiosity and devotion to the organ. Two or three years into her lessons with me, she started to notice, as did I, that her playing was deteriorating. Hesitation, inaccuracy, poor rhythm: these were all creeping in where they had never been. On a bigger scale, it was like what I described above with me and the Buxtehude piece. She began to speak of giving up playing, at least playing in church. She was ready to believe that she was in decline due to age, though she was only in her early seventies at the time. She was fairly serene and philosophical about it. Then she got new glasses, and the problems went away instantly. (I honestly don't remember whether I had known enough to suggest an eye exam for her, whether she thought of it specifically as a possible source of her problems playing, or whether it was random and well timed. I do know that watching what happened with her alerted me to the importance of vision in the playing and learning process. I don't think that I began to act on that awareness with other students as promptly as I should have.) She kept playing after that for at least another dozen years, well into her eighties.

4) **Copying, enlarging, and computer music readers.** In theory, a copier can be used to make music bigger than it is in its bound form. If the music is hard to read because it is too small, then this is worth doing, even at the cost of some time and even at the cost of more frequent page turns. Likewise a computer music reader allows flexibility about size and clarity. A tremendous advantage to the computer-based approach is that it makes page turns easier: more so with harpsichord, since the turning can be accomplished with pedals. For me as a harpsichord recitalist, this has actually been an extraordinary boon. It is not just a practical matter either. It often makes possible more artistically successful pacing of movements and pieces than can be achieved when paper page turns are necessary. On organ this is more complicated, of course, because of the pedal keyboard and pedal parts. (With the piano it is in-between, since the feet are sometimes otherwise occupied, but there is probably at least room to put the page-turning pedals.) However, the hand-driven computer page turning cannot be less convenient than paper page turning, I would think. On a device such as this, you can reconfigure pages, as I did with the Buxtehude, to fit as much or as little onto the page as you wish, and to locate page turns at more convenient spots. This process is all still rather new, and it will evolve. Perhaps in a few years it will be understood that everyone reads music this way. Or perhaps it will have turned out to be a fad, or have been

superseded by something else. I would not say that everyone must rush out and get a system of this sort. It is not even nearly as important as clear, readable music, good lighting, and good glasses. But it has its uses.

Getting back to paper copying for a moment, if you are copying or printing out music onto paper that will be placed on the music desk as individual pages, use card stock. Ordinary typing paper will slip down or off the desk, will curl, blow away at the slightest provocation, get crumpled in transit, and so on. Card stock, paper with a rate of 60 pounds or greater, will behave beautifully on the music desk, in your brief case, everywhere. It is astonishing what a difference this can make. I have seen people play with the music obviously about to curl under itself and disappear down onto the pedalboard. They are clearly and appropriately anxious about this. That anxiety makes proper focus on playing impossible. Sometimes players tape or glue pieces of music to cardboard. Printing on heavy enough paper makes this unnecessary and saves time.

I should note that with all copying and also with printing out music that you have found online there can be copyright issues. There is some sort of understanding that copying to facilitate page turns is usually permissible. However, I certainly don't know the details of that in every jurisdiction and cannot make any specific comments or recommendations about it except that one must inform oneself as necessary.

5) **About page turns:** very often page turn moments, and even the move from the bottom of one page to the top of the next when the two are in view simultaneously, turn out to be weak spots in a



student's playing of a piece. This can be dealt with head on by specific practice. If the page turn goes from one measure to another, then copy these measures, place them next to the page with preceding and following measures, and practice thoroughly without a break. With two pages that are both in view, just be aware. Choreograph the motion of the eyes from the bottom of the left hand page to the top of the right.

All of the above is basically common sense, and any or all of us can figure it out or adapt it as necessary. I have written about this because my own experience shows that students often do not address these things until prompted to do so, and that teachers often do not give them as much weight as they deserve. And because they come from common sense, they are mostly quite easy and direct to address and can yield great benefits. ■

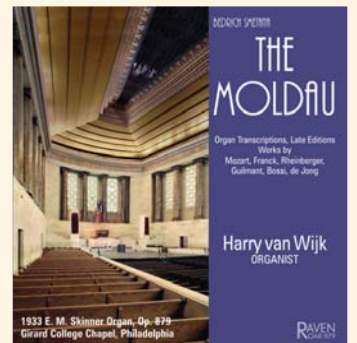
Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is [www.gavin-black-baroque.com](http://www.gavin-black-baroque.com). He can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

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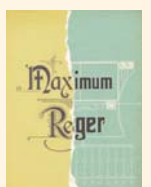
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# A report from Maine: The 2017 Historic Organ Institute

October 24–28, 2017

By Stephen L. Pinel

The St. John's Organ Society of Bangor, Maine, reached a noteworthy milestone this fall with its "silver" anniversary! The organization was established a quarter of a century ago to maintain, promote, and foster public interest in E. & G. G. Hook Opus 288 (1860), an illustrious, three-manual pipe organ in the back gallery of St. John's Catholic Church. The society has sponsored a considerable number of cultural events surrounding this instrument, including concerts, symposia, and teaching institutes. The organ is a large, fully American Romantic organ, equal in grandeur to anything comparable in Europe, and is situated in a reverberant 1855 Gothic-revival building. The instrument has had work, especially in 1980 when it was restored by George Bozeman & Co., and more recently by Robert C. Newton and the Andover Organ Company. The society is directed by **Kevin Birch**, the organist and music director at St. John's; **Catherine Bruno**, an advocate known for her infectious enthusiasm and organizational skills; and a loyal coterie of volunteers. The fact that this society has flourished through several pastoral changes at the church is in itself a noted accomplishment.

## The Maine Historic Organ Institute

To celebrate this anniversary, the society sponsored the Maine Historic Organ Institute this fall between October 24 and 28. The institute featured concerts, lectures, masterclasses, and organ tours using St. John's Hook and a number of historic instruments nearby. Most of those were built by the Hooks (or their successors), but we also saw an important 1849 instrument by George Stevens in First Parish Church, Belfast. What made the institute memorable was the diverse cross-section of the participants—organbuilders, performers, scholars, students, and five well-respected American teachers. The gathering provided an excellent opportunity to exchange ideas, hear and visit organs, interact, study, and consider the organ from a variety of contrasting but complimentary perspectives. A surprising guest among the registrants was the great American soprano, Phyllis Bryn-Julson, universally recognized for her iconic interpretation of atonal and twelve-tone music. Bryn-Julson happens to like organ music!

Central to the institute were a series of four evening performances by the teaching faculty: Kevin Birch, **Margaret Harper**, **Christian Lane**, **Jonathan Moyer**, and **Dana Robinson**. The repertoire varied, but one evening each was devoted to American, French, and German compositions, and the final evening was given dedicated to "Masterworks for the Organ." The quality of the playing was impeccable, but a few of the highlights included Birch's exquisite reading of "Andante sostenuto" from *Symphonie Gothique*, op. 70, of Charles-Marie Widor, and Harper's elegant performance of "Vater unser im Himmelreich" (BWV 682) from the *Clavierübung* of Johann Sebastian Bach, surely one of the hardest pieces in the repertoire. To my ears, the performance honors went to the remarkable Dana Robinson from the University of Illinois at Champaign. His performance of Felix Mendelssohn's *Sonata No. 1 in F*, op. 65, no. 1, and the *Choral in E Major* by César Franck were among the finest interpretations of those works I recall hearing. A few at the institute referred to Robinson as an "organists' organist," and his faultless accuracy, rhythmic drive, and musical sensitivity were astounding. Regardless of the literature, Opus 288 was convincing. Put simply, it is a really good organ; it was a privilege to hear it played so well day after day.

## Students, teachers, scholars, and organbuilders

A feature of the institute was a series of masterclasses. While many of the participants opted to visit the region's historic organs instead, the students worked with the faculty daily on old and new literature. Andrew Scanlon, organ professor from East Carolina University, Greenville, North Carolina (and a distinguished player in his own right), brought a number of his students. They were excited to study with the faculty, and a Friday-morning program featuring them was enthusiastically applauded.

Significant elements of new scholarship were offered. **Barbara Owen's** book, *Hook Organs in the State of Maine*, recently published by the Organ Historical Society Press (ISBN 978-0-913499-80-1), reinforced the topic of her lecture. **David E. Wallace**, noted organbuilder from Gorham, Maine, gave a detailed account of current organ work in the state. He also produced a detailed handout on the known work of George Stevens in Maine. **George Bozeman** presented an admirable presentation-recital on the English voluntary. The Stevens organ at First Parish



1860 E. & G. G. Hook Opus 288, St. John's Catholic Church, Bangor, Maine (photo credit: Len Levasseur)



1847 E. & G. G. Hook, Universalist (now the Community) Church of Stockton Springs, Maine (photo credit: Len Levasseur)



1909 Hook & Hastings Opus 2223, Hampden Highlands United Methodist Church, Hampden, Maine (photo credit: Len Levasseur)

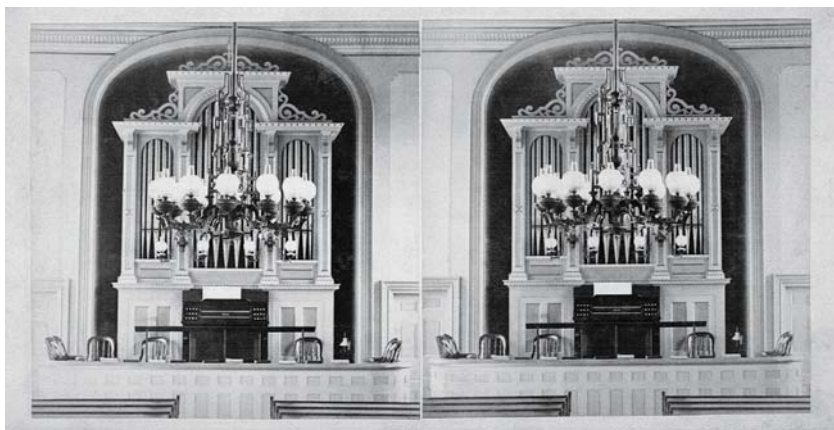
Church in Belfast—an organ Bozeman beautifully restored in 1975—served the purposes of this genre with distinction and was well-received. **James Woodman**, a composer of some note, spoke on the attributes of small organs. Vermont's remarkable organbuilder, **A. David Moore**, shared some of the challenges he faced recently restoring a Hook organ, Opus 304 (1861), for Bangor's Hammond Street Congregational Church. His discussion was illustrated, and Moore showed us different types of organ pipes, explaining how their physical characteristics influenced the sound they produced.

Other well-known organbuilders were present and added immeasurably to the discussions; among them were **William F. Czelusniak**, **Scot L. Huntington**, and the great-granddaddy, the honorable **Robert C. Newton**. While three organbuilders brought chamber instruments to the institute, it was the superb wood-working skills of **Nicholas Wallace** (a member of THE DIAPASON's 20 Under 30 Class of 2015) that most impressed attendees. Expect to hear much more from this young organbuilder in the future.

The Organ Historical Society was much in evidence: no less than three former presidents, several former members







A stereograph of 1863 E. & G. G. Hook Opus 283 in the back of First Congregational Church, Bucksport, Maine, photographed about 1870 by A. G. Webster, stereographer

of its national council and staff, and a considerable number of current members were present. A few “extras” at the event, such as an old-fashioned, New England chicken-pie supper, and a visit to the award-winning Young’s Lobster Pound in Belfast, were enjoyed. And **Lorna** and **Carlton Russell**’s fine and carefully planned demonstration on the elegant 1847 Hook organ in Stockton Springs was greatly appreciated.

We left the institute on Saturday wanting more. Bangor is certainly not on the ordinary traveling routes of most people, and getting there was a challenge for anyone outside northern New England. Some seventy participants came from as far away as Colorado, Georgia, and Texas. St. John’s Organ Society brought a varied group of people together for an extraordinary event that was as enjoyable as it was informative. Putting an event like this together is a lot of work. Sincere thanks and a warm salute were extended to Kevin Birch, Cathy Bruno, and the members of St. John’s Organ Society for a satisfying experience. ■

#### E. & G. G. Hook Opus 288 (1860) St. John’s Catholic Church, Bangor, Maine

##### Great (Manual II)

- 16’ Bourdon (wood, 56 pipes)
- 8’ Op. Diapason (metal, 56 pipes)
- 8’ Melodia (TC, wood, 44 pipes)
- 8’ Std Diapason Bass (wood, 12 pipes)
- 4’ Principal (metal, 56 pipes)
- 4’ Flute (wood, 56 pipes)
- 2 2/3’ Twelfth (metal, 56 pipes)
- 2’ Fifteenth (metal, 56 pipes)\*
- 3 ranks Sesquialtra (metal, 168 pipes)
- 8’ Trumpet (metal, 56 pipes)
- 4’ Clarion (metal, 56 pipes)

##### Swell (Manual III, enclosed, balanced Swell pedal, originally hitch-down)

- 16’ Bourdon (TC, wood, 56 pipes)
- 8’ Op. Diapason (TC, metal, 44 pipes)\*
- 8’ Viol di Camba (metal, 56 pipes)\*
- 8’ Stopd Diapason (wood and metal, 56 pipes)
- 4’ Principal (metal, 56 pipes)\*
- 4’ Flute Harmonique (metal, 56 pipes)\*
- 2’ Fifteenth (metal, 56 pipes)\*
- 3 ranks Dulciana Cornet (metal, 161 pipes)
- 8’ Trumpet (metal, 56 pipes)
- 8’ Oboe (TC, metal, 44 pipes)\*
- Tremulant

##### Choir

- 16’ Eolina (TC, metal, 44 pipes)
- 8’ Open Diapason (metal, 56 pipes)
- 8’ Dulciana (TC, metal, 44 pipes)\*
- 8’ Viola d’Amour (metal, 56 pipes)\*
- 8’ Stopd Diapason (wood, 56 pipes)
- 4’ Celestina (metal, 56 pipes)\*
- 4’ Flute a’ Chiminee (metal, 56 pipes)
- 2’ Picolo (metal, 56 pipes)
- 8’ Cremona (TC, metal, 44 pipes)
- 8’ Corno di Bassetto (CC-C, 12 pipes)

##### Pedal

- 16’ Dble. Op. Diapn (wood, 27 pipes)
- 16’ Dble. Dulciana (wood, 27 pipes)
- 16’ Grand Posaune (wood, 27 pipes, new, 1981)\*
- Pedal Check\*

**CHURCH ORGANS.**—The Unitarian Society of this town have placed in their Church a new organ, from the manufactory of Mr. Geo. Stevens, of Cambridge, Mass. ‘Mr. S. manufactured the organ for the Universalist house, which was regarded the best in the State. Both were constructed for the two societies with conformity to the sizes of the two churches, and are much alike in point of excellence and tone.

#### Announcement of the installation of the Stevens organ in the Belfast Republican Journal, August 3, 1849.

##### Couplers and Mechanicals:

Sw. to Gr.  
Sw. to Ch.  
Ch. to Gr. Sub Sva.  
Gr. to Ped.  
Ch. to Ped.  
Sw. to Ped.  
Bellows Signal\*

##### Combination Pedals:

Four unlabelled single-acting pedals:  
Great *p*  
Great *f*  
Swell *p*  
Swell *f*  
Great to Pedal Reversible

Manual compass: 56 notes (CC–g3);  
pedal compass: 27 notes (CCC–D, originally 25 notes)

\*Original label missing

The organ was first played by Boston organist John Henry Willcox on Christmas Eve, 1860. It was restored by the Bozeman-Gibson Organ Co. in 1981, and more recently has been under the care of Robert C. Newton and the Andover Organ Co. of Methuen, Massachusetts. Opus 288 received Historic Organ Citation no. 319 from the Organ Historical Society in 2005, and remains the largest nineteenth-century historical organ in the state.

#### E. & G. G. Hook (1847) Community Church, Stockton Springs, Maine

##### Manual (GGG, AAA–f3, 58 notes)

- 8’ Op. Diapason (TC, metal, 47 pipes)
- 8’ Dulciana (TG, metal, 35 pipes)
- 8’ Clarabella (TG, wood, 35 pipes)
- 8’ St. Diapason Treble (TC, wood and metal, 35 pipes)
- 8’ St. Diapason Bass (wood, 23 pipes)
- 4’ Principal (metal, 58 pipes)
- 4’ Flute (wood and metal, 58 pipes)
- 2 2/3’ Twelfth (metal, 58 pipes)
- 2’ Fifteenth (metal, 58 pipes)
- 8’ Hautboy (TG, metal, 35 pipes)

##### Pedal: GGG, AAA–E, 17 notes [no pipes]

Pedal Couple

##### Pedal Movements:

2 unlabelled single-acting pedals: all stops above 8’ on and off  
Bellows Signal

The organ was built in 1847 for the Universalist Church, Bangor, Maine. It was replaced in Bangor by E. & G. G. Hook Opus 318 (1862), a large two-manual organ. In 1864 the 1847 organ was



1849 George Stevens organ, First Church, Unitarian, Belfast, Maine (photo credit: Len Levasseur)



1863 E. & G. G. Hook Opus 328, First (Elm Street) Congregational Church, Bucksport, Maine (photo credit: Len Levasseur)

sold for \$500 to the Universalist Church, Stockton Springs, Maine, when it was moved and installed in the gallery at an additional cost of \$125. During the twentieth century, the congregation became known as the Community Church.

All the metal pipework is common metal. The St. Diapason Treble 8’ and the Flute 4’ are chimney flutes with stopped wood basses. The Clarabella 8’ is actually a Melodia with low cut-ups. The bottom eleven notes of the Open Diapason 8’ are grooved from the St. Diapason Bass 8’. The organ was restored by the Andover Organ Co. of Methuen, Massachusetts, and is unaltered.

*Stephen L. Pinel holds two degrees from Westminster Choir College in Princeton, New Jersey, and did further graduate work in historical musicology at New York University. A church musician for 45 years, he retired from full-time work during the fall of 2017. He held a Langley Fellowship at New York University, is a member of Pi Kappa Lambda Music Honor Society, an honorary member of the Organ Historical Society, and a past chair of the St. Wilfrid Club of New York City. He is also the author of several books and regularly contributes articles pertaining to American organ history both here and abroad.*

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# Louis Debierre Choir Organ, 1884

## Choir Organ #53

By Roy Redman

In 1967 I heard that there was an interesting old organ in St. Peter Catholic Church in Bordelonville, Louisiana. I went to see the organ and found a small completely encased instrument in a filagree case with a handsome inlaid nameboard indicating that it was built by Louis Debierre, Nantes. The organ was not playable due to a bad bellows, but a peek inside revealed some very interesting wood pipes with valves and other interesting constructions.

Rachelen Lien and other members of the New Orleans chapter of the Organ Historical Society also visited the organ, and it was placed on the Extant Organs List of the OHS. We were all interested in the fate of the organ, and kept in touch over the years with Monsignor Timmermans, the pastor of the church. Eventually, we learned that Fr. Timmermans had retired and had stored the organ at his residence in Mansura, Louisiana.

Over the years I visited the organ again several times and purchased it in 2012. Sadly the years of storage had taken its toll in damage to the instrument, but I thought it still very restorable. It was obviously to Fr. Timmermans's credit that the organ survived at all. Here is Fr. Timmermans's interesting letter about the history of the instrument:

Dear Mrs. Lien:

Sorry for the delay of my answer to your request for info on the Debierre organ. I've been trying to get some details on its history but with little success so far. The old organ was in the choir loft of St. Peter Catholic Church in Bordelonville, Louisiana. The pastor was Monsignor Isidore Dekeulaer, who was from Belgium. When I was visting with him (around 1960) he showed it to me and I was very impressed. . . . He retired in 1969 and went back to his native country to take care of his older and blind brother (also a priest). He died unexpectedly in 1971.

To my great surprise, he left this organ to me in his last will. One of his successors [Fr. James Roy] called me around 1978 to get some people to move the organ out of the choir loft, because they were restoring the church and it was just in the way. If I

would not pick it up in three days, he would throw it down from the loft (!).

Of course, I wanted to store it in my workshop for preservation and got some strong men to move it to my workshop.

I'm still trying to get more info from some old parishoners. I found in the history of that church that there were six previous pastors from France between 1900 and 1923. I have a strong feeling that one of them, Fr. Henry Jacquemin, who was an excellent musician and organist, could have been the one who brought this instrument from France to Bordelonville.

I'm very happy that I've been helpful in keeping this historic organ from destruction and that it is in the good hands of Roy Redman. I'm still trying to get more information . . . and will keep you updated.

God bless you and your wonderful work.

Monsignor John Timmermans

Mansura, LA

Pastor Emeritus, Sacred Heart,  
Moreauville, LA

After moving the organ to my workshop in Fort Worth, Texas, I set about finding information about the builder, his work, and this organ in particular. I learned that Louis Debierre (1842–1920) worked near Nantes, France, and had a factory with 50 workers. He is known to have built over 500 organs and to have developed very efficient ways of working to produce organs of very high quality. He was quite an innovator and held many patents in organ construction, including the so-called polyphonic pipe, allowing one pipe to play several pitches.

Although he built many large organs, his principal output was small organs to be used in a chapel or as a secondary choir organ in a large church. To many, he is largely and unfortunately unknown because of being obscured by his colleagues, including Artistide Cavaillé-Coll. Little is written about him, except a small book by Pierre Legal, entirely in French.

The research and restoration of the small instruments by Debierre has, however, been taken up by Mark Richli, an organist in Zurich. I found his extensive article on the internet, and he found my early postings asking for information on the builder and the organs. He has now supplied us with an amazing amount of information. His first email to me of March 24, 2014, informed me that we had organ number 53, a number that was stamped near the knee swell, and we had not found. He further sent me a photocopy of the factory record book that shows the organ was sent to Avoyelles (parish name), Louisiana, on October 1, 1886. The bench and pumping handle were missing from the organ, and Mark has supplied us with photographs and detailed measured drawings so that these could be reproduced.



Nameplate and tranposing indicator



Pipework viewed from above



Foot-operated feeders

This even included the turned trestle piece that connects the legs of the bench together with measured detail on the legs themselves. See the several photographs.

Now let us turn to the organ itself, its specifications, and its "secrets."

### Stolist

Bass C1–b24	Treble c25–g56
Quintaton 16' (1–12 5/8')	Quintaton 16'
	Diapason 8'
	Violoncelle 8'
Bourdon 8'	Bourdon 8'
Flute 4'	Flute 4'

Transposing keyboard—11 semitones  
Knee-operated Swell  
Bellows with foot-operated feeders  
Decorative fretwork case  
Antique ivory keys  
Decorative bench  
Added electric blower  
Mechanical key and stop action



Qualifying tube that fits under valve



Each pipe had three feet and two valves

60" X 65" X 65" tall  
On casters for easy moving

### Details

First of all, the organ is an absolute marvel of engineering for compactness without overcrowding the pipes. With each rank, C1 to b24 are arranged as a W shape, and c25 to g56 arranged as an A shape. This obviously allows the pipes to nestle together in the most compact way without overcrowding.

This is all made possible by one large rollerboard that sits immediately behind the knee panel. It also has double roller arms to allow the pushing motion of the keys to become a pulling motion for the trackers going down to the windchest. Inside the chest the pallets are opened in the center by a short backfall. This obviously allows maximum wind to be supplied by the small and very narrow pallets. The stop action



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Orgue Portative No. 53, 1884, by Louis Debierre



Quintaton and Bourdon



Polyphonic pipe

goes down through the very middle of the windchest to rollers below the chest, which move the sliders directly.

The 16' Quintaton begins as a very effective 5 1/2' with wood pipes speaking three pitches by means of valves. We wondered how this could be, since normally opening a hole in a pipe simply produces a bad sound. Each valve is removable for service and adjustment, and we found a mitred tube inside each one! So, it effectively becomes a chimney flute when the valve is opened, and the slight change of timbre is not

noticed at these pitches. The Quintaton becomes metal by means of very nice tin pipes at c25. See the picture comparing the Quintaton to the Bourdon pipe of the same pitch. Notice the difference in diameter and the height of the mouth cut-up.

The Bourdon 8' also begins with pipes speaking three pitches. It changes to capped tin at c25, and then to tin harmonic flutes at c36. It really opens up toward the top of the compass to the extent that one can easily accompany a solo on the one stop.

The 8' Diapason is of large-scale tin pipes and is rather powerful. All the metal pipes are scroll tuned and are held in place by sky racks and turning latches.

The 8' Violoncelle is of smaller-scale tin pipes, and as edgy as expected, but not so much as modern strings tend to be.

The 4' Flute has open wood bass pipes and changes to tin at c25. These pipes have a rather bright tonality such as we would expect from a 4' Principal.

Overall there is much to learn and appreciate from this organ. It certainly is unlike organs built on this continent, but extremely suited to its intended use. We owe a great gratitude to those who have assisted in its restoration and preservation.

*Roy Redman grew up in north Texas and graduated from Saint Jo High School. He holds a Bachelor of Arts in Music degree from the University of North Texas, and a Master of Sacred Music degree from Southern Methodist University. After experience with several Texas*

### French choir organ by Louis Debierre 1884, Scale chart

16' Quintaton				
Note	Diameter* (mm)	Mouth Width (mm)	Cut-up (mm)	Additional comments
CC(10 2/3)	80x60	60	22	*Wooden pipes from CC(10 2/3)
C	73x55	55	17	
E*	64x45	45	16	*16' pitch at E
C'	42x34	34	13	
D'*	56	40.5	11.3	*Metal pipes from D' and higher
C''	36	25	6	
C'''	23	15	5.1	
G	17	12.5	4	(highest note)

\*All wooden pipe measurements are inside diameters, All metal pipe measurements are outside diameters

8' Bourdon				
Note	Diameter* (mm)	Mouth Width (mm)	Cut-up (mm)	Additional comments
CC	105x78	78	30	*Wooden pipes from CC
C	77x56	56	19	
C'	45x33	32	8	
D'*	55	41.5	13.5	*Metal pipes from D' and higher
C''*	45	31.5	11.5	*Harm. Fl. From C'' and higher
C'''	29	19	7	
G	23	16	5	(highest note)

\*All wooden pipe measurements are inside diameters, All metal pipe measurements are outside diameters

8' Violoncello				
Note	Diameter (mm)	Mouth Width (mm)	Cut-up (mm)	Additional comments
C'	46.5	34	8.5	(Begins at middle C)
C''	32	22	6	
C'''	20	14	4	
G	14.5	9.1	3	(highest note)

8' Diapason				
Note	Diameter (mm)	Mouth Width (mm)	Cut-up (mm)	Additional comments
C'	56	39	11	(Begins at middle C)
C''	33.5	23	6	
C'''	21	13.5	4.5	
G	17	11	3.5	(Highest note)

4' Flute				
Note	Diameter* (mm)	Mouth Width (mm)	Cut-up (mm)	Additional comments
CC	75x55	55	18	(Wooden pipes)
C	55x40	40	12	
E*	57	41.5	9.1	*Metal pipes from E and higher
C'	40	27.5	7	
C''	24	16	5	
C'''	14.5	10	2.5	
G	11	7	2	(Highest note)

\*All wooden pipe measurements are inside diameters, All metal pipe measurements are outside diameters

### Scale chart

organbuilders, he began Redman Pipe Organs in 1970. The first new tracker action organ was built for St. Vincent's, Euless, Texas, in 1971. The tracker action organ currently under construction will be Opus 100 for Calvary Lutheran in Richland Hills, Texas. Roy Redman is a member of the American Guild of Organists and was an early member and past president of the Organ Historical Society. He is a founding member and past president of the American Institute of Organbuilders, and holds the Fellow certificate from that organization.

### Scattered leaves ... from our Scrapbook

From a review of Grammy Nominated CD  
Stephen Tharp – The St James Recital  
St James's Church, New York City, Acis APL 31995

It's always a treat to receive a new CD from Stephen Tharp, one of the great virtuosi of the organ world. The two instruments follow the typical Schoenstein blueprint: multiple enclosures, copious varieties of 8ft colour and orchestrally imitative tone, and splendid voicing. Tharp is in fine form, opening with a scintillating Duruflé Toccata and finishing with his own transcription of Ravel's *La valse*; it is this latter transcription and that of the *Walküre* excerpts which really get to the heart of the instrument and Tharp's brilliance.

Chris Bragg  
Choir and Organ

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A. E. Schlueter Pipe Organ Company, Lithonia, Georgia  
The First Baptist Church of Christ, Macon, Georgia

“Nurture. Love. Serve. ALL.” is the succinct version of the vision statement of the First Baptist Church of Christ, Macon, Georgia. For a congregation whose ministry spans nearly two centuries, including all of God’s children in ministry and leadership is a natural outgrowth of its character and a testament to its commitment to following the leading of God’s Spirit. The First Baptist Church of Christ has a history of committing itself to including all, in worship, discipleship, and service, from including women on the pastoral staff in the 1950s to ordaining women as deacons and Gospel ministers in the 1980s. This commitment is a reflection of the members of the congregation but also of the church’s connection to Mercer University, a leading and growing research and service-oriented institution of higher education.

One of the deep connections between Mercer University and First Baptist is the relationship of Mercer’s leadership to the congregation. From Mercer’s founding in 1833, First Baptist has been an ardent supporter of the school and, since the university moved to Macon in 1871, every president of Mercer except one has been an active member of First Baptist. The longest-tenured president of Mercer, R. Kirby Godsey, is no exception. Dr. Godsey and his family joined First Baptist in the late 1970s when he came to Mercer, and they have been a constant presence in the pew, on committees, leading in worship, and actively supporting the church since. Dr. Godsey’s wife Joan is an accomplished and recognized musician who has served as organist, choirmaster, Sunday School teacher, and deacon. Her deep devotion to the music ministry of First Baptist, combined with her encouragement of music and music education throughout the Macon community, is one of many reasons that her family’s generous gift of the A. E. Schlueter organ is dedicated in her honor. With the proximity of the church to Mercer University and the historic ties that it has had with the school, it is anticipated that the organ will be used regularly by the university and its students.

This project came about when I was approached by the Godsey family to discuss the existing organ and how we could improve the music for worship at the First Baptist Church of Christ. This instrument had been built in the 1980s and followed the general stoplist design and tonal style of the majority of the instruments that were built by American builders at that time. It retained the 1949 console and several sets of pipes from the older instrument. It had 35 ranks of pipework,



The First Baptist Church of Macon, Georgia, Schlueter organ

and, while it was a good, basic service instrument, it did not have the depth of resources to fully support the music program as it has evolved at the church.

Our discussions led to the design of a new instrument that would follow the precepts of American eclectic tonal design. We wanted to support some of the great organ works by luminaries such as Widor, Vierne, Bach, Buxtehude, and Scheidt, while also celebrating the offering of a Lemare orchestral transcription with equal aplomb. Admittedly this is a heady task and one that can be fraught with the danger of an instrument that is too focused for one style or lacking any focus at all. We steadfastly worked to avoid this trap.

Early in our discussions I recommended, where possible, reuse of pipework from the existing instrument. The pipework was generally well scaled and had low cut-ups and little nicking. This meant it was highly malleable for revoicing in the new instrument with the requisite rescaling and repitching and still allowing us a blank canvas with which to work. This reuse of resources along with the changes we have made to these pipes have allowed us to reuse material from the previous instrument in a positive, cohesive manner and still create an instrument that stands under our name and within our tonal design.

To house the organ, we planned a new case situated forward of the chamber. The design of the new case pays homage to the architecture of the 1887 sanctuary. With the baptistry offset to the right and



Detail of pipe shades

the organ chamber centered above the choir, it allowed consideration for a classical organ case design on the central axis of the room. The case is built of white oak and finished to match the church furnishings. The case and pipes rise over 30 feet from the raised choir loft for a commanding visual and tonal location in this worship space. The case is a rich brocade of carvings and custom moldings that harken to other ecclesiastical elements within the church. We designed open

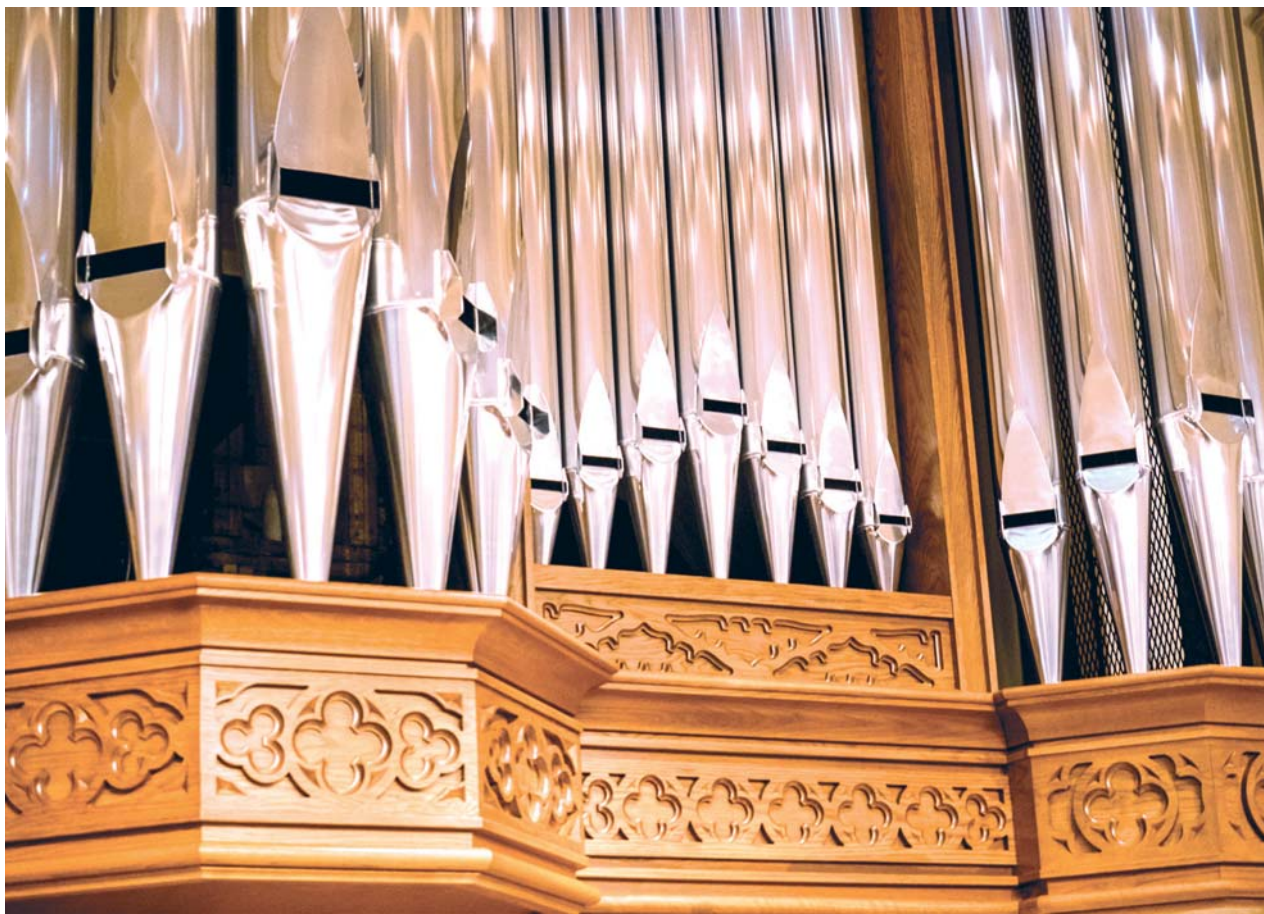
grilles into the organ case side returns to allow more diffusion of sound for the pipework behind the façade, along with a freer exchange of air for tuning stability.

The new casework is a blending of old world and new world technologies. The case drawing was conceived by hand and then drawn to dimension with Computer Assisted Design (CAD). We then rendered it in 3-D to allow the organ to be viewed in the sanctuary prior to its building. This level of visualization was

A. E. Schlueter Pipe Organ Company

<b>GREAT – Manual II</b>		Great to Great 4		8’ English Horn		1½’ Quint (ext 2½’)	
16’ Violone°		8’ Tromba Heroique (Ch, non-coupling)		4’ Regal (ext 8’ Eng Horn)	61 pipes	IV Plein Jeu	12 pipes
16’ Lieblich Gedeckt (Sw)				Choir to Choir 16	12 pipes	16’ Basson-Hautbois°	244 pipes
8’ Diapason (ext Ped)	29 pipes	<b>CHOIR – Manual I (enclosed)</b>		Choir Unison Off		8’ Trompette	61 pipes
8’ Principal	61 pipes	16’ Erzähler°		Choir to Choir 4		8’ Hautbois	61 pipes
8’ Violone	61 pipes	8’ Weit Principal	61 pipes	8’ Tromba Heroique	61 pipes	4’ Clairon (ext 8’)	12 pipes
8’ Harmonic Flute	49 pipes	8’ Holzgedeckt	61 pipes	(non-coupling)		8’ Vox Humana	61 pipes
(1–12 common bass)		8’ Erzähler	61 pipes	Tremulant		Tremulant	
8’ Bourdon	61 pipes	8’ Erzähler Celeste (TC)	49 pipes	<b>SWELL – Manual III (enclosed)</b>		Swell to Swell 16	
8’ Erzähler Celeste II (Ch)		4’ Principal	61 pipes	16’ Lieblich Gedeckt (ext 8’)	12 pipes	Swell Unison Off	
4’ Octave	61 pipes	4’ Nachthorn	61 pipes	8’ Diapason	61 pipes	Swell to Swell 4	
4’ Rohr Flute	61 pipes	4’ Erzähler Celeste II (ext)	24 pipes	8’ Rohr Flute	61 pipes	<b>PEDAL</b>	
2½’ Twelfth (TC)	49 pipes	2½’ Nasat (TC)	49 pipes	8’ Viole de Gambe	61 pipes	32’ Violone°	
2’ Super Octave	61 pipes	2’ Schweigel (ext Erzähler)	12 pipes	8’ Viole Celeste (TC)	49 pipes	32’ Bourdon°	
1½’ Seventeenth (TC)	49 pipes	1½’ Terz (TC)	49 pipes	8’ Muted Violes II	110 pipes	16’ Sub Principal	32 pipes
IV Fourniture	244 pipes	1½’ Quint (ext 2½’)	12 pipes	4’ Principal	61 pipes	16’ Contra Bass°	
8’ Trumpet	61 pipes	1’ Sifflote (from Erzähler)		4’ Spindle Flute	61 pipes	16’ Violone (Gt)	
Tremulant		II Carillon (from mutations)		2½’ Nazard (TC)	49 pipes	16’ Erzähler (Ch)	
16’ Contre Trompette (Sw)		III Klein Mixture	183 pipes	2’ Flageolet (ext 8’ Rohr Fl)	24 pipes	16’ Bourdon	32 pipes
8’ Bell Clarinet (Ch)		16’ English Horn (TC, fr 8’)		1½’ Tierce (TC)	49 pipes	16’ Lieblich Gedeckt (Sw)	
8’ English Horn (Ch)		8’ Bell Clarinet	61 pipes				





The façade at impost level

unknown years ago and allows the design of the organ to be fine-tuned for the worship space.

Technology found its place in the design of the carvings, which were designed by hand, redrawn in the computer, and converted into machine code to begin the initial process of carving with our computer numeric controlled (CNC) router in oak blanks. These were finished by hand. This resulted in carvings and pipe shades that maintain strict, repeatable tolerances but still have the look and feel of the work executed solely by traditional hand carving. The use of modern drawing and building techniques made it possible to build this type of casement at a reasonable cost quotient without having to rob stops from the specification to lower costs, as is often necessary to provide this level of carving and molding.

The façade pipes of polished aluminum are taken from the Great and Pedal divisions. In addition to the beauty provided by the polished metal, we find that this material has speech characteristics that are very favorable and rival some other traditional pipe building materials for certain voicing styles. The added rigidity of the material and its resistance to surface oxidation made it an ideal choice for this installation. The polished

surfaces reflect and refract light in such a way that the façade takes on the natural lighting in soft, even hues.

The new instrument contains 51 ranks of windblown pipes divided over three manual divisions and pedal. It is an instrument conceived first and foremost to solidly support the choir and congregation in worship while also allowing the varied repertoire that has been written for the organ across the span of time to flourish.

The organ is designed with a solid 8' tonal center with independent Principal choruses in each division that, while separate, are relatable and act as a foil one to another. The upperwork in the organ is designed to fold within and reinforce the chorus and not to sit above it. We very much wanted the chorus registration to be a hand-in-glove fit.

The pipework makes use of varied scales, a mix of shapes (open, slotted, tapered, harmonic, stoppered, chimneys), and materials to influence the color and weight differences in the organ flue stops. We were also careful in the placement of ranks in the chamber so that they had the best advantage for speech.

As with most of the instruments we have built, we consider the strings and their companion celestes important for their sheer beauty and emotive quotient (and yes . . . there should be more than one set!).

This organ has sets of string ranks divided between the Swell and Choir divisions that can be compounded via couplers. Along with the color reeds, these stops support the romantic sound qualities that were designed into this instrument.

The large solo reed in the organ is the 8' Tromba Heroique. It is on high pressure and located in the Choir expression box to allow control of this powerful sound. As it relates to the pipework, the expression fronts are carried the full width and height of the expression boxes and can fully open to 90 degrees. Our expression boxes are built extra thick and feature overlapping felted edges. This treatment allows focus of a division's resources when fully open and full containment and taming of the resources when closed. Even the commanding solo reed can be used as an ensemble voice when the box is closed.

The organ's main manual windchests are electro-pneumatic slider chests. They are patterned after the Blackinton-style chests and include double pallets with independent primaries to provide more wind supply to the bass registers in the chest. The duplex stops and large bass pipes utilize electro-pneumatic action. The façade pipes are remotely fed with transmission tubes from electro-pneumatic blow box actions.



Patrick and Jay Hodges hand fitting portions of the organ case

The winding system makes use of a combination traditional spring and weight ribbed regulators along with floating lid reservoirs where appropriate. The tremulants are electro-mechanical to provide a quiet, gentle, even undulation to the wind when engaged. The reeds are placed on their own reservoirs to allow differential wind pressures and independent tremulants.

To ameliorate tuning issues, all of the manual and pedal divisions are located on the same elevation to allow a common thermocline. We engineered air returns in the Swell and Choir divisions to assist in drawing the ambient air in the sanctuary into the organ space. The Great is positioned forward of the enclosed divisions but is shielded by the façade and case to minimize rapid changes in temperature as the air and heat cycles in the room. We also enclosed the blower room in the basement, which previously did not have any environmental controls, and provided it with a return air intake to take it off the untempered basement air.

The traditional drawknob console is built of oak with an interior paneled in mahogany and ebony. The keycheeks and piston slips are of ebonized mahogany. The thumb pistons are in the Skinner style. The manual key surfaces are of faux bone and ebony and are fitted with tracker touch via toggle springs. To assist the ergonomics of playing, the organ bench is adjustable, as is the music rack (in/out and up/down).

The combination system and relays are the Syndyne 8400 system. All of the features that one comes to expect on a modern console control system are present and include multiple memories, programmable crescendos, programmable sforzandos, blind checks, transposer, etc. One can use an external

#### First Baptist Church of Christ, Macon, Georgia

8' Diapason	32 pipes
8' Principal	32 pipes
8' Bourdon (ext 16')	12 pipes
8' Rohr Flute (Sw)	
4' Choral Bass	32 pipes
4' Cantus Flute (Gt 8' Har Fl)	
III Mixture (wired)	
32' Posaune*	
32' Harmonics (wired Cornet series)	
16' Trombone	32 pipes
16' Contre Trompette (ext Sw)	12 pipes
16' Basson-Hautbois (Sw)	
8' Trumpet (Gt)	
4' Clarion (Gt)	
4' Bell Clarinet (Ch)	
8' Tromba (Ch)	

\* Indicates digital extension

**Percussion**  
Chimes 32 notes (Pedal)  
Chimes 32 notes (Great)  
Harp 49 notes (Choir)  
Zimbelstern (multiple bells)

**MIDI (available as preset stops)**  
MIDI on Pedal  
MIDI on Great  
MIDI on Choir  
MIDI on Swell

**Coupler Rail**  
Great to Pedal 8  
Swell to Pedal 8  
Swell to Pedal 4  
Choir to Pedal 8  
Choir to Pedal 4

Swell to Great 16  
Swell to Great 8

Swell to Great 4  
Choir to Great 16  
Choir to Great 8  
Choir to Great 4

Swell to Choir 16  
Swell to Choir 8  
Swell to Choir 4

Great/Choir Transfer

#### COMBINATION SYSTEM

Syndyne 8400 with 5,000 levels of memory  
10 General pistons (thumb and toe)  
5 pistons affecting Great (thumb)  
5 pistons affecting Swell (thumb)  
5 pistons affecting Choir (thumb)  
5 pistons affecting Pedal (toe)  
General Cancel (thumb)  
Next and Previous (thumb and toe, piston sequencer)

Set piston (thumb)  
Great to Pedal reversible (thumb and toe)  
Swell to Pedal reversible (thumb and toe)  
Choir to Pedal reversible (thumb and toe)  
Sforzando (thumb and toe, programmable)  
32' Reversibles (thumb and toe)  
Crescendo Pedal (programmable)

Three manuals, 51 ranks

Organbuilder's website:  
<http://pipe-organ.com>

Church website:  
[www.fbcxmacon.org](http://www.fbcxmacon.org)



USB drive to save or import combination memories. This provides infinite options to the performer.

The system allows a single centralized control for the combination system, playback/record, and MIDI into a single integrated touch screen. This same screen and USB interface allows testing, system configuration, and upgrades for the builder without the need for an external computer.

From a personal standpoint, I was humbled and honored to work with the church and the Godsey family in the design of the new instrument. Many of these discussions were ably led by Hunter Godsey, who with never-failing grace discussed the myriad of details that go into an organ design both tonally and visually. Not only is he an accomplished organist, he was a continuous champion for the instrument we were designing, and I value him and his family as friends.

As a way of saying thank you for this commission, several stops in the instrument were donated from the Schlueter family to the church. These included several sets of strings and the woodwind class reeds including the orchestral Skinner Bell Clarinet we restored for this instrument.

When my wife and I attended Mercer University, the president of the university was Kirby Godsey. I did not know at that time that, 30 years later, I would be able to have a “homecoming” and an opportunity to build a new instrument for this venerable church. When we were chosen to build the new instrument, you could not imagine how honored I was to be speaking to the same man who nearly three decades ago handed me my diploma and told me to go out and do my part to make the world a more beautiful place. It was a great pleasure in telling this kind man that I had taken what he told me to heart, that it is what I had sought to do, and, importantly, I was able to thank him for his governance of the university that had such an impact on who I am today. In a wonderful turn of the page, just as a new instrument was being installed in the First Baptist Church of Christ as I moved to Macon to start college, my eldest daughter has now started studies at my alma mater and will be able to be part of the new organ installation and history.

I thank the church’s ministerial staff including:

- Rev. Scott Dickson, pastor
- Rev. Julie W. Long, associate pastor, minister of children and families
- Dr. Stanley L. Roberts, minister of music
- Dr. Jody Long, minister of missions and students
- Anne Armstrong, organist
- Joe Johnson, church administrator

The building of any instrument demands the efforts of a talented and dedicated team. Our team includes the efforts of: Arthur E. Schlueter, Jr., Arthur E. Schlueter, III, Mary Schlueter, Sarah Schlueter, John Tanner, Marc Conley, Patrick Hodges, Rob Black, Jeremiah Hodges, Peter Duys, James (Bud) Taylor, Jr., Bob Weaver, Kerry Bunn, Al Schroer, Shan Dalton-Bowen, Barbara Sedlacek, Michael DeSimone, Dallas Wood, Clifton Frierson, Ruth Lopez, Kelvin Cheatham, James Sowell, Tim Brown, Marshal Foxworthy, and Carl Morawetz.

A. E. Schlueter Pipe Organ Company can be reached at [art3@pipe-organ.com](mailto:art3@pipe-organ.com) or by writing P. O. Box 838, Lithonia, Georgia 30058.

—Arthur E. Schlueter, III

Visual and Tonal Direction

A. E. Schlueter Pipe Organ Company

Photo credit: Jessica Whitley Photography



Greenville Cumberland Presbyterian Church, Greenville, Tennessee



Console

## Randall Dyer & Associates, Inc.

Greenville Cumberland Presbyterian Church, Greenville, Tennessee

GREAT (enclosed except as noted)		SWELL (enclosed)	
8' Principal	53 pipes	8' Stopped Flute	61 pipes
(façade, 1–8 from Pedal Octave)		8' Viola	61 pipes
8' Chimney Flute	49 pipes	8' Viola Celeste (TC)	49 pipes
(1–12 from Pedal Bourdon)		4' Gemshorn	61 pipes
4' Octave	61 pipes	8' Trumpet	61 pipes
2' Fifteenth (from Mixture)		Tremulant (entire organ)	
II Cornet (TC–f/54)	84 pipes	MIDI	
III Mixture	183 pipes	Swell 4	
8' Trumpet (Sw)		<b>PEDAL</b>	
Chimes		16' Subbass	44 pipes
Cymbelstern		8' Octave (façade)	44 pipes
MIDI		8' Subbass (ext)	
Swell to Great 16		4' Octave (ext)	
Swell to Great 8		16' Trumpet (ext Sw)	12 pipes
Swell to Great 4		MIDI	
2 manuals, 15 ranks		Great to Pedal 8	
		Swell to Pedal 8	
		Swell to Pedal 4	

—Randall Dyer

Photo credit: Randall Dyer

### THE DIAPASON announces its new digital edition, available now!

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

16 JANUARY  
**David Briggs**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Sharon Kleckner**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

17 JANUARY  
**Mark Frazier**; St. Luke Catholic Church, McLean, VA 12 noon  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12:15 pm

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

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

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

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

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

23 JANUARY  
Students of Curtis Institute of Music; Central Synagogue, New York, NY 12:30 pm  
**Dean Billmeyer**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

24 JANUARY  
**Matthew Daley**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12:15 pm

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

26 JANUARY  
**Stephen Tharp**; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm  
**Nathan Laube**; Westminster Presbyterian, Knoxville, TN 8 pm  
**Charles Kennedy**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 JANUARY  
Yale Schola Cantorum; Christ Episcopal, New Haven, CT 7:30 pm

**Todd Wilson**; St. Bartholomew's Episcopal, Atlanta, GA 7:30 pm

28 JANUARY  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Daniel Hyde**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Edward Landin**; Longwood Gardens, Kennett Square, PA 3 pm  
Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm  
**Karen Black**; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong  
**Aaron David Miller**, hymn festival; Palm Beach Atlantic University, West Palm Beach, FL 4 pm  
**The Chenault Duo**; First Presbyterian, Gainesville, FL 4 pm  
**David Higgs**; Vanderbilt Presbyterian, Naples, FL 4 pm  
**Kola Owolabi**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Louisville Three Choirs Festival; Calvary Episcopal, Louisville, KY 3:30 pm  
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
• Hymn festival; Western Springs Christian Reformed Church, Western Springs, IL 4 pm

30 JANUARY  
**Jack Mitchener**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Wesley Roberts**; Campbellsville University, Campbellsville, KY 8 pm  
**Hans Uwe Hielscher**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

31 JANUARY  
**Diana Chou**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm  
**Abraham Ross**; Trinity Lutheran, Cleveland, OH 12:15 pm

2 FEBRUARY  
**Stephan Griffin**; Cathedral of the Assumption, Louisville, KY 7:30 pm  
**Frederick Teardo**, with brass; Cathedral Church of the Advent, Birmingham, AL 7:30 pm  
Candelmas Procession; Christ Church, Grosse Pointe Farms, MI 7 pm  
**Stephen Smith**; First Presbyterian, Evansville, IN 7 pm  
**Alexander Frey**; St. Luke's Episcopal, Evanston, IL 7:30 pm

3 FEBRUARY  
**Nicholas Quardokus**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Ken Cowan & Lisa Shihoten**, violin; Englewood United Methodist, Englewood, FL 4 pm

4 FEBRUARY  
**James Barry**; St. John's Episcopal, West Hartford, CT 12:30 pm  
Evensong Singers; Duke University Chapel, Durham, NC 4 pm  
**Alan Lewis**; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong  
**Ashley Sosis**; St. John's Episcopal, Savannah, GA 5:05 pm recital; 5:30 pm Evensong  
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
Candlemas Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm  
**Tom Ferry**; Como Park Lutheran, St. Paul, MN 4 pm

6 FEBRUARY  
**Kent Trittle**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Katelyn Emerson**; Trinity Presbyterian, Atlanta, GA 7:30 pm  
**James Sperry**; Campbellsville University, Campbellsville, KY 12:20 pm  
**Karen Beaumont**; Incarnation Lutheran, Milwaukee, WI 11:30 am  
**Joel Anderson**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

8 FEBRUARY  
**Pedro Alberto Sánchez**; St. Patrick's Cathedral, New York, NY 7 pm

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## Calendar

**Kent Tritle**, with New York Philharmonic, Saint-Saëns, *Symphony No. 3*; Lincoln Center, New York, NY 7:30 pm  
**Vincent Dubois**, lecture; Independent Presbyterian, Birmingham, AL 6:30 pm

### 9 FEBRUARY

**Kent Tritle**, with New York Philharmonic, Saint-Saëns, *Symphony No. 3*; Lincoln Center, New York, NY 2 pm  
**Renée Anne Louprette**, Covenant Presbyterian, Charlotte, NC 7:30 pm  
**Wesley Roberts**, Christ the King Catholic Church, Lexington, KY 7:30 pm  
**Richard Hoskins**, with voice and instruments; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 10 FEBRUARY

**Gabriel Benton**, Center Church on the Green, New Haven, CT 4 pm  
**Kent Tritle**, with New York Philharmonic, Saint-Saëns, *Symphony No. 3*; Lincoln Center, New York, NY 8 pm  
Dryden Ensemble; Trinity Episcopal, Solebury, PA 7:30 pm  
**Sam Black & David Tryggstad**, Sacred Heart Music Center, Duluth, MN 2 pm

### 11 FEBRUARY

Lorelei Ensemble; Marquand Chapel, Yale University, New Haven, CT 4 pm  
CONCORA; Trinity College, Hartford, CT 4 pm  
**David Briggs**, Cathedral of St. John the Divine, New York, NY 5 pm  
Bach, Cantata 1; Holy Trinity Lutheran, New York, NY 5 pm  
**Mark Keane**, St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Dryden Ensemble; Princeton Seminary Chapel, Princeton, NJ 3 pm  
**Stephen Tharp**, Christ Church Christiana Hundred, Wilmington, DE 3 pm  
The American Boychoir; Christ Church, Easton, MD 4 pm  
**Benjamin Straley & George Fergus**, Washington National Cathedral, Washington, DC 5:15 pm  
**Dongho Lee & Andrew Pester**, Duke University Chapel, Durham, NC 5 pm  
**Robert Poovey**, Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong  
Mozart, *Mass in F*; Christ Church, Bradenton, FL 11 am  
**Michael Hey**, Cathedral Church of St. Peter, St. Petersburg, FL 5 pm  
**Vincent Dubois**, Duruflé, *Requiem*, and organ works; Independent Presbyterian, Birmingham, AL 3 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**Phillip Radtke**, Como Park Lutheran, St. Paul, MN 4 pm

### 13 FEBRUARY

**Roman Krasnovsky**, Central Synagogue, New York, NY 12:30 pm

### 14 FEBRUARY

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

### 15 FEBRUARY

**James Guyer**, Christ Church, Bradenton, FL 12:15 pm

### 16 FEBRUARY

**Jacob Reed**, Marquand Chapel, Yale Divinity School, New Haven, CT 2 pm  
Champaign Centennial High School Choir; St. Patrick's Cathedral, New York, NY 4 pm  
**Sarah Stender**, harpsichord; St. John's Episcopal, Savannah, GA 11 am  
**Stephen Tharp**, Rollins College, Winter Park, FL 7:30 pm

### 17 FEBRUARY

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

### 18 FEBRUARY

**Renée Louprette**, St. Ignatius Loyola Catholic Church, New York, NY 3 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

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

**Christopher Houlihan**, St. Stephen's Episcopal, Millburn, NJ 4 pm

Mercersburg Academy Choir; St. John's Episcopal, Hagerstown, MD 7 pm

**Ryan Hebert**, Washington National Cathedral, Washington, DC 5:15 pm

**Gail Archer**, Trinity Episcopal, Staunton, VA 5 pm

Clayton State Collegium Vocale; Cathedral of St. Philip, Atlanta, GA 3:15 pm concert; 4 pm Choral Evensong

**Monica Czausz**, Moorings Presbyterian, Naples, FL 4 pm

**Stephen Tharp**, St. John's Church, Tampa, FL 5 pm

**Todd Wilson**, Wabash College, Crawfordsville, IN 3 pm

**Christa Miller**, Loyola University, Chicago, IL 3 pm

Lenten Lessons & Carols; Mount Olive Lutheran, Minneapolis, MN 4 pm

**David Jenkins**, Como Park Lutheran, St. Paul, MN 4 pm

### 20 FEBRUARY

Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Kathrine Handford**, St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 21 FEBRUARY

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

**Mark Jones**, The Pink Church, Pompano Beach, FL 12 noon

**Glenna Metcalf**, Calvary Episcopal, Louisville, KY 12:05 pm

**Christine Kraemer**, St. Luke's Episcopal, Evanston, IL 11:30 am

### 22 FEBRUARY

**Nicole Marane**, with narrator and percussion, Prokofiev, *Peter & the Wolf*; Peachtree Road United Methodist, Atlanta, GA 10 am

**Robert Edwards**, Christ Church, Bradenton, FL 12:15 pm

### 23 FEBRUARY

**Peter Richard Conte**, with flugelhorn; Longwood Gardens, Kennett Square, PA 8 pm

**Dexter Kennedy**, Emmanuel Episcopal, Chestertown, MD 7:30 pm

**Jack Mitchener**, St. Paul's Episcopal, Wilmington, NC 7:30 pm

**John Cummins & Michael Messina**, St. Paul's Episcopal, Greenville, NC 7:30 pm

Bach, *St. John Passion*; Cathedral of St. Philip, Atlanta, GA 7:30 pm

### 24 FEBRUARY

Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, CT 7:30 pm

**David Briggs**, silent film accompaniment, Cathedral of St. John the Divine, New York, NY 7:30 pm

**Alan Morrison**, Spivey Hall, Clayton State University, Morrow, GA 3 pm

Bach, *St. John Passion*; Roswell Presbyterian, Roswell, GA 4 pm

Bach organ works & Reformation cantatas; St. Luke's Episcopal, Evanston, IL 7 pm

**Gail Archer**, St. Procopius Abbey, Lisle, IL 7:30 pm

### 25 FEBRUARY

**Clara Gerdes**, Trinity Lutheran, Worcester, MA 4 pm

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

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm

**Christopher Lynch**, Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

**Monica Czausz**, Advent Lutheran, Melbourne, FL 3 pm



## Calendar

**Wesley Roberts;** St. Paul United Methodist, Louisville, KY 3 pm  
Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
North Shore Choral Society; Regina Dominican High School, Wilmette, IL 3 pm  
Lenten Evensong; Church of the Holy Comforter, Kenilworth, IL 5 pm  
**Gregory Peterson;** Como Park Lutheran, St. Paul, MN 4 pm

### 26 FEBRUARY

**Stephen Tharp,** Dupré, *Stations of the Cross*; St. James's Church Madison Avenue, New York, NY 7 pm  
**Andrea Handley;** Presbyterian Homes, Evanston, IL 1:30 pm

### 27 FEBRUARY

Students from the University of Alabama; Central Synagogue, New York, NY 12:30 pm  
**Ivan Bosnar & Jacob Taylor;** Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Kevin Vaughn;** Campbellsville University, Campbellsville, KY 8 pm  
**Timothy Strand;** St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 28 FEBRUARY

**David von Behren;** Woolsey Hall, Yale University, New Haven, CT 12:30 pm  
Candlelight Vespers; Shady Side Presbyterian, Pittsburgh, PA 7 pm  
**Cecily DeMarco;** The Pink Church, Pompano Beach, FL 12 noon  
**Daniel Martin;** Calvary Episcopal, Louisville, KY 12:05 pm  
**Christine Kraemer;** St. Luke's Episcopal, Evanston, IL 11:30 am

### UNITED STATES

West of the Mississippi

### 15 JANUARY

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

### 19 JANUARY

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

### 20 JANUARY

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

### 21 JANUARY

**Jeremy David Tarrant;** Calvary and First Presbyterian, Springfield, MO 2:30 pm  
**David Higgs;** Trinity Episcopal Cathedral, Phoenix, AZ 3 pm  
**David Hatt;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Isabelle Demers;** First Congregational, Los Angeles, CA 3 pm  
**Katelyn Emerson;** Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

### 23 JANUARY

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

### 24 JANUARY

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

### 26 JANUARY

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

### 27 JANUARY

Hymnus Angelicus Women; Gethsemane Lutheran, Hopkins, MN 4 pm  
Haydn, *Te Deum*, Poulenc, *Organ Concerto & Gloria*; First Presbyterian, Dallas, TX 7:30 pm  
Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

### 28 JANUARY

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

### 2 FEBRUARY

**John Romeri, David Ball, & Rev. Christopher Smith;** Christ Cathedral, Garden Grove, CA 7:30 pm

### 3 FEBRUARY

**Wilma Jensen,** workshop; St. Andrew's Lutheran, Mahtomedi, MN 10 am

### 4 FEBRUARY

Northeastern State University Singers; Christ the Servant Lutheran, Allen, TX 7 pm

### 6 FEBRUARY

**Janette Fishell;** Southern Methodist University, Dallas, TX 7:30 pm

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JANUARY 2018

**1801 - A Belgian Bounty** . . . assessing the historic instrumental resources of the Flemish and Walloon regions of Belgium.


**1802 - Old Spanish Music in the New World** . . . focusing on Robert Bates' new recording of Correa's Facultad Organica (1626).

**1803 - Have You Not Heard?** . . . with so many composers for the organ, inevitably a few rather interesting items get lost in the shuffle!

**1804 - Pipedreams Live! at Rochester's Auditorium Theatre** . . . featuring guest soloist Justin Lavlie and with Eastman faculty and students playing the Mighty Wurlitzer!

**1805 - The Younger Generation** . . . performers and composers 'of a certain age' show continued interest in the King of Instruments.

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## Calendar

7 FEBRUARY

**Janette Fishell**, masterclass; Southern Methodist University, Dallas, TX 9 am

8 FEBRUARY

**Ben Kerswell**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

9 FEBRUARY

**Douglas Cleveland**; First Congregational, Sioux Falls, SD 7:30 pm  
**Monica Czausz**; St. Alban's Episcopal, Tucson, AZ 7:30 pm

11 FEBRUARY

**Sean Connolly**; Holy Trinity Cathedral, New Ulm, MN 3 pm  
**Isabelle Demers**; Meyerson Symphony Center, Dallas, TX 2:30 pm  
**Susan Jane Matthews**; Grace Episcopal Cathedral, San Francisco, CA 4 pm  
**Gail Archer**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Rani Fischer**; St. Mark's Episcopal, Berkeley, CA 6:10 pm

13 FEBRUARY

**Nathan Laube**; Trinity University, San Antonio, TX 7:30 pm

16 FEBRUARY

**Isabelle Demers**; St. John's Episcopal Cathedral, Denver, CO 7:30 pm  
**John Wright**; St. Margaret's Episcopal, Palm Desert, CA 12 noon

18 FEBRUARY

**Randal Harlow**; First Congregational, Los Angeles, CA 4 pm  
**Caroline Robinson**; St. James's Episcopal, Los Angeles, CA 6 pm  
**Peter Richard Conte & Andrew Ennis**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

20 FEBRUARY

**Stefan Engels**; Southern Methodist University, Dallas, TX 7:30 pm

21 FEBRUARY

**Jeffrey Daehn**; First Presbyterian, Rochester, MN 12:15 pm

25 FEBRUARY

Hymnus Angelicus Choir; Gethsemane Lutheran, Hopkins, MN 4 pm  
**Frederick Burgomaster**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Isabelle Demers**; Neighborhood Church, Palos Verdes Estates, CA 4 pm  
Choral Compline; St. James's Episcopal, Los Angeles, CA 7:30 pm

28 FEBRUARY

**Sebastian Modarelli**; First Presbyterian, Rochester, MN 12:15 pm

### INTERNATIONAL

16 JANUARY

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

17 JANUARY

**Stephen Tharp**; Maison de la Radio, Paris, France 8 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm

20 JANUARY

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

21 JANUARY

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

26 JANUARY

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

27 JANUARY

**Ian Tracey**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon  
**Martin Baker**; Bloomsbury Central Baptist, London, UK 6 pm

28 JANUARY

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

31 JANUARY

**Greg Morris**; Temple Church, London, UK 1:15 pm

4 FEBRUARY

Ex Cathedra; Symphony Hall, Birmingham, UK 4 pm  
**Patrick Pope**; St. Paul's Cathedral, London, UK 4:45 pm  
**Benjamin Cunningham**; Westminster Abbey, London, UK 5:45 pm  
**Isabelle Demers**; Winspeare Centre for Music, Edmonton, AB, Canada 7:30 pm

6 FEBRUARY

**Patrick Pope**; St. George's, Hanover Square, London, UK 1:10 pm

11 FEBRUARY

**Emmanuel Duperrey**; St. Paul's Cathedral, London, UK 4:45 pm  
**Patrick Pope**; Westminster Abbey, London, UK 5:45 pm

13 FEBRUARY

**Andrew Furniss**; Grosvenor Chapel, London, UK 1:10 pm

14 FEBRUARY

**Greg Morris**; Temple Church, London, UK 1:15 pm  
**Cicely Winter**, with percussion; Basílica de la Soledad, Oaxaca, Mexico 8 pm

15 FEBRUARY

**Andrés Cea Galán**; Cathedral, Oaxaca, Mexico 8 pm

16 FEBRUARY

**Jan Willem Jansen**; San Matías Jalatlaco, Oaxaca, Mexico 8 pm

17 FEBRUARY

**Darius Battiwalla**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

18 FEBRUARY

**Andrew Furniss**; Methodist Central Hall, London, UK 3 pm  
**Paul Carr**; St. Paul's Cathedral, London, UK 4:45 pm  
**Peter Holder**; Westminster Abbey, London, UK 5:45 pm  
**Raúl Prieto Ramírez**; Westminster United Church, Winnipeg, Manitoba, Canada 2:30 pm  
**Edward Norman**, with oboe; Ryerson United Church, Vancouver, BC, Canada 3 pm  
**Jan Willem Jansen**; San Jerónimo, Tlacoahuaya, Mexico 11 am  
**Andrés Cea Galán**; Santa María Tlacolula, Tlacoahuaya, Mexico 6 pm

20 FEBRUARY

**Greg Morris**; St. George's, Hanover Square, London, UK 1:10 pm

24 FEBRUARY

**Sarah Kim**; Bloomsbury Central Baptist, London, UK 4 pm  
**Peter Holder & Simon Johnson**; St. Albans Cathedral, St. Albans, UK 5:30 pm

25 FEBRUARY

**Benjamin Sheen**; Westminster Abbey, London, UK 5:45 pm

27 FEBRUARY

**Simon Williams**; Grosvenor Chapel, London, UK 1:10 pm

28 FEBRUARY

**Greg Morris**; Temple Church, London, UK 1:15 pm

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## Recital Programs

STEPHEN BODA & COLIN MAC-KNIGHT, St.-Jean-Baptiste Church, Montréal, QC, Canada, July 3: *Night on Bald Mountain*, Mussorgsky, transcr. Szathmáry; *Scherzo Symphonique*, Cocherneau; *Prélude, adagio, et choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

VINCENT BOUCHER, Oratoire St.-Joseph, Montréal, QC, Canada, July 4: Dialogue sur les Grands jeux (*Ave Maris Stella*), de Grigny; *Praeludium in g*, BuxWV 149, Buxtehude; *Sonata in d*, K. 517, *Sonata in f*, K. 69, *Sonata in c*, K. 56, Scarlatti; *Toccata and Fugue in d*, BWV 538, Bach; *Choral orné sur le Pater Noster grégorien*, Reboulot; *Toccatà (Suite de morceaux pour orgue)*, op. 19, Triptyque (*L'Orgue mystique, In Festo Ss. Trinitatis*, op. 57), Tournemire; *Choral-improvisation sur le Victimae Paschali laudes*, Tournemire, transcr. Duruflé.

MÁRIA BUDÁČOVÁ & JONATHAN VROMET, Grand Séminaire, Montréal, QC, Canada, July 4: *Sonata in C*, K. 159, *Sonata in E*, K. 380, *Sonata in b*, K. 27, Scarlatti; Duo, Dessus de Tierce, Offertoire (*Livre d'orgue de Montréal*), attr. Lebègue; *Fuga super Jesus Christus unser Heiland*, BWV 689, Bach; Cromorne en taille à 2 parties (Kyrie), Basse de Trompette (Gloria), Offertoire sur les grands jeux (*Livre d'orgue*), de Grigny.

NICHOLAS CAPOZZOLI & MONICA CZAUSZ, St. Matthias Church, Westmount, QC, Canada, July 4: *Galliarda in d*, Scheide-mann; *Souvenir*, Cage; *Toccata in F*, BuxWV 156, Buxtehude; Postlude (*Glagolitic Mass*), Janáček; Dialogue of the Mocking Birds (*Three Short Studies*, op. 68), Laurin; *Prelude and Fugue in e*, BWV 548, Bach.

ALCEE CHRISS, III, Place d'armes, Montréal, QC, Canada, July 1: Preludio (*Symphonie II*, op. 26), Dupré; No. 4 in A-flat (*Six Canonic Studies*, op. 56), Schumann; *Fantasy and Fugue in B-flat*, Boëly; Non-Allegro (*Symphonic Dances*, op. 45), Rachmaninoff, transcr. Chriss; *Andantino*, Bédard; *Epilogue*, op. 5, Laurin; Ride of the Valkyries (*Die Walküre*), Wagner, transcr. Lemare.

PHILIP CROZIER, Friedenskirche, Siek, Germany, July 16: *Air, Gavotte*, Wesley; *Trio Sonata in c*, BWV 526, Bach; *Pastourelle*, Ga-

gnon; *Praeludium in e*, BuxWV 143, Buxtehude; Tierce en Taille en D (*Livre d'Orgue de Montréal*), anonymous; *Epigrams*, Kodály; *A Mighty Fortress Is Our God*, op. 69 no. 10, Peeters; *Hommage*, Bédard; *Impetuoso*, Wiedermann.

JANET DALQUIST, Keweenaw Heritage Center, Calumet, MI, July 4: *Battle Hymn*, Diemer; *Eternal Father*, Stearns; *Lonely the Boat, See the Eastern Star*, Burkhardt; *Lord of All Nations*, Sedio; *The Gift to Be Simple*, Wood; *Yankee Doodle Variations*, Janzer; *Amazing Grace*, Shearing; *Deep River*, Billingham; *Talk About a Child That Do Love Jesus*, Utterback; *My Lord, What a Morning*, Haan; *Battle Hymn/Lift Every Voice*, Burkhardt; *O Beautiful for Spacious Skies*, Nobel/Smith; *Star-Spangled Banner Variations*, Callahan.

MARC-ANDRÉ DORAN, l'Église de la Visitation-de-la-Bienheureuse-Vierge-Marie, Montréal, QC, Canada, July 7: *Mit Fried' und Freud' ich fahr dahin*, BWV 616, Herr Gott, nun schliess den Himmel auf, BWV 617, *Liebster Jesu, wir sind hier*, BWV 634, *Dies sind die heil'gen zehn Gebot*, BWV 635, *Vater unser im Himmelreich*, BWV 636, *Durch Adams Fall ist ganz verderbt*, BWV 641, *Es ist das Heil uns kommen her*, BWV 638, *Ich ruf' zu dir, Herr Jesu Christ*, BWV 639, *In dich hab' ich gehoffet, Herr*, BWV 640, *Wenn wir in höchsten Nöten sein*, BWV 641, *Wer nur den lieben Gott lässt walten*, BWV 642, *Alle Menschen müssen sterben*, BWV 643, *Ach wie nichtig, ach wie flüchtig*, BWV 644, Bach; Offertoire in C (*L'Organiste*, FWW 41, no. 7), Franck; *Sonata II in F*, Daveluy.

BRYAN DUNNEWALD, Shrine of Our Lady of Guadalupe, La Crosse, WI, July 16: *Scherzo Symphonique*, Cocherneau, transcr. Filsell; *Nun komm, der Heiden Heiland*, BWV 659, *Trio super Nun komm, der Heiden Heiland*, BWV 660, *Nun komm, der Heiden Heiland*, BWV 661, Bach; *Symphonie VI in g*, op. 42, no. 2, Widor.

KATELYN EMERSON, Église St.-Gilbert, Montréal, QC, Canada, July 4: *Praeludium in C*, BuxWV 137, Buxtehude; *Sonata en trio*, Langlais; *Ciacona in f*, Pachelbel; *Sonata in G*, BWV 530, Bach; *Hommage à Dieterich Buxtehude*, Eben.

DAVID ENOS, St. Patrick's Cathedral, New York, NY, July 30: *Coronation March*, op. 65, Elgar, transcr. Brewer; *Andante (Symphonie I in d*, op. 14), Vierne; *Incantation pour un jour saint*, op. 64, Langlais.

JEREMY FILSELL, Westminster Cathedral, London, UK, July 19: *Laudes, Sine Nomine, Prelude and Fugue on Iste confessor*, Pott; Those Americans, Everyone Dance (*Five Dances*), Hampton; *Symphonic Dances*, Rachmaninov, transcr. Filsell.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, July 4: *Praeludium in d*, Lübeck; *Praeludium in g*, Tunder; *Praeludium in e*, Bruhns; *Prelude and Fugue in g*, WoO 10, Brahms; *Prelude and Fugue in e*, BWV 548, Bach.

PIERRE GRANDMAISON, Notre-Dame Basilica, Montréal, QC, Canada, July 2: Cathédrales (*24 Pièces de fantaisie*, Quatrième Suite, op. 55), Vierne; Magnificat in D (*Livre d'orgue de Montréal*), anonymous; Jésus console les filles d'Israël (*Le Chemin de la Croix*, op. 29), Dupré; *Fantaisie en La*, op. 35, *Cantabile*, op. 36, *Pièce héroïque*, op. 37, Franck.

JOHN GREW, Mountainside United Church, Westmount, QC, Canada, July 4: *Toccata in F*, BuxWV 156, *Gelobet seist du, Jesu Christ*, BuxWV 188, Buxtehude; Récit de tierce en taille, Mouvement perpétuel, Récit de voix humaine (*Livre d'orgue de McGill*), Hambraeus; *Passacaglia in c*, BWV 582, Bach.

CHRISTOPHER HOULIHAN, Church of the Holy Apostles, New York, NY, June 23: *Fantasia and Fugue in g*, BWV 542, Bach; *Ludus*, Lash; *Andantino (String Quartet)*, Debussy, transcr. Guilman; *Suite*, op. 5, Duruflé.

JAN KRAYBILL, Loyola University, Chicago, IL, July 16: The Conversation (*Close Encounters of the Third Kind*), Williams, transcr. Kraybill; *Meine Seele erhebt den Herren*, BWV 733, Bach; *Mein junges Leben hat ein End*, Sweetinck; *Pageant*, Sowerby; *Conversations: Seven Character Pieces for Organ*, Ramsey; *Scherzo (A Midsummer Night's Dream)*, Mendelssohn, transcr. Warren; Shall We Gather at the River? (*Variations on Sunday School Tunes*), Thomson; *Prélude et Danse Fugée*,

Litaize; *Variationen und Fuge über Heil dir im Siegerkranz*, Reger.

CHRISTIAN LANE, Maison symphonique de Montréal, QC, Canada, July 5: A Fantasy for Organ (*Concordia Salus*), Ramsay; Innig (*Studien für den Pedalfügel*, op. 56), Schumann; Scherzetto (*Sonata in c*), Whitlock; *Pastorale*, Roger-Ducasse; *Toccatà, Adagio, and Fugue in C*, BWV 564, Bach; *Évocation II*, Escaich.

OLIVIER LATRY, Notre-Dame Basilica, Montréal, QC, Canada, July 6: *La Cathédrale engloutie*, Debussy, transcr. Roques; *Prélude*, Scherzando (*Trois Pièces*, op. 29), Gerné; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Fileuse*, Sicilienne (*Pelléas et Mélisande*, op. 80), Fauré, transcr. Robilliard; *Final (Symphonie IV*, op. 32), Vierne; *Trois Préludes et Fugues*, op. 7, Dupré; Improvisation.

NATHAN LAUBE, Oratoire St.-Joseph, Montréal, QC, Canada, July 2: *Fantasia and Fugue in g*, BWV 542, Bach; Ad memoriam Louis Vierne (*Première Evocation*), Ad memoriam Pierre Cocherneau (*Deuxième Evocation*), Baker; *Première Fantaisie*, JA 72, *Deuxième Fantaisie*, JA 117, Alain; *Suite*, op. 5, Duruflé.

CHRISTA RAKICH, Bethlehem Lutheran Church, Richmond, VA, June 26: *Ballo del Granduca*, Sweetinck; *Fantasia on Komm, heiliger Geist, Herre Gott*, Tunder; *Partita on Freu dich sehr, o meine Seele*, Heiler; *Variations on Ontwaak, gij die Slaapt*, Bolt; Harmony and Counterpoint in b (*Eight Little Harmonies and Counterpoints*), Woodman; *Passacaglia in c*, BWV 582, Bach.

STEPHEN RUMPF, Old West Church, Boston, MA, July 18: *Sonata in a*, Wq 70/4, C. P. E. Bach; *Kommst du nun, Jesu*, BWV 650, *Trio super: Herr Jesu Christ, dich zu uns wend*, BWV 632, *Jesus Christus, unser Heiland*, BWV 665, *Nun komm, der Heiden Heiland*, BWV 659, *Prelude and Fugue in b*, BWV 544, Bach.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 14: *Prelude and Fugue in C*, BWV 547, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *My Old Kentucky Home*, Foster, arr. Lemare; *Variations de Concert*, op. 1, Bonnet.

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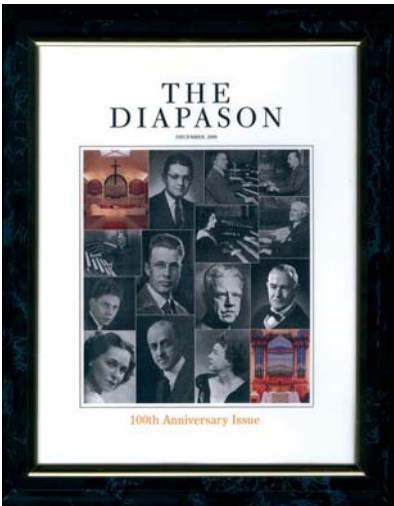
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**For New Year's**, please consider the Variations on "Auld Lang Syne" by Eugene Thayer or "Auld Lang Syne Paraphrase" by Herve Wilkins. Happy New Year! [michaelsmusicservice.com](mailto:michaelsmusicservice.com); 704/567-1066.

**The OHS 2018 Calendar** celebrates the 63rd Annual Convention of the OHS—Rochester, New York, July 29 to August 3, 2018—showcasing a diverse collection of American and European organs from the 18th to 21st centuries. This calendar is filled with photographs by Len Levasseur, ranging from the Baroque splendor of both the "Craighead-Saunders Organ"—a process-reconstruction of a 1776 A. G. Casparini organ—and an original 18th-century Italian Baroque organ to the subdued polychroming of two late 19th-century Hooks and an early 20th-century New York builder C. E. Morey. Also included is the massive carved case of the 2008 Fritts at Sacred Heart Cathedral, referencing Dutch Renaissance models; the extravagant conservatory of the George Eastman Museum and its signature 4-manual Aeolian console; and modernist designs of the Organ Reform Movement represented by Holtkamp and Schlicker. Additional features include the neo-historical cases from C. B. Fisk and Taylor & Boody, as well as the Apollonian restraint and grace of Hope-Jones Organ Co. Opus 2 at First Universalist Church. Nathan Laube's article provides a snapshot of the offerings—organological and otherwise—that conventioners can expect to discover in Rochester and its surroundings. The calendar highlights U. S. holidays and the major dates of the Christian and Jewish year. Member price: \$14.99; non-member price: \$19.99. For information: [organhistoricalsociety.org](http://organhistoricalsociety.org).

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Articles, Reports, and Reviews — by author (boldface) and subject

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Organ Stoplists

<b>American Organ Institute/ Kilgen</b> Oklahoma History Center, Oklahoma City, OK. 3/15°, Aug 1, 26–28	<b>Buzard/Noehren</b> Holy Spirit Lutheran Church, Charleston, SC. 3/37°, June 1, 26–27	<b>Juget-Sinclair</b> St. Luke Lutheran Church, Ithaca, NY. 2/23°, May 32	<b>Parkey</b> First United Methodist Church, Dalton, GA. 3/50°, Jan 1, 24–25	<b>Schoenstein</b> Cathedral of St. Philip, Atlanta, GA. 2/15, April 10 First Presbyterian Church, Monterey, CA. 2/28°, Dec 28 Grace Episcopal Church, Hartford, CT. 2/18°, Sept 1, 26–27
<b>Austin</b> St. Matthew Lutheran Church, Hanover, PA. 4/238°, March 1, 26–28	<b>Dobson</b> St. Dunstan’s Episcopal Church, Carmel Valley, CA. 3/18°, Jan 26	<b>Létourneau</b> First Presbyterian Church, Tuscaloosa, AL. 3/75°, May 1, 30–32	<b>Peragallo</b> Ss. Simon & Jude Catholic Cathedral, Phoenix, AZ. 4/51°, July 1, 22–24	<b>Skinner</b> Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, OH. 4/77°, Oct 20–23 Cossitt Avenue Elementary School, La Grange, IL. 3/24°, July 20
<b>Berghaus</b> First Baptist Church, La Grange, IL. 3/37°, July 20–21	<b>Emery/Aeolian-Skinner</b> St. Stephen’s Episcopal Church, Richmond, VA. 4/69°, Dec 1, 26–27	<b>Létourneau/Casavant</b> Cathedral-Basilica of Notre Dame de Québec, Québec, QC, Canada. 2/27°, Nov 20–22	<b>Rathke</b> Newtown United Methodist Church, Cincinnati, OH. 2/10°, Feb 1, 26–27	
<b>Berghaus/Aeolian-Skinner</b> Church of the Holy Comforter, Kenilworth, IL. 2/26°, Sept 28	<b>Engen</b> First Baptist Church, St. Paul, MN. 3/38°, Feb 23–25	<b>Mander</b> Church of St. Ignatius Loyola, New York, NY. 4/90°, Nov 1, 26–28	<b>Reuter</b> Central United Methodist Church, Traverse City, MI. 3/42°, Oct 27 St. John’s United Church of Christ, Lansdale, PA. 3/40°, Oct 1, 28 Trinity Lutheran Church, Houston, TX. 3/50°, Oct 26	
<b>Buzard</b> Grace Episcopal Church, Sandusky, OH. 3/61°, Feb 28	<b>Glück</b> Immanuel United Church of Christ, West Bend, WI. 2/21°, June 28	<b>Marceau</b> University Lutheran Church, Seattle, WA. 3/27°, Aug 25		



## Honors and Competitions

**Ambrose, John**, honored as Fellow of the Hymn Society of the United States and Canada. Nov 10

**Anderson, Bryan**,° named to “20 under 30” Class of 2017. May 20

**Ball, David**,° named to “20 under 30” Class of 2017. May 20

**Brett, Oliver**,° awarded second and Royal Canadian College of Organists prizes, Canadian International Organ Competition. Dec 4

**Brueggeman, Justin**,° awarded third prize, Young Artists’ Competition, East Carolina Musical Arts Education Foundation. May 4

**Bryn-Julson, Phyllis**,° receives Johns Hopkins Heritage Award. Oct 8

**Capozzoli, Nicholas**,° awarded third prize, Canadian International Organ Competition. Dec 4

**Chen, Yu-Hsiang**, awarded audience prize, Asia International Organ Competition. Oct 8

**Chida, Yasuko**,° awarded fourth and audience prizes, Eighth International Organ Competition Musashino-Tokyo. Nov 4

**Chriss, Alcee, III**,° awarded second prize, 2017 Arthur Poister Scholarship Competition in Organ Playing. Aug 4

———,° wins Canadian International Organ Competition, awarded Gérard-Coulombe and Spinelli prizes. Dec 4

**Christie, James David**,° named international performer of the year, New York City Chapter, American Guild of Organists. Nov 10

**Cogswell, Evan**,° awarded second prize, Young Professional Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Colman, Kathleen A.**,° honored for 30 years as music director, Christ Episcopal Church, Las Vegas, NV. March 8

**Cook, Jared**, awarded second prize, undergraduate division, William C. Hall Pipe Organ Competition. May 8

**Costen, Melva W.**, honored as Fellow of the Hymn Society of the United States and Canada. Nov 10

**Ehlebracht, Joshua**,° awarded second prize, High School Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Emerson, Katelyn**,° awarded third prize, Eighth International Organ Competition Musashino-Tokyo. Nov 4

**Faustini, João Wilson**, honored as Fellow of the Hymn Society of the United States and

Canada. Nov 10

**Foreman, Issac**, awarded first and hymn playing prizes, undergraduate division, William C. Hall Pipe Organ Competition. May 8

**Franken, Viktoria**,° named to “20 under 30” Class of 2017. May 20

**Gaynor, Thomas**,° wins interpretation division and awarded audience prize of St. Albans International Organ Competition. Sept 6

———,° awarded second prize, Eighth International Organ Competition Musashino-Tokyo. Nov 4

**Grills, Christopher**,° named to “20 under 30” Class of 2017. May 21

**Groß, Christian**,° awarded special prize in improvisation, St. Albans International Organ Competition. Sept 6

**Gumbs, Nathaniel**,° named to “20 under 30” Class of 2017. May 21

**Harder, Lotta-Sophie**,° awarded Philip Moore Prize, St. Albans International Organ Competition. Sept 6

**Henley, Christopher**,° named to “20 under 30” Class of 2017. May 21

**Hey, Michael**,° wins International Organ Competition, Shanghai, China. Nov 4

**Higa, Shihono**,° awarded special prize in improvisation, St. Albans International Organ Competition. Sept 6

**Jacobs, Paul**,° awarded honorary Doctor of Music degree, Washington and Jefferson College. July 6

**Jelinek, Jeremy Paul**,° named to “20 under 30” Class of 2017. May 22

**Jennings, Weston**,° named to “20 under 30” Class of 2017. May 22

**Jones, Vance Harper**,° honored for 40 years of service as organist, First Presbyterian Church, New Bern, NC. Aug 6

**Joos, Marshall**,° awarded Penn Brown Memorial Scholarship. Nov 8

**Kelly, Jerin J.**,° named to “20 under 30” Class of 2017. May 22

**Kimura, Risa**,° awarded fifth prize, Eighth International Organ Competition Musashino-Tokyo. Nov 4

**Landin, Edward**,° named to “20 under 30” Class of 2017. May 22

**Latona, Peter**,° wins 2016 Propers Composition Contest, Conference of Roman Catholic Cathedral Musicians. March 8

**Lebedeva, Mariia**, awarded fifth prize, International Organ Competition, Shanghai, China. Nov 4°

**Lee, Nara**, awarded third prize, Asia International Organ Competition. Oct 8

**Lee, Yunjung**, awarded second prize, graduate division, William C. Hall Pipe Organ Competition. May 8

———,° wins 2017 Arthur Poister Scholarship Competition in Organ Playing. Aug 4

———, wins Asia International Organ Competition. Oct 8

———,° awarded third prize, International Organ Competition, Shanghai, China. Nov 4

**Lippincott, Joan**,° receives AGO Endowment Fund Distinguished Artist Award. April 4

**Little, Danielle**,° awarded second and hymn-playing prizes, Young Artists’ Competition, East Carolina Musical Arts Education Foundation. May 4

**Lynch, Christopher**,° named to “20 under 30” Class of 2017. May 23

**Mole, Amanda**,° wins Eighth International Organ Competition Musashino-Tokyo. Nov 4

**Newton, Robert C.**,° honored upon retirement after 53 years, Andover Organ Company, Methuen, MA. March 4

**Noh, Sunkyung**, awarded second prize, Asia International Organ Competition. Oct 8

**Park, Inah**, awarded first prize, graduate division, William C. Hall Pipe Organ Competition. May 8

**Parker, Patrick**,° named to “20 under 30” Class of 2017. May 23

———, awarded hymn playing prize, graduate division, William C. Hall Pipe Organ Competition. May 8

**Patterson, Aaron**,° wins High School Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Piao, Zhen**,° awarded second prize, International Organ Competition, Shanghai, China. Nov 4

**Quardokus, Nicholas**,° named to “20 under 30” Class of 2017. May 23

**Reichstatt, Mihela**,° awarded fourth prize, International Organ Competition, Shanghai, China. Nov 4

**Rizzotto, Cristiano**,° named to “20 under 30” Class of 2017. May 24

**Robinson, Dean**,° awarded second prize Schoenstein Competition in the Art of Organ Accompaniment. June 8

**Roth, Daniel**,° honored at 75th birthday with festschrift publication. Nov 10

**Schaefer, John**,° honored as canon musician emeritus upon retirement, Grace and Holy Trinity Cathedral, Kansas City, MO. April 6

**Segner, Daniel**,° awarded third prize and hymn playing prize, Young Professional Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Shen, Yuan**,° awarded audience prize, Canadian International Organ Competition. Dec 4

**Simko, Sarah**,° named to “20 under 30” Class of 2017. May 24

———,° wins Schoenstein Competition in the Art of Organ Accompaniment. June 8

**Stafford, Joshua**,° named to “20 under 30” Class of 2017. May 24

**Sutcliffe, Michael**,° named to “20 under 30” Class of 2017. May 25

**Sutherland, Donald**,° receives Johns Hopkins Heritage Award. Oct 8

**Tang, Brian**,° named to “20 under 30” Class of 2017. May 25

**Tōka, Ágoston**,° awarded second prize in interpretation and Peter Hurford Bach Prize, St. Albans International Organ Competition. Sept 6

**Wareham, Grant**,° wins Young Professional Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Watson, John R.**, honored as Fellow of the Hymn Society of the United States and Canada. Nov 10

**Weaver, John**,° honored on 80th birthday. July 8

**Xu, Bruce**,° awarded first and Bach prizes, Young Artists’ Competition, East Carolina Musical Arts Education Foundation. May 4

**Xu, Reilly**,° awarded third prize and hymn playing prize, High School Division, Albert Schweitzer Organ Festival Hartford. Nov 4

**Yieh, Janet**,° named to “20 under 30” Class of 2017. May 25

**Yu, Sora**,° awarded Douglas May Award, St. Albans International Organ Competition. Sept 6

## Appointments

**Arakelian, Emmanuel**,° to young artist in residence, Cathedral-Basilica of St. Louis, King of France, New Orleans, LA. March 6

**Baker-Trinity, Jennifer**,° to co-director, Institute of Liturgical Studies, Valparaiso University, Valparaiso, IN. May 6

**Briggs, David**,° to artist-in-residence, Cathedral of St. John the Divine, New York, NY. Aug 10

**Brookes, Karin**,° to executive director, Early Music America. Nov 6

**Carr, Vincent**,° to associate professor of music in organ, Jacobs School of Music, Indiana University, Bloomington, IN. Dec 6

**Cienniwa, Paul**,° to director of music, St. Paul’s Episcopal Church, Delray Beach, FL. April 6

**Cook, Daniel**,° to master of the choristers and organist, Durham Cathedral, Durham, UK. May 6

**Dowgiewicz, Jacob (Jake)**,° to factory design and sales director, Austin Organs, Inc., Hartford, CT. Dec 6

**Gray, Richard**,° to organ scholar, St. George’s Episcopal Church, Nashville, TN. Nov 6

**Gregoire, Jonathan**,° to organ scholar, St. Paul’s Parish, Washington, D.C. Aug 10

**Gumbs, Nathaniel**,° to director of chapel music, Yale University, New Haven, CT. Aug 10

**Houlihan, Christopher**,° to John Rose College Organist-and-Directorship Distinguished Chair of Chapel Music, Trinity College, Hartford, CT. June 6

**Humble, Aaron**, to artistic director and principal conductor, Apollo Club, Minneapolis, MN. Oct 6

**Jennings, Weston**,° to director of music and organist, First Presbyterian Church, Tyler, TX. Nov 6

**Johnson, Rev. Brian**,° to co-director, Institute of Liturgical Studies, Valparaiso University, Valparaiso, IN. May 6

**Kennerley, James**,° to municipal organist, Portland, ME. Nov 6, 16–17

**Kim, Sunghee**,° to visiting assistant professor of music and interim director of chapel music, Valparaiso University, Valparaiso, IN. Nov 6

**Korndörfer, Jens**,° to instructor for organ, Georgia State University, Atlanta, GA. Dec 6

**Kraybill, Jan**,° to executive director, Hymn Society in the United States and Canada. May 6

**Laube, Nathan**,° to international consultant in organ studies, Royal Birmingham Conservatoire, Birmingham, UK. Dec 6

**Lavery, Eugene**,° to director of music, St. Alban’s Episcopal Church, Waco, TX. March 6

**Mauren, Vaughn**,° to artistic director, Albert Schweitzer Organ Festival Hartford, Hartford, CT. Aug 10

**Pan, Mary**,° to organ scholar, St. James Episcopal Cathedral, Chicago, IL. Oct 6

**Petrnak, Steve**,° to president and chief executive officer, National Association of Pastoral Musicians, Silver Spring, MD. Jan 4

**Reed, Jacob**,° to organ scholar, Grace Church, New York, NY. Aug 10

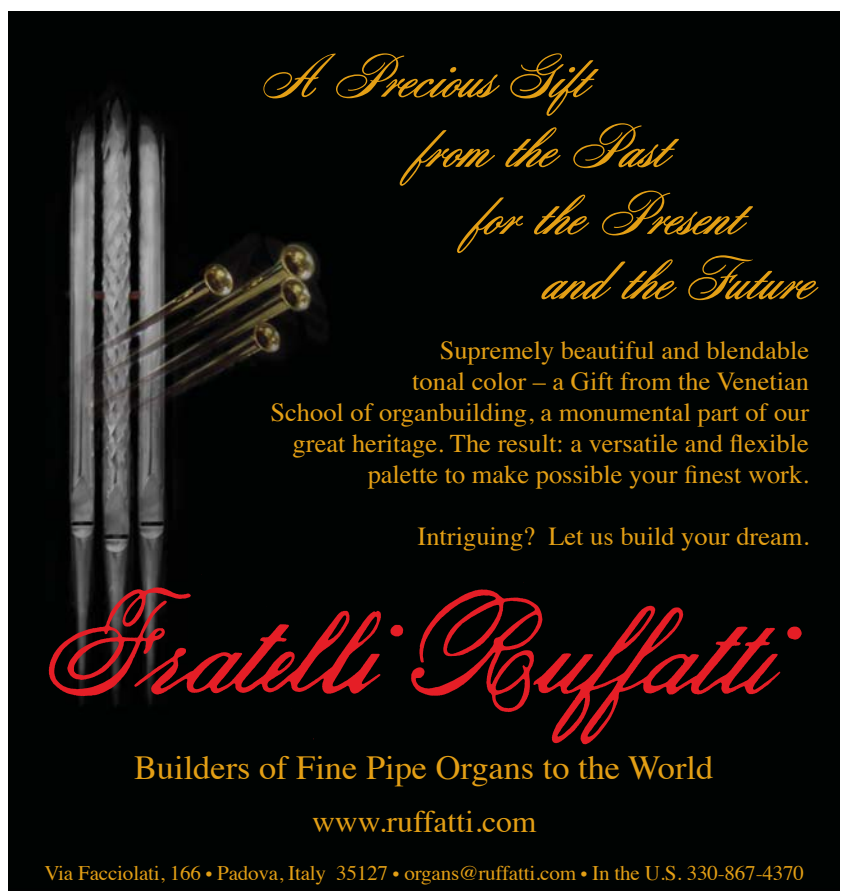
**Rudy, Jonathan**,° to director of musical arts and administration, St. John Cantius Catholic Church, Chicago, IL. Aug 10

**Ryan, Jonathan**,° to director of music and organist, St. Michael and All Angels Episcopal Church, Dallas, TX. Aug 10

**Williams, Carol**, to organist in residence, Court Street United Methodist Church, Lynchburg, VA. Feb 6

———,° to civic organist emerita, San Diego, CA. Nov 10

**Zelek, Greg**,° to principal organist, Madison Symphony Orchestra, Madison, WI. Aug 10



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Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Alan Morrison

## Choirs Available

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New York City  
(March 2019)

New College Oxford  
United Kingdom  
(March/April 2019)

Trinity College Cambridge  
United Kingdom  
(September 2019)

Notre-Dame Cathedral  
Paris  
(April 2020)



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Thomas Ospital\*



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